

AOR Playlists Show New Flexibility

Publishers Feel Sag In Mechanicals

By IRV LICHTMAN & PAUL GREIN

NEW YORK—Music publishers are beginning to feel in dollars-and-cents terms the pinch in mechanical royalties, a decrease of as much as 25% in 1979 over 1978.

Reflecting the general economic downturn in label sales over the past year, the decreases, to some degree, are being offset by publisher gains in other income-producing areas.

But even those citing gains in mechanicals indicate that 1980 bears eyeing with caution in terms of deals and executive staffing.

However, the good news is that profits remain strong, thanks to the brighter financial picture painted by the healthy state of performance royalties, international income, usage of copyrights in the lucrative jingles area and, as a result of legislative fiat, the 37½% hike in mechanicals (from 2 cents to 2¾ cents since January of 1978).

Still, concern is raised that a continual decline in this major form of publisher remuneration is being experienced.

(Continued on page 85)

GOODY HAUL TIP OF ICEBERG?

New U.S. Counterfeiting Focus

By IS HOROWITZ

NEW YORK—Speculation continues to mount on the extent of counterfeit penetration of industry pipelines despite a tight security hood drawn over further details on the reported discovery by Polygram Distributing of some \$400,000 worth of bogus product among returns from Sam Goody and Pickwick (Billboard, Feb. 9, 1980).

That dramatic disclosure was described as "only the tip of the iceberg" by a source at the Justice Dept. here.

He says there have been "significant breakthroughs" recently in its continuing investigation of counterfeiters, and that more disclosures may be anticipated.

"There are a lot of subpoenas out there," he adds, referring to the department's overall investigation.

It is known that some alleged counterfeiters caught up in a net of the massive FBI raids in five Eastern states in December.

(Continued on page 86)

Big Markets Add; Small Cities Pare

By DOUG HALL

NEW YORK—The long trend to tighter playlists on AOR radio may be loosening a bit in major markets, but the paring process is still going on in secondary markets.

That's the picture emerging from an exclusive Billboard survey of album-oriented rockers in the mid-Eastern U.S. from New York west to Ohio.

Larry Berger, program director for ABC's WPLJ-FM New York, says his playlist is getting bigger with "more variety," but Keith Wright of WVUD-FM Dayton says, "We've cut down (the playlist) an awful lot."

Berger is reluctant to discuss details of his playlist for competitive reasons, but he says it includes about 35 to 40 current albums.

It seems that smaller markets are tightening up to copy what larger markets have been striving for for some time, just as the majors are moving in a new direction.

Berger says his station "rocks harder. We used to be very tight, but now we have more

(Continued on page 86)

Shorewood Asks Thin LP Jackets

NEW YORK—Shorewood Packaging, a leading jacket fabricator, is embarking on a campaign to convince manufacturers to uniformly adopt a thinner album jacket sleeve as a way of reducing their costs.

Shorewood's action, as outlined by Floyd Glinert, executive vice president, is in anticipation of yet another price increase now being formulated by Shorewood.

Shorewood, along with other major fabricators, instituted three price increases last year

and in the case of Shorewood it amounted to about 15% for the year.

"We're suggesting to the industry," Glinert declares, "one important method to soften the impact on the increases in paper board and such additional cost factors as energy, metal plates and film."

"We're recommending to the industry a total reevaluation of jacket thickness which can reduce the cost of packaging by about 5%, and

(Continued on page 87)



Off-Broadway (usa) introduce: the new rock 'n' roll. Rock 'n' roll that's honest, fresh, and strong. Rock 'n' roll with a kick. And Off-Broadway kicks it off with a powerful debut album, "On." Turn it on and hear the difference. On Atlantic Records and Tapes SD 19263. Produced by Tom Werman for Julia's Music. (Advertisement)

Disco Execs Jam Forum

LOS ANGELES—Close to 1,000 disco industry executives from some 14 countries including France, Germany, the U.K., Switzerland, Australia, Japan and Brazil will utilize Billboard's International Dance Music Forum as a means to air concerns about the outlook for their business in the 1980s.

The Forum runs Monday (11) through Thursday (14) at the Century Plaza Hotel.

Although the only segment of the industry so far affected is the music, which has changed and expanded its parameters to include more rock, pop and r&b sounds, club owners, sound and light manufacturers, technicians and builders

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'Opry' Airs Live In Europe

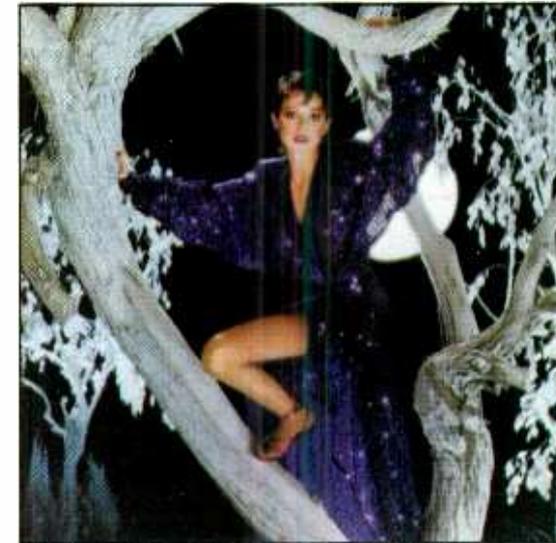
By KIP KIRBY

NASHVILLE—Marking a historic first in its 55 years of operation, the "Grand Ole Opry" will be simulcast live through a European radio transmission hookup April 26.

The concept was originated by Nashville Radio Workshop, a local production company which leased the broadcast rights from WSM, Inc., and is being coordinated through British-based London Radio Productions.

The special two-hour live broadcast of the "Opry's" regularly-scheduled Saturday afternoon matinee performance will be carried live over radio

(Continued on page 72)

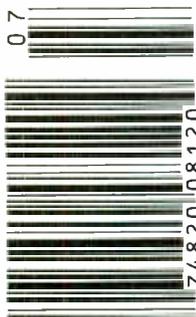


Hot on the tracks of her last Casablanca LP, "Pleasure Train," TERI DESARIO returns with *Moonlight Madness*. Harry Casey (K.C. & The Sunshine Band) teamed with DeSario on the production of her second album and vocally on her biggest single to date, "Yes, I'm Ready." DeSario's enticing vocals coupled with tight arrangements creates a crisp, airy production. A little madness is a fine thing... especially if you're hearing it from Teri DeSario. On Casablanca Record and FilmWorks. (NBLP-7178) (Advertisement)

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SOVIET LP QUANDARY

Antagonistic Public Sentiment May Slow Possible U.S. Sales

By ALAN PENCHANSKY

CHICAGO—The question of whether anti-Soviet sentiment might be brought by shoppers into the record store is being studied by classical record companies.

John Sievers, head of the new MCA classical division, has an album release of Soviet-licensed performances scheduled for mid-1980. He admits questioning if the project is ill-advised.

"I think right now anything that says U.S.S.R. on it is looked upon in a negative light in this country," relates Sievers.

CBS Records, Deutsche Grammophon and Pickwick's Quintessence label also are releasing Soviet-licensed material, and Soviet classical artists often make records outside their homeland for such

companies as Angel and Deutsche Grammophon. These albums together comprise a small but highly visible share of the U.S. classical market.

Celebrity Concerts, Corp., an L.A.-based company, acts as U.S. agent for the Soviet state record operation. No Soviet product shut-off is expected by Celebrity Concerts, but the firm's Sid Justin admits there is some question about the impact on record buying.

"It's a novel situation," Justin explains. "Formerly when they had the cold war in past years it didn't affect it (record sales) at all."

"It's a serious thought," Justin adds.

For the most part, sales and a&r executives regard a consumer "boycott" as only a remote possibility.

Nonetheless, the prospect is being analyzed.

Says Peter Munves, CBS Masterworks marketing executive: "I don't think we should stop putting it out because of the climate. I admit though that it is a consideration."

One of the immediate by-products of the U.S.-Soviet cultural freeze has been the cancellation of virtually all touring by Soviet performers. Label executives must also consider the effect of these withdrawals upon album sales and promotion.

Pianist Andrei Gavrilov, a youthful virtuoso with EMI recording ties, has had his winter engagements postponed. Gavrilov's recording of the Tchaikovsky Concerto No. 1 will be issued in April but there will be no U.S. appearance in support of the release as planned.

"It hurts a little bit," calculates Angel Records head Raoul Montano. "You cannot sell an unknown."

Pianist Lazer Berman, with several highly successful U.S. tours to his credit, also has been pulled from the U.S. circuit.

Berman's U.S. agent Jacques Leiser, does not feel there will be any impact at the record counter. Berman's Chopin Polonaises album on DG has just been released.

"I don't see any relation at all just because the trip has been postponed," answers Leiser. "We're not at war with the Soviet Union."

But a source at DG believes it might be harder to promote the disk without the live appearances.

Some record label executives be-

lieve the political estrangement is a double edged weapon and may boost some artist's sales. The reasoning is that the unavailability of artists in concert will drive listeners to records.

"The fact is that so much talk about these people might create more interest. You never know," Montano advises.

Says Munves: "They can't hear them in concert so they may want to go out and buy the record."

Russian material will be included in the March Pickwick Quintessence release, according to Steve Vining, a&r and production chief.

"To be honest with you, I think this will probably blow over," Vining responds. "We have no plans to restrict our releases."

Concepts Help Warner Bros. Save Money

By JEAN WILLIAMS

LOS ANGELES—Warner Bros. Records has tightened its money belt, but its acts get the same marketing advantages through new label philosophies, according to Ed Rosenblatt, vice president of sales and promotion.

At the same time, the label and those companies it distributes have signed a number of new rock bands which Rosenblatt admits costs much less to record.

The average LP costs approximately \$150,000 but Van Halen's third LP was completed for between \$40,000-\$60,000.

In terms of marketing practices Rosenblatt says: "Our tendency previously was to spend a ton of money when the record was initially released. Then six or eight weeks later, when the record started to happen, we would have to go in and again spend the same amount of money."

"We have a large staff which costs a lot of money and we're now letting our staffs of sales and promotion people work these records in various areas and create some excitement before we go in with these ancillary areas of expenditures."

(Continued on page 93)



HEAVY DEALS—Stephen Bishop, newly signed to Warner Bros. Records, mulls over documents presented by label chairman and president, Mo Ostin, while Trudy Green, his manager, looks on.

Billboard And BBC Link; Firm '25 Years Of Rock'

LONDON—The BBC's Radio One is collaborating with Billboard to produce a major series this summer called "25 Years Of Rock." The series will reflect the changes in popular music from 1955 to the present day.

Each of the 25 hour-long programs, to be broadcast nationwide by Radio One on Sundays at 7 p.m., will feature a year's music set against

the background of contemporary international events and trends, encompassing sport, fashion, politics and entertainment on both sides of the Atlantic.

Executive producer Stuart Grundy says the aim of the series is to give the music historical perspective by using newsreel and archive material.

(Continued on page 93)

Storm In South No Big Sales Deterrent

By MIKE HYLAND

NASHVILLE—With two major winter storms hitting Nashville in one week, local record companies, publishers and studios report business as usual. Hardest hit during the storms were the retail outlets with early closings and a drop-off of business. Of the label's surveyed, none was closed, although several companies let some employees off earlier than normal.

Claim Disks In Leisure Market

By ROMAN KOZAK

NEW YORK—The record business may have suffered a real decline of about 10% in 1979. And in order to bounce back, record people must not give up on quality, and they must realize they are not in competition with themselves, but with other leisure time activities for the entertainment dollar.

This was the gist of remarks made by Dick Asher, deputy president and chief operating officer of the CBS Music and Performing Arts Lodge of the B'nai B'rith Monday (4).

"We are not in the music business, we are in the leisure time business, and our competition is not in this room. It is 'Star Wars,' the New York Yankees, AMF, Spalding, and major league soccer. They all compete with us for the leisure dollar," said Asher. (Continued on page 93)

Capitol, Elektra/Asylum, RCA and United Artists reported no problems. "It was business as usual," reports RCA's Jerry Flowers. "We haven't seen any problems with this week's snow or last week's ice."

Of the studios surveyed, no sessions were cancelled. However, several studios reported delays in starting times for sessions because of the weather.

It was normal business hours for Tree International and Screen Gems-EMI publishers, while House of Gold and Combine Music publishing companies allowed employees to go home one to two hours prior to closing time last week.

Retail record stores reported sales off during the storm which hit the city Tuesday (5), with Camelot Records closing at 4:30 p.m. and a reported drop in business at close to 75%.

For the past two Tuesdays, the Record Bar at Hickory Hollow Mall closed at 5 p.m. with business down due to the weather. Discount Records, near downtown, closed one hour early due to the snow, and reportedly, business was off only slightly.

Only one scheduled event, a Casablanca Records party for artist Carol Chase was cancelled Tuesday due to the snow. Although many area schools were closed, most Nashville-

(Continued on page 93)

L.A. Co. Creates Artist Promo Vdtapes For Home Use

By ELIOT TIEGEL

LOS ANGELES—You've heard all those stories about how the promotional videotapes which capture an artist in performance will eventually wind up in someone's home in videocassette or videodisk form.

Media Home Entertainment, Inc. a duplicator and distributor of consumer videocassettes, has taken a number of those promotional tapes—shot for television and in-store usage in some instances—and has created its own exclusive music entertainment videocassettes.

In a sense the two-year-old company is creating its own best of samplers, using the highlights of an artist's promo tape to create a new entity—which can run from 30 to 90 minutes.

In fact, Ron Safinick, the firm's president, beams when he is queried about creating his own cassettes us-

ing highlights from earlier recorded tapes. The idea, he explains, is to take five artists, for example, and have each perform three tunes for a 90-minute cassette. Harry Arend does the selection and editing of the performances to create the new tapes.

Safinick says he is currently looking at a two-hour concert starring Bette Midler which he'd like to trim down to 90 minutes—the ideal time he feels before the viewer gets antsy and loses his patience.

Media Home Entertainment has 24 music shows in its catalog, broken

down into animated films, concerts, adult entertainment and feature films.

"We like to fill voids," Safinick says, in explaining why the company specializes in what it calls "cult films" and music concerts. "We can't compete with Warner Bros., Paramount and Columbia for their movie titles."

So the company offers such entities as "The Groove Tube," "Tunnelvision," "Reefer Madness," "Halloween" and "Flash Gordon: Rocketship," for example.

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KORVETTES KEEPS DISKS

By IRV LICHTMAN

NEW YORK—Korvettes hopes to maintain a record retail presence in all locations affected by the abrupt closing of 14 stores by the chain last week.

Free-standing units in these areas would continue a Korvettes identity, maintains Dave Rothfeld, who oversees the chain's recording interests, although he could offer no time table as to their openings.

The possibility of other free-standing locations over-and-above such replacements will be considered. (Continued on page 86)

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Distrib Deal Eases Fox Problem Label President Portnow Notes Reduction In Losses

By JEAN WILLIAMS

LOS ANGELES—The reasons for some of the problems which have plagued 20th Century-Fox Records have been eliminated through its distribution deal with RCA, believes Neil Portnow, the label's new president.

"A turnaround doesn't happen overnight," he says. "We got out of the distribution business, eliminating huge accounts receivable and staff. This area made corporate uncomfortable."

"In our financial report for this year versus last year and the year before, there's a dramatic change in the

financial picture," says the 31-year-old executive. The label and publishing

wings largely reduced its loss of last year to \$471,000 from \$10,897,000 in 1979. Revenue was off \$8,477,000 from \$12,792,000. This follows the label's move to RCA a year ago. He points out that the parent company's success in films in no way stunted the growth of the label. "We're not competing with the film division for dollars, operating procedures or budgets. What happened is the record company's management was not able to make the label work. I lay the blame for that primarily on the music."

"I don't believe that in the past as a record company we had an image to backup the philosophy that we're really in the music business. It's got to be about artists, talent and records. It's going to take a little while to put that together but we have started."

"In the eight months I have been here," he continues, "I have had to eliminate those things that weren't music involved; I had to get out of some deals, to buy out projects in the can and to release acts from contracts."

Portnow maintains that corporate is not running the label, having little influence in its day-to-day activity. "A year ago when things were financially so out of control, corporate felt it had to pull in the reins to insure the losses would not continue. Since I arrived I have felt corporate is dealing like this is a new ball game."

"The reason I am here is my a&r and musical background and my management abilities. I prepared a budget that's been accepted by the board, which allows me to not only operate, but bid on any act, even established acts."

(Continued on page 93)



Billboard photo by Dennis Callahan
BABY TALK—Eddie Money, left, visits backstage with John Waite of the Babys after the Chrysalis group finished a set at the Oakland, Calif., Coliseum. The band is touring to support its new "Union Jacks" LP.

WILL NOT FADE AWAY Hensler Probes London Identity Under Polygram

NEW YORK—With London Records about to become the third member of the newly established Polygram Classics, Inc. division, Guenter Hensler, recently named to direct the unit, is making preliminary assessments of the label's role in the division.

Hensler, who will oversee the operation of DG, Philips and London, assures that London will maintain its present identity in the marketplace, pointing to the "very different sounds and look" of the DG and Philips lines. He indicates that a London division head will be named shortly.

A priority is to make London product "available in a broader sense and to establish systems for shipping product at proper intervals." Hensler indicates he's aware that product fulfillment has been a vexing problem at London.

Hensler notes that the current London network of independent distributors will be maintained for the immediate future, so as to "continue the present momentum of sales, while improving the supply situation."

Although London's list pricing of \$8.98 is \$1 under those of DG and Philips, Hensler says there are no immediate changes planned, since

Polygram still needs time to assess the \$9.98 list prices instituted last October.

Under Polygram, London will continue to be the U.S. outlet for such lines as L'Oiseau-Lyre, Argo and Das Alte Werke (Telefunken).

Hensler, who previously ran the Metronome label division of Polygram in Germany, says the London line will be further bolstered by "quite active" advertising and promotional activities and tie-ins with artist tours.

He supports London's entry into the digital market, with the program to continue under basically the same creative staff out of London.

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Executive Turntable

Record Companies

Three newly created posts for the CBS Records Group in New York involve **Bernard DiMatteo**, **William P. Fox** and **Caroline Moore**. DiMatteo, formerly operations vice president of CBS Records International, is now operations vice president of the CBS Records Group. Fox, formerly, finance and administration vice president with CBS Records Group. Moore, formerly executive as-



DiMatteo

sistant to the deputy president of CBS Records group, is now administration and planning vice president. . . . **Don Ellis**, Executive creative vice president for Motown in Los Angeles, is exiting his post which he held since July. No replacement has been named as yet. He was formerly with CBS Records. . . . **James Lewis** is upped to marketing vice president for Polygram Classics, Inc. in New York. He was product management and as-



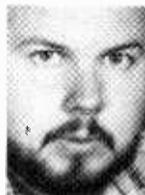
Fox

assistant to the senior vice president-general manager at Atlantic Records. . . . **Mort Weiner** is upped to sales and merchandising vice president for 20th Century-Fox Records in Los Angeles. He was sales and merchandising director. . . . **Pat Rustici** becomes sales/artist development director for Columbia in New York. Rustici was Columbia regional promotion marketing manager for



Moore

the Northeast region at Columbia. . . . At WEA in Burbank, **Skid Weiss** becomes national director of communications. He was formerly national director of advertising and public relations. **Alan Perper**, currently national advertising manager, is upped to national director of advertising. **Barbara Burns**, now national advertising coordinator, moves to the post of national advertising manager. . . . **Dave Demers** takes over as sales, artist development director for Epic, Portrait, Associated Labels in New York. Demers was regional promotion marketing manager in the Northeast region. . . . **Tony King** is promoted at RCA Records in New York to creative services director. He had been disco marketing director. . . . **Jorge V. Farra** takes over the new post of associate director of manufacturing and technical services for CBS



Lewis

Records International's Latin American Operations in Coral Gables, Fla. He was with Florida Power and Light Co. as an operational auditor and operations analyst. . . . **Peter Lubin** becomes East Coast a&r director for Phonogram/Mercury in New York. He had been in the publicity department at Columbia Records. . . . **Vito Ferrante** upped at Atlantic Records in New York to business affairs director. Ferrante was contracts manager for Arista Records. . . . **Pete Hurd** upped to assistant buyer in the Philadelphia branch of WEA. Hurd formerly worked in the warehouse, in order entry and served as a computer operator. . . . **Fae Horowitz** takes over the new post of creative assistant for Dell Platters Records and Mike's Management in New York. Previously, she was assistant manager at Secret Sound Studios.



Weiner



Rustici

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Publishing



Weiss

Ralph Peer II is now senior vice president for Peer-Southern's worldwide operations. Based in Los Angeles, he was first vice president with the firm. . . . **John McAuliffe** moves to finance vice president with Chappell Music and Intersong Music in New York. McAuliffe was formerly comptroller/administrator.



Demers

Related Fields

Bernard Mitchell comes into the new post of vice chairman and chief executive officer for the Advent Corp. in Cambridge, Mass. Mitchell had been president of the I.H.F. trade association from 1976 through 1978 and president and chief executive officer of U.S. Pioneer Electronics Corp. since 1972. . . . **William H. Anderson**, president, also assumes the position of chief operating officer. Mitchell is also elected to the Advent board of directors. . . . **Larry Solters** is upped to vice president of Front Line Management in Los Angeles. Solters has been with the firm for three years, having helmed promotion and publicity campaigns for artists on the roster. . . . **Tibor Rudas** is upped at Resorts International in Atlantic City to corporate vice president of entertainment. Rudas was a talent buyer for the firm. In addition to



Perpers



King

Resorts International, Rudas is in charge of entertainment at the company's two other complexes in the Bahamas at Nassau and Freeport. . . . **Si Zentner** is now entertainment director for the Brighton hotel in Atlantic City which opens this summer. Zentner, a trombonist, was music director for Resorts International. . . . **Shelly Bauer** becomes marketing director for KSR Recording Studios in Los Angeles. Bauer recently headed Shelly Bauer public relations and New Day Entertainment, Inc. . . . **Ron Boutwell**, former chairman of the board of Boutwell Inc./Niocua Merchandising Ltd. has resigned his post. Boutwell now heads his own merchandising firm in Los Angeles. . . . **Frank Horowitz**, former Northeast regional representative for Infinity Records, becomes marketing director for Trouser Press magazine in New York. . . . **Joshua C. Simons**, promotion and publicity director at Billboard magazine, takes over the new post of promotion/creative services director for the Neilson/Anklam, Inc. in Studio City, Calif. At Billboard in Los Angeles, **Jane Hoffman** becomes promotion manager. She continues in charge of circulation for the magazine. . . . **Debbie Colton** exits BNB management in Los Angeles to pursue independent management. . . . **Joan**



Lubin



Solters

(Continued on page 93)

FEBRUARY 16, 1980 BILLBOARD

WITH POLITICAL OVERTONES

World Crises Spur Cobb 'Gold' Hit

By CARY DARLING

LOS ANGELES—Cream Records has its biggest selling single to date and it has one of the current world crises to thank for it. Joyce Cobb's "Dig The Gold" has been interpreted as being about the rising price of gold and recently it peaked at 42 on the Hot 100.

Ironically, the disk has political overtones but not the ones concerning the rising price of gold. Written by Cobb and Lynn Lewis, the song is actually about life for South African goldmine workers.

"Listeners interpret it as paralleling the price of gold today and this tends to gloss over other political points," notes Don Graham, vice president of promotion for the label.

Graham says he has no feedback that stations aren't playing the

record because they feel South Africa is too sensitive a situation.

Because of the news value of gold, "Dig The Gold" has inspired various gold promotions. Such stations as KFI-AM Los Angeles, KELI-AM Tulsa and KNUS-FM Dallas added the phrase "dig the gold" to their i.d.s as have 34 stations altogether.

And WHYI-FM Miami ran a contest in which listeners were given clues to where two Kruggerands were buried in the area.

In addition the label has been pushing the single in three areas. Notes Graham: "Dallas is a break-out area for us and we went after Memphis because that's where Joyce Cobb resides. In New Orleans, they seem to feel it's the right sound. They feel it has a cajun sound."

"WHAT'S NEXT"

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4/7 Richmond Coliseum
4/8 Scope
4/10 Capitol Center
4/11 Civic Center
4/12 Coliseum

Charleston, WV
Richmond, VA
Norfolk, VA
Largo, MD
Roanoke, VA
Charlotte, NC

4/13 Veteran's Memorial Coliseum
4/15 Boutwell Civic Center
4/17 Civic Center
4/18 Lee County Arena
4/19 Sportatorium
4/20 Omni
4/21 Mississippi Coast Coliseum

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Direction: David Krebs, Steve Leber, Louis Levin for Contemporary Communications Corp.
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ON 4 FM STATIONS

U.S., Dutch Radio Trade Rock Tapes

By JOHN SIPPEL

LOS ANGELES—Four major U.S. FM stations will exchange 60-minute rock concert tapes with the producer and host of "Rocktemple." Holland's leading radio concert show starting in March.

Harry DeWinter, independent radio/television producer, and show host Vincent Van Englen have worked out reciprocal exchange agreements with WBCN Boston; WXRT Chicago; KSAN San Francisco and WMMF Cleveland, plus a New York station yet to be named.

"Rocktemple," aired weekly for an hour over KRO, Hilversum, Holland, has been recording concerts in the Amsterdam area, primarily from Paradiso, the major venue in Amsterdam.

In addition, KRO has established its own concert venue in a studio, from where other groups are taped in concert.

"Rocktemple" has been airing since April 1979. The more than 150 concerts recorded by DeWinter and Van Englen have clearance only for Dutch airing. DeWinter is attempting to obtain clearance for U.S. rebroadcast.

As of now, DeWinter is seeking clearance from acts which play the "Rocktemple" so the shows can be exchanged with stations here. KRO, a non-profit station, will exchange tapes with its U.S. affiliates with no cash involved. The two Dutchmen independently are negotiating with the "King Biscuit Flower Hour" and the Agora broadcast division for additional shows which will air on KRO.

"Rocktemple" artist fare in the past ranges from new wave acts known primarily in Europe to such headliners as Linda Ronstadt, Santana, Billy Joel, Dire Straits and many others.

CBS TARGETS LATIN LINE SALES PUSH

By MARV FISHER

MEXICO CITY—CBS plans to double U.S. sales of its Latin product over the next three years, according to Ron Chaimowitz, vice president and general manager of the company's new Discos CBS International arm.

The executive was here in late January with Juan Estevez and Charles McDonald, who respectively run the East and West territories for the division. He forecasts a more sophisticated approach in marketing for such Spanish-language product in the U.S.

One of the major changes to be instituted—and a departure from the approach of Caytronics, which formerly handled CBS' Latin line—is that every label artist will receive

(Continued on page 85)



AGENT HONORED—Neil J. Welch, left, assistant director in charge of the FBI's New York division, accepts an honorary gold record from Jules Yarnell, special counsel for the Recording Industry Assn. of America. Welch has been involved in the Modsound investigation in New York and the House of Sounds case in Philadelphia in 1977.

ABC-TV TIE-IN

Mangione Disk On Olympics Promoted

By ED HARRISON

LOS ANGELES—A&M Records is taking advantage of Chuck Mangione's "Give It All You Got," commissioned by ABC Sports for use at the Winter Olympics, to form the base of a well-constructed marketing timetable for Mangione's new "Fun And Games" album.

Bob Reitman, vice president of marketing services, stresses that the Olympics are a "tool" and the campaign is not limited to a "fluke happening."

"We have the opportunity to make an impact over and beyond the music," he says.

Approximately 80-100 million persons are expected to view the Olympic games from Lake Placid, N.Y., during its 12-day run starting Tuesday (12).

The campaign began Jan. 4 with the release of the "Give It All You Got" single backed by trade advertising announcing the event and tying in with an ABC-TV Olympic special which aired Jan. 12.

The Mangione album was released Feb. 6, shipped with in-store merchandising kits that included mounted 4 by 4 posters, soft 2 by 2 posters, "Fun And Games" bumper stickers and LP cover flats. The single was shipped in a specially designed browser box that also plugged the single as being featured in the Olympics.

Says Reitman: "We'll have 12 days of exposure during the Olympics. Our philosophy is to take advantage of that and then during the

last four days go with television spots in 12 major markets covering 35% of the households."

The 30-second spots, featuring Mangione, will air in New York, Los Angeles, Philadelphia, San Francisco, Boston, Detroit, Washington, D.C., Miami, Buffalo, Syracuse, Rochester and Atlanta.

The "Plaster Placid" tv spots will cover all Lake Placid surrounding areas as well as Mangione's hometown.

Radio spots will be placed where airplay deems it necessary. "Our sole objective is to make a link in the consumer's mind," says Reitman.

Newspaper advertising will appear in the March 2 Sunday papers in 12 markets including New York, Chicago, Dallas, St. Louis, Denver, Pittsburgh, Los Angeles, Cleveland, Houston, Seattle/Tacoma, Baltimore and Tampa.

Albums and posters will also be distributed in Lake Placid.

In addition, Reitman and Ernie Campagna, vice president of sales, personally called on Pickwick, Handleman and Lieberman to not only explain the details of the marketing campaign and discuss discounts and pricing, but to pitch them on in-store Mangione spots.

About 2,500 tapes were sent to the three racks, for which Mangione cut personalized spots for play in Sears, Musicland, K-Mart and Venture stores as well as a "generic" one suitable for play anywhere.

15 U.S. Distributors Unite To Form Their Own Label

By GERRY WOOD

NASHVILLE—A new record company, proposed to be a confederation of some 15 U.S. independent record distributors, is being established here.

The purpose of the firm, according to its founder, Arnold Thies, is to allow the independents to diversify and to counter problems caused by the "shrinking amount of independent manufacturers product available for distribution today."

Named P.A.I.D. Record (acronym for Producers And Independent Distributors), the label plans to market product "in all avenues of music with emphasis on pop, r&b and country."

P.A.I.D., which already has an office in Nashville, claims to have "several" independent distributors lined up for participation, with plans to complete the lineup at the NARM convention, March 23-26.

Thies refuses to name the independents presently involved with P.A.I.D., terming it a "delicate situation," and adding, "We don't want to get anybody backtracking because of personalities." Announcement of the participants will be made when the distributor system is finished, claims Thies.

Thies was the former national sales manager of Republic Records here. He has also worked in national sales positions with Phonodisc and MGM Records out of Nashville and as West Coast division sales man-

(Continued on page 72)

Copyrights Register Ringer To Retire

WASHINGTON — Register of Copyrights Barbara Ringer, who has been with the Copyright Office of the Library of Congress since 1949, plans to retire from this position in May. Ringer's successor will be appointed this spring by the Librarian of Congress from a list of qualified applicants.

Ringer has headed the Copyright Office since 1973 through recent revisions of the Copyright Law.

Ringer joined the staff of the Copyright Office in 1949 as an examiner. She has served successively as head of the Renewal and Assignment Section, chief of the Examining Division, Assistant Register of Copyrights for Examining and Register of Copyrights.

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Half-Speed 'Cars' LP Wins Okay

LOS ANGELES — Nautilus Recordings has received a license from Elektra/Asylum to issue a half-speed audiophile version of the first LP by the Cars entitled "The Cars."

The Pismo Beach, Calif., audiophile record firm will be releasing Fleetwood Mac's "Rumours" (promised earlier) in approximately two months, according to Nautilus president Steve Krauss.

The half-speed cutting of that LP is scheduled for early March at the JVC Cutting Center here with JVC's Jack Hunt, Capitol's Ken Perry and engineer Ken Caillat participating. The LP will carry the phrase "With the expressed permission of Fleetwood Mac" on it.

Other recent half-speed licenses

acquired by Nautilus include Pablo Cruise's "Lifelines," Janis Joplin's "Pearl" and Loggins and Messina's "Sitting In" and "Mother Lode."

Krauss adds that the firm's just-released Soundstream digital project "Tip Of The Weisberg" with Tim Weisberg will receive the benefit of an outside independent firm which will handle radio promotion, while Nautilus intends substantial advertising and merchandising support.

For the Record

LOS ANGELES—Caron Brenner is the correct spelling of the KMPC-AM air personality who handles the 2 a.m.-7 a.m. slot on weekends.

“Our Answer To The Energy Crisis...”



SUPERCHARGED

ST-12026

The New Album From TAVARES.
A Spectacular Musical Resource In America Now!

Contents: Includes The Hit Single "Bad Times."⁴⁸⁻¹



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MORE THAN \$1 MILLION Arista Contributes To Columbia's Net

NEW YORK—Columbia Pictures Industries released its second quarter and first half results for fiscal 1980, noting that Arista Records had contributed more than \$1.1 million to its net revenues prior to being sold to Ariola-Eurodisc in the first quarter.

Arista's net assets as of June 30, 1979, were approximately \$38,762,000, the report notes. The sale, which became official Sept. 28, 1979, involved a net cash payment of \$50 million, most of which was used to repay loans.

The report did not list Arista's

own first quarter net revenues, however, and the label's financial vice president, Aaron Levy, says he doesn't know when Ariola will make such figures available.

The Arista sale helped Columbia's net income for the first half, which dropped from \$18 million last year to \$16.1 million this fiscal period, a factor attributed to the poor showing of the company's summer film releases.

The Arista sale enabled the company to post an after tax gain of \$4,017,000 or 41 cents a share, however.

Tandberg Soon To Show Profit, Owners Declare

LONDON—Leading audio name Tandberg will be back in the black this year, say its new owners, Norwegian computer firm Norsk Data, which acquired the formerly state-owned company early in 1979 after it was restructured following bankruptcy.

Losses continued in the second half of 1979, but at a much reduced level—\$225,000 against almost 10 times as much in the first part of the year. Now Tandberg A/S chairman Ibb Heivold says he expects to show a profit in 1980.

Overseas, Tandberg has reverted generally to agency arrangements, though distributing subsidiaries survive in Britain, the U.S., West Germany and Sweden, the four chief export markets.

Current product range includes three receivers, the TD20A open-reel machine and two cassette decks: the TCD320 and the TCD440.

This last was among the first units designed specifically, though not exclusively, for metal tape formulations. In the U.K., as elsewhere, it now appears metal tape will remain a refinement for hi fi buffs. Cassettes—now on sale from TDK, Scotch, Fuji and others—cost almost twice conventional prices, and the high frequency improvements characteristic of their use are only easily appreciated on expensive hardware.

2 Vie For U.K. Decca

LONDON—Despite divestiture of most of its music interests to Polygram, British Decca remains the center of a takeover war here.

Racal Electronics has put in a counter bid to the \$187 million cash offer made last week by GEC. The new Racal move offers Decca shareholders an exchange which amounts to more than \$200 million, or a cash alternative which exactly matches the GEC cash bid.

The assets which the two companies want to acquire—and the bidding war may be far from over—include electronic communications, radar and navigation equipment. Both the Racal and GEC bids are conditional on the completion of the sale of Decca's music interests to Polygram.

Memphis Directory

MEMPHIS—Memphis Music Directory 1980, a publication of the local NARAS chapter is now available.

The 100-page glossy book lists more than 3,000 Memphis and Jackson, Miss., area musicians and music-related businesses including a listing of musicians by their instrument or service.

Copies of the Memphis Music Directory may be obtained for \$5.75 each (including postage and handling) from P.O. Box 41072, Memphis 33104.

Dividend By Storer

LOS ANGELES—Storer Broadcasting Co. declared a dividend of 18 cents per share on its common stock, payable March 7, 1980, to stockholders of record Feb. 15, 1980.

The declaration marks the 104th consecutive quarterly dividend paid on the stock since it went public in November 1953. It's also the 250th dividend payment made on Storer stock since it was first issued in 1930.

Market Quotations

As of closing, Feb. 7, 1980

1979		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
1 1/2	3/4	Altec Corp.	21	66	1 1/2	1 1/2	1 1/2	+ 1/4
47%	32 1/2	ABC	6	873	35%	34%	34%	- 1/4
41%	32%	American Can	5	147	34	32 1/2	33	- 1
22 1/4	14	Ampex	10	228	20%	19%	20	+ 1/4
5	1 1/4	Automatic Radio	—	75	4%	4%	4%	+ 3/4
56%	44%	CBS	7	573	52%	51 1/2	52 1/2	+ 3/4
37%	18%	Columbia Pictures	9	217	35%	34%	35%	+ 3/4
13%	6%	Craig Corp.	23	17	7%	6%	7	Unch.
48%	33	Disney, Walt	12	897	44%	44	44 1/4	- 1/4
3%	1%	EMI	—	73	3%	3	3%	+ 1/4
18%	9%	Filmways, Inc.	8	232	10%	9%	9%	Unch.
20	13%	Gulf + Western	4	5027	20	19%	20	+ 3/4
17	10 1/2	Handleman	5	121	11	10%	11	+ 1/4
36 1/2	17	Harrah's	15	181	36%	36%	36 1/2	+ 1/4
8 1/2	3 1/2	K-tel	7	148	8%	8	8%	+ 3/4
3%	1%	Lafayette Radio	—	—	—	—	1 1/2	Unch.
37%	27%	Matsushita Electronics	8	3	30	30	30	+ 1/4
57%	37%	MCA	10	93	54%	53%	53%	- 1 1/4
39	16 1/2	Memorex	5	201	18	17%	17%	- 1/4
66	46%	3M	9	822	50%	50%	50%	+ 1/4
63%	36	Motorola	13	1433	63%	61%	61%	+ 1/4
32	24%	North American Philips	5	14	29%	29%	29%	- 1/4
22%	15%	Pioneer Electronics	12	9	16%	16%	16%	+ 3/4
28%	21%	RCA	6	1144	22%	22%	22%	+ 1/4
10%	6%	Sony	21	168	7%	7%	7%	+ 1/4
33%	15	Storer Broadcasting	12	42	31%	31%	31%	Unch.
8%	3%	Superscope	—	108	3%	3%	3%	+ 1/4
35%	18%	Taft Broadcasting	9	75	32	31 1/4	31 1/4	- 1/2
20%	16	Transamerica	5	568	18%	18%	18%	- 3/4
53	30	20th Century	7	101	48%	48%	48%	Unch.
56%	32%	Warner Communications	11	459	56%	56	56%	+ 3/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abcco	—	—	2	3	Integrity Ent.	—	221	1	1 1/2
Data	—	—	—	—	Koss Corp.	8	21	5 1/2	6
Packaging	4	6	6%	7 1/2	Kustom Elec.	11	—	1%	1 1/4
Electrosound	—	—	—	—	M. Josephson	8	—	12 1/2	13 1/2
Group	5	38	5%	6%	Orrox Corp.	10	42	5%	6%
First Artists	—	—	—	—	Recolon	3	—	1%	1 1/2
Prod.	14	7	4%	4%	Schwartz Bros.	6	—	1%	2%

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.

Filmways 9-Month Net 10% Better

LOS ANGELES—Filmways, Inc. reports its net income for the nine months ended Nov. 30, 1979 was \$7,168,000, an increase of 10% over last year's \$6,538,000.

Because of the larger number of common shares outstanding, attributable principally to shares issued in conjunction with the acquisition of American International Pictures in

July 1979, primary earnings per share declined 11% to \$1.25 from \$1.40 in the prior year.

The current year figure includes an extraordinary tax credit of \$1,275,000 (23 cents) in the first quarter of the year. For the nine months, revenues advanced 64% to \$190,147,000 from \$115,726,000 a year ago.

FEBRUARY 16, 1980 BILLBOARD

Aucoin Groups Sued For Rock Act Royalty Money

LOS ANGELES—Pioneer licensor of merchandise tie-ins with rock acts Ron Boutwell is suing Bill Aucoin and several defendant firms, alleging he was wrongfully terminated and cheated out of royalty money.

The local Superior Court suit names Niocua Merchandising, Aucoin Sales and Aucoin Management as defendants.

Boutwell, as a corollary to the acquisition of his Boutwell Enterprises' licensing company by Aucoin Sales in Sept. 1977, pacted as president of the latter firm for \$52,000 per year plus generous auto, health and disability insurance benefits, he claims.

In addition, Boutwell was to receive 10% of the gross receipts, less

artist payments, the Aucoin Sales accrued from 36 licensing agreements dating back to February 1977 which Boutwell had turned over to his new employer, he continues. Twenty-four of the contracts involved merchandise tie-in with Kiss, plus others with the Rolling Stones, the late Lynyrd Skynyrd, Angel and Starz.

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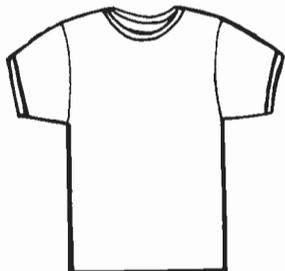
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Billboard® SALES BAROMETER

LPs

	UP	DOWN	STABLE
LAST WEEK	36%	28%	36%
PREVIOUS WEEK	34%	24%	42%

SINGLES

	UP	DOWN	STABLE
LAST WEEK	33%	20%	47%
PREVIOUS WEEK	29%	29%	42%

PRERECORDED CASSETTES

	UP	DOWN	STABLE
LAST WEEK	41%	20%	39%
PREVIOUS WEEK	50%	18%	32%

PRERECORDED 8-TRACKS

	UP	DOWN	STABLE
LAST WEEK	7%	45%	48%
PREVIOUS WEEK	8%	50%	42%

BLANK TAPE

	UP	DOWN	STABLE
LAST WEEK	31%	31%	38%
PREVIOUS WEEK	32%	21%	47%

BUSINESS OVERALL COMPARED TO LAST YEAR

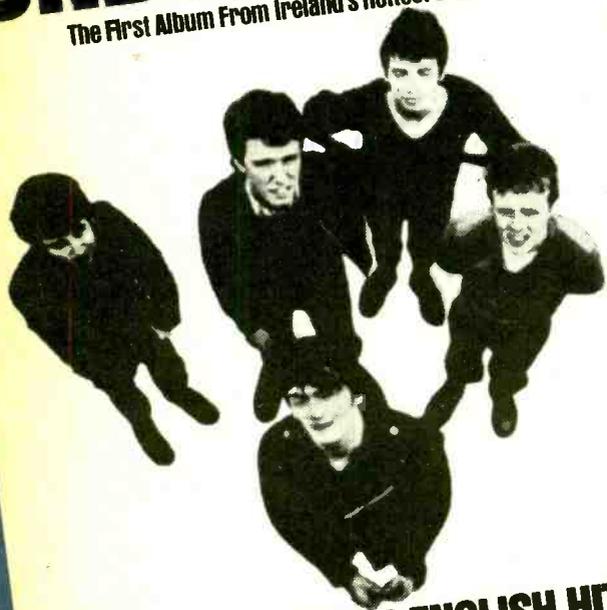
	UP	DOWN	STABLE
LAST WEEK	26%	35%	39%
PREVIOUS WEEK	29%	29%	42%

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

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Britain's Ska Sensations!

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UNDERTONES SRK 6081

Ireland's hottest band tears through 16 startling originals, including "Jimmy Jimmy," "Teenage Kicks" and "Here Comes The Summer."

Produced by Roger Bechirian.

THE SEARCHERS SRK 6082

Original British Invaders bounce back with refreshing, contemporary blend of melodic pop and rock. Features the single "It's Too Late."

Produced by Pat Moran.

MADNESS SRK 6085

ONE STEP BEYOND

Six Englishmen update Jamaica's vintage 'Ska' sound with instrumental fury, nutty vocal style and sheer madness. A Clanger/Alan Winstanley Production.



HOT 100 TREND

Old Wave Rock Enjoys New AM Radio Interest

LOS ANGELES—The success of singles by new wave-oriented acts like Blondie, the Knack and Nick Lowe seems to have sparked AM radio interest in old wave rock acts that have previously had limited singles acceptance.

Pink Floyd's "Another Brick In The Wall" on Columbia leaps 14 points to number 18 on this week's Hot 100, certain to become the group's biggest hit to date. "Money" from the No. 1 "Dark Side Of The Moon" LP on Harvest hit number 13 in 1973, but singles from the subsequent CBS LPs "Wish You Were Here" and "Animals" failed to hit

the Hot 100. "The Wall" has been the nation's No. 1 LP for the past five weeks.

The J. Geils Band's "Come Back" on EMI-America also moves impressively, jumping 15 points to number 56. The group's only top 30 single to date was "Must Of Got Lost" on Atlantic, which hit number 12 five years ago.

And Led Zeppelin on Swan Song has its best singles showing in more than six years as "Fool In The Rain" moves up a notch to number 21. The group has hit the top two on the album chart with every LP except its 1969 debut, but has done markedly less well on the Hot 100. This is its first top 30 hit since "D'yer Maker" made number 20 in 1974.

4 LPs Get Solid Atlantic R&B Push

NEW YORK—In a further reaction to an expanded airplay of traditional r&b material as disco fades on radio, Atlantic/Cotillion Records has mounted a campaign to support four current albums.

The campaign, called the "Atlantic Soul Explosion" follows on the heels of reports that what had been disco stations are shifting to more r&b (Billboard, Feb. 9, 1980).

The marketing plans include product by Slave ("Just A Touch Of Love"), Narda Michael Walden ("The Dance Of Life"), Spinners ("Dancin' And Lovin'") and the

CBS Releasing Double 'Bolero'

NEW YORK—CBS Records is putting two different performances of Ravel's "Bolero" back-to-back on a special \$4.98 list 12-inch pressing. The Ravel composition has achieved skyrocketing popularity with listeners knowing it as the "Love Music" from the hit motion picture "10."

The CBS album contains a recent orchestral performance conducted by Leonard Bernstein, and a Moog synthesizer version originally released on the album "Everything You Always Wanted To Know About The Moog But Were Afraid To Ask." The Moog version was created by then-CBS producers Andy Kazdin and Tom Shepard.

Remastering of the recordings was done with expanded groove width for what CBS is terming "spectacular sound."

Brides of Funkenstein ("Never Buy Texas From A Cowboy").

The campaign includes sales, merchandising, advertising and promotion plans. A national merchandising contest has been set up, with awards to be given for the best in-store displays utilizing all four albums.

In addition to merchandising materials that are available for each of the LPs, a special "Atlantic Soul Explosion" vertical streamer has been produced. The contest will run from Friday (15) through March 15. It is open to all field merchandisers, sales and Atlantic promotion reps.

Future Riverfront Events Discussed By Task Force

CINCINNATI—The city manager's Task Force on Crowd Control and Safety met with the management of the Riverfront Coliseum Feb. 2 to discuss recommendations for future events at the venue.

This is the first time the Coliseum management has met with a representative of the city since the Who concert tragedy there Dec. 3. Additional interview sessions are planned between now and the issuance of the

task force's final report at the end of March.

The task force also sent chief staffperson Paul Wertheimer to observe the Jan. 22 public hearing on a proposed state ban on festival seating, held by the Ohio Senate's Commerce and Labor Committee in Columbus.

Others who have appeared before the task force include Cal Levy, manager of the local office of Electric Factory Concerts Inc.; William McCarthy, manager of the Cincinnati Convention Center; David Curry, manager of Cincinnati Music Hall and Dino Santangelo of Festival Productions Inc. here.

MCA To Arizona

LOS ANGELES—MCA Distributing Corp. holds its annual Western regional marketing meeting in Scottsdale, Ariz., at the Las Posada resort Friday-Saturday (15-16).

Various seminars are scheduled working around the theme of "1980 Marketing Strategy." In addition to corporate personnel, representatives from the Chicago, Minneapolis, Los Angeles, Seattle, Dallas and Denver branches will be present.

The presidential award to both branch of the year and salesperson of the year will also be given.

Recorder Sales Up

WASHINGTON—Home videotape recorder sales to dealers rose sharply in January 1980, up 64% to 40,443 units compared with 23,330 units sold in January 1979, according to the marketing services department of the Electronic Industries Assn.'s Consumer Electronics Group.

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Funky Four Plus One More

"Super Rappin' "

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Grand Master Flash & The Furious Five

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FEBRUARY 16, 1980 BILLBOARD



Concept: Robert Hudson, Illustration: David Dees.

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**ENGLAND
PLATINUM**

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GOLD**

**CANADA
GOLD**

**MESSAGE
IN A BOTTLE**

**ENGLAND
GOLD**

**HOLLAND
GOLD**

**WALKING
ON THE MOON**

**ENGLAND
GOLD**

We're taking this ad to inform you of the enormous success The Police have achieved this past year...all over the world. No other Rock 'n Roll band has received the critical and popular acclaim that The Police have in the year since the release of their first album. Their unique and infectious style of music defies labels and has transcended all geographic and cultural boundaries. ALL OF US AT A&M RECORDS CONGRATULATE THE POLICE AND THEIR FANS FOR THEIR GOOD TASTE AND STRONG CONVICTIONS.



AWARDS FROM
AMERICA

**Rolling Stone
Critics Poll**

BEST NEW ARTIST OF THE YEAR
#1 THE POLICE

AWARDS FROM
ENGLAND

**Record Mirror
Readers Poll**

BEST BAND
#1 THE POLICE

BEST LP
#1 REGGATTA de BLANC
#9 OUTLANDOS d'AMOUR

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#7 ROXANNE

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BEST GROUP
#2 THE POLICE

BEST LP
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#7 ROXANNE

AWARDS FROM
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BEST GROUP
#1 THE POLICE

BEST LP
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BEST SINGLE
#1 MESSAGE IN A BOTTLE
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#1 REGGATTA de BLANC

Hitkrant

BEST GROUP
#1 THE POLICE

Countdown/National TV

BEST GROUP
#1 THE POLICE

BEST LP
#1 REGGATTA de BLANC
#3 OUTLANDOS d'AMOUR

AWARDS FROM
BELGIUM

Humo Pop Pole

BEST LP
#1 REGGATTA de BLANC

Radio Hovalind

GROUP OF THE EIGHTIES
#1 THE POLICE

AWARDS FROM
FRANCE

**Les Prix De La
Critique Francaise**

BEST LP
#1 REGGATTA de BLANC

AWARDS FROM
AUSTRALIA

Ram Magazine

BEST NEW GROUP
#1 THE POLICE

BEST LP
#2 REGGATTA de BLANC

BEST SINGLE
#2 MESSAGE IN A BOTTLE
#4 ROXANNE

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EARTH, WIND & FIRE MENTOR

'Slick' Maurice White Says Perfection Goal Won't Change

By PAUL GREIN

Editor's Note: This is the second in a five-part series on the Grammy nominees for producer of the year.

LOS ANGELES—About the only criticism one hears of Maurice White's work with Earth, Wind & Fire is that it's a bit "slick;" a trifle "calculated" and "perfectionistic." White doesn't dispute these contentions; he wonders simply when these qualities became faults.

"Our product is slick," he says, "because we're musicians. We aren't just a bunch of guys who got together and read a couple of guitar books and started playing. I owe it to myself and to the audience to give them the best of my ability."

White is aware of the vogue for scaled-down, briskly-paced studio sessions, but says that's not for him. "I didn't learn production that way," he says. "I'm concerned with things being as near perfect as they can be."

"That's The Way Of The World," the album that broke Earth, Wind & Fire into the front ranks of pop and soul groups five years ago, took nine months to record and mix, he says, while the latest, "I Am" took five months.

Is White ever concerned about losing spontaneity in this painstaking process? "You get all of the excitement in the rhythm tracks," he says. "What I spend most of the time on is mixing. You can make or break the record in the mix. I also spend a lot of time doing vocals, because it's only two of us singing—Philip Bailey and myself."

White characterizes his sound as simultaneously rhythmic and melodic. "It's a commercial sound," he says, "but it has jazz overtones; the melodies are jazz-oriented."

"I call it an American sound because it has roots in American music. You'll hear jazz, blues, rock'n'roll, gospel and inklings of the street (rhythm & blues). I was a studio musician in the '60s, so I



Maurice White: Slick is not a dirty word.

had to learn to play all types of music.

"Even now I listen to everything from classics to culture arts (ethnic) music from Africa, India and Morocco. I play the kalimba (an electrified version of an ancient African finger piano), which is itself a Third World instrument."

White notes that the "I Am" album, nominated for a total of nine Grammys in various group and individual categories (one more than last year's "All'n'All" package) is the group's most pop-oriented to date.

"'After The Love Has Gone' is pop-oriented and soulful too," he says, "which is what we try to do: bring together all types of music. Our audience has expanded; we're aiming at the whole world instead of just one community."

"Now that we are more accepted in people's eyes as a total act, and not just an r&b act, it opens up a lot of opportunities for us. It used to be hard for a black group to have a ballad hit unless it was old-time doo-wop, but it's opened up now. I think we've been able to change things, along with the Commodores."

In addition to producing Earth,

Wind & Fire, White has handled two albums by Ramsey Lewis, in whose band he played in the mid-'60s; four by the Emotions, including the recently-issued "Come To My World" and two by Deniece Williams, whom he met when she was singing demos for the Emotions.

"It usually takes me eight to 10 weeks to do an outside project," says White. "It takes more time with my own group, because there I wear three or four hats: producer, singer and songwriter. On these other albums I've been basically involved in just the production. I did write "Sun Goddess" with Jon Lind and (the Emotions) "Best Of My Love" with Al McKay, but for the most part I let the acts express themselves through their own penmanship."

For the past four years White has cut all his records at Hollywood Sound here, but at the first of the year he opened his own 24-track studio for the use of ARC Records acts. A second room will open in midsummer.

Vocals, mixing and sweetening on the next Earth, Wind & Fire album will be done in the ARC facility, which has all custom-built equipment and a board and room built by White's engineer since 1973, George Massenberg. The basic rhythm tracks, however, will be cut at George Martin's new Air Montserrat studios.

Martin, incidentally, is the producer White says he has most admired. "What I like is the diversity in his work," White explains. When Earth, Wind & Fire cut the Beatles' "Got To Get You Into My Life" (the only gold hit to emerge from the ill-fated "Sgt. Pepper" project), White finally got a chance to meet Martin.

Ever since the death in 1976 of Charles Stepney, coproducer on Earth, Wind & Fire albums through "Spirit," White has used a lot of different outside collaborators, arrangers and musicians.

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Catholic Church Suit Is Settled

LOS ANGELES—The second of two suits, filed precendentally by FEL Publications, pioneer contemporary Christian music publisher, against Roman Catholic authority in the U.S. has been settled out of court for an undisclosed amount.

Filed in 1977 in U.S. District Court, Chicago, the suit named the National Conference of Catholic Bishops and the allied U.S. Catholic Conference as defendants in a copyright infringement suit, wherein approximately 15 dioceses were named as codefendants. The suit sought \$8.6 million in damages.

FEL founder/president Denis Fitzpatrick says the suit was settled "when it appeared illegal copying of our music by Catholic churches and schools has ceased due to our lawsuits."

The first suit filed in the same court against the Roman Catholic Bishop of Chicago over infringement is still pending. A hearing on motions for summary judgment will be heard by Judge George Leighton Feb. 29.

Rock 'n' Rolling Association Formed By Nashvillian

By ROMAN KOZAK

NEW YORK—There is an International Rock'n'Roll Music Assn. now being formed in Nashville.

"We hope to clear the air and differentiate rock music from pop as it is usually lumped together. We want to establish a museum, and to work with industry people and public officials to make for safer concerts. We want to work against piracy," says Bernard Walters, a tennis pro, "freelance businessman and rock fanatic" who started the organization at the beginning of the year.

Walters is now doing mailings to people in the business and expects to hold membership meetings in the near future. Dues are \$10 a year for the public and \$20 for those in the business.

So far Walters claims the support of RSO Records. Address: IRMA, P.O. Box 50111, Nashville, Tenn. 37205. * * *

"We were going to do Attica but they rioted," says Peter Gunn of the Inmates after disturbances at Attica State Prison forced the English band to cancel a Saturday afternoon (2) concert at the prison. However, the next day the band performed at Ossining State Penitentiary, better known as Sing Sing.

The Inmates played two sets, the first one for 600 real life inmates, and the second for 200. "There was a fight or something on tv," recalls Gunn, explaining the diminished attendance for the second show.

The Inmates takes its musical cues from such mid '60s English bands as the Yardbirds and the Animals, and Gunn says many of the prisoners were familiar with the material. They even helped haul the equipment, something the musicians have to do themselves on this current low-budget tour of America, playing mostly East Coast clubs.

The group's LP is "First Offense" from which two singles, "Dirty Water" and "The Walk" have been released. The band rerecorded "Dirty Water" 50 times, replacing the city of London in the lyrics with towns and cities around the U.S. so that radio stations would play the song. * * *

A projected Stiff Records world tour in which the label had hoped to fly its entire artists roster around the world for three months of dates has been canceled. The project just got to be too big and unwieldy, says Stiff's Barry Taylor, and now Stiff is working on putting together something a bit more manageable, he adds. * * *

Utopia Video, the million dollar video production studio built by Todd Rundgren and the Utopia Video Corp., in Bearsville, N.Y., opens officially Friday (15), but it has already been in use. To find dancers for the video of "Rock Love," the new Rundgren single, the singer/composer/producer visited New York's trendy Mudd Club where he got 150 of the regulars, put them on buses, and drove them up to the studio to film the segment.

Kayak To Mercury

LOS ANGELES—Mercury has acquired the U.S. rights for future material by the Dutch-based group Kayak. "Periscope Life," the first Kayak LP on the label is set for release Tuesday (19).

THE WINNERS!

creem 1979 READERS' POLL

WAX

Top Three Albums
In Through The Out Door
LED ZEPPELIN

Candy-O
THE CARS
Dream Police
CHEAP TRICK

Top Two Singles
My Sharona
THE KNACK
Let's Go
THE CARS

Best R and B Single
Bad Girls
DONNA SUMMER

Best R and B Album
Bad Girls
DONNA SUMMER

Best Jazz Album
A Taste For Passion
JEAN-LUC PONTY

Best Reissue
Quadrophenia
THE WHO

Best New Wave Single
Dreaming
BLONDIE

Best New Wave Album
Eat To The Beat
BLONDIE

FLESH and BLOOD

Top Three Groups
LED ZEPPELIN
CHEAP TRICK
ROLLING STONES

Top Three Live Groups
CHEAP TRICK
WHO
LED ZEPPELIN

Best Male Singer
ROBERT PLANT

Best Female Singer
DEBBIE HARRY

Best New Wave Singer
DEBBIE HARRY

Best R and B Group
ROLLING STONES

Best R and B Singer
MICK JAGGER

Best New Wave
Band/Performer
THE CLASH

Best Keyboardist
JOHN PAUL JONES

Best Bassist
JOHN ENTWISTLE

Best Guitarist
JIMMY PAGE

Most Valuable Player
JIMMY PAGE

Best Producer
JIMMY PAGE

Best Drummer
JOHN BONHAM



Best Horn Player
CLARENCE CLEMMONS

Best Instrumentalist
IAN ANDERSON

Best Songwriter
**JIMMY PAGE/
ROBERT PLANT**

Best New Group
THE KNACK

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Comeback Of The Year
LED ZEPPELIN

Worst Group
KISS

Most Pathetic Of The Year
KISS

Rock Critic Of The Year
ROBERT CHRISTGAU

Rock Photographer
Of The Year
LYNN GOLDSMITH

Album Cover Of The Year
In Through The Out Door
LED ZEPPELIN

Fashion Plate Of The Year
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Fad Of The Year
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Sex Object Of The Year
DEBBIE HARRY

Best Tour
CHEAP TRICK

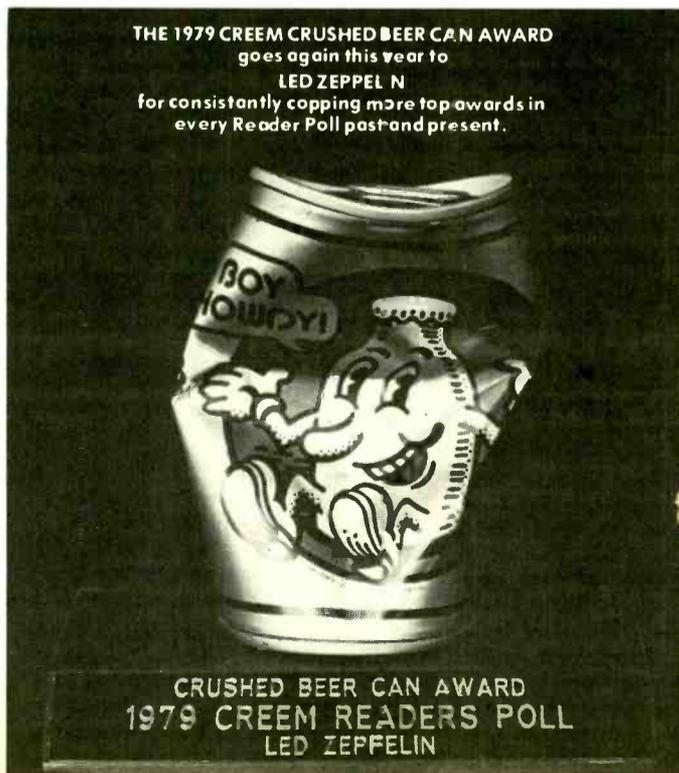
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Vol. 92 No. 7

Commentary

Editorial

The Time For Action Is Now

The industry as a whole must react quickly and vigorously to the growing threat of counterfeit records.

The discovery of thousands of dollars worth of bogus albums by Polygram Distributing in Pickwick and Sam Goody returns (Billboard, Feb. 9, 1980) illustrates the acuteness of this rapidly spreading cancer.

Counterfeit product is most difficult to distinguish from legitimate album merchandise. Urgently needed are specific guidelines to assist every individual in the industry to detect such illicit product in the pipelines. Pickwick chief Ted Deikel's advisory to the industry giant's purchasing corps is a positive step.

A Pickwick employe following these directions can surely thwart attempted sale of counterfeit albums.

NARM's 1980 convention, six weeks away, should schedule a first or second-day seminar not only on counterfeit, but also on promotional albums and their illegal sale. And it wouldn't hurt to have an FBI spokesman, there to review the present status of pirated prerecorded tape. The last such NARM convention session on illicit merchandise was in 1975 during a luncheon meeting held on the final day. The attendance was sparse and interest lagged badly.

With bottom lines threatened as never before, it's difficult enough to meet honest lowball competition. And it's impossible to compete with those who sell pirated and counterfeit goods and LPs intended solely for radio and review purposes.

Tipping a Delicate Balance

By ALICIA BRIDGES & SUSAN HUTCHESON

Our first response to Sanford Wolff's commentary (Billboard, Jan. 12, 1980) was, "what is he talking about?" It was necessary to read it more than once to absorb exactly what he was proposing.

After fully realizing his viewpoint, we were appalled and even enraged. Perhaps Wolff and Congressman George Danielson who introduced the bill to amend the Copyright Law by establishing a performance right for sound recordings are not aware of the many facets of our business, as we are sure we are not aware of them all ourselves.

We fear that the passage of H.R. 997/S.1552 would bring about damaging results to all concerned. We were not aware of the existence of this bill, and we are certain many individuals who would be affected by its passage are not aware either.

The relationship that exists between radio and record companies, which is tenuous already, would be increasingly tried. The efforts by many individuals on both sides to come to terms and work in mutual benefit, as they have in the past, would be greatly hindered by passage of this bill.

For years there has existed—successfully—the exchange of use of a record company's records for radio's airplay. Radio airplay is the single most useful tool in the selling of sound recordings to the public. It is the means by which a record's existence becomes known so that individuals may decide whether they like and wish to purchase that particular recording or not.

On the other hand, recordings are the mainstay of radio's potential to entertain the masses and thereby profit from advertisers who wish to sell a product.

If the desire is to compensate the creators of sound recordings, should not the producers, engineers, writers, publishers, arrangers, copyists, etc. be included in this proposed split of funds?

The number of individuals involved in the creation of quality sound recordings today is phenomenal, and each individual is fairly compensated under our current system.



Susan Hutcheson, left, and Alicia Bridges: "Each individual is fairly compensated under our current system."

The producers are paid a percentage from record sales profits. The musicians, arrangers, copyists and engineers are paid union scale or salaries for their work, whether any profit is ever made by the recording or not. The artist is paid a percentage of record sales after he or she has absorbed all costs of creation of the product. The songwriter is paid through BMI, ASCAP or SESAC, and through the publisher of the song.

If radio is required to pay all these individuals, should not record companies also be asked to pay each individual for every record sold?

With passage of this bill, the recording artist would suffer additional injustice in that radio airplay would become even more selective, limited, and business and politically controlled.

Free airplay: a fair deal for both records and radio

The artist of a commercially successful record is the one individual on the sound recording to absorb the total cost of its creation. After paying all costs, the artist would profit less in this supposed split than a percussionist who was hired and paid already high union wages to play a tambourine for 15 minutes.

This situation, once realized, would result in more selective hiring of union musicians, the use of fewer musicians, and most likely the artist playing as many of the instruments as possible on his or her recording—entirely feasible with today's sophistication in multi-track recording.

The obvious end result would be not only fewer jobs and decreased earnings for session musicians, but also a backslide in creative possibilities.

Broadcasters, record companies, writers, publishers and performers have worked since the origin of sound recordings to allow creativity to grow and be shared by the masses. All facets have become intertwined and profits are now shared by all.

While the system may not be perfect, this attempt to place a new burden on radio seems unreasonable, unjust and perhaps just enough to tip the delicate scale of balance that exists between all members of a huge network, whose basic function is the creation and preservation of the greatest and most varied form of communication, expression and pleasure in this world today—music.

Alicia Bridges and Susan Hutcheson are songwriter/performers signed to the Lowery Group in Atlanta.

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:

Just writing to say "thank you" to Bud Prager for his article on Grammy nominees and winners.

For the last few years I witnessed what I considered to be a great injustice by the Record Academy in its continuous snubbing of Barry Manilow, a performer versatile enough for several Grammy categories. Yet, until last year, despite his enormous talent and influence, he was always an also-ran.

With Manilow's victory in the Grammys last year, the Academy started to develop some integrity in its choices. I only hope that this year it continues to treat rock artists such as Manilow, and the record buyers, with the seriousness both parties deserve, or the Academy shouldn't be surprised if the award ceremonies are also-rans in the Nielsens.

Cheryl A. Smith
Danielson, Conn.

Dear Sir:

In his recent commentary, "Rock'n'Roll: Neglected Giant," Bud Prager discussed the need for an organiza-

tion to help preserve and protect the rock'n'roll industry, as do other service associations such as the Country Music Assn.

I found the article very timely in view of the fact that such an organization has recently been formed. It's called the International Rock'n'Roll Music Assn. The association will make a public announcement of its formation shortly.

The association's goal is to preserve, protect and promote rock'n'roll as a very special and unique segment of the music industry. We will particularly be working with promoters, producers, performers and all other individuals involved with the various phases of rock music.

Rock'n'roll is no longer the "Neglected Giant" of the recording industry.

Bernard G. Walters
Nashville, Tenn.

Dear Sir:

Did it ever occur to the major record labels that some of the "pirates" taping albums off the air may be

small-market radio stations unable to get the album? Labels should expect better cooperation from small-market stations only when they provide better service.

Mike Sweeney
KSWM-AM/KELE-FM
Aurora, Mo.

Dear Sir:

I came across a disturbing picture in one of your recent issues. In it, 13 very happy "musical sharpshooters" were shown alongside 13 very dead animals. You should have called them "musical butchers." I'll tell you why.

There is only one way to obtain a 100% kill like this, and that is to visit one of Texas' many "shooting preserves." For a price these preserves guarantee the hunter a kill, or his money back. Since these "wild" animals are in an enclosed area and are usually fed from birth by attendants, it's easy to see how they can back up such a claim.

John Mohammed
Southgate, Mich.

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Philly WMMR-FM Gimmickry Retrieves Its Rock Dominance

By MAURIE ORODENKER

PHILADELPHIA—A blend of intense promotions, week in and week out throughout the year; intense community involvement and a steadfast loyalty to its progressive rock format have enabled Metro-media's WMMR-FM to regain its top position among this market's rockers.

That's the explanation from promo chief Marcia Hrichison. Concerts, sports, charities, movies, restaurants, record shops, contests and other off-beat gimmickry all added up to top ratings—an aggressive policy instituted by program director Jeff Pollack to stem the station's downward slide.

Interestingly enough, with "victory" achieved, Pollack left WMMR to return to his native Los Angeles where he will be starting his own consulting firm, J. Pollack Communications.

The new p.d. is Charlie Kendall, most recently station manager of WKS-AM Indianapolis, with various programming positions at other stations throughout the country. According to Bruce Holberg, WMMR general manager, Kendall has "the experience and energy to keep the station's momentum going."

That momentum showed in the October/November Arbitron survey with fourth place overall with a 6.9 share of the audience—close behind the 7.0 share chalked up by WDAS-FM, the black progressive station.

While the Olympics have become the center of controversy at the moment, WMMR made capital of the 1980 Winter Games in Lake Placid

and got itself chosen by the Olympic Committee as the "Official Olympic Station" for the entire Philadelphia area.

As a further promotional tie, WMMR has placed on sale the "Olympic Running Bibs" at several sporting goods stores in the area with all net proceeds from the sale of the bibs going to the Olympic Winter Games. However, WMMR's interest in wooing listeners through sports goes beyond the Olympics.

Linking music with sports, WMMR cashed in on the World Series fever in October by staging a salute to baseball with a special "Rocktober World Series." Every hour during the World Series weekend, the best songs from one of the great rock stars was played as an hourly salute to the "Musical All-Stars," who were placed in the same company with the "Baseball All-Stars."

Among special events staged during "Rocktober," Doctor Demento was brought in to originate his syndicated show at the WMMR studios for a weekend—making a personal appearance at a Peaches record store and hosting a party with staff and listeners at Dirty Franks, a popular midtown tavern, which featured special "Dementia Hours" with drinks at "demented" prices in honor of the good Doctor's visit.

A special "Rocktober '79" calendar was also distributed to listeners listing the rock greats to be featured each day of the month. Each day, 25 copies of the featured performer's latest album were also awarded to

listeners in a random drawing.

The back of the calendar was a mask of a chimp, scaled for use as a face mask for Halloween—on which day station gave away a King Kong collection of albums by all the featured groups.

The chimp was used in print ads in local newspapers in addition to billboards, bus cards and bumper stickers as well as in 10-second tv spots in a station promotion advertising campaign.

Probably the first local radio station to use rock concerts for promotions, WMMR keeps a constant visibility in this field—everything from private student concerts to giant outdoor rock festivals. Serving as a promo for upcoming groups and their new albums, WMMR sponsors a series of Sigma Sound Concerts staged in the Sigma Sound recording studios here.

Fifty listeners are awarded free tickets in a random drawing of coupons carried by the Philadelphia Daily News, which joins in the promo. The Sunday night concerts are taped for future airings, and in the case of one act, The A's, the concert was videotaped Aug. 19 for the BBC Television Network.

Other groups presented in private concert included singer Moon Martin, John Cougar, Leo Kottke and Johnny's Dance Band. For the new year, the concert season started Jan. 27 with Fingerprintz. Away from the Sigma Sound studios the station promotes WMMR \$1.93 Nights at Alexander's, a rock dance club at nearby Browns Mills, N.J.

Chicago WLUP-FM Holds Successful Rock Festival

By ALAN PENCHANSKY

CHICAGO—WLUP-FM has tightened its hold on the FM rock market here with a station-sponsored indoor rock festival Feb. 2 and 3 that resulted in impressive audience turn-out.

The festival, featuring regional and local bands most without recording contracts, attracted a reported 45,000 listeners to the International Amphitheatre. Station on-air promotion is credited with attracting the large mid-winter crowd.

Copromoting the event with WLUP was Flip-Side concerts which holds an exclusive on the Amphitheatre for rock shows. Local groups Boyzz, the Hounds and Tantrum were headliners with a corps of other regional acts also getting a shot at playing the big venue.

The station, which expects the audience promotion to turn a profit, also filled more than 50 exhibit booths, taken by local music-related businesses during the two-day event.

According to Flip-Side's Carl Rosenbaum, the festival was conceived as a way to alleviate the winter concert doldrums and to build on some of the excitement created by last summer's city-sponsored ChicagoFest.

WLUP's sales manager Jeffery Schwartz says that "99%" of the exhibitors at the Amphitheatre have expressed interest in booking space for a followup." The station expects to repeat the festival promotion in 1981.

The Playback hi fi chain, supported by hi fi manufacturers such as Pioneer, was the biggest of the exhibitors. Sound Warehouse, Flip-Side Records and River City Records were among the record stores represented.

"What we tried to do was to pick out some of the more important local bands," explains Rosenbaum. "The acts loved it; it was probably the most exposure that each ever had."

Groups include Freeze, Arion, Sherwin Spector, Dreamer, the Kind, Pez Band, Off Broadway, Survivor, Europe, Hot Mama Silver, Clove, Bitch, Pearl Handle Band, Pin Ups and Ollie Rice.

WLUP morning air personality Steve Dahl with group Teenage Radiation II also was on the bill. There was continuous staging for 12 hours daily.

WLUP listeners paid \$2.98 in advance admission, \$3.98 at the Amphitheatre.

At the height of the festival Sunday, group Boyzz played before a crowd estimated at 17,000, Schwartz says. Throughout both days, live broadcasts emanated from the Amphitheatre several times each hour.

According to Schwartz, the only radio promotion of the event came from WLUP. He sees this combined with the large attendance, ingredient, as a factor making it arguably the station's most successful audience promotion to date.

Sklar Predicts Radio Overhaul

PRINCETON, N.J.—Radio is on the threshold of the most sweeping changes in production, distribution and content of its programming since the 1950s. Rick Sklar, ABC Radio programming vice president, told New Jersey broadcasters at their mid winter meeting.

Sklar predicted that in the 1980s, the potential will exist for picking up and broadcasting locally any type of programming from an origination point at any time.

"We will be in a world of instant networks and syndicators built around individual events, programs, personalities or series that spring up and disappear as fast as they came," he said.

Sklar warned that "anyone, talented or not," could proclaim himself an overnight network once "earth stations (to receive from satellites) become as much a part of the landscape as the transmitter tower."

Turning to AM stereo and 9 khz spacing for the AM dial, Sklar suggested either or both might stimulate production of quality AM receivers for the first time. He pointed to government delays on AM stereo as a cause for much of music programming to move to FM.

He expressed the hope that the government will approve an AM stereo system "that is compatible with existing receivers and does not degrade or sacrifice coverage area or signal strength."

Mixer Mixing Clubs With Radio Ted Currier, In New York, Stretching His Talents Wide

By NELSON GEORGE

NEW YORK—While the term disco has disappeared from New York radio, the mixing techniques associated with the club scene have found a home at both the city's erstwhile disco stations.

Ironically both WBSL-FM and WKTU-FM have benefited from the same disco mixer, Ted Currier.

Currier's disco career began as the house deejay in the subdued confines of the Sherry Netherland Hotel. There at the hotel's disco, Doubles, he played for "a WASP non-partying crowd" until WKTU went disco.

He quickly called the station's vice president Ed Cosman and using his

knowledge of play, did a critique of WKTU's format. "I could hear it wasn't tight," Currier says. "Sounded like they had just brought some disco records and then put them on with no thought to sequencing. I was right."

Currier was hired to help with the programming and to inaugurate "Studio 92," a Saturday program from 11 a.m. to 3 p.m., featuring segues from one dance cut to another.

His "Studio 92" helped WKTU rack up impressive numbers throughout late 1978 and most of 1979. In the October/November 1978 Arbitron book his program contributed to a 17.7 share in the 7 p.m. to midnight period.

Currier stayed with WKTU until November of last year when he felt his role was being minimized at the station. Taking note of the shifting winds, he called program director of WBSL Frankie Crocker.

Currier says "I was hired to continue doing a music mix program as I did at WKTU, but with Frankie I've been much more involved with programming and doing more innovative things."

Aside from his twice a month duties mixing a disco party for WBSL, Currier is on the air with a taped program weeknights from midnight to 1 a.m.

In this time slot Currier has done some of his most interesting work. (Continued on page 62)

Talk At Seattle KVI

By CARY DARLING

LOS ANGELES—Due to sagging ratings, Golden West Broadcasters adult contemporary KVI-AM in

Seattle is beginning a shift from music to talk and information.

Bruce Marr, formerly of all talk KABC-AM in Los Angeles, is being installed as operations director while current program director Tom Straw keeps his position.

"The trouble with KVI," notes Golden West national program director Michael O'Shea, "was that we were still making the best lightning rods in town but no one was buying lightning rods. We needed major surgery with that station. We had a serious decay in listenership at KVI."

The shift is to be a gradual one and no definite programs have been set. "We're not going to come in and wipe everything out, until we have something to replace it with," says Marr. And there still may be room for a music program after the change.

Marr takes over in two weeks but (Continued on page 29)

Vox Jox

By DOUG HALL

NEW YORK—Former National Radio Broadcasters Assn. president Jim Gabbert "never realized how much time the NRBA took," but now after a no-growth Arbitron book for his AM outlet in San Francisco KIQI, he's back minding the store. In fact he's back on the air in a Sunday morning slot.

He's also carefully guarding his copyright for KIOI, K-101 as the station is better known. He has just settled with Doubleday Broadcasting, which had hoped to call KDWB-FM Minneapolis K-101. This is the third time Gabbert has protected his logo. He's taken action against stations in Houston and New Bern, N.C.

Jim McMann is named music director of KBLX-FM Berkeley, Calif., and will continue as morning drive man. . . . J. Parker Antrim moves from a DJ post at WCOL-AM

Columbus, Ohio, to become afternoon drive man at KCBS-FM San Francisco.

Metromedia's WMMR-FM Philadelphia has a new program director in Charlie Kendall, Billboard's man in Philly. Maurie Orondenker, reports. Kendall succeeds Jeff Pollack, who resigned to open a consultancy.

Paul "Lobster" Wells has left KSJO-FM San Jose and will announce plans shortly. . . . J.R. Greeley, program director for KEWI-AM Topeka is looking for a music director who can handle a short air shift. He would like to be called at 913-272-2122.

WKJY-FM Hempstead, N.Y., morning personality Allen Stuart (Continued on page 29)

**RADIO/TV
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IN THE
MARKETPLACE**

See Page 78

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Billboard Singles Radio Action

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

Based on station playlists through Thursday (2/14/80)

TOP ADD ONS - NATIONAL

- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- CHUCK MANGIONE—Give It All You Got (A&M)
- (D) SHALAMAR—The Second Time Around (Solar)

PRIME MOVERS - NATIONAL

- QUEEN—Crazy Little Thing Called Love (Elektra)
- (D) DONNA SUMMER—On The Radio (Casablanca)
- DAN FOGELBERG—Longer (Full Moon/Epic)

BREAKOUTS - NATIONAL

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- FOREIGNER—Women (Atlantic)
- EAGLES—I Can't Tell You Why (Asylum)

D—Discotheque Crossover

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

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

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

KTKT—Tucson

- CLIFF RICHARD—Carrie (EMI)
- TOMMY JAMES—Three Times In Love (Millennium)
- D★ PRINCE—I Wanna Be Your Lover (WB) 12-6
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 4-1

KQED—Albuquerque

- RUPERT HOLMES—Him (MCA)
- NICOLETTE LARSON—Let Me Go Love (WB)
- ★ ANNE MURRAY—Daydream Believer (Capitol) 7-4
- ★ NEIL DIAMOND—September Morn (Columbia) 9-5

KENO—Las Vegas

- NICOLETTE LARSON—Let Me Go Love (WB)
- KOOL & THE GANG—Too Hot (De-Lite)
- ★ ROD STEWART—I Don't Want To Talk About It (WB) 24-19
- ★ NEIL DIAMOND—September Morn (Columbia) 22-18

KFMB—San Diego

- SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic)
- EAGLES—I Can't Tell You Why (Asylum)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 26-15
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) 10-5

KJRB—Spokane

- DONNA SUMMER—On The Radio (Casablanca)
- KOOL & THE GANG—Too Hot (De-Lite)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 12-6
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 8-4

KTAC—Tacoma

- KARLA BONOFF—Baby Don't Go (Columbia)
- FOREIGNER—Women (Atlantic)
- ★ TERI DE SARIO w/K.C.—Yes I'm Ready (Casablanca) 9-2
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 15-8

KCPX—Salt Lake City

- CHUCK MANGIONE—Give It All You Got (A&M)
- WAYNE NEWTON—Years (Aries II)
- ★ RUPERT HOLMES—Him (MCA) 23-15
- ★ DONNA SUMMER—On The Radio (Casablanca) 20-9

KRSP—Salt Lake City

- THE KNACK—Baby Talks Dirty (Capitol)
- CHUCK MANGIONE—Give It All You Got (A&M)
- ★ MOLLY HATCHET—Flirtin' With Disaster (Epic) 14-5
- ★ PAT BENATAR—Heartbreaker (Chrysalis) 10-4

KTLK—Denver

- BLONDIE—Call Me (Chrysalis)
- SLAVE—Just A Touch Of Love (Cotillion)
- ★ PRATRICE RUSHEN—Haven't You Heard (Elektra) 35-28
- ★ DONNA SUMMER—On The Radio (Casablanca) 21-8

KIMN—Denver

- CHUCK MANGIONE—Give It All You Got (A&M)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- ★ LED ZEPPELIN—Fool In The Rain (Atlantic) 10-6
- ★ BARBRA STREISAND—Kiss Me In The Rain (Columbia) 14-10

KJR—Seattle

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- BARRY MANILOW—When I Wanted You (Arista)
- ★ ANNE MURRAY—Daydream Believer (Capitol) 20-14
- ★ RUPERT HOLMES—Him (MCA) 24-16

KYYX—Seattle

- ROCKETS—Desire (RSO)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- ★ HEART—Even It Up (Epic) D-18
- ★ KARLA BONOFF—Baby Don't Go (Columbia) D-23

KCBN—Reno

- THE KNACK—Baby Talks Dirty (Capitol)
- HEART—Even It Up (Epic)
- ★ GARY NUMAN—Cars (Atco) 37-25
- ★ LINDA RONSTADT—How Do I Make You (Asylum) 34-22

North Central Region

TOP ADD ONS:

- TOMMY JAMES—Three Times In Love (Millennium)
- CHUCK MANGIONE—Give It All You Got (A&M)
- LINDA RONSTADT—How Do I Make You (Asylum)

PRIME MOVERS:

- DAN FOGELBERG—Longer (Full Moon/Epic)
- PINK FLOYD—Another Brick In The Wall (Columbia)
- (D) DONNA SUMMER—On The Radio (Casablanca)

BREAKOUTS:

- FOREIGNER—Women (Atlantic)
- EAGLES—I Can't Tell You Why (Asylum)
- J. GEILS BAND—Come Back (EMI)

CKLW—Detroit

- PINK FLOYD—Another Brick In The Wall (Columbia)
- LINDA RONSTADT—How Do I Make You (Asylum)
- ★ RUPERT HOLMES—Him (MCA) 26-17
- D★ SHALAMAR—The Second Time Around (RCA) 25-13

WDRQ—Detroit

- D★ SHALAMAR—The Second Time Around (RCA)
- EAGLES—I Can't Tell You Why (Asylum)
- ★ THE ROMANTICS—What I Like About You (Emperor) D-16
- ★ ROCKETS—Desire (RSO) 25-21

WTAC—Flint

- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- FOREIGNER—Women (Atlantic)
- ★ BARRY MANILOW—When I Wanted You (Arista) 23-10
- ★ TOTO—99 (Columbia) 30-12

Z-96 (WZZR-FM)—Grand Rapids

- TOMMY JAMES—Three Times In Love (RCA)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- ★ ANNE MURRAY—Daydream Believer (Capitol) 24-16
- ★ DONNA SUMMER—On The Radio (Casablanca) 26-20

WAKY—Louisville

- CHUCK MANGIONE—Give It All You Got (A&M)
- BARBRA STREISAND—Kiss Me In The Rain (Columbia)
- ★ LINDA RONSTADT—How Do I Make You (Asylum) 31-23
- ★ KOOL & THE GANG—Too Hot (De-Lite) 30-19

WBGW—Bowling Green

- PAT BENATAR—Heartbreaker (Chrysalis)
- BLONDIE—Call Me (Chrysalis)
- ★ RUPERT HOLMES—Him (MCA) 23-17
- ★ NEIL DIAMOND—September Morn (Columbia) 20-14

WGCL—Cleveland

- TOMMY JAMES—Three Times In Love (Millennium)
- FOREIGNER—Women (Atlantic)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 11-1
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) 9-2

WZZP—Cleveland

- CHUCK MANGIONE—Give It All You Got (A&M)
- D★ DONNA SUMMER—On The Radio (Casablanca)
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) 7-1
- ★ NEIL DIAMOND—September Morn (Columbia) 15-7

Q-102 (WKRQ-FM)—Cincinnati

- D★ DONNA SUMMER—On The Radio (Casablanca)
- TOM PETTY & THE HEARTBREAKERS—Refugee (MCA)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 23-18
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 10-4

WNCI—Columbus

- RUPERT HOLMES—Him (MCA)
- TOTO—99 (Columbia)
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 14-5
- D★ DONNA SUMMER—On The Radio (Casablanca)

WCUE—Akron

- THE KNACK—Baby Talks Dirty (Capitol)
- KOOL & THE GANG—Too Hot (De-Lite)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 20-12
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) 16-6

13-Q (WKQT)—Pittsburgh

- PEACHES & HERB—I Pledge My Love (Polydor/MVP)
- KOOL & THE GANG—Too Hot (De-Lite)
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) 19-14
- D★ DONNA SUMMER—On The Radio (Casablanca) 17-10
- WPEZ—Pittsburgh
- J. GEILS BAND—Come Back (EMI)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- ★ SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 16-8
- ★ THE DIRT BAND—An American Dream (UA) 23-18

Southwest Region

TOP ADD ONS:

- (D) SHALAMAR—The Second Time Around (Solar)
- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- LINDA RONSTADT—How Do I Make You (Asylum)

PRIME MOVERS:

- PINK FLOYD—Another Brick In The Wall (Columbia)
- (D) DONNA SUMMER—On The Radio (Casablanca)
- QUEEN—Crazy Little Thing Called Love (Elektra)

BREAKOUTS:

- AIR SUPPLY—Lost In Love (Arista)
- FOREIGNER—Women (Atlantic)
- ZZ TOP—I Thank You (WB)

KILT—Houston

- AIR SUPPLY—Lost In Love (Arista)
- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 38-16
- D★ BONNIE POINTER—I Can't Help Myself (Motown) 30-19

KRBE—Houston

- D★ SHALAMAR—The Second Time Around (Solar)
- COMMODORES—Wonderland (Motown)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 18-13
- ★ PAT BENATAR—Heartbreaker (Chrysalis) 30-26

KNUS-FM—Dallas

- D★ SHALAMAR—The Second Time Around (Solar)
- FOREIGNER—Women (Atlantic)
- ★ ANDY GIBB—Desire (RSO) 30-17
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) 15-5

KFJZ-FM (Z-97)—Ft. Worth

- NEIL DIAMOND—September Morn (Columbia)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- ★ AEROSMITH—Remember (Columbia) 17-12
- ★ MICHAEL JACKSON—Rock With You (Epic) 18-11

KINT—El Paso

- RUPERT HOLMES—Him (MCA)
- BARRY MANILOW—When I Wanted You (Arista)
- D★ PRINCE—I Wanna Be Your Lover (WB) 16-12
- D★ DONNA SUMMER—On The Radio (Casablanca) 15-10

WKY—Oklahoma City

- TOMMY JAMES—Three Times In Love (RCA)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 24-8
- ★ ANDY GIBB—Desire (RSO) 17-6

KELI—Tulsa

- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- D★ SHALAMAR—The Second Time Around (Solar)
- D★ PRINCE—I Wanna Be Your Lover (WB) 6-5
- ★ FLEETWOOD MAC—Sara (WB) 11-9

WTIX—New Orleans

- ZZ TOP—I Thank You (WB)
- FOREIGNER—Women (Atlantic)
- ★ KOOL & THE GANG—Too Hot (De-Lite) 23-7
- ★ DONNA SUMMER—On The Radio (Casablanca) 16-3

WNOE—New Orleans

- THE KNACK—Baby Talks Dirty (Capitol)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 32-10
- D★ DONNA SUMMER—On The Radio (Casablanca) 19-4

KEEL—Shreveport

- LINDA RONSTADT—How Do I Make You (Asylum)
- D★ SHALAMAR—The Second Time Around (RCA)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) D-24
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 10-4

Midwest Region

TOP ADD ONS:

- ZZ TOP—I Thank You (WB)
- NICOLETTE LARSON—Let Me Go Love (WB)
- THE BABYS—Back On My Feet Again (Chrysalis)

PRIME MOVERS:

- QUEEN—Crazy Little Thing Called Love (Elektra)
- (D) DONNA SUMMER—On The Radio (Casablanca)
- STEVE FORBERT—Romeo's Tune (Nemperor)

BREAKOUTS:

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- 38 SPECIAL—Rockin' Into The Night (A&M)
- HEART—Even It Up (Epic)

WLS—Chicago

- QUEEN—Crazy Little Thing Called Love (Elektra) 14-7
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) 22-11

WEFM—Chicago

- ZZ TOP—I Thank You (WB)
- BABYS—Back On My Feet Again (Chrysalis)
- ★ MOLLY HATCHET—Flirtin' With Disaster (Epic) 21-14
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 22-16

WRCK—Rockford

- BABYS—Back On My Feet Again (Chrysalis)
- LED ZEPPELIN—Fool In The Rain (Atlantic)
- ★ ANNE MURRAY—Daydream Believer (Capitol) 22-10
- ★ DONNA SUMMER—On The Radio (Casablanca) 20-7

(Continued on page 23)

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Pacific Southwest Region

TOP ADD ONS:

- PINK FLOYD—Another Brick In The Wall (Columbia)
- ANDY GIBB—Desire (RSO)
- RAY, GOODMAN & BROWN—Special Lady (Polydor)

PRIME MOVERS:

- DAN FOGELBERG—Longer (Full Moon/Epic)
- (D) SHALAMAR—The Second Time Around (Solar)
- THE SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic)

BREAKOUTS:

- EAGLES—I Can't Tell You Why (Asylum)
- JOHN DENVER—Autograph (RCA)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)

KHJ—LA

- PINK FLOYD—Another Brick In The Wall (Columbia)
- ANDY GIBB—Desire (RSO)
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) 23-18
- ★ SHALAMAR—The Second Time Around (RCA) 21-17

KRTH (FM)—LA

- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- ★ SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 18-8
- ★ LINDA RONSTADT—How Do I Make You (Asylum) 28-22

KFI—LA

- JOHN DENVER—Autograph (RCA)
- CLIFF RICHARDS—Carrie (EMI)
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 6-1
- ★ ANDY GIBB—Desire (RSO) 14-9

KCBQ—San Diego

- MIKE PINERA—Goodnight My Love (Spector)
- MICHAEL JACKSON—The Very First Time (Epic)
- ★ KOOL & THE GANG—Too Hot (De-Lite) 22-13
- ★ STEVE FORBERT—Romeo's Tune (CBS) 33-25

KFXM—San Bernardino

- BABYS—Back On My Feet Again (Chrysalis)
- ZZ TOP—I Thank You (WB)
- ★ ANDY GIBB—Desire (RSO) 28-22
- ★ SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic)

KERN—Bakersfield

- ZZ TOP—I Thank You (WB)
- PINK FLOYD—Another Brick In The Wall (Columbia)
- ★ STYX—Why Me (A&M) 21-12
- ★ SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 24-16

KOPA—Phoenix

- ZZ TOP—I Thank You (WB)
- EAGLES—I Can't Tell You Why (Asylum)
- ★ MOLLY HATCHET—Flirtin' With Disaster (Epic) 28-23
- ★ KOOL & THE GANG—Too Hot (De-Lite) 27-16

Pacific Northwest Region

TOP ADD ONS:

- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- CHUCK MANGIONE—Give It All You Got (A&M)
- KOOL & THE GANG—Too Hot (De-Lite)

PRIME MOVERS:

- RUPERT HOLMES—Him (MCA)
- DONNA SUMMER—On The Radio (Casablanca)
- QUEEN—Crazy Little Thing Called Love (Elektra)

BREAKOUTS:

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- ENGLAND DAN & JOHN FORD COLEY—In It For Love (Atlantic)
- BLONDIE—Call Me (Chrysalis)

KFRC—San Francisco

- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- ★ RUPERT HOLMES—Him (MCA) 30-24
- ★ SHALAMAR—The Second Time Around (RCA) 25-19

KYA—San Francisco

- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- ENGLAND DAN & JOHN FORD COLEY—In It For Love (Atlantic)
- ★ DONNA SUMMER—On The Radio (Casablanca) 12-6
- ★ FLEETWOOD MAC—Sara (WB) 7-2

KROY—Sacramento

- J. GEILS BAND—Come Back (EMI)
- EAGLES—I Can't Tell You Why (Asylum)
- ★ TERI DE SARIO w/K.C.—Yes I'm Ready (Casablanca) 13-3
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) 17-9

KYNO—Fresno

- LINDA RONSTADT—How Do I Make You (Asylum) 28-22
- ★ STEVE FORBERT—Romeo's Tune (CBS) 19-11

KGW—Portland

- STYX—Why Me (A&M)
- SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic)
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) 9-1
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 10-4

KING—Seattle

- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- KOOL & THE GANG—Too Hot (De-Lite)
- ★ SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 19-14
- ★ THE DIRT BAND—An American Dream (UA) 21-12

Billboard Singles Radio Action

Playlist Top Add Ons •
Playlist Prime Movers ★

Based on station playlists through Thursday (2/14/80)

Continued from page 22

WIFE—Indianapolis

- MELISSA MANCHESTER—Fire In The Morning (Arista)
- ENGLBERT HUMPERDINCK—Love's Only Love (Epic)

WNDE—Indianapolis

- NICOLETTE LARSON—Let Me Go Love (WB)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- ★ ANDY GIBB—Desire (RSO) 12-8
- ★ BARRY MANILOW—When I Wanted You (Arista) 8-5

WOKY—Milwaukee

- 38 SPECIAL—Rockin' Into The Night (A&M)
- HEART—Even It Up (Epic)
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 6-2
- ★ STEVE FORBERT—Romeo's Tune (CBS) 13-8

WZUU-FM—Milwaukee

- HENRY MANCINI—Ravel's Bolero (WB)
- KENNY NOLAN—Us And Love (Casablanca)
- ★ STEVE FORBERT—Romeo's Tune (Nemperor) 17-7
- ★ RUPERT HOLMES—Him (MCA) 23-15

KSLQ-FM—St. Louis

- ZZ TOP—I Thank You (WB)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)
- ★ TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA) 15-7
- ★ RUSH—The Spirit Of Radio (Mercury) 21-17

KXOK—St. Louis

- ★ THE DIRT BAND—An American Dream (UA) 15-10
- ★ SANTANA—You Know That I Love You (Columbia) 13-7

KIOA—Des Moines

- DONNA SUMMER—On The Radio (Casablanca)
- STYX—Why Me (A&M)
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 14-8
- D★ PRINCE—I Wanna Be Your Lover (WB) 19-14

KDWB—Minneapolis

- NICOLETTE LARSON—Let Me Go Love (WB)
- BARRY MANILOW—When I Wanted You (Arista)
- ★ TOMMY JAMES—Three Times In Love (RCA) 28-18
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 21-12

KSTP—Minneapolis

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- DR. HOOK—Sexy Eyes (Capitol)
- ★ THE DIRT BAND—An American Dream (UA) 14-9
- ★ BARBRA STREISAND—Kiss Me In The Rain (Columbia) 18-10

WHB—Kansas City

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- AIR SUPPLY—Lost In Love (Arista)
- ★ DONNA SUMMER—On The Radio (Casablanca) 12-6
- ★ SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 13-9

KBQE—Kansas City

- 38 SPECIAL—Rockin' Into The Night (A&M)
- WILLIE NELSON—My Heroes Have Always Been Cowboys (Columbia)
- ★ CHUCK MANGIONE—Give It All You Got (A&M) 33-29
- ★ DONNA SUMMER—On The Radio (Casablanca) 24-15

KKLS—Rapid City

- PINK FLOYD—Another Brick In The Wall (Columbia)
- EAGLES—I Can't Tell You Why (Asylum)
- ★ TERI DE SARIO w/K.C.—Yes I'm Ready (Casablanca) 3-2
- ★ DAN FOGELBERG—Longer (Full Moon/ Epic) 18-9

KQWB—Fargo

- NICOLETTE LARSON—Let Me Go Love (WB)
- TOMMY JAMES—Three Times In Love (RCA)
- ★ SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 22-14
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 23-16

KLEO—Wichita

- KENNY NOLAN—Us And Love (Casablanca)
- MELISSA MANCHESTER—Fire In The Morning (Arista)
- ★ TOTO—99 (Columbia) 20-13
- ★ DONNA SUMMER—On The Radio (Casablanca) 19-10

Northeast Region

TOP ADD ONS:

- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- STEVE FORBERT—Romeo's Tune (Nemperor)
- ANDY GIBB—Desire (RSO)

PRIME MOVERS:

- THE DIRT BAND—An American Dream (UA)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- DAN FOGELBERG—Longer (Full Moon/ Epic)

BREAKOUTS:

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- AIR SUPPLY—Lost In Love (Arista)
- TURLEY RICHARDS—You Might Need Somebody (Atlantic)

WABC—New York

- STEVE FORBERT—Romeo's Tune (Nemperor)
- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- KENNY LOGGINS—This Is It (Columbia) 25-12
- ★ KOOL & THE GANG—Too Hot (De-Lite) 23-10

WXLO—New York

- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 18-10
- ★ DAN FOGELBERG—Longer (Full Moon/ Epic) 30-22

WPTX—Albany

- EAGLES—I Can't Tell You Why (Asylum)
- CRYSTAL GAYLE—Like We Never Said Goodbye (Columbia)
- D★ DONNA SUMMER—On The Radio (Casablanca) 16-11
- ★ RUPERT HOLMES—Him (MCA) 13-9

WTRY—Albany

- THE KNACK—Baby Talks Dirty (Capitol)
- CHUCK MANGIONE—Give It All You Got (A&M)
- D★ DONNA SUMMER—On The Radio (Casablanca)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 27-18

WKBW—Buffalo

- NEIL DIAMOND—September Morn (Columbia)
- ★ ANNE MURRAY—Daydream Believer (Capitol) 12-9
- ★ PAT BENATAR—Heartbreaker (Chrysalis) 19-15

WYSL—Buffalo

- RUPERT HOLMES—Him (MCA)
- ENGLBERT HUMPERDINCK—Love Only Love (Epic)
- ★ BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) 23-16
- ★ CHUCK MANGIONE—Give It All You Got (A&M) 18-12

WBBF—Rochester

- THE DIRT BAND—An American Dream (UA)
- PINK FLOYD—Another Brick In The Wall (Columbia)
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 11-6
- ★ DAN FOGELBERG—Longer (Full Moon/ Epic) 17-8

WRKO—Boston

- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- AIR SUPPLY—Lost In Love (Arista)
- ★ THE DIRT BAND—An American Dream (UA) 16-10
- ★ SHALAMAR—The Second Time Around (RCA) 24-18

WBCF—Boston

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- FELIX CAVALIERE—Only A Lonely Heart Sees (Epic)

F-105 (WVBF)—Boston

- PINK FLOYD—Another Brick In The Wall (Columbia)
- CHUCK MANGIONE—Give It All You Got (A&M)
- ★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (MCA) 12-7
- ★ TERI DE SARIO w/K.C.—Yes I'm Ready (Casablanca) 24-14

WDRG—Hartford

- ANDY GIBB—Desire (RSO)
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 17-10
- ★ DIONNE WARWICK—Deja Vu (Arista) 13-8

WPRO (FM)—Providence

- J. GEILS BAND—Come Back (EMI)
- BETTE MIDLER—When A Man Loves A Woman (Atlantic)
- ★ ANDY GIBB—Desire (RSO) 20-14
- ★ DAN FOGELBERG—Longer (Full Moon/ Epic) 15-12

WPRO (AM)—Providence

- KOOL & THE GANG—Too Hot (De-Lite)
- TURLEY RICHARDS—You Might Need Somebody (Atlantic)
- ★ THE DIRT BAND—An American Dream (UA) 16-8
- ★ LINDA RONSTADT—How Do I Make You (Asylum) 11-23

WICC—Bridgeport

- THE KNACK—Baby Talks Dirty (Capitol)
- FELIX CAVALIERE—Only A Lonely Heart Sees (Epic)
- ★ ANDY GIBB—Desire (RSO) 24-16
- ★ LINDA RONSTADT—How Do I Make You (Asylum) 26-19

Mid-Atlantic Region

TOP ADD ONS:

- THE BABYS—Back On My Feet Again (Chrysalis)
- CHUCK MANGIONE—Give It All You Got (A&M)
- KOOL & THE GANG—Too Hot (De-Lite)

PRIME MOVERS:

- (D) DONNA SUMMER—On The Radio (Casablanca)
- DAN FOGELBERG—Longer (Full Moon/ Epic) 30-22
- TOTO—99 (Columbia)

BREAKOUTS:

- FOREIGNER—Women (Atlantic)
- CLIFF RICHARD—Carrie (EMI)
- EAGLES—I Can't Tell You Why (Asylum)

WFIL—Philadelphia

- CHUCK MANGIONE—Give It All You Got (A&M)
- KOOL & THE GANG—Too Hot (De-Lite)
- ★ DAN FOGELBERG—Longer (Full Moon/ Epic) 21-10
- ★ DONNA SUMMER—On The Radio (Casablanca) 14-5

WZZD—Philadelphia

- L.A. BOPPERS—Is This The Best (Mercury)
- BROTHERS JOHNSON—Stomp (A&M)
- ★ SISTER SLEDGE—Got To Love Somebody (Cotillion) 24-13
- ★ MICHAEL JACKSON—Off The Wall (Epic) 36-24

WIFI-FM—Philadelphia

- BABYS—Back On My Feet Again (Chrysalis)
- ANDY GIBB—Desire (RSO)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 19-14
- ★ TOTO—99 (Columbia) 18-13

WPGC—Washington

- BABYS—Back On My Feet Again (Chrysalis)
- FOREIGNER—Women (Atlantic)
- ★ STEVE FORBERT—Romeo's Tune (CBS) 12-7
- ★ NEIL DIAMOND—September Morn (Columbia) 16-9

WGH—Norfolk

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- GRAHAM NASH—In The 80's (Asylum)
- DAN FOGELBERG—Longer (Full Moon/ Epic) 8-5
- D★ DONNA SUMMER—On The Radio (Casablanca) 21-10

WCAO—Baltimore

- CLIFF RICHARD—Carrie (EMI)
- EAGLES—I Can't Tell You Why (Asylum)
- ★ THE DIRT BAND—An American Dream (UA) 14-7
- ★ FLEETWOOD MAC—Sara (WB) 10-2

WYRE—Annapolis

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- FOREIGNER—Women (Atlantic)
- ★ DAN FOGELBERG—Longer (Full Moon/ Epic) 11-5
- D★ SHALAMAR—The Second Time Around (Solar) 21-13

WLEE—Richmond

- TOMMY JAMES—Three Times In Love (Millennium)
- ANDY GIBB—Desire (RSO)
- D★ DONNA SUMMER—On The Radio (Casablanca) 24-19
- ★ TOTO—99 (Columbia) 19-15

WRVQ—Richmond

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- DR. HOOK—Sexy Eyes (Capitol)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 20-13
- ★ RAY, GOODMAN & BROWN—Special Lady (Polydor) 27-6

WAEB—Allentown

- CHUCK MANGIONE—Give It All You Got (A&M)
- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- ★ THE KNACK—Baby Talks Dirty (Capitol) 29-19
- ★ TOTO—99 (Columbia) 27-17

WKBO—Harrisburg

- TOMMY JAMES—Three Times In Love (RCA)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- ★ ANDY GIBB—Desire (RSO) 17-10
- ★ DONNA SUMMER—On The Radio (Casablanca) 15-8

Southeast Region

TOP ADD ONS:

- (D) SHALAMAR—The Second Time Around (Solar)
- TOMMY JAMES—Three Times In Love (Millennium)
- LINDA RONSTADT—How Do I Make You (Asylum)

PRIME MOVERS:

- TOTO—99 (Columbia)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- DAN FOGELBERG—Longer (Full Moon/ Epic)

BREAKOUTS:

- DR. HOOK—Sexy Eyes (Capitol)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- MELISSA MANCHESTER—Fire In The Morning (Arista)

WQXI—Atlanta

- MELISSA MANCHESTER—Fire In The Morning (Arista)
- BLONDIE—Call Me (Chrysalis)
- ★ TOTO—99 (Columbia) 6-1
- ★ CHUCK MANGIONE—Give It All You Got (A&M) 15-10

Z-93 (WZGC-FM)—Atlanta

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- DR. HOOK—Sexy Eyes (Capitol)
- ★ CHUCK MANGIONE—Give It All You Got (A&M) 25-17
- ★ SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 19-11

WBBQ—Augusta

- DR. HOOK—Sexy Eyes (Capitol)
- UTOPIA—Set Me Free (Bearsville)
- ★ BETTE MIDLER—When A Man Loves A Woman (Atlantic) 26-15
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 18-7

WFOF—Atlanta

- PINK FLOYD—Another Brick In The Wall (Columbia)
- KENNY LOGGINS—Keep The Fire (Columbia)
- ★ KOOL & THE GANG—Too Hot (De-Lite) 18-10
- ★ ANDY GIBB—Desire (RSO) 21-16

WWSA—Savannah

- PINK FLOYD—Another Brick In The Wall (Columbia)
- BABYS—Back On My Feet Again (Motown)
- ★ MICHAEL JACKSON—Off The Wall (Epic) 24-9
- ★ KOOL & THE GANG—Too Hot (De-Lite) 18-14

WFLB—Fayetteville

- THE KNACK—Baby Talks Dirty (Capitol)
- TOMMY JAMES—Three Times In Love (RCA)
- ★ KOOL & THE GANG—Too Hot (De-Lite) 24-19
- ★ THE WHISPERS—And The Beat Goes On (Solar) 28-23

WQAM—Miami

- MELISSA MANCHESTER—Fire In The Morning (Arista)
- ★ TERI DE SARIO w/K.C.—Yes I'm Ready (Casablanca) 11-6
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 18-13

WMJX (96X)—Miami

- COMMODORES—Wonderland (Motown)
- PRETENDERS—Brass In Pocket (Motown)
- ★ TOTO—99 (Columbia) 18-8
- ★ NEIL DIAMOND—September Morn (Columbia) 21-9

Y-100 (WHYI-FM)—Miami

- NEIL DIAMOND—September Morn (Columbia)
- SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic)
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 20-8
- ★ DAN FOGELBERG—Longer (Full Moon/ Epic) 27-15

WLOF—Orlando

- BABYS—Back On My Feet Again (Chrysalis)
- MICHAEL JACKSON—Off The Wall (Epic)
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 11-4
- ★ ANDY GIBB—Desire (RSO) 21-10

Q-105 (WRBQ-FM)—Tampa

- SHALAMAR—The Second Time Around (RCA)
- DR. HOOK—Sexy Eyes (Capitol)
- ★ TOTO—99 (Columbia) 28-21
- ★ DONNA SUMMER—On The Radio (Casablanca) 18-9

BJ-105 (WJWV-FM)—Orlando

- BABYS—Back On My Feet Again (Chrysalis)
- LINDA RONSTADT—How Do I Make You (Asylum)
- ★ DAN FOGELBERG—Longer (Full Moon/ Epic) 28-22
- ★ TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 18-12

WQXQ—Daytona Beach

- DIONNE WARWICK—Deja Vu (Arista)
- FOREIGNER—Women (Atlantic)
- ★ ANDY GIBB—Desire (RSO) 24-13
- ★ DONNA SUMMER—On The Radio (Casablanca) 15-5

WAPE—Jacksonville

- PINK FLOYD—Another Brick In The Wall (Columbia)
- TOTO—99 (Columbia)
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 12-3
- D★ PRINCE—I Wanna Be Your Lover (WB) 5-1

WAYS—Charlotte

- TOMMY JAMES—Three Times In Love (RCA)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- ★ TOTO—99 (Columbia) 19-9
- ★ ANNE MURRAY—Daydream Believer (Capitol) 24-14

WKIX—Raleigh

- TOMMY JAMES—Three Times In Love (RCA)
- DOTTIE WEST—A Lesson In Leavin' (UA)
- ★ CHUCK MANGIONE—Give It All You Got (A&M) D-23
- ★ THE WHISPERS—And The Beat Goes On (Solar) D-21

WTMA—Charleston

- LINDA RONSTADT—How Do I Make You (Asylum)
- KENNY LOGGINS—Love Has Come Of Age (Columbia)
- ★ BETTE MIDLER—When A Man Loves A Woman (Atlantic) 19-14
- ★ TOTO—99 (Columbia) D-16

WORD—Spartanburg

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- CLIFF RICHARDS—Carrie (EMI)
- ★ DAN FOGELBERG—Longer (Full Moon/ Epic) 3-1
- ★ SHALAMAR—The Second Time Around (Solar) X-20

WLAC—Nashville

- SONDRA STEEL—I'm Hung Up On You (UA)
- ★ SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 21-16
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 13-7

(WBQ) 92-Q—Nashville

- SHALAMAR—The Second Time Around (RCA)
- DR. HOOK—Sexy Eyes (Capitol)
- ★ MOLLY HATCHET—Flirtin' With Disaster (Epic) 22-12
- ★ RAY STEVENS—Shriner's Convention (RCA) 19-9

WBQ—Memphis

- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 30-24
- ★ RAY, GOODMAN & BROWN—Special Lady (Polydor) 27-23

WRJZ—Knoxville

- LINDA RONSTADT—How Do I Make You (Asylum) 30-21
- NICOLETTE LARSON—Let Me Go Love (WB) 22-15

WGOW—Chattanooga

- DAVID GATES—Where Does The Lovin' Go (Elektra)
- EAGLES—I Can't Tell You Why (Asylum)
- RUPERT HOLMES—Him (MCA) 25-17
- NICOLETTE LARSON—Let Me Go Love (WB) 13-7

WERC—Birmingham

- DR. HOOK—Better Love Next Time (Capitol)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)
- ★ ANDY GIBB—Desire (RSO) 18-10
- ★ RUPERT HOLMES—Him (MCA) 22-16

WSGN—Birmingham

- PATRICE RUSHEN—Haven't You Heard (Elektra)
- BLONDIE—The Hardest Part (Chrysalis)

WH

Billboard Album Radio Action

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

Based on station playlist through Wednesday (2/13/80)

Top Add Ons-National

- SHOOTING STAR—(Virgin)
- RAMONES—End Of The Century (Sire)
- BUGGLES—The Age Of Plastic (Island)
- NAZARETH—Malice In Wonderland (A&M)

Top Requests/Airplay-National

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- J. GEILS BAND—Love Stinks (EMI/America)

National Breakouts

- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- DIRK HAMILTON—Thug Of Love (Elektra)
- SUE SAAD & THE NEXT—(Planet)
- SEARCHERS—(Sire)

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.

KFML-FM—Denver (Ira Gordon)

- SHOOTING STAR—(Virgin)
- 999—The Biggest Prize In Sport (Polydor)
- BUGGLES—The Age Of Plastic (Island)
- J. GEILS BAND—Love Stinks (EMI/America)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- BRUCE COCKBURN—Dancing In The Dragon's Jaws (Millennium)
- CLASH—London Calling (Epic)

KISW-FM—Seattle (Steve Slaton)

- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- SUE SAAD & THE NEXT—(Planet)
- ZZ TOP—Deguello (WB)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)
- NO NUKES—Various Artists (Asylum)

KZEL-FM—Eugene (C. Kovarik/P. Mays)

- SUE SAAD & THE NEXT—(Planet)
- CHUCK MANGIONE—Fun And Games (A&M)
- BUGGLES—The Age Of Plastic (Island)
- SHOOTING STAR—(Virgin)
- RICHIE HAVENS—Connections (Elektra)
- SURVIVOR—(Scotti Brothers)
- PRETENDERS—(Sire)
- J. GEILS BAND—Love Stinks (EMI/America)
- NAZARETH—Malice In Wonderland (A&M)
- McGUINN, CLARK & HILLMAN—City (Capitol)

KMOD-FM—Tulsa (Bill Bruin)

- RUSH—Permanent Waves (Mercury)
- J. GEILS BAND—Love Stinks (EMI/America)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- NAZARETH—Malice In Wonderland (A&M)
- ROMANTICS—(Nemperor)
- NO NUKES—Various Artists (Asylum)
- PINK FLOYD—The Wall (Columbia)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

KBBC-FM—Phoenix (J.D. Freeman)

- RICHIE HAVENS—Connections (Elektra)
- RONNIE LAWS—Every Generation (UA)
- UTOPIA—Adventures In Utopia (Bearsville)
- MERRY CLAYTON—Emotion (MCA)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- NO NUKES—Various Artists (Asylum)
- DIRK HAMILTON—Thug Of Love (Elektra)

KRST-FM—Albuquerque (Sam Cornish)

- CLASH—London Calling (Epic)
- JAM—Setting Sons (Polydor)
- ANGEL—Live Without A Net (Casablanca)
- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- NAZARETH—Malice In Wonderland (A&M)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- BABYS—Union Jacks (Chrysalis)
- RUSH—Permanent Waves (Mercury)
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
- PINK FLOYD—The Wall (Columbia)

WLWQ-FM—Columbus (Steve Runner)

- SHOOTING STAR—(Virgin)
- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- PINK FLOYD—The Wall (Asylum)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- RUSH—Permanent Waves (Mercury)

KSHE-FM—St. Louis (Rick Balis)

- SUE SAAD & THE NEXT—(Planet)
- SHOOTING STAR—(Virgin)
- MARC TANNER BAND—Templation (Elektra)
- CHERIE & MARIE CURRIE—Messin' With The Boys (Capitol)
- RUSH—Permanent Waves (Mercury)
- PINK FLOYD—The Wall (Columbia)
- UTOPIA—Adventures In Utopia (Bearsville)
- BOOMTOWN RATS—The Fine Art Of Surfacing (Columbia)

WLFX-FM—Milwaukee (Bobbin Beam)

- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- NAZARETH—Malice In Wonderland (A&M)
- ANGEL—Live Without A Net (Casablanca)
- CHERIE & MARIE CURRIE—Messin' With The Boys (Capitol)
- SYLVAIN SYLVAIN—(RCA)
- PINK FLOYD—The Wall (Columbia)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- RUSH—Permanent Waves (Mercury)

WEBN-FM—Cincinnati (Curt Gary)

- GARY NUMAN—The Pleasure Principle (Atco)
- DIRK HAMILTON—Thug Of Love (Elektra)
- NAZARETH—Malice In Wonderland (A&M)
- 999—The Biggest Prize In Sport (Polydor)
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)

Midwest Region

TOP ADD ONS:

- NAZARETH—Malice In Wonderland (A&M)
- SHOOTING STAR—(Virgin)
- 999—The Biggest Prize In Sport (Polydor)
- RAMONES—End Of The Century (Sire)

TOP REQUEST / AIRPLAY:

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- RUSH—Permanent Waves (Mercury)

BREAKOUTS:

- GARY NUMAN—The Pleasure Principle (Atco)
- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- DIRK HAMILTON—Thug Of Love (Elektra)
- OFF BROADWAY—On (Atlantic)

WABX-FM—Detroit (John Duncan)

- SHOOTING STAR—(Virgin)
- 999—The Biggest Prize In Sport (Polydor)
- OFF BROADWAY—On (Atlantic)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ZZ TOP—Deguello (WB)
- AEROSMITH—Night In The Ruts (Columbia)
- PAT BENATAR—In The Heat Of The Night (Chrysalis)

WJRL-FM—Elgin/Chicago (T. Marker/W. Leisinger)

- LENE LOVICH—Flex (Stiff/Epic)
- NAZARETH—Malice In Wonderland (A&M)
- DAVID BROMBERG BAND—You Should See The Rest Of Band (Fantasy)
- DIRK HAMILTON—Thug Of Love (Elektra)
- ROCKETS—No Ballads (RSD)
- McGUINN, CLARK & HILLMAN—City (Capitol)
- SPECIALS—(Chrysalis)
- GARY NUMAN—The Pleasure Principle (Atco)
- CLASH—London Calling (Epic)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)

WVMS-FM—Cleveland (John Gorman)

- NAZARETH—Malice In Wonderland (A&M)
- BUGGLES—The Age Of Plastic (Island)
- SUE SAAD & THE NEXT—(Planet)
- DICKIES—Dawn Of The Dickies (A&M)
- RAMONES—End Of The Century (Sire)
- SHOOTING STAR—(Virgin)
- J. GEILS BAND—Love Stinks (EMI/America)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- UTOPIA—Adventures In Utopia (Bearsville)

Southeast Region

TOP ADD ONS:

- RAMONES—End Of The Century (Sire)
- SHOOTING STAR—(Virgin)
- NAZARETH—Malice In Wonderland (A&M)
- BUGGLES—The Age Of Plastic (Island)

TOP REQUEST / AIRPLAY:

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- PRETENDERS—(Sire)
- KENNY LOGGINS—Keep The Fire (Columbia)

BREAKOUTS:

- FLYING LIZARDS—(Virgin)
- MADNESS—One Step Beyond (Sire)
- SUE SAAD & THE NEXT—(Planet)
- LENE LOVICH—Flex (Stiff/Epic)

WRAS-FM—Atlanta (Mark Williams)

- RAMONES—End Of The Century (Sire)
- FLYING LIZARDS—(Virgin)
- BUGGLES—The Age Of Plastic (Island)
- MADNESS—One Step Beyond (Sire)
- NAZARETH—Malice In Wonderland (A&M)
- LENE LOVICH—Flex (Stiff/Epic)
- PEARL HARBOR & THE EXPLOSIONS—(WB)
- CLASH—London Calling (Epic)
- YTC—Drums And Wires (Virgin)
- B-52's—(WB)

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

- SHOOTING STAR—(Virgin)
- FLYING LIZARDS—(Virgin)
- RAMONES—End Of The Century (Sire)
- RICHARD GREENE—Rambling (Rounder)
- LENE LOVICH—Flex (Stiff/Epic)
- MADNESS—One Step Beyond (Sire)
- JOAN ARMATRADING—How Cruel (A&M)
- BRUCE COCKBURN—Dancing In The Dragon's Jaws (Millennium)
- ROBERT GORDON—Bad Boy (RCA)
- PRETENDERS—(Sire)

Northeast Region

TOP ADD ONS:

- SHOOTING STAR—(Virgin)
- RAMONES—End Of The Century (Sire)
- MADNESS—One Step Beyond (Sire)
- BUGGLES—The Age Of Plastic (Island)

TOP REQUEST / AIRPLAY:

- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- UTOPIA—Adventures In Utopia (Bearsville)
- J. GEILS BAND—Love Stinks (EMI/America)

BREAKOUTS:

- SUE SAAD & THE NEXT—(Planet)
- SEARCHERS—(Sire)
- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- ROGER POWELL—Air Pocket (Bearsville)

WVNW-FM—New York (Maryanne McIntyre)

- BUZZCOCKS—A Different Kind Of Tension (IRS/A&M)
- FLYING LIZARDS—(Virgin)
- RAMONES—End Of The Century (Sire)
- MADNESS—One Step Beyond (Sire)
- CHUCK MANGIONE—Fun And Games (A&M)
- SHOOTING STAR—(Virgin)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- FLEETWOOD MAC—Tusk (WB)
- EAGLES—The Long Run (Asylum)

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

- SUE SAAD & THE NEXT—(Planet)
- BUGGLES—The Age Of Plastic (Island)
- ROGER POWELL—Air Pocket (Bearsville)
- SEARCHERS—(Sire)
- RAMONES—End Of The Century (Sire)
- CHUCK MANGIONE—Fun And Games (A&M)
- UTOPIA—Adventures In Utopia (Bearsville)
- FLEETWOOD MAC—Tusk (WB)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)

WLJR-FM—Long Island (D. McNamara, L. Kleiman)

- RAMONES—End Of The Century (Sire)
- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- BUZZCOCKS—A Different Kind Of Tension (IRS/A&M)
- SHOOTING STAR—(Virgin)
- BILL BRUFORD—The Bruford Tapes (Polydor)
- JOHN EANGELIS—Short Stories (Polydor)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- UTOPIA—Adventures In Utopia (Bearsville)
- J. GEILS BAND—Love Stinks (EMI/America)

WOUR-FM—Syracuse/Utica (Dale Edwards)

- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- BUGGLES—The Age Of Plastic (Island)
- RAMONES—End Of The Century (Sire)
- MADNESS—One Step Beyond (Sire)
- SEARCHERS—(Sire)
- ROGER POWELL—Air Pocket (Bearsville)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- UTOPIA—Adventures In Utopia (Bearsville)
- J. GEILS BAND—Love Stinks (EMI/America)

WBUF-FM—Buffalo (Jeff Appleton)

- RAMONES—End Of The Century (Sire)
- SHOOTING STAR—(Virgin)
- 3-D—(Polydor)
- DIRK HAMILTON—Thug Of Love (Elektra)
- SUE SAAD & THE NEXT—(Planet)
- PINK FLOYD—The Wall (Columbia)
- NO NUKES—Various Artists (Asylum)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- AEROSMITH—Night In The Ruts (Columbia)

WBCH-FM—Boston (Kate Ingram)

- BUGGLES—The Age Of Plastic (Island)
- RAMONES—End Of The Century (Sire)
- SHOOTING STAR—(Virgin)
- STEVE HOWE—(Atlantic)
- LENE LOVICH—Flex (Stiff/Epic)
- MADNESS—One Step Beyond (Sire)
- J. GEILS BAND—Love Stinks (EMI/America)
- PINK FLOYD—The Wall (Columbia)
- PRETENDERS—(Sire)
- WILSON PICKETT—I Want You (EMI/America)

WMMR-FM—Philadelphia (Jane Morris)

- JOAN ARMATRADING—How Cruel (A&M)
- SHOOTING STAR—(Virgin)
- SUE SAAD & THE NEXT—(Planet)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

WBRU-FM—Providence (Jeremy Schlosberg)

- MADNESS—One Step Beyond (Sire)
- SEARCHERS—(Sire)
- RAMONES—End Of The Century (Sire)
- SHOOTING STAR—(Virgin)
- LENE LOVICH—Flex (Stiff/Epic)
- CLASH—London Calling (Epic)
- PINK FLOYD—The Wall (Columbia)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)

WHCN-FM—Hartford (Ed O'Connell)

- SHOOTING STAR—(Virgin)
- RAMONES—End Of The Century (Sire)
- A. MOORE—Flying Doesn't Help (Gyango)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- J. GEILS BAND—Love Stinks (EMI/America)
- PRETENDERS—(Sire)

Western Region

TOP ADD ONS:

- SHOOTING STAR—(Virgin)
- SUE SAAD & THE NEXT—(Planet)
- BUGGLES—The Age Of Plastic (Island)
- RAMONES—End Of The Century (Sire)

TOP REQUEST / AIRPLAY:

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- J. GEILS BAND—Love Stinks (EMI/America)

BREAKOUTS:

- NAZARETH—Malice In Wonderland (A&M)
- CHRISTOPHER CROSS—(WB)
- DIRK HAMILTON—Thug Of Love (Elektra)
- SYLVAIN SYLVAIN—(RCA)

FEBRUARY 16, 1980 BILLBOARD

KMEL-FM—San Francisco (Paul Vincent)

- CHRISTOPHER CROSS—(WB)
- NAZARETH—Malice In Wonderland (A&M)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- BLONDIE—Eat To The Beat (Chrysalis)
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)

KLOS-FM—Los Angeles (Ruth Pinedo)

- AMERICAN GIGOLO—Soundtrack (Polydor)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- PRETENDERS—(Sire)

KSJO-FM—San Jose (Paul Wells)

- LENE LOVICH—Flex (Stiff/Epic)
- RAMONES—End Of The Century (Sire)
- SEARCHERS—(Sire)
- SYLVAIN SYLVAIN—(RCA)
- AMERICAN GIGOLO—Soundtrack (Polydor)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- J. GEILS BAND—Love Stinks (EMI/America)
- UFO—No Place To Run (Chrysalis)

KGB-FM—San Diego (Bruce Tucker)

- GARY NUMAN—The Pleasure Principle (Atco)
- HOMEGROWN 7—(KGB)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)

KOME-FM—San Jose (Dana Jang)

- GALLAGHER—(UA)
- DIRK HAMILTON—Thug Of Love (Elektra)
- SUE SAAD & THE NEXT—(Planet)
- SHOOTING STAR—(Virgin)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- STYX—Cornerstone (A&M)
- EAGLES—The Long Run (Asylum)

Southwest Region

TOP ADD ONS:

- SHOOTING STAR—(Virgin)
- NAZARETH—Malice In Wonderland (A&M)
- RAMONES—End Of The Century (Sire)
- D.L. BYRON—This Day And Age (Arista)

TOP REQUEST / AIRPLAY:

- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)

BREAKOUTS:

- RUSH—Permanent Waves (Mercury)
- UTOPIA—Adventures In Utopia (Bearsville)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- 3-D—(Polydor)

KZEW-FM—Dallas (Doris Miller)

- SHOOTING STAR—(Virgin)
- D.L. BYRON—This Day And Age (Arista)
- RAMONES—End Of The Century (Sire)
- ZZ TOP—Deguello (WB)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
- PINK FLOYD—The Wall (Columbia)

KLOL-FM—Houston (Paul Riann)

- PRETENDERS—(Sire)
- 3-D—(Polydor)
- SHOOTING STAR—(Virgin)
- SUE SAAD & THE NEXT—(Planet)
- PINK FLOYD—The Wall (Columbia)
- RUSH—Permanent Waves (Mercury)
- UTOPIA—Adventures In Utopia (Bearsville)
- ROCKETS—No Ballads (RSD)

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

- SHOOTING STAR—(Virgin)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- PINK FLOYD—The Wall (Columbia)
- RUSH—Permanent Waves (Mercury)
- STEVE WALSH—Schemer-Dreamer (Kirshner)

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Radio Programming

BILLBOARD ARBITRON RATINGS

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

SAN FRANCISCO OCTOBER 1979

Pro-Motions

LOS ANGELES—To promote the "J. Michael Reed" LP by J. Michael Reed, Casablanca Records and KGfJ-AM Los Angeles have coordinated a "love boat" promotion. Jheryl Busby, national director of r&b promotion, and KGfJ program director Alvin John Waples, started the promotion because many of the songs on the LP deal with love. Two couples are selected as winners with one going on a cruise to Hawaii and the other receiving a cruise to the Caribbean Islands.

WKTU-FM New York cosponsored with Polydor Records a special screening for select listeners of the film "American Gigolo." The soundtrack is on Polydor.

MCA Records, in conjunction with WHRK-FM in Memphis is hosting the first Stix Hooper Drum Contest March 1. Hooper, the percussionist with the Crusaders, will be among the judges who will select the winner who will receive a complete Pearl drum set. In addition, the winner receives an entire Crusaders catalog. Peaches Records and Drum and Strings music stores are cosponsoring the event.

Stix's latest solo LP is "The World Within" on MCA. And another MCA act, War, got behind the mikes at KACE-FM in Los Angeles as celebrity DJs of the day.

Bob Geldoff, lead singer for Columbia's Boomtown Rats, sat in with KZEL-FM Eugene, Ore., afternoon air personality Ron Summers and did the news. Accompanying Geldoff was CBS Records promotion manager from Seattle Larry Reymann.

Bubbling Under The HOT 100

- 101—THE VERY FIRST TIME, Michael Johnson, EMI-America 8031
- 102—YOU KNOW HOW TO LOVE ME, Phyllis Hyman, Arista 0463
- 103—BODY SHINE, Instant Funk, Salsoul 72112 (RCA)
- 104—STOMP, Brothers Johnson, A&M 2216
- 105—YOU WON'T BE THERE, The Alan Parsons Project, Arista 0491
- 106—WHITE RHYTHM AND BLUES, J.D. Souther, Columbia 1-11196
- 107—THE WALK, The Inmates, Polydor 2058
- 108—YOU GOT IT, Pearl Harbor & The Explosions, Warner Bros. 49143
- 109—BABY DON'T GO, Karla Bonoff, Columbia 1-11206
- 110—SOMEWHERE IN AMERICA, Survivor, Scotti Bros. 511 (Atlantic)

Bubbling Under The Top LPs

- 201—PETER GREEN, In The Skies, Sail 0110 (Rounder)
- 202—JOHN CALE, Sabatage, I.R.S. SP 004 (A&M)
- 203—ANGEL, Live Without A Net, Casablanca NBLP 2703
- 204—999, The Biggest Prize In Sport, Polydor PD-1-6256
- 205—BUZZCOCKS, Different Kind Of Tension, I.R.S. SP 009 (A&M)
- 206—THELMA HOUSTON, Breakwater Cat, RCA AFL1-3500
- 207—PRESSURE, Pressure, LAX, MCA 3195 (MCA)
- 208—BRUCE COCKBURN, Dancing In The Dragons Jaws, Millennium BXL1-7747 (RCA)
- 209—PETER BROWN, Stargazer, Drive 108 (TK)
- 210—FOXY, Party Boys, Dash (TK) 30015

AVERAGE QUARTER HOUR—METRO SURVEY AREA													SHARES—METRO SURVEY AREA														
FORMATS	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17	FORMATS	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64					18-24 %	25-34 %	35-44 %	45-54 %	55-64 %	18-24 %	25-34 %	35-44 %	45-54 %	55-64 %	
AOR	366	292	89	79	4	3	0	63	41	13	0	0	74	AOR	5.1	14.0	9.6	0.8	0.7	9.4	5.2	2.6	0.0	10.6			
AGE	218	156	68	28	0	0	0	41	18	1	0	0	62	AGE	3.2	12.8	3.9	0.0	0.0	7.2	2.6	0.2	0.0	9.0			
BEAUTIFUL	1023	1013	10	47	87	107	73	22	66	98	125	191	10	BEAUTIFUL	14.2	1.6	5.7	18.8	24.2	3.2	8.5	19.0	25.3	1.4			
BEAUTIFUL	992	989	23	40	74	94	104	21	49	108	147	126	3	BEAUTIFUL	14.8	4.4	5.6	15.9	20.0	3.8	7.3	22.6	30.5	0.3			
BIG BAND	96	96	3	5	12	12	12	6	9	6	7	8	0	BIG BAND	1.3	0.5	0.6	2.6	2.7	0.9	1.1	1.2	1.4	0.0			
BIG BAND	105	105	1	5	16	35	11	0	4	3	11	7	0	BIG BAND	1.6	0.2	0.7	3.4	7.4	0.0	0.6	0.6	2.3	0.0			
BLACK	555	380	92	43	32	4	6	87	46	27	14	8	175	BLACK	7.7	14.4	5.2	7.0	0.9	13.0	5.9	5.2	2.8	25.0			
BLACK	583	417	79	62	38	18	7	49	78	47	17	10	166	BLACK	8.6	15.0	8.7	8.2	3.9	8.6	11.6	9.8	3.5	23.9			
CLASSICAL	331	324	7	36	24	26	26	12	40	43	33	14	7	CLASSICAL	4.5	1.2	4.3	5.3	5.9	1.7	5.2	8.5	6.6	1.0			
CLASSICAL	278	276	8	31	52	52	18	7	18	19	13	14	2	CLASSICAL	4.1	1.6	4.2	11.2	11.0	1.2	2.6	4.1	2.6	0.3			
CONTEMP	900	799	131	141	43	17	10	170	192	47	23	10	101	CONTEMP	12.6	20.7	14.0	9.4	3.9	25.4	25.4	9.6	4.6	14.5			
CONTEMP	1104	854	134	187	41	23	7	193	161	60	20	14	250	CONTEMP	16.4	25.3	26.0	8.8	4.0	33.8	24.0	12.6	4.1	36.0			
COUNTRY	339	330	6	44	47	17	25	21	61	19	31	24	9	COUNTRY	4.8	1.0	5.4	10.2	3.8	3.1	7.8	3.7	6.2	1.3			
COUNTRY	327	319	11	35	44	21	15	20	40	34	35	29	8	COUNTRY	4.8	2.1	4.8	9.4	4.5	3.5	5.9	7.2	7.3	1.1			
DISCO	291	238	41	43	9	8	6	48	44	23	8	1	53	DISCO	4.0	6.4	5.3	1.9	1.8	7.2	5.6	4.5	1.6	7.5			
DISCO	0	0	0	0	0	0	0	0	0	0	0	0	0	DISCO	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0			
JAZZ	174	170	23	46	25	7	10	18	20	7	9	5	4	JAZZ	2.5	3.6	5.6	5.5	1.7	2.6	2.6	1.4	1.8	0.6			
JAZZ	78	76	5	16	8	18	2	2	12	4	8	1	2	JAZZ	1.2	0.9	2.2	1.7	3.8	0.4	1.8	0.8	1.7	0.3			
MELLOW	73	64	8	22	2	1	0	15	13	3	0	0	9	MELLOW	1.0	1.3	2.7	0.4	0.2	2.2	1.7	0.6	0.0	1.3			
MELLOW	72	69	8	19	1	1	0	19	18	3	0	0	3	MELLOW	1.1	1.5	2.6	0.2	0.2	3.3	2.7	0.6	0.0	0.4			
MOR	575	547	25	64	57	56	36	53	66	59	59	38	28	MOR	8.0	3.9	7.7	12.4	12.8	7.9	8.4	11.5	11.9	4.0			
MOR	590	549	29	67	69	55	36	45	56	60	48	43	41	MOR	8.8	5.4	9.4	14.9	11.7	7.9	8.3	12.6	9.9	5.9			
NEWS	460	458	11	36	26	50	55	4	19	22	46	36	2	NEWS	6.4	1.7	4.4	5.6	11.4	0.5	2.5	4.3	9.3	0.3			
NEWS	605	600	12	36	38	52	51	19	35	28	51	63	5	NEWS	9.0	2.3	5.0	8.2	11.1	3.4	5.2	5.9	10.6	0.7			
OLDIES	146	105	40	30	2	0	0	17	12	3	1	0	41	OLDIES	2.0	6.3	3.7	0.4	0.0	2.5	1.5	0.6	0.2	5.9			
OLDIES	74	70	3	11	3	5	1	24	17	2	3	1	4	OLDIES	1.1	0.6	1.5	0.6	1.1	4.2	2.5	0.4	0.6	0.6			
PROG ROCK	392	315	92	86	7	4	0	57	55	12	2	0	77	PROG ROCK	5.5	14.5	10.6	1.5	0.9	8.5	7.0	2.4	0.4	11.1			
PROG ROCK	334	289	82	89	4	2	3	53	49	4	2	1	45	PROG ROCK	4.9	15.5	12.4	0.8	0.4	9.3	7.3	0.8	0.4	6.5			
RELIGIOUS	38	38	1	3	1	1	1	0	1	6	6	3	0	RELIGIOUS	0.5	0.2	0.4	0.2	0.2	0.0	0.1	1.2	1.2	0.0			
RELIGIOUS	72	72	2	0	3	5	6	1	17	8	8	15	0	RELIGIOUS	1.0	0.4	0.0	0.6	1.1	0.2	2.5	1.6	1.6	0.0			
SPANISH	71	70	6	2	5	1	10	2	7	9	10	2	1	SPANISH	1.0	0.9	0.2	1.1	0.2	0.2	0.9	1.8	2.0	0.1			
SPANISH	68	63	12	6	4	5	0	6	4	19	0	1	5	SPANISH	1.0	2.3	0.8	0.9	1.1	1.1	0.6	4.0	0.0	0.7			
TALK	660	658	19	31	28	91	55	4	19	37	65	88	2	TALK	9.2	3.0	3.8	6.1	20.7	0.6	2.4	7.2	13.1	0.3			
TALK	569	566	7	21	35	49	54	2	13	38	68	78	3	TALK	8.4	1.3	2.9	7.5	10.4	0.4	1.9	8.0	14.1	0.4			
TOP 40	415	267	56	35	14	7	2	54	40	33	14	5	148	TOP 40	5.8	8.8	4.3	3.1	1.6	8.1	5.1	6.4	2.8	21.1			
TOP 40	154	94	17	14	8	1	0	29	12	7	1	1	60	TOP 40	2.3	3.2	1.9	1.7	0.2	5.1	1.8	1.5	0.2	8.6			

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

In Bay Area, It's Beautiful Music At 14.2

SAN FRANCISCO—Beautiful music emerges as the most popular format in this market as contemporary slips from a 16.4 share a year ago to 12.6. This shift is disclosed in an exclusive Billboard analysis of the October/November Arbitron ratings.

Beautiful also is down slightly from a 14.8 share a year ago to 14.2. Following these two formats are talk with a 9.2, up from 8.4 a year ago; MOR with 8.0, down from 8.8; black music with 7.7, down from 8.6; news with 6.4, down from 9.0; Top 40 with 5.8, up from 2.3; and AOR with 5.1, up from 3.2.

Disco comes up from nowhere for a 4.8 share and classical music does well with a 4.5 share, up from 4.1.

Among men 18 to 24, the usual favorite format is AOR, but in this market contemporary wins with a 20.7 share and it is also the favorite

For the Record

BOSTON—Steve Clean, DJ on WCOZ-FM, scored a 4.5 share in the October/November Arbitron. This is down from the 4.7 he had in July/August. He arrived at the station during the April/May Arbitron when a 4.9 share was achieved. Thus, he has had only two declines in shares since his April arrival.

among men 25 to 34 for a 14.0 share. Men 35 to 44 and 45 to 54 prefer beautiful music with 18.8 and 24.2 shares, respectively.

Seattle KVI

• Continued from page 18

as yet no air personalities have been let go. Clark Race, currently on from 10 a.m. to 2 p.m., is voluntarily leaving to move to San Diego, according to Marr. "I think 70% of our current air staff can work just fine with the new format," says Marr.

Other personalities include Robert Hardwick, Jack Morton, Peter B., Robert O. Smith and Carol Strippling.

The changeover at KVI, and the installation of a talk format for the 10 a.m.—2 p.m. slot at KMPC-AM Los Angeles, raises questions that Golden West may be converting all its music stations to a talk format.

"We're doing well with our other stations and we have no plans to change them," notes O'Shea. Other Golden West stations are adult contemporary KEX-AM Portland, Ore., AOR KRKQ-FM Portland, Ore., adult contemporary KSFO-AM San Francisco, and country WCXI-AM in Detroit. Music is also to remain at KMPC in its current slots.

Among women 18 to 24 and 25 to 34 contemporary is the favorite format with a 25.4 share for each group. Older women, 35 to 44 and 45 to 54, prefer beautiful music with 19.0 and 25.3 shares, respectively.

The favorite format among teens is Top 40 with a 21.1 share, followed by contemporary with 14.5 and AOR with 10.6.

In terms of listeners per average quarter hour beautiful has the most

with an estimated 102,300, up from 99,200 a year ago. This is followed by contemporary with an estimated 90,000 down from 110,400; talk with an estimated 66,900, up from 56,900; MOR with an estimated 57,500, down from 59,000; black with an estimated 55,500, down from 58,300; news with an estimated 46,000, down from 60,500; Top 40 with an estimated 41,500, up from 15,400; and AOR with an estimated 36,600, up from 21,800.

Vox Jox

• Continued from page 18

has been named assistant program director and his counterpart on sister station WHLI-AM has also been named assistant p.d. Steve Godofsky continues as operations manager.

WMJX-FM (96-X) Miami p.d. Mark Driscoll has promoted afternoon drive man Bruce Kelly to music director. . . . Jim Smith has been promoted to station manager of WVEZ-FM Cincinnati. . . . Bob Elliott, program director of WLCS-AM Baton Rouge has left to join Burkhardt / Abrams / Michaels / Douglas in consulting stations.

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BILL GRAHAM BUYS OLD WALDORF

San Francisco Nightclub Scene Undergoes a Massive Shakeup

By JACK McDONOUGH

SAN FRANCISCO—The local nightclub scene has undergone a massive shakeup, with changing musical formats and new club acquisitions.

Bill Graham's purchase of the highly successful 600-seat Old Waldorf is the latest area development. This comes on the heels of the opening of the Stone, a 700-capacity Broadway club, the third in the Keystone nightclub chain. Also, the City, San Francisco's longest established disco, was converted into a new wave dance club—all within the span of one week.

Graham's purchase of Jeff Pollock's Old Waldorf, which Pollock built over the past 3½ years into one of the most important clubs in the country, satisfies Graham's desire to complement his concert production with involvement in a smaller, more intimate venue.

According to Graham, he made a decision several months ago to open a club but at that time he couldn't persuade the controllers of the Waldorf to sell.

He assumes control of the facility March 1, but he emphasizes there will be no immediate changes in its operation. Pollock and chief assistant Sue Finn are staying on to do bookings and administrative affairs. They will be assisted by Queenie Taylor of Graham's office "who will go there to start learning the ropes," says Graham.

"We've made it clear to the staff that anyone who wants to stay is welcome, and initially there will be little pressure from here on bookings except maybe to suggest an opening act here and there and to lend some help when it's needed.

"We anticipate a slow, gradual pullaway by Jeff. Meanwhile, we'll be deciding exactly what we want to do with the club," he adds.

Graham's purchase of the Waldorf follows by only several months his entry into the 2,200-seat Warfield Theatre, where his first production, with Jerry Weintraub, was a Bob Dylan concert.

Despite the fact that two or three full houses at the Waldorf would potentially provide almost as large a gross as a Warfield show, Pollock often provided acts with a \$6,000-\$10,000 paycheck for one night at his club.

Ironically, Graham's announce-

ment of the Waldorf purchase came on the same day that the Stone opened its doors at 412 Broadway, and the City, just off Broadway, hosted its first night of new wave dancing, with the Beat providing live music.

The City, since its opening in October 1975, was consistently one of the most popular discos in the Bay Area.

The Stone, operated by Freddie Herrera and Bobby Corona, is their third 700-plus capacity venue. The others are Keystone Berkeley and Keystone Palo Alto. Herrera and Corona expect that control of the three venues within a 50-mile radius will provide crucial booking leverage.

Herrera, more than a decade ago, established Keystone Korner in San Francisco, which he eventually sold to Todd Barkan who turned it into one of the most important jazz clubs in the area.

The Broadway site of the Stone, most recently used for theatrical productions, has in the past served as a rock club, the Matrix, and an r&b club, the Soul Train.

The Stone's stage is larger than the Waldorf's and also higher. It has three tiers of seating; sound is the

Ultra System designed by John Meyers and an 18-channel lighting system contains 60 lighting instruments.

The Stone had an informal opening Jan. 31 with Muddy Waters. Renovations are due to be completed for a Friday (15) grand opening with Roy Buchanan and Cecilio & Kapono.

The decision by City owner Tom Sanford to convert his 800-capacity disco to new wave dancing follows by barely three months the change-over of his cabaret showcase (located on the downstairs level of the City building) to a rock dance club called the Back DOR. It will give added impetus to the already burgeoning new wave scene here while providing a new concentration of rock 'n' roll activity in the Broadway area.

The Back DOR has been so successful, with live bands now playing almost every night in what was originally planned as a place for spinning records, that Sanford decided to do the record-spinning upstairs where larger crowds can be accommodated.

"The whole area might finally be able to make a move away from the strip joint image," says Sanford.

Tribute To Elvis Shaping Up In Memphis Aug. 13-16

By ROSE CLAYTON

MEMPHIS — Memphis Music Festival '80—A Tribute to Elvis will be staged Aug. 13-16 at Cook Convention Center here based on the theme Elvis—the Sun Record Days.

Jeff Beckleman, president of the Convention & Visitors Bureau of Memphis, says the event, scheduled to coincide with the third anniversary of the singer's death, is being presented by Nashville promoter Ted Fuller of Music Park Talent and Ed Karsh, a promoter from Santa Rosa, Calif., working in conjunction with Fran Bass of Grey Line Tours in Nashville.

According to Beckleman, the bureau's role will be to coordinate the activities of the group with the Salute To Memphis Music that Memphis State Univ. began hosting last year in honor of Elvis, to aid with the scheduling of hotel rooms, and to distribute promotional literature.

Fuller, who is billing the event as a "major festival," is anticipating 10,000 fans. He has booked the

Cook Convention Center for the week of Aug. 16 for the rest of the decade.

Activities scheduled each day include a three-part audio/visual biography of Elvis, presented at the Cook Convention Center, and guided bus tours of Elvis attractions.

Concerts each evening will feature such artists as Carl Perkins, Jerry Lee Lewis, and Dickie Lee from early Sun Record days, and P.G. Sheppard, Merle Haggard, Narvel Felts, Ronnie McDowell, and the Bill Black Combo. Negotiations to obtain Charlie Rich, Roy Orbison, and the Sweet Inspirations are still in progress.

What is to make the event unique, however, is Karsh's efforts to get those who loved, lived, and worked with him to chat informally about the rock'n'roll superstar so that they can take back with them some knowledge of the man that made him a great person off stage beyond the public facets of his life.

George Klein, one of Elvis' closest friends who is writing a screenplay about the king of rock'n'roll, is being sought to headline this effort.

Memphis State Univ.'s approach will be more educationally oriented. The Tennessee Arts Commission and the Tennessee Committee for Humanities have awarded the school a grant to investigate the development of the blues in Elvis' roots and its influence in his music.

David Evans is coordinating the study which will culminate in a seminar on campus Aug. 15 when a variety of blues artists will sing blues numbers and then analyze them. A blues concert will also be held later.

Dr. Richard Ranta, Dean of the College of Communications and Fine Arts, hopes to schedule the return of popular panelists at last

(Continued on page 31)



JAPAN'S WAY—Foreigner stands in front of a gigantic billboard in Japan, advertising the group's tour. Group members are, from left, Dennis Elliott, Ian McDonald, Al Greenwood, Lou Gramm, Mick Jones and Rick Wills.

Murray Credits Control Of Career For String Of Hits

By PAUL GREIN

LOS ANGELES—Even though Anne Murray has been in the business for 12 years and has 15 albums under her belt, it's only in the past couple of years that she feels she's really taken charge of her career. This control, she believes, is the reason she's finally been able to string together consecutive hits, after making her way through most of the '70s with just isolated successes.

"Before," says Murray, "I'd end up in places and wonder what in God's name I was doing there. There was a period of five or six years where I felt I was kind of banging my head against a wall."

Murray remembers the low point of her career, when in 1975 she told then manager Shep Gordon that she wanted to stop. "I said, 'Shep, please don't take any more bookings: I'm going crazy. I can't stand it anymore: I've got to get some perspective and peace of mind.'"

MAJOR NAMES AT PA. HALL

PHILADELPHIA — Leading names from jazz to country and rock'n'roll will headline concerts for the upcoming season at Valley Forge Music Fair in suburban Devon, Pa.

The 3,000-seat hard-top, in-the-round playhouse is operated by Lee Guber and Shelly Gross. Launching the new season will be Sha Na Na Feb. 29 through March 2. With other March bookings to come, March 28 has been set aside as an evening of jazz with pianists Earl "Fatha" Hines, George Shearing, Adam Makowicz and Teddy Wilson.

Roy Clark plus Buck Trent bring in country April 8-13; followed by Lou Rawls April 15-20; Pearl Bailey and Count Basie are set for May 13-18; with Gladys Knight set for May 22-25.

Nostalgia dominates the July 8-13 shows with the Mills Brothers, Patti Page and the Glenn Miller Orchestra. Kris Kristofferson is set for July 23-27; followed by the Osmonds July 28-Aug. 2. It's comedian David Brenner and singer Susan Anton for Aug. 11-17; and Chuck Mangione Aug. 20-24. Valley Forge Music Fair will also include several classical concerts.

"When I came back," she adds, "I had new management (Leonard Rambeau, who had run the singer's Toronto office) and a new agent (Fred Lawrence of Agency for the Performing Arts).

"Leonard, Fred and I sat down at the end of '77," says Murray, "and mapped out '78. And within an hour I knew where I was going and why I was going there. Before, I just kind of went where I was pushed.

"I've got to take some of the blame for that," Murray admits, "because I wasn't committed at the time."

In addition to changing the people who handled her business interests, Murray changed producers. Jim Ed Norman has supervised her last three LPs, as well as fourth due in May. Brian Ahern handled the first 10 Murray LPs, followed by Tom Catalano, who produced two albums on the singer in L.A.

"Brian loved to work under pressure," says Murray. "There would be a deadline to deliver the album and at five in the morning we'd still be in the studio.

"Tom was at the other end of the spectrum. He'd farm out the songs to various arrangers, so the musicians would have everything written for them. Everything was so organized and calculated I didn't feel I had time to really live with the music.

"Jim Ed is a happy combination," Murray says. "He's highly organized but he's flexible at the same time. He loves to go in the studio and work with the musician."

Murray explains that Ahern and Norman are alike in that they both keep the sound simple, focusing on the vocals without a lot of embellishment.

Regent Goes Live

NEW YORK—The New Regent Super Star Theatre, a 2,400-seat movie house, is adopting a live show policy on weekends, beginning with a bill, Feb. 29-March 1 headlined by Frankie Avalon.

Howard Green, president of the theatre, says it is now being renovated with new light and sound systems, carpets, marquee and backstage area. The shows will feature Top 40, MOR, rock, Latin and new wave acts, booked by Betty Kelapire and Helen Ettl of Troy Entertainment Agency in Garden City.

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Billboard SPECIAL SURVEY For Week Ending 2/3/80

Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	STYX/POINT BLANK—Pace Concerts/Louis Messina, Summit, Houston, Tx., Jan. 28 & 29 (2)	30,226	\$8.65-\$9.65	\$277,735
2	EAGLES/AMAZING RHYTHM ACES—Entam/Beach Club Booking, Colis., Greensboro, N.C., Jan. 29	13,457	\$7.50-\$12.50	\$156,119*
3	EAGLES/AMAZING RHYTHM ACES—Concerts West, Mem'l Colis., Univ., Auburn, Ala., Feb. 1	12,620	\$7.50-\$12.50	\$147,523*
4	EAGLES/AMAZING RHYTHM ACES—Beach Club Booking, Colis., Columbia, S.C., Jan. 30	11,577	\$7.50-\$12.50	\$140,883*
5	ZZ TOP/POINT BLANK—Feyline Presents, McNichols Arena, Denver, Co., Feb. 1	14,218	\$7-\$9	\$133,203
6	EAGLES/AMAZING RHYTHM ACES—Mid-South Concerts/Concerts West, Colis., Memphis, Tenn., Feb. 2	12,029	\$10.50-\$12.50	\$132,835*
7	SHA NA NA/SAM & DAVE—Di Cesare-Engler Productions, LSU Assembly Center, Baton Rouge, La., Feb. 3	13,231	\$6.75-\$7.75	\$94,682
8	BLUE OYSTER CULT/THE ROCKETS—Cross Country Concerts, Colis., New Haven, Ct., Feb. 2	9,680	\$6.50-\$8.50	\$77,237
9	WILLIE NELSON/KRIS KRISTOFFERSON/DON BOWMAN—Feyline Presents/ASSU, Maples Pavilion, Stanford Univ., Stanford, Calif., Jan. 31	8,000	\$8-\$9	\$69,239
10	AEROSMITH/MOTHER'S FINEST—Mid-South Concerts, Colis., Memphis, Tenn., Jan. 29	7,894	\$7-\$8	\$61,133
11	WILLIE NELSON/KRIS KRISTOFFERSON/DON BOWMAN—Feyline Presents, Comm. Center, Tucson, Ariz., Jan. 29	7,438	\$7.50-\$8.50	\$61,136
12	SHA NA NA/SAM & DAVE—Di Cesare-Engler Productions, Colis., Biloxi, Miss., Feb. 2	8,071	\$6.75-\$7.75	\$59,679
13	CONWAY TWITTY/JOHN CONLEE/RONNIE McDOWELL—United Productions Gardens, Louisville, Ky., Feb. 2	6,611	\$7.50-\$8.50	\$51,512*
14	OUTLAWS/MOLLY HATCHET—John Bauer Concerts, Center Arena, Seattle, Wa., Feb. 1	5,994	\$8.50-\$9.50	\$50,949*

Auditoriums (Under 6,000)				
1	WHISPERS/SHALAMAR/LAKESIDE/DYNASTY—Mar-quee Productions, Circle Star Thea., San Carlos, Calif., Feb. 1 & 2 (3)	11,100	\$8.75	\$97,125*
2	WEATHER REPORT—New Audiences, Beacon Theatre, N.Y.C., N.Y., Feb. 1 & 2 (3)	7,437	\$9.50-\$10.50	\$76,990*
3	OUTLAWS/MOLLY HATCHET—John Bauer Concerts, Arena, Portland, Oreg., Feb. 2 & 3 (2)	7,240	\$8.50-\$9.50	\$62,318
4	THE POLICE/THE SPECIALS—Perryscope Concert Productions, PNE Gardens, Vancouver, Canada, Feb. 2 & 3 (2)	5,665	\$8	\$45,370*
5	THE BABYS/BAROOGA BANDITS—Brass Ring Productions, Music Theatre, Royal Oak, Mich., Jan. 29-31 (3)	4,912	\$9	\$44,209*
6	KENNY LOGGINS/STEVE FORBERT—Paradise Island Productions, Veteran's Mem'l Aud., Columbus, Ohio, Feb. 3	3,900	\$7-\$8	\$30,726*
7	WEATHER REPORT—New Audience Productions, Constitution Hall, Washington, D.C., Jan. 30	3,202	\$7.50-\$8.50	\$27,019
8	LEON RUSSELL/NEW GRASS REVIVAL—Contemporary Productions/New West Productions, Mem'l Hall, Kansas City, Kan., Jan. 30	3,036	\$8.50	\$25,806
9	CHUCK MANGIONE—Pace Concerts/Louis Messina Music Hall, Houston, Tx., Feb. 3	3,005	\$8.50	\$24,931*
10	KENNY LOGGINS/STEVE FORBERT—Sunshine Promotions, Emens Aud., Muncie, Ind., Feb. 2	3,446	\$6-\$8	\$24,458*
11	RICK DANKO-PAUL BUTTERFIELD BAND—New Audience Productions, Carnegie Hall, N.Y.C., N.Y., Feb. 2	2,800	\$7.50-\$9.50	\$23,627*
12	TOTO/BILL WRAY—Pace Concerts/Louis Messina Music Hall, Houston, Tx., Feb. 2	3,005	\$7-\$8	\$22,729*
13	CHUCK MANGIONE—Pace Concerts/JAM Productions, Plaza Theatre, Corpus Christi, Tx., Feb. 3	2,495	\$7-\$8	\$18,831
14	MOLLY HATCHET—Avalon Attractions Warner Theatre, Fresno, Calif., Jan. 29	2,064	\$8.50-\$9.50	\$17,638*
15	GEORGE THOROGOOD/ALLSTARS—New Audience Productions, Famous Ballroom, Baltimore, Md., Feb. 1 (2)	2,000	\$8	\$16,000
16	THE BABYS/OFF BROADWAY—Brass Ring Productions, Capitol Theatre, Flint, Mich., Feb. 1	1,870	\$8.50	\$15,810*
17	SLAVE—Electric Factory Concerts, Emerald City Ballroom, Philadelphia, Pa., Feb. 3	1,750	\$7.50-\$9	\$14,422*
18	THE FAITH BAND/THE RAVE—Sunshine Promotions, Circle Theatre, Indianapolis, Ind., Feb. 1	2,060	\$6-\$7	\$12,442*
19	THE POLICE/THE SPECIALS—Feyline Presents, Rainbow Music Hall, Denver, Co., Jan. 30	1,450	\$8-\$9	\$11,933*
20	LEO KOTTKE—Feyline Presents, Rainbow Music Hall, Denver, Co., Feb. 1	1,450	\$8-\$9	\$11,895*

Tribute To Elvis Shaping

• Continued from page 30

year's "Perspective On Elvis: Life and Times" seminar which included songwriter Otis Blackwell, author Jerry Hopkins and critic Robert Palmer.

Memphis State will again hold its outdoor afternoon concerts featuring country music on the campus

and its continuous presentation of Elvis movies in the university's studio theatre.

The highlight of its Salute to Country Music will again be the banquet recognizing the Memphian who has earned the distinguished service award for his contribution to the creative and performing arts.

PARLIAMENT

Civic Auditorium
Santa Monica, Calif.
Tickets: \$8.50, \$7.50

That Parliament is just one link in the chain of dadaism and artistic anarchism that extends back to the turn of the century was proven in its 14-song, three-hour set Feb. 1. The fourth night of a five-night stand, the band's scaled down small hall "Gloriahallstoooid" extravaganza still possesses enough free form energy and spark to keep the mind reeling.

The current multimedia show, of which these Los Angeles area concerts were the preview, includes more than 20 outrageously attired persons in the entourage, an animated film and an oversized egg out of which pops the infamous Sir Nose character.

With leader-founder George Clinton no longer touring with the band (though he did show up opening night), there is a lack of direction.

Gary Shider now plays the role of the Star-child but singing chores are also handled by ex-Spinners Phillippe Wynne and Ray Davis. Because of this, the show lacks cohesion. Still, Wynne's rendition of the Spinners' "Sadie" is a highlight.

Opening night's show went on too long at 3½ hours and featured much of the Funkadelic's early psychedelic material such as "Maggot Brain" and "Red Hot Mama." While it's notable that a group with such a large catalog hasn't forgotten its past, endlessly long guitar solos (no matter how expertly executed by Michael Hampton) and wafting smoke are still only for those whose calendars stopped at 1969.

The Feb. 1 show was much tighter with some of the psychedelia excised and more funk added. Though such chestnuts as "Big Bang Theory" and "Bop Gun (Endangered Species)" were omitted, "Flashlight," "Aqua Boogie,"

"Tear The Roof Off The Sucker" and "Theme From The Black Hole" had the exuberant teenage crowd in the aisles dancing.

The sound mix was at times muddy and lighting often teetered on the edge of being blinding, but overall this did not stop Parliament from putting on an entertaining, funky show.

CARY DARLING

VAN MORRISON BEVERLY SPAULDING

Warfield Theatre, San Francisco
Tickets: \$9.50, \$8.50

With an almost-two-hour performance Jan. 25 Morrison proved once again he is still one of the most compelling and charismatic singers in rock. Although as usual he did not speak to the audience, he looked more relaxed and less neurotic than he has at times in the recent past.

Backed by a fluid and highly accomplished seven-man band, Morrison worked through 13 tunes in the regular set and added five more during three extended encores in which he called out vocalist Katie Kissoon. She assisted on his most recent album, "Into The Music" and she gave a thrilling extra dimension to "Angelou," "Full Force Gale" and "Brown-Eyed Girl."

Morrison gave most attention to songs from the two albums he produced, "Wavelength," "Kingdom Hall," "Troubadours" and "Bright Side Of The Road." He mixed in at the right spots choice older songs like "Tupelo Honey," "Moondance" and the set-closing "Gloria" as well as chestnuts like "Shakin' All Over" and "Workin' So Hard." Most exciting was the work of saxophonist Pee Wee Ellis and trumpeter Mark Isham.

Spaulding was impressive in her 50-minute, 10-song set and easily won over a crowd, most of which had never heard of her. Basically her forte is bluesy rock, and her lusty delivery was at

times suggestive of both Janis Joplin and Bonnie Raitt. Since she is also a multi-instrumentalist (piano, sax, flute) working with a tight rock/fusion backup of guitar, bass and drums, she is able to explore far broader territory.

At times they hit a pure Tower of Power funk groove. She is also a strong, convincing and unaffected vocalist and writer.

JACK McDONOUGH

HAROLD MELVIN & THE BLUE NOTES McFADDEN & WHITEHEAD TRUSSEL QUAZAR II

Felt Forum, New York
Tickets: \$9-\$10

This 4,000-seat plus concert facility was only about one third full for the first of two shows Jan. 26. Those who did attend were treated to a swiftly paced evening reminiscent in format to the kind of r&b showcase identified with the Apollo theatre. Aside from the music, the audience was treated to a rapping deejay and a female impersonator doing Mae West. All the acts used the same basic setup, including the same drum set and keyboards.

Harold Melvin & the Blue Notes headlined and were supported by 10 musicians, including a four piece horn section. Most importantly lead singer David Ebo has become a distinctive performer.

Throughout the seven-song, 35-minute set, Ebo's interpretation of such Blue Notes classic as "The Love I Lost" and "I Miss You," were excellent. The new Blue Notes single "Prayin'" (written by McFadden & Whitehead) on Source records is a perfect vehicle for Ebo. He closed the evening with it in fine style. Sharon Paige's appearance in mid-set for two songs, "You Know How To Make Me Feel So Good" and "Hope We Can Be Together Soon," was also a highlight.

Gene McFadden and John Whitehead perform three songs in their 25 minute stay, producing the crowd's biggest reaction with the million selling "Ain't No Stopping Us Now." Onstage Whitehead tends to dominate the proceedings by leaping and twisting across the stage. While his moves were eye catching they tend to make the fine lyrics he and McFadden write unintelligible. This problem was particularly bothersome on the opening song, the high energy "Mr. Music," on "I've Been Pushed Aside," Whitehead & McFadden's sense of theatre fit the songs well. A 12-member band provided solid support.

Trussel's three song, 25 minute set showed this eight-piece band from Virginia to have potential for growth. Its single, "Love Injection" was well received as were two fine original tunes "Love Ta Love Ya" and "I'm Gone For The Weekend." All of Trussel's members are good musicians and several displayed interesting singing voices. Moreover they wore self-assured performers able to immediately establish a rapport with the audience.

Trussel is also something of a musical oddity. These Elektra performers carry two saxophonists, an alto and baritone, a most unusual combination for an r&b band.

Quazar II is the new name for Quazar, a funk-rock band that had disbanded following an album released on Arista. The reformed band did two songs, "Lookin' For The Feeling" and "Only Your Love," during its 10-minute appearance. Peachena, a singer well known on the New York music scene, has joined the band and her Patti LaBelle influenced vocals fit the band's rock tinged format. Quazar II's stage presentation was adequate, though more road work is definitely needed.

NELSON GEORGE

Talent Talk

Linda Ronstadt, Dave Mason, Nicolette Larson, Chick Corea, Chaka Khan and Helen Reddy will be among the celebrities rollerskating with a small group of Jerry Brown supporters at L.A.'s Flippers Sunday (17) to raise funds for Brown's presidential bid.

During a recent taping of Robert Klein's short-lived nationally syndicated radio program, former Beatle producer George Martin candidly told why he thought the supergroup should never reunite: "First of all, they'd have to rehearse for about two years—to get back to the level they were at when they stopped. Secondly, what material would they do? Nobody wants to hear their old stuff anymore."

The Orchestra, the 86-piece ensemble that combines elements of jazz, pop and classical music, will not appear at L.A.'s Music Center Tuesday (12) as scheduled because of guest performer Steve Martin's last minute withdrawal.

Though Richie Havens' "Connections" is his first LP in nearly two years, the famed singer/guitarist has not been idle. Besides making frequent concert appearances, Havens has taken on the role of a carpet factory dispatcher in the forthcoming film, "The Boss' Son."

Indict Cascales

NEW YORK—Charles Cascales Sr., also known as Charles W. Cabot, doing business as Hollywood International Talents, has been indicted by a federal grand jury in U.S. District Court in Oregon on five counts of fraud for allegedly making false representations to Elk Lodges around the state.

According to the indictment, Cascales would claim to represent such artists as Tex Williams or Chubby Checker and then solicit and obtain advances from \$500 to \$1,500, promising to deliver the acts which he never represented.

The producers of Jim Morrison's "An American Prayer," which is a Grammy nominee for best spoken word recording, plan to place the award at the head of Morrison's grave in Paris should "Prayer" win.

Vaughn Meader, who scored years ago with his recorded satires on the Kennedy family, is currently playing honky tonk piano and fronting a country band at various East Coast venues, including Gotham's Lone Star Cafe. He heads to Nashville next month with a pocketful of contemporary country tunes he has written, but he won't be carrying his ditty called "Are You Ready For Teddy" since that Kennedy's presidential bid appears to be fizzling.

ROMAN KOZAK &
SHAWN HANLEY

Signings

Jack Jones to a one-year deal with Polydor-MGM Records. He was formerly on RCA. . . . George Jones to the Jim Halsey Co. for representation. Plans are in the works for a new Jones LP plus a national tour with special appearances by his former wife, Tammy Wynette. . . . Matthew Fisher, formerly of Procol Harum, to A&M. Fisher's debut LP will be released this month. . . . Canadian quintet Prism to Capitol. . . . Warner-Curb artists the Whitneys to Eddie Ray Music Services for management.

San Francisco jazz guitarist Dave Haskell to Theresa Records. . . . Miami sextet Babe to Tony R. Parodi Productions for management. . . . Rock ensemble Raven to Concerts South for booking. . . . Max D. Barnes, Nashville singer/songwriter, to Ovation Records. . . . Larry G. Hudson to Mercury Records, with a single, "I Can't Cheat," due this month. . . . Don Gibson, writer of "I Can't Stop Loving You" and "Oh Lonesome Me," to Warner-Curb Records.

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Counterpoint

Clinton To CBS With Uncle Jam?

By JEAN WILLIAMS

LOS ANGELES — Another change may be taking place in the Parliament/Funkadelic organization. George Clinton, the mastermind behind the funk/rock band who is himself signed to Warner Bros. Records, reportedly is heading to Columbia with a new label called Uncle Jam Records.

Clinton recently retired from performing to devote more time to other activities. Could it be that he will run a label?

Parliament is signed to Casablanca, while the Funkadelics are with Warners with a second Funkadelics group signed to LAX Records.

When contacted about the situation, Al Edmondson, vice president of promotion at LAX, says three of the original Funkadelic members are with his label, and contractually, the name belongs to all of the originals.

The LAX group, with original members Fuzzy Haskins, Calvin Simon and Grady Thomas, is releasing its first LP on the label in April. The new album proves the group is taking a broad approach to music, according to Edmondson. A single is expected in a few days.

★ ★ ★

Johnny Mathis is reportedly set to team with a male vocalist, Peabo Bryson. The first effort will reportedly be a single, with an LP possibly following.

Mathis, if you remember, had his first No. 1 record ever, although he has had some top fives, when he recorded with Deniece Williams to produce "Too Much Too Little Too Late."

The team, which appeared to be going full steam ahead, with some expecting them to become the next Ashford & Simpson, reportedly fell apart due to personality conflicts. No word yet on what the Mathis/Bryson collaboration will produce.

★ ★ ★

There has been somewhat of a shakeup at KGFJ-AM in Los Angeles, with the station firing three of its long-time staffers.

Lucky Pierre, promotion director; Jerry Lang, production director, and announcer and Cal Milner, a 15-year employee and operations manager, were all released.

According to Greg Howard, KGFJ's general manager, "These are moves of consolidation, a reorganization of middle management. We had people making high salaries and given a tight financial situation, we had to do this."

As to why at the middle management level, Howard says, "We started at the top because we felt we were top heavy."

★ ★ ★

WHCU-FM in Ithaca, N.Y., has a new segment added to its format called "In The Night Light." The station is saluting outstanding artists in the r&b and jazz fields.

An artist or group is selected for honoring throughout the week. The outlet is focusing on acts that have been on the music scene at least a decade. In addition to their music, background information is featured.

"In The Night Light" is asking labels to supply it with biographical information on their artists.

(Continued on page 33)

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	21	THE SECOND TIME AROUND —Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	34	25	9	SHOUT AND SCREAM —Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3733 (CBS) (Mighty Three, BMI)	★	83	2	IS THIS THE BEST —L.A. Boppers (V. Tenort), Mercury 76038 (L.A. Boppers/Relaxed/ What You Need, BMI)
★	5	13	SPECIAL LADY —Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)	35	17	13	GIMME SOMETIME — Natalie Cole & Peabo Bryson (N. Cole), Capitol 4804 (Cole-arama, BMI)	71	72	4	COUNTRY FREAKIN' —Mighty Fire (Mighty Fire, B. Atkins, D. Richardson), Zephyr 001 (Arcturus II/Sheinger, ASCAP)
3	1	16	ROCK WITH YOU —Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor)	36	29	13	ROTATION —Herb Alpert (A. Armer, R. Badazz), A&M 2202 (Almo/Badazz, ASCAP)	★	88	2	YES I'M READY —Teri De Sario (B. Mason), Casablanca 2227 (Dandelion, BMI)
4	4	12	I SHOULDA LOVED YA —Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)	37	39	7	I PLEDGE MY LOVE —Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 2053 (Perren-Vibes, ASCAP)	73	73	3	HANG ON IN THERE BABY —Alton & Johnny (J. Bristol), Polydor 2050 (Bushka, ASCAP)
★	12	5	AND THE BEAT GOES ON —Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	★	46	7	LOVE INJECTION —Trussel (H. Lane, R. Smith), Elektra 46560 (Cowcatcha/ Nikki's Dream, BMI)	★	84	2	LOVE IS GOOD NEWS —Ava Cherry (C. Mayfield), Curtom/RSO 1017 (Mayfield, BMI)
★	9	7	GOT TO LOVE SOMEBODY —Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic, BMI)	★	47	4	EVERY GENERATION —Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	★	85	2	TODAY IS THE DAY —Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beard, F. Thompson, W. Stewart, C. L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76036 (Bar-Kays/ Warner-Tamerlane, BMI)
7	3	17	PEANUT BUTTER — Tweynymie Featuring Lenny White (D. Blackman) Elektra 46552 (Nodlew/Mchoma, BMI)	★	40	NEW ENTRY	STOMP —Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Broyard, ASCAP)	76	76	3	LOVE AINT EASY —Barry White (B. White, P. Politi), Unlimited Gold 9-1411 (CBS) (Seven Songs/Ba-Dake, BMI)
★	14	7	TOO HOT —Kool & The Gang (G.M. B. Town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	41	41	6	I'VE GOT FAITH IN YOU —Cheryl Lynn (B. Caldwell), Columbia 1-11174 (Syn-Drome, BMI)	★	86	2	MAGIC CARPET RIDE —Dwa Gray & Oyster (P. Nacabal, M. Beaucary, C. Bennett), Columbia 43-11113 (Bertha Drive, BMI)
9	8	15	HAVENT YOU HEARD —Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Shownbree, ASCAP/Freddie Dee, BMI)	42	42	9	I CAN'T HELP MYSELF —Bonnie Pointer (B. Holland, L. Dozier, E. Holland Jr.), Motown 1478 (Stone Age, BMI)	★	87	2	WITHOUT YOU —Jimmy "Bo" Horne (H.W. Casey, R. Finch), Sunshine Sound 1015 (T.K.) (Sherlyn/Harrick, BMI)
10	7	12	FOREVER MINE —O'Jays (K. Gamble, L. Huff), P.I.R. 93727 (CBS) (Mighty Three, BMI)	43	43	9	MY LOVE DON'T COME EASY —Jean Carn (E. Levert, L. Williams, M. Jackson), P.I.R. 9-3732 (CBS) (Mighty Three, BMI/Rose Tree, ASCAP)	★	88	2	GIVE ME SOME EMOTION —Webster Lewis (W. Lewis, R. Barnes, C. Pitts) Epic 950832 (Webb/ Bach To Rock/Gadtoon, BMI)
11	6	19	DO YOU LOVE WHAT YOU FEEL —Rufus And Chaka (D. Wolinski), MCA 41131 (Overdue, ASCAP)	★	52	5	COMPUTER GAME —Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)	★	89	2	SINGING A SONG ABOUT YOU —Triple "S" Connection (C. Matthews), 20th Century 2440 (ATV/Fox FanFare, BMI)
12	11	18	JUST A TOUCH OF LOVE —Slave (M. Adams, D. Webster, M. Hicks, R. Turner, S. Arrington, S. Young), Cotillion 45005 (Atlantic) (Cotillion/Spartree/Slave Song/It's Still Our Funk, BMI)	45	45	11	CISSELIN' HOT —Chuck Cissel (C. Cissel), Arista 0471 (Careers/Lessic, BMI)	★	90	2	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE —Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Wilson, R. Taylor), Mercury 76037 (Total Experience, BMI)
13	10	12	STEPPIN' —Gap Band (C. Wilson, L. Simmons, R. Wilson), Mercury 76021 (Total Experience, BMI)	46	48	7	IT'S NOT MY TIME —L.V. Johnson (L.V. Johnson), I.C.A. 326 (Alvert, BMI)	★	91	NEW ENTRY	DISCOED TO DEATH —Latimore (B. Latimore), Glades 1756 (T.K.) (Sherlyn, BMI)
14	13	22	I WANNA BE YOUR LOVER —Prince (Prince), Warner Bros. 49050 (Ecnrip, BMI)	47	51	5	I DON'T EVER —Creme D'Cocoa (T. Camillo), Venture 118 (Barcam, BMI)	82	68	9	MUSIC TRANCE —Ben E. King (B.E. King), Atlantic 3635 (Smiling Clown, BMI)
★	15	26	ON THE RADIO —Donna Summer (G. Moroder, D. Summer), Casablanca 2236 (Rick's/ Revelation, BMI/Sweet Summer Night, ASCAP)	★	64	2	WHY YOU WANNA TREAT ME SO BAD —Prince (Prince), Warner Bros. 49178 (Ecnrip, BMI)	★	83	NEW ENTRY	GET UP —Vernon Burch (V. Burch, H. Redmon Jr.), Chocolate City 3203 (Casablanca) (Rick's/Sand B., BMI)
★	16	19	BAD TIMES —Tavares (G. McMann), Capitol 4811 (Donna-Dijon/MacAlley, BMI)	49	53	6	BRAZOS RIVER BREAKDOWN —Stix Hooper (S. Hooper), MCA 41165 (Four Knights, BMI)	84	35	9	CAN'T PUSH IT, DON'T FORCE IT — Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)
★	17	22	FUNK YOU UP —Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Sugar Hill, BMI)	★	60	4	MUSIC —Oneway Featuring Al Hudson (K. McCord), MCA 41170 (Perk's/Duchess, BMI)	★	85	NEW ENTRY	SEND ONE YOUR LOVE —Stevie Wonder (S. Wonder), Tamla 54303 (Motown) (Jobete/Black Bull TM, ASCAP)
★	18	9	WHAT I WOULDN'T DO —Angela Bofill (J. Perricone, O. Utt), Arista/GRP 2503 (Roaring Fork/Purple Bull, BMI/Twelf Street/Whiffie, ASCAP)	51	54	4	RIGHT PLACE —Brass Construction (W. Williamson, M. Grudge), United Artists 1332 (Not Listed)	★	86	NEW ENTRY	DO THAT TO ME ONE MORE TIME —Captain & Tennille (D. Dragon), Casablanca 2215 (Moonlight & Magnolia, BMI)
★	19	23	HIGH SOCIETY —Norma Jean (B. Edwards, N. Rodgers), Bearsville 49119 (Warner Bros.) (Chic, BMI)	★	61	4	BODYSHINE —Instant Funk (S. Miller, L. Davis, K. Miller, R. Earl), Salsoul 2112 (RCA) (Lucky Three/WarpFactor, BMI)	★	87	NEW ENTRY	I'LL BE THINKIN' OF YOU —Andrae Crouch (A. Crouch), Light 655 (Lexicon/Crouch, ASCAP)
20	18	25	CRUISIN' —Smokey Robinson (W. Robinson, M. Tarplin), Tamla 54306 (Motown) (Berlam, ASCAP)	★	62	3	GIVE IT ALL YOU GOT —Chuck Mangione (C. Mangione), A&M 2211 (Gates, BMI)	★	88	NEW ENTRY	I'LL TELL YOU —Sergio Mendes Brasil '88 (N. Watts), Elektra 46567 (Berma, ASCAP)
★	21	5	BOUNCE, ROCK, SKATE, ROLL —Vaughn Mason & Crew (V. Mason, G. Burford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	55	57	5	WELCOME BACK HOME —Dramatics (R. Banks, R. Johnson, T. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)	89	62	15	PULL MY STRINGS —Lakeside (F. Lewis), Solar 11746 (RCA) (Spectrum VII, ASCAP)
★	22	10	I'M CAUGHT UP —Inner Life (P. Adams, T. Gonzalez), Prelude 8004 (Pap/Leeds/Emerade, ASCAP)	56	50	10	HERE COMES THE SUN —Fat Larry's Band (A. Middleton, L. Taylor, L. James, A. Austin, L. Barry), WMOT/Fantasy 881 (Parker/WIMOT, BMI)	★	90	NEW ENTRY	MOVE YOUR BOOGIE BODY —Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beard, F. Thompson, W. Stewart, C. Allen, L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76015 (Bar-Kays/Warner-Tamerlane, BMI)
★	23	9	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL —Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems/EMI/Seasons' Four, BMI)	★	67	3	ONLY MAKE BELIEVE —Bell & James (L.M. Bell, C. James), A&M 2204 (Mighty Three, BMI)	91	91	5	MUSIC SPEAKS LOUDER THAN WORDS —Wilbert Longmire (H. Payne, E. Pease III, M. Scartello), Tappan Zee/ Columbia 1-11189 (Warner-Tamerlane/Crank, BMI)
★	24	4	YOU ARE MY HEAVEN — Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)	★	71	3	DIDN'T I BLOW YOUR MIND —Millie Jackson (T. Bell, W. Hart), Spring 3007 (Polydor) (Mighty Three/Bellboy, BMI)	92	92	9	SEND ONE YOUR LOVE —Stevie Wonder (S. Wonder), Tamla 54303 (Motown) (Jobete/Black Bull TM, ASCAP)
★	25	5	THEME FROM THE BLACK HOLE —Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca 2235 (Rick's/Malbiz/Rubberband, BMI)	★	69	4	OH, DARLIN' —Brothers By Choice (B. Williams, E.J. Gurren), Ala 108 (Alva/Laff, BMI)	★	93	15	IN THE MORNING —Southroad Connection (C. Smalls), United Artists 1333 (Shaduby, BMI)
★	26	10	PRAYIN' —Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	★	60	NEW ENTRY	WHAT YOU WON'T DO FOR LOVE — Natalie Cole & Peabo Bryson (B. Caldwell, A. Kettner), Capitol 4826 (Lindseyanne/Sherlyn, BMI)	94	NEW ENTRY	IT'S MY HOUSE —Diana Ross (N. Ashford, V. Simpson), Motown 1471 (Nick-O-Vai, ASCAP)	
★	27	9	WONDERLAND —Commodores (M. Williams), Motown 1479 (Jobete/Commodores Entertainment, ASCAP)	★	82	2	COME INTO MY LIFE —Rick James (R. James), Gordy 7177 (Motown) (Jobete/Stone City, ASCAP)	★	95	NEW ENTRY	MOVE YOUR BOOGIE BODY —Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beard, F. Thompson, W. Stewart, C. Allen, L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76015 (Bar-Kays/Warner-Tamerlane, BMI)
★	28	9	SIT DOWN AND TALK TO ME —Lou Rawls (K. Gamble, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI)	★	65	13	DON'T STOP THE FEELING —Roy Ayers (R. Ayers, C. O'Ferral, W. Ramseur), Polydor 2037 (Roy Ayers/Ubiquity, ASCAP)	96	49	15	RAPPER'S DELIGHT —Sugar Hill Gang (S. Robinson, H. Jackson, M. Wright, G. O'Brien), Sugar Hill 542 (Sugar Hill, BMI)
★	29	34	THIS IS IT —Kenny Loggins (K. Loggins, M. McDonald), Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)	★	81	2	STANDING OVATION —G.Q. (E.R. LeBlanc, H. Lane, K. Crier, P. Service), Arista 04583 (Arista-G.Q., ASCAP/Careers, BMI)	97	24	18	GLIDE —Pleasure (N. Phillips, B. Smith), Fantasy 874 (Three Hundred Sixty, ASCAP)
30	15	18	YOU KNOW HOW TO LOVE ME —Phyllis Hyman (J. Mtume, R. Lucas), Arista 0463 (Frozen Butterfly, BMI)	★	66	4	REGRETS —James Brown (B. Wyrick), Polydor 2054 (Intersong, ASCAP)	98	28	19	I'M AT YOUR MERCY —Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3735 (CBS) (Mighty Three, BMI)
31	16	17	SPARKLE —Cameo (A. Lockett, L. Blackmon), Chocolate City 3202 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	★	74	3	RUNNIN' FROM THE LAW —Stargard (R. Runnels), Warner Bros. 49165 (Ellechor, BMI)	99	58	20	
32	32	10	DON'T TAKE IT AWAY —War (Allen Brown, Goldstein, Hammon, Jordan, Oskar, Rabb, Rizzo, Scott, Smith), MCA 41158 (Far Out, ASCAP)	★	80	3	WE DON'T —Controllers (J. Sahnwell, T. Tate), Juana 3426 (T.K.) (Groovesville/Every Knight, BMI)	100	77	5	
★	40	10	CATCHIN' UP ON LOVE —Kinsman Dazz (B. Harris), 20th Century 2435 (RCA) (20th Century/All Sunray, ASCAP)	★	79	6	NEVER BUY TEXAS FROM A COWBOY —The Brides Of Funkenstein (G. Clinton, R. Dunbar), Atlantic 3640 (Malbiz BMI)				
				★	78	3	SHUT 'UM DOWN —Gil Scott-Heron (G.S. Heron), Arista 0488 (Brouhana, ASCAP)				
				★	75	4	YOU'RE MY SWEETNESS —Billy Paul (K. Gamble, L. Huff), P.I.R. 9-3736 (CBS) (Mighty Three, BMI)				

General News

McFadden & Whitehead Agree: There Ain't No Stoppin' Us Now

NEW YORK—Gene McFadden and John Whitehead's platinum single "Ain't No Stoppin' Us Now" has been hailed by some radio deejays as a new national anthem, citing its positive, upbeat lyrics as an important statement.

But the message its writers intended wasn't completely for mass consumption, but rather for the ears of Philadelphia International's management.

"We had pumped gas into Teddy Pendergrass' rocket. We had pumped gas into the O'Jays' rocket. We did the same for Lou Rawls. We thought it was time to fill our own tank," says the outspoken Whitehead.

"We had wanted to be performers at Philly International since we began writing songs. But we were told to continue doing what we did best. That was to write and produce songs. But we knew we were good performers and could do as well as anyone else there. That's what our song is about. If we hadn't been able to record our own album, we would have moved on."

Currently the songwriters are putting in vocals for their next, yet untitled, album and will be hitting the road again in early summer. Philadelphia lawyer John Hunt handles their booking and other business affairs. They wrote Harold Melvin & the Blue Notes current charted single on Source records called "Prayin'."

There has been a remarkable consistency in the songs McFadden and Whitehead have written both for themselves and others. While many of them are typical pop love songs, they have been successful with message type songs. "Wake Up Everybody," "Bad Luck" and "I'll Always Love My Mother" are examples of this type of copyright.

"We think it's important to get people to understand things while they dance," says Whitehead. "In everyday conversation and from life's experiences there are things to draw from."

There has been some grumbling over the years from Philadelphia session musicians that they haven't been receiving their due when it comes to songwriting credits.

Whitehead answers saying: "Creativity is found during the birth of a song, at that point when it

moves from the idea stage. What is contributed in a session is part of that musician's job in the studio."

Surprisingly neither McFadden nor Whitehead write music so they have a third party to orchestrate their ideas. In their early days Leon Huff at Philadelphia International, one of the company's founders, was their collaborator. Later it was Vic Carstarphen, and now pianist Jerry Cohen has taken the spot.

Cohen was an old friend from McFadden and Whitehead's days as members of Otis Redding's touring show in the 1960s. Along with two other vocalists they were known as

the Epeilons and in fact were supposed to record Redding's composition, "Sweet Soul Music."

Following Redding's death in 1967 they returned to Philadelphia and performed in a group called Talk of the Town. The duo's first contact with Philadelphia International came when Whitehead landed a job in the company's mailroom as a stock boy.

One afternoon McFadden and Whitehead got together to write a song. The result was "Back Stabbers," the O'Jays' first major crossover hit.



FUN TIME—Billy Paul takes a piece of cake from his wife Blanch at a bash tossed by Philadelphia International Records celebrating the singer's 12th LP release on the label, "The Best Of Billy Paul."

JAZZ ARTISTS GET POLITICAL

Joint Is Jumpin' For Carter-Mondale

NEW YORK — "The joint is jumpin' and I ain't misbehavin'," commented Joan Mondale quoting a couple of Fats Waller tune titles as she thanked musicians and supporters for turning out at Michael's Pub here in a "Jazz Artists For Carter-Mondale" jam session.

For most of the Jan. 27 afternoon there was solidly swinging mainstream jazz being made at the free invitation-only gathering sponsored by Newport Jazz Festival director George Wein and Michael's Pub owner Gil Wiest.

Cab Calloway kicked things off singing a rousing "Summertime" and members of the cast of "One

Mo' Time" wrapped things up with selections from the show.

In between Rose Murphy sang some of her hits from the late 1940s: "Cecelia" and "I Can't Give You Anything But Love," and there was an unending stream of jazz as Teddy Wilson, Illinois Jacquet, Sonny Fortune, Billy Mitchell, Ruby Braff, Lee Konitz, Elvin Jones, Jo Jones, Lou Stein, Charlie Rouse, Eddie Gomez, Panama Francis, Jimmy Raney, Major Holly, Roland Hanna, Jimmy Owens and Ray Bryant drifted on and off the stand.

Wein even played a bit of piano with Spiegel Wilcox, who once played trombone with Bix Beiderbecke and Paul Whiteman.

BMA Backing Higher Royalties

LOS ANGELES—The Black Music Assn. has embarked on petition drive in support of the campaign initiated by the Songwriters Resources & Services to have royalty payments to songwriters increased.

The Black Music Assn. has circulated petitions among its membership requesting members sign and circulate them to persons with similar interests. The petitions are to be returned to Songwriters Resources.

The petition is directed at the Copyright Royalty Tribunal, the five-person regulatory and judiciary panel appointed by President Carter to examine issues and procedures relating to copyright regulations.

Songwriters plan to present the petition to the Tribunal when it meets this year, and will also urge the Tribunal to recommend to Congress that the Tribunal be permitted to meet more often. The next scheduled meeting is 1987 and thereafter every 10 years.

Counterpoint

• Continued from page 32

Ashford & Simpson are putting the final touches on the new Gladys Knight & the Pips LP. Now that the lawsuits are cleared up, both Gladys Knight & the Pips are signed to Columbia. The Pips were with Casablanca.

This is the first LP for the group on Columbia. Ashford & Simpson, who wrote and produced the LP, used Sigma Sound Studio in New York and A&M's studio in L.A.

Following the Knight & Pips project, Ashford & Simpson will begin work on their next Warner Bros. LP.

The duo is in such demand for tunes, it is writing a couple for Teddy Pendergrass, and recently wrote tunes for George Benson. Chaka Khan and others. Benson's upcoming album is being produced by Quincy Jones.

nual benefit March 22. The event, featuring Sammy Davis Jr., is slated for the Crystal Room of the Biltmore Hotel in L.A.

Neighbors of Watts was founded in 1968 to raise funds to expand the scope of child development for low income families in Watts, an L.A. suburb.

Randy Jones, the cowboy in the Village People, has established the Randy Jones Dance Scholarship at the North Carolina School of the Arts in Winston-Salem. The scholarship will be given yearly to a North Carolina high school student for a year's education at the School of the Arts. Jones, who attended the school for three years, will personally interview and select the winner. The first scholarship will be awarded in April.

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

Billboard SPECIAL SURVEY For Week Ending 2/16/80

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	25	1	★	OFF THE WALL Michael Jackson, Epic FE-35745	★ 39	NEW ENTRY	EVERY GENERATION Ronnie Laws, United Artists LT-1001	
★ 2	7	2		THE WHISPERS The Whispers, Solar BXL1-3521 (RCA)	40	40	9 BONNIE POINTER Bonnie Pointer, Motown M7-929R1	
3	3	9		GLORYHALLASTOOPID Parliament, Casablanca NBLP 7195	41	39	28 PLEASURE Future Now, Fantasy 9578	
★ 5	18	5		BIG FUN Shalamar, Solar BXL1-3479 (RCA)	42	42	31 SECRET OMEN Cameo, Chocolate City CCLP-2008 (Casablanca)	
5	4	14		MASTERJAM Rufus & Chaka, MCA MCA-5103	43	41	35 THE BOSS Diana Ross, Motown M7-923	
★ 9	9	9		GAP BAND II Gap Band, Mercury SRM 1-3804	44	43	34 DO YOU WANNA GO PARTY KC & The Sunshine Band, T.K. TK-611	
7	7	14		PRINCE Prince, Warner Bros. BSK 3366	45	46	10 THE MUSIC BAND 2 War, MCA MCA-3193	
8	8	35		WHERE THERE'S SMOKE Smokey Robinson, Tamla T7-366 (Motown)	46	47	17 ONE WAY FEATURING AL HUDSON One Way Featuring Al Hudson, MCA 3178	
9	6	15		ON THE RADIO—GREATEST HITS VOLUME ONE & TWO Donna Summer, Casablanca NBLP-2-7191	★ 57	57	5 YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra, Horizon SP-736 (A&M)	
★ 12	15	12		ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	48	48	6 IN LOVE Cheryl Lynn, Columbia, JC 36145	
11	11	12		JUST A TOUCH OF LOVE Steve, Cotillion SD 5217 (Atlantic)	49	44	12 WITCH DOCTOR Instant Funk, Salsoul SA 8529 (RCA)	
★ 18	7	18		RAY, GOODMAN & BROWN Ray, Goodman & Brown, Polydor PD 1-6240	50	50	25 STAY FREE Ashford & Simpson, Warner Bros. HS-3357	
★ 15	22	15		LADIES NIGHT Kool & The Gang De-Lite DSR-9513 (Mercury)	51	45	10 COME INTO OUR WORLD The Emotions, ARC/Columbia JC 36149	
14	10	13		YOU KNOW HOW TO LOVE ME Phyllis Hyman, Arista AL 9509	52	52	12 WHEN I FIND YOU LOVE Jean Carn, P.I.R. JZ 36196 (CBS)	
★ 17	9	17		THE DANCE OF LIFE Narada Michael Walden, Atlantic SD 19259	53	56	14 TWICE THE FIRE Peaches & Herb, Polydor/MVP PD-1-6239	
★ 19	14	19		PIZZAZZ Patrice Rushen, Elektra 6E-243	54	51	18 UNCLE JAM WANTS YOU Funkadelic, Warner Bros. BSK 3371	
17	13	9		LIVE! COAST TO COAST Teddy Pendergrass, P.I.R. KZ 2-36294 (CBS)	55	49	40 BAD GIRLS Donna Summer, Casablanca NBLP-2-7150	
18	16	27		MIDNIGHT MAGIC Commodores, Motown M8-926	56	54	10 CAN'T YOU TELL IT'S ME Tyrone Davis, Columbia JC 36149	
19	14	15		INJOY Bar-Kays, Mercury SRM 1-3781	57	60	6 I'M CAUGHT UP Inner Life, Prelude PRL 12175	
20	20	10		WE'RE THE BEST OF FRIENDS Natalie Cole/Peabo Bryson, Capitol SW 12019	58	58	35 I AM Earth, Wind & Fire, Arc/Columbia FC 35730	
★ 30	4	30		HIROSHIMA Hiroshima, Arista AB-4252	59	59	22 BRENDA RUSSELL Brenda Russell, Horizon SP-739 (A&M)	
22	22	10		BEST OF FRIENDS Twennynine Featuring Lenny White, Elektra 6E-223	★ 60	NEW ENTRY	JUST FOR YOU Chuck Cisse, Arista AB 4257	
23	23	21		DON'T LET GO Isaac Hayes, Polydor PD-1-6224	★ 61	NEW ENTRY	PRIME TIME Grey & Hanks, RCA AFL 13477	
24	25	10		LIVE AND UNCENSORED Millie Jackson, Spring SP2-6725 (Polydor)	62	66	2 GENETIC WALK Ahmad Jamal, 20th Century T-600 (RCA)	
25	26	6		SIT DOWN AND TALK TO ME Lou Rawls, P.I.R. JZ 36304 (CBS)	63	62	9 CHIC'S GREATEST HITS Chic, Atlantic SD 16011	
26	28	11		BRASS CONSTRUCTION 5 Brass Construction, United Artists LT-977	64	53	14 SURVIVAL Bob Marley & The Wailers, Island ILPS 9542 (Warner Bros.)	
27	27	23		IDENTIFY YOURSELF O'Jays, P.I.R. FZ-36027 (CBS)	65	55	33 DEVOTION L.T.D., A&M SP-4771	
28	24	9		NO STRANGER TO LOVE Roy Ayers, Polydor PD 1-6246	66	54	4 8 FOR THE 80'S Webster Lewis, Epic NJE 36197	
★ 35	6	35		DANCIN' AND LOVIN' Spinners, Atlantic SD 10256	67	61	17 MARATHON Santana, Columbia FC 36154	
30	31	7		ONE ON ONE Bob James/Earl Klugh, Columbia/ Tappan Zee FC 36241 (CBS)	68	70	10 I'LL BE THINKING OF YOU Andrae Crouch, Light LS-5763	
31	21	12		JOURNEY THROUGH THE SECRET LIFE OF PLANTS Stevie Wonder, Tamla T13-371C2 (Motown)	69	63	34 TEDDY Teddy Pendergrass, P.I.R. FZ-36003 (CBS)	
32	34	14		MASTER OF THE GAME George Duke, Epic JE 36263	70	NEW ENTRY	MOONLIGHT MADNESS Teri De Sario, Casablanca NBLP 7178	
33	29	19		RISE Herb Alpert, A&M SP 4790	71	65	41 WHATCHA GONNA DO WITH MY LOVE Stephanie Mills, 20th Century T-583 (RCA)	
34	32	35		DIONNE Dionne Warwick, Arista AB 4230	72	72	3 PRESSURE Pressure, LAX MCA 3195 (MCA)	
35	33	39		SWITCH II Switch, Gordy G7-988 (Motown)	73	73	12 I WANT YOU Wilson Pickett, EMI/America SW 17019	
36	36	16		FIRE IT UP Rick James, Gordy GB-990 (Motown)	74	74	12 LIVING PROOF Sylvester, Fantasy F 79010	
37	38	17		ROUGH RIDERS Lakeside, Solar BXL1-3489 (RCA)	75	69	21 XII Fatback Band, Spring SP 1-6723 (Mercury)	
38	37	17		ROYAL RAPPIN'S Millie Jackson & Isaac Hayes, Polydor PD-1-6229				

TOP 50 Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	5	10	WHEN I WANTED YOU Barry Manilow, Arista 0481 (Home Grown, BMI)
2	4	8	DAYDREAM BELIEVER Anne Murray, Capitol 4813 (Screen Gems, BMI)
3	1	8	LONGER Dan Fogelberg, Full Moon/Epic 950824 (Hickory Grove/April, ASCAP)
4	3	9	SEPTEMBER MORN' Neil Diamond, Columbia 111175 (Stonebridge, ASCAP)
5	6	4	HIM Rupert Holmes, MCA 41173 (Warners/Holmes Line Of Music, ASCAP)
6	7	5	MEDLEY/WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL Spinners, Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)
7	8	4	GIVE IT ALL YOU GOT Chuck Mangione, A&M 2211 (Gates, BMI)
8	2	13	YES, I'M READY Teri De Sario With K.C., Casablanca 2227 (Dandelion, BMI)
9	12	8	KISS ME IN THE RAIN Barbra Streisand, Columbia (Songs of Bandier-Koppelman/Emanuel/Cortlanot, ASCAP)
10	19	3	DESIRE Andy Gibb, RSO 1019 (Stigwood/Unichappell, BMI)
11	21	5	LET ME GO, LOVE Nicolette Larson, Warner Bros. 49130 (Snug/Big Stroke, BMI)
12	14	10	AN AMERICAN DREAM The Dirt Band, United Artists 1330 (R. Crowell/Jolly Cheeks, BMI)
13	17	8	ROMEO'S TUNE Steve Forbert, Nempcor 97525 (CBS) (Rolling Tide, ASCAP)
14	13	9	SARA Fleetwood Mac, Warner Bros. 49150 (Fleetwood Mac, BMI)
15	27	3	THREE TIMES IN LOVE Tommy James, Millennium 11785 (RCA) (Big Teeth/Tommy James, BMI)
16	11	16	DO THAT TO ME ONE MORE TIME Captain & Tennille, Casablanca 2215 (Moonlight & Magnolias, BMI)
17	10	15	SEND ONE YOUR LOVE Stevie Wonder, Tamla 54303 (Motown) (Jobete/Black Bull, ASCAP)
18	18	9	LOST HER IN THE SUN John Stewart, RSO 1016 (Bugle/Stigwood, BMI)
19	9	17	DEJA VU Dionne Warwick, Arista 0459 (Ikeco/Angela, BMI)
20	15	15	WE DON'T TALK ANYMORE Cliff Richard, EMI America 9025 (Capitol) (ATV, BMI)
21	16	14	COWARD OF THE COUNTY Kenny Rogers, United Artists 1327 (Roger Bowling, BMI/Sleepy Hollow, ASCAP)
22	31	4	99 Toto, Columbia 1-11173 (Hudmar, ASCAP)
23	29	10	WITH YOU I'M BORN AGAIN Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)
24	25	10	I DON'T WANT TO BE LONELY Dana Valery, Scotti Bros. 509 (Atlantic) (Duchess, BMI)
25	30	5	CRAZY LITTLE THING CALLED LOVE Queen, Elektra 46579 (Beechwood/Queen, BMI)
26	22	14	I'D RATHER LEAVE WHILE I'M IN LOVE Rita Coolidge, A&M 2199 (Irving/Woolnough/Jemava/Unichappell/Begonia Melodies, BMI)
27	23	16	COOL CHANGE Little River Band, Capitol 4789 (Screen Gems-EMI, BMI)
28	20	17	LOOKS LIKE LOVE AGAIN Dann Rogers, International Artists 500 (Duchess Music, BMI)
29	24	15	THIS IS IT Kenny Loggins, Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)
30	32	14	ROCK WITH YOU Michael Jackson, Epic 950797 (CBS) (Almo, ASCAP)
31	37	4	LOVING YOU WITH MY EYES Starland Vocal Band, Windsong 11899 (Cherry Lane Music, ASCAP)
32	42	4	I WISH I WAS EIGHTEEN AGAIN George Burns, Mercury 57011 (Tree, BMI)
33	38	3	ON THE RADIO Donna Summer, Casablanca 2236 (Sweet Summer Night, ASCAP/Risk's/Revelation A.G., BMI)
34	34	21	YOU'RE ONLY LONELY J.D. Souther, Columbia 1-11079 (Ice Age, ASCAP)
35	40	4	THE VERY FIRST TIME Michael Johnson, EMI-America 8031 (Chappell & Co./Sailmaker, ASCAP)
36	43	2	FIRE IN THE MORNING Melissa Manchester, Arista 0485 (Hobby Horse Music, BMI/Cotton Pickin' Songs, ASCAP)
37	46	2	IT'S LIKE WE NEVER SAID' GOODBYE Crystal Gayle, Columbia 1-11190 (Cookaway Music, Inc./Dejamus Music, Inc., ASCAP)
38	45	2	I PLEDGE MY LOVE Peaches & Herb, Polydor/MVP 2053 (Perren-Vibes, ASCAP)
39	41	4	THEME FROM LOVE BOAT Jack Jones, Polydor/MGM 14851 (Aaron Spelling Prod., BMI)
40	NEW ENTRY		LOST IN LOVE Air Supply, Arista 0479 (Arista/BRM, ASCAP)
41	NEW ENTRY		ONLY A LONELY HEART SEES Felix Cavaliere, Epic 9-50829 (Ki Music, ASCAP)
42	35	13	YOU ARE MY MIRACLE Roger Whittaker, RCA 11760 (Tembo Music Canada, CAPAC)
43	49	3	TOO HOT Kool & The Gang, De-Lite 802 (Mercury) (Delightful/Gang, BMI)
44	NEW ENTRY		WHERE DOES THE LOVIN' GO David Gates, Elektra 46588 (Kipahula, ASCAP)
45	47	3	YEARS Barbara Mandrell, MCA 41162 (Pi-Gem, BMI)
46	48	3	WONDERLAND Commodores, Motown 1479 (Jobete/Commodores, ASCAP)
47	NEW ENTRY		US AND LOVE Kenny Nolan, Casablanca 2234 (Sound Of Nolan, BMI)
48	NEW ENTRY		YEARS Wayne Newton, Aries II 108 (Pi-Gem, BMI)
49	NEW ENTRY		SPECIAL LADY Ray, Goodman & Brown, Polydor 2033 (H.A.B./Dark Cloud)
50	NEW ENTRY		YOU ARE MY HEAVEN Roberta Flack with Donny Hathaway, Atlantic 3627 (Black Bull, ASCAP)

FEBRUARY 16, 1980 BILLBOARD

Jazz

JAZZ AT HOLLYWOOD BOWL

2nd Playboy Fest June 21-22

By JIM McCULLAUGH

LOS ANGELES—In what could evolve into a traditional event, Playboy Enterprises, Inc., will once again produce a two-day jazz festival in Los Angeles over the June 21-22 weekend at the Hollywood Bowl.

Last year's inaugural event drew in excess of 31,000, according to George Wein of Festival Productions, who will once again provide talent.

"I think we touched a nerve with the event last year," Wein claims. "If we sellout this summer, which I think we easily can, then it's likely that it will be a regular event."

Artists already lined up for the festival include: Benny Goodman, Carmen McRae, Dizzy Gillespie, Mel Torme, Chick Corea, Buddy Rich band, Herbie Hancock, Toshiko Akiyoshi-Lew Tabackin band, Stephane Grappelli, Michael and Randy Brecker, and Bob Crosby and the Bobcats.

Other major jazz artists are also being lined up, indicates Wein, and will be announced later.

Also scheduled are specially tailored segments for the event including Eddie "Lockjaw" Davis, Illinois Jacquet, Zoot Sims and Richie Cole in the "battle of the saxes" accompanied by the Nat Pierce Trio with Frankie Capp.

Teddy Wilson will head a group featuring Ruby Braff, Shelly Manne and special guest Benny Carter. Adelaide Hall, veteran Broadway singer, will also make an appearance.

Two local groups also will be there, Latin group Baya and the Roy McCurdy and Compass group.

This year, also, Playboy will present a free, month-long series of special events, including musical concerts and jazz films, prior to the festival.

The first special event will be a band concert at the Sunset Blvd. Playboy offices on May 23, while subsequent free concert sites include Northridge Fashion Square, Redondo Pier's Seaport Village, the Arco Plaza, the Buena Park Mall and the Santa Monica Pier.

A special military concert will be held at the Naval Station in Long Beach for military personnel June 9. A film series featuring jazz-related films of the last 60 years will be held at UCLA's Royce Hall June 10 and at Kinsey Hall in the Museum of Science and Industry June 12. The films are part of the collection of jazz historian David Chertok.

Tickets are to go on sale April 15 at local Ticketron and Chargeline outlets. Earlier reservations for tickets will be accepted via mail through Playboy.

Jazz Beat

LOS ANGELES—Gus Statiras, head of Progressive Records of Tifton, Ga., will host a series of concerts in Japan for five artists in May. Going with him to Tokyo and possibly Osaka are Arnett Cobb, Chuck Wayne, Derek Smith, Ronnie Bedford and Link Milliman. Shinishi Promotions of Japan is bringing the players over.

Statiras' label has released 11 LPs in the U.S. of the 54 he's cut over the past two years and he plans increasing his output domestically.

Theresa Records, the Berkeley, Calif., firm, has issued its first LP by Pharoah Sanders, "Journey To The One" which features sidemen John Hicks, Ray Drummond, Idris Muhammad, Eddie Henderson and Joe Bonner. The label's other jazz entries are by Bishop Norman Williams with Pepper Adams, Ed Kelly, Babatunde and Dave Hardiman's San Francisco All Stars.

(Continued on page 85)

Wein emphasizes that the West Coast has always been receptive to jazz, noting the 20-year-plus success of the Monterey Jazz Festival, and that the Playboy Jazz Festival can

provide the right chemistry to make it a solid and continuing event.

Wein also indicates the two-day festival should attract more people this year from Northern California.



D&R PRODUCTIONS

ANNOUNCES NEW GERALDINE de HAAS ALBUM, soon to be released on Rella Records. At a Jazz get-together in Chicago are jazz guitarist John De Nardo, producer Elsa Rivera, super jazz DJ "Count B.J.," producer Bob D., famous DJ Yvonne Danials, internationally known jazz & blues singer Joe Williams, with jazz vocalist Geraldine de Haas. The album is produced by D&R PRODUCTIONS, 1004 Clifton, Park Ridge, Ill. 60068 312-692-6227.

Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	15	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241	26	24	13	AND 125TH STREET, N.Y.C. Donald Byrd, Elektra 6E-247
2	3	16	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	27	26	33	BROWN SUGAR Tom Browne, Arista/GRP GRP-5003
3	2	12	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)	28	28	10	LIGHT AS A FEATHER Azymuth, Milestone M 9089 (Fantasy)
4	4	5	HIROSHIMA Hiroshima, Arista AB-4252	29	27	13	MOSAIC John Klemmer, MCA MCA-2-8014
5	5	14	PIZZAZZ Patrice Rushen, Elektra 6E-243	30	30	7	WHEN I FIND YOU LOVE Jean Carn, P.I.R. JZ 36196 (CBS)
6	6	19	RISE Herb Alpert, A&M SP 4790	31	31	43	PARADISE Grover Washington Jr., Elektra 6E-182
7	8	16	BEST OF FRIENDS Tennynine Featuring Lenny White, Elektra 6E-223	32	34	12	DAYS LIKE THESE Jay Hoggard, Arista/GRP GRP 5004
8	7	16	A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253	33	33	41	NEW CHAUTAUQUA Pat Metheny, ECM ECM-1-1131 (Warner Bros.)
9	9	13	STREET BEAT Tom Scott, Columbia JC 36137	34	32	12	NIGHT CHILD Oscar Peterson, Palbo 2312108 (RCA)
10	10	46	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)	35	39	31	I WANNA PLAY FOR YOU Stanley Clarke, Nempcor KZ-2-35680 (CBS)
11	14	3	GREAT ENCOUNTERS Dexter Gordon, Columbia JC 35978	36	35	9	JEFF LORBER FUSION Jeff Lorber Fusion, Inner City IC 1026
12	12	37	STREET LIFE Crusaders, MCA MCA 3094	37	36	17	CARRY ON Flora Purim, Warner Bros. BSK 3344
13	13	15	THE HAWK Dave Valentin, Arista/GRP GRP 5006	38	40	6	STRAIGHT LIFE Art Pepper, Galaxy GXY 5127 (Fantasy)
14	11	15	DON'T ASK Sonny Rollins, Milestone M-9090 (Fantasy)	39	38	10	THE BEST OF HERBIE HANCOCK Herbie Hancock, Columbia JC 36309
15	15	41	HEART STRING Earl Klugh, United Artists UALA-942 (Capitol)	40	44	2	TRIBUTARIES Larry Coryell, Novus AN 3017 (Arista)
16	16	18	THE WORLD WITHIN Stix Hooper, MCA 3180	41	45	7	GIANTS Various Artists, LAX MCA-3188 (MCA)
17	19	27	LUCKY SEVEN Bob James, Columbia/Tappan Zee JC-36056	42	37	13	CHICK COREA/HERBIE HANCOCK Chick Corea, Herbie Hancock, Polydor PD-2-6238
18	17	20	8:30 Weather Report, Arc/Columbia PC2-36030	43	43	15	AIN'T IT SO Ray Charles, Atlantic SD 19252
19	20	10	CIRCLE IN THE ROUND Miles Davis, Columbia KC 2-36278	44	48	7	OLD AND NEW DREAMS Various Artists, ECM ECM-1-1155 (Warner Bros.)
20	18	12	PASSION DANCE McCoy Tyner, Milestone M-9091 (Fantasy)	45	41	13	BUSH DANCE Johnny Griffin, Galaxy GXY-5126 (Fantasy)
21	22	6	PRESSURE Pressure, LAX MCA-3195 (MCA)	46	NEW ENTRY		CHASER John Lee & Gerry Brown, Columbia NJC 36212
22	25	3	IN THE TRADITION Arthur Blythe, Columbia JC 36300	47	47	4	MILESTONES Great Jazz Trio, Inner City IC 6030
23	21	25	WATER SIGN The Jeff Lorber Fusion, Arista AB-4234	48	46	54	CARMEL Joe Sample, MCA AA-1126
24	23	58	ANGIE Angela Bofill, GRP/Arista GRP-5000	49	49	12	OLD FRIENDS, NEW FRIENDS Ralph Towner, ECM ECM-1-1153 (Warner Bros.)
25	29	3	GENETIC WALK Ahmad Jamal, 20th Century T-600 (RCA)	50	50	25	DUET Gary Burton & Chick Corea, ECM ECM-1-1140 (Warner Bros.)

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Ampex's Awards Extended, Now All Over World

LONDON—Ampex is expanding its Golden Reel Awards program to all international markets, with the aim of boosting worldwide audio tape sales to match.

First recipients of the award in the U.K. are the Kinks, together with the technical staff at the group's Konk studio here.

The award is for "Low Budget," the Kinks' first gold album State-side, released in mid-1979 and mastered—an essential qualification—on Ampex Professional tape.

Golden Reel awards have been running three years in the U.S., 150 awards to date, with 600 individual award plaques. Blondie, Barbra Streisand, Donna Summer, the Bee Gees and Kiss are among recent winners, together with the studios, producers and engineers involved.

More than \$150,000 has gone to charities under the award's provision for \$1,000 donations to non-profit organizations of the winners' choice.



Pioneer Prototype: Harrison Systems president Dave Harrison, center, leans over to check the installation of input modules on the first production run of the company's new MR-1 console. Looking on are Tom Piper, executive vice president, and Gary Rugg, production supervisor.

FIRST TIME SINCE 1975

Audio Engineering Society Meets In U.K. Feb. 25-28

By NICK ROBERTSHAW

LONDON—The First Audio Engineering Society Convention to be held in this city since 1975 takes place Feb. 25-28 in the Hilton and Park Lane hotels.

Twin venues indicate the continuing growth of the AES exhibitions. Altec Lansing, Ampex, Cetec, Dolby, Feldon Audio, HH, MCI, Otari, Philips, Racal-Zonal, Tannoy and Victor are a few of more than 100 exhibitors for this, the 65th show; many more than for the last London AES, the 50th.

Exhibits are confined strictly to professional audio and measuring equipment. Ampex, for example, will be providing a first U.K. demonstration of its ATR-124 recorder; Solid State Logic a glimpse of its SL-4000E master studio system with a new 'total recall' option using a satellite computer under the control of the main computer.

Technical sessions and panel discussions take place throughout the four days, digital methods, circuit development and consumer applications being among the session headings.

There is an awards banquet on the 27th, a program of technical excursions and workshops and, for the first time, a series of lunchtime recitals, both classical and jazz, in the Hilton restaurant.

A second event, the Sound '80 exhibition, takes place in London's Cunard International Hotel on almost coincident dates: Feb. 26-28.

Organized by the Assn. of Sound and Communications Engineers, it has been run annually for the last 16 years and attracts attendances, public included, around 1,000 a day.

Like AES, the show focusses on commercial and professional equipment, from disco p.a.s to traffic control and crime prevention hardware, and like AES it offers a series of seminars intended, say the organizers, to provide practical knowledge of interest to all kinds of customers on subjects allied to the sound industry.

Cerwin-Vega's Line Expanded

LOS ANGELES—Cerwin-Vega is introducing three stage monitors, a new compression driver and a theatre/disco speaker system to the professional sound community.

The stage monitors include a 12-inch, two-way monitor, a 15-inch, two-way system and a double 12-inch, two-way system.

The new compression driver can be used with existing radial horns for sound reinforcement purposes and features a four-inch diaphragm, a two-inch throat, and is capable of handling 150 watts of power.

And the new three-way theatre/disco system features an L-36JE Junior Earthquake horn with an RMH-2 mid-high frequency horn combination.

4-YEAR SUCCESS STORY

Pride Of Nashville: Harrison Consoles

By KIP KIRBY

NASHVILLE—In just four years of operation, Harrison Systems here has emerged as one of the world's major manufacturers of recording consoles. Its domestic share of market is sizable and increasing, while international business now accounts for more than 50% of the firm's entire annual sales volume.

Harrison's line of consoles encompasses automated live performance boards, recording studio consoles, and film and television post-production models.

This month, the company takes a major step forward in the console development field when it unveils its brand new MR-1 console, the first commercially-produced digital/analog hybrid music console ever introduced, according to the firm.

A 56-input, 48-output version of the MR-1 will debut at the upcoming AES convention Feb. 25-28 in London, along with its new PP-1 post-production series mixing consoles (featuring Harrison's trademark "distributed control intelligence" system) and its Alive brand of live performance console.

The Harrison Auto-Set II automation programmer will be premiered in May at the AES in Los Angeles.

The MR-1's design, claimed the first of its kind, offers digitally-controlled analog signal processing which utilizes Harrison's DCI concept. Software-regulated microcomputers are placed into each individual module of the console, insuring that operational characteristics will be controlled by computer coding rather than conventional hardware.

"Because the MR-1 contains microprocessors on the input modules, we've been able to do a number of new things on the console that haven't been done before," explains Dave Harrison, founder and president of the firm.

"We have complete automation capabilities on the MR-1, including automated levels, outings, groupings, switchings, echo sends and returns, and panning. The client has his choice of stereo, quad or three-channel stereo panning capabilities.

"The MR-1, which is specifically designed for compatibility with synchronized 24-track tape machines, also has automated patch point insertions, filters and equalizations."

Soundtrack scoring for film and tv is an area that Harrison considers both critical and overlooked, a major factor in his decision to expand into the development of post-production consoles.

The prototype Harrison PP-1 series model was constructed for Walt Disney's production studio in Burbank. This 22-foot by 4½ foot console was used for the soundtrack in Disney's current science fiction thriller, "The Black Hole."

A similar (but smaller) version was supplied to Fantasy Films' post-production room in Berkeley, Calif., while a Harrison 32 series studio console was used in recording sound for Francis Ford Coppola's "Apocalypse Now."

Harrison founded Studio Supply Co. in Nashville in the early 1970s to distribute MCI tape machines locally. He soon realized, however, that he needed a console to sell along with the tape machines for a full studio package. Since there was no console available which satisfied his needs, Harrison personally designed

a console which he leased to MCI. Called the JH 416, that model earned a reputation as the first production multi-track console ever made. His career also spans stints as recording engineer at Cincinnati's King Studios and Florida's Criteria. Harrison was also a saxophonist on the road with the white/blues group, Wayne Cochran & the C.C. Riders.

Today, Harrison's company has mushroomed into an 80-employee firm with international clients: Abba, Freddie Perren, Neil Young, the Osmonds, the Aspen Recording Studio Society, United Western, Maryland Sound Industries, Evergreen, to name a few.

It occupies 11,000 square feet of plant space with totally self-contained in-house facilities that include research and engineering departments, hardware and software design, production and graphics.

Delivery time for Harrison consoles averages between four-eight weeks, with approximately 100-125 models shipped annually.

"We are a technology and engineering company," says Harrison, explaining why he intends to limit his company's growth to the console market.

"In the past 18 months, we've expanded to service the film, broadcasting, recording and concert industry. We want to position ourselves at the top of the console market with top-of-the-line product, and this might be adversely affected if we spread out too far into other directions."

Harrison adds that his operation is already outgrowing its present location. Within the next year or so, construction is scheduled to begin on a new three-acre site that he's purchased in Nashville.

He believes that the economy of the 1980s will make it necessary for people to enjoy entertainment in their own homes, without traveling, and thus will create a more sophisticated demand for recording equipment.

"This will create a bonanza in the music industry," says Harrison, "that's going to start with the console."

Flippers Schedules Valentine Eve Fete

LOS ANGELES—Flippers Roller Disco here will be the scene of a "Valentine Eve Midnight Party" Feb. 13 as part of the Billboard Dance Music Forum.

The event is being sponsored by Linda Emon, president of the Linda Emon Organization, and Aralos International Records. The latter, a new label which calls itself AIR Records for short, will be showcasing its first single "Do The Jog" by Al Styne.

This is being done in conjunction with the Billboard Dance Forum. Skating lessons will be given and skating entertainment will be provided.

Sonic At Olympics

LAKE PLACID, N.Y.—Future Sound, Inc., official consultant and sound reinforcement supplier to the 1980 Winter Olympics here, will use 75 Soundsphere speakers from Sonic Systems, Rowayton, Conn.

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This is the first time Stevie has endorsed an audio product. It's the first time anyone of Stevie's stature has allowed the use of original music to be used in commercials simultaneously with the release of a new album. Most importantly, this is the first time TDK has invested so much in an advertising campaign.

Newspaper ads are spreading the TDK story even further. There's a free-with-purchase Stevie Wonder poster to bring them into your store. Counter cards. A forthcoming consumer magazine campaign. Nationwide publicity. Nothing has been overlooked that could stop this from being the most successful year in

TDK's history. If you're already part of it, you've seen the results in your sales. If you're not, tune in Stevie and listen to the story. It's hard to resist.



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Sound Business: Video

MEDIA HOME ENTERTAINMENT, INC.

L.A. Co. Creates Artist Vidtapes

• Continued from page 3.

Place" with Linda Ronstadt and Johnny Cash.

The cost for concert tapes runs from \$39.95 to \$44, a reduction in price from \$44.95 and \$54, respectively, which Safinick says is intentional to see if the company can get the consumer price down to a \$30 to \$45 range for a 90-minute tape.

Safinick has also lowered the cost of 30-minute concerts from \$44 to \$39.95 and 16 public domain movies from \$54 to \$49.

In fact, in one local experiment, Muntz Electronics, a video hardware store started by Earl Muntz, is selling Media tapes in the \$29.95 to \$44.95 range and naturally sales are good.

The industry standard price is in

the \$55 to \$75 range and in the \$75 to \$125 range for X-rated product.

Safinick has been in his post seven months and is one of four partners in the company. The others are founder Charles Band, Joseph Wolf and Murray Moss.

The company has 16 employees, 33 domestic distributors, 46 duplicating machines for Beta and VHS configuration replication for the NTSC television system in operation in the U.S. and Canada.

It has just acquired 20 duplicating machines to replicate the PAL system used overseas excluding France and its territories.

The duplicating department runs two shifts a day, seven days a week, according to Safinick. The master tape runs on a ¼-inch Sony Umatic

2800 while the slaves are Panasonic (for VHS) and Sony and Zenith (for Beta configurations). The firm uses TDK and Sony blank videotapes. Safinick says he can duplicate 700 tapes a day with his existing equipment.

Thirty-three domestic distributors sell Media products to around 3,000 outlets, according to the company. These retailers include video hardware/software stores, record and tape stores (the Warehouse, Goody, Playback, Tower, for example) and such mass marketers as Sears, the Broadway and May Co. Pickwick International is testing nine of Media's titles in a program involving 89 titles in 100 of its select stores.

As a distributor, Media buys a right to duplicate the entertainment from its owner into videocassette and/or videodisk for 1-U.S. and Canada; 2-the world. That same programming may be licensed by the owner to a cable operator or to a videodisk duplicator.

Safinick says he has to lay out an advance in front which is recoverable against royalties for any film he wants to duplicate. The fee can run from \$5,000 to \$10,000. The owner of the tape pays the royalties to the actors or musicians.

Media Home Entertainment has nothing to do with paying any royalty to any performing artist. That's

(Continued on page 86)

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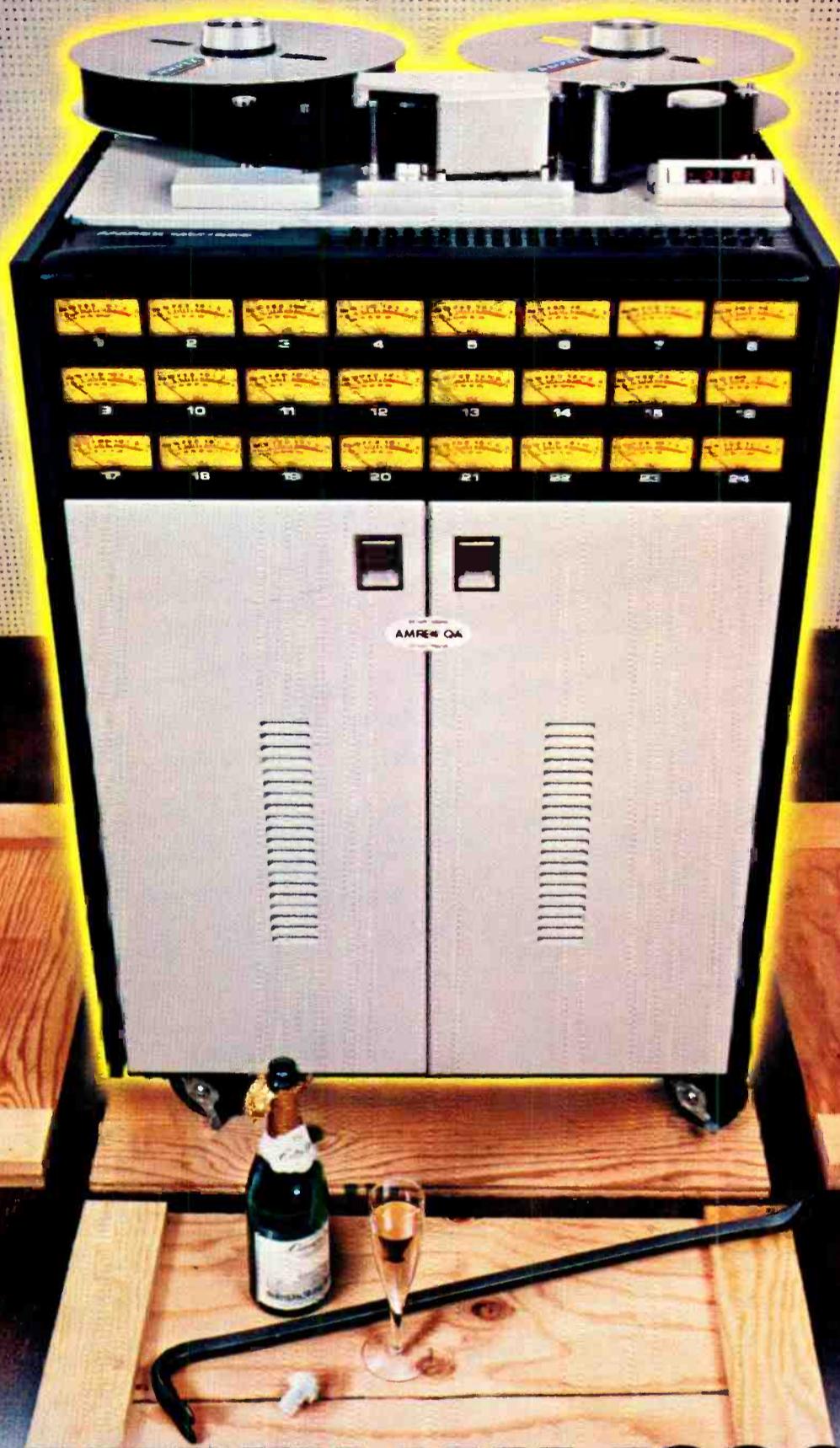
Billboard SPECIAL SURVEY For Week Ending 2/16/80

Videocassette Top 40

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These are best selling videocassettes compiled from retail sales, including releases in both Beta & VHS formats.

This Week	Last Position	Weeks on Chart	TITLE	Copyright Owner, Distributor, Catalog Number
1	1	14	THE GODFATHER	Paramount Pictures, Paramount Home Video, 8049
2	5	14	GODFATHER, II	Paramount Pictures, Paramount Home Video, 8459
3	2	14	SATURDAY NIGHT FEVER	Paramount Pictures, Paramount Home Video, 1113
4	NEW ENTRY		SUPERMAN	D.C. Comics, WCI Home Video Inc., WB-1013
5	7	14	THE SOUND OF MUSIC	20th Century-Fox Films, Magnetic Video, CL-1051
6	3	14	M*A*S*H	20th Century-Fox Films, Magnetic Video, CL-1038
7	8	9	BARBARELLA	Dino De Laurentis Cinematografica S.P.A., Paramount
8	NEW ENTRY		BLAZING SADDLES	Warner Bros. Inc., WCI Home Video Inc., WB-1001
9	6	14	PATTON	20th Century-Fox Films, Magnetic Video, CL-1005
10	NEW ENTRY		EXORCIST	Warner Bros. Inc., WCI Home Video Inc., WB-1007
11	4	14	BUTCH CASSIDY AND THE SUNDANCE KID	20th Century-Fox Films, Magnetic Video, CL-1061
12	26	9	DEATH WISH	Dino De Laurentis, Paramount Home Video, 8774
13	10	14	THE GRADUATE	Avco Embassy Pictures, Magnetic Video, CL-4006
14	NEW ENTRY		ENTER THE DRAGON	Warner Bros. Inc., WCI Home Video Inc., WB-1006
15	14	12	CHINATOWN	Long Road Productions, Paramount Home Video, 8674
16	12	14	LOOKING FOR MR. GOODBAR	Paramount Pictures, Paramount Home Video, 8874
17	NEW ENTRY		SILVER STREAK	20th Century-Fox Films, Magnetic Video, CL-1080
18	NEW ENTRY		THE OMEN	20th Century-Fox Films, Magnetic Video, CL-1079
19	NEW ENTRY		DIRTY HARRY	Warner Bros. Inc., WCI Home Video Inc., WB-1019
20	NEW ENTRY		GREASE	Paramount Pictures, Paramount Home Video, 1108
21	28	9	MARATHON MAN	Gelderse Maatschappij N.V., Paramount
22	20	10	TOWERING INFERNO	20th Century-Fox Films, Magnetic Video, CL-1071
23	15	14	THE AFRICAN QUEEN	Viacom International, Magnetic Video, CL-2025
24	17	14	MURDER ON THE ORIENT EXPRESS	EMI Film Distributors, Ltd., Paramount
25	36	3	STORY OF O	Allied Artists, Allied Artists Video, 01009
26	NEW ENTRY		PRETTY BABY	Paramount Pictures, Paramount Home Video
27	30	10	KING KONG (1977)	Paramount Pictures, Paramount Home Video, 8872
28	NEW ENTRY		HEAVEN CAN WAIT	Paramount Pictures, Paramount Home Video, 1109
29	NEW ENTRY		THE WILD BUNCH	Warner Bros. Inc., WCI Home Video Inc., WB-1014
30	NEW ENTRY		THE ADVENTURES OF SHERLOCK HOLMES' SMARTER BROTHER	20th Century-Fox Films, Magnetic Video, CL-1063
31	NEW ENTRY		THE MR. BILL SHOW	(Not Available), Video Tape Network
32	35	3	THE DEEP	Columbia Pictures, Time-Life, (Not Listed)
33	19	14	THE POSEIDON ADVENTURE	20th Century-Fox Films, Magnetic Video, CL-1058
34	16	12	THE FRENCH CONNECTION	20th Century-Fox Films, Magnetic Video CL-1009
35	23	10	THE TEN COMMANDMENTS	Paramount Pictures, Paramount Home Video, 8803
36	11	14	FLESH GORDON	Graffiti Productions, Meda, M502
37	NEW ENTRY		FOUL PLAY	Paramount Pictures, Paramount Home Video, 1116
38	NEW ENTRY		KING KONG (1933)	RKO General Productions, The Nostalgia Merchant, 8001
39	21	14	TORA! TORA! TORA!	20th Century-Fox Films, Magnetic Video, CL-1017
40	NEW ENTRY		THE SAILOR WHO FELL FROM GRACE WITH THE SEA	AVCO Embassy Pictures, Magnetic Video, CL-4012



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Sound Business: Recording Studios

SUMPTUOUS SHEEN TO FUNKY FUSION

Producer-Engineer Ken Scott Working Over Music Spectrum

By CARY DARLING

LOS ANGELES—He jumps from the sumptuous sheen of Supertramp to the funky fusion of Billy Cobham.

Devo's last effort, "Duty Now For The Future" bears his name as have releases by hard rock Gamma, the Mahavishou Orchestra and the eclectic David Bowie.

Producer/engineer Ken Scott is diverse. Belying the image set by such lush works as Supertramp's



Billboard photo by Joseph D'Alessio
Ken Scott: Diverse producer.

"Crime Of The Century," Scott's latest effort is the debut LP by 3D, a New York power pop act with a lean, tight sound.

"My whole thing has always been to change as much as possible," says Scott. "One can get stuck into a rut easy enough as it is. So, to do the same type of act over and over again—no way.

"It's never a conscious thing about what I'll do and what I won't do. It's how something strikes me at the time

I'm offered it. With Dixie Dregs, I was asked to do its first album. Something struck me wrong about it. I'd just done 'Happy The Man' and Stanley Clarke's 'School Days' and I needed to do a different kind of album.

"They came to me for their second album and, at that time, I hadn't done any jazz-rock for a while so it struck me right."

Unlike other producers, notably those connected with new wave, Scott has no formula about the amount of time spent in the studio.

"I personally subscribe to the theory of not spending much time in the studio but normally it's an impossibility," he notes.

"Recording always takes longer than you plan. 'Crime Of The Century' took six months and I think it paid off. Everyone said the Supertramp kind of sound was dying but then the group comes out with 'Breakfast In America,' its biggest album yet.

"Styx, which has always been known for that big type of sound, had a number one single. It's not dying but people are becoming a little more selective about it."

Scott is also skeptical of the argument that producers and artists who spend a long time in the studio are a major factor in the increase in record prices and lack of hit material in the stores.

"Obviously, staying in the studio doesn't help but there is far more money wasted in other areas from the record companies," says Scott.

Though he now resides in Los Angeles, he got his start at age 16 in his native England as an engineer. Scott landed a stint at London's famed Trident Studios and to this day engineers all his own sessions. Earlier projects included David Bowie, the Tubes and Billy Cobham.

"Someone once said I should give up engineering and concentrate on producing," notes Scott, who added producing to his duties when he got bored with engineering. "I did try once using another engineer. However, I found I was worrying about the sound far more than if I was engineering myself," he notes.

Another one of his predictions is that the artist is never around during mixing. "You run into problems such as the bassist wanting more bass and the drummer wanting more drums," he says.

Scott uses basically the same techniques when producing jazz or rock acts so the transitions from album to album are not traumatic. "With the early jazz stuff, it was everyone in the studio at the same time. This was opposed to rock where you do one instrument at a time.

"With Stanley Clarke's 'School Days' I started doing less at any given time. Then with Dixie Dregs, we worked it just like a pop album," he maintains.

The reason for the early jazz albums being live is that is how the musicians involved were used to working. "It was for feel more than anything. That was the way they were used to doing it," he says.

Although the audiophile version of "Crime Of The Century" received the 1979 audio excellence record award from Audio-Technica, Scott is not entirely enamored with all technological innovations, such as digital or computerized mixing.

Studio Track

Wayne Newton cutting "Years" at Woodland Studios, Nashville, with Tom Collins producing. The song is also Barbara Mandrell's current single, which Collins also produced. Engineering on the Newton sessions are Danny Hilley with assistance from David McKinley. Also at Woodland, Danny Purcell mastering disks by Gail Davies, Conway Twitty and Loretta Lynn, Brenda Lee, Merle Haggard, Jerry Reed and the Newton single.

At Atlanta's Apogee Studio, Kurt Kinzel working on a live Outlaws project. Hamilton Bohannon is producing Liz Lands for Polydor with Tom Race engineering. Mike Greene and Skip Lane are finishing up the mixdown on the new Larry G. Hudson Mercury album scheduled for a February release.

Mel Tillis is recording his second album for Elektra Records at the Sound Stage, Nashville, with Jimmy Bowen producing and Ron Treat engineering. Also at Sound Stage, Bowen along with Billy Strange have been producing some single sessions on Nancy Sinatra for Elektra. Treat is engineer. Debby Boone is recording a gospel album for Lamb & Lion Records at Sound Stage with Brown Bannister producing. The sessions are being engineered by Ron Huff. Tommy West is producing Ronnie Roberts for Cash West Productions at Sound Stage. Warren Peterson is engineering. Coming up at Sound Stage, Bowen and Treat will begin work on a new Hank Williams Jr. album for Elektra.

At Nashville's Sound Lab Studios, Ron Haffkine is producing Helen Reddy for Capitol with Jim Cotton engineering. Other activity at the studio includes Billy Earl McClelland's second Elektra album being produced by Skip McQuinn and engineered by Jim Cotton and David Cherry.

At Secret Sound, N.Y., Klaus Nomi being produced by Ron Johnson, Jason Corsaro engineering, and Bryan Hickox producing a Harry Chapin soundtrack for a movie for television called "Mother-Daughter" with Jack Malken at the

console. . . . Faze-O recording a new LP for She/Atlantic at 5th Floor Recording Studios, Cincinnati. The studio has just added a Lexicon 224 digital reverb unit to its control room.

In Memphis, Denise LaSalle producing herself for MCA at Ardent with Dave Van Derpitte and Marvell Thomas arranging and William Brown engineering. And Al Green producing himself with engineers Fred Jordan and Bill Cantrell at Memphis Music International.

Activity at the Automatt, San Francisco: Journey mixing a new Columbia LP with Kevin Ellison and Geoffrey Workman coproducing and coengineering. Ken Kessie assisting; Skip Scarborough producing Con-Funk-Shun, Leslie Ann Jones engineering, Wayne Lewis assisting; and the Tazmanian Devils mixing a debut LP for Warner Bros. with Erik Jacobsen producing. Mark Needham engineering. Bill Steele assisting.

At Record Plant, Sausalito, Calif., Stone City Band on Motown cutting basic tracks with Rick James producing and Tom Elye engineering, while Grace Slick records for RCA with producer Ron Frangipani producing and Ed Sprigg engineering. The Plant's Mobile Unit 1 has also been on tour with Stevie Wonder in New York, Washington and Detroit.

Jerry Kennedy has completed tracks for an upcoming George Burns album for Mercury. Charlie Fach serves as coproducer while Brent King engineered. The sessions took place at the Sound Stage Studios. Also at the facility, Conway Twitty was recording for his next MCA album with David Barnes producing with Danny Hilley engineering. Dave Boyer was also recording at Sound Stage for Word Records with Donny McGuire producing and Warren Peterson at the board. Additional activity at Sound Stage saw Tommy West producing the debut album by Ed Bruce for MCA Records. Warren Peterson engineered.

Chris Le Doux recorded at Jack Clement Stu-
(Continued on page 41)

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Chicago's Loizzo Thanks Styx For His Grammy Nomination

By MILAN SAMARDZIJA

CHICAGO—Success is nothing new to Gary Loizzo, owner and chief engineer of Pumpkin Studios in suburban Oak Lawn. He had a taste of it in 1968 when a group he was with, the American Breed, earned a gold record for its recording of "Bend Me, Shape Me" on the Dot label.

This year Loizzo has been nominated for a Grammy for his recording and engineering of the Styx album "Cornerstone."

"The gold record was great because it was a personal achievement but the Grammy is something else," Loizzo says. "I want the recognition that comes with a Grammy, not so much for myself but for what it means to the Chicago recording scene."

Loizzo, former president of the Chicago Chapter of NARAS, feels the Styx recording session is part of a renaissance in the Chicago recording industry. Recently, Loizzo has recorded artists as diverse as REO Speedwagon, Phil Upchurch and the new wave Skafish.

"Chicago is an untapped market," Loizzo points out. "There is little record company representation here. But things are happening here. I can feel it. More and more acts are recording here, like the Blues Brothers."

"When I first talked to Styx about recording at my studio the members were worried because they had been successful with their previous studio. We had a big meeting with the band and their manager, Derek Sutton. They told me that there were some requirements they had to have."

"They wanted two 24-track recorders on hand in case there was a breakdown. They had concert commitments and had to be out of here by a certain date. It took a lot of capital outlay to make them comfortable in my studio. And because I was paid well to record Styx, I was able to improve my studio to the point now where it is the equal of anything in Nashville or L.A."

The Grammy nomination for engineering is one of two nominations associated with the "Cornerstone" album. The other nomination is for best rock vocal performance by a duo or group.

"I was the vocalist with the American Breed and that background made me sensitive to recording vocal tracks," Loizzo says. "With 'Cornerstone' I tried some different things in the studio to bring out the vocals and I feel I succeeded."

"Styx has a real hard rock sound. The double lead guitars can sometimes overpower the vocal tracks. I had to bring up the drums a bit, too."

Loizzo feels that one of the reasons "Cornerstone" achieved platinum status is because Styx had the time, and the record company backing, to do it right.

"Styx was a different recording experience for me. It didn't have an unlimited budget but it was close to it. Styx was willing to spend a day or two just to get the right sound, and willing to experiment."

"A lot of the recordings I do here are on a limited budget," Loizzo continues. "Most of the work is making demos for local groups that are trying to interest a manager or record company. They come in here with a few hundred dollars and want three or four songs. I try to stretch it out as much as I can for them. The groups

you record demos for are the groups that will come back to you when they are ready to do an album."

Musicians and the recording process have changed greatly, Loizzo believes, since the days when he was recording with the American Breed.

"When I was first beginning to record, 15 years ago, I was so naive that I was afraid to ask the engineer

to turn up my guitar. Now, musicians come in my studio and tell me they want 3 or 4 dB at 3.5 kHz."

"People are getting more involved with their recording," Loizzo adds. "With the availability of semi-pro home studio systems people are starting tapes at home before bringing them to the studio. Peter Brown started that way."

Studio Track

• Continued from page 40

dios, Nashville, for the Lucky Man label. Bill Harris produced with Charlie Tallent engineering. Debby Boone also recorded at Clement Studios for Warner/Curb Records. Larry Butler produced and Billy Sherrill engineered.

Frankie Miller recorded his new album for Chrysalis Records at Quadrafonic Studios, Nashville, produced by Hitmen Productions. The Hitmen are Troy Seals, Larrie London, Joe Osborn, Reggie Young and Bobby Thompson, and they also served as musicians for the sessions. Gene Eichelberger engineered.

John Hartford recording his latest album for Flying Fish at the Sound Shop, Nashville, with Mike Melford producing and Rick Alder engi-

neering. Also at Sound Shop, Buddy Killen producing Louise Mandrell for Epic with Ernie Winfrey engineering.

Newly signed to Epic Records, Don King has been recording at Columbia Studios, Nashville, with Ker Laaton producing and Ron Reynolds engineering.

Jim Mason recently produced an LP with the Flyers for Feyline/CBS Records at Mountain Ears Recording, Boulder, Colo., John Aldrige and Neal Pendergraft engineering. Steven Strassman assisting.

Jacques Levy producing Philip d'Darrow for Polydor at New York's Electric Lady.

Jack Douglas and Joe Perry set to co-produce ex-Aerosmith's Perry debut solo LP for CBS at New York's Hit Factory.

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1,000 Industry Execs At Dance Music Forum

• Continued from page 1

are taking every precaution to insure that the situation is not allowed to become pervasive enough to stultify the growth of the entire industry.

Consequently, one of the main topics to which the group will address itself is "How To Cope With The Disco Backlash." This seminar will be moderated by Bill Wardlow, the Forum's director.

The Forum's participants will also be clued in on the expanding dance music horizons in the 1980s, in an address to be delivered by Ray Caviano, head of Warner/RFC Records.

They will also zero in on the intricacies of building images for unknown artists, and will learn how promotions, publicity and bookings interface. There has been a recurring charge that the facelessness of disco artists was one of the primary reasons why the music floundered at the close of the 1970s.

Registrants, nervous about the future of disco record pools, will be exposed to a panel on the topic to be conducted by key pool operators from around the country.

For those uncertain about how they should go about programming music for their club, in the face of changing trends in the dance music sounds of the 1980s, there will be a seminar aimed at clearing the air on this issue.

Top record label executives will also lend their talents to a seminar aimed at enlightening the audience

14 Nations Are Represented In California

on the fusing of a new dance sound for the 1980s, and key producers will take the topic a step farther when they discuss the pros and cons of a fusion disco sound.

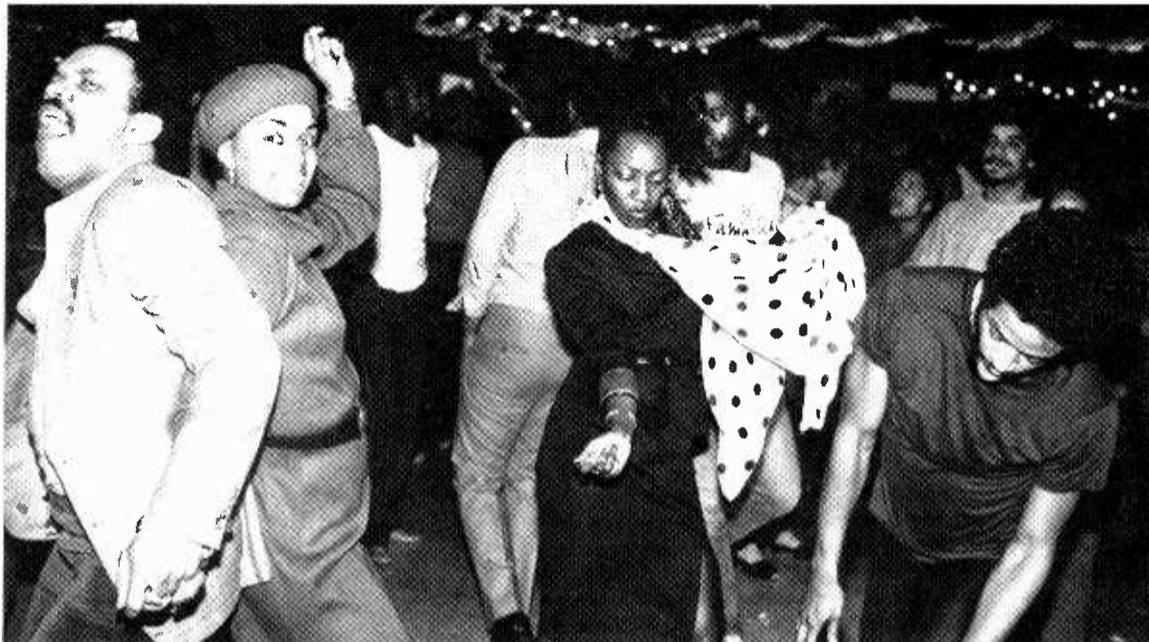
The four-day confab will also explore the phenomenon behind the continuing success of mobile discos in the face of gas shortages, chang-

ing musical tastes and runaway inflation.

Radio's role in disco's metamorphosis will also be examined, as will the future of the controversial 12-inch disco disk, the booming roller disco phenomenon which promises to do for the industry in the 1970s what "Saturday Night Fever" did

for it in the 1980s, and a slew of other carefully planned topics.

Belying the rumors that disco is on the decline in this country, disco sound and lighting equipment manufacturers, accessory supplies, consultants, designers, and builders will be out in force at the exhibit segment of the Forum.



UNIQUE APPROACH—Members of the group Unique abandon themselves to the sounds of disco during a recent visit to the Cuckoo's Nest in New York. The visit was part of a series of promotional programs structured by the International Disco Record Center.

The more than 250 display booths were snapped up by eager exhibitors weeks ago by such firms as Pioneer Electronics of America, Disco Motion Ltd., Lance Enterprises, Audio International, Inc., Showco Manufacturing, Chic Lighting Corp., Meteor Light & Sound, Serendipity Inventions, the Phoebus Co., Stanton Magnetics, Rand Aldis, Bestek Entertainment Equipment Co., Call Me Different, Dazalite Electronics, Stella Industries, Creative Lighting & Sound Systems, Varaxon Electronics, JBL and Metro-Lites Inc.

Among the products that will be seen at the booths are roller skating equipment, disco jewelry and shoes, state-of-the-art sound and light systems, computerized, illuminated dance floors, controllers and special effects.

However, it will not be all work and no play. A stellar lineup of entertainers including Ann-Margaret, Peaches & Herb, War, Debbie Jacobs and Sabu will be on hand to liven the proceedings at the end of each day.

The Forum's entertainment segment will be held at the recently refurbished Studio One disco. Studio One, location for much of the filming of "Can't Stop The Music," by Casablanca Filmworks, has been refurbished at a cost of more than \$125,000, part of which was underwritten by Casablanca to accommodate the filming of the movie.

In addition, Flipper's Roller Disco here will be the scene of a Val- (Continued on page 52)

FEBRUARY 16, 1980 BILLBOARD

ECLECTIC MUSIC MENUS SPREADING

Query—Can You Dance To It?

By RICHARD M. NUSSER

NEW YORK—Disco programming in the 1980s will be governed by pop music's traditional rule-of-foot: Can you dance to it?

That's the consensus among DJs, pool operators, club owners and other followers of the disco industry in a recent survey.

All agree that while individual clubs may adhere to one format or another out of deference to its customers' tastes, no single form of music will predominate or be able to lay claim to being "disco music."

So far as trends go, there is a return to the basics in certain quarters, including the resurgence of the Motown sound in rock-oriented clubs and the continued appeal of disco classics in a successful dance mix.

E.J. Lippert heads the Mid-American Disco DJs Assn. in Wichita, and spins and programs the music at Judge Rigg's, the disco in the Wichita Hilton. That puts him right in the center, between Los Angeles and New York, the two poles on the national pendulum.

Lippert is tuned into the playlists of about 20 clubs throughout the Midwest. Where does he see programming going?

"The audience is getting picky," he says. "A few years ago you could get away with playing the newest and the trendiest. Now the audience knows what it likes and it wants it hot, it wants it danceable and it wants a good song and a good mix."

Lippert says the clubs in Kansas program everything from country to r&b, from rock to MOR.

"The Top 40 mix that was popular for a long time changed about a year ago," he adds. "Now the program includes dance-oriented-rock and some of the older, more popular disco hits, as well as new releases."

Rapping records now are played alongside Rod Stewart in some clubs, and in Houston, as well as Wichita, it's not unusual to move from Willie Nelson to Donna Summer in places like Cowboy's or Pat O'Brien's, clubs catering to a country crowd.

John Brejot, director of disco services for the McFadden-Kendrick chain of discos, gets regular feedback from 30 clubs, ranging from the posh, elegant elan's to chic country spots like Cowboy's and Rodeo. The clubs, all variations on the Cowboy or "elan's" theme, stretch from Denver to Atlanta and program a musical mix almost as wide.

"We're not limited at all," he says, explaining that the object is to meet the customer's demands. This means playing oldies and slow tunes as well as standard disco fare.

"In Denver we'll play Blondie, the Cars and Jackson Browne," he notes. "The atmosphere in elan's is more reserved. We stick to standards, Top 40, familiar tunes in a case like that."

Crystal Gayle and Kenny Rogers are spun alongside Tavares in some cases. Local DJs are allowed a certain leeway in programming, although disks are sent from one location.

New wave meets funk is the latest trend in New York, according to several sources.

Jamie Rivers of the International Disco Record Center reports clubs are playing oldies in increasing numbers, in some cases to make up "for product they aren't getting." The mix is popular nonetheless.

Rivera describes progressive funk as the sort of thing coming from George Duke or a tune like "Love Injection" that is now becoming

popular in clubs that are associated with playing traditional "disco" sounds.

"You wouldn't have had that a year ago," he points out. "But all in all the programming is still geared to the clientele."

At clubs like Trax, Hurrah's or Mudd's, the mix moves from Chubby Checker's early twist disks to the latest from the Slits, Cult Hero, XTC and other new, young bands.

What is happening in those clubs and elsewhere across the country is the addition of early Motown hits and vintage James Brown cuts that lend themselves to the free style, funkier dance steps preferred by the rock crowd.

George Clinton, Parliament/Funkadelic, the Brides of Funkenstein and other contemporary funk artists are also in demand on the dance floor.

DJ Mark Kamins of Trax relies on a mix of new wave, vintage rock and classics such as Jr. Walker, the Temptations and others to make his mix.

"I'll play Bohannon after the Sex Pistols," he says. "It's all dance music. I play new r&b and old r&b, mostly the esoteric cuts. I avoid stuff with a lot of strings."

Rockpool Promotions of New York gets reports from 50 radio stations and 50 clubs across the country that program new wave. It is generally miles ahead of what's available in general release and relies on imports a great deal. Its Top 20, culled nationwide, reads like a who's who of new wave.

San Francisco's Bay Area DJs Assn. reports that while 80% of its members still program traditional (Continued on page 48)

2 Studio 54 Bosses Begin Serving Time

By ROBERT ROTH

NEW YORK—Studio 54 co-owners Steve Rubell and Ian Schrager began serving their 3½-year sentences for tax evasion last week as the State Liquor Authority continued proceedings to revoke the discotheque's liquor license.

The partners surrendered Monday (4) to federal authorities here at the Metropolitan Correctional Center, a facility usually used to house prisoners awaiting trial, where they will spend two months before being transferred to the minimum security Allenwood, Pa., penitentiary.



DANCE TIME—The ecstasy of disco overwhelms this couple as they give themselves up to the compelling sounds at the World's Largest Disco party held at the Convention Center, Buffalo, N.Y.

The two-month delay is reportedly at the request of special prosecutor Arthur Christy that Rubell and Schrager be available for questioning in his investigation of allegations that White House chief of staff Hamilton Jordan used cocaine at their club.

The 12 charges against the disco filed by the Liquor Authority Jan. 29, 1980, allege among other things the owners "permitted trafficking in controlled substances in the licensed premises," and allowed "assaults" on or about the premises on seven different dates.

The Authority also charges that the partners' convictions for personal and corporate tax evasion Jan. 18, 1980, "are of such improper nature as to warrant revocation, cancellation or suspension of the license."

Although the current liquor license is due to expire on Feb. 29, Lawrence J. Gedda, chief executive officer of the authority said it would be renewed "on stipulation" that the proceedings continue.

Studio 54 was denied a liquor license shortly after its opening in 1977 but a State Supreme Court justice ordered the Authority to grant the license and was upheld on two appeals to higher courts.

An attorney with the firm of Saxe, Bacon and Bolan, representing Studio 54, said a not guilty plea would be entered Friday (8) and a full defense made at a future hearing.

Rubell has emphatically denied he and Schrager are giving up the club. At a farewell party before his surrender, he told a Saturday night (Continued on page 60)

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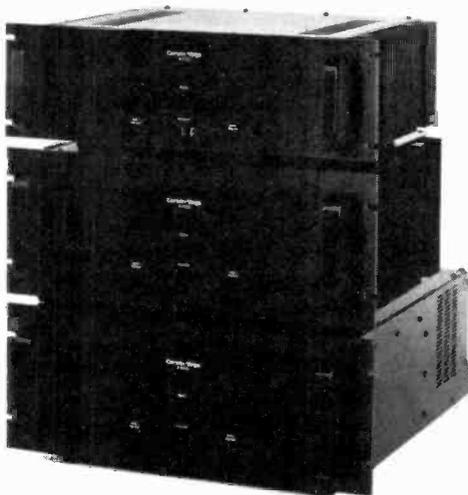


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Hot Producers Of '70s Face a Tight Squeeze

More Emphasis Being Placed On Artists

By ROBERT FORD

NEW YORK—The 1970s were the salad days of the disco producer. A hot producer could pretty much write his own ticket at any label, with or without an artist.

But the dance music producers of the '80s won't have things quite so easy as label budgets are tighter and more emphasis is now being placed on artists.

Producers were the major motivating force in '70s disco music. But while most disco producers were quite successful at developing their studio techniques, very few took

much interest in developing the artists they were recording.

"Disco Producers are being done in by their own greed," states one label a&r man. "If they spent more time developing the careers of their artists and less time trying to extort money out of record companies, they would be a lot better off."

This is a commonly expressed sentiment among label people. Accord-

ing to many a&r men, hot producers would refuse to do business unless they were given lucrative longterm production deals.

With most labels admitting, off the record, to being dissatisfied with most longterm production deals into which they have entered with disco producers, dance music producers of the '80s will have to look elsewhere for financial security.

sac Hayes, have all used dance music to find new success.

Gone are the days when producer-based group that is currently label shopping.

Brown says that most of the label execs he talks with today are most impressed with his act's ability to promote and market their own material. Even before it has released a record. Passion has built a huge fan club through direct mail and live appearances.

The dance music producer of the '80s will be expected to work harder outside the studio, and life is not expected to get much easier inside the studio, either. With more sounds from other idioms sneaking in to the music, more producers from other idioms are trying their hand at producing dance records.

Jazz men like Quincy Jones, and Deodato, pop vets like Tom Dowd and Herb Alpert and r&b master Isers could rehash old ideas and make

(Continued on page 46)

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Indie Disco Promoters Look To Pop Crossover

By PAUL GREIN

LOS ANGELES — Independent disco promoters have, by and large, responded to a dip in the market for hardcore disco by starting to work dance records with strong soul, rock and pop crossover appeal.

Michael Lee, national director of promotion for Tom Hayden & Associates, notes that he recently has worked soul/dance fusion hits by Shalamar, the Whispers, Dynasty and Roy Ayers. "We are tending to pick up on a lot more r&b-based records," he says, "because we feel that r&b is the root of disco and dance music is going back to its roots."

Lee admits that many disco stations are backing off from that format, but argues that the increasing acceptance of rhythmic, danceable records on pop and soul radio offsets this loss.

Lee adds that disco now is seeking to find its level. "I see it leveling off," he says. "It was the media and 'Saturday Night Fever' that built it up

and it was the media that brought it down. But the (disco) industry itself is still healthy and vital."

New York-based RPM Associates is more likely than before to take on a ballad, r&b or rock record and less likely to accept a hardcore disco record, according to codirectors Steve Bogen and Bruce Marcus. Two of the crossover records it has worked are by Creme de Cocoa and Janis Ian.

"It's gotten to the point that you can't get a hardcore disco record on the radio anymore," says Marcus. "In The Bush' could never make it today. Stations they call 'disco' in New York play mostly r&b music."

"We work what's left of the dance formats," Marcus adds, "but since the first of the year, 14 (disco) stations have already changed formats. The slippage really started in August or September. Some of the records

(Continued on page 58)

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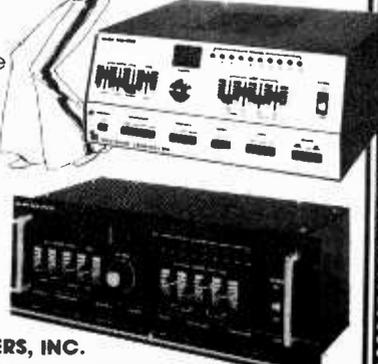
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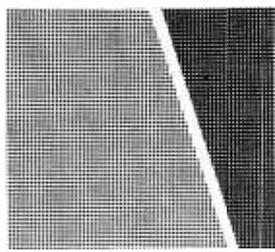
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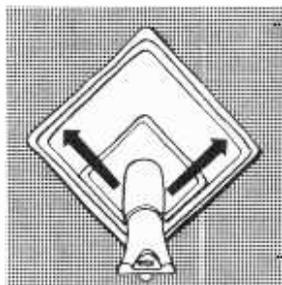
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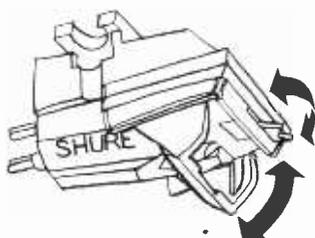
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LASER BEAMS *Lighting Of Clubs To Become Even More Elaborate In '80s*

NEW YORK—Lighting effects used in disco clubs in the last five years almost pale compared to the elaborate and innovative lighting which designers have developed for the 1980s.

Manufacturers say that with the trend to live entertainment in addition to dance music in clubs, the decade will see significant use of theatrical lighting to complement the disco lighting now in use. Basically, this will mean more controlled lighting and specialized effects.

Lasers are anticipated to gain

even more importance, notably holograms—which give the illusion of three-dimensional shapes floating in space—and the availability of more flexible types of systems, including pre-packaged laser effects.

Increased use of mechanicals is also expected, as is a trend toward individualized custom-made lighting.

"In the 1980s a club's light technician will be just as important as the deejay," notes Bob Lobi, president of Design Circuit. "You'll see more of a balance between theatrical

lighting and the technology that was developed in disco lighting in the 1970s. There will be more of a balance between subtleties and the spectacular."

Times Square Stage Lighting president Bob Hilzer calls it "a new wave: with live entertainment beginning to share the spotlight with disco, more specialized, controlled lighting is required versus the more general type of lighting used for dance floors," he says.

The firm is introducing a series of controllers with dimming devices, a full line of stage lights and pulsating pyramid lights that bounce off mirrors.

"We'll see lots of elaborate mechanical effects, more illusions done with lights, but in different ways from what is currently available," predicts Graham Smith of Graham Smith & Associates, Ltd. "I see larger clubs, custom-made effects and a move away from the standard material used in a standard format."

All this will, of course, cost considerably more than previous lighting techniques. Says Graham: "Club owners who really want to go into something different that can attract customers have to be prepared to spend more money."

Laser specialists Science Fiction Corp. is placing emphasis on its ability to design effects for any size space, from small 11-foot ceilinged clubs to large-scale disco's "the size of a football field."

"We're installing more than one system in big spaces, such as the Pal-

(Continued on page 63)

Producers Face Squeeze In Tight Budgets Of 1980

• Continued from page 44

the same old hook, break, hook records. The dance music producer of the '80s must strive to survive the listener.

Many producers are now using jazz improvisation to spice up their dance records. Among them are Bernard Edwards and Nile Rogers who used a brilliant saxophone solo by Eddie Daniels to punctuate the current Sister Sledge single. "I've Got To Love Somebody Today."

Latin, reggae and country influences are also becoming increasingly popular with producers. But the idiom that is having the most impact on the music at the dawn of the new decade is unquestionably rock'n'roll.

Rock is rapidly becoming the dominant sound in dance music.

Hardcore disco artists like Donna Summer and the Village People have used rock to add variety to their sound. Rock artists like the Doobie Brothers and Rod Stewart have used disco to expand their audiences. New Wave and disco, which a few months ago were thought to be at diametrically opposite ends of the musical spectrum have now all but merged with artists like Blondie and Ian Drury defying labels.

Producers have finally realized that disco is not a separate musical form but merely a branch of rock.

The spoken word has entered dance music with the success of 'rap' records like "Rapper's Delight" and "Reasons To Be Cheerful." Dance music producers now have an alternative: to singing to use in their constant effort to make their music stand out in the club.



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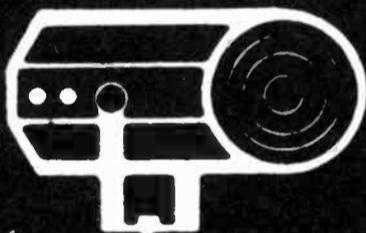
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Disco

Danceability Is Criterion

• Continued from page 42
disco fare, the move is toward a more eclectic mix.

"The gay clubs will program more progressive cuts, more LP cuts, and experiment with blending different cuts," says the group's Jon Randazzo. "Some jocks will play these real obscure cuts and try to be innovative."

Certain clubs, such as the tourist-oriented hotels and the clubs along Fisherman's Wharf, stay with the traditional Top 40 mix.

"In those places you have to copy the radio sound and play familiar

records," he says. "It's strictly commercial."

Other clubs demand that there be a constant turnover in sounds, he adds. "The customer expects you to be innovative," Randazzo says of those locations.

Free form dancing is in, he agrees. "Spins and twirls are over. People don't even need a partner to dance these days," he says.

So far as the music is concerned, Randazzo believes that anything goes, as long as it has a danceable beat.

RECORD COLLECTORS SUPPLY DISKS

Czech Deejays Mostly Amateurs

By LUBOMIR DORUZKA

PRAGUE—In Czechoslovakia, the disco is clearly the most popular form of youth entertainment, but it is functioning mostly on an amateur level. A dance party is sponsored by the local branch of a youth organization, with music supplied by a local record collector. The result is disco Czech-style.

There are few professional acts, and by law, the amateur disk jockeys are not entitled to any fees for their productions. This causes much financial hardship.

The professional DJ has to pass an examination, set by a committee appointed by a district concert agency. In Czech-speaking countries, Slovakia excluded, there are eight such agencies which have so far qualified 42 professional disk jockeys and placed them, according to the examination results, into varying fee-earning categories.

It is estimated that these agencies license some 10,000 disco events each year. But the non-licensed amateur shows run to many times that number.

The disk jockeys program music on records, tapes or cassettes, drawing on private collections. Most find ways to get hold of records not officially released nor imported locally. But local record companies also try to supply suitable records of local product.

Supraphon, for example, released so far 30 singles in a special "Disco Series," aimed directly at both professional and amateur DJ. Sales av-

erage between 5,000 and 30,000 for each 45 R.P.M. In addition to local material, use is made of foreign recordings released in Czechoslovakia on a license basis.

The Supraphon series introduced singles by Suzi Quatro, Wings, the Bellamy Brothers, Shawn Cassidy, the Eagles, Paul Simon—and even a re-release of the Beatles, still popular in this territory. The selection is certainly not limited to specialist disco music. Virtually any up-to-date recording with strong rhythmic content is used. The series also presents recordings by groups from other socialist countries, such Kreis

(GDR), Magda Boda (Hungary), and Happy End (Poland).

Records from these latter areas.

(Continued on page 69)



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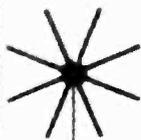
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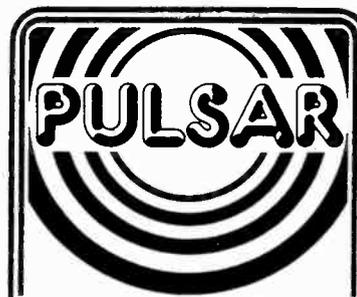
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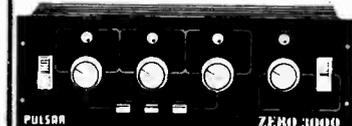
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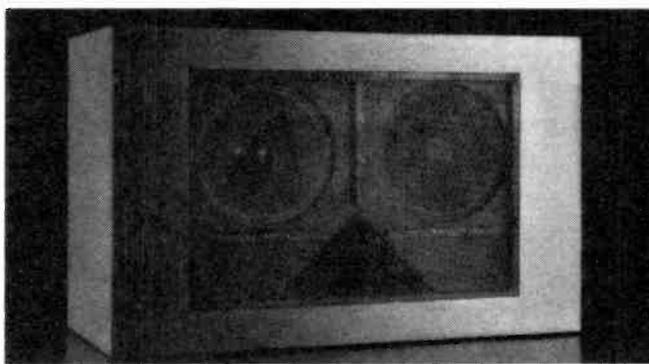
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Disco Mix

By BARRY LEDERER

NEW YORK—Several new releases have appeared that deserve attention. Included among these are G.Q.'s Arista 33½ R.P.M. 12-inch "Standing Ovation" running 5:27 and produced and mixed by Jimmy Simpson. Again the group provides a nice fusion of funk and disco which is a different direction from its previous hits. The

Players Association new LP on Vanguard is titled "We Got The Groove." This is also the name of the lead cut. All cuts incorporate a fine mixture of disco and jazz. Standing out among the cuts are "We Got The Groove" at 8:09 and "We're Almost There" at 6:50. Returning once again to the disco scene is

Merry Clayton an old-time pleaser and certainly a favorite. "Emotion" is the title of her new LP, and the lead cut which is being released as the artist's single. Most notable on the LP, which is available on MCA Records, is the "Sly Suite" consisting of highlights from Sly Stone's career, (i.e. "Dance To The Music," "I Want To Take You Higher," "Everybody Is A Star/Thank You.")

Not to be overlooked is the artist's version of First Choice's "Armed And Extremely Dangerous." Here Clayton has extended her vocal qualities to soaring heights, and has taken this tune to new and better directions.

Sheila B. Devotion has always been one of the more refreshing talents on the disco scene. This is evident in her 12-inch 45 R.P.M. on Carere which will be released here on Atlantic. Nile Rogers and Bernard Edwards, producers for Chic, take production credit for this outing. Cut one is titled "Spacer" at 6:15. It is European disco flavored with a rock guitar highlighting the disk. The overall melody is haunting, striking, and grabs one's attention from the beginning. "Don't Go" is a somewhat more commercial, in a lighter vein and not as important sounding as "Spacer."

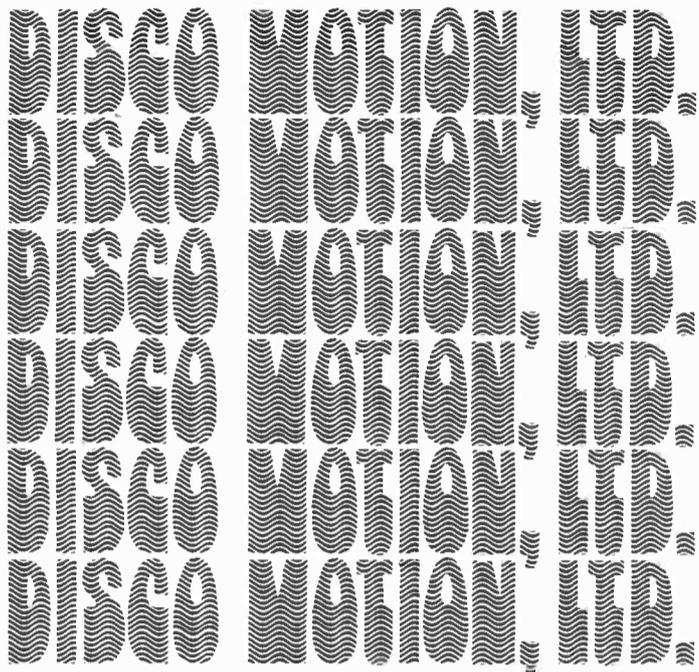
VAP Records has "No Limit," a 12-inch 33½ R.P.M. by the Final Edition. A midtempo funk beat is overlaid with synthesizer and brass instrumentation. The familiar "Ring My Bell" doings are evident but become somewhat repetitive as the song progresses. The pulse of the tune is mostly energetic, however, an edited version might fare better in the clubs.

Reflection Records has the new wave group the Vinyl Virgins, "Mony, Mony" leads off this 12-inch 33½ R.P.M. with a sound similar to the Mersey beat of the '60s from England, combined with a good rock tempo. The disk maintains a steady and catchy flow.

"Wooly Bully" is the second cut and doesn't work as well as its predecessor. This is one record which perhaps should not have been brought back from the files.

A handclapping, bongo and guitar combination provide for concentrated upbeat material. Roy B., long-time deejay favorite, is now on his own with his first label. His years of expertise in the business seem to work on his premiere outing by this new group.

One of the stranger albums to come out for some time is Lydia Lunch's "Queen Of Siam." Most cuts are sleazy and spaced out, but certainly grab the listener's attention. The adventurous deejay with clever programming should have some luck in working this new release from Ze Records.



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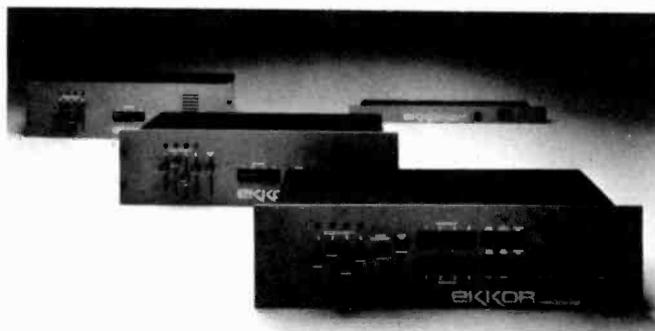
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LS/FOUR SYSTEM LIGHT CONTROLLER

Value Of 12-Inch Single From LP Questioned

By JANE WOLLMAN

NEW YORK—While record manufacturers concur that the 12-inch single remains a valuable promotional tool, particularly as a way to introduce new artists, selectivity has become the byword in releasing these disks as labels look increasingly at the bottom line.

This attitude is ever more pronounced regarding commercial sales, where most firms plan to issue a 12-inch version only when an album is yet to hit the market.

But no one is overlooking the

value of the 12-inch. The wide-grooved records have repeatedly been shown to generate significant demand following a cut's initial popularization at disco clubs. The disks were developed for use with discos' sophisticated sound equipment.

However, while some manufacturers say a separate consumer market exists for 12-inch records, others contend their availability is in fact cutting into LP sales.

At least one issue has been re-

solved: the emergence in the last year of 33 R.P.M. as the industry standard. The remaining exceptions are a few smaller labels and importers who continue to release the 12-inch in a 45 R.P.M. format.

"The 12-inch record is here to stay, but we'll use it as a marketing tool, not as a panacea," says Ray Caviano, executive director, Warner Bros. dance music, and president of RFC Records.

"Twelve-inch records are fine when you want to highlight a certain cut in clubs or on radio prior to releasing an album," he says. "But if I have a cut on an LP that's a hit, it's not necessary to put it on a 12-inch too."

"The deejay has to realize we don't have to have a 12-inch if we had it on an album. Those days are over. We've got to look at what we're spending more realistically. The bottom line in 1980 is too important."

Caviano notes that his strategy as it relates to 12-inch contrasts to last year, when he believed "the market was big enough for both 12-inch and album sales."

Sam Records' vice president Daniel Glass also feels the 12-inch is "fine for a new group but not necessary for an established act. The 12-inch is a good marketing and promotional tool, but you have to know when it's enough. You can oversaturate the market," states Glass.

"The 12-inch will be around as long as there are clubs and people dancing," comments Dan Joseph, in

charge of East Coast promotion for TK Records. "The deejays are used to the high quality that comes across with a 12-inch. For promotional purposes, it's important, and there

are also many AOR radio stations that like to play 12-inch."

Salsoul Records general manager Dick Carter says: "We're firmly

(Continued on page 69)

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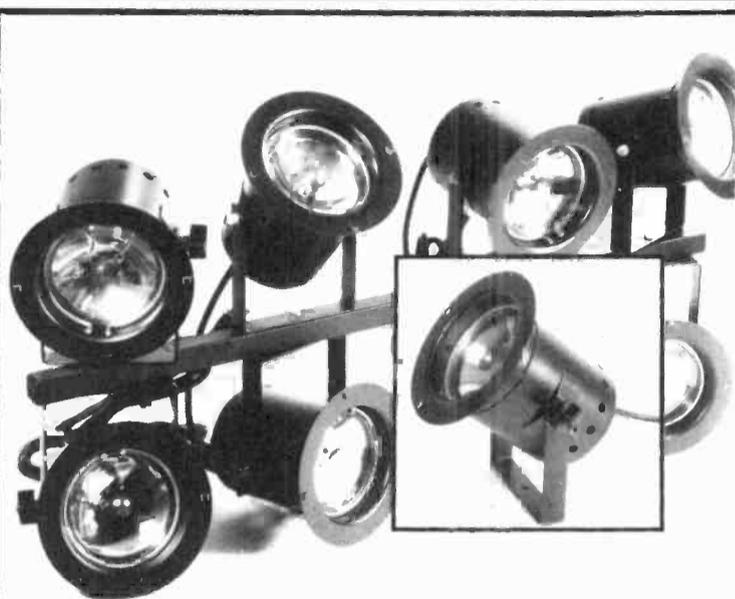
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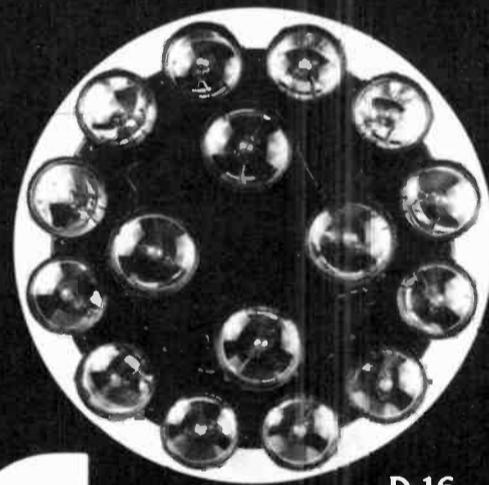
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DISCO FORUM VII

Nation's Clubs Slowly Moving To Live Music

By CARY DARLING

LOS ANGELES—Behind the glitter and style of the disco scene lurks a fight that has been going on since disco's inception. Though the talk has been somewhat muted recently as more discos bring in live talent, the issue of musicians being put out of work by the mechanical thump of disco is still a real one.

"Disco clubs have brought about the most serious drop in employment of nightclub musicians," says Max Herman, president of the Los Angeles Musicians Union Local 47 and a member of the international

executive board of the American Federation of Musicians.

"It's true musicians don't work in a disco," states Rocky Jones, president of Chicago's Audio Talent disco DJ association. "But there are more people working in the studio. So, they lose in one area but it takes up in another."

"There are still studio musicians," echoes George Borden, director of the Boston Record Pool. "You can't get a record without musicians. Who else is going to make records?"

However, Herman says there is no

evidence to back up this assertion. "There is no definite increase in recording as a result of the disco craze," he says. "Clubs are using hit records that musicians have always made. They're using the musicians' artistic product to force them onto the unemployment lines."

So the old arguments continue. However, the turn to live entertainment may help forge a mediation between the two sides.

"Live music is making a comeback," says Al Paez, president of the New Orleans Record Pool. "What

I'm seeing happen now is a joining of the two sides. We're getting into using a DJ and a live club together. For example, a DJ can emcee for a live act."

"The problem was that the union and musicians priced themselves out of the market," adds A.J. Miller, Southern California Disco DJs Assn. president. "But we are seeing more live acts in discos. Discos have got to be more than segued records."

Eddie Rivera, president of the International Disco Record Center in New York, and local clubs have set

up "limousine tours" by artists. "For a long time it was hard to convince club owners to hire artists when their clubs were already full," he states. "And for the longest time the record companies just threw wax at us, but now live shows are on the upswing."

The limousine tours are where the IDRC rents a limousine to drive the artists to the various clubs for appearances.

"I think in a while it will be that live music is putting disco out," adds Jon Randazzo, president of the Bay Area Disco DJs Assn. "More clubs are bringing in acts."

Record company support though, or lack of it, is a concern. "I don't see much support now," adds George Borden of Boston. "The record companies are crying poverty."

"If there's anything we need more of it is promotion," says Eddie Rivera of New York. "But the companies have cut back on the promotion end."

Though there is increased emphasis on live entertainment, there is still a need seen for dancing to recorded music. "A small percentage of clubs here have gone with live entertainment and it's not highly successful or a failure," notes Chicago's Rocky Jones.

"A disco is an environment in which people come to dance and entertain themselves. Watching someone perform is more passive and less participatory."

Also, because of expense, "live" entertainment in a disco often means having a lead singer sing over recorded rhythm tracks. "I can't see people carrying a full band to discos," states Borden. "They can't afford to bring in full bands."

"We've done that a lot," says Al Paez of bringing in a singer to sing over the rhythm tracks. "It gives an element of surprise. We brought Carrie Lucas in that way."

On the other hand, Rivera did put the 20-piece Fat Larry's Band into New York's Cuckoo's Nest.

The combination of live and recorded tracks still doesn't fully solve the problem of disco's alleged cause of unemployment, but union head Herman is still optimistic, and he too notes an increase in the use of live talent in discos.

"We are now seeing some of the more successful operations beginning to alternate the use of records with live musicians," he states.

According to A.J. Miller, who recently produced a show featuring Debbie Jacobs, Jean Shy, Paradise Express and St. Tropez at Los Angeles' Studio One, live entertainment is one of the key's to disco's future.

Disco Execs

• Continued from page 42

entire Eve Midnight Party, Wednesday, (13), as part of the Billboard Dance Music Forum.

The event is being sponsored by Linda Emon, president of an organization of the same name, and Aralos International Records. The label will be showcasing its first single, "Do The Jog" by Al Styne. Skating entertainment will be provided and skating lessons given.

WBLS-FM New York will tape the entertainment segment of the Forum for airing in two parts March 1 and 2. The show will also be aired on KUTE-FM here at the same time. It is being coordinated by Frankie Crocker of WBLS.

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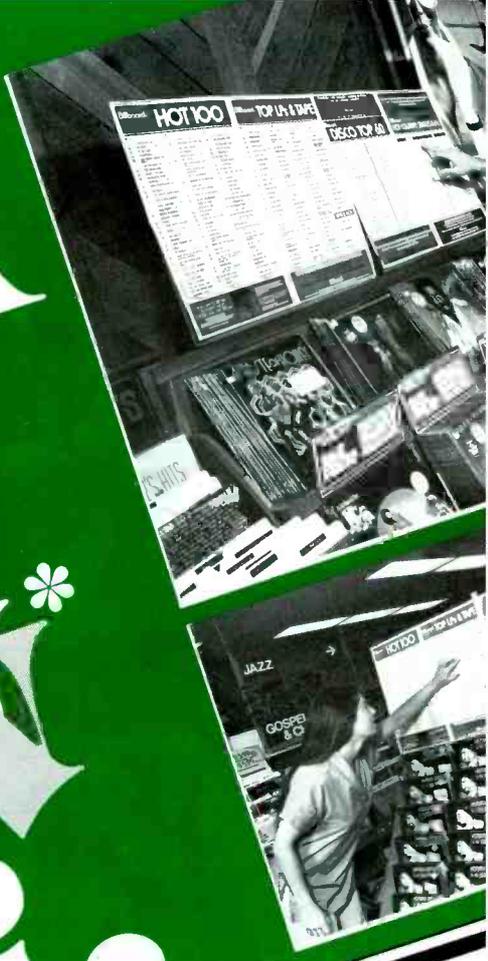


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Richard Schyler, Recordland/Okemos, Mich.
- "Billboard's Traffic Center makes it easier for customers to find the records they want."
Mike Jacobs, Sights & Sounds/Gaithersburg, Md.
- "The Traffic Center charts are the reason I buy Billboard every week."
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. The 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. Customers want to know what's new and find all they need to quickly and easily... We use Billboard's Traffic Center."
Mike Procter, School of Music/Knoxville, Tenn.
- "We display Billboard's Traffic Center... it's an eye opener."
Mark Vukovich, Falmouth, Mich.
- "Billboard's Traffic Center helps sales... constantly."
Mike Stepien, Indianapolis, Ind.
- "If they're not buying, they know why."
Jack Miller, Luther's, Luthersville, Ga.
- "It's the only sign that attracts a real customer."
Kevin Minn, Minneapolis, Minn.
- "Customers always ask to see it as soon as it comes out."
John Kaney, Budget Tapes & Records/Helena, Mont.



- "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 right now."
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.
- "People come in, look at Billboard's Traffic Center, and say: 'Wow! I've got to get that record!'"
Larry Klein, Lefler's Records/Sioux City, Kans.
- "Billboard's Traffic Center is a definite necessity."
McKinley Guess, Recordland/Oxan Hill, Md.
- "It's definitely helping sales."
Randy West, Super Record Shop/Houston, Texas

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

Polydor, Ariola Score In Swiss Disco Market

ZURICH—Switzerland has a reputation for being a quiet and somewhat conservative country. It is hard for new trends in music to break through and disco found it particularly tough. Even so, Swiss companies were early into the import of new disco records.

Today the largest share of the Swiss disco market is split between Polydor and Ariola. Top Polydor acts this year have been Chilly, Gloria Gaynor, the Bee Gees, Peaches and Herb, Isaac Hayes, Curtis Mayfield and Millie Jackson. Out of Polydor's U.S. import release batch of 37 albums, at least 19 are classifiable as disco albums, or around 50% of total sales volume on LPs.

In the non-U.S. releases, disco accounts for only 15%. Disco single sales amount to approximately 40% of total rock/pop sales.

Ariola boasts outstanding disco sales. Boney M, remains the best selling act in Switzerland, with both "Oceans Of Fantasy" and "Night Flight To Venus" going platinum. Other important Ariola acts are La Bionda from Italy, Amii Stewart, Eruption, Amanda Lear and Grace Jones, according to Ariola executive Bruno Huber.

CBS has worked hard on its TK distributed Disco label, but disco sales reach only 20% of the sales volume of big pop sellers. Andy Knecht, of CBS, says that the pure U.S. disco sound just doesn't sell in Switzerland, where fans go more for funky-disco or melodic disco.

He mentions acts like T-Connection, George Duke, Herbie Hancock, and Eyes On Fire, and says Boney M and Patrick Hernandez strongly back up his views on melodic disco.

For Knecht, disco never produced huge imports, and points to new wave sounds from Joe Jackson, Knack, Care and Blondie as "conquering" local discos.

The Bellaphon view goes along with CBS in that the only disco that sells is a melodic and commercially-tuned sound. Donna Summer is the top artist. She sold more copies of "Bad Girl" than "More And Live."

Lucien Monnerat, of Musikvertrieb, has top acts such as Supermax, Ashford and Simpson, Sister Sledge and Chic, but is convinced that Swiss Disco urgently needs another "Saturday Night Fever" or "Grease" to give sales a further boost. Current trends in the clubs lean further towards reggae and new wave.

All record companies are heaving into disco promotions. Videotapes, slides and free disks are distributed to promote product as only a few discos have facilities to feature live shows.

There are around 60 discos in Switzerland claiming to be along U.S. lines. The rest play recorded disco and feature live bands. Swiss people like to dance, then rest and just watch and listen. Non-stop music on disk is considered too much.

Typical Swiss-style discos are the Mascotte Zurich, Trischli St. Gallen, the Hazyland Shain. U.S.-style clubs are located in the Zurich area. They include the Airport Disco, Blackout, and the Upstairs. Big Apple, a restructured warehouse, is the favorite membership club for visiting entertainers such as Clout, Status Quo or Abba. Club Number One is famed for its spectacular laser show and giant bass-horn, but is unlicensed for liquor.

Among the top haunts in the French part of Switzerland is the Platinum in Montreux. The only

mobile disco is the Wild Cat, which regularly visits all major Swiss cities.

There's no official disco organization in Switzerland, one reason being that Switzerland covers three

By PIERRE HAESLER

different culture and language regions, German, French and Italian, which gives a too-wide divergence of

public tastes. The Swiss disco market is almost essentially an import market, local acts only occasionally working in this field.

The one true Swiss disco band is

Ana, fronted by girl singer Maja Brunner. Kurt Weil, an independent operator, is an outstanding disco producer, preferring to work with Foreign artists based in Switzerland.

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QUICKLY ADAPT TO NEW SOUNDS

Kiddie Clubs Seeing No Letdown

NEW YORK—Most club owners will agree that disco fever has fallen towards body temperature as John Travolta's odyssey into the world of flashing lights, fancy clothes and pounding music fades into memory. Still, in the wake of a decelerating pace, reports from the teen discos show a resiliency that adult clubs would give their eye teeth for.

Operators in the teen arena will note that running a club for minors always demanded a close attention to the needs and preferences of the clientele. "Kids are quick to let you know if they don't like something" is a common observation made by teen disco DJs. Flexibility and diversity have been keys to their success.

The surfacing of new wave rock in discos seems to be less of a shock in many teen clubs, where programming tended to be looser all along.

Some clubs are even scheduling rock disco nights and have been bringing in a totally new crowd, in addition to the established disco following which still retains its own dance nights.

"We have rock on Sundays," says Connie Mullaney, owner of the Venus One in Chicago. Mullaney started rock programming six months ago, after rock station WLUP-FM waged its "Disco Sucks" campaign.

At the suggestion of a DJ, rock supporters picked a disco at which to throw marshmallows, and Venus One served as a target. "The next month it was eggs," explains Mullaney. "The following month our sign

was broken with rocks. And shortly after, someone broke in and destroyed things inside the club. We had to join them to survive. But I didn't mind the publicity."

Contrary to what might be expected, the rock crowd turned out to be a mellow group inside the club. "Rock kids never move. Sometimes they'll just sit through the evening," Mullaney adds that with slow dances she's seen them pick their chairs up and place them on the dance floor.

Guys And Dolls, now under new management, has designated Wednesday night as rock night, and brings in local bands. Co-owner Dominic Alios of the Long Island club agrees that once in the club, rockers are generally laidback.

However, Benita Christensen, one of the owners of Fourth Street Annex in Santa Rosa, Calif., says new wave doesn't go down in her market.

"There's still a lot of support for disco. Sylvester is very popular here. Dance music is popular. On the other side of the coin she singles out the B-52's. "It is not irresistibly danceable. I don't care what anybody says."

Pop rock such as the Doobie Brothers and the Electric Light Orchestra win out over the Flying Lizards.

Interestingly, Christensen notes that slower dance songs are popular, particularly "Do That To Me One More Time," "Yes, I'm Ready," "Cruisin'" by Smokey Robinson, and Styx's "Babe."

Though punk is popular, Christensen keeps it to a minimum. For a crowd that she estimates is 90% white, "uptempo disco" is emphasized, and DJs are forbidden to play any funk during the closing hour.

Christensen mentions an attempt at doing a rock night, "but there was no response." She also adds that new wave doesn't offer an attractive lifestyle like disco. "Kids really like to dress up. The new wave styles are not universally accepted. Disco at least is attractive. It is sexy."

Apparently that doesn't hold sway on the opposite end of the nation.

(Continued on page 58)

Chicago Firm Has Portable Speakers

CHICAGO—American Acoustic Labs has introduced two new portable disco speakers, including a top of the line tuned port design boasting 300 watts power handling capacity and an improved version of the company's Disco Tower speaker.

Disco Tower Series II offers improved power handling to 250 watts, according to American Acoustic Labs. The upgraded 8 ohm design includes 15-inch woofer, 12-inch mid range and four piezo electric tweeters contained in a four foot high cabinet, listing at \$499.

The deluxe Disco Three speaker, listing at \$750, includes dual 15-inch woofers, 3- by 17-inch mid range horn and piezo electric tweeter array contained in four foot high cabinet.

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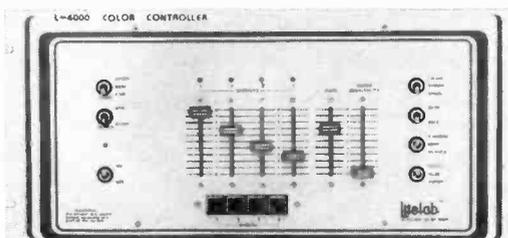
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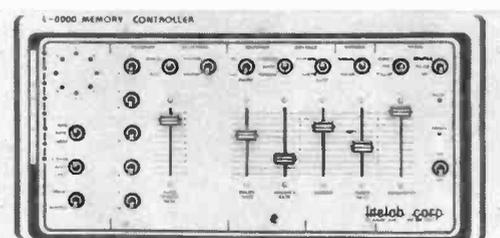
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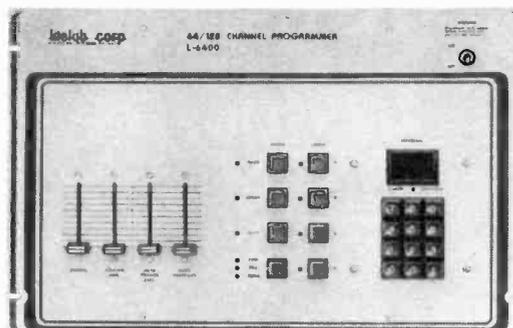
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Mobile Discos Prosper, Roll Up Big Grosses

NEW YORK—Neither a tight economy, expanding musical tastes nor an energy crisis appear to be able to stay the nation's mobile disco operators from their appointed rounds.

From Long Island to San Francisco, mobile operators report that business is booming, with opportunities ranging from weddings and bar mitzvahs to corporate functions and club dates.

Disco Van 2,000, one of the country's earliest mobile units, began five years ago with an annual gross of \$10,000. It racked up \$125,000 in business last year. The New York-based firm operates three mobile units and offers a wide variety of extras in its package. The demand is so great it also employs freelancers.

San Francisco's Music Man Mobile Music Service claims a gross slightly under \$100,000 last year and reports a waiting list for its services. The two-man operation also handles booking for smaller mobile units.

Jack Marsh purchased a franchise from Murray the K's Disco On Wheels nearly five years ago for \$14,500. The Long Island-based Marsh now has two fully equipped vans and employs seven DJs. He gets \$300 and up for a date and works seven days a week.

"People don't realize they can make a lot of money with this," Marsh says. His franchise is for Nassau Country, but he is expanding into the more populated borough of Queens.

Marsh's business is a full-time job that keeps him busy night and day. He programs hour-long disco sessions at elementary schools and play centers in the afternoons. Evening jobs take him to private homes and country clubs. Lately he's been answering calls from Holiday Inns and Howard Johnson motels to supply disco music in their restaurants. "We've worked as many as 10 shows in one weekend," he says.

Andy Ebon and Scout Foell started their Music Man operation in the Bay Area with \$3,000 in cash and another \$8,000 borrowed from finance companies and friends after a bank turned them down.

Within six months they had built the business up enough to convince the bank to lend them money for a better van. In a year the bank was ready to finance the purchase of a second unit.

Music Man travels as far south as Palm Springs with its disco service, charging upwards of \$350 for a four-hour party geared to a crowd of about 400.

"Three-quarters of our business is with weddings, company parties and fashion shows," Ebon says. "Our rates vary according to the job. A one-hour fashion show in a store could run \$200 and up, while an elaborate show in a hotel could run as high as \$1,000."

The fashion shows have proved to be such a lucrative area for disco lights and sound that Music Man is planning a seminar on fashion shows in the fall.

Ebon agrees with other mobile operators that one of the keys to success is "variety."

"We're flexible," he says. "We stock everything from big bands to funk, jazz and country. Whatever's danceable."

Disco Van 2000 is one of the more expensive mobile operations, but the firm's sales manager, David DiSernia, points out it offers one of the more elaborate setups in the trade.

"We are a traveling discotheque, not a mobile DJ operation," he says.

"We set up what amounts to an entire disco."

Indeed, it takes a six man crew to install disco Van 2000's equipment,

which helps account for the \$600 and up rate charged. Dancers, fog machines and a sound and light system numbering more than 30 pieces

of equipment are included in the package.

DiSernia says 30% of the firm's gross annual sales is done in June

and December, when graduation parties, weddings and corporate functions are at their peak. Disco

(Continued on page 67)

Billboard

1979 International Disco Source Book

APRIL 28, 1979

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1978
STANTON—51%
SHURE—33%
*OTHERS—16%

1979
STANTON-55.8%
SHURE-31.6%
***OTHERS-12.6%**

* OTHERS—EMPIRE, ORTOFON, PICKERING and AUDIO-TECHNICA

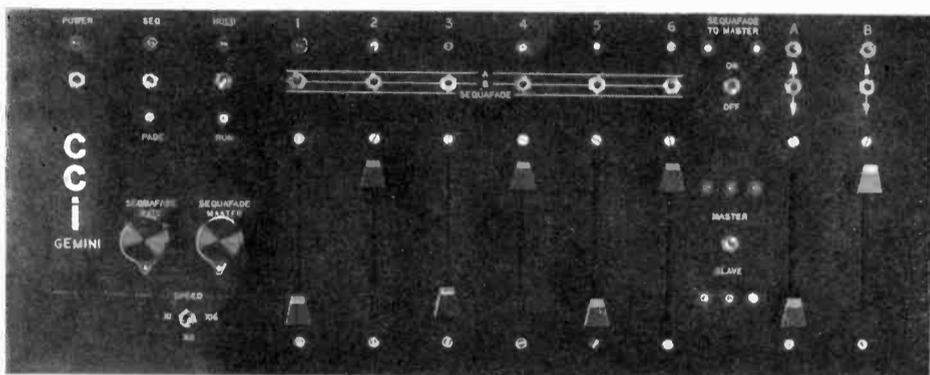


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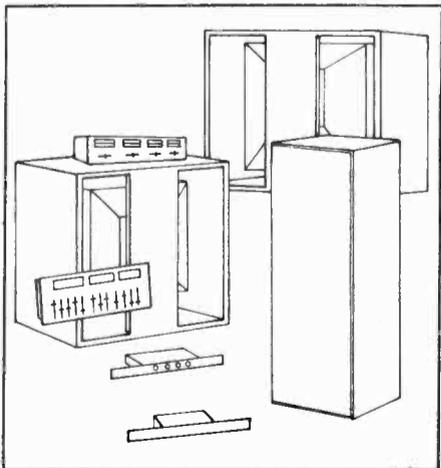
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3,000 CLUBS OPERATING

Spain a Powerful Site For Dancers

By FERNANDO SALAVERRI

MADRID—Spain has a population of around 35 million, but almost as many again come in as tourists each year, filling the beaches of the Costa del Sol, the Costa Brava and the Balearic and Canary Islands, all dotted with internationally known resorts.

It is in these sun drenched centers that the disco craze has consistently developed as a vital part of the Spanish music industry long before it happened in most other European territories.

Madrid and Barcelona, too, boast hundreds of discotheques of varying sizes, with top venues including Boccaccio, J-J, Barbarella, Piccadilly, Joy, Pacha, Cleofas, Cerebro, Mau-Mau, Tiffany and Metamorfosis. At a rough count there are more than 3,000 discos in the country, working out at one for each 10,000 inhabitants.

The proliferation of disco halls has made the overall marketplace partial to disco music, reflected in consistently growing sales and popularity.

Certainly the record companies take promotion of new disco product seriously. Hardly a week goes by without a visit from a foreign artist showing off latest disco wares. Among the key recent visitors: John Paul Young, Amanda Lear, Boney M, Village People, the Ritchie Family, Anita Ward, Chic, La Bionda, Arpeggio, Linda Clifford, the Jacksons, the Gibson Brothers, Bonnie Tyler, the Real Thing, Edwin Starr, Eruption, Patrick Hernandez, New Trolls, Amii Stewart and Gilla.

Movies with disco themes have been big boxoffice hits in Spain and even the most mediocre offerings play for several weeks. The film "Never During Class Time" was hit hard by the critics, but became a commercial success and the soundtrack album was one of the best sellers at that time.

It featured Italian group New Trolls, a band previously into the symphonic rock field and with only

a limited following. Entry into disco did it for them.

More recently, compilation albums from most of the major companies have sold well, notably "CBS Disco" and Polydor's "Al Rojo Vivo" ("Red Hot").

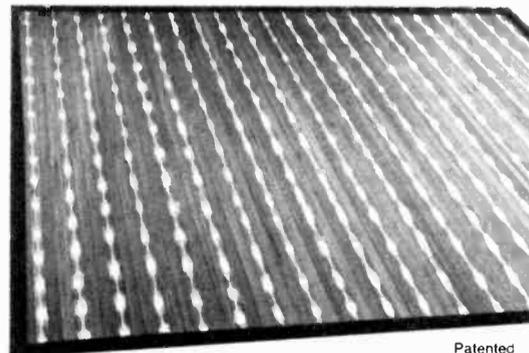
On the national scene, Miguel Bose (CBS) hit the charts with "Ana," "Super Superman" and "Shoot Me In The Back," while Soom (Polydor) has been the most in-demand group for live shows in Spain this year. Coma de Mascar (Chewing Gum), a Capitol-EMI act, has had a debut single which quickly topped the local chart.

Also important are Juan Carlos Calderon, composer and arranger who records basic disco sounds, and Sergio y Estibaliz, formerly of Mocedades, now switched from traditional styles to fullblooded disco.

In release terms, the biggies of 1979 have included: "Macho," by Celi Bee and the Buzzy Bunch (Epic); "Catch The Cat," Cherry Laine (CBS); "I Was Made For Dancing," Leif Garrett (Hispavox); "Run Baby Run," Amanda Lear, Ariola; "YMCA," Village People, (RCA); "Do Ya Think I'm Sexy," Rod Stewart (Hispavox); "Le Freak," Chic (Hispavox); "Blame It On The Boogie," the Jacksons (Epic/CBS); "September," Earth Wind & Fire (CBS); "I Will Survive," Gloria Gaynor (Polydor); "Mellow Lovin'," Judy Cheeks (Ariola).

Also: "Knock On Wood," Amii Stewart (Ariola); "Cuba," Gibson Brothers (Columbia); "Tragedy," Bee Gees (Polydor); "Born To Be Alive," Patrick Hernandez (CBS); "Super Superman," Miguel Bose (CBS); "Estoy Bailando," Hermanos Goggi (Hispavox); "In The Navy," Village People (RCA); "Feel The Need," Leif Garrett (Hispavox); "Hurray, Hurray," Boney M (Ariola); "Rama Lama Ding Dong," Rocky Sharpe and the Replays (Movieplay); "One Way Ticket" Eruption (Ariola); and "Shake Your Body," the Jacksons (Epic/CBS).

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Rap Records: Are They Fad Or Permanent?

NEW YORK—The Sugar Hill Gang's "Rapper's Delight" and the Fatback Band's "King Tim III" turned America onto rap records. To most of the country it was a fresh and unusual sound, though on the whole many regard it as a passing novelty that will soon go the way of all fads.

Well, rap records and rapping deejays didn't start with the pressing of these two singles and it won't end with them.

In New York the phenomenon is at least seven years old in its current form, while its stylistic roots can be traced back to the golden days of black radio when radio deejays such as Jocko and Dr. Jive filled the airwaves with their rhythmic between-disk patter.

By virtue of its rise from the streets of New York and its use as a tool for youthful expression, rapping reminds one of the days when doo wop groups formed a distinctive subgenre in the 1950s.

That rapping DJs can have an urban sound with a surprising sense of tradition is apparent in the story of deejay Kurtis Blow.

Blow's debut on record came with Mercury's "Christmas Rappin'," a tune about Santa Claus visiting Harlem on Christmas Eve.

It didn't show up on the American charts, though it sold well here. In England, however, Blow's rap went as high as the middle 20s of Music Week's pop chart and for a time was the number two disco record in England behind, intriguingly enough, "Rapper's Delight." Blow even appeared on the popular British music program, "Top Of The Pops."

Blow's introduction to rapping deejays occurred back in 1973 while visiting a now defunct mid-town Manhattan disco. He heard a record spinner doing what Blow describes as "a pimp rap."

"What he was doing was more like a (New York radio jock) Frankie Crocker or Isaac Hayes type rap. He was boasting about how good he was and how lucky the crowd was to be at that particular club. It was more like what a radio deejay would lay down."

Blow didn't actually begin his rapping career until early in 1976. By then he had seen a change in the approach the deejays were taking.

"The top guys at the time, like Pete DJ Jones, Grand Master Flowers and Maboya, had become what is known as coordinated rappers. Instead of talking at the audience they talked to the audience, playing off the audience response in their raps."

Harlem, and the much maligned South Bronx community became hot spots for rapping deejays in the mid-1970s. Blow, for example, was able to find regular gigs at several Harlem clubs, including the legendary Small's Paradise.

One of the biggest changes in rapping deejays technique, aside from becoming more conscious of audience response, says Blow has been a shift from Pioneer turntables to those made by Technics.

Says Blow: "The latter turntable has become popular because with it deejays can change the tempo of a record more readily, allowing for versatility and variety in deejay's presentation."

"The thing that broke rapping out of Harlem and the Bronx, and made people take notice was Deejay Hollywood's appearance at the Apollo Theatre," observes Blow.

Hollywood is regarded by almost all rapping deejays and their followers as a trailblazer. From his regular spot at the Bronx's club 371, Hollywood built his reputation, using the

'coordinated rapper' style. Virtually all of the current crop of rapping deejays are either disciples of Hollywood or were clearly influenced by him.

His appearances at the Apollo following its highly publicized reopening in 1978 brought him and rapping great attention. Listening to him made it clear that much of his

inspiration came from the black radio jocks as well as from Isaac Hayes' work.

One man who was profoundly influenced by Hollywood was Fatback

Band coproducer Jerry Thomas. Attending the Apollo one evening, he was struck by both Hollywood's style and the enthusiastic response he received. (Continued on page 59)

Booth # 269/270

Billboard: MIXTEOR

Billboard's International Disco Source Book has consistently reported Meteor as the leading manufacturer of Disco Mixers. Meteor has not only stayed #1 but has increased its share of the expanding market each year since the report was first published in 1977.

* Reprinted from Billboard Source Books: 1977, 1978, 1979.

1977		1978	
Meteor	16%	Meteor	20%
Bozza	14%	Bozza	15%
GLI	12%	Carwin Vega	13%
Sony	10%	GLI	12%
Turkmen	9%	Showco	6%
Build	8%	Sony	6%
Others	0%	Others	28%

*Honorable Mention: David Spence, Earth, Inc. and Basset, Special, The Animals

*** Meteor (Clubman):**

GLI: 25.9%

Bozako: 14.1%

Showco: 10.6%

Nurmark: 6.1%

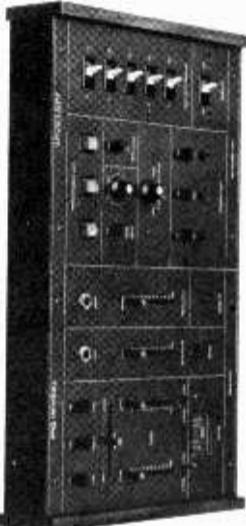
Carwin Vega: 5.5%

Others: 5.5%

Honorable Mention: Tascam, Sound Workshop 32.3%

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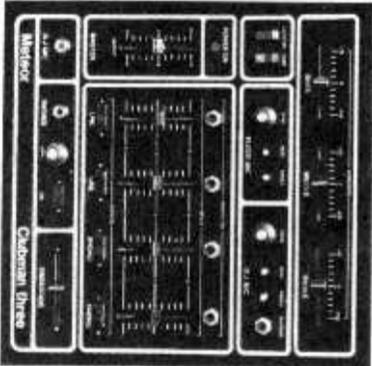
MIXTEOR



Clubman Duo



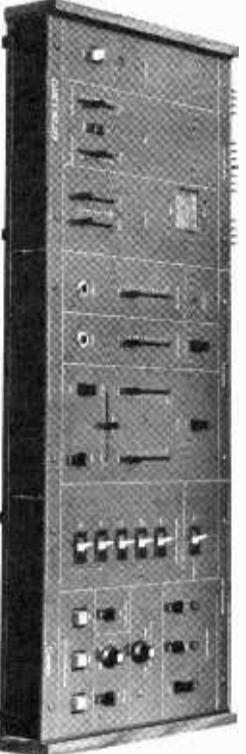
Clubman Two-Two



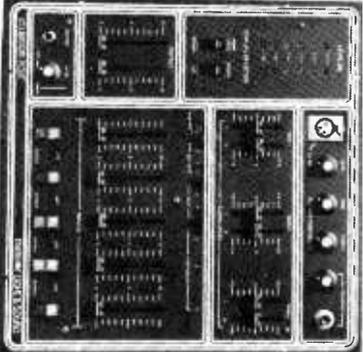
Clubman Three-Three



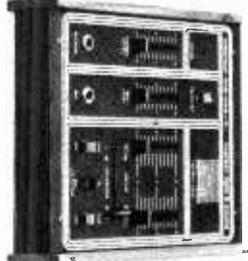
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No Kiddie Clubs Letdown

Continued from page 54

Boston's only teen disco, Illusions, closed its doors last December, and re-opened Jan. 25 as the new wave club Spit, the first of its kind in the city.

But disco is still running a fever in the Miami-Fort Lauderdale area of

Florida. DJ Mario de Jesus points out the area is very Latin-disco oriented "and a lot of young teenagers here still have disco fever. Disco is not dying. There are a lot of younger kids in this area and they're happy to get out and party. They'll dance to just about anything—as long as it's good."

The teen market leans to rock songs like "My Sharonna" and "Hit Me With Your Rhythm Stick" and groups like Blondie and Talking Heads, because, says de Jesus, "they're tired of hearing the same beat."

He adds: "A club can have all kinds of gadgets for the kids, but it's the music that brings them to the clubs. Record companies must recognize the importance of hit product. More companies should take the time to put out a good record. Make it different, don't be afraid to try something new. Kids like that, and it will sell like hotcakes."

As if by ESP, Earmarc Records, a custom label of Casablanca, is shooting directly for the teen market with "My 1980's Baby" scheduled for release at the beginning of February. The artist is newcomer Ricardo de Campos.

To be sent to selected record pools and some radio stations, the 45 r.p.m. will run 3½ minutes and the 12-inch 33½ r.p.m. will go for the eight minute mark.

What makes a teen disco record? "It's more pop than r&b," says assistant promotion director Wayne Scott.

"And de Campos has a young voice."

THE FRENCH SCENE

Discotheque Is Not a Disco Club But Lending Disk Library Room

By HENRY KAHN

PARIS—Essential to full appreciation of the French disco scene is to understand that in France a discotheque is not a disco.

In France, a discotheque is a place where one can borrow records in the same way one borrows books from a library. These are mostly municipally-owned. But a disco is for dancing in an elaborate atmosphere of sound and vision.

Discos abound in France. There are some 3,600 with a 10% upturn in numbers each year. To a great extent, disco started in France and the historical factors are worth studying. As disco music continues to build in popularity, music buffs know that today's discos are simply a continuation of an old French tradition, le bal.

Le bals have become discos, springing up in mushroom style, with more and more mobile discos coming on the scene. Roller discos, though very much in an experimental stage at present, are also building fast, though the internationally-known Le Palace here was not all that successful with its roller "trials."

It costs around \$40,000 to install laser lighting systems in France, so most of the smaller clubs just can't afford it.

Because of the economic problems, only 700 of the total French

discos would be regarded as being first class halls. And these, understandably, receive preferential promotion treatment from the record companies. Discos top radio in terms of exposure and impact—that is agreed by most record company chiefs in France.

RCA, for instance, holds regular meetings with representatives of around 25 discos and generally distributes seven or eight new releases each month. Barclay's ploy is to concentrate more closely on discos which work alongside programmed radio records.

The whole network of links between record companies and discos is flexible, with disk distribution angled to the diskjockeys who can best boost a specific release.

Lido Musique on the Champs Elysees has a special disco service, concentrating on imported product. It

offers a 10% discount to diskjockeys, worth having and supporting because the stereo covers the widest range of disco-slanted music.

The big names in France are Edwin Starr, Robin Scott and, inevitably, Boney M. The local talent roster is headed up by Patrick Hernandez.

Things constantly change within the French disco industry. There is a growing move towards entertainment other than records, a kind of halfway house between pure disco and cabaret. This will probably mean a higher age group among audiences, possibly towards the 30-35 plus sector.

Costs generally are rising fast. Le Palace, sited on the fringe of Montmartre, used to charge \$4 for a ticket, including one drink. Today, it is nearer \$10. Paul Pacini's new Club 78 on the Champs Elysees costs nearer \$20.

Promoters Broaden Scope

Continued from page 44

we've been hearing should have come out a year ago."

Marcus makes the point that radio promotion is vital, that the clubs aren't that important anymore. "We don't want to denigrate DJs in the clubs," says his partner Bogen. "because they do sell some records and they do get a buzz going on the rec-

ords. But they're not as valuable as they were when disco fever was really upon us.

"In fact," says Bogen, "if we get a record and feel it's more of a club record, we'll go to the client and suggest either shortening the cut or changing it slightly to make it more of a radio-sounding record."

Rusty Garner, vice president of promotion for Marc Kreiner's MK Dance Promotions, adds that his firm has also worked a variety of crossover records, including the Commodores' ballad beauties "Sail On" and "Still."

"That was a big trial for us," he says. "We got them to be played in a lot of discos as closing cuts; as their slow songs. We used a 12-inch disk with one song on each side; I think it sold the album to a market (discophiles) that might have missed it."

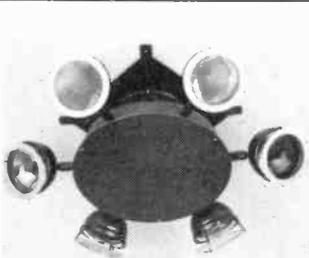
Other records promoted recently by MK include Ian Dury's rock-oriented "Hit Me With Your Rhythm Stick" (which it picked up for the flip side, "Reasons To Be Cheerful"). It's also handled funk, soul and pop hits by Rick James, Rufus & Chaka, Diana Ross and Amii Stewart.

"There will always be a market for hardcore disco," says Garner. "Acts like Voyage and Dan Hartman sell primarily because of club play; the clubs can still make records happen. The crossover situation just means there's going to be more of an influx of sounds. It's going to make people finally realize that disco's not a dirty word."

Shalamar's sprightly, melodic "The Second Time Around" is widely considered an r&b record, while its earlier hit "Uptown Festival" was pigeonholed by most as disco. This Garner finds unfair. "The new record is not any less disco," he says. "It's got syndrums, kickdrum, tambourine and handclaps and the tracks layer as it builds—it's a dance record."

Ed Goodgold, director of a&r for Tom Cossie's new Record Logic firm, notes: "We want to be able to deal with everything out there and not have a special disco category."

"There are basically two kinds of music," says Goodgold: "r&b and rock'n'roll. Disco is a local phenomenon of time and place that's going to have a continuing influence, but by no means is it a piece of the pie with the history and longevity of r&b and rock'n'roll."



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Rap Records: Are They a Fad Or Permanent?

• Continued from page 57

Later Thomas accidentally heard a cassette of Roy Ayers' "Running Away" disco hit with a rap recorded over it. Fascinated by the sound, Thomas made inquiries and found the voice was that of King Tim III, a local club spinner.

With the rest of the Fatback Band Thomas recorded "King Tim III" with the deejay. It was originally the "B" side of a single, but the public's response made Spring flip the disk and make "King Tim" the "A" side. As a result the record did well on both the soul and disco charts.

In the pop market, however, the disk was overshadowed by the Sugar Hill Gang's "Rapper's Delight" which clearly was the novelty record of 1979. On the American pop chart it peaked at number nine, while in England and the Roulette distributed disk climbed as high as number three.

These three New Jersey youngsters, Guy O'Brien ("Master G"), Henry Jackson ("Big Bank Hank"), and Michael Wright ("Wonder Mike"), were literally picked up off the street corner by shrewd r&b performer-producer Sylvia Robinson.

Using her son Joey as a talent scout, she stopped Jackson as he was walking down an Englewood, N.J. street. Quickly getting Jackson together with O'Brien and Wright, Robinson cut the entire record in two days.

Robinson, cofounder of All Platinum Records, apparently knew she had a potentially hot property and moved swiftly to get it on the market.

There was some initial controversy over the use of the rhythm track of Chic's "Good Times" underneath the Gang's rapping. However, discussions between representatives of Chic's management and Robinson brought forth a mutually agreeable settlement. Chic's Nile Rodgers and Bernard Edwards have now received writers credits on the disk.

The rap records haven't been really accepted by the established record labels. Mercury with "Christmas Rappin'" is the largest label to have a rap record in its catalog. To-date it has fallen upon local entrepreneurs and small disco oriented labels to carry the ball.

In many ways the springing up of these labels to handle rapping product is similar to the profusion labels that have helped spread punk and new wave music not considered commercial by the majors. But while new wave's medium is the seven inch single, the disco 12-inch disk is the standard for rap records.

The most ambitious actions in this area has been taken by Peter Brown's P & P. The small New York based label had a disco hit a few years back with "Atmospheric Strut" by Cloud I.

Beginning with "Spoonin' Rap" by Spoonin' Gee in November of 1979, P&P has become the major supplier of rapping records in New York and probably in the country.

Using the slogan "the sound of New York" P&P has 16 rapping deejay records currently on the market. They include a release by a prominent local deejay Eddie Cheba called "Lookin' Good (Shake Your Body)" and a rapping album entitled "The Big Break Rapper Party—The Sound of New York Vol. I."

The later serves as a sampler for anyone interested in the variety of stylistic approaches possible under the rap format. All P&P product is distributed by Queen Constance Records.

Veteran music producer and re-

tailer Bobby Robinson has also jumped into the rapping record market. Under the Enjoy label Robinson has released two disco singles. "Rappin' & Rockin' The House" featur-

ing the Funky Four Plus One and "Super Rappin'" by Grand Master Flash & the Furious Five.

Robinson is a semi-legendary figure in the history of rhythm & blues.

He was the first man to record Gladys Knight & the Pips back on his Fury label, and he produced the classic "Kansas City" by Wilbert Harrison. Today, he owns a retail

outlet and a one-stop on 125 St. in Harlem.

The popularity of rap rapping is manifesting itself in a variety of ways outside the recording studio.

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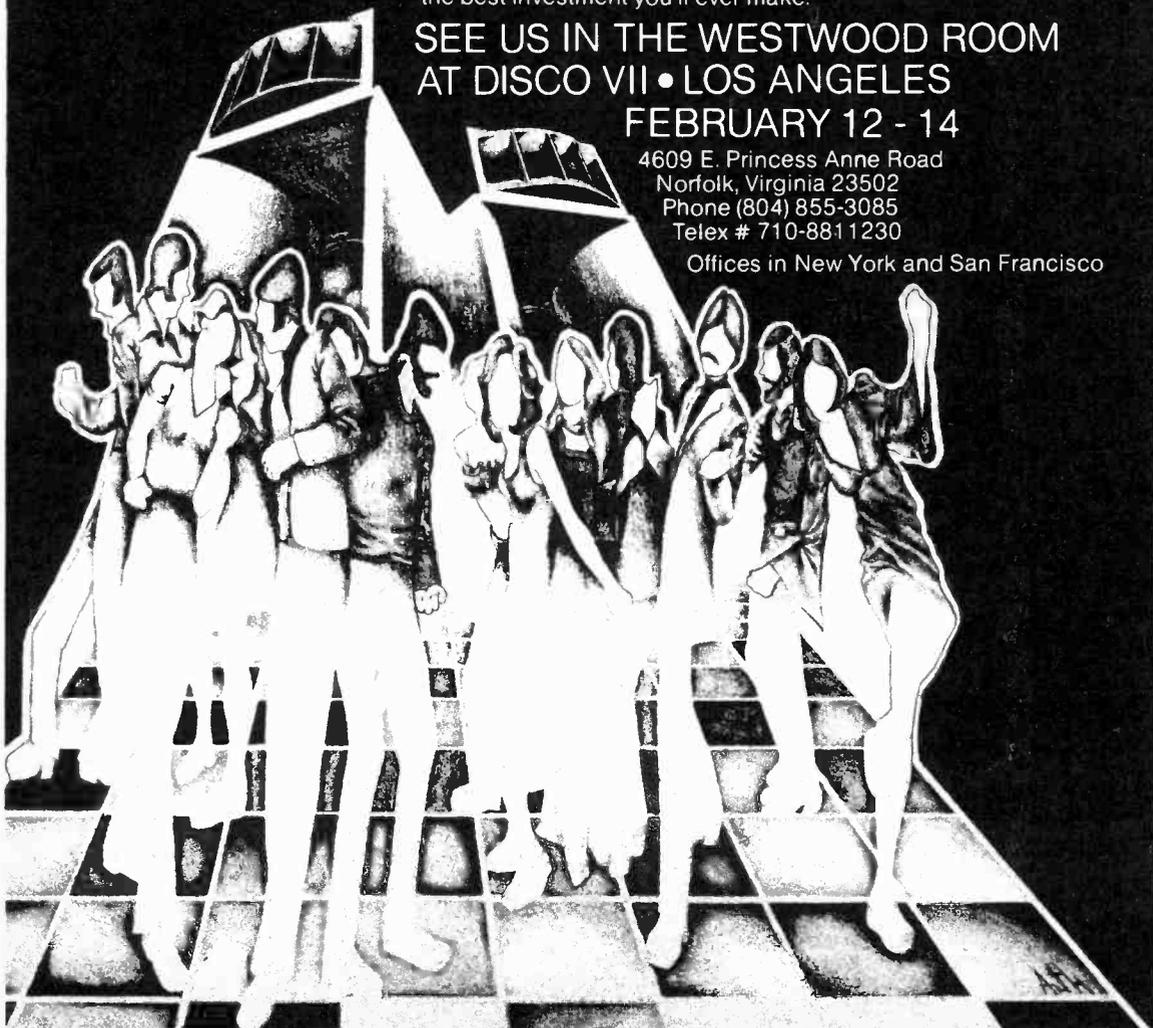
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ON THE BLACK SEA

In Romania, Scene Comes Alive In Vacation Season

By OCTAVIAN URSULESCU

BUCHAREST — The Romanian disco scene comes to life most energetically during the summer holiday, especially in the Black Sea coastal resorts of Mamaia, Costanza, Eforie, Mangalia and Costinesti, where the tourist trade is at its peak from May until October.

In these centers, discotheques are generally well equipped with quality hardware, with the organizing institute, IAPIT, importing new tape recorders, amplifiers and mixers.

Disco on the Black Sea coast are split into categories according to the entrance fee payments. There are the ones paid with Romanian money, such as the Scotch and Colibri (Mamaia), Autonight and Gambrinus (Venue), Bowling, Saturn and Cerna (in Saturn), Acapulco (in Eforie-Nord), Tineretului, Orizont and Paradis (in Jupiter), Mangalia and Casino (in Mangalia-Sud) and Jet and Pui de Urs in Olimp.

Then there are the ones paid with international currencies, most of them belonging to different tourism offices from Occidental countries.

These include Rainbow (in Neptun), Impala and Egreta (in Venus), the Scandinavian, Black and White, Sunquest, Noroc and Crash-In (in Mamaia).

Visitors are entertained by Romanian disk jockeys, using equipment and disks provided by the tourist offices. Programs are usually presented in Romanian.

Most Romanian discos have twin turntables using mostly singles and conventional 45 R.P.Ms. But there are some which use tape or cassette players.

Practical examinations are set by IAPIT, the tests including political and musical knowledge to find new disk jockeys. Each has to speak in at least one international language, with English preferred.

A certificate is given by the Council of Culture and Socialist Educa-

tion for those with a long and wide musical background.

There are some discos in the mountain resorts of Sinai, Predeal and Poina-Brasov.

Some Romanian discos are not connected with the resort/mountain tourist trade, and instead linked with the Youth Cultural Houses. These are mainly in Bucharest, in hotels of towns like Cluj-Napoca, Bacau, Pitesti and in Suceava.

Disco music is also well-aired in Romania through the day-bars, using tape and cassette, and on radio, presented by regular hosts such as Octavian Ursulescu, Florin-Silviu Ursulescu, Calin Adrei, Costel Tutunaru, Andrei Partos and Dan Ungureanu.

Key disco composers in Romania are Marius Teicu, Marcal Dragomir, George Grigoriu, Vasile Sirlu.

Among local artists deepest into disco are Marina Voice, Gil Dobrica, Cezar Tataru and the 5T Group.

Among the most popular foreign disco acts are Boney M, Abba, Eruption, Cerrone, Patrick Hernandez, Donna Summer, Macho, Chic, Sister Sledge, the Gibson Brothers, the Bee Gees, Adriano Celentano and Earth, Wind & Fire.

N.Y. Studio 54 Execs In Cells

• Continued from page 42
crowd, "No matter what you hear, I'll never sell the place."

John Kodama, Studio 54's controller, is in charge of the disco in the owners' absence, while Michael Overington continues as general manager.

Studio 54's ability to draw the public while its owners are in jail will be tested at a Valentine's Day party Thursday (14). A similar event last year played to a packed house.

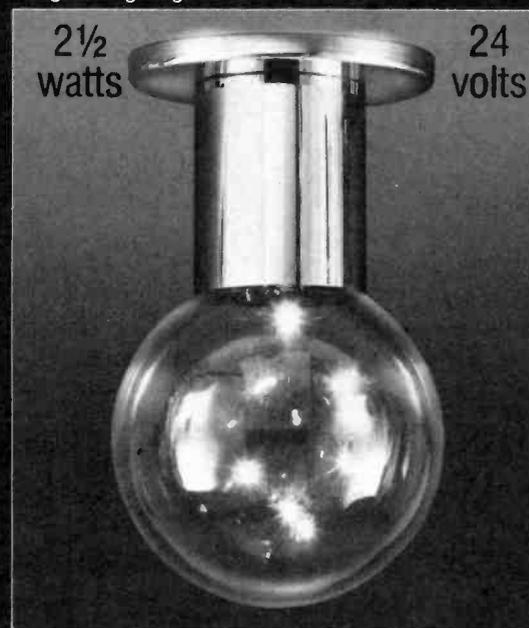
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Skate Dancing; Once Novelty, Now Common

NEW YORK—During the working day Savannah Clothing manufacturers is a beehive of activity with buyers studying the available selections and discussing business. The atmosphere is not different from other businesses located in New York's garment district.

However, at night owner Sam Harvey turns on his disco sound system, moves his merchandise aside, and straps on his roller skates. In the middle of the floor is, to a visitor's surprise, a private roller rink capable of holding 20 skaters.

Well into the night the Savannah Clothing store throbs with disco energy and the sound of wheels rolling against a banked track.

Sam Harvey is obviously another willing victim of roller disco, an entertainment and athletic pastime that has grown tremendously in the last few years and shows no signs of slowing down.

For the record industry, this growing and dedicated audience is as yet an unproven but still tempting market. Only time will tell if it will become as important a marketing tool as regular disco clubs have shown themselves to be.

The signs, however, are good.

The best example of roller discos record selling potential is Lynda Emon's Pro-Disco and Record Review operation out of Los Angeles.

The nine-month-old firm specializes in distributing new product to roller rinks both in the U.S. and overseas. "At this point I have 350 rinks on my list" Emon says.

Companies forward the product directly to the rinks which is different from the system used by most disco record pools. For this service Emon charges a flat fee.

Says Emon: "This was actually someone else's idea, but with my background doing independent promotion they felt I'd be able to do it." After collecting the initial start up capital from a close friend Emon began feeling out the skate industry through ads in the roller industry's trade press and direct mailings.

Emon feels there is confusion over what direction to move in due to the change in disco formats nationwide. The one thing that is certain, she says, is that "the organ playing roller rink is obsolete" and "r&b and rock 'n' roll are going to establish themselves solidly in roller rink programming."

Record companies have been cooperating with Pro-Disco, though she feels some have been "waiting for both my operation and for roller disco to establish its credibility in the market place."

While rinks have been happy to accept good r&b product for programming, Emon has found some initial resistance to new wave product.

"In some cases" she says, "it's just a matter of helping them get used to it." The more accessible artists, like Joe Jackson and the Cars, have found immediate acceptance.

In her contacts with the roller rink industry Emon has noticed a general dislike for the two recent roller disco movies, "Skatetown, USA" and "Roller Boogie."

"The films have stimulated interest in roller disco" she says, "but for many in the industry they seem to paint a negative view of both the environment surrounding roller disco and of the operators themselves."

Neither Columbia's "Skatetown USA" nor United Artist's "Roller Boogie" distinguished itself at the boxoffice, though "Skatetown" was a clear cut disaster.

According to Judy Lynn, head of

the New York-based roller skating operation Good Skates, the box-office failures of those two films had a profound effect on Universal's

"Xanadu," a film originally conceived as a roller skating film.

Lynn and the "Godfather of roller disco" Bill Butler represented Good

Skates as consultants on "Xanadu." She was the creative consultant and he was a special tutor for the film's star Olivia Newton-John.

"Olivia and Bill Butler worked together for two weeks straight on her skating, but she just couldn't pick it (Continued on page 63)

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REASSESS THEIR PROGRAMS

Big Chains In a Holding Pattern

By BOB RIEDINGER JR.

NEW YORK—Multi-club developers are pulling in the reins and holding patterns are in evidence. Owned-and-operated chains and franchisors are reassessing their product, as those who put all their

eggs in the pure disco basket are coming out of 1979 with mild traces of shell-shock.

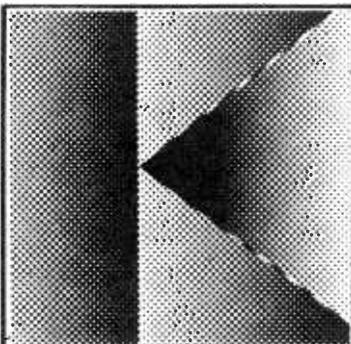
In good stead are operations such as Bobby McGee's USA whose restaurant-disco concept served as the ace-in-the-hole, buttressing the chain against the cliched cry that disco is dying. Large scale disco-theque developers and individual club planners are all moving to broaden their services as they move into the 1980s, following McGee's lead.

2001 Clubs of America is one such group. With 18 franchised or owned-and-operated rooms under its umbrella, any future plans will place a greater emphasis on eating facilities.

Although disco is not "dying," the nature of its music and trappings is certainly changing, particularly with the influx of rock into once exclusively disco territory.

Survivors of the real or imagined disco decline are those which maintained a mass market programming concept from the outset. Others will play catch up and break out of the pure disco mold, hopefully before the disco tag becomes an albatross, ultimately forcing clubs to turn out the lights and lock up the doors.

Ahead of the programming game is Robb Thomas's Red Rooster chain, based regionally out of Madison, Wis. A former DJ, Thomas formats each of his Red Rooster clubs as tightly as a contemporary music station with a variety of music taken from the disco and Top 100 charts. Strictly mass appeal.



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Currier Doubles From Clubs To Gotham Stations

• Continued from page 18

On two occasions he has had "battles of the vocal groups" featuring males (the O'Jays, Dramatics and Spinners) and females (First Choice, LaBelle). Another night featured an hour-long mix of Earth, Wind & Fire's music.

Currier has also prepared disco-mixed specials on Motown Records, Philadelphia International Records and has a special upcoming on big band music.

He also is adapting an idea of WBLJ jockey Pablo Guzman for a special. Guzman, who for a time handled the station's late night spot, would mix comedy records in over Currier's disco mix.

Currier is now trying to streamline the approach so "the cuts will build and get funnier and funnier as the hour goes on, building to a climax as one would to dance music in a club setting."

Special artist features with a particular performer's material played every fifth cut have also been added to WBLJ via Currier.

"Crocker is a genius" says Currier adoringly of his WBLJ boss. "He uses research, but also is not afraid to use his intuition in programming the station."

"For example, the battle of the groups was something he assigned because he felt it might be good for a change of pace. But we might not do it again. He's always willing to listen to ideas and give his people a chance to experiment."

He calls what he is doing "event radio," because "it makes radio into a foreground medium." Currier feels that "if radio is going to compete with all the advances in visual media, it's going to have to be more aggressive sounding."

"Mixing is also going to become an important part of all radio, though its impact will lessen as non-discogers get used to hearing two songs playing simultaneously."

"We never play 12-inch singles and I've always looked for stuff that's edited. The only exception for 12-inch that I made was "Rapper's Delight." We played the shorter side of the disk."

While business stabilized for Red Rooster in the latter half of 1979, Thomas notes that "we're holding our own in this market." More positively, "our revenues have been up sharply since the first of the year."

Meanwhile, "clubs have been closing left and right, and most of the spots around town have dropped cover charges," Thomas adds.

American Avents has put a moratorium on new clubs for the time being, and is concentrating on updating its Uncle Sam's line and its two Park Avenue clubs. Pat Lyons, manager of the O & O's Boston, Boston club points out that the parent company closed down its Boston teen disco, Illusions.

In its place is a new wave rock club which opened the end of January. It's the first in the city, he claims, "and we're gonna open pistol hot. New wave has happened big in Boston and the movement has taken hold. It's a real high demand situation."

Lyons says American Avents will be watching closely to see whether the experiment should be tried in other markets as well.

Entrepreneur Michael O'Harro is also looking at the rock activity and recently opened a rock club adjacent to his Tramps disco in Washington, D.C.

How is the outlook for franchising discos?

"Poor," says O'Harro, club consultant and one-time dreamer of a Tramps disco franchise line.

But others don't take such a bleak outlook on the multi-club concept. Ray Ford of Bobby McGee's accentuates the positive and waxes optimistic.

"Our business has been holding
(Continued on page 69)

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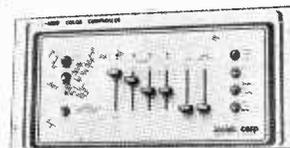


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Skate Dancing: Once Novelty, Now Common

• Continued from page 61

up. So that meant the skating had to be down played," recalls Lynn.

"Then when the two other films did poorly the exhibitors began saying they didn't want another roller disco film."

As a result four of the original six skate dancing production numbers were cut from the script. The film's concept was changed from a \$20 million roller skating fantasy to a \$20 million fantasy with some roller skating, all much to Lynn's chagrin.

Despite that disappointment, Good Skate's commitment to roller disco is still growing. Aside from its continuing skate concession in New York's Central Park, the group is looking to open three new facilities in 1980.

Charles Aybar is manager of Brooklyn's Roll-A-Palace, a very successful community oriented disco. He feels the keys to roller disco's future growth lies not in attracting a chic crowd, but in roller skatings appeal to a family audience.

"We can have hip teens at one time, school groups after that, and family's the next day. That kind of versatility is something disco never had, and is the reason that the roller rinks have survived for so long.

"Roller disco has helped stimulate more interest outside the regular patrons. Business has been up 20% in recent months and we have had to hire new employees to handle it."

The growth of classy disco influenced roller rinks in both New

York and Los Angeles is a testament to the fact that many businessmen see it as a good investment.

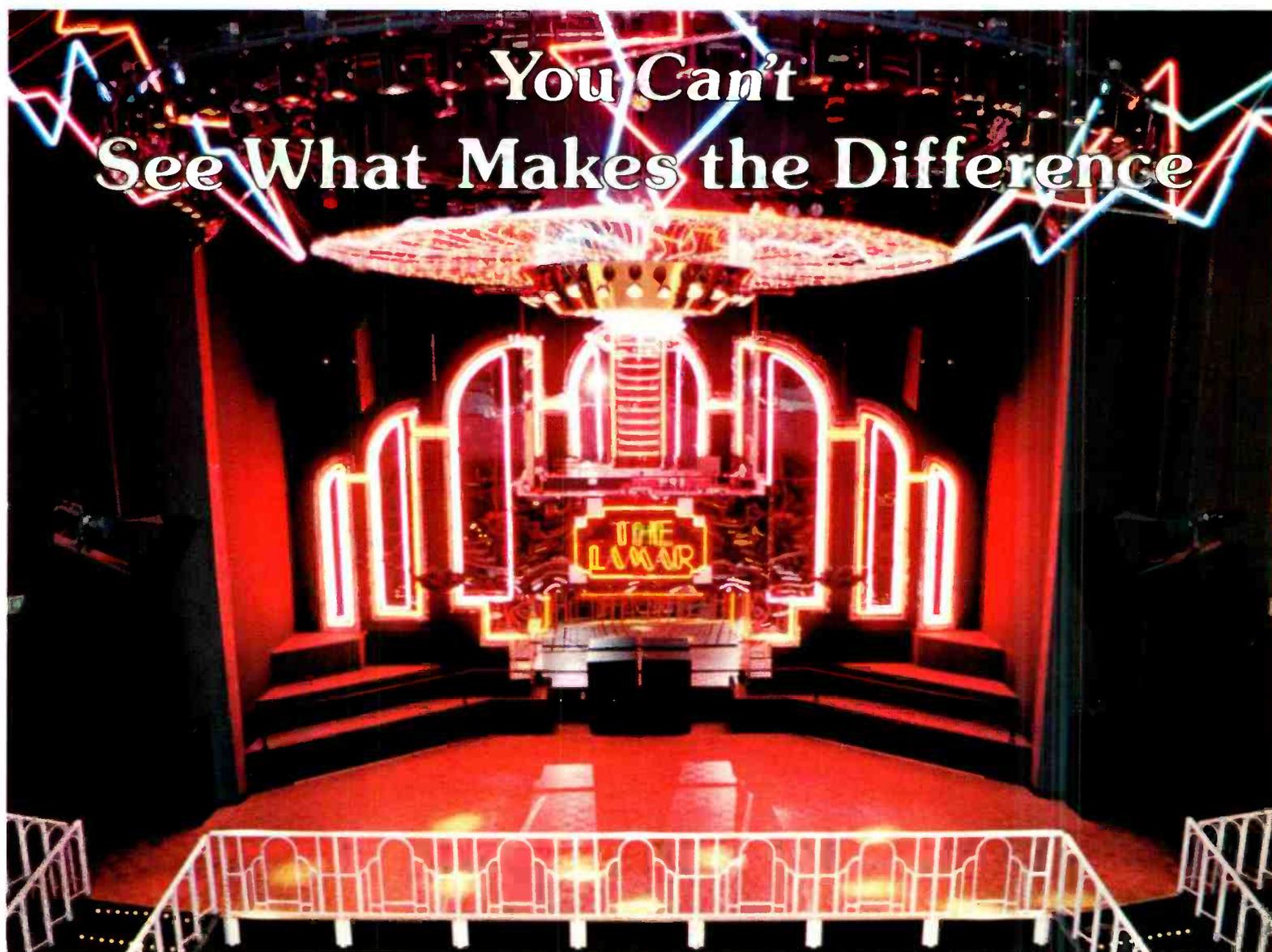
In New York the number of roller discos has jumped from one to five with others still in the planning

stage. The Roxy is co-owned by concert promoter Bill Graham. Wheels in Greenwich Village, Metropolis and Hi Rollers in midtown Manhattan have all opened in recent months.

Manhattan's original rink Village Skating has also revamped its atmosphere to keep up with the times.

In Los Angeles Flippers, Melowbrick Road, the West Covina rink where "Roller Boogie" was

filmed, the Northridge Rink and Sherman's are all doing well. Sherman's has become well known as the home of Cher's Monday night skate parties, something of a social event in Los Angeles.



Photography courtesy of the LA MAR Disco. Sound by Audio Speaker Technics. Lighting by Design Circuit.

Laser Lighting

• Continued from page 46

ace in Hollywood set to open this spring," says Dick Sandhaus, president. "They are very cost-effective because you can fill a large space with something colorful that's constantly changing."

At the other extreme, Sandhaus adds, "We're designed some beam-in-air effects that look like large sculpture, but which work well in small spaces and are relatively inexpensive."

Litelab, moving away from single-beam laser effects, is expanding into three and four-color "full presentations," according to national sales manager Howard Rheiner, who notes, "Lasers will be bigger than ever in the 80s."

The company is also debuting "Microlite," a new 8 by 12 foot "entertainment piece" featuring moving messages and free-form geometric patterns. Its price: \$16,000.

Jack Ransom, Metro-Lites, president, says his firm is pursuing the portable deejay market with the introduction of portable strobes, grid systems, and a foldable 12-foot wide starburst that fits in a box.

"Portable is where disco is headed in the future," says the executive, who is also marketing \$1,000 pre-packaged laser systems incorporating four different dialable effects.

Also new from Metro-Lites are a lighted liquid plexiglas dance floor that "squishes out" colorful patterns under a dancer's body pressure, a fiberglass fog machine and, for large discos, a new machine capable of theatrical flashes via plug-in one-time use cartridges.

"I think that after a while, if disco environments aren't innovative, says Rudi Stern, director of Let There Be Neon, "people will become bored with them."

The firm is at work developing new three-dimensional ideas using neon, as well as holograms.

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Pools Seeking Diversity & Professionalism

By NELSON GEORGE

NEW YORK—Entering the 1980s the key words for the nation's record pools are diversity and professionalism. Cutbacks in disco promotion have made the major pools take steps in these areas to consolidate their positions.

A prime example of diversification is Harlem's Disco Den record pool. Since establishing itself as one of the largest black-owned record pools in the country, presi-

dent Dennis Franklin has moved the operation into both record production and promotion.

Franklin has, along with Doug King, produced what he claims to be the first Spanish language rap record, "Baya Latinos." The 12-inch 33½ R.P.M. single has been released on Disco Den's own ETC label and has sold approximately 5,000 through play in Latin clubs.

Franklin also is working with a

Detroit group called Rockwell and is in the process of mixing its first album. "We know what's going out on the street," says Franklin. "We deal with the music every day and with the clubs, so we can see what will make people dance. Many people at record companies can't say the same thing."

The three-year-old Disco Den has also expanded outside the New York area. Eighteen of the pool's 100 deejays are based in Columbus, Ohio, far from Disco Den's New York City home base.

"Jimmy Carrillo, a New York deejay moved out there a year ago and

saw the clubs there weren't being serviced well," recalls Franklin. "So he approached us about starting a branch, and it has turned out to be quite a successful operation."

Disco Den has also been active in promoting discos around the New York area and has hosted press parties for disco-oriented performers such as Carol Douglas.

Another Disco Den project is the publication of a glossy stock magazine that will be a directory to the deejays in the pool. Franklin says, "It will serve as a guide to what we've been doing the past three years, including clubs, and their price ranges from \$50 to \$500."

The well-known International Disco Records Center headed by Eddie Rivera has thrown itself full force into acting as a liaison between clubs and performers.

"The record companies have dropped many disco promotion people" notes Rivera, "but that has only made the connection between the pools, the artist and the clubs closer." Rivera feels that disco promotion people too often got involved in "politics" in serving record pools, helping some and not others.

"Now we get direct mailings from the pressing plant or from the record company. The loss of these disco promo people has merely eliminated the middle man," Rivera states.

IDRC has been taking artists around to New York's clubs, and picking up where the disco promotion people left off. Recently it has been servicing deejays with rock and Latin-oriented product, in an effort to meet their changing needs.

The Long Island Disco-Deejays, pool is working not only to promote records in clubs, but also in retail outlets. Twenty four stores are using a specially prepared hour long tape of every month's new disco material.

Director Jackie McCloy emphasizes that "this isn't a disco mix, but a tape that highlights the best parts of 15 to 20 songs especially for retailers. We're not trying to create a disco atmosphere with them. Our object is to stimulate interest for new product in the most important place possible, point of purchase."

Fifteen companies are involved at this point. McCloy comments that

the change from disco promotion people to other promotion personnel at the record company level has slowed the concept's growth. "These new people are trying to maintain the level of promotion they have now and are slow to try to increase their activities" he feels.

Clearly many disco pools have become cognizant of the need to diversify their operations and strengthen their ships for possible rocky times.

The need for "increased professionalism" is mentioned by most pool operators as important in 1980. This feeling has manifest itself in the dropping of many deejays from pools, increased emphasis on the necessity of reporting to record companies, and a reluctance by established pools to accept new deejays or clubs.

Tim Rivera, a board member of San Francisco's Bay Area Record Pool, has noticed that "those deejays who have consistently done their work, and by that I mean filling out reaction sheets and compiling a top 20 list of crowd favorites, have no trouble with the record companies or the pool."

He continues: "what has happened is that those who have not been doing the work as professionals have been let go. We have been enforcing the guidelines for membership much more strictly, so we have lost some members and added others from our waiting list."

John Terry, director of the Florida Record Pool, says that his organization is down to 100 members, after 35 deejays at "marginal or small clubs" were let go. The pool covers the East Coast of Florida, the nation's second biggest disco market after New York.

The Florida pool's belt tightening was necessary Terry feels, but it does make him worry. He wonders where good new deejays and clubs will get product? "If we can't bring in new people, the growth of disco will at some point stagnate," he states.

Terry makes an analogy to pro sports, saying, "Like a baseball team you always have to have that young blood coming up. It's not that the older guys can't do it anymore, but at some point they won't be able to

(Continued on page 69)

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Dance, Dance
Dance Theme
Prods People

By URI ALONY

TEL AVIV—Israel was slow to start digging into the disco goldmine, but the scene has developed fast over the past three years. With new clubs mushrooming, record companies are now backing disco releases with major campaigns.

And, with two highly competitive pop radio stations operating, there have been dramatic improvements in on-air coverage of the music, featuring U.K. and U.S. chart hits.

But once upon an Israeli time, the "discotheque" was merely a small hall, the diskjockey sitting in a tiny box, playing records, uttering barely a word. Today's DJ is performer, entertainer, programmer, announcer, impersonator, and almost always an authority on the music he is playing.

The biggest multi-purpose discotheque is in the small town of Ramle, 15 miles out of the sprawling suburbs of Tel Aviv. Called Calypso, it's a modern center, housing discotheque, movie theatre, video unit, concert hall, refreshment facilities and a 1,000 capacity.

Open four nights a week, it concentrates on latest releases from Germany, France and the U.S., sometimes pre-release material, and uses Sony amplification, with strobes, sound-to-light, and color wheels involved in the lighting system.

Another important Israeli venue is the Blue Bay, known just as B.B., a two-floor complex, the ultimate in modern design. There is floor space for 150, and the spectacular lighting effects are computer controlled. The 400-watt Altec speakers belt out sounds in a 500-seater club.

Tel Aviv is the heart of all Israeli night life, and is packed with membership and "open" discos. The Dancecotheque is in the Hotel Sheraton, a 200-seater aimed at the in-crowd clientele, with subdued lighting, aquaria and much greenery. Today's music comes via Lenco GL55s and Bose amplification.

Open to the general public is Peacocks, with sound-to-light, strobes and a hard-line U.S. disco chart format. Away from the tourist area of the city there are clubs like the 12:30 a.m., Saturday Night Fever and The Babarim.

There are some 15 mobile discotheques operating in Israel, all using imported new and second-hand equipment. Biggest single operator, Asher Bitansky, has a disco-pool which can put six mobile units on the road, fielding a total of 7,000 watts of power. Each has Bose speakers (for which he is Israeli licensee), Peavey CS400 turntables and MacIntosh or Phase Linear amplifiers.

One of his leading spinners is Shosh Atari, sister of Eurovision-winning Gali Atari of the Milk and Honey group and her stage show is outstanding. She is also a DJ for Israel's top daily program "The Tony Fyne Hour," based on the newest playlist material from the U.S. and U.K. singles release roster.

Tony Fyne also has an entirely British mobile disco which he brought more than four years ago. Using Gauss speakers, Electrovoice Horns, Hiwatt amps, SIS jingles, sound-to-light and an on-road library of 27,500 singles, his show is highly successful.

The Ilan Ben Shachar Roadshow.
(Continued on page 68)

Billboard's Disco Action

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ATLANTA

This Week

- 1 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
- 2 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
- 3 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
- 4 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (12-inch)
- 5 DO YOU LOVE WHAT YOU FEEL/ANY LOVE—Rufus & Chaka—MCA (LP/12-inch)
- 6 EVITA—all cuts—Festival—RSO (LP)
- 7 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (12-inch)
- 8 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—MCA (LP/12-inch)
- 9 I CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
- 10 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
- 11 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
- 12 I'M CAUGHT UP/YOU DON'T HAVE DANCING ON YOUR MIND—Inner Life—Prelude (LP/12-inch)
- 13 JUMP THE GUN—The Three Degrees—Arista (12-inch)
- 14 I'LL TELL YOU—Sergio Mendes—Elektra (12-inch)
- 15 LOVE GUN—Rick James—Motown (12-inch)

BALTI./WASHINGTON

This Week

- 1 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
- 2 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
- 3 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
- 4 EVITA—all cuts—Festival—RSO (LP)
- 5 LOVE INJECTION—Trussel—Elektra (12-inch)
- 6 I SHOULD LOVE YOU—Narada Michael Walden—Atlantic (LP)
- 7 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
- 8 I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC—Theo Vaness—Prelude (LP)
- 9 SEXY DANCER/DO YOU WANNA BE MY LOVER—Prince—Warner (LP)
- 10 I WANT YOU FOR MYSELF—George Duke—Epic (12-inch)
- 11 JUST A TOUCH OF LOVE—Slave—Atlantic (LP)
- 12 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
- 13 I'M CAUGHT UP—Inner Life—Prelude (LP/12-inch)
- 14 DON'T STOP THE FEELING—Roy Ayers—Polydor (12-inch)
- 15 DO YOU LOVE WHAT YOU FEEL/ANY LOVE—Rufus & Chaka—MCA (LP)

BOSTON

This Week

- 1 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
- 2 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
- 3 I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC—Theo Vaness—Prelude (LP)
- 4 EVITA—all cuts—Festival—RSO (LP)
- 5 KINDA LIFE (Kinda Love)—North End—West End (12-inch)
- 6 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
- 7 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
- 8 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (12-inch)
- 9 I SHOULD LOVE YOU/TONIGHT I'M ALL RIGHT—Narada Michael Walden—Atlantic (LP)
- 10 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
- 11 DO YOU LOVE WHAT YOU FEEL/BODY HEAT—Rufus & Chaka—MCA (LP)
- 12 LIVING IT UP—Sweet Touch—B.C. (12-inch)
- 13 SEXY DANCER/I WANNA BE YOUR LOVER—Prince—Warner (LP)
- 14 WORKING MY WAY BACK TO YOU—Spinner—Atlantic (LP/12-inch)
- 15 LOVE INJECTION—Trussel—Elektra (12-inch)

CHICAGO

This Week

- 1 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
- 2 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
- 3 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
- 4 I SHOULD LOVE YOU—Narada Michael Walden—Atlantic (LP)
- 5 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP/12-inch)
- 6 MANDOLAY—La Flavour—Sweet City (12-inch)
- 7 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
- 8 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
- 9 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (LP)
- 10 FEEL ME UP—Elain & Ellen—Lance (12-inch)
- 11 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
- 12 EVITA—all cuts—Festival—RSO (LP)
- 13 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (12-inch)
- 14 FLY TOO HIGH—Janis Ian—Columbia (12-inch)
- 15 I'M CAUGHT UP—Inner Life—Prelude (LP/12-inch)

DALLAS/HOUSTON

This Week

- 1 MANDOLAY—La Flavour—Sweet City (12-inch)
- 2 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
- 3 EVITA—all cuts—Festival—RSO (LP)
- 4 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
- 5 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
- 6 DO YOU LOVE WHAT YOU FEEL/ANY LOVE—Rufus & Chaka—MCA (LP)
- 7 WORKING MY WAY BACK TO YOU—Spinners—Atlantic (LP)
- 8 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (LP/12-inch)
- 9 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
- 10 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
- 11 I SHOULD LOVE YOU—Narada Michael Walden—Atlantic (LP)
- 12 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP/12-inch)
- 13 I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch)
- 14 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12-inch)
- 15 GOOD TO ME—all cuts—THP—Atlantic (12-inch)

DETROIT

This Week

- 1 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
- 2 EVITA—Festival—RSO (LP)
- 3 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
- 4 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
- 5 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
- 6 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
- 7 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (12-inch)
- 8 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
- 9 HOW'S YOUR LOVE LIFE BABY—Jackie Moore—Columbia (12-inch)
- 10 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
- 11 MASKOW DISKOW/ROCK AROUND THE CLOCK—Telex—Sire/Warner (12-inch)
- 12 ROCK LOBSTER/PLANET CLAIRE/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch)
- 13 CISSELIN' HOT—Chuck Cissel—Arista (LP/12-inch)
- 14 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
- 15 GOOD TO ME—THP—Atlantic (LP)

LOS ANGELES

This Week

- 1 EVITA—all cuts—Festival—RSO (LP)
- 2 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
- 3 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
- 4 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
- 5 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
- 6 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
- 7 WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP)
- 8 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
- 9 I WANNA BE YOUR LOVER—Prince—Warner (LP)
- 10 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
- 11 MONEY—The Flying Lizards—Virgin (LP)
- 12 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12-inch)
- 13 THE VISITORS—Gino Soccio—Warner/RFC (12-inch)
- 14 PLANET CLAIRE/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch)
- 15 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)

MIAMI

This Week

- 1 EVITA—all cuts—Festival—RSO (LP)
- 2 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
- 3 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
- 4 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
- 5 THE SECOND TIME AROUND—Shalamar—Solar (LP)
- 6 LOVE INJECTION—Trussel—Elektra (12-inch)
- 7 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
- 8 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
- 9 I'M CAUGHT UP—Inner Life—Prelude (LP)
- 10 COMPUTER GAME—Yellow Magic Orchestra—A&M (LP)
- 11 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
- 12 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
- 13 HOTEL PARADISE—all cuts—Diva Grey—Columbia (LP)
- 14 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
- 15 DEPUTY OF LOVE—Don Armando—ZE (LP)

NEW ORLEANS

This Week

- 1 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
- 2 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
- 3 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—MCA (LP/12-inch)
- 4 I CAN'T DANCE WITHOUT YOU—Theo Vaness—Prelude (LP)
- 5 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
- 6 GOOD TO ME—all cuts—THP—Atlantic (LP)
- 7 TAKE ALL OF ME—all cuts—Barbra Law—Pavilion (LP)
- 8 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
- 9 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
- 10 MANDOLAY—La Flavour—Sweet City (12-inch)
- 11 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
- 12 EVITA—all cuts—Festival—RSO (LP)
- 13 I WANNA BE YOUR LOVER—Prince—Warner (LP)
- 14 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
- 15 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)

NEW YORK

This Week

- 1 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
- 2 EVITA—all cuts—Festival—RSO (LP)
- 3 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
- 4 LOVE INJECTION—Trussel—Elektra (12-inch)
- 5 FUNKYTOWN/POWER—Lipps Inc.—Casablanca (LP)
- 6 CAN'T DANCE WITHOUT YOU—Theo Vaness—Prelude (LP)
- 7 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
- 8 WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP)
- 9 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
- 10 LETS FLY—all cuts—Paradise Express—Fantasy (LP)
- 11 I SHOULD LOVE YOU—Narada Michael Walden—Atlantic (LP)
- 12 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
- 13 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
- 14 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
- 15 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)

PHILADELPHIA

This Week

- 1 AND THE BEAT GOES ON—The Whispers—Solar (LP)
- 2 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
- 3 WE GOT THE FUNK—The Positive Force—Turbo (12-inch)
- 4 I SHOULD LOVE YOU—Narada Michael Walden—Atlantic (LP)
- 5 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
- 6 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP)
- 7 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
- 8 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
- 9 WAS THAT ALL THERE WAS—Jean Carn—PIR (LP)
- 10 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
- 11 I WANT YOU FOR MYSELF—George Duke—Epic (12-inch)
- 12 DON'T STOP THE FEELING—Roy Ayers—Polydor (12-inch)
- 13 WORKING MY WAY BACK TO YOU—Spinners—Atlantic (LP)
- 14 BODY SHINE—Instant Funk—Salsoul (LP)
- 15 JUST A TOUCH OF LOVE—Slave—Atlantic (LP)

PHOENIX

This Week

- 1 YES I WILL/TEARS—C.O.D.—Casablanca (LP)
- 2 WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP)
- 3 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
- 4 MOSKOW DISKOW/ROCK AROUND THE CLOCK—Telex—Sire/Warner (12-inch)
- 5 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
- 6 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP)
- 7 MANDOLAY—La Flavour—Sweet City (12-inch)
- 8 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
- 9 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
- 10 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
- 11 FLY TOO HIGH—Janis Ian—Columbia (12-inch)
- 12 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
- 13 NEW YORK, LONDON, PARIS, MUNICH—all cuts—M—Sire/Warner (LP)
- 14 RUNNING FROM PARADISE/PORTABLE RADIO—Hall & Oates—RCA (12-inch)
- 15 THE VISITORS—Gino Soccio—Warner/RFC (12-inch)

PITTSBURGH

This Week

- 1 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
- 2 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
- 3 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP)
- 4 EVITA—all cuts—Festival—RSO (LP)
- 5 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—MCA (LP)
- 6 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
- 7 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
- 8 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
- 9 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
- 10 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
- 11 PLANET CLAIRE/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP)
- 12 LETS FLY—all cuts—Paradise Express—Fantasy (LP)
- 13 MANDOLAY—La Flavour—Sweet City (12-inch)
- 14 DO YOU LOVE WHAT YOU FEEL/BODY HEAT—Rufus & Chaka—MCA (LP)
- 15 CAN'T STOP DANCING IN MY FANTASY—Sylvester—Fantasy (LP)

SAN FRANCISCO

This Week

- 1 EVITA—all cuts—Festival—RSO (LP)
- 2 FUNKYTOWN/POWER—Lipps Inc.—Casablanca (LP)
- 3 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
- 4 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP)
- 5 AND THE BEAT GOES ON—The Whispers—Solar (LP)
- 6 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—MCA (LP)
- 7 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
- 8 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
- 9 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
- 10 LOVE IS IN YOU—Nightlife Unlimited—Casablanca (LP)
- 11 GOOD TO ME—all cuts—THP—Atlantic (LP)
- 12 THE VISITOR—Gino Soccio—Warner/RFC (12-inch)
- 13 LOVE INJECTION—Trussel—Elektra (12-inch)
- 14 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch)
- 15 WORKING MY WAY BACK TO YOU—Spinners—Atlantic (LP)

SEATTLE/PORTLAND

This Week

- 1 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
- 2 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
- 3 MANDOLAY—La Flavour—Sweet City (12-inch)
- 4 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
- 5 AND THE BEAT GOES ON—The Whispers—Solar (LP)
- 6 "1-2-3"—Salazar—City Records (12-inch)
- 7 GOT TO LOVE SOMEBODY—Sister Sledge—Cotillion (12-inch)
- 8 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
- 9 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—MCA (LP)
- 10 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
- 11 SATURDAY NIGHT—Arpeggio—Polydor (12-inch)
- 12 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP)
- 13 PLANET CLAIRE/DANCE THIS MESS AROUND/ROCK LOBSTER—The B-52's—Sire/Warner (12-inch)
- 14 MOONLIGHT AND MUZAK—M—Sire/Warner (LP)
- 15 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)

MONTREAL

This Week

- 1 RELIGHT MY FIRE—Dan Hartman—CBS
- 2 STRAIGHT LINES—New Musik—CBS
- 3 FLY TOO HIGH—Janis Ian—CBS
- 4 CAN'T HELP MYSELF—Bonnie Pointer—Quality
- 5 TWILIGHT ZONE—Manhattan Transfer—WEA
- 6 HEARTBREAKER—Pat Benatar—Capitol
- 7 WEEKEND ROCK—Puzzles—Quality
- 8 FIRE/MISSION IMPOSSIBLE—Mercier Desclous—London
- 9 ROCK ME NOW—Peter Batah—London
- 10 VIDEO KILLED THE RADIO STAR—Buggles—WEA
- 11 THAT WHY HOLLYWOOD LOVES ME—Geno Washington—London
- 12 BE A BOY—Gina—Montreco
- 13 POWER HUNGRY—Radia Frye—Quality
- 14 BLOW MY MIND—Celi Bee—CBS
- 15 FINGERPRINTS—Fingerprutz—Polydor

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.

Indifferent Swedish Radio Airplay Aids Clubs

By LEIF SCHULMAN

STOCKHOLM—Discos in Sweden enjoyed their first boom years between 1969 and 1973, but a second surge of popularity followed more recently, spurred by movies like "Saturday Night Fever" and "Thank God It's Friday."

The role of the discos in the music industry, though, is broader than elsewhere. In Sweden, unlike most other European countries, there is no commercial radio, and with the Swedish Radio's rather poor attitude to pop music the result has been a vacuum and a corresponding need to find other music outlets.

Discos are the most important and the most popular of these. At the moment the business nets about \$25 million annually, and observers believe that with careful development this figure could be doubled.

For the record companies, discos are obviously an important promotional channel. Straight disco music, in fact, does not itself sell in great quantities, but the Swedish charts this autumn have been full of examples of records that became popular through the discos.

Rolling Discos Prosper & Grow

• Continued from page 55

Van 2000 is also beginning to mount a lot of fashion shows, as well as playing host to private parties for the entertainment industry.

Bert Lockett runs a Brooklyn-based outfit called Beter Mobile DJs that functions as a pool and an agency for mobile operators in that area. The group works private parties, dances, weddings and "lot of clubs."

"There's always plenty of work around here," Lockett says. "We have 15 members. Some of them are house DJs using their own equipment and the others have vans, but they all play clubs regularly."

Lockett explains that while this frees club owners from installing light and sound equipment, it requires that DJs break down their gear and haul it away every night.

Some of the DJs are stars in their own right, especially the ones who accompany their spins with the steady rapping that is the vogue in many black discos these days.

A smooth rapping DJ who can program music attuned to a particular club's clientele can command \$200 and more a night, Lockett says, although the rate is \$50 usually for beginners.

One of the reasons the DJ must break his equipment down each night is that Brooklyn club owners won't guarantee its safety overnight, nor will they insure the equipment.

Nevertheless, Brooklyn's mobile discos are in demand.

Music On The Move was financed by two bankers who commissioned Alex Rosner to put together a \$20,000 mobile package of sound and light a few years ago. Now they employ a booking agent and three regular workers to man their custom van.

Christine Putnam says Music On The Move used to take periodic ads in New York Magazine or The New York Times, but business is so good that these days the company exists on word-of-mouth referrals and repeat business.

Rates start at \$350 for a simple setup. Clients range from private parties to opening night bashes for Broadway shows.

Among them are Zappa's "Bobby Brown," Richard Clayderman's "Ballad for Adeline," Patrick Hernandez's "Born To Be Alive" and "Oh Susie" by local group Secret Service, the biggest hit of all and a track which is to be released throughout Europe.

Other international names popular in discos here are Boney M, Amii Stewart, Donna Summer, and Amanda Lear, with CBS band Factory perhaps the most successful of the local acts.

Despite its successes, though, the

disco scene in Sweden does face a number of problems, and it was to tackle some of these that a group of diskjockeys in Gothenburg last year set up their own organization, V.S.D.

The stated aims are establishing jockeys as members of a serious profession, improving relationships with record companies and disco management, bettering safety standards for discos and equipment, and winning an agreed minimum wage.

To achieve these aims, said V.S.D. president Claes Hedberg, diskjock-

eyes must organize. Accordingly, a meeting, Discoforum '79, was organized and held in Stockholm in August 1979. The event attracted 340 participants including more than 100 record company personnel. All major Swedish labels were represented and CBS alone sent a 17-strong delegation.

Currently there are between 300-500 discos in the country, and about 150 full-time professional disco DJs.

The standard of most venues is low: they look much as they did 10 years ago. All are sited in ex or

present restaurants, and newly established discos face hard fights with various authorities to win permission to serve food, drinks and music.

In fact, it is easier to open a restaurant with live music than a disco, and the situation is further complicated by the opposition to discos of the Swedish Musicians Union, which fears, understandably enough, that members will lose work if recorded music is allowed to dominate.

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

— Lance McFaddin, President, McFaddin Kendrick

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

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

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Disco

Publishers Welcome New Direction Of Disco Music

By IRV LICHMAN

NEW YORK—As the sound of disco weaves an intricate pattern within the mainstream of pop music, at least one area that finds this new fabric fashionable is that of music publishing.

Like others, publishers also reaped the rewards of disco when it was more formularized, since formularized disco hits still meant both mechanical and performance income.

But, more astute publishers tend to look ahead to determine the long-range value of copyrights, and it is, of course, the year-and-after year value of copyrights that measure a publisher's well-being along with creating new successes.

In too many instances, conventional disco songs have shown little momentum beyond their original hit versions. Publishers rely on hit songs to exploit other markets, such as print.

Few disco successes measured up well when translated into sheet music, for the production of such a dance record had as much to do with success as the song itself. This often had little more than a title and a single, dominant "hook" to sing of. This restricted large-scale volume of disco in print form, with several notable exceptions like "I Will Survive" and "Last Dance."

Now with dance music taking on a more subtle musical tone, more kinds of songs, more traditional in either MOR or rock structure, can penetrate this field.

The trick that continues to breathe life into a copyright is that it can be taken out of context of its original home, and sold through to either sheet music, coverage by other performers in varied musical guises or even used in the lucrative jingles market.

If more traditionally structured material can make its way into dance music, there is an important added plus. It means that current staff writers can be utilized to hopefully

generate recordings, while opening up oldies-but-goodies to revived exposure.

Down through the years, writers and music publishers have responded quickly to new trends, particularly in the area of dance music. One doesn't have to be overly aware of the dance cycles over the past 50 years to recognize such fads as the charleston, jitterbug, rumba, cha-cha, twist, etc.

Literally thousands of compositions answered the call to provide a seemingly unending demand for songs for a dancing public. Disco or dance music has a broader definition than the past successes and remains an area for writers to shoot for and, more than ever, regard as possibly the first step in the profitable exposure and exploitation of new songs.

Dance Theme

• Continued from page 66

using the latest European and U.S. product, is the only one using a portable video unit, the other equipment comprising Sansui SH 600 amplifiers (600 watts each), Sound Out S400 (400 watts), Lenco GL72s and JBL and Philips Bins.

Until recently there was little interest among Israeli artists to create in-Hebrew disco music for the local market. But producer Zvika Kagan, with local songwriter Ronny Weiss, has built hits here for girl singer Sherry, who also records in English, and whose disks have been favorably compared with disco product from London and New York. She will have an album out internationally early next year.

Another name for the future is Uri Kariv who wrote "Abdullah's Wedding," and Steve Gilleston, composer/producer, has hit the international market with "Here Comes That Sound Again" for Love de Luxe.

FEBRUARY 16, 1980 BILLBOARD



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Billboard®

Disco Top 100

Billboard SPECIAL SURVEY For Week Ending 2/16/80

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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	1	15	VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch) LP-36302	50	78	4	I ZIMBRA—Talking Heads—Sire/Warner (LP/12-inch*) SRK-6076
2	2	6	AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE/OUT THE BOX—The Whispers—SOLAR (LP/12-inch) BXL1-3521	51	79	5	YES I WILL/TEARS/PUTTING MY (Heart On The Line)—C.O.D.—Casablanca (LP) NBLP-7193
3	3	14	EVITA—all cuts—Festival—RSO (LP) RS-1-3061	52	80	6	WE GOT THE FUNK—The Positive Force—Turbo (12-inch) T-452
4	6	7	I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP) M7-929	53	85	3	KEEP IT HOT/HIDE IT AWAY/I GOT FAITH IN YOU—Cheryl Lynn—Columbia (LP) JC 36145
5	7	7	HIGH ON YOUR LOVE/HOT HOT (Give It All You Got)—Debbie Jacobs—MCA (LP/12-inch*) MCA-3203	54	53	16	MUSIC—One Way/Al Hudson—MCA (LP) 3178
6	10	4	FUNKYTOWN/ALL NIGHT DANCING—Lipps, Inc.—Casablanca (LP/12-inch*) NBLP-7197	55	55	7	YOU MAKE ME FEEL THE FIRE—Claudia Barry—Chrysalis (12-inch) CDS-2389
7	4	15	I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP) BSK-3366	56	60	10	DANCE FANTASY—Free Life—Epic (12-inch) NBLP 2-7183
8	5	10	HAVEN'T YOU HEARD—Patrice Rushen—Elektra (LP/12-inch*) EK-243	57	61	7	QUEEN OF FOOLS—Jessica Williams—Polydor (LP) PD-1-6248
9	9	15	SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch*) DRCS8893	58	63	7	TIGER TIGER (Feel Good For A While)—Gregg Diamond Bionic Boogie—Polydor (LP) PD-1-6237
10	15	9	I SHOULD'A LOVED YOU/TONIGHT I'M ALL RIGHT—Narada Michael Walden—Atlantic (LP) SD-19259	59	69	9	WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carn—P.I.R. (LP) JZ-36196
11	12	14	DO YOU LOVE WHAT YOU FEEL/ANY LOVE—Rufus and Chaka—MCA (LP/12-inch*) MCA-5103	60	72	4	BROKEN ENGLISH/WHY D'YA DO IT—Marianne Faithfull—Island & Antilles—(LP/12-inch) ILP-9570 & AN-801
12	13	10	MANDOLAY—La Flavour—Sweet City (12-inch) SCD-5555	61	48	21	I'LL TELL YOU—Sergio Mendes-Brasil '88—Elektra (LP/12-inch*) AS 11425
13	14	12	WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—Ocean (LP/12-inch*) SW-49902	62	45	9	ROTATION—Herb Alpert & A&M (LP/12-inch*) SP-12032
14	11	14	CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch*) F-79010/D-149	63	37	17	NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch) NBD 20199
15	8	15	YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (LP/12-inch*) LP 9509	64	76	9	HOW'S YOUR LOVE LIFE BABY—Jackie Moore—Columbia (12-inch) WES-22125
16	16	18	WORKING MY WAY BACK TO YOU—Spinners—Atlantic (LP/12-inch*) SD19256/DSKO 205	65	77	3	LOVE IN OUR HEARTS/LEADMEON—Peter Brown—Drive/TK (LP) DRI-108
17	18	10	I CAN'T DANCE WITHOUT YOU/THANK GOD THERE IS MUSIC—Theo Vaness—Prelude (LP) PRL-12173	66	71	7	BURNIN' ALIVE—Tony Rollo—Casablanca (LP) NBLT-7187
18	19	13	GOOD TO ME—all cuts—THP—Atlantic (LP) SD-19257	67	74	4	ALL NIGHT THING—The Invisible Man's Band—Mango (12-inch*) MLPS-7782
19	21	11	LOVE INJECTION—Trussel—Elektra (12-inch) AS-1143	68	39	14	STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP) NBLP-7189
20	17	18	THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (LP/12-inch) BXL1-3479	69	40	19	NIGHTDANCER—Jean Shy—RSO (12-inch) RSS-308
21	20	13	WILLIE AND THE HAND JIVE/LOVE POTION #9—Rinder and Lewis—AVI (LP) 6073	70	49	27	ROCK WITH YOU/DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch*) FE 35745
22	22	11	MONEY—The Flying Lizards—Virgin (12-inch) DSK-217	71	90	2	RIPE—all cuts—Ava Cherry—RSO/Curtom (LP) RS-1-3072
23	23	17	I'M CAUGHT UP/YOU DON'T HAVE DANCING ON YOUR MIND/I HOPE IT'S THE RIGHT TIME—Inner Life—Prelude (LP/12-inch*) PRL8004	72	94	2	IN THE POCKET—all cuts—African Suite—MCA (LP) MCA-3205
24	24	9	KIND OF LIFE (Kind Of Love)—North End—West End (12-inch)	73	88	5	TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP) SD-19258
25	26	11	HOTEL PARADISE/SAINT TROPEZ—Diva Grey & Oyster—Columbia (LP) BL-36265	74	42	14	ON THE RADIO—Donna Summer—Casablanca (LP) NBLP-7189
26	33	9	PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch*) BSK-3355	75	83	3	CAN'T YOU FEEL IT—Beverly Johnson—Buddah (LP/12-inch*) BDS-5726
27	32	10	I WANT YOU FOR MYSELF—George Duke—Epic (LP/12-inch*)	76	81	6	CISSELIN' HOT—Chuck Cissel—Arista (LP/12-inch*)
28	28	13	BODY SHINE/SLAP, SLAP, LICKEDY LAP—Instant Funk—Salsoul (LP/12-inch*) SA-8529	77	57	13	U.N.—all cuts—U.N.—Prelude (LP) PRL-12168
29	30	11	BLOW MY MIND—Celi Bee—APA/TK (LP/12-inch*) APA/TK-77005	78	92	2	"1-2-3"—Salazar—City Records (12-inch) CRA 1405
30	35	10	JUMP THE GUN—The Three Degrees—Ariola (12-inch*)	79	91	2	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew—Brunswick (12-inch)
31	41	10	FLY TOO HIGH—Janis Ian—Columbia (12-inch) XSS-166717	80	87	5	SATISFIED/IT'S STILL A THRILL—Dynasty—Solar (12-inch) BXL1-3398
32	43	6	LET'S FLY—all cuts—Paradise Express—Fantasy (LP/12-inch*) F9589	81	NEW ENTRY		RAPO CLAPO—Joe Bataan—Salsoul (12-inch) SG-315
33	38	9	LOVE IS IN YOU/DANCE FREAK AND BOOGIE—Night Life Unlimited—Casablanca (LP/12-inch*) NBD-20204	82	89	2	BURN ME UP (With Your Love)—Frisky—Vanguard (LP/12-inch*) V-79430
34	36	13	LOVE GUN—Rick James—Gordy/Motown (LP/12-inch*) 6519-D	83	NEW ENTRY		ARMED & EXTREMELY DANGEROUS/THUNDER & LIGHTNING—Abbe—Butterfly (LP) 3107
35	44	9	DON'T STOP THE FEELING—Roy Ayers—Polydor (LP/12-inch*) P-6246	84	56	19	READY FOR THE 80'S/SLEAZY—Village People—Casablanca (LP) NBLP-2-7183
36	46	7	THE VISITORS (remix)—Gino Soccio—Warner/RFC (12-inch) DRCS-8894	85	86	3	LIVING IT UP—Sweet Touch—BC (12-inch) BC-40003
37	47	11	MOSKOW DISKOW/ROCK AROUND THE CLOCK—Telex—Sire/Warner (12-inch) DSRS-8896	86	NEW ENTRY		REMONO—Kocky—Windsong/RCA (12-inch*) BXL1-3502
38	25	20	DON'T LET GO—Isaac Hayes—Polydor (LP/12-inch*) 1-6224	87	NEW ENTRY		COMPUTER GAME—Yellow Magic Orchestra—A&M (LP) SP-736
39	27	15	DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch) S-404	88	NEW ENTRY		TONIGHT'S THE NIGHT—Sharon Page—Source/MCA (12-inch) SOR-13952
40	67	3	MOONLIGHT AND MUZAK/COWBOYS AND INDIANS—M—Sire/Warner (LP/12-inch*) SRK 6084	89	84	6	ONLY LOVE CAN MAKE IT RIGHT/DANCE THE NIGHT AWAY—Jet Brown—Polydor (LP) PD-1-6218
41	29	15	I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch) TKD 426	90	52	17	I CAN'T TURN THE BOOGIE LOOSE—Controllers—TK (12-inch) TKD 409
42	31	20	RUNNING FROM THE LAW/WEAR IT OUT—Stargard—Warner (12-inch) DWBS 8891	91	NEW ENTRY		THE EVE OF THE WAR—Jeff Wayne—Columbia (LP/12-inch*) PC2-35920
43	34	22	DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZEA (LP/12-inch*) 3305	92	NEW ENTRY		PARTY BOYS—Foxy—TK (LP) DASH-30015
44	50	15	TAKE ALL OF ME—all cuts—Barbara Law—Pavillion (LP) JZ-36148	93	70	20	SING, SING, SING—Charlie Calello Orchestra—Midsong (LP) MS1-010
45	68	4	GOT TO LOVE SOMEBODY—Sister Sledge—Cotillion (LP/12-inch*)	94	NEW ENTRY		ABOVE AND BEYOND—Edgar Winter—Blue Sky (LP/12-inch*) JZ-35989
46	51	7	SATURDAY NIGHT (Breakout)—Arpeggio—Polydor (12-inch) PD-515	95	95	7	MOON CHILD—Captain Sky—AVI (LP) AVI-6077
47	73	9	RUNNING FROM PARADISE/PORTABLE RADIO—Hall & Oates—RCA (12-inch)	96	NEW ENTRY		WALK THE NIGHT/LIFE AT THE OUTPOST—Skatt Bros.—Casablanca (LP) NBLP7192
48	58	6	JUST A TOUCH OF LOVE—Slave—Atlantic (LP) AS 11425	97	97	3	COME INTO OUR WORLD—The Emotions—Columbia (LP) JC-36149
49	75	2	HERE COMES THE SUN/LAST CHANCE TO DANCE—Fat Larry's Band—Fantasy (LP/12-inch*) F-9587	98	54	21	TIM—all cuts—TJM—Casablanca (LP) NBLP 7172
				99	62	14	DANCE YOURSELF DIZZY—Liquid Gold—Parachute (LP/12-inch*) RRD 20527
				100	65	14	ROLLER SKATIN' MATE—Peaches and Herb—Polydor (LP/12-inch*) PD-1-6239/PRO-116

*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Record Pools Diversifying

• *Continued from page 64*
hit the fast ball as well as they used too."

The Long Island pool has come up with two innovative ways to increase its role in the record industry. One, is to print little cards with the names of every song its deejays have on their playlist. The card contains the record's title, the artist's name, and the pool's telephone number. It's presented to customers on request.

If the customer calls the Long Island pool office he is directed to a local retailer who is selling the record at a discount price.

Even more enterprising is the Long Island pool's 10-50 program. Director McCloy asks for 10 copies of every new release. These are in turn distributed to the pool's top 10 spinners. They test the disk for response at their clubs and transmit the information to the pool's chief of operations. If response is positive, the pool then requests 40 additional copies.

"Initially we're asking for only 20% of the product and cutting back on the expense for the labels" says McCloy. "It's more work for us, but the records we do ask for are only those with real potential. We think its a policy that shows the labels we're willing to work with them for the best overall result."

IDRC has dropped 50 deejays which still leaves them with 275 members. Twenty of this number serve on a feedback committee that meets weekly to hear new product and report back to the record companies as to its potential. States Ri-

Czech Deejays

• *Continued from page 48*
imported and gold through normal retail channels, are often used in discos, with Hungarian groups being in specially strong favor.

Supraphon set up a special disco group called Discobolos, the outfit led by Jiri Svoboda, brother of local top-selling act Karel Svoboda, who incidentally often writes and arranges for the studio group. The band uses new material along with disco arrangements of local standards and international evergreens.

So far there have been two Discobolos albums, each selling around 35,000 units. Pantou also set up a similar kind of band, led by producer, arranger and composer Ales Sigmund.

Among international disco acts, Boney M comes out well on top, and it is the only disco group from the West to visit Czechoslovakia, taking part in the Bratislava Lyra Festival in 1978. The group was also featured on television on its appearance at the Sopot Festival in Poland.

Locals looked for a surge in popularity of John Travolta following the delayed showing of "Saturday Night Fever," but the movie received only a mildly enthusiastic reception.

Holding Pattern

• *Continued from page 62*
up very well. We just opened up an Arlington unit in December, and another in Mesa Jan. 15. Two more are being developed, one in La Brea, Calif. and one in Denver."

"I read all the stuff about disco, but each one of the new McGee's represents an investment of \$2 million. I think that says something," states Ford.

"We were in the business before disco and people will always be dancing. No matter what the label is."

vera: "Our goal now is to become involved in the process of selecting the single even before it is released."

One organization that might have been a factor in the changes in record pools, was the National Assn. of Record Pools. The idea was the baby of Florida Record pool owner Bo Crane, who wanted to get the pools together in a united front. "It didn't pan out as I wanted," admits Crane.

One reason was that many of the pools were in marginal financial situations and couldn't afford the expenses necessary to keep a national organization functioning.

Another reason for the failure was

a "fear among many people that we were gonna crown a King and dictate policy. That wasn't the intention at all."

In a positive vein Crane is pleased with the turnout for a National Assn. meeting held last November. The three-day meeting gave pools and the record company executives a chance to talk and exchange views.

The meeting was so successful Crane expects some sort of pool gathering during the Los Angeles Disco Forum. He feels the organization has evolved more into a forum for discussion than an active, advocacy tool for the pools.

Question 12-Inch Single

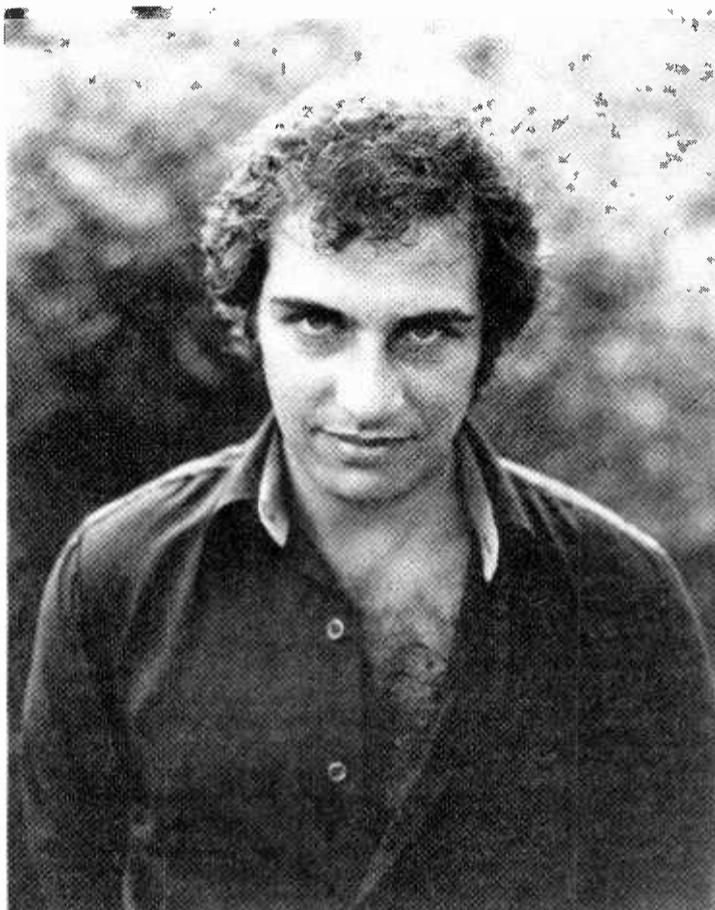
• *Continued from page 51*
committed to 12-inch records and will continue to make them available when we have a piece of music that lends itself to a club atmosphere. A disco is a good testing ground because a record that stimulates dancing gives us an indication of the demand that will be generated at radio."

Discussing 12-inch commercial sales, Vince Pellegrino, director of dance music at Columbia Records, says: "The 12-inch is particularly viable in today's economy because it's longer, of better quality and is a superior value. Also, a 12-inch helps to set up the album. People aren't jum-

ping at an LP unless they know there's really something good on it."

Pellegrino also stresses the separate market for 12-inch records: consumers in the 18-30 group who have made a substantial investment in sound equipment.

On the other hand, Prelude's sales and marketing vice president Joe Kolsky says that "at the moment we don't intend to issue a 12-inch for commercial sale. On occasion, we have released a 12-inch because the album wasn't ready, and we wanted to keep the discophile happy; but as soon as the LP was finished, we cut off the 12-inch because it affects album sales."



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Scott Allan

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Hong Kong Taipan Spot Sets Pace In Orient

By AL SENIA

PHOENIX—It is said that everyone who knows disco in the British Crown Colony of Hong Kong knows the Taipan Club.

Perhaps that is because the Taipan helped resurrect the disco phenomenon there.

"We were the first to arrive on the crest of the Saturday Night Fever wave," explains music director Andrew Bull, a native of Great Britain. "Because we were the only one at the time and created such an impact, our name is still recognized in the mar-

ket despite the rise of other clubs."

Bull says the disco scene arrived in the early '70s but had almost completely faded by the end of 1977 in Hong Kong. However he claims the disco market was revitalized by the opening of the Taipan Club in the Hotel Miramar Princess on the Kowloon Peninsula of Hong Kong in April 1978.

The club proved such a success that a second Taipan opened across the bay in the Furama Hotel in Central Hong Kong in December, 1978.

Today, an observer notices a full-fledged disco scene with about two dozen large and small clubs drawing enthusiastic crowds. Some like the Den located in the Hilton Hotel cater to the monied tourist trade. All have cover prices that are steep for clubs located outside major American and Western European cities.

Charges range from about \$5 U.S. weekdays to as much as \$20 U.S. on weekend nights at the hottest spots. Many also tack on a 10% service charge. Most include one or two

drinks with the entrance price.

The twin Taipan clubs maintain pre-eminence in the disco community. Andrew Bull is in charge of music selection at both clubs and is assisted by Steve Beaver, Louis Kee and Sabu. All four rotate as spinners in both clubs.

"Variety is the way I play," Bull explains.

Bull compiles and constantly updates a playlist composed of about 10% r&b, 40% Top 40 disco and 50% rock.

All new product is cataloged, previewed to the audience and given a percentage ranking and then evaluated by Bull and the other deejays.

Most new product is previewed only before early evening audience and a special clientele has been developed for this segment of the programming, Bull says.

Most of the evening fare is composed of a "fairly common denominator of recognizable, popular tunes. At least two slow tunes are played each hour because it's a cou-

ples club... and they like to get together once in awhile," States Bull.

Donna Summer, the Village People, Michael Jackson, Eruption and Chic are among the more popular performers.

Bull says he isn't much interested in blazing new musical trails when a large, enthusiastic crowd is present during the late night hours.

Argues Bull, "I'd rather play 'Ring My Bell' and 'Boogie Oogie Oogie' if people get off on it than set myself up as a musical dictator. I have a subtle idea of what people like and then I follow the flow."

Bull tries to work requests into the program and relies on a 7,200 piece record and tape library for diversity. "There's everything for everybody at every time," he notes, including a selection of Mario Lanza Christmas music.

Bull contends that obtaining new disco product is difficult because local outlets are shipped only chart busters. He relies on friends overseas to ship product that is worthwhile but not yet charted.

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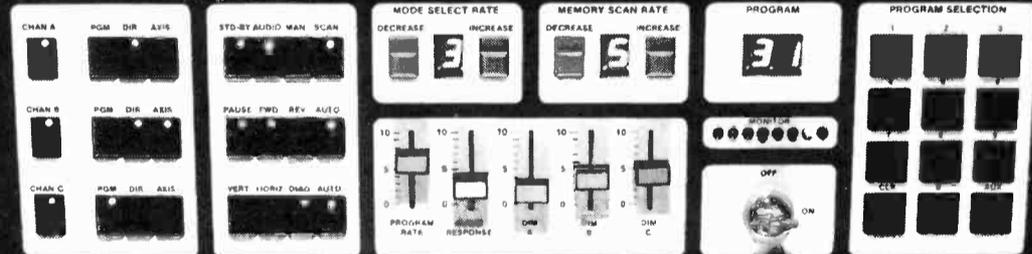
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TV SPECIALS GO TO OWENS

NASHVILLE—Multimedia Program Productions, Inc. of Cincinnati has signed an agreement with Jim Owens Productions here, calling for a minimum of three television specials in 1980.

The Owens-produced projects include the 14th annual "Music City News Awards Show," slated for June 9 live from the Opry House in Nashville, along with a one-hour special titled "Nashville Salutes America—Part II" and a two-hour tribute to the legendary Hank Williams.

The latter production, titled "Hank Williams: The Man And His Music," will feature both a staged dramatization starring actor/musician Jim Owen (no relation) and a specially-staged concert sequence by Hank Williams Jr. and various musical guest headliners.

Another first this season for Owens Productions will be the "Best Of The Music City News Country Awards," a 60-minute musical presenting highlights from previous awards programs.



GRAMMY WHAMMY—Nashville songwriter Steve Gibb, right, up for song of the year in the upcoming Grammy Awards for "She Believes In Me," tries to get an advance reading from the Grammy won in 1968 by fellow writer Bobby Russell, left. Russell's "Little Green Apples" is the only Nashville-originated song ever to win that honor. Hoping lightning will strike twice is publisher Buzz Cason, center, who co-produced both "Apples" and "She Believes In Me."

P.A.I.D. IN NASHVILLE

Form New Label For Indie Distributions

• Continued from page 6

ager for Atlantic-Atco in Los Angeles.

"This company will also be an aid to many producers and artists who are finding difficulty in placing their product with major labels," comments Thies. He claims the label will provide an opportunity for independent producers and artists to expose their product on a national basis, while giving independent dis-

tributors product they can control totally.

"They can perpetuate their own product and not be subject to somebody's whims of selling to one of the majors," states Thies. "Distributors are now caught in a cost squeeze and are losing the base of their power structure by losing the availability of product to put through their own distributorships."

Thies notes many distributors have already diversified in response to losing lines of product, with some going into retail, racks and one-stops.

"The distributors now have no protection against the loss of an independent line," adds Thies. P.A.I.D. Records will protect the participating firms from that fate, according to the concept, because they will own the label.

Thies also believes this will resolve other inherent distributor problems such as records sitting idle on distributors' floors and the ever-present payment and collection problem: "These distributors will be paying themselves," notes Thies.

The label will seek to set up a nationwide grouping of independents to cover the entire continental U.S. With headquarters at 50 Music Square W. P.A.I.D. has employed Linda Woods as administrative assistant and will hire promotion and marketing specialists on a per-project basis, depending on the type of material.

The corporation will be limited to a maximum of 15 distributors. Thies sees the biggest problem facing P.A.I.D. Records as "choosing the right product and developing the right artist."

He notes the firm's structure allows it to test-market product easily. The roster size will be limited and subject to collective decision.

Though the ownership won't be finalized by the time of NARM, Thies indicates the initial participants might release "one or two" records before the conclave.

Q: What's black and white and red all over the country?

A: The listings in CMS: Billboard's Country Music Sourcebook. The business source for the country business.

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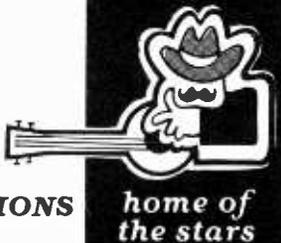
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Firsts For Davies' LP

By KIP KIRBY

NASHVILLE—Singer Gail Davies' debut album for Warner Bros. is a first in more ways than one: "The Game" is believed to be one of the first self-produced albums by a female artist and a definite rarity in country music.

"The Game" contains eight of Davies' own originals (along with a contribution each by songwriters Boudleaux Bryant and Paul Craft), and its first single, "Blue Heartache," sailed into the top 10 of the Billboard Hot Country Singles chart.

Although Davies planned at first to coproduce the project with Garth Fundis, Don Williams' producer, a conflict of recording schedules made this team-up impossible. Undaunted, the artist decided to take on the production herself, though it would be only the second LP she had recorded in her career.

With the green light go-ahead signal from Warner Bros. vice president Andy Wickham, Davies cut three sides for the album at Woodland Sound Studio in Nashville; the rest of the LP was done at Roger Hawkins' Muscle Shoals Sound.

Davies is reluctant to discuss difficulties she encountered in her endeavor as artist-turned-producer (and female as well), but when pressed, she will admit that the sessions taught her a lot about the necessity for control in the studio.

"Those problems I did have," she says, "came from musicians who had trouble accepting my role as the producer. Sometimes a player would tell me that a certain movement or part that I wanted on a song just wouldn't work. Then I'd have to remind him that, after all, I wrote the song—and the movement—myself, and that it would work just fine if he'd try it."

Davies' "The Game" is sleeker and more polished than her first LP on the now-defunct Lifesong label. But it's still characterized

by her intricate folk-laced harmonies and accents of bluegrass and r&b mixed in with the country.

It is a style far removed from her nine-year career in Los Angeles where she sang rock and lounge music and eventually ended up as a weekly member of the Troubador's legendary "midnight band" (which also featured Stephen Bishop, Ian Matthews and Ronee Blakley, among others).

Although the Oklahoma-born artist had never played an instrument or written a song when she first moved to L.A., Davies quickly learned to do both, and her songwriting today is one of her strongest talents.

All three of her songs released from the Lifesong LP were mid-chart successes, with one—"Someone Is Looking For Someone Like You"—reached number 11 on the Billboard country chart.

Now living in Nashville, Davies is receiving a heavy push from her new label. Warner Bros. is supporting "The Game" with a solid newsprint campaign throughout the Southeast, along with showcase dates aimed at retail, radio, press and record company branch offices.

The first showcase in Dallas Jan. 29 was coupled with Davies' taping of her upcoming "Austin City Limits" PBS-TV appearance, while her Palomiro date in L.A. will be preceded by a two-day concert at Disneyland in mid-February. All dates feature the singer with her five-piece backup band.

With "The Game" debuting on the Billboard Hot Country LP chart at 48 this week, Davies feels secure in her first production effort.

"I plan to continue producing myself. I made some mistakes this time, but I learned what I need to know. There's no reason for me to turn it over to anyone else again."

'Opry' Will Be Broadcast To Europe Next April 26

• Continued from page 1

Luxembourg, Europe's largest commercial radio station.

Though listening estimates are unavailable for many European countries, this "Opry" broadcast is expected to reach as many as four million listeners.

The hookup will originate at the Opry House in Nashville with a relay to Luxembourg via New York. Radio Luxembourg, which transmits with a power of 1.3 megawatts, will then broadcast the show to all of Western Europe, North Africa and a number of East European countries, including parts of the Soviet Union.

The cost of this undertaking, the first of its kind, will be shared by Nashville Radio Workshop and London Radio Productions. Commercial sponsorships on the two-hour program will be sold to businesses interested in reaching the European marketplace.

Wes Green, president of the Nashville Radio Workshop, established the company a year ago, joining forces with the English production company last August. Green's

firm produces radio commercials and syndicated radio ventures, while London Radio Productions, the U.K.'s largest radio syndication company, distributes programs weekly to numerous commercial and BBC-owned stations.

Grapevine Opry 5

GRAPEVINE, Tex.—The Grapevine Opry celebrated its fifth anniversary as a talent showcase with a special buffet party and stage show Friday (25) at the Dallas Hyatt Regency Hotel. Those performing included the regular Grapevine Opry Band as well as numerous other acts chosen from previous Opry appearances.

U.K. Office Shift

LONDON—Heading for its 10th anniversary in February, the British country music publication, "Country Music People," has moved into larger offices. It will now be located at 128A Lowfield St., Dartford Kent.

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*Invitation for artists to submit an application to appear on the **Country Music Association International Show in Nashville on June 14, 1980** during International Country Music Fan Fair.*

Artists or their record company must provide transportation to and from Nashville if selected. CMA will provide lodging and a per diem for 3 days' stay in Nashville.

Artists must have had a country record commercially first released in a country other than USA within the past 24 months.

*Applications which must be received at the CMA offices in Nashville by **March 31, 1980**, should include:*

- 1. Biography and photographs*
- 2. Copy of country recordings released*
- 3. Name and address of artist and record label*



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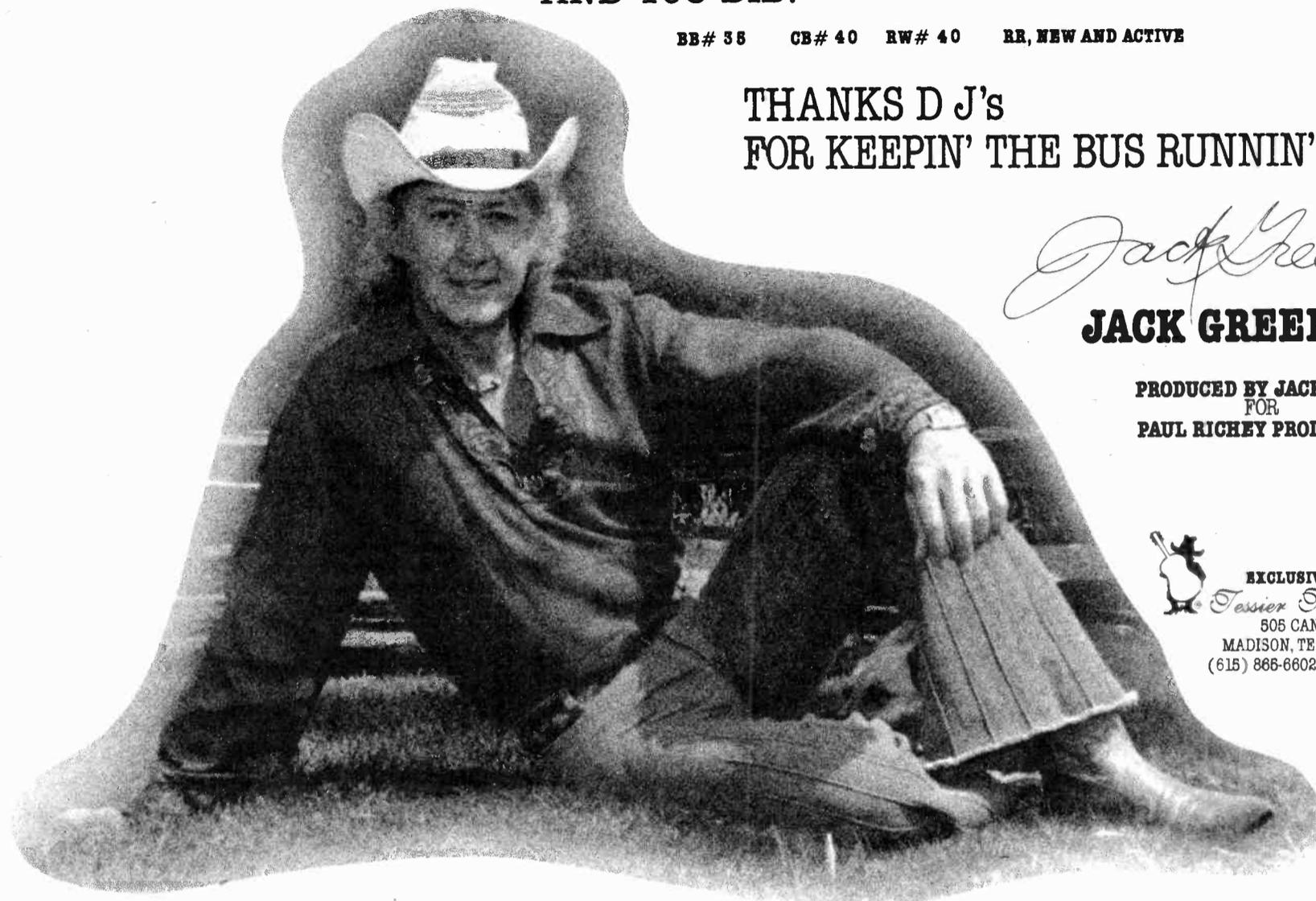
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SHRINER'S DEBUT—RCA Records makes an unusual presentation of its first Ray Stevens single, "Shriner's Convention," to Claude Southall, potentate of Nashville's Al Menah Temple. Participating in the promotion are RCA's Dave Wheeler, director of marketing development (seated on bike) and Joe Galante, vice president of marketing, right; and members of the temple's motor corps.

Murray's Career Control Results In String Of Hits

• Continued from page 30

When Catalano took over for "Together" and "Keeping In Touch," a different tactic was tried. "Tom made an attempt to make it a bigger, more sophisticated, orchestrated sound," says Murray. "He was bothered by the fact that people were calling me a country singer—and I was too, at the time."

Despite the fact that Murray is now shooting for her fourth consecutive No. 1 country hit, she only goes to Nashville once or twice a year and

has never cut there. "There are people who go there just to say they've recorded in Nashville," Murray says, "but I don't see the reasoning behind that."

Murray's current single, "Daydream Believer," is the latest in a string of cover versions she's done of rock 'n' roll oldies, including "You Won't See Me" and "Day Tripper" by the Beatles, "Things" and "Dream Lover" by Bobby Darin, and "Just One Look."

"I know I probably do a ballad better than I do anything else," Murray admits. "but I love doing those other things. I don't want to get into a rut."

"Rock 'n' roll was a big influence in my life, with Bobby Darin, Buddy Holly, Buddy Knox and Brenda Lee. But I also had a lot of other influences when I was a kid. My parents listened to Perry Como, Bing Crosby and Rosemary Clooney: I had one brother who was into jazz. The only kind of music I didn't listen to," she says with a smile, "was country."

In spite of the fact that Murray was the hottest female singer in country music last year, she was not nominated for a Grammy. "How can you overlook something like that?" she muses. "It's the biggest year I've ever had in country."

One area Murray doesn't enter is songwriting. "I've written some words which I've subsequently torn up," she says, "because they were pretty awful. The only time I feel I'd like to be able to write is when I've listened to maybe 500 tapes looking for material and not one of them even comes close."

Murray's schedule for the rest of the year shows the careful planning she likes so much. Beginning Thursday (7) she headlines for two weeks at the Riviera in Las Vegas. Then in April and May she'll do a U.S. tour, which takes the place of a tour of Australia and New Zealand which had been in the planning stages for six months.

"It just wasn't feasible to carry all those people," says Murray. "And it's awfully hard to leave the U.S. when you're so hot. In the past I just haven't followed up properly on the hits and I don't want that to happen again."

Chart Fax

By GERRY WOOD

It's a great week for country singers named Williams on the Billboard Hot Country Singles chart: **Don Williams** hits the No. 1 spot with "Love Me Over Again," **Hank Williams Jr.** takes the second strongest leap of the week, up 26 notches, to a starred 41 with his rowdy ballad "Women I've Never Had" and **Dan Williams** enters the chart at 97 with "Could You Ever Really Love A Poor Boy." Hank's hit is only in its second week of chart activity.

Prime movers in the top 10 include **Barbara Mandrell** at a starred two with "Years," **Anne Murray** jumping from nine to five with her Monkees remake, "Daydream Believer," **Waylon Jennings** with a hot leap from 11 to four, **Razzy Bailey** up to eight, **Willie Nelson** to nine, and **Gene Watson** to 10—all with stars.

Congrats to MCA Records for scoring with the top three songs of the week.

As predicted last week, the T.G. Sheppard record (a No. 1 hit for T.G.) and **Gail Davies** single were the first to drop from the top 10... along with **Crystal Gayle's** "Your Old Cold Shoulder" that peaked at five. It's still a good week for Crystal, though. "It's Like We Never Said Goodbye" is the mightiest mover of the week—up 39 notches from 77 to 38 in only its second week.

Jeanne Pruett levels off at six. Softer radio action in the top 10 is the reason, though the song has hit No. 1 at such stations as KEBC-FM, Oklahoma City, and CKLW-FM, Detroit/Windsor, and number 2 at WHOO-AM, Orlando, Fla. Newest adds at the latter station are **Ray Stevens**, **Crystal Gayle**, **Johnny Duncan** and **Charlie Pride**.

Though **Gail Davies** exited the top 10 before hitting No. 1 in Billboard, she did top the chart at KEEN-AM, San Jose, Calif. KEEN has been keen on the "Goodbye Marie" cut from the **Kenny Rogers** LP.

Prime movers with sights set at the top 10 include **Tom T. Hall**, getting play on both sides of his new single, **Ronnie Milsap**, **Stephanie Winslow**, **Mel Tillis**, **Bobby Bare** and the **Statler Brothers**. Bare's "Numbers" is a timely item, playing off the success of Bo Derek's "10" movie. The crafty lyrics are composed by **Shel Silverstein** who wrote, or cowrote, eight songs in the new Bare LP "Down & Dirty" now shipping to stations.

George Burns continues to show remarkable strength in his climb up the country charts, moving 10 spots to a starred 24. Congrats to **Charlie Fach** and **Mercury Records** for pulling this one off. The record has also scored well on Billboard's Hot 100 pop chart and the Adult Contemporary listing. The kind words Burns has been saying in interviews and on the "Johnny Carson Show" about Nashville and country music have endeared the veteran entertainer to the country radio and record industry.

Other big leaps include **Red Steagall**, **Ray Stevens**, **Jerry Lee Lewis**, **Roseane Cash**, **Dottie West**, **Nick Noble** and **Hank Thompson**.

Highest initial charting this week is **Charley Pride** with his back-to-the-basics "Honky Tonk Blues," making its debut at 46. **Rex Allen Jr.**, **Brenda Lee** and **Jim Weatherly** all score with strength in their first week.

On the chart, **Kenny Rogers** hangs tough at No. 1. Prime movers are **Willie Nelson**, the **Statler Brothers**, the "Electric Horsemen" soundtrack (featuring **Willie Nelson**), **Hoyt Axton**, **Tom T. Hall** and **Jeanne Pruett**. **Willie Nelson**, with five albums on the 50-position chart, accounts for 10% of album chart activity. Quite an accomplishment.

Anne Murray and **George Burns** are the new entries this week. An ironic twist: Burns is 24 with a star on the LP chart and 24 with a star on the singles listing.

Air Tex. 'Opry' On KDNT-FM

GRAPEVINE, Tex.—KDNT-FM has begun taping the live Saturday night performances of the "Texas Grapevine Opry" for airing each following Sunday evening.

KDNT, a 100,000-watt station located in nearby Denton, has added the weekly "Grapevine Opry" program as a regular two-hour feature. The show is hosted by "Opry" owner **Chisai Childs** and features a different co-host each month.

Billboard®

Hot Country LPs™

Billboard SPECIAL SURVEY
For Week Ending 2/16/80

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	21	1	KENNY—Kenny Rogers, United Artists LWAK-979
2	2	14	WHAT GOES AROUND COMES AROUND—Waylon Jennings, RCA AHL1-3493
3	3	42	GREATEST HITS—Waylon Jennings, RCA AHL1-3378
4	4	62	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
★ 5	7	13	WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson, Columbia JC 36158
6	6	20	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
7	5	14	WHISKEY BENT AND HELL BOUND—Hank Williams Jr., Elektra/Curb 6E-237
8	9	14	CLASSIC CRYSTAL—Crystal Gayle, United Artists L00-982
★ 9	14	3	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II, Mercury SRM 1-5024
★ 10	15	5	THE ELECTRIC HORSEMAN—Soundtrack, Columbia JS 36327
11	12	19	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
12	13	45	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
13	8	16	I'LL ALWAYS LOVE YOU—Anne Murray, Capitol S0012112
14	10	28	3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3353
15	16	108	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
16	17	41	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
★ 17	21	22	JUST FOR THE RECORD—Barbara Mandrell, MCA 3165
18	19	33	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E-194
19	20	11	THE BEST OF THE STATLER BROTHERS, Mercury SRM1-1037
20	11	14	PORTRAIT—Don Williams, MCA 3192
21	22	93	STARDUST—Willie Nelson, Columbia JC 35305
22	18	14	THE BEST OF EDDIE RABBITT, Elektra 6E-235
★ 23	NEW ENTRY		A COUNTRY COLLECTION—Anne Murray, Capitol ST 12039
★ 24	NEW ENTRY		I WISH I WAS EIGHTEEN AGAIN—George Burns, Mercury SRM 1-5025
25	25	9	HEART OF THE MATTER—The Kendalls, Ovation OV 1746
26	26	44	CLASSICS—Kenny Rogers & Oattie West, United Artists UALA 946H
★ 27	35	25	A RUSTY OLD HALO—Hoyt Axton, Jeremiah JH5000
★ 28	30	38	LOVELINE—Eddie Rabbitt, Elektra 6E-181
★ 29	36	63	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
★ 30	43	4	OL' T'S IN TOWN—Tom T. Hall, RCA AHL1-3495
★ 31	45	4	ENCORE!—Jeanne Pruett, IBC 1001
★ 32	40	2	I DON'T WANT TO LOSE YOU—Con Hunley, Warner Bros. BSK 3378
33	31	39	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE-35751
34	27	26	YOU'RE MY JAMAICA—Charley Pride, RCA AHL1-3441
35	33	20	FOREVER—John Conlee, MCA 3174
36	41	18	SHOULD I COME HOME—Gene Watson, Capitol ST 11947
37	24	19	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC 36202
38	39	4	SIMPLE LITTLE WORDS—Cristy Lane, United Artists LT-978
39	32	35	IMAGES—Ronnie Milsap, RCA AHL 13346
40	29	13	DIAMOND DUET—Conway Twitty & Loretta Lynn, MCA 3190
41	42	41	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-3318
42	47	2	M-M-MEL LIVE—Mel Tillis, MCA 3208
43	23	18	DON'T LET ME CROSS OVER—Jim Reeves, RCA AHL1-3454
44	48	2	THE GAME—Gail Davies, Warner Bros. BSK 3395
45	50	5	A BELIEVER SINGS THE TRUTH—Johnny Cash, Cachet 9001
46	34	35	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064
47	38	12	MY VERY SPECIAL GUESTS—George Jones, Epic JE 35544
48	44	6	DAYTIME FRIENDS, Kenny Rogers, United Artists UALA-754-H
49	49	3	EVERYBODY'S GOT A FAMILY—MEET MINE—Johnny Paycheck, Epic JE 36200
50	37	28	THE LEGEND AND THE LEGACY, VOL. 1—Ernest Tubb, Cachet CL 33001

Louisiana Acclaims Crystal Gayle

NASHVILLE—CBS artist Crystal Gayle has been selected as the honorary ambassador of goodwill for the state of Louisiana by Lt. Gov. James Fitzmorris. In ceremonies

held at the New Orleans Superdome, Gayle was presented with a key to the city and made an honorary citizen by New Orleans mayor Ernest Morial.

23 Acts For Wheeling Fest

WHEELING, W. Va.—Dubbed the "Super Bowl of Country Music Festivals," Jamboree In The Hills '80s, will feature 23 top country music entertainers.

The fourth annual outdoor festival will be held July 19-20, according to F. Glenn Reeves, executive producer of the festival, who adds, "The talent is a combination of the industry's most established stars as well as rising stars."

The first days talent lineup includes Donna Fargo, Moe Bandy, Hoyt Axton, Con Hunley, Cristy Lane, Loretta Lynn, Buck Owens, Johnny Russell, T.G. Sheppard, Mel Tillis, Joe Stampley, Mary Lou Turner and Kelly Warren.

Sunday's show will spotlight such acts as "Gatemouth" Brown, Janie Fricke, Billy "Crash" Craddock, Jerry Lee Lewis, Larry Gatlin, Tammy Wynette and Ray Stevens.

Jamboree In The Hills is sponsored by "Jamboree U.S.A." and Columbia Pictures Industries, Inc. Some 39,000 fans from all states and several foreign countries attended the 1979 event.

Some 18 hours of country music will be staged on a 150-acre tract forming a natural amphitheatre near St. Clairsville, Ohio. Tickets will be scaled at \$30 for a two-day adult ticket, \$20 for a single day Saturday ducat and \$15 for Sunday. Children under 12 will be admitted free if accompanied by an adult.

Billboard SPECIAL SURVEY For Week Ending 2/16/80

(Published Once A Month)

Best Selling Classical LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	14	O SOLE MIO: Neopolitan Songs Pavarotti, London OS 26560
2	10	75	BRAVO PAVAROTTI: Pavarotti London-PAV 2001
3	11	70	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
4	3	49	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
5	5	10	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
6	2	10	O HOLY NIGHT: Pavarotti London OS 26473
7	NEW ENTRY		BERG: Lulu Orchestre de l'Opera de Paris (Boulez) DG 4711 024
8	9	23	MUSSORGSKY: Pictures At An Exhibition Cleveland Orchestra, Telarc Digital 10042
9	4	40	NEW YEAR'S IN VIENNA Boskovsky, Vienna Philharmonic, London Digital 10001-2
10	16	27	MEDELSSOHN: Symphony No. 4 Vienna Philharmonic (Von Dohnanyi), London Digital LDR 10003
11	6	10	TCHAIKOVSKY: Violin Concerto Perlman, Philadelphia Orchestra (Ormandy), Angel SZ-37640
12	NEW ENTRY		ENCORES: Itzhak Perlman Angel SZ-37560
13	NEW ENTRY		MOZART: Don Giovanni London Philharmonic (Solti) London OSA 144
14	18	18	BARTOK: Concerto For Orchestra Philadelphia Orchestra (Ormandy), RCA Digital 1-3421
15	25	23	DEBUSSY: Images Jacobs, Nonesuch H-71365
16	7	10	MUSIC OF TELEMANN: Galway RCA ARL1-3488
17	NEW ENTRY		DEBUSSY: Pelleas et Melisande Von Stade, Stillwell (Karajan) Angel Scx-3885
18	8	27	GERSHWIN: Manhattan Soundtrack New York Philharmonic (Mehta), Columbia JS 36020
19	NEW ENTRY		RAVEL: Bolero Boston Symphony (Ozawa) DG 2530-475
20	12	5	BRAHMS: Four Symphonies Chicago Symphony (Solti) London CSA 2406
21	NEW ENTRY		PUCCINI: La Boheme Carreras, Putnam, Ricciarelli, Covent Garden (Davis) Philips 6769 031
22	NEW ENTRY		TCHAIKOVSKY: 1812 Overture Cincinnati Orchestra (Kunzel) Telarc Digital 10041
23	13	5	SAINT-SAENS: Samson & Delilah Domingo, DG 2709-095
24	NEW ENTRY		SCHOENBERG: Gurre Lieder Boston Symphony (Ozawa) Philips 6769-038
25	28	57	BOLLING: Suite For Violin & Jazz Piano Zukerman/Hediger, Columbia M 35128
26	NEW ENTRY		MASSENET: Don Quichotte Ghiaurov, Crespin, Bacquier (Kord) London OSA 13134
27	33	10	BEETHOVEN: Symphonies 8 & 9 Berlin Philharmonic (Karajan), DG 2707 109
28	31	84	RAMPAL: Japanese Melodies for Flute & Harp Rampal & Laskine, Columbia M-34568
29	15	31	MAHLER: Symphony No. 4 Israel Philharmonic (Mehta), London Digital 10004
30	20	5	BRAHMS: Violin Concerto Perlman, Chicago Symphony (Giulini) Angel Q-37286
31	19	18	GOUNOD: Faust Domingo, Freni, Allen, Paris Opera Chorus & Orchestra (Pretre), Angel SZDX-3868
32	17	5	TCHAIKOVSKY: Complete Nutcracker Ballet Concertgebouw Orchestra (Dorati) Philips 6747-257
33	22	10	VERDI: Don Carlos Carreras, Freni, Ghiaurov, Berlin Philharmonic (Karajan), Angel SZDX-3876
34	23	14	HOROWITZ CONCERTS 1978-79 RCA ARL 1-3433
35	30	10	CHOPIN: 24 Preludes Bela Davidovich, Philips 9500-666
36	27	18	BEETHOVEN: Emperor Concerto Israel Philharmonic (Mehta), London Digital 10005
37	32	10	MAHLER: Symphony No. 5 London Philharmonic (Tennstedt), Angel 3883-ZB
38	38	5	DE LARROCHA: Golden Jubilee Recital London CS-7147
39	39	210	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
40	37	23	MORE RAMPAL'S GREATEST HITS RCA ARL 1-3388

Classical

PLATINUM FOR SYNTHESIZER SOUNDS

CBS Honoring 'Bach' Principals

CHICAGO—Special platinum record awards from CBS Records will go to synthesizer virtuoso Wendy Carlos and producer Rachel Elkind next month for the trailblazing album "Switched-On Bach," released 12 years ago.

The presentations are part of promotional activity surrounding the release of a new two-LP set, "Switched-On Brandenburgs," containing synthesizer performances of the complete Bach "Brandenburg Concertos."

Peter Munves, CBS marketing executive, plans to call attention to the phenomenal success of the original Carlos album in the launching of the synthesizer artist's latest opus. The new double LP set carries a special \$11.98 list price and is receiving one of CBS' biggest classical marketing support campaigns since the recent reorganization of Masterworks.

"What Carlos did is she turned a whole new generation onto Bach because the sounds were contemporary," explains Munves, who was involved in the original acquisition of "Switched-On Bach" by CBS.

"This is the original crossover record. It brought a new generation to the music of Bach because the electronic textures made it today," Munves adds.

The new two-record set includes performances of the "Brandenburgs" Nos. 1 and 6 which have not before been released. Carlos version of the Third Concerto was included in "Switched-On Bach," and successive releases by the performer contained the Third and Fourth Concertos and parts of Concerto No. 2.

The new album includes the premiere release of two whole movements of the Second Concerto.

Atlantic City Going Heavily To Symphonies

ATLANTIC CITY—Five of the nation's foremost symphony orchestras lead the list of highbrow attractions being booked into the Resorts International Hotel Casino here in an effort to attract more high rollers to this seaside gambling mecca.

Tibor Rudas, vice president for entertainment for Resorts International, believes East Coast patrons will respond to the classical acts. Rudas also books the company's Las Vegas properties, but doubts such fare would succeed there.

The series begins March 10 with Peter Nero conducting the newly organized Philadelphia Pops, followed the next night by the Cuban National Folklorico Ballet.

Zubin Mehta conducts the New York Philharmonic sometime in August and John Williams is set for a date with the Boston Pops Dec. 13. Andre Previn is signed to conduct the Pittsburgh Symphony March 12, 1981, Eugene Ormandy will conduct a casino date with the Philadelphia Orchestra in April, 1981, prior to his retirement.

The concerts will be held at the casino's 1,750-seat Superstar Theatre, which has hosted appearances by Frank Sinatra and Diana Ross, but never a symphony orchestra.

Rudas considers the classical bookings to be a calculated risk designed to turn the casino into a nationally recognized entertainment center as well as a gambling haven.

According to Munves, the awards ceremony to be held in New York will signify a sales total of 1.25 million copies of "Switched-On Bach" in the U.S. alone.

CBS is claiming this is the largest selling classical LP to be released in the U.S.

Motion picture director Stanley Kubrick also will receive a platinum disk at the awards presentation. Kubrick's "Clockwork Orange" featured a soundtrack by Carlos, and the award will recognize the contribution of the film to sales of disks by the synthesist.

According to Munves, the awards do not have Recording Industry Assn. of America backing. Because platinum certification procedures were introduced in 1974, sales garnered prior to that time are not in-

Cable TV Using Satellite Music In 15 Communities

CHICAGO—A satellite relay of classical music radio programming is being received by cable television subscribers in 15 U.S. communities today. The audio programming service is a relay of WFMT-FM, Chicago, which became the nation's first radio superstation in July of 1979.

The satellite feed promises to bring classical programming to smaller markets where there is little diversity of broadcast offerings. To date, mostly smaller communities particularly in the thinly populated Western states are showing interest, according to John Majors, director of marketing for WFMT-FM.

The station's satellite audience is located in such communities as Portland, Ore.; Magnolia, Ark.; Grand Junction, Avon and Aspen, Colo.; Jackson, Miss. and Sierra Vista, Ariz.

The satellite feed is marketed to cable operators by United Video of Tulsa, Okla. According to United Video, 226,746 cable tv subscribers have access to the programming at this time.

Cable systems serving an additional 18 markets have ordered the service and are awaiting delivery of special electronic gear necessary to extract the FM signal from the satellite transmission.

"They're pushing the marketing now and starting to sell it to more cable systems," Majors explains. WFMT itself is not directly involved in the sales effort.

The cost of the service to cable operators is one cent per subscriber per month with a 300 monthly cost maximum. The signal is received in stereo with a 15 kHz bandwidth.

Special circuits required for signal conversion are leased for \$50 per

Classical Notes

The Los Angeles Chamber Orchestra has become the official orchestra of the 1980 Winter Olympics. There will be performances at Lake Placid on Feb. 18 and 19, as part of the group's East Coast tour under Gerard Schwarz.

Lukas Foss will judge the 1979-80 Missouri Contemporary Music Competition. A \$1,000 national grand prize is offered by Discwasher Inc. and there are special cash prizes for Missouri composers. . . . Richard Stoltzman and the English Chamber Orchestra will tape the Mozart Clarinet Concerto for RCA. RCA has signed the clarinetist to an exclusive contract.

cluded in the association's audit process.

"Switched-On Brandenburgs" will be advertised in national and local print media and with 60-second radio commercials.

The theme of the marketing campaign is "High Tech Bach," with a computer portrait of Bach used in ads and in-store materials.

Adds Munves, "The Brandenburgs is probably Bach's best selling title. That means it's Bach's Bolero."

The executive said sales of 50,000 units in the first six months of release are not unexpected.

Prior to a sex change operation, the name Walter Carlos was used by the performer of "Switched-On Bach" and "Switched-On Brandenburgs."

month or can be purchased for under \$1,000, according to Majors.

Cable subscribers in Waco, Tex., and Lincoln, Neb. also will begin receiving WFMT via satellite. Citizens groups in these towns lobbied their cable systems with demands for the fine arts programming.

According to United Video, an additional 137,450 subscribers will be reached through the 18 cable systems waiting to take delivery.

ALAN PENCHANSKY

NPR Will Beam Barber Homage

PHILADELPHIA—A March 9 concert from the Academy of Music honoring composer Samuel Barber's 70th birthday will be picked up for live broadcast by National Public Radio network stations.

The concert is being organized by the Curtis Institute of Music, and will feature several of Barber's most revered works, including his Violin Concerto and "Knoxville, Summer Of 1915" for soprano and orchestra.

NPR affiliate WUHY-FM is in charge of production for the live hookup, beginning at 8 p.m. Performances will feature the Curtis Symphony Orchestra, under Calvin Simmons with violinist Jaime Laredo and soprano Marianne Casiello. Barber is a graduate of Curtis and a former member of the school's faculty.

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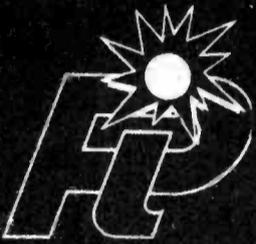
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When Answering Ads . . . Say You Saw It in Billboard

CURB CHART HYPING?

Clean-Up Code Is Bowed By British

By PETER JONES

LONDON—Serious breaches of a new record industry code of conduct here, aimed mainly at curbing record companies from influencing retailers who make returns to the national, industry-sponsored charts, could lead to expulsion or suspension of the offending firm from the British Phonographic Industry (BPI).

But the feeling here, despite the strong wording within the code, is that such drastic punishment is unlikely to be meted out.

The BPI, affiliated to the International Federation of Producers of Phonograms and Videograms (IFPI), represents virtually all of the country's record companies, and all are expected to sign the code.

And while such a code is rare within the international record business, it has been tried in a few territories—notably France, where a similar set of rules, though not angled to chart "protection," was implemented by the nation's equivalent industry organization, Syndicat National de l'Édition Phonographique et Audio Visuelle (SNEPA).

The British code provides for a

committee of enquiry to investigate any company suspected of trying to influence any retail outlet making returns to the British Market Research Bureau charts, used by local trade paper, Music Week, the British Broadcasting Corp. and in Billboard's Hits Of The World overseas chart breakdown.

In essence, the code demands that record companies instruct employees and agents not to attempt to induce a chart return retailer to record anything other than genuine, to-the-public sales. Artist managers, publishers and third-party agents (advertising or promotion consultants) must also be told of these requirements.

But the code doesn't rule out reasonable quantities of sample singles or albums for the retailers, as long as the store concerned doesn't record sales of such product other than genuine purchases.

While the anti-chart hype aspects are the most controversial in the code, and follow a series of allegations about chart inaccuracies and inadequacies towards the end of last year, there are other important sections included for acceptance by BPI member companies.

Additionally, retailers making returns to the Research Bureau's chart division are to be asked to sign a document on chart security, and promise to inform the BPI of record company activities which breach the code guidelines.

One item calls for record companies not to cause deliveries to be held back from any section of the retail trade "in order to favor selected outlets."

The code insists that only material or items specifically related to the artist or record being promoted can be used as selling aids, and that the Research Bureau has the right to omit from its chart any records which it feels have been promoted in ways which breach the guidelines.

Retail outlets belonging to record companies are also bound by the code not to promote that manufacturer's product in a way which might unfairly benefit a chart position.

Singapore Suit

SINGAPORE—The owner of a retail music store was fined \$285 in magistrates court here Jan. 18, found guilty of two charges of selling pirate copies of albums by Linda Ronstadt and Tracy Huang.

Woo Fong Peng of Oscar Music Center was charged under the Copyright Act. A private investigator hired by the Singapore Phonogram Assn. paid \$5 for a cassette of Huang's "Another Goodbye" and Ronstadt's "Living In The USA" last April 27.

Executives of EMI and WEA, which own the copyrights, identified the tapes as pirate copies.

Rhino German Pact

LOS ANGELES—Rhino Records has signed with Pool of West Germany for distribution of its product in Germany, Austria and Switzerland. First product covered is the single "My Name Is Larry" and the LP "Wildmania" by Wild Man Fischer and the LP "Some Kozos" by the Temple City Kazoo Orchestra.



SERIOUS BUSINESS—C.Y. Liao, president of Taiwan's Four Seas Record Co., chats with Ian Thomas of the International Federation of Producers of Phonograms and Videograms (IFPI) during the federation's recent regional conference in Manila. Liao is also chairman of the disk industry committee of his country's Copyright Holders Assn., and told the confab of antipiracy progress there.

New CASH Priority: Asian Mechanicals

HONG KONG—The Composers and Authors Society of Hong Kong (CASH), formed here in the autumn of 1977, has turned its attention to the problem of mechanical rights.

Generally in Asia, there's been no way of collecting fees, and record companies here have normally paid publishers direct.

A number of local companies have not understood the necessity to pay any copyright fees at all, and it's to combat this, and to coordinate the payment of fees, that CASH has now set about educating the local industry.

At the moment, a draft agreement

is under discussion with the International Federation of Producers of Phonograms and Videograms, and some support has been received from corresponding organizations abroad. The problem will be to convince local record companies that composers, authors and publishers should be given their due.

CASH has grown some teeth during its two-and-a-half years of activity. Imperial Cinemas were prosecuted successfully for breach of agreement (Billboard, March 10, 1979) and injunctions have recently been applied for against other cinemas.

Trash Becomes Trio New Wave Outlet; Pass Added

TOKYO—Trio Records has launched a new in-house label tagged Trash, specializing in domestic and foreign rock and new wave artists.

Initial product release includes a solo album by Bernie Marsden of Whitesnake, and an LP by Dutch new wave band, the Meteors, picked up from Bovema Negram. Canadian band Crowcuss is also signed.

But Trash's brightest hope, according to international label manager Akemu Natsume, are the Silver Stars. Apart from domestic action, it's hoped that the five-man band's debut album will spark overseas interest. It features the quintet as new wave "Star Wars" characters.

Also under the Trash wing is the Pass label formed by specialist import retailer, Hisami Yamazaki. Prime act is Friction, new wavers who came to his attention some time back.

"Being a fan of Japanese and foreign new wave," notes Yamazaki, "I thought that Friction would be right for Trash, but I wanted them to have their own label as part of such a deal.

"That's why I formed Pass, selling the band's home-made single in my

Hansa Renewal

LONDON—Hansa Records International has renewed its pact with Ariola for Mexico and Brazil. All remaining South American territories, including the Argentine, will continue to be handled by RCA.

Video Rate Blueprint Is Imminent

By NICK ROBERTSHAW

LONDON — The Mechanical Rights Society, representing Britain's publishers and songwriters, is on the brink of imposing a unilateral agreement for royalty rates upon videogram producers.

This blueprint was discussed in general terms at MIDEM last month during the meeting of the International Federation of Popular Music Publishers (Billboard, Feb. 2, 1980).

Now it seems that a meeting Monday (4) of the Society's video subcommittee resolved to present an agreed package within the next month—and stressed that it would meet as often as necessary to complete the task.

The likely scale of royalties will range between 2% to 9% of retail price, feature films and other program material that uses little music coming at the lower end of the scale, concert performances and video versions of audio albums at the upper.

A manufacturing cost allowance around 25% to 33% of retail price will be made, as is the case with audio software, and gradations are envisaged to take account of library music used, or music used as background.

The decision to go ahead comes after 18 months of exhaustive but inconclusive talks with the video producers. Bob Montgomery, managing director of the Mechanical Copyright Protection Society—collection arm of the MRS—has repeatedly asked: who do we negotiate with? Recently the International Federation of Producers of Phonograms and Videograms and the International Tape Assn. have emerged as the likeliest candidates, but there is still no single negotiating body truly representing the producers.

If the latter now ask what happened to consultation, the MRS can fairly reply it has done its level best in that direction. In any case, the Society intends its agreement to be an interim affair, possibly for two years, that will create a strong precedent but in no way prejudice further, and hopefully more formal, negotiations.

Setting a royalty level has proved a delicate affair, one side inevitably feeling it's too low, the other that it's too high. The final say clearly belongs to the MRS—sellers rarely invite customers to set a price—but on the other hand, it's anxious not to price itself out of the market. The future of video, it believes, lies in program origination. If producers find they can use other copyright sources more cheaply, then they won't use music.

How Close Tape Tax?

LONDON—A British government green paper, first step towards implementation of a levy on blank tapes and hardware, is likely before the end of this year.

Such a discussion document implies a commitment to act, and indicates the Department of Trade's intellectual property division now accepts the argument for a compensating levy to offset home taping losses, as submitted by the British Phonographic Industry, local music publishers and the Musicians Union.

This development cannot be described as a dramatic breakthrough. The Department has first to con-

vince the government of the need to make action a matter of urgency, and as detailed proposals—particularly on the so-far unspecified size of the levy—are made known, opposition from those most likely to suffer under such a tax (the tape and hardware producers) will certainly become fiercer and more vociferous than at present.

But with year-end figures likely to show U.K. album sales down eight million in 1978, and at their lowest ebb since statistics were first published in 1972, the record industry here may take heart that some progress is finally becoming visible.

Tape Firm Bows Label Down Under

SYDNEY—KGC Magnetic Tape, Australia's leading manufacturer of prerecorded cassettes, has expanded its operation with the establishment of an independent, self-distributing label, KGC Records.

A wholly Australian-owned company, KGC handles the bulk of tape duplication for WEA, Summitt, Readers Digest, Astor and Polygram. It is the only company to which Polygram will trust the duplication of its classics line.

The company turns out around three million cassettes a year, assembled primarily from tape stock manufactured by Greencorp Magnetics, Australia's only bulk tape manufacturer.

KGC bowed its label during 1979 with a single by local country artist Brian Kelly, and has since issued albums by Kelly, Lester V. Coombes and the Aussie Battlers.

International labels secured for licensing deals include Gusto (US) and Maiden (UK), while mid-price album releases have included titles by Ray Charles, Red Sovine, the Ink Spots, Ron Grainger Orchestra, Endrust Jazz Band and the Platters.

The company's strongest success is coming from its line of science fiction and childrens classics material, as well as a series of low-price 'drive-time' cassettes featuring cover versions of recent chart hits. The children's repertoire includes Paddington Bear, Tales of Beatrix Potter, Peter Rabbit and traditional adventure tales.

KGC has also established a separate video company, providing a library service to the public as well as a professional two-inch tape transfer system.

Promotions manager Greg Sita describes his company as "a small but active operation determined to move further into local recording, particularly in the country vein."

Radio In Philippines Wrests With Payola

By CES RODRIGUEZ

MANILA—The Broadcast Media Council (BMC) has dealt yet another disciplinary blow to Philippines radio by passing a new resolution expected to curb, if not totally eliminate, payola.

The ruling calls for all radio stations to limit airplay of a title to once every three hours and, in designated areas, to submit their playlists at least two days before broadcast.

The resolution was put into effect late last year and was signed by BMC chairman Teodore F. Valencia, deputy chairman Antonio C. Barreire and directors Eduarde Montilla, Jorge Bayona, Menarde Jimenez. All officers of the council are broadcast practitioners in the capacity of network owners, managers or board members.

The resolution was blueprinted after continuing reports alleged that radio stations were receiving undisclosed revenues from recording companies in exchange for airplay. This, despite previous efforts of the BMC to halt the practice.

Predictably, there were outbursts from broadcasters, some of whom claim that the resolution is an infringement of the station's right to determine its own programs.

The resolution counters, however, that "the improper influence of outside economic interests in the programming of radio stations (runs) contrary to the existing laws, policies and rules of the council."

Although the council met with select representatives of the national broadcasters organization (KBP) before the ruling was approved, several KBP members present alleged that their objections to the program were overruled by the passage of the original unrevised resolution.

To ensure maximum compliance, the ruling specifies stiff penalties for violators. For airing a title more than once during the given three-hour period, a fine of approximately \$67 has been stipulated for both the violating DJ and the radio station (discounting illicit income, a DJ's monthly pay averages \$100.)

In addition, record companies that supply promotional records to stations are required to register with the council and submit a list of stations to which they supply records, the number of records they expect to supply each station in a given period, the name of company employees in charge of distributing the records, the names of radio station personnel also employed by the recording company and an alphabetical list of domestic and foreign labels which the company controls, distributes or promotes locally.

BMC insiders say that compliance was at its lowest during the first few weeks of implementation, due perhaps to the routine which the resolution upset and the widespread antipathy that met the ruling's approval. (Several DJs went as far as venting their feelings on the air. One was heard to have apologized for his inability to play requested songs because of "some silly ruling.")

Most of the violations stemmed from the difficulty of radio stations in submitting their playlists on time, which naturally resulted in titles getting double or triple airplay within the prohibited three-hour stretch.

Despite strict enforcement, the BMC initially allowed for a period of adjustment. Violating DJs, some of whom had chalked up fines in excess of five figures, were summoned by the council to explain their violations, and issued first warnings.

The BMC also allowed exemptions, notably to classical stations. A few pop stations, however, also applied for exemptions. One such station justified its application by citing that 65% of the records it airs are imports, thus discouraging participation from record companies because of conflicts with promotions.

In the wake of the resolution, the Philippine Assn. of the Record Industry (PARI) launched an ill-fated apportionment program designed to "legitimize" payola and to offer a fair share of airplay to smaller recording outfits unable to get their products aired in stations previously "committed" to other companies. The PARI proposed to buy prime time hours (6-9 a.m. and 3-6 p.m.) from selected radio stations to allot to its members. The ratio of airplay given each company would depend upon the number of their releases per month.

Payments were fixed at 25% of the station's rate for a 15-second commercial. (Continued on page 82)



LIQUID REFRESHMENT—The wine flows at the London headquarters of Ariola Records U.K. to celebrate the signing of songstress Kiki Dee, right, to the label. She'll start work on a new album within weeks. With Dee are, from left, Ariola promotions manager Diana Warren, financial director Paul Rochman, managing director Robin Blanchflower and promotions manager Richard Evans.

Import Moves Spark Concern In Portugal

By FERNANDO TENENTE

LISBON—The recent UK court action taken by record companies against importers bringing product in from Portugal has caused considerable concern here among record companies whose survival depends to a substantial extent on their ability to export product.

The companies find it difficult to understand why Portuguese exports are singled out for action when massive amounts of produce flood into the U.K. from North America.

The Portuguese market is extremely limited, with an annual production of something like 10 million units and revenue from exports is an essential part of the record companies' liability equation.

Exports from Portugal are handled by private wholesalers who buy relatively small quantities of records from local manufacturers and ship them to various European countries. The Portuguese licensee authorities maintain good control over the payment of mechanical rights and up till now no infringements have been discovered.

The first pressing order for an album released locally varies between 500 and 1,500 copies, since record companies here are obliged to minimize the risk of overstock because of inflation and escalating costs. Orders from exporters are, therefore, extremely welcome and these also make some small contribution to trimming Portugal's balance of payment deficit which, thanks to import controls and export incentives, has been substantially reduced.

In the days before devaluation of the escudo, it was often more profitable for Portuguese record companies to market finished product rather than press records, particularly as local pressing can be a slow process because of delays in the custom clearances of master tape and samples. The manufacture of album covers can also be a lengthy process.

Portuguese record companies often have to wait long periods to receive master tapes from foreign licensors; these delays hold up production and depress eventual sales. Record executives sometimes

have to make special trips to acquire the master tapes from licensors.

Portuguese record manufacturers point out with some indignation that when the country was bringing in finished product, licensors were not complaining about the export trade. Now the traffic has been reversed, exports are suddenly bad news.

Phone Facelift

HELSINKI — The 'dial-a-disk' service operated here by Helsingin Puhelinyhdistys has been given a novel facelift.

Gone is the old system, whereby callers heard one of two IFPI-selected disks of the day, played without commentary.

In its place, there is now a complete disco show in miniature, briskly presented by a leading deejay, Tapani Ripatti, who also selects the disco-flavored U.S., British and local hits featured.

The final show of 1979, for instance, included Sugarhill Gang's "Rapper's Delight," Rod Stewart's "Do Ya Think I'm Sexy" and Kool and the Gang with "Ladies' Night." Using shortened versions, the telephonic show lasts around 10 minutes and costs about 50 cents.

Major Loss

PARIS—According to figures revealed by Thorn-EMI, Pathe-Marconi in France suffered a trading loss of around \$5 million over the last financial year.

It becomes certain now that Alain Girendeau, the new Pathe-Marconi chairman based in Paris, will prune costs and expenses to the barest minimum following the change of offices from the Rue Lord Byron to the Parisian suburb of Neuilly.

And because of the far-reaching corporate changes in which Thorn Electrical is involving EMI divisions, the Pathe-Marconi financial year will in future start April 1 and end March 31.

CHANGES IN JAPAN

Polystar: Blueprint For the Decade?

By ADAM WHITE

NEW YORK—Next month will see the first product release in Japan by Polystar, the joint venture company formed by Polygram and Young Japan (Billboard, Dec. 22, 1979).

That's only six months after the Dutch-German multinational made its first approach to the nine-year-old mini conglomerate (interests ranging between 10% and 100% in 45 companies throughout Japan) helmed by Ken Hosokawa, president, and Akio Onodera, vice president.

It was last October when J. Dieter Bliersbach, president of Polygram Far East, invited the Young Japan principals to sit down and talk. It was the second week of December when they emerged as partners, announcing the formation of Polystar at a Tokyo press conference.

Hosokawa, interviewed while attending this past MIDEM, doesn't feel the time taken to negotiate the deal was particularly short, but he does confess surprise at receiving the partnership proposal in the first place.

It's rare, he says, for foreign majors to embark upon joint ventures with production firms. They usually link up with long-established electronics corporations.

Thus, the birth of Polystar is seen as significant because it reflects how the creative torch is passing to a new breed of young Japanese industry.

Hosokawa, 31, claims that production companies run by his generation now account for 60% of the music market in Japan. The inference is that the majors, as in other key world markets, are increasingly viewed as service organizations—efficient at manufacture, distribution, marketing—but dependent for artistic talent on outside partners, operating as a&r satellites.

Hosokawa believes that by the Polystar partnership, Polygram is looking to strengthen its local talent profile. He estimates the major's sales in Japan last year break out to around 70% international repertoire, 30% domestic—almost exactly the opposite of the prevailing mix in the overall market.

Further, he pegs Polygram's share (domestic and international product sales combined) of that overall market at around 10%, while claiming that Young Japan artists, signed across 15 labels, account for 25%.

The latter statistic, if accurate, indicates how far Hosokawa and his team have come since they promoted a shipbound folk concert tour to Canada in 1970. Young Japan Inc. was formed the following year in Osaka, and its early experience included promoting a James Brown concert in that city.

From there, with Tokyo as its base from 1975, the company has grown to embrace record pro-

duction, music publishing, artist management, booking, concert promotion and radio/television production. It also has disk and radio/tv promotion arms, an offshoot producing radio and tv commercials, and a subsidiary manufacturing store fixtures and merchandising aids. It employs approximately 80 people, and estimates its annual turnover at more than \$10 million.

Hosokawa claims that disk and tape sales alone of Young Japan's biggest act, Alice, have topped \$75 million in the past two years.

Effective Jan. 1, the softrock trio (previously signed to Toshiba-EMI) became one of the first Polystar acts, though Hosokawa says that it wasn't originally included in the negotiations with Bliersbach last October.

Young Japan's connections with Polygram predate the new joint venture, however. Four of its acts are placed with Polydor, one with Nippon Phonogram. The former ("a very important label for us," notes Hosokawa) has Gen Takayama, Signal, Tomoharu Taki and Kaientai; the latter has Yukinobu Nakamura.

Total number of acts under Young Japan's wing is 30, including 10 in various stages of development. They span pop, rock, folk, country, country-pop and techno-pop styles. Hosokawa emphasizes that only a limited number will move over to Polystar; he has no wish to overload the fledgling firm's roster.

As noted, Polystar's flagship attraction is Alice. Apart from the trio's group work, the members have become known as soloists, and have recorded as such: leader Shinji Tanimura in chanson style, with five albums to date; Takao Horiuchi in country mood, with four albums (the last waxed in Nashville) so far; and Toru Yazawa, techno-pop practitioner, with one LP.

Three new solo LPs by Alice have been finished, and one—Hosokawa has still to decide which—will be included among the first Polystar releases, preceded by a single.

The joint venture, with its own Tokyo offices separate from those of Young Japan and Polygram, will have a 15-strong staff. This will include an a&r team of four or five, including a department manager, and eight or nine promotion personnel.

Hosokawa, who holds that good promotion is one reason why Young Japan has grown and prospered these past nine years, notes that Polystar promotion people will work closely with their counterparts at Nippon Phonogram, which is distributing the new label.

Aside from lending weight to Polygram's local repertoire drive,

(Continued on page 82)

Global Music Handling Publishing Catalogs

MUNICH—Global Music is now handling the publishing catalogs of Bob Dylan and Chrysalis in Germany, and has also secured the U.S. Moonlight & Magnolia line, provid-

ing the company with the entire Captain & Tennille catalog.

In April, Rudi Martini, currently promotion chief at WEA here, joins Global to handle and coordinate international activities.

Billboard® Hits Of The World™

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BRITAIN

(Courtesy of Music Week)
As of 2/9/80
SINGLES

This Week	Last Week	Title
1	1	TOO MUCH TOO YOUNG, Specials, 2-Tone
2	10	COWARD OF THE COUNTY, Kenny Rogers, United Artists
3	4	I'M IN THE MOOD FOR DANCING, Nolan Sisters, Epic
4	3	MY GIRL, Madness, Stiff
5	5	IT'S DIFFERENT FOR GIRLS, Joe Jackson, A&M
6	7	BABE, Styx, A&M
7	2	BRASS IN POCKET, Pretenders, Real
8	14	SOMEONE'S LOOKING AT YOU, Boomtown Rats, Ensign
9	6	WITH YOU I'M BORN AGAIN, Billy Preston & Syreeta, Motown
10	9	GREEN ONIONS, Booker T. & MG's, Atlantic
11	12	7TEEN, Regents, Rialto
12	15	I HEAR YOU NOW, Jon Anderson & Vangelis, Polydor
13	20	LIVING BY NUMBERS, New Muzik, GTO
14	8	PLEASE DON'T GO, K.C. & The Sunshine Band, TK
15	40	CAPTAIN BEAKY/WILFRED THE WEASEL, Captain Beaky, Polydor
16	11	I WANNA HOLD YOUR HAND, Dollar, Carrere
17	13	BETTER LOVE NEXT TIME, Dr. Hook, Capitol
18	37	AND THE BEAT GOES ON, Whispers, Solar
19	18	SPACER, Sheila & B. Devotion, Carrere
20	30	SAVE ME, Queen, EMI
21	29	THREE MINUTE HERO, Selector, 2-Tone
22	19	JAZZ CARNIVAL, Azymuth, Milestone
23	27	ESCAPE, Rupert Holmes, Infinity
24	22	BUZZ BUZZ A DIDDLE IT, Matchbox, Magnet
25	36	BABY I LOVE YOU, Ramones, Sire
26	NEW	RIDERS IN THE SKY, Shadows, EMI
27	NEW	CARRIE, Cliff Richard, EMI
28	35	LIVING IN THE PLASTIC AGE, Buggles, Island
29	23	TOO HOT, Kool & The Gang, Mercury
30	31	JANE, Jefferson Starship, RCA
31	21	SPIRITS (HAVING FLOWN), Bee Gees, RSO
32	25	WE GOT THE FUNK, Positive Force, Sugarhill
33	NEW	UNDERPASS, John Foxx, Virgin
34	16	LONDON CALLING, Clash, CBS
35	NEW	ROCK WITH YOU, Michael Jackson, Epic
36	32	STRANGE LITTLE GIRL, Sad Cafe, RCA
37	17	TEARS OF A CLOWN/RANKING FULL STOP, Beat, 2-Tone
38	34	MAMA'S BOY, Suzi Quatro, RAK
39	NEW	MUSIC MAKES YOU FEEL LIKE DANCING, Brass Construction, United Artists
40	NEW	DANCE STANCE, Dexy's Midnight Runners, Parlophone

ALBUMS

This Week	Last Week	Title
1	1	PRETENDERS, Pretenders, Real
2	NEW	THE LAST DANCE, Various, Motown
3	2	ONE STEP BEYOND, Madness, Stiff
4	3	PERMANENT WAVES, Rush, Mercury
5	7	SHORT STORIES, Jon & Vangelis, Polydor
6	8	GOLDEN COLLECTION, Charlie Pride, K-tel
7	4	REGGATTA DE BLANC, Police, A&M
8	11	SPECIALS, Specials, 2-Tone
9	12	OFF THE WALL, Michael Jackson, Epic
10	6	GREATEST, Bee Gees, RSO
11	5	GREATEST HITS VOL. 2, Abba, Epic
12	10	THE WALL, Pink Floyd, Harvest
13	16	I'M THE MAN, Joe Jackson, A&M
14	23	SEPTEMBER MORN, Neil Diamond, CBS
15	20	OUTLANDS D'AMOUR, Police, A&M
16	13	GREATEST HITS, Rod Stewart, Riva
17	22	THE SUMMIT, Various, K-tel
18	NEW	KENNY, Kenny Rogers, United Artists
19	26	FLEX, Lene Lovich, Stiff
20	14	SEMI DETACHED SUBURBAN, Manfred Mann, EMI
21	30	METAMATIC, John Foxx, Metalbeat
22	17	PARALLEL LINES, Blondie, Chrysalis
23	19	LONDON CALLING, Clash, CBS
24	15	20 HOTTEST HITS, Hot Chocolate, RAK
25	18	NO PLACE TO RUN, UFO, Chrysalis
26	25	SOMETIMES YOU WIN, Dr. Hook, Capitol
27	9	VIDEO STARS, Various, K-tel
28	34	THE FINE ART OF SURFACING, Boomtown Rats, Ensign

Revive Electrola

COLOGNE—EMI Electrola is to revive its traditional label Electrola, this time for product in the rock-disco-pop field. Label chief is Holger Mueller, who reports to Manfred Zum Keller, national a&r chief. Initial artists for release on Electrola are Wilfried, Jane Palmer, Peter Kent and new group Biscuit.

29	24	20 GOLDEN GREATS, Diana Ross, Motown
30	29	DISCOVERY, Electric Light Orchestra, Jet
31	27	TUSK, Fleetwood Mac, Warner Bros.
32	21	EAT TO THE BEAT, Blondie, Chrysalis
33	NEW	STRING OF HITS, Shadows, EMI
34	33	KENNY ROGERS SINGLES ALBUM, United Artists
35	28	ASTAIRE, Peter Skellern, Mercury
36	NEW	CORNERSTONE, Styx, A&M
37	NEW	BREAKFAST IN AMERICA, Supertramp, A&M
38	32	THE NOLAN SISTERS, Nolan, Epic
39	31	GREATEST HITS, Electric Light Orchestra, Jet
40	NEW	JUST FOR YOU, Des O'Connor, Warwick

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 2/11/80
SINGLES

This Week	Last Week	Title
1	1	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
2	2	SUN OF JAMAICA, Gombay Dance Band, CBS
3	3	RAPPER'S DELIGHT, Sugarhill Gang, Metronome
4	NEW	HERBERT, Gottlieb Wendehals, CNR
5	4	MAYBE, Thom Pace, RSO
6	8	ZABADAK, Saragossa Band, Ariola
7	5	I HAVE A DREAM, Abba, Polydor
8	11	INDIAN RESERVATION, Orlando Riva Sound, Ariola
9	6	CONFUSION, Electric Light Orchestra, Jet
10	7	LUCIFER, Alan Parsons Project, Arista
11	15	HADSCI HALEF OMAR, Dschinghis Khan, Jupiter
12	10	I'M BORN AGAIN, Boney M, Hansa
13	9	VIDEO KILLED THE RADIO STAR, Buggles, Island
14	NEW	IT'S A REAL GOOD FEELING, Peter Kent, EMI
15	12	TUSK, Fleetwood Mac, Warner Bros.
16	14	BANG BANG, B.A. Robertson, Asylum
17	16	SWEET SEPTEMBER, Tony Christie, RCA
18	13	SUCH A NIGHT, Racey, RAK
19	23	WHAT'S IT TAKE, Robert Palmer, Island
20	22	WIE FREI WILLST DU SEIN, Howard Carpendale, EMI
21	NEW	LADIES NIGHT, Kool & The Gang, Mercury
22	17	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
23	19	WE DON'T TALK ANYMORE, Cliff Richard, EMI
24	25	BABE IT'S UP TO YOU, Smokie, RAK
25	24	SHE'S IN LOVE WITH YOU, Suzi Quatro, RAK
26	NEW	TOESENDEL, Frank Duval Orchestra, Telefunken
27	20	GIMME GIMME GIMME, Abba, Polydor
28	NEW	DOCTOR DOCTOR, A La Carte, Hansa Intl.
29	26	CARRIE, Cliff Richard, EMI
30	21	CAN I REACH YOU, Jack Goldbird, CBS

ALBUMS

1	1	THE WALL, Pink Floyd, Harvest
2	4	EVE, Alan Parsons Project, Arista
3	5	TUSK, Fleetwood Mac, Warner Bros.
4	3	EYES OF THE UNIVERSE, Barclay James Harvest, Polydor
5	2	MOVE IT, Cliff Richard, Arcade
6	8	GREATEST HITS VOL. 2, Abba, Polydor
7	10	DISCOVERY, Electric Light Orchestra, Jet
8	9	BREAKFAST IN AMERICA, Supertramp, A&M
9	7	DER OSTFRIESISCHE GOTTERBOTE, Otto, Ruessl
10	15	UD* 80, Udo Juergens, Ariola
11	6	TRA. UM WAS SCHOENES, James Last, Polydor
12	NEW	OCEANS OF FANTASY, Boney M, Hansa
13	NEW	UNS JOHRESZIGGE, De Black Fooss, EMI
14	11	MEIN WEG ZU DIR, Howard Carpendale, EMI
15	16	PLATINUM, Mike Oldfield, Virgin
16	12	COGLI LA PRIMA MELA, Angelo Branduardi, Muzia
17	NEW	TRAUMEREIEN, Richard Clayderman, Telefunken
18	13	HIGHWAY TO HELL, AC/DC, Atlantic
19	17	GONE TO EARTH, Barclay James Harvest, Polydor
20	19	STEPPEWOLF, Peter Maffay, Telefunken

SOUTH AFRICA

(Courtesy Springbok Radio)
As of 2/9/80
SINGLES

This Week	Last Week	Title
1	1	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic
2	2	THE PART OF ME THAT NEEDS YOU MOST, Exile, RAK
3	3	RISE, Herb Alpert, A&M
4	NEW	ANOTHER BRICK IN THE WALL, Pink Floyd, CBS
5	4	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
6	5	SHE'S IN LOVE WITH YOU, Suzi Quatro, RAK

7	6	IF I SAID YOU HAD A BEAUTIFUL BODY, Bellamy Brothers, Warner Bros.
8	9	GREAT BALLS OF FIRE, Nightmare, Bullet
9	8	CARAVAN SONG, Barbra Dickson, Epic
10	NEW	BABE, Styx, A&M

ITALY

(Courtesy Germano Ruscitto)
As of 2/5/80
SINGLES

This Week	Last Week	Title
1	4	DISCO BAMBINA, Heather Parisi, CGD-MM
2	5	REMI E LES SUE AVVENTURE, I Ragazzi Di Remi, Cetra/Fonit Centra
3	3	SE TORNASSI, Julio Iglesias, CBS/CGD-MM
4	7	CICCIOLELLA, Loretta Goggi, WEA
5	2	L'ARIA DEL SABATO SERA, Loretta Goggi, WEA
6	1	BUONA DOMENICA, Antonello Venditti, Philips/Polygram
7	12	MY SHARONA, Knack, Capitol/EMI
8	6	CHE NE SAI, Riccardo Fogli, Paraiso/CGD-MM
9	10	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic/CGD-MM
10	9	NO MORE TEARS, Barbra Streisand & Donna Summer, Casablanca/Durium
11	8	VIVA L'ITALIA, Francesco de Gregori, RCA
12	13	LA MIA BANDA SUONA IL ROCK, Ivano Fossati, RCA
13	NEW	C'E TUTTO IL MONDO INTORNO, Matia Bazar, Arista/Ricordi
14	11	SHANGAIED, Letric Funk, Neon/Panarecord
15	16	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca/Durium
16	19	POP MUZIK, M, MCA
17	18	HOOTCHIE COOTCHIE, D.D. Sound, Baby/CGD-MM
18	NEW	BODY TO BODY, Gepy & Gepy, Baby/CGD-MM
19	15	COGLI LA PRIMA MELA, Angelo Branduardi, Polydor/Polygram
20	NEW	NOTTE A SORPRESA, I Pooh, CGD-MM

HOLLAND

(Courtesy Nationale Hitparade)
As of 2/4/80
SINGLES

This Week	Last Week	Title
1	1	NEDERLAND DIE HEEFT DE BAL, Andre van Duin, CNR
2	4	RAPPER'S DELIGHT, Sugarhill Gang, Vogue
3	2	I HAVE A DREAM, Abba, Polydor
4	3	RAP-O-CLAP-O, Joe Bataan, Salsoul
5	9	DO THAT TO ME ONE MORE TIME, Captain & Tennille, Casablanca
6	5	WHAT'S A MATTER BABY, Ellen Foley, Epic
7	NEW	QUE SERA MI VIDA, The Gibson Brothers, CNR
8	NEW	CRYING, Don McLean, EMI
9	8	FLY TOO HIGH, Janis Ian, CBS
10	7	DAVID'S SONG, Kelly Family, Polydor

DENMARK

(Courtesy BT/IFPI)
As of 2/5/80
SINGLES

This Week	Last Week	Title
1	1	VIDEO KILLED THE RADIO STAR, Buggles, Island
2	2	OOH YES I DO, Luv', Carrere
3	3	WE DON'T TALK ANYMORE, Cliff Richard, EMI
4	NEW	I'M BORN AGAIN, Boney M, Ariola
5	NEW	BANG BANG, B.A. Robertson, WEA
6	4	DO OR DIE, Grace Jones, Island
7	5	I DON'T LIKE MONDAYS, Boomtown Rats, Mercury
8	NEW	MAMA'S BOY, Suzi Quatro, RAK
9	NEW	COPENHAGEN, Seebach Band & Debbie Cameron, EMI
10	NEW	LAST TRAIN TO LONDON, Electric Light Orchestra, Jet

ALBUMS

1	2	LILLER, Liller Ricardo's Band, Frittuna
2	1	231045-0637, Kim Larsen, CBS
3	4	DISCO '79 VOL. 3, Various, Polydor
4	7	HUGO OG DE ANDRE, Eddie Skoller, EMI
5	5	THE WALL, Pink Floyd, Harvest
6	8	FOR FULD MUSIK 6, Various, EMI
7	6	SHU BI DUA 6, Shu Bi Dua, Polydor
8	2	OCEANS OF FANTASY, Boney M, Ariola
9	NEW	RODT OG HVIDT, Mathilde, Medley
10	NEW	THE LONG RUN, Eagles, Asylum

International

FOR JAPANESE MARKET

View Polystar Plan As '80s Blueprint?

• Continued from page 81

Polystar will be involved with international product as the Japanese licensee for Casablanca Records (Billboard, Dec. 22, 1979). This is effective April 1, after the U.S. label's current licensing pact with Victor Music Industries expires.

Casablanca was part of the Polygram proposals to Young Japan from day one of the negotiations, according to Hosokawa, though his contact with Casablanca executives to date has been minimal (Neil Bogart's deal with Polygram calls for foreign licensing to be brought under the major's wing as existing contracts expire).

First Casablanca product through Polystar will shortly follow the release of domestic repertoire. Victor has an exclusive six-month selloff period, though it's subject to negotiation that Polystar will pick up certain titles ahead of time as Victor's stocks are depleted.

In addition, Victor may pass on certain albums in Casablanca's February and March releases to allow Polystar to go with them after March 31. Victor's Shoo Kanako is receptive to that idea, notes Mauri Lathower, international vice president at Casablanca.

Top-selling Casablanca acts in Japan include Kiss and Donna Summer. In a nation where touring is vital in propelling foreign acts to peak sales, Young Japan's links with concert venues of every size and capacity may help other Casablanca acts to establish themselves via Polystar.

Philippines Payola Woes

• Continued from page 81

commercial, or an average of 42 cents a song.

Since the association decided to launch the program utilizing the top five pop AM stations in Metro Manila, PARI members agreed among themselves that companies producing a predominantly MOR catalog would have to wait their turn until a second program was devised.

Still smarting from the new BMC ruling and resentful of any more interference, most of the chosen pop stations ignored the proposal until the PARI thought of asking the BMC to intercede. The BMC, convinced that the PARI program was a sincere attempt to nip payola and democratize airplay, agreed.

Less than fifteen days after the program was launched, the PARI decided to void the deal.

According to a PARI official, the stations were cooperative enough during the first few days after the program was put into effect but that later, required quotas were left unfulfilled.

There were also reports that representatives from some of the participating stations placed calls to several recording companies to demand extra compensation.

One radio station program director said his station was unable to meet the association's requirements because the PARI's playlist offered them limited choices. He claimed that there were required titles which were below his station's programming standards.

Although the PARI has set up its own anti-payola committee, most members are reluctant to discuss the issue.

First option for U.S. release of the new firm's Japanese acts goes to Casablanca; elsewhere, to other (yet undecided) Polygram labels.

Prime act with overseas potential is obviously Alice, to whom an American teacher (for language) has been assigned in preparation for such a thrust. Hosokawa says no Alice product was released outside Japan when the band was signed to Toshiba-EMI, but agrees that the time may not have been right before now.

The exposure opportunities for Japanese artists outside their homeland is one key reason why Young Japan was receptive to the Polygram partnership, even though Hosokawa says it was a condition of that proposal that the major have a majority interest (51%). Bliersbach is Polystar president, Akio Onodera is representative director/vice president, and Hosokawa is one of three directors.

As the Young Japan chief explains it, Polygram has a worldwide network of operations into which his company now has a direct line. He wants to see how a music multinational works—one particular area of interest, given Young Japan's tv production business, is the videodisk—and, he says, what better position to do so than from within?

And he considers Polystar as the blueprint which many other companies, large and small, will follow, as the Japanese industry changes to accommodate the creative and generational changes of the '80s.

"Devoting all of our time and effort investigating companies suspected of practicing payola might do more harm than good," an industry executive says. "It could break up the association and that would be a lot worse. There are still a lot of other important projects that can only be accomplished through an organization."

He cited PARI's efforts to provide display and shelf space to all of its members in the major record outlets. He also pointed out the need to work towards the amendment of the Philippine copyright law which, at present, lacks specific provisions needed to protect foreign recordings—making them easy game for pirates.

Still Dispute

HONG KONG—Disputes continue in the Hong Kong Philharmonic Orchestra, which has lost more foreign players but who still number 60% in spite of the controversial termination of contracts for a number of expatriates last year.

The American Federation of Musicians, which has been active on behalf of those dismissed, has leaked to the press a letter to them from John Duffus, Philharmonic general manager. In this, he points out that Ling Tung, the musical director whose recent appointment led to all the hiring and firing, "has absolutely no authority to discuss matters relating to the Hong Kong Philharmonic Orchestra."

Ling Tung, previously based in Philadelphia, is at time of writing on a visit to the U.S.

PROBLEM WORSENING

Eire Industry Fears Imports, Overstocks

By KEN STEWART

DUBLIN—The Irish music business is being crippled by the seemingly insoluble problem of parallel imports, a trading hang-up compounded by the flood of overstocks reaching Europe generally from abroad.

Says John Woods, chairman of the Irish branch of the International Federation of Producers of Phonograms and Videograms: "We're all very concerned. It's impossible to put a value on the value of these imports, but it looks a lot more sizable than we first thought."

"Records can be deleted in the U.S. and on sale here before the official U.K. and Irish release date. The

major part of the Irish industry is dependent on the U.K. and, when there are new releases, the U.K. satisfies its own market first. Meanwhile, Northern Ireland, as part of the U.K. market, is supplied, and so there is a cross-border traffic."

But local companies controlling their own releases are not affected, nor are international companies operating a local catalog.

Says Woods: "We do have some muscle outside the European Economic Community. If goods come in from elsewhere, we can act. But even so, there are difficulties and product comes in from Canada, but via the U.K."

"I see us here just having to bear it. Maybe an answer is to give better service to the people who help us, but the practice is so rampant that it affects new releases all the time."

In June, 1979, the Mechanical Copyright Protection Society (MCPS) sent a circular to all retailers and importers drawing attention to the Irish copyright law over importation of tapes and disks.

David Buskell of MCPS says: "Basically, we pointed out that retailers can purchase stamps to regularize the situation. This is because the license is granted in the U.S., Canada, Australia or Japan for purely local manufacture. A royalty is payable when the product is sold in Ireland."

"There's a reciprocal scheme within the EEC. Throughout the rest of Europe, the royalty is collected in the country of manufacture."

In Ireland, MCPS introduced an import scheme under which a special stamp is affixed to each record cover, denoting that the recording concerned is not an infringing copy and that all royalties have been paid.

Buskell's view now is that about 80% of imports are covered by MCPS stamps, and he believes that percentage is better than nothing. But he hints that "certain stores" will be visited officially. And he emphasizes that the MCPS stamp is just a license for the music and for nothing else.

He says he's certain that if wholesalers can act unchecked then the market will be seriously damaged. And Chris Roche of WEA Ireland is convinced that if the present situation over imports and overstocks goes on, "then the record business is going to end up in a bad way."

With singles, he finds that many U.S. imports are hitting the Irish market a week before official release. With albums, it is generally the same week.

"It's hitting out market and also peoples' jobs. This last summer I worked on promoting Harry Chapin. We sold his product at full price. But at his concert, a retailer offered two of his albums for \$9."

EMI Ireland and CBS here have apparently not been affected too much. David Duke of CBS says: "We've forcibly warned dealers that if they indulge in the import trade we'll be hostile to them."

"But basically we're not affected because we have the product to give retailers, and we also could take action against them. We'd not offer the goodwill and services of our warehouse if we felt they were trying to undermine our business."

"I can appreciate that a lot of dealers are being driven into the parallel import business because some distributors just don't give an adequate service."



PENSIVE LADY—CBS artist Nina Hagen is lost in thought after completing her new album at Berlin's Hansa studios. The disk is entitled "Unbehagen" (uncomfortable) and is being readied for release shortly.

Koppel Lawsuit

COPENHAGEN — Composer Thomas Koppel of the rock group Savage Rose is initiating lawsuits against Polygram, Denmark, ballet director Flemming Flindt and his associate Eli Benneweis for allegedly using his music without his consent (Billboard, Dec. 8, 1979).

Koppel is claiming that Polygram released an album of his music without his consent, and that the album was also used without permission by Flindt to provide accompanying music for his ballet production in Copenhagen of "The Triumph Of Death", based on the play by Eugene Ionescu.

Koppel is claiming damages of \$50,000 for himself and a further \$50,000 for the other members of Savage Rose.

Flindt claims he has been authorized to make use of the music by Intersong, the Polygram sister company which has publishing rights, but Koppel says that because Intersong is not a member of the dramatic section of Koda, the Danish performing right society, and has, in fact, been refused membership, it is not entitled to authorize use of his music for a dramatic production.

Appointment Made

HELSINKI—Kaj Arhippainen, 41, has been appointed new head of administration of Saaveltaejain Tekijaenoikeustoimisto. (TEOSTO), the Finnish composers' international copyright bureau and licensing organization. He was until recently administration director of Finnscaandia Musiikki Oy here.

Billboard Hits Of The World

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CANADA

(Courtesy Canadian Recording Industry Assn.)
As of 2/6/80
SINGLES

This Week	Last Week	Title	Artist
1	1	RAPPER'S DELIGHT	Sugarhill Gang, Quality
2	2	COWARD OF THE COUNTY	Kenny Rogers, United Artists
3	NEW	CRAZY LITTLE THING CALLED LOVE	Queen, Elektra
4	NEW	LADIES NIGHT	Kool & The Gang, Mercury
5	4	ROCK WITH YOU	Michael Jackson, Epic
6	5	PLEASE DON'T GO, K.C. & The Sunshine Band	TK
7	6	VIDEO KILLED THE RADIO STAR	Buggles, Island
8	3	POP MUZIK	M, Sire
9	14	DO THAT TO ME ONE MORE TIME	Captain & Tennille, Casablanca
10	8	ESCAPE	Rupert Holmes, Infinity
11	7	BABE	Styx, A&M
12	NEW	THIS IS IT	Kenny Loggins, Columbia
13	17	STILL	Commodores, Motown
14	9	MONEY	Flying Lizards, Virgin
15	NEW	99	Toto, Columbia
16	NEW	MESSAGE IN A BOTTLE	Police, A&M
17	NEW	CHIQUITITA	Abba, Atlantic
18	11	BORN TO BE ALIVE	Patrick Hernandez, Columbia
19	NEW	YES I'M READY	Tri Desario & K.C., Casablanca
20	NEW	RISE	Herb Alpert, A&M

This Week	Last Week	Title	Artist
1	4	THE WALL	Pink Floyd, Columbia
2	3	THE LONG RUN	Eagles, Asylum
3	13	REGGATTA DE BLANC	Police, A&M
4	5	IN THROUGH THE OUT DOOR	Led Zeppelin, Swan Song
5	1	BREAKFAST IN AMERICA	Supertramp, A&M
6	9	CORNERSTONE	Styx, A&M
7	7	GREATEST HITS VOL. 2	Abba, Atlantic
8	2	KENNY	Kenny Rogers, United Artists
9	11	FINE ART OF SURFACING	Boomtown Rats, Mercury
10	NEW	EAT TO THE BEAT	Blondie, Chrysalis
11	NEW	SPECIALS	Specials, Chrysalis
12	NEW	PERMANENT WAVE	Rush, Anthem
13	10	DREAM POLICE	Cheap Trick, Epic
14	16	GET THE KNACK	Knack, Capitol
15	NEW	TUSK	Fleetwood Mac, Warner Bros.
16	15	DISCOVERY	Electric Light Orchestra, Jet
17	NEW	HYDRA	Toto, Columbia
18	6	VOULEZ VOUS	Abba, Atlantic
19	NEW	DARK SIDE OF THE MOON	Pink Floyd, Capitol
20	NEW	IN THE HEAT OF THE NIGHT	Pat Benatar, Chrysalis

JAPAN

(Courtesy Music Labo)
As of 2/11/80
SINGLES

This Week	Last Week	Title	Artist
1	1	DAITOKAI	Crystal King, Aard Vark, Canyon
2	3	SAYONARA	Offcourse, Express
3	5	WAKE UP	Kazuo Zaitzu, Express
4	2	IHO-JIN	Saki Kubota, CBS/Sony
5	6	SHUSHIFU	Alice, Express
6	8	TOKIO	Kenji Sawada, Polydor
7	4	SACHIKO	Hirofumi Banba, Epic
8	10	KOI	Chiharu Matsuyama, F
9	7	OMAE-TO-FUTARI	Hiroshi Itsuki, Minoruhon
10	11	TOMARIGI	Sachiko Kobayashi, Warner Bros.
11	13	SEXY YOU	Hiroshi Gou, CBS/Sony
12	9	KANASHIKI YUJO	Hideki Saijou, RCA
13	12	AIZENBASHI	Momoe Tamaguchi, CBS/Sony
14	14	OYAJI-NO-UMI	Kenkichi Muraki, Philips
15	15	GIMME GIMME GIMME	Abba, Discmate
16	NEW	SLOW-NA-AI-GA-IWA	Hiroshi Iwasaki, Victor
17	NEW	FUNAUTA	Aki Yashiro, Teichiku
18	17	HARU-LA, LA, LA	Mako Ishino, Victor
19	19	REVIVAL	Miyuki Nakajima, Aard Vark
20	16	YOSEBA IINONI	Toshi Itoh & Happyblue, Canyon

This Week	Last Week	Title	Artist
1	2	KISHO-TENKETSU	Chiharu Marsuyama, F
2	1	YUMEGATARI	Saki Kubota, CBS/Sony
3	3	GREATEST HITS VOL. 2	Abba, Discmate
4	4	OKAERINASAI	Miyuki Nakajima, Canyon
5	7	SOLID STATE SURVIVOR	Yellow Magic Orchestra, Alfa
6	6	KAGIRINAKI CHOSEN	Alice, Express
7	10	YOU'RE ONLY LONELY	J.D. Souther, CBS/Sony
8	8	KANASHII-HODO-OTENKI	Yumi Matsutoya, Express
9	11	RISE	Herb Alpert, A&M
10	5	ZUISOROKU	Masashi Sada, Freeflight
11	9	THREE AND TWO	Offcourse, Express

12	16	JOLLY JIVE	Masayoshi Takanaka, Kitty
13	12	ROTATION	Shogun, CBS/Sony
14	NEW	HARUTSUGEDORI	Momoe Yamaguchi, CBS/Sony
15	NEW	FUSHIGINE	Ikuo Sakakibara, Columbia
16	13	TOKIO	Kenji Sawada, Polidor
17	NEW	ANGEL OF THE NIGHT	Karla Bonoff, CBS/Sony
18	NEW	ICHIBANGAI-NO-UTA	Shin-Nihon Phil Harmony, Freeflight
19	18	SAIUN	NSP, Canyon
20	NEW	REGGATTA DE BLANC	Police, A&M

AUSTRALIA

(Courtesy Kent Music Report)
As of 2/4/80
SINGLES

This Week	Last Week	Title	Artist
1	1	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson, Epic
2	3	PLEASE DON'T GO, K.C. & The Sunshine Band	TK
3	2	VIDEO KILLED THE RADIO STAR	Buggles, Island
4	5	ESCAPE	Rupert Holmes, MCA
5	4	BABE	Styx, A&M
6	6	MESSAGE IN A BOTTLE	Police, A&M
7	14	BLAME IT ON THE BOOGIE	Jacksons, Epic
8	7	COMPUTER GAMES	Mi-Sex, CBS
9	11	STAY WITH ME 'TIL DAWN	Judie Tzuke, Rocket
10	9	CARS	Gary Numan, Atlantic/Beggars Banquet
11	8	NO MORE TEARS	Donna Summer & Barbra Streisand, Casablanca/CBS
12	10	DREAM POLICE	Cheap Trick, Epic
13	12	GIMME GIMME GIMME	Abba, RCA
14	18	RAINBOW CONNECTION	Kermit, CBS
15	20	C'MON AUSSIE C'MON	Mojo Singers, WEA
16	13	DRIVERS SEAT	Sniff 'N' Tears, EMI
17	NEW	DREAMING MY DREAMS WITH YOU	Colleen Hewett, Wizard
18	17	CHOIR GIRL	Cold Chisel, WEA
19	15	TUSK	Fleetwood Mac, Warner Bros.
20	NEW	HOT TOWN	Jon English, Mercury

This Week	Last Week	Title	Artist
1	2	20 GOLDEN HITS	Creedence Clearwater Revival, Fantasy
2	1	GREATEST HITS	Electric Light Orchestra, Jet
3	3	DYNASTY	Kiss, Casablanca
4	4	THE WALL	Pink Floyd, CBS
5	6	REGGATTA DE BLANC	Police, A&M
6	7	TUSK	Fleetwood Mac, Warner Bros.

7	5	GREATEST	Bee Gees, RSO
8	9	THE LONG RUN	Eagles, Asylum
9	11	BEST OF SKYHOOKS	Skyhooks, Mushroom
10	8	DISCOVERY	Electric Light Orchestra, Jet
11	12	OFF THE WALL	Michael Jackson, Epic
12	14	WET	Barbra Streisand, CBS
13	10	ROD STEWART'S GREATEST HITS	Warner Bros.
14	16	THE BEST OF THE SOLO ALBUMS	Kiss, Casablanca
15	19	SEPTEMBER MORN	Neil Diamond, CBS
16	15	SMASH AND GRAB	Racey, RAK
17	17	DREAM POLICE	Cheap Trick, Epic
18	13	THE BEST OF KENNY ROGERS	United Artists
19	18	BACK STAGE PASS	Little River Band, EMI
20	20	ON THE RADIO/GREATEST HITS	Donna Summer, Casablanca

BELGIUM

(Courtesy Billboard Benelux)
As of 2/8/80
SINGLES

This Week	Last Week	Title	Artist
1	5	RAP-O-CLAP-O	Joe Bataan, Salsoul
2	2	I HAVE A DREAM	Abba, Vogue
3	1	RAPPER'S DELIGHT	Sugarhill Gang, Vogue
4	4	FLY TOO HIGH	Janis Ian, CBS
5	8	WHAT'S A MATTER BABY	Ellen Foley, Epic
6	7	TIRED OF TOWEN' THE LINE	Rocky Burnette, EMI
7	9	ON MY RADIO	Selecter, Chrysalis
8	3	ANOTHER BRICK IN THE WALL	Pink Floyd, Harvest
9	6	DAVID'S SONG	Kelly Family, Polydor
10	NEW	BRASS IN POCKET	Pretenders, WEA

This Week	Last Week	Title	Artist
1	1	THE WALL	Pink Floyd
2	2	GREATEST HITS VOL. 2	Abba, Vogue
3	5	MUSIC BY CANDLELIGHT	Zamfir & Van Hoof, Philips
4	4	24 GREATEST SONGS	Julio Iglesias, CBS
5	3	REGGATTA DE BLANC	Police, A&M
6	9	VOULEZ VOUS	Abba, Vogue
7	10	NIGHT RAIN	Janis Ian, CBS
8	7	GREATEST HITS	Rod Stewart, Warner Bros.
9	8	NIGHTOUT	Ellen Foley, Epic
10	NEW	BROKEN ENGLISH	Marianne Faithful, Island

Brazil Jazz Fest Draws Name Acts

NEW YORK—For four days, April 24-27, the Palacio das Convencoes (Convention Palace) in Sao Paulo, Brazil, will be the site of the Second International Festival of Jazz, with the participation of B.B. King, McCoy Tyner, and Mary Lou Williams.

Roberta Flack has also confirmed her attendance at the Festival, and the organizing commission is trying to convince Ella Fitzgerald to fly down to Rio for a single presentation.

"We love jazz in Brazil," says Zuza Homem de Mello, member of

the commission, "because our own bossa nova and samba have a great deal of jazz influence. Last year, the Festival was a complete success with Count Basie and Dizzy Gillespie. This year, we're presenting top international jazz stars plus local talent like Hermeto, Dick Farney, Oswaldinho, Nelson Ayres and Gal Costa."

Besides King, Tyner and Williams, the Festival is presenting the Dexter Gordon Trio, Woody Shaw and his group, Mingus Dynasty, Phil Woods and his band, all these from the United States, and Rodolfo Maderos y su Grupo from Argentina.

Stevens Shines For CBS

AUCKLAND—Faith in local artists has paid off with platinum (15,000) sales in New Zealand for Wellington singer Jon Stevens' single, "Jezebel."

The song, not the old Frankie Laine hit, but a new soft soul ballad written by British composer Eddie Howell, became the first local 45 to top charts here since Mark Williams reached the summit in 1977 (Williams is now based in Sydney, contracted to CBS Australia).

Release for "Jezebel" in both Australia and Britain has been agreed, and CBS New Zealand is still pressing for U.S. issue.

Stevens, only 18, has little professional experience, though an older brother, Frankie, is under a long-term cabaret contract to the Royal Hawaiian Hotel in Honolulu.

"Jezebel" was mixed in Los Angeles by Jay Lewis (Billboard, Dec. 15, 1979) who will return to New

Zealand to produce most of the tracks for Stevens' debut album.

The young singer, meanwhile, returns to the chart heights here with his new release, "Montego Bay," which has made rapid strides in just a few weeks on the charts.

Clarke Represented

LONDON — Tony Clarke, long-time producer of the Moody Blues, has signed a management and representation deal with Clive Calder and Ralph Simon of Zomba Management here. Via Zomba, he's pacted to produce a series of concept albums for EMI.

First LP is nearing completion, recorded at Compass Point studios in Nassau. All titles were written by Clarke with classical guitarist Chaz Hart.

BUT STOCKS IT

Retail Chain Won't Promote Blank Tape

By DAVID FARRELL

TORONTO—One of Canada's largest music retailers has taken the unusual step of refusing to advertise or promote blank tape products in his store campaigns.

"We don't promote or advertise blank tape, but we do sell it," says Vito Ierullo, owner and operator of the Records On Wheels chain.

The hard-nosed Ierullo has carved out a small empire in this country in the past five years by hustling the young active consumers who buy rock and roll records, and he says he doesn't want to jeopardize his own future by promoting home taping.

"We have been offered some good incentives to promote blank tape. One manufacturer offered to pay all advertising costs in a promotion and match the sum in free goods, but I turned the offer down and will continue to do so. I can't see any benefit in it for the record retailer."

Ierullo says he continues to carry blank tape in his stores "because everyone else does and I have to compete." But he says he is mystified as to why manufacturers like CBS and Capitol, who own disk chains in Canada, continue to promote and advertise blank tape.

"You know there are a lot of mickey mouse things that still go on

in this business and I'd have to say that when I see a company like CBS or Capitol promoting blank tape through co-op ad buys for their stores, then it sort of takes the meaning out of all this ballyhoo about the threat of home taping."

The Wheels chain also has a set policy regarding promotion copies, what to do with them and how to dispose of them after they have served their usefulness.

"We instituted a policy about a year ago which basically reads that promotion copies given to stores are to be used specifically to promote in the stores. If the store operator doesn't like the record then he is free to give it away, throw it away or to keep it.

"Since some of the stores have 'used record' bins, I instituted a policy whereby the store owners could place the promo disks into the bins for resale but not before 40 full plays. In other words an unplayed disk could not be put into the bins.

Wheels also has a policy in its stores whereby reviewer copies brought in to the Wheels stores cannot be traded for cash, a practice that is not uncommon here. Reviewers may swap four promos for one factory sealed LP in the store, however.

Carter-Inspired 'Dream' Disk Rushed By MCA

TORONTO—An address to the nation last July by President Carter spurred several Canadians to compose a song that would capture the spirit of his message. They titled it, "We Had A Dream."

Now with the closure of Canada's embassy in Iran and the daring operation to smuggle six Americans out of that country, their song is snowballing in every direction.

It started off in July after Carter's address when Canadian Jim Mancell decided to write a song and contacted several musician friends in this city to arrange a session. It was done in one 17-hour stint that started in the morning and finished early the following morning. A monolog toward the end of the track, Mancell reports, was completely ad libbed.

Through a mutual friend, Bill McDowell, the song was played back to Senator Carl Curtis in Washington who immediately contacted NBC radio and arranged an interview for them on the Bernie McCain Show last month.

Playing the song and discussing the motivation behind it triggered more than 14,000 calls to the McCain Show and the ball kept rolling.

The CKO all-news network in Canada picked up on the U.S. reac-

tion, contacted Mancell and his collaborators in Washington, and the next thing they knew was that the song was on the Canadian news network of 80 stations.

One of the listeners was Scott Richards, general manager of MCA Canada and he contacted them, asked them to come in to the Toronto office and discuss a deal.

A deal was struck in the first meeting, precisely the same day the news broke of the Americans being spirited out of Iran by Canadian embassy officials.

MCA Canada has rush-released the single in Canada and has notified MCA in the U.S. of the strong reaction to it in both nations. It should be noted that Mancell is a former winner of the World Song Festival.

The five minutes-plus song includes the lines: "We had a dream. We had an energy inside of us, And a pride we hoped could carry us, To make this nation strong."

Mancell and his partners hope to back the music and lyrics up with an audiovisual presentation that could be screened in theatres as a short.

Local Appointee

AUCKLAND—EMI Records New Zealand has its first local managing director for a decade, with the appointment of Dave Snell to the post vacated by Peter Jamieson (Billboard, Dec. 22, 1979). Latter is now head of EMI Australia.

Snell, deputy to Jamieson before his departure, will supervise a gradual shift of operations for EMI from the capital, Wellington, to Auckland, center of the country's population.

Koelewijn Quits Born Free Firm

By WILLEM HOOG

AMSTERDAM—Peter Koelewijn, prominent figure in the Dutch music industry as producer, composer and musician, is leaving his post as managing director of Born Free Productions, effective April 1.

The company, affiliated to Phonogram here and bankrolled by the major, was formed by Koelewijn three years ago. It's been associated with disk successes by Rob de Nijs, Saskia & Serge, Don Mercedes, George Zamfir, Nico Haak, Willeke Alberti, Bots, Koelewijn himself and Pieter van Vollenhoven, piano-playing husband of Dutch princess Margriet.

Koelewijn's departure was apparently prompted by imminent reorganization at Phonogram, including the transfer of some departments from the capital Amsterdam to Holland's radio and television city, Hilversum.

It's not yet known who will take over from Koelewijn, who claims his exit has been amicably agreed with Phonogram's top management. Says he: "I can go on producing for Phonogram, I can go to another company, and I can also work for several companies."

If he chooses to sever Phonogram links, Koelewijn will take several Born Free acts on the basis of their exclusive contracts with him. Acts are Babe, Bots and Teamwork.

Whatever his decision, Koelewijn is expected to increase his involvement with his two music publishing companies, Two Sherry's Music and Coolwine Music, and with his management outfit, Rocket, helmed by general manager Ludo Voeten.

Last month, another leading figure in the Dutch industry resigned: Peter Schoonhoven, managing director of EMI Music Publishing. It was apparently due to policy differences with EMI Music Publishing's global chief, Ron White. Schoonhoven had been with the company since 1969.

WEA, Costello Row Resolved

LONDON—WEA's legal tussle over rights to Elvis Costello product has been resolved with the conclusion of a new agreement between the major and F-Beat Records, Costello's new record company.

The case had reached the High Court, with Radarscope, trading name of WEA's Radar label, attempting to consolidate its *ex parte* injunction preventing manufacture or sale of Costello records via any label other than Radar.

Named in the writ issued by Radarscope were Riviera Global Record Productions, Jake Riviera, Elvis Costello, Andrew Lauder and, in its capacity as manufacturer of the disks, CBS.

Riviera is manager of both Costello and fellow artist Nick Lowe, and Lauder, with ex-United Artists managing director Martin Davis, was founder of Radar, though his involvement with the label ended when it was totally acquired by WEA (Billboard, Jan. 5, 1980).

Now it is Riviera and Lauder who are jointly responsible for the new company F-Beat, to which Costello is currently the only artist signed.

Neither party in the dispute is keen to go into details now it's over, but it's understood F-Beat's deal with WEA is for pressing and distribution only.



SUMMIT MEETING—Members of top British rock bands Led Zeppelin, Thin Lizzy, Bad Company, Dire Straits, Yes and the Electric Light Orchestra, together with staffers from K-tel, gather in London to promote "The Summit," a new compilation. It features repertoire from these acts, plus Eric Clapton, Elton John, Pink Floyd, Wings, Gerry Rafferty, Cliff Richard and Supertramp, and all profits will go to aid Year Of The Child.

Danish Tours Boom Despite Venue Bans

By KNUD ORSTED

COPENHAGEN—Concert activity in Denmark is heavier than ever this winter, despite the ban on certain hard rock, punk and new wave acts at two of the nation's biggest venues, the 1,800-seat Tivoli and the 2,200-seat Falkoner Theatre.

Barred from the two sites and therefore unable to appear in the capital, RAK recording artist Suzi Quatro has been touring the provinces, playing to an estimated 20,000 fans in 10 cities.

En route, she's collected gold disks (marking sales of 25,000 each) for her "Stumblin' In" and "If You Can't Give Me Love" singles, plus silver (15,000) for the current "She's In Love With You" 45 and album, "Suzi ... And Other Four-Letter Words." Total sales of the four releases, claims RAK distributor EMI Denmark, now exceed 100,000 units.

Racey, another RAK act, played several concerts promoted by the Danish Concert Bureau, which was also responsible (with the Knud Thorbjørnsen agency) for the Boomtown Rats' appearance last month at the small Copenhagen venue, the Odd Fellows Hall.

On Thorbjørnsen's books, too, are 10cc, due in April 13, and New York-based Danish artist Kim Larsen, who starts a Scandinavian tour April 18. Former group isn't affected by the Falkoner ban, latter isn't affected by the Tivoli no-no.

Larsen's album, "231045-0637," referring to his Danish identity number, has now reportedly sold more than 130,000 units via CBS.

Arne Worsøe of the International Concert Organization is currently finalizing the upcoming European tour by the Shadows, which takes in a Falkoner date March 17. ICO also has French singer Charles Aznavour lined up to play the Tivoli March 25, and Holstebro March 26.

It's heavy metal which seems to be suffering most from the selective Tivoli ban, hurting Danish rockers Mabel and British rock groups Nazareth, Black Sabbath and Thin Lizzy.

A spokesman for the hall says, "We don't have a black list, we make each decision on the merits of the case. We talk with the promoters, and listen to the group's records, and then we decide if we'll permit the hall to be used for the concert."

The Tivoli recently agreed to a show by Dire Straits, but the Falkoner said no. Latter is particularly cautious in its policy because an esti-

mated \$10,000 worth of damage was done to seating when American rock band Boston played the theatre last year. The concert promoter had to pay for the damage.

End result of all this is that the Odd Fellows Hall will come in for more use, as in the case of the Boomtown Rats.

Soundtrack Suit Over

By CHRISTIE LEO

KUALA LUMPUR—After several months, the legal tussle between EMI, WEA, Syed Kechik Film Productions and Sharifah Aini over the soundtrack to local movie production, "Sumber Ilhamku," has been settled.

The apparent cause of the dispute between the four parties arose when Sharifah, contracted by Syed Kechik for a single film project, agreed to sing on the soundtrack as well as playing the lead role. She had assured the producers that there was no objection from her disk label, EMI.

The song rights of the film were then assigned by Syed Kechik to WEA, which was unaware that Sharifah didn't have clearance from EMI.

The latter's objections upon the soundtrack's release culminated in legal action, specifically an injunction to restrain distribution of the disk. But the matter was finally settled out of court last month, with EMI reportedly agreeing to a compromise largely because their artist admitted she was "partly to blame" for the mishap.

WEA chief Frankie Cheah held a press conference here to clear the air, noting that it was important that all members of the music industry maintain cordial relationships at a time when cooperation—specifically in the fight against pirates—is vital.

Cheah added that the "Sumber Ilhamku" soundtrack hasn't been selling as well as expected, despite the star billing of Aini and WEA's own Latif Ibrahim. This is largely attributed to pirate copies, which flooded the market during the one-week injunction which prevented sales of the legitimate version.

Legal action is now being sought to bring to court the pirates duplicating the soundtrack, as well as other recordings by WEA's roster of artists.

Publishing

Mechanicals Lower

• Continued from page 1

ration may further erode profits and some raise the possibility that the international scene will pose income problems.

An overview is provided by Al Berman of the Harry Fox Agency, which collects mechanical income for publishers. "The January statements, reflecting third quarter results, are dismal," he concedes.

And making an election-night analogy, Berman indicates that only a "few precincts" have been heard from so far, meaning that major label statements are yet to be counted.

"I'm not too enthusiastic about 1980, certainly not the beginning part. I know it's unbecoming not to be gung-ho, but Europe generally trails us in economic developments in our industry and it's conceivable that this area will start to weaken. Hopefully, America will be the bolstering factor a year from now."

A survey of publishers reveals a bad-news-good-news line of reasoning, with some belt-tightening, changes in writer-publisher relationships and more aggressive pursuit of areas that hold the greatest economic potential at this time. Others complain that some labels are reluctant to part with monies due publishers.

While not about to cut staff, Irwin Robinson, president of Chappell-Intersong, feels "we'll have to spend more in obtaining artist-related writers. The only way to get broad-based mechanical returns today is by trying to have albums out with all songs controlled through Chappell."

Robinson looks at mechanical income comparisons between 1978 and 1979 with "two measurements."

As "ambitiously budgeted" in September of 1978 Robinson puts the mechanical decline between 25% and 28%. "But, based on norms for the past year, we're down around 17%."

The executive, who cites gains in performances, print and jingles usage, predicts a mechanical income boost during the third quarter of 1980. He adds that the company's recent deal with Pink Floyd will greatly enhance Chappell's first quarter.

Ed Silvers, chairman of Warner Bros. Music, says his 1979 income was just \$10,000 shy of record 1978 figures, even though mechanical income was off 25%. He attributes this to a 50% to 60% increase in foreign income and 10% to 15% increases in both print and performance income.

"We saw what was coming at the beginning of the year," says Silvers, "so we worked hard to correct it by keeping expenses down and pushing foreign and print, where we knew we could beat '78."

Silvers adds that the major reason for the 25% dip in mechanicals was not reduced album sales, but that the company's contracts expired with three of its top groups. The Eagles and the Doobie Brothers now retain control of their own publishing in the U.S. (though Silvers still has print and foreign rights); and America split up.

At Famous Music, Marvin Cane, chief operating officer, says the company enjoyed its most prosperous year in its 50 year history in 1979. As amplified by Sid Herman, administrative vice president, mechanicals show an increase of 10%, thanks to hits generated by Stephanie Mills, the Bellamy Brothers and continued income from three cuts in the "Saturday Night Fever" soundtrack.

"We're as hot as the economic barometer allows us to be," Cane declares, while Herman confesses the company may require "some big things" to maintain a record-setting

gross increase of 25%, with similar profit margins.

Sal Chianti, head of MCA Music, says mechanicals in dollar terms are up about \$500,000 over 1978, but taking into account the mechanical increase "we're about even."

At Mighty Three Music, Earl Shelton says his company hasn't felt the mechanical pinch yet, but "we're crossing our fingers" and adds that "we're trying to keep our operation trim."

Herb Eiseman, president of 20th Century-Fox Music, claims that 1979 was just 5% under record 1978 figures, though mechanical income was down 10% to 15%. "We have an advantage," he says, "because a good portion of our income is from soundtrack albums and their sales are relatively steady."

"We're more active now in the print and educational area," says Eiseman, "and we're pushing to get songs licensed for radio and television commercials. We're also concentrating more on developing our own artists and then presenting them to the record companies, rather than just trying to get songs cut. It's more difficult for labels to have artist development departments, and publishers can fill this gap."

Lester Sill, president of Screen Gems, says that his firm is down about 20% on mechanicals, though he has been able to hold his staff. "About five people left and haven't been replaced," he says, "but there hasn't been any trimming. I don't think we've felt it yet as severely as the labels, but it has to do down as record sales go down."

Billy Meshel, president of Arista Music, outlines another wrinkle in the fiscal worries for publishers. "The dip in mechanical income is not only because there are reduced sales: the record companies also seem to be less financially equipped to pay their royalties. They're employing every opportunity to hold back for another quarter."

"We're still receiving our monies from sales from healthier periods, so we're doing okay now, but if there are many more bankruptcies or Chapter XIs like GRT and Capricorn, I don't know if I'll survive. Between those two companies that's about \$300,000 that I'm not going to get or I'm not going to get in full."

Meshel says he is now 10% to 15% under projections. Mechanical income, which accounts for two-thirds of his total income, is off 25%, he says, while performance income, which accounts for one-quarter of his total, has tripled over last year. Meshel says he first noticed the dip in mechanical income nine months ago.

Jay S. Lowy, vice president and general manager of Jobete Music, says his firm is still up to projections, though he acknowledges that his stable of writers has been cut by a third, from 60 to 40.

"We're tightening our belts as far as writer advances and expenses incurred in cutting demos. With disco it was almost necessary to have sophisticated demos, but with the lessening of importance of disco, we're able to cut back in that way."

Chuck Kaye, president of Irving/Almo Music, notes that his performance and foreign income has been up, to offset "an obvious dip in mechanical income."

"The increase in the mechanical copyright," says Kaye, "has also picked up some of the slack. The increase from 2 to 2½ cents allowed us to pick up monies without doing anything. We were all obviously hoping it would be a windfall, but now it may help us just break even."

General News

CBS Plans Latin Line Sales Hike

• Continued from page 6

identical promotion and exposure nationwide.

Precise strategy was set for discussion at a special three-day marketing conference in Miami, scheduled for this past weekend (8-10).

Set to attend this were all CBS Latin U.S. staff, plus representatives from Argentina, Brazil, Colombia, Costa Rica, Mexico and Venezuela.

Spearheaded by two of the most consistent and biggest worldwide money earners of the past decade, Julio Iglesias and Roberto Carlos, Discos CBS will introduce its marketing plans throughout the course of 1980.

"Right now, we're warehousing most of our domestic CBS product in the Santa Maria, Calif., and Terre Haute, Ind., plants," reveals Chaimowitz, "but plans are to have an exclusive stockpile in other key Latin areas of the U.S." One of these sites is the division's headquarters at Coral Gables, Fla.

Because a majority of artists who sell in the Western U.S. market are Mexicans or Mexican-based, Chaimowitz, McDonald and Esetev are planning to meet here on a quarterly basis with the other top local executives, mainly Manuel Villarreal, Armando De Llano and Raul Bejarano.

"This visit gave us a better opportunity to screen more of the CBS/Columbia roster," Chaimowitz continues, "and consequently, a better evaluation of those capable of selling on a nationwide basis."

Among acts high on the list

for fresh promotion in the U.S., besides the 11-year-old Pedrito, are Manoella Torres, Vicente Fernandez, Cualberto Castro and Yoshio. Chaimowitz notes that while the Mexican product would not increase percentage-wise in comparison with other CBS Latin repertoire, "its sales will mushroom substantially."

Broadest estimates for current retail sales within the Latin U.S. market range anywhere between \$60 million and \$75 million. CBS isn't claiming any particular position for its share of market, but Chaimowitz calculates that it's "very high."

Latin U.S. sales could be even higher than the \$75 million top if record and tape piracy running rampant on Mexico's northern border and spilling over in the southern border states of the U.S. were curtailed.

Concentrated attempts are being made to contain the illegal activity, and Chaimowitz and others have made in-depth studies for CBS.

In addition to the penetration via radio and in-store promotion. Discos CBS will be getting an added boost in the coming months via a commercial tie-up with Televisa, the

powerful Mexican video network which also feeds into the Latin Unit-union chain throughout the U.S.

"Overall, our attitude is to become more aggressive in this decade," says Chaimowitz. The potential in the U.S.—where the Hispanic population is expected to grow to more than 30 million in the '80s—is enormous, he notes.

Other CBS Latin acts set for the coming months apart from Iglesias, Carlos and the Mexican roster include Katia from Brazil, Quniteto Imperial, Trio San Javier and Callo Tiras from Argentina, and Raffaella Carra from Italy. Last-named was a critical and boxoffice smash both in Mexico and Buenos Aires last year.

"We're combining our worldwide marketing expertise with some of the concepts developed by CBS in Latin America," explains Chaimowitz. "We'll be using all techniques from films to videocassettes to radio and tv spots."

"We'll be coordinating for the best results with our own artists, while also being on the lookout for other labels," he hints. Studies are being made with a few Mexican independents for U.S. distribution under the Discos CBS aegis.

Jazz Beat

• Continued from page 34

New York-based Universal Jazz Coalition presents Harold Danko Feb. 29 and the Harvi Swartz band March 1 and the Byard Lancaster Unit March 2, all at the Jazz Gallery. . . . The Jazz Archives label out of Plainview, N.Y., has three LPs in its fall release: "Ralph Sutton And The All Stars In San Francisco" (originally recorded in 1954) and "Red Allen And The Blues Singers 1938-40" volumes one and two. The nostalgia label's catalog includes historic works by Ben Pollack, Lester Young and Charlie Christian, Count Basie, Mezz Mezzrow & Sidney Bechet, Teddy Wilson, Ben Webster, Chick Webb, Harry James, Wingy Manone, Buddy Johnson, Roy Eldridge, Lester Young and Ben Webster, among others.

Bandleader Pat Longo has formed a sextet to play smaller clubs. The players are from his bigger band which works occasional gigs in the L.A. area. Longo cuts for TownHall Records. . . . New label in Dallas is Amazing Records owned by Jim Yanaway with its debut LP "Border Radio" by Jim Colegrove & the Juke Jumpers. . . . Dallas saxman James Clay was in L.A. recently to work with Cedar Walton. . . . "Jazz Alive" toasted Benny Goodman with special guest Joe Williams heard Sunday (3) on National Public Radio. The show was taped last year at the Hollywood Bowl at the Playboy Jazz Festival.

The Jazzmobile will perform at the Winter Olympics in Lake Placid Feb. 14-24. Some 28 musicians plus 35 Jazzmobile people will go to Lake Placid to perform. A Frank Foster extended work will be debuted. Small groups playing will feature Billy Taylor and the Heath Brothers. Members of the band playing Foster's composition include: Billy Taylor, Frank Wess, Jimmy Heath, Kenny Rogers, Ernie Wilkins, C.I. Williams, Earl Gardner, Charles Sullivan, Jimmy Owens, Virgil Jones, Slide Hampton, Jimmy Robinson, Dick Griffin, Doug Pourviance, Joe Daley, Ted Dunbar, Victor Gaskin and Grady Tate.

Baritone saxman Nick Brignola played the Larry Smith Jazz party Jan. 27 at the Chances R club in Chicago. He cuts for Bee Hive Records and is the leader on the forthcoming LP "Burn Brigade" with Cecil Payne and Ronnie Cuber. . . . Milt Jackson plays Fat Tuesdays in Manhattan Tuesday through Saturday (12-16) with Joe Pass opening Tuesday (12-23).

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

NO. CALIF. (Pop)		CHICAGO (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ANGELA CARRASCO Quererte a ti Pronto 1069	1	CELIA CRUZ & SONORA PONCENA Ceiba Vaya 84
2	ESTRELLAS DE ORO Vol #2 America 1007	2	W. COLON R. BLADES Siembra Fania 537
3	VICENTE FERNANDEZ El tatur CBS 892	3	EL GRAN COMBO Aqui no se sienta nadie Combo 2013
4	RIGO TOVAR El recado Mericana Melody 5633	4	OSCAR DE LEON Llego actuo y triunfo TH 2079
5	CHELO Ya me voy Musart 1775	5	WILLIE COLON Solo Fania 535
6	MERCEDES CASTRO Musart 10788	6	RAY BARRETO Fania 552
7	LOS BUKYS Triste imaginar Melody 5631	7	DIMENSION LATINA Velvet 3001
8	CAMILO SESTO Horas de amor Pronto 1071	8	SAOCO Salsoul 4121
9	NAPOLEON Raff 9077	9	WILLIE ROSARIO El rey del ritmo TH 2070
10	ROCCO DURCAL Pronto 1068	10	ROBERTO ANGLERO Borinquen 1396
11	HERMANOS FLORES TH 2072	11	TIPICA 73 En Cuba Fania 542
12	LA MIGRA Mar internacional 111	12	TOMMY OLIVENCIA TH 2077
13	JOSE JOSE Si me dejas ahora Pronto 1070	13	MARVIN SANTIAGO Fuego a la icotea TH 2061
14	CHELO Mas Jose A. Jimenez Musart 1768	14	JUSTO BETANCOURT Fania 553
15	PEDRITO FERNANDEZ Mama solita CBS 890	15	TITO PUENTE Homenaje a Benny Vol #2 Tico 1536
16	JULIO IGLESIAS Emociones Alhambra 3122	16	ISMAEL QUINTANA Vaya 82
17	EL MILAGRO Mar internacional 112	17	PACHECO Y CASANOVA Los amigos Fania 540
18	ALVARO DAVILA Profono 3010	18	TEO FELICIANO Vaya 86
19	YOLANDA DEL RIO Arcano 3456	19	WILFRIDO VARGAS Karen 50
20	RAMON AYALA Fredy 1165	20	PETE EL CONDE RODRIGUEZ Soy la ley Fania 550
21	LOS FREDYS Porque no perdonar Perless 10047	21	ORQUESTA ARAGON Ritmo cha onda Barbaro 200
22	LOS HUMILDES En Mexico Fama 578	22	JOHNNY VENTURA Combo 2010
23	MERCEDES CASTRO Musart 10788	23	LA MASACRE New generation 812
24	JUAN GABRIEL Pronto 1056	24	JOE CUBA Tico 1434
25	LOLITA Caytronics 1539	25	PUPPY LEGARRETA El fugitivo Vaya 79

Speculation Rises On Counterfeit Penetration

• Continued from page 1

ber 1978 have been under pressure by authorities to identify customers and sources of supply.

Four persons have already admitted guilt following plea bargaining which furnished new leads to government investigators, the Justice Dept. source acknowledged.

However, the part, if any, which such leads played in the fingering of the alleged counterfeit items returned to Polygram could not be determined.

Pickwick Chairman Expresses Concern

MINNEAPOLIS—Ted Deikel, chairman of board and chief executive officer, Pickwick International, issued this statement on the alleged counterfeit shipment:

"We at Pickwick operate in a corporate environment that commits us to conduct our business ethically and to buying and selling legitimately.

"We are seriously concerned about reports of apparently counterfeit records being found in some shipments of merchandise from Pickwick and its Sam Goody affiliate. Counterfeit merchandise can affect the very lifeblood of the record industry and we support all efforts to expose and prevent counterfeiting.

"For our part we have a clear policy with firm procedures designed to discourage and prevent counterfeiting and we will not tolerate violations of that policy.

"The extent to which these principles may have been violated is unknown to us at this time, but in the event there have been such violations we believe them to be individual acts and not the reflection of corporate policy."

Polygram refused further comment last week and the industry generally adopted a low-profile attitude in its public posture on the counterfeit issue.

At CBS Records a spokesman says the company is taking a "hard look" at the situation, but questions on specifics led to "no comments" from both the legal and marketing sides of the company.

WEA, Capitol, MCA and RCA also preferred to rest on "no comment" as their considered response to queries on whether the Polygram disclosure had triggered more careful screening of returns.

On the trade association level comment was equally sparse.

Reached at a board of directors meeting of the National Assn. of Recording Merchandisers in Nashville Thursday (7), NARM president

Barrie Bergman says that the counterfeit question was not among subjects under discussion at the conclave.

"Nobody here knows anything about it," he said, referring to the Polygram development, "only what we read in the trades."

While the Recording Industry Assn. of America would also not comment officially, it is known that members of the group's antipiracy division have recently spent time at distribution returns centers, presumably on problems of counterfeit detection.

The RIAA has repeatedly warned that counterfeiting was fast outstripping other forms of record and tape piracy. Ironically, this development occurred even as detection of pirated goods improved and state and federal action accelerated.

Addressing a NARM regional meeting in New York last October, Jules Yarnell, the association's special counsel on antipiracy, noted that the quality of counterfeit product was "so good, that record companies can't detect them and they're

Media Home

• Continued from page 38

the responsibility of the company owning the performance.

The royalty rate paid to copyright owners ranges from \$1.75 to \$6 a tape sold, according to Safinick. In the case of "Rod Stewart And Faces In Concert," owned by Roger Grod, a New York producer, Safinick recently upped the royalty in a renegotiation to \$3.50 a sold tape.

Admits Safinick: "There are no standards yet in the area of royalties to the producers of videocassettes."

The company does its own artwork for the two sizes of packages: Beta which is 6 inches by 3 3/4 inches by one inch and VHS which is 7 1/2 inches by 4 1/4 by one inch. Bertco of Glendale, Calif., does all the package printing.

Among the concert tapes Media has which are 30 minutes long: Stevie Wonder, the Beatles, Seals & Crofts. And naturally the price is less than for a 90-minute musical experience.

The company schedules upwards of four new releases a month with advance warning going out to its customers. It supplies posters for 12 of its features and a special display rack. Retail stores keep the tapes under lock and key because of the high cost of the item.

Dealers have a 20% return privilege which they must exercise within 120 days of the purchase. Presently concert tapes account for only 20% of domestic sales whereas overseas, Safinick says they hit a 50% sales mark.

Rothfeld would not acknowledge the amount of disk sales lost with the closings, nor is Korvettes' total recording volume made public.

It's felt, however, that disk sales at Korvettes are generally higher in profit margins than other goods sold by the chain.

The closings, none of which involve New York City stores, affected two stores on Long Island, including Westbury and Lawrence; one in Colonie, near Albany, N.Y.; four in Pennsylvania, including three in Philadelphia; two in New Jersey, including Audubon and Trenton; four in Maryland and one location in Hampton, Va.

actually giving credit on returns." (Billboard, Nov. 3, 1979.)

He further stated that the sales of counterfeit goods had reached a level of \$400 million.

Assistance in preparing this story provided by John Sippel.

Its availability is so widespread, he said at the time, that "our investigators and the FBI have found counterfeit merchandise in every place they've gone into."

ILLICIT DISK ACTION

Sentences And Busts Continue Around U.S.

NEW YORK—In the ongoing war against illicit recordings: a duplicator has been sentenced to a year's jail term, an infringer on probation was found guilty of four new counts of infringement, and the FBI confiscated albums and plating paraphernalia in a California raid and tapes in Georgia.

James Maddin, on probation for a 1977 conviction on copyright infringement, was found guilty on four counts of infringing copyrights in the sale of bootleg Elvis Presley LPs. A fifth count was dismissed. Maddin faces a \$40,000 fine and four years jail, plus an additional penalty for violation of probation. Sentencing is Feb. 26 at the Federal District Court, Central District of

California.

Yarnell also chided NARM members for their complacency in reporting back to RIAA instances of finding counterfeit goods on sale.

Representatives of Polygram-distributed labels have called accounts, asking them if they have information on being offered counterfeit album product from the four labels it handles: RSO, Casablanca, Polydor and Mercury.

It is known that accounts have been told "Polygram will release information next month," when queried by accounts as to what is oc-

curring. Though confirmation could not be obtained, the report is that the bulk of the bogus albums found by Polygram in the Pickwick/Goody shipments were "Grease" and "Saturday Night Fever."

New Indictment In Tucker Duping Act

NEW YORK—Sentencing for convicted tape duplicator George Tucker was again delayed last Friday (8) when the government revealed a new indictment filed against him.

Tucker, had previously pleaded guilty to one count of willful infringement of copyright and one count of wire fraud in connection with a 21-count indictment brought against him and his company, Super Dupers, (Billboard, Sept. 22, 1979), but sentencing was postponed in order for him to testify before a grand jury.

The four-count indictment returned by that grand jury charges that Tucker lied when he said he never sold products to someone named Norton Verner. According to the indictment "Verner met Tucker on at least 10 occasions for the purpose of purchasing quantities of counterfeit 8-track tapes" in 1978 for which he paid "approximately \$80,000" for "at least 60,000 counterfeit 8-track tapes."

Tucker pleaded not guilty to all charges before U.S. District Judge Thomas C. Platt in Brooklyn and has until Feb. 22 to decide if he wants a sentence on his original case before trial of the new charges.

AOR Playlists: They're Changing

• Continued from page 1

special events, and new music."

He points to recent broadcasts of concerts by Pink Floyd and Tom Petty, which are beyond the concerts being offered by ABC's FM Network, to which WPLF belongs.

He also notes the station has added Utopia, the Pretenders, J. Geils, Clash, the Babys, Steve Walsh, UFO and Ann McLagin in the past two weeks.

Although Wright is working with a tighter playlist, he says his station "tries to promote new acts." He calls Bruce Woolley and the Camera Club, which has just been added, "one of the finest new acts of the 1980s, although it's not getting much attention."

WVUD has 35 current albums on its list and each has specified cuts assigned heavy medium or light play spelled out on a music clock the disk jockeys must follow.

"A year ago the jocks played whatever they liked from about 50 albums," says Wright. "Now I'm beginning to think 35 are too much to handle."

The story is similar at WYDD-FM Pittsburgh, where program director Jack Robertson says it has been necessary to cut back on the playlist so that the acts that are included get a meaningful number of exposures on the air.

Robertson points to a trend where listeners are tuning in for shorter periods of time. "Listeners used to tune in for an hour. Now they don't listen for more than 35 minutes," he contends.

Continues Robertson: "We don't want to add a record just to stroke a record company. If it's good enough to be on the air, it's got to have justifiable exposure."

Robertson's assistant, music direc-

tor Jim Kinney, agrees that the station's playlist has tightened. "Things have tightened up in general. Radio listeners used to be more open. They've gotten more conservative."

Kinney notes the station used to add four or five albums a week. Last week the station added only two albums by Shooting Star and 3-D.

Charlie Kendall, new on the job at programming Metromedia's WMMR-FM in Philadelphia, notes there have been no changes in the amount of music played, but he is making efforts, particularly in morning drive, to skew to an older audience by playing more hits from the 1960s.

Working with 40 to 50 current albums, Kendall oversees eight categories of music from heavy to light rotation. Among the new music he is adding is Clash's album "London Calling."

Kendall predicts big things for the "Train In Vain" cut from this album, which curiously is not identified either on the album jacket or record label.

While Kendall is fine-tuning his format, the old professor of progressive radio, Scott Muni, program director of Metromedia's WNEW-FM New York, continues to go his own old-line progressive way.

WNEW is a station that the constraints of AOR never got to. It is still in the preceding format from which AOR evolved: progressive rock. As a result, Muni adds records as they come in. He is adding fewer records today only because the labels are issuing fewer titles.

There is a rack of 200 to 300 current albums with a group of 40 to 45 that came out in the past two weeks. In fact, the whole library of the station, 15,000 albums, is right in the studio so each jock can pick what-

ever he wants to use for his own program.

Muni reasons he can do this in New York because he has top talent that would not be available in many other markets. And he's got a staff of jocks who have been with him for a number of years.

Pete Fornatale has been with the station for 10 years. Dave Herman for nine years, Dennis Elsas 10 years, Vinnie Scelsa six years, while Muni has been aboard 12 years.

In Cleveland, Eric Stevens, vice president of programming for WWM-FM also notes he is adding fewer artists. "We're not adding 10 new artists a week, but we are being a bit more experimental. We want to be more responsive to new music."

Stevens reasons that listeners use the radio to test new music. "Listeners sample it before they buy," he says.

Tom Teuber, program director of WLWQ-FM in Columbus, Ohio, says his station has always had a fairly tight playlist by "national standards."

He adds, "We're skeptical about new wave, but we're trying the Romantics, Clash and Gary Numan. We just added Off Broadway, but the listeners want to hear Led Zepelin, Todd Rundgren and Aerosmith. Pink Floyd is the number one request."

Rob Sisco, program director of WPEZ-FM Pittsburgh, explains, "We rely a lot more on what will sound good. We're back to not ignoring our gut feeling. If we're in the music business our job is to pick the hits. We have tons of research and we look at it carefully. But we can't research people's emotions. We're not psychologists."

Korvettes' New Free-Standing Units

• Continued from page 3

ered, Rothfeld adds, "after we get our feet wet" with outlets that fill the vacuum created by the closing of the 14 stores, which represent about 15% of Korvettes' 50-store chain.

An important consideration for such expansion, observers feel, will be the general state of record sales over the next year or so.

The store closings represent a sales volume of about \$100 million, nearly 20% of Korvettes' total volume of \$550 million for the fiscal year ending in February, a drop of approximately \$50 million from the year before.

Closeup

THE CLASH—London Calling, Epic E236328. Produced by Guy Stevens.

This double LP, at a cheap \$9.99 list price, opens as a call to arms, with the chords beating out a march of the young disenfranchised and disillusioned who have been through the "phony Beatlemania" and now await the "ice age" that is coming. "London Calling," the opening track, is a chilling portent of doom and reflects a theme the Clash often returns to in this and the band's two previous LPs.

A tasty little guitar riff and vocals less threatening than usual open "Lost In A Supermarket," among the most catchy songs on the LP. Yet the friendly tone of the lyrics (is it Mick Jones singing?) makes the content of the song that much more frightening in contrast.

It is about getting lost among the anonymous multi-colored junk of modern society.

"Working For The Clampdown" is another of the Clash's political observations. A fairly straightforward rocker musically, the lyrics are about



The Clash: Aggressive and assertive.

"Brand New Cadillac," the next tune, is a hard rocker with singer Joe Strummer's rockabilly vocals on this track growling atop some of Mick Jones' better guitar playing. The Clash doesn't just bash out chords anymore.

For the third tune the tempo slows down a bit, with a quiet acoustic guitar intro and whistling for the jazzy "Jimmy Jazz." The song finds the Clash in almost a playful mood, about as playful as you can be in a song where "they cut off his ears and chop off his head." The cut ends with some honky tonk horns in the background, again showing the Clash's greater familiarity with a variety of musical styles.

"Hateful," is a typical Clash "punk" tune, but subtle tempo changes and differentiated instrumentation lift it above the usual rave-ups.

When the Clash recorded "Police And Thieves" early in its career, it became the first white new wave band to seriously experiment with the reggae beat. The band comes back to that beat on "Rudie Can't Fail," which closes the first side.

It is a mark of the Clash's evolution that the song has the taste and feel of reggae while slipping in and out of the conventional rock mode.

"Spanish Bombs" which opens side two is quintessential Clash with the band trying to place itself within a historical context. There is more vocal interplay than is usual for the Clash as the band members flash back to the Spanish Civil War while flying into the country aboard a DC10.

The "Right Profile" is a reflection on stardom. It is about Montgomery Clift in an auto accident.

Deadline Extended For Cincy Queries

CINCINNATI—The deadline for answering vice mayor David Mann's Law and Public Safety Committee's 49 questions investigating the possible causes of the Cincinnati Riverfront Coliseum Who concert tragedy has been extended for two weeks.

Those parties involved are Cincinnati Riverfront Coliseum, Cincinnati Electric Factory Concerts, Ticketron and the Cincinnati Private Police Assn.

the corruption of power. "You drift until you brutalize," sings Strummer.

Side two ends with another reggae tune, "The Guns Of Brixton," which surprisingly offers an unexpected jaws harp buried in the mix.

Side three begins with a false start, a "Stagger Lee" tune that turns into the reggae "Wrong Em Boyo." This song may turn out to be the LP's biggest single, complete with horns and harmonies in the choruses.

In England, at least, and now more in the U.S., the Clash is an important band to its followers and in "Death Or Glory" the Clash attempts to understand the value of fame, concluding that, "death or glory, it's just another story."

"Koka Kola" with its machinegun lyrics is another indictment of modern life shaped by advertising gimmicks while the "Card Cheat," which ends the side, goes on to say that the life of a solitary gambler (or any rebel for that matter), is not that hot either.

The Clash again slows down for "Lover's Rock," the first cut on the fourth side. In this resolutely political LP this is the first song to deal with love and sex, and it does so prettily, though warning against easy or grubby sex. It, too, becomes a political statement.

"Four Horsemen," the next song is a Who type tune in which the band, it seems, identifies with the Four Horsemen of the Apocalypse. The song is drummer Topper Headon's moment to shine. He holds it together.

"I'm Not Down" is the Clash's "I Will Survive" thematically if not musically. The music is basic guitar, bass, drums and vocals rock with Strummer sounding not nearly as uplifted as his lyrics.

"Revolution Rock" is another reggae tune punctuated by horns which Strummer both sings and speaks over the music. It evokes the Stones' "Jumpin' Jack Flash" in that it seems to arrive at the same conclusion: no matter how revolutionary is rock, it is not revolution. It is still music.

The last song on the LP is not listed on the credits. "Train In Vain" is a bonus song, which has a vaguely Motown feel. It is in nice contrast to the rest of the LP as in the end the Clash discovers love and personal needs. **ROMAN KOZAK**

Lifelines

Births

Daughter, **Brittany Ann**, to **Christy and Chuck Morris** Jan. 25 in Denver. Father is vice president of Feyline Presents. * * *

Daughter, **Carrie Ellen**, to **Kim and Steven Hofer** Jan. 18 in Orland Park, Ill. Father is owner of two suburban Chicago Sound Warehouse stores. * * *

Daughter, **Jaime**, to **John and Sheri Scher** Jan. 30 in Livingston, N.J. Father is president of Monarch Entertainment Bureau, rock promoters and managers.

Deaths

H. Wayne Smith, 30, program director and afternoon DJ at WLAV-FM in Grand Rapids Feb. 2. Known as Doc Donovan, he had been at the station since 1974. * * *

Ray Heindorf, 71, head of the music department at Warner Bros. for many years, Feb. 3 in Tarzana, Calif. He was nominated for Oscars 13 times in his long career and won the trophy three times. He also served as president of Hi-Ti Music Corp. He is survived by two daughters, a son and four grandchildren. * * *

Jim La Fawn, 33, program director of KZLA-AM-FM in Los Angeles, Jan. 31 at his KZLA office. After military service, he worked at KWST-FM and KPOL-FM in Los Angeles. He is survived by his widow and two children. * * *

Jimmy Crawford, 70, who won prominence in the 1930s and 1940s as drummer in Jimmie Lunceford's orchestra, in New York Jan. 27. After departing Lunceford's unit in 1942, he drummed in the pit bands of many Broadway musicals, then retired in 1972. * * *

Mike Delay, 70, trumpet player from New Orleans who worked with the bands of Papa Celstin, Paul Barbarin and Joe Darensbourg, of a heart attack in Los Angeles last week. * * *

Preston E. Johnson, 59, pianist and bandleader, Jan. 18 in Wilmington, Del. He also worked as a vocal coach. He is survived by his widow, three sons, two daughters, two stepsons, a stepdaughter and seven grandchildren.

Beale Street In Memphis 'Alive'

MEMPHIS—The city's \$5.2-million Beale St. Historic Preservation Project is officially underway after a ceremonial driving of a silver nail at the old Pantaze drug store at the corner of Beale St. and Randy Circle Monday (4).

The Pantaze building, constructed around 1865, housed a drug store on its main floor. In the 1930s the second and third floors were occupied by Club Handy, named for W.C. Handy, the blues musician and composer who made Beale St. world famous as the "home of the blues."

Renovation of two Daisy theatres, which are said to have been among the finest of their day, will also be George Miller's responsibility. He heads the redevelopment project and plans to convert one of the theatres and the adjacent building into a Vegas-style supper club capable of attracting the biggest names in show business. The other will be used for local play production and touring companies.

Thinner LP Jackets

• Continued from page 1

even lower freight charges."

A general label adoption of thinner jackets, Glinert explains, is necessary to enable the fabricator to "gang-up" jacket jobs of different labels. "Unless the industry adopts this uniformly, it would defeat the economic savings by preventing ganging-up," he explains.

Presently, Shorewood's charges for a 50,000 jacket run amount to 15.8 cents for a single jacket and 29.8 cents for a double-fold jacket, with proportional decreases or increases depending on the quantity ordered.

Fabricators measure thickness of jackets in terms of points, representing 1/1000th of an inch for each point.

The basic thickness for most jackets today for a single cover is 22 points for a total thickness of 44 points, while a double-fold jacket, with a thickness of 18 points per board, amounts to 72 points.

2 'Desire' Singles

LOS ANGELES—RSO Records is simultaneously releasing two singles entitled "Desire."

"Desire" is both the first single from Andy Gibb's "After Dark" album and the initial single from Rockets' "No Ballads" LP.

To differentiate between duplicate titles and to minimize confusion, RSO is shipping the Rockets "Desire" with a silver label and a white sleeve, while Gibb's "Desire" is packaged with RSO's regular buff label and brown sleeve.

Under Shorewood's formula, single jackets would be reduced to a total of 32 points, while double-fold jackets would weigh a total of 62 points.

Glinert notes that most European record companies utilize a total weight of 20 points for a single jacket, while double-fold jackets range in total weight from 56 to 72 points.

Glinert further claims that thinner packaging could still be shrink-wrapped, although he notes that in England albums are rarely packaged in this manner, and that the thinner jacket will in no way reduce the reproduction quality of artwork.

IRV LICHTMAN

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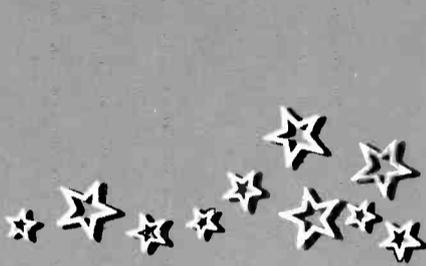
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BARBRA STREISAND*
'YOU DON'T BRING ME FLOWERS'

ALBUM OF THE YEAR

KENNY ROGERS*
'THE GAMBLER'

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RICKIE LEE JONES
'CHUCK E'S IN LOVE'

MELISSA MANCHESTER
'DON'T CRY OUT LOUD'

BEST MALE POP VOCAL PERFORMANCE

KENNY ROGERS
'SHE BELIEVES IN ME'

JAMES TAYLOR
'UP ON THE ROOF'

BEST POP VOCAL PERFORMANCE
BY A DUO, GROUP OR CHORUS

LITTLE RIVER BAND
'LONESOME LOSER'

BARBRA STREISAND*
'DON'T BRING ME FLOWERS'

BEST FEMALE ROCK VOCAL PERFORMANCE

RICKIE LEE JONES
'THE LAST CHANCE TEXACO'

CINDY BULLENS
'SURVIVOR'

BEST ROCK VOCAL PERFORMANCE
BY A DUO OR GROUP

STYX
'CORNERSTONE'

*CREDIT SHARED

BEST MALE COUNTRY VOCAL PERFORMANCE

KENNY ROGERS
'THE GAMBLER'

EDDIE RABBITT
'EVERY WHICH WAY BUT LOOSE'

BEST COUNTRY VOCAL PERFORMANCE
BY A DUO OR GROUP

**KENNY ROGERS
& DOTTIE WEST**
'ALL I EVER NEED IS YOU'

BEST INSPIRATIONAL PERFORMANCE

PAT BOONE
'JUST THE WAY I AM'

BEST LATIN RECORDING

IRAKERE
'IRAKERE'

BEST COMEDY RECORDING

ROBIN WILLIAMS
'REALITY...WHAT A CONCEPT'

BEST SPOKEN WORD, DOCUMENTARY
OR DRAMA RECORDING

SIR JOHN GIELGUD
'AGES OF MAN' (READING FROM SHAKESPEARE)

BEST INSTRUMENTAL COMPOSITION

CHICK COREA
'CENTRAL PARK'

BEST JAZZ FUSION PERFORMANCE
VOCAL OR INSTRUMENTAL

CHICK COREA
'CHICK COREA/SECRET AGENT'

BEST JAZZ INSTRUMENTAL
PERFORMANCE BY A GROUP

CHICK COREA*
'DUET'

BEST OPERA RECORDING

JULIUS RUDEL CONDUCTOR*
VERDI: 'RIGOLETTO'

HEATHER HARPER SOLOIST*
BRITTEN: 'PETER GRIMES'

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BEETHOVEN: 'CHORAL FANTASY'
ELEGIAC SONG AND 'CALM SEA
AND PROSPEROUS VOYAGE'

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STRAVINSKY: 'SYMPHONY OF PSALMS'

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Billboard SPECIAL SURVEY For Week Ending 2/16/80

Number of LPs reviewed this week **50** Last week **25**

Pop

NAZARETH—Malice In Wonderland, A&M SP4799. Produced by Jeff Baxter. This is the 10th LP for A&M from this veteran English heavy metal band, and here with the help of producer Baxter (of Steely Dan and Doobie Brothers fame) the quintet opts for a more melodic, toned-down sound. The guitar riffs are kept to a minimum while the emphasis goes to vocal harmonies and solid song structures. Fortunately the band never runs ahead of itself trying to be too arty. U.S. radio should welcome the sound of the new Nazareth, though maybe some of the fans of the old bone crunching Nazareth initially may be a little disappointed.

Best cuts: "Big Boy," "Showdown At The Border," "Fast Cars," "Holiday."

ROBIN TROWER—Victims Of The Fury, Chrysalis CHR1215. Produced by Geoff Emerick, Robin Trower. Trower's eighth album for Chrysalis reaffirms this rock trio's strength as a progressive unit. Trower's guitar, as always, is upfront, yet he's playing with more abandon. James Dewar's vocals are in fine shape with his bass and Bill Lordan's drums all combining for a heavy handed rock attack. The sound, although studio produced, comes through like a live recording, raw yet structured. Lyrics on six of the 10 tracks were penned by Trower's Procol Harum collaborator Keith Reid.

Best cuts: "Jack And Jill," "Victims Of The Fury," "Into The Flame," "The Shout."

JOHN DENVER—Autograph, RCA AQL13449. Produced by Milton Okun. Denver's latest is dominated by outside material, with the veteran singer-songwriter contributing just five of the 11 tunes. But Denver wrote perhaps the best cut, "Dancing With The Mountains," an uptempo tune which lends balance to some of the pretty ballads which are grouped on side two. There is a bit more country emphasis than on some recent Denver packages, with "How Mountain Girls Can Love," "The Ballad Of St. Anne's Reel" and "Wrangell Mountain Song" all effectively displaying a fiddle-and-steel sound.

Best cuts: those cited plus "The Mountain Song," "In My Heart," "Autograph."

DAVID GATES—Falling In Love Again, Elektra 6E251. Produced by David Gates. This is singer/songwriter Gate's fourth solo album since leaving Bread, and he proves once again to be a topnotch composer of light, MOR pop tunes. These 10 cuts reflect those qualities, although Gates rocks out on a couple of tunes. The instrumental backing is tasty, well-suited to both the gentle love songs and bouncy, uptempo numbers. Gates' vocals are perfect, ranging from a modified r&b style to a full-throated delivery on the lively "Sweet Desire." His fans should dig this.

Best cuts: "Can I Call You," "20th Century Man," "Chingo," "She Was So Young," "Sweet Desire."

Country

JOHNNY RODRIGUEZ—Through My Eyes, Epic JE37274. Produced by Billy Sherrill. Rodriguez keeps getting better as an artist, and this refusal to grow stale creatively finds him reaching out in new directions here. Material ranges from Phil Spector to Waylon Jennings songs, from rock'n'roll remakes ("One-Two-Three," "You've Lost That Lovin' Feelin'") to country originals. Production is clean and sparkles with energy to make this a very impressive package.

Best cuts: "One Sided Love Affair," "One Affair Later," "Welcome To Love," "What'll I Tell Virginia."

BOBBY BARE—Down & Dirty, Columbia 36323. Produced by Bobby Bare. Bare tears through a series of wild ballads in this set of songs that CBS says is "simulated live." Audience feedback and one squeal of audio feedback add to the illusion. The strength of the album lies in eight Shel Silverstein songs, including the hot Bare single "Numbers" and the wry-but-true "Rough On The Living."

Best cuts: "Numbers," "Tecumseh Valley," "Rough On The Living," "I Can't Watch The Movie Anymore."

Jazz

DAVID SANBORN—Hideaway, Warner Bros. BSK3379. Produced by Michael Colina. Alto and soprano saxman Sanborn sure plays pretty. His sweet but gritty sound caresses his melodies and the way he squeezes out a tone is his easily identified signature. His compositional imprint is on six of the seven tracks and the studio slickness produced by these East Coast session stars results in a flowing program of modernly orchestrated songs. This is hip swaggering music, kicked along by Steve Gadd, Ralph MacDonald, David Spinozza and Don Grolnick, among others.

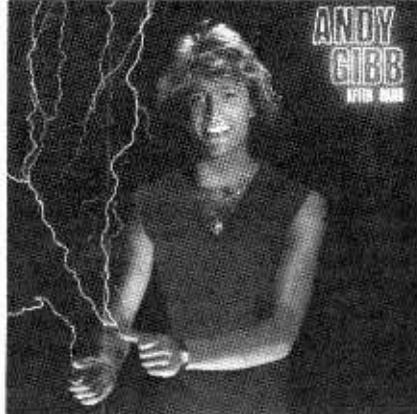
Best cuts: "Anything You Want" (fully of funky vitality), "Hideaway," "If You Would Be Mine," "Again And Again."

CHARLIE HADEN, JAN GARBARER, EGBERTO GISMONTI—Magico, ECM 11151. Produced by Manfred Eicher. Five moody compositions make up the album by these three top notch musicians. However, it is the fiery saxophone work of

Spotlight

ANDY GIBB—After Dark, RSO RS13069. Produced by Barry Gibb, Karl Richardson, Alby Galuten. Listening to Gibb's third album recalls the best of the Bee Gees. His falsetto voice is so similar to that of brother Barry, and production courtesy of the no-miss team of Gibb, Richardson and Galuten, all combine to create a sterling set of gently flowing melodies. Paced by the fast rising single "Desire," the album contains two memorable duets with Olivia Newton-John, "Rest Your Love On Me" and "I Can't Help It" plus other hook-laden ballads and mid tempo fare. Barry had a hand in the writing of all songs, so it's no wonder there is such an identifiable Bee Gee imprint. Horns and strings sweeten the arrangements which also feature strong guitar, keyboards and synthesizer. Gibb's track record is impeccable thus far, and seems certain to continue his streak.

Best cuts: "Desire," "I Can't Help It," "Warm Ride," "After Dark," "Rest Your Love On Me."



CHUCK MANGIONE—Fun And Games, A&M SP3715. Produced by Chuck Mangione. Mangione's alert mind provides six new works including the now familiar ABC Sports sponsored Olympics tune, "Give It All You Got." But there is also exciting Latin flavored and blues tinged works in addition to the mellow sound of the television backdrop tune. A basic quintet is at the core of the music with additional trumpet and trombone aid rounding out the band's sound. Guitarist Grant Geissman's clean fingering is a breezy contrast to the romantic and laidback sound of Mangione's flugelhorn. The leader also plays piano while Chris Vadala's soprano sax is a standout on the bluesy "I Never Missed Someone Before." The beauty of the instrumental music, strongly linked to jazz improvisations, produces a first-rate musical experience.

Best cuts: "Pina Colada" (with its Latin coating), "Give It All You Got," "I Never Missed Someone Before," "Fun And Games."

Garbarer which dominates over the more subdued playing of bassist Haden and guitarist/pianist Gismonti. All cuts have a free form quality as the players take one theme and expand upon it with the various shadings of their instruments. All cuts are similar in this style of execution and none fall into a pop-jazz vein. Production values are consistently excellent.

Best cuts: "Bailarina," "Magico."

First Time Around

FLYING LIZARDS, Virgin VA13137 (Atlantic). Produced by David Cunningham. Chants, voiceovers, strange German tunes, and some genuinely unusual arrangements mark the debut LP of the Flying Lizards, which now has a respectable dance rock hit with "Money (That's What I Want)." Some of the band's own compositions sound, at the very least, obscure, but when the Lizards rework such standards as "Money" or "Summertime Blues" the results are striking. The band uses many electronic effects, giving the whole LP a bit of a mechanical feel. It will be interesting to see what this act can do live.

Best cuts: Those listed above and "Russia," "The Flood."

THE BUGGLES—The Age Of Plastic, Island ILPS9585 (WB). Produced by The Buggles. Highlighted by the hit "Video Killed The Radio Star," European flavored, electronically influenced pop dance music is the staple here. Other acts such as M and Gary Numan come to mind though the Buggles carve its own niche. "I Love You (Miss Robot)" and "Astroboy (And The Proles On Parade)" are eerie ballads. All cuts are lavishly produced and compositions are readily accessible. Suitable for a variety of formats including Top 40, AOR and dance music.

Best cuts: "Video Killed The Radio Star," "I Love You (Miss Robot)," "Johnny On The Monorail," "Elstree."

DANN ROGERS—Hearts Under Fire, International Artists IA5000. Produced by Ian Gardiner. Even though Dann Rogers is the brother of Kenny, he's relying on his own talents as a composer and performer on this debut. In fact, he has an adult contemporary and pop hit with the first single "Looks Like Love Again." Rogers has a commanding vocal presence, using his chops to the maximum on the upbeat tunes and lowering them a drop for sensitive readings on the ballads. Musicianship, with a cast including Norton Buffalo, Hugh McDowell (cellist with Electric Light Orchestra) Chuck Findley, Jim Gordon, Steve Madaio and other session players as well as vocalists Burton Cummings, Delaney & Bonnie Bramlett and others is first-rate, all making for a solid foundation for Rogers and this small independent label.

Best cuts: "Looks Like Love Again," "Hearts Under Fire," "Savannah," "Lucy," "China."

TONY SCIUTO—Island Nights, Epic NJE36152 (CBS). Produced by Steve Dorff. Along with lyricist Sammy Egorin and Steve Warehime, Sciuto creates a punchy brand of soft-edged rock which is reminiscent of Billy Joel or Boz Scaggs. "Angel" and "Butterfly" are noteworthy ballads but most of the material is midtempo. Tom Scott, Steve Lukather and Chuck Findley lend their own brand of professional sheen to these already finely crafted songs. Lyrics, though basically about

love, have a streetwise sense of immediacy which makes them compelling. Good for pop and adult contemporary play.

Best cuts: "Island Nights," "Cafe L.A.," "Angel," "Butterfly," "Trapeze."

LION—Running All Night, A&M SP4755. Produced by Peter Henderson, Lion. The multi platinum success of Foreigner has led to a number of imitators trying to combine "English vigor and American polish" using journeyman musicians who have knocked about with other famous and near famous rockers. Some of the acts the six musicians of Lion have worked with include Keith Emerson, Nicky Hopkins, Long John Baldry, Jess Roden and the Heavy Metal Kids. Lion plays an eclectic but solid brand of traditional pop rock, that is beginning to sound a bit dated, but still has its audience.

Best cuts: "Helpless," "Summer Ghosts," "How Does It Feel."

SHOOTING STAR, Virgin VA13133. (Atlantic). Produced by Gus Dudgeon. Sextet plays well crafted mainstream rock in the Foreigner/Boston vein. Besides playing with precision and skill, group is set apart by the three part harmonies of singers Charles Waltz, Van McClain and Gary West. Waltz's violin also adds a new dimension to such cuts as "Tonight" and "Last Chance" and McClain's guitar work is clean and tight throughout. Mix of rockers, midtempo numbers and ballads does not allow one sound to dominate and become tiresome. This style of rock fits well into a variety of Top 40 and AOR formats.

Best cuts: "Higher," "Tonight," "Rainfall," "You Got What I Need," "Don't Stop Now."

Billboard's Recommended LPs

pop

LENE LOVICH—Flex, Stiff/Epic NJE36308 (CBS). Produced by Lene Lovich, Les Chappell, Roger Bechirian, Alan Winstanley. The English singer with the quirky voice and lyrics returns with a set that is slightly more offbeat than last year's unsettling but appealing debut. Again, production is full and packed with clever surprises. The songs are moody slices of avant-garde tinged pop. Her last LP earned her a sizable cult following. **Best cuts:** "What Will I Do Without You," "Monkey Talk," "Bird Song," "Angels," "The Night."

ORIGINAL MOTION PICTURE SOUNDTRACK—American Gigolo, Polydor PD16259. Produced by Giorgio Moroder. The soundtrack to this new flick contains the sizzling "Call Me" theme performed by Blondie. The eight minute plus version, composed by Moroder and Deborah Harry, is one of Blondie's best yet. Cheryl Barnes performs "Love & Passion" with the remainder strong Moroder instrumentals. **Best cuts:** "Call Me," "Love & Passion."

JANE OLIVOR—The Best Side Of Goodbye, Columbia JC36335. Produced by Louis Shelton, Michael Masser, Jason Darrow. Where to place singer Olivor in the spectrum of pop music remains something of a mystery not cleared up by her

latest release. MOR, rock, folk? It all depends on what track you're listening to. No doubt she can sing, as evidenced by at least two performances, "To Love Again" and "The Greatest Love Of All." **Best cuts:** Those mentioned.

RICHIE HAVENS—Connections, Elektra 6E242. Produced by Charles Calello, Denny Randell. Havens is about due for one of his periodic hits built on an interpretation of a song someone else succeeded with, and he repeats that trick here with a memorable reworking of Bob Seger's "We've Got Tonight." Calello has toned down Havens' sometimes overpowering rhythm guitar and staffed this LP with a fine assortment of musicians. **Best cuts:** "We've Got Tonight," "She Touched My Heart," "Mama We're Gonna Dance," "Going Back To My Roots."

FRANK WEBER, RCA AFL13547. Produced by Ed Newmark. Weber's second album begins with a thoroughly rearranged rendition of the Eagles' "Take It To The Limit," that is so different that it sounds new. The remainder of the album showcases the writer/vocalist/keyboardist's original material which is satisfying at times and derivative at others. Sax, percussion and Weber's piano work cushions the material with pleasant musical support. **Best cuts:** "Take It To The Limit," "Between N.Y. And L.A.," "The Old Man," "Who Wrote The Answers."

SURVIVOR—Scotti Brothers SB7107 (Atlantic). No producer listed. This five-man group deals in a punchy but melodic style reminiscent of Foreigner. Its songs have both pop and rock appeal, with a bit more emphasis on AM hooks than album-oriented rock musical demands. Lead vocals are effectively split between Frankie Sullivan and veteran musician Jim Peterik. **Best cuts:** "Somewhere In America," "Let It Be Now," "Love Has Got Me," "20/20."

ORIGINAL MOTION PICTURE SOUNDTRACK—All That Jazz, Casablanca NBLP7198. Produced by Ralph Burns. The soundtrack of the controversial Bob Fosse film is sparked by the inclusion of George Benson's Grammy-winning version of the Drifters' "On Broadway." The other big highlight is a nearly 10-minute version of "Bye Bye Love" featuring film star Roy Scheider and Ben Vereen. **Best cuts:** those cited plus "Everything Old Is New Again" by Peter Allen.

LINCOLN SUGAR MINOTT—Black Roots, Mango MLPS9591 (Island). Produced by J.K.S. Jamaican artist offers a set of 10 solid reggae cuts. The sound is commercial on some songs, most notably "Mankind" and "Hard Time Pressure." Backing instrumentation is strong and production is sparse but good. The only drawback is that there is slightly less than 30 minutes worth of music on the LP. **Best cuts:** "Mankind," "Hard Time Pressure," "Two Time Loser," "I'm Gonna Hold On."

soul

RONNIE LAWS—Every Generation, United Artists LT1001. Produced by Ronnie Laws. Laws has a smooth, silky vocal style that is perfectly suited to the smooth, silky arrangements that predominate here. The eight cuts are divided between ballads and gently rocking uptempo numbers that all possess a lean, bluesy style, bordering on jazz, even the few that bear the disco beat. Sophisticated soul all around. **Best cuts:** "Outta Be A Law," "Young Child," "Every Generation."

SHOTGUN—Shotgun IV, MCA 3201. Produced by William Talbert, Shotgun. Credible, heartfelt, soulful funk served far more subtly than James Brown ever did, but this whole production is slicker, suited to today's audience. The quintet that powers this outfit has fine lead vocals and knows just how much rhythm it takes to get down without getting tedious. The horns are handled real neat, too. Clean funk for sweatless dancing. **Best cuts:** "Come On With It," "Happy Feelin'," "Come On And Dance."

NORMAN HARRIS—The Harris Machine, Philadelphia International NJ236313 (CBS). Produced by Norman Harris, John R. Faith, Zach Zachery, Kenneth Gamble, Leon Huff, Ron Kersey. Guitarist-arranger Harris turns in a set of 10 lush jazz-pop efforts. His guitar playing is especially notable with the rock inflections of "Dodge City, Hit City" standing out. "Skoo-Be-Dooby" is pure swing while "Zach's Fanfare '80" is a classically influenced piece. **Best cuts:** "Dodge City, Hit City," "Skoo-Be-Dooby," "In Search Of Piece Of Mind."

VARIOUS ARTISTS—Sounds Of New York, Vol. 1, Queen Constance QC710. Produced by Peter Brown. This LP is subtitled "The Big Break Rapper Party" and that's what it is, a compendium of seven cuts representing some of the trendy raps of some of Gotham's rapping DJs, jive talkers and funky patter artists, as well as a couple of instrumentals that aspire to nothing except 16 bars of steady chunk-ka-chunk so you can lay your own rap atop it. **Best cuts:** "Spoonin Rap," "Woody Rap."

disco

MARTHA REEVES—Gotta Keep Moving, Fantasy F9591. Produced by Henry Cosby, Phil Jones, Lamont Dozier. Reeves' latest is a trendy collection of discotized tunes like "Skating

(Continued on page 92)

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 McCullaugh, Dick Nusser, Alan Penchansky, Eliot Tiegler, Adam White, Gerry Wood, Jean Williams.



MICHAEL JACKSON—Off The Wall (3:47); producer: Quincy Jones; writer: R. Temperton; publisher: Almo ASCAP. Epic 950838 (CBS). Can Michael make it three in a row? "Don't Stop 'Til You Get Enough" and "Rock With You" both made No. 1, and so should this creamy composition, perhaps the most engagingly melodic of the three tunes.

EAGLES—I Can't Tell You Why (4:30); producer: Bill Szymczyk; writers: Timothy B. Schmit, Don Henley, Glenn Frey; publishers: Jeddrah/Cass County/Red Cloud ASCAP. Asylum E46608A. A slow, brooding number showcases this band's many talents. From the moody vocals to the precise instrumentation, disk builds to a strong conclusion which features a classy guitar solo.

BLONDIE—Call Me (3:30); producer: Giorgio Moroder; writers: Moroder, Harry; publishers: Ensign BMI/Rare Blue ASCAP. Chrysalis CHS2414. From the "American Gigolo" soundtrack, this sizzling theme song rates as one of Blondie's better efforts. Deborah Harry's sultry vocal is pitted against the band's harmonies and a pulsating backbeat.

KENNY LOGGINS—Keep The Fire (3:45); producer: Tom Dowd; writers: K. Loggins, E. Ein Loggins; publishers: Milk Money/Tauripi Tunes ASCAP. Columbia 111215. Loggins' follow-up to the soulful "This Is It" is a midtempo song which has more of a rock-pop feel. However, his vocals still possess r&b shadings which make the song unique.

ROCKETS—Desire (3:16); producer: Johnny Sandlin; writers: D. Robbins, J. Badanjek; publisher: Gear ASCAP. RSO RS1022. First single from the Rockets' fast rising "No Balads" LP is a burning rocker intensified by the heavy handed guitar riffs. Gritty rock vocal complements the churning orchestration.

recommended

ABBA—Gimme! Gimme! Gimme! (3:35); producers: Benny Andersson, Bjorn Ulvaeus; writers: Benny Andersson, Bjorn Ulvaeus; publisher: Artwork ASCAP. Atlantic 3652.

SPYRO GYRA—Catching The Sun (3:23); producers: Jay Beckenstein, Richard Calandra; writer: Jay Beckenstein; publishers: Harlem/Crosseyed Bear BMI. MCA 41180.

JOHN DENVER—Autograph (3:36); producer: Milton Okun; writer: John Denver; publisher: Cherry Lane ASCAP. RCA JH11915.

ENGLAND DAN & JOHN FORD COLEY—In It For Love (3:36); producer: Kyle Lehning; writers: Dennis Henson, Greg Guidry; publishers: Amachris/April Music ASCAP. Big Tree BT17002 (Atlantic).

THE BEAT—Don't Wait Up For Me (3:02); producer: Bruce Botnick; writer: P. Collins; publisher: Grajonca BMI. Columbia 111211.

HIROSHIMA—Roomful Of Mirrors (3:26); producer: Wayne Henderson; writer: D. Kuramoto; publisher: Little Tiger ASCAP. Arista AS0487.

FESTIVAL—Don't Cry For Me Argentina (3:40); producer: Boris Midney; writers: A.L. Webber, T. Rice; publishers: Leeds (MCA) ASCAP. RSO RS1020.

RICK DERRINGER—Don't Ever Say Goodbye (3:28); producers: Todd Rundgren, Rick Derringer; writer: R. Derringer; publisher: Derringer BMI. Blue Sky ZS92788 (CBS).

NEW MUSIK—Straight Lines (3:59); producer: Tony Mansfield; writer: T. Mansfield; publisher: Blackwood BMI. Epic 950841 (CBS).

BRUCE COCKBURN—Wondering Where The Lions Are (3:04); producer: Gene Martynec; writer: Bruce Cockburn; publisher: Golden Mountain PRO. Millennium JH11786 (RCA).



TEDDY PENDERGRASS—It's You I Love (3:14); producers: Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three BMI. Philadelphia International ZS93742 (CBS). From his live album, Pendergrass serves up another of his great uptempo numbers that highlights his unique vocal style. Female harmonies back up Pendergrass' vocals while the hot instrumentation keeps this churning.

TEENA MARIE—Can It Be Love (3:57); producer: Richard Rudolph; writers: T. Marie, D. Wedlaw; publishers: Jobete/Wedlaw ASCAP. Gordy G7180F (Motown). Singer has an especially strong voice on this ballad. It starts slowly but builds to a stirring conclusion.

recommended

THE EMOTIONS—Where Is Your Love? (3:29); producer: Maurice White; writer: R. Vannelli; publishers: Ross Vannelli/Charleville BMI. ARC/Columbia 111205.

THE STONE CITY BAND—Strut Your Stuff (4:00); producer: none listed; writer: L. Ruffin Jr.; publisher: Stone City ASCAP. Gordy G7179G (Motown).

LENNY WHITE—Best Of Friends (3:53); producers: Larry Dunn, Lenny White; writers: Lenny White, Denzil Miller, Leslie Rene; publishers: Mchoma BMI/Pure Love ASCAP. Elektra E46597A.

MERRY CLAYTON—Emotion (4:30); producer: Steve Tyrell; writers: Webster Lewis, Ray Barnes, Cheryl Pitts; publishers: Webo/Gadtoon/Bach to Rock BMI. MCA 41195.

THE MASQUERADERS—Desire (3:40); producer: James Stroud; writers: L. Hatim, R. Wrightsil; publisher: Web IV BMI. Bang ZS94806 (CBS).

HIGH INERGY—I Love Makin' Love (To The Music) (3:57); producers: Donnell Jones, Eddie Coleman Jr.; writers: A. Mason, D. Jones, E. Coleman Jr.; publisher: Old Brompton Road ASCAP. Gordy G7178F (Motown).

FIRST CHOICE—Breakaway (3:30); producer: Norman Harris; writers: Norman Harris, Ron Tyson; publishers: Six Strings/Dayjoy/Ensign BMI. Gold Mind G74023 (Salsoul).

TTF—I'm For You (3:37); producers: Fred Torchio, Angelo Jordan; writers: W. Brown Jr., D. Qure; publisher: Mayfield BMI. RSO/Curtom RS1018.

CLIFTON DYSON—Body In Motion (Want Your Body In Motion With Mine) (3:59); producers: Clifton Dyson, Bill Holmes; writers: L. Harrington, C. Dyson, P. Harrington; publishers: Magic Lamp/Pretty P ASCAP. Motown M1428F.



EMMYLOU HARRIS—Beneath Still Waters (3:41); producer: Brian Ahern; writer: Dallas Frazier; publisher: Acuff-Rose, BMI. Warner Bros. 49164. Harris' mirror-clear vocals shimmer with fragile purity in this sensitive ballad. Slices of steel guitar slide through an arrangement that keeps instrumentation simple and clean.

JOHN WESLEY RYLES—Perfect Strangers (2:52); producer: Bob Montgomery; writer: S. Lorber/J. Silbar; publisher: Bobby Goldsboro, ASCAP. MCA 41184. Ryles offers a gently moving ballad, loaded with hooks and strings. Excellent story line, with sensitive delivery by Ryles. Montgomery's production, as usual, is clean and direct. A strong followup to his last outing.

KEITH STEGALL—The Fool Who Fooled Around (2:59); producers: Charlie Monk-Keith Stegall; writers: Keith Stegall-Elroy Kahane; publishers: April, ASCAP/Blackwood, BMI. Capitol P4835. A fresh-sounding downhome country ballad laced with steel and upfront rhythm guitar provides a strong debut for Stegall. The hook, uncluttered production and earnest vocal effort make for a potent record.

recommended

JOHN DENVER—Autograph (3:36); producer: Milton Okun; writer: John Denver; publisher: Cherry Lane, ASCAP. RCA JH-11915.

KIN VASSY—Makes Me Wonder If I Ever Said Goodbye (2:30); producer: Kenny Rogers; writer: Mickey Newbury; publisher: Acuff-Rose, BMI. I A IAS502.

JIM WEATHERLY—Gift From Missouri (2:59); producer: Jim Ed Norman; writer: Jim Weatherly; publisher: Keca, ASCAP. Elektra E-46592.

LINDA RONSTADT—Rambler Gambler (2:08); producer: Peter Asher; writer: public domain; publisher: Normal, BMI. Asylum E-46602.

MAX D. BARNES—Mean Woman Blues (2:57); producer: Brien Fisher; writer: Max D. Barnes; publisher: Plum Creek, BMI. Ovation OV1142.

STU STEVENS—Hello, Pretty Lady (2:46); producer: Jan Olofsson/Stu Stevens; writer: Jan Crutchfield; publisher: Dutches/Red Angus, BMI. MCA 41183.

LITTLE JIMMY DICKENS—Another Hell Of A Night In Dixie (2:58); producer: Earl Richards; writer: Emerson/Bohan; publisher: Cypress, ASCAP. Partridge ER010.

CARROLL BROWN—Foot Loose And Nancy Free (3:05); producer: Cliff Williamson; writer: C. Brown/C. Williamson, M.J. Mitchell; publisher: Pinball, BMI. Decade DC121081.



JACKIE DE SHANNON—I Don't Need You Anymore (2:53); producers: Burt Bacharach, Paul Anka; writers: B. Bacharach, P. Anka; publishers: New Hidden Valley ASCAP/Paulanne BMI/Lefco. RCA JH11902. De Shannon's beautiful vocals grace this poignant ballad that is a featured song in the film "Together?" This Bacharach/Anka composition gently flows to a catchy melody.

recommended

PHOTOGLO—We Were Meant To Be Lovers (3:35); producer: Brian Francis Neary; writers: Neary, Photoglo; publishers: 20th Century/Nearytunes ASCAP. 20th Century-Fox TC2446.



AVA CHERRY—Love Is Good News (4:12); producer: Curtis Mayfield; writer: C. Mayfield; publisher: Mayfield BMI. RSO/Curtom RS1017. Newcomer Cherry displays a wide range vocal style on this moving ballad that has both soul and pop appeal. Cherry's firm voice is surrounded by a light and breezy orchestration.

OFF BROADWAY—Stay In Time (2:53); producer: Tom Werman; writer: Cliff Johnson; publishers: Screen Gems-EMI/Modern Fun BMI. Atlantic 3647. Group brings back the innocence of the early Beatles with the simple but effective instrumentation and cooing vocals. Guitar solo midway through helps song come alive.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

Continued from page 91

In The Streets," her dance floor update of the 1964 classic "Dancing In The Streets." Some of the tunes have a funky quality which could bring them r&b airplay. Brass and strings dominate the instrumental backdrop. **Best cuts:** "That's What I Want," "Then You Came."

jazz

DR. STRUT—Struttin', Motown M7931R1. Produced by Lee Young, Sr. Dr. Strut is comprised of six of L.A.'s most underrated musicians. It's music is comparable to early Tom Scott & the L.A. Express and despite its jazz roots also has some pop appeal. **Best cuts:** All.

CEDAR WALTON—Soundscapes, Columbia JC36285. Produced by George Butler, Cedar Walton. Composer/pianist Walton is joined by Freddie Hubbard and vocalist Leon Thomas, who is featured on "Warm To The Touch." Walton's compositions display warm, tasty contemporary jazz, flavored by strings, horns and percussion. **Best cuts:** "Sixth Avenue," "The Early Generation," "Naturally."

MIROSLAV VITOUS—First Meeting, ECM11145 (WB). Produced by Manfred Eicher. Acoustic bassist Vitous composed all the pieces here which are beautiful, thoughtful compositions. Guest musicians include reedman John Surman, pianist Kenny Kirkland and drummer Jon Christensen. On "Silver Lake," an uptempo number, the bass playing stands out though the more melancholy "Beautiful Place To" is more striking. **Best cuts:** "Silver Lake," "Beautiful Place To," "Concerto In Three Parts."

DRY JACK—Whale City, Inner City IC1075. Produced by Dry Jack. This crossover fusion quartet bows with an impressive display of energized music: Chuck Lamb's blazing keyboard work on acoustic and electric guitar are the main weapons in this assault on 1980s jazz. Rich Lamb on electric bass and Jon Margolis on drums, offer the correct pattern of modern

rockish rhythms. **Best cuts:** "Neener Nawner," "Wimpy Thing," "Whale City."

THE GREAT JAZZ TRIO—Milestones, Inner City IC6030. Produced by Kiyoshi Itoh. There couldn't be a better title for a trio of Hank Jones on piano, Ron Carter on bass and Tony Williams on drums. They live up to their reputations here and they play mostly jazz standards: "Lush Life," "Wave," "I Remember Clifford" and the title track. Only last month Inner City released another Jones trio album with Grady Tate on drums. The two make an outstanding pair in mainstream jazz. **Best cuts:** Those mentioned.

DAVID PRITCHARD—City Dreams, Inner City IC1070. Produced by Chase Williams. Every cut on this album is worthwhile. But the best sides are not those with guest star trumpeter Freddie Hubbard. When Hubbard is not around the versatile guitarist Pritchard and tenor and soprano saxist Charles Orena really get to stretch out and assert themselves. But it all is first class fusion jazz leaning a bit to mainstream. **Best cuts:** "Angel's Flight," "Bright Depths."

JOANNE BRACKEEN WITH EDDIE GOMEZ—Prism, Choice CRS1024 (Inner City). Produced by Choice Records. Brackeen, one of jazz's newly emerging technical piano wizards, gets into some superbly crafted duos with bassist Gomez. Her fleeting expansive melodic developments are ear arresting, with Gomez's rich, deep standup bass providing the pulse for their seven cut excursions. **Best cuts:** "Lost Or Found," "Habitat," "Evanescence," "Prism."

HANK JONES TRIO—Have You Met Miss Jones?, Pausa 7051. Produced by Hans Georg Brunner-Schwer. Detroit keyboardist taped these eight tunes in Europe in 1977 with bass and drums. The results won't knock your hat off but there's an abundance of superior musicianship on display, and the tunes Jones performs are all delightful. **Best cuts:** "There's A Small Hotel," "Like Someone In Love."

PAUL SMITH TRIO—Jazz Spotlight On Ellington & Rodgers, Outstanding 024. Produced by Dr. Earl S. Beach. Ella Fitz-

gerald's gifted pianist offers a short but pithy program of three Ellington and four Rodgers melodies, and he's nicely backed by bass and drums. Smith's been around for three decades. He's never played better than in 1980. **Best cuts:** "I Got It Bad," "Thou Swell."

TED NASH—Conception, Concord Jazz CJ106. Produced by Frank Dorritie. The talented nephew of Ted Nash, once a sensitive and skilled tenor saxist in Les Brown's band, and son of Dick Nash, a renowned California trombonist, young Nash brings a welcome, fresh sound to records with this well-planned seven-song LP. He cavorts on flute as well as tenor and alto saxes, backed efficiently by piano, bass and drums. It's Nash's first album. **Best cuts:** "Conception," "Stella By Starlight."

ORNETTE COLEMAN & CHARLIE HADEN—Soapsuds Soap-suds, Artists House AH6. There is only Coleman on tenor sax and trumpet and Haden on bass on this LP, and it is enough. Haden's bass weaves over and around Coleman's inspired horn playing. The theme from the "Mary Hartman" television soap opera forms the springboard for one of Coleman's unique and beautiful improvisations. **Best cuts:** "Mary Hartman," "Sex Spy," "Soap Suds."

BILL O'CONNELL—Searching, Inner City IC1035. Produced by Eddie Oberste. New York pianist makes his debut as a trio leader here showing off a finely technical style, fast ripping lines in the Keith Jarrett style, and an intensity which pulls the listener into the music. Bassist Mike Willens and drummer Jeff Papez offer tight support during the six cuts, all written by the pianist. **Best cuts:** "Back And Forth," "Emria," "White Light."

JOE VENUTI—Joe In Chicago, 1978, Flying Fish FF077. Produced by Robert Hoban. The late Giuseppe of violin renown could and did perform faultlessly with anyone. He's on eight entertaining tracks here, swinging with various Chicago musicians in a tasty program of standards, several of which have

been recorded too frequently. A pleasant but unspectacular package. **Best cuts:** "On The Street Where You Live," "Samba De Orpheus."

EDDIE "CLEAN HEAD" VINSON—Kidney Stew Is Fine, Delmark DS631. Produced by Robert G. Koester. This is a reissue of an award winning LP issued in France as "Wee Baby Blues." It features performances by Jay McShann and T-Bone Walker, among others, and it is an excellent outing for all concerned, particularly Vinson, whose sax is superb, and whose singing is even better. This is Chicago blues at its zenith. **Best cuts:** "Please Send Me Somebody To Love," "Somebody Sure Has Got To Go," "Old Maid Boogie."

JAMES BLOOD—Tales Of Captain Black, Artists House AH7. Produced by Ornette Coleman, John Snyder. James Blood Ulmer has been dazzling audiences in New York for several years now with his distinct guitar style, drawing fans from the world of rock as well as jazz. He performs here with Coleman on alto sax, Jaamaladeen Tacuma on bass and Denardo Coleman on drums. His music is rich in detail, gutsy and bold. Unfortunately, his playing is often swamped by both Colemans, particularly the drummer. **Best cuts:** Pick and choose.

classical

GRIEG: OLAV TRYGVASON (FRAGMENTS), LANDKJENNING—soloists, Oslo Philharmonic Chorus, London Symphony, Dreier, Unicorn RHS364 (distributed by Euroclass). Elements of Verdi and Wagner are present in these big choral scenes, but Grieg's stirring nationalistic language is the predominant force. The music is all that remains of an aborted opera project, one that has been little more than a music text footnote for many years. Performances and recording are outstanding, enough to make one wish that Grieg's operatic ambitions had been fulfilled.

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* Chart Bound

KEEP THE FIRE—Kenny Loggins
(Capitol 1-11215)
FIRE IN THE MORNING—Melissa Manchester
(Arista 0485)
SEE TOP SINGLE PICKS REVIEWS, PAGE 92

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
★	2	18	DO THAT TO ME ONE MORE TIME—The Captain & Tennille (Darryl Dragon), T. Tennille, Casablanca 2215	35	26	10	WHY ME—Styx (Styx), D. DeYoung, A&M 2206	69	82	2	EVEN IT UP—Heart (Mike Flicker, Ronnie & Howie), A. Wilson, S. Ennis, N. Wilson, Epic 9-50847
★	5	9	CRAZY LITTLE THING CALLED LOVE—Queen (Queen), F. Mercury, Elektra 46579	36	34	11	LOST HER IN THE SUN—John Stewart (John Stewart), J. Stewart, RSO 1016	70	72	7	GOODNIGHT MY LOVE—Mike Pinera (Mike Pinera), M. Pinera, Spector 0003
★	3	14	COWARD OF THE COUNTY—Kenny Rogers (Larry Butler), R. Bowling, B.E. Wheeler, United Artists 1327	37	49	5	GIVE IT ALL YOU GOT—Chuck Mangione (Chuck Mangione), C. Mangione, A&M 2211	71	NEW ENTRY	NEW ENTRY	SEXY EYES—Dr. Hook (Ron Haffkine), Mather, Stegall, Waters, Capitol 4831
★	4	20	CRUISIN'—Smokey Robinson (William "Smokey" Robinson), W. Robinson, M. Tarplin, Tamla 54306 (Motown)	38	42	4	SPECIAL LADY—Ray, Goodman & Brown (Vincent Castellano), H. Ray, A. Goodman, L. Walter, Polydor 2033	72	56	19	BETTER LOVE NEXT TIME—Dr. Hook (Ron Haffkine), S. Pippin, L. Keith, J. Slate, Capitol 4785
★	5	16	ROCK WITH YOU—Michael Jackson (Quincy Jones), R. Temperton, Epic 950797 (CBS)	39	43	6	LET ME GO, LOVE—Nicolette Larson (Ted Templeman), M. McDonald, B.J. Foster, Warner Bros. 49130	73	NEW ENTRY	NEW ENTRY	VOICE OF FREEDOM—Jim Kirk & The TM Singers (TM Productions), J. Kirk, Capitol 4834
★	6	14	YES, I'M READY—Teri De Sario with K.C. (H.W. Casey), B. Mason, Casablanca 2227	40	44	9	I CAN'T HELP MYSELF—Bonnie Pointer (Jeffrey Brown), B. Holland, L. Dozier, E. Holland Jr., Motown 1478	74	85	2	WHERE DOES THE LOVIN' GO—David Gates (David Gates), D. Gates, Elektra 46588
★	7	10	SARA—Fleetwood Mac (Fleetwood Mac), S. Nicks, Warner Bros. 49150	41	41	10	LOOKS LIKE LOVE AGAIN—Dann Rogers (Ian Gardiner), D. Marino, International Artists 500	75	80	3	I DON'T LIKE MONDAYS—Boomtownt Rats (Phil Wainman), B. Beldof, Columbia 1-11117
★	9	10	LONGER—Dan Fogelberg (Dan Fogelberg & Norbert Putnam & Marty Lewis), D. Fogelberg, Full Moon/Epic 950824	42	47	6	KISS ME IN THE RAIN—Barbra Streisand (Gary Klein), S. Farina, L. Ratner, Columbia 1-11179	76	87	2	MY HEROES HAVE ALWAYS BEEN COWBOYS—Willie Nelson (Willie Nelson & Sydney Pollack), S. Vaughan, Columbia 1-11186
★	14	6	ON THE RADIO—Donna Summer (Georgio Moroder), D. Summer, G. Moroder, Casablanca 2236	43	24	14	THIRD TIME LUCKY—Foghat (Foghat), D. Peverett, Bearsville 49125 (Warner Bros.)	77	NEW ENTRY	NEW ENTRY	WOMAN—Foreigner (Roy Thomas Baker, Mick Jones & Ian McDonald), M. Jones, Atlantic 3651
★	13	4	DESIRE—Andy Gibb (Gibb, Richardson, Galuten), B.R.M., Gibb, RSO 1019	44	48	7	FLIRTIN' WITH DISASTER—Molly Hatchet (Tom Werman), D. Hludeck, D.J. Brown, B.H. Thomas, Epic 950822	78	89	2	I SHOULD'VE LOVED YA—Narada Michael Walden (Narada Michael Walden), N. Walden, T. Stevens, A. Willis, Atlantic 3631
★	11	18	THIS IS IT—Kenny Loggins (Tom Dowd), K. Loggins, M. McDonald, Columbia 1-11109	45	50	5	WHEN A MAN LOVES A WOMAN—Bette Midler (Paul A. Rothchild), C. Lewis, A. Wright, Atlantic 3643	79	83	3	COMPUTER GAME—Yellow Magic Orchestra (Harry Hosono), H. Hosono, Y. Takahashi, R. Sakamoto, Horizon 127 (A&M)
★	12	14	DON'T DO ME LIKE THAT—Tom Petty and The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, Backstreet 41138 (MCA)	46	51	5	I THANK YOU—Z.Z. Top (Bill Ham), D. Porter, I. Hayes, Warner Bros. 49163	80	NEW ENTRY	NEW ENTRY	CALL ME—Blondie (Georgio Moroder), G. Moroder, D. Harry, Chrysalis 2414
★	17	9	DAYDREAM BELIEVER—Anne Murray (Jim Ed Norman), John Stewart, Capitol 4813	47	53	7	BAD TIMES—Tavares (Bobby Colomby), G. McMahon, Capitol 4811	81	NEW ENTRY	NEW ENTRY	CARS—Gary Numan (Gary Numan), G. Numan, Atco 7211 (Atlantic)
★	16	12	ROMEO'S TUNE—Steve Forbert (John Simon), S. Forbert, Nempcor 97525 (CBS)	48	55	11	WITH YOU I'M BORN AGAIN—Billy Preston & Syreeta (James DePasquale & David Shire), D. Shire, C. Connors, Motown 1477	82	52	13	FOREVER MINE—O'Jays (Kenneth Gamble & Leon Huff), K. Gamble, L. Huff, P.I.R. 93727
★	15	8	THE LONG RUN—Eagles (Bill Szymczyk), D. Henley, G. Frey, Asylum 46569	49	54	5	BACK ON MY FEET AGAIN—The Babys (Keith Olsen), Bugatti, Musker, Waite, Chrysalis 2398	83	86	3	PEANUT BUTTER—Twennynine Featuring Lenny White (Larry Dunn & Lenny White), D. Blackman, Elektra 46552
★	19	11	AN AMERICAN DREAM—The Dirt Band (Jeff Hanna & Bob Edwards), R. Crowell, United Artists 1330	50	30	13	DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka (Quincy Jones), D. Wolinski, MCA 41131	84	84	3	THE HARDEST PART—Blondie (Mike Chapman), D. Harry, C. Stein, Chrysalis 2408
★	25	10	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL—Spinners (Michael Zager), S. Linzer & D. Randell, Atlantic 3637	51	37	20	LADIES NIGHT—Kool & The Gang (Emir Deodato), G.M. Brown, Kool & Gang, De-Lite 801 (Mercury)	85	NEW ENTRY	NEW ENTRY	WHAT I LIKE ABOUT YOU—The Romantics (Peter Solley), Palmer, Marinos, Skill, Nempcor 97527 (CBS)
★	32	5	ANOTHER BRICK IN THE WALL—Pink Floyd (Bob Ezrin, David Gilmour, Roger Waters), R. Waters, Columbia 1-11187	52	60	5	I PLEDGE MY LOVE—Peaches & Herb (Freddie Perren), D. Fekaris, F. Perren, Polydor/MVP 2053	86	90	2	I LIKE TO ROCK—April Wine (Nyles Goodwyn & Nick Blagona), M. Goodwyn, Capitol 4828
★	21	9	SEPTEMBER MORN—Neil Diamond (Bob Gaudio), N. Diamond, G. Beaud, Columbia 1-11175	53	NEW ENTRY	NEW ENTRY	OFF THE WALL—Michael Jackson (Quincy Jones), R. Temperton, Epic 9-50838	87	88	5	I DON'T WANT TO BE LONELY—Dana Valery (Kyle Lehing), M. Mueller, Scotti Bros. 509 (Atlantic)
★	33	11	THE SECOND TIME AROUND—Shalamar (Leon Sylvers & Dick Griffey), L. Sylvers, W. Shelby, Solar 11709 (RCA)	54	62	4	THREE TIMES IN LOVE—Tommy James (Tommy James), T. James, R. Serota, Millennium 11785 (RCA)	88	NEW ENTRY	NEW ENTRY	SMALL PARADISE—John Cougar (Ron Albert & Howard Albert), J. Mellencamp, Riva 203 (Polygram)
★	22	9	FOOL IN THE RAIN—Led Zeppelin (Jimmy Page), Jones, Page, Plant, Swan Song 71003 (Atlantic)	55	65	5	I WISH I WAS EIGHTEEN AGAIN—George Burns (Jerry Kennedy), S. Throckmorton, Mercury 57011	89	NEW ENTRY	NEW ENTRY	DESIRE—Rockets (Johnny Sandlin), D. Robbins, J. Badanjek, RSO 1022
★	27	5	TOO HOT—Kool & The Gang (Emir Deodato), G. Brown, Kool & The Gang, De-Lite 802	56	71	3	COME BACK—The J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8032	90	57	18	COOL CHANGE—Little River Band (John Boylen & Little River Band), G. Shorrock, Capitol 4789
★	35	3	HOW DO I MAKE YOU—Linda Ronstadt (Peter Asher), B. Steinberg, Asylum 46602	57	68	4	HAVEN'T YOU HEARD—Patrice Rushen (Charles Mims Jr. & Patrice Rushen & Reggie Andrews), P. Rushen, C. Mims Jr., F. Washington, S. Brown, Elektra 46551	91	NEW ENTRY	NEW ENTRY	YOU ARE MY HEAVEN—Roberta Flack & Donny Hathaway (Roberta Flack & Eric Mercury), S. Wonder, E. Mercury, Atlantic 3627
★	24	12	ESCAPE—Rupert Holmes (Rupert Holmes & Jim Boyer), R. Holmes, Infinity 50035 (MCA)	58	69	4	YOU MIGHT NEED SOMEBODY—Turley Richards (T. Richards, M. Fleetwood), T. Snow & N. O'Byrne, Atlantic 3645	92	NEW ENTRY	NEW ENTRY	BRASS IN POCKET—Pretenders (Chris Thomas), C. Hynde, J. Scott, Sire 49181 (Warner Bros.)
★	28	10	WHEN I WANTED YOU—Barry Manilow (Barry Manilow & Ron Dante), G. Cunico, Arista 0481	59	73	2	BABY TALKS DIRTY—The Knack (Mike Chapman), D. Fieger, B. Averre, Capitol 4822	93	58	11	VOICES—Cheap Trick (Tom Werman), R. Neilsen, Epic 9-50814
★	31	4	REFUGEE—Tom Petty & The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, M. Campbell, Backstreet 41169 (MCA)	60	70	3	ROCKIN' INTO THE NIGHT—38 Special (Rodney Mills), J. Peterick, F. Sullivan, G. Smith, A&M 2205	94	59	13	YOU KNOW THAT I LOVE YOU—Santana (Keith Olsen), C. Solberg, D. C. Santana, A. Ligertwood, A. Pasqua, Columbia 111144
★	29	10	WONDERLAND—Commodores (James Anthony Carmichael & Commodores), M. Williams, Motown 1479	61	NEW ENTRY	NEW ENTRY	RIDE LIKE THE WIND—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49184	95	61	9	CAN WE STILL BE FRIENDS—Robert Palmer (Robert Palmer), T. Rundgren, Island 49137 (Warner Bros.)
★	36	5	HIM—Rupert Holmes (Rupert Holmes, Jim Boyer), R. Holmes, MCA 41173	62	38	16	SEND ONE YOUR LOVE—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54303 (Motown)	96	63	11	LONELY EYES—Robert John (George Tobin), M. Piccirillo, EMI-America 8030
★	29	15	DEJA VU—Dionne Warwick (Barry Manilow), I. Hayes, A. Anderson, Arista 0459	63	76	3	US AND LOVE—Kenny Nolan (Kenny Nolan & Juergen Kippers), K. Nolan, Casablanca 2234	97	64	5	GOT TO LOVE SOMEBODY—Sister Sledge (Bernard Edwards & Nile Rogers), B. Edwards, N. Rogers, Cotillion 45007 (Atlantic)
★	30	18	DON'T LET GO—Isaac Hayes (Isaac Hayes), J. Stone, Polydor 2011	64	74	3	YEARS—Wayne Newton (Tom Collins), K. Fleming, D. Morgan, Aries II 108	98	66	11	LAST TRAIN TO LONDON—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 9-5067 (CBS)
★	31	13	I WANNA BE YOUR LOVER—Prince (Prince), Prince, Warner Bros. 49050	65	45	17	WAIT FOR ME—Darryl Hall & John Oates (David Foster), D. Hall, RCA 11747	99	67	6	REMEMBER—Aerosmith (Gary Lyons), G. Morton, Columbia 1-11181
★	32	23	WE DON'T TALK ANYMORE—Cliff Richard (Bruce Welch), A. Tarney, EMI America 9025 (Capitol)	66	81	2	LOST IN LOVE—Air Supply (Robbie Porter & Rick Chertoff), G. Russell, Arista 0479	100	77	26	PLEASE DON'T GO—K.C. & The Sunshine Band (Casey/Finch), H. W. Casey, R. Finch, TK 1035
★	39	9	99—Toto (Toto & Tom Knox), D. Paich, Columbia 1-11173	67	79	2	AND THE BEAT GOES ON—the Whispers (Dick Griffey), L. Sylvers, S. Shockley, W. Shelby, Solar 11894 (RCA)				
★	40	9	HEARTBREAKER—Pat Benatar (Peter Coleman), G. Gill, C. Wade, Chrysalis 2395	68	46	9	I DON'T WANT TO TALK ABOUT IT—Rod Stewart (Tom Dowd), D. Whitten, Warner Bros. 49138				

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

And The Beat Goes On (Spectrum/VII/Rosy, ASCAP)..... 67	Cars (Geoff & Eddie/Blackwood, BMI)..... 16	Don't Let Go (Screen Gems-EMI, BMI)..... 30	I Can't Help Myself (Stone Gate, BMI)..... 40	Ladies Night (Delightful/Gang, BMI)..... 51	Refugee (Skyhill, BMI)..... 26	Where Does The Lovin' Go (Kipahula, ASCAP)..... 74
Another Brick In The Wall (Pink Floyd/Unichappell, BMI)..... 18	Cool Change (Screen Gems/EMI, BMI)..... 81	Don't Let Me Be This Way (MCA, ASCAP)..... 37	I Don't Like Mondays (Zomba, BMI)..... 75	Remember (Trio/Robert Mellin/Tendertunes, BMI)..... 98	Rock With You (Almo, ASCAP)..... 5	Why Me (Stygain Song/Almo, ASCAP)..... 11
Baby Talks Dirty (Eighties/Small Hill, ASCAP)..... 59	Even It Up (Strange Euphoria/Know, ASCAP)..... 69	I Don't Want To Talk About It (Crazy Horse, BMI)..... 24	Let Me Go, Love (Snug/Big Stroke, BMI)..... 36	Ride Like The Wind (Pop "N" Roll, ASCAP)..... 99	Sexy Eyes (April, ASCAP/Blackwood, BMI)..... 73	With You I'm Born Again (Check Out, BMI)..... 48
Back On My Feet Again (Earmark, BMI)..... 29	Escape (The Holmes Line Of Music, ASCAP)..... 24	I Like To Rock (Goody Two Shoes, BMI)..... 86	Send One Your Love (Stevie Wonder, S. Wonder, Tamla 54303 (Motown))..... 92	Rockin' Into The Night (WB, ASCAP/Fitst/Saber Tooth, BMI)..... 60	Sierra, ASCAP)..... 56	Woman (Somerset/Evansongs, ASCAP)..... 54
Bad Times (Harlene, MacAlley, Ripparthur, ASCAP)..... 47	Got To Love Somebody (Chic, BMI)..... 97	Special Lady (H.A.B./Dark Cloud, BMI)..... 9	US And Love (Kenny Nolan, Casablanca 2234)..... 3	Small Paradise (H.G., ASCAP)..... 76	Sierra, ASCAP)..... 56	Wonderland (Jobete/Commodores, ASCAP)..... 27
Better Love Next Time (House Of Gold, BMI)..... 72	Haven't You Heard (Baby Fingers/Mims/Shown Brees, ASCAP)..... 29	The Long Run (Cass/Red Cloud, ASCAP)..... 83	Years (Tom Collins, K. Fleming, D. Morgan, Aries II 108)..... 3	Special Lady (H.A.B./Dark Cloud, BMI)..... 9	Sierra, ASCAP)..... 56	Working My Way Back To You (Screen Gems-EMI/Seasons' Four, BMI)..... 63
Brass In Pocket (Modern/Hynde House Hits, ATV)..... 92	Heartbreaker (Dick James, BMI)..... 34	Third Time Lucky (Foghat, Warner Bros.)..... 14	Wait For Me (David Foster, D. Hall, RCA 11747)..... 17	Special Lady (H.A.B./Dark Cloud, BMI)..... 9	Sierra, ASCAP)..... 56	Yes, I'm Ready (Dandielion, BMI)..... 64
Call Me (Ensign, BMI/Rare Blue, ASCAP)..... 80	How Do I Make You (Billy Steinberg)..... 50	Too Hot (Delightful/Gang, BMI)..... 14	Wait For Me (David Foster, D. Hall, RCA 11747)..... 17	Special Lady (H.A.B./Dark Cloud, BMI)..... 9	Sierra, ASCAP)..... 56	You Are My Heaven (Black Bull, ASCAP)..... 91
Can We Still Be Friends (Earmark, BMI)..... 95	How Do I Make You (Billy Steinberg)..... 50	Too Hot (Delightful/Gang, BMI)..... 14	Wait For Me (David Foster, D. Hall, RCA 11747)..... 17	Special Lady (H.A.B./Dark Cloud, BMI)..... 9	Sierra, ASCAP)..... 56	You Know That I Love You (Light, BMI/Irmlia, ASCAP)..... 94

Billboard TOP LPs & TAPE

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FEBRUARY 16, 1980 BILLBOARD

THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	SUGGESTED LIST PRICE					
			ALBUM	8-TRACK	CASSETTE				ALBUM	8-TRACK	CASSETTE				ALBUM	8-TRACK	CASSETTE			
★	1	10	PINK FLOYD The Wall Columbia PC 2-36183	13.98	13.98	13.98	36	22	19	HERB ALPERT Rise A&M SP 4790	7.98	7.98	7.98	★	101	2	J. GEILS BAND Love Stinks EMI-America S00 17016	7.98	7.98	7.98
★	2	15	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	8.98	8.98	8.98	37	37	47	SUPERTRAMP Breakfast In America A&M 3708	8.98	8.98	8.98	72	74	33	K.C. & THE SUNSHINE BAND Do You Wanna' Go Party TK 611	7.98	7.98	7.98
★	4	25	MICHAEL JACKSON Off The Wall Epic FE-35745	8.98	8.98	8.98	★	42	4	UTOPIA Adventures In Utopia Bearsville BFK 6991 (Warner Bros.)	7.98	7.98	7.98	73	63	17	JOE JACKSON I'm The Man A&M SP4794	7.98	7.98	7.98
4	3	18	EAGLES The Long Run Asylum SE-508	8.98	8.98	8.98	39	40	16	BOB JAMES & EARL KLUGH One On One Tappan Zee/Columbia FC 36241	8.98	8.98	8.98	74	50	11	PHYLLIS HYMAN You Know How To Love Me Arista AL 9509	8.98	8.98	8.98
★	6	11	DAN FOGELBERG Phoenix Full Moon/Epic FE 35634	8.98	8.98	8.98	40	35	15	RUPERT HOLMES Partners In Crime Infinity INF-9020 (MCA)	7.98	7.98	7.98	75	75	20	CHEAP TRICK Dream Police Epic FE 35773	8.98	8.98	8.98
6	5	21	KENNY ROGERS Kenny United Artists LWAK-979	8.98	8.98	8.98	★	45	18	BLONDIE Eat To The Beat Chrysalis CHR-1225	8.98	8.98	8.98	76	73	15	BAR-KAYS Injoy Mercury SRM-1-3781	7.98	7.98	7.98
7	7	16	DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP-2-7191	13.98	13.98	13.98	42	18	16	BARBRA STREISAND Wet Columbia FC 36258	8.98	8.98	8.98	77	79	34	CARS Candy-O Elektra SE-507	8.98	8.98	8.98
8	8	16	FLEETWOOD MAC Tusk Warner Bros. 2HS-3350	15.98	15.98	15.98	43	43	18	BARRY MANILOW One Voice Arista AL 9505	8.98	8.98	8.98	78	55	37	DIONNE WARWICK Dionne Arista AB 4230	8.98	8.98	8.98
★	10	19	STYX Cornerstone A&M SP 3711	8.98	8.98	8.98	44	44	9	PARLIAMENT Glorious!stooopid Casablanca NBLP 7195	7.98	7.98	7.98	79	67	17	DARYL HALL & JOHN OATES X-Static RCA AFL1-3494	7.98	7.98	7.98
★	14	6	NEIL DIAMOND September Morn Columbia FC 36121	8.98	8.98	8.98	45	47	298	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98	★	NEW ENTRY	NAZARETH Malice In Wonderland A&M SP 4799	7.98	7.98	7.98	
11	11	12	JEFFERSON STARSHIP Freedom At Point Zero Grunt BZL1-3452 (RCA)	8.98	8.98	8.98	46	48	16	ANGELA BOFILL Angel Of The Night Arista/GRP GRP 5501	8.98	8.98	8.98	81	62	15	WAYLON JENNINGS What Goes Around Comes Around RCA AHL1-3493	7.98	7.98	7.98
12	12	10	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	12.98	12.98	12.98	★	53	10	NATALIE COLE & PEABO BRYSON We're The Best Of Friends Capitol S00 12025	8.98	8.98	8.98	82	70	14	CRYSTAL GAYLE Classic Crystal United Artists L00-982	8.98	8.98	8.98
★	13	9	SOUNDTRACK The Rose Atlantic SD 16010	8.98	8.98	8.98	★	54	14	TOTO Hydra Columbia FC 36229	8.98	8.98	8.98	★	105	2	ANNE MURRAY A Country Collection Capitol ST 12039	7.98	7.98	7.98
14	9	14	BEE GEES Greatest RSO RS-2-4200	13.98	13.98	13.98	49	49	12	THE INMATES First Offence Polydor PD 1-6241	7.98	7.98	7.98	84	85	86	THE CARS Elektra GE-135	7.98	7.98	7.98
★	29	3	RUSH Permanent Waves Mercury SRM-1 4001	7.98	7.98	7.98	50	51	7	SOUNDTRACK Star Trek Columbia JS 36334	7.98	7.98	7.98	85	66	18	SANTANA Marathon Columbia FC-36154	8.98	8.98	8.98
★	36	7	THE WHISPERS The Whispers Solar BXL1-3521 (RCA)	7.98	7.98	7.98	51	52	5	UFO No Place To Run Chrysalis CHR 1239	7.98	7.98	7.98	86	72	21	CRYSTAL GAYLE Miss The Mississippi Columbia JC 36203	7.98	7.98	7.98
17	17	24	LED ZEPPELIN In Through The Out Door Swan Song SS-16002 (Atlantic)	8.98	8.98	8.98	★	61	5	THE BABYS Union Jacks Chrysalis CHR 1267	7.98	7.98	7.98	★	96	7	NARADA MICHAEL WALDEN Dance Of Life Atlantic SD 19252	7.98	7.98	7.98
★	20	27	COMMODORES Midnight Magic Motown M 8926	8.98	8.98	8.98	★	57	13	PATRICE RUSHEN Pizzazz Elektra GE-243	7.98	7.98	7.98	88	88	10	FRANK ZAPPA Joe's Garage Acts II & III Zappa SRZ 2-1502 (Mercury)	13.98	13.98	13.98
19	19	9	VARIOUS ARTISTS No Nukes Asylum ML 901	17.98	17.98	17.98	★	65	21	ISAAC HAYES Don't Let Go Polydor PD 1-6224	7.98	7.98	7.98	89	89	42	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	7.98	7.98	7.98
★	21	34	SMOKEY ROBINSON Where There's Smoke Tamla T7-366 (Motown)	7.98	7.98	7.98	55	58	14	WILLIE NELSON Willie Nelson Sings Kristofferson Columbia JC 36188	7.98	7.98	7.98	★	143	3	THE B-52'S The B-52's Warner Bros. BSK 3355	7.98	7.98	7.98
★	24	18	KENNY LOGGINS Keep The Fire Columbia JC-36172	7.98	7.98	7.98	56	56	16	POLICE Reggatta De Blanc A&M SP 4792	7.98	7.98	7.98	91	91	31	NEIL YOUNG & CRAZY HORSE Rust Never Sleeps Reprise HS 2295 (Warner Bros.)	8.98	8.98	8.98
★	27	15	STEVE FORBERT Jackrabbit Slim Nemperor JZ 36191	7.98	7.98	7.98	57	60	11	TWENNYNINE FEATURING LENNY WHITE Best Of Friends Elektra GE 223	7.98	7.98	7.98	92	95	10	BRASS CONSTRUCTION Brass Construction 5 United Artists LT 977	7.98	7.98	7.98
23	23	14	CAPTAIN & TENNILLE Make Your Move Casablanca NBLP 7188	8.98	8.98	8.98	58	59	13	PAT METHENY GROUP American Garage ECM 1-1155 (Warner Bros.)	7.98	7.98	7.98	★	103	10	ROY AYERS No Stranger To Love Polydor PD 1-6246	7.98	7.98	7.98
24	25	13	Z.Z. TOP Deguello Warner Bros. HS 3361	8.98	8.98	8.98	★	69	9	HIROSHIMA Hiroshima Arista AB-4252	7.98	7.98	7.98	94	94	31	SOUNDTRACK The Muppets Atlantic SD 16001	7.98	7.98	7.98
25	26	12	AEROSMITH Night In The Ruts Columbia FC 36050	8.98	8.98	8.98	★	99	2	THE CLASH London Calling Epic E2 36328	9.98	9.98	9.98	★	108	7	38 SPECIAL Rockin' Into The Night A&M SP 4782	7.98	7.98	7.98
★	30	18	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	7.98	7.98	7.98	61	64	16	ANNE MURRAY I'll Always Love You Capitol S00 12012	8.98	8.98	8.98	96	97	41	DONNA SUMMER Bad Girls Casablanca NBLP-2 7150	13.98	13.98	13.98
27	28	14	RUFUS & CHAKA Masterjam MCA MCA 5103	8.98	8.98	8.98	★	86	4	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	7.98	7.98	7.98	97	82	29	LITTLE RIVER BAND First Under The Wire Capitol S00 11954	8.98	8.98	8.98
28	39	10	SHALAMAR Big Fun Solar BXL1-3479 (RCA)	7.98	7.98	7.98	★	68	9	BONNIE POINTER Bonnie Pointer Motown M7-929R1	7.98	7.98	7.98	98	98	13	ROD STEWART Greatest Hits Vol. 1 Warner Bros. HS 3373	8.98	8.98	8.98
29	15	11	NEIL YOUNG WITH CRAZY HORSE Live Rust Warner Bros. 2AX 2296	13.98	13.98	13.98	64	41	62	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98	★	109	3	THE ROMANTICS The Romantics Nemperor NJZ-36273 (CBS)	7.98	7.98	7.98
★	38	22	KOOL & THE GANG Ladies Night De-Lite DSR 9513 (Mercury)	7.98	7.98	7.98	★	78	4	RAY, GOODMAN & BROWN Ray, Goodman & Brown Polydor PD-1-6240	7.98	7.98	7.98	100	100	9	MILLIE JACKSON Live & Uncensored Spring SP-2 6725 (Polydor)	12.98	12.98	12.98
31	31	21	MOLLY HATCHET Flirtin' With Disaster Epic JE 36110	7.98	7.98	7.98	★	76	9	THE GAP BAND The Gap Band II Mercury SRM-1-3804	7.98	7.98	7.98	101	81	6	LOU RAWLS Sit Down And Talk To Me P.I.R. JZ 36304 (CBS)	7.98	7.98	7.98
32	32	21	FOREIGNER Head Games Atlantic SD 29999	8.98	8.98	8.98	★	77	5	SPINNERS Dancin' and Lovin' Atlantic SD 19256	7.98	7.98	7.98	102	104	73	STYX Pieces Of Eight A&M SP 4724	7.98	7.98	7.98
33	33	9	TEDDY PENDERGRASS Teddy Live! Coast To Coast P.I.R. KZ2 36294 (CBS)	13.98	13.98	13.98	68	46	11	LITTLE FEAT Down On The Farm Warner Bros. HS 3345	8.98	8.98	8.98	★	110	12	BOOMTOWN RATS The Fine Art Of Surfacing Columbia JC 36248	7.98	7.98	7.98
34	34	14	PRINCE Prince Warner Bros. BSK 3366	7.98	7.98	7.98	★	80	6	SOUNDTRACK The Electric Horseman Columbia JS 36327	7.98	7.98	7.98	★	NEW ENTRY	RONNIE LAWS Every Generation United Artists LT 1001	7.98	7.98	7.98	
35	16	13	STEVIE WONDER Journey Through The Secret Life of Plants Tamla T13-371C2 (Motown)	13.98	13.98	13.98	★	83	3	ROCKETS No Ballads RSO RS-1-3071	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

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
105	102	34	THE KNACK Get The Knack Capitol SO 11948	▲	7.98	7.98
118	5	5	TERI DE SARIO Moonlight Madness Casablanca NBLP 7178	▲	7.98	7.98
107	87	23	THE ALAN PARSONS PROJECT Eve Arista AL 9504	▲	8.98	8.98
108	71	11	ELECTRIC LIGHT ORCHESTRA ELO's Greatest Hits Jet FZ 36310 (CBS)	▲	8.98	8.98
NEW ENTRY			BRIDES OF FUNKENSTEIN Never Buy Texas From A Cowboy Atlantic SD 19261	▲	7.98	7.98
122	4	4	THE SPECIALS The Specials Chrysalis CHR 1265	▲	7.98	7.98
111	111	20	KENNY ROGERS Ten Years Of Gold United Artists UA-LA 835-H	▲	7.98	7.98
112	107	13	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	▲	7.98	7.98
NEW ENTRY			OFF BROADWAY On Atlantic SD 19263	▲	7.98	7.98
114	117	74	BLONDIE Parallel Lines Chrysalis CHR 1192	▲	7.98	7.98
115	115	16	RICK JAMES Fire It Up Gordy GD-990 (Motown)	▲	8.98	8.98
116	92	26	AC/DC Highway To Hell Atlantic SD 19244	▲	7.98	7.98
117	119	18	VILLAGE PEOPLE Live And Sleazy Casablanca NBLP 2-7183	▲	13.98	13.98
118	84	9	ABBA Greatest Hits Vol. 2 Atlantic SD 160009	▲	8.98	8.98
155	4	4	YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra Horizon SP-736 (A&M)	▲	7.98	7.98
120	124	25	TALKING HEADS Fear Of Music Sire SRK-6076 (Warner Bros.)	▲	7.98	7.98
138	4	4	PEARL HARBOR & THE EXPLOSIONS Pearl Harbor & The Explosions Warner Bros. BSK 3404	▲	7.98	7.98
122	126	11	SLAVE Just A Touch Of Love Cotillion SD 5217 (Atlantic)	▲	7.98	7.98
123	93	11	CLIFF RICHARD We Don't Talk Anymore EMI-America SW-17018	▲	7.98	7.98
124	90	23	O'JAY'S Identify Yourself P.I.R. FZ-36027 (CBS)	▲	8.98	8.98
125	114	24	BOB DYLAN Slow Train Coming Columbia FC-36120	▲	8.98	8.98
126	106	45	JOURNEY Evolution Columbia FC 35797	▲	8.98	8.98
127	127	13	PAVAROTTI O Sole Mio-Favorite Neapolitan Songs London OS 26560	▲	8.98	8.98
139	5	5	IAN McLAGAN Troublemaker Mercury SRM-1-3786	▲	7.98	7.98
129	130	10	LEIF GARRETT Same Goes For You Scotti Bros. SB 16008 (Atlantic)	▲	8.98	8.98
130	125	17	JEAN-LUC PONTY A Taste Of Passion Atlantic SD-19253	▲	7.98	7.98
131	131	7	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers Shelby SR 52006 (MCA)	▲	7.98	7.98
132	123	36	EARTH, WIND & FIRE I Am Arc FC 35730 (CBS)	▲	8.98	8.98
133	113	23	JIMMY BUFFETT Volcano MCA MCA-5102	▲	8.98	8.98
160	2	2	FESTIVAL Evita RSD RS-1-3061	▲	7.98	7.98
NEW ENTRY			SYLVAIN Sylvain RCA AFL1 3475	▲	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
136	116	41	BLACKFOOT Strikes Alco SD 38112 (Atlantic)	▲	7.98	7.98
137	121	22	FRANK ZAPPA Joe's Garage Zappa SRZ1-1603 (Mercury)	▲	7.98	7.98
138	129	11	INSTANT FUNK Witch Doctor Salsoul SA 8529 (RCA)	▲	7.98	7.98
139	135	16	BARRY MANILOW Greatest Hits Arista AZL 8601	▲	13.98	13.98
140	134	21	KARLA BONOFF Restless Nights Columbia JC 35799	▲	7.98	7.98
141	146	20	STEVE MARTIN Comedy Is Not Pretty Warner Bros. HS 3392	▲	8.98	8.98
142	132	11	MANHATTAN TRANSFER Extensions Atlantic SD 19258	▲	7.98	7.98
143	133	14	PABLO CRUISE Part Of The Game A&M SP 3712	▲	8.98	8.98
144	150	11	WAR The Music Band 2 MCA MCA 3193	▲	8.98	8.98
145	120	7	SOUNDTRACK "10" Warner Bros. BSK 3399	▲	7.98	7.98
146	144	7	GAMMA Gamma Elektra 6E 219	▲	7.98	7.98
147	137	11	JOAN ARMATRADING How Cruel A&M SP 3302	▲	4.98	4.98
148	128	27	JOHN COUGAR John Cougar Riva RYL 7401 (Mercury)	▲	7.98	7.98
149	152	53	BEE GEES Spirits Having Flown RSD RS1-3041	▲	8.98	8.98
161	15	15	APRIL WINE Harder...Faster Capitol ST-12013	▲	7.98	7.98
162	16	16	NICOLETTE LARSON In The Nick Of Time Warner Bros. HS 3370	▲	8.98	8.98
152	142	19	FOGHAT Boogie Motel Bearsville BHS 6990 (WB)	▲	8.98	8.98
163	4	4	THE DIRT BAND An American Dream United Artists UALA 974	▲	7.98	7.98
154	153	28	PLEASURE Future Now Fantasy F-9578	▲	7.98	7.98
171	3	3	MARIANNE FAITHFULL Broken English Island ILPS 9570 (Warner Bros.)	▲	7.98	7.98
156	136	14	HEAD EAST A Different Kind Of Crazy A&M SP 4795	▲	7.98	7.98
180	2	2	GEORGE BURNS I Wish I Was Eighteen Again Mercury SRM-1-5025	▲	7.98	7.98
170	4	4	THE UNDERTONES The Undertones Sire SRK-6081 (Warner Bros.)	▲	7.98	7.98
159	141	26	JOURNEY Infinity Columbia JC 34912	▲	7.98	7.98
160	140	19	BONNIE RAITT The Glow Warner Bros. BSK 3369	▲	8.98	8.98
NEW ENTRY			STEVE WALSH Schemer Dreamer Kirchner JZ 36320 (CBS)	▲	7.98	7.98
172	3	3	GARY NUMAN The Pleasure Principle Alco SD 38120 (Atlantic)	▲	7.98	7.98
163	166	3	THE STATLER BROTHERS The Best Of The Statler Bros. Rides Again Vol. II Mercury SRM-1-5024	▲	8.98	8.98
164	164	13	STYX The Grand Illusion A&M SP 4637	▲	7.98	7.98
NEW ENTRY			ROGER McGUINN & CHRIS HILLMAN FEATURING GENE CLARK City Capitol ST-12043	▲	7.98	7.98
NEW ENTRY			STEVE HOWE The Steve Howe Album Atlantic SD 19243	▲	7.98	7.98
167	148	41	CHARLIE DANIELS BAND Million Mile Reflections Epic JE 35751	▲	8.98	8.98
NEW ENTRY			THE JAM Setting Sons Polydor PD-1-6249	▲	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
179	3	3	ROBERT GORDON Bad Boy RCA AFL1-3523	▲	7.98	7.98
NEW ENTRY			CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	7.98	7.98
171	174	75	DONNA SUMMER Live And More Casablanca NBLP-7119	▲	12.98	12.98
NEW ENTRY			D.L. BYRON This Day And Age Arista AB 4258	▲	7.98	7.98
173	145	22	J.D. SOUTHER You're Only Lonely Columbia JC 36093	▲	8.98	8.98
174	112	12	GILDA RADNER Live From New York Warner Bros. HS 3320	▲	7.98	7.98
175	151	13	DR. HOOK Sometimes You Win Capitol SOO 12023	▲	8.98	8.98
188	4	4	XTC Drums And Wires Virgin VA 13134 (Atlantic)	▲	7.98	7.98
187	2	2	ROGER WHITTAKER Voyager RCA AFL1-3518	▲	7.98	7.98
189	2	2	LAKESIDE Rough Riders Solar BXL1-3490 (RCA)	▲	7.98	7.98
190	2	2	DEBBIE JACOBS High On Your Love MCA MCA 3202	▲	7.98	7.98
180	185	2	TOMITA Ravel-Bolero RCA ARL1-3412	▲	8.98	8.98
181	154	16	OUTLAWS In The Eye Of The Storm Arista AL 9507	▲	8.98	8.98
182	156	37	CRUSADERS Street Life MCA 3094	▲	7.98	7.98
183	158	9	CHIC Chic's Greatest Hits Atlantic SD-16011	▲	8.98	7.98
184	165	10	ROLLING STONES Hot Rocks 1964-71 London ZPS-6067	▲	13.98	13.98
185	149	35	ELECTRIC LIGHT ORCHESTRA Discovery Jet FZ 35769 (CBS)	▲	8.98	8.98
186	159	15	PEACHES & HERB Twice The Fire Polydor/MVP PD-1-6239	▲	8.98	8.98
187	167	61	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	▲	8.98	8.98
188	168	18	MILLIE JACKSON & ISAAC HAYES Royal Rappin's Polydor PD-1-6229	▲	7.98	7.98
189	169	45	VAN HALEN Van Halen II Warner Bros. HS 3312	▲	7.98	7.98
190	181	24	TIM CURRY Fearless A&M SP-4773	▲	7.98	7.98
191	194	2	PINK FLOYD Meddle Capitol SMAS 832	▲	7.98	7.98
192	173	5	RITA COOLIDGE Satisfied A&M SP 4781	▲	7.98	7.98
193	147	14	BOB MARLEY & THE WAILERS Survival Island ILPS 9542 (Warner Bros.)	▲	7.98	7.98
194	175	12	STYX Equinox A&M SP 4559	▲	7.98	7.98
195	176	9	EAGLES Greatest Hits 1971-1975 Asylum 6E-105	▲	7.98	7.98
196	199	36	DIANA ROSS The Boss Motown M7-923	▲	7.98	7.98
197	186	117	SOUNDTRACK Saturday Night Fever RSD RS-2-4001	▲	12.98	12.98
198	177	23	SUPERTRAMP Crime Of The Century A&M SP-3647	▲	7.98	7.98
199	200	52	CHEAP TRICK Cheap Trick At Budokan Epic JE 35795	▲	8.98	8.98
200	182	15	THE HEADBOYS The Headboys RSD RS-1-3068	▲	7.98	7.98

FEBRUARY 16, 1980 BILLBOARD

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6 NEW ACTS IN WINGS

Capitol Shores Up Black Music Wing

By CARY DARLING

LOS ANGELES — Capitol wants to dispel its view as a "low key" company in terms of black music marketing and is releasing six new acts in this genre in the first six months of 1980.

"We've had image problems," admits Cecil Hale, a&r vice president of the label's r&b division, "Our strategy for 1979 was to shore up the acts we already had and redefine the roster. In the last six months we've signed six acts for release in 1980."

The acts are Mystic Merlin, Pyramid, Angela and Renee, Donna Washington, Keith Barrow and Perry & Sandlin. Already on the roster are Natalie Cole, Nancy Wilson, Freda Payne, Peabo Bryson, Sun, Tavares, Gonzalez, Eddie Henderson, a Taste of Honey and the late Minnie Riperton.

To make way for the new acts, all jazz talent except Eddie Henderson and Nancy Wilson were let go. "We realized the jazz market was where we did not want to be," states Hale.

Another area in which the label's r&b division is not overly interested is disco. "We had a separate disco department for a moment. We didn't know when the bubble would burst but we had a feeling it would, so we didn't go heavily into it," says Hale.

Capitol, he notes, has stopped

making 12-inch singles for consumer use and now makes limited copies for promotional use.

"What stopped the consumer was the increase in prices for the 12-inch," says Hale. "Consumers opted then for the album."

What he sees as a return to the r&b song—as opposed to a strictly dance format—could be beneficial to one of the roster's major acts. "Disco really cut into what Natalie Cole did best. We're going to get her back to the song," notes Hale. "Still, though she has had somewhat of a slump, it wasn't a great dip."

Cole's last album, a duet with label stablemate Peabo Bryson, has been in the top 10 soul LPs and reached the top 60 on Billboard's Top LP chart.

Cole's next solo project is to be produced by Gene Barge, Michael Masser and Marvin Yancy.

With new r&b promotion people in Chicago and Houston, this department has expanded and now has nine persons working nationwide. Part of this expansion means more promotions such as a recent contest in which 12 persons were flown to California to dine with Natalie Cole and Peabo Bryson.

Capitol is slated to shortly release new material by the late Minnie Riperton which was produced by her husband, Dick Rudolph.



BEAT BEAT—Members of the Beat are interviewed by Dick Clark for his "American Bandstand" ABC-TV show which airs March 8. Members of the Columbia act include from the left: Larry Whitman, Paul Collins, Steven Huff and Michael Ruiz.

Inside Track

The class action brought by nine U.S. independent distributors against MCA Records over who is responsible for taking the returns of ABC Records, filed midyear 1979 in Dallas Federal District Court, has been settled out of court. The matter was to have been heard there Monday (4). Details of the settlement were not available per a court order. Indications, however, are that the traditional industry custom of a new distributor taking the label's returns will persist. . . . Sy Warner, former national sales manager for London Records, is convalescing from surgery at the North Shore University Hospital, Manhasset, L.I., N.Y. His direct room number is (516) 562-3204.

The Steve Martin flick, "The Jerk," which cost about \$8 million to bring in, has racked up more than \$56 million at the gate. And don't be surprised if it's available on videocassette from MCA Distributing in April. . . . "Telephone," the Charles Bronson feature that aired on ABC-TV prime time last week, was authored by Walter Wager, former ASCAP p.r. boss. . . . Dave Siebert has not left the industry as reported (Billboard, Feb. 9, 1980). He has been elevated to vice president of Handleman Corp. and continues at the Little Rock base of the company which bears his family name. . . . Classical music has its much deserved national boost from the new NBC-TV project, "Live From Studio 8-H," which features opera, ballet and symphonic works. The first show in January featured a tribute to the late Arturo Toscanini by the New York Philharmonic. The series will air every 90 days. . . . tv departments at the labels will get a midday daily shot for acts when NBC-TV bows a talk show with David Letterman soon.

Ed Berson, vice president, purchasing, reports the important Record Bar chain will test blank videotape in 10 to 15 stores this month. Berson hopes all stores will handle some video software by July. . . . Stan Cornyn has flipped his (car's) lid: he just bankrolled a custom-converted convertible 1980 Cadillac Eldorado. It stands in the WEA/WB lot in Burbank along with wheels ranging from Bob Merlis' 1955 Studebaker to Lee Mandel's Bentley of the '50s. Cadillac halted convertible production several years ago.

HELPFUL HINTS? One-time tv commentator Dorsey Connors has written a tome, full of household tips, "Gadgets Galore." She suggests using old 78 r.p.m. albums to store sandpaper. And if that isn't enough to gag you, she recommends old phonograph records can be baked in the oven and shaped into candy dishes. . . .

Starting in September, five NBC-TV outlets will bow a 90-minute daily talk show, starring Toni Tennille . . .

Debbie Shell and Sandi Swim are promo and salesperson, respectively, for the newly-opened Big State sales office in Denver. Motown is the key line thus far. Big State now has sales offices in San Antonio and Houston, along with its Dallas base. . . . Kenny Rogers starring in a flick-for-tv, "The Gambler," to be seen this spring on CBS-TV. Ken Kragen producing. . . . WEA will be shipping nationwide a new counter-top or mobile display piece which features two different WCI videocassette titles. It will be updated regularly with two-title inserts mailed from that firm to its accounts. It helps fill a current shortage of such essential in-store materials.

Lots of pondering about whether industry organizations which have regularly held annual conventions will continue in 1980. MCA Records and Distributing has made it known that they will take Polygram Distributing's 1979 lead and have representation at these confabs but no big outlay for partying and banquets. Thus far, it appears the lineup will be Stark Records in June at the Sheraton Belden, North Canton, Ohio; the Record Bar at the Hyatt at Palmetto Dunes on Hilton Head in August and the Budget Tape & Records' franchisees at an as yet undesignated site in October. Lieberman, Alta and Western Merchandising have not yet indicated whether they will continue in 1980.

The fabled Royal Hawaiian Hotel in Honolulu celebrated its 53rd anniversary with a big bash which included performances by a score of musicians, including the Del Courtney band, Frankie Stevens, Art and Dotty Todd and 83-year-old Alfred Apaka Sr., whose late son Alfred was the state's top romantic balladeer before his death in 1960.

Applications are open to Californians between the ages of 17 and 22 for singer Vikki Carr's 10th annual scholarship foundation grants. Since 1970, 101 Mexican-Americans have been awarded a total of \$100,000 through the program. . . . KHS-FM DJ Bruce Philip Miller and Towards 2000, a mobile disco operation, are teaming to stage the Easter Seals Dance Marathon at the Santa Monica Civic Auditorium Saturday (16) and Sunday (17). Besides supplying the sound and lighting systems, Towards 2000 staffers will serve as DJs at the event, including Dick Sheppard, Tim Mahoney and Mark Rowlands. . . . The San Francisco chapter of NARAS organized a special luncheon to honor Grammy award nominees from the Bay Area. Honored at the event, which is the first of a series of ongoing luncheons by the chapter were Francis Coppola, Doobie Brothers, Phil Edwards, Herbie Hancock and David Rubinson.

Sills Hosts Show

NEW YORK—Beverly Sills will be host-commentator on "Young Performers," a New York Philharmonic Young People's Concert scheduled for broadcast on CBS-TV March 15. The program, dedicated to the "International Year Of The Child," will feature three teenage artists, two pianists and a cellist.

Ex-KGFJ Manager Sues His Ex-Boss

LOS ANGELES—Former KGFJ-AM general manager Jay Arnold Schorr is suing his former employer, Tracy Broadcasting, claiming he was shortchanged when the company sold its stations.

Schorr charges in Superior Court here that in return for relinquishing certain stock options, he was to receive percentages of excess of sales prices over its cost when stations were sold, according to his June 1973 contract.

He alleges that the 5% of excess over sales price for the sale of WGIV-AM, in Charlotte, N.C., which he received, \$47,276.70, should have been "significantly greater," the defendant allegedly

wrongly deducted \$333,970.42 for depreciation and also a "fair return on capital investment" before shelling out to the defendant.

The pleading charges that the same type of illicit deductions were made when Tracy parted with KUTE-FM and KKTT-AM for \$4½ million in April 1979. The suit also claims that Tracy received \$800,000 from Inner City Broadcasting, which bought the two stations, in an agreement not to compete.

Schorr's suit dossier contained a contract copy, which showed that Schorr received \$53,000 annually, along with \$10,000 annual deferred payment.

'Lampon Hour' Saluted By DIR

NEW YORK—DIR Broadcasting's "King Biscuit Flower Hour," which has presented virtually every major rock act in concert on Sunday nights for the past eight years of the syndicate radio show, will depart from the format Sunday (18) to honor the "National Lampon Radio Hour."

This special two-hour program entitled "The National Lampon 10th Anniversary Radio Show," will star John Belushi, Chevy Chase, Bill

Murray, Gilda Radner in a variety of skits, songs, blackouts and parodies.

"Respect for another great radio show is what motivates us to forsake our usual format," says DIR president Bob Meyrowitz. The special coincides with the 10th anniversary of the National Lampon Magazine. The original National Lampon radio show was on in 1974 and 1975. DIR has 250 stations lined up for the "King Biscuit" show.

London's Role With Polygram Eyed

• Continued from page 4

Although he stresses his responsibilities as basically that of a business man and not as a creative force, Hensler says he wants to take greater advantage of "modern music developments in the U.S. Modern music did not end with the death of Bela Bartok in 1945."

The Polygram Classics concept, he explains, is not a prototype for the

establishment of similar entities within the Polygram organization abroad. "This concept is strictly attuned to the needs of this market."

Internationally, Hensler points out that Teldec will continue to handle the Decca classical interests in Germany and that Philips has been distributing Decca product in Holland for two decades.

Nugent And Harry For Grammy Show

LOS ANGELES—Ted Nugent and Blondie's Deborah Harry are unlikely guests on a Grammy show, but both rock acts have been set to appear on the 22nd annual awards telecast Feb. 27 on CBS-TV.

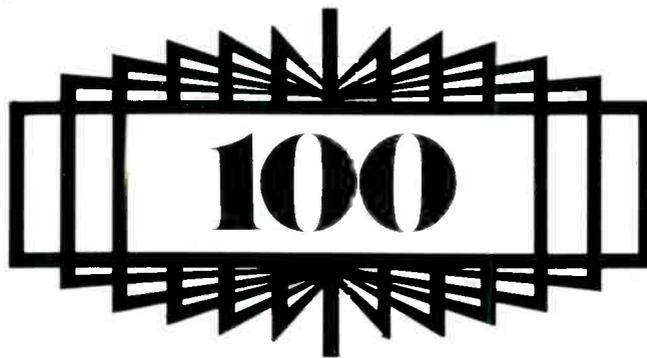
Also booked as presenters and performers are Debby Boone,

George Burns, Natalie Cole, Andrae Crouch, Isaac Hayes, Quincy Jones, Kris Kristofferson, Melissa Manchester, Barbara Mandrell, Chuck Mangione, Peaches & Herb, Sister Sledge, Sarah Vaughan, Joe Williams, Paul Williams and classical violinist Eugene Fodor.

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I think you're very



The above is a photo of The Flying Lizards' album, which is available on Virgin Records and Tapes. It includes the hit single, "Money."⁶⁷⁰⁰³



The adjacent is a photo of The Flying Lizards' new single sleeve. The song, "TV," is included in the above album.

67006

Produced by David Cunningham

Distributed by Atlantic Records.