

# Billboard

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## Entire LP Taping Substantiated By Burkhart Study

By DOUG HALL

NEW YORK—About 18% of the radio listeners between the ages of 18 to 34 in 13 states taped entire albums off the air within the past three months, research conducted by radio consultant Kent Burkhart shows.

The research was based on 3,000 interviews in California, Colorado, Arizona, Florida, Georgia, Massachusetts, Minnesota, New Jersey, Ohio, South Carolina, Texas, Tennessee and Washington.

Burkhart is still studying the results of the research and he says that probably half of the 18% have made the tapes with inadequate equipment such as holding a portable cassette recorder up to a radio speaker.

Burkhart reasons such tapes are made as audition tapes and then the listener decides if he wants to buy the album.

However, Burkhart reasons that even 9% of the 18 to 34 year olds taping off the air with adequate equipment and thus shunning record purchases would make a substantial impact on record sales.

Just how many of the listeners are using inadequate equipment will be determined by Burkhart in further research which he says will be completed within two weeks.

(Continued on page 25)

## Tribunal: Home Taping \$ Effect

By JEAN CALLAHAN

WASHINGTON—A Copyright Royalty Tribunal survey on home taping patterns reveals that 70% of the music tapers queried would have bought the LP or tape had they not been able to tape it. And 40% of the music tapers also said they have increased their purchases of prerecorded music since they began home taping. But an equal number—40%—said they had slowed down their purchases of prerecorded music because of their taping activities.

Interestingly, less than half the respondents (47%) had taped music or spoken word in the past year, with half of this group only taping music.

These just released findings, conducted by the Washington firm of William R. Hamilton and Staff via a telephone sampling of 1,500 persons over the age of 14, shed new light on consumers' taping habits.

The 70% who "would have purchased the last record or prerecorded tape they taped if they had been unable to tape it," confirm record industry fears that sales are being lost through home taping.

But the data also provide some support for the views expressed by recording equipment and blank tape manufacturers that home taping may stimulate a greater interest in music and may encourage the purchase of records and prerecorded tape.

The study finds that "40% of music tapers said their purchases of prerecorded music has increased since they began taping music and 40% said it had declined."

(Continued on page 12)

## WEA Unveils Policy For Limiting Returns

By JOHN SIPPEL

LOS ANGELES—WEA has unveiled the industry's first revised returns policy which would reward or penalize retailers and rack-jobber/one-stops for limiting or exceeding LP/tape returns.

Tradesters have reacted more favorably to the WEA program than for the earlier return provisions issued from CBS, RCA and Polygram, using terms such as "a breath of fresh air" and "most realistic" to describe the complicated schedule.

The WEA program would reward proportionately retailers who limit their returns to 18% or less. "Wholesalers," a classification

which includes rackjobbers and one-stops, are rewarded proportionately when their returns fall below 22%.

Effective Dec. 31, 1979, retailer and rackjobber/one-stop accounts will receive .9% and

**WEA's new returns policy rewards or penalizes customers depending on their actions. See story on page 3.**

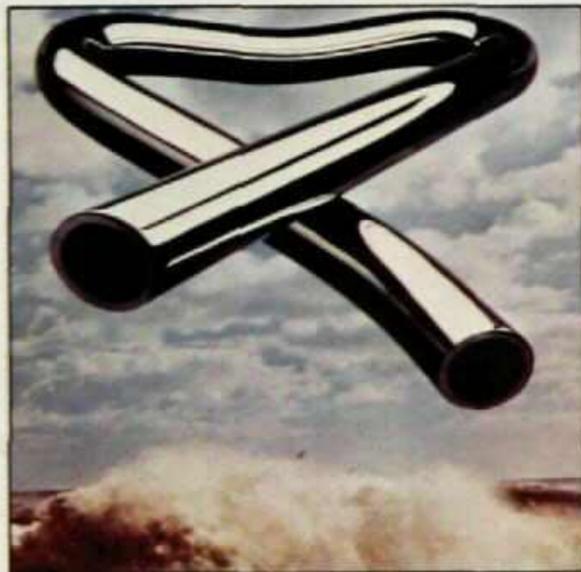
1.1% returns credits, respectively, on the face of all invoices for album purchases. Offsetting would be a 5% returns charge to be deducted from the value of all credit memos issued for

authorized album returns.

Eligible 45s purchases and returns are exempt from the above calculations. All other purchases, including defectives, are included in the above provisions, the WEA directive states.

Interestingly, the plan does not provide for any exceptions for new acts or push products as is the case with returns plans from CBS, RCA and Polygram.

In the case of accounts who operate both as a wholesaler and a retailer, the above percentages apply to the percent of involvement in each category. (Continued on page 12)



TUBULAR BELLS, the classic album from Mike Oldfield that has attained at least single platinum status in all major record markets, returns to the Virgin/Atlantic catalogue. Adopted as the theme to "The Exorcist," it reached number one in the States and remains a best-selling back catalogue item throughout the world. TUBULAR BELLS (VA 13135)—a musical landmark of the 70's that will endure. On Virgin Records and Tapes. (Advertisement)

## 1st AFM-Home Video Pact

By STEPHEN TRAIMAN

LOS ANGELES—The first home video music agreement with the American Federation of Musicians, MCA's anticipated licensing of its films on videocassette, and entry of the Magnavox videodisk into Dallas all surfaced at Billboard's first International Video Music Conference, Nov. 15-18 at the Sheraton-Universal here.

The conference drew more than 400 attendees from the video and music industry, with about 10% from a dozen countries outside the U.S. Highlights included the first joint industry demonstration of the videodisk jukebox by General Corp. of Japan and Show-Time Systems International, the world premiere

(Continued on page 36)

## Who: Live On Theatre TV

By ROMAN KOZAK

NEW YORK—The first rock concert reportedly ever to be broadcast live via closed circuit television will take place in Chicago Dec. 3 when the Who plays the International Amphitheatre. The concert will also be seen in at least nine area movie theatres.

The event is being presented by WLUP-FM and Celebration/Flipside Productions as a "break even" situation, say the principals. New York-based Momentum Enterprises is doing the video, and dB Sound in Chicago is doing the state-of-the-art concert level in the theatres. Cost of the enterprise is estimated at about \$200,000. (Continued on page 12)



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# WEA Returns Policy Pulls Optimistic Reaction

By JOHN SIPPEL

LOS ANGELES—WEA's incentive returns policy for LPs and tapes is being greeted more optimistically than prior returns revisions from CBS, RCA and Polygram Distributing.

David Lieberman, Lieberman Enterprises, Minneapolis, terms it "a breath of fresh air," while Handleman executive vice president John Kaplan calls it "the best thought-out and most sensible program today." Bernie Boorstein of Double B, Long Island one-stop, regards it as "probably a very brilliant idea." Jim Rose of Rose Records, Chicago, feels it's "the most creative solution yet."

Jay Jacobs of Knox Record Rack, Knoxville, and Music Jungle, a local retail chain, praise the policy as "the best for what it is." Steve Libman, vice president, Emerald City, Atlanta, retail chain, uses the adjective, "fantastic." John Marmaduke, Western Merchandisers, Amarillo, a rackjobbing-retailing entity, feels "it's most realistic." Gary Barnard, United Distributing, a Houston one-stop, is "ecstatic about it."

Joe Andrules, Spec's, Florida chain, vice president, like his peers, stresses the reward-and-penalty features for those retailers who stay under the 18% return. Allen Levenson of Turtles, the Atlanta chain, feels he can stay within the 18% limit, but like Joe Voinow, Bib Distributing, Charlotte; Carl Rosenbaum, Flip-side, Chicago chain; Boorstein and Barnard, predict they will be more conservative in buying unproven album product.

Boorstein sees it as "an ongoing deal, you never really settle up with WEA, you never give up any money and they never give you any." Barnard says he estimates that United would have pocketed from \$4,000 to \$7,000 annually in 1977 and 1978 had the program been in effect. Sam Shapiro figures it would have accumulated about \$30,000 each of

(Continued on page 14)

# Holiday Sales Suffer Below Par Launching

By PAUL GREIN

LOS ANGELES—Dealers emerged from the Thanksgiving weekend, traditionally the kickoff of the holiday selling season, with the view that business is up over recent weeks, but still off from where it should be at this time of year. The consensus is that there are fewer multiple purchases and, with the exception of a few runaway hits, only fair sales on many current chart LPs. Instead, catalog seems to be selling, as are singles and specially-priced budget and cutout items.

John Kaplan, vice president of Detroit-based Handleman Co., looks beyond the Christmas season to mid-1980 before he expects the effects of the recession to begin lifting. "There has been more activity," he says, "but it is primarily economic factors which have caused the softness, and I don't think there will be a real turnaround until the economy gets better."

David Lieberman, board chair-

man of Lieberman Enterprises, sounds a more optimistic, if still cautious note: "We're starting to see our customers' volume improving and some customers are starting to beat last year for the first time in a long time."

The diversity of opinion is demonstrated by the bullish response of Ben Karol, head of New York's King Karol chain, who projects his "biggest Christmas ever." Part of the reason: strong sales on audio specialties like digital and direct-to-disk product.

Carl Rosenbaum, owner of 11 Chicago-area Flip-Side outlets, expects late peak business this year and says Christmas record and tape business may only be "okay," though accessory sales should be strong. "The top 30 and top 50 is not selling," he laments. "I think it's going to be a big catalog Christmas."

Inventory depth is also the key to sales at Chicago's Laury's Discount chain, per manager Jon Shulman. "I'm not selling hits," he says. "I'm selling catalog."

Joe Bressi, vice president of purchasing for the 97-store Stark Records chain in the Midwest and South, says sales have increased slightly, but are still down compared with last year at this time. There are 30 or 40 LPs showing good sales, he says, but there are fewer multiple purchases on full-price albums.

And climate has also impacted on sales, according to Bressi. "The weather has been in the '60s and

(Continued on page 6)

# New Single Hits At Iran Hostages

By IRV LICHTMAN

NEW YORK—The U.S. Embassy hostage crisis in Iran is the subject of a single from the Nashville-based Vulcan label.

The song, "A Message To Khomeini," is performed by Roger Hallmark & the Thrasher Bros. and is reportedly coming up with a number of radio plays.

The session was produced in Birmingham by Ken Wallace of Prestige Productions, who says the concept developed at a demo session on Nov. 15.

"Two writers I work with, Chance Jones and S. Linard, told about a song idea they had, and after some further work on the song, we did the session that night," explains Wallace.

Wallace says the next morning a tape was sent to Birmingham station WSGM-AM, and it quickly got on the record as did other outlets in the area.

The record reached Vulcan Records through its owner Henry Strzelecki, who is also one of the stockholders in Prestige. Label is distributed through Nationwide Distributors of Nashville.

One rhyme in the song states, "Khomeini is a meanie." The song is published by Prestige's ASCAP affiliate, This Side Up Music.

It's understood that several major labels turned down a master deal because of the subject matter, although it impressed executives at this company in terms of its commercial possibilities.



Billboard photo by Dean M. Simmon

STORE CONCERT—Lead singers Barb Erber, Sandy Caulfield and Pam Bradley swing into action as Ovation group Tamtrum entertains for shoppers at Pickwick's Music Works. The giant Chicago area store includes a large staging area for promotional appearances.

# WABC-AM In New York Drops 2 Air Personalities

By DOUG HALL

NEW YORK—Apparently determined to reverse the decline of WABC-AM, once leader of the radio market here, new operations director Al Brady has dropped morning man Harry Harrison and evening jock George Michael and moved midday personality Dan Ingram to morning drive.

The shifts were described by Brady as the first in a series of modifications in the station's format. Although he maintained the station was not changing formats and would continue to have "strong personalities" playing "mass appeal"

music, Brady promised "new and innovative programming changes."

It is believed that Brady will emphasize more album cuts, more music specials and concerts, probably supplied by the ABC network, and new types of contests.

Says Brady: "We have to make changes to remain dominant." The station has hardly been dominant lately. The station hit a new low in the monthly Mediabond reports, falling to a 4.5 share in November, behind its sister FM station, WPLJ.

WABC scored a 4.9 in October, a 5.4 in September, a 6.5 in August and a 7.7 in July.

# CBS Blanket License Suit Marks Time

By ROBERT ROTH

NEW YORK—The 10-year old lawsuit brought by CBS against ASCAP and BMI over the blanket licensing of music for network television is showing no signs of concluding following an all-day hearing Tuesday (20) before the U.S. Court of Appeals here.

The case which could have a profound effect on the traditional relationship of copyright owners and music users, is now awaiting a decision by the three-judge panel.

The case had already gone before the Supreme Court which on April 17, 1979 ruled 8-1, and reversed the

lower court decision that the blanket licensing system constituted price fixing.

The High Court did, however, decide that the rule that price fixing is illegal per se would not apply to blanket licensing systems when the practice was "reasonably necessary" and sent the case back to the Court of Appeals to determine whether blanket licensing could survive a "rule of reason" test.

Each side was allocated 60 minutes to present its position with BMI and ASCAP taking halves. In addi-

tion the All Industry Television Music Licensing Committee, Aaron Copland and other composers, foreign rights societies PRS and SACEM, NBC and the Justice Dept. were all scheduled to present their views.

CBS' main argument was that ASCAP's refusal to sell television program packagers performance rights forces the network to pay more for music, while the performing rights organizations claim CBS actually wants to pay less regardless of the licensing system employed

(Continued on page 10)

# Capitol Credits 'Involved Campaign' For Knack Coup

By JIM McCULLAUGH

LOS ANGELES—Capitol Records managed one of the biggest a&r coups of 1979 in signing and breaking the Knack to multi-platinum status worldwide.

But the label didn't sign that local Los Angeles foursome because of a deliberate campaign to acquire new wave-like artists. It signed them because of an a&r philosophy that really hasn't changed that much from preceding years, according to Rupert Perry, vice president of a&r.

The label, indicates Perry, is still looking to sign artists with strong songs and songwriting capability with the potential to have long-term careers. And that philosophy also demands much interaction between label departments.

"We had no particular labels for the Knack," explains Perry, "before we signed them. We thought they were a great act and we were aggressive in pursuing them. And in some instances, perhaps other labels of-

fered them just as much money, if not more, than Capitol. But I think we signed the Knack because of the way we went about it."

What turned the tide? "The whole company got involved," he continues, "and that's central to our philosophy. There were meetings with sales, marketing, promotion, international and other departments with the band and its manager. We were able to demonstrate a certain amount of delivery

power. No individual signed the Knack. The whole company signed the band."

Although smaller in comparison with some labels, emphasizes Perry, the Capitol-EMI marketing and distribution system can be a potent weapon.

And the Knack's almost overnight success hasn't promoted the label to tip its signing scales toward the so-called new wave.

(Continued on page 38)

# MAJOR U.K. CHART DENT

LOS ANGELES—The presence of British hits on U.S. playlists is on the upswing, paced by Cliff Richard's "We Don't Talk Anymore" on EMI America, which jumps 12 points to number 20 on this week's Hot 100. It is already the second biggest U.S. hit of the singer's 20-year career, trailing only 1976's "Devil Woman," which hit number six.

Other transatlantic imports include two disks which tie into the industry's current fondness for modish, leftfield material. The Buggles' infectious "Video Killed The Radio Star" on Island/Warner Bros. makes the biggest jump of the week, surging 21 notches to 44; while the Flying Lizards' "Money" on Virgin/Atlantic is the week's third highest new entry at 90.

Latter is an off-the-wall reworking of the Jobete classic, cowritten by Berry Gordy Jr. and first a hit for Barrett Strong in 1960.

The trio of English imports joins M's international smash "Pop Muzik" on Sire/Warner Bros., which hit No. 1 on Billboard's U.S. chart a month ago and is now in its ninth week in the top 10.

# Super Denver Blizzard Hits Area Dealers In Pocketbook

By SHAWN HANLEY

LOS ANGELES—Described by National Weather Service officials as the worst blizzard in 22 years, a winter storm plundered the Denver area last week, dumping 14 inches of snow and numbing record sales.

Settling in Monday evening (19) and closing major highways, schools and offices by Tuesday, the storm kept record buyers at home and forced retailers to close down early while some chose to lock the doors all day during the storm's peak.

Normally enjoying lots of traffic because of its ticket service and main drag location, Budget Record & Tapes' Aurora store closed 4½ hours early Tuesday, according to spokesman Richard Johnston. "We usually see really good business here, but these past two days it's been very slow," he says.

Els Slater, manager of Denver's Underground Records, closed shop entirely on Monday. "People are home because the storm has made it impossible for them to get here," Slater estimates that sales have dropped at least one-third since the storm hit.

Noting a pickup Wednesday (21) to about half the usual business, Slater believes that business will resume back to normal once roads are cleared up "because people want to listen to music if they've got to sit around home." He also cites the nearing holiday season as additional purchasing incentive.

Big Appel Records' East Colfax store also saw at least a one-third business drop. "We had to close three hours early Tuesday night," says manager Rick Nelson. "There just weren't enough people there to keep it open."

"But," Nelson adds, "once people get over the storm's initial shock, there might be a bit of a rush because of the holidays approaching and because people were stuck at home for a while."

Expecting to continue the trimming of business hours until the storm levels off, Donna Cain, manager of Budget's Westminster store, reports that "there's been very little business" since the storm's seige.

"It's crazy here," says Mile Hi One Stop's Kathy Scott, incredulous over the increased patronage that wholesaler witnessed Wednesday. The previous day, Mile Hi had to close early thanks to the storm.

As perhaps evidenced by the sud-

(Continued on page 9)



STARSHIP LANDS—RCA's Jefferson Starship cuts a "Freedom At Point Zero" cake during a reception in their honor at the St. Moritz prior to the recent two-night SRO stand at the Palladium in New York to back the new album, and hit single "Jane." From left are Peter Sears, Mickey Thomas, Paul Kantner, David Freiberg, Craig Chaquico and Aynsley Dunbar.

## 8% OF PERSONNEL

# Warner Bros. Pink Slips 55 In 'Streamlining' Move

By ED HARRISON

LOS ANGELES—In what is being termed a company "streamlining and consolidation," Warner Bros. last week pink slipped 55 employees or about 8% of its personnel.

The layoffs, the first for the label in the wake of current economic conditions, has affected all departments, with a substantial cut in its field promotion force, middle management, secretarial, clerical, sales and other departments.

Among those who find themselves without jobs are Barry Gross, product manager in Burbank, Mike Stone, merchandising, Ed Levine,

publicist in New York and Sue Green, Burbank-based publicity secretary.

According to a label source, Warner Bros., unlike CBS and other major labels who had massive summer layoffs, opted to wait until November before letting the axe fall to gauge the market viability of Fleetwood Mac's "Tusk" LP.

The \$15.98 list "Tusk" album, this week holds at number four on the album chart, but more critically, it loses its star. In contrast, Fleetwood Mac's last album, "Rumours," spent 31 weeks at No. 1, selling a reported eight million units domestically.

## VIP Lets Bands Play In Its Store

LOS ANGELES—Freeway Records, the big supermarket retail store here tied to the 10-store VIP chain, initiated a program Saturday (24) for unsigned local bands to play in-store.

The acts were not paid, explains Steve Campfield, buyer and talent coordinator for the chain. Instead, it was a tradeoff: exposure for local talent in exchange for a hopeful traffic-builder for the store.

Black Steam, a six-member group, and the three-man Power Shift Connection were the first acts to respond to a sign Campfield had placed in the store window inviting local acts to submit audition tapes.

## NEW NEIGHBOR PROMPTS SWITCH

# Korvettes Lowers Disk Price Policy

NEW YORK—The new fellow up the block has prompted a new recording pricing policy at Korvettes' Fifth Ave. store.

Disc-O-Mat's newest location, a half block north of Korvettes' 47th St. unit, opened for business last week with its familiar pricing structure of \$4.99 for \$7.98 list product and \$5.49 for \$8.98s.

Korvettes' was ready with a complete window reserved for the record department, announcing a new "everyday" pricing schedule at the store—\$4.99 for \$7.98s, \$5.49 for \$8.98s and \$6.99 for \$9.98s. Prices, a

large placard notes, "for every LP Record & Tape in our huge stock."

The store is also offering even lower priced values at \$4.88 on recent releases by Foreigner, Steve Martin, Barry Manilow and Led Zeppelin. Two album sets by Village People, Donna Summer ("Bad Girls") and Barry Manilow are going for \$6.88, while the new Fleetwood Mac set is \$8.88.

As for the Record Hunter, four blocks South of Korvettes, the store continues to offer many best selling pop albums at \$4.48, while continuing a lesser discount structure on catalog merchandise.

# Executive Turntable

## Record Companies

Dennis Killeen is upped to West Coast vice president of creative operations for CBS Records International in Los Angeles. Killeen has been with CBS since 1975, most recently as West Coast creative operations director for CBS Records International. . . . Harold Childs steps into the newly created post of sales and promotion senior vice president at A&M in Los Angeles.

Childs was senior vice president of promotion for the last year and has headed the promotion department for nine years. . . . Henry Caldwell moves up to black music marketing vice president at WEA in Burbank. He replaces Oscar Fields who moves to Elektra/Asylum in Los Angeles as special markets vice president. Caldwell has been with WEA since January 1978. Most recently he was Atlantic's special markets marketing national director. . . . Wayne Edwards is upped at CBS Records in New York to jazz publicist for the jazz/progressive marketing division. Edwards joined CBS in 1978 as a staff writer for the black music marketing division. . . . Vivian Hochstein upped to publicist at RSO in New York. Hochstein was in television direct marketing and in film production. . . . Jane Ayer has exited her post of publicity director at Rocket Records in Los Angeles. No replacement has been named. . . . Amanda Schuster joins Vanguard Records in New York as national sales director. She had been national sales manager for Private Stock Records.



Childs



Caldwell

## Marketing

Jack Tatum is upped to Southwest regional credit office manager for the MCA Distributing Corp. in Sun Valley, Calif. Previously, Tatum was Coast regional credit manager for the firm. . . . David Haner takes Tatum's former position with MCA Distributing Corp. in Sun Valley. Formerly, Haner was associated with Springboard International. . . . Susan Scivoletti-Parks joins Polygram Distribution in New York as communications manager. She was national artist tour press liaison with Mercury.

## Related Fields

Shelly Schultz, vice president and head of international Creative Management's New York contemporary music department, takes over the supervision of ICM's New York clubs department as well. Schultz has been with ICM, and its predecessor IFA, for more than 10 years. . . . James L. Camacho joins Deltalab Research Inc. in Chelmsford, Mass., as sales and marketing vice president. Camacho comes to Deltalab, a manufacturer of digital audio signal processors, from dbx where he was corporate marketing director. . . . Jim Parks, currently Panasonic assistant general manager working from Secaucus, N.J., now also heads the new recording and broadcast division. He has held a similar post for the Technics division. . . . Jim Gianopoulos and Lisa K. Schmidt, formerly membership representatives for ASCAP in New York, are now assistants to the membership director, Paul S. Adler. . . . Jerry Bergh moves to Jon Roseman Productions in New York as East Coast operations director. Bergh was in executive management slots with Bill Graham Management, the Robert Sogwood Organization, Bill Aucoin, and Dee Anthony. . . . Don Braxley joins the Good Music Agency in Minneapolis to book the Eastern U.S. He was formerly with the Paragon Agency. . . . Holly Pruitt joins the p.r. firm of Agee, Stevens & Acree, Inc. in Los Angeles to join the media relations department. Formerly, Pruitt was head of publicity and artist development at Source Records. . . . Sonny Kirshen moves to Audiofidelity Enterprises in New York as national sales manager. Kirshen has been with MGM, Mercury, United Artists and Pick in various national and regional sales capacities. . . . Steve Godfrey, John Matthews and Sherry Sorrell move up at Bib Hi-Fi Accessories, Inc. in Dallas. Godfrey, formerly U.S. and Canadian territorial manager for Nortronic Recorder Care division, is marketing vice president and director. Matthews, having represented BIB products on the regional level, is national sales manager. Sorrell comes into the newly created slot of internal sales coordinator. . . . David R. Brown steps into the new post of operations group vice president for Dance-On America in New York. Brown had been national disco coordinator for Dance-On America, the U.S. licensee for the Rock'n'Roller Disco Dance Olympics. . . . Leslie Rosen joins Gail Roberts Public Relations in Los Angeles as account executive. Rosen was head of press for Janus Records and the GRT Record Group in Los Angeles. . . . Donna L. Brelant joins Preferred Sounds in Rye, N.Y. as sales director for the newly established audio/visual cassette division. She was employed by GRT Corp. in various capacities. . . . Gregg Schmitt comes to the Good Music Agency, Inc., Minneapolis, to join its one-nighter department with responsibilities for booking fraternities, sororities, private organizations and colleges.

## Tape Mover Sentenced To 5 Years

NEW YORK—Robert L. Crow, who was convicted of trafficking in stolen property when he was caught with illegally duplicated Tammy Wynette tapes, has been sentenced to five years jail by the Florida State Circuit Court in Green Cove Springs.

Because of the novel prosecution, the court determined that royalty rights in a recording are private property and if anyone illegally duplicates a recording then that private property becomes stolen.

The prosecution was handled by MacKenzie G. Rast, assistant state attorney for the Fourth Judicial Circuit, who sought a conviction on the more serious stolen property charge rather trying Crow on a lesser piracy charge.

In another, unrelated, case, John Herron and Thomas Beach pleaded guilty to an information count of offering for sale a record that did not list the name and address of the manufacturer. Both were sentenced by Judge Calvin R. Sanders to a fine of \$350 and unsupervised probation for one year. One hundred dollars of the fine for each was then suspended.

The two were arrested at their record store, Backstreet Records in Wheaton, Md., following an investigation. More than 300 records were seized from the store during a raid. In imposing sentence the court noted that the two pleaded guilty only after a number of witnesses from record companies appeared in court ready to testify.

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# THE CHRISTMAS SINGLE.



Plus "Rudolph the Red-Nosed Reggae."

On Columbia Records.

# Thanksgiving Sales Aren't All Turkey & Gravy

Continued from page 3  
 '70s," he says. "Traditionally we don't do big numbers until cold weather sets in. It puts people in a Christmas mood."

A similar point is made by Steve Embree, owner of the four-store Port O'Call chain in Nashville. "The warm weather we've be having is killing business right now. But it's been picking up in the last eight weeks and it looks as though it's getting back to where it used to be."

What of the long-awaited blockbuster packages that were counted on to bail the industry out of its 1979 doldrums? "Fleetwood Mac and Stevie Wonder are selling okay but disappointingly considering they're superstar acts," says Jamie Lewis, buyer at Peaches in Atlanta, who adds that traffic is up nonetheless, especially since the first of November.

Keith Hollifield, manager of Camelot Records' mall location in Nashville, adds: "Although we have two in-store displays and lots of airplay on Fleetwood Mac's 'Tusk,' the album is moving rather slowly. But we predict a stronger year than last year."

Steve Libman, vice president of the Music Scene and Oz stores in the Southeast, says: "We're just about equal to last year dollarwise, which means our volume is down. Except for several monster smashes near the top of the charts, there's not much big product out there."

"It looks like it will be a good Christmas," continues Libman, "but with the economy and Iran, people may wake up and not want to spend their money."

The same attitude is expressed by John Houghton, marketing vice president for Southern California's 25-

outlet Licorice Pizza chain. "We're predicting an increase this Christmas," he says, "but we're going to wait and see."

Assistance in preparing this story provided by Cary Darling, Alan Penchansky, Kip Kirby and Irv Lichtman.

Houghton adds that business is up over last year at this time, though he notes that this is due to the opening of more stores, rather than a large consumer increase in existing stores.

That point is also made by Bill Golden, vice president of the Record Bar, which has 23 stores in the West, South and Midwest. Golden says business has been "flat," though he adds there has been some increase in recent weeks.

Bill Thom, retail director of the 10-store Harmony House chain in

Detroit, says that dollar volume is up nearly 15% over last year, though he attributes this to the closing of several other stores in the Detroit area and the recent opening of his 10th local outlet.

Store closures are also on the mind of Bill Wright, singles buyer for the Flipside chain, which has 20 stores in Oklahoma, New Mexico and Texas. He notes that business has fallen off 80% at its San Angelo, Tex., location, necessitating its closure.

Overall, Wright says business is up, though only slightly. "It's going to stay kind of lean throughout Christmas," he forecasts. "People are buying more 45s and sale items; they're not buying anything that's not on special."

Michael Reff, executive vice president of Everybody's Record chain in Washington and Oregon, says

that "most stores are lower in sales volume than last year, though some are significantly higher."

"We're doing real well with budgets and cutouts," he says, with catalog faring less well. "Sales should stay the same until about Dec. 10," he predicts, "but then should pick up and carry through until Dec. 30."

Lou Gould, manager of the franchised Chicago Sound Warehouse chain, says that inventories have been maintained despite stockpiling pressures of the slow summer months. But Gould believes some dealers may be under inventory for the Christmas rush. He adds that pricing competition may drive down season profits.

While a fair degree of uncertainty pervades the industry at this do-or-die holiday period, there are a number of dealers who are strongly enthusiastic about business prospects.

Mark Silverman of the 17-store Waxie Maxie chain, based in Washington, D.C., says the firm will "far outstrip" 1978's sales volume. "Business since August has increased every month over the previous month," he exclaims.

Dawn Crofs, manager of Peaches Memphis store, adds: "Traffic looks like it's going to be better than last year."

"Christmas seems to be on people's minds early this year and the new releases are pushing sales," says Gilbert Heatherwick, manager of Leisure Landing of New Orleans.

Sharon Warren, assistant manager of Oz in Birmingham, adds: "Weekends are bigger right now than during the week, but it looks to be a good holiday season."

Jim Rose, owner of Chicago's downtown Rose Records stores, is even more upbeat. "Weekends continue to be very strong," he says, "and we've also had some strong weekdays."

## Quality Set As Licensee By Motown Canada

By DAVID FARRELL

TORONTO—After 10 years of operation in Canada, Motown Records Ltd. has been closed with all product now licensed to Quality Records for a reported \$1.5 million advance on a three-year contract against a 19% royalty rate.

Motown staffers in the neighboring borough of Scarborough were tipped off about the license agreement between Motown and Quality in Canada via a phone call placed to the Scarborough office Nov. 9.

The actual inking of the contract with Quality, Canada's largest independent record company, took place Nov. 13.

The switch from a branch office to a license deal in Canada happened at a time when Motown had charted three singles on the influential CHUM-AM top 30 chart in the city. It was a record number of Motown pop tunes ever to be charted by the station, a staffer notes.

The deal could not have been

timed at a more inopportune time, the same staffer tells. He says the company had pre-orders totalling 200,000 units on Stevie Wonder's twofers, "Songs In The Key Of Life." Less than 25% of the order was shipped when the closure notice was phoned in.

Compounding the problem of short shipments on the Wonder package is the fact that the closure notice triggered immediate cancellations on presstime and jacket pro-

duction for the Wonder package and the equally hot Commodores' "Midnight Magic" LP.

It is estimated that it will take Quality a minimum of 14 days to get into production off Motown's hot titles and meet the back order demands. It should be noted that Quality owns its own manufacturing plant situated at the site of their head office in Scarborough.

The closure follows within a month of GRT/Canada being placed in receivership and both Quality and Motown staffers say this latest move was made to give Motown/U.S. an immediate cash injection. The \$1.5 million figure is in addition to several other contract demands pertaining to inventory and accounts receivable owed to Motown.

Independent distributors to suffer as a result of the Motown change include Laurel Records, which previously distributed Motown in three provinces, and will now only handle the product in Manitoba province. Alta Music in Quebec distributed Motown in Quebec and the Maritime provinces and loses the entire account.

### CAEDMON 1st DIGITAL LP

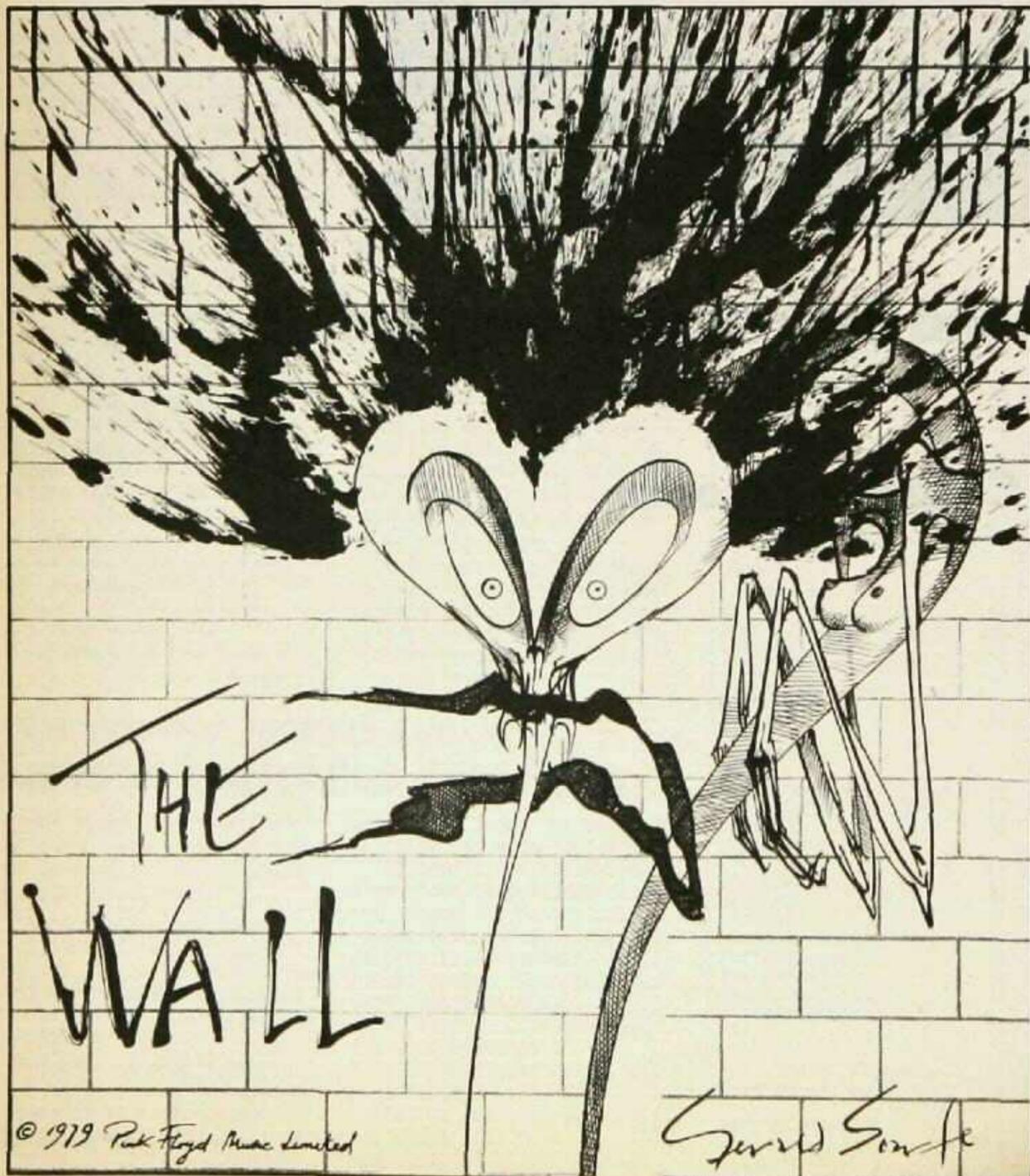
NEW YORK—Caedmon Records begins recording its first digital recording Thursday (29), although release of the album is not scheduled until next year's holiday season.

The album, "Singing Season-Oscar Brand's New Songs For The Christmas Holidays," will feature Robert DeCormier directing the St. Pancras Choir of Brooklyn.

Under the supervision of Ward Botsford, Caedmon's executive producer also responsible for the label's new Arabesque classical line, the sessions take place at Columbia's 30th St. studios here starting Thursday and continue through Monday (3). Sessions will utilize Sony's PCM-1600 2-track digital unit.

Programming will include new songs by Brand and new treatments of rarely performed Christmas works, with featured musical accompaniment by Eric Weissberg and Gil Robbins.

"Digital recordings provide a genuine improvement in the transfer of music, and I suspect that around this time next year 100% of Arabesque product will be recorded digitally," Botsford maintains.



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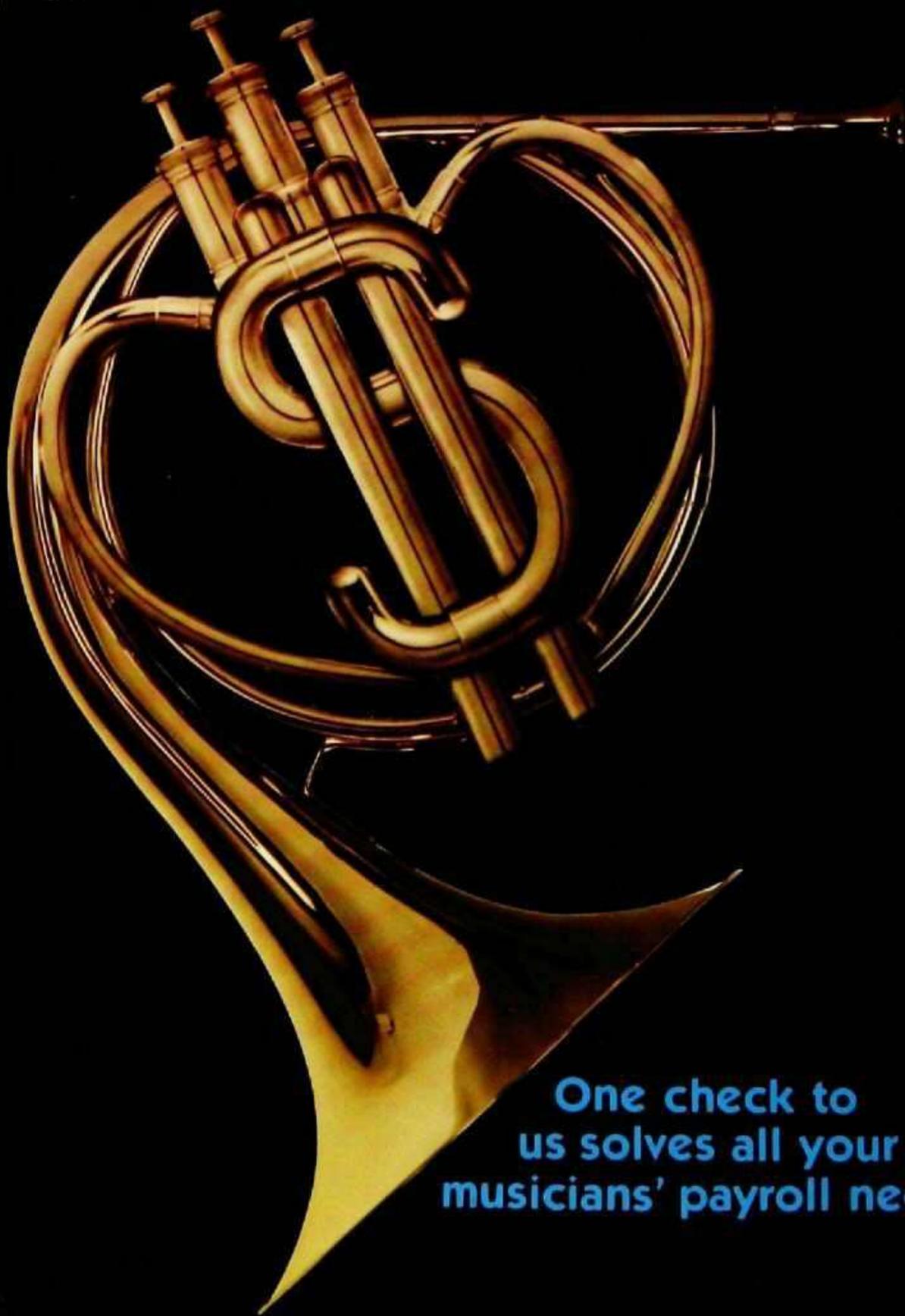
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Management for Mr. Bryson: David Franklin.

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# INTEGRITY'S LOSSES RISE IN QUARTER

LOS ANGELES—Integrity Entertainment Corp. here, parent of the approximately 140 Warehouse, Big Ben's and a Hits For All store, reveals a loss of \$1,156,138 for the period ended Sept. 30, 1979.

The corporation discloses gross revenues of \$15,022,341 for the first quarter fiscal 1980, against \$17,407,858 for the same period last year. The loss per share was 39 cents per share against an earnings of 6 cents in per share fiscal 1979 when profits of \$194,970 were announced.

Integrity Entertainment's annual statement (Billboard, Nov. 24, 1979), too, reflected the continuing downturn in the industry.

# Transition After Infinity Foldup

LOS ANGELES—With the folding Nov. 16 of Infinity Records by parent MCA, MCA Distributing continues to handle product from the ill fated subsidiary.

Gene Froelich, MCA corporate vice president and Bob Siner, MCA records president, are working on the transitional matters including which artists and Infinity executives will be retained out of the label's 100 member staff.

Sid Sheinberg, MCA president and chief operating officer, in his formal statement released Monday (9) notes that the parent company could not justify "extending its financial commitment to Infinity in the context of present day economic realities."

An obvious formal reference to the monies expended by Infinity on building its staff, signing new acts and promoting them. But obviously not enough profits were derived by the parent from all this energy during the label's 14 months of operation.

Infinity's New York office was still open last week as Ron Alexenburg and a skeleton staff helped with the transition of artists and other matters over to MCA. Alexenburg, signed by MCA to a six-year contract, would undoubtedly work out his financial situation.

# CBS Ups Dividend

NEW YORK—CBS has increased its dividend for the quarter by five cents to 70 cents payable on Dec. 14 to stockholders of records as of Nov. 15.

The company also declared a cash dividend of 25 cents per share to CBS preference stock payable Dec. 31 to stockholders of record as of Nov. 30.

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# \$3 MILLION IN DEBT Black & White Makes Canada To L.A. Shift

By DAVID FARRELL

TORONTO—On the verge of being petitioned for bankruptcy to the tune of \$3 million by a Canadian bank, Black & White Sales owner Gary Salter has moved his cutout business to Los Angeles and is operating a separate operation using the same company name.

Black & White Sales Ltd. of Toronto was placed in receivership earlier in the last quarter of this year after failing to make good loan debts totalling \$3 million with secured creditors including the Bank of Montreal and CBS Records Canada Ltd.

Salter was also involved in a top-line discotheque, Heaven, which reportedly involved a \$1 million capital investment to furnish and launch the venue.

Located in a downtown hotel complex, following Black & White Ltd. being placed in receivership, the hotel's board of directors voted to pay Salter a cash settlement to terminate his involvement in the club and dealings with the hotel.

Salter is now operating his cutout business in Los Angeles through Black & White Sales Inc., which, it is believed, is immune from the Canadian bankruptcy proceedings.

The petition for bankruptcy,

being filed by the company of Clarkson Co. Ltd., on behalf of the Bank Of Montreal, could be the last motion involving Black & White's Canadian operation which, through connecting ownership, brought an end to the IGM record label and Thunder Sound recording studio complex in this city.

Current debts assumed by Salter's Canadian operation total \$3 million with held assets totalling approximately \$500,000.

# Mushroom Seeking Major U.S. Tie-in

TORONTO—Mushroom Records, negotiating with CBS to sell four tracks to be included in a CBS Heart's greatest hits package, is seeking a U.S. distribution deal through a major label.

Label is also priming the Canadian retail market for new LP releases by Chilliwack and Ian Matthews.

Rumors of a takeover bid last week have been dowsed by Mushroom's general manager, Joe Owens, who bases in Los Angeles.

Owens counters that Mushroom's shaky position, and a cutout sale to Black & White Sales Inc. recently, probably fanned rumors of a Mushroom sellout.

# Disco Postponement

LOS ANGELES—Disco Internationale has been postponed from its announced Dec. 4-7 dates in Monte Carlo to a date in September/October 1980 in the same locale. The exact date will be announced when hotel facilities are cleared.

# RSO LP For \$5.98

NEW YORK—RSO Records has gone \$5.98—at least with respect to a special edition called "RSO Chart Busters." The album includes hit disks by Andy Gibb, Frankie Valli, Player, Suzi Quatro & Chris Norman, John Stewart, Yvonne Elliman, David Naughton, Paul Nicholas and Linda Clifford.

**Billboard® SALES BAROMETER**

	LPs			SINGLES		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	49%	12%	39%	45%	22%	33%
PREVIOUS WEEK	60%	15%	25%	52%	14%	34%

	PRERECORDED CASSETTES			PRERECORDED 8-TRACKS		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	52%	11%	37%	19%	35%	46%
PREVIOUS WEEK	46%	16%	38%	24%	41%	35%

	BLANK TAPE			BUSINESS OVERALL COMPARED TO LAST YEAR		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	39%	13%	48%	29%	37%	34%
PREVIOUS WEEK	51%	16%	33%	27%	35%	38%

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

# Market Quotations

As of closing, November 21, 1979

1979 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1%	13/16	Altec Corp.	27	55	15/16	13/16	13/16	Unch.
47%	32%	ABC	7	512	37%	37%	37%	+ 1/4
41%	33%	American Can	5	102	34%	33%	34	- 1/4
19%	14	Ampex	9	226	18%	17%	18	+ 1/4
3%	1%	Automatic Radio	—	23	2%	2%	2%	+ 1/4
56%	44%	CBS	7	505	47%	46%	46%	- 1/4
31	18%	Columbia Pictures	6	129	26%	27%	28%	- 1/4
13%	7%	Craig Corp.	28	19	8%	8%	8%	+ 1/4
44%	33	Disney, Walt	10	933	37%	36%	37%	+ 1/4
3%	1%	EMI	—	168	2%	2%	2%	Unch.
18%	10	Filmways, Inc.	8	179	12	11%	11%	Unch.
18%	13%	Gulf + Western	4	971	17%	16%	17	- 1/4
17	10%	Handyman	5	18	10%	10%	10%	+ 1/4
32%	17	Harrah's	13	586	32%	29%	32%	+ 1/4
8%	3%	K-tel	6	1	5%	5%	5%	- 1/4
3%	1%	Lafayette Radio	—	—	—	—	1%	Unch.
37%	28%	Matsushita Electronics	8	—	—	—	28%	Unch.
55%	37%	MCA	9	135	48	47%	47%	- 1/4
39	17%	Memorex	4	417	20%	19%	19%	- 1/4
66	48%	3M	9	1,158	49%	48%	49	- 1/4
55%	36	Motorola	10	286	48	47	48	Unch.
32	24%	North American Philips	4	115	25%	25%	25%	- 1/4
22%	16	Pioneer Electronics	11	—	—	—	17	Unch.
28%	21%	RCA	6	825	22	21%	21%	- 1/4
10%	6%	Sony	15	72	6%	6%	6%	Unch.
25%	15	Storer Broadcasting	9	38	23%	23	23%	Unch.
8%	3%	Superscope	—	21	3%	3%	3%	- 1/4
32	18%	Taft Broadcasting	9	21	30%	30%	30%	- 1/4
20%	16	Transamerica	5	440	17%	17%	17%	- 1/4
46%	30	20th Century	6	87	40%	39%	40%	- 1/4
45%	31%	Warner Communications	9	1,292	44%	43%	44%	- 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	—	—	1%	2%	Integrity Ent.	—	70	1	1%
Data	—	—	—	—	Koss Corp.	7	1	4%	4%
Packaging	4	17	5%	8%	Kustom Elec.	13	—	1%	2%
Electrosound Group	5	34	5%	5%	M. Josephson	8	10	13%	14%
First Artists Prod.	10	24	3	3%	Orrox Corp.	11	16	5%	6%
					Recoton	3	—	1%	1%
					Schwartz Bros.	4	—	2	3

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

# POSSIBLE MERCHANDISING TOOL

# Lieberman Initiates Soundsheet Promos

CHICAGO—Album samples on Eva-Tone soundsheets are a possible new rackjobber merchandising tool, according to Lieberman Enterprises, one of the country's largest rack operations.

Lieberman claims to have pioneered the flexi-sampler technique with its free Thanksgiving weekend promotion for Venture stores in the Midwest sponsored by seven record companies.

Snippets of new album releases interspersed with narration were contained on the soundsheet which Lieberman packaged in a sleeve with cover graphics. Lieberman reports 250,000 pressings were made.

The promotion was backed by Warners, Arista, Chrysalis, Casablanca, MCA, Atlantic and A&M, says Steve Salsberg, Lieberman's marketing vice president.

The use of soundsheets in a large scale rackjobber promotion is

claimed by Salsberg to be without industry precedent.

"What we tried to do is give a broad cross section of the types of music available," he explains.

Acts included Fleetwood Mac, Melissa Manchester, Blondie, Village People, Point Blank, Rufus, Foreigner and Herb Alpert. Participating were 45 Chicago, St. Louis and Kansas City area Venture discount stores.

# Blizzard In Denver

• Continued from page 4

den increase of activity at the one-stop, retailers generally concur that business will actively pick up after the storm's rages have calmed, and are stocking up to prepare for holiday traffic in spite of other possible storm threats.

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DECEMBER 1, 1979, BILLBOARD

# CBS Blanket Licensing Music Sui

• Continued from page 3

and that the blanket licensing system is legal.

Judge Murray I. Gurfein, who asked numerous questions throughout the more than five-hour hearing, inquired whether there is time available to obtain performance rights. Allan Hruska representing CBS noted that most tv programs are taped with at least a three-week lead time and that that was ample time to obtain the rights if they were available.

Getting to what appeared to be the heart of the argument, Hruska told the court: "In today's world they take great pains to split off the performance rights... there is direct licensing but it's limited to synch rights." CBS, therefore, can not purchase all the rights to a television program it gets from a packager because it can not buy the performance rights, he added.

Jay Topkis, appearing on behalf of ASCAP, was asked by Judge Gurfein what the justification was for blanket licenses for NBC and ABC since they don't want them. "We don't force it on them," exclaimed the attorney.

CBS could have established direct licensing "anytime in the past year," Topkis claimed, "but they don't

want that; they just want it cheaper." He pointed out that CBS originally asked for a blanket license in the 1940s.

Gurfein was quick to return to a previous question: "If you're doing it because they want it, and they don't want it, why don't you drop it?"

"We want to be free to issue a blanket license to any tv network that wants one," the ASCAP attorney replied, noting that other television networks are under discussion.

Topkis asked for the case to end now or "the market for music will be in a turmoil." At this point Judge Gurfein declared: "I tried to give a hint before that what we'd like to do is save ASCAP at the same time as preserve competition."

Robert J. Sisk represented BMI since its former lawyer Amalya Kearse is now a federal judge.

Sisk called CBS' argument "outrageous," pointing to the district court's finding that if CBS went to direct licensing, "the copyright owners would line up outside CBS' door." Judge Gurfein claimed that such a statement could not be a fact since it has never happened.

Sisk termed BMI "a classic middleman" and said it "puts together a package and offers it to users." This

he feels is sufficiently different from a monopoly so as to be legal.

Judge Leonard P. Moore then demanded to know if there could be "blanket license and a per use license side by side if credit were given?" Judge Gurfein clarified the question by asking if CBS did as the rights groups claim it can and would directly to copyright owners bought licenses, would they get credit back from their blanket license fees so they do not pay twice? Sisk replied, "It could be done but no one's tried it."

Ira Millstein appeared at the invitation of the court on behalf of his client, the All-Industry Television Music Licensing Committee. Millstein, who represents 710 independently-owned television stations, filed suit a year ago against ASCAP and BMI over the blanket licensing system.

"We can not break the system until we get all the programs licensed at the source," he argued.

Barry Grossman of the Justice Dept. had refused to argue on either side because the government is taking the position that "The participants in this litigation are eminently qualified to argue their positions."

Noted Judge Gurfein: "Support we hold that ASCAP and BMI may not offer a blanket license" when the consent decree ASCAP signed with the government in 1950 requires it offer the blanket license. Justice Grossman said that should that happen, the government would agree a modification of the decree.

This case becomes 10 years old Dec. 31 and may become one of the rare examples of litigation which has gone to the Supreme Court twice.



**BIG BIRD**—Elizabeth Granville, assistant vice president of publisher relations, BMI, and her daughter Claudia, present the Big Bird with a special citation honoring the Children's Television Workshop for its "unique use of music in contributing to the education of the nation's young."

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## Big Push Slated For 'ELO's Greatest Hits'

NEW YORK—CBS and Jet Records are mounting a major promotional effort for the "ELO's Greatest Hits" LP released last week.

Since it is a greatest hits package, CBS Records does not expect any great airplay on the record, says Ron McCarol, vice president of marketing for Epic, Portrait and Associated Labels. Instead, the company will put its muscle into a television advertising campaign, and an in-store merchandising program sweetened by a discount of about 10%, and 120 day billing.

The LP is a single album, because, says Don Arden, president of Jet Records and manager of ELO, "I don't think anybody should be draining the market with a double album now. When the market is recovering, it is unfair and greedy."

Unlike many recent greatest hits packages the record contains no new songs, which would give it a promotional boost. Arden calls such packaging "misrepresentation" and a "trick for getting airplay" since if something is called a greatest hits package, that is what it should contain.

Nor is there anything in the new LP from the recent "Discovery" album, because, says McCarol, that album is still selling—it is at 69 on the current Billboard LP chart—and including that album's best known songs would kill "Discovery."

The tv ads will hit 25 markets in December, once the albums are in the stores, and will be on at late nights, and on such targeted programs as "American Bandstand." In conjunction with this there will also be print and radio ads. All the ads will feature the entire ELO catalog.

Even before the record was released dealers were given "It's Coming" banners to herald the album. Now that it has arrived they can reverse them, since the other side reads "It's Here." There are also four-by-fours, tent cards, album flaps, 3-D wall mounts and mobiles, and die-

cut ELO logos. The point of purchase materials, too, emphasize the ELO catalog.

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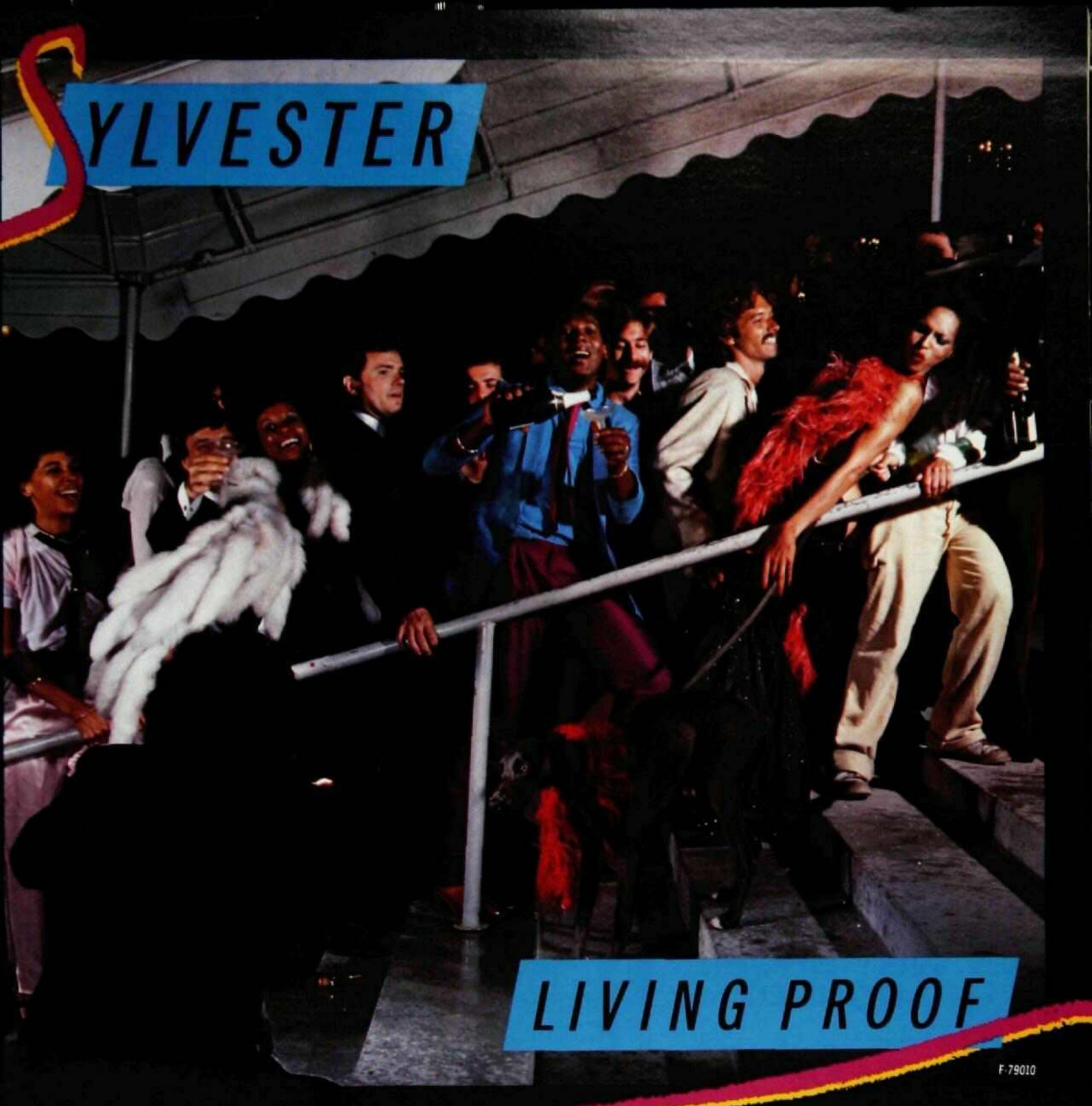
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**ON FANTASY RECORDS AND TAPES**

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# Tribunal Survey Details Home Taping Inroads

• Continued from page 1

Most taping of records involves LPs. Of those who tape music, 40% tape mainly parts of albums, 35% tape mainly entire albums, and 14% tape mainly singles. Rock music is by far the most common type of music taped; 60% of those who tape tape rock. Among those who tape music, the other kinds of music taped include country (28%), disco (23%), jazz and easy listening, each with 21%, and classical (19%) and soul (14%).

Special effort was made to include 500 teenagers in the survey and also to concentrate on the youngest adults in the households surveyed so that the sample polled would be representative of the overall music buying population which tends to be younger than the general population.

Sixty-nine percent of the subjects sampled range in age from 14 to 34.

The most common tape player used, according to the survey, is the 8-track, followed closely by the cassette player/recorder. Only 19% of the households surveyed had reel-to-reel tape decks.

While 70% of the respondents indicate that they might have bought a record or prerecorded tape if they hadn't been able to tape the music themselves, there is also some indication that frequent tapers spend more money on prerecorded music than non-tapers do.

Of those music tapers who purchased two or more blank tapes in a

month, 30% spend \$11 to \$20 on prerecorded music and 26% spend between \$21 to \$50 on records and prerecorded tapes in an average month.

More than half of those surveyed who answered questions on motivation respond that they tape at home for "personal convenience," for example, to put together songs from different albums. Less than 20% of the respondents said that saving money was their primary reason for taping.

Younger respondents were more likely to engage in home taping more often. Among teenagers questioned, 54% had taped at home during the past year. Fifty percent of the people 20 to 34 years of age had taped in the same period while only 35% of those over 35 years old had done so.

Incidences of home taping also appear to rise slightly with the edu-

cation and income of the head of household.

The frequency of taping by those owning the necessary equipment is surprisingly low. Slightly less than half (47%) of the respondents had taped music or speech in the past year.

Half of these (51%) had recorded only music. Only 11% of all the respondents tape music at least once a week, but this represents 44% of the people who have taped music in the past year. A majority of the people who taped music taped between one and five hours of music in an average month. Seven percent of all respondents tape more than 10 hours of music in an average month.

People are more likely to do extensive taping from their own music sources or radio and tv than they are from borrowed sources, the survey reveals. Fifty-nine percent of those respondents who tape music tape

less than two hours a month from borrowed records.

The incidence of taping live performances is rather low with only 9% of all respondents or 21% of those who tape music, having taped a live musical performance in the last year. A majority of those who have done so, however, have taped three or more performances.

While most of those surveyed said they would oppose a tax on blank tapes, a surprising 26% endorsed a blank tape fee to compensate "composers, recording artists and business firms who make records and tapes."

Those responses were to a carefully worded question excluding any suggestions that home taping could be an infringement of copyright or that the producers of prerecorded music might find it necessary to resort to technology obstacles to pre-

vent home taping if other remedies are not implemented.

In releasing these survey results the Copyright Royalty Tribunal stresses that the examination of home taping issue remains in a preliminary stage and that the survey really a starting point for further study of the issue.

Tribunal members hope the survey will elicit comments from all interested parties and lead to further examination of issues such as trends in the sale of blank tape, consideration of the sales volume, prices and revenue of the record and prerecorded tape industries, the impact of home taping on the creation and production of new product, the status of technological developments which could alter the ability to engage in home taping and economic and population trends which could influence the extent of personal taping.

# Who Concert Slated For Live Theatre TV

• Continued from page 1

Les Elias, general manager of WLUP, and Carl Rosenbaum, president of Celebration/Flipside, decided to do the closed circuit concert when they received 28,000 letters in the first day's mail after putting tickets on sale for the 10,000 seat International Amphitheatre.

With demand running so far ahead of supply they tried to get a second Who date for Chicago. That proved impossible, but the Who,

which is now heavily involved in film production, agreed to a closed circuit broadcast of the concert in return for getting all future rights to the tape of the show.

Ticket prices for the 25,000 seats made available through the closed circuit broadcast are \$7.98 each as compared with the \$12.50 for the live performance. They are already 50% sold, says Rosenbaum. In addition to the concert, fans at the closed circuit locations will be able to see the Who film, "Tommy." Tickets to these locations are sold via the box-offices and Ticketron.

Elias says that it has been the experience with closed circuit sporting events that they draw a heavy walkup crowd on the day of the show. But, he says, a decision will have to be made this week as to whether more theatres should be added to the Who mini network.

Experience in working with closed circuit sporting events is what got him this job, says Lou Falcigno, president of Momentum Enterprises. He says the main difference in putting together a Who show as compared to a sporting event, is that the music fans demand considerably better quality video and audio.

To insure this, he will have six cameramen working the show, four live and two for editing purposes. The picture and sound will be sent out via new telephone company lines which have the capability of handling up to 15,000 cycles, with the "audio duplexed from the video," says Falcigno.

The concert will be seen on 15 by 20 foot screens, front projected, with the hardware manufactured by

MTS Management TV Systems and Image Magnification.

The sound will be mixed in a trailer outside the Amphitheatre and sent out in stereo to the theatres where there will be other sound men who will be able to equalize it and control the volume for each theatre. Bruce Gordon, co-owner of dB Sound, is coordinating with the various theatres, some as far away as Hammond, Ind., and Joliet, Ill., to determine if any special local restrictions apply to noise levels. Where possible the sound will be as loud as the live, using state of the art closed sound systems.

Elias and Rosenbaum says this may be the first in a series. They say Pink Floyd is contemplating similar events on its next tour.

DECEMBER 1, 1979, BILLBOARD

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# Limiting Returns

• Continued from page 1

Using \$100,000 gross album purchases as a base example, the retailer gets \$100 net credit if he keeps his returns at 14%. He would receive a returns credit of 9% or \$900 against a 5% returns charge of \$700 on \$14,000 in returns.

Conversely, on the same \$100,000 gross album purchases, the retailer gets the same \$900 returns credit less a \$1,100 22% returns charge for a \$200 debit.

The same arithmetic applies to wholesaler and retailer/wholesaler transactions.

# Denver & Muppets Offer 3-Track 45

NEW YORK—Among new entries in the holiday singles sweepstakes is a three-track 45 from "A Christmas Together By John Denver And The Muppets," to be in dealers' hands in a special four-color sleeve.

"Have Yourself A Merry Little Christmas" and "We Wish You A Merry Christmas" are backed with "A Baby Just Like You." The album already has shipped, supported by a promo campaign tying in with Muppets figures from Knickerbocker Toys and the ABC-TV special to air in early December.

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Due to lack of space Electric Lady Studios announces its plans for the liquidation of all master tapes in its custom library from the years 1967-1975. Any party wishing the return of their masters, please send requests no later than February 1, 1980 to Alan Selby, care of Electric Lady Studios 52 West 8th Street, New York, New York 10011

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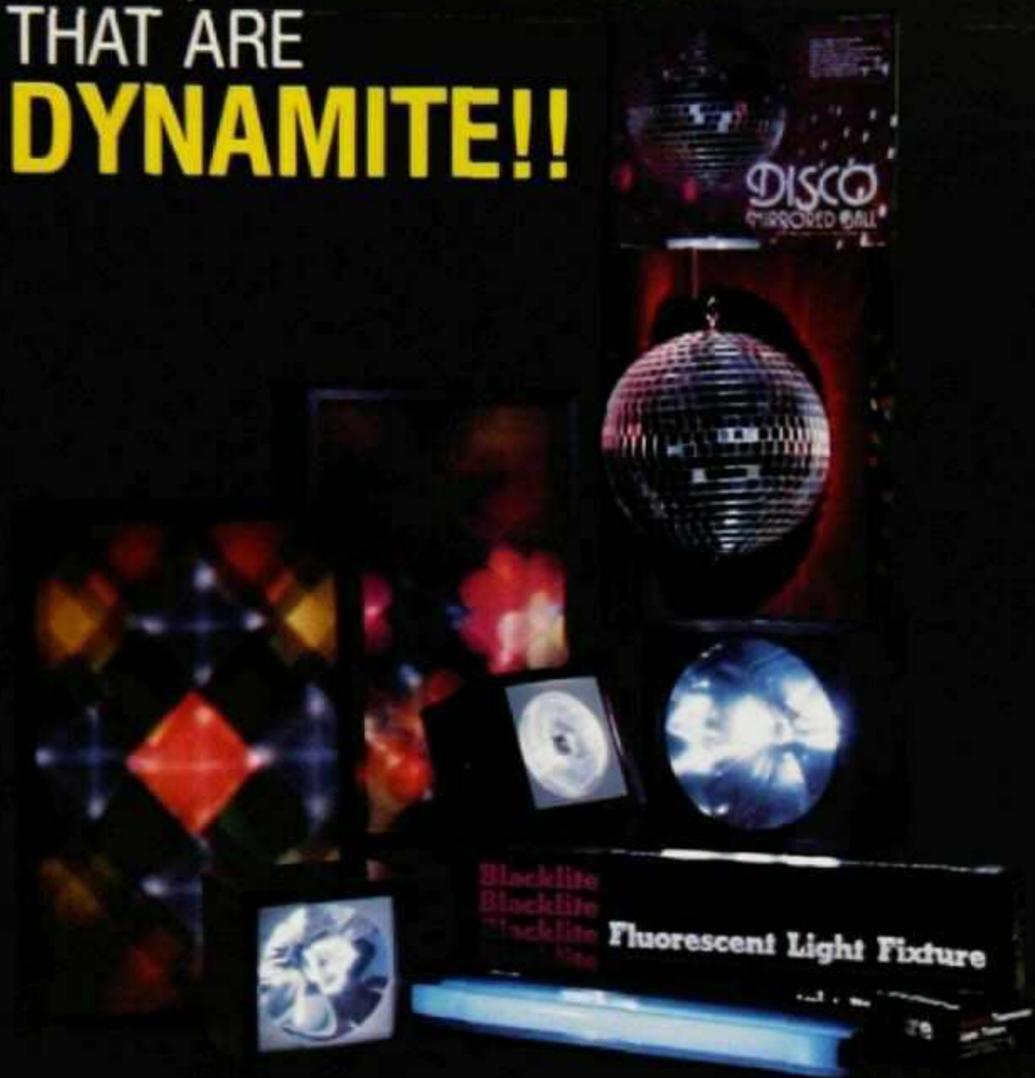
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CARMICHAEL 81 THIS WEEK

## 'Stardust' Not the Only Hoagy Classic

By IRV LICHMAN

NEW YORK—Hoagy Carmichael, who celebrated his 81st birthday Thursday (22), would have made popular music history had he composed just one song.

That song is "Stardust," whose melodic life took form in 1928 with lyrics added three years later by Mitchell Parish. Its verse is one of a few that is as well known as the chorus, and, in fact, Frank Sinatra once made a recording of only the verse. And as a further tribute to "Stardust's" status, RCA marketed in the early '60s an album containing 12 versions of the song and this year saluted the writer with a release in its "Legendary" series.

Yet, Carmichael's catalog contains a number of standard songs whose words were provided by such celebrated lyricists as Johnny Mercer, Frank Loesser, Harold Adamson, Ned Washington and Paul Francis Webster.

There's even a lyric by Stanley Adams, ASCAP's president for "Little Old Lady." Carmichael's way with a lyric is represented with his "I Get Along Without You Very Well."

Other Carmichael hits include "Two Sleepy People" (lyrics by Frank Loesser), "Lazy Bones" (Johnny Mercer), "The Nearness Of You" (Ned Washington), "Ole Buttermilk Sky" (Jack Brooks), "Doctor, Lawyer, Indian Chief" (Paul Francis Webster) and a 1951 Academy Award winner, "In The Cool, Cool Of The Evening" (Johnny Mercer), from a Bing Crosby/Jane Wyman film, "Here Comes The Groom," in which the stars' per-

formance of the song produced a hit recording on Decca.

As he approached his 80th year, Carmichael saw a major revival of "Stardust," via an album of evergreens by Willie Nelson, named after the song.

According to Burt Litwin, vice president and general manager of Belwin-Mills Music, "Stardust" remains one of the top income makers at the publishing firm. "Every calendar quarter seems to show further royalties, and there seems to be no end to reissues."

Several Carmichael standards are published by Famous Music. "Royalties are holding up beautifully and maintain a steady pace," declares Dick Milford, director of standards. "His songs are constantly used for special products, including auto manufacturers which produce tapes for new car buyers who install factory-installed tape decks."

Carmichael, who gave up the practice of law to become a composer and, one may add, an actor in films and a recording artist as well, has had a lifelong interest in jazz, having had his own jazz band at Indiana Univ., where he once booked cornetist Bix Beiderbecke and the Wolverines before Beiderbecke became a legend.

And at this year's Newport Jazz Festival in New York, jazz critic/performer Richard Sudhalter sponsored an evening of Carmichael songs, and ASCAP's Adams presented Carmichael, who joined ASCAP in 1931, with a sterling silver bowl for his achievements in the world of popular song.

## 'One Day' Hits Again Globally

NASHVILLE—Buckhorn Music's classic copyright, "One Day At A Time," penned by Marijohn Wilkin and Kris Kristofferson, is back on the charts once again, this time in the international market.

"One Day At A Time" recently capped the British charts as a pop single by Lena Martel and Pye Records. It also showed up on Ireland charts for a total of 60 consecutive weeks by artist Gloria; it was successful in South Africa by Marie Gibson on EMI; and the Hawking Brothers on RCA made it No. 1 as well in Australia.

The Hawking Brothers' version was voted the top song and top album by Australia's Country Music Assn.

As a result of this increased activity for "One Day At A Time," sheet music sales have escalated in the foreign markets, notes Wilkin, president of Buckhorn Music which is based in Nashville.

## Videotape Gifts From Columbia

NEW YORK—Columbia Pictures Television has presented three videotape cassettes to the newly established Leonard Whitecup Videotape & Film Library at the Songwriters Hall of Fame here at One Times Square.

The one hour musical specials, "They Write The Songs," feature songwriters E.Y. Harburg, Mitchell Parish and the team of John Kander and Fred Ebb performing their own compositions.

Conceived by Sonny Fox and Maurice Levine, the series is based on the "Lyrics & Lyricists" programs presented by Levine at the 92nd St. YMHA.

The videotapes were presented to the Hall at a reception there Tuesday (20) by Norman Horowitz, president of Columbia Pictures Television, to Oscar Brand, curator of the museum.

The programs are also being made available for distribution in the U.S.

## 6th Song Festival Winners Revealed

LOS ANGELES—The Top 40 category winners went on to win the grand prizes in both the professional and amateur categories of the sixth annual American Song Festival competition. Winners, each of whom received \$10,000, were announced at the Continental Hyatt

House here Nov. 16. Dave Somboretz of Fairfield, Ohio won the professional grand prize with his song "Somewhere Tonight" while Mark Burdick of Los Angeles was named the amateur grand prize winner with "What Kind Of Love Is This." Copyrighted material

# CBS Records Sets Plans For Latin Product Distribution

NEW YORK—CBS Records is implementing its anticipated distribution switch for Latin product in the U.S. (Billboard, Oct. 6, 1979), ending an 11-year association with Caytronics.

Discos CBS International, the company's newly formed Latin U.S. division under vice president and general manager Ron Chaimowitz, will employ specific independent distributors in some regions, and in

By TONY MORENO

others, where considered feasible, it will self-distribute.

Already named to handle the line in New York, New Jersey, Mas-

sachusetts, Connecticut, Pennsylvania and Washington, D.C., is Auditorama Records Corp. Chicago distribution is with Multinational, while California handling is being sought.

Discos CBS plans its own offices in New York, manned by promotion and sales staff who will work closely with Auditorama, and in Chicago, California, Texas and Miami. A unit will also operate in Puerto Rico, under general manager Enrique Gonzalez.

Chaimowitz says that Orfeon Records is also under consideration for supplementary distribution on the East Coast. This firm is currently expanding and reorganizing under president Rogerio Azcarraga, and is reportedly enthusiastic to handle the new line.

The Discos CBS chief adds that the division will also handle other labels apart from its own, kicking off Jan. 1 with Latinum Records of Miami, which specializes in Latin and Cuban repertoire.

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## WEA Idea

• Continued from page 3  
those years for National Record Mart/Oasis, Pittsburgh.

Boorstein, Shapiro and Roy Imber, Elroy Enterprises, Long Island retailer supplier, wish purchases in November and December were eligible. They feel it would be a fairer start. They point up the heavy anticipated purchases they must make to cover possible demand during the strategic six weeks ahead.

Assistance in preparing this story provided by Mike Hyland, Irv Lichtman and Alan Penchansky.

"They're starting on the wrong foot," states Noel Gimbel of Sound Unlimited. "Sound Unlimited, Chicago and Denver, get no credit for the biggest six weeks in 1979." He gripes, too, about including defectives, pointing out that in his experience WEA product has a defective rate of 4% to 5%. Jacobs, too, is miffed about being penalized for "manufacturing mistakes."

Jim Primerano, album buyer, Transcontinent, Buffalo, and Dean Hogue, Dean's One-stop, Richmond, Va., both say they have been assured by WEA salespersons that they will be protected against bad factory album runs among normal returns.

Jay Sonin, owner of Record Hunter, New York City, is checking with his attorneys about the legality of including defectives. "Is it legal for them to credit me for less than I paid for the defectives?" he ponders.

Ben Karol, King Karol, New York retailer, and Lou Fogelman, Music Plus, L.A. chain principal, too question the legality of the defective return clause.

"It sounds all right," Sam Billis, City 1-Stop here, says. "I can live with it. Their stuff moves right out. Their salesmen don't come in like CBS and Polygram with quotas to load you."

CBS triggered the returns revisions, announcing a Jan. 2, 1980 effective policy with a maximum 20% covering all product, including defectives, with 7-inch and 12-inch singles excepted (Billboard, Sept. 8, 1979). The latter product would be 100% exchangeable.

Polygram Distributing unveiled an 18% to 22% returns allowance ceiling and a new averaging out of price on returns by label next (Oct. 6, 1979). Effective Jan. 1, 1980, Polygram has somewhat revised the program.

And RCA/A&M revealed another Jan. 1, 1980 kickoff for a new 22% returns policy (Billboard, Oct. 27, 1979). Copyrighted material.

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December 7&8 Horsehoe, Toronto Canada

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December 12&13 Spatts, Rexdale

December 14&15 The Hollywood, Toronto Canada

December 18, Capital Theatre, Passaic New Jersey, WNEW-FM's Christmas show.



MSI 014

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*Produced by Bobby Orlando*

*Direction: Ira Blacker for "Mr. I. Mouse LTD."*



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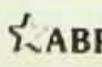
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Vol. 91 No. 48

# Radio's Stake In Disk Profits

By DWIGHT CASE

There seems to be more sound and fury regarding the RKO Radio group and our posture on album tracking than there really should be. (Editor's note: Reacting to the rising practice of off-the-air dubbing, RKO has banned the uninterrupted broadcast of complete albums on its stations).

Just look at the recent history of the record, tape and radio businesses.

It had come to the attention of RKO, through casual and formal information, that the cassette and cartridge portion of total album sales had become a dramatic part of the potential sales/profit for most record companies in America.

About two years ago it was pointed out to us that in one of our major cities the tape portion of sales of a leading artist matched the album sales almost exactly—50,000 albums and 50,000 cassettes and cartridges.

At that time we were being reprimanded not for album tracking, but because we were not doing the correct count on these tape sales in order to give our playlists the proper weight when we made up our "adds" each week at the RKO chain.

Later we were informed that blank cassette sales were climbing to an astronomical number, and it was the feeling of the record companies that LP sales were being lost because tapes were used for duplication in homes and off radio stations across the country—including, of course, those at RKO.



Dwight Case: "We felt we were blocking the record industry's growth."

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

## Letters To The Editor

Dear Sir:

Elektra/Asylum Records chairman Joe Smith takes a full-page ad in your magazine to request broadcasters' cooperation in stopping the "terribly destructive practice" of home taping of major new album releases.

In the first place, it has not been demonstrated that record labels are losing revenue because of the activities of home taping enthusiasts. It has been demonstrated that label volume is down, and nobody disputes that home taping is on the rise, but no cause/effect relationship has been shown.

In the second place, even if it could be shown that tape copying is on the rise at the expense of music sales, the place to resolve this problem is not with the broadcasters, but in the labels' own production departments.

As a member of a national club of some 1,000 audio enthusiasts, many of whom are heavily into tape, I can state that neither I nor any of my acquaintances would spend the time (and the money for a good blank cassette) to copy recorded material off the air or from a friend's disk if a decent sounding cassette could be purchased from my music dealer.

I challenge Smith to pick up a few recent releases from retailers' bins in both disk and cassette versions and to A-B them under ideal playback conditions. If his experience parallels mine, he will find, to his chagrin, that in almost every case the commercial cassette product is noticeably inferior to the disk release of the same material. It seems to be a universal disease afflicting the entire industry, and I am not singling out Warners for any special criticism.

If Smith and his colleagues with the other music companies will put out a quality product on cassette, I believe they will find that the great majority of tape machine owners would prefer it to a home copy.

Bruce Mallon  
Stoneham, Mass.

Dear Sir:

Our non-commercial college radio station could not agree more with the record industry on the issue of total LP airings. We feel they are detrimental to the industry. Much revenue must be lost from such airings.

But since this practice does draw a large listening audience, we have come upon a solution to both problems. We have a total LP airing each Wednesday night, but we feature an album that has already been available to the public. This way we feel we are not hurting the record company. Perhaps if more radio stations did the same, the problem can be reduced greatly.

James P. McCabe  
Music Director, WCLH-FM  
Wilkes-Barre, Pa.

Dear Sir:

I read Ben Bartel's Commentary (Nov. 3, 1979) with some amusement. As a person in the industry who actually buys records I find it hard to summon sympathy for companies who slice up a \$3 billion annual pie.

Three years ago the bulk of LPs were offered at a list price of \$6.98. Today \$8.98 is the rule. The exceptions range up to the outrageous \$15.98 asked for the Fleetwood Mac set.

I doubt if the industry will attempt to ban the sale of blank tape, so why don't the labels just buy companies who make blank tape? They then could hog all the dollars possible by raising the blank tape price to \$8.98. In any case, labels should stop bitching at radio for performing a public service for their listeners whose pocketbooks have been consistently raped.

Alan Lomax III  
Historian, Country Music Foundation  
Nashville

Dear Sir:

I've been an interested observer and, at times, an active participant in the "Great Album Rip-Off" currently removing the chocks from the record industry's wheels. I'm a medium market guy and have no illusions of importance beyond my own cat, but I do have a couple of observations and a question or two.

I've seen a few solutions to the problem trickle by in the trade papers. Some made sense, some were worthy of a candidate for public office. Isn't it time the record industry stopped moving the obvious solution out of the way in order to get to the obscure remedy?

This thing has all the symptoms of a classic domestic imbalance. If the stations are giving away the product, don't give them any. Divorce the bastards.

They may have to buy their own satin jackets and other junk and will have to live in a style they are not used to, but you know what? There are a lot of us medium to small market guys out here who would love to get a little of your product. To hell with the accoutrements. We can buy our own clothes. We're responsible and realistic programmers who need your product and who do not give it away.

Bill Jenkins  
Program Director  
WELE-AM-FM  
South Daytona, Fla.

Dear Sir:

I feel the need to vent some of my frustration at radio stations airing new releases in their entirety and without commercial interruption (often up to two weeks prior to national release), and encouraging listeners to tape these segments.

While it is true that my LP sales are being cut drastically by this mindless practice, is it not true also that artists are the ones ultimately affected? Less sales,

In essence, the average American was becoming a "pirate."

Then came a rather bad year for the record companies. Losses mounted, profits crashed, eliminating development for new talent, exactly what RKO would need for its stations to maintain their popular ratings.

It seemed clear to us that it was not the time for RKO to provide millions of people the opportunity to tape music off the air, thus limiting product that could be sold. Otherwise, where would the profits come from so that reinvestment could be made in new talent, so that radio could enjoy a growing number of new acts?

## 'We need new talent to include in our music mix'

Radio needs new talent to inject into the music mix. We need the sound that's fresh and entertaining.

With record company presidents showing grave concern over some percentage of lost sales (although I don't know what that percentage is) deriving from off the air taping, we felt we were blocking the record industry's growth.

We look forward to exciting radio (exciting "musical" radio) and we want new talent to have the opportunity to be developed, to be promoted, to be recorded, and to be sold into the marketplace. And so, radio and the recording industry can become what we know it always is and should be... very exciting, very new, very fresh and very profitable.

I am sure you are all aware that RKO is also in the blank cassette business. You can guess how this caveat went down at RKO Tape Corp.

Dwight Case is president of the RKO Radio chain.

less royalties, not to mention the piracy that inevitably results.

Radio stations guilty of this ploy should realize the damage done on all levels and get their act together. I, for one, am not going to continue using radio as an advertising medium while I'm getting stabbed in the back on the same product I'm trying to sell.

Bob Fink  
Manager, Harmony's Records  
Brookfield, Conn.

Dear Sir:

When I read Ben Bartel's commentary I really had to sit back and laugh. After being shoved around like so much rubble by record companies' promotion departments, after all the red tape and unanswered letters, begging for record service, the record companies are finally getting theirs.

When the record promo people started cutting service, our station (with a mere 225,000 potential listeners) was one of the first to go. I've received about eight albums since January and none of them was "Tusk."

Perhaps the answer is for small market stations to tape albums off the big market stations. But that would be illegal, wouldn't it? Obviously, breaking new records and helping to sell recorded material doesn't buy loyalty from the record industry.

By the way Ben, I still haven't gotten my satin jacket.

Millard O. Carter Jr.  
Music Director, WOLS-AM  
Florence, S.C.

Dear Sir:

Taping off the air would not be near as attractive a prospect to consumers were it not for the \$1 a year price increases they are subjected to.

Record company executives always have a long list of justifications for their price increases. But try to explain them to a customer while standing behind a counter. Most customers are insulted when you hand them that sort of jive. Maybe there's not a sucker born every minute.

L. Ott  
Minneapolis

Dear Sir:

I was saddened to see the small article in Billboard saying that the Beatles decided not to reunite.

Wasn't the Beatles' message one of love, friendship, brotherhood and togetherness? Why not put aside the differences at least for awhile and give the world the breath of fresh air that is needed in a badly polluted musical spectrum. We need you guys!

Nicki Stoval  
WNES-AM-FM  
Central City, Ky.



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**RADIO-TV JOB MART** **PAGE 26**

# Billboard Singles Radio Action

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

Based on station playlists through Thursday (11/22/79)

## TOP ADD ONS - NATIONAL

- MICHAEL JACKSON—Rock With You (Epic)
- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)
- KENNY ROGERS—Coward Of The County (UA)

### D—Discotheque Crossover

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

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

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

### KOPA—Phoenix

- STEVE FORBERT—Romeo's Tune (Nemperor)
- EAGLES—The Long Run (Asylum)
- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 27-18
- RUPERT HOLMES—Escape (Infinity) 21-9

### KTKT—Tucson

- APRIL WINE—Say Hello (Capitol)
- DR. HOOK—Better Love Next Time (Capitol)
- SUPERTRAMP—Take The Long Way Home (A&M) 9-5
- BARRY MANILOW—Ships (Arista) 6-4

### KQEO—Albuquerque

- KENNY ROGERS—Coward Of The County (UA)
- RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M)
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 12-8
- IAN GOMM—Hold On (Stiff/Epic) 10-7

### KENO—Las Vegas

- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)
- STEVIE WONDER—Send One Your Love (Tama) 11-5
- ISAAC HAYES—Don't Let Go (Polydor) 23-18
- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 11-5

### KFMB—San Diego

- FOREIGNER—Head Games (Atlantic)
- KENNY ROGERS—Coward Of The County (UA)
- STYX—Babe (A&M) 3-1
- RUPERT HOLMES—Escape (Infinity) 15-4

## Pacific Northwest Region

### TOP ADD ONS:

- MICHAEL JACKSON—Rock With You (Epic)
- LITTLE RIVER BAND—Cool Change (Capitol)
- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)

### PRIME MOVERS:

- RUPERT HOLMES—Escape (Infinity)
- STYX—Babe (A&M)
- JEFFERSON STARSHIP—Jane (Grunt)

### BREAKOUTS:

- TOM JOHNSTON—Savannah Nights (Warner Brothers)
- THE FLYING LIZARDS—Money (Virgin)
- RUFUS & CHAKA KHAN—Do You Love What You Feel (MCA)

### KFRC—San Francisco

- MICHAEL JACKSON—Rock With You (Epic)
- TOM JOHNSTON—Savannah Nights (WB)
- SMOKEY ROBINSON—Cruisin' (Tama) 19-13
- STYX—Babe (A&M) 12-6

### KYA—San Francisco

- RUPERT HOLMES—Escape (Infinity)
- LITTLE RIVER BAND—Cool Change (Capitol)
- MICHAEL JOHNSON—This Night Won't Last Forever (EMI) 20-13
- J.D. SOUTHER—You're Only Lonely (Columbia) 24-15

### KLIW—San Jose

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

### KROY—Sacramento

- SMOKEY ROBINSON—Cruisin' (Tama)
- TOM JOHNSTON—Savannah Nights (WB)
- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 26-23
- RUPERT HOLMES—Escape (Infinity) 18-11

## PRIME MOVERS - NATIONAL

- RUPERT HOLMES—Escape (Infinity)
- CHRIS THOMPSON—If You Remember Me (Planet)
- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sounds)

### KYNO—Fresno

- RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M)
- KENNY ROGERS—Coward Of The County (UA)
- RUPERT HOLMES—Escape (Infinity) 28-20
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 24-17

### KGW—Portland

- LITTLE RIVER BAND—Cool Change (Capitol)
- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound)
- STYX—Babe (A&M) 10-2

### KING—Seattle

- CRYSTAL GAYLE—Half The Way (Columbia)
- FOREIGNER—Head Games (Atlantic)
- CHEAP TRICK—Dream Police (Epic) 13-11
- LITTLE RIVER BAND—Cool Change (Capitol) 18-14

### KJRB—Spokane

- RONNIE MILSAP—Get It Up (RCA)
- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)
- MELISSA MANCHESTER—Pretty Girls (Arista) 22-16
- LITTLE RIVER BAND—Cool Change (Capitol) 21-15

### KTAC—Tacoma

- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- MICHAEL JACKSON—Rock With You (Epic)
- RUPERT HOLMES—Escape (Infinity) 26-13
- SUPERTRAMP—Take The Long Way Home (A&M) 17-7

### KCPX—Salt Lake City

- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)
- THE FLYING LIZARDS—Money (Virgin)
- STEVIE WONDER—Send One Your Love (Tama) 27-20
- CLIFF RICHARD—We Don't Talk Anymore (EMI) 24-13

### KRSP—Salt Lake City

- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)
- MICHAEL JACKSON—Rock With You (Epic)
- RUPERT HOLMES—Escape (Infinity) 19-10
- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 11-7

### KTLK—Denver

- HERB ALPERT—Rise (A&M)
- RUFUS & CHAKA KHAN—Do You Love What You Feel (MCA)
- RUPERT HOLMES—Escape (Infinity) 14-7
- SUGAR HILL GANG—Rapper's Delight (Sugar Hill) 13-8

### KIMN—Denver

- PABLO CRUISE—I Want You Tonight (A&M)
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- JEFFERSON STARSHIP—Jane (Grunt) 27-20
- SUPERTRAMP—Take The Long Way Home (A&M) 13-6

### KJR—Seattle

- RUPERT HOLMES—Escape (Infinity) 10-3
- JEFFERSON STARSHIP—Jane (Grunt) 19-14
- KENNY ROGERS—Coward Of The County (UA)
- PABLO CRUISE—I Want You Tonight (A&M)
- EAGLES—The Long Run (Asylum) 8-20

### KYYX—Seattle

- KENNY ROGERS—Coward Of The County (UA)
- PABLO CRUISE—I Want You Tonight (A&M)
- EAGLES—The Long Run (Asylum) 8-20

### KCBN—Reno

- SANTANA—You Know That I Love You (Columbia)
- RAINBOW—Since You've Been Gone (Polydor)
- JEFFERSON STARSHIP—Jane (Grunt) 30-20
- RUPERT HOLMES—Escape (Infinity) 31-11

## North Central Region

### TOP ADD ONS:

- CRYSTAL GAYLE—Half The Way (Columbia)
- FOREIGNER—Head Games (Atlantic)
- SUPERTRAMP—Take The Long Way Home (A&M)

### PRIME MOVERS:

- RUPERT HOLMES—Escape (Infinity)
- J.D. SOUTHER—You're Only Lonely (Columbia)
- CHRIS THOMPSON—If You Remember Me (Planet)

### BREAKOUTS:

- BUGGLES—Video Killed The Radio Star (Island)
- RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M)
- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)

### CKLW—Detroit

- CRYSTAL GAYLE—Half The Way (Columbia)
- SUPERTRAMP—Take The Long Way Home (A&M)
- RUPERT HOLMES—Escape (Infinity) 13-6
- MICHAEL JACKSON—Rock With You (Epic) 21-9

### WDRQ—Detroit

- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)
- FLEETWOOD MAC—Tusk (WB)
- RUPERT HOLMES—Escape (Infinity) 15-5
- J.D. SOUTHER—You're Only Lonely (Columbia) 19-12

### WTAC—Flint

- MISTRESS—Mistrusted Love (RSO)
- KENNY LOGGINS—This Is It (UA)
- STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 9-5
- SUPERTRAMP—Take The Long Way Home (A&M) 12-7

### Z-96 (WZZR-FM)—Grand Rapids

- ISAAC HAYES—Don't Let Go (Polydor)
- EAGLES—The Long Run (Asylum)
- RUPERT HOLMES—Escape (Infinity) 14-4
- SUPERTRAMP—Take The Long Way Home (A&M) 13-7

### WAKY—Louisville

- MICHAEL JACKSON—Rock With You (Epic)
- ANNE MURRAY—Broken Hearted Me (Capitol) 12-9
- CHRIS THOMPSON—If You Remember Me (Planet) 25-20

### WBGW—Bowling Green

- RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M)
- TOTO—Ninety-Nine (Columbia)
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 22-15
- MICHAEL JACKSON—Rock With You (Epic) 16-9

### WGCL—Cleveland

- FOREIGNER—Head Games (Atlantic)
- BUGGLES—Radio Killed The Video Star (Island)
- RUPERT HOLMES—Escape (Infinity) 25-13
- KOOL & THE GANG—Ladies Night (De-Lite) 24-17

### WZZP—Cleveland

- RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M)
- STEVIE WONDER—Send One Your Love (Tama)
- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 22-17
- J.D. SOUTHER—You're Only Lonely (Columbia) 12-8

## BREAKOUTS - NATIONAL

- THE EAGLES—The Long Run (Asylum)
- THE FLYING LIZARDS—Money (Virgin)
- RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M)

### Q-102 (WKRC-FM)—Cincinnati

- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- PABLO CRUISE—I Want You Tonight (A&M)
- LITTLE RIVER BAND—Cool Change (Capitol) 29-22
- CRYSTAL GAYLE—Half The Way (Columbia) 30-25

### WNCI—Columbus

- MICHAEL JACKSON—Rock With You (Epic)
- ANNE MURRAY—Broken Hearted Me (Capitol)
- RUPERT HOLMES—Escape (Infinity) HB-14
- J.D. SOUTHER—You're Only Lonely (Columbia) 14-8

### WCUE—Akron

- ISAAC HAYES—Don't Let Go (Polydor)
- JOHN COUGAR—I Need A Lover (Riva)
- SMOKEY ROBINSON—Cruisin' (Tama) 35-26
- KENNY ROGERS—Coward Of The County (UA) 36-29

### 13-Q (WTKQ)—Pittsburgh

- J.D. SOUTHER—You're Only Lonely (Columbia)
- KENNY ROGERS—Coward Of The County (UA)
- MUPPETS—Rainbow Connection (Atlantic) 12-8
- CHRIS THOMPSON—If You Remember Me (Planet) 17-12

### WPEZ—Pittsburgh

- STEVIE WONDER—Send One Your Love (Tama)
- KENNY LOGGINS—This Is It (Columbia)
- JOHN COUGAR—I Need A Lover (Mercury) 23-17
- RAINBOW—Since You've Been Gone (Polydor) 11-5

### WNOE—New Orleans

- RUPERT HOLMES—Escape (Infinity)
- SUGAR HILL GANG—Rapper's Delight (Sugar Hill)
- STEVIE WONDER—Send One Your Love (Motown) 25-11
- STYX—Babe (A&M) 2-1

### KEEL—Shreveport

- SANTANA—You Know That I Love You (Columbia)
- FOGHAT—Third Time Lucky (Bearsville)
- CLIFF RICHARD—We Don't Talk Anymore (EMI) 17-11
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 35-25

### WATAC—Flint

- MISTRESS—Mistrusted Love (RSO)
- KENNY LOGGINS—This Is It (UA)
- STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 9-5
- SUPERTRAMP—Take The Long Way Home (A&M) 12-7

### Z-96 (WZZR-FM)—Grand Rapids

- ISAAC HAYES—Don't Let Go (Polydor)
- EAGLES—The Long Run (Asylum)
- RUPERT HOLMES—Escape (Infinity) 14-4
- SUPERTRAMP—Take The Long Way Home (A&M) 13-7

### WAKY—Louisville

- MICHAEL JACKSON—Rock With You (Epic)
- ANNE MURRAY—Broken Hearted Me (Capitol) 12-9
- CHRIS THOMPSON—If You Remember Me (Planet) 25-20

### WBGW—Bowling Green

- RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M)
- TOTO—Ninety-Nine (Columbia)
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 22-15
- MICHAEL JACKSON—Rock With You (Epic) 16-9

### WGCL—Cleveland

- FOREIGNER—Head Games (Atlantic)
- BUGGLES—Radio Killed The Video Star (Island)
- RUPERT HOLMES—Escape (Infinity) 25-13
- KOOL & THE GANG—Ladies Night (De-Lite) 24-17

### WZZP—Cleveland

- RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M)
- STEVIE WONDER—Send One Your Love (Tama)
- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 22-17
- J.D. SOUTHER—You're Only Lonely (Columbia) 12-8

### WKY—Oklahoma City

- ROBERT JOHN—Lonely Eyes (EMI)
- KENNY ROGERS—Coward Of The County (UA) 16-11

### D+ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 13-9

### KTFZ—Tulsa

- THE FLYING LIZARDS—Money (Virgin)
- MICHAEL JACKSON—Rock With You (Epic)
- FOREIGNER—Head Games (Atlantic) 20-10
- AC/DC—Highway To Hell (Atlantic)

### KELJ—Tulsa

- ROBERT JOHN—Lonely Eyes (EMI)
- EAGLES—The Long Run (Asylum)
- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 6-4
- J.D. SOUTHER—You're Only Lonely (Columbia) 12-10

### WTIX—New Orleans

- ABBA—Chiquitita (Atlantic)
- DIONNE WARWICK—Deja Vu (Arista)
- KENNY ROGERS—Coward Of The County (UA) 29-10
- RUPERT HOLMES—Escape (Infinity) 35-11

### WNOE—New Orleans

- RUPERT HOLMES—Escape (Infinity)
- SUGAR HILL GANG—Rapper's Delight (Sugar Hill)
- STEVIE WONDER—Send One Your Love (Motown) 25-11
- STYX—Babe (A&M) 2-1

### KEEL—Shreveport

- SANTANA—You Know That I Love You (Columbia)
- FOGHAT—Third Time Lucky (Bearsville)
- CLIFF RICHARD—We Don't Talk Anymore (EMI) 17-11
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 35-25

## Midwest Region

### TOP ADD ONS:

- RUPERT HOLMES—Escape (Infinity)
- KENNY ROGERS—Coward Of The County (UA)
- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)

### PRIME MOVERS:

- CLIFF RICHARD—We Don't Talk Anymore (EMI)
- JEFFERSON STARSHIP—Jane (Grunt)
- DR. HOOK—Better Love Next Time (Capitol)

### BREAKOUTS:

- TERI DE SARIO W/K.C.—Yes I'm Ready (Casablanca)
- FLEETWOOD MAC—Sara (Warner Brothers)
- TOTO—Ninety-Nine (Columbia)

### WLS—Chicago

- RUPERT HOLMES—Escape (Infinity)
- KOOL & THE GANG—Ladies Night (Mercury) 14-8
- COMMODORES—Still (Motown) 13-7

(Continued on page 22)

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# EAGLES

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# Billboard Singles Radio Action

Playlist Top Add Ons •  
Playlist Prime Movers ★

Based on station playlists through Thursday (11/22/79)

• Continued from page 20

- WFBM—Chicago**
- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sounds)
  - KENNY LOGGINS—This Is It (Columbia)
  - ★ JEFFERSON STARSHIP—Jane (Grunt) 22-17
  - ★ JOURNEY—Too Late (Columbia) 27-22
- WRKQ—Rockford**
- SMOKEY ROBINSON—Cruisin' (Tamla)
  - RUPERT HOLMES—Escape (Infinity)
- D+ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 4-1**
- ★ KENNY LOGGINS—This Is It (Columbia) 19-12
- WIFE—Indianapolis**
- LITTLE RIVER BAND—Cool Change (Capitol)
  - LAUREN WOOD—Nothing But A Heartache (WB)
- WNDE—Indianapolis**
- KENNY ROGERS—Coward Of The County (UA)
  - TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)
  - ★ BLONDIE—Dreaming (Chrysalis) 7-4
- D+ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 5-3**
- WOKY—Milwaukee**
- KOOL & THE GANG—Ladies Night (Mercury)
  - FLEETWOOD MAC—Sara (WB)
  - ★ KENNY ROGERS—Coward Of The County (UA) 30-23
  - ★ BLONDIE—Dreaming (Chrysalis) 22-13
- WZUU—FM—Milwaukee**
- DIRT BAND—An American Dream (UA)
  - ★ EAGLES—Heartache Tonight (Asylum) 22-16
  - ★ DR. HOOK—Better Love Next Time (Capitol) 15-11
- KSQJ—St. Louis**
- ROBERT PALMER—Can We Still Be Friends (WB)
  - TOTO—Ninety Nine (Columbia)
  - ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 24-15
  - ★ JEFFERSON STARSHIP—Jane (Grunt) 26-16
- KXOK—St. Louis**
- CRYSTAL GAYLE—Half The Way (Columbia)
  - ALAN PARSONS PROJECT—Damned If I Do (Arista)
  - ★ CHRIST THOMPSON—If You Remember Me (Elektra) 21-9
  - ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 27-20
- KIOA—Des Moines**
- JIMMY BUFFETT—Fins (MCA)
  - SUPERTRAMP—Take The Long Way Home (A&M)
  - ★ COMMODORES—Still (Motown) 9-3
- D+ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 14-5**
- KQWB—Minneapolis**
- MOLLY HATCHET—Flirtin' With Disaster (Epic)
  - TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)
  - ★ J.D. SOUTHER—You're Only Lonely (Columbia) 19-8
  - ★ ALAN PARSONS PROJECT—Damned If I Do (Arista) 18-11
- KSTP—Minneapolis**
- HALL & OATES—Wait For Me (RCA)
  - TERRI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
  - ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 21-14
  - ★ RUPERT HOLMES—Escape (Infinity) 17-12
- WHB—Kansas City**
- CLIFF RICHARD—We Don't Talk Anymore (EMI)
  - KENNY ROGERS—Coward Of The County (UA)
  - ★ DR. HOOK—Better Love Next Time (Capitol) 20-18
  - ★ BARRY MANILOW—Ships (Arista) 9-7
- KBEQ—Kansas City**
- MICHAEL JACKSON—Rock With You (Epic)
  - KENNY ROGERS—Coward Of The County (UA)
  - ★ LITTLE RIVER BAND—Cool Change (Capitol) 17-10
  - ★ BARRY MANILOW—Ships (Arista) 13-4
- KKLS—Rapid City**
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
  - FOREIGNER—Head Games (Atlantic)
  - ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 16-10
  - ★ JIMMY BUFFETT—Fins (MCA) 9-6
- KQWB—Fargo**
- MELISSA MANCHESTER—Pretty Girls (Arista)
  - STEVIE WONDER—Send One Your Love (Tamla)
  - ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 27-20
  - ★ DIONNE WARWICK—Deja Vu (Arista) 28-18

- KLEO—Wichita**
- FOGHAT—Third Time Lucky (Bearsville)
  - TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)
  - ★ RUPERT HOLMES—Escape (Infinity) 15-8
  - ★ LITTLE RIVER BAND—Cool Change (Capitol) 10-1

## Northeast Region

- **TOP ADD ONS:**
- MICHAEL JACKSON—Rock With You (Epic)
  - CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
  - CLIFF RICHARD—We Don't Talk Anymore (EMI)

- ★ **PRIME MOVERS:**
- RUPERT HOLMES—Escape (Infinity)
  - K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sounds)
  - SUPERTRAMP—Take The Long Way Home (A&M)

- BREAKOUTS:**
- RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M)
  - MOON MARTIN—No Chance (Capitol)
  - SMOKEY ROBINSON—Cruisin' (Tamla)

- WABC—New York**
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
  - CLIFF RICHARD—We Don't Talk Anymore (EMI)
  - ★ SUPERTRAMP—Take The Long Way Home (A&M) 37-29
  - ★ RUPERT HOLMES—Nothing (Infinity) HB-33

- 99 X—New York**
- LITTLE RIVER BAND—Cool Change (Capitol)
  - DR. HOOK—Better Love Next Time (Capitol)
  - ★ RUPERT HOLMES—Escape (Infinity) 24-15
  - ★ MICHAEL JACKSON—Rock With You (Epic) 13-5

- WPTR—Albany**
- YVONNE ELLIMAN—Love Pains (RSO)
  - KENNY ROGERS—Coward Of The County (UA)
  - ★ LITTLE RIVER BAND—Cool Change (Capitol) 11-7
  - ★ SUPERTRAMP—Take The Long Way Home (A&M) 22-16

- WTRY—Albany**
- MICHAEL JACKSON—Rock With You (Epic)
  - BUGGLES—Video Killed The Radio Star (Island)
  - ★ ANNE MURRAY—Broken Hearted Me (Capitol) 22-15
  - ★ DR. HOOK—Better Love Next Time (Capitol) 17-11

- WKBW—Buffalo**
- J.D. SOUTHER—You're Only Lonely (Columbia)
  - THE MUPPETS—Movin' Right Along (Atlantic)
- D+ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 15-5**
- ★ RUPERT HOLMES—Escape (Infinity) 27-17

- WYSL—Buffalo**
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
  - DAN ROGERS—Looks Like Love Again (Int'l Artists)
- D+ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 5-1**
- ★ RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M) 26-21

- WBBF—Rochester**
- CRYSTAL GAYLE—Half The Way (Columbia)
  - PABLO CRUISE—I Want You Tonight (A&M)
  - ★ BARRY MANILOW—Ships (Arista) 10-5
  - ★ J.D. SOUTHER—You're Only Lonely (Columbia) 14-7

- WRKO—Boston**
- MICHAEL JACKSON—Rock With You (Epic)
  - SMOKEY ROBINSON—Cruisin' (Tamla)
  - K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 26-21
  - ★ DONNA SUMMER—On The Radio (Casablanca) 18-13

- WBZ-FM—Boston**
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
  - LITTLE RIVER BAND—Cool Change (Capitol)
  - ★ FRANCE JOLI—Come To Me (Prelude) 18-15
  - ★ COMMODORES—Still (Motown) 8-6

- F-105 (WVBF)—Boston**
- KOOL & THE GANG—Ladies Night (Mercury)
  - SUPERTRAMP—Take The Long Way Home (A&M)
  - ★ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 12-7
  - ★ STYX—Babe (A&M) 10-5

- WDRG—Hartford**
- MOON MARTIN—No Chance (Capitol)
  - RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M)
  - ★ K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 12-6
  - ★ STYX—Babe (A&M) 5-2

- WPRO (FM)—Providence**
- RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M)
  - KARLA BONOFF—When You Walk Into The Room (Columbia)
  - ★ LITTLE RIVER BAND—Cool Change (Capitol) 15-7
  - ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 20-13

- WPRO AM—Providence**
- MOON MARTIN—No Chance (Capitol)
  - BONNIE TYLER—I Believe In Your Sweet Love (RCA)
  - ★ STEVIE WONDER—Send One Your Love (Tamla) X-24
  - ★ J.D. SOUTHER—You're Only Lonely (Columbia) 16-7

- WICC—Bridgeport**
- THE BEAT—Let Me Get Into Your Life (Columbia)
  - BUGGLES—Radio Killed The Video Star (Island)
  - ★ SUPERTRAMP—Take The Long Way Home (A&M) 16-9
  - ★ RUPERT HOLMES—Escape (Infinity) 28-12

- WICG—Bridgeport**
- THE BEAT—Let Me Get Into Your Life (Columbia)
  - BUGGLES—Radio Killed The Video Star (Island)
  - ★ SUPERTRAMP—Take The Long Way Home (A&M) 16-9
  - ★ RUPERT HOLMES—Escape (Infinity) 28-12

## Mid-Atlantic Region

- **TOP ADD ONS:**
- ISAC HAYES—Don't Let Go (Polydor)
  - CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
  - SMOKEY ROBINSON—Cruisin' (Tamla)

- ★ **PRIME MOVERS:**
- STEVIE WONDER—Send One Your Love (Tamla)
  - K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sounds)
  - RUPERT HOLMES—Escape (Infinity)

- BREAKOUTS:**
- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)
  - KENNY LOGGINS—This Is It (Columbia)
  - ALAN PARSONS PROJECT—Damned If I Do (Arista)

- WFIL—Philadelphia**
- SMOKEY ROBINSON—Cruisin' (Tamla)
  - K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 21-14
  - ★ STEVIE WONDER—Send One Your Love (Tamla) 22-18

- WZZD—Philadelphia**
- SHALAMAR—The Second Time Around (Solar)
  - RICK JAMES—Love Gun (Gordy)
- D+ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 10-4**
- ★ STARGARD—Wear It Out (WB) 30-12

- WIFI-FM—Philadelphia**
- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)
  - CLIFF RICHARD—We Don't Talk Anymore (EMI America)
  - ★ JEFFERSON STARSHIP—Jane (Grunt) 18-12
  - ★ K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 20-13

- WPGC—Washington**
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
  - ISAAC HAYES—Don't Let Go (Polydor)
- D+ SUGAR HILL GANG—Rapper's Delight (Sugar Hill) 22-19**

- D+ KOOL & THE GANG—Ladies Night (Mercury) 15-7**
- ★ RUPERT HOLMES—Escape (Infinity) 13-5
  - ★ STYX—Babe (A&M) 3-2

- WCAO—Baltimore**
- ALAN PARSONS PROJECT—Damned If I Do (Arista)
  - KENNY LOGGINS—This Is It (Columbia)
  - ★ RUPERT HOLMES—Escape (Infinity) 11-5
  - ★ STEVIE WONDER—Send One Your Love (Tamla) 17-11

- WYRE—Annapolis**
- DR. HOOK—Better Love Next Time (Capitol)
  - PRINCE—I Want To Be Your Lover (WB)
  - KOOL & THE GANG—Ladies Night (Mercury) 12-7
  - ★ SUPERTRAMP—Take The Long Way Home (A&M) 18-12

- WLEE—Richmond**
- PABLO CRUISE—I Want You Tonight (A&M)
  - DR. HOOK—Better Love Next Time (Capitol)
  - ★ STEVIE WONDER—Send One Your Love (Tamla) 24-16
  - ★ RUPERT HOLMES—Escape (Infinity) 10-5

- WRVQ—Richmond**
- KENNY ROGERS—Coward Of The County (UA)
  - FOGHAT—Third Time Lucky (Bearsville)
  - STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 9-2
  - ★ K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 10-4

- WAEB—Allentown**
- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)
  - ★ J.D. SOUTHER—You're Only Lonely (Columbia) 19-13
  - ★ STEVIE WONDER—Send One Your Love (Tamla) 20-17

- WKBO—Harrisburg**
- ★ RUPERT HOLMES—Escape (Infinity) 19-7
  - ★ JEFFERSON STARSHIP—Jane (Grunt) X-23

## Southeast Region

- **TOP ADD ONS:**
- KENNY ROGERS—Coward Of The County (UA)
  - MICHAEL JACKSON—Rock With You (Epic)
  - PABLO CRUISE—I Want You Tonight (A&M)

- ★ **PRIME MOVERS:**
- RUPERT HOLMES—Escape (Infinity)
  - SMOKEY ROBINSON—Cruisin' (Motown)
  - (D) STREISAND & SUMMER—No More Tears (Columbia/Casablanca)

- BREAKOUTS:**
- THE EAGLES—The Long Run (Asylum)
  - FOGHAT—Third Time Lucky (Asylum)
  - SANTANA—Third Time Lucky (Bearsville)

- WQXI—Atlanta**
- SANTANA—You Know That I Love You (Columbia)
  - HALL & OATES—Wait For Me (RCA)
  - ★ RUPERT HOLMES—Escape (Infinity) 7-1
  - ★ KENNY LOGGINS—This Is It (Columbia) 8-5

- Z-93 (WZGC-FM)—Atlanta**
- EAGLES—The Long Run (Asylum)
  - STEVIE WONDER—Send One Your Love (Tamla)
  - ★ MICHAEL JACKSON—Rock With You (Epic) 23-12
  - ★ SMOKEY ROBINSON—Cruisin' (Tamla) 25-16

- WBBQ—Augusta**
- SUGAR HILL GANG—Rapper's Delight (Sugar Hill)
  - KENNY LOGGINS—This Is It (Columbia)
  - ★ ISAAC HAYES—Don't Let Go (Polydor) 22-18
  - ★ SMOKEY ROBINSON—Cruisin' (Tamla) 20-13

- WFOM—Atlanta**
- TOM JOHNSTON—Savannah Nights (WB)
  - RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M)
- D+ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 4-3**
- ★ RUPERT HOLMES—Escape (Infinity) 10-5

- WGA—Savannah**
- KOOL & THE GANG—Ladies Night (Mercury)
  - TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)
  - ★ RUPERT HOLMES—Escape (Infinity) 21-5
  - ★ SUGAR HILL GANG—Rapper's Delight (Sugar Hill) 1-1

- WFLB—Fayetteville**
- MELISSA MANCHESTER—Pretty Girls (Arista)
  - KENNY ROGERS—Coward Of The County (UA)
  - ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 32-23

- D+ PRINCE—I Wanna Be Your Lover (WB) 34-22**
- WQAM—Miami**
- SMOKEY ROBINSON—Cruisin' (Tamla)
  - CRYSTAL GAYLE—Half The Way (Columbia)
  - ★ RUPERT HOLMES—Escape (Infinity) 25-15
  - ★ NITEFLYTE—If You Want It (Ariola) 17-10

- WMIX (96X)—Miami**
- ★ PRINCE—I Wanna Be Your Lover (WB) 23-15
  - ★ SUZIE LANE—Harmony (Elektra) 12-9

- Y-100 (WHYI-FM)—Miami**
- RICK JAMES—Fire It Up (Gordy)
  - MICHAEL JACKSON—Working Day & Night (Epic)
  - ★ SUPERTRAMP—Take The Long Way Home (A&M) 14-6
  - ★ LED ZEPPELIN—Fool In The Rain (Swan Song) 32-22

- WLOF—Orlando**
- KENNY ROGERS—Coward Of The County (UA)
  - PABLO CRUISE—I Want You Tonight (A&M)
  - DR. HOOK—Better Love Next Time (Capitol)
  - EAGLES—The Long Run (Asylum)
  - ★ RUPERT HOLMES—Escape (Infinity) 22-10
  - ★ BARRY MANILOW—Ships (Arista) 10-4

- BJ-105 (WBJW-FM)—Orlando**
- O'JAYS—Forever Mine (P.I.R.)
  - PABLO CRUISE—I Want You Tonight (A&M)
- D+ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 12-6**
- ★ K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 10-3

- WQXQ—Dayton Beach**
- ATLANTA RHYTHM SECTION—Back Up Against The Wall (Polydor/BGO)
  - TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)

- WAPE—Jacksonville**
- KOOL & THE GANG—Ladies Night (De-Lite)
  - ALAN PARSONS PROJECT—Damned If I Do (Arista)

- WAYS—Charlotte**
- MICHAEL JACKSON—Rock With You (Epic)
  - TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)
  - ★ MELISSA MANCHESTER—Pretty Girls (Arista) 28-18
  - ★ ISAAC HAYES—Don't Let Go (Polydor) 24-12

- WKIX—Raleigh**
- TERRI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
  - ELECTRIC LIGHT ORCHESTRA—Confusion (Jet)
  - ★ BARRY MANILOW—Ships (Arista) 21-15
- D+ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 12-8**

- WTMA—Charleston**
- O'JAYS—Forever Mine (P.I.R.)
  - RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M)
  - ★ PABLO CRUISE—I Want You Tonight (A&M) 15-6
  - ★ KOOL & THE GANG—Ladies Night (Mercury) 10-5

- WORD—Spartanburg**
- SANTANA—You Know That I Love You (Columbia)
  - JOHN STEWART—Lost Her In The Sun (RSO)
  - ★ STEVE FORBERT—Romeo's Tune (Nemperor) X-23
  - ★ RUPERT HOLMES—Escape (Infinity) 8-1

- WLAC—Nashville**
- STYX—Babe (A&M)
  - ATLANTA RHYTHM SECTION—Back Against The Wall (Polydor/BGO)
  - ★ SMOKEY ROBINSON—Cruisin' (Tamla) 19-14
- D+ KOOL & THE GANG—Ladies Night (Mercury) X-18**

- (WBHQ)—Memphis**
- RUPERT HOLMES—Escape (Infinity)
  - DR. HOOK—Better Love Next Time (Capitol)
  - ★ MICHAEL JACKSON—Rock With You (Epic) 27-15
  - ★ JEFFERSON STARSHIP—Jane (Grunt) 20-14

- (WBQY) 92-Q—Nashville**
- MICHAEL JACKSON—Rock With You (Epic)
  - BONNIE RAITT—You're Gonna Get What's Comin' (WB)
  - ★ KENNY ROGERS—Coward Of The County (UA) 6-1
  - ★ RONNIE MILSAP—Get It Up (RCA) 12-8

- WRJZ—Knoxville**
- FOGHAT—Third Time Lucky (Bearsville)
  - TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)
  - ★ RONNIE MILSAP—Get It Up (RCA) 24-14
  - ★ RUPERT HOLMES—Escape (Infinity) 17-6

- WGOW—Chattanooga**
- LOBO—Holdin' On For Dear Love (MCA)
  - JOHN STEWART—Lost Her In The Sun (RSO)
  - ★ KENNY ROGERS—Coward Of The County (UA) 26-19
  - ★ STEVIE WONDER—Send One Your Love (Tamla) 28-22

- WERC—Birmingham**
- KOOL & THE GANG—Ladies Night (Mercury)
  - KENNY ROGERS—Coward Of The County (UA)
  - ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 22-12
- D+ STREISAND/SUMMER—No More Tears (Columbia/Casablanca) 12-6**

- WGSN—Birmingham**
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
  - EAGLES—The Long Run (Asylum)
  - ★ SMOKEY ROBINSON—Cruisin' (Tamla) 21-18
  - ★ RUPERT HOLMES—Escape (Infinity) 12-4

- WHYY—Montgomery**
- DIONNE WARWICK—Deja Vu (Arista)
  - FOGHAT—Third Time Lucky (Bearsville)
  - ★ KENNY ROGERS—Coward Of The County (UA) 27-17
  - ★ NATURE'S DEVINE—I Just Can't Control Myself (Infinity) 30-23

- KAAT—Little Rock**
- PABLO CRUISE—I Want You Tonight (A&M)
  - DR. HOOK—Better Love Next Time (Capitol) 18-14
  - ★ CRYSTAL GAYLE—Half The Way (Columbia) 16-12

- WSEZ (Z-93)—Winston-Salem**
- KENNY ROGERS—Coward Of The County (UA)
  - FOGHAT—Third Time Lucky (Bearsville)
  - ★ ELECTRIC LIGHT ORCHESTRA—Confusion (Jet) 13-8
  - ★ FOREIGNER—Head Games (Atlantic) Ad-25

- WAIV—Jacksonville**
- O'JAYS—Forever Mine (P.I.R.)
  - KENNY ROGERS—Coward Of The County (UA)
  - ★ MICHAEL JACKSON—Rock With You (Epic) 32-17
  - ★ CHRIS THOMPSON—If You Remember Me (Elektra) 29-15

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ADD NASHVILLE, BOSTON; DROP DETROIT

## Major Country Markets Gain 2 Stations, Lose 1

By KIP KIRBY

NASHVILLE—Major market country radio took two steps forward and one step back recently as a pair of new stations joined its programming fold and one departed the ranks.

WSM-AM here, a 50,000-watt clear channel station many people have long associated with country music, finally made the shift to full-time country programming. And 5,000-watt WDLW-AM's switch to country gives the Boston area its first country representation in more than two years.

Meanwhile, WDEF-AM in Detroit changed its call letters to WCZY and reversed its format from country to adult easy listening after it began feeling the pinch of competition from country newcomer WCXI-AM.

Explains operations manager Bob Gaskins, "It was basically a survival move for us. We couldn't see spend-

ing \$300,000 each ratings book in promotion just to split what amounts to about 5% of the Detroit market."

Gaskins notes that WDEF's ratings had begun slipping over the past year, while WCXI managed to equal its 2.6 share in its very first ARB outing as a country station. Further competition from WCXI included the fact that its program director had formerly worked for WDFW and was aiming for a similar personality-oriented format.

"Economically, we saw the handwriting on the wall," says Gaskins. "There isn't enough audience in the Detroit market to support two country radio stations."

Commenting on WSM's recent changeover, program director Hairl Hensley says, "WSM has always had

a magazine-styled format since we first went on the air in 1925. But we felt that programming MOR in the daytime and country at night was giving us a fragmented and somewhat inconsistent format. Also, we wanted to be more closely aligned with the 'Grand Ole Opry.'"

Emphasis in WSM's new all-country scheduling will center around all types of country music, as well as live concerts and studio performances featuring Nashville country artists.

Hensley notes that no changes were made in WSM's air personalities, most of whom were already familiar with country product from the station's nighttime country broadcasts.

(Continued on page 32)



BACK STAGE—Yachts keyboard player Henry Priestman listens to WPIX-FM New York jock Dan Neer as the two meet back stage at the Bottom Line in New York. Yachts is on the Polydor/Radar label.

## Claim Majors Using Indie Promotion Help

NEW YORK—Independent promotion used to be regarded as a luxury. But now the major record companies view it as support for their own promotions, the small companies often can't afford their own promotion and hire outsiders, and the tiny labels can use all the help they can get," says Steve Leeds, New York-based independent promotion man.

Leeds specializes in AOR, contemporary and progressive stations in the Northeast, keeping in regular contact with about 60 of them, from Maine to Virginia. Currently Steve Leeds Promotions is working product by J.D. Souther, Jimmy Buffett, Wreckless Eric, Ian Dury, Angie, Hall & Oates, Peter Green, NRBQ, Sports, Cindy Bullins, and the Bruce Springsteen biography by David Marsh.

Leeds says he gets hired not just by record companies, but also by managers and publishing companies. But, he says, he will work only those records he believes in and which he thinks have a chance on the radio.

Because of this Leeds says he has been able to get "substantial" AOR play on 75% of the records he has worked since he went independent in August 1978. Before that he was national director of LP promotion for Alco.

An independent promotion man is usually hired for six to eight weeks (at about \$300 a week) when a record is first released, which causes Leeds some frustration, he says, because while he is there to lay the foundations for a record, if it breaks big rarely is he around to enjoy the fruits of his labor, since by then he is onto another project.

Once he accepts a record, Leeds sends out copies to the stations and then follows it up with phone calls to the program and music directors every week.

Information compiled from these calls is put together in a master sheet that goes to the record company, containing information on the records' rotation, favorite cuts and general comments.

Getting the stations to respond to him is a matter of building credibility, says Leeds. The stations know that he is selective in the product he deals with, consequently there is a greater chance that he will have what they need.

In addition to calling radio stations, Leeds also calls about 100 retailers a week to see if the product he is promoting is in the stores. This is a service that is especially valuable to such small labels as Rounder or Stiff, which often do not have the resources to oversee distribution of their product. Also, says Leeds, radio stations do their own retail call-outs, and if a record is not in the stores they are less likely to play it.

Beyond establishing telephone rapport, Leeds says it is important to go out and meet the people in the field, so that almost every second week he is on the road, visiting acts where they are playing and often bringing them to the local radio stations.

Leeds was instrumental in breaking George Thorogood, which has proven to be a mixed blessing, he says, because now many small esoteric labels are after him to do the same for their artists. But Leeds says he is no miracle worker and if the artist doesn't have the talent to sustain there is not much a promotion man can do.

A reward, however, is that his position has enabled disparate people to get together for mutual benefit. And example of this is that he recently got the people of Stiff and Rounder together so that Rounder now distributes some Stiff product.

## LONG QUILTS TM TO HEAD RADIO GROUP

DALLAS—Jim Long, for 12 years chief executive of the four TM companies which syndicate radio programming and produce jingles, has resigned to become a consultant and run a group of radio stations he and his partners are putting together.

Long, who turned large holdings of what at one time seemed to be near-worthless Starr Broadcasting stock into cash when Roy Disney's Shamrock Broadcasting acquired Starr, the parent of TM, has purchased or has agreements to buy KEYN-AM-FM Wichita and KLRA-AM/AM/KSSN-FM Little Rock.

Long, who began in broadcasting nearly 20 years ago announcing at stations in New England, will be succeeded by Pat Shaughnessy, general manager of KIQQ-FM (FM-100) Los Angeles and former general manager of Drake-Chenault.

Long during the '60s served as program director of WRUN-AM Utica, N.Y., WKIS-AM Orlando, Fla., and WIBC-AM Indianapolis.

Although Shaughnessy will not become president until Long's contract expires the end of the year, he will move into the Dallas headquarters within the next few weeks.

## Country Seminar Seeks 'Answers'

NASHVILLE—"Answers For The '80s" will be the theme of the 11th annual Country Radio Seminar which will take place at the Hyatt Regency here March 14-15.

"It will be a nuts and bolts program to examine basic radio problems and country's image in the 1980s," notes Don Boyles of WSUN-AM St. Petersburg, Fla., the radio chairman.

"We will address ourselves to such questions as, 'How to talk to Arbitron people,' 'How to find out what people want,' 'How to cope with social change,' 'How to program in the 1980s' and 'How to put your face in the market place.'"

## No Product, CBS Records Banned

THIBODAUX, La.—KTIB-AM program director Jimmie Cole has banned play of all CBS records on his station because he says he has not received any service from CBS.

In a letter to Walter Yetnikoff, president of CBS Records Group, Cole writes, "I regret to inform you that because we have not received CBS product during the past six months, KTIB will no longer play or report any record bearing a CBS label.

"I have tried to go through proper

channels to get the problem solved, but to no avail. I have also informed the local record stores and rackjobbers of our move which has the full support of the owners and management of KTIB. I would like to resume good relations with Columbia, Epic and Starflight, etc. I cannot do this without product."

This is the second recent incident of a station banning a specific label's product. WYER-AM-FM Mt. Carmel, Ill., has banned Motown for lack of service (Billboard, Nov. 10, 1979).

**JOHNNY MARKS' BIG 4**  
30th Anniversary

**RUDOLPH**  
**THE RED-NOSED REINDEER**  
*128,000,000 Record Seller, Int'—Over 500 Versions*

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**ROCKIN' AROUND THE**  
**CHRISTMAS TREE**

---

**FRANK SINATRA**                      **BING CROSBY**  
**I HEARD THE BELLS ON**  
**CHRISTMAS DAY**  
*Eddy Arnold, Harry Belafonte, Kate Smith, Ed Ames, Ray Price, Burl Ives, Chet Atkins, Fred Waring, Bert Kaempfert, Living Voices, Lawrence Welk, Living Strings, etc.*

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**A HOLLY JOLLY CHRISTMAS**  
4 TV Specials—Music and Lyrics Johnny Marks  
**RUDOLPH THE RED-NOSED REINDEER**  
Burl Ives (Sound Track MCA)  
Dec. 6, CBS  
*16th Showing—Longest Running Special in T.V. History*

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**RUDOLPH'S SHINY NEW YEAR**  
Red Skelton  
Dec. 16, ABC

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**THE TINY TREE**  
Roberta Flack, and Buddy Ebsen  
Dec. 12, CBS

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**RUDOLPH and FROSTY**  
*Ethel Merman—Mickey Rooney—Shelley Winters—Red Buttons*  
Nov. 25, ABC

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**HIT: EVERYTHING I'VE ALWAYS WANTED**  
*Recorded by Porter Wagner*

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DECEMBER 1, 1979, BILLBOARD

# Billboard Album Radio Action

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

Based on station playlist through Wednesday (11/21/79)

## Top Add Ons-National

**LITTLE FEAT**—Down On The Farm (WB)  
**DAN FOGELBERG**—Phoenix (Full Moon/Epic)  
**NEIL YOUNG & CRAZY HORSE**—Live Rust (Reprise)  
**AEROSMITH**—Night In The Ruts (Columbia)

## Top Requests/Airplay-National

**EAGLES**—The Long Run (Asylum)  
**LED ZEPPELIN**—In Through The Out Door (Swan Song)  
**STYX**—Cornerstone (A&M)  
**TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)

## National Breakouts

**BOOMTOWN RATS**—The Fine Art Of Surfacing (Columbia)  
**TANTRUM**—Rather Be Rockin' (Ovation)  
**XTC**—Drums And Wires (Virgin)  
**Z Z TOP**—Dequello (WB)

**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.

**KFJM-AM**—Denver (I. Gordon/N. Cook)

- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- CAMEL—I Can See Your House From Here (Arista)
- JERRY JEFF WALKER—Too Old To Change (Elektra)
- JOAN ARMATRADE—How Cruel (A&M)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- LITTLE FEAT—Down On The Farm (WB)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- FLEETWOOD MAC—Tusk (WB)
- EAGLES—The Long Run (Asylum)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)

**KZLJ-FM**—Eugene (C. Kovarik/P. Mays)

- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- LITTLE FEAT—Down On The Farm (WB)
- JERRY JEFF WALKER—Too Old To Change (Elektra)
- WAZMO NABIZ—Things Aren't Right (IRS/A&M)
- TONY BANKS—A Curious Feeling (Chrysalis)
- MANHATTAN TRANSFER—Extensions (Atlantic)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- AEROSMITH—Night In The Ruts (Columbia)
- Z Z TOP—Dequello (WB)
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)

**KSLD-FM**—San Jose (Paul Wells)

- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- CLIFF RICHARD—We Don't Talk Anymore (EMI/America)
- LITTLE FEAT—Down On The Farm (WB)
- XTC—Drums And Wires (Virgin)
- GILDA RADNER—Live In New York (WB)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
- THE POLICE—Regatta De Blanc (A&M)
- Z Z TOP—Dequello (WB)

## Western Region

### TOP ADD ONS:

**NEIL YOUNG & CRAZY HORSE**—Live Rust (Reprise)  
**LITTLE FEAT**—Down On The Farm (WB)  
**DAN FOGELBERG**—Phoenix (Full Moon/Epic)  
**JERRY JEFF WALKER**—Too Old To Change (Elektra)

### TOP REQUEST/AIRPLAY

**TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)  
**EAGLES**—The Long Run (Asylum)  
**LED ZEPPELIN**—In Through The Out Door (Swan Song)  
**JEFFERSON STARSHIP**—Freedom At Point Zero (GrunT)

### BREAKOUTS:

**BOOMTOWN RATS**—The Fine Art Of Surfacing (Columbia)  
**TONY BANKS**—A Curious Feeling (Chrysalis)  
**MANHATTAN TRANSFER**—Extensions (Atlantic)  
**CAMEL**—I Can See Your House From Here (Arista)

**KSAN-FM**—San Francisco (David Perry)

- BOOMTOWN RATS—The Fine Art Of Surfacing (Columbia)
- BOB WELCH—The Other One (Capitol)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- LITTLE FEAT—Down On The Farm (WB)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

**KWST-FM**—Los Angeles (Pamela May)

- LITTLE FEAT—Down On The Farm (WB)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- HEAD EAST—A Different Kind Of Crazy (A&M)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- FOREIGNER—Head Games (Atlantic)
- CHEAP TRICK—Dream Police (Epic)
- EAGLES—The Long Run (Asylum)

**KSPI-FM**—Denver (Frank Cody)

- LITTLE FEAT—Down On The Farm (WB)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- STYX—Cornerstone (A&M)
- EAGLES—The Long Run (Asylum)
- CHEAP TRICK—Dream Police (Epic)
- FLEETWOOD MAC—Tusk (WB)

**KOME-FM**—San Jose (Dana Jang)

- BOOMTOWN RATS—The Fine Art Of Surfacing (Columbia)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- ROY SUNDHOLM—The Chinese Method (Polydor/Ensign)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- STYX—Cornerstone (A&M)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

**KZAP-FM**—Sacramento (Chris Miller)

- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- LITTLE FEAT—Down On The Farm (WB)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- FOREIGNER—Head Games (Atlantic)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

**KLBJ-FM**—Austin (G. Mason/T. Quarles)

- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- AEROSMITH—Night In The Ruts (Columbia)
- LITTLE FEAT—Down On The Farm (WB)
- XTC—Drums And Wires (Virgin)
- FABULOUS POODLES—Think Pink (Epic)
- JOAN ARMATRADE—How Cruel (A&M)
- HOUNDOS—Puttin' On The Dog (Columbia)
- THE POLICE—Regatta De Blanc (A&M)
- Z Z TOP—Dequello (WB)
- BLONDIE—Eat To The Beat (Chrysalis)

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

- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- AEROSMITH—Night In The Ruts (Columbia)
- JORMA KAUKONEN—Jorma (RCA)
- ALIAS—Contraband (Mercury)
- STYX—Cornerstone (A&M)
- EAGLES—The Long Run (Asylum)
- JETHRO TULL—Stormwatch (Chrysalis)
- JOE JACKSON—I'm The Man (A&M)

**KY102-FM**—Kansas City (M. Floyd/J. McCabe)

- AEROSMITH—Night In The Ruts (Columbia)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- STYX—Cornerstone (A&M)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- FOREIGNER—Head Games (Atlantic)
- EAGLES—The Long Run (Asylum)

## Midwest Region

### TOP ADD ONS:

**NEIL YOUNG & CRAZY HORSE**—Live Rust (Reprise)  
**LITTLE FEAT**—Down On The Farm (WB)  
**DAN FOGELBERG**—Phoenix (Full Moon/Epic)  
**AEROSMITH**—Night In The Ruts (Columbia)

### TOP REQUEST/AIRPLAY:

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

### BREAKOUTS:

**TANTRUM**—Rather Be Rockin' (Ovation)  
**38 SPECIAL**—Rockin' Into The Night (A&M)  
**BOOMTOWN RATS**—The Fine Art Of Surfacing (Columbia)  
**GILDA RADNER**—Live In New York (WB)

**WVWW-FM**—Detroit (J. Urbel/M. McEwen)

- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- EMERSON, LAKE & PALMER—In Concert (Atlantic)
- AEROSMITH—Night In The Ruts (Columbia)
- GILDA RADNER—Live In New York (WB)
- 38 SPECIAL—Rockin' Into The Night (A&M)
- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- JOE JACKSON—I'm The Man (A&M)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

**WLVP-FM**—Chicago (Sky Daniels)

- LITTLE FEAT—Down On The Farm (WB)
- IGGY POP—New Values (Arista)
- AEROSMITH—Night In The Ruts (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- TANTRUM—Rather Be Rockin' (Ovation)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- EAGLES—The Long Run (Asylum)

**WLVO-FM**—Columbus (Steve Runner)

- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- 38 SPECIAL—Rockin' Into The Night (A&M)
- KARLA BONHOFF—Restless Nights (Columbia)
- BOOMTOWN RATS—The Fine Art Of Surfacing (Columbia)
- LITTLE FEAT—Down On The Farm (WB)
- STYX—Cornerstone (A&M)
- EAGLES—The Long Run (Asylum)
- FLEETWOOD MAC—Tusk (WB)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

**WMM5-FM**—Cleveland (John Gorman)

- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- TANTRUM—Rather Be Rockin' (Ovation)
- EAGLES—The Long Run (Asylum)
- FLEETWOOD MAC—Tusk (WB)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- STYX—Cornerstone (A&M)

**WYDD-FM**—Pittsburgh (J. Robertson/J. Kinney)

- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- BOB WELCH—The Other One (Capitol)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- LITTLE FEAT—Down On The Farm (WB)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- STYX—Cornerstone (A&M)
- FOREIGNER—Head Games (Atlantic)

**WEBN-FM**—Cincinnati (Carl Gary)

- BOOMTOWN RATS—The Fine Art Of Surfacing (Columbia)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- THE KNACK—Get The Knack (Capitol)
- STYX—Cornerstone (A&M)

**KSHE-FM**—St. Louis (Ted Habeck)

- LITTLE FEAT—Down On The Farm (WB)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- 20/20—(Parade)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- JETHRO TULL—Stormwatch (Chrysalis)
- FOREIGNER—Head Games (Atlantic)

## Southeast Region

### TOP ADD ONS:

**AEROSMITH**—Night In The Ruts (Columbia)  
**DAN FOGELBERG**—Phoenix (Full Moon/Epic)  
**LITTLE FEAT**—Down On The Farm (WB)  
**TOM JOHNSTON**—Everything You've Heard Is True (WB)

### TOP REQUEST/AIRPLAY:

**EAGLES**—The Long Run (Asylum)  
**FLEETWOOD MAC**—Tusk (WB)  
**TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)  
**STYX**—Cornerstone (A&M)

### BREAKOUTS:

**STEVE FORBERT**—Jackrabbit Slim (Nemperor)  
**Z Z TOP**—Dequello (WB)  
**PAT METHENY GROUP**—American Garage (ECM)  
**STEVIE WONDER**—Journey Through The Secret Life Of Plants (Tama)

**WRAS-FM**—Atlanta (Mark Williams)

- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- LITTLE FEAT—Down On The Farm (WB)
- HORSLIPS—Short Stories/Tall Tales (Mercury)
- BLEND—Anytime Delight (MCA)
- TANTRUM—Rather Be Rockin' (Ovation)
- JORMA KAUKONEN—Jorma (RCA)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- BLONDIE—Eat To The Beat (Chrysalis)
- JOE JACKSON—I'm The Man (A&M)
- SANTANA—Marathon (Columbia)

**WRDQ-FM**—Charlotte (Jackie Forsting)

- AEROSMITH—Night In The Ruts (Columbia)
- TOM JOHNSTON—Everything You've Heard Is True (WB)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
- STYX—Cornerstone (A&M)
- FOREIGNER—Head Games (Atlantic)
- EAGLES—The Long Run (Asylum)

## Northeast Region

### TOP ADD ONS:

**LITTLE FEAT**—Down On The Farm (WB)  
**NEIL YOUNG & CRAZY HORSE**—Live Rust (Reprise)  
**DAN FOGELBERG**—Phoenix (Full Moon/Epic)  
**JOAN ARMATRADE**—How Cruel (A&M)

### TOP REQUEST/AIRPLAY:

**TOM PETTY AND THE HEARTBREAKERS**—Damn The Torpedoes (Backstreet/MCA)  
**EAGLES**—The Long Run (Asylum)  
**LED ZEPPELIN**—In Through The Out Door (Swan Song)  
**FLEETWOOD MAC**—Tusk (WB)

### BREAKOUTS:

**AEROSMITH**—Night In The Ruts (Columbia)  
**JEFFERSON STARSHIP**—Freedom At Point Zero (GrunT)  
**WRECKLESS ERIC**—The Whole Wide World (Stiff)  
**XTC**—Drums And Wires (Virgin)

**WBON-FM**—Boston (Kate Ingram)

- JOAN ARMATRADE—How Cruel (A&M)
- TOM SCOTT—Street Beat (Columbia)
- WRECKLESS ERIC—The Whole Wide World (Stiff)
- XTC—Drums And Wires (Virgin)
- INMATES—First Offence (Polydor/Radar)
- KENNY LOGGINS—Keep The Fire (Columbia)
- AEROSMITH—Night In The Ruts (Columbia)
- THE POLICE—Regatta De Blanc (A&M)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)

**WPLR-FM**—New Haven (G. Weingarh/E. Michaelson)

- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- BEAT—(Columbia)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- LITTLE FEAT—Down On The Farm (WB)
- JAN & DEAN—Dead Man's Curve (UA)
- FLEETWOOD MAC—Tusk (WB)
- EAGLES—The Long Run (Asylum)
- Z Z TOP—Dequello (WB)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

**WHOK-FM**—Hartford (Ed O'Connell)

- LITTLE FEAT—Down On The Farm (WB)
- FABULOUS POODLES—Think Pink (Epic)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- AEROSMITH—Night In The Ruts (Columbia)
- STYX—Cornerstone (A&M)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- MOLLY HITCHET—Flirtin' With Disaster (Epic)

**WMMR-FM**—Philadelphia (Dick Hengate)

- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- LITTLE FEAT—Down On The Farm (WB)
- EAGLES—The Long Run (Asylum)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- STYX—Cornerstone (A&M)

**WGRQ-FM**—Buffalo (Irv Goldfarb)

- AEROSMITH—Night In The Ruts (Columbia)
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
- HEAD EAST—A Different Kind Of Crazy (A&M)
- EMERSON, LAKE & PALMER—In Concert (Atlantic)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- STYX—Cornerstone (A&M)
- EAGLES—The Long Run (Asylum)
- OUTLAWS—In The Eye Of The Storm (Arista)

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

- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- WRECKLESS ERIC—The Whole Wide World (Stiff)
- LITTLE FEAT—Down On The Farm (WB)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- XTC—Drums And Wires (Virgin)
- PETER GREEN—In The Skies (Sail/Spounder)
- SINCEBROS—The Sound Of Sunbathing (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- LITTLE FEAT—Down On The Farm (WB)
- AEROSMITH—Night In The Ruts (Columbia)

**WNEV-FM**—New York (Maryanne McIntyre)

- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- JOAN ARMATRADE—How Cruel (A&M)
- TURLEY RICHARDS—Therfa (Atlantic)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- LITTLE FEAT—Down On The Farm (WB)
- FRANK ZAPPA—Joes Garage Acts II & III (Zappa)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- FLEETWOOD MAC—Tusk (WB)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- CHEAP TRICK—Dream Police (Epic)

**WCMF-FM**—Rochester (B. Martin/T. Edwards)

- LITTLE FEAT—Down On The Farm (WB)
- JOAN ARMATRADE—How Cruel (A&M)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- WRECKLESS ERIC—The Whole Wide World (Stiff)
- BLONDIE—Eat To The Beat (Chrysalis)
- FLEETWOOD MAC—Tusk (WB)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- EAGLES—The Long Run (Asylum)

**WBAB-FM**—Long Island (Bernie Bernard)

- MEMBERS—At The Chelsea Nightclub (Virgin International)
- CAMEL—I Can See Your House From Here (Arista)
- PAT METHENY GROUP—American Garage (ECM)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- AEROSMITH—Night In The Ruts (Columbia)
- LITTLE FEAT—Down On The Farm (WB)
- LED ZEPPELIN—In Through The Out Door (Swan Song)
- KENNY LOGGINS—Keep The Fire (Columbia)
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
- EAGLES—The Long Run (Asylum)

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## REGGIE LAVONG'S IDEA WHAT-AM Getting Jazzy

PHILADELPHIA—Black formatted WHAT-AM which may be the only black-talk radio station in the nation (its WWDB-FM affiliate is general-talk oriented now), is adding a bit of jazz on selected days during the next two months. At one time years back, WHAT was the radio band's only completely jazz station but dropped it about a half dozen years ago.

Program director Reggie Lavong has dipped into his private record collection and come up with what he describes as a new radio concept for jazz.

For example, the music of Duke Ellington was featured throughout the day on Oct. 18-19. Billy Eckstine came in for a day's spinning Wednesday (24). Jazz great John Coltrane gets spotlighted Nov. 1, and from Nov. 7 through 9, it's the sounds of Ray Charles. Each show runs from 10 a.m. to 6 p.m.

Lavong, who created the format and wrote the running commentary, sees the day's broadcast as more than just playing the artist's records. The discography is in time sequence

to underscore the musical development, and it's all tied together with biographical stories and fables about each one. If Lavong gets the proper feedback from listeners, he will carry on the program test in succeeding months with the ultimate goal of being able to develop a completely new musical format.

## Akron's WSLR Spurred By Fan

AKRON, Ohio—Mike Presta is some kind of special Waylon Jennings fan and WSLR-AM is benefiting from Presta's zeal.

Presta so admired the country formatted station's billboards bearing Jennings' likeness that his wife, Sue, obtained one and taped it to the side of the Presta home.

Presta was so pleased that he played Jennings' tapes in his driveway and WSLR morning man and program director Bill Coffey visited Presta and interviewed him for the morning show "Coffey And Carns."

## Survey Proves Off-Air Taping

Continued from page 1

Burkhart says he would not advise any of the 120 Burkhart/Abrams SuperStars stations to alter any policies on full album play until he completes his research.

Burkhart expressed surprise at the large number as he had earlier suspected that off-the-air taping would not be significant.

More in line with his expectations was the 5% found to be taping off the air in the population group over the age of 12.

This 5% matches a prediction from John Perikhal of Joint Communications, a Toronto-based sociologist who consults Burkhart.

Burkhart says that in his future research he will find out how many are taping off the air with sophisticated gear.

Burkhart says the 18% held steady in all geographical areas of the country. He notes the research skewed to major markets rather than the smaller ones.

To give some measure of what the 18% represents in the July/August Arbitron ratings in New York, Los Angeles and Chicago there were 9,175,400 listeners between the ages of 18 and 34 listening at least five minutes in a week. Eighteen per cent of this figure would be 1,651,500 persons.

## 4 Tagged For Show

LOS ANGELES—Trini Lopez, Tanya Welk, rock group LAX and Steve March have been set by producers Ray Lawrence and Dee Heitzler to guest on "Ray Anihony's Everything Old Is New Again Show." It is a musical television pilot being produced by Ed Hansen and Associates for national syndication.

## Detroit's Bluegrass

DETROIT—Country WCXI-AM in Detroit has instituted a bluegrass program, hosted by Carl and Brenda Vanover and heard Fridays at 9 p.m.

The hour show features artist interviews and information on the bluegrass scene. The Vanovers themselves are country music performers.

## WJYE-FM Leader In Buffalo's Ratings

By JIM BAKER

BUFFALO—Beautiful music has climbed to the top rung of the local ratings ladder as WJYE-FM, in its first Arbitron test under those call letters, captured first place by growing from a 13.8 to 14.9 share of the audience.

The WJYE-FM rise is especially significant because it heads off second-guessing of station manager Stu Cohen, who switched the call letters away from the identity of the city and state—WBNY—last February.

Now, in its first book under WJYE, referring to "the sound of joy," it's the most listened to radio station in town for the first time. The station is programmed by Jim Schulke's Schulke Radio Productions' syndicated service.

"I've saved my career," jests Cohen, now in Norfolk, Va., where he's moving within the McCormick Communications chain to become general manager of WFOG AM-FM. "We approached the ratings with a lot of nervousness because of the call letter change.

"These numbers show the letters are holding and that we're basically strong across the board. WBNY were dynamite call letters and the only reason we gave them up was (listener) confusion with WBNY."

Indeed, MOR WBNY-AM was the major victim of WJYE's rise. WBNY, which had displaced contemporary WKBW-AM as Buffalo's top-rated station last November, dropped to third place behind WJYE and WKBW.

The scoreboard now shows WJYE leading with a 14.9 share. WKBW second at 14.0 (up from 12.8), WBNY third at 13.3 (down from 13.9) and MOR WGR-AM remaining fourth at 10.5 (up from 10.2). WBNY-FM, running TM's stereo rock format, continues its strong growth in fifth place (up from 7.6 to 8.3) and WGRO-FM with Burkhart/Abrams' AOR Super Stars format, is sixth at 5.4 (up from 5.1).

A large factor in WKBW's recovery from its November drop is Al Bandiero, formerly with New York's WXLO-FM. Bandiero took over the 7 p.m. to midnight slot and mustered a rousing 13% jump among teens, re-

covering much of that following which was lost to WBNY-FM in the previous book.

Bandiero replaced Jay Fredericks, a former Philadelphia teammate, and Fredericks also enjoyed success in the afternoon drive position, replacing George Hamberger (now at WBNY-AM).

Yet, without question, the big Buffalo story belongs to WJYE-FM. It soared across the board, wresting the adult male lead from WBNY-AM and finishing first with both sexes in the evening hours—out-ranking WGR's Shane. WKBW's Bandiero and WBNY's Stan Barron.

Though WBNY-AM dipped from first to third overall, the news for that station isn't all bad. Morning host Jeff Kaye maintains his lead among adults and has dramatically improved his female following to 26.5%. WKBW's Danny Neaverth shows 18.7%. WGR's Stan Roberts

(Continued on page 26)

## Mail Breakdown Causes Arbitron 3 Week Study

NEW YORK—A bottleneck in the market's mail service may force Arbitron to issue a three-week report instead of the usual four-week study.

The three-week report is being considered because mail service was so slow in late October and early November (the rating period) that 73 households received diaries too late for them to be filled out at the start of the period.

The rating period ended Nov. 14 and it will be several weeks before Arbitron can weigh the impact of the late mail service.

To minimize the problem, Arbitron in phone checks to diary households, suggested listeners jot down listening habits for later transfer to diaries if the diaries were not delivered on time.

Mail service bogged down in New York as a result of a workers' slowdown and a breakdown of a conveyor system in the main Manhattan post office.

DECEMBER 1, 1979, BILLBOARD

## Pro-Motions

LOS ANGELES—A questionnaire where all the answers are true was a Warner Bros. promotion for Tom Johnston's "Everything You've Heard Is True" album. Planned by Jarid Ness, Southeastern regional marketing manager, and Jack Klotz, WEA Special projects coordinator for the South, stations involved were WQXL-FM and WKLS-FM in Atlanta.

To coincide with Johnston's single, "Savannah Nights," listeners picked up a questionnaire in which all the questions related to the city of Savannah. As could be expected, all correct answers are true. The winner from each station was picked by a drawing Sunday (18) from a pool of those who answered correctly.

The winners, accompanied by a person of their choice, wing their way to Savannah on any weekend they choose.

In cooperation with 23 stations, Playboy Magazine is launching its annual music poll giveaway. One of the prizes is to accompany Columbia's Toto on tour and another is \$1,000 worth of albums. Winners are selected at random from those who fill out the poll and mail it in or turn it into selected retail outlets. Stations connected with the contest are: Boston's WBCN-FM, Cleveland's WMMS-FM, Columbus, Ohio's WLVQ-FM, Denver's KAZY-FM, Detroit's WABX-FM, Indianapolis' WFBO-FM, Kansas City, Mo.'s KBEQ-FM, Memphis' WMC-FM, Miami's WSHE-FM, Minneapolis' KDWB-AM-FM, New Orleans' WRNO-FM, Philadelphia's WYSP-FM, Phoenix's KDKB-FM, Pittsburgh's WKTO-AM, Sacramento's KSFM-FM, San Diego's KPRI-FM, San Francisco's KMEL-FM, Seattle's KYYX-FM, St. Louis' KSHE-FM, Washington, D.C.'s WPGC-AM-FM, Tampa's WSRZ-FM and Los Angeles' KHTZ-FM.

Ray Tusken, national director of AOR promotion for Capitol, set up Sammy Hagar's first live FM concert broadcast Friday (23). The concert was held at the Checkerdome in St. Louis and heard over WNEW-FM in New York, Boston's WBCN-FM, Philadelphia's WYSP-FM, Washington, D.C.'s WWDC-FM,

Tampa's WQXM-FM, Columbus, Ohio's, WLVQ-FM, Milwaukee's WLPX-FM, Chicago's WLUP-FM, Kansas City's KYYS-FM, St. Louis' KSHE-FM, Hartford's WHCN-FM, Albany's WQBK-FM, Buffalo's WGRQ-FM, Orlando's WDIZ-FM, Pittsburgh's WDVE-FM, Louisville's WLRS-FM, Cincinnati's WEBN-FM, Minneapolis' KQRS-FM and Cleveland's WMMS-FM.

The KWST Celebrity Auction, held at the station's Los Angeles studios to raise money for the Children's Hospital of Los Angeles, raised \$15,701 by auctioning items donated by such stars as Peter Frampton and John Travolta. Frampton's electric guitar went for \$3,250; Gerry Rafferty's acoustic guitar and platinum album went for \$2,200 while John Travolta's "Grease" jacket went for \$1,301.

The on-air auction began Oct. 17 and ended Nov. 2 with one item or set of items from 25 acts available.

# 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.

## BOSTON\* JULY/AUGUST 1979

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												TEENS	FORMATS	SHARES—METRO SURVEY AREA												
	TOTAL PERSONS	TOTAL PERSONS	MEN					WOMEN							TOTAL PERSONS	12+	MEN					WOMEN					TEENS
			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	55-64	12-17					
AOR	293	200	103	36	6	0	0	39	6	7	3	0	93	AOR	5.6	21.7	7.7	1.8	0.0	8.6	1.4	1.9	0.7	16.9			
BEAUTIFUL	867	854	13	25	79	83	96	18	43	83	139	126	13	BEAUTIFUL	16.6	2.7	5.2	24.0	27.7	3.9	9.7	22.3	32.3	2.4			
BLACK	59	50	10	8	0	0	0	10	15	1	5	0	8	BLACK	1.1	2.1	1.7	0.0	0.0	2.2	3.4	0.3	1.2	1.6			
CLASSICAL	47	47	5	12	1	3	2	0	2	6	4	7	0	CLASSICAL	0.9	1.1	2.5	0.3	1.0	0.0	0.5	1.6	0.9	0.0			
CONTEMP	1157	919	90	107	76	42	30	142	129	74	67	66	238	CONTEMP	22.2	19.0	22.7	23.3	14.0	31.2	29.2	19.9	15.6	43.2			
DISCO	356	282	56	51	16	0	6	81	38	20	8	1	74	DISCO	6.8	11.9	10.8	4.9	0.0	17.8	8.6	5.4	1.8	13.4			
ETHNIC	30	29	1	2	1	3	0	7	6	6	2	1	1	ETHNIC	0.6	0.2	0.4	0.3	1.0	1.5	1.4	1.6	0.5	0.2			
MELLOW	186	175	27	22	9	3	2	41	49	9	6	2	11	MELLOW	3.6	5.7	4.7	2.8	1.0	9.0	11.1	2.4	1.4	2.0			
MOR	709	691	20	43	52	56	44	23	68	92	82	55	18	MOR	13.7	4.3	9.1	15.9	18.7	5.0	15.3	24.9	19.1	3.3			
NEWS	348	345	3	17	18	26	51	5	6	13	31	54	3	NEWS	6.7	0.6	3.6	5.5	8.7	1.1	1.4	3.5	7.2	0.5			
PROG ROCK	294	247	88	70	8	0	1	44	27	3	4	1	47	PROG ROCK	5.7	18.6	14.8	2.4	0.0	9.7	6.1	0.8	0.9	8.5			
RELIGIOUS	49	49	0	0	4	3	0	1	1	1	9	10	0	RELIGIOUS	0.9	0.0	0.0	1.2	1.0	0.2	0.2	0.3	2.1	0.0			
TALK	261	254	14	26	15	27	26	3	4	20	21	39	7	TALK	5.0	3.0	5.5	4.6	9.0	0.7	0.9	5.4	4.9	1.3			
TOP 40	78	72	22	6	7	4	0	6	11	4	3	3	6	TOP 40	1.5	4.7	1.2	2.1	1.3	1.3	2.4	1.1	0.6	1.1			

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

\*Arbitron did not measure Boston in July/August 1978.

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## Vox Jox

By DOUG HALL

NEW YORK—Bob Pittman, who has been program director of WNBC-AM New York for the past three years, has resigned and is leaving radio to become director of pay television for Warner Cable.

Pittman, who before coming to WNBC was p.d. at NBC's Chicago outlet, WMAQ-AM, makes the move Dec. 10. WNBC general manager Bob Sherman says, "We are delighted Bob has found this exciting opportunity and we will be considering some of the leading programmers in the country for the position."

Among those who are being mentioned as a successor to Pittman is WHN-AM New York p.d. Ed Salamon, but Salamon says he is happy at the Mutual country station and is "looking forward to continue working for Mutual." Sherman declined to discuss any specific candidates.

George Michael is leaving the 6 to 10 p.m. slot on WABC-AM New York and will be succeeded by Howard Hoffman, who is moving from an evening spot on ABC's KAUM-FM Houston.

Mutual Broadcasting's top man-

agement has been shaken up leaving executive vice president Gary Worth out of the organization and elevating executive vice president Marty Rubenstein to president.

A three-man executive committee consisting of Worth, Rubenstein and Bud Schaafsma has been abolished by Mutual's parent company, Amway Corp. Schaafsma returns to a position at Amway.

Worth, who had been in charge of station relations, the Southwest Radio Network, owned stations, acquisitions and the network's new satellite system, says he expects to find a new position in satellites.

No one can tell yet whether WKTU-FM New York can recapture the top position from WBL5-FM in the October/November Arbitron, but WKTU's general manager Dave Rapaport and midday jock G. Keith Alexander did beat WBL5' personalities Frankie Crocker and B.J. Kirkland 8-3 in benefit doubles tennis match. The match benefited the United Negro College Fund.

Sean Conrad, former local promotion manager for Elektra Records, has been named program director at

KCBS-FM San Francisco. . . WASH-FM Washington staff announcer Greg Cole has been promoted to fill the newly created position of production director. Part-time staffer Ed Rodriguez has been promoted to take over Cole's old position.

\*\*\*

Pat Fitzgerald, who worked as a DJ in Cleveland, Pittsburgh and New Orleans, has been given the best local newscast award by the Texas Assn. of Broadcasters. Fitzgerald won the award for his work at KKYX-AM San Antonio. . . Ralph Sanabria has joined Schulke Radio Productions as vice president. He had been program director of WPAT-AM-FM New York. He has been succeeded in the p.d. job by

## WJYE-FM

Continued from page 25

12% and WJYE-FM has 8.3% in the lively morning battle.

Neaverth still dominates the women 18-to-49 audience with 26.2%, however, and still leads among males (20.2) in that age category, although Roberts is riding his tail at 19.9.

The worst news went to once-potent contemporary WYSL-AM, which dropped to a lean-and-hungry all-times rating of 9. Country music continued to grow at WWOL-AM and WWOR-FM and WKBW-AM still leads the teen competition with 28% (to WGRQ-FM's 21 and WBN-FM's 13).

With Cohen leaving WJYE-FM, the new general manager is Pete Vincelette, who arrives from Providence's WLKW-FM.

## Bubbling Under The HOT 100

- 101—YOU GET ME HOT, Jimmy "Bo" Horne, Sunshine Sound 1014 (TK)
- 102—GLIDE, Pleasure, Fantasy 874
- 103—IT'S DIFFERENT FOR GIRLS, Joe Jackson, A&M 2186
- 104—YOU CAN GET OVER, Stephanie Mills, 20th Century 2427 (RCA)
- 105—LONELY EYES, Robert John, EMI-America 8023
- 106—BODY LANGUAGE, Spinners, Atlantic 3619
- 107—HOW HIGH, Salsoul Orchestra, Salsoul 72096 (RCA)
- 108—MOVE YOUR BOOGIE BODY, Bar-Kays, Mercury 75015
- 109—DO IT IN A HEARTBEAT, Carlene Carter, Warner Bros. 49083
- 110—WHO DO YOU LOVE, Pointer Sisters, Planet 45908 (Elektra/Asylum)

## Bubbling Under The Top LPs

- 201—TWENNEYNINE FEATURING LENNY, Best of Friends, Elektra
- 202—38 SPECIAL, Rockin' Into the Night, A&M SP 4782
- 203—MOTHERS FINEST, Live, Epic JE 35976
- 204—ROGER WHITAKER, Mirrors Of My Mind, RCA AFL1-3501
- 205—HANK WILLIAMS JR., Family Tradition, Elektra
- 206—LAUREN WOOD, Lauren Wood, Warner Bros. BSK 3278
- 207—IAN HUNTER, Shades Of Ian Hunter, Columbia 236251
- 208—CARLENE CARTER, Two Sides To Every Woman, Warner Bros. BSK 3375
- 209—INSTANT FUNK, Witch Doctor, Salsoul, (RCA)
- 210—AMII STEWART, Paradise Bird, Ariola/Hansa SW 50072

Don LaBrecht, who moved from WDVR-FM Philadelphia.

WBAB-FM Babylon, N.Y., has added three new jocks to the station lineup: Mark Coppola, Frank Ellsworth and Derek Meade, P.d. Marty Curley sifted through more than 100 applications to pick the three. Coppola is taking over afternoon drive and comes from WMAD-FM Madison, Wis. Ellsworth will do the 7 p.m. to midnight show and comes from KAMP-AM El Centro, Calif. Meade, who will do overnights, comes from KNAC-FM Long Beach, Calif. The station has also added a talk segment from midnight to 2 a.m. handled by news director Joel Martin.

KIKN-AM Corpus Christi needs duplicates of its library because the station is completing new studios and will for a time be broadcasting from two locations.

Charlie Brown takes over as program director at KCBQ-AM, an adult contemporary outlet in San Diego. Brown had been program director at KHOW-AM in Denver and KFMB-AM in San Diego. He succeeds John Fox who has moved to Ohio to pursue a career in real estate. Brown's new activities will not interfere with his "Charlie And Harigan" show, already heard over KCBQ from 5:30 a.m. to 10 a.m. weekdays.

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Billboard SPECIAL SURVEY For Week Ending 12/1/79

# Billboard Special Survey Hot Latin LPs™

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NEW YORK (Pop)		SAN ANTONIO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	LA PEQUENA COMPANIA Bailemos boleros A1 4021	1	ROBERTO PULIDO El primo ARV 1056
2	NELSON NED Mi manera de amar Westside latino 4120	2	LOS CADETES DE LINARES Inspiracion nortena Ramex 1036
3	JULIO IGLESIAS Emociones Alhambra 3122	3	MANOLO MUNOZ En accion Gas 4209
4	GILBERTO MONROY Interpreta a B. Capo Artomax 619	4	CHELO Ya me voy Musart 1775
5	DANNY RIVERA Serenata Pina 18	5	WALLY GONZALEZ Las mujeres y las novelas Falcon 5026
6	SOPHY En Mexico Velvet 3003	6	CAMILO SESTO Los mas grandes exitos Pronto 1058
7	FELITO FELIX Mega 3003	7	RENACIMIENTO 74 Esta es mi cancion Ramex 1026
8	JOSE LUIS RODRIGUEZ Por si volvieras TH 2057	8	JULIO IGLESIAS Emociones Alhambra 3122
9	ESTRELLAS DE ORO America 1005	9	JIMMY EDWARDS AM. FM. Texas best 1003
10	ELIO ROCA En Mexico Mercurio 1914	10	RAMON AYALA Soldado raso Fredy 1126
11	LEONARDO PANIAGUA Discolor 4412	11	TROPICAL SUNBEAM Nova vox 342
12	CAMILO SESTO Sentimientos Pronto 1042	12	RAMON AYALA Funalada traperera Fredy 1142
13	ANEXO 3 Regresa Alhambra 159	13	VICENTE FERNANDEZ El tahir CBS 892
14	JOSE JOSE Lo pasado pasado Pronto 1046	14	LOS CLASICOS El primo ARV 1056
15	CAMILO SESTO Los mas grandes exitos Pronto 1058	15	LOS TIGRES DEL NOTRE El tahir Fama 577
16	HECTOR LAVOE Boleros Fama 545	16	GRUPO FANTASIA Velvet 3004
17	RAUL MARRERO La casa Mericana melody 154	17	LOS HERMANOS BARRON Grandes exitos Joey 2054
18	ROBERTO CARLOS Caytronics 1505	18	PERLA DEL MAR La medallita Joey 2058
19	LOS TRES GRANDES Buringuen 1397	19	LIZA LOPEZ Omega 3316
20	ROLANDO OJEDA Aquellos boleros Alhambra 50-150	20	NAPOLEON Raff 7522
21	LOS TIGRES DEL NORTE Fama 577	21	JOSE DOMINGO Con motivos Mericana melody 5628
22	EL SUPER TRIO Algar 14	22	MANOELA TORRES CBS 891
23	LOS HUMILDES Fama 578	23	NELSON NED Mi manera de amar Westside latino 4120
24	ODILIO GONZALEZ Velvet 8026	24	GRUPO FELICIDAD Eternamente Fire ball 1004
25	TONY CROATO Disco sur 1004	25	CAMILO SESTO Sentimientos Pronto 1042

DECEMBER 1, 1979, BILLBOARD

## JAMES GROUP N.Y. SERIES SET DEC. 18

NEW YORK—Bob James will perform four concerts in three different locations Dec. 18-22 under the banner "Follow Bob James All Around The Town."

All the performances with various band settings will be recorded for James' Tappan Zee label.

The theme of the shows is a tribute to New York City and will feature songs associated with New York.

James and his quartet open the series Dec. 18, 19 at the Bottom Line. Assisting the keyboardist will be Hiram Bullock, guitar, Gary King, bass and Idris Muhammad, drums. Guests will include Mark Colby on tenor sax and Wilbert Longmire on guitar.

The third show, Dec. 21 at Town Hall will feature James with Richard Tee and JoAnne Brackeen all on acoustic pianos. Bass and drums will be added as support.

The final show is Dec. 22 at Carnegie Hall and features a 13-piece band including guitarist Earl Klugh, trumpeter Tom Browne, Hiram Bullock, Cary King and Idris Muhammad.

## Increase In Rock Fan Dance Interest Spurs New N.Y. Club Surge

By ROMAN KOZAK

NEW YORK—The increasing willingness of rock fans to dance to a rock disco crossover sound has been reflected in Manhattan with a spate of new and projected club openings. Meanwhile, established rock clubs have cleared areas to allow for dancing.

Among the clubs set to open are Pravda, S.N.A.F.U., Ashley's, Privates, and a new club owned by Xenon copartner Howard Stein. TR3 and Squat have opened in the last two months, while both Trax and Tramps have opened areas for dancing. Tomato is being renovated.

However, community conflicts over the zonings of new discos and dance halls have effected some new clubs.

Privates, on the Upper East Side, is open on a limited basis following neighborhood complaints, and so far no live musical events have been scheduled. Pravda, in Soho, is also enmeshed in controversy with the owners insisting it is an "artists' cabaret," while irate neighbors are calling it a disco.

S.N.A.F.U. and Ashley's, both set to open in December, are both owned by New York club veterans. Ashley Pandel, who owned the original Ashley's on Fifth Ave., wants to make his new midtown club an

(Continued on page 42)

## Rapping Deejays Products Grow

NEW YORK—Growing interest in rapping deejays has brought more such product into the marketplace and made the rappers a concert attraction in the New York area.

Salsoul has just released "Rap-o Clap-o" by veteran performer Joe Batan. The 12-inch single is more traditional than most other rapping product, using a girl chorus and disco breaks. Batan wrote and produced, and brought the record to Salsoul. A Batan album may follow.

"Spoony Rap" is an album featur-

(Continued on page 28)

## Charles Album Offering Variety Veteran Entertainer Still Carries Clout In Market

By PAUL GREIN

LOS ANGELES—Ray Charles has always been fairly eclectic in his choice of material and his third LP on Crossover Records, distributed in the U.S. on Atlantic, continues this potpourri approach.

"Ain't It So" mixes semi-disco versions of such pop standards as Rodgers & Hammerstein's "Some Enchanted Evening" and Irving Berlin's "What'll I Do" with blues material like Johnny Mercer & Harold Arlen's "Blues In The Night" and a Barry Manilow love song, "One Of These Days" (which Charles first performed when he guest-starred on Manilow's third ABC-TV special last spring).

"Although people label me," says the 49-year-old musician, "I've always tried to do different types of music, be it jazz or the blues or country. It doesn't rub me the wrong way when other artists decide they want to do other things. I think it's healthy, really. Why not do other things if you can?"

While Charles hasn't been a significant record seller in the '70s, his influence continues to be felt in the current marketplace. Willie Nelson's 1978 "Stardust" LP, a collection of old chestnuts done country, employs the long-held Charles ap-

proach of tackling songs outside one's primary field. One of Nelson's No. 1 country hits from



Ray Charles: "I figure I've been pretty lucky in this business. I've been out here for maybe 34 years, and I don't know too many people who last that long."

"Stardust" was "Georgia On My Mind," the 1941 Hoagy Carmichael evergreen which was

Charles' first No. 1 pop hit in 1960.

And the Commodores' country-flavored ballad "Sail On" borrows the crossover style of Charles' two early-'60s "Modern Sounds In Country And Western Music" albums. Confirms the singer: "At the time we did 'I Can't Stop Loving You' and that kind of stuff, I can't say that black people were that much involved in country music."

Can we expect a third volume of country material? "You'd be surprised at the pressure that's been put on me to do another one," Charles says. "I've asked some people at Atlantic to look into some tunes and of course I'm looking around myself."

Another sign of the esteem with which Charles is held by today's crop of entertainers is that he will perform one song in the upcoming "Blues Brothers Movie," currently shooting in L.A.

Charles remains busy on the road, doing by his estimate six months of concert work a year, spread over a nine-month period, with January, February and March saved for recording and tv appearances.

Charles' show includes the five-woman Raeletts vocal group and a

(Continued on page 31)

## DALE REED MAKES NO APOLOGIES

### From Ohio Jazz To Disco No. 1

LOS ANGELES—Dale Reed, once part of the jazz group Course of the Electric Messenger, makes no apologies for having a No. 1 disco record. As producer, lyricist and saxophonist for the group Fever, Reed hit the top spot with his band's "The Beat Of The Night" Nov. 17.

His Ohio-based jazz band had been earning itself a reputation by opening for such acts as Weather Report, George Duke and the Crusaders. There was even talk of a record deal but then, in the summer of 1978, came the big switch.

"It's not that I'm against jazz," states Reed. "Basically, we had such a hard time breaking into the market and selling the tapes to a label. So, I went to a market that seemed more popular at the time and it was what radio was looking for."

Reed played a demo of a disco version of "Standing In The Shadows Of Love" for friend Marty Blecman, a disco DJ turned producer. Blecman, along with partner John

Hedges, took the demo to Fantasy Records in San Francisco which signed the band. Reed, along with keyboard player Joe Bomback, bassist Dennis Wadlington and percussionist Ralph Paige, came west to cut the "Fever" album. Drummer Jose Ortiz was added later.

The charges of sellout abounded. "I got a lot of that type of feedback from followers of the group. It's all a means to an end. I'm in the door now and as I grow musically, and our following grows, we'll get back to what we enjoy doing most. But this was a good direction to take to get people interested and develop a following," explains Reed.

Ironically, "Standing" is not on the debut LP. "There were a lot of setbacks with that tune. At the time when I came out and Fantasy was interested in the group, Deborah Washington came out with "Standing In The Shadows" and there was a rush situation on the product.

(Continued on page 43)



Billboard photo by Paul Natkin

GUITAR DEMONS—Jackson Browne, left, jams with Asylum labelmate Glen Frey during the Eagles recent show at Chicago Stadium. Browne joined in on "Take It Easy" (which he and Frey cowrote), "Best Of My Love" and "The Greeks Don't Want No Freaks."

## Pink Floyd's 'The Wall' Set For Big Promo

By DAVID FARRELL

TORONTO—Among the last supergroup album projects scheduled for release this year is Pink Floyd's double album, "The Wall," which is set for a big-budget concert tour promotion in 1980.

Over a year in the making, "The Wall" employs a credited name producer for the first time in Pink Floyd's 12-year career.

Coproducer in this case is Canadian Bob Ezrin, who made his name first by turning Alice Cooper's career around with a hit single he wrote, "I'm Eighteen," and a hit album, "Love It To Death," which he produced.

Ezrin did the same with Kiss, co-writing "Beth" and producing their "Destroyer" album, which sold approximately 12 million copies to date, he reports.

"The Wall" has cost in the area of \$700,000 to make, the producer says, pointing out that part of this has gone into developing and constructing a portable 120 foot by 60 foot wall of polystyrene blocks weighing approximately five pounds each.

"The entire project is best described as quite complex," the producer notes. "For the tour, Pink Floyd is going to bolt onstage after it has been announced and introduce the first number from this album with lights on them, flash pods going

(Continued on page 48)

## Casablanca Eyes Suit For \$2 Mil

LOS ANGELES—Black Oak Arkansas seeks \$2 million in punitive damages from Casablanca Records, alleging the label failed to live up to a December 1976 agreement.

The local Superior Court suit alleges Casablanca reneged on its early January pact of 1977 with Norman M. "Butch" Stone Jr.

The plaintive claims the group got its release from MCA which had been paying the group \$250,000 per each LP delivered. Dick Etlinger and Richard Trugman allegedly promised a \$200,000 advance, \$200,000 for each LP delivered with graduated delivery sums up to \$300,000. The filing claims Casablanca never came through as promised.

## Restrictions At Sea Girt Clubs

SEA GIRT, N.J.—Regulations on musical entertainment for the resort's night life have been stiffened with a new ordinance in the City Council which would outlaw rock and disco band performances and limit the sound level of live entertainment at all establishments.

Some 70 residents showed up at the Council's meeting registering complaints about the level of the music and noise.

Under the ordinance, doors and windows of all clubs are to remain closed when live entertainment is offered excepting to permit entry and exit; hands are limited to only four musicians and one vocalist, and may perform only in dining areas; live music is restricted to one room per establishment; and outside amplification of music is prohibited. Music emanating from inside is limited to a sound level of 50 decibels from any point 50 feet from the building.

## New Jersey Spot

CHERRY HILL, N.J.—The Centrum here, which has been closed since the beginning of the year, will never again serve as a showcase for rock and country concerts.

The 20-year-old entertainment center, which also has an ice skating rink seating 8,000, 26,000-square-feet of exhibit space, a banquet hall seating 350, and parking for 5,000 cars, will be replaced by a 12-store shopping complex.

The Centrum closed in January when its insurance company terminated its fire and liability insurance. It had been leased to the Jersey Aces, ice hockey team which then moved to Hampton, Va.

A number of rock concert promoters had leased the facility, but they were never successful at bringing in top-drawing attractions because of the high booking prices and the seating capacity limited to under 10,000. The facility fared better for promoters bringing in country shows.

## Plan Country Club Room In L.A. Area

LOS ANGELES—Nightclub operator Chuck Landis plans opening a country music room, the Country Club in suburban Reseda.

Landis, one of the owners in the successful Roxy here, says the new location is four times larger than the Roxy and will book the biggest names in country music. The room will have an admission and cover charge, similar to the way the Roxy works.

The room will become a key competitor for the Palomino in North Hollywood, this area's leading country exposure room for new and established country and country-rock acts.

No date is announced for the Country Club's opening.



SHIRTS SHINE—Capitol artists the Shirts play to a Whiskey Los Angeles crowd during a recent swing through Southern California. Shown, left to right, are guitarist Ronald Ardito, bassist Robert Racioppo, drummer John Criscione, lead singer Annie Golden, guitarist/keyboardist Arthur LaMonica and keyboardist John Piccolo.

# Talent Talk

Stephen Stills will appear on the new NBC/TV program, "Hot Hero Sandwich," Dec. 1 singing "Love The One You're With" and "Sugar Babe." Music coordinator for the weekly show is Felix Pappalardi, producer of the '60s group Cream.

Country star Roy Clark climbed his own marquee during the filming of Dick Clark's New Year's Eve Special to be aired on NBC/TV. High atop the Las Vegas's Frontier Hotel, Clark mounted a ladder that took him 200 feet above the Las Vegas strip.

Also gearing up for New Year celebration is Dolly Parton, who will make her debut appearance at Atlantic City's Resorts International Hotel Dec. 27-31. This will be Parton's only performance before she begins filming "Nine To Five" with Jane Fonda and Lily Tomlin.

New Ramones LP, "All The Way," produced by Phil Spector, is set for January release.

Giorgio Moroder is to compose the score of the "America Gigolo" film for Paramount Pictures starring Richard Gere and Lauren Hutton. Professional wrestler "Handsome" Jimmy Valiant introduced the NRBG band at the Son of Moon Pie Festival held at Hartford, Conn., re-

portedly which drew 3,000 fans recently. Also performing were Jake & the Family Jewels, Travis Shook and the 40-piece Windsor High School band.

Stories of groups getting their equipment stolen are not that rare, unfortunately, but rarely, if ever, is that equipment recovered. However, Crystal Ship, the Doors imitation group, and its sound company, N.F.B. sound Systems Inc., were lucky when the group's equipment truck was stolen outside a rock club in New York's Bowery section. Three weeks after the theft, an anonymous phone tip led the group to a hi fi store 43 blocks away from where the equipment was stolen. It was all intact. Lost and stolen equipment has become an occupational hazard for many young bands starting out in the rock circuit.

Judas Priest, which features a motorcycle in its live set, is doing a joint promotion with Harley Davidson motorcycles and the Peaches Records chain, where each Peaches outlet features a "Lowrider" bike as well as Judas Priest posters and die-cuts. A contest allows one customer per store to win a motorcycle black leather jacket.

Fifty-year country music veteran, Ernest Tubb, has been honored with his first gold record. His Cachet LP, "Ernest Tubb: Legend And The Legacy," received the Canadian Gold Album award. Featured on the LP are Willie Nelson, Merle Haggard and Charlie Daniels.

ECl Records of Burbank, Calif., is releasing a collection of Bill Ballance's censored out-takes, titled "No On My Show You Don't!", from that radio personality's show, "Feminine Forum." The KFMB-AM San Diego station deejay pioneered the controversial radio talk program in Los Angeles over a decade ago.

Doug Sahn made a rare New York appearance with a show at the Lone Star Cafe recently. He is set to return there this month.

## Neufeld's New Post

LOS ANGELES—Personal manager Mace Neufeld is departing BNB Associates to open a movie-television production firm. New firm will be called Mace Neufeld Productions and has a number of properties in development for both media, according to the departing executive.

## Rapping Records

Continued from page 27

ing more than one rapping cut, being distributed by the small Manhattan-based label P & P. The performer is C. Jackson and the record was produced by Peter Brown. The label had a disco hit a few years back in "Atmospheric Strut" by Cloud I.

The leaders in the rapping record field, the Sugar Hill Gang, have been performing in the New York metro area. Last week as the group's single "Rapper's Delight" hit the pop chart, the trio of rappers opened a concert at Brooklyn College and headlined a show at a Harlem ballroom.

Lady Rose, a woman deejay with a rap record on the Philadelphia based TEC label, has also performed in New York. Her last appearance was at the Harlem World disco.

# Campus Cap's College Dept. Scores

LOS ANGELES—In the two months since Capitol launched its college department, coordinators Will Bitwin and David Gerber have made inroads in establishing a number of Capitol acts at the college level.

With the aid of the Capitol publicity staff in New York and Shirts manager Hilly Kristal, Bitwin and Gerber attracted 150 college staff members from the Northeast for a Shirts college press conference at CBGBs in September.

The pair also coordinated a series of live college radio broadcasts of Shirts performances in the Northeast as well as 40 phone interviews between the band and college radio and press. Similar tactics were implemented when the Shirts appeared on the West Coast.

Other artists benefiting at the college level via radio and press conferences are Moon Martin and the Motels.

Says Gerber: "Other Capitol groups such as America, McGuinn, Clark & Hillman, the Pousette-Dart Band and Little River Band are popular on the college concert circuit and on an ongoing basis we're assisting the individual colleges' radio stations and newspapers with pre-concert promotions, interviews and more to support the artists' appearances."



RECORD EATERS—The winner of a pie eating contest sponsored by Syracuse Univ.'s concert committee for an appearance by the group Records, raises his hand in victory. All contestants received a dish with the winner getting a pair of tickets to the concert.

## Polaroids As Awards

LOS ANGELES—Polydor and Charisma Records are giving away four Alpha model I-SE, Polaroid cameras complete with case to one college radio station in each region of the country (Northeast, South, Midwest, West) in conjunction with a promotion based around Peter Hammill's new LP "PH7."

The contest, based around the track "Polaroid," requires participating stations to send in two Polaroid snapshots, the first showing radio station personnel holding up the Hammill album and the other one showing station personnel with the station call letters in view.

Jim Del Balzo, Polydor national college promotion manager, put the promotion together and will judge all entries.

# Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates *DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	FLEETWOOD MAC/DANNY DOUMA—Contemporary Productions/Family Dog Productions, Checkerdome, St. Louis, Mo., Nov. 5&6 (2)	25,200	\$10.50-\$12.50	\$303,353*
2	BILLY JOEL—DiCesare-Engler Productions, Civic Arena, Pittsburgh, Pa., Nov. 8 & 9 (2)	30,000	\$8.50-\$10.50	\$292,389*
3	KISS/BREATHLESS—Avalon Attractions, Forum, L.A., Calif., Nov. 7	15,822	\$10.50-\$12.50	\$187,240*
4	EARTH, WIND & FIRE—Feyline Presents/Lewis Grey Productions/R'n'B Productions, McNichols Arena, Denver, Co., Nov. 14	17,996	\$8-\$10	\$184,710*
5	EAGLES/BLUE STEEL—Concerts West, Omni, Atlanta, Ga., Nov. 12	16,389	\$7.50-\$12.50	\$184,005*
6	FLEETWOOD MAC—Don Law Co., Garden, Boston, Mass., Nov. 19	12,491	\$12.50-\$15	\$183,333*
7	THE JACKSONS/LTD—Rowe Productions/Sun Song Productions, Colis., Uniondale, N.Y., Nov. 6	16,732	\$8.50-\$10.50	\$164,273*
8	BILLY JOEL—Don Law Co., Garden, Boston, Mass., Nov. 12	15,509	\$9.50-\$10.50	\$161,200*
9	EAGLES/BLUE STEEL—Concerts West, Colis., Birmingham, Ala., Nov. 13	14,348	\$7.50-\$12.50	\$157,035*
10	JETHRO TULL/U.K.—Feyline Presents, McNichols Arena, Denver, Co., Nov. 10	16,093	\$7.50-\$9.50	\$156,791
11	FLEETWOOD MAC/DANNY DOUMA—Cross Country Concerts, Colis., New Haven, Ct., Nov. 10	9,635	\$10-\$14.50	\$135,647*
12	STYX/DERRINGER—Don Law Co., Garden, Boston, Mass., Nov. 10	14,200	\$8.50-\$9.50	\$131,199*
13	STYX/SNAIL—Ruffino & Vaughn, Colis., Birmingham, Ala., Nov. 17	16,277	\$7.50-\$8.50	\$120,393
14	STYX—Ruffino & Vaughn/Cedric Kushner Productions, Civic Center, Providence, R.I., Nov. 9	13,700	\$8.50-\$9.50	\$117,162*
15	FOREIGNER/GAMMA—Entam/Sunshine Promotions, Rupp Arena, Lexington, Ky., Nov. 9	13,690	\$7-\$9	\$114,424
16	JETHRO TULL/U.K.—Bill Graham Presents, Colis., Oakland, Calif., Nov. 18	13,050	\$6.50-\$8.50	\$102,056*
17	RAINBOW/RANDY HANSEN/JOHN COUGAR—Avalon Attractions, Arena, Long Beach, Calif., Nov. 11	12,168	\$6.50-\$8.50	\$98,361
18	STYX/SNAIL—Mid-South Concerts, Mid-South Colis., Memphis, Tenn., Nov. 16	11,999	\$7.50-\$8.50	\$97,093*
19	FOREIGNER/GAMMA—Contemporary Productions, Checkerdome, St. Louis, Mo., Nov. 10	14,700	\$5.95-\$6.95	\$96,514*
<b>Auditoriums (Under 6,000)</b>				
1	PAUL ANKA/STEWIE STONE—Dick Clark Presentations, Dick Clark Westchester Theatre, Tarrytown, N.Y., Nov. 1-11 (10)	27,526	\$9-\$15	\$376,221
2	MARVIN GAYE/AZURE McCOLL—Jim Armentros Concerts Presentation, Waikiki Shell, Honolulu, Hawaii, Nov. 9	5,990	\$9.50	\$57,000
3	SANTANA—Bill Graham Presents, Warfield Thea., San Francisco, Calif., Nov. 17 (2)	4,199	\$8.50-\$9.50	\$39,301*
4	KEITH JARRETT—Bill Graham Presents/Concerts West, Opera House, Seattle, Wa., Nov. 6	3,010	\$7.50-\$12.50	\$33,039*
5	O'JAYS/JONES GIRLS—DiCesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., Nov. 15 & 16 (3)	3,333	\$8.75-\$9.75	\$30,130
6	OUTLAWS/MOLLY HATCHET—Contemporary Productions/Chris Fritz & Co., Mem'l Hall, Kansas City, Kan., Nov. 5	3,300	\$9	\$29,529*
7	MOLLY HATCHET/GAMMA/POINT BLANK—Entam, Civic Center, Huntington, W. Va., Nov. 15	4,455	\$6-\$7	\$29,322*
8	SANTANA—Avalon Attractions, Terrace Theatre, Long Beach, Calif., Nov. 16	2,844	\$9-\$10	\$27,932*
9	LEON RUSSELL/NEW GRASS REVIVAL—Feyline Presents, Rainbow Music Hall, Denver Co., Nov. 17 (2)	2,900	\$8.50	\$24,650*
10	TODD RUNDGREN—Dick Clark Presentations/Ron Delsener, Dick Clark, Westchester Theatre, Tarrytown, N.Y., Nov. 14	2,400	\$9-\$10	\$24,024
11	CHUCK MANGIONE—Albert Promotions, Carr Aud., Orlando, Fla., Nov. 18	2,407	\$8-\$9	\$21,993
12	JOE JACKSON/THE BEAT—Avalon Attraction, Civic Center, Santa Monica, Calif., Nov. 9	3,000	\$6.50-\$7.50	\$21,450*
13	SANTANA—Bill Graham Presents, Fox Theatre, San Diego, Calif., Nov. 15	2,285	\$8.50-\$9.50	\$21,350*
14	FIREBALL/EDDIE GOLDSTEIN/RON PUGO—Feyline Presents, Rainbow Music Hall, Denver, Co., Nov. 9 (2)	2,474	\$8-\$9	\$20,731
15	DIONNE WARWICK—Tara Productions, Civic Center, Baltimore, Md., Nov. 9	4,400	\$9.50-\$11.50	\$18,916
16	CHUCK MANGIONE—Mid-South Concerts, Orpheum Theatre, Memphis, Tenn., Nov. 8	1,910	\$7.50-\$8.50	\$16,210
17	RAINBOW/JOHN COUGAR—Avalon Attractions, Warner's Theatre, Fresno, Calif., Nov. 13	2,064	\$7.50-\$8.50	\$15,625
18	ROBERT PALMER/LAUREN WOOD—Bill Graham Presents, Comm. Theatre, Berkeley, Calif., Nov. 8	1,849	\$6.50-\$8.50	\$15,602
19	JOE JACKSON/NO SISTER—Bill Graham Presents/CAL Zellerbach Aud., Berkeley, Calif., Nov. 7	2,016	\$6.50-\$7.50	\$14,303*

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## Talent In Action

## FLEETWOOD MAC

Madison Square Garden, New York  
Fleetwood Mac's first of two nights Nov. 15 was a sellout at \$14.50 a ticket, and while the fans cheered and yelled by the time the encores rolled around, it is still doubtful if all that many fans went home feeling that they got their money's worth.

This is not to say that Mac put on a bad show—its wealth of material alone guarantees a superior night of music. But unfortunately some of the very traits that work so well for the band on disk and on the radio work against it in an arena concert situation.

Since the 1975 "Fleetwood Mac" LP, which transformed a journeyman rock/blues band into a superstar phenomena, the strength of Fleetwood Mac has been the band's ability to write beautiful melodic songs that have been impeccably produced and which became almost instantly memorable.

And it was with such songs: "Say You Love Me," "The Chain," and "Dreams," that Fleetwood Mac opened its two-hour show.

But it became almost immediately apparent why Fleetwood Mac has had to spend \$1 million, a ridiculous amount, on "Tusk." Simply put, Fleetwood Mac, as a unit and in one take, cannot duplicate the nuances and subtleties it achieves on disk through multiple recordings and expensive studio techniques.

Though Stevie Nicks has been sometimes blamed by critics in this regard, she was in good voice at the Garden. But it is doubtful if in any live situation, with whatever sound system going full blast, that the "perfect" quality of Nicks' vocals on disk can be duplicated.

Few bands can sound as good in concert as they do on disk, but most can get around this with visuals, theatrics or sheer rock'n'roll energy. Fleetwood Mac's visuals consisted of a series of geometric backdrops and its theatrics were limited to Stevie Nicks twirling around a couple of times, and Mick Fleetwood imitating a penguin's walk.

Mac has the ability to rock as well as any band, but one wondered at the Garden if this is what the audience wanted. It was a well-scrubbed date-night crowd, not at all like the usual hordes at most rock concerts, and when

Lindsay Buckingham debuted, "Not That Funny," a new hard rocker, it appeared to almost turn off the audience with its intensity.

And so it went through the 20 song set. There were some good moments: the jungle-like chant of "Tusk" worked very well live; "Rhiannon" is always a beautiful song, and Christine McVie was always a delight, never more so than on "Oh Daddy" and "Save Me A Place."

When they do long sets many acts like to start off strong, save the soft stuff for the middle, and then go out with a blaze of glory and power. But Fleetwood Mac preferred to mix it up, with the fast and the slow, the loud and the quiet following each other in quick succession. This made for a rather choppy set that did not build as well as it could have. **ROMAN KOZAK**

JIMMY MESSINA  
ALAN THORNHILL

Roxy, Los Angeles

Jimmy Messina has finally broken out of his "always a bridegroom, never a groom" role, making the much-anticipated step in style with his 1½ hour, 12 song show here Nov. 14. The solo move comes after 12 years of group and duo collaborations (Buffalo Springfield, Poco, Loggins & Messina), and under the unavoidable pressure of comparison to Kenny Loggins' three year lead.

If Messina felt any pressure at this show, it didn't show. As on his debut LP, "Oasis," the new material has a jazzy, Latin feel that is ideal for the warmth and breezy accessibility that are Messina's strongest qualities.

Alone and armed only with acoustic guitar, he opened the set with a brief tip of the hat to his duo days with "Thinking Of You," and the new "Talk To Me," both setting the tone of good vibes and off-handed intimacy with the audience that prevailed throughout the evening. The band made an effective entrance on the progressive "Magic Of Love," which was a highlight along with the following "New And Different Way."

The latter, which is the current single, grabbed the audience with its hot Latin intro and cooked all the way through. "Changes And Angry Eyes," although well turned out and providing both a touch of nostalgia and a change of pace to more intense rock, suffered from well-executed but too long and ponderous instrumental breaks. "Do You Want To Dance" provided another high point, if for no other reason than offering hope for the re-humanizing of dance music.

The audience demanded, and got, three encores, the best of which was the first, "Be Free," which boasted a truly imaginative combination of mandolin, flute and trumpet that brought to

gether echoes of Appalachia and Granada in a kinky but delightful melting pot arrangement. "Nobody But You" was anti climatic after that, although freshened up nicely by Jeff Elliott's trumpet, and "Peace Of Mind" provided an appropriate mood to take home.

Messina's band, the same as on "Oasis," provided an excellent progressive framework, and included Craig Thomas on clarinet, flute and sax; Tony Moreno on drums; Jim Studer on keyboards; Wayne Nelson on bass, and trumpet by the aforementioned Elliott.

Messina's vocals, pleasant and full of good vibes, wear thin without harmony, and the band members did a good job of providing that much-needed texture.

Opening the evening was songwriter Alan Thornhill, with 30 minutes and seven songs that all seemed to be more or less one long song about women and various forms of water. Undoubtedly Thornhill has written some good songs, but none stood out in his solo, acoustic-guitar and harmonica accompanied set, which had no variety of pace or arrangement to help the audience distinguish one from the other.

SUSAN PETERSON

SPYRO GYRA  
YUSEF LATEEF

Carnegie Hall, New York

With catchy melodies and incisive musicianship, Spyro Gyra captivated an SRD crowd here Nov. 9. It was this six-piece pop-jazz band's first headline performance at a major New York concert hall. Since Spyro Gyra's last local appearance its Infinity album "Morning Dance" became that label's first gold album and its live sound has become more focused, sounding much closer to pop than jazz.

Several of the group members are fine soloists, but what was most impressive about Spyro Gyra in its 90-minute, 12-song performance was its ensemble work. Band leader and saxophonist Jay Beckenstein has created an engaging synthesis of jazz textures and r&b rhythmic concepts that always sound perky and occasionally danceable.

"Morning Dance" was an excellent example as bright guitar, electric piano and sax lines weaved over a stinky tempo. Much of Spyro Gyra's material seems inspired by Grover Washington Jr.'s use of this same formula on the pop-jazz classic "Mister Magic."

Several songs from a yet unreleased new album were featured and fit snugly into Spyro Gyra's set. One new song "Percolator" has a strong Latin feel and has possibilities for disco play.

Yusef Lateef's 50-minute, six-song performance was extremely well received as the veteran saxophonist displayed a contemporary sound without sacrificing his pure jazz roots. Though he played flute and soprano sax the CTI artist shone most on tenor. His passionate playing on "Love Chant," in particular revived memories of his early influence, John Coltrane. He had a good trio behind him, including a young drummer named Marty Barker. **NELSON GEORGE**

## Signings

Peter, Paul and Mary to Kevin Hunter of New Direction for management. Mary MacGregor to RSO Records from Ariola. Singer Bernadette Peters inked exclusively to MCA Records.

Writer/producer Ken Morris to MCA Music. Fee Records artist Jimmy Scott to Titus Campbell for business management and to Linda Blythe of Auston's International Agency for p.r. Ruth "Silky" Waters of Millennium Records to Spotlight Enterprises for worldwide booking.

Dean Dillon to RCA Records/Nashville. Dillon, a songwriter, wrote "Lyn" In Love With You" for Jim Ed Brown and Helen Cornelius. The Murphy Brothers & Mary, country/gospel group, signed to Shorty Lavender Talent for bookings. Byron Gallimore to exclusive publishing agreement with Mick Lloyd Music. Gallimore recently won the grand prize in the Music City Song Festival country competition. Motown Records retains Michael Gershman Communications to handle public relations for the soul sextet the Commodores. Ricki Farr of Artist International Management with Kramer/Rockien Studios in a joint production agreement for coproduction of the Tubes' Greek Theatre performance for domestic and foreign tv sale. Signed exclusively to Suntrack Productions for booking are Johnny & the Distractions, Slowtrain, Street Corner Band and Upepo.

# Joan Armatrading

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# Soul Sauce

## Clinton Bids Byebye To Long Tours

By PAUL GREIN

LOS ANGELES—George Clinton, guiding force behind Parliament-Funkadelic, has retired from concert appearances after leading the band on a farewell 10-day run at New York's Apollo Theatre. Clinton explains that he wants to devote more time to studio work with acts on his newly formed label, Uncle Jam Records.

"This is not to say I'm never going to hit the stage again," says Clinton, a veteran of 20 years on the road. "I'm going to show up at some gigs just for the sheer surprise of it."

Clinton has recruited Philippe Wynne, former lead singer of the Spinners, to take over some of his road duties in the P-Funk show. Wynne sings lead vocals on the group's recent No. 1 soul smash "(not just) Knee Deep."

Another new recruit is Jessica Cleaves, former vocalist with Earth, Wind & Fire and the Friends of Distinction. Cleaves is also featured on "Knee Deep."

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Deniece Williams is honorary chairperson for the second annual United Negro College Fund Radiothon, set for Sunday (2) at Southwest College in L.A. It will air locally over stations KACE-FM and KDAY-AM. Williams will aid the fund-raising effort by donating her wardrobe for a public auction to be held that day.

Williams will also pop up on a panel which asks the musical question, "Is There Life After Funk?," set for Dec. 10 at the American Federation of Musicians office in L.A. The forum, a black music overview, will be moderated by pianist Webster Lewis.

Also set for the panel are singer Patrice Rushen, Dick Rudolph, musician best known for his work with his late wife, Minnie Riperton; Rod McGrew, president of Unlimited Gold Records; Jerry Griffith, executive director of Motown's creative division; and Gertrude Robinson, associate professor of music at Loyola Marymount University.

The session will open with a screening of "Black Music In America: The Seventies," a half-hour film narrated by Quincy Jones and Dionne Warwick, coproduced by the Black Music Assn. and the Learning Corp. of America.

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Clarence Avant, president of Tabu Records, and attorney Paul Ziffren will be among the Honorees when the Legal Defense Fund holds its annual dinner Thursday (29) at the Beverly Wilshire Hotel in L.A. Avant will receive the "Equal Justice & The Arts" award, given to the industry executive who has demonstrated his commitment to the advancement of minorities within the industry.

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In an effort to increase communication with the black retail community, WEA and label sales reps recently staged a merchandising seminar in St. Louis for 25 independent customers of Ted's One Stop.

"We wanted to show black retailers how to increase their business by proper merchandising," explained Denny Nowak, Elektra/Asylum's Midwest regional sales manager.

# Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))		
★	2	11	I WANNA BE YOUR LOVER—Prince (Prince), Warner Bros. 49050 (Ecap, BMI)	34	35	9	MELLOW, MELLOW RIGHT ON—Lawrell (G. Redmond, L. Brownlee, F. Simon, J. Simon), Avy 300 (Ensign, BMI)	★	78	3	ROCK DON'T STOP—Chanson (D. Williams, J. Jamerson Jr., Arista 7773 (Ritchell/Jamerson/Cook, ASCAP)		
★	4	8	DO YOU LOVE WHAT YOU FEEL—Rufus And Chaka (D. Wolinski, MCA 41131 (Dover, ASCAP)	★	52	2	GIMME SOMETIME—Natalie Cole & Peabo Bryson (N. Cole), Capitol 4804 (Cole Arama, BMI)	★	81	2	ROTATION—Herb Alpert (A. Armer, R. Badazz), A&M 2202 (Almo/Badazz, ASCAP)		
	3	1	9	36	38	10	I DON'T WANT TO BE A FREAK—Dynasty (L. Sylvers, N. Beard, D. Griffey), Solar 11694 (RCA) (Spectrum VII/Roy, ASCAP)		71	73	3	TIT FOR TAT—Bobby Bland (V. Pea, M. Higgins), MCA 41140 (Alvert, BMI)	
★	5	8	RAPPER'S DELIGHT—Sugar Hill Gang (S. Robinson, M. Jackson, M. Wright, G. O'Brien), Sugar Hill 542 (Roulette) (Sugar Hill, BMI)	37	34	14	I BETCHA DIDN'T KNOW THAT—KC & The Sunshine Band (F. Knight, S. Dees), T.K. 1035 (Mooning/Earl Memphis/Two-Knight, BMI)	★	82	2	DON'T STOP THE FEELING—Roy Ayers (R. Ayers, C. O'Ferral, W. Ramstaur), Polydor 2037 (Roy Ayers/Ubiquity, ASCAP)		
	5	3	13	38	26	9	KING TIM III—Fatback Band (F. Demery, B. Curtis), Spring 199 (Mercury) (Clita, BMI)		73	25	14	DIM ALL THE LIGHTS—Donna Summer (D. Summer), Casablanca 2201 (Sweet Summer Night, BMI)	
★	8	7	MOVE YOUR BOOTIE 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)	39	32	9	I FOUND LOVE—Deniece Williams (J.D. Williams, F. Baskett, R. Nichols), ARC/Columbia 1-11063 (Kee-Brick/Mane/Randy, BMI)	★	84	2	NEVER SEEN A GIRL LIKE YOU—David Oliver (C. Womack), Mercury 76022 (Groovesville, BMI)		
★	12	5	ROCK WITH YOU—Michael Jackson (R. Temperton), Epic 9 50797 (Almo, ASCAP/Roadrun)	★	56	4	IT'S MY HOUSE—Diana Ross (N. Ashford, V. Simpson), Motown 1471 (Nick O'Val, ASCAP)		75	75	3	DO WHAT COMES SO NATURAL—Gene Chandler (V. Willis), 20th Century/Die Sound 2428 (RCA) (Gaetana/Slyheart/Lachand, BMI)	
	8	7	14	41	28	12	RRRRRRROCK—Foxy (J. Ledesma), Dash 5054 (T.K.) (Sherlyn/Lindseyanne/Buckaroo, BMI)		76	43	15	YOU GET ME HOT—Jimmy "Be" Horne (H.W. Casey, R. Finch), Sunshine Sound 1014 (T.K.) (Sherlyn/Harrick, BMI)	
	9	6	12	42	29	22	I DO LOVE YOU—G.O. (E. R. LeBlanc, H. Lane, K. Crier, P. Service), Arista, ASCAP/Careers, BMI) Arista 0426	★	87	2	THE SWEETEST PAIN—Dexter Wansel (D. Wansel, C. Biggs), P.I.R. 93722 (CBS) (Mighty Three, BMI)		
	10	10	9	43	37	10	YOU'RE SOMETHING SPECIAL—Free Special (R. Banks, T. Green, R. Johnson), Elektra 46531 (Al Home/Baby Dump, ASCAP)	★	88	2	WE'RE A MELODY—James Girls (D. Wansel, C. Biggs), P.I.R. 93722 (CBS) (Mighty Three, BMI)		
	11	11	12	★	54	5	BE WITH ME—Tyrone Davis (P. Richmond, D. Ellis, R. Locke), Columbia 1-11128 (Gentel/Tyrona, BMI)	★	89	2	JUST BECAUSE—Ray Charles (S. Brown, T. Brown, W. Brown), Atlantic 3634 (Talsman/Seldak/Victoria, ASCAP)		
	12	9	15	★	55	4	HAVEN'T YOU HEARD—Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Showbreere, ASCAP/Freddie Dee, BMI)	★	90	NEW ENTRY	DO YOU WANNA MAKE LOVE—Millie Jackson & Isaac Hayes (P. McCann), Spring 2036 (Mercury) (MCA, ASCAP)		
★	15	9	GLIDE—Pleasure (N. Phillips, B. Smith), Fantasy 874 (Three Hundred Sixty, ASCAP)	46	45	8	WEAR IT OUT—Stargard (R. Wright, C. Fearing, R. Runnels), Warner Bros. 49066 (Palms/Charleville, BMI/Chaz/Modern American, ASCAP)	★	91	NEW ENTRY	FOREVER MINE—O'Jays (K. Gamble, L. Huff), P.I.R. 93727 (CBS) (Mighty Three, BMI)		
★	16	4	SEND ONE YOUR LOVE—Stevie Wonder (S. Wonder), Tama 54303 (Motown) (Jobete/Black Bull TM, ASCAP)	★	57	3	PARTY PEOPLE—Parliament (G. Clinton, W. Collins, G. Shider), Casablanca 2222 (Rubberband, BMI)	★	92	NEW ENTRY	STEPPIN'—Cap Band (C. Wilson, L. Simmons, R. Wilson), Mercury 76021 (Total Experience, BMI)		
★	18	5	LOVE GUN—Rick James (R. James), Gordy 7176 (Motown) (Jobete/Stone City, ASCAP)	★	58	4	I WANT YOU FOR MYSELF—George Duke (G. Duke), Epic 9 50792 (Mycena, ASCAP)	★	93	NEW ENTRY	GET UP AND DANCE—Freedom (T. Armstrong, R. Smith), Malaco 1060 (T.K.) (Malaco/Thompson/Weakley, BMI)		
	16	13	18	★	59	4	PULL MY STRINGS—Lakeside (F. Lewis), Solar 11745 (RCA) (Spectrum VII, ASCAP)		83	85	2	I SHOULD'VE LOVED YA—Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Wilk), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Invog, BMI)	
★	22	8	STRANGER—LTD (J. Riley, J.L. Osborne), A&M 2192 (Almo/McGraw-Hill, ASCAP/Inwee/McDermott, BMI)	★	50	48	8	NO LOVE, NO WHERE, WITHOUT YOU—Linda Williams (L. Williams), Arista 0442 (WSDA, BMI)	★	94	NEW ENTRY	CAN'T STOP DANCIN'—Sylvester (Sylvester), Fantasy 875 (Beekreper/Born, ASCAP)	
	18	17	7	★	61	3	WHAT'S THE NAME OF YOUR LOVE—Emotions (M. White, D. Foster, A. Willis), ARC/Columbia 1-11134 (Sagfire/Modern American/ASCAP/Invo, Fustes Frees, BMI)	★	95	NEW ENTRY	YOU'RE SO GOOD TO ME—Curtis Mayfield (C. Mayfield, G. Askey), Curtom/RSD 941 (Mayfield/Andrak, BMI)		
★	19	19	15	★	62	4	I JUST WANNA WANNA—Linda Clifford (R. Stone, T. Balduccio), Curtom/RSD 1012 (Balduccio, ASCAP)	★	87	51	8	MY FORBIDDEN LOVER—Chic (B. Edwards, N. Rodgers), Atlantic 3620 (Chic, BMI)	
★	20	31	7	★	66	4	I WANT YOU—Wilson Pickett (Rausel, Simon, Pickett), EMI America 8027 (Merlin/Sock Cymbal, ASCAP)	★	96	NEW ENTRY	MAN OF VALUE—Tyrone Barkley (L. Weiss), Midwest International 1016 (Larry Weiss, ASCAP)		
	21	21	8	★	64	4	LET'S DANCE—9th Creation (A.D. Burke, J.D. Burson, D. Allen), Hillak 790 (ATV, BMI)	★	97	NEW ENTRY	I NEED LOVE—Shadow (J. Williams, W. Beck, C. Willis), Elektra 46540 (Finch Line, BMI)		
	22	14	19	★	65	4	RIGHT OR WRONG—Lenny Hudson (N. Hudson, L. Hudson), Curtom/RSD 1011 (Apo/Silent Giant, ASCAP)	★	90	80	6	PURE FIRE—San (K. Yancey), Capitol 4780 (Glenwood/Delente, ASCAP)	
★	23	6	6	★	60	10	HIGH STEPPIN', HIP DRESSIN' FELLA—Love Unlimited (B. White, F. Wilson, P. Polli), Unlimited Gold 9-1409 (CBS) (Seven Songs/Big Duke, BMI)	★	91	77	6	BUSSLE—Opus-7 (G. Crot, C. Burns, S. Hamlin Jr., G.B. Hairston, W.T. Robinson, A.R.J. Amey, V. Burks), Source 41121 (MCA) (Ascent/OPI VII, BMI)	
	24	23	8	★	67	3	I WANT YOU HERE WITH ME—O'Jays (K. Gamble, L. Huff), P.I.R. 9 3726 (CBS) (Mighty Three, BMI)	★	92	NEW ENTRY	STREET PLAYER—Chicago (D. Seraphine, D. Wolinski), Columbia 111174 (Balloon Head, ASCAP)		
	25	24	16	★	72	3	WITCH DOCTOR—Instant Funk (B. Siger), Salsoul 2108 (RCA) (Henry Sweeney/Unichappell, BMI)	★	93	96	2	WAKE UP AND LIVE—Bob Marley & The Wailers (B. Marley), Island 49080 (Warner Bros.) (Bob Marley/Nemo, ASCAP)	
	26	27	10	★	69	3	YOU CAN GET OVER—Stephanie Mills (J. Milne, R. Lucas), 20th Century 2427 (RCA) (Scarab/Ensign, BMI)	★	94	NEW ENTRY	JUBILEE—Syrre Gyra (J. Wall), Infinity 50041 (MCA) (Harlem/Crossed Bear, BMI)		
	27	20	16	★	60	44	9	BODY LANGUAGE—Spinners (E. Fox, F. Fuchs, A.R. Scott), Atlantic 3619 (Socma, BMI/Laurel-Jack, ASCAP)	★	95	94	6	HOW HIGH—Salsoul Orchestra (S. O'Donnell, C.H. Jennings), Salsoul 72096 (RCA) (Salsoul, ASCAP)
★	40	6	6	★	61	50	11	(OOH-WEE) SHE'S KILLING ME—Johnnie Taylor (M. Buckens, R. McCormick), Columbia 1-11084 (Muscle Shoals Sound, BMI)	★	96	86	3	WE FUNK THE BEST—B-N-Y (E. Young, B. Gray), Salsoul 2106 (RCA) (Ensign/Golden Fleece, BMI/Valley Stream)
★	36	7	7	★	63	46	11	NEVER CAN FIND A WAY (HOT LOVE)—Vernon Burch (V. Burch, H. Redmon Jr., J. Gadsden), Chocolate City 3201 (Casablanca) (Rick's/Sand B., BMI)	★	97	79	8	CONCENTRATE ON YOU—Stanley Turrentine (H. Johnson), Elektra 46533 (Jobete, ASCAP)
★	30	30	6	★	74	3	3	MOON CHILD—Captain Sky (D. Cameron), Avy 299 (Upper Level/Mr. T., BMI)	★	98	NEW ENTRY	BEAT OF THE NIGHT—Foxy (Reed, Bomback, Washington), Fantasy 878 (Pump It Up/Becman/Hedges)	
★	41	4	4	★	76	3	3	SPECIAL LADY—Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walker), Polydor 2033 (H.A.B./Dark Cloud, BMI)	★	99	95	7	TO BE LOVED—Michael Henderson (B. Gordy Jr., T. Carlo), Buddah 615 (Arista) (Merrimac, ASCAP)
★	42	5	5	★	67	63	5	NO MORE TEARS—Barbra Streisand/Donna Summer (P. Jabara, B. Roberts), Columbia/Casablanca 1-11125 (Olga/Fedora, BMI)	★	100	100	7	I ONLY HAVE EYES FOR YOU—Heaven & Earth (A. Dubin), Mercury 76012 (Remick, ASCAP)
★	39	6	6	★	68	68	4	DEJA VU—Dionne Warwick (J. Hayes, A. Anderson), Arista 0459 (Kezo/Angelo, BMI)					

DECEMBER 1, 1979, BILLBOARD

TO

**SELL  
MILLIONS**

YOU'VE  
GOTTA

**TELL  
MILLIONS**



**SUPERCHARTS INSIDE TO  
PULL OUT AND PUT UP!**





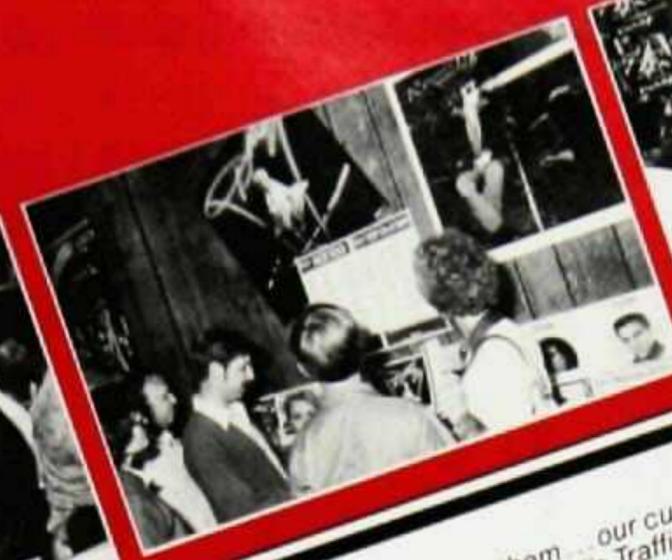
# BILLBOARD'S TRAFFIC CENTER:

# THE OVERVIEW SEVENTH ANNUAL MILEMETER

Certified  
by managers  
and buyers  
throughout  
the country:



- "Billboard's Traffic Center draws the customers' attention to each different part of the store we post it in." **Richard Schyler, Recordland/Okemos, Mich.**
- "Billboard's Traffic Center makes it easier for customers to find the records they want." **Mike Jacobs, Sights & Sounds/Gaithersburg, Md.**
- "The Traffic Center charts are the reason I buy Billboard every week." **Jim Russell, Record Raxx/New Orleans, La.**
- "We used to use another music trade publication, but now that Billboard has 'supercharts,' we use Billboard every week." **Mary Gillis, Deorsey's Record Shop/Falmouth, Me.**
- "It's a great help to customers. Just send them to the charts and we're free to do our work." **Mike Duncan, Uncle John/Siouxland, Kans.**
- "The Traffic Center's a great idea. We display it in the store and it attracts a lot of attention." **Martha Arion, Recordland/Burton, Mich.**
- "We have one sign that reads 'Want A Hit?' And right below it, we display Billboard's Traffic Center. It most definitely helps sales." **Tom Shute, DJ's Sound City/Chehalis, Wash.**
- "We put it in front of the counter. People are always asking to see it as soon as it comes out." **John Kaney, Budget Tapes & Records/Helena, Mont.**
- "I use various charts, but Billboard's Traffic Centers are the ones I hang up in the store." **Jerard Procter, Music Box/Langley Park, Md.**
- "We use them every week. They're bigger and easier to see. We're happy with Billboard's Traffic Center." **Gene George, Al's Records/Portland, Ore.**
- "They're a real time-saver which customers want to know who." **Dennis Douvanis, Toones/Allentown, Pa.**
- "Customers just look at the charts and find all they need to know quickly and easily... We use Billboard's Traffic Center." **Mike Procter, School House/Knoxville, Tenn.**
- "We display Billboard's Traffic Center... it's an eye-catcher." **Mark Vukovich, Recordland/Portage, Mich.**
- "Billboard's Traffic Center helps sales... We use it constantly." **Mike Stephens, Recordland/Indianapolis, Ind.**
- "If they're not buying, we know why." **Jack Miller, Luthersville, Ga.**
- "It's thorough... a real plus for the customer." **Kevin A. Minner, Recordland/Minneapolis, Minn.**
- "Customers always ask to see it as soon as it comes out." **John Miller, Recordland/Minneapolis, Minn.**



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... so we post Billboard's Traffic  
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... n Rossberg, Music World/  
... iden, Conn.  
... hey're fantastic—Billboard's Traffic  
... Center charts go right up on the  
... wall."  
... Kim Burnett, The Music Room/  
... Greer, S.C.

• "A great innovative idea... and the perfect size for customers to look at. We put them up on the wall every week."  
**Jeff Stoyanoff, Record Town/Ithaca, N.Y.**

• "They're really helpful to customers. And to me as a buyer."  
**Jay Romasco, Bialek's Discount Record Shop/Chevy Chase, Md.**

• "A lot of people ask about it and use it... It's one of the neatest things Billboard's ever done."  
**John Jeffords, Discount Records/Birmingham, Mich.**

• "We always refer people to Billboard's Traffic Center."  
**Mark Schreiner, Record Bar/Durham, N.C.**

• "People want to know what the top records are. And Billboard's Traffic Center tells them."  
**Rona Walstra, Bay Records & Tapes/Bremerton, Wash.**

• "It helps customers find records... and we use them for stocking."  
**Marilee Laurila, The Crystalship/Eugene, Ore.**

• "We post the whole shot on the door... a lot of people refer to it."  
**Dennis Marshall, Rainbow Records/Battle Creek, Mich.**

• "I think they're great... and very helpful. We use them all the time."  
**Virginia Sacko, Record Shop/Beaver Falls, Pa.**

• "Customers comment on Billboard's Traffic Center all the time. We think they really help sales."  
**Esther Lake, Record Mart/Orlando, Fla.**

• "We use Billboard's Traffic Center... and I think it's really helped sales."  
**Carol Cohen, Record Cellar/Cadillac, Mich.**

• "They come in to buy one tape, wind up reading Billboard's Traffic Center, then buy a few more they wouldn't have without seeing it."  
**Bobby Lambert, Gascon's/Plaquemine, La.**

• "It reminds customers of what they might be looking for."  
**Bill Thom, Harmony House Records & Tapes/Royal Oak, Mich.**

• "Customers like to get involved with the record business and see the charts... So we use Billboard's Traffic Center every week."  
**Karen Young, Brass Ear/Des Moines, Iowa**

• "Billboard's Traffic Center's been doing a super-job for sales. It's created an entire section in our store."  
**Tom Dowd, Discount City Dept. Store/Bellingham, Wash.**

• "We post the whole thing."  
**Dennis O'Connell, Choker Records/Battle Creek, Mich.**

• "We put it up every week and find it promotes sales."  
**Mary Ellen Christiansen, Holiday Records & Tapes/Great Falls, Mont.**

• "Yes, I use them! I'd be in hot water if we didn't have Billboard's pull-out Traffic Center charts."  
**Mike Donohue, Record Bar/Glen Burnie, Md.**

• "We sure do use them. They're hanging right in front of the store."  
**Tim Cretsinger, DJ's Sound City/Portland, Ore.**

• "Customers really notice Billboard's Traffic Center right away because it really stands out and looks great on the wall."  
**Denise Hoffman, Records Unlimited/Grand Rapids, Mich.**

• "We use them... our customers use them. Billboard's Traffic Center stimulates sales."  
**Jim Dooley, Mads Discount Records/Ardmore, Pa.**

• "We have Billboard's Traffic Center glued down to the counter where everyone can see it."  
**Mrs. Campbell, Bert's Cameras & Records/Delmont Village, La.**

• "Billboard's Traffic Center is a real help... we use it."  
**Bruce Adams, Deorsey's Record Shop/Brunswick, Me.**

• "Billboard's Traffic Center is both helpful and handy. We like it."  
**George Goldstein, Suburban Music & Cards/Randallstown, Md.**

• "We display Billboard's Traffic Center in a holder. We find them very accurate and easy to read."  
**Roger Thornton, Camelot Music/Saginaw, Mich.**

• "I always point to Billboard's Traffic Center when people ask what's good. They're great!"  
**Tess Keenan, Conde Music & Electric/Manhattan, Kans.**

• "We post Billboard's Traffic Center in each section of the store... and customers refer to it quite often."  
**Carol McColm, Record Breakers/Rochester, Mich.**

• "It seems to get a lot of people interested."  
**Bob Wright, Budget Tapes & Records/Bellingham, Wash.**

• "When someone needs a title, they know just where to look."  
**Peggie Vaughn, Detroit Audio/Detroit, Mich.**

• "Do we use Billboard's Traffic Center? Every week!"  
**Carolyn Klein, Ogden Record Shop/Port Allen, La.**

**FOR MORE TRAFFIC CENTER MARKS:**  
**BILLBOARD'S TRAFFIC CENTER**  
**\*7,539,418**  
projected in-store consumer impressions  
each week for Billboard's Traffic Center.  
Source: Hagen Communications, Inc.  
Independently-conducted  
research, July 9-16, 1979

**YOU'VE  
JUST  
PASSED  
SEVEN  
MILLION...**



**SUPERCHARTS INSIDE TO  
PULL OUT AND PUT UP!**

DOES MUSIC SCORE FOR UA

# Thom Bell Pens 1st Film LP

By NELSON GEORGE

NEW YORK—After a long career in the music industry, producer Thom Bell recently did his first soundtrack album, supervising the music on the United Artist film "The Fish That Saved Pittsburgh." For Bell, who along with Leon Huff and Kenny Gamble created the "Philly Sound," it was very much a learning experience.

"Instead of writing music based on your ideas or experiences I had to use the script for my inspirations," he recalls. "I met with the producers three times to discuss the script and see what kind of sound they wanted. Having to translate the words and images into sounds was really a new challenge."

With the help of his young proteges, A&M artist Leroy Bell and Casey James, Bell wrote the music and selected the artists that appear on the CBS distributed album.

"We wrote everything with specific artists in mind, as is my usual practice" he says. "A song called

'Magic Mona' was intended all along for Phyllis Hyman and she sang it. We had a song designed for Stevie Wonder, but due to his commitment to the 'Secret Life Of Plants' film he couldn't do it."

Bell was the long-time producer of the Spinners. The Atlantic vocal group's latest album, however, was handled by New York disco producers Michael Zager and Jerry Love. Due to a contractual agreement this move couldn't have been made without Bell's consent. He says he gave it with no reservations.

Explains Bell: "I feel the same about the Spinners that I did when I stopped working with the Stylistics in the early 1970s. I had nothing brand new to offer them."

"With any group I work with I want to be able to look ahead a year and know where we're going next. I couldn't do that in either case. No producer is a factory, constantly producing fresh material. Part of the reason I've been successful is know-

ing when both the artist and I need to get off the train. If you continue on, then you're only going to ruin the act eventually."

"The artist is number one, because he is the one who has to do concerts and appear on the Johnny Carson show. His job is to be up front doing the best he can. My job is to give him the best product I can. The producer is not the main thing, just part of the thing that makes the entertainer."

Bell's last major charted record was his production of Elton John's "Mama Can't Buy Me Love" which made the top 10 this summer. It was recorded back in 1977. He recalls: "The sessions were fantastic and Elton was a real pro. Then one day someone called me and said they weren't being released. I just said 'next page' and didn't worry about it. When MCA finally released it the record sold more than one million copies. Maybe their timing was right."

Looking back on the golden days of the "Philly Sound" during the middle 1970s, Bell makes a surprising comment about his writing partners, Gamble and Huff. "Neither of them knows how to write music on charts," he asserts. "Their secret is knowing what to tell the musicians to play and then picking out the best material. They would work with the musicians in the studio and then have myself or Bobby Martin put the best ideas on paper."

Bell now spends much of his time at his Bell Boy Productions offices in downtown Seattle. "Gamble, Huff, and I agreed I set up a West Coast office and I decided to locate in Seattle because I couldn't stand the heat in Los Angeles," he jokes. He conducts his business on the West Coast and usually commutes to Philadelphia for sessions.

As for future projects, he plans an album with saxophonist Gato Barbieri and country songstress Loretta Lynn. Bell and Lynn have already collaborated once for a tune on the "Fish That Saved Pittsburgh" soundtrack.

## Ray Charles

Continued from page 27

17-piece band, consisting of four trumpets, four trombones, five reeds and a four-member rhythm section. "We play concert halls, dinner theatres, theatres-in-the-round and clubs," he says. "Everything except dances, which stems from the early part of my career when we'd play dances and violent fights would break out."

The singer's road commitments have curtailed one aspect of his artistic expression: "I don't write too much now, I'm sorry to say. People get on me about that, but I just don't have the time. I may write one arrangement a year to keep in practice, but that's about it."

Charles was an honored guest at the Montreux Jazz Festival last year and this year he played at the Antilles Festival in France. He is now in Australia for three weeks, before coming back for some U.S. dates to finish out the year.

The singer figures that by now he's been around the world at least four or five times. "The only places I haven't played that I'd like to are China and Russia," he says.

Charles' label, Crossover Records, is distributed in the U.S. by Atlantic and in the rest of the world by London/Decca. The global deal expires

(Continued on page 49)

# 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	14	14	OFF THE WALL Michael Jackson, Epic FE 35745	39	30	19	HEARTBEAT Curtis Mayfield, RSO RS-1-3053		
★ 5	4	4	INJOY Bar-Kays, Mercury SRM 1-1781	40	39	23	TEDDY Teddy Pendergrass, P.I.R. FZ 36003 (CBS)		
3	3	16	MIDNIGHT MAGIC Commodores, Motown MB 926	41	40	24	THE BOSS Diana Ross, Motown MT-927		
4	4	11	KOOL & THE GANG Ladies Night, De-Lite DGR 9513 (Mercury)	42	33	9	FRANCE JOLI France Joli, Prelude PRL 12170		
★ 6	5	5	FIRE IT UP Rick James, Gordy GR 990 (Motown)	43	34	9	SO SOON WE CHANGE David Ruffin, Warner Bros. BSK 3306		
★ 7	4	4	ON THE RADIO—GREATEST HITS VOLUME ONE & TWO Donna Summer, Casablanca NBLP 2-7191	44	45	6	ONE WAY FEATURING AL HUDSON One Way Featuring Al Hudson, MCA 3178		
★	NEW ENTRY		JOURNEY THROUGH THE SECRET LIFE OF PLANTS Stevie Wonder, Tamla T13-371C2 (Motown)	45	35	5	BACK ON THE RIGHT TRACK Sly & The Family Stone, Warner Bros. BSK 3303		
8	2	7	UNCLE JAM WANTS YOU Funkadelic, Warner Bros. BSK 3371	46	43	15	TAKE IT HOME B.B. King, MCA MCA-3151		
★ 10	3	3	PRINCE Prince, Warner Bros. BSK 3366	★ 11	NEW ENTRY		WITCH DOCTOR Instant Funk, Sabou SA 8529 (RCA)		
★ 11	3	3	MASTERJAM Rufus & Chaka, MCA MCA-5103	11	8	12	TOTALLY CONNECTED T-Connection, Dash 30014 (T.K.)		
11	8	12	IDENTIFY YOURSELF O'Jays, P.I.R. FZ 36027 (CBS)	12	9	8	RISE Herb Alpert, A&M SP 4790		
12	9	8	WHERE THERE'S SMOKE Smokey Robinson, Tamla T1 366 (Motown)	13	12	24	★ 59	2	HAPPY HOLIDAYS TO YOU Whispers, Solar BXL1-3490 (RCA)
★ 17	4	4	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	15	15	14	★ 52	25	WINNER TAKES ALL Isis Rodgers, T-Neck FZ 2-36077
15	15	14	STAY FREE Ashford & Simpson, Warner Bros. HG 3357	16	13	10	★ 52	11	BOBBY BLAND I Feel Good, I Feel Fine, MCA MCA-3157
16	13	10	DON'T LET GO Isaac Hayes, Polydor PD-1-6274	17	18	6	★ 53	29	MINNIE Minnie Riperton, Capitol SO-11936
17	18	6	ROYAL RAPPIN'S Millie Jackson & Isaac Hayes, Polydor PD-1-6275	★ 20	3	3	★ 54	5	LIVE Mother's Finest, Epic JE 35976
★ 20	3	3	TWICE THE FIRE Peaches & Herb, Polydor/MVP PD-1-6276	19	16	22	★ 55	NEW ENTRY	JUST A TOUCH OF LOVE Sh. Collin SD 5217 (Atlantic)
19	16	22	DEVOTION L.T.D., A&M SP-4771	20	14	17	★ 56	34	IN THE PUREST FORM Mass Production, Atlantic SD 5211
20	14	17	PLEASURE Future Now, Fantasy 9576	21	22	6	★ 57	2	LIVE AND SLEAZY Village People, Casablanca NBLP 2183
21	22	6	ROUGH RIDERS Lakeside, Solar BXL1-3489 (RCA)	22	19	24	★ 58	NEW ENTRY	HERE'S MY LOVE Linda Clifford, Curtom/RSO RS-1-306
22	19	24	I AM Earth, Wind & Fire, A&M/Columbia FC 35730	★ 23	23	28	★ 59	NEW ENTRY	POP GOES THE CAPTAIN Captain Sky, AVI 5077
23	23	28	SWITCH II Switch, Gordy G7 988 (Motown)	24	21	24	★ 60	NEW ENTRY	LIVING PROOF Sylvestre, Fantasy F 79610
★ 31	23	23	DIONNE Dionne Warwick, Arista AB 4230	★ 61	60	9	★ 61	9	STRATEGY Archie Bell & The Drells, P.I.R. JZ 36096 (CBS)
★ 26	25	7	DO YOU WANNA GO PARTY KC & The Sunshine Band, T.K. TX-611	★ 62	67	2	★ 62	2	THE CHANGING OF THE GARD Stargard, Warner Bros. BSK 3386
26	25	7	IN THE BEGINNING Nature's Divine, INF 9013 (MCA)	★ 63	49	7	★ 63	7	THE WORLD WITHIN Sha Hooper, MCA 3180
27	27	20	SECRET OMEN Cameo, Cheslate City CCLP 2008 (Casablanca)	★ 64	65	4	★ 64	4	DANCIN' AND LOVIN' Spinners, Atlantic SD 15256
28	28	11	BRENDA RUSSELL Brenda Russell, Horizon SP 779 (A&M)	★ 65	41	15	★ 65	15	RISQUE Chic, Atlantic SD-16003
29	26	10	XII Fatback Band, Spring SP 1-6723 (Mercury)	★ 66	55	6	★ 66	6	SHE'S KILLING ME Johanne Taylor, Columbia JC 36061
★ 42	3	3	PIZZAZZ Patrice Rushen, Elektra EE-243	★ 67	63	20	★ 67	20	WHEN LOVE COMES CALLING Deniece Williams, A&M/Columbia JC-35568
★ 37	7	7	BIG FUN Shalamar, Solar BXL1-3479 (RCA)	★ 68	66	20	★ 68	20	I WANNA PLAY FOR YOU Stanley Clarke, Nonesuch NZ-2 35680 (CBS)
32	38	3	SURVIVAL Bob Marley & The Wailers, Island ILPS 9542 (Warner Bros.)	★ 69	64	4	★ 69	4	AIN'T IT SO Ray Charles, Atlantic SD 19252
33	24	26	STREET LIFE Crosby, MCA MCA 3094	★ 70	NEW ENTRY		★ 70	NEW ENTRY	WHEN I FIND YOU LOVE Jean Carr, P.I.R. JZ 36196 (CBS)
34	29	30	WHATCHA GONNA DO WITH MY LOVE Stephanie Mills, 20th Century T-583 (RCA)	★ 71	NEW ENTRY		★ 71	NEW ENTRY	I WANT YOU Wilson Pickett, EMI/America SW 17019
★ 48	3	3	MASTER OF THE GAME George Duke, Epic JE 36263	★ 72	72	9	★ 72	9	LA DIVA Aetha Franklin, Atlantic SD 19248
★ 58	2	2	YOU KNOW HOW TO LOVE ME Phyllis Hyman, Arista AL 9509	★ 73	NEW ENTRY		★ 73	NEW ENTRY	AND 125TH STREET N.Y.C., Donald Byrd, Elektra EE-247
37	36	29	BAD GIRLS Donna Summer, Casablanca NBLP 2-7150	★ 74	44	5	★ 74	5	ONLY MAKE BELIEVE Bell & James, A&M SP 4784
38	32	36	DISCO NIGHTS G.Q., Arista AB-4225	★ 75	75	6	★ 75	6	UNFORGETTABLE Leroy Hubbard, RSO RS-3-3052

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# Major Country Markets Gain 2 Stations, Lose 1

• Continued from page 23

Although Boston ranks as the sixth largest radio market in the U.S., its last fling with country programming ended in 1977 when country station WCOP-AM changed ownership and began subscribing to the Bonneville beautiful music format.

Pressure from the Committee for Community Access, a local citizens' group interested in re-establishing country radio in Boston, led station manager Bob Burns to an in-depth evaluation to determine the feasibility of converting WDLW into a 24-hour country outlet.

Early this summer, Burns dipped WDLW's programming toe into country waters, scheduling limited

hours of country music into the station's regular easy-listening airplay rotation. Active response from listeners throughout Boston and southern New Hampshire convinced Burns to make the full-time switch-over in September.

New on-air personnel were brought in, including program director Glenn Shields and music director Jim Murphy. Programming guidelines were formulated to incorporate airplay for both top-selling singles listed on the Billboard country charts as well as local record product from area artists and smaller labels warranting exposure.

One of WDLW's most innovative marketing and promotional tools was designed by station consultant

Barry Glovsky, aimed at a direct tie-in to sales and airplay.

Glovsky designed "Stompin' Ground," a three-part concept program which covers a one-hour live country broadcast weekly from WDLW's studio, a series of country music nights sponsored at area disco clubs and a cooperative network of local participating record retailers stocking all the product featured on the station.

"People have said that country music doesn't sell in Boston," says Glovsky. "Well, I intend to prove them wrong by showing this actually is a very viable country market that will support strong sales."

Glovsky assembled a chain of 19 area retail outlets, including the Coop, Good Vibrations and Popcorn stores, and set up special in-house "Stompin' Ground/WDLW" browser bins, each fully stocked with all product aired over WDLW. He then contacted major record companies in Nashville to arrange distribution and in-store displays for each location.

Glovsky approached the labels to purchase sponsorships for both the weekly live studio broadcast he hosts and for the "Stompin' Ground" country disco nights, the first of which kicks off Thursday (29) at Boston's posh Narcissus Club. A trial series of 10 country-disco events are planned at this time, with Glovsky claiming sponsorships already by CBS, RCA and Elektra Records.

The sponsorships entitled the label to promotional spots and ads on WDLW for a full week prior to each "Stompin' Ground" country disco night.

WDLW's revamped programming schedule includes "Live From The Lone Star" on Fridays, "Jam-boree" from Wheeling, W. Va., on Saturdays, and a just-launched 90-minute bluegrass program on Sunday mornings.

Burns intends to rotate at least three country LP cuts per hour with definite emphasis on album-oriented country programming at night.

"We feel we have plenty of room to be creative with our format," he points out. "After all, when it comes to country music in Boston, we're the only game in town."

The total number of country radio stations operating in the U.S. now exceeds 1,875, according to latest tabulations compiled by Broadcasting Publications.

Meanwhile, KVOO-AM in Tulsa will have a neighbor on the dial beginning Monday (3) when Top 40 station KTFX-FM makes the switch to country. KTFX, a 100,000-watt, will concentrate on a singles/"personality" format, according to station manager Bob Backman, who adds, "Our research indicates an older listening audience in this market with definite preferences for country music."

## Bellamy Bros. Off

NASHVILLE — The Bellamy Brothers depart Monday (26) for a seven-day tour of New Zealand. The Bellamys have been preparing for the tour for two months by making long distance telephone calls to radio stations and newspapers in New Zealand.



RECORD RAP—RCA artist Sylvia, center, discusses her debut release with Mary Catherine Sneed, left, program director of WSM-AM and FM in Nashville, and Shelia Shipley, secondary promotion, RCA Nashville.

## Fewer Opryland Patrons In 1979

NASHVILLE—Attendance figures for Opryland, USA theme park here were down 9.6% from 1978 totals. The total attendance for the year was 1,938,757. Much of the decline in attendance can be blamed on the problems of gasoline availability and other transportation troubles.

The park's eighth season started with a series of spring weekends that attracted a good selection of visitors. At one point, attendance was running 12% ahead of 1978. However, the gasoline problems and a trucker's strike eroded the travel industry, and attendance figures dropped.

## Industry Execs See CBS Upgraded Nashville Studio

NASHVILLE—CBS Studios unveiled its totally upgraded A facility at an open house hosted by general manager Norm Anderson Nov. 13.

The studio recently underwent complete refurbishing, resulting in the installation of its new automated 32-track Sphere Eclipse C console equipped with model 920 graphic equalizers, 910 graphics in the echo returns, 40 inputs with VCA to monitor switching, VU peak level beam displays with quad mix VU meter pod and Allison Research 65K 48-function programmer. Monitors in Studio A are Urei 813 time-aligned speakers.

The transformation also included remodeling the room design. A double-wide drum booth with sand-filled flooring and low-frequency traps was added, along with a cus-

tomized glass-enclosed vocal booth.

New ceiling acoustics were designed and coordinated color-controlled lighting installed for more atmospheric environment. Part of the facility can be cut off by means of floor-to-ceiling drapes for small sessions or opened to accommodate full orchestral sections.

The open house drew more than 200 industry guests and CBS executives who included Cal Roberts, senior vice president of marketing operations; Tom Van Gessel, vice president of Columbia Record productions and Roy Friedman, director of studio operations.

Future plans include extensive renovation for Columbia's Studio B, digital recording and increased usage of the CBS Discomputer mastering facility. **KIP KIRBY**



CBS Console: Norm Anderson, manager of Columbia Recording Studios in Nashville, unveils the new 32-track Sphere Eclipse C console to a group of CBS executives at an open house in Studio A. From left are Roy Friedman, director of studio operations; Anderson; Tom Van Gessel, vice president of Columbia record productions; and Cal Roberts, senior vice president of operations/marketing.

# 250% Boost Cited By Nashville E/A

By KIP KIRBY

NASHVILLE — Elektra/Asylum's local division checks in with a reported net sales increase of 250% for the year, according to vice president/general manager Jimmy Bowen.

Bowen attributes the label's strong country showing to an expanded roster coupled with stronger emphasis by E/A in marketing country product nationally.

Since Bowen took over the reins at Elektra a year ago, the company's country roster has increased to 17 acts, including a stable of relatively-unknown artist-writers who are being carried for upcoming product releases.

By concentrating the company's efforts more firmly on developing viable studio product and less on tour support and promotional frills, Bowen feels that Elektra's bottom line will benefit overall in the present stringent economy.

(The recessive effects upon the industry were not unnoticed in the Nashville E/A operation, which was forced to cut back a total of six staffers in the past 12 months, including two most recently released in mid-November.)

Recently-signed artists now being groomed for upcoming singles or albums include Troy Seals, Pebble Daniel, Billy Earl McLelland, Sterling Whipple, Dennis William Wilson and Bobby Braddock.

In the pop line, and E/A local division is currently working on an LP by Rock Killough and a single by Bruce Channel (who had a Top 40 hit in the '60s with "Hey Baby").

Jim Weatherly and Tricia Johns are set to be produced for the label by Jim Ed Norman, while Jerry Lee Lewis' next LP, due out in February, is underway in Nashville with producer Eddie Kilroy.

Other artists acquired throughout the last year, such as Susie Allanson, Tommy Overstreet, Roy Head and Mel Tillis, have achieved substantial success to reinforce Elektra/Asylum's solid country footing.

And the major breakthrough in 1979 of Hank Williams, Jr. and the crossover charisma of Eddie Rabbitt have given the Nashville operation strong airplay and sales action, reflected in its profit margin and chart standings.

## RECORDING INDUSTRY MANAGEMENT

MIDDLE TENNESSEE STATE UNIVERSITY's Department of Mass Communications seeks an audio engineer to instruct students in the Recording Industry Management program in the art of sound recording and mixing. A master's degree in mass communications, management, marketing, electrical engineering, audio engineering or music with college level teaching experience and industry experience is required. The person selected for the position should be able to maintain and instruct on both four and 16 track equipment. This is a tenure-track position. Salary is competitive, and rank will be determined on the candidate's qualifications. Middle Tennessee State University is located 35 miles from Nashville and has a student enrollment of over 10,000. The Recording Industry Management program is a pioneering leader in the instruction of students interested in careers in the business aspects of the recording industry as well as audio engineering. There are three full-time faculty members in the program which now serves over 200 majors. Deadline for applications: January 1, 1980. Send letter of application, vita, and three letters of recommendation to: Dr. Edward M. Kimbrell, Chairman, Department of Mass Communications, Box 51, Middle Tennessee State University, Murfreesboro, TN 37132.

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# Billboard Hot Country Singles

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This Week			Last Week			Weeks on Chart			* STAR PERFORMER—Singles registering greatest proportionate upward progress this week.		
Rank	Title—Artist	Label	Rank	Title—Artist	Label	Rank	Title—Artist	Label	Rank	Title—Artist	Label
1	BROKEN HEARTED ME—Ann Murray	Capitol 4772	1	YOU'D MAKE AN ANGEL WANNA CHEAT—The Kaudells	Mercury 57004	1	SUGAR FOOT RAG—Jerry Reed	RCA 11764	1	NEW ENTRY	NEW ENTRY
2	WHISKEY BENT AND HELL BOUND—Hank Williams Jr.	Mercury 46535	2	YOU DON'T MISS A THING—Sylvia	RCA 11735	2	DON'T TOUCH ME—Kitty Maxon & Jerry Naylor	Mercury 57002	2	NEW ENTRY	NEW ENTRY
3	I CHEATED ME RIGHT OUT OF YOU—New Randy	Columbia 111090	3	I DON'T WANT TO LOSE YOU—Con Hunley	Mercury 49090	3	WHAT'LL I TELL VIRGINIA—Johnny Rodriguez	Epic 950808	3	NEW ENTRY	NEW ENTRY
4	HAPPY BIRTHDAY DARLIN'—Conway Twitty	MCA 41135	4	RAINY DAYS AND STORMY NIGHTS—Billie Jo Spears	Mercury 49090	4	GO FOR THE NIGHT—Freddie Weller	Columbia 111149	4	NEW ENTRY	NEW ENTRY
5	COME WITH ME—Waylon Jennings	RCA 11723	5	YOU'RE THE PART OF ME—Jim Ed Brown	Mercury 49090	5	MY OWN KIND OF HAT/HEAVEN WAS A DRINK OF WINE—Morlie Haggard	MCA 41112	5	NEW ENTRY	NEW ENTRY
6	BLIND IN LOVE—Mal Tillis	Elektra 46536	6	I WISH I WAS CRAZY AGAIN—Johnny Cash & Waylon Jennings	Columbia 110742	6	I AIN'T NO FOOL—Big Al Downing	Mercury 57007	6	NEW ENTRY	NEW ENTRY
7	MY WORLD BEGINS AND ENDS WITH YOU/WHY DID YOU HAVE TO BE SO GOOD—Dove & Sugar	RCA 11749	7	SMOOTH SAILIN'—Jim Weatherly	Elektra 46547	7	SOMETIMES LOVE—Wanda Earwood	GMC 108	7	NEW ENTRY	NEW ENTRY
8	I'VE GOT A PICTURE OF US ON MY MIND—Loretta Lynn	MCA 41129	8	WHEN I'M GONE—Dobby	RCA 11743	8	MY PRAYER—Glen Campbell	Capitol 4799	8	NEW ENTRY	NEW ENTRY
9	MISSIN' YOU—Charley Pride	RCA 11751	9	DO IT IN A HEARTBEAT—Carlene Carter	Mercury 49092	9	RODLE-O-DEO-HOME—Annie Roe	NSD 32	9	NEW ENTRY	NEW ENTRY
10	SAY YOU LOVE ME—Stephanie Winwood	Mercury 49074	10	A LITTLE GETTING USED TO—Mickey Gilley	Epic 958801	10	BLUE KENTUCKY GIRL—Emmylou Harris	Mercury 49056	10	NEW ENTRY	NEW ENTRY
11	YOU SHOW ME YOUR HEART (And I'll Show You Mine)—Jan T. Hall	RCA 11713	11	BUT LOVE ME—Janie Fricke	Columbia 111139	11	SEA OF HEARTBREAK—Lynn Anderson	Columbia 111104	11	NEW ENTRY	NEW ENTRY
12	POUR ME ANOTHER TEQUILLA—Eddie Rabbit	Elektra 46558	12	TILL I STOP SHAKING—Bobby "Crash" Craddock	Capitol 4792	12	IT STARTED WITH A SMILE—Helen Cornelius	RCA 11753	12	NEW ENTRY	NEW ENTRY
13	THE LADY IN THE BLUE MERCEDES—Johnny Duncan	Columbia 111097	13	UNTIL TONIGHT—Juice Newton	Capitol 4793	13	YOU DECORATED MY LIFE—Kenny Rogers	Mercury 57005	13	NEW ENTRY	NEW ENTRY
14	A RUSTY OLD HALO—Hayt Axton	Mercury 57001	14	BLUE HEARTACHE—Gail Davies	Mercury 49108	14	ALL THE GOLD IN CALIFORNIA—Larry Gatlin and The Gatlin Brothers Band	Columbia 111056	14	NEW ENTRY	NEW ENTRY
15	NOTHING AS ORIGINAL AS YOU—The Statler Brothers	Mercury 57007	15	THIS MUST BE MY SHIP—Carol Chase	Mercury 49091	15	YOU MAKE IT SO EASY—Bobby C. Rice	Sunset 102	15	NEW ENTRY	NEW ENTRY
16	TELL ME WHAT IT'S LIKE—Brenda Lee	MCA 41130	16	EVERYBODY'S SOMEBODY'S FOOL—Dobby Stone	Mercury 49107	16	I'LL SAY IT'S TRUE—Johnny Cash	Columbia 111103	16	NEW ENTRY	NEW ENTRY
17	THE ONE THING MY LADY NEVER PUTS INTO WORDS—Mal Street	Sunset 100	17	LEAVING LOUISIANA IN BROAD DAYLIGHT—The Oak Ridge Boys	MCA 41134	17	YOU'VE STILL GOT ME—Jerry Wallace	Mercury 57006	17	NEW ENTRY	NEW ENTRY
18	CRAZY BLUE EYES—Lacy J. Dalton	Columbia 111107	18	YOU'RE MY KIND OF WOMAN—Jacky Ward	Mercury 57004	18	GENTLY HOLD ME—Peggy Sue & Sonny Wright	Mercury 57003	18	NEW ENTRY	NEW ENTRY
19	MISSISSIPPI—The Charlie Daniels Band	Epic 950768	19	BACK TO BACK—Joanne Prrett	ABC 0005	19	I MUST BE CRAZY—Suzie McQueen	Elektra/Curb 46545	19	NEW ENTRY	NEW ENTRY
20	HELP ME MAKE IT THROUGH THE NIGHT—Willie Nelson	RCA 11126	20	SWEET DREAMS—Reba McEntire	Gibson 57003	20	I'M JUST YOUR YESTERDAY—Dandy	C. C. Dugan	20	NEW ENTRY	NEW ENTRY
21	COWARD OF THE COUNTY—Kenny Rogers	Mercury 57003	21	IF I EVER HAD TO SAY GOODBYE TO YOU—Eddy Arnold	RCA 11752	21	HONKY TONKIN'—Ronnie Sessoms	T. Sells, D. Goodman, J. Betts, D. Gillen	21	NEW ENTRY	NEW ENTRY
22	YOU PICK ME UP (And Put Me Down)—Dottie West	Mercury 49104	22	HALF THE WAY—Crystal Gayle	Mercury 49107	22	YOU'RE ONLY LONELY—L.D. Southern	Columbia 111079	22	NEW ENTRY	NEW ENTRY
23	YOU ARE ALWAYS ON MY MIND—John Wesley Ryles	MCA 41124	23	PREACHER BERRY—Donna Fargo	Mercury 49093	23	PUT YOUR CLOTHES BACK ON—Joe Stampley	Mercury 57004	23	NEW ENTRY	NEW ENTRY
24	I HATE THE WAY I LOVE IT—Johnny Rodriguez & Charly McClain	Epic 95079	24	SARAH'S EYES—Vera Evdola	Elektra 46550	24	YOU'RE A PART OF ME—Charly McClain	RCA 11759	24	NEW ENTRY	NEW ENTRY
25	BUENOS DIAS ARGENTINA—Marty Robbins	Columbia 111102	25	YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Charlie Rich	United Artists 1325	25	I'M COMPLETELY SATISFIED WITH YOU—Larrie & George Morgan	4 Star 1040	25	NEW ENTRY	NEW ENTRY
26	STRANDED ON A DEAD END STREET—The ETC Band	Mercury 49072	26	FORGET ME NOT—Steve Warner	RCA 11558	26	IN OUR ROOM—Ray Head	T. Sells, M.D. Barnes	26	NEW ENTRY	NEW ENTRY
27	LOWIN' STARTS WHERE FRIENDSHIP ENDS—Mal McDaniel	Columbia 4734	27	SHOULD I COME HOME (Or Should I Go Crazy)—Gene Watson	Capitol 4772	27	SMOOTH SOUTHERN HIGHWAY—Don Cat	Mercury 57002	27	NEW ENTRY	NEW ENTRY
28	OH, HOW I MISS YOU TONIGHT—Jim Reeves	RCA 11737	28	WE LOVE EACH OTHER—Laurie Mandrell & B.C. Bannan	Epic 950789	28	WHAT'S A LITTLE LOVE BETWEEN FRIENDS—Billy Burrette	B. Burrette, L. Henley	28	NEW ENTRY	NEW ENTRY
29	SHARING—Kenny Dale	Capitol 4788	29	AIN'T NO WAY TO MAKE A BAD LOVE GROW—Johnny Russell	Mercury 57008	29	WINNERS AND LOSERS—B.C. Bannan	R. Bell, T. Skinner, J.L. Wallace	29	NEW ENTRY	NEW ENTRY
30	LAY BACK IN THE ARMS OF SOMEONE—Kandy Barlow	Republic 549	30	HERE'S TO ALL THE TOO HARD WORKING HUSBANDS (In The World)—David Houston	P. Mitchell, P. Bunch	30	LOVELY TOGETHER—Diana	Elektra 46539	30	NEW ENTRY	NEW ENTRY
31	HOLDING THE BAG—New Randy & Joe Stampley	Columbia 111147	31	MISTY MORNING RAIN—Ray Price	Chappell 1325	31	DON'T SAY NO TO ME TONIGHT—Mark Serton	D. Adair, D. Adair	31	NEW ENTRY	NEW ENTRY
32	YOU KNOW JUST WHAT I'D DO/THE SADNESS OF IT ALL—Conway Twitty & Loretta Lynn	MCA 41141	32	I'LL BE COMING BACK FOR MORE—T.G. Sheppard	Mercury 49110	32	CABELLO DIABLO ("Devil Horse")—Chris LeDoux	Lucky Man 6520	32	NEW ENTRY	NEW ENTRY
33	YOUR LYING BLUE EYES—John Anderson	Mercury 49089	33	WALKIN' THE FLOOR OVER YOU—Ernest Tubb & Friends	Cadet 44507	33			33	NEW ENTRY	NEW ENTRY
34	(I Wanna) Come Over—Alabama	MCA 4634	34			34			34	NEW ENTRY	NEW ENTRY

## Nashville Scene

By KIP KIRBY

Close Quarters, the new rock'n'roll hotel which opened its doors here recently, has been hopping with activity... The Halloween party hosted in its Backstage Pass Club drew more than 500 industry guests, although it was hard to tell who was who since everyone came in full costume. Among those spotted and identified, however, were CBS artist Karla Bonoff and songwriter Jack Tempchin, Republic Records' Randy Barlow and Tom Grant, and the motivating spirit behind the CMA, Jo Walker... More excitement at the hotel this past week or so included visits by Foreigner and Billy Joel, in town for area concert dates.

Charley Pride's cutting a whole album of Hank Williams songs for RCA, to be called "I Got A Lot Of Hank In Me." George Jones packed the Exit/In for two shows on a recent Saturday night. Audience included Shel Silverstein and David Loggins.

Capitol's Juice Newton swept through Nashville not long ago in the midst of a whirlwind radio promo tour that took her to Memphis, Washington, D.C., Dallas, Houston and San Antonio. The junket was to support Newton's single, "Until Tonight."

Unusual billing: Singer Margo Smith opened a show for comedian Bob Hope at the Prairie Capitol Convention Center in Springfield, Ill. For the occasion, her band learned Hope's theme song, "Thanks For The Memories."

Ovation Records' hot flash Joe Sun is readying himself for extensive touring, with dates now set with the Oak Ridge Boys, Leon Russell and Tommy Wynette... Sun's also heading abroad for a series of Mervyn Conn country festivals next spring in England, Germany, Holland and Sweden.

Ray Price unveiled his "new sound" at Gilley's Club in Texas, supported by his group, the Cherokee Cowboys. Featured in Price's band now is super-picker Buddy Emmons on steel guitar... It's reported that Price will be going into the studio in December with Willie Nelson to cut a dual LP.

Tommy Scott's Old Time Medicine Show is winding up a total of 340 personal appearances throughout the U.S. and Canada. PBS-TV filmed the unusual musical production for a 60 minute special titled, "The Last Medicine Show," and purportedly Scott's troupe is up for a segment on NBC's "Real People."

PBS also filming a program on Nashville's downtown Printer's Alley, featuring Ronnie Prophet onstage at his Carousel Club. Airing should cover both the States and Canada.

RCA Records destroyed the CBS team in the season's last softball game. Final score: 15 to 8.

Willie Nelson getting more across-the-board media exposure via his appearance on the Bee Gee's celebrated TV special the night before Thanksgiving... And speaking of country artists turning up everywhere on the small screen—did you happen to catch Barbara Mandrell singing "Darlin'" to actor James Garner in a recent segment of "The Rockford Files"? Tanya Tucker is reinforcing her "new image" via producer Mike Chapman with guest spots on shows like "Bob Hope On Campus," while the Oak Ridge Boys nearly became "The Oaks of Hazzard" when the tangled with Sheriff Labo on "The Dukes of Hazzard." Seems the guys were speeding and were given the choice of becoming either Jailbirds or songbirds.

## BBC-TV Series By Ronnie Prophet

NASHVILLE—Ronnie Prophet has been signed to tape a four-week music series for England's BBC-TV entitled "Ronnie Prophet Entertains."

Produced by Doug Hesse, the weekly half-hour series will be taped Dec. 4-7 at the Bentwaters U.S. Air Force Base near London. The show will air in late spring and early summer next year. Set to appear as guest stars are Don Everly, Colleen Peterson, Terri Hollowell and Japanese fiddler Shoji Tabuchi.

Prophet, who recently was awarded his first gold record in Canada for his album "Just For You," is also the host of Canada's award-winning "Grand Ole Country" TV show.

DECEMBER 1, 1979, BILLBOARD

# Billboard Hot Country LPs

Billboard SPECIAL SURVEY  
For Week Ending 12/1/79

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\* Star Performer—LPs registering proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	10	1	KENNY—Kenny Rogers, United Artists LWAK 979
2	31	2	GREATEST HITS—Waylon Jennings, RCA AHL 13378
3	51	3	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
★ 5	9	5	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
★ 6	5	6	I'LL ALWAYS LOVE YOU—Anne Murray, Capitol SW 11849
★ 13	3	13	WHAT GOES AROUND COMES AROUND—Waylon Jennings, RCA AHL 13493
7	28	7	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE 35751
8	8	8	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
9	17	9	3/4 LONELY—T.G. Sheppard, Warner/Curb BSR 3053
★ 11	3	11	CLASSIC CRYSTAL—Crystal Gayle, United Artists L00 982
11	22	11	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E 194
12	24	12	IMAGES—Ronnie Milsap, RCA AHL 13346
★ 29	3	29	WHISKEY BENT AND HELL BOUND—Hank Williams Jr., Elektra/Curb 6E 237
14	8	14	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC 36207
15	11	15	JUST FOR THE RECORD—Barbara Mandrell, MCA 3165
★ 27	3	27	THE BEST OF EDDIE RABBITT, Elektra 6E 235
17	12	17	VOLCANO—Jimmy Buffett, MCA 5102
18	15	18	YOU'RE MY JAMAICA—Charley Pride, RCA AHL 13441
19	30	19	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSR 3318
20	82	20	STARDUST—Willie Nelson, Columbia JC 35305
21	7	21	SHOULD I COME HOME—Gene Watson, Capitol ST 11947
22	24	22	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064
23	3	23	PORTRAIT—Don Williams, MCA 3192
24	2	24	WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson, Columbia JC 36158
25	30	25	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
26	97	26	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
★ 27	NEW ENTRY	27	PRETTY PAPER—Willie Nelson, Columbia JC 36189
28	34	28	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY 1135
29	14	29	SHOT THROUGH THE HEART—Jennifer Warnes, Arista AB 4217
30	16	30	RANDY BARLOW, Republic 6024
31	17	31	THE LEGEND AND THE LEGACY, VOL. I—Ernest Tubb, Cachet CL 33001
★ 32	NEW ENTRY	32	A CHRISTMAS TOGETHER—John Denver & The Muppets, RCA AFL 13451
33	21	33	THE TWO AND ONLY—Bellamy Brothers, Warner/Curb BSR 3347
34	24	34	GREAT BALLS OF FIRE—Dolly Parton, RCA AHL 13361
★ 46	2	46	DIAMOND DUET—Conway Twitty & Loretta Lynn, MCA 3190
36	52	36	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
37	33	37	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H
38	27	38	LOVELINE—Eddie Rabbitt, Elektra 6E 181
39	26	39	CROSS WINDS—Conway Twitty, MCA 3086
40	14	40	A RUSTY OLD HALO—Hoyt Axton, Jeremiah JH5000
41	41	41	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
42	15	42	OUR MEMORIES OF ELVIS, VOL. II—Elvis Presley, RCA AQL 13448
43	12	43	STAY WITH ME/GOLDEN TEARS—Dave & Sugar, RCA AHL 13350
44	9	44	FOREVER—John Conlee, MCA 3174
45	7	45	DON'T LET ME CROSS OVER—Jim Reeves, RCA AHL 13454
46	59	46	MOODS—Barbara Mandrell, MCA AY 1088
★ 47	NEW ENTRY	47	MY VERY SPECIAL GUESTS—George Jones, Epic JE 35544
48	75	48	WHEN I DREAM—Crystal Gayle, United Artists UALA 858-H
49	2	49	SIMPLE LITTLE WORDS—Cristy Lane, United Artists UAMA 978-H
50	17	50	THE VERY BEST OF LORETTA LYNN & CONWAY TWITTY, MCA 3164

DECEMBER 1, 1979, BILLBOARD

## Country



CHARLES GIFTED—Ray Charles is presented with a Braille copy of the ASCAP Hit Songbook by Southern executive director Ed Shea. The Braille songbook was initiated by ASCAP in conjunction with the department of Braille Systems for various ASCAP members as well as for several educational libraries for the blind.

## RCA Campaign To Promo Releases By Jennings, Hall

NASHVILLE—RCA Records local division has initiated a merchandising campaign on behalf of new product by Waylon Jennings and Tom T. Hall that incorporates point-of-purchase materials, radio and tv spots, and trade and consumer advertising.

For Jennings' latest album release "What Goes Around Comes Around," the label has prepared

four-color posters in one by one, two by two, and three by three-foot sizes, as well as an 18 by 24 inch, dual purpose display element, featuring Waylon's "flying W" logo, which can be utilized several ways. Also available are special "flying W" label pins.

In addition, the label has created 30 and 60 second tv spots, radio spots, and an advertising campaign to include various consumer publications.

To support the release of "Ol' T.'s In Town," the latest album by Tom T. Hall, RCA has created radio and print media support, which combined with Hall's current tv exposure, should insure high visibility. The label has also augmented its traditional promotion and sales tools with two by two-foot posters and title centerpieces.

Additionally, Hall has just released his autobiography via Doubleday Books. While on the road to promote his book, Hall will be supported by RCA which will furnish display materials for bookstore appearances, as well as surrounding record detail outlets.

Radio contests in markets that Hall will visit will result in winners receiving album and book packages.

## MORE AWARDS IN FESTIVAL

NASHVILLE—The second annual Music City Song Festival begins this week. It will be expanded to include rock/r&b, easy listening, and country music categories for both professional and amateur songwriters and lyricists, as well as amateur vocalists and piano and guitar players.

The first annual Music City Song Festival, which has just completed its 1979 competition, awarded more than \$40,000 in cash and recording prizes, according to Mick Lloyd and Roy Sinkovich, festival directors.

The grand prize winner is Byron Gallimore, who will receive \$10,000 and have his winning entry, "No Ordinary Woman" recorded in Nashville by the grand prize winning vocalist Barbara Johnson. It will be released as a single.

Gallimore's composition will also be included in a compilation album of festival winning songs scheduled for release in January by Little Giant Records. Lloyd, vice president of a&r for the label will produce the album and single.

## Collins, Peer To Head CMA

NASHVILLE—Tom Collins and Ralph Peer have been elected chairman of the board and president, respectively, of the Country Music Assn., for the second consecutive year. Other new CMA officers elected at the November meeting in Nashville are executive vice president, Jim Foglesong, MCA Records; and first vice president, Rick Blackburn, CBS Records.

Vice presidents elected are Don Zimmermann, Capitol Records, Los Angeles; Mary Reeves Davis, Tuckahoe Music, Nashville; Jim Mazza, EMI/UA Records, Los Angeles; Gary Buck, Broadlands Music, Canada; Sam Lovullo, Yongestreet Productions, Los Angeles; Bob Sherwood, Phonogram/Mercury Records, Chicago; Barrie Bergman, Record Bar, Durham; Norro Wilson, Warner Bros. Records, Nashville; Jim Halsey, the Jim Halsey Co., Tulsa; and Glenn Snoddy, Woodland Sound Studios, Nashville.

Elected as international vice president was Mervyn Conn, Mervyn Conn Promotions, London. Secretary is Bob Austin of Record World, New York, and assistant secretary is Jim Duncan of Radio & Records, Los Angeles.

Elected treasurer was Jim Schwartz, Schwartz Bros., Washington, D.C. Assistant treasurer is Don Reid, member of the Statler Bros., Staunton, Va.; sergeant-at-arms is Charley Pride, Dallas, while Jimmy Bowen, Elektra/Asylum Records, Nashville will serve as assistant sergeant-at-arms. Elected historian is Ken Kragen, the Ken Kragen Co., Los Angeles.

Officers of CMA are elected each November for one-year terms by the organization's board of directors. The directors are chosen by the entire membership of CMA, and serve two year terms.

## Big Push For Twitty, Lynn

NASHVILLE—MCA Records, in cooperation with the Kennedy-Carter Corp., has launched a marketing program to merchandise Conway Twitty and Loretta Lynn product through a new line of clothing endorsed by the artists and sold in Kmart stores nationwide.

Merchandising aids already are being distributed to more than 300 Kmart stores which will be displaying the clothing, a new line of western wear, by Dec. 1. The clothing line is manufactured by the Kennedy-Carter Corp.

Promotional cassettes have been prepared for hourly play in each store, plugging both the duo's records and new clothing line. In addition, 150,000 advertising supplements of Conway and Loretta's "Greatest Hit" package have been supplied to be placed in the pocket of each jean, shirt, vest, jacket and skirt. Posters of Conway and Loretta will also be displayed in each store. Kennedy-Carter will kick off the campaign with an advertising campaign in consumer magazines.

Kennedy-Carter will also sponsor the Conway Twitty Country Pro-Am Bowling Classic and the Women's Professional Bowling Assn. Tournament which will be televised live by CBS Sports on Dec. 8.

MCA has purchased time buys in 28 cities nationally, plugging the new Conway and Loretta album "Diamond Duet." Album announcement ads were placed in national consumer magazines, and a multi-product mobile and multi-product cubes have also been distributed to retail outlets for point-of-purchase use.

## Newsbreaks

• CHICAGO—Ovation Records plans a marketing push to support its new Kendalls' LP, "Heart Of The Matter." Available are full-color record jackets, 8 by 10 photos and press kit materials, including wall posters. Ovation will coordinate radio time buys, interviews and in-stores at all major tour cities visited by the Kendalls.

• NASHVILLE—Cachet Records shipped its Nana Mouskouri single, "Roses Love Sunshine," to 5,000 country, MOR and adult contemporary radio stations with a smiling adhesive-backed logo saying "Nana, Sunshine And Roses." Single is from Mouskouri's "Roses And Sunshine" LP, which has been certified double platinum in Canada, according to Cachet.

• NEW YORK—Anne Murray and Tom T. Hall are guests on the "Johnny Cash Christmas Special" over CBS-TV Dec. 6, which will also feature immediate members of Cash's own family.

• TULSA—Roy Clark inked to star in a pair of network specials airing only four days apart in December. Clark is the sole country artist signed for NBC's "Sensational, Shocking, Wild & Crazy Seventies," slated for airing Dec. 9 with other guests David Bowie, Leif Garrett, Gladys Knight and the Village People, among others. Then on Dec. 12, Clark stars in the 60-minute CBS "Country Christmas" special filmed this fall in Tulsa. Guests for this show include Loretta Lynn, the Oak Ridge Boys, Minnie Pearl and Barbi Benton.

## Oak Ridge Boys Behind Football

NASHVILLE—The Oak Ridge Boys are sponsoring a junior pro football league team in their hometown of Hendersonville, Tenn. Aptly named the Oak Ridge Boys Cowboys, the team consists of six-eight-

year-old boys and a squad of cheerleaders.

The Oaks donated \$3,000 to launch the team with uniforms and equipment.

MCA's little dynamo is blasting her way up the charts...

# ABSOLUTE LEE!

...and back into your hearts!!!

# POSITIVE LEE!

With her new look, new producer, and new single, "Tell Me What It's Like." MCA-41130

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★ 16 BB 16 CB 17 RW

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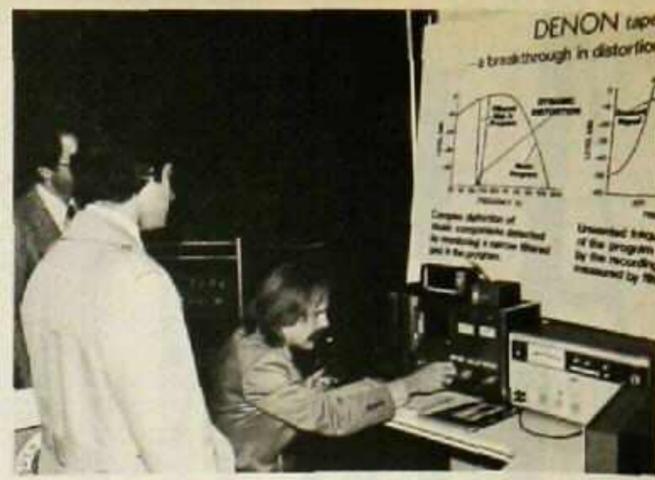
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**Warehouse Action**—Schaak Electronics set up one of its rooms warehouse-style at the first Chicago Hi Fi Stereo Music Show, Nov. 8-11 at the Pick Congress Hotel.



**Package Deals**—Ted Schwartz, left, owner of the Musiccraft Stores chain, talks with a consumer about selection of hi fi package specials offered during the four-day expo.



**Tape Comparison**—Denon of Japan, in the process of setting up its own distribution network for U.S. hi fi lines, conducted a series of traffic-drawing tape clinics.

## Connoisseur In 1st Real-Time Cassette Bid

By IS HOROWITZ

NEW YORK — Connoisseur Society has begun duplicating pre-recorded cassettes in real time in a dramatic bid for the patronage of audiophiles committed to the cassette medium.

In collaboration with In Sync Laboratories, the veteran classical label is already in production on the tape units at its headquarters here, with an initial release of 17 titles due to begin shipment this week.

Connoisseur 15 i.p.s. submasters feed 20 Nakamichi cassette decks simultaneously in the unique production process set up by the firm's engineers, producing as many finished cassettes in each complete pass at a "true speed" ratio of one to one. Most often commercial duplication, even of top-line cassettes, is accomplished at ratios of as much as eight to one.

List price of the cassettes is \$14.98, and frequency response accuracy is claimed to be within 1 1/2 dB of the original. DuPont Crolyn II tape is utilized.

Alan Silver, Connoisseur president, says he plans later to make available, as well, cassettes dubbed in real time direct from original masters at a special list price of \$24.95.

He adds that he would be willing to make no more than "four or five" passes with these master tapes, thus creating a limited edition of no more than about 100 copies per title for the most sophisticated buyers.

The new real time process, which heralds Connoisseur's concentration on audiophile production, will replace the company's earlier cassettes

## FEW DEALERS: UNIONS HIT First Chicago Hi Fi Expo Clicks

CHICAGO—Although few dealers took advantage, and allegedly excessive union charges hurt, the first Hi Fi Stereo Music Show here Nov. 8-11 at the Pick Congress Hotel was termed a success by producer Tersea Rogers.

With 90 exhibitors on hand including chain retailers Musiccraft and Schaak Electronics, attendance was reported at 20,300 for the initial effort by the Rogers organization, now is its 26th year of producing hi fi expos.

The absence of dealer on the Friday afternoon set aside for exclusive exhibit visits was puzzling, since the state of the audio business this past year has been less than exhilarating, and the chance to see the new lines for the coming season would seem advantageous. However, Rogers observes that since the big Summer Consumer Electronics Show is held each June here at McCormick Place, manufactured at more conventional duplication ratios. Older titles will gradually be fitted into real time production schedules, says Silver.

Among the initial selections are recordings by the pianists Jean-Philippe Collard, Ivan Moravec, Oksana Yablonskaya, Ruth Laredo and Ilana Vered, and the violinist Wanda Wilkomirska.

Additional product will be added to the cassette line at the rate of about 50 titles a year, says Silver, with product drawn both from catalog and new recordings. Recording programs already in progress will see new material coming from Antonio Barbosa, who will be doing an integral edition of the Beethoven violin and piano sonatas with Wilkomirska, as well as other label stalwarts.

much of retailer shopping may have been done earlier.

The union "featherbedding" alluded to by the veteran producer involved the control of move-in, move-out and decorating of exhibit booths. Rogers says she has never seen anything like it in any other city, including heavily unionized Detroit where the next event is scheduled Feb. 15-17 at Cobo Arena for the fourth time.

In the Windy City, both Musiccraft and Schaak featured special high-end packages which reportedly did very well, as consumers picked them up at the Sunday (11) closing. Other retailers in the area also reported a pickup in business, ascribed in part to the heavy promotion handled by Bob Rogers, the other half of the successful team, working with the Margie Korshak Associates publicity firm.

Included in the promotional mix were special stories and sections in the Sunday editions of both the Sun-Times and Tribune, as well as the monthly Chicago Magazine, with the Trib and Chicago also participating in the show.

Both WDEM-FM (CBS) and Metromedia's WMET-FM, two of the seven top-rated FM outlets, took exhibit speed, with a drawing for a \$3,000 dream hi fi system by WMET. WGCI-FM had a four-hour remote broadcast from the show opening day, with activities also covered by television stations WGN and WLS (ABC).

A nightly SuperDisco, produced by Schaak Electronics with Advent and JVC cooperation, drew good response to the transformed Gold Room at the hotel, presided over by Missy Cleveland, Playboy's April Playmate and official show hostess.

She shared opening ribbon-cutting honors with Mary K. Lombardi, star of the "Annie" touring company.

Among show highlights was a continuing demonstration of AM Stereo by Motorola, one of the five companies with systems submitted to the Federal Communications Commission for approval, and Sherwood Electronics, another Chicago-area firm whose modified tuners were used.

Also drawing attention was B.I.C., which introduced its new "Z" model turntable line, and Sound Span speaker systems, and the C-1 car cassette player, the first to offer two-speed capability in autostand, initially previewed at the 1978 Summer CES.

Although the public response to the first show here "makes it a natural for regular stops on our schedule," Rogers notes the union situation is the only possible deterrent for a return in the future.



**Pro Debuts**—Introduced by the new Panasonic recording and broadcast division at the recent Audio Engineering Society New York convention are the SP-02 direct-drive, quartz-locked cutting machine drive system, above, designed for Neumann lathes, and the SL-9560 stereo/mono phono disk reproducer, right, for pro applications in broadcast stations, recording studios and public halls.



NEW YORK—Panasonic has its own "R&B" division with the official launching of the recording and broadcast division for the pro sound market at the recent Audio Engineering Society convention here.

Headed by Jim Parks, formerly assistant general manager for the Technics hi fi division, the new group introduced a Technics quartz synthesizer direct-drive unit for disk mastering lathes, a direct-drive quartz phase-locked turntable console system, high-performance turntable, two monitor speaker systems, a stereo DC "super class A" power amp and a DC control amp, tone arm system, variable dynamic damping universal tonearm and the company's first moving coil cartridges in the U.S.

In making the announcement, (Continued on page 37)

## VIDEO MUSIC NEWS 1st AFM Home Video Pact; MCA Films For Videotape; Magnavox Disks Into Dallas

• Continued from page 1 of Todd Rundgren's videodisk project for RCA of Tomita's version of Holst's "The Planets," and three Video Showcases of creative efforts by companies and producers.

Key RCA executives attending were close-mouthed on the upcoming Thursday (6) announcement of marketing plans for the Select-a-Vision VideoDisc system by president Edgar Griffiths at a San Diego distributor meeting. But it is anticipated that both players and disks will go to dealers in the last quarter of 1980 for a nationwide launch early in 1981. The player is expected to list under \$500, compared with \$775 now for the Magnavox unit,

with disks from \$10 to \$17, versus \$5.95 to \$24.95 for MCA product. In other news coming out during interviews at the conference:

• The first AFM agreement with a videocassette program manufacturer was confirmed by the union's Bob Crothers with Visual Records division of Creative Image for "Yvonne Elliman In Concert," represented by president Frank Touch. Alive Video Inc. will handle distribution for the hour-long tape, to be available for Christmas in both Beta and VHS at \$49.95 list.

Crothers says objective of the first deal is 5% or more of gross retail receipts (suggested list price), in effect a royalty and a new tack for the

union. The wage structure establishes a lower rate to pick up a live program before a paid audience, and a higher one for taking musicians into the studio. The phonograph record labor agreement is being used for basic financial fringe benefits.

• Prospects for MCA licensing of its films on videocassette in addition to its existing videodisk library were alluded to by president Sid Sheinberg at the opening conference session. He later observed that distribution could include MCA Distributing, the record division arm now handling initial videodisk product; Spencer Gifts, MCA's direct

mail subsidiary, and Fotomat, in a test of rental prospects.

• Fotomat also will be involved in its first test of MCA videodisks in Dallas, third market for the Magnavox player, which the firm's Ken Ingram revealed during the hardware update session at the conference. Entry date is Dec. 7 at seven key outlets, in addition to the test on both sale and rental with Fotomat, the first non-Magnavox dealer. Ingram anticipates nationwide distribution by mid-1980, heavily dependent of the expansion of videodisk production in the existing Torrance, Calif., plant and start-up of the second West Coast facility under the

new DiscoVision Associates venture of MCA, IBM and Pioneer.

• General Corp. of Japan, licensee for the TeD videodisk system of Teldec in Germany, not only previewed its videodisk jukebox but also brought its first consumer player for the 10-minute flexible 8-inch-diameter disks. The machine will soon be in limited distribution in Japan at about \$600. Reception to the videodisk jukebox, utilizing promotional tapes from record companies, was excellent. Extensive test marketing of two machines is planned for early 1980 by Show-Time Systems International, exclusive U.S./Canadian distributor, and (Continued on page 38)

## BUT TAPE PLAYERS SAG

## Phonograph, Videotape Unit Imports Increase In 1979

NEW YORK—Imports of phonographs and videotape recorders increased this year for the first nine months over last year, but other consumer electronic products including most tape players, showed a decline in the same period.

According to figures taken from the Dept. of Commerce and released through the Electronic Industries Assn., unit imports of self-contained phonographs rose 28.8% in the third quarter (July-September) from 272,349 units in 1978 to this year's 350,746. First nine-month figures rose 33.1%, from 468,553 units in 1978, same period, to 623,498 units this year.

Imports of phonograph combinations (radio/phono) dropped 18.6% from 2,584,792 units to this year's 2,104,932 for the first nine months.

Third quarter reports show a 9.4% decline over last year.

First nine-month figures for components, such as record players, turntables and record changers, dropped 36.5% from 8,245,048 to 5,234,600. Third quarter imports dropped 41.2%.

Tape recorder imports rose a scant 1.3%, according to figures for the first nine months, from 11.6 million units last year to 11.8 million this year. Third quarter sales were down, however, by 6.7%.

Imported videotape players and recorders rose 8.8% from 137,295 to 149,340 units in the third quarter. For the first nine months of this year the same product rose from 375,432 units last year to 407,338 units this year.

## Radio Rock &amp; Home Video Ties Seen By ABC Chief

DETROIT—"We are studying ways to adapt the rock concerts staged by the ABC Radio Network to videocassettes and disks," ABC president Elton Rule told the Detroit Adcraft Club Nov. 16.

The adaptation of the rock concerts is just one step the company is taking to get its new ABC Video Enterprises division off the ground.

"Just this week," Rule noted, "the division announced that it will market worldwide a one-hour and 45 minute videocassette of Pope John Paul's historic United States journey."

ABC Radio networks vice president of programming Dick Foreman is planning eight special programs this coming year including four live rock concerts for the FM Network. The other four will be for the Contemporary Network.

Foreman said, "We are trying to work with the new Video Enterprises division." For 1969 Foreman produced Supergroup Concerts which included Chicago, the Cars, Moody blues, the Allman Bros., Peter Frampton and Foreigner.

"The Pope In America: A Journey For Understanding," the initial program from ABC Video Enterprises, will be released for retail sale and by direct mail Dec. 1, according to Herb Granath, in charge of the new division.

Video Club of America, the direct

marketing arm of Magnetic Video, will offer the documentary, narrated by Frank Reynolds, as will the retail outlets serviced by the Remington Hills, Mich., duplicator and distributor.

## Panasonic In Recording/Broadcast

• Continued from page 36

Panasonic executive vice president Ray Gates notes that the company "currently enjoys a position of leadership in products used by broadcast stations, discos and other professional channels for our sound reinforcement equipment. . . . We have decided to establish a division that can provide management expertise and handle these areas more efficiently and effectively."

Parks says that a separate, limited dealer organization will be set up "capable of responding to the needs of this market, with products designed for the professional user, as well as many high-end audio enthusiasts."

A separate manufacturers rep organization also is being established "to serve the complex distribution channels in the professional marketplace," he observes.

With delivery dates varying through 1980, at prices to be disclosed soon, the new products received highly favorable response

## Inner City Bows Premium Tapes In New Jazz Line

NEW YORK—Inner City Records will introduce a new line of cassette product in January utilizing the duplicating services of the Cassette Club of America.

The jazz-directed label had previously entered the cassette market via GRT with about 20 titles. According to Irv Kratka, president of the label, the high-end normal bias series, using BASF tape, will debut with 10 titles with a projection of 40 by the end of 1980.

New product by Dry Jack, Michael Urbaniak and Judy Roberts will be featured, as well as sessions by Stephane Grappelli, Jeff Lorber, Andy Narell and Dan Siegal.

Also included will be the late Django Reinhardt as a result of a deal with Pathe Marconi.

Kratka is not eliminating the possibility of an 8-track line, although he's aware of the configuration's general downturn. "There's still a lot of machines out there," he observes.

And for some new technology icing on the cake, Kratka says Inner City will have some premium metal particle cassettes on the market in 1980, too.

IRV LICHTMAN

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## East:

## Magno Sound, Inc.

212 West 48th Street  
New York, New York 10036  
(212) 757-8855

## S/T Videocassette Duplicating Corporation

500 Willow Tree Road  
Leonia, New Jersey 07605  
(201) 947-6450

## Video Software &amp; Production Center, Inc.

380 Walnut Street  
Yonkers, New York 10701  
(914) 423-4400

## Midwest:

## Bell &amp; Howell—Video Systems

720 Landwehr Road  
Northbrook, Illinois 60062  
(312) 291-1150

## Columbia Pictures Videocassette Services

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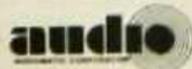
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during the AES, with brisk traffic through the demos at all times, Parks reports. Comments and reaction on all the units will be taken under advisement, with future models reflecting end-user needs, as with the evolving disco line, he points out.

- The SP-02 cutting machine drive system is designed to interface with all existing Neumann mastering lathes, claimed to bring performance up to the level of quartz-locked direct-drive turntables.

- Model SL-9560 turntable console includes two sections, the turntable and tonearm/cartridge "deck" and the control and illumination "main" sections. Double-insulated construction includes four insulators between the main section and "floor," and another insulator between the main section and deck to further attenuate any remaining vibrations. The reproducer amp also features a high-pass filter.

- The SL-1015 turntable system incorporates a quartz synthesizer direct-drive table, anti-resonant base and unique new tonearm design, with extremely high torque for fast startup and stability.

- Model SE-A3 stereo DC power amp supplants the SE-A1 "super class A" unit bowed two years ago, offering rated power output of 200 watts/channel RMS, no more than 0.002% total harmonic distortion from 20 Hz to 20 kHz with a signal/noise ratio of 123 dB.

- The SU-A4 control amp, doubling as a phono equalizer amp, supplants the Technics SU-A2 bowed two years ago. All stages are class A to avoid both switching and crossover distortion, with an added buffer amp to drop output impedance which permits placement as close to the speaker systems as possible without any adverse effect on waveform fidelity.

- Two new "Honeycomb Disc" speaker systems employ a new design with a flat diaphragm and improved transducer characteristics using a light aluminum Honeycomb core sandwiched between two layers

(Continued on page 38)

# Sound Business

IN SUBURBAN L.A.

## Sony Digital Unit Hypos Spectrum \$\$

By JIM McCULLAUGH



Digital Doings: Spectrum Studios owner Arne Frager gets set to do a digital edit on his newly purchased Sony PCM 1600 digital recording system. His Los Angeles facility is one of the first studios to purchase such a unit.

LOS ANGELES—Up until now Spectrum Studios owner Arne Frager felt he had one advantage over most of the recording studios in Hollywood. His state-of-the-art 24-track facility is located on the water at the beach community of Venice here.

Now he's added another lure—Sony's new PCM 1600 digital recording system—thus becoming one of the first studios in the country to purchase such a system.

The system has already been used, according to Frager, on numerous projects and recently participated in the mastering process for the just released "Stevie Wonder's Journey Through The Secret Life Of Plants" on Motown.

Says Frager: "I had been following what's been going on with digital recording for several years and got a real taste of the Sony system at the AES Show in Los Angeles last May. I asked Sony if we could put the system into our studios for an evaluation and based on that evaluation decided to buy it. We really put it to the test and it did everything it was advertised to do and more. I'm convinced now that digital is the way to go in the future."

"We felt," he continues "that Sony had a totally usable system. The reason I liked it is because they use video as the medium."

While basically similar to the other digital systems available today in converting sound information to a numerical code, the Sony system does one thing differently—it formats the audio digital signal to video using two Sony video recorders as the storage medium.

"The standard video editing system was already available," Frager points out, "so Sony didn't have to contend with developing a separate editing system." The Sony PCM 1600 also comes with the BVE-500A editor or a new DEC-1000 unit.

But in addition to having a usable editing system Frager adds: "We feel that being able to record high quality audio and do post production video to produce video packages is of interest." Frager indicates that Spectrum has its sites set on

### 'New' Warehouse

NEW YORK — Warehouse Recording studio here is nearing completion to owners David Lucas and Tom McFaul.

The control room was designed by Tom Hidley with Sierra Audio facilitating the plans. The studio will feature a Trident S-80 fully automated console.

more total audio and video productions for the future.

The Sony PCM 1600 is only a two track system but the firm is promising a 32-track digital recording and editing machine for 1980 and Frager indicates he's got his eyes set on that also.

The existing unit at Spectrum has been rack mounted in the control room adjacent to the console with the editor free-standing. The two video recorders have been placed in the back of the control room adjacent to the analog multi-tracks. The unit is portable and Frager adds that he will be offering it on a remote basis.

Cost to the client for the system is \$165 an hour. That compares to Spectrum's rate card of \$135 an hour for 24-track analog.

"It's slightly higher," states Frager, "but we didn't want to make it too high and get completely out of the ballpark. In fact, if you look around Los Angeles, our rate for the digital machine is on a par with what some studios are charging for analog 24-track." The cost of the system was approximately \$70,000.

The Cryers' Mercury/Phonogram album produced by Jim Mason and Eric Prestidge was the first to employ the system. Other artists to have used it include Russ Garcia for Discovery Records, Bob Florence, Indian violinist Subramonium, Dolly Parton and Frager's own group Stalworth for 9 Records.

The way Spectrum got involved with the Wonder project, according to Frager, was because the Motown artist himself owns two PCM 1000s and did a lot of the basic work for the LP on them.

"But," says Frager, "the JVC cutting center didn't have any experience in transferring what was on those digital masters to the lathe. We had done several projects so what we did was help in the assembly of the final lathe master cassette with preview signal so that the JVC Cutting Center could cut the disk. It was a technical assistance to JVC."

Spectrum was formed in 1973 as a four track demo studio for musicians and upgraded to 24-track in 1976 after the studio began attracting more established commercial artists.

A lot of early 24-track sessions were jazz flavored with such artists as the L.A. Four. But in the last year or two the facility has been a mixture of different styles and has hosted such clients as the Racing Cars, Jeremy Spencer Band, Johnny Nash, the Cryers, Paul Butterfield and Dolly Parton.

# Tape/Audio/Video

## Video Takes

Knowledge Industry Publications and M.D. Wax & Associates were forced to cancel the planned New York Home Video Festival scheduled for Friday through Sunday (23-25) at Madison Square Garden, apparently due to lack of sufficient hardware and software manufacturer interest. . . . The third Los Angeles VideoShow, produced by C.S. Tepfer Publishing Nov. 17-18 at the L.A. Convention Center, also suffered from lack of hardware participation, and the nightly "Video disco" with a mobile deejay and several large-screen projectors failed to attract evening attendance. . . . Undaunted, the new Home Video magazine division of United Business Publications has announced The National Home Entertainment Show, video oriented, for Nov. 21-23, 1980 at the New York Coliseum.

\* \* \*

At the announcement last week of national marketing for its "Drive-Thru Movies" program, test-marketed the last six months, Fotomat Corp. also will be testing the stocking of prerecorded videocassettes in six walk-in stores in the New York metro area. On Dec. 10 special video centers will debut in each outlet, with a limited selection of the 130-title catalog. Fotomat is offering a special rate of \$6.95 for first-time subscribers to the film rentals, which range from \$7.95 to \$13.95 for five days. Sale prices for program tapes range from \$39.95 to \$69.95.

STEPHEN TRAIMAN

## Home Video

• Continued from page 36  
software supplier MV Productions.

• Speaking at the closing session, Bearsville artist Todd Rundgren revealed that RCA Records had paid \$130,000 for promotional rights only to the first 24-minute side of a projected home videocassette or videodisk of Tomita's version of Holst's "The Planets." In contrasting his role as a video artist in creating such a concept, and the bottom-line orientation of the record labels and video manufacturers, he candidly observed that there is no commitment yet for the second side.

The special premiere showing of a U-Matic dub of the visuals drew critical acclaim from attendees, who rated it with earlier showcase material from David Geshwind, Michael Nesmith and Ron Hays.

A complete report on the conference will appear in the Dec. 15 issue.

## New Panasonic Wing

• Continued from page 37  
of aluminum foil skin. Models SB-10 and SB-7 both have a leaf tweeter for up to 125 kHz frequency response, while the SB-10 has a 32-centimeter Honeycomb woofer driven by a large 16-centimeter voice coil and the lower-priced SB-7 has a 25cm woofer driven by a smaller voice coil.

• Also introduced were the EPA-500 toner system with five interchangeable arm units including dynamically damped counterweights, the EPA-100 variable dynamic damping toner with ruby ball bearings, and the first Technics moving coil cartridges introduced in the U.S., the EPC-305MC.

# Billboard

Billboard SPECIAL SURVEY For Week Ending 12/1/79

## Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	5	3	THE GODFATHER	Paramount Pictures, Fotomat, 0011
2	2	3	M*A*S*H	20th Century-Fox Films, Magnetic Video, CL-1038
3	1	3	BUTCH CASSIDY AND THE SUNDANCE KID	20th Century-Fox Films, Magnetic Video, CL-1061
4	6	3	SATURDAY NIGHT FEVER	Paramount Pictures, Fotomat, R/0003, PG/0225
5	4	3	THE AFRICAN QUEEN	Viacom International, Magnetic Video, CL-2025
6	3	3	THE SOUND OF MUSIC	20th Century-Fox Films, Magnetic Video, CL-1051
7	8	3	PATTON	20th Century-Fox Films, Magnetic Video, CL-1005
8	11	3	GODFATHER, II	Paramount Pictures, Fotomat, 0013
9	7	3	THE GRADUATE	Avco Embassy Pictures, Magnetic Video, CL-4006
10	NEW ENTRY		CHINATOWN	Long Road Productions, Fotomat 0077
11	14	3	THE POSEIDON ADVENTURE	20th Century-Fox Films, Magnetic Video, CL-1058
12	22	3	THE MAKING OF STAR WARS	20th Century-Fox Films, Magnetic Video, CL-1052
13	10	3	THE ADVENTURES OF SHERLOCK HOLMES' SMARTER BROTHER	20th Century-Fox Films, Magnetic Video, CL-1063
14	13	3	GROOVE TUBE	Levitt-Pickman, Meda, M101
15	33	3	TORA! TORA! TORA	20th Century-Fox Films, Magnetic Video, CL-1017
16	35	3	WILD GEESE	Allied Artists Industries Inc./United Artists Corp., Allied Artists Video 01011
17	32	3	FLESH GORDON	Graffiti Productions, Meda, M502
18	NEW ENTRY		THE FIRST NUDIE MUSICAL	(not listed), Meda M-506
19	NEW ENTRY		RABBIT TEST	Avco Embassy Pictures, Magnetic Video CL-4016
20	36	3	MURDER ON THE ORIENT EXPRESS	EMI Film Distributors, Ltd., Fotomat, 0097
21	NEW ENTRY		DARLING	Avco Embassy Pictures, Magnetic Video CL-4032
22	37	3	SAILOR WHO FELL FROM GRACE WITH THE SEA	Avco Embassy Pictures, Magnetic Video, CL-4012
23	NEW ENTRY		THE FRENCH CONNECTION	20th Century-Fox Films, Magnetic Video CL-1009
24	9	3	CARNAL KNOWLEDGE	Avco Embassy Pictures, Magnetic Video, CL-40003
25	15	3	HELLO DOLLY	20th Century-Fox Films, Magnetic Video, CL-1001
26	19	3	LOOKING FOR MR. GOODBAR	Paramount Pictures, Fotomat, 0083
27	25	3	AMOS AND ANDY—T.V. SERIES (All Shows)	Public Domain
28	29	3	THE BETSY	Allied Artists Industries Inc./United Artists Corp., Allied Artists Video 01004
29	17	3	PAPILLON	Allied Artists Industries Inc./United Artists Corp., Allied Artists Video 01001
30	NEW ENTRY		WAR OF THE WORLDS	Paramount Pictures, Fotomat 0053
31	NEW ENTRY		PRETTY BABY	Paramount Pictures, Fotomat 0015
32	NEW ENTRY		THE SHOOTIST	Dino De Laurentis, Fotomat 0219
33	21	3	THE DUCHESS AND THE DIRTWATER FOX	20th Century-Fox Films, Magnetic Video, CL-1059
34	NEW ENTRY		SHOOT	Avco Embassy Pictures, Magnetic Video CL-4013
35	31	3	EL CID	Samuel Bronstein, V.C.I. The Source, 5001
36	34	3	DIRTY MARY, CRAZY LARRY	20th Century-Fox Films, Magnetic Video, CL-1053
37	NEW ENTRY		HAROLD & MAUDE	Paramount Pictures, Fotomat 0075
38	NEW ENTRY		THOSE MAGNIFICENT MEN IN THEIR FLYING MACHINES	20th Century-Fox Films, Magnetic Video CL-1033
39	NEW ENTRY		THE MANITOU	Avco Embassy Pictures, Magnetic Video CL-4030
40	26	3	VON RYAN'S EXPRESS	20th Century-Fox Films, Magnetic Video, CL-1003

# Disco

YOU TAKE AN EXAM IN HUNGARY

## DJs Rated By the Government To Gain Working \$ Categories

By PAUL GYONGY

BUDAPEST—Towards the end of the 1960s, Hungarian youth listened closely to programs of danceable music on foreign stations, notably from Luxembourg, Baarbruecken and Monte Carlo. And that's the way the developing disco business came to this country.

Many of these young people had relatives living abroad and were sent new recordings of top artists. These in turn were played at private parties and so the word spread even further.

From this scene came "amateur" diskjockeys, putting on shows at clubs or factories. Soon the operators were paid for their shows,

which enabled them to invest in better playing equipment.

Youth organizations, such as the Young Communists Federation, supported the trend, believing it to be good to get young people together in an entertainment atmosphere.

Improved sound quality and higher quality product—all led to the food and party catering industry seeing disco-type attractions as being a low-cost business-building activity.

But then the inevitable bureaucratic intervention came along.

The Ministry of Culture published an order which organized the disco and diskjockey movement,

Diskjockeys had to take examinations, which led to classification as A, B or C class performers. The questions related to general intelligence, knowledge of music and matters of personal taste.

Once those details were over, the entrant was required to produce a short program on his own equipment. Then came final classification and the issue of a permit. Salaries depend on classification: Class A gets \$15 an evening; class B is on \$12.50; class C makes \$10 a night. All get a daily \$4 allowance for using their own records or tapes.

Obviously with this kind of income the diskjockeys found it hard to make substantial improvements on their hardware—but they did manage to make a little extra by re-recording the hits on tape and selling them to their fans.

Mechanical rights were not, of course, involved in such transactions, but this copying was on a very small scale, and occurred miles away from the sort of record-industry activities in other countries.

From this have emerged the first big-name top-class spinners, with good lights and sounds, and larger-than-life personalities.

D. Molnar Gyorgy, an electrical acoustics engineer, is one, building his own equipment and handling his own programming. His popularity started with appearances at the youth club of the Politechnical Univ.

In general terms, disco programs in the Hungarian restaurant/night-club scene are neither as sharp nor as versatile as those projected in the youth club chain. And working conditions within the catering industry are often strenuous, running to six hours work with the statutory trade union 10-minute break each hour.

## College Students Hit Road, Study Industry

TULSA—Believe it or not, Oklahoma State Univ. might be one of the best places in the country to learn about disco operations, from music programming to what kind of drinks to serve.

It isn't that Stillwater, Okla., where the university campus is located, is such a hot disco town. It's just that the hotel and restaurant administration department has assistant professor Daniel A. Emenheiser, and he's hot on discos.

After basing his master's thesis at Purdue Univ. on a disco marketing study, Emenheiser came to Stillwa-

ter and convinced his fellow academics that disco operation was becoming a vital, but neglected, part of what he calls "the hospitality industry."

So last February he launched a week-long "Disco Study Tour" that took 43 students on a whirlwind tour of discos and related businesses from Stillwater to Dallas, Tex., and back again.

"We went from 8 a.m. to midnight every day," Emenheiser says. "We hit all kinds of discos. We went to lighting and sound suppliers along

(Continued on page 42)

## New Sequencer Now On Market

NEW YORK—Lights Fantastic has introduced a new 10-channel light sequencer for situations where an elaborate controller isn't required.

Dubbed the S2L 10X600, the new model is capable of supplying up to 600 watts per channel. It offers manual and sound chase, both with vari-

able speed control, and gives the user the ability to run neon, incandescent and inductive loads.

The unit is recommended for store use, disco use and mobile applications. It carries a suggested retail price of \$299, not \$229 as was previously reported.

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## Pools Meet In Florida

MIAMI—More than 50 disco record pools from across the country, Alaska and Hawaii will meet in Miami, Nov. 25-27 to discuss such industry problems as the cause and effect of promotional product cut-backs by record companies and the effects of the growing popularity of dance-oriented rock music on the disco business.

Among the speakers scheduled to take part in the two-day confab are Stan Hoffman and Starr Arning, Prelude Records; Vince Pellegrino, CBS Records; John Luongo, Pavilion Records; Judy Weinstein, For The Record; John Terry, Florida Record Pool; A.J. Miller, Southern Calif. Disco Deejays Assn.; Jon Randazzo, Bay Area Disco Deejays Assn.; Bob Pantano, POPS; and Paul Weisberg, Independent Record Service.

The meeting is being coordinated by Bo Crane, head of the dormant National Assn. Of Record Pools. It will be held at Miami's Eden Roc Hotel.

At the forum, TK Records will sponsor a special reception and the Florida Record Pool will celebrate its fifth anniversary.

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# DJ's: This Unique Service Will Make You A BETTER PROGRAMMER

**ROY THODE**, in-house DJ at N.Y.C.'s **STUDIO 54** says: "By using the **beats-per-minute** system, a DJ can maintain the mood and not worry about matching the tempo, **because it's already known** — even before the next record is on the turntable — and because the music is catalogued, you don't have to rummage through your records."

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# Billboard Disco Top 100

Billboard SPECIAL SURVEY For Week Ending 12/1/79

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
★	1	6	NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch) NBD 20199	★	60	4	DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch) 4336
★	3	11	DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE (12-inch) ZEA 12-003	★	61	6	I CAN'T TURN THE BOOGIE LOOSE—Controllers—TK (12-inch) TKD 409
★	3	2	BEAT OF THE NIGHT/PUMP IT UP—all cuts—Fever—Fantasy (LP) F-9580	★	64	9	SING, SING, SING—Charlie Calello Orchestra—Midsong (LP) MSI-010
★	6	9	DON'T LET GO—Isaac Hayes—Polydor (LP/12-inch*) 1-6224	★	65	4	SMACK DAB IN THE MIDDLE—Janice McLean—Warner/RFC (12-inch) DRCS8893
★	5	4	E=MC <sup>2</sup> —all cuts—Giorgio—Casablanca (LP) NBLP 7169	★	54	9	I HAVE A DESTINY—Deniece McCann—Butterfly (LP/12-inch) FLY 3106/13937
★	7	9	WEAR IT OUT—Stargard—Warner (12-inch) DWBS 8891	★	66	4	YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12-inch) SP-75 SA
★	7	5	HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12-inch) 6E 207/AS 11417	★	56	36	PUT YOUR FEET TO THE BEAT—The Ritchie Family—Casablanca (LP/12-inch*) NBLP 7166
★	8	9	LADIES NIGHT—Kool & The Gang—De-Lite (LP/12-inch*) DSR 9513	★	57	38	COME TO ME—all cuts—France Joli—Prelude (LP) PRL 12170
★	11	10	I'LL TELL YOU—Sergio Mendes-Brasil '88—Elektra (12-inch) AS 11425	★	58	62	TAKE ALL OF ME—Barbara Law—Pavilion (12-inch) 4286401
★	12	22	HOLLYWOOD—Freddie James—Warner (LP/12-inch*) DWBS 8857	★	59	56	HYDRO—all cuts—Hydro featuring Lorna—Prism (LP) PLP 1003
★	13	7	THE SECOND TIME AROUND—Shalamar—Solar (LP/12-inch) BXL1-3479/JD-11733	★	60	42	MUSIC MAN/REVENGE—Revanche—Atlantic (LP) 19245
★	12	10	MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch) FLY 3103/FLY 13934	★	71	3	STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP) NBLP 7189
★	13	8	SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP) EMLP 4001	★	80	3	DANCE YOURSELF DIZZY—Liquid Gold—Parachute (12-inch) RRD 20527
★	16	6	LOVE RUSH—Ann Margret—Ocean (12-inch) OR 8911	★	63	43	LOOKING FOR LOVE—Fat Larry's Band—Fantasy/WMDT (12-inch) D-137
★	17	7	PARTY DOWN/KEEP ON MAKING ME HOT—Unyque—DJM (LP/12-inch) DJM-26	★	64	52	YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch) T583/TCD 99
★	18	8	NIGHTDANCER—Jean Shy—RSD (12-inch) RSS-308	★	65	44	ONE WAY TICKET—Eruption—Ariola (12-inch) AR-9020
★	17	14	POP MUZIK—M—Sire/Warner (12-inch) DSRE 8887	★	66	72	MUSIC—One Way/Al Hudson—MCA (LP) 3178
★	20	8	THE RAPPERS DELIGHT—Sugar Hill Gang—Sugar Hill (12-inch) SH 542	★	67	55	VICTIM OF LOVE—all cuts—Elton John—MCA (LP/12-inch) MCA 5104
★	19	15	LOVE INSURANCE—Front Page—Panorama/RCA (12-inch) YD 11677	★	79	15	IT'S A DISCO NIGHT—Istley Brothers—T-Neck (LP/12-inch) PZ 36077/428 2289
★	24	7	LOVE MASSAGE—Musique—Prelude (LP) PRL-12172	★	69	73	J'OUVERT—John Gibbs/Jam Band—TEC (12-inch) 61A
★	23	9	LET ME KNOW (I Have The Right)—Gloria Gaynor—Polydor (LP/12-inch*) PD-1-6231	★	82	3	DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka—MCA (LP/12-inch) 5103/L33-1852
★	22	21	HOW HIGH—Salsoul Orchestra featuring Cognac—Salsoul (12-inch) SG 305	★	71	75	EVERYBODY GET UP—Ren Woods—Columbia (LP/12-inch) JC 36123/43-11075
★	23	19	DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch*) FE 35745	★	17	new entry	RAPO CLAPO—Jow Bataan—Salsoul (12-inch) SG-315
★	26	7	BODY LANGUAGE/MEDLEY—Spinners—Atlantic (LP/12-inch) SD19256/DSKO 205	★	83	2	WILLIE AND THE HAND JIVE—Rinder and Lewis—AVI (LP) 6073
★	27	6	THIS IS HOT—Pamala Stanley—EMI (12-inch) 7800	★	84	3	FESTIVAL—all cuts—Evita—RSD (LP) RS-1-3061
★	26	28	DON'T DROP MY LOVE—Anita Ward—TK (12-inch) TKD 420	★	74	24	LOOSE LUCY/ROCKIN AND ROLLIN—Sabu—Ocean (LP)
★	29	8	GO DANCE—Billy Moore—Emergency (12-inch) EMDS-6503	★	86	2	THP—all cuts—THP—Atlantic (LP) SD 19257
★	30	10	TJM—all cuts—TJM—Casablanca (LP) NBLP 7172	★	89	2	LOVE GUN—Rick James—Motown (12-inch) 6519-D
★	31	6	ROCK IT—Deborah Washington—Ariola (LP) SW 50066	★	78	74	THE BOSS—all cuts—Diana Ross—Motown (LP/12-inch) M-8 823R-1/M00026D-1
★	32	5	TEMPEST TRIO—all cuts—Tempest Trio—Marlin (LP) 2232	★	79	49	THE BREAK—Kat Mandu—TK (12-inch) TKD 155
★	31	33	SWEET TALK—Robin Beck—Mercury (LP) SRM 1-3787	★	92	2	LATE NIGHT SURRENDER—Jeree Palmer—Reflection (12-inch) CBL-125
★	51	3	ON THE RADIO—Donna Summer—Casablanca (LP) NBLP-7189	★	94	2	BODY SHINE/SLAP, SLAP, LICKEDY LAP—Instant Funk—Salsoul (LP) SA-8529
★	33	25	I'M CAUGHT UP—Inner Life—Prelude (LP) PRL 8004	★	82	81	FOUND A CURE/STAY FREE/NOBODY KNOWS—Ashford & Simpson—Warner (LP/12-inch) HS 3357/DWBS 8874
★	34	22	ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP) NBLP 7175	★	83	63	POW WOW/GREEN LIGHT—Cory Daye—New York Intl (LP/12-inch*) BXL 3408
★	35	34	TAKE A CHANCE—Queen Samantha—TK (12-inch) TKD 415	★	84	47	SEXY THING/GET LOOSE—Bob McGilpin—Butterfly (LP/12-inch) FLY 3104/31940
★	37	6	SING A SIMPLE SONG/DANCE TO THE MUSIC—Sly Stone—Epic (12-inch) 48-50794	★	15	new entry	SHAZAM/SPACE DUST—Deodato—Warner (LP/12-inch) PRO-A-834
★	37	35	WHEN YOU TOUCH ME/PARADISE EXPRESS—Taana Gardner—West End (LP/12-inch) WES 107/PDB 513	★	86	76	RISE—Herb Alpert—A&M (12-inch) SP 12022
★	38	41	I DON'T WANT TO BE A FREAK—Dynasty—Solar (12-inch) YD 11693	★	87	67	HOLD ON I'M COMIN'—Karen Silver—Arista (12-inch) CP 707
★	50	3	ROLLER SKATIN' MATE—Peaches and Herb—Polydor (LP/12-inch*) PD-1-6239/PRO-116	★	88	90	U.N.—all cuts—U.N.—Prelude (LP) PRL-12168
★	46	4	I WANNA BE YOUR LOVER—Prince—Warner (12-inch) PRO-A-832	★	89	69	DANGER—Greg Diamond's Starcruiser—TK (12-inch) TKD 408
★	41	39	GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean (12-inch) OR 7501	★	90	77	THAT'S WHAT YOU SAID—Loleatta Holloway—Salsoul (12-inch) GG 503
★	48	10	MISS THING—Melba Moore—Epic (12-inch) 48-50771	★	91	78	BACKSTREET—Patti Whitley—Warner/RFC (12-inch) DRCS 8884
★	43	40	MR. BIG SHOT—Simon Orchestra—Polydor (LP) PD 1-6216	★	92	70	ROCK IT—Lipps, Inc.—Casablanca (12-inch*)
★	44	45	(not just) KNEE DEEP—Funkadelic—Warner (LP/12-inch*) BSK 3371	★	93	88	PEOPLES PARTY—Gonzales—Capitol (12-inch) 8521
★	68	8	READY FOR THE 80'S—Village People—Casablanca (LP) NBLP-2-7183	★	94	93	DIM ALL THE LIGHTS—Donna Summer—Casablanca (LP/12-inch) NBLP 7150
★	53	4	I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch) TKD 426	★	95	96	DANCING IS DANGEROUS—Noel—Virgin (12-inch) DK-4806
★	57	3	CAN'T STOP DANCING—Sylvester—Fantasy (LP/12-inch*) F 79010/D-149	★	96	95	GIRL YOU NEED A CHANGE OF MIND—Paul Lewis—Sunshine Sound (12-inch) SSD-4214
★	58	4	USA EUROPEAN CONNECTION—all cuts—USA European Connection—Marlin (LP/12-inch) 2231/TKD425	★	97	97	ROCK ME—Cerrone—Atlantic (12-inch) SDKO 194
★	59	4	VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky (12-inch) 682	★	98	98	BIG NOISE FROM WINNETKA—Bette Midler—Atlantic (12-inch) DSKO 218
★				★	99	85	RED HOT—Mary Wilson—Motown (12-inch) 65743
★				★	100	87	DON'T STOP—L.A.X.—Prelude (LP) PRL 12171

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Billboard  14

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# Disco Mix

By BARRY LEDERER

NEW YORK—Zakia Records has Barbara-Jean English and a sleeper of a disk that is certainly awakening to continued DJ play. Titled "Dancing To Keep From Crying," a distinct gospel sound is felt in the rhythm tracks. The disk combines the mood of Candi Staton's "Victim" and Thelma Houston's "Don't Leave Me This Way." No apparent break is used or needed in this 12 inch 33 1/3 rpm disk produced by Herschel Dwellingham.

From Jeff Wayne's musical version of "War Of The World's" comes "The Eve Of The War," a 12-inch 33 1/3 rpm from Columbia. A dramatic introduction sets the pace for intense orchestration and arrangement on this disk. Persistent use of

electronic effects combine with a fine string section for a long instrumental beginning that leads into quality vocals featuring Justin Hayward. This selection fuses contemporary disco with a sound similar to the Moody Blues. A haunting and eerie sound from beginning to end.

The THP album "Good To Me" on Atlantic further showcases the talents of producers Willie Morrison and Ian Gauthier.

It consists of all uptempo material and contains five cuts that vary in feeling from pop to funk. Deejays should have difficulty in finding a favorite but "Dancing Is Alright" at 5:36 and "Two Hearts, One Love" at 6:17 seem to have an edge.

Boris Midney once again proves his producing and arranging talents to be quite versatile as seen on two of his current releases. USA-European Connection on Marlin consists of four uptempo tunes that are similar in mood and tempo to his earlier works. The vocals feature Chaquita Jackson and Kevin Owens, who are fine, but the LP would be better if they were deleted as they detract from the infectious quality of the rhythm tracks. However, this disk is receiving extensive play from clubs across the country as is "Evita" on RSO Records.

Using the Broadway play as a basis for his work, Midney has come across with a two-side collection of some of the best selections from the show. Side one starts with "Buenos Aires" and segues into "I'd Be Surprisingly Good For You" and "Don't Cry For Me Argentina." The latter is perhaps the most popular selection among deejays. The vocals are sung by the group Festival which consists of Kevin Owens, Lucia Suarez, Catalina Sevil and Silvia Suarez. Credit must be given to Midney for his ability to make this musical experiment work.

John Prentice from the Park Avenue disco in Milwaukee, reports the following records receiving good response in his club. "Cissien' Hot" by Chuck Cissef (Arista), "I Think We're Alone Now," Scott Allen (TK), "Second Time Around" by Shalamar (Solar).

## Union Ignoring Skaters In U.K.

LONDON—The growing number of professional and touring disco roller-dancing teams in the U.K. are running into problems because Equity, the show business trade union, is refusing to recognize them as "valid" entertainers.

Ray Woolford, manager of the Roxy Rollers, says his group turned professional early this year, has made "numerous applications" to Equity for membership but been turned down each time.

A further problem is that many U.K. disco venues do not issue normal Equity contracts to roller-dance acts, relying on ordinary letters, and the contracts are necessary in order to prove to Equity that the act is working regularly.

But the Equity view is: "We don't recognize disco dancing or roller dancing as a professional skill in itself. Such acts can apply to join if they can prove they are using a properly produced and choreographed act. And there has to be contractual proof that the act is working."

Woolford says: "Discos are the new venues for live acts in Britain. If acts like mine have to leave the country, discos will rely on recorded music only and that will harm live entertainment acts among Equity's membership."

# New Club Openings Spark N.Y. Scene

• Continued from page 27

dusty hangout, for both the lunch and evening hours. S.N.A.F.U., set to open Tuesday (4), is owned by Lewis Friedman, formerly of Reno Sweeney. His club will feature rock/cabaret artists, and will also have rock dancing.

New on the scene are TR3, a small club near the Mudd Club which features young bands playing on the dance floor, and Squat, on 23rd St., which concentrates on avant-garde

and blues, with room for dancing.

Also concentrating on the blues is the enlarged new Tramps, where owner Terry Dunne has set aside a space for dancers. Dunne is now contemplating bringing in a DJ to spin dance records between sets.

Trax, a mainstream rock business hangout, has also undergone a change. It is now booking such acts as the Dead Boys and the Contortions, and an area in front of the stage is now used for dancing.

## Students Take Disco Tour For Credit

• Continued from page 39

the way, and to radio stations that programmed the disco sound. We even went to clothing stores and ad agencies that handled disco clothing and disco accounts."

The tour was scheduled during the spring semester break so it wouldn't interfere with regularly scheduled classes.

The program, says Emenheiser, was so successful that a second, full-time course is being added next semester.

"We'll continue the study tour,"

he adds. "But I'm going to have to limit it to 30 students, otherwise it's just too much." The study tour is worth two credits.

The new course, identified in the university catalog as HRAD 4850, will be offered twice weekly starting in February. It carries three credits and promises to touch every facet of disco and nightclub operations, including live entertainment.

Emenheiser will have professional disco managers, as well as light and sound experts, as guest lecturers.

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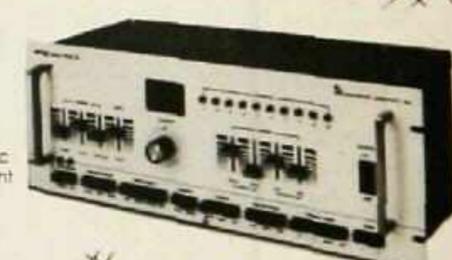
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# Billboard's Disco Action

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Disco

CHART LEADER

## Reed Jumps From Jazz To Tops In Disco

Continued from page 27

"There were vocal problems as I used girls that were inexperienced. I didn't have a large budget. Originally, I was hoping that when I got out here, that we would have been able to redo and beef up a lot of the tracks. But there was the rush plus I don't think it fit into the vein of this album."

Still, as a 12-inch release the song garnered some disco attention earlier this year, paving the way for "The Beat Of The Night."

Clydene Jackson sings lead on the album cuts though she is not a permanent member of the band. "When we first came out to do the album, we were in the market for a lead singer. We had laid down all the rhythm tracks and we were ready to do the vocals."

Jackson was suggested to Reed by Julian and Maxine Waters who were background vocalists. "There is a chance we will go with a group on a permanent basis but that is up to what she decides to do with her own career," he explains. Fever will tour once a lead vocalist is found.

For the band's next effort, Reed discounts rock as an influence. "I don't think rock is our forte. My roots are more jazz and r&b. That's where our future lies."

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### ATLANTA

- This Week**
- 1 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
  - 2 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
  - 3 BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy (LP/12 inch)
  - 4 HOLLYWOOD—Freddie James—Warner (LP/12 inch)
  - 5 HARMONY—Suzi Lane—Elektra (LP/12 inch)
  - 6 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destinations—Butterfly (LP)
  - 7 SWEET TALK—Robin Beck—Mercury (LP/12 inch)
  - 8 DANCER—Gregg Diamond's Striker—TK (12 inch)
  - 9 E=MC<sup>2</sup>—all cuts—Gorgio—Casablanca (LP)
  - 10 ANOTHER CHA CHA—Santa Emerald—Casablanca (LP)
  - 11 DISCO QUEEN—Patrick Hernandez—Columbia (12 inch)
  - 12 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (12 inch)
  - 13 COME TO ME—all cuts—France Joli—Prelude (LP)
  - 14 POP MUZIK—M—Sire (12 inch)
  - 15 BACKSTREET—Paul Whalley—Warner/Ric (12 inch)

### BALT./WASHINGTON

- This Week**
- 1 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
  - 2 WEAR IT OUT—Starguard—Warner (12 inch)
  - 3 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmark (LP/12 inch)
  - 4 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
  - 5 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
  - 6 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch)
  - 7 FEVER—all cuts—Fever—Fantasy (LP/12 inch)
  - 8 I DON'T WANT TO BE A FREAK—Dynasty—Solar (12 inch)
  - 9 DANCE YOURSELF DIZZY—Liquid Gold—Parade (12 inch)
  - 10 LADIES NIGHT—Kool & The Gang—De-Lite (LP/12 inch)
  - 11 WHEN YOU TOUCH ME—Tina Turner—West End (LP/12 inch)
  - 12 BODY LANGUAGE—Spinners—Atlantic (12 inch)
  - 13 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12 inch)
  - 14 NIGHTDANCER—Jean Shy—RSD (12 inch)
  - 15 HARMONY—Suzi Lane—Elektra (LP/12 inch)

### BOSTON

- This Week**
- 1 WEAR IT OUT—Starguard—Warner (12 inch)
  - 2 THE SECOND TIME AROUND—Shalamar—Solar (LP/12 inch)
  - 3 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
  - 4 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
  - 5 LADIES NIGHT—Kool & The Gang—De-Lite (LP/12 inch)
  - 6 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12 inch)
  - 7 STRAIGHT TO THE HEART/ALL NIGHTMAN—Liese Change—Casablanca (LP)
  - 8 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12 inch)
  - 9 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch)
  - 10 SMACK DAB IN THE MIDDLE—Janice McLean—Warner/Ric (12 inch)
  - 11 DANCE A SIMPLE SONG/DANCE TO THE MUSIC—Sly Stone—Epic (12 inch)
  - 12 THE RAPPERS DELIGHT—Sugar Hill Gang—Sugar Hill (12 inch)
  - 13 FEVER—all cuts—Fever—Fantasy (LP/12 inch)
  - 14 LOVE INSURANCE—Front Page—Parade (12 inch)
  - 15 E=MC<sup>2</sup>—all cuts—Gorgio—Casablanca (LP)

### CHICAGO

- This Week**
- 1 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
  - 2 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
  - 3 HARMONY—Suzi Lane—Elektra (LP/12 inch)
  - 4 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
  - 5 LADIES NIGHT—Kool & The Gang—De-Lite (LP/12 inch)
  - 6 KEEP ON MAKING ME HIGH—Unique—DIM (LP/12 inch)
  - 7 ON THE RADIO—Donna Summer—Casablanca (12 inch)
  - 8 LOVE MESSAGE—Musique—Prelude (LP)
  - 9 E=MC<sup>2</sup>—all cuts—Gorgio—Casablanca (LP)
  - 10 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (12 inch)
  - 11 BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy (LP/12 inch)
  - 12 WEAR IT OUT—Starguard—Warner (12 inch)
  - 13 BODY LANGUAGE—Spinners—Atlantic (12 inch)
  - 14 ROLLER SKATING MATE—Paaches & Herb—Polydor (12 inch)
  - 15 HOLLYWOOD—Freddie James—Warner (LP/12 inch)

### DALLAS/HOUSTON

- This Week**
- 1 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
  - 2 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
  - 3 NIGHT DANCER—Jean Shy—RSD (12 inch)
  - 4 FEVER—all cuts—Fever—Fantasy (LP/12 inch)
  - 5 HOLLYWOOD—Freddie James—Warner (LP/12 inch)
  - 6 GO DANCE—Billy Moore—Emergency (12 inch)
  - 7 KEEP ON MAKING ME HIGH—Unique—DIM (LP/12 inch)
  - 8 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmark (LP/12 inch)
  - 9 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
  - 10 TEMPEST TWO—all cuts—Tempest Trio—Merlin (LP/12 inch)
  - 11 LOVE RUSH—Ann Margret—Ocean (12 inch)
  - 12 SWEET TALK—Robin Beck—Mercury (LP)
  - 13 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch)
  - 14 THE SECOND TIME AROUND—Shalamar—Solar (LP/12 inch)
  - 15 LADIES NIGHT—Kool & The Gang—De-Lite (LP/12 inch)

### DETROIT

- This Week**
- 1 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
  - 2 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
  - 3 HARMONY—Suzi Lane—Elektra (LP/12 inch)
  - 4 E=MC<sup>2</sup>—all cuts—Gorgio—Casablanca (LP)
  - 5 FEVER—all cuts—Fever—Fantasy (LP/12 inch)
  - 6 NIGHT DANCER—Jean Shy—RSD (12 inch)
  - 7 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12 inch)
  - 8 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12 inch)
  - 9 DON'T LET GO—Isaac Hayes—Polydor (LP/12 inch)
  - 10 LADIES NIGHT—Kool & The Gang—De-Lite (12 inch)
  - 11 WEAR IT OUT—Starguard—Warner (12 inch)
  - 12 LET ME KNOW (I Have A Right)—Gloria Gaynor—Polydor (12 inch)
  - 13 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmark (LP/12 inch)
  - 14 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch)
  - 15 BODY LANGUAGE—Spinners—Atlantic (LP/12 inch)

### LOS ANGELES

- This Week**
- 1 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
  - 2 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
  - 3 THE SECOND TIME AROUND—Shalamar—Solar (LP/12 inch)
  - 4 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
  - 5 THIS IS HOT—Pamela Stanley—EMI (12 inch)
  - 6 NIGHTDANCER—Jean Shy—RSD (12 inch)
  - 7 FEVER—all cuts—Fever—Fantasy (LP/12 inch)
  - 8 GO DANCE—Billy Moore—Emergency (12 inch)
  - 9 KEEP ON MAKING ME HIGH—Unique—DIM (LP/12 inch)
  - 10 ON THE RADIO—Donna Summer—Casablanca (LP)
  - 11 HARMONY—Suzi Lane—Elektra (LP/12 inch)
  - 12 E=MC<sup>2</sup>—all cuts—Gorgio—Casablanca (LP)
  - 13 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destinations—Butterfly (12 inch)
  - 14 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmark (LP/12 inch)
  - 15 HOW HIGH—Sahool Orchestra/Cognac—Sahool (12 inch)

### MIAMI

- This Week**
- 1 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
  - 2 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
  - 3 NIGHT DANCER—Jean Shy—RSD (12 inch)
  - 4 TIM—all cuts—TIM—Casablanca (LP/12 inch)
  - 5 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmark (LP/12 inch)
  - 6 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12 inch)
  - 7 HARMONY—Suzi Lane—Elektra (LP/12 inch)
  - 8 THE RAPPERS DELIGHT—Sugar Hill Gang—Sugar Hill (12 inch)
  - 9 DANCE YOURSELF DIZZY—Liquid Gold—Parade (12 inch)
  - 10 USA EUROPEAN CONNECTION—all cuts—USA European Connection—Merlin (LP/12 inch)
  - 11 E=MC<sup>2</sup>—all cuts—Gorgio—Casablanca (LP)
  - 12 THE SECOND TIME AROUND—Shalamar—Solar (LP/12 inch)
  - 13 ANOTHER CHA CHA—Santa Emerald—Casablanca (LP)
  - 14 POP MUZIK—M—Sire (12 inch)
  - 15 FEVER—all cuts—Fever—Fantasy (LP)

### NEW ORLEANS

- This Week**
- 1 PUMP IT UP/BEAT OF THE NIGHT—Fever—Fantasy (LP/12 inch)
  - 2 E=MC<sup>2</sup>—all cuts—Gorgio—Casablanca (LP)
  - 3 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
  - 4 SWEET TALK—Robin Beck—Mercury (LP/12 inch)
  - 5 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
  - 6 LOVE MESSAGE—Musique—Prelude (LP)
  - 7 WE ARE SHOT—Simon Ock—Polydor (12 inch)
  - 8 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmark (LP/12 inch)
  - 9 TEMPEST TWO—all cuts—Tempest Trio—Merlin (12 inch)
  - 10 KEEP ON MAKING ME HIGH—Unique—DIM (12 inch)
  - 11 GO DANCE—Billy Moore—Emergency (12 inch)
  - 12 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky (12 inch)
  - 13 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
  - 14 HOLLYWOOD—Freddie James—Warner (LP/12 inch)
  - 15 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12 inch)

### NEW YORK

- This Week**
- 1 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
  - 2 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
  - 3 WEAR IT OUT—Starguard—Warner (12 inch)
  - 4 I'M CAUGHT UP—Imee Life—Prelude (LP/12 inch)
  - 5 E=MC<sup>2</sup>—all cuts—Gorgio—Casablanca (LP)
  - 6 LADIES NIGHT—Kool & The Gang—De-Lite (12 inch)
  - 7 HARMONY—Suzi Lane—Elektra (LP/12 inch)
  - 8 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky (12 inch)
  - 9 PUMP IT UP/BEAT OF THE NIGHT—Fever—Fantasy (LP/12 inch)
  - 10 THE SECOND TIME AROUND—Shalamar—Solar (LP/12 inch)
  - 11 I HADNA BE YOUR LOVER—Phoebe—Warner (LP/12 inch)
  - 12 DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson—Epic (12 inch)
  - 13 ROCK IT—Deborah Washington—Arista (12 inch)
  - 14 FESTIVAL—all cuts—Evita—RSD (LP)
  - 15 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch)

### PHILADELPHIA

- This Week**
- 1 THE SECOND TIME AROUND—Shalamar—Solar (12 inch)
  - 2 I CAN'T TURN THE BOOGIE LOOSE—Controllers—TK (12 inch)
  - 3 I'M CAUGHT UP—Imee Life—Prelude (12 inch)
  - 4 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
  - 5 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
  - 6 MUSIC—One Way/Al Hudson—MCA (LP)
  - 7 BODY LANGUAGE—Spinners—Atlantic (12 inch)
  - 8 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12 inch)
  - 9 DO YOU LOVE WHAT YOU FEEL—Buffy/Chaka Khan—MCA (LP/12 inch)
  - 10 WEAR IT OUT—Starguard—Warner (12 inch)
  - 11 ROCK IT—Deborah Washington—Arista (LP)
  - 12 SMACK DAB IN THE MIDDLE—Janice McLean—Warner/Ric (12 inch)
  - 13 STRAIGHT TO THE HEART/ALL NIGHTMAN—Liese Change—Casablanca (LP)
  - 14 THE RAPPERS DELIGHT—Sugar Hill Gang—Sugar Hill (12 inch)
  - 15 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch)

### PHOENIX

- This Week**
- 1 BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy (LP/12 inch)
  - 2 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmark (LP/12 inch)
  - 3 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
  - 4 KEEP ON MAKING ME HIGH—Unique—DIM (12 inch)
  - 5 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12 inch)
  - 6 ROCK IT—Deborah Washington—Arista (LP/12 inch)
  - 7 WEAR IT OUT—Starguard—Warner (12 inch)
  - 8 E=MC<sup>2</sup> (All Cuts)—Gorgio—Casablanca (LP)
  - 9 GIMME BACK MY LOVE AFFAIR—Sister Power—Ocean (12 inch)
  - 10 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12 inch)
  - 11 NIGHT DANCER—Jean Shy—RSD (12 inch)
  - 12 LOVE MESSAGE—Musique—Prelude (LP)
  - 13 ROCK IT—Ann Stewart—Arista (12 inch)
  - 14 LOVE RUSH—Ann Margret—Ocean (12 inch)
  - 15 DON'T LET GO—Isaac Hayes—Polydor (12 inch)

### PITTSBURGH

- This Week**
- 1 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
  - 2 PUMP IT UP/BEAT OF THE NIGHT—Fever—Fantasy (LP/12 inch)
  - 3 WEAR IT OUT—Starguard—Warner (12 inch)
  - 4 BODY LANGUAGE/MEDLEY—Spinners—Atlantic (12 inch)
  - 5 LOVE GUN—Rick James—Motown (LP/12 inch)
  - 6 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch)
  - 7 LADIES NIGHT—Kool and the Gang—De-Lite (LP/12 inch)
  - 8 MR. BIG SHOT—Simon Ock—Polydor (LP)
  - 9 LET ME KNOW (I Have A Right)—Gloria Gaynor—Polydor (12 inch)
  - 10 HARMONY—Suzi Lane—Elektra (12 inch)
  - 11 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12 inch)
  - 12 HOLLYWOOD—Freddie James—Warner (LP/12 inch)
  - 13 READY FOR THE BOYS—Village People—Casablanca (LP/12 inch)
  - 14 POP MUZIK—M—Sire (12 inch)
  - 15 DEPUTY OF LOVE—Don Armando—ZE (12 inch)

### SAN FRANCISCO

- This Week**
- 1 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
  - 2 PUMP IT UP/BEAT OF THE NIGHT—Fever—Fantasy (LP/12 inch)
  - 3 TIM—all cuts—TIM—Casablanca (LP/12 inch)
  - 4 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12 inch)
  - 5 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
  - 6 PARTY DOWN/KEEP ON MAKING ME HOT—Unique—DIM (LP/12 inch)
  - 7 E=MC<sup>2</sup>—all cuts—Gorgio—Casablanca (LP)
  - 8 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch)
  - 9 DON'T DROP MY LOVE—Anita Ward—TK (12 inch)
  - 10 WEAR IT OUT—Starguard—Warner Bros. (12 inch)
  - 11 THIS IS HOT—Pamela Stanley—EMI (12 inch)
  - 12 NIGHT DANCER—Jean Shy—RSD (12 inch)
  - 13 HOW HIGH—Sahool Orchestra/Cognac—Sahool (LP/12 inch)
  - 14 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
  - 15 TAKE A CHANCE/SWEET SAN FRANCISCO—Queen Samantha—TK (12 inch)

### SEATTLE/PORTLAND

- This Week**
- 1 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch)
  - 2 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Siders—Earmark (LP/12 inch)
  - 3 HOLLYWOOD—Freddie James—Warner (LP/12 inch)
  - 4 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12 inch)
  - 5 DON'T LET GO—Isaac Hayes—Polydor (12 inch)
  - 6 WEAR IT OUT—Starguard—Warner (12 inch)
  - 7 PUMP IT UP/BEAT OF THE NIGHT—Fever—Fantasy (LP/12 inch)
  - 8 ONE WAY TICKET—Eruption—Arista (LP/12 inch)
  - 9 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
  - 10 E=MC<sup>2</sup>—(All Cuts)—Gorgio—Casablanca (LP)
  - 11 HARMONY—Suzi Lane—Elektra (12 inch)
  - 12 READY FOR THE BOYS—Village People—Casablanca (LP)
  - 13 DON'T DROP MY LOVE—Anita Ward—TK (12 inch)
  - 14 LADIES NIGHT—Kool and the Gang—De-Lite (12 inch)
  - 15 LOVE MESSAGE—Musique—Prelude (LP)

### MONTREAL

- This Week**
- 1 RAPPERS DELIGHT—Sugarhill Gang—UA
  - 2 BOYS WILL BE BOYS—Duncan Siders—RCA
  - 3 HOLD ON I'M COMING—Karin Silver—RCA
  - 4 LOVE INSURANCE—Front Page—RCA
  - 5 BODY SHINE—Instant Funk—RCA
  - 6 MOVE ON UP—Destiny—MCA
  - 7 THE BREAK—Kai Mando—LDN
  - 8 DON'T DROP MY LOVE—Anita Ward—CBS
  - 9 DEPUTY OF LOVE—Don Armando—QUA
  - 10 CONTROL YOURSELF—James White—QUA
  - 11 KEEP ON MAKING ME HIGH—Unique—London
  - 12 SHAKETA WOMAN—David Johnson—CBS
  - 13 LOVE MACHINE—Tempest Rip—CBS
  - 14 HIT THE ROAD, JACK—Donald LaSalle—London
  - 15 SHANGHAI—Lectric Funk—London

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

U.S. MUSICIANS SEEK MORE WORK

## Hope New AFM Pact Will Help

By ALAN PENCHANSKY

CHICAGO—Classical label executives and orchestra managers are hoping that a new American Federation of Musicians recording pact with liberalized classical provisions will increase work for U.S. performers.

The new pact's chamber music and on-site live taping provisions are intended to give U.S. musicians a greater share of international classical session work (Billboard, Nov. 10, 1979). However, a cautious attitude about the increase exists today, as record labels and performing groups begin sorting out the new rate structure.

Ernest Fleischmann, executive director of the Los Angeles Philharmonic, complains that the new chamber music provision does not go far enough in stimulating the Mozart and Haydn symphonic session work that has been lost entirely to foreign orchestras.

Symphony sub-groups for the first time are permitted to tape at the preferred symphonic rate without payment to the entire orchestra under the new provision. However, only groups of 24 or less players are covered and use of the name of the parent orchestra is prohibited.

"It makes no sense, I don't know what they're getting at," laments Fleischmann who has been at the forefront of efforts to liberalize U.S. symphonic session terms.

It's Fleischmann's contention that the fees reductions must extend to groups of up to 50 players to allow recording of attractive repertoire to be feasible in the U.S.

Fleischmann says he welcomes

the new incentive only as a step towards "special session" rates which would allow in the neighborhood of 50 players to tape at symphonic rate without engaging the full orchestra.

"I'm deeply disappointed that the heavy hand of of Eastern musicians has prevailed in opposition to special sessions," Fleischmann charges.

Record label reaction to the new contract indicates that no effects will be felt for perhaps a year, due to long range session scheduling.

CBS Masterworks producer Andy Kazdin says the label has shied away "a few times" from small group recordings because of costs. "Certainly this makes it a very reasonable way to work with a small group," he explains.

Seymour Solomon at Vanguard Records expects "a bit more" recording under the chamber music provisions. However, base cost escalations in the new agreement will nullify some of the savings, he points out.

"It's a good provision and I hope we can all take advantage of it," RCA Red Seal's Tom Shepard states. Shepard was pleased by the mood of cooperation between label and musician which the provisions appear to signify.

"I'm hopeful it will provide increased opportunity to record chamber music in America," he adds.

George Mendelssohn, head of production for the Moss Music Group, foresees little overall change in U.S. session work.

"I can't see in today's market where everybody will rush out and

do a chamber record," says Mendelssohn.

"With existing smaller groups from string quartets upward it might help," he comments.

Mendelssohn points out that symphonic rate regularly is applied to unaffiliated chamber groups in New York and elsewhere.

He adds: "I don't like the increase of 8% and 7% in the second year."

The new on-site live recording provision lowers the maximum risk to labels when actual performance recording is undertaken. Payment is made on a basis of finished work timing, with multiple performance recorded under a maximum one-session obligation.

"It very well might encourage more recording live because it's very reasonable," comments CBS' Kazdin, who describes live performance recording under the old provisions as "Russian Roulette."

"Personally I'm opposed to live recordings," he explains, "but this makes it very mouthwatering."

Fleischmann predicts that the live recording clause will be of interest to labels such as DG with its interest in new music.

"The best thing that's happened is the new concession on live recording," states Fleischmann.

Vox's Mendelssohn points out that performing organizations often tape themselves, with labels able to make session payments afterward if interested in releasing the material. Mendelssohn says this method, which involves no obligation to record company, is preferred by Vox.

## L.A. Classical Scene Still Hurting

### Tower Tries To Fill Void Left By Jan. Closing Of Vogue

By CARY DARLING

LOS ANGELES—The closing of Vogue Records here last January, a classical specialty house with approximately 250,000 titles on two floors, has hit the local classical community hard. Only one store, Tower, is trying to fill the slack for the classical buff.

Ostensibly the closing was temporary so that repairs could be done but nearly a year later Vogue is still

shuttered. Owner William Bowers, who still operates a pop-oriented store in suburban Rosemead, was not available for comment.

"The closing practically destroyed the classical scene in L.A.," says Woody Bader, the former manager of the Vogue classical store and now owner of the Record Service which is a library. Shortly, he plans to open a mail-order record service.

"The approach they had, no other store has duplicated. Being one store, they could afford to contact all the import houses. No one else can afford to do that," Bader continues.

As for why the location closed, Bader could only guess as he says business was good. The fact that Vogue was located in Westwood, a fashionable area near UCLA and Beverly Hills, where rents have increased recently could have been a factor, he acknowledges.

"Vogue used to have many imports," says Raul Montano, general manager of Angel Records. "No other store in the area has as many as they had."

Frank Cooke, of Frank Cooke Enterprises which distributes classical material in the western U.S. and parts of Canada, concurs. "The closing definitely had an impact. Nobody has really picked up the slack. We hear complaints constantly that certain material is not stocked in the stores here," he states.

Amelia Haygood, president of Delos Records, echoes, "There are a

lot more people calling us directly trying to get our records now."

As for where the classical consumer has gone in this area, it is generally acknowledged that Tower Records' isolated classical annex on Sunset Blvd. is now the leader.

"Tower has taken over much of Bowers' business," responds Montonya, though he adds that the Warehouse in Westwood and Phil Harris' in Hollywood may also have benefitted.

"The only really good one left for the classics customer is Tower's classical store," says Haygood.

"Tower Sunset is trying its best to take up the slack," voices Cooke.

The amount of imports Tower carries is one area where some feel Tower could improve. "They just aren't buying them," says Bader.

"That's only half-true," says Chuck Hoffmeister, manager of Tower's classical annex, of his store's alleged lack of import stock. "We carry quite a few imports. The problem is that much of it doesn't hit the floor. There are vinyl junkies out there who know about releases before they hit the floor." He says the store carries about 2,500 import titles in stock though it has access to many others.

Hoffmeister admits that his store, and Tower in Westwood which does not have a separate building for its classical section, have picked up much of Bowers' business. "There's nowhere else to turn," he adds. "Vogue was a wonderful store."

# 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	10	<b>YOU'RE ONLY LONELY</b> J.D. Souther, Columbia 1-11079 (Ica Age, ASCAP)
2	2	11	<b>BROKEN HEARTED ME</b> Anne Murray, Capitol 4773 (Chappell & Co./Sailmaker, ASCAP)
3	3	11	<b>YOU DECORATED MY LIFE</b> Kenny Rogers, United Artists 1315 (Music City, ASCAP)
4	4	8	<b>SHIPS</b> Barry Manilow, Arista 0454 (April Music/Ian Hunter, ASCAP)
5	8	7	<b>BETTER LOVE NEXT TIME</b> Dr. Hook, Capitol 4785 (House Of Gold, BMI)
6	9	5	<b>PETER PIPER</b> Frank Mills, Polydor 2002 (Peter Piper/Unichappell, BMI)
7	10	5	<b>DO THAT TO ME ONE MORE TIME</b> Captain & Tennille, Casablanca 2215 (Moonlight & Magnolias, BMI)
8	5	7	<b>PLEASE DON'T LEAVE</b> Lauren Wood, Warner Bros. 49043 (Creeping Licking, BMI)
9	6	8	<b>STILL</b> Commodores, Motown 1474 (Jobete/Commodores, ASCAP)
10	12	5	<b>ESCAPE</b> Rupert Holmes, Infinity 50035 (MCA) (The Holmes Line Of Music, ASCAP)
11	13	4	<b>SEND ONE YOUR LOVE</b> Stevie Wonder, Tamla 54303 (Motown) (Jobete/Black Bull, ASCAP)
12	17	6	<b>DEJA VU</b> Dionne Warwick, Arista 0459 (Ikeco/Angela, BMI)
13	7	6	<b>NO MORE TEARS (Enough Is Enough)</b> Barbra Streisand & Donna Summer, Columbia/Casablanca 1-11125 (Olga/Fedora, BMI)
14	18	5	<b>COOL CHANGE</b> Little River Band, Capitol 4789 (Screen Gems EMI, BMI)
15	11	7	<b>BABE</b> Slyx, A&M 2158 (Stygain/Almo, ASCAP)
16	15	7	<b>WHAT CAN I DO WITH THIS BROKEN HEART</b> England Dan & John Ford Coley, Big Tree 17000 (Atlantic) (Cold Zinc, BMI/First Course/Silver Nightingale, ASCAP)
17	20	3	<b>I'D RATHER LEAVE WHILE I'M IN LOVE</b> Rita Coolidge, A&M 2199 (Irving/Woolnough/Jemava/Unichappell/Begonia Melodies, BMI)
18	23	4	<b>WE DON'T TALK ANYMORE</b> Cliff Richard, EMI America 9025 (Capitol) (ATV, BMI)
19	25	6	<b>LOOKS LIKE LOVE AGAIN</b> Dann Rogers, International Artists 500 (Duchess Music, BMI)
20	14	18	<b>THIS NIGHT WON'T LAST FOREVER</b> Michael Johnson, EMI America 8019 (Captain Crystal, BMI)
21	16	11	<b>HALF THE WAY</b> Crystal Gayle, Columbia 1-11087 (Chriswood, BMI/Murfeezong, ASCAP)
22	21	15	<b>SO GOOD, SO RIGHT</b> Brenda Russell, Horizon 123 (A&M) (Ruffland Road, ASCAP)
23	22	23	<b>ALL THINGS ARE POSSIBLE</b> Dan Peek, MCA/Songbird 41123 (Word) (Christian Soldier, ASCAP/Home Sweet Home, BMI)
24	34	3	<b>COWARD OF THE COUNTY</b> Kenny Rogers, United Artists 1327 (Roger Bowling, BMI/Sleepy Hollow, ASCAP)
25	19	23	<b>RISE</b> Herb Alpert, A&M 2151 (Almo/Badazz, ASCAP)
26	29	3	<b>CHIQUITITA</b> Abba, Atlantic 3629 (Unicef, ASCAP)
27	26	20	<b>WHERE WERE YOU WHEN I WAS FALLING IN LOVE</b> Lobo, MCA/Curb 41065 (Bobby Goldsboro, ASCAP/House Of Gold, BMI)
28	24	11	<b>RAINBOW CONNECTION</b> Kermit The Frog, Atlantic 3610 (Welbeck, ASCAP)
29	27	9	<b>FOREVER</b> Orleans, Infinity 9006 (Lucid, BMI/Orleansongs, ASCAP)
30	31	23	<b>IF YOU REMEMBER ME</b> Chris Thompson, Planet 45904 (Elektra/Asylum) (Chappell/Red Bullet, ASCAP/Unichappell/Begonia Melodies, BMI)
31	32	7	<b>PLEASE DON'T GO</b> K.C. & The Sunshine Band, TK 1035 (Sherlyn/Harrick, BMI)
32	30	21	<b>AFTER THE LOVE HAS GONE</b> Earth, Wind & Fire, Arc 3-11033 (Columbia) (Ninth/Garden Rake/Irving/Foster Frees, BMI/Bobette, ASCAP)
33	36	4	<b>LOVE PAINS</b> Yvonne Elliman, RSO 1007 (World Song/Golden Clover, ASCAP)
34	33	4	<b>PRETTY GIRLS</b> Melissa Manchester, Arista 0456 (Neva Bianca, ASCAP)
35	35	5	<b>TAKE THE LONG WAY HOME</b> Supertramp, A&M 2193 (Almo/Delicate, ASCAP)
36	41	2	<b>ROTATION</b> Herb Alpert, A&M 2202 (Almo/Badazz, ASCAP)
37	37	4	<b>THIS IS IT</b> Kenny Loggins, Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)
38	NEW ENTRY		<b>HOLDIN' ON FOR DEAR LOVE</b> Lobo, MCA/Curb 41152 (House of Gold, BMI)
39	40	3	<b>SMOOTH SAILIN'</b> Jim Weatherly, Elektra 46547 (KECA, ASCAP)
40	28	13	<b>WHEN I THINK OF YOU</b> Leif Garrett, Scotti Bros. 502 (Atlantic) (Shepherd's Fold/Saber Tooth, BMI)
41	39	2	<b>WAIT FOR ME</b> Hall & Oates, RCA 11747 (Hot Cha/Six Continents, BMI)
42	NEW ENTRY		<b>CAN'T TAKE MY EYES OFF OF YOU</b> Maureen McGovern, Warner Bros. 49129 (Saturday/Seasons Four, BMI)
43	45	3	<b>DO IT IN A HEARTBEAT</b> Carlene Carter, Warner Bros. 49083 (Rare Blue/Plangnet Visions, ASCAP/Unichappell, BMI)
44	46	2	<b>YES, I'M READY</b> Teri De Sario With K.C., Casablanca 2227 (Dandelion, BMI)
45	43	3	<b>NEW AND DIFFERENT WAY</b> Jimmy Messina, Columbia 111094 (Jasperilla, ASCAP)
46	47	2	<b>YOU ARE MY MIRACLE</b> Roger Whittaker, RCA 11760 (Tembo Music Canada, CAPAC)
47	48	2	<b>MAKE BELIEVE IT'S YOUR FIRST TIME</b> Bobby Vinton, Tapestry 002 (Music City, ASCAP)
48	49	3	<b>ROCK WITH YOU</b> Michael Jackson, Epic 950797 (CBS) (Almo, ASCAP)
49	50	2	<b>I APOLOGIZE</b> Wayne Newton, Aries II 107 (Shirdi, ASCAP)
50	NEW ENTRY		<b>CRUISIN'</b> Smokey Robinson, Tamla 54306 (Motown) (Bertam, ASCAP)

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## Reduce Disco Violence Via U.K. Report

By PETER JONES

LONDON—Tough new regulations to beat growing violence in London discos have been drawn up here, and include making legal searches of dancers for offensive weapons, plus a total ban on intoxicated patrons seeking admission.

The new code comes from the Greater London Council (GLC), and follows a series of outbreaks of violence which have led to at least eight deaths in discos and clubs within the past nine months (Billboard, May 19, 1979).

But at the same time, the new formula for disco peace lays down rules for the security stewards, the so-called "bouncers" who are generally accused of causing a great deal of trouble by ultra-violent behavior.

This code will be published under the title "Disco Rules OK?" and is the first of its kind in Britain. It still has various GLC procedures to pass through, but once in operation, will place the responsibility for "correct" behavior onto the 1,000-plus disco and club chiefs in the London area.

Searches for weapons, for instance, can be either physically carried out, or through electronic scanners such as those used at airports, according to the suggested regulations.

There is stern insistence that no alcohol should be available to patrons under the age of 18, following usual practice in British bars.

Stanley Bolton, chairman of the GLC committee involved in drafting the new rules, says, "The wave of violence at some discos, and the toll of death, demanded urgent action."

He says that disk jockeys must also assume greater responsibility for the behavior of the dancers. They should learn how to spot early trouble, and then vary the music to cool down potentially explosive situations.

In fact, body checks are made at some top U.K. discos, including London's Leicester Square Empire, where there is an insistence on an equal mix of sexes because the management believes too many males can bring about "excessive" drinking and then lead to trouble over the minority female patrons.

In the new regulations, standards of dress are called for, both among customers and among the stewards who "should be distinctively dressed," but certainly not carrying weapons.

Notes Bolton, "We've been worried about the number of offensive weapons taken from dancers. We don't want to spoil their fun, but we are insistent that youngsters' lives shall not be put at risk."

So the GLC is now required to pass the committee regulations. That is a certainty. But the very threat of law-backed action is said to have led to an improvement in general London area disco and club behavior.

## Carlos Cuts In Three

MEXICO CITY—Roberto Carlos is set to record in New York in three languages: English, Spanish and Portuguese. The CBS artist declared this during his recent visit to Mexico, noting that the album will feature American songs for the English version, and Latino and Portuguese compositions for the Spanish and Portuguese recordings.



**EASTERN TRIUMPH**—The winners of Yamaha's 1979 World Popular Song Contest perform at Tokyo's Budokan Hall before an audience of 40,000. Above left is Britain's Bonnie Tyler, who took the foreign grand prize; above right is America's Cissy Houston, who garnered the most outstanding performance accolade; below is Japan's Crystal King, winners of the contest's grand prize for Japanese entries.



## Shakeup South African Radio? Radio Newcomer Already Affecting Staff Status Quo

By DON ALBERT

JOHANNESBURG — A new South African commercial radio station is due to begin broadcasting Dec. 26, and is expected to shake up the staid and conservative South African Broadcasting Corp.

Many of the latter's announcers and technical staff have deserted it for the new station, which is named

Capital Radio after the British commercial station in London.

Advertising contracts worth around \$1.2 million have already been sold by the newcomer, which is planning to broadcast a full spectrum of popular and contemporary music, interspersed with hourly news bulletins, sports round-ups and so on.

## FOR SWEDISH ARTISTS

## Tussle Over Management, Booking Still Hot Issue

By LEIF SCHULMAN

STOCKHOLM—Just six months ago, the Swedish government's Labour Market Board set off a storm of opposition by effectively outlawing private management companies and artist agencies from acting to secure work for artists (Billboard, May 19, 1979).

Today the country's show business community is still fighting to reverse the decision.

The protests led first to the formation of the Professional Artists' and Musicians' Organisation (PAMO), which has campaigned through the summer for the artist's right to choose his own management and booking.

The Board had invoked a 46-year-old act that confined entitlement to secure artist engagements to only five organizations.

Second, one prominent promotions agency, Showringen, reported the Labour Market Board to the Parliamentary Commission for the Judiciary and Civil Administration (JO). The result was a setback for the Board which JO found had clearly

overstepped its rights in forbidding private management.

A further setback followed the Board's action in reporting EMA Telstar—one of Scandinavia's largest talent promoters—to the police for "illegal labor exchange."

The office of the public prosecutor has decided to withdraw its preliminary investigation of the case. "Even so," says Ake Hjelm of the Labour Market Board, "we have asked for a re-examination of the EMA Telstar case by the chief prosecutor, and the verdict from that office will guide our steps in the future. If they were to find that EMA Telstar's business is legal, then this would also be valid for the other companies doing similar work."

In the meantime, the public prosecutor's withdrawal has at least prompted the Board to withdraw its own contentious "direction."

At the moment, therefore, the situation has reverted to what it was previously, with all managers and agencies working at their own risk, pending a verdict from the public prosecutor expected in December.

## SALES PICTURE BRIGHTENS

## 3rd Quarter Help For German Sales

By WOLFGANG SPAHR

HAMBURG—Optimism for the future is again surfacing in the German record industry, following the release of sales figures for the first nine months of the year by the local manufacturers' association, Bundesverband der Phonographischen Wirtschaft.

These show unit sales of albums up 12% over the same period last year, and singles up 9%.

The third-quarter boost to the nine-month total is in contrast to the statistics released after the first half of the year, which showed—for the first time in this market—sales down (by 1) against the previous year.

Tempering the optimism, however, must be the news that budget product is down by a dramatic 19% against the same nine months of 1978, and cassettes are off 4%.

From Jan. to Sept., the industry sold a total of 126.7 million records and tapes, including 40.4 million full-price albums, 35.9 million sin-

gles, 26.5 million cassettes, and 24.1 million budget titles.

Television-advertised albums display a 30% upturn compared with the equivalent period of 1978, and now account for 20% of all top-price product sold in Germany.

Further cause for at least guarded optimism among industry leaders here comes with a growth picture within the classical market, now 10.3% of the total record business turnover, and up by a convincing 15% for the first three quarters over 1978. The classical cassette field also shows a trade upturn of 22%.

Export figures are expected to show continued improvement when announced for 1978. Last year, seven million units went to Holland, followed by Switzerland (5.9 million), Austria (4.8 million), Sweden (3.8), Britain and the U.S. (2.5 million each), Belgium, Luxembourg and France, all on the 2.3 million mark.

## Logo For Japan

TOKYO—Nippon Columbia will distribute Britain's Logo Records in Japan, kicking off at the end of this month with an album by the Tourists. The deal runs three years.

• A breakdown of chart action in the various radio listings in October, printed in the trade newsletter Hit Service here, shows EMI Electrola top with 260 titles involved, followed by CBS (155), Ariola (150), Deutsche Grammophon Gesellschaft (119), Phonogram (107), Teldec (88), Hansa (83), WEA (72) and Metronome (58).

Most successful artists in the October radio charts: Cliff Richard, Boney M, Racey, ELO and Kiss.

## Bearsville Is CBS/Sony 1st

TOKYO—CBS/Sony is the new Japanese licensee for Bearsville Records, previously with Warner-Pioneer. Artist roster includes Todd Rundgren, Randy VanWarmer and Foghat, among others.

It's apparently the first time that CBS/Sony has agreed to handle an independent U.S. label which is not elsewhere affiliated with the CBS Records Group.

In its U.S. homeland, Bearsville is still handled by a WEA label, Warner Bros., but its global pact with WEA International expired earlier this year (Billboard, Aug. 25, 1979). The latter had a sell-off period to Sept. 30 on all acts except Liar, where this runs to Jan. 31, 1980.

Bearsville has subsequently been licensing country by country, including deals with Island in the U.K., Ariola in the Netherlands, Gamma in Mexico and Carrere in France.

Apart from those acts already named, the label's roster features Norma Jean, Elizabeth Barraclough and Willie Mitchell.

Comments Yuji Takahashi, CBS/Sony label manager responsible for this area of business, "The reason we haven't signed other independent labels until now was due to the disco boom, which spawned plenty of one-shot opportunities with good product, or to the fact that other labels didn't have more than one artist, with minor hits at most.

"Bearsville has the right kind of product for this market," he concludes.

## Infinity's Closedown: Two Foreign Units Hit

By ADAM WHITE

NEW YORK—Following the demise of Infinity Records in the U.S. (Billboard, Nov. 24, 1979), the label's only two foreign offices, in Canada and Britain, have been similarly shuttered.

The Canadian closure affects a staff of five, helmed by vice president and general manager, Martin Onrot. They were based at distributor MCA's headquarters in Willowdale, Ontario.

Cessation of the U.K. operation affects a London-based staff of four, under Gary Davison. Label was distributed by CBS, as is MCA in that market.

In other territories, Infinity was mostly aligned with MCA licensees, such as in Holland (EMI), Germany (Metronome) and Japan (Victor).

Full details of Infinity's demise were still scant at presstime, but it's

believed that the label's foreign licensing arrangements will be assumed by MCA.

Coincidentally, MCA's own global licensing is presently under revision, with most contracts (excluding Japan and Australia) coming up for renewal Dec. 31.

The company has already announced new licensing via Ariola in some European markets (Billboard, Nov. 10, 1979) and presumably MCA will be part of this—or, at least, those Infinity acts which MCA chooses to retain.

Infinity's presence in Canada and Britain beyond representation by licensees signalled those nations' importance as talent sources. Both units were reportedly empowered with a&r responsibilities, though little came of this within the label's short lifespan.

• Another U.S. company, TK Records, has also closed its European office, affecting London-based director, Phil Holmes, and an assistant.

The move is a reflection of the company's American difficulties, which have seen staff sacked in New York and Los Angeles, and at its Miami home base.

Ironically, TK Europe has been one of its more effective units, working closely with CBS, to which the label is licensed outside the U.S. During the division's brief lifespan, less than one year, TK's European sales have quadrupled, and the number of titles made available through CBS doubled, despite the very low release commitment of the deal.

Liaising closely with the CBS Records International office in Paris, Holmes helped build up sales in Italy, Sweden and Spain, and saw Anita Ward's "Ring My Bell" reach high chart positions in France, Germany and elsewhere.

CBS U.K., meanwhile, has said that the closure will in no way affect future TK releases.

## Miles Sights Public Move For Multiple

LONDON—Ian Miles, chief of Britain's Multiple Sound Distributors and its subsidiary television merchandising label, Warwick Records, plans to go for a public share flotation in the spring of next year, putting a market value of around 13 million on the company he formed seven years ago.

His aim is to offer around 40% of the firm, bringing in an estimated \$5 million-plus, and retaining the rest for future business development by himself and his wife, co-director Anne.

Miles set up Multiple Sound with \$25,000 compensation he received from a previous employer. He bought a record pressing factory from a liquidator, then began releasing records by unknown singers offering cover versions of current hits. This range was marketed mainly through the Tesco supermarket chain.

A further Multiple association was with the Chevron label, sold nationally through the Woolworth chain of stores. But of late, Miles' main successes have been Warwick label albums, merchandised on tv with advertising campaigns of up to \$500,000.

One such release was "Instrumental Gold," which cost around \$12,000 to produce and went on to sell a reported three million copies worldwide, yielding a profit of more than \$2 million.

Five years ago, Multiple Sound showed a profit of \$100,000. Results for the year 1979-80 are expected to turn in profits of more than \$3.5 million.

Miles cites three prime reasons for launching a public share offer. "The move gives us a measured value to the business, enabling us to use unsold shares and money to buy other businesses, perhaps in publishing, fast-moving consumer goods or leisure.

"It also gives us a way to raise the status of the company within industry, because private companies can never attain the prestige of public companies.

"And, additionally, it gives my wife and I a chance to see some real wealth for all our efforts over the past few years."



**GOLDEN LADY**—EMI Records' Christmas campaign for its Diana Ross album, "20 Golden Greats," in Britain includes this striking window display at the HMV retail store in London's West End. The Motown album is getting \$400,000 worth of television promotion from the company over the next few weeks.

## Russians Move To Boost Pop Talent To The West

By VADIM YURCHENKOV

MOSCOW—In a new move to promote Russian pop product to Western audiences, Soviet agency Gosconcert presented a major package of top artists in a gala show in Finland recently.

The agency has previously toured classical stars and orchestras as well as folk musicians both in Western Europe and in the States. But Soviet contemporary and pop music, though presented in East European and Third World countries, remains virtually unknown in the West.

A few years ago, the first steps were taken with the debut U.S. tour of Russian folk-rock band Posnyary, arranged with Grief-Garris Management and Macmillan Performing Arts. Now it appears the era of developing Soviet pop talent internationally has begun in earnest.

Artists appearing in the Finnish show included pop singers Jaak Joala, Albert Assadulin, Larisa

Kandalova and Irina Ponorovskaya, with Melodiya Records' band Melodiya, led by veteran jazz saxophonist Gheorgi Gharanyan, playing jazz and easy listening material.

Despite its potential, Russian pop is hardly yet a rival to Western talent, being still at an immature stage. Curiously, Gosconcert seems set on promoting pop, though it has at its disposal a much more developed roster of talented Russian jazz artists who would almost certainly be able to compete successfully in international markets.

As yet the agency has made no efforts to sell this jazz product via festivals, television, tours or any other medium.

Melodiya Records and copyright agency, VAAP, are also increasingly involved in promoting published and recorded material onto the international scene through deals with

(Continued on page 48)

### PRODUCT, NOT CLUBS, AFFECTED

## Disco \$ Doldrums In Germany

By WOLFGANG SPAHR

HAMBURG — Disco product sales in West Germany are falling rapidly. At the same time, more than 2,000 discos in city centers nationwide report booming business, and more patrons than before.

The conclusion, here as elsewhere, must be that while disco music evolves, changes and gives way to new trends, discotheques themselves—playing danceable music of whatever kind—will remain very much part of this nation's social life.

At its peak, disco is estimated to have accounted for about half of all international repertoire released in Germany; in its turn, international product is reckoned to account for 60% of pop sales here.

The estimate comes from Rainer Schmidt-Walk, international repertoire chief for Deutsche Grammophon. His explanation of the music's current decline is simple: "I feel that after the enormous increase in sales last year, when 'Saturday Night Fever' and 'Grease' were moving in unprecedented quantities, a reaction was inevitable. The peak is followed by a descent."

Jochen Krauss, who holds a similar post at EMI Electrola, explains it a little differently. "Over the last two years, disco has played such a major

part in the record market as to influence a whole range of associated industries.

"But as the quality of disco productions has become steadily more advanced, so the quality of the songs has become, with few exceptions, poorer than before, and more boring. The public has simply grown tired of what's being offered."

The result, Krauss points out, has been a shift to productions that sound good on the radio, and are at the same time, danceable. "These disco-pop productions," he predicts, "will increasingly take over from today's disco music, and the future will also see a growing number of new wave/new rock recordings on the market."

Phonogram's international manager, Louis Spillman, has a substantially similar view, though he points out first that "disco fever" in the

### Gaye Disco Show

LONDON—Marvin Gaye and K.C. & the Sunshine Band will headline "The Biggest Disco In The World," a day-long show set for the Birmingham Exhibition Center in Britain's Midlands Jan. 19. Some 35,000 patrons are expected.

British and American sense has had only a small impact on the total German market, an opinion buttressed by the absence of any more than a handful of disco titles at the top of the national charts, here.

"Obviously acts like Boney M and Village People were successful because of an overwhelming disco reaction, but to achieve good sales on disco generally, it really was vital to get radio and television exposure. And finally, as we know, the disco audience seemed to tire of sterile sounds and studio styles.

"So long as people want to dance, they'll look for 'dance' music, however. Discos are part of our daily lives, and, as a result, a lot of new and original talent will be able to find an audience. New acts bring new life to the discos. We're at the beginning of a new era, and this is clearly shown by names such as the Boomtown Rats, the Specials, Gary Numan and so on."

Schmidt-Walk, too, is looking to new trends, although he concedes that it's not yet clear what form these will take. "It's difficult to predict. Nowadays, there aren't so many ideas that can just appear suddenly, like a revolution. It was the same

(Continued on page 48)

### VIRGIN ACTS

## New Zealand Package For U.K. Outlets

By PHIL GIFFORD

AUCKLAND—A non-profit sampler of Virgin Records acts, compiled in New Zealand, will be shipped 12,000 miles for sale in Virgin stores in Britain.

The double album, "Virginity," features 20 acts on 23 tracks, and has retailed here for \$4.99, which has also been the wholesale price. Normal retail price would be \$14.98 (U.S.).

The package was conceived and compiled by Brian Pitts, managing director of RTC, New Zealand distributors of Virgin product.

At \$4.99 for a two-LP set with full-color, specially designed gatefold sleeve, there was no money left in the budget for advertising.

But "Virginity" has proved so popular that it reached No. 2 on the national midprice album chart, which is traditionally dominated by television-advertised disks. By year's end, "Virginity" is expected to achieve gold status, with sales of 7,500 units.

British interest came with a visit here by Virgin new wave band, the Members, who were so impressed they contacted the label's London head office, urging importation of the sampler.

RTC promotions manager, Kama FitzGerald, says New Zealand retailers have been encouraged to support "Virginity" by a sell-in plan in which purchase of full-price titles on Virgin was rewarded by free units of the sampler.

Continues FitzGerald, "The artists involved, like XTC, the Records, the Members, Sparks and Culture, get little or no daytime airplay on New Zealand radio. We hope 'Virginity' will prove to be a self-fulfilling merchandising tool by generating interest in acts that only need exposure to be successful."

Neither Virgin Records, nor the artists, will make any profit from the release.

In an attempt to follow up on the "Virginity" interest, especially in newspapers and magazines, RTC will issue five Virgin albums by the Ruts, the Skids, Fingerprintz, Penetration and Cowboys International at a dollar below the regular retail list price of \$8.99 per album.

As well as encouraging words for "Virginity," the Members' manager, Robin Eggar, has high praise for the promotional work done by RTC during the band's visit.

Eggar says that New Zealand seems to be starved of live bands at club level, but with the extremely high record sales per capita, it's worthwhile for a band to visit. "We were also very gratified by the way we were treated here," he continues. "To be treated as important individuals while you're still on the way up is marvelous."

### Midler At MIDEM

NEW YORK—The European premiere of Bette Midler's "The Rose" movie will be held at MIDEM '80 on Sunday, Jan. 20. Such screenings at the Cannes event have become customary in recent years. In 1978, MIDEM attendees saw "Saturday Night Fever," and this year, "The Wiz" was premiered.

Soundtrack album for "The Rose," a 20th Century Fox film, is with Atlantic Records worldwide.

# Billboard Hits Of The World

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## BRITAIN

(Courtesy of Music Week)  
As of 11/10/79  
SINGLES

This Week	Last Week	SINGLE
1	1	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, Capitol
2	3	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
3	4	ETON RIFLES, Jam, Polydor
4	5	STILL, Commodores, Motown
5	2	ONE DAY AT A TIME, Lena Martell, Pye
6	14	NO MORE TEARS, Donna Summer/Barbra Streisand, Casablanca/CBS
7	6	GIMME GIMME GIMME, Abba, Epic
8	15	KNOCKED IT OFF, B.A. Robertson, Asylum
9	16	LADIES NIGHT, Kool & The Gang, Mercury
10	22	ONE STEP BEYOND, Madness, 2-Tone
11	13	THE SPARROW, Ramblers, Decca
12	10	MESSAGE TO YOU RUDDY, Specials, 2-Tone
13	17	RISE, Herb Alpert, A&M
14	11	SHE'S IN LOVE WITH YOU, Suzi Quatro, RAK
15	NEW	COMPLEX, Gary Numan, Beggars Banquet
16	8	ON MY RADIO, Selector, 2-Tone
17	33	CONFUSION, Last Train To London, Electric Light Orchestra, Jet
18	34	QUE SERA MI VIDA, Gibson Brothers, Island
19	12	GONNA GET ALONG WITHOUT YOU NOW, Viola Wills, Ariola/Hansa
20	26	I DON'T WANT TO BE A FREAK, Dynasty, Solar
21	24	IT'S A DISCO NIGHT, Isley Brothers, Epic
22	18	HE WAS BEAUTIFUL, Iris Williams, Columbia
23	35	DIAMOND SMILES, Boomtown Rats, Ensign
24	7	EVERY DAY HURTS, Sad Cafe, RCA
25	9	TUSK, Fleetwood Mac, Warner Bros.
26	32	ROCKABILLY REBEL, Matchbox, Magnet
27	NEW	NIGHTS IN WHITE SATIN, Moody Blues, Dream
28	NEW	I ONLY WANT TO BE WITH YOU, Tourists, Logo
29	27	SARAH, Thin Lizzy, Vertigo
30	36	MONKEY CHOP, Dan-I, Island
31	37	SAD EYES, Robert John, EMI
32	38	LET YOUR HEART DANCE, Secret Affair, I-Spy
33	20	MAKING PLANS FOR NIGEL, XTC, Virgin
34	NEW	WORKING FOR THE YANKEE DOLLAR, Skids, Virgin
35	NEW	UNION CITY BLUE, Blondie, Chrysalis
36	NEW	IS IT LOVE YOU'RE AFTER, Royce Royce, Whitefield
37	19	O.K. FRED, Errol Dunkley, Scope
38	29	LUTON AIRPORT, Cats UK, WEA
39	NEW	A NIGHT AT DADDY GEE'S, Showaddywaddy, Arista
40	28	CHOSEN FEW, Dooleys, GTO

### ALBUMS

1	1	GREATEST HITS VOL. 2, Abba, Epic
2	7	20 GOLDEN GREATS, Diana Ross, Motown
3	2	GREATEST HITS, Rod Stewart, Riva
4	NEW	SETTING SONS, Jam, Polydor
5	4	REGGATTA DE BLANC, Police, A&M
6	3	TUSK, Fleetwood Mac, Warner Bros.
7	5	ROCK'N'ROLLER DISCO, Various, Ranco
8	6	GREATEST HITS 1972-78, 10cc, Mercury
9	11	20 GOLDEN GREATS, Mantovani, Warwick
10	9	LENA'S MUSIC ALBUM, Lena Martell, Pye
11	12	OFF THE WALL, Michael Jackson, Epic
12	10	SPECIALS, 2-Tone
13	13	STRING OF HITS, Shadows, EMI
14	15	ONE STEP BEYOND, Madness, Stiff
15	16	OUT OF THIS WORLD, Moody Blues, K-tel
16	8	THE SECRET LIFE OF PLANTS, Stevie Wonder, Motown
17	19	GREATEST, Bee Gees, RSO
18	18	OUTLANDOS D'AMOUR, Police, A&M
19	29	ECHOES OF GOLD, Adrian Brett, Warwick
20	32	SOMETIMES YOU WIN, Dr. Hook, Capitol
21	17	EAT TO THE BEAT, Blondie, Chrysalis
22	14	THE FINE ART OF SURFACING, Boomtown Rats, Ensign
23	NEW	LOVE SONGS, Elvis Presley, K-tel
24	22	THE LONG RUN, Eagles, Asylum
25	NEW	WET, Barbra Streisand, CBS
26	21	DISCOVERY, Electric Light Orchestra, Jet
27	27	MIDNIGHT MAGIC, Commodores, Motown
28	24	ON THE RADIO, Donna Summer, Casablanca
29	20	I AM, Earth, Wind & Fire, CBS
30	25	PARALLEL LINES, Blondie, Chrysalis
31	NEW	MACHINE-GUN ETHIOPIAN, Patented, Chiswick

32	34	NEW HORIZONS, Don Williams, K-tel
33	30	BREAKFAST IN AMERICA, Supertramp, A&M
34	26	THE UNRECORDED JASPER CARROTT, Jasper Carrott, DJM
35	40	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
36	23	WHATEVER YOU WANT, Status Quo, Vertigo
37	NEW	RISE, Herb Alpert, A&M
38	NEW	NIGHT MOVES, Various, K-tel
39	NEW	20 SMASH DISCO HITS, Various, Warwick
40	37	CREPES AND DRAPES, Showaddywaddy, Arista

## CANADA

(Courtesy Canadian Recording Industry Assn.)  
As of 11/19/79  
SINGLES

This Week	Last Week	SINGLE
1	1	POP MUZIK, M. Sire
2	3	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic
3	9	BABE, Slyx, A&M
4	2	SAD EYES, Robert John, EMI
5	6	HEARTACHE TONIGHT, Eagles, Asylum
6	18	DREAMING, Blondie, Chrysalis
7	4	LEAD ME ON, Maxine Nightingale, RCA
8	13	BORN TO BE ALIVE, Patrick Hernandez, Columbia
9	11	GOOD GIRLS DON'T, Knack, Capitol
10	14	TUSK, Fleetwood Mac, Warner Bros.
11	5	RISE, Herb Alpert, A&M
12	7	I'LL NEVER LOVE THIS WAY AGAIN, Dionne Warwick, Arista
13	19	CRUEL TO BE KIND, Nick Lowe, CBS
14	16	GOTTA GO HOME, Boney M, WEA
15	20	TAKE THE LONG WAY HOME, Supertramp, A&M
16	NEW	STILL, Commodores, Motown
17	8	SAIL ON, Commodores, Motown
18	NEW	DIM ALL THE LIGHTS, Donna Summer, Casablanca
19	NEW	LOVIN' TOUCHIN' SQUEEZIN', Journey, CBS
20	NEW	BROKEN HEARTED ME, Anne Murray, Capitol

### ALBUMS

1	4	THE LONG RUN, Eagles, Asylum
2	NEW	TUSK, Fleetwood Mac, Warner Bros.
3	2	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song
4	1	BREAKFAST IN AMERICA, Supertramp, A&M
5	5	DREAM POLICE, Cheap Trick, Epic
6	16	CORNERSTONE, Slyx, A&M
7	7	VOULEZ VOUS, Abba, Atlantic
8	3	GET THE KNACK, Knack, Capitol
9	11	HEAD GAMES, Foreigner, Atlantic
10	19	KENNY, Kenny Rogers, United Artists
11	8	CANDY-O, Cars, Elektra
12	15	SLOW TRAIN COMING, Bob Dylan, CBS
13	12	AT BUDOKAN, Cheap Trick, Epic
14	9	THE CARS, Elektra
15	6	EAT TO THE BEAT, Blondie, Chrysalis
16	13	FIRST UNDER THE WIRE, Little River Band, Capitol
17	NEW	I'LL ALWAYS LOVE YOU, Anne Murray, Capitol
18	10	DISCOVERY, Electric Light Orchestra, Jet
19	14	I'M THE MAN, Joe Jackson, A&M
20	NEW	FICKLE HEART, Sniff 'N' The Tears, Atlantic

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 11/26/79  
SINGLES

This Week	Last Week	SINGLE
1	1	MAYBE, Thom Pace, RSO
2	2	WE DON'T TALK ANYMORE, Cliff Richard, EMI
3	4	VIDEO KILLED THE RADIO STAR, Buggles, Island
4	3	GIMME GIMME GIMME, Abba, Polydor
5	10	DAS LIED VON MANUEL, Manuel & Pony, Polydor
6	8	NACHTS WENN ALLES SCHLAEFT, Howard Cependale, EMI
7	5	EL LUTE, Boney M, Hansa
8	6	A WALK IN THE PARK, Nick Straker Band, Decca
9	7	DON'T BRING ME DOWN, Electric Light Orchestra, Jet
10	14	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, Capitol
11	16	EL LUTE, Michael Holm, Ariola
12	18	BABE IT'S UP TO YOU, Smokie, RAK
13	11	SHE'S IN LOVE WITH YOU, Suzi Quatro, RAK
14	13	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
15	9	BOY OH BOY, Racey, RAK
16	12	WHATEVER YOU WANT, Status Quo, Vertigo
17	23	TUSK, Fleetwood Mac, Warner Bros.
18	15	I DON'T LIKE MONDAYS, Boomtown Rats, Mercury
19	19	SO BIST DU, Peter Maffay, Telefunken

20	17	KINGSTON KINGSTON, Lou & The Hollywood Bananas, Hansa
21	20	SCHWARZES GOLD, Peter Alexander, Ariola
22	22	YOU CAN DO IT, Al Hudson & Partners, MCA
23	21	TU SEI L'UNICA DONNA PER ME, Alan Sorrenti, Decca
24	29	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
25	NEW	UNDER FIRE, Clout, Carrere
26	NEW	BANG BANG, B.A. Robertson, Asylum
27	24	GLORIA, Umberto Tozzi, CBS
28	NEW	SURE KNOW SOMETHING, Kiss, Casablanca
29	28	MOSKAU, Ghenghis Khan, Jupiter
30	NEW	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic

### ALBUMS

1	1	FREI SEIN, Peter Maffay, Arcade
2	2	EVE, Alan Parsons Project, Arista
3	5	OPENMELODIEN, WIE WIR SIE LIEBEN, Fischer Choir, Polydor
4	3	OCEANS OF FANTASY, Boney M, Hansa
5	8	MIDNIGHT MELODY, Jean Claude Borrelly, K-tel
6	4	BREAKFAST IN AMERICA, Supertramp, A&M
7	NEW	TRAEUM WAS SCHOENES, James Last, Polydor
8	6	STEPHENWOLF, Peter Maffay, Telefunken
9	7	TUSK, Fleetwood Mac, Warner Bros.
10	9	ROCK'N'ROLL JUVENILE, Cliff Richard, EMI
11	NEW	GREATEST HITS VOL. 2, Abba, Polydor
12	14	CLASSIC ROCK, London Symphony Orchestra, K-tel
13	13	MOON RIVER, Ray Conniff, Arcade
14	10	TRIUMPH DER GOLDENEN STIMME, Karli Golt, Polydor
15	21	DISCOVERY, Electric Light Orchestra, Jet
16	12	TRAEUMEREIEN, Richard Clayderman, Deutschen
17	17	HENRY JOHN TEUFELSCHEIDT GENNANT JOHN DERVOL—SEINE GROSSEN ENFOLGE, RCA
18	18	COMMUNIQUE, Dire Straits, Vertigo
19	15	WHATEVER YOU WANT, Status Quo, Vertigo
20	20	GHENGHIS KHAN, Jupiter

## JAPAN

(Courtesy of Music Labo)  
As of 11/26/79  
SINGLES

This Week	Last Week	SINGLE
1	1	OYAJI-NO-ICHIBAN-NAGAI-HI, Masashi Sada, Freeflight
2	3	C-CHO-KOTOKU-NI-GOYOJIN, Southern All Stars, Invitation
3	4	YOSEBA-IJONNI, Toshi Itoh/Happy & Blue, Canyon (Victor)
4	5	ANNA, Kaiband, Express (Shinko)
5	6	MY LADY, Hiroshi Gou, CBS/Sony (Burning)
6	2	AJ-NO-SUICHUKA, Kaiko Matsuzaka, Columbia (Nichion)
7	14	SACHIKO, Hirofumi Banba, Epic (JCM)
8	11	SOPPO, Twist, Aard Vark (Yamaha)
9	9	WANTED, Dooleys, GTO (PMP)
10	10	KANPAKU-SENGEN, Masashi Sada, Freeflight (Masashi)
11	8	NI-TO-SNEAKER-NO-KORO, Turip, Express (Shinko)
12	NEW	IHO JIN, Saki Kubota, CBS/Sony (Aidez)
13	12	OMOIDEZAKE, Sachiko Kobayashi, Warner/Pioneer (Daichi)
14	15	MANGEKYO, Hiroshi Iwasaki, Victor (TV Asahi/NTV/Geiei)
15	17	OMAE-TO-FUTARI, Hiroshi Itaki, Minorufun (Sound Eye)
16	7	SEXUAL VIOLET NO. 1, Masahiro Kuwana, RCA (Nichion)
17	16	REVIVAL, Miyuki Nakajima, Aard Vark (Yamaha)
18	13	HOLLY AND BRIGHT, Godiego, Nippon Columbia (Jenica)
19	20	OYAJI-NO-UMI, Kenkichi Muraki, Philips (Yusen)
20	NEW	PEPPERMINT JACK, Arabesque, Victor

### ALBUMS

1	8	ESSAY, Masashi Sada, Freeflight
2	2	GREATEST HITS VOL. 2, Abba, Discmate
3	3	RAINY WOOD AVENUE, George Yanagisawa, Wood, Bourbon
4	1	MAGIC CAPSULE, Godiego, Nippon Columbia
5	4	THE LONG RUN, Eagles, Asylum
6	6	TABITATEBA SOKOKARA OTOKO, Kohsaku Minami, Orchid
7	5	THREE AND TWO, Offcourse, Express
8	10	CITY CONNECTION, Terumasa Hino, Flying Disk
9	12	GYAKURYU, Gou Nagabuchi, Express
10	7	ON THE WAY, Satoshi Kishida, CBS/Sony
11	9	MY GENERATION, Kai Band, Express
12	11	BALLAD, Mayo Shono, Blow-Up
13	13	CIRCUS BOUTIQUE, Circus, Alfa
14	18	PEPPERMINT JACK, Arabesque, Victor

15	14	NEKKYO LIVE, Kenichi Hagiwara, Bourbon
16	16	MOON GLOW, Tatsuo Yamashita, Air
17	17	BREAKFAST IN AMERICA, Supertramp, A&M
18	20	SOLID STATE SURVIVOR, Yellow Magic Orchestra, Alfa
19	19	SAVANNA HOT LINE, Native Sun, JVC
20	NEW	YOU'RE ONLY LONELY, J.D. Souther, CBS/Sony

## AUSTRALIA

(Courtesy Kent Music Report)  
As of 11/19/79  
SINGLES

This Week	Last Week	SINGLE
1	1	I DON'T LIKE MONDAYS, Boomtown Rats, Mercury
2	2	BORN TO BE ALIVE, Patrick Hernandez, CBS
3	4	GOOSE BUMPS, Christie Allen, Mushroom
4	6	COMPUTER GAMES, Mi-Sex, CBS
5	3	WE DON'T TALK ANYMORE, Cliff Richard, EMI
6	11	TUSK, Fleetwood Mac, Warner Bros.
7	7	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
8	8	LET'S GO, Cars, Elektra
9	9	GIRLS TALK, Dave Edmunds, Swan Song
10	5	HOT SUMMER NIGHTS, Night, Planet
11	12	SAD EYES, Robert John, EMI America
12	15	CRUEL TO BE KIND, Nick Lowe, Radar
13	10	DON'T BRING ME DOWN, Electric Light Orchestra, Jet
14	14	BOY OH BOY, Racey, RAK
15	18	SURE KNOW SOMETHING, Kiss, Casablanca
16	17	DREAM POLICE, Cheap Trick, Epic
17	NEW	VIDEO KILLED THE RADIO STAR, Buggles, Island
18	13	MY SHARONA, The Knack, Capitol
19	NEW	RISE, Herb Alpert, A&M
20	NEW	HEARTACHE TONIGHT, Eagles, Asylum

### ALBUMS

1	1	ROD STEWART'S GREATEST HITS, Warner Bros.
2	3	TUSK, Fleetwood Mac, Warner Bros.
3	2	THE LONG RUN, Eagles, Asylum
4	5	THE BEST OF KENNY ROGERS, United Artists
5	4	DYNASTY, Kiss, Casablanca
6	6	DISCOVERY, Electric Light Orchestra, Jet
7	8	DREAM POLICE, Cheap Trick, Epic
8	7	SLOW TRAIN COMING, Bob Dylan, CBS
9	9	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song
10	10	EAT TO THE BEAT, Blondie, Chrysalis
11	11	CANDY-O, Cars, Elektra
12	12	INTO THE MUSIC, Van Morrison, Mercury
13	13	HIGHWAY TO HELL, AC/DC, Atlantic
14	15	MARATHON, Santana, CBS
15	15	S, J.J. Cale, Shelter
16	20	SMASH AND GRAB, Racey, RAK
17	14	BOP 'TIL YOU DROP, Ry Cooder, Warner Bros.
18	17	REPLICAS, Tubeway Army, Atlantic
19	NEW	BEE GEES GREATEST, Bee Gees, Warner Bros.
20	18	GET THE KNACK, The Knack, Capitol

## ITALY

(Courtesy Germano Ruscitto)  
As of 11/20/79  
SINGLES

This Week	Last Week	SINGLE
1	12	SE TORNASSI, Julio Iglesias, CBS/CGD-MM
2	1	SOLI, Adriano Celentano, Clan/CGD-MM
3	NEW	BUONA DOMENICA, Antonello Venditti, Philips/Polygram
4	2	COGLI LA PRIMA MELA, Angelo Branduardi, Polydor/Polygram
5	3	SUPER SUPERMAN, Miguel Bose, CBS/CGD-MM
6	5	COMPARI, Viola Valentino, Paradise/CGD-MM
7	6	BALLA, Umberto Balsamo, Polydor/Polygram
8	9	FORSE, Pupo, Baby/CGD-MM
9	8	SPLENDDO SPLENDEnte, Donatella Rettore, Aristo/Ricordi
10	10	RING MY BELL, Anita Ward, TK/CGD-MM
11	4	TU SEI L'UNICA DONNA PER ME, Alan Sorrenti, EMI
12	13	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca/Durium
13	14	BUK IN HAMM PALACE, Peter Tosh, Rolling Stones/EMI
14	11	IO SONO VIVO, I Pooh, CGD-MM
15	16	THE LOGICAL SONG, Supertramp, A&M/CGD-MM
16	7	E LA LUNA BUSSO', Loredana Berté, CGD-MM
17	NEW	CHE NE SAI, Riccardo Fogli, Paradise/CGD-MM
18	18	GOOD TIMES, Chic, Atlantic/WEA
19	17	POP MUZIK, M. RCA/Ricordi
20	20	FINE DI UN VIAGGIO, Le Orme, Philips/Polygram

## HOLLAND

(Courtesy TROS Radio)  
As of 11/20/79  
SINGLES

This Week	Last Week	SINGLE
1	2	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
2	1	GIMME GIMME GIMME, Abba, Polydor
3	5	WE GOT THE WHOLE WORLD IN OUR HANDS, Nottingham Forest, Warner Bros.
4	9	WEEKEND, Earth & Fire, Philips
5	3	WE BELONG TO THE NIGHT, Ellen Foley, Epic
6	4	MESSAGE IN A BOTTLE, Police, A&M
7	8	KNOCK ON WOOD, Ami Stewart, Ariola
8	10	STAR, Earth, Wind & Fire, CBS
9	17	SHE'S IN LOVE WITH YOU, Suzi Quatro, RAK
10	NEW	OOH YES IT DO, Luv, CNR
11	18	IT'S ALL IN THE BIBLE, Snoopy, CNR
12	12	I LOVE YOU LIKE I LOVE MYSELF, Herman Brood, Ariola
13	7	SURE KNOW SOMETHING, Kiss, Casablanca
14	16	LAUGH AND WALK AWAY, Shirts, EMI
15	NEW	GET UP AND BOOGIE, Freddie James, Warner Bros.
16	NEW	WIGGLE AND A BIGGLE ALL NIGHT, Cory Daye, RCA
17	6	WHATEVER YOU WANT, Status Quo, Vertigo
18	20	VIDEO KILLED THE RADIO STARS, Buggles, Island
19	15	TUSK, Fleetwood Mac, Warner Bros.
20	NEW	LADY OF THE DAWN, Mike Batt, CBS

## SPAIN

(Courtesy El Gran Musical)  
As of 11/24/79  
SINGLES

# Colombian FM Stations Flourish

By TONY MORENO

NEW YORK—FM radio is blossoming in Colombia, where disk sales are estimated at around \$40 million at retail, and growing.

In less than two years, the Latin American nation has progressed from one FM outlet to more than one dozen, with a music mix ranging from the latest local and international pop hits to the Classics. This, plus a healthy amount of Co-

lombian folk music, which must be included by law, but which is aired in contemporary instrumental arrangements.

For the local disk industry, this FM growth is important, because the new stations are reaching an economically prosperous and growing sector of the community, whose tastes are cosmopolitan, and who aren't reached by AM.

"During the past 18 months," says Diego Londono, general manager of Cadena Radio Caracol, pioneers in AM as well as FM broadcasting in Colombia, "the ministry of communications has been granting licenses to transmit on the FM band, so we're in full development."

"When we began to transmit on FM six years ago, there was no audience interest, and even less advertiser interest. But now, thanks to our experiment, FM is growing on a solid foundation here."

Since last year, Colombia has gone from only one FM station in Bogota to five in Cali, four in Medellin, three in Barranquilla and one each in Bucaramanga, Cucuta and Cartagena.

In addition, Cadena Caracol plans to augment its pioneering station in Bogota with a second there, and another network, Radio Farallones in Cali, is about to unveil a new station.

As well as the FM operations, Colombia's 25 million people are served by 380 AM stations, controlled for the most part by four large networks. Radio Caracol has 90 outlets, Toledar 70, RCN 50 and government-owned Radio Nacional 10.

There are three national television channels that belong to the government, but on two, programming is in the hands of private enterprise during specified weekly hours granted to them. The other channel is completely educational.

Explains Diego Cordoba, engineer with Radio Toledar in Cali, "The FM transmissions have been completely successful for us, thanks to the support of industry, which is using the programming as background. Independently of this, the taste for good music and good sound is developing."

The FM stations here support themselves through commercials and product plugs from liquor firms, banks, luxury housing, credit cards and others. Their rates for 30 seconds of airtime vary according to location.

A commercial in Bogota costs the equivalent of \$12, in Medellin \$9.50 and in Barranquilla \$8.30, covering a select audience that's climbing to 2% to 3% of total national listenership.

On the other hand, the rates for a 30-second spot on AM varies in the capital from \$9 to \$15, and in other areas, from \$1.50 to \$12 for the same length.

"Another of FM's advantages," declares Londono, "is the rental of mono receivers for original programs in offices and factories, which we transmit over special station wavelengths. This service is charged at \$24 per month, and includes equipment with three speakers, assuring them of 55 minutes of pleasant music, and only five minutes of commercials."

The license to operate an FM station in Colombia is free, but the ministry of communications affixes its ownership. The licensee can never sell the license, although he's allowed to negotiate or rent it.

Healthiest earnings in FM are generated by Cadena Radial Olimpica of Barranquilla, and Caracol Estereo of Bogota.

Meanwhile, Cadena Caracol plans to ask for authorization to open five more FM stations over the next three years—after opening its second Bogota outlet—and RCN is thinking along similar lines. Observers, then, expect FM broadcasting to become a major force in Colombian radio in the '80s.



**FOLEY FIRST**—Koos De Vreeze, managing director of CBS Holland, presents Epic/Cleveland International artist, Ellen Foley, with the first gold disk of her career. It's for 50,000 sales of the singer's "Night Out" album in Holland, where her "We Belong To The Night" single is currently a major chart item, too. Foley has been on a four-week promotional trip of Europe.

# Canadian Producer Steers Pink Floyd To 'The Wall'

• Continued from page 27

off, the works. Audiences are used to waiting 20 minutes to see the band as the lights slowly come up as has been the case on previous tours.

"The wall starts going up behind them, slowly enveloping the stage and finally the band gets walled in behind it at the end of the first half of the concert. At this point the audience gets so frustrated it is yelling "tear it down" and we do. It is a phenomenal spectacle to see."

Ezrin, speaking for Pink Floyd, reports the wall is symbolic of individualism, and the separation be-

tween the performer and the audience.

Asked about the cynicism the media has shown in recent times over mega-budget albums, Ezrin responds, "There is a lot of talk about these kind of records, but then people go out and buy Supertramp and Meat Loaf albums in unequalled numbers."

"There is no justification for spending a million dollars," he adds, referring to the making of Fleetwood Mac's "Tusk" double album.

Ezrin says "The Wall" was started last December at Super Bear Studio in France, with additional recording done at Chateau Miravel in the same country. Final mixes were completed on the double album at Producers Workshop in Los Angeles, using two sound rooms and some 70 to 80 "information bits" or tracks, mixed down to conventional two-track stereo.

Asked to describe himself, Ezrin notes "basically I am a trouble-shooter. I'm the one who is given the things no one else will do or things they (record labels) won't let anyone else do. I get to tackle the monstrous egos." He adds that Pink Floyd is not one of the monster egos in the studio, "they are as professional as one can hope to work with."

The Pink Floyd tour dates have yet to be released, but a North American romp is a certainty early next year in indoor arenas.

# Music Movie \$

PARIS—Movies made in France and featuring strong musical content are, in certain cases, eligible for financial support via grants from the Societe des Auteurs, Compositeurs et Editeurs (SACEM), linked with the minister of cultural affairs.

First beneficiary is "Les Memoires de Don Quichotte," with lyrics by Jacques Colomba and music by Barclay recording artist, Claude Nougaro. This production received \$10,000 under the new scheme, which is not restricted to classical-type music, but is solely for original scores. A further \$20,000 is earmarked for upcoming productions.

# Italian Radio Beams Into Swiss Market

By PIERRE HAESLER

ZURICH—Rock, disco and pop music figure prominently in the 24-hour-a-day program plans of Radio 24, which is set to begin broadcasting into Switzerland from Italy from Wednesday (28).

It's an attempt to break the Swiss government's radio monopoly, launched by consumer advocate Roger Schawinski with the support—to the tune of \$600,000—of an unidentified German industrialist, who lives near Montreux.

The broadcasts are expected to reach approximately one million listeners in the Zurich area, using a transmitter sited 10,000 feet up in the Alps, on Italian soil.

Italy has no legal restrictions on the operation of regional radio stations, and it's an open secret that private radio stations already broadcast from Italy into France without fear of sanction (see following story).

Swiss minister of information, Willy Ritschard, has flown to Rome to try and convince Italian authorities that Radio 24's operation will be in breach of international agreements, and the Italian government has agreed to investigate.

However, Schawinski, manager of Radio 24, feels these efforts are unlikely to prevent him in his task. The station's program mix will include a heavy commercial load, he says. Its team includes former television personalities, Christian Heeb and Lilo Staub. Schawinski has become

known through producing the "Kassensturz" consumer protection tv show, and editing the "Tat" newspaper.

• Meanwhile, a pirate radio station broadcasting from the Italian island of Elba to French citizens on Corsica is the subject of a major dispute between the two countries.

Named Free Corsica, the station is particularly embarrassing to the French, because its director, Aime Pietri, is a correspondent for the French national press agency, AFP, and because of the sensitive political situation on Corsica, where there's a lively independence movement.

Questions have been asked in the French national assembly, and the ministry of foreign affairs plans a protest to the Italian government, though it's thought doubtful that this will cut much ice.

France can plead contravention of international frequency agreements, but Italy may invoke the Geneva agreement guaranteeing the freedom of wavelengths.

This skirmish and that involving Radio 24 will, in time, become eclipsed by the proliferation of satellite broadcasting across Europe. This will undermine national broadcasting monopolies more effectively than any collection of pirate stations, and open up new vistas of promotion for the music industry—not to mention problems of continent-wide performance royalties, and more.

# German Disco Sales Slow

• Continued from page 46

with disco: that took quite a time to acquire influence and identity.

"I believe that the disco sounds coming out of the U.S. at present, from people such as Chic, Peaches & Herb and Sister Sledge, are an extension of the European disco sound, and as such, they will surely have a place in the market in future."

"What we have to do is to exploit our international contracts as fully as possible, which means not just disco, but rather attractive new acts which can be successful in Europe without the disco tag."

"In Britain, some people think that powerful rock music, exemplified by Rainbow, stands a strong

chance, but I prefer to just put it negatively: from now on, disco versions of pop classics recorded with a pin-up girl and a couple of synthesizers will no longer be automatic hits."

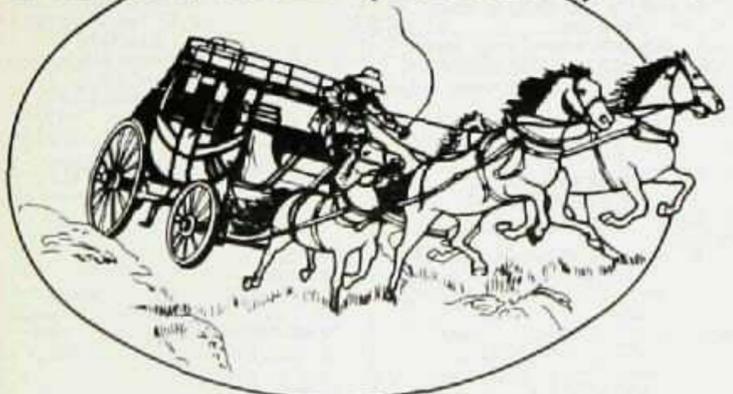
# Russians Move

• Continued from page 46

Western companies, but their forays have so far been tentative and the results modest.

Recently the two sent a delegation to France for the first time, to discuss closer cooperation with industry organization, SNEPA, and to encourage and organize the exchange of recorded music.

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DECEMBER 1, 1979, BILLBOARD

Closeup

**STEVIE WONDER**—Journey Through The Secret Life Of Plants, Tamla T13371C2 (Motown). Produced by Stevie Wonder.

When, at the end of the century, the list makers gather to document the major recorded art works of this hectic, confused age, no doubt Stevie Wonder's latest release will be among their choices. This two-record set could become the recording medium's "Citizen Kane."

Those expecting Wonder to recycle the familiar rhythms of the past are in for an icy cold awakening. Side one's first three tracks ("Earth's Creation," "The First Garden," "Voyage To India") are symphonic instrumental works which stray about as far from the commercial norm as possible. They are hauntingly beautiful cuts which flow together in one natural whole.

The side continues with its celebration of plant life with "Same Old Story," a ballad notable for Wonder's sensitive harmonica playing, and the humorous "Venus Flytrap And The Bug." Those who think Wonder may have grown too ponderous will enjoy this jazz-flavored tune about the stormy relationship between the carnivorous plant and its would-be aggressor. "Ai No, Somo," a sumptuously textured, slowly paced composition with an Oriental influence and Zen-like chant, closes the side.

Next up is "Seasons," another striking mellow instrumental which is followed by "Power Flower." Though a more commercial, mid-tempo ballad, it has a strong melody line and is subtly involving. A near cocktail lounge instrumental version of Wonder's current hit, "Send One Your Love," is next though its inclusion is a weak point. However, the guitar of Ben Bridges is riveting and it should be brought out that Wonder plays most instruments throughout this epic project.

"Race Babbling," an uptempo disco number that is less musically challenging than much of what preceded it, is still a high point because of the insistent rhythm and biting attack on man's encroachment upon nature. Singing Wonder: "The world is moving much too fast! They're race babbling! The world is moving much too fast! The end's unravelling."

"Send One Your Love," celebrating the giving of flowers to one you love, is a laidback midtempo track that is as comfortable as a mild summer day. Again, the guitar work of Ben Bridges and Rick Zunigar contributes to the success of the track. "Outside My Window," in which the object of love this time is the plant itself, is in the same vein as the previous track.

"Black Orchid," a tribute to the plant at one level and black women at another, ranks as one of Wonder's best works. In this ballad, he sings:

**Chinnichap Pleads Arista Termination**

LOS ANGELES—Chinnichap Inc. of West Hollywood wants Superior Court here to terminate its pact with Arista Records. The pleading asked the court to abrogate the January 1979 contract under which the plaintiff was to produce the group, the Thieves. Members of the group are Andrea Robinson, Gerry Conway, Russ Buchanan, Jetry Donahue, Sue Richman, Linda Lowery and Steve Goldstein.

Chinnichap claims Arista has never released the contracted-for album and wants court costs and any monies from the album delivered by the plaintiff to Arista.



Stevie Wonder

"A touch of love in fear of hate/A rushing wind that's asked to wait/ For the promise of rain/ A pearl of wisdom entrapped by poverty."

"Ecclesiastes," an organ and string composition that evokes the mood of a church mass, follows. As with some of the other instrumentalists, though beautiful, this cut demands visuals. It's at this point, the listener realizes that much of this LP was created as a soundtrack.

Focusing in on his idea that a seed in the ground and a star in the sky are irrevocably linked, "Kesse Ye Lolo De Ye" is sung in the Bambara language of the Dogon tribe. Hypnotic, the track repeats "A seed's a star, a star's a seed" in this African tongue.

"Come Back As A Flower" closes side three. It is a lilting ballad expressing the desire of being reincarnated as a plant. A live version of "A Seed's A Star And Tree Medley" mixes traditional r&b and disco elements with jazz undertones and Wonder's oft-repeated message in the title.

The title track comes in next and it's an epic ballad featuring sensitive acoustic piano work by Wonder. Two instrumentals, "Tree" and "Finale" close the set. As with the openers on side one, they are brisk, uncompromising works. However, in the end, it is these words which describe the entire album.

CARY DARLING



**Platinum LPs**

Journey's "Evolution" on Columbia. Disk is its second platinum LP. GQ's "Disco Night" on Arista. Disk is its first platinum LP.

**Gold Singles**

Dionne Warwick's "I'll Never Love This Way Again" on Arista. Disk is her third gold single.

**Set Columbia Deal**

LOS ANGELES—The First American Record Group has signed a long-term agreement with Columbia House for release of product in the Columbia Record Club. Initial releases are Elvis Presley's "The Elvis Tapes," Presley's "The King Speaks," the Beatles' "Beatletalk" and the Brothers Four's "Now."

**Jazz Beat**

LOS ANGELES—Auburn Univ.'s WEGF-M music director Lloyd E. Townsend Jr. writes that his station has two daily jazz shows, "Jazz In The Afternoon" and "Saturday's American Swing." The outlet also airs fusion music throughout its other programming. Muse, Pablo and Discovery are given top ratings by Townsend for their service but the station needs additional material from other jazz labels to keep its programming current. The school is located in Auburn, Ala.

Members of the Duke Ellington band appeared in concert Nov. 8 during a "Duke Ellington Alumni" segment of Jack Llesinsinger's "Highlights In Jazz" Series at NYU's Loeb Student Center.

Appearing were Harold Ashby, Norris Turney, Francis Williams, Britt Woodman, Sonny Greer and vocalist Joya Sherrill. ...upcoming at the Village Gate in Manhattan: Dizzy Gillespie, Jabbo Smith and the New Orleans Serenaders, James Cotton band.

Pat Longo and his band played a special gig for the Motion Picture Country House and Hospital in Woodland Hills, Calif. ...Mandolinist Don Stierberg is working on his debut LP for Flying Fish.

The Hyatt Regency in San Francisco continues its program of free concerts Saturday afternoon in its lobby cocktail lounge. Headliners include Warren Gale, John Handy, Mary Fettig Park and Eddie Duran. They are assisted by the house quartet led by Dick Saltzman.

Herbie Mann's current Atlantic LP, "Yellow Fever" is his 50th for the label. His first, "The Common Ground" was issued in October 1960. Naturally Herbie has gone through several musical changes along the way with his most recent efforts aligning the reedman with disco tempos.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

**Ray Charles**

Continued from page 31

next year, though, and Charles says "if Atlantic is interested we'll probably get involved with them for the whole world."

Charles is owner of the L.A.-based label, whose president is Larry Newton. Also signed are the Raeletts and singer Darrel Fletcher. Charles has produced LPs on both acts, as well as vocalist Joel Webster, whose contract was up earlier this year.

The star is also president of Ray Charles Enterprises, which tends to concert aspects of his career, and RPM International, which deals in recording, publishing and management.

Charles' L.A. studio complex includes 3M and MCI 24-track machines and an Ampex 4-track machine. The publishing companies are Racer (ASCAP) and Tangerine (BMI). His office used to manage Billy Preston, who was in Charles' band for about five years (as were such other current acts as David "Fathead" Newman and Hank Crawford).

The singer figures that over the years he's cut 100 LPs, not counting compilations and repackages. He's produced them all, and has co-engineered since he opened his own studio in 1963.

Charles re-joined the Atlantic group in 1977 after an 18-year absence, having left in 1959 to join ABC. Ownership to all Charles masters from the ABC signing to the present has reverted to the singer, per contracts.

Joe Adams has been serving as Charles' business manager since the '50s; newer to the Charles camp are Warren Stevens, his booking agent, and Beldon Raspberry, road manager.

Charles recently made a rare guest vocal appearance on the cut "Love Bug" from the Motown album, "Partners," by former Supremes Scherrie (Payne) and Susaye (Green). Green was formerly a Raelette.

**Jazz**

LP SERIES REVIEW

**4 Montreux Albums Spice Xanadu Set**

LOS ANGELES—This is a Don Schlitten special—four LPs cut at last year's Montreux Festival in Switzerland where the spotlight was on Xanadu artists.

Schlitten produced the four LPs in the series, wrote the liner notes and took the photos for the back liners. If you can get past the awful, unintelligible lettering on the front cover you may discern that the series is called "Xanadu At Montreux, Volume..."

Nevertheless, the music is valid and perky and played by 10 label artists who are teamed in various settings to fill out four LPs' worth of music.

The modern jazz features such names as Sam Noto, Sam Most, Dolo Coker, Sam Jones, Frank Butler, Barry Harris, Al Cohn, Billy

Mitchell, and Ted Dunbar, among others.

Volume one features trumpeter Noto and baritone saxman Ronnie Cuber playing in a septet format. The five cuts are full of depth and fire with Cuber's deep, dark tones especially rewarding and a contrast to Noto's own aggressive style.

Volume two features tenormen Al Cohn and Billy Mitchell ducting on "More Than You Know" and "Emaline." There is one improvised work, "Xanadues" which shows the spirit of the mood and the music performed by this sextet.

Volume three showcases flutist Sam Most on side one with a different accompanist and the flip offers nine pieces in some straight ahead modern blowing, with Barry Harris

(Continued on page 58)

Billboard SPECIAL SURVEY For Week Ending 12/1/79

Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	8	RISE Herb Alpert, A&M SP 4790	26	28	2	CHICK COREA/HERBIE HANCOCK Chick Corea, Herbie Hancock, Polydor PD 2-6238
2	5	4	ONE ON ONE Bob James & Carl Klugh, Columbia/Tappan Zee TC 36241	27	29	4	AIN'T IT SO Ray Charles, Atlantic SD 19252
3	3	5	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	28	18	20	I WANNA PLAY FOR YOU Stanley Clarke, Nemperor KZ-2 35880 (CBS)
4	2	26	STREET LIFE Cresaders, MCA MCA 3094	29	27	7	B.C. Billy Cobham, Columbia IC 35993
5	4	5	A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253	30	30	30	NEW CHAUTAUQUA Pat Metheny, ECM ECM 1-1131 (Warner Bros.)
6	6	9	R-30 Weather Report, Arista/Columbia PCJ 36030	31	21	32	PARADISE Grover Washington Jr., Elektra 6E 182
7	9	3	PIZZAZZ Patrice Rushen, Elektra 6E 243	32	26	23	LIVE AT THE HOLLYWOOD BOWL Chuck Mangione, A&M SP-6701
8	8	14	WATER SIGN The Jeff Lorber Fusion, Arista AB 4234	33	33	4	PRODUCT Braniff X, Passport PB 9840 (JEM)
9	7	35	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)	34	32	14	DUET Gary Burton & Chick Corea, ECM ECM 1-1140 (Warner Bros.)
10	23	2	STREET BEAT Tom Scott, Columbia IC 36137	35	38	47	ANGIE Angela Bofill, GRP/Arista GRP 5000
11	11	30	HEART STRING Earl Klugh, United Artists UALA 542 (Capitol)	36	35	21	MINGUS Jon Mitchell, Asylum SE 505
12	10	16	LUCKY SEVEN Bob James, Columbia/Tappan Zee IC 36096	37	34	14	HIGH GEAR Neil Luman, Horizon AP 738 (A&M)
13	NEW ENTRY		AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)	38	36	25	IN MOTION Heath Brothers, Columbia IC 35816
14	14	7	THE WORLD WITHIN Siv Hoojer, MCA 3180	39	31	37	LVIN' INSIDE YOUR LOVE George Benson, Warner Bros. 285K 3277
15	15	22	BROWN SUGAR Tom Browne, Arista/GRP GRP 5003	40	37	12	ROOTS IN THE SKY Dreggs, Elektra 6E 224
16	16	4	THE HAWK Dave Valentin, Arista/GRP GRP 5006	41	49	2	BUSH DANCE Johnny Griffin, Galaxy GXY 5126 (Fantasy)
17	13	6	CARRY ON Flora Purim, Warner Bros. BSA 3144	42	NEW ENTRY		PASSION DANCE McCoy Tyner, Milestone M 9091 (Fantasy)
18	17	4	DON'T ASK Sonny Rollins, Milestone M 9090 (Fantasy)	43	NEW ENTRY		DAYS LIKE THESE Ivy Hoggard, Arista/GRP GRP 5004
19	20	5	BEST OF FRIENDS Twentyone Featuring Lemmy White, Elektra 6E 223	44	44	4	MINGUS AT ANTIBES Charles Mingus, Atlantic SD 2-3002
20	12	13	FEEL IT Neal Ponder, United Artists UALA 973	45	40	5	JUST AS I THOUGHT David Sanchez, Arista AB 4247
21	19	19	EUPHORIA Gato Barbieri, A&M SP 4774	46	NEW ENTRY		OLD FRIENDS, NEW FRIENDS Ralph Towner, ECM ECM 1-1153 (Warner Bros.)
22	25	2	MOSAIC John Klemmer, MCA MCA 2 8014	47	NEW ENTRY		NIGHT CHILD Oscar Peterson, Felto 2312108 (RCA)
23	41	2	AND 125TH STREET, N.Y.C. Donald Byrd, Elektra 6E 247	48	47	70	PAT METHENY Pat Metheny, ECM 1-1114 (Warner Bros.)
24	22	43	CARMEL Joe Sample, MCA AA-1126	49	45	4	YELLOW FEVER Herbie Mann, Atlantic SD 19252
25	24	12	A SONG FOR THE CHILDREN Lemmy White, South Columbia IC 36141	50	39	3	NO ONE HOME Lalo Schifrin, Tabu 32 36095 (CBS)

# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 12/1/79

Number of LPs reviewed this week **58** Last week **45**

## Spotlight

### Pop

**ABBA—Greatest Hits Vol. II, Atlantic SD16009.** Produced by Benny Andersson, Bjorn Ulvaeus. The group's first greatest hits compilation in three years is a generous outlaying of 14 tunes, five of which were major top 20 hits. Included are both of the group's gold U.S. singles, "Take A Chance On Me" and "Dancing Queen," widely regarded as one of the most immaculately produced singles of the '70s. The album documents the vocal group's move to rockier textures, as exemplified by the slightly funky, raucous "Gimme Gimme Gimme (A Man After Midnight)," which should be the group's next 45. Even the cuts here which weren't runaway hits are first-rate musical experiences thanks to the writing, arranging and production skills of the group's kingpins, Andersson and Ulvaeus.

**Best cuts:** "Does Your Mother Know," "Dancing Queen," "Gimme Gimme Gimme," "Angeleyes," "Chiquitita" (the current U.S. single)

**LITTLE FEAT—Down On The Farm, Warner Bros. HS3345.** Produced by Lowell George and friends. It is ironic that this LP, the last to feature the late Lowell George who was one of the driving forces behind Little Feat has enough commercial potential to finally push this band from its large cult following to the top of the heap. The music is a smooth and intelligent mixture of Southern rock, r&b and jazz. Comparisons can be drawn to Leon Russell, the Allman Bros., Dr. John and Boz Scaggs but the music has its own identity. "Perfect Imperfection" and "Be One Now" are heartfelt ballads while "Front Page News" has jazz touches. "Wake Up Dreaming," a mid-tempo rocker, is the best of the upbeat songs. Humorous cover makes for good display.

**Best cuts:** Those mentioned.

**WAR—The Music Band 2, MCA 3193.** Produced by Jerry Goldstein, Lonnie Jordan, Howard Scott. Funk, disco and jazz are mixed in a most appealing manner on War's latest effort. Standing out is a jazz rearrangement of the group's big hit, "The World Is A Ghetto." Most notable here is the horn work of Pat Rizzo and keyboards of Lonnie Jordan. Two beautiful ballads, "I'll Take Care of You" and "I'll Be Around" are good for night play as both are well over six minutes in length. The vocals of Alice Tweed Smyth, a relative newcomer to the group, add spice as does the hypnotic harmonica work of Lee Oskar. Production is smooth throughout as each song has several textures.

**Best cuts:** "The World Is A Ghetto," "I'll Take Care of You," "I'll Be Around," "Don't Take It Away."

**GIANTS—MCA 3188.** Produced by Greg Errico, Mike Caraballo. Originally released in Japan last year, this collection of mostly instrumentals features Carlos Santana, Herbie Hancock, Lee Oskar, Journey's Neal Schon and Greg Rolie plus 12 other notable musicians. All cuts are jazz-rock with a Latin and Jamaican edge. "Attitude" and "They Change It" are vocal acts. Most fascinating is "Kilimanjaro: The Village/The Summit," a thoughtful nine-minute selection. All instruments can fit into AOR or jazz formats.

**Best cuts:** "Kilimanjaro: The Village/The Summit," "Fried Neckbones And Home Fries," "Attitude."

### Country

**JOHNNY PAYCHECK—Everybody's Got A Family—Meet Mine, CBS JE36200.** Produced by Bill Sherrill. Paycheck makes no pretense of delivering anything other than good time, hard-hitting, truck-driving music to keep the pedal to the metal. You can almost hear the beer-drinking noises behind him as he sings such guaranteed get-down songs as "The Cocaine Train," "Fifteen Beers," "Drinkin' And Drivin'," "Billy Bardo" and "Roll In My Sweet Baby's Arms." Paycheck's group, the West Texas Music Company, receives extra support from noted Nashville pickers for a true country sound laced with Texas swing overtones.

**Best cuts:** Those listed.

**JOHN DENVER & THE MUPPETS—A Christmas Together, RCA AFL13451.** Produced by Milton Okun. This often light hearted LP features musical muppet John Denver and a supporting cast of Jim Henson's beloved characters. The unlikely gathering proves successful with a well-rounded selection of Christmas songs, old and new. As on television, the Muppets are believable. In fact, "When The River The Sea" is a warm and winning ballad rendered by Denver and Robin—the latter sounding like a muppetized Neil Young. It's seasonal, but should be around for years.

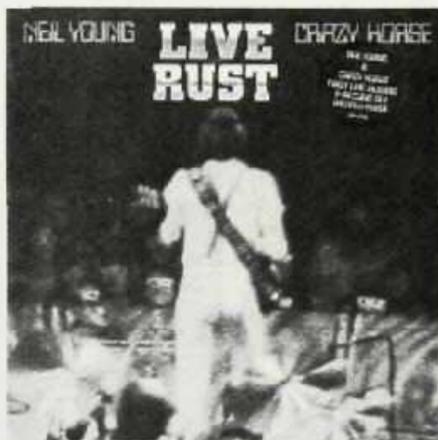
**Best cuts:** "Have Yourself A Merry Little Christmas," "The Peace Carol," "A Baby Just Like You," "When The River Meets The Sea," "Noel, Christmas Eve, 1913," "The Christmas Wish," "It's In Everyone Of Us," "Silent Night, Holy Night."

### Jazz

**DAVE VALENTIN—The Hawk, Arista/GRP 5006.** Produced by Dave Grusin, Larry Rosen. Though only one composition on this seven-track LP is a Valentin original, this flute player has the knack of being able to take old material and make it sound fresh. Along with Grusin's arrangements, such cuts as

**ELECTRIC LIGHT ORCHESTRA—ELO's Greatest Hits, Jet FZ36310.** Produced by Jeff Lynne. This single disk LP contains 11 songs ranging from "Showdown" and "Ma-Ma-Bell," recorded in 1973, to "Turn To Stone" and "Sweet Talking Woman," recorded in 1977. The collection, which also includes "Evil Woman," "Telephone Line," and "Strange Magic," presents ELO at its best, with its post-Beatle pop songs filled out by a classically-oriented string section. It's a big and full sound, sometimes a bit bombastic, but in measured doses it works very well.

**Best cuts:** Those mentioned.



**NEIL YOUNG & CRAZY HORSE—Live Rust, Warner Bros. 2RX2296.** Produced by David Briggs, Tim Mulligan, Bernard Shakey. This two-record, 16-song set documents Young's controversial 1979 tour in which he shared the stage with larger than life objects as well as a troupe of "jawa"-like creatures from "Star Wars." All his best material is here covering various stages of his career. Sides one and two contain more of the melodic commercial fare ("Lotta Love," "Sugar Mountain," "Comes A Time" and "The Needle And The Damage Done") while sides three and four contain such longer, harder-edged songs as "Cinnamon Girl" and "Cortez The Killer." The singer's distinctively flat vocals are in strong shape. Young's last effort "Rust Never Sleeps," along with the film of the same name, have kept him in consumers' minds this year.

**Best cuts:** those mentioned.

Steely Dan's "Do It Again" and the Beatles' "Blackbird" take on different personalities. Valentin's own track, which happens to be the title cut, is no less arresting. It also features the talents of Oscar Hernandez on acoustic piano. All of this is commercial jazz, but there's enough conviction here so that Valentin can't be written off as being too pop. Lone vocal track, "We'll Make Love," features Angela Bofill.

**Best cuts:** "Marcosinho," "Blackbird," "The Hawk," "Do It Again."

## First Time Around

**WRECKLESS ERIC—The Whole Wide World, Stiff USE1 (Stiff).** Various producers. Among the producers here are Nick Lowe, Ian Dury and Wreckless Eric himself. The LP contains material that Eric has recorded for Stiff since 1977 but which has never been released in the U.S. Eric has a gravelly, distinctive voice as he carries the tunes on a variety of pop rock songs. It is obvious that Eric is another eccentric in what has now become the grand Stiff manner. This is the first disk that Stiff is releasing in the U.S. on its own. It is being sold directly to dealers—C.O.D., no returns. It sounds like a good investment.

**Best cuts:** "Semaphore Signals," "Whole Wide World," "The Final Taxi," "Take The Cash."

**SLITS—Cut, Antilles AN7077 (Island).** Produced by Dennis Bovell. Slits is three women from Britain who harmonize prettily about such subjects as mutilation, shoplifting, and ping pong. Many of the cuts have a strong reggae flavor, and some aspire to a B-52's sort of giddiness. The drums are mixed up-front with the vocals, and since so much of the disk is heavily rhythmic, it should find flavor in rock discos. The "mud women" cover should stir some interest as well.

**Best cuts:** "Instant Hit," "Newtown," "FM," "Typical Girls."

## Billboard's Recommended LPs

### pop

**10cc—Greatest Hits 1972-1978.** Produced by 10cc, Eric Stewart, Graham Gouldman. Though 10cc has only had two Top 40 singles—the lush, moody "I'm Not In Love" and the sprightly, wings-sounding "The Things We Do For Love"—it has established a name for itself on the AOR level with such tracks as "Rubber Bullets," "Art For Art's Sake" and "I'm Mandy, Fly Me." Witty, perceptive lyrics spark these tunes, regardless of tempo. **Best cuts:** "The Things We Do For Love," "I'm Not In Love," "Good Morning Judge."

**HIROSHIMA—Arista AB4252.** Produced by Wayne Henderson. This seven-man, two-woman unit specialize in a fusion music that calms and soothes. The pretty, mellow sound utilizes with a soft, sinuous sound reminiscent of Sergio Mendes' classy pop. Several of the cuts have a cooking, driving energy, though the overall impression is cool and melodic. **Best cuts:**

"Lion Dance," "Roomful Of Mirrors," "Long Time Love," "Taiko Song."

**CAMEL—I Can See Your House From Here, Arista AB4254.** Produced by Rupert Hine. AOR and jazz progressive airplay should greet this album, which mixes mellow mood music with funkier, more fiery passages, sometimes in the same cut, as on the 10-minute opus "Ice." The music is mostly instrumental, though it does contain some rock-slanted vocal hooks. The complex arrangements emphasize the contributions of all five members. **Best cuts:** "Wait," "Eye Of The Storm," "Ice."

**VARIOUS ARTISTS—RSO Chartbusters, RSO RS13066.** Various producers. With one exception every cut on this album was a top 10 single; five of the tunes were No. 1 hits for such acts as Andy Gibb, Frankie Valli, Player and Yvonne Elliman. The LP is a sampler of 10 different RSO albums, with only the youngest Gibb popping up twice. There are no Bee Gees tracks here, but the hits that are included are slick, commercial works which should appeal to a youngish buyer. **Best cuts:** all.

**JAN & DEAN—Deadman's Curve, United Artists LT999.** Reissue remixed by Tony Sestanovich. Released to capitalize upon the veteran surf pair's recent, well-received concert, this 10-tune album features their best, including the title song, "Surf City," "Drag City" and "The Little Old Lady From Pasadena." There's apparently a new audience looking to buy these '60s classics, so stock and display accordingly. **Best cuts:** Everything.

**RAY CONIFF—I Will Survive, Columbia PC36255.** Produced by Ray Coniff. One-time trombonist and arranger with a half-dozen name bands in the swing era offers 10 songs, performed by orchestra and vocal group with Pete Jolly popping up as a keyboard soloist. Tunes are all in a contemporary bag except for "23rd Psalm" and "Halleluya." **Best cuts:** "Little Music Box Dancer," "Love You Inside Out."

**JACK JONES—Nobody Does It Better—MGM MG15023.** (Polydor). Produced by Ken Barnes. Jones' mellow crooning highlights 10 cuts for his new affiliation, including his old standard "Wives And Lovers" and the theme from the "The Love Boat," now in its third tv season. Most of the rest of the album consists of cover versions of recent MOR hits, such as the title cuts, "Evergreen," "Just The Way You Are," "My Eyes Adored You" and "Ready To Take A Chance Again." Musical arrangements by the likes of Walter Murphy spark the selections. **Best cuts:** those cited.

**VARIOUS ARTISTS—Broadway Magic—The Best Of The Great Broadway Musicals, Columbia JS36282.** Produced by Goddard Lieberson, Larry Morton, Charles Strouse, Thomas Z. Shepard. How well an album like this will sell is an open question, but it is a marvelous collection of show music, from such glitzy showbusiness numbers as "If My Friends Could See Me Now" (Gwen Verdon) and "Everything's Coming Up Roses" (Ethel Merman) to more contemporary, reflective and moody numbers like "Send In The Clowns" (Glynis Johns) and "What I Did For Love" (Pricilla Lopez). **Best cuts:** All.

**VAN DUNSON, Bicycle Music Co. TBMC2.** Produced by David Rosner, Margo Guryan. An adventurous debut LP for Dunson who sometimes phrases like Barry Manilow. Dunson and David Wheatley handled the charts which give broad expanse to strings and backup voices. Vocalist wrote nine of the 10 cuts concerning humanity and urban topics. **Best cuts:** "Frozen Flight," "You're All I Need To Get By," "Is It Right."

### soul

**BRASS CONSTRUCTION—5, United Artists LT977.** Produced by Jeff Lane. Though composed of strong horn and rhythm sections the group doesn't utilize them to their fullest extent on this effort. What the listener gets are seven disco-funk numbers which are nearly indistinguishable from one another. "Music Makes You Feel Like Dancing" has a lilting string arrangement and throbbing synthesizer which separates it from the remainder of the LP. **Best cuts:** "Music Makes Me Feel Like Dancing," "Get Up To Get Down."

**LOVE UNLIMITED—Love Is Back, Unlimited Gold JZ36130 (CBS).** Produced by Barry White. White's ladies return with an album mixing rhythmic workouts, exemplified by the trio's recent "High Steppin' Hip Dressin' Fella," with some ballads, such as "If You Want Me, Say It" and "I'm His Woman." The disk scores over the group's previous material, thanks to pared-down arrangements and snappy vocalizing. "I'm Giving You A Love" is a Supremes-styled highlight, recalling White's work with Felice Taylor. **Best cuts:** Those cited.

**TYRONE DAVIS—Can't You Tell It's Me, Columbia JC36230.** Produced by Leo Graham. Davis has it both ways on his latest LP, mixing some soulful ballads with a couple of disco-oriented numbers. His vocals are more expressive and passionate on the soul material, but the mix of styles works well. Excellent rhythm, horn and string arrangements highlight the six cuts. **Best cuts:** "Can't You Tell It's Me," "Burnin' Up," "Really Gonna Miss You."

**SOLOMON BURKE—Sidewalks, Fences And Walls, Infinity INF9024.** Produced by Michael Stokes, Jerry Williams Jr., King Errisson. Big-voiced Burke makes a welcome return to the soul scene, although the demise of Infinity may hinder this album's promotion and sales. It's a worthwhile, if occasionally uneven, package of uptempo tunes such as "Yes I Love You" and "Hold On I'm Comin'," and ballads, like the title cut. This last-named item, also a single, is among the finest recordings Burke has made in his 20-year career. **Best cuts:** "Sidewalks, Fences And Walls," "Heavenly," "Sweeter Than Sweetness."

### country

**JOHNNY DUNCAN—Straight From Texas, Columbia JC36260.** Produced by Billy Sherrill. Duncan's a prime candidate for the easy listening category with this effort. It's smooth, velvety and mellow—though a bit more production spice would have provided some welcome liveliness. Most of the songs are medium-tempo cuts or ballads which Duncan delivers easily and effortlessly. There's little change of pace here, even on the cover versions of "Too Far Gone" and "If I Said You Had A Beautiful Body Would You Hold It Against Me." **Best cuts:** Those listed plus "The Lady In The Blue Mercedes."

**MICKEY GILLEY—Mickey Gilley, Epic/Playboy, JE38201.** Produced by Foster & Rice Productions. The vocal offers a variety of material ranging from hardcore piano-pumping country to lilting pop melodies such as "Mothers And Daddys." The production encompasses a variety of instruments from traditional acoustic to electric guitars and strings. There's even a clarinet on "Can't Nobody Love You." **Best cuts:** "My Silver Lining," "I'm Getting Holes In My Boots (From Climbing The Walls)," "If You Love Me (Like I Love You)," and "A Thousand Times."

### disco

**COLLEEN HEATHER—Heartbreaker, West End WE108.** Produced by Bob Motta. Is this white punk disco funk? Could be. The downbeat is relentlessly disco, the arrangements are strongly rock-influenced, and Heather has good r&b phrasing on her vocals. This combination has its moments, although if more chances were taken in opening up the disco form, the record would work much better. To ensure a brighter sound West End has released this single LP in two 12-inch disks. **Best cuts:** "Heartbreaker," "One Night Love Affair."

### jazz

**BILL HENDERSON—Street Of Dreams, Discover DS802.** Produced by Bill Henderson, Albert Marx, Dennis Smith. Vocalist's distinctive deep baritone voice is heard on his second LP for this small L.A. label singing a pastiche of mainly evergreens. The backing quintet is first-rate modern jazz with Pete Christlieb's tenor especially outstanding. Henderson knows how to extend his phrasing to provide a distinctive jazz flavor to his works; but he should get into newer works rather than stepping backward in time. **Best cuts:** "Whisper Not," "My Funny Valentine," "Your Smiling Face."

**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 Pechansky, Eliot Tiegall, Adam White, Gerry Wood, Jean Williams.

## Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	11	9	<b>IT'S A NEW DAY</b> James Cleveland & The Southern California Community Choir, Savoy SGL 7025
2	1	46	<b>WALTER HAWKINS &amp; THE LOVE CENTER CHOIR</b> Love Alive II, Light LS 5735
3	2	17	<b>CHANGING TIMES</b> Mighty Clouds Of Joy, Epic II 35971
4	3	13	<b>GIVE ME SOMETHING TO HOLD ON TO</b> Myrna Summers, Savoy 14520
5	9	26	<b>WHAT A WONDERFUL SAVIOR</b> Donald Vails & The Voices Of Deliverance, Savoy 7025
6	4	51	<b>JAMES CLEVELAND &amp; THE SALEM INSPIRATIONAL CHOIR</b> I Don't Feel Noways Tired, Savoy DBL 7024
7	8	26	<b>BECAUSE HE LIVES</b> International Mass Choir Of Churches, Tomato 9005
8	5	26	<b>COME LET'S REASON TOGETHER</b> Florida Mass Choir, Savoy 7034
9	<b>NEW ENTRY</b>		<b>THE PROMISE</b> James Cleveland & The Philadelphia Mass Choir, Savoy 14526
10	6	13	<b>I MUST TELL JESUS</b> Sara J. Powell, Savoy 14516
11	17	5	<b>IN GOD'S OWN TIME, MY CHANGE WILL COME</b> James Cleveland & The Triboro Mass Choir, Savoy 14525
12	13	34	<b>FOUNTAIN OF LIFE JOY CHOIR</b> Gospel Knights, 5034 (TK)
13	19	9	<b>WHEN JESUS COMES</b> Sarah Jane Powell, Savoy 14465
14	7	13	<b>THINK OF HIS GOODNESS</b> James Cleveland & The Cleveland Singers, Savoy 14528
15	12	30	<b>JACKSON SOUTHERNAIRES</b> Legendary Gentlemen, Malaco 4362
16	10	64	<b>MYRNA SUMMERS</b> I'll Keep Holding On, Savoy 14483
17	25	13	<b>I'VE BEEN TOUCHED</b> The Johnson Ensemble, Tomato 7027
18	15	73	<b>JAMES CLEVELAND &amp; CHARLES FOLD SINGERS</b> Volume 3, Is There Any Hope For Tomorrow? Savoy DBL 7020
19	14	30	<b>REV. CLAY EVANS</b> Everything Will Be Alright, Jewel 0146
20	18	5	<b>TO ALL GENERATIONS</b> Rev. Milton Brumson & The Thompson Community Singers, Creed 3091
21	16	9	<b>LIVE IN NEWARK</b> Bishop Jeff Banks & The Revival Temple Mass Choir, Savoy 14503
22	24	46	<b>JAMES CLEVELAND &amp; THE NEW JERUSALEM BAPTIST CHURCH CHOIR</b> Everything Will Be Alright, Savoy 14499
23	26	106	<b>ARETHA FRANKLIN WITH JAMES CLEVELAND</b> Amazing Grace, Atlantic 2-906
24	21	17	<b>YOU LIGHT UP MY LIFE</b> Rev. Isaac Douglas, Creed 3090 (Nashboro)
25	22	5	<b>THE BEST OF THE ROBERTA MARTIN SINGERS</b> Savoy 7018
26	30	81	<b>DONALD VAILS CHORALEERS:</b> Live, He Decided To Die, Savoy 7019
27	33	183	<b>WALTER HAWKINS &amp; THE LOVE CENTER CHOIR</b> Love Alive, Light LS 5686 (Word/ABC)
28	34	17	<b>SALUTE TO PAUL BEASLEY</b> Gospel Keynotes, Nashboro 7210
29	29	124	<b>SHIRLEY CAESAR</b> First Lady, H&H H&H 500
30	23	9	<b>HEAVEN IS MY GOAL</b> Dr. Charles Hayes & Compadrean Church Of Prayer Choir, Savoy SGL-7026
31	20	17	<b>PRAY AGAIN</b> Shirley Finney, Savoy 14513 (Arista)
32	31	17	<b>THE FAITHFUL DAUGHTER, "LIVE"</b> Dorothy Nowinski, Savoy 14515 (Arista)
33	32	5	<b>HOMECOMING</b> Pilgrim Jubilee Singers, Nashboro 27212
34	35	5	<b>SAVED &amp; SATISFIED</b> Rev. Deshpriah Robinson, Nashboro 7215
35	27	55	<b>SHIRLEY CAESAR:</b> From The Heart, H&H H&H 501

### STRONG IN GOSPEL FIELD

## Dixon Fans Get Message

NASHVILLE—Jessy Dixon has become a major force as singer-arranger-composer in the gospel-inspirational field as well as with secular artists such as Paul Simon, Phoebe Snow, Peter Yarrow, Leo Sayer, Diana Ross, Natalie Cole and Cher.

Whether Dixon is singing solo or working with other top names in the recording business, his "message songs" are being exposed to millions.

Paul Simon has given Dixon a major opportunity to tour the world as guest star in both live concerts as well as a featured appearance in Simon's new Warner Bros. picture now filming in Cleveland and New York. In concert, Dixon sings "Sounds Of Silence" and "Mother And Child Reunion" and joins with Simon on about five other songs.

On Simon's last album, "Still Crazy After All These Years," Dixon joins with Phoebe Snow for "Gone At Last." He then arranged and sang "Cash It All In" on Snow's latest album.

Both Dixon and the Jessy Dixon Singers were featured by Peter Yarrow on his latest Warner Bros. album as well as backup singers for Leo Sayer, Diana Ross and Cher.

Dixon cowrote "I'm Sorry" with Marvin Yancy which appeared on Natalie Cole's latest Capitol album "I Love You So."

Just back from a tour of Israel with Simon, Dixon has postponed a tour of Australia, New Zealand and the Philippines to sign his new discovery Beverly Glenn with Light Records. The recording is set for December.

Dixon is proud that his latest gospel album for Light, "You Bring The Sun Out!" features the horn section from Earth, Wind & Fire.

Evie Tornquist-Karlsson used both "Hold On" and "That's What He's Looking For," two Dixon compositions, in her latest album. Viewers of the Nov. 1 episode of ABC-TV's "Laverne And Shirley" also heard Dixon's "That's What He's Looking For" in the wedding sequence.

He will also be featured in Billy Graham's Christmas tv special in a sequence taped at a Memphis prison where he sang "It's All Right Now" and shared his Christian life with the assembled prisoners.

Based in Chicago, Dixon has recorded 14 albums including Grammy nominee "He Ain't Heavy" and three singles, "Sit At His Feet and Be Blessed," "These Old Heavy Burdens," and "God Never Fails."

His recent solo appearances in Norway and Sweden have proven so popular, Dixon will take his full group for a Dec. 29-Jan. 10 tour of Sweden.

## 'Crossroads' Gets Award

NASHVILLE—"Country Crossroads," the country music interview program with a moral slant, has received the top syndicated country series of 1979 award at the annual SESAC awards ceremony here.

The interview series, produced by the Southern Baptist Radio and Television Commission, is currently celebrating its 10th birthday.

The awards are usually given to honor writers and publishers who further the cause of country music, but this year the award for a syndicated country or gospel music program was added by SESAC.

SESAC originated the award because "we know how much 'Country Crossroads' is doing for country music, and we felt it deserved recognition," says Charles Scully, SESAC vice president.

"Country Crossroads" can be heard on more than 850 radio stations in the U.S. and is aired worldwide on the American Forces Radio Network.



**CARMICHAEL COMPOSES**—Ralph Carmichael, left, discusses music for Anita Bryant television special with husband-executive producer Bob Green and producer Bob Cawley. Carmichael serves as musical director for the special.

## Carmichael Finishes 4 Musical Projects

NASHVILLE—Ralph Carmichael, president of Lexicon Music and Light Records, has completed work as musical director on four upcoming television and movie projects.

Carmichael scored and directed the music for Billy Graham's World Wide Pictures release of "Joni." The film stars quadriplegic Joni Eareckson playing herself in a script based on her best selling book, also titled "Joni."

Other cast members include Bert Remsen, Jay W. MacIntosh and Katherine DeHette. The film was directed by James F. Collier, with William F. Brown serving as executive producer, and Frank R. Jacobson producer.

Carmichael also completed work as musical director of the annual 90-minute Billy Graham Christmas special. The show features Dr. Graham with guests Jessy Dixon, Cliff Barrows, Joni Eareckson, Evie Tornquist-Karlsson, and George Beverly Shea.

For the Anita Bryant special, Carmichael served as musical director with stars Bob Hope, Pat Boone, Lu Lu Roman, Tex Beneke, the Imperial, and the West Point Glee

Club. The two hour special was filmed on location in Oklahoma, West Point, N.Y., Valley Forge, Pa., Zanesville, Ohio and Sun Valley, Idaho.

In addition, Carmichael served as musical director for the 24th annual Thalian's gala in Los Angeles honoring Jack Lemmon. The gathering featured Debbie Reynolds, Henry Fonda, Natalie Wood, Robert Wagner, Billy Wilder, Edie Adams and Peter Falk. The show was coproduced by Jack Haley Jr. and Jimmy Baker. Carmichael has been musical director of the Thalian event for 20 of its 24 years.

### Call It Tempo, Inc. After Name Change

NASHVILLE—Dr. Jesse Peterson, president of Tempo Records announces a formal change of Tempo's corporate name to Tempo, Inc.

"As we move to music publishing and other related areas of Christian communication, we feel the time has come to be known as more than a record company," Peterson stated.

Tempo will retain its corporate headquarters at 1900 W. 47th Place in Mission, Kan.

### Lexicon Claims Sales Increase

NASHVILLE—While the general recording and music publishing industry may be reporting down trends in business, Lexicon Music and Light Records show a significant increase in business, reports Larry Jordan, executive vice president.

Involved exclusively in the Christian music market, Jordan indicates that Lexicon is up 40% over last year and Lexicon/Light jointly have increased approximately 25% while producing only one-third as many projects.

"In a recession, gospel music traditionally has been the least affected in the recording industry," Jordan states. "While the secular industry may be suffering from a void in product, this is not true for our industry."

"And, the Christian record industry is less affected because of demographics. Our buyer tends to be a little older. While the prime secular buyer is reported to be between 16 and 24 years of age, we have a broader audience by age."

"Every month in 1979 has been ahead of last year with some months showing significant increases," Jordan says. "Last year at this time we had completed 28 projects while this year we have done only eight."

"While the secular music and recording industry is laying off people and undergoing cutbacks, we are having greater sales and hiring or promoting people."

# Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 12/1/79

Number of singles reviewed  
this week **95** Last week **109**

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**EAGLES—The Long Run (3:42);** producer: Bill Szymczyk, writers: Don Henley, Glenn Frey; publishers: Cass County/Red Cloud, ASCAP, Asylum E46569A. The Eagles follow its No. 1 "Heartache Tonight" with the title cut of its new album. The tune is a midtempo rocker with a rather straightforward rhythmic delivery and a catchy lyrical hook towards the end. Don Henley's lead vocals are backed by tight, well crafted orchestration.

**CHEAP TRICK—Voices (4:19);** producer: Tom Werman; writer: R. Neilson; publishers: Screen Gems-EMI/Adult, BMI, Epic 950814 (CBS). Second release from the hot "Dream Police" album has an a cappella opening which leads into a Beatlesque soft rocker. Guitar solo is the only bow to the hard rock the band has had such success with in the past.

**ELECTRIC LIGHT ORCHESTRA—Last Train To London (4:31);** producer: Jeff Lynne; writer: Jeff Lynne; publisher: Jet Music, BMI, Jet ZS95067 (CBS). Fourth single from the group's "Discovery" album is another catchy pop melody with Beatlesque vocal qualities and a smooth layered sound.

**JENNIFER WARNES—Don't Make Me Over (3:32);** producer: Rob Fraboni; writers: B. Bacharach, H. David; publishers: Jac/Blue Seas, ASCAP, Arista AS0455. Warnes' interpretation of this Bacharach/David tune, popularized by Dionne Warwick in 1962, is propelled by the singer's smooth vocals and bouncy orchestration. Warnes shows great vocal range as she injects some gut level emotion.

**REX SMITH—Forever (3:08);** producer: Charlie Calello; writers: R. Smith, M. Smith, E. Siniard; publishers: Seldak/Birthday Boy/Factory Fresh, ASCAP, Columbia 111163. Newest single from teen-idol Smith is a poignant love ballad that puts emphasis on Smith's dreamy vocals and the song's appealing lyrics.

## recommended

**BOB DYLAN—Man Gave Names To All The Animals (4:25);** producers: Jerry Wexler, Barrt Beckett; writer: B. Dylan; publisher: Special Rider, ASCAP, Columbia 111168.

**JOURNEY—Too Late (2:57);** producer: Roy Thomas Baker; writers: S. Perry, N. Schon; publisher: Weed High Nightmare, BMI, Columbia AE71188.

**JIMMY BUFFETT—Volcano (3:37);** producer: Norbert Putnam; writers: Jimmy Buffett, Keith Sykes, Harry Dailey; publishers: Coral Reeler/Keith Sykes, BMI, MCA 41161.

**SOUTHSIDE JOHNNY AND THE ASBURY JUKES—Living In The Real World (3:58);** producer: Barry Beckett; writer: Billy Rush; publishers: War/Arnundo, ASCAP, Mercury 76023.

**ELLEN SHIPLEY—Man Of The World (3:35);** producers: Ralph Schuckett, Ed Sprigg; writers: Ellen Shipley, Ralph Schuckett; publishers: Little Gino/Shipwreck, BMI/Shuck N Jive, ASCAP/ROKOR, BMI, New York International JH11775 (RCA)

**ROY SUNDHOLM—The Girls Are Out Now (3:22);** producer:

Vinnie Castellano; writer: Roy Sundholm; publisher: Dizzy Heights, PRS, Polydor PD2023

**FAITH BAND—Paradise (3:04);** producers: Greg Riker, Faith Band; writer: Casella; publisher: Canal, BMI, Mercury 76024.

**JOLIS & SIMONE—At The Paradise (3:43);** producer: Ron Dante; writers: J. Jolis, K. Simone; publisher: Dante, BMI, Columbia 111164.

**CLOUT—Since You Been Gone (3:02);** producer: Grahame Beggs; writer: R. Ballard; publisher: Island, BMI, Epic 950815 (CBS).

**BUCKEYE—Just The Way (3:15);** producer: Ronn Price; writers: Ronn Price, Rick Yancey; publisher: Web IV, BMI, Polydor PD2042.

**LARRY RASPBERRY & THE HIGHSTEPPERS—Please Forgive A Fool (Song For Missy) (3:47);** producer: Ralph Murphy; writer: L. Raspberry; publishers: Shiryleepole/Cookhouse, BMI, Mercury 76028.



**BARRY WHITE—Love Ain't Easy (3:45);** producer: Barry White; writers: B. White, P. Politi; publishers: Seven Songs/Ba-Da-De, BMI, Unlimited Gold ZS91411 (CBS). The maestro's finest work in some time, disk features a soaring melody and sprightly horn arrangement. White's resonant vocals add to the appeal of this midtempo song.

**CURTIS MAYFIELD—You're So Good To Me (3:34);** producer: Curtis Mayfield; writers: C. Mayfield, G. Askey; publishers: Mayfield/Andrask, BMI, RSO/Curtom RS941. His followup to his duet with Linda Clifford is a subtly funky, midtempo love song. The distinctively crisp vocals and saxophone work near the end are highlights.

## recommended

**TEENA MARIE—De Ja Vu (5:15);** producers: Rick James, Art Stewart; writer: R. James; publisher: Jobete, ASCAP, Gordy G7169F (Motown).

**SWEET INSPIRATIONS—Hot Fun (3:34);** producers: Bob Monaco, Al Ciner; writer: A. Ciner; publishers: Trancas Beach/Bam Bam, BMI, RSO RS1013.

**RUTH "SILKY" WATERS—Spinning Top (3:15);** producer: John Davis; writers: M. Steals, M. Steals, R. Ledbetter; publishers: Songs of Bandier Koppelman/Dream Jean, ASCAP, Millennium JB11782 (RCA).

**J. MICHAEL REED—And That's Love (3:45);** producer: Alvin A. Davies; writers: J. Michael Reed, Alvin A. Davies; publishers: Rick's Music/JMR/2000 A.D., BMI, Casablanca NB2230.

**THE JONESES—Love Contest (3:42);** producer: Deborah McFulvie; writers: R. Poindexter, B. Poindexter, J. Poindexter;

publishers: Goodnews BMI/Janee, ASCAP, Spring SP 3004 (Polydor)

**SAMMY JO ANNE—One Half Woman One Half Man (3:44);** producer: James E. Gadson; writers: V. Burch, H. Redmon Jr.; publishers: Rick's Music/Sand B., BMI, Chocolate City CC3203 (Casablanca).



**DON WILLIAMS—Love Me Over Again (2:56);** producer: Don Williams/Garth Fundis; writer: Don Williams; publisher: Bibo, ASCAP, MCA 41155. The first single from the "Portrait" album is a moving ballad with effective use of strings and acoustic guitar. A chorus hook sets the mood of the track as Williams tends to score well with this kind of material.

**CRISTY LANE—Come To My Love (2:30);** producer: Charlie Black; writers: J. Silbar/S. Lorber; publisher: Bobby Goldsboro, ASCAP, United Artists UAX1338Y. Lane's latest, with a big piano intro and lots of strings, moves into an uptempo ballad with the vocal very much upfront. A good story in the song, convincingly brought home by Lane.

**ROY CLARK—Chain Gang Of Love (2:23);** producer: Larry Butler; writers: Roger Bowling-Billy Edd Wheeler; publisher: Roger Bowling, BMI, MCA 41153. Excellent production turns this into Clark's best effort in some time. Driving bass and percussion with lively piano and guitar provides high energy for a strong song and Clark handles the vocal end easily.

**THE CATES—Let's Go Through The Motions (3:04);** producer: Brian Fisher; writer: David Gillon; publisher: Short Rose, ASCAP, Ovation 1134. The sweet, crystalline harmonies of the Cates put them in a class by themselves, and this may be the song to catapult them into the popularity they deserve. It's a straight-ahead country ballad with crying guitars, silvery steel and enough feeling to qualify as top-notch country.

**DENNIS WILLIAM WILSON—The Fire Behind His Eyes (4:28);** producers: Jimmy Bowen and Sterling Whipple; writer: Dennis William Wilson; publisher: Tree, BMI, Elektra 46570. Although it runs a bit long, this single is well worth plenty of airplay, relating a cryptic story in ballad form. Wilson's Kenny Rogers-style vocals coupled with powerful production by Bowen equal a winner.

## recommended

**DAVID ROGERS—You're Amazing (2:48);** producer: David Burgess; writer: Tom Grant; publisher: Singletree, BMI, Republic 048.

**JIMMY BUFFETT—Volcano (3:37);** producer: Norbert Putnam; writers: J. Buffett/K. Sykes/H. Dailey; publishers: Coral Reeler/Keith Sykes, BMI, MCA 41161.

**JIM WEST WITH CAROL CHASE—Can't Love On Lies (3:00);** producer: John Hoobs/Cliffie Stone; writer: Jim West; publisher: ATV, BMI, Macho MM003.

**STEVEN LEE COOK—Please Play More Ke-ny Rogers (3:20);** producer: Phil Copeland; writers: Ralph Gabbard/John Ireson; publisher: Cream of the Crop, BMI, Grinder's Switch UR1709.

**LEE CUMMINS—They're Tellin' On Me In Cheatin' Songs (2:43);** producer: Wayne Hodge; writer: C. Hickman/R. Reiley; publisher: Newwriters, BMI, Stargem SG2022.



## First Time Around

**DEAN DILLON—I'm Into The Bottle (To Get You Out Of My Mind) (3:25);** producer: Jerry Bradley; writers: D. Rutherford S. Abbott; publisher: Pi-Gem, BMI, RCA JH11881. An interesting new voice is backed by some traditional country arrangements, soothed by steel guitar and a prominent bass run. The record grows sluggish between the choruses, but Dillon's strong performance augers well for his future.



**WALTER MURPHY—Mostly Mozart (3:35);** producers: Walter Murphy, Jim Burgess; writer: W. Murphy; publisher: Finurphy BMI, New York International JH11773 (RCA).

**JESSE CUTLER—Automatic Man (3:45);** producers: Jesse Cutler, Barry Fasman; writer: Jesse Cutler; publisher: Disco Diet International ASCAP, Venture V115AS.



**DAN PEEK—Ready For Love (2:35);** producer: Chris Christian; writers: C. Christian, D. Peek; publishers: Christian Soldier/Home Sweet Home ASCAP/BMI, MCA 41160.

**CALIFORNIA—Everybody Needs A Little Help (3:10);** producer: Denny Diante; writer: D. Meece; publisher: Word ASCAP, RCA JH11769.

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.

## TELEVISION REVIEW

# 'Bee Gees Special' Fast, Good & Dated

"Bee Gees Special," NBC-TV, Nov. 21, 9:30 to 11 p.m. Produced by Ken Erlich. Executive producers: Robert Stigwood and David Frost. Directed by Lou Horvitz.

NEW YORK—The 90-minute musical biography of the Bee Gees is a fast-paced glittering "Big Event" that should please Bee Gees fans and win new ones among viewers.

From the "Wizard Of Oz" opening—black and white scenes from their childhood to a full-color landing in "Oz"—a live performance earlier this year at the Oakland Coliseum—the show smartly cuts back and forth from concert to recording studio, to interviews by Frost of the Bee Gees, their parents, and Robert Stigwood.

Opening credits promote "special guest stars" Glen Campbell and Willie Nelson, but their parts are so minor the opening mentions are almost misleading.

Campbell and Nelson are shown briefly singing with the three brothers in a collection of oldies including material from the Everly Bros. and

Buddy Knox. Neither Campbell nor Nelson solo and their voices are overpowered by the Gibbs.

Non-Bee Gee brother Andy Gibb is also along for one number.

Much of the show centers on "Tragedy," a Bee Gees hit that's been off Billboard's Hot 100 for six months, which illustrates the lag time from production to airing in television.

After the introductory, black and white footage the show opens with the group singing this tune and before the show is over a lot of time is spent showing the development of the song in the recording studio.

Apparently to maintain viewer interest not much time is spent in any one place too long so the show keeps bringing the viewer back to the recording studio in between additional shots at the Oakland Coliseum and some early black and white footage of the group from Australian and BBC television film.

While the audio track cries "How Deep Is Your Love," a series of can-

## ONLY FOUR APPEAR ON CHART

# Musical Features Lag In Videocassettes

NEW YORK—The musical feature is yet to penetrate deeply into videocassette sales, an analysis of the bi-weekly Billboard Videocassette Top 40 chart reveals (see page 38).

Only four features that could be defined as "musicals" appear on this week's chart, although two of the major studios that produced a great quantity of musicals over the years, Warner Bros. and MGM, are not videocassette factors. In the case of Warners, it's just beginning to make product available, while MGM still remains a holdout.

Two musicals are in the top 10, 20th Century Fox's "The Sound Of Music" (Magnetic Video) and Paramount's "Saturday Night Fever"

dids of the brothers relaxing with wives and children is shown.

For quotes in the interviews probably the best comes from father Hugh Gibb, marveling at his sons' success: "They've never had to work physically in their lives."

Among the 17 selections included in the show are "Stayin' Alive," "How Can You Mend A Broken Heart" and "Jive Talkin'."

DOUG HALL

(Fotomat), holding down the number 6 and 4 positions, respectively.

Other musicals with chart representation are 20th's "Hello, Dolly!" (Magnetic Video), number 25, and "The First Nudie Musical" (Meda), number 18.

A number of charted features, however, may not be musicals, but they've been associated with music industry success. "Butch Cassidy & The Sundance Kid" (Magnetic Video) features the hit Bacharach & David song, "Raindrops Keep Fallin' On My Head"; "The Godfather" (Fotomat), the number 1 seller, features a hit theme; "The Graduate" (Magnetic Video) features Simon & Garfunkel singing on the soundtrack; "The Poseidon Adventure" (Magnetic Video) features an Academy Award winner, "The Morning After."

## Publishing Deal

LOS ANGELES—Chris Bennett has signed a long term publishing-production agreement with the Interworld Music Group. Bennett is currently featured on the current projects by Giorgio Moroder and the Three Degrees.

## Springsteen's Biog Premature?

"Bruce Springsteen" by Peter Gambaccini. Published by Quick Fox, 127 pages, \$4.95 paperback.

LOS ANGELES—Gambaccini has put together an informative, attractive little book about the New Jersey rocker, who will become 30 on Sept. 23.

The weakness, of course, is that Springsteen's career is still on the rise. One doubts that he's ready for a formal biography.

Most of the manuscript revolves around Springsteen's albums, how they happened and how they succeeded, from "Greetings From Asbury Park, N.J." (1973) through 1978's "Darkness On The Edge of Town," four in all, on Columbia.

Gambaccini records all the nice things about Springsteen. He finds no flaws, no warts. Thus each page reads like a vanilla milkshake tastes.

DAVE DEXTER JR.

## Foreigner Honored

ATLANTA—Six members of Foreigner have been named honorary citizens of this city by Mayor Maynard Jackson. The presentation coincided with the group's global broadcast by DIR Broadcasting.

William E. McEuen presents

1977: "STEVE MARTIN LET'S GET SMALL" WINS A GRAMMY FOR THE BEST COMEDY ALBUM OF THE YEAR  
...A PLATINUM RECORD

1978: "STEVE MARTIN A WILD & CRAZY GUY" WINS A GRAMMY FOR THE BEST COMEDY ALBUM OF THE YEAR  
...A DOUBLE-PLATINUM RECORD

**1979: "STEVE MARTIN COMEDY IS NOT PRETTY"  
...THE GREATEST COMEDY ALBUM EVER MADE**

Produced by William E. McEuen,  
Aspen Recording Society



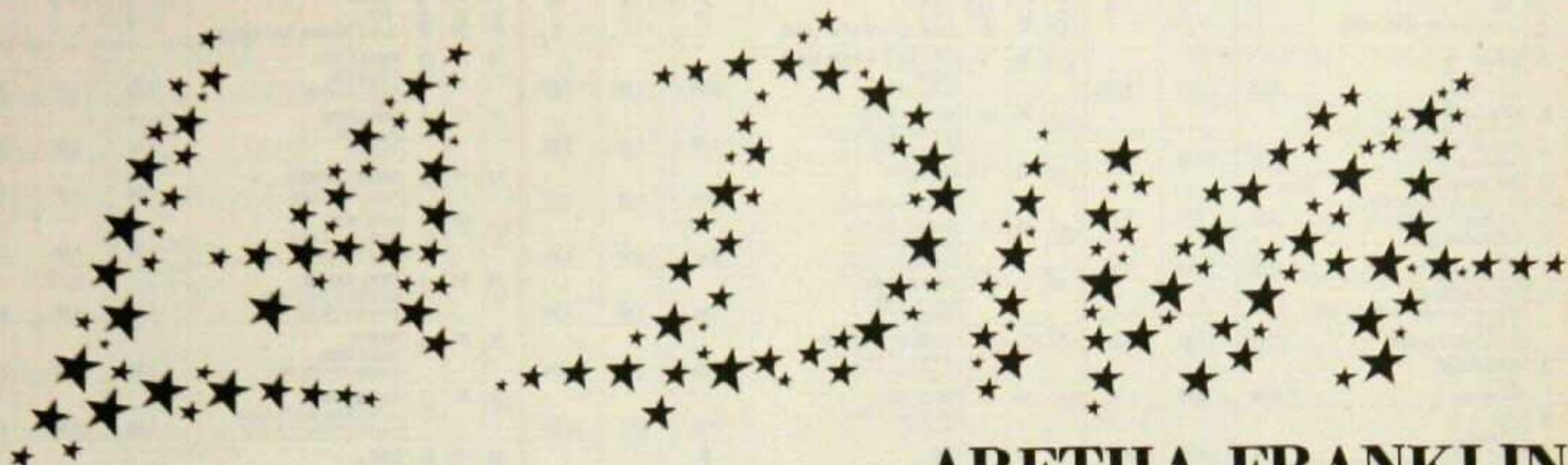
Coming for Christmas: **STEVE MARTIN'S FIRST MOTION PICTURE, "THE JERK."**  
AN ASPEN FILM SOCIETY PRODUCTION FOR UNIVERSAL PICTURES RELEASE



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# Billboard TOP LPs & TAPE

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DECEMBER 1, 1979, BILLBOARD

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE		
				ALBUM	B-TRACK	CASSETTE
★	1	7	EAGLES The Long Run Asylum SE 508	8.98	8.98	8.98
★	5	5	DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP 2 7191	13.98	13.98	13.98
	3	13	LED ZEPPELIN In Through The Out Door Swan Song SS 16002 (Atlantic)	8.98	8.98	8.98
	4	5	FLEETWOOD MAC Tusk Warner Bros. ZMS-3350	15.98	15.98	15.98
★	6	2	STEVIE WONDER Journey Through the Secret Life of Plants Tamla T13 371CZ (Motown)	13.98	13.98	13.98
	6	7	HERB ALPERT Rise A&M SP 4790	7.98	7.98	7.98
	7	2	STYX Cornerstone A&M SP 3711	8.98	8.98	8.98
★	8	5	BARBRA STREISAND Wet Columbia FC 36258	8.98	8.98	8.98
	9	7	BARRY MANILOW One Voice Arista AL 9505	8.98	8.98	8.98
★	10	3	BEE GEES Greatest RSO RS 2-4200	13.98	13.98	13.98
★	15	14	MICHAEL JACKSON Off The Wall Epic FE 35745	8.98	8.98	8.98
	12	16	COMMODORES Midnight Magic Motown M 8926	8.98	8.98	8.98
	13	10	KENNY ROGERS Kenny United Artists UMAN 979	8.98	8.98	8.98
	14	36	SUPERTRAMP Breakfast In America A&M 3708	8.98	8.98	8.98
★	19	11	KOOL & THE GANG Ladies Night De-Lite DSR 551J (Mercury)	7.98	7.98	7.98
★	24	4	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Rackstreet/MCA MCA 5105	8.98	8.98	8.98
	17	7	BLONDIE Eat To The Beat Chrysalis CHR 1225	8.98	8.98	8.98
	18	10	FOREIGNER Head Games Atlantic SD 29999	8.98	8.98	8.98
	19	10	MOLLY HATCHET Flirtin' With Disaster Epic JE 36119	7.98	7.98	7.98
	20	18	CHEAP TRICK Dream Police Epic FE 35773	8.98	8.98	8.98
	21	22	BOB DYLAN Slow Train Coming Columbia FC 36120	8.98	8.98	8.98
★	33	3	RUFUS & CHAKA Masterjam MCA MCA 5103	8.98	8.98	8.98
★	25	7	KENNY LOGGINS Keep The Fire Columbia JC 36172	7.98	7.98	7.98
★	26	6	JOE JACKSON I'm The Man A&M SP4794	7.98	7.98	7.98
	25	16	THE KNACK Get The Knack Capitol SO 11948	7.98	7.98	7.98
★	30	7	SANTANA Marathon Columbia FC 36154	8.98	8.98	8.98
	27	34	JOURNEY Evolution Columbia FC 35797	8.98	8.98	8.98
★	44	5	BOB JAMES & EARL KLUGH One On One Tappan Zee/Columbia FC 36241	8.98	8.98	8.98
	29	12	JIMMY BUFFETT Volcano MCA MCA 5102	8.98	8.98	8.98
★	37	5	POLICE Regatta De Blanc A&M SP 4792	7.98	7.98	7.98
	31	32	BONNIE RAITT The Glow Warner Bros. BSK 3369	8.98	8.98	8.98
	32	29	THE ALAN PARSONS PROJECT Eve Arista AL 9504	8.98	8.98	8.98
★	70	2	ROD STEWART Greatest Hits Vol. 1 Warner Bros. HS 3373	8.98	8.98	8.98
★	36	7	VILLAGE PEOPLE Live And Sleazy Casablanca NBLP 2 7183	13.98	13.98	13.98
	35	35	ELTON JOHN Victim Of Love MCA MCA 5104	8.98	8.98	8.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE		
				ALBUM	B-TRACK	CASSETTE
★	38	6	DARYL HALL & JOHN OATES X-Static RCA AFL1 3494	7.98	7.98	7.98
★	39	10	CRYSTAL GAYLE Miss The Mississippi Columbia JC 35703	7.98	7.98	7.98
★	41	5	RICK JAMES Fire It Up Gordy GB 990 (Motown)	8.98	8.98	8.98
★	42	4	PEACHES & HERB Twice The Fire Polydor MVP PD 1 6239	8.98	8.98	8.98
	40	31	KARLA BONOFF Restless Nights Columbia JC 35799	7.98	7.98	7.98
★	NEW ENTRY		JEFFERSON STARSHIP Freedom At Point Zero Grunst BZL 1 3452 (RCA)	8.98	8.98	8.98
★	46	3	PABLO CRUISE Part Of The Game A&M SP 3712	8.98	8.98	8.98
	43	45	CARS Candy O Elektra SE 507	8.98	8.98	8.98
★	54	4	BAR-KAYS Enjoy Mercury SRM 1 3781	7.98	7.98	7.98
★	58	5	ANNE MURRAY I'll Always Love You Capitol SO 12012	8.98	8.98	8.98
★	57	11	J.D. SOUTHER You're Only Lonely Columbia JC 36093	8.98	8.98	8.98
	47	49	JETHRO TULL Stormwatch Chrysalis CHR 1238	7.98	7.98	7.98
★	63	3	TOTO Hydra Columbia FC 36229	8.98	8.98	8.98
	49	51	NICOLETTE LARSON In The Nick Of Time Warner Bros. HS 3370	8.98	8.98	8.98
★	61	3	PRINCE Prince Warner Bros. BSK 3366	7.98	7.98	7.98
★	62	10	ISAAC HAYES Don't Let Go Polydor PD 1 6224	7.98	7.98	7.98
	52	52	ANGELA BOFILL Angel Of The Night Arista/GRP GRP 5501	7.98	7.98	7.98
	53	21	AC/DC Highway To Hell Atlantic SD 19244	7.98	7.98	7.98
	54	40	SOUNDTRACK The Muppets Atlantic SD 16001	7.98	7.98	7.98
	55	55	JEAN LUC-PONTY A Taste Of Passion Atlantic SD 19253	7.98	7.98	7.98
	56	56	O'JAY'S Identify Yourself F.R. FZ 36027 (CBS)	8.98	8.98	8.98
	57	60	WAYLON JENNINGS What Goes Around Comes Around RCA AHL1 3493	7.98	7.98	7.98
	58	59	OUTLAWS In The Eye Of The Storm Arista AL 9507	8.98	8.98	8.98
★	64	3	WILLIE NELSON Willie Nelson Sings Kristofferson Columbia JC 36188	7.98	7.98	7.98
★	66	7	JIMMY MESSINA Oasis Columbia JC 36140	7.98	7.98	7.98
★	69	4	ATLANTA RHYTHM SECTION Are You Ready Polydor PD 2 6236	11.98	11.98	11.98
	62	34	LITTLE RIVER BAND First Under The Wire Capitol SO 11954	8.98	8.98	8.98
	63	53	TIM CURRY Fearless A&M SP 4723	7.98	7.98	7.98
★	84	4	RUPERT HOLMES Partners In Crime Infinity INF 9020 (MCA)	7.98	7.98	7.98
	65	65	TALKING HEADS Fear Of Music Sire SRK 6076 (Warner Bros.)	7.98	7.98	7.98
★	74	5	MELISSA MANCHESTER Melissa Manchester Arista AL 9506	8.98	8.98	8.98
★	76	3	CRYSTAL GAYLE Classic Crystal United Artists UO 982	8.98	8.98	8.98
	68	27	FUNKADELIC Uncle Jam Wants You Warner Bros. BSK 3371	8.98	8.98	8.98
	69	43	ELECTRIC LIGHT ORCHESTRA Discovery J&F FZ 35769 (CBS)	8.98	8.98	8.98
	70	48	DIONNE WARWICK Dionne Arista AB 4230	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE		
				ALBUM	B-TRACK	CASSETTE
	71	71	FRANCE JOLI France Joli Prelude PRL 12170	7.98	7.98	7.98
	72	72	CRUSADERS Street Life MCA 3094	7.98	7.98	7.98
	73	75	BRENDA RUSSELL Horizon SP 729 (A&M)	7.98	7.98	7.98
★	86	4	APRIL WINE Harder ... Faster Capitol ST 12013	7.98	7.98	7.98
	75	77	STEVE MARTIN Comedy Is Not Pretty Warner Bros. HS 3392	8.98	8.98	8.98
	76	80	FOGHAT Boogie Motel Bearsville BMS 6990 (WB)	8.98	8.98	8.98
★	85	7	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236	7.98	7.98	7.98
	78	78	CHIC Risqué Atlantic SD 16003	8.98	8.98	8.98
	79	79	ROBERT PALMER Secrets Island ILPS 9544 (Warner Bros.)	8.98	8.98	8.98
★	87	23	SMOKEY ROBINSON Where There's Smoke Tamla T7 366 (Motown)	7.98	7.98	7.98
	81	82	ASHFORD & SIMPSON Stay Free Warner Bros. HS 3357	8.98	8.98	8.98
★	166	2	Z.Z. TOP Deguello Warner Bros. HS 3361	8.98	8.98	8.98
	83	83	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98
★	96	3	BOB MARLEY & THE WAILERS Survival Island ILPS 9542 (Warner Bros.)	7.98	7.98	7.98
	85	90	MILLIE JACKSON & ISAAC HAYES Royal Rappin's Polydor PD 1 6229	7.98	7.98	7.98
★	97	31	WAYLON JENNINGS Greatest Hits RCA AHL1 3378	7.98	7.98	7.98
	87	88	NEIL YOUNG & CRAZY HORSE Rust Never Sleeps Reprise HS 2295 (Warner Bros.)	8.98	8.98	8.98
	88	68	GLORIA GAYNOR I Have A Right Polydor PD 1 6231	8.98	8.98	8.98
★	100	22	K.C. & THE SUNSHINE BAND Do You Wanna Go Party TK 611	7.98	7.98	7.98
	90	92	8 SOUNDTRACK Quadrophenia Polydor PD 2 6235	13.98	13.98	13.98
	91	91	BETTE MIDLER Thighs And Whispers Atlantic SD 16004	7.98	7.98	7.98
	92	94	DONNA SUMMER Bad Girls Casablanca NBLP 2 7150	13.98	13.98	13.98
★	105	4	NATURE'S DIVINE In The Beginning Infinity INF 9013 (MCA)	7.98	7.98	7.98
★	103	16	JOHN COUGAR John Cougar Riva RVL 7461 (Mercury)	7.98	7.98	7.98
	95	95	25 EARTH, WIND & FIRE I Am A&M SP 4730 (CBS)	8.98	8.98	8.98
	96	102	50 DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	8.98	8.98	8.98
	97	99	4 STEVE FORBERT Jackrabbit Slim Nemperor NZ 36191	7.98	7.98	7.98
	98	89	10 FAT BACK BAND K11 Sire SPI 6273 (Mercury)	7.98	7.98	7.98
★	172	2	PAT METHENY GROUP American Garage ECM 1-1155 (Warner Bros.)	7.98	7.98	7.98
★	NEW ENTRY		EMERSON, LAKE & PALMER In Concert Atlantic SD 19255	7.98	7.98	7.98
★	114	3	HEAD EAST A Different Kind Of Crazy A&M SP 4795	7.98	7.98	7.98
	102	98	9 JUDAS PRIEST Unleashed In The East Columbia JC 36179	7.98	7.98	7.98
★	116	7	TOM JOHNSTON Everything You've Heard Is True Warner Bros. BSK 3304	8.98	8.98	8.98
	104	106	75 THE CARS Elektra GE 135	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.

# TOP LPs & TAPE

POSITION 105-200

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
105	93	62	STYX Pieces Of Eight A&M SP 4754	7.98	7.98	7.98
106	109	30	CHARLIE DANIELS BAND Million Mile Reflections Capitol 935751	8.98	8.98	8.98
107	110	11	LED ZEPPELIN Led Zeppelin IV Atlantic 80 19129	7.98	7.98	7.98
108	104	34	VAN HALEN II Van Halen II Warner Bros. 95 3312	7.98	7.98	7.98
117	30	3	BLACKFOOT Strikes New SD 38112 (Newsted)	7.98	7.98	7.98
111	67	17	GILDA RADNER Live From New York Warner Bros. 95 3320	7.98	7.98	7.98
111	67	17	PLEASURE Future Now Fantasy F 9574	7.98	7.98	7.98
122	3	3	CAPTAIN & TENNILLE Make Your Move Casablanca NBLP 7138	8.98	8.98	8.98
123	4	4	JOHN DENVER & THE MUPPETS A Christmas Together MCA MPL 3483	7.98	7.98	7.98
124	4	4	THE HEADBOYS The Headboys RSD 85-3-2888	7.98	7.98	7.98
176	3	3	AEROSMITH Night In The Ruts Columbia FC 36058	8.98	8.98	8.98
176	3	3	LARRY GATLIN Straight Ahead Columbia FC 36258	7.98	7.98	7.98
117	119	11	IAN GOMM Gomm With The Wind S&W Epic 9 36133	7.98	7.98	7.98
151	2	2	DR. HOOK Sometimes You Win Capitol SM 12918	7.98	7.98	7.98
119	120	41	CHEAP TRICK Cheap Trick At Budokan Epic 9 35795	8.98	8.98	8.98
176	3	3	WILLIE NELSON Pretty Paper Columbia IC 36189	7.98	7.98	7.98
121	111	63	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.98
122	115	11	FRANK ZAPPA Joe's Garage Zappa MCA 2-1463 (Mercury)	7.98	7.98	7.98
123	113	25	DIANA ROSS The Boss Motown M 7-523	7.98	7.98	7.98
124	98	8	SHOES Present Tense Elektra 6E 244	7.98	7.98	7.98
125	128	5	BARRY MANILOW Greatest Hits Arista 421 8461	13.98	13.98	13.98
126	73	35	SPYRO GYRA Morning Dance Mercury 987 3094 (MCA)	7.98	7.98	7.98
127	129	12	SUPERTRAMP Crime Of The Century A&M SP 3647	7.98	7.98	7.98
138	15	15	JOURNEY Infinity Columbia IC 36012	7.98	7.98	7.98
137	9	9	SUZI QUATRO Suzi And Other Four Letter Words RSD 85-1-3864	7.98	7.98	7.98
130	133	8	MOLLY HATCHET Molly Hatchet Epic 9 35347	7.98	7.98	7.98
176	3	3	LINDA CLIFFORD Here's My Love RSD/Capitol 95 3367	7.98	7.98	7.98
176	3	3	BOOMTOWN RATS The Fine Art Of Surfacing Columbia IC 36248	7.98	7.98	7.98
133	112	19	JENNIFER WARNES Shot Through The Heart Arista AB 4217	7.98	7.98	7.98
134	134	17	RED SPEEDWAGON Nine Lives Epic 9 35988	8.98	8.98	8.98
135	135	17	B-52's Raven Bros. 95A 3355	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
136	136	20	ROBIN WILLIAMS Reality What A Concept Casablanca NBLP 7132	8.98	8.98	8.98	
137	139	29	STEPHANIE MILLS What Cha Gonna Do With My Love 20th Century T 583 (RCA)	7.98	7.98	7.98	
138	140	5	20/20 20/20 Portrait NBLP 30205	7.98	7.98	7.98	
139	141	19	SCORPIONS Love Drive Mercury 98M1 3195	7.98	7.98	7.98	
140	143	2	PATRICE RUSHEN Pizzazz Elektra 6E 243	7.98	7.98	7.98	
141	121	21	NICK LOWE Labour Of Lust Columbia IC 36087	7.98	7.98	7.98	
142	118	35	RICKIE LEE JONES Rickie Lee Jones Warner Bros. 95A 3298	7.98	7.98	7.98	
143	146	64	DONNA SUMMER Live And More Casablanca NBLP 7119	12.98	12.98	12.98	
144	142	12	MISTRESS RSD 85-1-3858	7.98	7.98	7.98	
153	5	5	LAKESIDE Rough Riders Solar 8511 1490 (MCA)	7.98	7.98	7.98	
146	108	20	LTD Devotion A&M SP 4771	7.98	7.98	7.98	
147	47	9	WEATHER REPORT 8-30 MCA/Columbia PC2 36030	13.98	13.98	13.98	
148	149	35	JOE JACKSON Look Sharp A&M SP 4743	7.98	7.98	7.98	
149	147	9	KENNY ROGERS Ten Years Of Gold United Artists UA-LA 815-H	7.98	7.98	7.98	
150	130	23	THE WHO The Kids Are Alright MCA 2 11905	12.98	12.98	12.98	
151	150	53	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia FC 35847	8.98	8.98	8.98	
152	131	35	G.Q. Disco Night Arista AB 4725	7.98	7.98	7.98	
153	101	19	VARIOUS ARTISTS Studio 54 Casablanca NBLP 71141	13.98	13.98	13.98	
154	148	24	TEDDY PENDERGRASS Teddy F.R. 71 36063 (CBS)	8.98	8.98	8.98	
163	2	2	FLEETWOOD MAC Rumours Warner Bros. 95A 3010	7.98	7.98	7.98	
156	156	2	GEORGE DUKE Master Of The Game Epic 9 36263	7.98	7.98	7.98	
157	157	13	JEFF LORBER FUSION Water Signs Arista AB 4734	7.98	7.98	7.98	
158	161	20	PAT TRAVERS BAND Go For What You Know Polydor PD1 4202	7.98	7.98	7.98	
159	160	2	SYLVESTER Living Proof Fantasy F 78018	11.98	11.98	11.98	
176	3	3	THE INMATES First Offense Polydor PD 1 6211	7.98	7.98	7.98	
189	2	2	PAVARTTI O Sole Mio-Favorite Neapolitan Songs London 00 26560	8.98	8.98	8.98	
162	162	5	SUPERTRAMP Even In The Quietest Moments A&M SP 4834	7.98	7.98	7.98	
163	167	2	EDDIE RABBITT The Best Of Eddie Rabbitt Elektra 6E 235	7.98	7.98	7.98	
176	3	3	EAGLES Hotel California Arista 7E 1084	7.98	7.98	7.98	
176	3	3	BOB WELCH The Other One Capitol SM 12017	7.98	7.98	7.98	
166	169	4	STIX HOOPER The World Within MCA MCA 3180	7.98	7.98	7.98	
176	3	3	TANYA TUCKER Tear Me Apart MCA MCA 5156	8.98	8.98	8.98	
176	3	3	STYX Equinox A&M SP 4558	7.98	7.98	7.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
182	2	2	STYX The Grand Illusion A&M SP 4617	7.98	7.98	7.98
170	170	12	MICHAEL JOHNSON Dialogue EMI America SM 12010	7.98	7.98	7.98
171	171	12	LED ZEPPELIN Physical Graffiti Swan Song SS 200 (Atlantic)	11.98	11.98	11.98
184	2	2	FRANK MILLS Sunday Morning Suite Polydor PD 1 6225	7.98	7.98	7.98
173	159	22	ABBA Voulez-Vous Atlantic SD 16000	7.98	7.98	7.98
174	174	4	YVONNE ELLIMAN Yvonne RSD 85-1-3838	7.98	7.98	7.98
175	179	2	CHICK COREA & HERBIE HANCOCK Chick Corea & Herbie Hancock Polydor PD 2 6238	11.98	11.98	11.98
176	144	36	BAD COMPANY Desolation Angels Swan Song SS 8508 (Atlantic)	7.98	7.98	7.98
177	177	23	WINGS Back To The Egg Columbia FC 36057	8.98	8.98	8.98
178	154	24	KISS Dynasty Casablanca NBLP 7157	7.98	7.98	7.98
179	132	19	CAMEO Secret Omen Chocolate City CCLP 2088 (Casablanca)	7.98	7.98	7.98
180	180	3	SCORPIONS Best Of The Scorpions MCA MPL 3516	7.98	7.98	7.98
176	3	3	THE MOTELS The Motels Capitol ST 11996	7.98	7.98	7.98
182	107	23	CHUCK MANGIONE An Evening Of Magic A&M SP 6701	13.98	13.98	13.98
183	181	3	ONE WAY FEATURING AL HUDSON One Way Featuring Al Hudson MCA MCA 3278	7.98	7.98	7.98
184	158	11	LED ZEPPELIN Houses Of The Holy Atlantic 19130	7.98	7.98	7.98
185	81	13	VAN MORRISON Into The Music Warner Bros. 95 3390	8.98	8.98	8.98
186	165	91	VAN HALEN Warner Bros. 95A 3075	7.98	7.98	7.98
187	187	2	JOHN KLEMMER Mosaic MCA MCA 2 8014	10.98	10.98	10.98
188	188	2	T-CONNECTION Totally Connected Dash 30014 (T.R.)	7.98	7.98	7.98
189	192	10	LED ZEPPELIN I Atlantic SD 19128	7.98	7.98	7.98
176	3	3	FABULOUS POODLES Think Pink Epic 9 36256	7.98	7.98	7.98
191	145	13	SAMMY HAGAR Street Machine Capitol ST 11983	7.98	7.98	7.98
192	185	287	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
193	178	11	RITA COOLIDGE Satisfied A&M SP 4781	7.98	7.98	7.98
194	194	2	THE SPORTS Don't Throw Stones Arista AB 4249	7.98	7.98	7.98
195	164	42	BEE GEES Spirits Having Flown RSD 851 3041	8.98	8.98	8.98
196	190	6	LED ZEPPELIN III Swan Song SD 19128 (Atlantic)	8.98	8.98	8.98
197	196	80	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SM 11898	7.98	7.98	7.98
198	197	15	RAINBOW Down To Earth Polydor PD 1 6221	7.98	7.98	7.98
199	191	27	SWITCH Switch II Gordy GY 988 (Motown)	7.98	7.98	7.98
200	200	106	SOUNDTRACK Saturday Night Fever RSD 85-2-4001	12.98	12.98	12.98

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	173
AC/DC	53
Aerosmith	115
Herb Alpert	6
April Wine	74
Ashford & Simpson	81
Atlanta Rhythm Section	61
B-52's	135
Bad Company	176
Bar-Kays	44
Pat Benatar	77
Bee Gees	10, 195
Blackfoot	109
Blondie	17, 121
Angela Bofill	82
Karla Bonoff	40
Boomtownt Rats	132
Jimmy Buffett	29
Captain & Tennille	112
Cameo	179
Cars	43, 104
Cheap Trick	20, 119
Chic	78
Linda Clifford	131
Commodores	12
Rita Coolidge	193
Chick Corea & Herbie Hancock	175
John Cougar	94
Crusaders	72
Tim Curry	63
Charlie Daniels	106
John Denver & The Muppets	113
Doobie Brothers	96
George Duke	156
Bob Dylan	21
Eagles	1, 184
Earth, Wind & Fire	95, 151
Electric Light Orchestra	69
Yvonne Elliman	174
Emerson, Lake, Palmer	100
Fatback Band	98
Fabulous Poodles	190
Fleetwood Mac	4, 155
Steve Forbert	97
Foreigner	18
Foghat	76
Fundafelic	68
Larry Gatlin	116
Crystal Gayle	37, 67
Gloria Gaynor	88
Jan Gorn	117
G.Q.	132
Sammy Hagar	191
Van Halen	108, 186

Hall & Oates	36
Molly Hatchet	19, 130
Rupert Holmes	64
Dr. Hook	118
Isaac Hayes	51
Head East	101
Stix Hooper	166
Joe Jackson	24, 148
Michael Jackson	11
Millie Jackson & Isaac Hayes	85
Bob James & Earl Klugh	28
Rick James	38
Jefferson Starship	41
Waylon Jennings	57, 86
Elton John	35
Michael Johnson	170
Tom Johnston	103
Judas Priest	102
France Joli	71
Rickie Lee Jones	142
Journey	27, 142
K.C. & The Sunshine Band	89
Kiss	178
John Klemmer	187
Kool & The Gang	15
Lakeside	145
Nicolette Larson	49
Led Zeppelin	3, 107, 171, 184, 189, 196
Little River Band	62
Kenny Loggins	23
Jeff Lorber	157
Nick Lowe	141
LTD	146
Melissa Manchester	66
Barry Manilow	9, 125
Chuck Mangione	182
Jimmy Messina	60
Steve Martin	75
Bob Marley	84
Pat Metheny Group	99
Bette Midler	91
Stephanie Mills	137
Frank Mills	172
Mistress	144
Van Morrison	185
Anne Murray	45
Nature's Divine	93
Willie Nelson	59, 120
O'Jays	56
One Way	183
Outlaw	58
Patru Cruise	42
Robert Palmer	79
Alan Parsons Project	32
Pavarotti	161
Teddy Pendergrass	154
Tom Petty & The Heartbreakers	16
Pink Floyd	192
Peaches & Herb	39

Pleasure	111
Police	30
Jean-Luc Ponty	55
Prince	50
Suzi Quatro	129
Eddie Rabbitt	183
Gilda Radner	110
Rainbow	198
Bonnie Raitt	31
Smokey Robinson	80
Kenny Rogers	13, 83, 149
Diane Ross	123
Rufus & Chaka	22
Patrice Rushen	140
Brenda Russell	73
Santana	26
Scorpions	139, 180
Bob Seger & The Silver Bullet Band	197
SOUNDTRACKS	
Quadruphenia	90
Saturday Night Fever	200
The Muppets	54
Shoes	124
J.D. Souther	46
Red Speedwagon	1

# Lifelines

## Births

Son to singer Grace Jones and Jean Paul Goode Nov. 11 in New York.

Daughter, Sarah, to Ellen and Alan Penchansky, in Skokie, Ill., Nov. 16. Father is Billboard's Chicago bureau chief and classical music editor.

Daughter, Stephanie Elaine, to Ron and Jan Wilhelm in Urbana, Ill., Nov. 7. Parents are owners of Starship Productions and father is deejay at Urbana's Sting Disco.

## Heart's 'Dreamboat' Nautilus Superdisc

LOS ANGELES — Nautilus Recordings' latest Superdisc release is Heart's "Dreamboat Annie." The half-speed mastered disk is manufactured and distributed by Nautilus under license from Mushroom Records for whom the album was originally recorded.

The record was mastered at the JVC Cutting Center in Los Angeles and pressed by KM Records in Burbank, Calif.

## Xanadu LP Series

Continued from page 49

piano and Sam Jones' bass among the standouts.

Volume four is a potpourri of cuts featuring all 10 of the musicians involved in the evening and the five cuts are a good sampler for some hard bebop blowing.

For a small jazz label this project is a major endeavor. Hopefully Cream Records, which distributes the line, will put some bucks into promotion.

The four volumes offer blues, cool and hard jazz and the purity of emotions not fettered by concern for commercial time lengths or disco influences. For a jazz label, that's refreshing.

ELIOT TIEGEL

## Marriages

Terry Woolley to Tammy Edwards Nov. 2 in Lubbock, Tex. He is president of Terry Woolley Enterprises, a production/promotion firm, and personal manager of singer Joey Allen.

Harry Shannon to Suzanne Klee Nov. 17 in Los Angeles. He is executive director of ATV Music Productions; bride is an EMI/Switzerland artist. Ceremony was performed by Steve Stone, ATV's general professional manager, who is an accredited minister.

Daniel T. Keen to Bonnie K. Watson Nov. 3 in Nashville. Wife is executive secretary at Paragon Agency; husband is songwriter with Tree International. Couple met while performing in show at Opryland, U.S.A.

## Deaths

Twiggs Miller Lyndon Jr., 37, road manager of Dixie Dregs and former road manager of the Allman Brothers Band, as a result of skydiving near Albany, N.Y., Nov. 16. While jumping with a group of skydivers, Lyndon's parachute failed to open.

Born and raised in Macon, Ga., Lyndon became road manager for such artists as Little Richard, Percy Sledge and Arthur Conley. He was associated with many of the artists represented by Phil Walden, and became the original road manager for the Allman Brothers Band when the band was formed in 1969. Most recently, Lyndon worked with Dixie Dregs. Lyndon is survived by his immediate family.

Moe Katz, 75, Nov. 16, in New York of a heart attack. Dean of court reporters, he covered the Federal District Court in New York for Billboard for the past 20 years. Survivors include a daughter and sister.

# Inside Track

The record and tape business is getting an uplift from an institutional print advertisement that two competing retailers in Chicago jointly are placing.

The \$4,000 full page Chicago Tribune advertisement, scheduled to run Sunday (25), compares the price of records and tapes with outlays for other entertainment forms such as movies, concerts and dining out. Laury's and Rose Records funded the cost of the ad and its placement in the paper.

The rumor mill continues to grind overtime. MCA Records, according to the gossip, is ready to move to independent distribution. Some had Pickwick Distributing as the starting link. MCA Distributing's Al Bergamo denies the rumor. . . . While not about to buy the Motown label, Charlie Koppelman coyly states that Jobete Music "is one of my all-time favorite catalogs." If that means that a deal is in the works, the estimated price of this hit-laden publishing lode is \$20 million.

"RCA Corp. has not been in negotiations with Joel Greenberg on behalf of Dick Schory of Ovation Records. We are not talking to anyone and we have not talked to anyone since RCA Records is not for sale," says Rocco M. Laginestra, corporate vice president for planning and marketing, responding to an item in last week's Track.

If the raven-tressed, blue-eyed teenager coming out of the shower looks familiar, when you see the new Dial soap tv commercial, it's 15-year old Andrea Sherman, daughter of Dick, the Casablanca sales nabob. . . . We acknowledge about three weeks late that Bill Emerson Sr., a seminal figure in Southwest independent label distribution, has retired to his 1,000-acre spread near Streetman, Tex. The 27-year industry veteran is raising commercial cattle and quarter-horses. Son Billy Jr. has taken over the reins at Big State Distributing Dallas, where his pater first hung his Stetson more than 20 years ago. . . . The Assn. of Independent Music Publishers in L.A. will bankroll its own rep to appear at the Copyright Tribunal and visit with Congressional legislators. . . . As of Monday (19) Paul Pennington informed the unsecured creditors committee on his offer to take over 17 of the defunct Odyssey Records stores.

It is understood that the disposition of the stores, a primary asset in the voluntary petition for reorganization filed recently by Richard H. Bulloch has been complicated by Bulloch's personal incorporation of certain stores in the states in which they are located. Bulloch continues to convalesce at a Bay Area hospital, where he underwent his fourth surgery for injuries to his lower body suffered in a recent auto accident.

Speaking of auto accidents, Irving B. Green, president/founder of Mercury Records, now residing in the Palm Springs area, walked away from a total wipeout of his own car near Anaheim recently, when a car jumped the divider and crashed into his vehicle. . . . The Capitol Records Alumni Club holds its second annual bash Dec. 11 from 6 to 9 p.m. at the Yamashira in Hollywood. A donation of \$5 per person is asked. Mail it to Good-looking Productions, 170 N. Robertson, Beverly Hills. . . . The downturn in the industry is wide spread. Columbia House, direct marketing division of CBS, has left go 3% of its total staff as part of a "streamlining," according

to Ben Ordober, president of that wing. The across-the-board cutbacks, which ranged from vice presidents to clerical help, may have involved as many as 50 people, sources say.

The grapevine that has Ben Bartel, former executive vice president of Integrity Entertainment, taking over that Encino Big Ben's store as his own is withered. Bartel denies it emphatically. . . . Ex-WEA Dallas branch topper Tom Sims is reportedly out of the Galaxy Distributing concept, which controls Record Town/Sound Town, the Texas chain. Sims supposedly has purchased Craig's, the long-time Kileen, Tex., retail stronghold, and is opening a one-stop in Beaumont. He could not be reached for comment. . . . Expect more shakeups at Elektra/Asylum, Nashville. Director of promotion Norm Osborne is moving to a regional post in San Francisco. Jimmy Bowen, label vice president, is seeking a replacement. The division has dropped several acts, including Stella Parton, Vern Gosdin and Wood Newton.

Former bandleader Hal Neely, who did executive stints with King and Starday Records, surfaced last week at Siebert's, Little Rock. He is a salesman for a new Harlequin-type book series in the South. . . . National Record Marts boss Sam Shapiro has returned from Communist China, to which he reports he will never return. He couldn't stomach the chow.

Henry Droz, president of WEA, has been named to the board of trustees of the City of Hope National Medical Center, Duarte, Calif. He is a former president of the music industry chapter for the non-sectarian charity.

Stephen Stewart, director general of the International Federation of Producers of Phonograms and Videograms was presented with a special gold disk, marking his 18 years' service in that post. He also received a 1910 phonograph, both tendered by IFPI president Neshui Ertegun. Succeeding him as previously reported is John Hall. . . . Signs Of The Time: EMI Records closed its international imports division in the U.K., a victim of the sluggish mart there. The 15-year-old division handled about 40% Asian music, 30% jazz and the balance in classics and ethnic.

Ariola president Jay Lasker continues to deny rumors that he is exiting the firm and that the company's disco division has not been completely shut down as had been rumored. According to Terry Barnes, creative services director, the disco department has been reorganized and placed under her. Four staffers still remain working in disco though Jack Witherby, national disco promotion director, and Roz Chase, Western director of disco promotion, have left. Barnes says these two were included in the 15 staffers let go, as part of a streamlining measure, over the past few weeks. . . . Casablanca Records and Susan Munao Management, manager of Donna Summer, are denying a report that the singer wants out of her contract with the label.

There'll be no merger between American Broadcasting Companies and Macmillan after all. Although the boards of both companies okayed the merger of the music/book publisher into ABC—valued at \$338 million—ABC has apparently had second thoughts. ABC's bid for Macmillan followed latter's turn-down of a previous offer from Mattel, Inc.

# Capitol Involvement Helps Grab Knack

Continued from page 3

"We've maintained a steady level of repertoire," adds Perry, "and I want to keep an even balance."

Perry, who came aboard as a&r chief in early 1976, feels he has his largest and most "organic" a&r department since he has been at the label.

The artist roster is at 77 inclusive of pop, black, country and several EMI artists.

The newest addition to the a&r staff has been Blood, Sweat & Tears founding member Bobby Colomby who had also been an a&r executive most recently with CBS, and Dr. Cecil Hale who came in to replace Larkin Arnold a year ago and helm the black music wing.

They join such staffers as Bruce Garfield, former label press chieftain; Bruce Ravid, who was pulled in from a Midwest field promotion slot; Dean Cameron who bases in Toronto; Lynn Shults in Nashville; Richard Landis in New York and John Carter, John Palladino, and Dave Cavanaugh in Los Angeles.

"One of the things I was keen on," indicates Perry, "was to bring back the in-house production element to

the a&r department." That has resulted in successful LPs by artists Bob Welch and Sammy Hagar when Carter began spending more time in the studio. Landis has produced Desmond, Child & Rouge. Meanwhile, Hale and Colomby have begun to involve themselves on the production side with the upcoming Tavares LP.

Recently the label also inked a production agreement with the Muscle Shoals Sound Studios group.

Indicative of the kind of approach Capitol wants to continue taking, emphasizes Perry, is the fact that many Capitol artists have and are spending lengthy careers at the label. Among them: Bob Seger, Steve Miller, Helen Reddy, Anne Murray, Dr. Hook, Glen Campbell and others.

The label also espouses a "build from within" approach and indicative of that, points out Garfield, is the time-achieved success of Little River Band. Rarely does the label pirate artists away from other labels.

"The Knack," offers Colomby, "really gave Capitol a kick in the ass. Why? It demonstrates and made ev-

eryone reaware of the kind of results that can happen when you make a total commitment to a project."

But he adds that the commitment has to be forthcoming from all involved departments.

"There can't be any wars between departments. I've seen it go wrong at other labels. With every artist it's a fine line between success and failure. It can be one suggestion or one maneuver. Everyone involved in the project has to be committed and enthused."

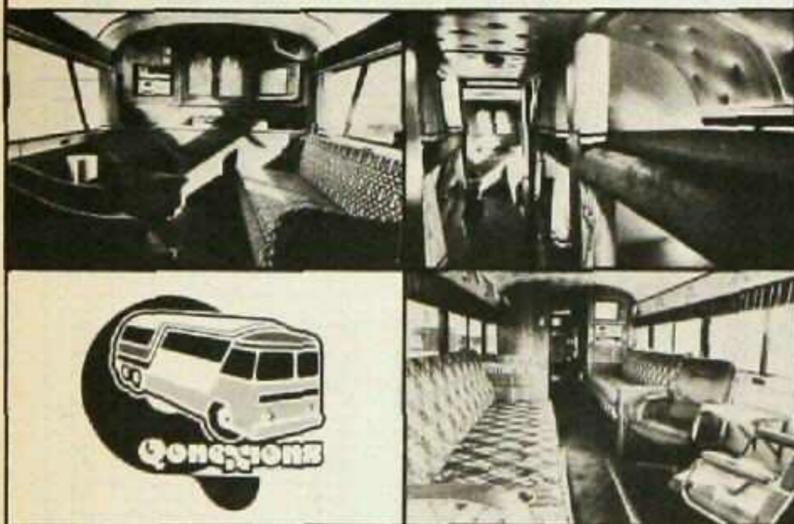
The a&r department meets once a week and tries to be as idea-exchange-oriented as possible.

A recent meeting, for example, resulted in the idea of pairing Natalie Cole and Peabo Bryson in the studio for a duet LP.

"And there was feedback," adds Perry, "from the field which indicated that might be an interesting approach for those two artists."

Some upcoming projects involve solo Graham Nash and David Crosby albums as well as recently signed singer Amy Holland who is being produced by Doobie Brother Mike McDonald and Pat Henderson.

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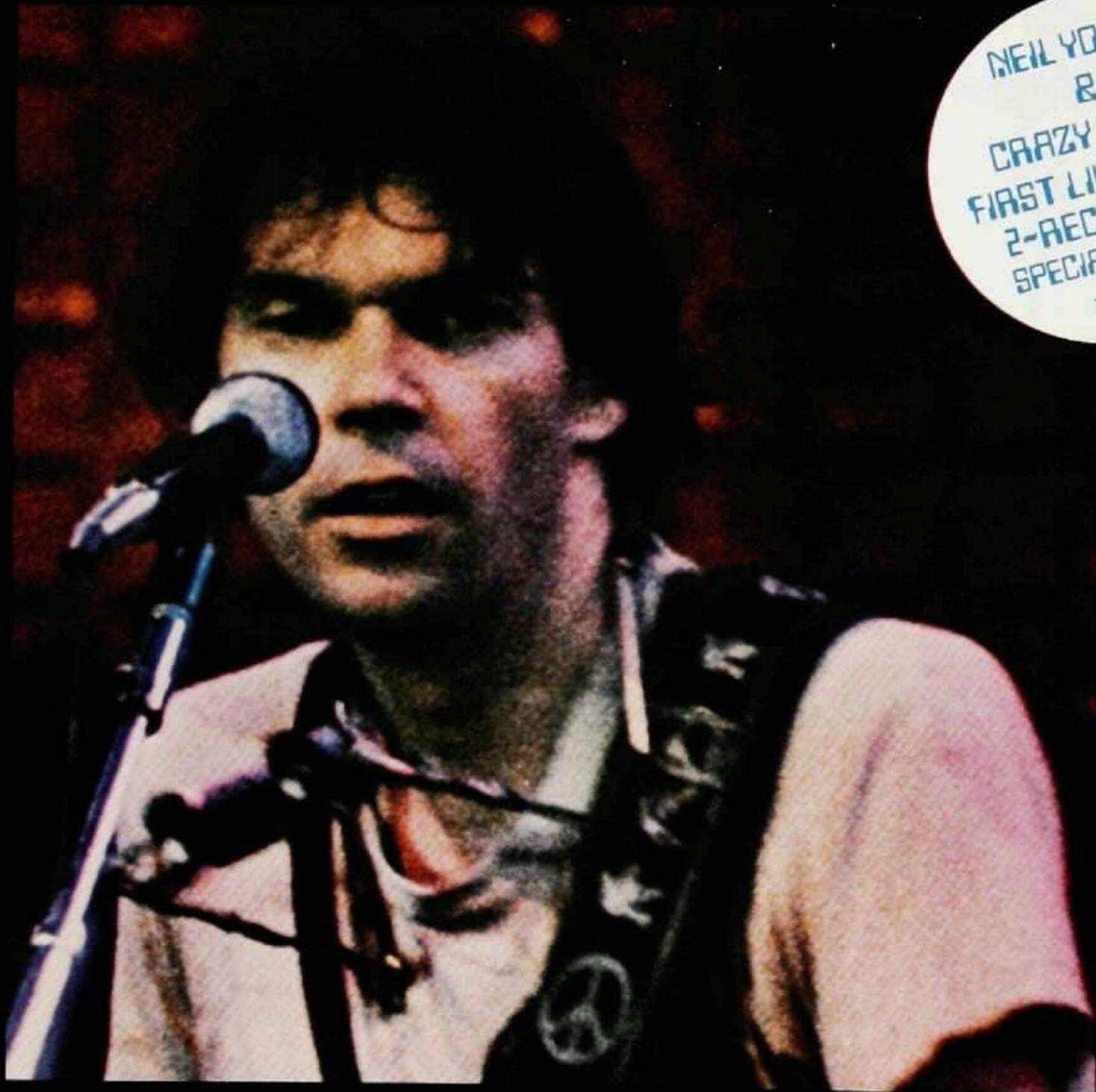
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