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22 RETAIL CHAINS REPORT

Holiday Gains Cited

LOS ANGELES—Buffered by four large volume days prior to Christmas, U.S. record/tape/accessories retail chains racked up an average 4% increase over the corresponding Thanksgiving Friday through Dec. 24 of 1978.

The survey covered 22 chains with a total universe of approximately 710 stores nationally.

Almost all chain chiefs canvassed admitted that the 1979 crucial five weeks prior to Christmas were saved by the ultra-brisk Dec. 20-on customer rush.

Unseasonably balmy weather in most major markets impeded normal gift sales volume for a prime part of the five weeks, when traditionally the industry captures up to 25% of its total annual volume.

Chains which have increased specials and shelf prices in the past four months reported smaller percentage increases than did chains which con-

tinue to discount heavily, indicating consumers continue to feel the slackened national economy.

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

Overall catalog business was off sharply. Albums in the top 25 on Billboard's Top LPs & Tapes contributed mightily to the last-minute holiday surge, chains reported.

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

With a new year and a new decade in view, most skeins, regardless of location, confirmed that for all the tribulations they face, store traffic appears to be brisk and January looms as a promising period for sales. New product by topflight vinyl attractions is eagerly awaited.

WEA, CBS & Polygram Top '79 Chartings

LOS ANGELES—WEA, CBS and Polygram, in that order, corporately totaled 60% of the share-of-chart action in the recapitulation of Billboard's 1979 Hot 100 and Top LP/Tape charts.

For complete statistics see page 77.

WEA grabbed a 24.7% slice of the computerized pie, with CBS' 20.1% and Polygram's 15.2% ranking second and third among the top 10 corporations.

Columbia's 10.9% share of the weekly singles and albums best-selling charts during the past year topped the top 10 labels. It earned its overall leadership with an 8.9% share of the Hot 100 and an

(Continued on page 6)

Polygram Junking Overstock In U.S.

By MIKE HENNESSEY

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

The move is intended to prevent this surplus from reaching European markets, which have lately been flooded by American product from every major label to the mounting concern of local record companies, affiliates of multinationals and independent licensees alike (Billboard, Dec. 22, 1979).

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

"We certainly don't want to see all this redundant product dumped on

the European market, and for this reason, Polygram is destroying all its overstocks in the U.S.—a total of anything between 10 million and 15 million units."

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

Polygram's pledge does appear to make it the only U.S. major scrapping overstocks and cutouts as a matter of policy (until last year, A&M Records long held to a similar policy)

Key cutout sources in the U.S. confirm that surplus product from

(Continued on page 78)

PVC Price Rises 2 Cents

By JOHN SIPPEL

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

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

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

(Continued on page 4)

Home Video Stars At Las Vegas CES

By JIM McCULLAUGH

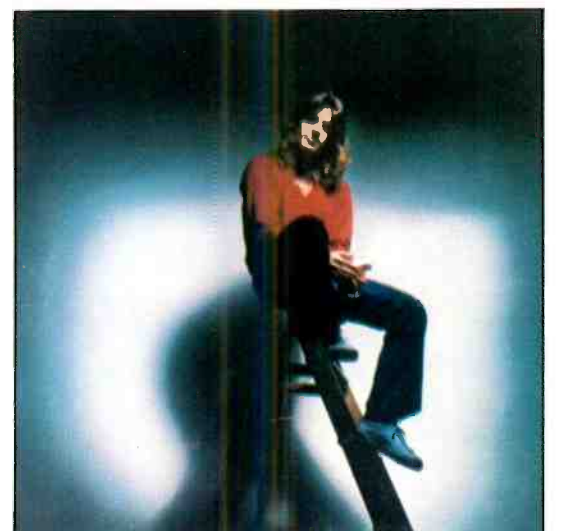
LAS VEGAS—Home video is anticipated to have its most dramatic and visible impact to date on the future of the entire home entertainment business here at the International Consumer Electronics Show, opening its four-day run Saturday (5) at the Convention Center. About 50,000 attendees are expected.

Key trends will be the introduction of new generation, feature-laden and longer playing programmable videocassette recorders; more and improved blank videotape and video accessories from many manufacturers; increased

(Continued on page 39)



Earth, Wind & Fire, the high-powered rock group with 8 platinum albums, will propel the Panasonic Platinum Series to the top of the sales charts. The Platinum Series is 7 high-powered AM/FM stereo cassette recorders. Look for Earth, Wind & Fire and the Platinum Series on national television, radio and magazines starting this spring. (Advertisement)



Despite the title of his new LP, there aren't any guys like Roger Voudouris: a singularly commanding writer and singer of uncommonly good pop songs. His powerful new album ranges from soulful ballads to aggressive rock. A Guy Like Me Roger Voudouris. Produced by Tom Perry & Roger Voudouris. On Warner Bros. records & tapes BSK 3401. (Advertisement)



STARGAZER
Heading for the stars! Peter Brown's long awaited "STARGAZER" LP—an out of this world smash!
Contains the new hit single title cut "Stargazer." Drive 6281

Produced by Peter Brown and Cory Wade. Drive 108

K records & tapes

Chuck will perform
GIVE IT ALL YOU GOT

on
"WINTER OLYMPICS '80:
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To America"

ABC-TV
Sat. Jan. 12th
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Eastern & Pacific Time
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GIVE IT ALL YOU GOT AM-2211

A NEW CHUCK MANGIONE SINGLE

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

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



From the
forthcoming
album
**"FUN AND
GAMES"**
SP-3715

Net Huge Haul In Intl Video Piracy Raids

By STEPHEN TRAIMAN

NEW YORK—The biggest multinational video piracy bust to date has netted more than 1,000 feature film masters and in excess of 6,000 prerecorded bootleg home videocassettes in coordinated raids in the U.K. and Holland Dec. 6.

Action initiated by the Motion Picture Assn. of America with six months of investigation in the U.S. and Europe led to Interpol cooperation in arranging the simultaneous busts by New Scotland Yard and the Dutch police.

Hit in London were 10 locations including two competing film transfer labs, and in Holland, three key spots in Amsterdam, Rotterdam and Amstelveen, including a private lab and what is claimed as the most notable single outlet for pirated feature films on tape in the world.

"It took a lot of time by our Film Security Of-

fice and plenty of cooperation from Interpol and the authorities in the U.K. and Holland," notes Jim Bouras, MPAA vice president and deputy general attorney.

Among master ¾-inch U-matic cassettes confiscated are such recent flicks—many not yet released to theatres in Europe—as "China Syndrome," "Rocky II," "Escape From Alcatraz," "Alien," "Moonraker" and "Hair," all noted on the "top 20 list" of a 38-page catalog found at one lab.

In London, the police made 15 arrests, took more than 5,000 pirated tapes, including a large proportion of masters, and in the two labs, more than 50 slave videotape recorders and a complete film chain, disabled to make unusable. One lab was behind a hidden wall, activated by wires, with dupers caught in the act.

In Holland, more than 200 masters were

taken at a video transfer house in Rotterdam, and the private lab in Amstelveen yielded 614 tapes including more than 300 masters plus 31 slave VTRs and a number of television monitors. In Amsterdam, at the notorious Video Club Nederland, termed by Bouras the top pirated tape outlet worldwide with elaborate labeling and high-quality production, more than 700 prerecorded half-inch cassettes were confiscated. Two arrests have been made, with warrants out for others.

The MPAA anti-piracy chief described the process in terms of competition. The U.K. lab with the film chain is alleged to be the major source for pirate movie tapes to the Mideast, while the competing lab had to take its stolen movie prints to Rotterdam. The transfer house there would use its film chain to make the master U-matic tapes from the print, giving one to

the U.K. connection who would return to London for duping operations there.

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

However, he cautions that while the recent raids have, temporarily at least, cut off several major sources of pirate tapes from movie prints, overall the situation continues to grow in volume.

With the expansion of the home video market, and the moves of the music industry into the market, he sees more future cooperation with the Recording Industry Assn. of America and its antipiracy group, which to now has been involved mostly with audio product.

PETITIONS BANKRUPTCY

Capricorn's Debts Listed At \$9 Mil

By MIKE HYLAND

NASHVILLE—Capricorn Records, Inc. and its publishing affiliates, No Exit Music Co. and Rear Exit Music Co. have filed separate voluntary petitions for bankruptcy under Chapter XI in Macon, Ga.

Contained on its schedule of assets and liabilities, Capricorn Records, Inc. listed its assets at \$12,317,490.90 and its debts at \$9,130,334.22. No Exit Music Co. listed assets at \$1,337,412.82 and its debts at \$1,195,175.34. Rear Exit Music Co. listed assets of \$603,106.53 and debts of \$51,248.59.

The major secured creditor of Capricorn Records is Polygram Corp., which is posted as being owed \$6,400,824.09. The total of unsecured creditors against Capricorn Records is \$2,697,060.12.

A list of creditors with more than \$15,000 in order of indebtedness, includes: Richard Betts, member of the Allman Brothers Band, \$515,758.29; Tom Dowd, record producer, \$106,309.29; Music Performance Trust Fund, \$110,000.00; Career Music, Inc., publishing company, \$77,491.04; Friday Morning Quarterback, radio tip sheet, \$62,832.70; Fred, radio tip sheet, \$30,230.75; Billboard Magazine, \$21,007.40; and John Kehe, art director-designer, \$19,627.82, among others.

Principals in the three companies, Phil Walden, Frank Fenter and Ted Senter draw salaries from the company of \$169,000, \$125,000 and \$80,000, respectively, in the year be-

fore the bankruptcy was filed, according to the schedule.

The schedule of assets and liabilities and the statement of financial affairs were filed in Federal District Bankruptcy Court, Macon, Dec. 18. A creditors hearing was held Dec. 21

(Continued on page 78)

Tex. Retail Chain Sold To Western

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

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

Cliff Keaton and Doris Burton, long key principals in the Texas chain, are no longer associated with the operation. Gary Drexler, general manager of the three different stores' operation, remains working with Walter McNeer, former Hastings vice president, who is moving to Dallas to head the acquisition.

Pug Pagliara, veteran former CBS

(Continued on page 78)



Billboard photo by Sheri Lynn Behr

VIDEO AGE—Guests at a premiere viewing of Blondie's "Eat To The Beat" video album gather under some of the 10 television monitors hung from the ceiling of Hurrah's rock/video disco in New York, where Chrysalis Records hosted a reception to mark the occasion. The video album, produced by Jon Roseman, is said to be the first LP produced on videocassette (Billboard Oct. 27, 1979).

Sales Slump Sparks New Ploys To Avoid Red Ink

By JOHN SIPPEL

LOS ANGELES—As mass merchandisers eye the early '80s, their unified attempts to perk profitability mirror the continuing slump in sales volume in the U.S.

While there's a broad divergence of opinion as to their most compelling problem as they view the next decade, black ink bottom lines are the universal objective.

The industry is blowing a burgeoning product line—cassettes—

(Continued on page 6)

A NOTE TO OUR READERS

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Villain: Home Taping

By ADAM WHITE

NEW YORK—Home taping has drawn alongside record and tape piracy as the primary villain retarding global growth.

That's not to suggest that piracy has disappeared or is even in retreat,

but simply to show how the year's sales slowdown and stagnation in vital major markets has reordered priorities.

As these are the markets which have traditionally provided patterns of growth and bottom line profits, the latter often invested in new territories, any change for the worse is bound to command the industry's immediate attention.

Thus, home taping pulls alongside piracy as the preoccupation of many leading industryites at this time.

It's estimated to account for disk sales losses running into the millions, whether the currency is the kroner or the deutschmark, the pound or the franc. No major European market is unaffected.

This domestic piracy has crossed the Atlantic, too, not only hurting sales and sparking controversy in the U.S., but also south of the border. The spring meeting of the Latin American Federation of Phonograph Producers (FLAPP) estimated that home dubbing in Mexico, for example, is the equivalent of

(Continued on page 66)

1980 Radio: More Problems Than Solutions?

By DOUG HALL

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

Major problems to be dealt with: deregulation, lack of talent in the industry, lack of record product in some formats and lack of appreciation of the medium by both listeners and advertisers.

National Radio Broadcasters Assn. president Sis Kaplan, whose Sis Broadcasting operates stations in Charlotte and Jacksonville, states her view succinctly:

"The problem is over-regulation and the solution is deregulation." She restates the long-held position of her organization. "Deregulation can only come through legislation.

The Federal Communications Commission will not solve the problem. The commission's job is to regulate."

But John Summers, executive vice president and general manager of the National Assn. of Broadcasters, sees the situation differently.

"Over-regulation will be solved in the 1980s. I see a lot more freedom for broadcasters, but there will be a lot more competition."

Summers points to the World Administrative Radio Conference in Geneva last month (Billboard, Dec. 8, 1979) which voted in committee to expand the AM dial from 1600 khz to 1665 khz by 1987.

Summers also points to other plans within the federal government to "shoehorn in more stations" by dropping additional stations into AM clear channels (which had been

reserved for only one station) and creating directional FM stations (which would have limited signals in some directions).

ABC vice president for programming Rick Sklar points to several problems including the "unique ways of using the AM band to compete with FM." Sklar reasons that plans to place more stations in the AM dial don't make much sense if unique formats are not developed.

Sklar also points to the need to "come up with formats and methods of attracting listening" to either AM or FM in the face of new competition such as video recorders, video-disks, two-way cable, audio chan-

(Continued on page 13)

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General News

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

NEW YORK—FBI raids in Georgia and New York, and court actions in Los Angeles and Nashville were the latest skirmishes in the continued war against tape piracy in the U.S.

In DeKalb County, Ga., FBI agents seized approximately \$3 million worth of equipment—allegedly used to make pirate 8-track tapes—during raids at two mini-warehouses, a private residence and at the Tape Supply Co. in Decatur.

Seized were a master duplicator, about 250 master recordings, allegedly pirated labels, 3,500 8-track tapes and a late model van. There were no arrests pending further investigation.

In East Farmingdale, L.I., FBI agents raided a rented 30-foot trailer where they seized more than 500,000 allegedly counterfeit Spanish language 8-track labels. In addition, more than 350 master tapes were seized.

In Newburgh, N.Y., a raid on a stand at the Mid Valley Mall Flea Market netted about 3,800 allegedly pirated tapes. There were no arrests, pending future investigation.

On the legal front, James Maddin was indicted by a federal grand jury in Los Angeles for allegedly infringing copyrights. He is accused of selling bootleg LPs of Elvis Presley performances and he faces up to five years in jail and a \$50,000 fine.

In Nashville, the U.S. Court of Appeals confirmed the copyright infringement conviction of Ilyas Muhammad, who was sentenced to five months and 29 days in jail and fined \$3,300 for 11 counts of copyright infringement by the U.S. District Court. All but the first 45 days of the jail sentence were suspended.

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HOLMES ESCAPES—MCA president Bob Siner presents Rupert Holmes with a gold record for his single "Escape (The Pina Colada Song)." The presentation was made during Holmes' recent appearance at the Roxy in Los Angeles.

IT'S A CIVIL MATTER

2,600 Unlicensed Albums Returned By Court Order

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

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

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

These LPs were also ordered returned by Judge Neaheer, and since the 1979 seizure was the second time it has happened under the same circumstances, Irwin Klein, attorney for Transworld and Pan American, says a search has been instigated under the freedom of information act to determine if anyone was "over-

zealous in private industry" in applying pressure to stop the importers from bringing in this front line product into the U.S.

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

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

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

7% Discount On 167 WEA LPs

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

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

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

Record Service 10

CHAMPAIGN, Ill.—Record Service, with stores here and in Normal, observed its 10th birthday anniversary last month at the Poison Apple Rock Theatre. Music was provided by George Faber/Stronghold, the Rave and the Rocking Cloves. Betsy Prendergast, coowner and vice president of Record Service, served as hostess. The event attracted an estimated 1,000 persons.

Executive Turntable



Fine



McIntyre



Schwartz

Record Companies

David Fine moves up to chief executive of Polygram Leisure Ltd., the parent company of Polygram's British record operations. London-based Fine, formerly managing director, replaces Stephen Gottlieb who exits the company. ... Neil McIntyre takes over the new post of associate national promotion director for MCA Records. McIntyre was most recently a writer for Record World magazine. ... Deborah Weinschenk is upped to reports and consolidations manager at CBS Records in New York. Weinschenk was formerly reports and consolidations supervisor with CBS. ... Peter Schwartz joins RSO Records in Los Angeles as local promotion man. Previously, Schwartz was Southwest area promotion manager at Infinity Records. ... Debbie Sievert joins WEA as an Atlantic promotion person for the Seattle market. She was secretary to Barry Freeman in Atlantic promotion. ... Darrell S. Powe Jr. comes to WEA as a promotion representative for Elektra/Asylum product in the Charlotte, N.C. area. Powe was East Coast regional promotion director for TK Productions and a staff member of Mark Pro Enterprises, an independent promotion company. ... John Schoenberger joins Radio Records in Ft. Lauderdale, Fla. as AOR promotion vice president. Formerly, he was national album promotion director for Arista in Los Angeles. Also new to Radio Records is Jimmy Gielbert who comes in as comptroller for the firm. He was with the George Alexander Group, Inc. which designs merchandising and marketing concepts for such manufacturers as Atlantic, Elektra, Polydor and TK Records. ... Randy West takes over the national promotion duties for the Woodland Hills, Calif.-based Aries II Records. ... Most recently, he was program director at WFIF-AM New Haven, Conn.

Publishing

Leonard Golove, administrative vice president and legal counsel for Warner Bros. Music, is elected to the board of directors of ASCAP in New York.

Related Fields

Alan Livingston, formerly president of the Entertainment Group and senior vice president of Twentieth Century-Fox Film Corp. in Beverly Hills, Calif., takes over as president of Atalanta Investment Co. in Beverly Hills, as of Tuesday (1). ... John J. Reilly elected president of DiscoVision Associates, a joint venture of International Business Machines and MCA Inc. Based in Los Angeles. Reilly was executive vice president with DiscoVision. Also at DiscoVision, Thomas Wertheimer and Lewis M. Branscomb join the Associates Committee. Wertheimer is a vice president of MCA and a member of its executive committee. Branscomb is vice president and chief scientist of International Business Machines Corp. The committee is responsible for representing MCA and IBM in broad policy matters regarding the joint venture. ... Barry Goldman goes to TEAC Corp. of America in Montebello, Calif. as sales and marketing vice president. He also serves on the board of directors of TCA, a subsidiary of TEAC. He was national sales manager for TEAC Corp. ... Jeffrey T. Carsten and Kenji Watanuki are appointed national sales manager and national marketing manager respectively for Sony's newly created Car Stereo Products division in New York. Carsten was with Jensen Sound Labs in Chicago as product manager for car stereo components. Watanuki was assistant general manager at Sony's Northwestern division.

BEARSVILLE FACILITY

Rundgren's Utopia Set

LOS ANGELES — Todd Rundgren's Utopia Video Corp., his video production company, is set to open in Bearsville, N.Y.

The new facility, designed specifically for Rundgren's firm, features \$1 million in equipment. Rundgren, a Bearsville record label artist and video enthusiast, indicates the studio gives him the capability to create special effects through the video medium that rival the most dramatic effects in film.

Among state-of-the-art equipment is a Squeezoom, a device which enables Rundgren to shrink a video image and move it to any position on the screen; a Rutt/Etra synthesizer, which infuses images with animated qualities; an EMS Spectre synthesizer, which generates blocks of color through black-and-white images; and the BJA Chromaton, a color pattern generator.

The studio also features the Ultimatte keying device, which claims to give the artist and his staff the ability to superimpose one video image on another with virtually no color distortion.

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

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

The first project completed in the facility will be Rundgren's video program to accompany Japanese synthesist Tomita's interpretation of Holst's suite "The Planets."

Future projects include "How To Run For President," a pilot for a series on the American electoral process. The show will be a historical documentary featuring interviews with noted political figures and historical materials enhanced with video effects.

Also in the planning stages is "Utopia," which Rundgren terms a "musical variety drama" featuring members of the group Utopia and guest artists.

Rock'n'Rolling

Quarter Century Of Domination Unabated

By ROMAN KOZAK

NEW YORK—As the world enters a new decade, and rock'n'roll begins its second quarter century, the music remains commercially, at least, the most popular musical form in the world. In this, the first of a series of regular columns devoted to the problems of the business of rock, we join other editors in gazing into a murky crystal ball for a look at trends, directions and possible pitfalls in the coming years.

1979 will be remembered as the year when rock not only took over the mass media spotlight from disco, but also began to transform the discos themselves with a new generation of dance-oriented rock. It was a year when new wave in America finally became commercially viable (with its own way of doing business), but when business was down overall because some former "superstars" no longer were assured of instant platinum or SRO tours. The year ended in tragedy with 11 fans trampled to death at a Who concert in Cincinnati.

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

Though there were some almost obligatory antrock protests, and a mayor in Rhode Island banned a Who show there, more indicative was Time magazine's cover story on the Who after the tragedy which was remarkably deferential and laudatory toward the band.

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

The problem is, though, what to put there. Despite the popularity of the new wave, there is still not one new wave band that could sell out an arena tour around the country. Blondie, the Cars and Elvis Costello would do well in many cities, but not everywhere.

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

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

It can be that too many bands have become too familiar, ticket prices have become too high and the basic audience may have shrunk. Most patrons of major arena rock shows are teenagers and young adults. But as the post war demographic bulge is getting older, this group is becoming proportionately smaller.

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

fewer frills will have to continue by sheer necessity, while acts will have to explore other means and venues to present their music to their audience. And if that means following the folks into state fairs, casino hotels, or community fund raisers then that is where they will have to go.

To cut down on the crushing costs of touring, acts may have to go the Who's route in Chicago, where the band's performance was simulcast live to area movie theatres.

Closed circuit video simulcasts are only part of video's potential. But for all the talk about videodisks and cable systems and other video possibilities, the fact remains that for a long time to come video will be an active minefield for the unwary. For one thing, video and film is expensive, and just because an artist can make great music, doesn't mean he or she can conquer the world of moving pictures.

The history of rock is strewn with film and video failures—large and small—ranging from the terrible "Sgt. Pepper," to Neil Young's plodding "Rust Never Sleeps," to Frank Zappa's current and perfectly ugly "Baby Snakes."

But at the same time good rock films are timeless, working well after multiple viewings. Films such as "Woodstock," "Gimme Shelter" and "Tommy" have enjoyed periodic successful revivals. When they get on videodisk they will continue to do well, as will a host of other rock'n'roll films, ranging from "High School Confidential," to "Rock'n'Roll High School."

But rock will never do that well on the small home screen, competing with network tv, independent broadcasters, cable, video games and VTRs until there are some basic changes in the hardware.

Eventually the home audio and video systems will have to marry, with the video screen becoming another component in the audio/video system while a new generation of receivers and amplifiers will be able to handle both video and audio inputs. Cable, too, will have a profound influence when it begins to send out better stereo audio signals, and it becomes two-way.

The impetus for the former may come from Hollywood, ironically enough. Because the big Hollywood films now being released are made with big Dolby sound, and if the cable systems want to continue to compete with the networks for the blockbusters, they better start thinking about getting the sound right.

All of that, of course, is still a few years and few court cases into the future, but much more immediate to the prospects of rock is the growth of a new rock club dance circuit that seems almost daily to win new converts.

All over the Western world, it seems, former discos are now playing rock. If three years ago the only place in New York for original new bands to play was at CBGB's or Max's, now while these two venues are still going strong, there are about 10 others.

This provides a way of supporting and breaking new acts outside of radio. Though rock has kept radio viable in the postwar television age, and radio sells records, the goals of the two forms are not really compatible. Radio looks for a mass audience which it can lure and never

(Continued on page 78)

New Technology Arrives—Time To Act Is Now

By STEPHEN TRAIMAN

NEW YORK—Technology is easily the biggest challenge and biggest opportunity for the music industry in the '80s, as exciting new breakthroughs in tape, audio and video promise to change the shape of the business even more rapidly than in the last two decades.

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

It is the record companies' reaction to the dual challenge of audio and video, with both the origins in new tape formulations and technology, that will either fulfill the promise, or see the industry lose out to new competition in the consumer marketplace.

There are those within the major and smaller labels here and abroad who recognize the challenge, and working within the Recording Industry Assn. of America, the Audio Engineering Society and smaller, newer groups such as the Creative Audio & Music Electronics Organization (CAMEO) are getting the word across.

But feet are dragging in many areas, and the danger that the technology may pass the music industry

(Continued on page 33)

Country Music's Future: Good News And Bad News

By GERRY WOOD

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

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

"I've got good news and bad news," comments Tandy Rice, president of Top Billing, Inc.

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

"The record companies are having to cut back in terms of artists, employes and commitment to the country music business," says Rice. "They're cutting back to the quick, and are dealing with an elite group of artists—as few as 10."

This results in a "large community of artists" without the benefits of having a record label and record promotion behind them.

There are three keys for acts wanting to solve this problem, advises Rice: Hit records, or consistent television or commercial exposure, or a hit, dynamic road show.

"Consequently, the '80s will demand the very best of us—and a lot of us aren't capable of giving to the

point where we compete meaningfully," Rice adds.

He uses a Volkswagen/Cadillac analogy to summarize his point that the situation will be vastly different for the weaker acts against the stronger acts: "The artists in the

(Continued on page 30)

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New Ways Sought To Combat Continuing Sales Slump

• Continued from page 3

Harold Okinow, president of Lieberman Enterprises, Minneapolis, warns. A year ago, the rackjobbing executive notes, the National Assn. of Recording Merchandisers board encouraged manufacturers through a resolution to develop an 8-track size package for the smaller cassette.

Tonnage users found they had to store the easily-pilferable cassette behind locked doors, especially in racked locations and many retail stores. As a result, cassette sales suffered. Present monkey-hole 8-track cases have interiors in which cas-

ettes are not interchangeable, Okinow points out.

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

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

Sixty-day credit terms must be elongated to 90 and 120-day billing equal to the longer turnover of cer-

tain catalog product, John B. Cohen and Raoul Acevedo of Disc Records, the 30-plus store chain out of Cleveland, state.

Labels must put a computer yardstick to sales volumes of specific albums and then provide longer dating for slower-moving albums to protect their retail customer.

They point out that labels have not as yet compensated them in any way for the ballooning album prices. With album list and wholesale consistently mounting, this profit crunch cuts badly into more capital investment in retail, they add.

Allan Rosen of the 20 Flipside

stores out of Lubbock, Tex., advises a greater spirit of ecumenism in the industry, one wherein manufacturers confer more with all types of accounts before making industry impacting decisions public.

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

Stiffer return policies concern Joe Voynow, Bib Distributing, Char-

lotte. The combination indie label distributor/one-stop is determined to educate his accounts to buy more prudently and cautiously so he may conform the more constrictive returns percentages. National charts, reflecting 50-state buying trends, should become regional from 100 to 200, so that they more fully reflect sales in a smaller geographical area.

"Retailers buy now from a national chart that doesn't truly show their region's sales. There's too much of a chance of our taking a beating on the return. It's habitual to buy an album on all three configurations the minute it hits the charts to avoid losing sales and customers," Voynow relates.

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

"One-third of our labor cost is in replenishment of product," he says. "The computer will help us cut that in half. It will take us four months to percolate this through our systems. Technology is moving so quickly. Our industry experience parallels the pocket calculator and the consumer. The sooner people in the field and stores are equipped with wands, the quicker we can adapt," Marmaduke says.

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

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

Cutouts are now ticketed at \$3.99 and \$4.99. The recently-introduced \$5.98 CBS series is \$5.89, while he's less than \$1 off on \$7.98 and \$8.98 frontline albums to build his profit margins.

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

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

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

"During the AMOA convention, we solicited additional mail-order business in the Midwest. We are us-

(Continued on page 71)

"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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Jazz Field Faces Several Troublesome Areas In '80

By ELIOT TIEGEL

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

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

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

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

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

Butler says CBS is now working on "realistic allocations" for jazz and progressive jazz product to take advantage of a broadened interest community of buyers and listeners.

Butler says there are things hap-

pening which portend greater potential for jazz in the '80s. Notably: college radio is playing more jazz than ever before. Rock musicians continue to discover jazz players, often request them to play on their LPs and even frequent their club dates after their own gigs.

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

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

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



NO HEARTBREAKER—Producer Mike Chapman hugs Chrysalis artist Pat Benatar backstage at the L.A. Roxy after her set. The singer's initial single and LP are both enjoying chart success.

Disco Survives Its Dip; Future's Bright

By RADCLIFFE JOE

NEW YORK—Radical changes in its musical sound, the negative side effects of a bearish economy, and the gloom and doom predictions of an almost ghoulish news media combined in 1979 to slow disco's American growth and trigger the concerns of a lot of people as to the outlook for its future.

However, in spite of the setbacks it has suffered, there is no indication that disco in the 1980s will unplug its sound systems, dim its kaleidoscope of lights and like a desert nomad, disappear into entertainment oblivion.

Disco is too much of a lusty industry that while still in its infancy, it will be forced to join the relics of a discard-oriented society in that great resting place for fads.

The 1980s will bring changes, positive changes, to the discotheque concept. Its music, as the trends already show, will mature and change to meet the needs of an ever chang-

ing people. The sound, assimilating elements of rock, pop, r&b and jazz, will de-structure as it matures, making itself more palatable to a broader cross-section of dancing America.

There will be an influx of rock-oriented clubs, but rather than consume conventional discos, they will exist, catering to the needs of a younger, more specialized clientele.

Radio will stop programming from a position of panic, and finally coming to its senses, will realize that it failed to see all along that over-saturation results in negativism and backlashes. Having realized this, it will return to programming dance music with a wider appeal, not structured music with built in restrictions to its potential.

While the radio stations and record labels are getting their respective disco houses in order, roller disco, the still under-exploited medium which holds forth great prom-
(Continued on page 55)

Studios May Diversify To Thwart Drop In Revenues

By JIM McCULLAUGH

LOS ANGELES—Diversification is perceived as a key strategy by many forward looking U.S. recording studio operators as they outline their 1980 and beyond business strategies. Much of that evolution includes expansion to video involvement as well as adding additional services such as mastering.

The recording studio business has felt the effects of the flat record sales of 1979, particularly in the latter stages of the year when bookings became somewhat softer in many of the major markets.

Record labels are continuing to tighten up their studio budgets which is sure to affect studio business in 1980. And that situation is compounded by a new spartan approach to recording championed by such new breed producers as Mike Chapman and bands like the Knack.

Observers Mack Emerman, president of the large Criteria recording/mastering complex in Miami: "There's no doubt now that there are some musicians who don't want or need the kind of sophistication that a large facility like ours can offer. I
(Continued on page 54)

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Publishers Seek Higher Mechanical Royalty

By IRV LICHMAN

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

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

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

"In 1980," notes Irwin Robinson, president of Chappell/Intersong, "we have the opportunity to convince the Copyright Royalty Tribunal that we are entitled to an increase. One of the obvious remedies for keeping up with inflation in this

area is having a mechanical rate based on a percentage of the retail selling price of the record as it is outside the U.S. and Canada.

"We have to use all the background information at our disposal to convince the Tribunal members that we need to switch to the percentage rate, even if it is only a rate equivalent to a slightly higher rate in cents than we now have."

Al Brackman of The Richmond Organization believes a percentage rate would be beneficial to record companies in that they would pay a royalty "commensurate with the price of the record, rather than being encumbered with a statutory fee, regardless of the price of the record.

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

Chappell/Intersong's Robinson also tackles the home duping evil.

"This is a problem that not only affects the record company but also, in turn, the publisher's receipt of mechanical royalties."

Noting tax legislation in Europe on hardware and software that help alleviate the problem, Robinson notes that the passage of tax legislation in this country "seems to take forever and therefore other agencies of the government need to get involved in the interim period to solve the problem either through Federal Communications Commission regulation or through development of a technological device that would prevent the duplication.

"I think it is important for the music and record industry to unite on this front quickly inasmuch as the industry is suffering from poor economic conditions and appeals to government bodies for their help will go further in this period of time than when we are enjoying a period of prosperity."

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

He claims two publisher functions of writer development and catalog exploitation are becoming increasingly "if not prohibitively expensive."

"With a cooling down in record unit sales, tougher splits on deals, and growing administrative expenses, the 'bottom-line' pressures are causing publisher's creative functions to be viewed more and more as 'discretionary' rather than 'essential.' This is debilitating—if not downright dangerous—to the long-term vitality of the U.S. publishing business."

Whatever gains publishers make in mechanical rates or "better splits" for the publisher, Smith declares that "as quid pro quo, publishers must earn these gains" through better staffers and promotional and marketing follow-through.

"Moreover, some consolidation may be inevitable in U.S. publisher ranks to yield perhaps 10 to 12 major entities which have the revenue and investment base to afford full-service song exploitation, including print, music libraries, film/tv, as well as support songwriter development and a sizable, high-quality professional staff."

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

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

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

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

"We also foresee a more mean-

ingful and active creative partnership with the artist, management and record companies in the '80s. This is our opportunity to fulfill the very positive role of the music publisher as a complete creative source of music and copyrights."

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

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

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

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

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

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

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

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

Herb Eiseman, president of 20th Century-Fox Music Publishing, declares that "successful publishing operations can no longer depend just on getting a few songs recorded and released and expect to survive economically.

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

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

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

Yet, NMPA's Feist says the association expects a "decade of healthy growth and diversity. Publishers have done it in the past and it won't change in the '80s or in any other decade. They will cope."

Plateau Publishing

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

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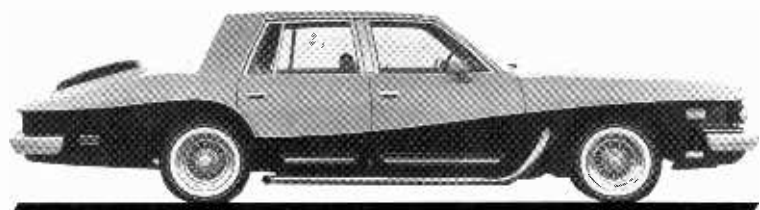
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Final U.K. Decca Sale Imminent

LONDON—Polygram's purchase of parts or all of British Decca's music interests is expected to be con-

Record People Quits As Distrib

NEW YORK—Record People, which in the last five years has been distributing about 250 small esoteric labels in the New York area, is getting out of the distribution business. Rounder Records will now take over distribution of these labels.

Robert Friedman, owner of Record People, says that in the new year he intends to "distribute to other distributors" product he intends to manufacture himself, encompassing all types of music. He says he has "only enough energy" to be either an independent label or a distributor. Friedman also owns the Record City retail store in New York.

Among the labels distributed by Record People have been Adelphi, Alligator, Bomp, Delmark, Flying Fish, India Navigation, Melodeon, Oblivion, Payola, Philly Jazz, Philo, Red Rooster, Syntonic Research, Totem, Trix, Xanadu and Zap Records.

As a result of the change, Rounder has opened a sales office in New York at 169 Seventh Ave. in Brooklyn, its first outside its Somerville, Mass., headquarters. The office is headed by Dave Nives.

Bill Nowlin, one of the partners in Rounder, says that at present there are no plans to drop any of the labels previously distributed by Record People, and Rounder may even add a few more. Outside the Northeast Rounder is distributed by independent distributors.

Sony Earnings In 32% Plunge

NEW YORK—Although the Sony Corp. had a 38% gain in videotape recorder sales which accounted for an overall 20% hike in sales, foreign exchange losses contributed to a decline in net income.

The firm indicated that consolidated net sales for the fiscal year ended Oct. 31, 1979, totalled \$2,658,905,000, compared to \$2,210,401,000 the previous year.

Earnings amounted to \$73,207,000 or 34 cents a share, down 32% from net of \$100,917,000, or 50 cents a share.

Sony also indicates that videotape recorder sales now account for 19% of net sales; television sets 28%, tape recorders and radios 16% and audio equipment 11%, all of which registered gains for the year.

Warner Cable Pact

NEW YORK—American Express Co. and Warner Communications Inc. have finalized an agreement for American Express to buy half interest in Warner's cable television subsidiary. The cable company's new name is Warner Amex Cable Communications Inc.

Under the reorganization, Gustave M. Hauser, who was chairman, president and chief executive officer of Warner Cable Corp., now becomes the president and chief operating officer of Warner Amex, and co-chairman of the board. The other co-chairman is J. Leonard Reinsch, former president of Cox Broadcasting and advisor to American Express, who will also be the chairman of the new company's executive committee.

summated soon, despite a departure from the original timetable.

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

Negotiations between the two firms are apparently continuing.

3 Veterans Opening New Texas Chain

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

Tom Sims, 25-year veteran in essentially distribution in Texas and Oklahoma, along with Keith Dubbs and Ron Peebles, have started

MAM's Profits Soar

LONDON—Pretax profits of Britain's Management Agency and Music (MAM) improved from approximately \$5.66 million to \$6.26 million in the year ended July 31, 1979, on a higher turnover of around \$38 million (compared with \$32 million the year before).

Results, despite a slow second half, show a 12% pretax profits upsurge. Most of the growth has come from jukebox and slot machine operations, but the eight MAM-owned hotels also brought in substantial business.

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

Some nine years ago, Jones and Humperdinck produced 95% of MAM profits from their earnings, but this is now said to have slumped to less than one-third.

with the delay attributed by observers to the issue of whether Polygram takes over Decca's entire music division or just part of it. That affects the purchase price.

Decca's music arm lost \$3.2 million in the year ending March 31, 1979, a loss which continues. The group has substantial bank loan and overdraft items, totaling some \$90 million, it's thought.

Sound City Distributors, Dallas, which will serve the first three Sun-down Record & Tape stores in the Lone Star State along with outside accounts.

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

Sims, president; Dubbs, vice president essentially in the operations area; and Dubbs, secretary-treasurer; are all alumni of Record Town/Sound Town, Texas' pioneer retail chain, which they departed recently.

Sims confirms that the trio has purchased Craig's, long-time Kileen, Tex., 2,000 square foot operation from Bruce Switzer, who has retired. Marie Alvino is managing the outlet. A 3,000 square foot Beaumont and 2,000 square foot Port Arthur stores are managed by Debbie Heustead.

Sims has blueprinted additional retail locations for Louisiana and Texas in the early '80s along with expansion of the parent one-stop.

Up Cox Dividend

ATLANTA—Directors of Cox Broadcasting have declared a dividend of 21.25 cents a share, a 13% increase over the current rate of 18.75 cents payable to shareholders of record as of Dec. 28.

Market Quotations

As of closing, December 27, 1979

1979 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1%	4%	Altec Corp.	16	33	13/16	13/16	13/16	Unch.
47%	32%	ABC	7	321	39%	39%	39%	+ 1/2
41%	33%	American Can	5	62	35%	35%	35%	+ 1/2
20%	14	Ampex	10	124	20	19%	19%	Unch.
3%	1%	Automatic Radio	—	41	2%	2%	2%	— 1/2
56%	44%	CBS	8	104	52%	52%	52%	Unch.
37%	18%	Columbia Pictures	10	250	36%	35%	36%	— 3/4
13%	7%	Craig Corp.	25	74	7%	7%	7%	Unch.
45%	33	Disney, Walt	13	1112	45%	44%	44%	+ 1/2
3%	1%	EMI	—	80	2%	2%	2%	Unch.
18%	10	Filmways, Inc.	7	333	11%	11%	11%	+ 3/4
19%	13%	Gulf + Western	4	574	17%	17%	17%	Unch.
17	10%	Handleman	6	90	12%	12%	12%	— 1/4
34%	17	Harrah's	15	238	34%	34%	34%	Unch.
8%	3%	K-tel	6	15	6%	6%	6%	Unch.
3%	1%	Lafayette Radio	—	—	—	—	—	1 1/2
37%	27%	Matsushita Electronics	8	1	30%	30%	30%	+ 3/4
55%	37%	MCA	10	124	54	53	54	+ 1 1/2
39	16%	Memorex	3	480	18%	17%	17%	— 1/2
66	48%	3M	9	1022	49%	49%	49%	+ 1/2
55%	36	Motorola	11	101	51%	51%	51%	— 1/4
32	24%	North American Philips	4	84	26%	25%	26%	+ 3/4
22%	15%	Pioneer Electronics	12	—	—	—	16	Unch.
28%	21%	RCA	6	426	22%	22%	22%	— 1/4
10%	6%	Sony	17	193	7%	7%	7%	+ 1/4
26%	15	Storer Broadcasting	10	56	25	24%	24%	— 3/4
8%	3%	Superscope	—	232	4%	3%	4%	+ 1/4
35	18%	Taft Broadcasting	10	297	35	34%	35	+ 3/4
20%	16	Transamerica	5	395	17%	17	17%	Unch.
46%	30	20th Century	7	71	44	43%	44	+ 1/2
50%	32%	Warner Communications	9	418	49%	47%	49%	+ 1 1/2

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	—	—	2	3	Integrity Ent.	—	11	1	1 1/2
Data	—	—	—	—	Koss Corp.	10	6	5%	5%
Packaging	4	5	6 1/2	7 1/2	Kustom Elec.	13	16	11 1/2	2
Electrosound	—	—	—	—	M. Josephson	8	—	14%	15%
Group	4	17	4%	4%	Orrox Corp.	9	60	5%	5%
First Artists	—	—	—	—	Recoton	4	—	1%	1%
Prod.	14	35	4	4 1/2	Schwartz Bros.	4	—	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.

\$139,685 THROUGH OCTOBER

Schwartz Bros. Lists Loss For 1979's Third Quarter

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

This compares with a net income of \$68,031 or 9 cents per share on sales of \$7,736,381 in the similar period in 1978.

Also, the company reports that for the first nine months of 1979, it incurred a net loss of \$236,625 or 30 cents per share on sales of \$21,011,454, compared to a net income of \$184,164 or 23 cents per share on sales of \$21,673,627 in the first three quarters of 1978.

For the company's year ended Jan. 31, 1979, it was previously reported that net income for the year increased to a record \$653,308 or 85 cents per share on record sales of \$31,732,698.

According to Jim Schwartz, president of the Washington, D.C.-based firm, "industrywide sales problems"

are the major reasons for the adverse results in the current fiscal year.

Harmony Hut started 1979 with 21 stores, having closed a store in downtown Washington, D.C. in November. The company plans to open four new stores in 1980.

CBS Airs Oratorio

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

Who do you have to be to join ASCAP?

Applicants for membership in the American Society of Composers, Authors & Publishers who meet the following requirements will be accepted as members:
Writers: Any composer or author of a copyrighted musical composition who shall have had at least one work of his composition or writing regularly published or commercially recorded.

Any composer or author of a copyrighted musical composition who is not found to be eligible to membership in the participating class may be elected as an associate member.

Publishers: Any person, firm, corporation or partnership actively engaged in the music publishing business whose musical publications have been used or distributed on a commercial scale, and who assumes the financial risk involved in the normal publication of musical works.

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Billboard® SALES BAROMETER

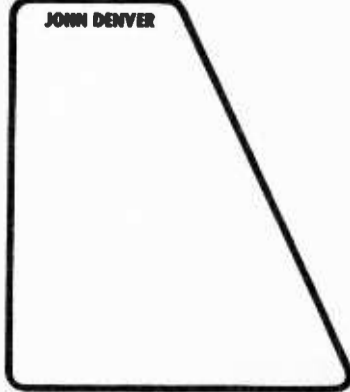
	LPs			SINGLES		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	87%	4%	9%	76%	6%	18%
PREVIOUS WEEK	86%	4%	10%	71%	10%	19%

	PRERECORDED CASSETTES			PRERECORDED 8-TRACKS		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	85%	2%	13%	72%	9%	19%
PREVIOUS WEEK	80%	2%	18%	41%	18%	41%

	BLANK TAPE			BUSINESS OVERALL COMPARED TO LAST YEAR		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	89%	0%	11%	35%	48%	17%
PREVIOUS WEEK	67%	2%	31%	36%	38%	26%

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

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Vol. 92 No. 1

Commentary

Eroding Musical Creativity

By BILLY MESHEL

We get all kinds of copouts from industry leaders on why things are going wrong. From return policies to superstar slowness in delivering product. But we never hear mention of musical creativity. It seems to be the one facet that is taken for granted.

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

The disease is certain accountants, business managers, personal managers and lawyers who are usurping the position, but not assuming the functions, of the creative music publisher. They do nothing but deal with collections in relation to the artist-writer, while ignoring all other creative functions.

This situation could ultimately lead to the disappearance of the straight writer (the writer who doesn't perform). These so-called publishers don't want to have to groom the straight writer because, from their point of view, it takes too long for the big bucks to start coming in.

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

Few writers have what it takes to grow professionally in an atmosphere absent of creativity. So the majority live in a vacuum, and when their days as money-making artists are over, usually their careers as money-making writers are also over.

Accountants and lawyers usurping role of publishers

The publishing of between 30% and 40% of the top 100 singles and top 200 albums is now handled by accountants, business managers, personal managers and/or lawyers. And they take very large percentages for their very small service.

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

Five years ago, only about 10% to 15% of the charts were represented by this group. If the trend continues, another five years could mark the end of creative publishing and straight writing in our country.

Nowhere else in the world would the music industry tolerate such a conflict of interest. Writers and responsible functionaries in our industry must do something now about this destructive situation.

Retailer Efficiency Penalized

By PAUL DAVID

WEA's new returns policy is interesting in that it offers financial incentives to dealers for controlling returns. Although we will probably realize some small benefit from it, there are some questionable aspects. Once again, the question of function is raised (as it is in WEA's pricing structure).

Since the policy allows greater rewards and lesser penalties to so-called rackjobbers/one-stops (WEA's definition, not ours), in our view it discriminates against operations like ours. The fact is, we perform all the warehousing and distribution functions, while assuming far greater risk because we buy catalog, fringe titles and breaking artists, as well as the hits.

Racks tend to buy basically hit product. We can't see WEA's logic in favoring accounts which expose less of their product.

And, since new acts are included in our 18% limit, we must approach them much more conservatively or pass them up altogether. In a volatile industry such as ours, so dependent on gambling with new talent, can WEA or any label afford to discourage their exposure in retail stores?



Billy Meshel: "We invite these so-called publishers to debate the issues."

With the rise of the self-contained artist-writer in the early '60s, many long-established publishers found themselves in a world of music they did not understand or relate to, and which they could not handle professionally. And it was during this period that certain accountants, lawyers, and business and personal managers saw their opportunity to jump in and grab the administration of the publishing and writing facets of their artists' careers.

Their pitch was, and remains, "Publishers do nothing anyway." Any thinking writer would have to realize that what these people were really saying was, "So let me do nothing for you and I'll only take 10% of the gross."

Today's publishers are musically oriented professionals with the skill and knowledge to enhance the lot of the writer. In many ways we are a new breed, unlike our confused counterparts of some 15 years ago.

In music publishing today, the growing trend is to arm the company with professionals who themselves quite often were writers, artists or producers. This sort of executive not only relates to writers as human beings but, even more importantly, to their music. Therefore he can better exploit their works.

Many of us have participated in the formation of the Organization of Creative Music Publishers to educate the industry to the crisis in creativity. We would like to invite any of those so-called publishers to debate the issues in public. Let's see what their pitch sounds like when qualified and experienced music publishers are there to answer their jive.

Songwriters beware! Question the hold these people have on you. Have you been truly given the option by your attorney, accountant, business manager or personal manager to administer your music, or are you simply obeying them because you feel they are taking care of you in other ways?

'Taking large percentages for very small services'

I'd like to keep you awake tonight by telling you flat out that many of them are taking care of themselves, in more ways than I have the space to mention in this article.

And I have this question for people in the record industry. Should you just accept what is going on, or do you feel that further creative development of your artist-writer would improve your lot?

Billy Meshel is vice president and general manager of the Arista Music Publishing Group.



Paul David: "Racks enjoy a price advantage to begin with."

The real disparity in the policy is apparent when considering multi-function operations (distributor-rack-retailer). No matter how good it looks on paper, there is no practical system for auditing actual retail versus rack return percentages, short of every piece being returned by WEA catalog number from every store. Thus, this type of account will obviously approach the 22% limit as its ceiling.

At any rate, it comes down to dollars. Here again our type of operation is unfairly rewarded for reducing returns. Our 0.9% credit is only 80% as good as the 1.1% credit afforded rack operations. The net effect is to further reduce their cost of WEA product. Remember, so-called racks enjoy a price advantage to start with.

Our objections to WEA's policy are not aimed at rackjobbers/one-stop, or any type of operation. Rather, we can't be ecstatic over a policy which establishes arbitrary categories of operations, then proceeds to reward one type more than another despite similar functions.

Apparently WEA's corporate decision makers, rather than legal advisers, have assumed that rack/wholesale operations cannot be as efficient as our type of operation. Another disappointment is the inclusion of defectives in the return calculations, a legally questionable decision.

However, considering the need for systems to control the massive return problem, the WEA policy is a step in the right direction. We just don't feel that it deals fairly with our type of operation.

Paul David is president of Stark Record & Tape Service, which operates the giant Camelot retail chain.

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.



BOARD CHECK—John McGhan of NBC's Source Network, left, and Bears-ville recording artist Todd Rundgren check the control board as Rundgren's concert from a Westchester, N.Y. performance is mixed for Jan. 1 broadcast on the new NBC radio network.

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

By DOUG HALL

NEW YORK—Disco radio by another name is still king in New York. WBLS-FM is for the second straight Arbitron rating period still number one. And it is followed by its arch rival WKTU-FM holding the second place in audience share.

WBLS, with a 7.1 share, is off slightly from the 8.7 it enjoyed in the July/August Arbitron, but it's up sharply from the 3.1 it stood at during the October/November 1978 rating period.

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

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

The October/November book also discloses a continual decline of

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

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

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

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

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

WCBS-FM's oldies format gained to a 3.1 share, up from 2.4 in the summer, but even from a year ago. Country WHN-AM continues its four-book decline to a current low of 2.7, down from 2.9 in July/August and 3.4 a year ago.

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

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

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

Who-aa! Los Angeles Rockers Pick Up On KMET-FM Byword

By CARY DARLING

LOS ANGELES—Who-aa!

The sound is heard at concerts and almost any place where young rock radio listeners gather. Though the sound has evolved from two clearly enunciated syllables to a guttural grunt, "who-aa" has become a soundtrack for much of Southern California's youth culture.

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

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

"It's the rock'n'roll counterculture word of the '80s," says program director Sam Bellamy, who started with KMET in 1974 as programming assistant. "It's just a word that, when you're feeling good, can be used when there's a lag and you need a word to describe that feeling." The term is used by the air staff in sets, between sets and in the news.

However, the success of KMET goes beyond expanding the borders of linguistics. Despite the rise of disco, new wave and various sorts of fusions, KMET specializes in only one form—straight ahead hard rock.

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

"When 'Saturday Night Fever' came out, you could count on your hand the number of stations that did not play the album," says Bloom. "We did not play it because it was not rock'n'roll."

"We don't even play a disco cut by a rock artist. The Los Angeles rock'n'roller is a real, hardcore rocker and he's intolerable of anything that doesn't fit into his image of rock'n'roll," explains Bellamy.

She would like to add jazz to the sound mix though she is wary. "We'd love to occasionally experi-



Sam Bellamy: The KMET-FM program director is satisfied with her station's emphasis on hard rock.

ment with jazz and turn people on to that but we don't dare because the majority of our audience would say 'what is that?'" Bellamy states.

Ironically, though staffer Mike Harrison is credited for originating the term "AOR radio," Bellamy and Bloom don't like to call KMET AOR.

"The format of KMET is rock radio. We're not AOR," qualifies Bloom. "Yes, it's AOR because we play albums but album-oriented rock stations play cuts that KMET does not play."

New wave is one element KMET does not go into in depth. "We play a good bit of it but we don't play as much as other radio stations because it has not proven to have an appeal to a majority of our listeners," Bellamy explains.

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

"We had to start somewhere. We had to target ourselves," explains

Bellamy. "It seems that people in this market from 12 to 25, male or female, love rock and men from 25 to 35 love rock. That's a big spread."

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

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

Bellamy encourages each DJ to have a personality and handle the records instead putting the music on cartridges. "It's all part of the feel," says Bellamy.

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

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

Part of KMET's success, according to Bellamy is that the jockeys identify with the audience which is part of the lifestyle aspect of the station. "When we host a concert and one of our jocks is on the stage, it could be one of our listeners from the way they look," comments Bellamy. "The audience doesn't see someone up there in a three-piece suit."

New Ga. Station

ADEL, Ga.—Timberland Communications has put WDRQ-FM on the air to join its AM outlet here, WBIT. The new station, with 3 kw of power at 92.1 mhz, is programmed by Century 21's Z adult contemporary format with some live segments added. WBIT continues its country format. Charles Walton is program director for both stations and Ralph Deen, president of Timberland, is general manager of both.

Cincy's WEBN-FM Album Features 9 Winning Acts

CINCINNATI—WEBN-FM has released its "Project 4" album which includes nine local artists who submitted studio master tapes of their material in the competition.

They are Rockduster, Urban Sprawl, Ethereal, Hammonds & Woods, Wheels, Bogus Rogue, Danny Morgan, the Modulators and Aaron Dizzy. Since WEBN has focused its programming more towards a hard rock n' roll stance, a good percentage of the album's cuts fall into this style.

Station program director Denton Marr produced the album and headed the committee which selected the material from the hundreds of songs submitted. Marr is hopeful that, like the previous three album projects, "Project 4" will sell-out its 15,000 copies before Christmas with all proceeds being donated to the Cincinnati United Appeal.

This year the album is priced at \$2 where in the past it was \$1.50. It is sold at many local record stores in-

cluding Peaches, Record World, Swallens, Record Land, Everybody's Records, Gold Circle, Twin Fair and the Record Theatre to name a few.

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

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

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

VICTOR HARRISON

NEW FORMAT AT WPIX N.Y.

NEW YORK—WPIX-FM New York is about to abandon its "Pure Rock 'n' Roll" for a new format and a likely successor is Burkhart/Abrams' AOR "SuperStars."

The staff is nervous about changes that might be made. General manager Vince Cremona has been sent back to Bridgeport, Conn., where he will concentrate on management of sister station WICC-AM. Cremona had been wearing two management hats, here and in Bridgeport.

Cremona confirms that the "SuperStars" format was under consideration. A disappointing 1.2 share in the October/November Arbitron has apparently doomed the current format, which is an eclectic mix of oldies and new releases by new wave acts.

Billboard Singles Radio Action

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

Based on station playlists through Thursday (12/27/79)

TOP ADD ONS - NATIONAL

- FLEETWOOD MAC—Sara (WB)
- STYX—Why Me (A&M)
- DIONNE WARWICK—Deja Vu (Arista)

PRIME MOVERS - NATIONAL

- THE EAGLES—The Long Run (Asylum)
- KENNY ROGERS—Coward Of The County (UA)
- CLIFF RICHARD—We Don't Talk Anymore (EMI)

BREAKOUTS - NATIONAL

- DAN FOGELBERG—Longer (Full Moon/Epic)
- NEIL DIAMOND—September Morn' (Columbia)
- QUEEN—Crazy Little Thing Called Love (Elektra)

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

- ★ STEVE FORBERT—Romeo's Tune (Nemperor) 22-14
- ★ STYX—Why Me (A&M) X-25

KQEO—Albuquerque

- CLIFF RICHARD—We Don't Talk Anymore (EMI)
- ★ FRANK MILLS—Peter Piper (Polydor) 15-11
- ★ DIONNE WARWICK—Deja Vu (Arista) 6-3

KENO—Las Vegas

- RICHIE FURAY BAND—I Still Have Dreams (Elektra)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)

D★ KOOL & THE GANG—Ladies Night (De-Lite) 19-12

- ★ FOREIGNER—Head Games (Atlantic) 20-14

KFMB—San Diego

- DIONNE WARWICK—Deja Vu (Arista)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- ★ SMOKEY ROBINSON—Cruisin' (Motown) 18-13
- ★ EAGLES—The Long Run (Asylum) 25-20

Pacific Southwest Region

● TOP ADD ONS:

- DIONNE WARWICK—Deja Vu (Arista)
- STYX—Why Me (A&M)
- DAN FOGELBERG—Longer (Full Moon/Epic)

★ PRIME MOVERS:

- O'JAYS—Forever Mine (P.I.R.)
- MICHAEL JACKSON—Rock With You (Epic)
- THE EAGLES—The Long Run (Asylum)

BREAKOUTS:

- QUEEN—Crazy Little Thing Called Love (Elektra)
- ANNE MURRAY—Daydream Believer (Capitol)
- NEIL DIAMOND—September Morn' (Columbia)

KHJ—LA.

- DIONNE WARWICK—Deja Vu (Arista)
- STYX—Why Me (A&M)
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) D-16
- ★ O'JAYS—Forever Mine (P.I.R.) 27-19

KRTH (FM)—LA.

- NEIL DIAMOND—September Morn' (Columbia)
- DAN FOGELBERG—Longer (Full Moon/Epic)

D★ PRINCE—I Wanna Be Your Lover (WB) 27-20

- ★ O'JAYS—Forever Mine (P.I.R.) 15-11

KFI—LA.

- QUEEN—Crazy Little Thing Called Love (Elektra)
- ANNE MURRAY—Daydream Believer (Capitol)
- ★ MICHAEL JACKSON—Rock With You (Epic) 20-13
- ★ KENNY ROGERS—Coward Of The County (UA) 14-9

KCBQ—San Diego

- FLEETWOOD MAC—Sara (WB)
- BONNIE POINTER—I Can't Help Myself (Motown)
- ★ MICHAEL JACKSON—Rock With You (Epic) 29-20
- ★ EAGLES—The Long Run (Asylum) 27-12

KFXM—San Bernardino

- D● DONNA SUMMER—On The Radio (Casablanca)
- STYX—Why Me (A&M)
- ★ HALL & OATES—Wait For Me (RCA) 25-18
- ★ EAGLES—The Long Run (Asylum) 15-6

KERN—Bakersfield

- STEVE FORBERT—Romeo's Tune (Nemperor)
- DIONNE WARWICK—Deja Vu (Arista)
- ★ KENNY ROGERS—Coward Of The County (UA) 19-15
- ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 19-15

KOPA—Phoenix

- QUEEN—Crazy Little Thing Called Love (Elektra)
- STYX—Why Me (A&M)
- ★ MICHAEL JACKSON—Rock With You (Epic) 18-10
- ★ KENNY ROGERS—Coward Of The County (UA) 15-3

Pacific Northwest Region

● TOP ADD ONS:

- (D) PRINCE—I Wanna Be Your Lover (WB)
- FLEETWOOD MAC—Sara (WB)
- FOREIGNER—Head Games (Atlantic)

★ PRIME MOVERS:

- THE EAGLES—The Long Run (Asylum)
- J.D. SOUTHER—You're Only Lonely (Columbia)
- CLIFF RICHARD—We Don't Talk Anymore (EMI)

BREAKOUTS:

- STYX—Why Me (A&M)
- DAN FOGELBERG—Longer (Full Moon/Epic)
- ELECTRIC LIGHT ORCHESTRA—Last Train To London (Jet)

KFRC—San Francisco

- D● PRINCE—I Wanna Be Your Lover (WB)
- STYX—Why Me (A&M)
- ★ EAGLES—The Long Run (Asylum) 22-15
- ★ DONNA SUMMER—On The Radio (Casablanca) 24-17

KYA—San Francisco

- K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound)
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 20-16
- ★ J.D. SOUTHER—You're Only Lonely (Columbia) 11-8

KROY—Sacramento

- HALL & OATES—Wait For Me (RCA)
- SUZI QUATRO—She's In Love With You (RSO)
- ★ PABLO CRUISE—I Want You Tonight (A&M) 10-6
- D★ KOOL & THE GANG—Ladies Night (De-Lite) 17-14

KYNO—Fresno

- FLEETWOOD MAC—Sara (WB)
- LOBO—Holdin' On For Dear Love (MCA)
- ★ HERB ALPERT—Rotation (A&M) 31-24
- ★ PABLO CRUISE—I Want You Tonight (A&M) 32-26

KGW—Portland

- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- FOREIGNER—Head Games (Atlantic)
- ★ LITTLE RIVER BAND—Cool Change (Capitol) 16-9
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 11-8

KING—Seattle

- ELECTRIC LIGHT ORCHESTRA—Last Train To London (Jet)
- FLEETWOOD MAC—Sara (WB)
- ★ MICHAEL JACKSON—Rock With You (Epic) 15-5
- ★ J.D. SOUTHER—You're Only Lonely (Columbia) 11-6

KJRB—Spokane

- DAN FOGELBERG—Longer (Full Moon/Epic)
- ANNE MURRAY—Daydream Believer (Capitol)
- ★ ALAN PARSONS PROJECT—Damned If I Do (Arista) 16-10
- ★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 10-5

KTAC—Tacoma

- DAN FOGELBERG—Longer (Full Moon/Epic)
- SMOKEY ROBINSON—Cruisin' (Motown)
- ★ LED ZEPPELIN—Fool In The Rain (Swan Song) 21-16
- ★ FLEETWOOD MAC—Sara (WB) 27-21

KCPX—Salt Lake City

- MOLLY HATCHET—Flirtin' With Disaster (Epic)
- SPINNERS—Working My Way Back To You (Atlantic)
- ★ EAGLES—The Long Run (Asylum) 8-4
- D★ KOOL & THE GANG—Ladies Night (De-Lite) 16-9

KRSP—Salt Lake City

- DIONNE WARWICK—Deja Vu (Arista)
- STEVE FORBERT—Romeo's Tune (Nemperor)
- ★ FLEETWOOD MAC—Sara (WB) 20-15
- ★ FOREIGNER—Head Games (Atlantic) 6-2

KTLK—Denver

- ★ KENNY LOGGINS—This Is It (Columbia) 13-9
- ★ YVONNE ELLIMAN—Love Pains (RSO) 20-16

KIMN—Denver

- BARBRA STREISAND—Kiss Me In The Rain (Columbia)
- STYX—Why Me (A&M)
- ★ ALAN PARSONS PROJECT—Damned If I Do (Arista) 10-3
- ★ JEFFERSON STARSHIP—Jane (Grunt) 8-2

KJR—Seattle

- DAN FOGELBERG—Longer (Full Moon/Epic)
- STYX—Why Me (A&M)
- ★ MICHAEL JACKSON—Rock With You (Epic) 13-8
- ★ CHRIS THOMPSON—If You Remember Me (Planet) 10-3

KYYX—Seattle

- QUEEN—Crazy Little Thing Called Love (Elektra)
- STYX—Why Me (A&M)
- ★ FLEETWOOD MAC—Sara (WB) D-19
- ★ SANTANA—You Know That I Love You (Columbia) D-29

KCBN—Reno

- DAN FOGELBERG—Longer (Full Moon/Epic)
- LED ZEPPELIN—Fool In The Rain (Swan Song)
- ★ TOM JOHNSTON—Savannah Nights (WB) 29-9
- ★ SMOKEY ROBINSON—Cruisin' (Motown) 31-20

North Central Region

● TOP ADD ONS:

- FLEETWOOD MAC—Sara (WB)
- JIMMY BUFFETT—Volcano (MCA)
- STYX—Why Me (A&M)

★ PRIME MOVERS:

- KENNY ROGERS—Coward Of The County (UA)
- THE EAGLES—The Long Run (Asylum)
- DIONNE WARWICK—Deja Vu (Arista)

BREAKOUTS:

- QUEEN—Crazy Little Thing Called Love (Elektra)
- NEIL DIAMOND—September Morn' (Columbia)
- DAN FOGELBERG—Longer (Full Moon/Epic)

CKLW—Detroit

- FLEETWOOD MAC—Sara (WB)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- ★ DIONNE WARWICK—Deja Vu (Arista) 10-4
- ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 20-12

WDRQ—Detroit

- TOM JOHNSTON—Savannah Nights (WB)
- ALAN PARSONS PROJECT—Damned If I Do (Arista)
- ★ KENNY ROGERS—Coward Of The County (UA) 27-22
- ★ PAT BENATAR—Heartbreaker (Chrysalis) X-16

WTAC—Flint

- QUEEN—Crazy Little Thing Called Love (Elektra)
- BOB WELCH—Rebel Rouser (Capitol)

★ RUPERT HOLMES—Escape (Infinity) 8-1

- ★ MICHAEL JACKSON—Rock With You (Epic) 29-11

Z.96 (WZZR-FM)—Grand Rapids

- STEVE FORBERT—Romeo's Tune (Columbia)

D● PRINCE—I Wanna Be Your Lover (WB)

- ★ FOREIGNER—Head Games (Atlantic) 20-18
- ★ EAGLES—The Long Run (Asylum) 25-17

WAKY—Louisville

- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- ★ EAGLES—The Long Run (Asylum) 23-13
- ★ STEVIE WONDER—Send One Your Love (Tama) 17-12

WBGW—Bowling Green

- QUEEN—Crazy Little Thing Called Love (Elektra)
- DIONNE WARWICK—Deja Vu (Arista)
- ★ SMOKEY ROBINSON—Cruisin' (Motown) 15-10
- D★ KOOL & THE GANG—Ladies Night (De-Lite) 12-7

WGCL—Cleveland

- FLEETWOOD MAC—Sara (WB)
- JIMMY BUFFETT—Volcano (MCA)
- ★ DIONNE WARWICK—Deja Vu (Arista) 20-14
- ★ KENNY ROGERS—Coward Of The County (UA) 26-19

WZZP—Cleveland

- DAN FOGELBERG—Longer (Full Moon/Epic)
- ★ EAGLES—The Long Run (Asylum) 17-12
- ★ DIONNE WARWICK—Deja Vu (Arista) 28-18

Q-102 (WKRQ-FM)—Cincinnati

- MICHAEL JACKSON—Rock With You (Epic)
- FLEETWOOD MAC—Sara (WB)
- ★ JEFFERSON STARSHIP—Jane (Grunt) 18-12
- ★ DR. HOOK—Better Love Next Time (Capitol) 29-23

WNCI—Columbus

- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)
- FLEETWOOD MAC—Sara (WB)
- ★ JEFFERSON STARSHIP—Jane (Grunt) 22-16
- ★ KENNY ROGERS—Coward Of The County (UA) 10-5

WCUE—Akron

- D● DONNA SUMMER—On The Radio (Casablanca)
- NEIL DIAMOND—September Morn' (Columbia)
- ★ EAGLES—The Long Run (Asylum) 29-23
- ★ FLEETWOOD MAC—Sara (WB) X-33

13-Q (WKQT)—Pittsburgh

- NEIL DIAMOND—September Morn' (Columbia)
- ★ RUPERT HOLMES—Escape (Infinity) 6-2
- ★ KENNY ROGERS—Coward Of The County (UA) 11-5

WPEZ—Pittsburgh

- FLEETWOOD MAC—Sara (WB)
- SANTANA—You Know That I Love You (Columbia)
- ★ RUPERT HOLMES—Escape (Infinity) 10-5
- ★ EAGLES—The Long Run (Asylum) 27-18

Southwest Region

● TOP ADD ONS:

- DIONNE WARWICK—Deja Vu (Arista)
- FLEETWOOD MAC—Sara (WB)
- THE EAGLES—The Long Run (Asylum)

★ PRIME MOVERS:

- KENNY LOGGINS—This Is It (Columbia)
- KENNY ROGERS—Coward Of The County (UA)
- SMOKEY ROBINSON—Cruisin' (Tama)

BREAKOUTS:

- FOGHAT—Third Time Lucky (Bearsville)
- BARRY MANILOW—When I Wanted You (Arista)
- THE FLYING LIZARDS—Money (Virgin)

KILT—Houston

- DIONNE WARWICK—Deja Vu (Arista)
- FOGHAT—Third Time Lucky (Bearsville)
- ★ KENNY ROGERS—Coward Of The County (UA) 15-8
- ★ SMOKEY ROBINSON—Cruisin' (Motown) 13-7

KRBE—Houston

- CHEAP TRICK—Voices (Epic)
- BONNIE RAITT—You're Gonna Get What's Comin' (WB)
- ★ ROD STEWART—I Don't Want To Talk About It (WB) D-25
- ★ FLEETWOOD MAC—Sara (WB) D-28

KLIF—Dallas

- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- BARRY MANILOW—When I Wanted You (Arista)
- ★ K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 14-10
- ★ DR. HOOK—Better Love Next Time (Capitol) 11-6

KNUS-FM—Dallas

- D● PRINCE—I Wanna Be Your Lover (WB)
- FLEETWOOD MAC—Sara (WB)
- LITTLE RIVER BAND—Cool Change (Capitol) 17-13
- ★ RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M) 31-26

KFJZ-FM (Z-97)—Ft. Worth

- JEFFERSON STARSHIP—Jane (Grunt)
- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)
- ★ J.D. SOUTHER—You're Only Lonely (Columbia) 17-7
- ★ KENNY LOGGINS—This Is It (Columbia) 24-14

KINT—El Paso

- SMOKEY ROBINSON—Cruisin' (Motown)
- EAGLES—The Long Run (Asylum)
- ★ RUPERT HOLMES—Escape (Infinity) 12-7
- ★ MICHAEL JACKSON—Rock With You (Epic) 19-11

WKY—Oklahoma City

- NEIL DIAMOND—September Morn' (Columbia)
- ★ KENNY LOGGINS—This Is It (Columbia) 16-9
- ★ STEVIE WONDER—Send One Your Love (Tama) 11-6

KELI—Tulsa

- QUEEN—Crazy Little Thing Called Love (Elektra)
- RUFUS/CHAKA KHAN—Do You Love What You Feel (MCA)
- D★ KOOL & THE GANG—Ladies Night (De-Lite) 5-3
- ★ KENNY LOGGINS—This Is It (Columbia) 12-6

WTIX—New Orleans

- FLEETWOOD MAC—Sara (WB)
- THE FLYING LIZARDS—Money (Virgin)
- ★ EAGLES—The Long Run (Asylum) 20-6
- ★ MICHAEL JACKSON—Rock With You (Epic) 12-4

WNOE—New Orleans

- ANNE MURRAY—Daydream Believer (Capitol)
- DAN FOGELBERG—Longer (Full Moon/Epic)
- ★ KENNY ROGERS—Coward Of The County (UA) 5-3
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 10-5

KEEL—Shreveport

- ALAN PARSONS PROJECT—Damned If I Do (Arista)
- EAGLES—The Long Run (Asylum)
- ★ JEFFERSON STARSHIP—Jane (Grunt) 10-8
- D★ KOOL & THE GANG—Ladies Night (De-Lite) 6-4

Midwest Region

● TOP ADD ONS:

- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)

★ PRIME MOVERS:

- RUPERT HOLMES—Escape (Infinity)
- THE EAGLES—The Long Run (Asylum)
- KENNY ROGERS—Coward Of The County (UA)

BREAKOUTS:

- DAN FOGELBERG—Longer (Full Moon/Epic)
- STEVE FORBERT—Romeo's Tune (Nemperor)
- BARRY MANILOW—You Know That I Love You (Arista)

WLS—Chicago

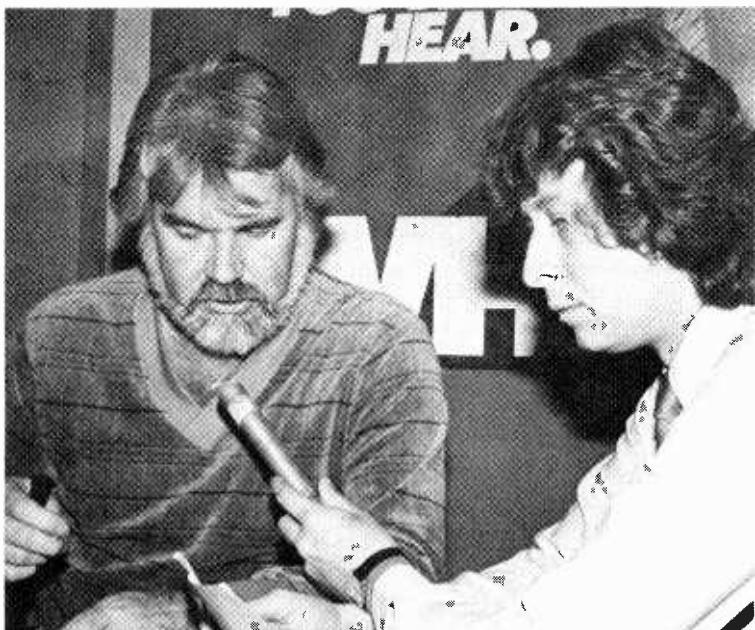
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)
- ★ J.D. SOUTHER—You're Only Lonely (Columbia) 27-15
- ★ RUPERT HOLMES—Escape (Infinity) 11-4

WEFM—Chicago

- SANTANA—You Know That I Love You (Columbia)
- BLACK FOOT—Train, Train (Atco)
- ★ CHEAP TRICK—Voices (Epic) 22-16
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 19-13

WROK—Rockford

- STEVE FORBERT—Romeo's Tune (Nemperor)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- ★ EAG



PD INTERVIEW—WHN-AM New York program director Ed Salamon, right, holds mike and checks script as he interviews Kenny Rogers for a show on the station.

Set Frequency Allocations For Global Radio Stations

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

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

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

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

There were fears of a confronta-

tion between developed and developing nations over an Algerian proposal to give developing countries a guaranteed two thirds use of the airwaves, the suggestion being finally defeated. Western delegates pointed out that this meant reserving wavelengths years in advance, during which time wavelengths would be denied to those countries with advanced technology and which have urgent services badly congested.

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

Domestic radio broadcasting in the U.K. will probably double its frequencies for the VHF/FM broadcasting as a result of the frequency allocation. There are about 45 stations in the U.K. now, four national BBC channels, 22 local BBC stations and 19 commercial stations.

There were 147 separate delegations involved, and 38 international organizations sent observers. More than 1,900 attended.

Vox Jox

By DOUG HALL

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

Program director Norman Winters put together such an extensive collection of specials reviewing the decade that they began on Dec. 17.

All of the station's jocks were involved and each produced his own special in the series. Winters did a segment on the Kent State shootings, Bruce Lee and black exploitation movies tying-in appropriate music.

Terry Hemmert covered what each of the Beatles did in the '70s, while Bobby Skafish covered obituaries in the rock world.

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

Tom Wilson covered comedy in the '70s and Shel Lustig looked at the rise of glitter rock and Kiss. Bob

Gelms handled Watergate, Evil Knievel and fantasy films such as "Star Wars."

★ ★ ★

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

★ ★ ★

DIR Broadcasting's Bob Meyrowitz has promoted Paul Zullo to vice president for station relations, Andrew Denmark to director of station relations and Bernadette Elliot to associate director. ... Tom Larson, music director of WKBK-AM Keene, N.H., is giving his station "a shot in the arm" with a move to a "more Top 40" sound.

★ ★ ★

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

(Continued on page 17)

More Problems Than Solutions Facing Radio In the New Decade

• Continued from page 3

nels on cable and satellite to home transmissions.

Sklar said he had no ready solutions to these problems.

Both Kent Burkhart of Burkhart/Abrams and Bob Hughes, program director of Metromedia's WASH-FM in Washington pointed to a lack of well-trained talent in radio programming.

Says Burkhart: "There are only a dozen good programmers out there who can go into a market and change a situation to any format and take it to success. There are some young Turks coming up, but many will drop out."

Burkhart says the manpower in radio is "too transient. The pay is low. Guys move for \$25 more a week."

Hughes says the industry does not train programmers. "They should be college graduates with marketing expertise. They should be exposed to sales and accounting."

Hughes complains that too many programmers in smaller markets "know how to make an automation system work, but don't know fundamentals of programming." He says this has been caused by too many consultants and syndicators in these markets.

Jim Gallant, program director of ABC's WMAL-AM in Washington claims a pressing problem is lack of product for his MOR format. This has long been a complaint of beautiful music stations, but has not been generally heard from MORs.

Notes Gallant: "Moving into the '80s our MOR format has been challenged by a scarcity of new music which will appeal to a broad spectrum of listeners. Music charts and record buying confirm that most popular songs and artists target listeners of a select age group."

"MOR stations are faced with a dilemma to keep programming fresh while continuing to appeal to an audience of various ages and tastes."

Tom Burchill, vice president of the newly formed RKO Radio Network, says, "Our biggest task of the '80s is to become the full resource for our stations to compete in the market," which includes programming. RKO will run six music specials next year beginning with an Eagles show Jan. 19 or 20 (Billboard, Dec. 8, 1979).

Dick Foreman, ABC network programming vice president, sees the biggest problem facing his operation in the records his network shows now use for distribution. "They are costly and quality control is in an abyss," Foreman says. He is looking toward satellite distribution as a solution.

Both Kaplan and Burchill see the acceptance of radio by both listeners and advertisers as a pressing prob-

3 Chains Signed

LOS ANGELES—Media Research Graphics, a new company which computerizes rating data into visual bar graphs, pies and other displays, has signed up the RKO, Outlet and Shamrock (formerly Starr) station chains for the service. Allen Klein, president of the new service, explains, "We found that by turning numbers into pictures even a complete novice can clearly spot a station's strengths and relative market position."

lem. Kaplan says, "Radio is taken for granted by the listener. We've got to sell radio to listeners as well as to advertisers."

John Platt, program director of jazz-formatted WRVR-FM in New York says his challenge of the '80s is to "broaden the base of jazz radio to include those who never would listen to jazz. This is why I'm here. WRVR is on the cutting edge."

John Rook, program director of KFI-AM Los Angeles says the great-

est problem facing MOR radio is "the decline in long term listening. With AM running 12 minutes of commercials per hour while FM runs six to eight minutes, personalities are the key," he says.

Bill Hennes, program director of NBC's country outlet WMAQ-AM in Chicago, says the big problem "is learning to live with fractionalization. We'll have to feel our way along in the face of video developments and FM stereo."

RADIO PROGRAM REVIEWS

Retrospectives Over Decade Entertaining

"Top 100 Of The '70s." Produced by Dave Sholin and Ron Hummel for RKO for Drake-Chenault. Syndicated for year-end broadcast.

NEW YORK—This joint effort by RKO and Drake-Chenault may take the prize for being the most extensive review of the decade of the '70s.

The show runs 12 hours and not only devotes an hour to each year of the decade, but opens the first hour with a review of the 1960s and closes with an hour of six mini-biographies of superstars and supergroups.

Not counting segments of songs, the show includes 101 full length top recordings of the decade. These basically concentrate on the top 10 hits of each year, but the show closes with Led Zeppelin's "Stairway To Heaven," which producer Sholin notes was never a top 10 hit, but says is the most important song of the 1970s.

The show also includes a large number of news actualities, which are often tied in with music. For example coverage of the shootings at Kent State is followed by Crosby, Stills, Nash and Young's "Ohio."

The review of the top 100 opens with the Jackson Five's "I Want You Back" and ends with Rod Stewart's "Do You Think I'm Sexy." The top 100 are compiled from several trade charts for each year. DOUG HALL

WNEW Beams 2 Live Concerts In N.Y., N.J.

NEW YORK—WNEW-FM New York expanded its annual Christmas benefit concert this year by adding a second concert at the Capitol Theatre in Passaic, N.J.

This concert, which also marks the eighth anniversary of the theatre's concert policy, featured Arista recording artist the Outlaws and A&M artist 38 Special.

Both acts performed without charge so the admission could be donated to needy children. The cost of admission also required bringing a gift-wrapped package for a child.

The station also held its eighth annual Christmas benefit concert at Avery Fisher Hall here featuring RCA artists Daryl Hall and John Oates plus Epic artist Ellen Foley. These artists, too, performed at no charge for the benefit of the cerebral palsy fund.

The station broadcast Outlaws and Hall and Oates performances from the Bottom Line here.

"The News That Rocked '79." Produced by Denny Somach. NBC Source Network, Jan. 1.

NEW YORK—In a field of a variety of year-end countdown shows and this year, end of decade countdowns, NBC has come up with a unique approach in this two-hour program.

The emphasis is on news about the music, rather than just on the music itself. So Chicago DJ Steve Dahl's "Do You Think I'm Disco" becomes an important record in a discussion of disco versus rock 'n' roll.

The show moves onto Van Halen's "Dance The Night Away" and quickly establishes a strong AOR orientation.

Some of the interviews produce real news. Mick Fleetwood tells listeners Fleetwood Mac may be recording more and touring less and Bill Joel says his next album will be "a lot of rock 'n' roll."

Fleetwood says, "I would think the band would tend to become more of a recording situation. We will go on the road, but there comes a time when there are other things important to one's own private life. I have a feeling that an album will come out a lot sooner than even we think." Alluding to the lengthy period between the group's current album and the one prior to it, Fleetwood says, "There won't be a three-year gap."

Joel, at another point in the program, says, "I have always wanted to make a lot of rock 'n' roll songs on an album. That's the direction I'm going."

The show not only looks at records, but films dealing with music. Source movie critic Jeff Gelb has high praise for Bette Midler's "The Rose," which he says is "bluesey and ballsy."

He announces that Meat Loaf will star in a movie called "Roadie" and that there might be a film based on the life of Jim Morrison of the Doors.

Alice Cooper and Blondie will be in a film together, he says, and he promises a forthcoming film, "Times Square" is supposed to do for new wave what "Saturday Night Fever" did for disco.

New acts such as Joe Jackson and the Police are examined and Arista Records chief Clive Davis, in an interview, predicts he will "be surprised if the 1980s are dominated by only one sound."

The show is hosted by Bill Fantini, news and public affairs director of WYSP-FM Philadelphia. Producer Somach also comes from that station. DOUG HALL

Billboard Singles Radio Action

Based on station playlists through Thursday (12/27/79)

Playlist Top Add Ons •
Playlist Prime Movers ★

Continued from page 12

WIFE—Indianapolis

- NICOLETTE LARSON—Let Me Go Love (WB)
- DAN FOGELBERG—Longer (Full Moon/Epic)

WNDE—Indianapolis

- MICHAEL JACKSON—Rock With You (Epic)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- ★ LITTLE RIVER BAND—Cool Change (Capitol) 8-5
- ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 12-8

WOKY—Milwaukee

- SMOKEY ROBINSON—Cruisin' (Motown)
- D• PRINCE—I Wanna Be Your Lover (WB)
- ★ RUPERT HOLMES—Escape (Infinity) 10-3
- D★ KOOL & THE GANG—Ladies Night (De-Lite) 17-10

WZUU-FM—Milwaukee

- LOBO—Holdin' On For Dear Love (MCA)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- ★ RUPERT HOLMES—Escape (Infinity) 20-6
- ★ DR. HOOK—Better Love Next Time (Capitol) 10-5

KSQJ-FM—St. Louis

- THE INMATES—Dirty Water (Polydor)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- ★ EAGLES—The Long Run (Asylum) 12-9
- D★ ISAAC HAYES—Don't Let Go (Polydor) 20-14

KXOK—St. Louis

- DAN FOGELBERG—Longer (Full Moon/Epic)
- DR. HOOK—Better Love Next Time (Capitol)
- ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 28-6
- ★ EAGLES—The Long Run (Asylum) 23-9

KIDA—Des Moines

- ELECTRIC LIGHT ORCHESTRA—Last Train To London (Jet)
- FLEETWOOD MAC—Sara (WB)
- ★ KENNY ROGERS—Coward Of The County (UA) 19-13
- ★ RUPERT HOLMES—Escape (Infinity) 12-5

KDWB—Minneapolis

- STEVE FORBERT—Romeo's Tune (Nemperor)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- ★ KENNY LOGGINS—This Is It (Columbia) 27-18
- ★ FOREIGNER—Head Games (Atlantic) 19-12

KSTP—Minneapolis

- STEVE FORBERT—Romeo's Tune (Nemperor)
- DAN FOGELBERG—Longer (Full Moon/Epic)
- ★ RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M) 19-15
- ★ KENNY ROGERS—Coward Of The County (UA) 16-11

WHB—Kansas City

- FLEETWOOD MAC—Sara (WB)
- THE DIRT BAND—An American Dream (UA)
- ★ DIONNE WARWICK—Deja Vu (Arista) 20-18
- ★ KENNY ROGERS—Coward Of The County (UA) 5-3

KBEQ—Kansas City

- QUEEN—Crazy Little Thing Called Love (Elektra)
- CHEAP TRICK—Voices (Epic)
- ★ EAGLES—The Long Run (Asylum) 35-27
- ★ MICHAEL JACKSON—Rock With You (Epic) 31-26

KKLS—Rapid City

- BARRY MANILOW—When I Wanted You (Arista)
- EAGLES—The Long Run (Asylum)
- ★ LITTLE RIVER BAND—Cool Change (Capitol) 7-5
- ★ RUPERT HOLMES—Escape (Infinity) 10-7

KQWB—Fargo

- HALL & OATES—Wait For Me (RCA)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)

KLEO—Wichita

- ROD STEWART—I Don't Want To Talk About It (WB)
- BARRY MANILOW—When I Wanted You (Arista)
- ★ DIONNE WARWICK—Deja Vu (Arista) 24-19
- ★ TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 17-11

Northeast Region

TOP ADD ONS

- KENNY LOGGINS—This Is It (Columbia)
- DR. HOOK—Better Love Next Time (Capitol)
- MICHAEL JACKSON—Rock With You (Epic)

PRIME MOVERS

- SMOKEY ROBINSON—Cruisin' (Motown)
- KENNY ROGERS—Coward Of The County (UA)
- CLIFF RICHARD—We Don't Talk Anymore (EMI) 16-8

BREAKOUTS

- NEIL DIAMOND—September Morn' (Columbia)
- ANNE MURRAY—Daydream Believer (Capitol)
- THE DIRT BAND—An American Dream (UA)

WABC—New York

- DR. HOOK—Better Love Next Time (Capitol)
- O'JAYS—Forever Mine (P.I.R.) 13-8
- ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 24-14

WXLO—New York

- NEIL DIAMOND—September Morn' (Columbia)
- SPINNERS—Working My Way Back To You (Atlantic)
- ★ LITTLE RIVER BAND—Cool Change (Capitol) 24-19
- ★ SMOKEY ROBINSON—Cruisin' (Motown) 14-10

WPTV—Albany

- MICHAEL JACKSON—Rock With You (Epic)
- LOBO—Holdin' On For Dear Love (MCA)
- ★ DIONNE WARWICK—Deja Vu (Arista) 28-14
- ★ SMOKEY ROBINSON—Cruisin' (Motown) 26-20

WTRY—Albany

- DIONNE WARWICK—Deja Vu (Arista)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- ★ EAGLES—The Long Run (Asylum) 22-12
- ★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 21-15

WKBW—Buffalo

- CHEAP TRICK—Voices (Epic)
- ANNE MURRAY—Daydream Believer (Capitol)
- ★ MICHAEL JACKSON—Rock With You (Epic) 23-10
- ★ KENNY ROGERS—Coward Of The County (UA) 24-12

WYSL—Buffalo

- GILDA RADNOR—Touch Me With My Clothes On (WB)
- BARRY MANILOW—When I Wanted You (Arista)
- ★ ABBA—Chiquitita (Atlantic) 8-2
- ★ JENNIFER WARNES—Don't Make Me Over (Arista) 24-17

WBBF—Rochester

- FLEETWOOD MAC—Sara (WB)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- ★ MICHAEL JACKSON—Rock With You (Epic) 23-10
- ★ KENNY ROGERS—Coward Of The County (UA) 24-12

WRKO—Boston

- QUEEN—Crazy Little Thing Called Love (Elektra)
- KENNY LOGGINS—This Is It (Columbia)
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 24-15
- ★ SMOKEY ROBINSON—Cruisin' (Motown) 27-19

WBZ-FM—Boston

- MICHAEL JACKSON—Rock With You (Epic)
- SMOKEY ROBINSON—Cruisin' (Motown)

F-105 (WBVF)—Boston

- STEVE FORBERT—Romeo's Tune (Nemperor)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- ★ LITTLE RIVER BAND—Cool Change (Capitol) 10-5
- D★ KOOL & THE GANG—Ladies Night (De-Lite) 6-3

WDRC—Hartford

- NEIL DIAMOND—September Morn' (Columbia)
- ★ SUPERTRAMP—Take The Long Way Home (Arista) 15-9
- ★ KENNY ROGERS—Coward Of The County (UA) 13-6

WPRO (AM)—Providence

- THE DIRT BAND—An American Dream (UA)
- NEIL DIAMOND—September Morn' (Columbia)
- ★ HERB ALPERT—Rotation (A&M) 27-19
- ★ RUPERT HOLMES—Escape (Infinity) 14-6

WPRO-FM—Providence

- FLEETWOOD MAC—Sara (WB)
- EAGLES—The Long Run (Asylum)
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 16-8
- ★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 10-7

WCC—Bridgeport

- SANTANA—You Know That I Love You (Columbia)
- BONNIE RAITT—You're Gonna Get What's Comin' (WB)
- ★ FOGHAT—Third Time Lucky (Bearsville) 25-20
- ★ KENNY ROGERS—Coward Of The County (UA) 20-13

Mid-Atlantic Region

TOP ADD ONS

- O'JAYS—Forever Mine (P.I.R.)
- FOGHAT—Third Time Lucky (Bearsville)
- (D) PRINCE—I Wanna Be Your Lover (WB)

PRIME MOVERS

- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
- CLIFF RICHARD—We Don't Talk Anymore (EMI)
- LITTLE RIVER BAND—Cool Change (Capitol)

BREAKOUTS

- NEIL DIAMOND—September Morn' (Columbia)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- DAN FOGELBERG—Longer (Full Moon/Epic)

WFIL—Philadelphia

- O'JAYS—Forever Mine (P.I.R.)
- NEIL DIAMOND—September Morn' (Columbia)
- ★ RUPERT HOLMES—Escape (Infinity) 6-2
- ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 23-17

WZZD—Philadelphia

- KENNY LOGGINS—This Is It (Columbia)
- HARADA MICHAEL WALDON—I Shoulda Loved Ya (Atlantic)
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 34-24
- ★ INNER LIFE—I'm Caught Up (Prelude) 29-20

WIFI-FM—Philadelphia

- PAT BENATAR—Heartbreaker (Chrysalis)
- DAN FOGELBERG—Longer (Full Moon/Epic)
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 20-10
- ★ EAGLES—The Long Run (Asylum) 24-13

WPGC—Washington

- O'JAYS—Forever Mine (P.I.R.)
- FOGHAT—Third Time Lucky (Bearsville)
- ★ LITTLE RIVER BAND—Cool Change (Capitol) 27-22
- ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 21-16

WGH—Norfolk

- ROD STEWART—I Don't Want To Talk About It (WB)
- DIONNE WARWICK—Deja Vu (Arista)
- ★ MICHAEL JACKSON—Rock With You (Epic) 11-4
- ★ LITTLE RIVER BAND—Cool Change (Capitol) 10-3

WCAO—Baltimore

- D• PRINCE—I Wanna Be Your Lover (WB)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- ★ JEFFERSON STARSHIP—Jane (Grunt) 17-12
- ★ RUFUS/CHAKA KHAN—Do You Love What You Feel (MCA) 23-19

WYRE—Annapolis

- ★ EAGLES—The Long Run (Asylum) 15-7
- ★ MICHAEL JACKSON—Rock With You (Epic) 2-1

WLEE—Richmond

- FOGHAT—Third Time Lucky (Bearsville)
- SMOKEY ROBINSON—Cruisin' (Motown)
- ★ FLEETWOOD MAC—Sara (WB) 23-19
- ★ KENNY LOGGINS—This Is It (Columbia) 12-9

WRVQ—Richmond

- STYX—Babe (A&M)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- ★ KENNY ROGERS—Coward Of The County (UA) 9-5
- ★ JIMMY BUFFETT—Volcano (MCA) 14-8

WAEB—Allentown

- TOM JOHNSTON—Savannah Nights (WB)
- JOHN STEWART—Lost Her In The Sun (RSO)
- ★ PABLO CRUISE—I Want You Tonight (A&M) 13-6
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 7-3

WKBO—Harrisburg

- D• PRINCE—I Wanna Be Your Lover (WB)
- SANTANA—You Know That I Love You (Columbia)
- ★ KENNY LOGGINS—This Is It (Columbia) 29-13
- ★ SMOKEY ROBINSON—Cruisin' (Motown) 20-15

Southeast Region

TOP ADD ONS

- QUEEN—Crazy Little Thing Called Love (Elektra)
- STEVE FORBERT—Romeo's Tune (Nemperor)
- STYX—Why Me (A&M)

PRIME MOVERS

- THE EAGLES—The Long Run (Asylum)
- PRINCE—I Wanna Be Your Lover (WB)
- KENNY LOGGINS—This Is It (Columbia)

BREAKOUTS

- THE SPINNERS—Working My Way Back To You (Atlantic)
- DAN FOGELBERG—Longer (Full Moon/Epic)
- ROBERT PALMER—Can We Still Be Friends (Island)

WQXI—Atlanta

- STEVE FORBERT—Romeo's Tune (Nemperor)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- ★ EAGLES—The Long Run (Asylum) 15-9
- ★ JIMMY BUFFETT—Volcano (MCA) 27-20

Z-93 (WZGC-FM)—Atlanta

- STEVE FORBERT—Romeo's Tune (Nemperor)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- ★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 25-15
- ★ KENNY ROGERS—Coward Of The County (UA) 12-5

WBBO—Augusta

- LED ZEPPELIN—Fool In The Rain (Swan Song)
- ELECTRIC LIGHT ORCHESTRA—Last Train To London (Jet)
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) X-28
- ★ CHEAP TRICK—Voices (Epic) X-24

WFOA—Atlanta

- HERB ALPERT—Rotation (A&M)
- O'JAYS—Forever Mine (P.I.R.)
- ★ MICHAEL JACKSON—Rock With You (Epic) 13-9
- ★ KENNY ROGERS—Coward Of The County (UA) 14-11

WPGA—Savannah

- STYX—Why Me (A&M)
- STEVE FORBERT—Romeo's Tune (Nemperor)
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 17-10
- ★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 18-11

WFLB—Fayetteville

- STEVE FORBERT—Romeo's Tune (Nemperor)
- BONNIE POINTER—I Can't Help Myself (Motown)
- D★ SUGAR HILL GANG—Rapper's Delight (Sugar Hill) 32-21
- ★ MICHAEL JACKSON—Rock With You (Epic) 20-12

WQAM—Miami

- FLEETWOOD MAC—Sara (WB)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- ★ MICHAEL JACKSON—Rock With You (Epic) 13-5
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 14-8

WMJX (96X)—Miami

- D★ PRINCE—I Wanna Be Your Lover (WB) 23-15
- ★ SUZIE LANE—Harmony (Elektra) 12-9

Y-100 (WHYI-FM)—Miami

- DIONNE WARWICK—Deja Vu (Arista)
- FOGHAT—Third Time Lucky (Bearsville)
- D★ DONNA SUMMER—On The Radio (Casablanca) 10-3
- D★ PRINCE—I Wanna Be Your Lover (WB) 21-15

WLOF—Orlando

- D• PRINCE—I Wanna Be Your Lover (WB)
- STYX—Why Me (A&M)
- ★ J.D. SOUTHER—You're Only Lonely (Columbia) 11-4
- ★ RUPERT HOLMES—Escape (Infinity) 14-5

Q-105 (WRBQ-FM)—Tampa

- STEVE FORBERT—Romeo's Tune (Nemperor)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- CLIFF RICHARD—We Don't Talk Anymore (EMI) 13-7
- ★ KENNY LOGGINS—This Is It (Columbia) 12-5

BJ-105 (WBJW-FM)—Orlando

- STYX—Why Me (A&M)
- ROBERT PALMER—Can We Still Be Friends (Island)
- ★ RUPERT HOLMES—Escape (Infinity) 12-6
- D★ SUGAR HILL GANG—Rapper's Delight (Sugar Hill) 20-13

WQXQ—Daytona Beach

- EARTH, WIND & FIRE—Star (ARC)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- ★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 12-6
- ★ SANTANA—You Know That I Love You (Columbia) 9-5

WAPE—Jacksonville

- STYX—Why Me (A&M)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- ★ K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 7-2
- ★ MICHAEL JACKSON—Rock With You (Epic) 14-10

WAYS—Charlotte

- DAN FOGELBERG—Longer (Full Moon/Epic)
- SPINNERS—Working My Way Back To You (Atlantic)
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 19-11
- ★ EAGLES—The Long Run (Asylum) 23-5

WKIX—Raleigh

- NEIL DIAMOND—September Morn' (Columbia)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) D-28
- ★ RUFUS/CHAKA KHAN—Do You Love What You Feel (MCA) D-24

WTMA—Charleston

- SPINNERS—Working My Way Back To You (Atlantic)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- D★ PRINCE—I Wanna Be Your Lover (WB) 29-18
- ★ JEFFERSON STARSHIP—Jane (Grunt) 13-9

WORD—Spartanburg

- DAN FOGELBERG—Longer (Full Moon/Epic)
- STYX—Why Me (A&M)
- D★ ISAAC HAYES—Don't Let Go (Polydor) 23-13
- ★ KENNY ROGERS—Coward Of The County (UA) 5-1

WLAC—Nashville

- ROD STEWART—I Don't Want To Talk About It (WB)
- STYX—Why Me (A&M)
- ★ JEFFERSON STARSHIP—Jane (Grunt) 21-15
- D★ ISAAC HAYES—Don't Let Go (Polydor) 17-12

(WBVQ) 92-Q—Nashville

- SPINNERS—Working My Way Back To You (Atlantic)
- THE DIRT BAND—An American Dream (UA)
- ★ FLEETWOOD MAC—Sara (WB) 28-19
- ★ KENNY LOGGINS—This Is It (Columbia) 23-12

WHBQ—Memphis

- D• PRINCE—I Wanna Be Your Lover (WB)
- DIONNE WARWICK—Deja Vu (Arista)
- ★ DR. HOOK—Better Love Next Time (21-16)
- ★ EAGLES—The Long Run (Asylum) 30-22

WRJZ—Knoxville

- ROBERT JOHN—Lonely Eyes (EMI)
- JOHN STEWART—Lost Her In The Sun (RSO)
- ★ EAGLES—The Long Run (Asylum) 19-6
- ★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 27-21

WGOW—Chattanooga

- PAT BENATAR—Heartbreaker (Chrysalis)
- CHEAP TRICK—Voices (Epic)
- ★ EAGLES—The Long Run (Asylum) 21-16
- ★ MICHAEL JACKSON—Rock With You (Epic) 16-10

WERC—Birmingham

- DIONNE WARWICK—Deja Vu (Arista)
- FLEETWOOD MAC—Sara (WB)
- ★ BLACKFOOT—Train, Train (Atco) 18-12

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.

ALTOONA APRIL/MAY 1979

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												FORMATS	SHARES—METRO SURVEY AREA													
	TOTAL PERSONS		MEN					WOMEN						TEENS	TOTAL PERSONS		MEN					WOMEN					TEENS
	12+	18+	18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64			12-17	12+	%	18-24	25-34	35-44	45-54	18-24	25-34	35-44	45-54	12-17	
AOR	2	2	1	0	0	0	0	1	0	0	0	0	0	0	AOR	1.2	7.0	0.0	0.0	0.0	8.3	0.0	0.0	0.0	0.0		
AOR	0	0	0	0	0	0	0	0	0	0	0	0	0	AOR	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0			
BEAUTIFUL	37	37	0	2	2	6	3	0	3	1	3	7	0	BEAUTIFUL	22.2	0.0	18.2	20.0	42.8	0.0	21.4	10.0	23.1	0.0			
BEAUTIFUL	25	24	3	1	1	2	1	2	1	2	4	1	1	BEAUTIFUL	15.1	42.9	7.1	11.1	20.0	18.2	6.7	7.7	13.3	7.7			
CONTEMP	71	62	6	7	5	3	5	7	7	8	6	3	9	CONTEMP	42.6	46.2	63.7	50.0	21.4	58.3	50.0	80.0	46.2	69.2			
CONTEMP	51	39	4	4	2	2	1	6	6	6	3	2	12	CONTEMP	30.7	57.2	28.5	22.2	20.0	54.6	40.0	46.2	20.0	92.3			
COUNTRY	26	23	4	1	1	3	2	3	3	1	0	3	3	COUNTRY	15.6	30.8	9.1	10.0	21.4	25.0	21.4	10.0	0.0	23.1			
COUNTRY	43	43	0	3	3	4	5	1	4	5	6	4	0	COUNTRY	25.9	0.0	21.4	33.3	40.0	9.1	26.7	38.5	40.1	0.0			
MOR	5	5	0	0	0	0	1	0	0	0	1	1	0	MOR	3.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	7.7	0.0			
MOR	6	6	0	2	1	0	1	1	0	0	0	0	0	MOR	3.6	0.0	14.3	11.1	0.1	9.1	0.0	0.0	0.0	0.0			
OLDIES	18	18	1	1	1	2	2	0	1	0	3	2	0	OLDIES	10.8	7.7	9.1	10.0	14.3	0.0	7.1	0.0	23.1	0.0			
OLDIES	30	30	0	2	1	2	2	1	3	1	3	4	0	OLDIES	18.1	0.0	14.3	11.1	20.0	9.1	20.0	7.7	20.0	0.0			
TOP 40	4	3	1	0	0	0	1	1	0	0	0	0	1	TOP 40	2.4	7.7	0.0	0.0	0.0	8.3	0.0	0.0	0.0	7.7			
TOP 40	2	2	0	0	0	0	0	0	0	0	1	0	0	TOP 40	1.2	0.0	0.0	0.0	0.0	0.0	0.0	0.0	6.7	0.0			
RELIGIOUS	0	0	0	0	0	0	0	0	0	0	0	0	0	RELIGIOUS	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0			
RELIGIOUS	2	2	0	1	0	0	0	0	0	0	0	0	0	RELIGIOUS	1.2	9.0	7.1	0.0	0.0	0.0	0.0	0.0	0.0	0.0			

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

WWVA-AM In Wheeling Lights Up 53 Candles

WHEELING, W.VA.—More than 300 persons attended a special celebration for WWVA-AM here, honoring the station's 53rd year of country music broadcasting.

WWVA, a 50,000-watt Wheeling-based subsidiary of Columbia Pictures Industries, was feted by city officials, including Wheeling mayor Cuyler Ewing who proclaimed Dec. 9-15 "WWVA Recognition Week."

The proclamation also cited the WWVA "Jamboree U.S.A." which hosts the annual outdoor country festival known as Jamboree In The Hills.

Attending WWVA's celebration were H. Ross Felton, vice president of Columbia Pictures Radio, Inc.; Jo Walker, executive director of the Country Music Assn.; Fred Keshner, vice president of Columbia Pictures Radio Stations, Inc.; and Wynn Alby, vice president of Columbia Pictures Radio, Inc.

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

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

By CARY DARLING

LOS ANGELES—Advance releases of the October-November Arbitron ratings shows some shakeups in the Los Angeles and San Diego markets. Leading the pack in Los Angeles is beautiful KBIG-FM with a 6.1 rating. Following is talk KABC-AM with a 6.0, rock KMET-FM with a 5.8, beautiful KJOI-FM with a 4.9 and country KLAC-AM with a 4.3.

In the July/August book, KBIG was in third place with a 5.0. KABC had been the leader with an 8.0 and while KMET is still the leading rock music station, it has dipped slightly from its 6.4 slot. KJOI's numbers represent a holding pattern while KLAC jumps from a 2.9 to a 4.3. This jump is due partly to the fact that KLAC is now the only country station in the market. Former country KHTZ-FM, now mass appeal Top 40, changed its format in July.

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

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

KNX may have been helped by the demise of a similar soft rock format at KZLA. The latter station, now a more personality-oriented adult rock outlet, comes in 20th with a 1.9. However, this represents a jump for KZLA which had been doing poorly for several books. In July/August, the station had a 1.4.

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

up from a 2.4, now has 2.6. KIIS holds at 2.8.

Top 40 KHJ-AM, doing poorly for several books with a 1.8 in July/August, leaps to a 2.4 which puts it at 17th place for the market. AOR KLOS-FM is sliding after reaching a 2.6 holding pattern for its July/August and April/May books. The station is now in 19th place with a 2.2. KLOS has been experimenting with a looser, more free form format since the spring.

KTNQ-AM, now a Spanish language station since July, drops from a 2.1 in its July/August book to a 1.6. Another Spanish station, KALI-AM, also drops from a 2.3 to a 1.5. These stations are 21st and 22nd in the market respectively.

Classical KFAC-FM jumps from a .9 to a 1.2 making it 26th in the market. KGFJ-AM, which had been KTTT in the last book, is doing slightly better. Like KFAC, it

Leon Russell In Lengthy Rap At Tulsa's KMOD

TULSA—Leon Russell, who has been pleasing the home folks with a number of unscheduled night spot appearances here, recently spent 90 minutes at KMOD-FM for a live on-air interview.

Russell's appearance at the AOR FM outlet included a performance with members of the New Grass Revival and an interview conducted by music director Charlie West.

KMOD rebroadcast portions of the program at a later date and supplied a tape to KATT-FM Oklahoma City.

KMOD calls itself the rainbow station, so Russell did "Over The Rainbow" as a dedication.

By the program's end a crowd had gathered outside the station and Russell met with them and signed autographs.

jumped from a .9 to a 1.2. AOR KWST inches to a 1.1 from a 1.0.

San Diego's beautiful XETRA-AM registers in the Los Angeles ratings with a 1.0. Previously, it was a .5. The outlet comes in 30th in the market.

The April/May San Diego book, the last for the San Diego area, seems to have been skewed by KFMB-AM's coverage of professional baseball during that season. KFMB had a strong 8.0 in that book. For the October/November book though KFMB falls from first to 10th place as it now has a 3.8 with its adult contemporary format.

Leading the pack now is KJYQ-FM, formerly KOZN-FM, with a 7.7. The station remains beautiful music despite the call letter change. AOR is doing well with KGB-FM and KPRI-FM coming in second and third respectively with a 5.7 and 5.6. The former had a 4.4 in the April/May book and KPRI had a 4.1. Soft rock KIFM-FM jumps from a 3.5 to a 5.0. News KSDO-AM moves up to fifth place with a 5.0, up from 4.6.

In sixth place is KEZL-FM, a beautiful station, which drops from a 5.3 to a 4.5. XETRA-FM, an AOR outlet, drops from a 4.8 to a 4.4 as it takes seventh place. Mass appeal KFMB-FM drops from a 5.1 to a 4.2. Ironically, though XETRA-AM jumped in Los Angeles, its down in San Diego from a 5.2 to a 3.9. KFMB-AM rounds out the top 10.

Other moves of note include a jump for KBZT-FM from a 2.9 to a 3.7, which puts it in 11th place. Classical scores well in 12th place as it moves from a 2.5 to a 3.6. Disco seems to be on the decline as KITT-AM, which came on strong here, falls from a 4.2 to a 2.2. It is now in 22nd place. Adult contemporary KCBQ-AM falls from a 2.8 to a 2.5, putting it in 18th place.

Adult contemporary KOGO-AM takes a healthy leap from a 2.2 to a 3.1 which makes it 15th in the market. Another adult contemporary KMJC-AM, falls from a 4.7 to a 3.1.

Contemporary Leader In Altoona

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

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

Beautiful music also grew in pop-

ularity, showing a 22.2 share, up from 15.1 a year ago.

Country is in third place with a 15.6 share, down from 30.7, followed by oldies with 10.8, down from 18.1.

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

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

Pittsburgh's KDKA Beams Remotes From the Streets

By JOHN MEHNO

PITTSBURGH — KDKA-AM took to the streets for the holiday season, continuing a 10-year tradition at the Westinghouse station.

Since 1969, KDKA has done remote broadcasts from the windows of the three major downtown department stores. The remotes emphasize the station's fund raising efforts for the local Children's Hospital.

It's also a showcase for air talent Jack Bogut, Art Pallan and Trish Beatty, who handle the music shows weekdays from 6 a.m. until 4:30 p.m. KDKA also broadcasts its 6 to 9 p.m. talk show from the store windows.

The Christmas remotes are KDKA's most successful and visible promotion. In recent years, the combined donations from the window campaign and an annual variety special on KDKA-TV have topped the \$1 million mark.

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

Everything except news is handled from the remote location, which includes an outside microphone for conversations with sidewalk passers-by.

In addition to the carted music—which includes a higher percentage

of Christmas music than any other Pittsburgh station—the air personalities conducted interviews with guests from sports, music and politics.

Guests this year included the Lettermen and local acts the Skyliners and the Breeze.

Most of the interviews came during the less hectic midday hours with Pallan and Beatty.

WYJZ Switch Ignites Protests

PITTSBURGH—A group of black ministers has threatened WYJZ-AM with a listener boycott if their religious broadcasts are replaced with jazz.

A group called People United To Save the Gospel called a press conference to announce its displeasure with the programming switch.

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

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

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

Billboard Album Radio Action

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

Based on station playlist through Wednesday (12/26/79)

Top Add Ons-National

- THE ROSE—Soundtrack (Atlantic)
- IAN McLAGAN—Troublemaker (Mercury)
- ROY SUNDHOLM—The Chinese Method (Polydor)
- GARRISON AND VAN DYKE—(Atco)

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.

Top Requests/Airplay-National

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

National Breakouts

- NO NUKES—Various Artists (Asylum)
- PINK FLOYD—The Wall (Columbia)
- FRANK ZAPPA—Joe's Garage Acts II & III (Zappa)
- TONY BANKS—A Curious Feeling (Charisma)

Western Region

TOP ADD ONS:

- THE ROSE—Soundtrack (Atlantic)
- IAN McLAGAN—Troublemaker (Mercury)
- EMERSON LAKE & PALMER—In Concert (Atlantic)
- STEVE NARDELLA—It's All Rock & Roll (Blind Pig)

TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

- NO NUKES—Various Artists (Asylum)
- PINK FLOYD—The Wall (Columbia)
- FRANK ZAPPA—Joe's Garage Acts II & III (Zappa)
- WRECKLESS ERIC—The Whole Wide World (Stiff)

KBPI-FM—Denver (Frank Cody)

- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ DAN FOGELBERG—Phoenix (Full Moon/Epic)
- ★ EAGLES—The Long Run (Asylum)
- ★ JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)

KISW-FM—Seattle (Steve Slaton)

- NO NUKES—Various Artists (Asylum)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ AC/DC—Highway To Hell (Atlantic)
- ★ MOLLY HATCHET—Flirtin' With Disaster (Epic)
- ★ EAGLES—The Long Run (Asylum)

KZEL-FM—Eugene (C. Kovarik/P. Mays)

- FRANK ZAPPA—Joe's Garage Acts II & III (Zappa)
- THE ROSE—Soundtrack (Atlantic)
- KIM FOWLEY—Vampires From Outer Space (Bomp)
- IAN McLAGAN—Troublemaker (Mercury)
- STEVE NARDELLA—It's All Rock & Roll (Blind Pig)
- JOHN CALE—Sabotage/Live (IRS/A&M)
- ★ NO NUKES—Various Artists (Asylum)
- ★ ZZ TOP—Deguello (WB)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)

Southwest Region

TOP ADD ONS:

- IAN McLAGAN—Troublemaker (Mercury)
- GARRISON AND VAN DYKE—(Atco)
- ROY SUNDHOLM—The Chinese Method (Polydor)
- CLIFF RICHARD—We Don't Talk Anymore (EMI/America)
- APRIL WINE—Harder Faster (Capitol)

TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

- PINK FLOYD—The Wall (Columbia)
- NO NUKES—Various Artists (Asylum)
- FINGERPRINTZ—The Very Dab (Virgin International)
- PHOENIX—In Full View (Charisma)

KZEW-FM—Dallas (Doris Miller)

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

KLOL-FM—Houston (Paul Riann)

- FABULOUS POODLES—Think Pink (Epic)
- GARRISON AND VAN DYKE—(Atco)
- ★ NO NUKES—Various Artists (Asylum)
- ★ ZZ TOP—Deguello (WB)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

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

- IAN McLAGAN—Troublemaker (Mercury)
- PAT METHENY GROUP—American Garage (ECM)
- DARYL HALL & JOHN OATES—X-Static (RCA) (re-add)
- ★ JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ STYX—Cornerstone (A&M)
- ★ PINK FLOYD—The Wall (Columbia)

KMOD-FM—Tulsa (Bill Bruin)

- PINK FLOYD—The Wall (Columbia)
- CAMEL—I Can See Your House From Here (Arista)
- EMERSON, LAKE & PALMER—In Concert (Atlantic)
- CLIFF RICHARD—We Don't Talk Anymore (EMI/America)
- PAT BENATAR—In The Heat Of The Night (Chrysalis)
- GARRISON AND VAN DYKE—(Atco)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ EAGLES—The Long Run (Asylum)
- ★ STYX—Cornerstone (A&M)
- ★ FLEETWOOD MAC—Tusk (WB)

KBBC-FM—Phoenix (J.D. Freeman)

- LITTLE FEAT—Down On The Farm (WB)
- NO NUKES—Various Artists (Asylum)
- ★ STEVE FORBERT—Jackrabbit Slim (Nemperor)
- ★ PAT METHENY GROUP—American Garage (ECM)
- ★ KENNY LOGGINS—Keep The Fire (Columbia)
- ★ DAN FOGELBERG—Phoenix (Full Moon/Epic)

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

- FINGERPRINTZ—The Very Dab (Virgin International)
- PHOENIX—In Full View (Charisma)
- THE ROSE—Soundtrack (Atlantic)
- ROY SUNDHOLM—The Chinese Method (Polydor)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ EAGLES—The Long Run (Asylum)
- ★ BOOMTOWN RATS—The Fine Art Of Surfacing (Columbia)
- ★ JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)

Midwest Region

TOP ADD ONS:

- GARRISON AND VAN DYKE—(Atco)
- ROY SUNDHOLM—The Chinese Method (Polydor)
- CLIFF RICHARD—We Don't Talk Anymore (EMI/America)
- APRIL WINE—Harder Faster (Capitol)

TOP REQUEST/AIRPLAY:

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)
- JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)

BREAKOUTS:

- PINK FLOYD—The Wall (Columbia)
- NO NUKES—Various Artists (Asylum)
- BONNIE POINTER—(Motown)
- TONY BANKS—A Curious Feeling (Charisma)

WABX-FM—Detroit (John Duncan)

- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ EAGLES—The Long Run (Asylum)
- ★ PAT BENATAR—In The Heat Of The Night (Chrysalis)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

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

- NO NUKES—Various Artists (Asylum)
- TONY BANKS—A Curious Feeling (Charisma)
- PINK FLOYD—The Wall (Columbia)
- WRECKLESS ERIC—The Whole Wide World (Stiff)
- DAVE BRUBECK QUARTET—Backhome (Concord Jazz)
- ART PEPPER—Straight Life (Galaxy)
- ★ STEVE FORBERT—Jackrabbit Slim (Nemperor)
- ★ LITTLE FEAT—Down On The Farm (WB)
- ★ DAN FOGELBERG—Phoenix (Full Moon/Epic)
- ★ THE POLICE—Reggatta de Blanc (A&M)

WMMS-FM—Cleveland (John Gorman)

- ROOTBOY SLIM & THE SEX CHANGE BAND—Zoom (IRS/A&M)
- BONNIE POINTER—(Motown)
- GARRISON AND VAN DYKE—(Atco)
- ROY SUNDHOLM—The Chinese Method (Polydor)
- ★ EAGLES—The Long Run (Asylum)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ NO NUKES—Various Artists (Asylum)

WLWQ-FM—Columbus (Steve Runner)

- BLACKFOOT—Strikes (Atco) (re-add)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ EAGLES—The Long Run (Asylum)
- ★ STYX—Cornerstone (A&M)
- ★ NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)

WDVE-FM—Pittsburgh (Dave Lange)

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

WLPX-FM—Milwaukee (Bobbin Beam)

- PINK FLOYD—The Wall (Columbia)
- NO NUKES—Various Artists (Asylum)
- APRIL WINE—Harder Faster (Capitol)
- POINT BLANK—Airplay (MCA)
- ★ PAT BENATAR—In The Heat Of The Night (Chrysalis)
- OUTLAWS—In The Eye Of The Storm (Arista)
- ★ STYX—Cornerstone (A&M)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ PINK FLOYD—The Wall (Columbia)

WEBN-FM—Cincinnati (Curt Gary)

- CLIFF RICHARD—We Don't Talk Anymore (EMI/America)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)
- ★ EAGLES—The Long Run (Asylum)
- ★ FLEETWOOD MAC—Tusk (WB)

Southeast Region

TOP ADD ONS:

- NO NUKES—Various Artists (Asylum)
- IAN McLAGAN—Troublemaker (Mercury)
- JOHN CALE—Sabotage/Live (IRS/A&M)
- THE ROSE—Soundtrack (Atlantic)

TOP REQUEST/AIRPLAY:

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- EAGLES—The Long Run (Asylum)
- ZZ TOP—Deguello (WB)
- LITTLE FEAT—Down On The Farm (WB)

BREAKOUTS:

- PINK FLOYD—The Wall (Columbia)
- TURLEY RICHARDS—Therfu (Atlantic)
- RICHARD LLOYD—Alchemy (Elektra)
- PENETRATION—Coming Up For Air (Virgin International)

WRAS-FM—Atlanta (Mark Williams)

- NO NUKES—Various Artists (Asylum)
- 38-SPECIAL—Rockin' Into The Night (A&M)
- MYLON LEFEBRE—Rock & Roll Resurrection (Mercury)
- JOHN CALE—Sabotage/Live (IRS/A&M)
- TURLEY RICHARDS—Therfu (Atlantic)
- STARJETS—(Portrait)
- ★ INMATES—First Offence (Polydor/Radar)
- ★ BOB MARLEY & THE WAILERS—Survival (Island)
- ★ DUNCAN BROWNE—Streets Of Fire (Sire)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

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

- JERRY JEFF WALKER—Too Old To Change (Elektra)
- THE ROSE—Soundtrack (Atlantic)
- SEARCHERS—(Sire)
- JOHN CALE—Sabotage/Live (IRS/A&M)
- PENETRATION—Coming Up For Air (Virgin International)
- ★ LITTLE FEAT—Down On The Farm (WB)
- ★ PAT METHENY GROUP—American Garage (ECM)
- ★ ZZ TOP—Deguello (WB)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

WSHE-FM—Fl. Lauderdale (Michelle Robinson)

- PINK FLOYD—The Wall (Columbia)
- STEVIE WONDER—Journey Through The Secret Life Of Plants (Tamla)
- IAN McLAGAN—Troublemaker (Mercury)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ ZZ TOP—Deguello (WB)
- ★ JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)

ZETA-7 (WORJ)-FM—Orlando (Bill Mims)

- NO NUKES—Various Artists (Asylum)
- PAT BENATAR—In The Heat Of The Night (Chrysalis)
- TANYA TUCKER—Tear Me Apart (MCA)
- IAN McLAGAN—Troublemaker (Mercury)
- PINK FLOYD—The Wall (Columbia)
- ★ EAGLES—The Long Run (Asylum)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)

WRDF-FM—Nashville (Alan Sneed)

- PINK FLOYD—The Wall (Columbia)
- THE ROSE—Soundtrack (Atlantic)
- ROY SUNDHOLM—The Chinese Method (Polydor)
- IAN McLAGAN—Troublemaker (Mercury)
- ★ EAGLES—The Long Run (Asylum)
- ★ FOREIGNER—Head Games (Atlantic)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ FLEETWOOD MAC—Tusk (WB)

WQDR-FM—Raleigh (Ron Phillips)

- PINK FLOYD—The Wall (Columbia)
- NO NUKES—Various Artists (Asylum)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ STYX—Cornerstone (A&M)
- ★ LITTLE FEAT—Down On The Farm (WB)
- ★ MOLLY HATCHET—Flirtin' With Disaster (Epic)

Northeast Region

TOP ADD ONS:

- THE ROSE—Soundtrack (Atlantic)
- IAN McLAGAN—Troublemaker (Mercury)
- FINGERPRINTZ—The Very Dab (Virgin International)
- ROY SUNDHOLM—The Chinese Method (Polydor)

TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

- NO NUKES—Various Artists (Asylum)
- TANTRUM—Rather Be Rockin' (Ovation)
- M—New York, London, Paris, Munich (Sire)
- JOURNEY—In The Beginning (Columbia)

WNEW-FM—New York (Maryanne McIntyre)

- THE ROSE—Soundtrack (Atlantic)
- PEARL HARBOR & THE EXPLOSIONS—(WB)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ NO NUKES—Various Artists (Asylum)
- ★ EAGLES—The Long Run (Asylum)

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

- WRECKLESS ERIC—The Whole Wide World (Stiff)
- THE ROSE—Soundtrack (Atlantic)
- GARRISON AND VAN DYKE—(Atco)
- SQUEEZE—Six Squeeze Songs Crammed Into One Ten Inch Record (A&M)
- NARADA MICHAEL WALDEN—The Dance Of Life (Atlantic)
- IAN McLAGAN—Troublemaker (Mercury)
- ★ NO NUKES—Various Artists (Asylum)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ EAGLES—The Long Run (Asylum)
- ★ DAN FOGELBERG—Phoenix (Full Moon/Epic)

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

- IAN McLAGAN—Troublemaker (Mercury)
- COZY POWELL—Over The Top (Ariola)
- THE ROSE—Soundtrack (Atlantic)
- JOURNEY—In The Beginning (Columbia)
- STEVE HILLAGE—Aura (Virgin International)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ NO NUKES—Various Artists (Asylum)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ SPORTS—Don't Throw Stones (Arista)

WOUR-FM—Syracuse/Utica (Robin Sherwin)

- IAN McLAGAN—Troublemaker (Mercury)
- THE ROSE—Soundtrack (Atlantic)
- ROY SUNDHOLM—The Chinese Method (Polydor)
- TANTRUM—Rather Be Rockin' (Ovation)
- 10cc—Greatest Hits 1972-1978 (Polydor)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ NO NUKES—Various Artists (Asylum)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ RICK DERRINGER—Guitars & Women (Blue Sky)

WBUF-FM—Buffalo (Jeff Appleton)

- NO NUKES—Various Artists (Asylum)
- FINGERPRINTZ—The Very Dab (Virgin International)
- TANTRUM—Rather Be Rockin' (Ovation)
- MOTELS—(Capitol)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ EAGLES—The Long Run (Asylum)
- ★ JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)
- ★ ZZ TOP—Deguello (WB)

WBCN-FM—Boston (Kate Ingram)

- JOANNE BARNARD—Boys & Girls (Pickwick)
- DEVOTEEES—(Rhino)
- M—New York, London, Paris, Munich (Sire)
- ROY SUNDHOLM—The Chinese Method (Polydor)
- 38-SPECIAL—Rockin' Into The Night (A&M)
- SPECIALS—(Chrysalis)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ NO NUKES—Various Artists (Asylum)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ DARYL HALL & JOHN OATES—X-Static (RCA)

WMWR-FM—Philadelphia (Dick Hungate)

- FINGERPRINTZ—The Very Dab (Virgin International)
- IAN McLAGAN—Troublemaker (Mercury)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ JOE JACKSON—I'm The Man (A&M)
- ★ BLONDIE—Eat To The Beat (Chrysalis)

WBRU-FM—Providence (Jeremy Schlosberg)

- MANHATTAN TRANSFER—Extensions (Atlantic)
- JOHN CALE—Sabotage/Live (IRS/A&M)
- LIZZY MERCIER DESLOUX—(Ze)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- ★ THE POLICE—Reggatta de Blanc (A&M)

WHCN-FM—Hartford (Ed O'Connell)

- PAT METHENY GROUP—American Garage (ECM)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ STYX—Cornerstone (A&M)
- ★ FLEETWOOD MAC—Tusk (WB)

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Vox Jox

• Continued from page 13

Johnny Knight, morning man and p.d. at KDEX-AM Dexter, Mo., has been promoted to operations manager for KDEX-AM-FM. . . . **Peter Madigan**, jock on Univ. of Maine's WMEB-FM in Orono, raised more than \$5,000 for the Cambodian refugees during a 100-hour marathon.

Richard Kimball, p.d. at WSER-AM Elkton, Md., reports that he "is not the same **Richard Kimball** at TN1 Management, nor is he the **Rick Kimball** of WBGW-FM Bangor, Me. Thank God, that on the air **Richard Kimball** of WSER uses the name of **Rick Christy**." Recent items in Vox Jox on the other Kimballs

have resulted in numerous calls to the Kimball in Elkton.

★ ★ ★

Bill Brown, DJ at WCBS-FM New York, was recently honored at a luncheon for his 10 years at the station. . . . **Mike Kelly**, 13-year announcer at WCAR-AM Detroit, WIXY-AM Cleveland, has joined Tuesday Productions as a sales rep. He recently worked at KEZY-AM-FM Anaheim, Calif.

★ ★ ★

The addition of a new feature on divorce on Nancy Turner's show on WMAQ-AM Chicago does not mean the station will be playing less music, general manager **Burt Sherwood** explains. The original announcement of the feature did note the feature is only three minutes in length.

★ ★ ★

B. Mitchell Reed moves from a weekend slot at AOR KLOS-FM in Los Angeles to an afternoon 2 p.m. to 6 p.m. weekday slot at the station. He replaces J.J. Jackson who is pursuing a television career.

★ ★ ★

Mass appeal KEIN-AM Great Falls, Mont. has lost its program director. **John Walton** resigned to go to KTSA-AM San Antonio.

★ ★ ★

John A. Piccirillo is now general manager at rock WLTV-FM Fairfield, Ohio. He was recently general manager at sister stations WNDE-AM and WFBQ-FM Indianapolis.

★ ★ ★

Mass appeal KEWI-AM Topeka, Kan. is seeking a part time announcer. Interested persons need only minimal experience in radio or television. Program director J.B. Greeley can be contacted at (913) 272-2122. The address is 5315 W. 7th, P.O. Box 4407, Topeka, Kan. 66604.

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Bubbling Under The HOT 100

101—WHEN YOU WALK IN THE ROOM, Karla Bonhoff, Columbia 1-11130
 102—YOU CAN GET OVER, Stephanie Mills, 20th Century 2427 (RCA)
 103—BACK UP AGAINST THE WALL, Atlanta Rhythm Section, Polydor 2039
 104—TOO LATE, Journey, Columbia 71188
 105—HOW HIGH, Salsoul Orchestra, Salsoul 72096 (RCA)
 106—LET ME GO, LOVE, Nicolette Larson, Warner Bros. 49130
 107—STAY WITH ME TILL DAWN, Judie Tzuke, MCA 41133
 108—DRAW THE LINE, Oak, Mercury 74076
 109—I DON'T WANT TO BE LONELY, Dana Valery, Scotti Bros. 509 (Atlantic)
 110—GIMMIE SOME TIME, Natalie Cole & Peabo Bryson, Capitol 4804

Bubbling Under The Top LPs

201—WHISPERS, Happy Holidays To You, Solar BXL1-3490 (RCA)
 202—PETER GREEN, In The Skies, Sail 1001 (Rounder)
 203—SALSOU ORCHESTRA, How High, Salsoul (RCA)
 204—RAY CHARLES, Ain't It So, Atlantic
 205—YELLOW MAGIC ORCHESTRA, Yellow Magic Orchestra, Horizon (A&M)
 206—IAN MCLAGAN, Trouble Maker, Mercury
 207—REX SMITH, Forever, Columbia JC 35813
 208—XTC, Drums & Wires, Virgin/Atlantic
 209—TERI DE SARIO, Moonlight Madness, Casablanca
 210—SOUNDTRACK, The Electric Horseman, Columbia JF 36327

BILLBOARD TOP 50 Billboard SPECIAL SURVEY For Week Ending 1/5/80

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Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	9	SEND ONE YOUR LOVE Stevie Wonder, Tamla 54303 (Motown) (Jobete/Black Bull, ASCAP)
2	3	11	DEJA VU Dionne Warwick, Arista 0459 (Ikeco/Angela, BMI)
3	4	8	I'D RATHER LEAVE WHILE I'M IN LOVE Rita Coolidge, A&M 2199 (Irving/Woolnough/Jemava/Unichappell/Begonia Melodies, BMI)
4	5	10	DO THAT TO ME ONE MORE TIME Captain & Tennille, Casablanca 2215 (Moonlight & Magnolias, BMI)
5	6	8	COWARD OF THE COUNTY Kenny Rogers, United Artists 1327 (Roger Bowling, BMI/Sleepy Hollow, ASCAP)
6	10	11	LOOKS LIKE LOVE AGAIN Dann Rogers, International Artists 500 (Duchess Music, BMI)
7	7	9	WE DON'T TALK ANYMORE Cliff Richard, EMI America 9025 (Capitol) (ATV, BMI)
8	2	15	YOU'RE ONLY LONELY J.D. Souther, Columbia 1-11079 (Ica Age, ASCAP)
9	8	10	COOL CHANGE Little River Band, Capitol 4789 (Screen Gems-EMI, BMI)
10	19	7	YES, I'M READY Teri De Sario With K.C., Casablanca 2227 (Dandelion, BMI)
11	9	12	BETTER LOVE NEXT TIME Dr. Hook, Capitol 4785 (House Of Gold, BMI)
12	12	10	ESCAPE Rupert Holmes, Infinity 50035 (MCA) (The Holmes Line Of Music, ASCAP)
13	17	6	HOLDIN' ON FOR DEAR LOVE Lobo, MCA/Curb 41152 (House of Gold, BMI)
14	26	4	WHEN I WANTED YOU Barry Manilow, Arista 0481 (Home Grown, BMI)
15	18	8	CHIKITITA Abba, Atlantic 3629 (Unicel, ASCAP)
16	11	10	PETER PIPER Frank Mills, Polydor 2002 (Peter Piper/Unichappell, BMI)
17	31	3	SEPTEMBER MORN' Neil Diamond, Columbia 111175 (Stonebridge, ASCAP)
18	16	13	STILL Commodores, Motown 1474 (Jobete/Commodores, ASCAP)
19	15	12	BABE Styx, A&M 2188 (Stygain/Almo, ASCAP)
20	14	13	SHIPS Barry Manilow, Arista 0464 (April Music/Ian Hunter, ASCAP)
21	25	9	THIS IS IT Kenny Loggins, Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)
22	13	16	BROKEN HEARTED ME Anne Murray, Capitol 4773 (Chappell & Co./Sailmaker, ASCAP)
23	24	7	ROTATION Herb Alpert, A&M 2202 (Almo/Badazz, ASCAP)
24	27	7	WAIT FOR ME Hall & Oates, RCA 11747 (Hot-Cha/Six Continents, BMI)
25	23	28	ALL THINGS ARE POSSIBLE Dan Peek, MCA/Songbird 41123 (Christian Soldier, ASCAP/Home Sweet Home, BMI)
26	36	3	SARA Fleetwood Mac, Warner Bros. 49150 (Fleetwood Mac, BMI)
27	28	6	CAN'T TAKE MY EYES OFF OF YOU Maureen McGovern, Warner/Curb 49129 (Saturday/Seasons Four, BMI)
28	30	7	MAKE BELIEVE IT'S YOUR FIRST TIME Bobby Vinton, Tapestry 002 (Music City, ASCAP)
29	29	8	ROCK WITH YOU Michael Jackson, Epic 950797 (CBS) (Almo, ASCAP)
30	22	16	HALF THE WAY Crystal Gayle, Columbia 1-11087 (Chriswood, BMI/MurfeeZongs, ASCAP)
31	21	11	NO MORE TEARS (Enough Is Enough) Barbra Streisand & Donna Summer, Columbia/Casablanca 1-11125 (Olga/Fedora, BMI)
32	45	4	WITH YOU I'M BORN AGAIN Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)
33	39	4	AN AMERICAN DREAM The Dirt Band, United Artists 1330 (R. Crowell/Jolly Cheeks, BMI)
34	35	16	RAINBOW CONNECTION Kermit The Frog, Atlantic 3610 (Welbeck, ASCAP)
35	34	6	CRUISIN' Smokey Robinson, Tamla 54306 (Motown) (Bertam, ASCAP)
36	37	5	NO CHANCE Moon Martin, Capitol 4794 (Rockslam, BMI)
37	NEW ENTRY		LONGER Dan Fogelberg, Full Moon/Epic 950824 (Hickory Grove/April, ASCAP)
38	40	4	GOD BLESS THE CHILDREN B.J. Thomas, MCA/Songbird 41134 (Home Sweet Home, BMI/Bug and Bear, ASCAP)
39	41	4	I DON'T WANT TO BE LONELY Dana Valery, Scotti Bros. 509 (Atlantic) (Duchess, BMI)
40	43	7	YOU ARE MY MIRACLE Roger Whittaker, RCA 11760 (Tembo Music Canada, CAPAC)
41	32	8	SMOOTH SAILIN' Jim Weatherly, Elektra 46547 (KECA, ASCAP)
42	NEW ENTRY		DAYDREAM BELIEVER Anne Murray, Capitol 4813 (Screen Gems, BMI)
43	48	3	LOST HER IN THE SUN John Stewart, RSO 1016 (Bugle/Stigwood, BMI)
44	44	4	TRAVELLIN' The Jeremy Spencer Band, Atlantic 36948 (Pisces Prod., R&M Music, ASCAP)
45	46	4	THE LONG RUN The Eagles, Asylum 0454 (Cass Country/Red Cloud, ASCAP)
46	47	4	VOLCANO Jimmy Buffett, MCA 41161 (Coral Reefer/Keith Sykes, BMI)
47	NEW ENTRY		KISS ME IN THE RAIN Barbra Streisand, Columbia (Songs of Bander-Koppelman/Emanuel/Cortlandy, ASCAP)
48	NEW ENTRY		ROMEO'S RUNE Steve Forbert, Nipper 97525 (CBS) (Rolling Tide, ASCAP)
49	50	3	DON'T MAKE ME OVER Jennifer Warnes, Arista 0455 (Jac/Blue Seas, ASCAP)
50	NEW ENTRY		STAY WITH ME TILL DAWN Judy Tzuke, Rocket 41133 (MCA) (Unart, BMI)

Soul Sauce

Doo-wop Of '50s Making Comeback?

By JEAN WILLIAMS

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

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

With McClain, the trio consists of D'Marie Warren and Robyrda Stiger. The Polydor group has one LP, "It Must Be Love," released a year ago. A new LP, "More And More Of You" is due in early January. The upcoming LP is a combination of ballads and danceable tunes, but away from the disco sound.

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

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

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

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

Alton McClain & Destiny toured for three months with Teddy Pendergrass in 1979. It also had a few dates with Chic and several dates with Peabo Bryson. "We're going alone to Germany Jan. 6-30 and we're working on a tour with the Commodores but that will be later in the year if it materializes.

"I want the group to tour now but I feel it's important not to over-expose it and possibly burn it out in the U.S., which is why we're going to Germany.

"Our goal for 1980 is to get mass exposure, concerts, large and small rooms, television shows and not being locked into one type of music.

"As a manager," she continues, "I am obviously interested in the professional success of my act, but I don't believe this can fully be realized without letting the girls' individual creative juices flow."

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

Ross For Pay TV

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

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	10	ROCK WITH YOU—Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor)	★	39	8	SO DELICIOUS—Pockets (V. White, R. Wright, C. Fearing, F. White, L. Starr), ARC/Columbia 1-11121 (Patmos/Charleville, BMI/Modern American/Verdangel, ASCAP)	★	84	3	SIT DOWN AND TALK TO ME—Lou Rawls (K. Gamble, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI)		
	2	1	DO YOU LOVE WHAT YOU FEEL—Rufus And Chaka (D. Wolinski), MCA 41131 (Overdue, ASCAP)	★	35	42	WITCH DOCTOR—Instant Funk (B. Sigler), Salsoul 2108 (RCA) (Henry Suenmay/Unichappell, BMI)	★	NEW ENTRY		TOO HOT—Kool & The Gang (G.M. Brown, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)		
	3	3	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)	★	36	33	13	A SONG FOR DONNY—Whispers (D. Hathaway), Solar 11739 (RCA) (Kuumba, ASCAP)	★	82	3	I CAN'T HELP MYSELF—Bonnie Pointer (B. Holland, L. Dozier, E. Holland Jr.), Motown 1478 (Stone Agate, BMI)	
	4	4	I WANNA BE YOUR LOVER—Prince (Prince), Warner Bros. 49050 (Ecnip, BMI)	★	37	26	12	EGO TRIPPING OUT—Marvin Gaye (M. Gaye), Tamla 54305 (Motown) (Buggie, ASCAP)	★	83	4	I'VE BEEN PUSHED ASIDE—McFadden & Whitehead (J. Whitehead, G. McFadden, J. Cohen), P.I.R. 9-3725 (CBS) (Mighty Three, BMI)	
★	6	9	SEND ONE YOUR LOVE—Stevie Wonder (S. Wonder), Tamla 54303 (Motown) (Jobete/Black Bull TM, ASCAP)	★	38	36	9	I JUST WANNA WANNA—Linda Clifford (R. Stone, T. Balduerson, Curton/RSO 1012 (Balduerson, ASCAP)	★	NEW ENTRY		FUNK YOU UP—Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Roulette) (Sugarhill, BMI)	
★	10	11	PEANUT BUTTER—Twinynine Featuring Lenny White (D. Blackman) Elektra 46552 (Nodlew/Mchoma, BMI)	★	39	58	3	WONDERLAND—Commodores (M. Williams), Motown 1479 (Jobete/Commodores Entertainment, ASCAP)	★	NEW ENTRY		I PLEDGE MY LOVE—Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 2053 (Perren-Vibes, ASCAP)	
	7	5	RAPPER'S DELIGHT—Sugar Hill Gang (S. Robinson, H. Jackson, M. Wright, G. O'Brien), Sugar Hill 542 (Roulette) (Sugar Hill, BMI)	★	40	46	7	THE SWEETEST PAIN—Dexter Wansel (D. Wansel, C. Biggs), P.I.R. 93724 (CBS) (Mighty Three, BMI)	★	NEW ENTRY		DISCOED TO DEATH—Latimore (B. Latimore), Glades 1756 (T.K.) (Sherlyn, BMI)	
	8	7	LADIES NIGHT—Kool & The Gang (G.M. Brown/Kool & The Gang), De-Lite 801 (Mercury) (Delightful/Gang, BMI)	★	41	49	6	DO YOU WANNA MAKE LOVE—Millie Jackson & Isaac Hayes (P. McCann), Spring 2036 (Mercury) (MCA, ASCAP)	★	86	3	I NEED LOVE—Shadow (J. Williams, W. Beck, C. Willis), Elektra 46540 (Finish Line, BMI)	
	9	9	CRUISIN'—Smokey Robinson (W. Robinson, M. Tarplin), Tamla 54306 (Motown) (Bertam, ASCAP)	★	42	50	7	DON'T STOP THE FEELING—Roy Ayers (R. Ayers, C. O'Ferral, W. Ramseur), Polydor 2037 (Roy Ayers/Ubiquity, ASCAP)	★	88	3	WORKING MY WAY BACK TO YOU—Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)	
★	14	7	GIMME SOMETIME—Natalie Cole & Peabo Bryson (N. Cole), Capitol 4804 (Cole-arama, BMI)	★	43	37	10	BE WITH ME—Tyronne Davis (P. Richmond, D. Ellis, R. Locke), Columbia 1-11128 (Content/Tyronza, BMI)	★	89	3	MY LOVE DON'T COME EASY—Jean Carn (E. Levert, D. Williams, M. Jackson), P.I.R. 9-3732 (CBS) (Mighty Three, BMI/Rose Tree, ASCAP)	
★	13	11	SPARKLE—Cameo (A. Lockett, L. Blackmon), Chocolate City 3202 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	★	44	54	3	SHOUT AND SCREAM—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3733 (CBS) (Mighty Three, BMI)	★	90	3	I'LL TELL YOU—Sergio Mendes Brasil '88 (N. Waits), Elektra 46567 (Berma, ASCAP)	
	12	11	GLIDE—Pleasure (N. Phillips, B. Smith), Fantasy 874 (Three Hundred Sixty, ASCAP)	★	45	55	6	CAN'T STOP DANCIN'—Sylvester (Sylvester), Fantasy 879 (Beekeeper/Borzo, ASCAP)	★	91	5	I JUST WANNA BE YOUR GIRL—Chapter 8 (M. Powell), Ariola 7777 (Woodson/Chapter 8, BMI/U.S. Arabella)	
★	15	12	JUST A TOUCH OF LOVE—Slave (M. Adams, D. Webster, M. Hicks, R. Turner, S. Arrington, S. Young), Cotillion 45005 (Atlantic) (Cotillion/Spurtree/Slave Song/It's Still Our Funk, BMI)	★	46	56	6	YOU'RE SO GOOD TO ME—Curtis Mayfield (C. Mayfield, G. Askey), Curton/RSO 941 (Mayfield/Andrask, BMI)	★	92	NEW ENTRY		DA LADY—Con Funk Shun (Con Funk Shun), Mercury 76026 (Val-Joe, BMI)
★	18	6	FOREVER MINE—O'Jays (K. Gamble, L. Huff), P.I.R. 93727 (CBS) (Mighty Three, BMI)	★	47	41	9	I WANT YOU—Wilson Pickett (Rousell, Simon, Pickett), EMI-America 8027 (Merlin/Sock Cymbal, ASCAP)	★	93	NEW ENTRY		STRAIGHT FROM THE HEART—Loose Change (R. Franks, W. Grey), Casablanca 2219 (Irving/Medad, BMI)
★	20	15	THE SECOND TIME AROUND—Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	★	48	47	9	RIGHT OR WRONG—Leroy Hutson (N. Hutson, L. Hutson), Curton/RSO 1011 (Aopa/Silent Giant, ASCAP)	★	94	NEW ENTRY		PLAY SOMETHING PRETTY—Johnnie Taylor (G. Jackson, W. Shaw), Columbia 1-11084 (Muscle Shoals Sound, BMI)
★	22	9	HAVEN'T YOU HEARD—Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Shownbreere, ASCAP/Freddie Dee, BMI)	★	49	48	9	LET'S DANCE—9th Creation (A.D. Burke, J.D. Burris, D. Allen), Hilltak 7901 (ATV, BMI)	★	95	NEW ENTRY		LOVE IN PERFECT HARMONY—Fatback Band (J. Flippin), Spring 3005 (Mercury) (Cita, BMI)
	17	12	YOU KNOW HOW TO LOVE ME—Phyllis Hyman (J. Mtume, R. Lucas), Arista 0463 (Frozen Butterfly, BMI)	★	50	60	3	GET UP—Vernon Burch (V. Burch, H. Redmon Jr.), Chocolate City 3203 (Casablanca) (Rick's/Sand B., BMI)	★	96	NEW ENTRY		LOVE INJECTION—Trussel (H. Lane, R. Smith), Elektra 46560 (Cowcatcha/Nikki's Dream, BMI)
★	18	8	STILL—Commodores (L. Ritchie), Motown 1474 (Jobete, Commodores Entertainment, ASCAP)	★	51	44	8	PARTY PEOPLE—Parliament (G. Clinton, W. Collins, G. Shider), Casablanca 2222 (Rubberband, BMI)	★	97	NEW ENTRY		WALKING ON SUNSHINE—Bill Summers & The Summers Heat (E. Grant), Prestige 770 (Fantasy, ASCAP)
★	19	29	STEPPIN'—Gap Band (C. Wilson, L. Simmons, R. Wilson), Mercury 76021 (Total Experience, BMI)	★	52	62	3	STAR—Earth, Wind & Fire (M. White, E. del Barrio, A. Willis), ARC/Columbia 1-11165 (Saggiere, ASCAP/Ninth/Irving/Crigo, BMI)	★	98	NEW ENTRY		IT'S NOT MY TIME—L.V. Johnson (L.V. Johnson), I.C.A. 026 (Alvert, BMI)
★	20	10	NO MORE TEARS—Barbra Streisand/Donna Summer (P. Jabara, B. Roberts), Columbia/Casablanca 1-11125 (Olga/Fedora, BMI)	★	53	63	5	MY FEET KEEP DANCIN'—Chic (B. Edwards, N. Rodgers), Atlantic 3638 (Chic, BMI)	★	99	NEW ENTRY		IT'S A GROOVE—TTF (W. Brown Jr., S. Wilson III), RSD 1010 (Mayfield, BMI)
★	21	6	I SHOULD LOVED YA—Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)	★	54	NEW ENTRY		GOT TO LOVE SOMEBODY—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic, BMI)	★	100	NEW ENTRY		THIS IS IT—Kenny Loggins (K. Loggins, M. McDonald), Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)
	22	16	STRANGER—LTD (J. Riley, J.L. Osborne), A&M 2192 (Almo/McRovsod, ASCAP/Irvine/McDorsov, BMI)	★	55	65	3	HIGH SOCIETY—Norma Jean (B. Edwards, N. Rodgers), Bearsville 49119 (Warner Bros) (Chic, BMI)	★	91	73	8	TIT FOR TAT—Bobby Bland (V. Pea, M. Higgins), MCA 41140 (Alvert, BMI)
★	23	17	DON'T LET GO—Isaac Hayes (J. Stone), Polydor 2011 (Screen Gems-EMI, BMI)	★	56	66	5	CISSELIN' HOT—Chuck Gissel (C. Gissel), Arista 0471 (Careers/Lessie, BMI)	★	92	92	11	BUSSLE—Opus-7 (G. Crist, C. Burns, S. Hamlin Jr., G.B. Hairston, W.T. Robinson, A.R.I. Amyr, V. Burks), Source 41121 (MCA) (Ascent/DPI VII, BMI)
★	24	9	I WANT YOU FOR MYSELF—George Duke (G. Duke), Epic 9-50792 (Mycenae, ASCAP)	★	57	59	7	NEVER SEEN A GIRL LIKE YOU—David Oliver (C. Womack), Mercury 76022 (Groovesville, BMI)	★	93	93	6	BEAT OF THE NIGHT—Fever (Reed, Bombach, Wadlington), Fantasy 878 (Pump It Up/Bicman/Hedges)
★	25	34	SPECIAL LADY—Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)	★	58	68	5	WHAT'S YOUR NAME—Leon Ware (L. Ware), Fabulous 748 (T.K.) (Almo, ASCAP)	★	94	79	5	I GET EXCITED—David Ruffin (S. Hairston), Warner Bros. 49123 (Groovesville, BMI)
	26	24	I CALL YOUR NAME—Switch (B. De Barge, G. Williams), Gordy 7175 (Motown) (Jobete, ASCAP)	★	59	70	3	BAD TIMES—Tavares (G. McMann), Capitol 4811 (Donna-Dijon/MacAlley, BMI)	★	95	42	14	MELLOW, MELLOW RIGHT ON—Lowell (G. Redmond, L. Brownlee, F. Simon, J. Simon), AVI 300 (Ensign, BMI)
	27	19	NOBODY KNOWS—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49099 (Nick-O-Val, ASCAP)	★	60	75	4	I'M CAUGHT UP—Inner Life (P. Adams, T. Gonzalez), Prelude 8004 (Pap/Leeds/Emerade, ASCAP)	★	96	43	20	KNEE DEEP—Funkadelic (G. Clinton), Warner Bros. 49040 (Mal-Biz, BMI)
	28	25	DEJA VU—Dionne Warwick (I. Hayes, A. Anderson), Arista 0459 (Ikeco/Angela, BMI)	★	61	71	4	DON'T TAKE IT AWAY—War (Allen Brown, Goldstein, Hammon, Jordan, Oskar, Rabb, Rizzo, Scott, Smith), MCA 41158 (Far Out, ASCAP)	★	97	57	8	YOU CAN GET OVER—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2427 (RCA) (Scarab/Ensign, BMI)
	29	27	IT'S MY HOUSE—Diana Ross (N. Ashford, V. Simpson), Motown 1471 (Nick-O-Val, ASCAP)	★	62	72	4	UNCLE JAM—Funkadelic (G. Clinton, G. Shider), Warner Bros. 49117 (Rubber Band, BMI)	★	98	53	8	I WANT YOU HERE WITH ME—O'Jays (K. Gamble, L. Huff), P.I.R. 9-3726 (CBS) (Mighty Three, BMI)
	30	30	WHAT'S THE NAME OF YOUR LOVE—Emotions (M. White, O. Foster, A. Willis), ARC/Columbia 1-11134 (Saggiere/Modern American/ASCAP/Irving, Foster Frees, BMI)	★	63	74	4	PRAYIN'—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	★	99	52	8	MOON CHILD—Captain Sky (D. Cameron), AVI 299 (Upper Level/Mr. T., BMI)
	31	32	PULL MY STRINGS—Lakeside (F. Lewis), Solar 11746 (RCA) (Spectrum VII, ASCAP)	★	64	64	5	HOW DID YOU KNOW IT WAS ME—Barry White (R. Coleman), 20th Century 2433 (RCA) (Ba-Da-Be, BMI)	★	100	61	14	I FOUND LOVE—Deniece Williams (J.D. Williams, F. Baskett, R. Nichols), ARC/Columbia 1-11063 (Kee-Brick/Mane/Randy, BMI)
	32	23	LOVE GUN—Rick James (R. James), Gordy 7176 (Motown) (Jobete/Stone City, ASCAP)	★	65	67	5	HALF A LOVE—Aretha Franklin (Z. Cusseaux), Atlantic 3632 (Zugrace, BMI)	★	91	73	8	
★	40	7	ROTATION—Herb Alpert (A. Armer, R. Badazz), A&M 2202 (Almo/Badazz, ASCAP)	★	66	76	4	CATCHIN' UP ON LOVE—Kinsman Dazz (B. Harris), 20th Century 2435 (RCA) (20th Century/All Sunray, ASCAP)	★	92	57	8	
				★	67	77	4	I'M IN LOVE WITH YOU—Ren Woods (L.J. McNally), ARC/Columbia 1-11146 (McNally, ASCAP)	★	93	53	8	
				★	68	78	4	ONLY MAKE BELIEVE—Bell & James (L.M. Bell, C. James), A&M 2204 (Mighty Three, BMI)	★	94	52	8	
				★	69	87	3	WHAT I WOULDN'T DO—Angela Bofill (J. Perricone, D. Utt), Arista/GRP 2503 (Roaring Fork/Purple Bull, BMI/Twelf Street/Whiffie, ASCAP)	★	95	52	8	



PHILLY PARTY—Lou Rawls cuts his birthday cake during a birthday party and listening event for his new "Sit Down And Talk To Me" LP at Resorts International in Atlantic City. Looking on, from left, are Larry Depte, president of Philadelphia International Records, and Leon Huff, chairman of the label.

Philadelphia Intl Exec In Bid For Major Expansion

By NELSON GEORGE

PHILADELPHIA — Philadelphia International Records new president Larry Depte says expanding the pop-soul label's efforts in promotion, advertising and marketing is its major goal entering the 1980s.

The Philadelphia-based label is distributed by CBS records which has handled the bulk of these operations.

But with its distribution agreement with CBS coming up for renewal, the label is looking to take a larger role in the marketing of its product.

Philadelphia International, says Depte, now has 14 independent promotional people working with eight staffers. He envisions the label replacing the independents with staff members. The company is also opening offices in England and Japan to monitor distribution and marketing overseas.

Priscilla Chatman, recently a public relations person for Salsoul Records, has been signed by Philadelphia International to handle artist development on special assignment from Depte.

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

Earl Shelton remains president of the firm's lucrative publishing wing, Mighty Three.

Depte 29, has been with the company since 1975, serving as control-

ler for two years and then as vice president of finance and business affairs.

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

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

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

Noting that "writers are the backbone of the industry" Depte says the firm has 59 under exclusive contract, a little under half of them working in-house as producers and arrangers. All of the 23 artists on the roster have material supplied from this staff talent pool.

New product from the Stylistics, Rawls, Billy Paul, Dee Dee Sharp and McFadden & Whitehead are expected in the coming months.

An album by producer-guitarist Norman Harris entitled "The Harris Machine" will be something of a revival of the label's original studio band, the MFSB. Harris, a charter member of that famed studio aggregation, uses many of his contemporaries on the album.

Chasm Enlarging Between Musical Theatre, Labels

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

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

RCA Records' intention to record the smash Broadway revival of "Oklahoma!," the 1943 show that started the massive Broadway/label tie-in, is one bright spot, yet in a way it's part of the problem.

The '80s will get underway with the revival mania, but such scheduled revivals of "West Side Story," "Camelot" (with its original star, Richard Burton), "My Fair Lady" (with its original star, Rex Harrison), "Can-Can" and surely others to come will take some doing to interest label attention, since their original

casters remain entrenched in their respective label catalogs.

"Oklahoma!," however, is apparently going to be around for quite sometime, and a stereo-age version of a highly-respected revival of a true classic may stir consumer interest. RCA did moderately well with a winning revival of "The King & I," featuring Yul Brynner, its original star, several seasons ago, and the label can claim a solid seller in last season's "Sweeney Todd."

But, this season's only Broadway caster, MCA's "Evita," has failed to make much of a dent among record buyers, although the show itself continues to do well. Another outright success, a revival of "Peter Pan," has not made it to recordings, and buyers must be content with the mono-only version starring Mary Martin.

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

\$1½ Mil Volume By Freight Firm Due Recordings

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

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

"If we receive a shipment by 2:30 in the afternoon will can ship out the same night," says Kadets.

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

Among the wholesalers utilizing Freight Forwarders' services are Cardinal Export, Win Records, Record Haven, Record Shack, Price-Rite and Alpha Distributing.

As to the type of product making the overseas rounds, comments Kadets, "I don't ever look at that."

A NOTE TO OUR READERS

A Christmas eve fire at our subscription processing center in Massachusetts destroyed a number of documents. If you, as a current or potential subscriber sent in your new order, renewal or address change within the last three weeks, please let us know immediately by contacting us through the circulation department at our Los Angeles or New York offices or by writing to:

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For those of you who are current Billboard subscribers, there will be no delay in the mailing of your issues. We are doing everything possible to expedite your subscription order. Thank you for your patience and cooperation in this matter.

Talmadge Opens Office In N.Y.

NEW YORK—Art Talmadge, veteran music man, has opened Art Talmadge Associates here as an independent managerial adjunct to music and allied companies.

The firm will specialize in the coordination of services for firms headquartered outside of New York City, including "independent decision making" services. Firm's functions for labels and music publishers will also include retention and supervision of legal liaison when necessary.

According to Talmadge, present economic conditions were the motivating factors in the firm's organization, with companies involved with Talmadge avoiding the opening and operating of branch offices.

Talmadge's music business career includes stints with MCA, vice president of a&r at Mercury, president of United Artists Records and founding of Musicor Records. He was also president of ARMADA, which later evolved into NARM, the merchandising association.

Firm is located at 870 Seventh Ave.; phone is: (212) 581-4680.

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	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	19	OFF THE WALL Michael Jackson, Epic FE-35745	39	31	29	DIONNE Donne Warwick, Arista AB 4230
2	1	8	MASTERJAM Rufus & Chaka, MCA MCA-5103	★	50	4	CAN'T YOU TELL IT'S ME Tyronne Davis, Columbia JC 36149
3	3	8	PRINCE Prince, Warner Bros. BSK 3366	★	54	3	BONNIE POINTER Bonnie Pointer, Motown M7-929R1
4	4	6	JOURNEY THROUGH THE SECRET LIFE OF PLANTS Stevie Wonder, Tamia T13-371C2 (Motown)	★	42	33	I AM Earth, Wind & Fire, Arc/Columbia FC 35730
5	7	9	ON THE RADIO—GREATEST HITS VOLUME ONE & TWO Donna Summer, Casablanca NBLP-2-7191	★	53	3	THE DANCE OF LIFE Narada Michael Walden, Atlantic SD 19259
6	6	21	MIDNIGHT MAGIC Commodores, Motown M8-926	★	44	28	DEVOTION L.T.D., A&M SP-4771
7	5	9	INJOY Bar-Kays, Mercury SRM 1-3781	★	45	NEW ENTRY	THE WHISPER The Whispers, Solar BXL1-3521 (RCA)
★	29	3	LIVE! COAST TO COAST Teddy Pendergrass, P.I.R. KZ 2-36294 (CBS)	★	46	40	SECRET OMEN Cameo, Chocolate City CCLP-2008 (Casablanca)
★	13	4	WE'RE THE BEST OF FRIENDS Natalie Cole/Peabo Bryson, Capitol SW 12019	★	47	45	MARATHON Santana, Columbia FC 36154
★	11	7	YOU KNOW HOW TO LOVE ME Phyllis Hyman, Arista AL 9509	★	48	32	BRENDA RUSSELL Brenda Russell, Horizon SP-739 (A&M)
★	11	10	WHERE THERE'S SMOKE Smokey Robinson, Tamia T7-366 (Motown)	★	49	49	BAD GIRLS Donna Summer, Casablanca NBLP-2-7150
★	38	3	GLORYHALLASTOOPID Parliament, Casablanca NBLP 7195	★	50	48	TEDDY Teddy Pendergrass, P.I.R. FZ-36003 (CBS)
★	13	8	LADIES NIGHT Kool & The Gang De-Lite DSR-9513 (Mercury)	★	51	41	TWICE THE FIRE Peaches & Herb, Polydor/MVP PD-1-6239
★	14	14	PIZZAZZ Patrice Rushen, Elektra 6E-243	★	52	39	STREET LIFE Crusaders, MCA MCA 3094
★	30	4	BEST OF FRIENDS Tewynnyne Featuring Lenny White, Elektra 6E-223	★	53	43	THE BOSS Diana Ross, Motown M7 923
★	16	16	RISE Herb Alpert, A&M SP 4790	★	67	3	CHIC'S GREATEST HITS Chic, Atlantic SD 16011
★	17	9	IDENTIFY YOURSELF O'Jays, P.I.R. FZ-36027 (CBS)	★	55	46	ONE WAY FEATURING AL HUDSON Dne Way Featuring Al Hudson, MCA 3178
★	20	6	JUST A TOUCH OF LOVE Slave, Cotillion SD 5217 (Atlantic)	★	57	61	RAY, GOODMAN & BROWN Ray, Goodman & Brown, Polydor PD 1-6240
★	19	17	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	★	58	58	HAPPY HOLIDAYS TO YOU Whispers, Solar BXL1 3490 (RCA)
★	20	21	BIG FUN Shalamar, Solar BXL1-3479 (RCA)	★	59	51	LIVING PROOF Sylveste, Fantasy F 79010
★	22	12	DON'T LET GO Isaac Hayes, Polydor PD-1-6224	★	59	35	WHATCHA GONNA DO WITH MY LOVE Stephanie Mills, 20th Century T-583 (RCA)
★	22	10	FIRE IT UP Rick James, Gordy G8-990 (Motown)	★	60	59	HERE'S MY LOVE Linda Clifford, Curtom/RSO RS 1-306
★	23	3	GAP BAND II Gap Band, Mercury SRM 1-3804	★	61	52	SURVIVAL Bob Marley & The Wailers, Island ILPS 9542 (Warner Bros.)
★	34	5	BRASS CONSTRUCTION 5 Brass Construction, United Artists UT-977	★	62	42	IN THE BEGINNING Nature's Divine, INF 9013 (MCA)
★	25	27	ROYAL RAPPIN'S Millie Jackson & Isaac Hayes, Polydor PD-1-6229	★	63	55	HEARTBEAT Curtis Mayfield, RSO RS-1-3053
★	26	26	ROUGH RIDERS Lakeside, Solar BXL1-3489 (RCA)	★	64	64	WHEN I FIND YOU LOVE Jean Carn, P.I.R. JZ 36196 (CBS)
★	27	22	PLEASURE Future Now, Fantasy 9578	★	65	56	XII Fatback Band, Spring SP 1-6723 (Mercury)
★	28	15	UNCLE JAM WANTS YOU Funkadelic, Warner Bros. BSK 3371	★	66	63	SO SOON WE CHANGE David Ruffin, Warner Bros. BSK-3306
★	29	18	MASTER OF THE GAME George Duke, Epic JE 36263	★	67	NEW ENTRY	RELIGHT MY FIRE Dan Hartman, Blue Sky JZ 36302 (CBS)
★	30	24	DO YOU WANNA GO PARTY KC & The Sunshine Band, T.K. TK-611	★	68	65	TAKE IT HOME B.B. King, MCA MCA-3151
★	31	23	WITCH DOCTOR Instant Funk, Salsoul SA 8529 (RCA)	★	69	60	BOBBY BLAND I Feel Good, I Feel Fine, MCA MCA-3157
★	32	NEW ENTRY	ONE ON ONE Bob James/Earl Klugh, Columbia/Tappan Zee FC 36241 (CBS)	★	70	71	I'LL BE THINKING OF YOU Andrae Crouch, Light LS-5763
★	33	44	NO STRANGER TO LOVE Roy Ayers, Polydor PD 1-6246	★	71	75	THE WORLD WITHIN Stix Hooper, MCA 3180
★	34	36	THE MUSIC BAND 2 War, MCA MCA-3193	★	72	74	I WANT YOU Wilson Pickett, EMI/America SW 17019
★	35	35	COME INTO OUR WORLD The Emotions, ARC/Columbia JC 36149	★	73	66	WINNER TAKES ALL Isley Brothers, T-Neck PZ-2-36077
★	36	47	LIVE AND UNCENSORED Millie Jackson, Spring SP2-6725 (Mercury)	★	74	68	IN THE PUREST FORM Mass Production, Atlantic SD-5211
★	37	37	SWITCH II Switch, Gordy G7-988 (Motown)	★	75	70	LOVE IS BACK Love Unlimited, Unlimited Gold JZ 36130 (CBS)
★	38	25	STAY FREE Ashford & Simpson, Warner Bros. HS-3357				

Concert Meetings Firmed In Tulsa

NASHVILLE—The first Christian Concert Promotion Seminar and Showcase will be held in Tulsa at the Oral Roberts Univ. Mabee Center on March 20-22 for promoters, agents, sponsors and performers.

Comments Rodney Snell, sponsor of the seminar: "The sessions will cover everything from the record company's involvement in a concert to contracts."

The major sessions will be held in the afternoons focusing on the subjects of tickets and creative promotion, including the sharing of ideas, advice and answers to specific questions, and record company, management, booking agent and artist involvement in the concert.

Several smaller sessions will meet in the mornings, covering the how-tos of press releases, posters, newspaper ad layouts, technical production in lighting, sound and staging.

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

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

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

HUGE PROMO FOR WOMACH

LOS ANGELES—New Life Records is mounting a promotional and merchandising campaign in support of Merrill Womach's 10 album collection. The emphasis of the campaign will be on Womach's two newest releases, "My Favorite Hymns" and "Images Of Christmas."

Included will be in-store displays, radio spots, print promotion and direct mail. The label has also mailed copies of Womach's latest albums to more than 1,500 radio stations.

A special discount offer to retailers includes a free record display dump, bagstuffers, mobiles and posters. All of these items showcase Womach's 10 album collection.

In addition, Womach will be seen on numerous television programs including the "PTL Club" and the "Billy Graham Milwaukee Crusade."

Sparrow Starts Marketing Push

NASHVILLE—A new winter marketing campaign in support of its Candle/Agapeland catalog is announced by Sparrow Records vice president of marketing Steve Potratz.

A newly designed in-store display piece tied to the merchandising thrust of the campaign centers on the four albums in the teaching series. The record and storybook series which began with "Music Machine" and "Bullfrogs And Butterflies" has recently seen renewed sales with the release of its two newest additions, "Sir Oliver's Song" and "Nathaniel The Grublet."

added. "It is an interaction of experience."

Todate, 35 professionals have been confirmed as instructors and panelists. Many have previously done similar work in secular concerts as well as having current involvement in Christian music.

Not only will the panelists and instructors teach during the seminar, but they will come together to discuss the issue of where Christian music is today and the direction it is taking for the future.

Instructors and panelists include Dick Curd, Malcolm Greenwood, Chris Christian, Doug Corbin, Don Butler, John Styll, Wayne Coombs, Linda Miller, Terry Sheppard, Dan Collins, Eddie Messick and Wes Yoder.

Additional information on the seminar may be obtained through Snell and Sunshine Concerts, 7010 South Yale, Tulsa, Okla. 918-492-2591.



GOSPEL FIRST—Randy Cox, right, director of the Paragon Publishing Group, presents Don Butler, executive director of the Gospel Music Assn., with the publishing sampler album "Gospel Songs Of The Paragon Group." The double album sampler is the first of its kind in gospel music.

Gospel Scene

By GERRY WOOD

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

Final recording sessions were completed for Lexicon Music's new Easter musical "Come Messiah, Come." Written by John Cowan and arranged by Peter Jacobs, the musical is designed for as few as nine children. The musical is a fictional story with a setting in a children's orphanage at the time of the crucifixion and resurrection.

"Make A Joyful Noise" is the title of what will be the last album by the Lanny Wolfe Trio. A live album, it was recorded at their church in Jackson, Miss.

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

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

Tramaine Hawkins' long awaited debut album will be released next month. The LP is titled "Tramaine." ... The Blackwood Brothers will appear on the National Religious Broadcast

3 DUOS WILL HOST AWARDS

NASHVILLE—The Gospel Music Assn.'s 11th annual awards show scheduled for March 26 at the Opryland Hotel here will feature a new hosting concept. At the presentation, the husband and wife teams of Walter and Tremaine Hawkins, Bill and Gloria Gaither and Paul and Kathie Lee Johnson will consecutively share the duties of cohosts.

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

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

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

(Published Once A Month)

Billboard SPECIAL SURVEY For Week Ending 1/5/80

Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	14	IT'S A NEW DAY James Cleveland & The Southern California Community Choir, Savoy SGL-7035
2	2	51	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive II, Light LS-5735
3	3	22	CHANGING TIMES Mighty Clouds Of Joy, Epic JE 35971
4	9	6	THE PROMISE James Cleveland & The Philadelphia Mass Choir, Savoy 14526
5	4	18	GIVE ME SOMETHING TO HOLD ON TO Myrna Summers, Savoy 14520
6	6	56	JAMES CLEVELAND & THE SALEM INSPIRATIONAL CHOIR I Don't Feel Noways Tired, Savoy DBL 7024
7	5	31	WHAT A WONDERFUL SAVIOR Donald Vails & The Voices Of Deliverance, Savoy 7025
8	7	31	BECAUSE HE LIVES International Mass Choir Of Churches, Tomato 9005
9	8	31	COME LET'S REASON TOGETHER Florida Mass Choir, Savoy 7034
10	NEW ENTRY		I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763
11	10	18	I MUST TELL JESUS Sara J. Powell, Savoy 14516
12	11	10	IN GOD'S OWN TIME, MY CHANGE WILL COME James Cleveland & The Triboro Mass Choir, Savoy 14525
13	13	14	WHEN JESUS COMES Sarah Jane Powell, Savoy 14465
14	NEW ENTRY		AIN'T NO STOPPING US NOW Willie Johnson & The Gospel Keynotes, Nashboro 27217
15	12	39	FOUNTAIN OF LIFE JOY CHOIR Gospel Roots, 5034 (TK)
16	14	18	THINK OF HIS GOODNESS James Cleveland & The Cleveland Singers, Savoy 14538
17	16	69	MYRNA SUMMERS I'll Keep Holding On, Savoy 14483
18	17	18	I'VE BEEN TOUCHED The Johnson Ensemble, Tomato 7027
19	15	35	JACKSON SOUTHERNAIRES Legendary Gentlemen, Malaco 4362
20	18	78	JAMES CLEVELAND & CHARLES FOLD SINGERS Volume 3, Is There Any Hope For Tomorrow? Savoy DBL 7020
21	20	10	TO ALL GENERATIONS Rev. Milton Brunson & The Thompson Community Singers, Creed 3091
22	NEW ENTRY		FIRST CLASS GOSPEL The Williams Brothers, Tomato TOM 7027G
23	21	14	LIVE IN NEWARK Bishop Jeff Banks & The Revival Temple Mass Choir, Savoy 14503
24	19	35	REV. CLAY EVANS Everything Will Be Alright, Jewel 0146
25	23	111	ARETHA FRANKLIN WITH JAMES CLEVELAND Amazing Grace, Atlantic 2-906
26	25	10	THE BEST OF THE ROBERTA MARTIN SINGERS Savoy 7018
27	22	51	JAMES CLEVELAND & THE NEW JERUSALEM BAPTIST CHURCH CHOIR Everything Will Be Alright, Savoy 14499
28	24	22	YOU LIGHT UP MY LIFE Rev. Isaac Douglas, Creed 3090 (Nashboro)
29	27	188	WALTER HAWKINS & THE LOVE CENTER CHOIR Love Alive, Light LS 5686 (Word/ABC)
30	30	14	HEAVEN IS MY GOAL Dr. Charles Hayes & Cosmopolitan Church Of Prayer Choir, Savoy SGL-7026
31	26	86	DONALD VAILS CHORALEERS: Live, He Decided To Die, Savoy 7019
32	33	10	HOMECOMING Pilgrim Jubilee Singers, Nashboro 27212
33	34	10	SAVED & SATISFIED Rev. Cleophus Robinson, Nashboro 7215
34	28	22	SALUTE TO PAUL BEASLEY Gospel Keynotes, Nashboro 7210
35	29	129	SHIRLEY CAESAR First Lady, Hob HBL 500

Classical

Fewer But Better Classical Albums On Way

By ALAN PENCHANSKY

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

U.S. classical label executives expect to stir increased consumer interest in 1980 with the sonic advantages of digital recording technology and a promised new standard of excellence in U.S. pressings. The classical listener's increased sophistication and the use of improved playback equipment are factors being responded to, label heads say.

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

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

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

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

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

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

Adds Katz: "The leisure time business is generally in big trouble. It's in big trouble for one basic reason, the dollars aren't there."

CBS Masterworks, in a reorganization under Simon Schmidt, is applying brakes to its production activity reportedly. A release slow-down also is anticipated in line with the current market conditions.

The shift to higher quality is being carried out at CBS with a mid-winter digital product line launch. The company has new digital systems from the conductor, Leonard Bernstein, Claudio Maazel and Zubin Mehta, as well as chamber music, solo recital and opera awaiting release in digital.

Pressing quality is a critical issue, and CBS has announced the development of a new "audiophile" product grade to be debuted with the digital line unveiling.

"The amount of disposable dollars is shrinking along with everybody's buying power," a Masterworks executive comments. "It's a tougher market out there."

Angel Records is promising to be at the forefront with new technical advances, says Raoul Montano, head of the EMI/Capitol classical division. Angel's leadership role in technical innovation will be displayed as part of a reexamination of the basic repertoire in new digital editions, Montano explains.

According to Montano, release numbers are being shaved by no more than 10%. Montano says the cutback will "not be too noticeable."

Says Montano, "We'll limit some of the releases just to the strong titles."

The new critical emphasis on disk pressing quality also is felt at Angel. Labels agree that the ultra-transparency of digital recordings will result in microscopic scrutiny of disk surface quietness today.

Angel's abandonment of compatible quad mastering and its shift to an independent pressing operation has resulted in significant improvement, claims Montano.

Repeated examination of the warhorses of the repertoire is the tradition in classical label releases. This trend is expected to be intensified

Market Theatre Cassettes-Books

LOS ANGELES—Bonneville Productions, the long-time Salt Lake City conglomerate in broadcasting and custom tape duplication, is marketing the first of a series of 12 \$5.99 list Color Book Theatre packages for moppets.

The cassette, crayons and coloring book, encased in a heavy duty transparent plastic self-merchandising holder, is being sold direct to mass merchandisers by Gene Block & Associates, local marketing firm, through 19 satellite offices cross-country.

The series of fairy tale titles is narrated by Sterling Holloway and features a full cast of actors and original music.

Color Theatre Books, when purchased by the gross, come with a 66-inch-high metal wire fixture. Block states, which takes two feet of floor space. At the January CES, 12 additional titles to be available in January 1981 will be announced.

with the push into digital recording. For the next several years heavy doses of Brahms, Tchaikovsky, Bach, Beethoven, Stravinsky, Mahler and Prokofiev are being prepared, with special prominence accorded to the big, richly scored orchestral compositions.

"With digital recording you go with the warhorses to display the potential of the medium," Seymour Solomon of Vanguard Records explains. Vanguard has completed several productions using Sony PCM-1600 digital equipment. Titles being reinterpreted include Tchaikovsky's "Pathétique" Symphony and Rimsky-Korsakov's "Scheherazade."

Montano says Angel looks forward to reinvestigation of the basic repertoire. "Very few times in the record business do we have a chance

to rerecord all the old catalog. We're going into this new digital system and it's going to help out business," the executive explains.

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

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

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

Montano says performances by lesser known orchestras and conductors won't show up today as readily as in the past. "Today's consumer is a little more quality conscious and he can differentiate more," the West Coast executive explains.

Artist signing standards are becoming tougher, with broad human appeal and the accessibility to media and public weighted heavily in the consideration.

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

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

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Schirmer Music Relocates Store

NEW YORK—Along with a bronze bust of Beethoven, Schirmer Music has relocated here to the newly enlarged and renovated Brentano's at 586 Fifth Ave., between 47th and 48th streets.

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

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

Schirmer's move from 4 E. 49th St.—at the site since 1960—is being celebrated by a week-long round of musical festivities, including an 83rd birthday salute to composer Virgil Thomson. Throughout the week, there'll be appearances by such artists as Licia Albanese, Andre Kostelanetz, Bobby Short, Larry Adler, among others, and various workshops.

Interestingly, Schirmer's was Brentano's neighbor at the Broadway location in 1861.

'Festival' Seating For Concerts Nixed At Philadelphia Spectrum

By MAURIE ORODENKER

PHILADELPHIA—Although final decision will be made after the end of the year, the Spectrum, sports and entertainment facility here, will discontinue general admission or "festival" seating at rock concerts. With 19,600 seats, the Spectrum is one of the major rock concert halls in the country.

Electric Factory Concerts, headed by Larry Magid and Alan Spivak, who promoted the Who at the Coliseum in Cincinnati, where stampeding crowds resulted in the death of 11 rock fans, presented the Who in two sellout concerts at the Spectrum Dec. 10-11, which came off without incident.

The Spectrum concerts were also festival concerts with 80% of the seating on a first-come-first-served basis. All the reserved seats, which

sold for \$11, and the general admission tickets at \$10, were sold out in one day in October.

Larry Rubin, Spectrum public relations director, said that "in all likelihood," general admissions for rock concerts will be dropped next year.

He pointed out that in the wake of the Cincinnati incident, public opinion has a strong bearing now for

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

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

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

Since the festival concerts enables a promoter to sell a larger number of tickets at a lower cost, Rubin said that putting out seats for everybody and on a reserved seat basis will mean that the cost of concert tickets will have to be increased by the promoters.

If the edict is put in force, the last general admission concert at the Spectrum will have been the Outlaws Dec. 16—the last rock show booked in for the year.

The policy change will not involve any advance ticket sales as there are no rock shows booked until February.

Russell Returns To Tulsa Base; Looking To TV

By ELLIS WIDNER

TULSA—Leon Russell has returned his base of operation once again to Tulsa and is now setting his speculative musical eye on further forays into country music.

Russell's latest country project was the highly-acclaimed platinum duet LP with Willie Nelson, "One For The Road." It earned them a nomination as the CMA's top vocal duet team of the year, which they didn't win, but it did bring both Nelson and Russell in person to the televised awards presentation.

Now the silver-haired bearded entertainer is negotiating with Tulsa's Jim Halsey Co., exploring what Halsey cryptically refers to as "projects of mutual interest, particularly in video."

Halsey represents Russell's booking and has lined him up for a series of dates with old friends, the New Grass Revival. However, Russell says he views video as his main avenue of emphasis for the future.

"I'm getting too old to be rocking and rolling, so I'm gonna become a big television tycoon," he says laughingly. "We're still building on the video studio in Los Angeles, and we've already filmed some of our recording sessions with the New Grass Revival. Shortly all Paradise artists will be recorded and released on video."

Paradise is the name of Russell's L.A.-based recording studio/recording/video company. "The Paradise Show" is the working title of a series of programs Russell says he plans to

(Continued on page 32)

Lake Placid Gigs

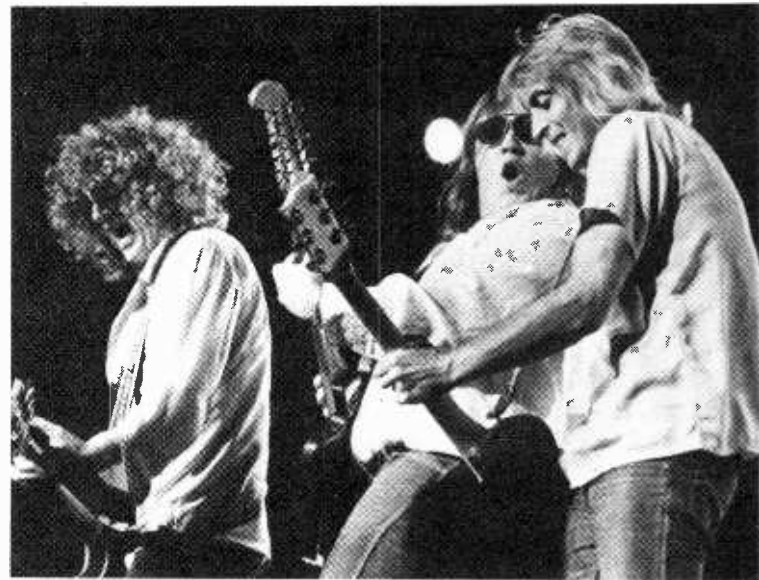
NEW YORK—Lake Placid, N.Y., site of the 1980 Winter Olympic Games in February, will host two dance concerts at the Olympic Fieldhouse Jan. 25-26.

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

Larry Silverman, president of Multiphase, says the first of the two concerts will be disco oriented, while the second will be more rock and new wave. He is now negotiating for the talent lineup.

Eagles Producing

LOS ANGELES—The Eagles will self-produce its March 1-3 dates at the Forum here. The three shows will be presented as a joint venture between the Forum and Long Run Tours, a subsidiary of the band's management, Front Line Management. Other dates on the tour will also be self-produced.



CLEVELAND ROCKS—Meat Loaf, center, joins fellow Cleveland International/Epic artist Ian Hunter, left, onstage at the Cleveland Coliseum during the close of Hunter's show. That's Mick Ronson on the right also jamming.

Garden Concerts Defy Trend With Average Gross

NEW YORK—Despite the general softness in the concert business this year, 1979 nevertheless has been a banner year for Madison Square Garden, with the venue attracting a total of 1,005,449 paid fans in 56 concerts for a total gross of \$11,534,173.

"We are happy to present, year in and year out, the world's best contemporary music to such a huge audience of appreciative fans—without untoward incident. This has been an excellent concert year in every way," says Michael Burke, president of Madison Square Garden.

Half of the 56 concerts in 1979 have been sellouts, with many others coming close. Average gross was \$205,967, says Robert Franklin, vice president of the venue in charge of musical events.

The only other activity in the Garden with more events is the circus with 130 performances in 10 weeks. However, the gross from the circus is less than from the concerts, says Franklin.

Raymond Pinder, the fan who bought the one millionth ticket, to a Stevie Wonder concert Friday (7), was provided with a limo to the show, dinner and a chance to meet Wonder, as well as receiving the entire Wonder catalog from Motown.

LAS VEGAS, SAN DIEGO

Gov. Brown Aided By Twin Concerts

By HANFORD SEARL

LAS VEGAS—More than \$150,000, part of which will be doubled by matching federal funds, was raised here (22) for the sold-out, presidential fund-raiser for Gov. Jerry Brown at the 7,500-seat Theatre For The Performing Arts—the first ever such rock concert on the Strip.

Featuring the same headlining trio of Chicago, Linda Ronstadt and the Eagles, seen the previous night in San Diego, the five-hour musical benefit was deemed a success.

Despite circulating reports concerning difficulties at the San Diego concert, Brown officials were pleased with the San Diego turnout which reportedly attracted 9,000 fans to the 11,000-seat concert capacity coliseum.

Starting 45 minutes late, Chicago executed a tight-knit, 65-minute set which featured nine selections and two encores including "Only The Beginning," "Twenty-five Or Six To Four," "Feelin' Stronger Every Day," and "Just You And Me."

Ronstadt, joined by Nicolette Larson and J.D. Souther at one point, sang 14 numbers, several from her upcoming LP with her studio musicians.

Complaining she hadn't seen much of Brown lately because of presidential campaign responsibilities, Ronstadt said, "He's back now, and he's going to make it all better," as she sequed into the rollicking '50s "My Boyfriend's Back."

She also performed such favorites as "Blue Bayou," "Just One Look," "Mad Love," and "Willin'."

Larson was spotlighted with Ronstadt on backup vocals during "Lotta Love," with the two joining forces on the country rocker "Shoop Shoop." Souther soloed with "Only The Lonely," backed by the two female stars.

All three joined forces during "Till The Bars Burn Down," with "Prisoner In Disguise," completing her hour-long set.

The Eagles, earning the wildest reception, glided through its 12-song program, showcasing guitarist Joe Walsh and garnishing four encores.

Its 90-minute repertoire included such standouts as "Life In The Fast Lane," "Desparado," "Heartache Tonight," "Lyn' Eyes," "One Of These Nights," and "Turn To Stone."

Brown revealed both concert dates were the only available halls in the vicinity to hold fund raisers at this time. He anticipates future concerts with other known groups participating.

"These artists have donated their time and talents to help my campaign. It's greatly appreciated and helpful," concluded Brown. "Sure, this attracts the youth and minority votes, for much of the lyrics in rock music today will predict the future of the '80s."

Leases Exit-In & Theatre

NASHVILLE The Sound Seventy Corp. has formed New Vaudeville, Inc. to lease and operate the historic 2,000-seat Tennessee Theatre in downtown Nashville.

Additionally, the principals of Sound Seventy have formed Exit/In Entertainment, Inc. with Nashville restaurateurs Wayne Oldham and Henry Hillenmeyer which will take over and operate the Exit/In club.

New Vaudeville, Inc. has been established by Joseph E. Sullivan, Robert Stewart and Steven J. Greil, and have signed a long-term lease to operate the Tennessee Theatre. The lease takes effect Jan. 1. Sullivan is chairman of the board of the new venture, with Stewart serving as president and Greil as secretary/treasurer.

According to Stewart, Sound Seventy Productions, another division of the Sound Seventy Corp., will present an average of three to five shows per month. "Our goal is to keep the lights on at the theatre every night," states Stewart. "We hope the theatre will be used for everything from crusades to concerts to conventions."

New Vaudeville, Inc. will lease the theatre to any promoter or event, with the first Sound Seventy Production being a Molly Hatchet show Jan. 19.

The Tennessee Theatre, built in 1951, is owned by Nashville businessman Michael Tomlin. A total of 32 different stage sets can be hung over the stage to accommodate ma-

(Continued on page 30)

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Anka Remains In Limelight Despite Record Slowdown

By ED HARRISON

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

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

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

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

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

Anka has also recently completed producing and writing all songs for French singer Mireille Mathieu's debut American release "Mireille

Mathieu Sings Paul Anka" on Ariola.

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

"For acts not getting exposed and played, there's no reason to get into a competitive situation now."

Despite a soft live performance market, Anka calls 1979 his "most successful year." He just completed a 25-week tour of major cities playing to a cross section of people ranging in age from 15-50. Anka has played for a similar tour next year.

Anka, who played Las Vegas earlier this year, says a lot of acts are afraid of Vegas. "Young pop acts might have trouble playing there because of the sellout factor," he states. "But if you can work it and still do other things you can maintain a mainstream balance."

"What I'm doing isn't the norm right now. I'm not into the heavy rock scene where I must be careful of where I play. It hasn't hurt me here or internationally."

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

Talent Talk

Fleetwood Mac may record more and tour less and Billy Joel's next LP will contain "a lot of rock n'roll songs." This was disclosed by Mick Fleetwood and Joel in separate interviews with NBC/TV's Source network show, "The News That Rocked '79," scheduled for broadcast New Year's weekend.

"I would think the band would tend to become more of a recording entity," Fleetwood said. "We will go on the road, but there comes a time when there are other things important to one's own private life. I have a feeling that an LP will come out a lot sooner than even we think. There won't be a three-year gap."

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

Chicago-based rock group Cartune is demanding air time from WLUP-FM to rebut statements allegedly made by morning deejay Steve Dahl. Dahl is charged with making false on-air statements that may have jeopardized the group's right to work. The complaint is detailed

in a 10-page letter to the station from band managers Lee Graziano and Nick Schmitz, filed with the FCC and handed out to reporters in mid-December. Cartune—under the name Teenage Radiation—backed up Dahl on recordings including "Do You Think I'm Disco," and supported him in concert and on the air before the two forces split in early October.

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

Screaming Jay Hawkins got a little help on the overdubs from Keith Richards when he was rerecording his '50s hit, "I Put A Spell On You," at Blue Rock studio in New York. ... Bart Dorse, disk jockey at the rock dance club, Heat, is now doing double time as guest DJ at Studio 54. ... Ovation artists Tantrum played a free in-store concert at the Sounds Good store in Chicago.

Talent In Action

STYX
APRIL WINE

Forum, Ingelwood, Calif.

To the total satisfaction of the capacity crowd, Styx toiled for a full hour and three-quarters and, with minimum spoken word, performed 17 songs Dec. 19. Bursting through a simulated onstage smoke-screen effect, Styx prudently kicked off the proceedings with some of its tried and tested hits of the past like "Borrowed Time," "Great White Hope," "Fooling Yourself" and the title tune from its 1977 A&M LP, "Grand Illusion."

Styx wisely waited till the last third of the (Continued on page 28)

Signings

Jackson Browne to the Howard Rose Agency for personal appearances after seven years with the William Morris Agency. Rose's other clients include Browne's Elektra/Asylum labelmates the Eagles and Queen. ... L.A. deejay Rick Dees to Mushroom Records. The KHJ-AM morning personality has completed the recording of his debut LP, "Read Me My Rights," slated for release in January.

Memphis band Kwik to EMI-Records. ... L.A. based new wavers Dana Ferris & Hubba Hubba to Back Street Management for representation and Variety Artists for booking. ... Elektra/Asylum's Susie Allanson to American Management. ... Bluegrass singer Wilma Lee Cooper to Featherstone Talent Organization for booking.

The Lonely Boys, a quintet of London-based rockers, to EMI Records in London. Debuting stateside in mid-January, the band's first LP, "The Lonely Boys," will be released in the U.S. by Harvest Records. ... Singer/writer William Oz and soul songstress Donna Washington to Capitol Records. ... Tommy James to Millenium Records, distributed by RCA. First single is "Three Times In Love." ... Clarinetist Richard Stoltzman to RCA Red Seal Records. ... Steve Marriott to LeberKrebs' Contemporary Communications Corp. for management. Marriott is reforming Humble Pie. ... Greenville, S.C. act Aldos to Platinum City Records. Single is "Some things" with LP to follow.

BOOK REVIEW

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

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

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

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

His book is credible, and for that reason valuable, because he actually has been there as a promoter. Now one of the managing partners of the Xenon disco in New York, Stein once promoted 250 concerts a year. Then he went bust, because, he says, he overextended himself, he didn't always keep his eye on the bottom line, and, he claims, because he was frozen out by the top booking agencies after he refused to go along with a system that gives the bulk of power and profits to the superstar agents and artists.

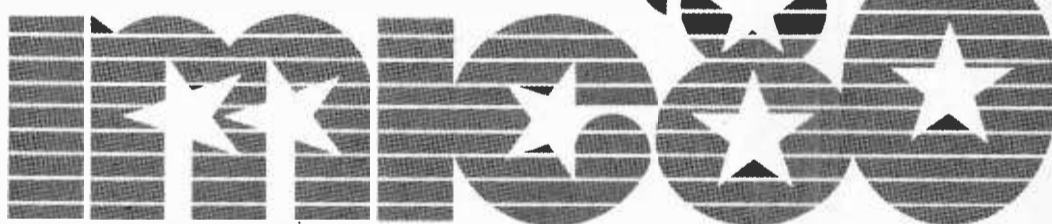
This is not, however, a crying-in-my-beer book, but rather a step-by-step guide written for the prospective promoter with chapters on such subjects as: "How Promoters Make Their Money," "Getting Talent," "Costing Out The Show," "The Facility," "How To Get Into The Business," "Putting Together Capital," and "Contracts And Riders."

According to Stein, concert promotion is a service industry whose clients are the booking agents, of which there are only six who control the artists who really matter. Moreover, even if a prospective promoter has the capital and wherewithal to start a promotion business, these agents will always deal with the promoters they know, since they are not about to endanger their relationships with their top acts by entrusting them to some unknown promoter who may be a "flake" or unprofessional.

But even an established promoter has no guarantees. Once an act is contracted for a show its fee is guaranteed by the promoter, whether he sells any tickets or not. The booking agency gets its 15% of that and more. But a promoter can lose money even if a show goes clean. How this can happen is evident from the "production cost analysis form" Stein includes in the appendix. It shows that a promoter has only one source of revenue, ticket sales, though a record company may help with some co-op ads or production costs. The promoter has meanwhile to pay out money for as many as 120 different expenses ranging from the headliner's guarantee to ticket printing, sewage costs, stamps and envelopes for the boxoffice, repairs, cables, stage managers, cranes, stick-up insurance, performance royalties, signs, nurses, overtime, and more.

Some of these costs are fixed, some can be negotiated, and on some the rule should be to add 15% to any estimate. Knowing what falls into which category is something (Continued on page 28)

ANNOUNCING



The International Music Industry Conference will be held for the first time in the Continental United States.

APRIL 23-26, 1980
THE HYATT REGENCY
WASHINGTON, D.C.

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Billboard®

Complex Problems Surround Jazz

Radio Exposure And Distribution Head 1980 Vexations

• Continued from page 7

store representation. The Jeff Lorber band's fusion sound "pushed it into numbers," Kratka says. For that new group the numbers were 40,000 while sales for a new, unknown band from San Francisco called Solar Plexus reportedly hit 10,000 in one week, Kratka says.

"We find we can get space in stores for fusion and traditional product," says Kratka, pointing to the new series of Legacy LPs. "Dealers have asked us for displays for this merchandise," Kratka notes. "We sent out 2,000 jackets to stores we know will put them up. We also sent out 5,000 jackets for an Ursula Dudziak with \$2,500 in prizes. We got some splendid displays as a result of it. The majors do this all the time. We had exhibit space in 30-40 stores for \$2,500."

The economy has cut into store's ability to stock catalog, with the emphasis on selling proven, sure

movers in the non-jazz field. That's the problem which Ron Goldstein, general manager of Warner Bros. progressive music department sees. Tied to this cautious approach to stocking is also the tendency to avoid buying new acts, Goldstein says. "We do well with Al Jarreau, Michael Franks, George Benson and David Sanborn and the ECM line."

But if a dealer has to choose between Fleetwood Mac and an unknown jazz player, it's obvious where the retailer sees his bucks. The solution for this condition is for the business to improve so retailers will have more funds to buy a wide spread of merchandise.

"And," continues Goldstein, "after that it's an active sales staff that has to push the product."

Push, push, push. Fantasy's jazz a&r chief, Orrin Keepnews, feels there's been too much of a push on commercial jazz to the detriment of clear thinking. "Some companies

developed unreasonable expectations for jazz and when they don't achieve those goals, they back off from recording the music."

Some fusion jazz has been treated with a "platinum rock potential," Keepnews believes. The jazz labels have to backoff and establish "a solid, realistic basis for a business foundation."

"There's a lot of jazz which doesn't have gold or platinum expectations but companies expect those results," he laments.

Keepnews says the business as it enters the new year is suffering a backlash from over enthusiastic projections and unrealistic expectations for the many LPs which just didn't have it in the grooves to begin with.

For freelance producer Ed Michel, the biggest challenge is having those U.S. companies which lost their faith in jazz see the light. The weakening of the independent distributor, who traditionally handled jazz lines, has had an effect on the psychological mood of the jazz business. "Because of the decline of pop sales," says Michel, "labels have gone to across the board cutting of everything."

By way of contrast, he finds overseas entrepreneurs showing strong interest in recording jazz for their markets, notably Japan, Germany and South America. "There are a lot of well established names going begging for a record date," Michel says. "But they haven't been hurt by not recording because they're doing live dates." Michel sees these musicians being tapped by these overseas sources who find it attractive to invest in U.S. jazz recordings.

Jazz recordings are what Rare Records is mostly all about in Glendale, Calif. And owner Ray Avery, himself a fan, finds that the on-again, off-again attitude of several companies in starting reissue programs is unhealthy. "If the sales don't hold up," he contends, "the labels fire the guy in charge and hold up for a while."

Avery also says that if the jazz label is really small, like his own Glendale operation (22 LPs), the tendency on the part of an indie distributor is to avoid the line. "So we try to sell direct to the other specialty shops which stock jazz. And we sell to a few distributors and hope to get paid."

Money, naturally, is what obstructs Rudy Onderwyzer's ability to lure the names he'd like to present at his Lighthouse in Hermosa Beach, Calif. "We have 196 seats so the acts that could generate enough attendance are beyond our means because they've reached the concert plateau."

And with Hermosa Beach 20-25 miles from Los Angeles, even crusty jazz buffs have second thoughts about driving down there with gas costing anywhere from \$1 to \$1.16.

Explains Onderwyzer: "When I have a strong act, the people come out. When it's a nice act, it's a noticeable difference."

Rudy still hopes to open his second club. Hop Sings in the Marina Del Rey section of L.A. It's been 2½ years since he first announced plans for the 900-seat room.

Even here there's problems: "You can't expect the kinds of acts I'm booking to fill 900 seats each night." When the new club bows (maybe in 1980?) Rudy hopes to book Stan Getz, Maynard Ferguson, Count Basie and some pop acts. "The best correlation," he says, "is the Roxy or Great American Music Hall."

Billboard SPECIAL SURVEY For Week Ending 12/23/79

Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	FLEETWOOD MAC/DANNY DOUMA —Colonel Sanders, Cow Palace, San Francisco, Calif., Dec. 14-16 (3)	33,858	\$9-\$12.50	\$384,779*
2	THE WHO —Electric Factory Concerts, Spectrum, Philadelphia, Pa., Dec. 10 & 11 (2)	39,134	\$9-\$11	\$361,045*
3	KISS —Sound Seventy Productions, Civic Center, Huntsville, Ala., Dec. 14	9,113	\$10	\$90,610*
4	BLUE OYSTER CULT/HEAD EAST/APRIL WINE —Sound Seventy Productions, Municipal Aud., Nashville, Tenn., Dec. 13	6,625	\$6.50-\$7.50	\$45,840
5	BLUE OYSTER CULT/HEAD EAST —Sunshine Promotions/Entam, Rupp Arena, Lexington, Ky., Dec. 16	3,711	\$7.25-\$8.25	\$30,334
6	POINT BLANK/GAMMA —Sunshine Promotions, Gardens, Louisville, Ky., Dec. 16	6,211	\$2.02	\$12,546
Auditoriums (Under 6,000)				
1	OUTLAWS/38 SPECIAL —Monarch Entertainment/WNEW Toys For Tots, Capitol Theatre, Passaic, N.J., Dec. 15	3,850	\$9.50	\$36,575*
2	HARRY CHAPIN —Clowes Mem'l. Hall, Mem'l. Hall, Butler Univ., Indianapolis, Ind., Dec. 11	2,182	\$5.50-\$9.50	\$16,525*
3	PAT METHENY —Evening Star Productions, Performing Arts Center, Scottsdale, Ariz., Dec. 12	1,307	\$7.50	\$9,803

Talent In Action

• Continued from page 27

marathon set to do its newer material, mostly off its current LP, "Cornerstone."

"Lights," a ditty dealing with every young rock artist's ambition to attain success, "Paris" in which Dennis De Young did a Humphrey Bogart impression while on synthesizer, and "Why Me?" went over biggest.

Somewhere around midset, Styx served up "Lady," the song which made it a factor on the national music scene in 1977. When De Young took to the keyboards to do it, the house lights went down and the instrument went totally phosphorescent—an effective gimmick, albeit probably unnecessary on what many consider its best ballad to date.

Other highlights included an acoustical guitar interlude executed brilliantly by Tommy Shaw, the title cut from its 1975 "Crystal Ball," the 1975 mood piece, "Sweet Madam Blue," also from the latter album and its top charting ballad "Babe."

The cohesiveness of this fivesome was evident in the tightness of its performance, both vocally and instrumentally. With the exception of guitarist Shaw, everyone in the group is a charter member—De Young, James Young, guitar; Chuck Panozzo, bass; John Panozzo, drums.

Opening act, April Wine, did 50 minutes and a dozen ditties but failed to impress on more than a few. The title cut from its Capitol LP, "Harder Faster," was one of them. The five-member band, led by chief songwriter and lead vocalist Miles Goodwyn, needs to polish its stage presence before it goes over in concert.

JOE X. PRICE

JACKSONS

Forum, Inglewood, Calif.

Those who went to the Jacksons' soldout date here Dec. 18 expecting a clever, well-crafted show by a hot record act were actually treated to much more: an often electrifying performance by a group that has, over the course of the past 10 years, become second to none in its chosen field of pop soul.

The show opened on a fun, self-mocking note, with a film clip of its first appearance on Ed Sullivan's show in early 1970, singing "I Want You Back" and "ABC." Those brassy bubblegum soul hits were later reprised in an oldies medley which also included "The Love You Save" and "I'll Be There."

When the group first appeared onstage, it was to sing "Dancing Machine," the 1974 hit that signalled the beginning of its musical maturation. The song's effective use of strobe lights highlighted Michael Jackson's robotic dance steps.

The 21-year-old lead singer was expectedly

the star of the show, whether nimbly spinning about the stage or engaging in dramatic freeze-frame posturing.

Material from Michael's smash solo album continually sparked the set. The melodic "Off The Wall" and the silky, sensuous "Rock With You" were first rate, but were topped by the immensely catchy "Don't Stop 'Til You Get Enough," for which Michael changed from a silver sequined jumpsuit to the debonnaire tuxedo look of the LP cover.

The group's choreography was tight and expert, never calling attention to itself and distracting attention from the music, but adding to the overall impact. And special effects like fire-bomb explosions, flashing lights, strobe and fog were sparsely used but most effective.

The five-brother group was backed by a nine-piece band during the 70-minute show which featured 15 songs; eight from its years on Motown and seven from its Epic LPs.

Inexplicably the group cut the show short instead of granting encores; leaving unperformed such powerhouse material as "Enjoy Yourself," "Never Can Say Goodbye," "Got To Be There" and "Goin' Places." The show would have ended less abruptly if the group were more generous in meeting the audience demand it had spent the previous hour (indeed the past 10 years) building up.

Since the group omitted so many great oldies, two that were performed seemed unlikely choices: "Ben," the 1972 ode to a rat which Michael valiantly sings as though it's the greatest love ballad ever written, and "Daddy's Home," now sung by 18-year-old Randy, since Jermaine, who had the hit, left the act.

These trifles notwithstanding, it was a superlative show, from the starry introduction by Jane (Continued on page 29)

Book Review

• Continued from page 27

that is learned (often very painfully) through experience, but here Stein's book earns its price since he walks his reader through each of these costs and tells what to expect.

The book is written in simple, clear language and any prospective promoter who finds it the least bit perplexing would be advised to explore other business opportunities before dreaming of bringing the Rolling Stones into Madison Square Garden.

ROMAN KOZAK

Billboard SPECIAL SURVEY For Week Ending 1/5/80

Billboard Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	9	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241	26	24	11	CARRY ON Flora Purim, Warner Bros. BSK 3344
2	2	13	RISE Herb Alpert, A&M SP 4790	27	22	7	CHICK COREA/HERBIE HANCOCK Chick Corea, Herbie Hancock, Polydor PD-2-6238
3	3	6	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)	28	27	4	THE BEST OF HERBIE HANCOCK Herbie Hancock Columbia JC 36309
4	4	10	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP 5501	29	NEW ENTRY		OLD AND NEW DREAMS Various Artists, ECM ECM-1-1155 (Warner Bros.)
5	6	8	PIZZAZZ Patrice Rushen, Elektra 6E-243	30	29	24	EUPHORIA Gato Barbieri, A&M SP-4774
6	5	31	STREET LIFE Crusaders, MCA MCA 3094	31	35	5	I REMEMBER CHARLIE PARKER Joe Pass, Pablo 2312109 (RCA)
7	7	10	A TASTE FOR PASSION Jean-Luc Ponly, Atlantic SD 19253	32	31	25	I WANNA PLAY FOR YOU Stanley Clarke, Nemperor KZ-2 35680 (CBS)
8	8	7	STREET BEAT Tom Scott, Columbia JC 36137	33	30	48	CARMEL Joe Sample, MCA AA-1126
9	10	40	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)	34	34	9	PRODUCT Brand X, Passport PB 9840 (JEM)
10	9	9	DON'T ASK Sonny Rollins, Milestone M-9090 (Fantasy)	35	33	18	FEEL IT Noel Pointer United Artists UALA-973
11	12	10	BEST OF FRIENDS Twennynine Featuring Lenny White, Elektra 6E-223	36	39	5	BASIE JAM #3 Count Basie, Pablo 2310840 (RCA)
12	11	19	WATER SIGN The Jeff Lorber Fusion Arista AB-4234	37	37	26	MINGUS Joni Mitchell, Asylum 5E-505
13	13	14	8:30 Weather Report, Arc/Columbia PC2-36030	38	41	28	LIVE AT THE HOLLYWOOD BOWL Chuck Mangione, A&M SP-6701
14	14	6	PASSION DANCE McCoy Tyner, Milestone M-9091 (Fantasy)	39	36	6	DAYS LIKE THESE Jay Hoggard, Arista/GRP 5004
15	15	35	HEART STRING Earl Klugh, United Artists UALA-942 (Capitol)	40	45	52	ANGIE Angela Bofill, GRP/Arista GRP-5000
16	16	7	AND 125TH STREET, N.Y.C. Donald Byrd, Elektra 6E-247	41	40	19	DUET Gary Burton & Chick Corea, ECM ECM-1-1140 (Warner Bros.)
17	18	12	THE WORLD WITHIN Stix Hooper, MCA 3180	42	42	3	LITTLE GIANT Johnny Griffin, Milestone M-47054 (Fantasy)
18	19	9	THE HAWK Dave Valentin, Arista/GRP GRP 5006	43	46	3	JEFF LORBER FUSION Jeff Lorber Fusion, Inner City IC 1026
19	20	4	CIRCLE IN THE ROUND Miles Davis, Columbia KC 2-36278	44	44	37	PARADISE Grover Washington Jr., Elektra 6E-182
20	17	21	LUCKY SEVEN Bob James, Columbia/Tappan Zee JC-36056	45	43	9	MINGUS AT ANTIBES Charles Mingus, Atlantic SD 2-3001
21	21	27	BROWN SUGAR Tom Browne, Arista/GRP GRP-5003	46	NEW ENTRY		WHEN I FIND YOU LOVE Jean Carn, P.I.R. JZ 36196 (CBS)
22	26	35	NEW CHAUTAUQUA Pat Metheny, ECM ECM-1-1131 (Warner Bros.)	47	47	7	BUSH DANCE Johnny Griffin, Galaxy GXY-5126 (Fantasy)
23	23	6	NIGHT CHILD Oscar Peterson, Palbo 2312108 (RCA)	48	NEW ENTRY		GIANTS Various Artists, LAX MCA-3188 (MCA)
24	28	7	MOSAIC John Klemmer, MCA MCA-2-8014	49	49	4	LIGHT AS A FEATHER Azymuth, Milestone M 9089 (Fantasy)
25	25	9	AIN'T IT SO Ray Charles, Atlantic SD 19252	50	48	6	OLD FRIENDS, NEW FRIENDS Ralph Towner, ECM ECM-1-1153 (Warner Bros.)

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Talent In Action

• Continued from page 28

Fonda ("I know a thing or two about entertainment families; I come from one myself") to the frenzied set-closer, "Shake Your Body (Down To The Ground)." **PAUL GREIN**

RUPERT HOLMES

Roxy, Los Angeles

In an emotion-packed hour and 35-minute, 13-tune set Dec. 17, Holmes opened and closed with the same song—"Pina Colada"—and with good reason. It was No. 1 on the Billboard chart, it's won RIAA gold certification and it was personally presented to him onstage by MCA Records president Bob Siner.

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

Described in some quarters as a writer's writer, Holmes consistently evinces a universality of theme in all his songs. "The People That You Never Get To Love," which he did around mid-set, confirms that.

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

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

Holmes' lyrical humor came through in the hilarious ditty, "Our National Pastime" (from his first LP "Wide Screen"), done to a variation on a theme from "The Star-Spangled Banner" (no less), and in his smash of a few seasons back, "Studio Musician."

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

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

ARLO GUTHRIE

Royce Hall, UCLA

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

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

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

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

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

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

He sang three songs from his latest Warner Bros. album "Outlasting The Blues," referring to his identity with the '60s youth culture in "Prologue," a vibrant tune which bridges the gap between his earlier material and current work.

Guthrie closed the show with "Amazing Grace," with a simplicity highly contrasting the mostly humorous songs of the evening. Two of the best moments were the songs he encored with—"Fools Rush In" and a slow and reverent rendition of Elvis Presley's "Can't Help Falling In Love With You." **CELIA GRAIL**

THE SPORTS

Hurrah's, New York

The Sports, a six-member band from Australia, was well received by a large crowd Dec. 8. Its 15-song, 75-minute set was composed of ma-

terial from its debut album on Arista, "Don't Throw Stones," with a couple of oldies thrown in to add spice.

Most of the so-called new wave bands emphasize ensemble playing. Long guitar solos and other staples of established rock bands are ig-

nored. However, the Sports are much more traditional in approach than its trendy clothes would suggest. Almost all the songs were highlighted by a guitar bridge by one of two guitarists.

The Sports showed a good deal of versatility

in its compositional skills, with catchy hooks, interesting changes and a fine r&b ballad all finding a place in the show. The presentation was well paced as the band peaked with its last song and recent single "Who Listens To The Radio."

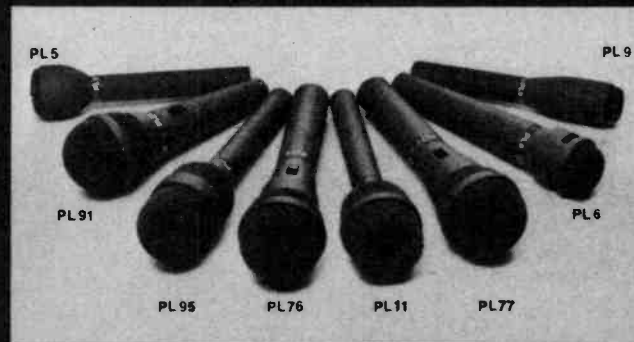
As a dance band, however, the Sports was

less than effective. Most of the audience stood and watched rather than danced during the set. Apparently most in the young crowd were saving themselves for after the set when the recorded music had them hopping around furiously until the morning. **NELSON GEORGE**

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

The PL76 and PL77 condenser cardioid microphones are fast becoming the number one choices of vocalists who want to make the "studio-condenser" sound a part of their act. Both mikes give you condenser performance in a package that competes with dynamic microphone durability. Their gutsy, bass-boosting proximity effect adds presence to any voice. The PL76 is powered by a 4.5 volt battery. The PL77 is similar except that it is also phantom powerable. The "77's" output is 4dB down from the "76's" to allow for more flexibility at the mixing board, and it has a recessed on/off switch that many sound men prefer.

For those desiring the more traditional dynamic sound, the PL91 and PL95 fit the bill perfectly. The PL91, with its mild bass-boost and clear highs is a joy to work with. The PL95, the "pro's choice" in a dynamic cardioid, offers the best gain-before-feedback of any



dynamic mike in the business - a test we invite you to make.

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

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

E-V's PL9 dynamic omni has one of the flattest frequency response curves in the business - from 40 to 18,000 Hz. And its small size lets you mike instruments you couldn't get near with other mikes offering this performance.

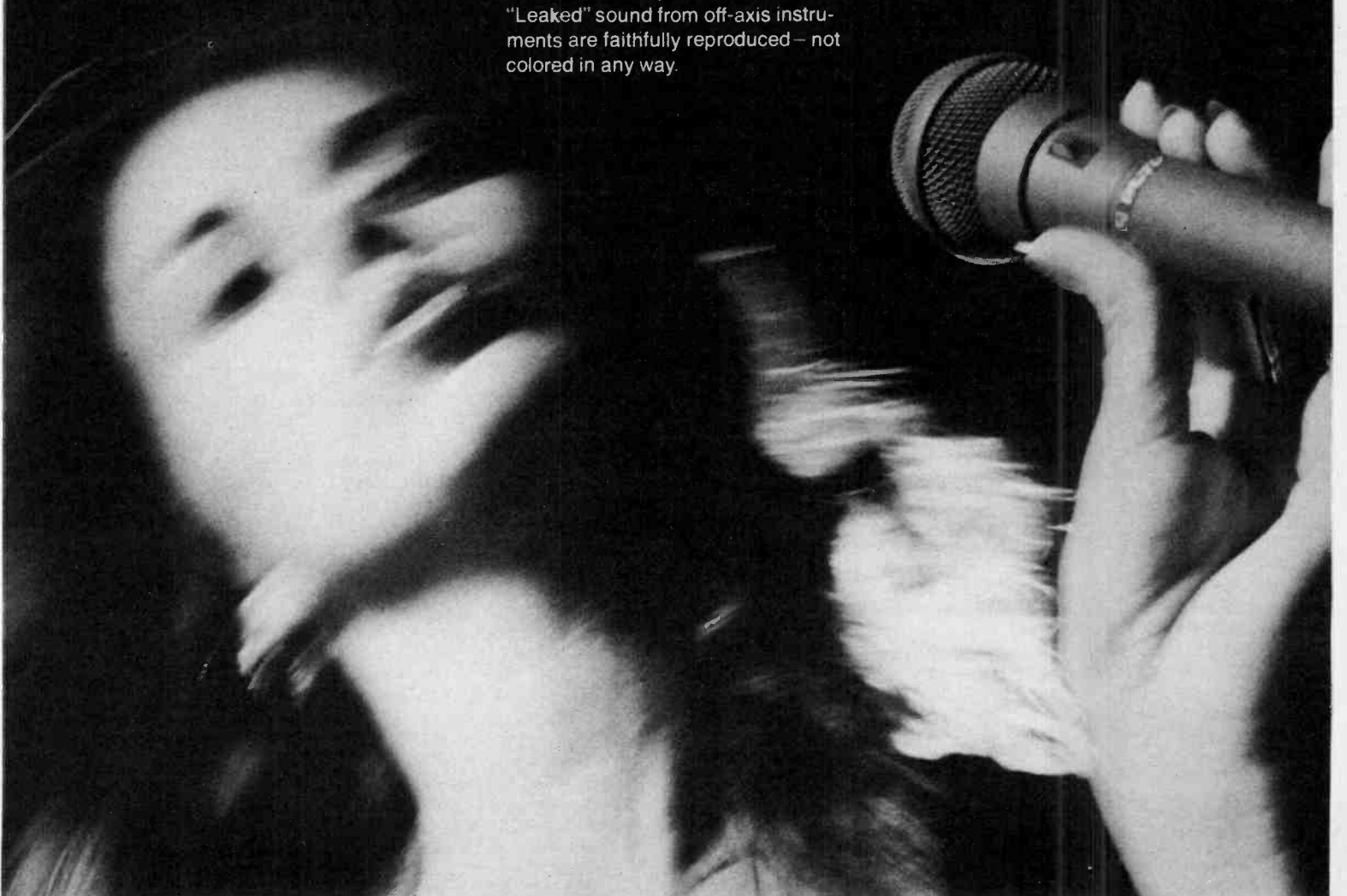
All E-V Pro-Line microphones come with super-tough Memraflex grille screens that resist denting. Designed to

keep your mikes looking like new for a long time. All have a non-reflecting gray finish that won't compete for attention under bright stage lights.

When the time comes to update your current mike setup, we invite you to A-B Electro-Voice Pro-Line mikes against any others, for any application. If you try them, you'll want them in your act.

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Country Execs Differ In Predictions For New Year

• Continued from page 5

Volkswagen category will have a dramatic change in their lifestyle and opportunity to work. That's the bad news."

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

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

Noting that more stations are playing country music than ever before, Denny cautions, "More and more stations are playing fewer records. By directing their play to a certain audience, they are limiting radio play and formats."

"It's not fair for a few stations to indicate the total amount of play involved—the sample size for the charts should definitely be increased."

To solve the former problem, increase the playlists, advises Denny. For the latter problem, expand the tracking station list.

While feeling "highly optimistic" about the country music business, Jo Walker, executive director of the Country Music Assn., notes that label cutbacks have caused problems in promoting, advertising and working records.

The gas and energy crunch is another problem, says Walker, "but I don't think it's insurmountable. I see it as a temporary thing."

The economy and gas situation is leading to less travel to concerts, and could effect the purchase of country records, believes Walker. "The psychological effect is making people cautious and afraid to venture out."

Walker concludes, "Provided the Iranian situation can be peacefully resolved, the economy will pick up again—probably well into the second quarter of next year."

Symposium For Songwriters Set

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

The symposium is scheduled to feature panel discussions with music industry leaders representing various related aspects of the songwriting field. Preceding the event, the association is staging its annual Songwriters Showcase Feb. 29 at the Tennessee Theatre.

All members of the Nashville Songwriters Assn. are invited to attend. Registration is \$90, and Wayland Holyfield is chairman of the event. Further information may be obtained by contacting the association at 25 Music Square W., Nashville, 37203, or calling (615) 254-8903.

Capitol Relocates

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

Johnny DeGeorge, president of the American Federation of Musicians, local 257, agrees that the economy is the principal problem, though he notes that, "In the first six months of the year, we were up a few dollars as compared to last year."

DeGeorge blames the price of gas as having more effect on the record business than anything else. "The young people who buy most of the records are spending \$15-\$18 for a tank of gas, rather than \$7-\$8. That means they'll buy one less album."

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

A label spokesman, Rick Blackburn, CBS Records vice president of country marketing, says the problem lies with the economic situation within the retail marketplace.

"How solvent the retail community remains is the key. If you lose some of the accounts, then, obviously, it's that much less exposure on your product to consumers."

A step in the right direction is watching the outlay of product more closely, states Blackburn, also point-

ing to the new returns policy, and a more sound, cautionary business approach.

"I don't know if 1980 will be a cure-all or not," he warns.

Blackburn also feels the home-duplicating problem is a leading contender for problem-of-the-era honors. It might be solved, he predicts, from an engineering standpoint (utilizing scrambling techniques) or a surcharge on the sale of blank tape.

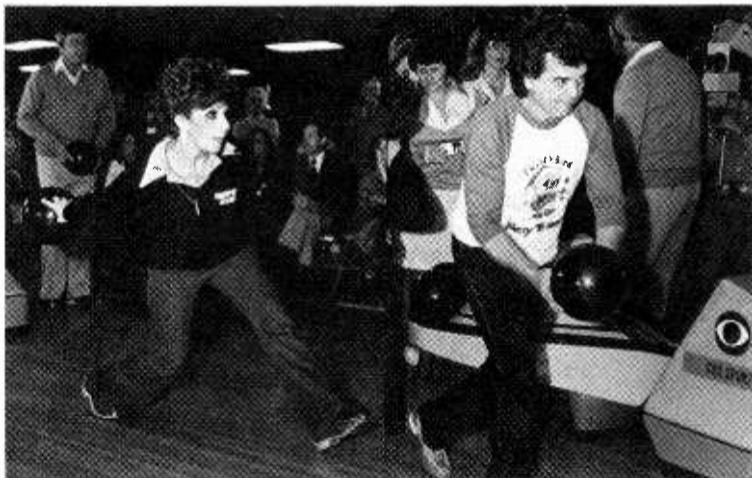
"My main problem is selling records," claims producer Tom Collins, who feels a goal should be to "maintain country music through this recession and break a lot of new acts."

Otherwise, Collins sees no problems for the country music community.

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

Joining Preston and Collins on the sunny side is Joe Talbot of Talbot and Associates, involved in pressing plants and other music business ventures.

"The country music business is faring so well right now that I'd hesitate to say there's one big problem," comments Talbot. "It's just keep on keeping on, and continue as we have been doing."



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

Newsbreaks

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

• NASHVILLE—The Oak Ridge Boys are busy making the rounds of television shows. The Oaks recently taped six songs for a mid-January appearance on Don Kirshner's "Rock Concert" (their first appearance). The group recently appeared

on CBS' "A Country Christmas," and Dick Clark's "New Year's Rockin' Eve" on ABC. In January and February they will be featured on "Salute To The Juke Box Awards" plus an appearance on "Dinah & Friends."

• NASHVILLE—MCA Records launches the new year with album releases by Brenda Lee, Roy Clark, George Hamilton IV, Bill Anderson and Mel Tillis. Lee's new LP will feature her top 10 single "Tell Me What It's Like" and is her first album under her new association with the label. Clark's album is titled "My Music" and was produced by Larry Butler. Hamilton's release was produced by Allen Reynolds and is titled "Forever Young." "Nashville Mirrors" is the title of the new Bill Anderson album and was produced by Buddy Killen with most of the material being written by Anderson. Tillis' album, produced by Jimmy Bowen, is titled "M-M-Mel Live."



NEW EXIT: Principals in the newly formed Exit/In Entertainment, Inc. are from left, Joseph E. Sullivan, Charlie Daniels and Wayne Oldham. Standing are Steven J. Greil, left, and Henry Hillenmeyer. The new Exit/In will reopen after construction around April.

Sound 70 Leases Theatre & Nitery

• Continued from page 22

major productions such as Broadway shows and musicals.

Stewart stated that the theatre's current staff will remain and there will be no immediate changes in its operation.

Exit/In Entertainment, Inc. was formed by Sullivan, Greil, Oldham, Hillenmeyer and recording artist Charlie Daniels to purchase and renovate the Exit/In, the city's showcase club. The new corporation has purchased Oldham's Big O Entertainment, Inc. which owned and operated the club for an undisclosed sum.

Oldham becomes chairman of the board of Exit/In Entertainment, Inc. with Greil as president, Sullivan as vice president/treasurer, and Hillenmeyer as vice president/secretary. Daniels will have no active role in the operation of the club and there are no plans for him and his band to appear there.

Owsley Manier, who founded the Exit/In with Brugh Reynolds in 1971, will remain as talent coordinator and general manager of the club. Talent buying, advertising and publicity will be channeled through Sound Seventy.

The new owners plan an expansion and renovation program at a cost of more than \$200,000, with completion of the project expected within 60 to 90 days.

"What we want to do may cost more than originally planned," says Greil. "Until we meet with our architect and construction company, we have not yet decided to modify our present plans or go for the extra money."

The present facility, which originated as a 75-seat showcase for local talent, will be expanded from its present 3,500 square feet to include an additional 2,000 square feet in an adjacent building. The net result will be a gain of about 100 additional seats over the present 250-seat listening room capacity (which will remain separate from the restaurant).

Both the staging and seating in the listening room will be redesigned, and plans call for installation of two dressing rooms with direct access to the stage.

Sound Seventy Corp. is best known for rock concert promotion and career management of several recording acts. Oldham owns and operates several restaurants and

franchises in the Nashville area. Hillenmeyer is vice president of Womco Management, which operates Oldham's franchises.

The Exit/In has been an important talent showcase in Nashville since it opened with many of today's major acts having performed on its stage.

"We hope to diversify our booking policy," states Greil. "We want to present new wave acts, rock, theatrical one-man shows and Vegas acts."

Dallas Hotel Buys 'Grapevine' Talent

NASHVILLE—The "Grapevine Opry" has signed a contract with the Hyatt Regency Hotel's Union Station in Dallas calling for all talent at the dining/entertainment facility to be supplied by the "Grapevine Opry."

A varied slate of acts will be featured at Union Station the first part of each week, with the "Grapevine Opry" Band appearing regularly on Wednesday nights. On Friday evenings from 8 p.m. to midnight, the entire "Grapevine Opry" show will move to Union Station.

The gospel show will continue to originate at the Grapevine Opry House on the second Friday of each month, and all regular "Opry" programs will continue on Saturdays.

Noting that all the regularly-scheduled "Grapevine Opry" performances are currently soldout, Chisai Childs, owner of the Opry, adds that the support of the Dallas market for country music via the new Grapevine contract is a major step in the Opry's progress.

Gilley's Drop-Ins

NASHVILLE—Gilley's Club in Texas continues to attract celebrity guests, even though filming on "Urban Cowboy," the forthcoming movie starring John Travolta and numerous country music artists, has completed its on-location shooting there.

Recent drop-ins to Gilley's include the Beach Boys, who invited fans to join them at the club following the group's concert at the nearby Summit in Houston.

Billboard Hot Country Singles

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	2	8	COWARD OF THE COUNTY —Kenny Rogers (R. Bowling, B.E. Wheeler), United Artists 1327 (Roger Bowling, BMI/Sleepy Hollow, ASCAP)	35	37	5	THE SHUFFLE SONG —Margo Smith (M. Smith, N.D. Wilson, M. David), Warner Bros. 49109 (Galamar/Al Gallico/Dusty Roads, BMI/Mack David, ASCAP)	69	83	3	SILENCE ON THE LINE —Henson Cargill (S. Whipple), Copper Mountain 201 (NSD) (Tree, BMI)
2	1	11	HAPPY BIRTHDAY DARLIN' —Conway Twitty (C. Howard), MCA 41135 (Bulter, BMI)	36	40	7	GO FOR THE NIGHT —Freddy Weller (B. Cason, F. Weller), Columbia 1-11149 (Buzz Cason, ASCAP/Young World, BMI)	70	47	14	WHISKEY BENT AND HELL BOUND —Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 46535 (Bocephus, BMI)
3	3	10	MISSIN' YOU —Charley Pride (K. Fleming, D.W. Morgan), RCA 11751 (Pi-Gem, BMI)	37	39	8	FADIN' RENEGADE —Tommy Overstreet (C. Sams), Elektra 46564 (Ironside, ASCAP)	71	51	9	WHEN I'M GONE —Dottsy (B. Murray), RCA 11743 (Grey, ASCAP)
4	7	9	HELP ME MAKE IT THROUGH THE NIGHT —Willie Nelson (K. Kristofferson), Columbia 1-11126 (Combine, BMI)	38	43	4	COME TO MY LOVE —Crisly Lane (J. Silbar, S. Lorber), United Artists 1328 (Bobby Goldsboro, ASCAP)	72	73	4	A MESSAGE TO KHOMEINI —Roger Hallmark & The Thrasher Brothers (C. Jones, S. Linard), Vulcan 10004 (NSD) (This Side Up, ASCAP)
5	6	10	POUR ME ANOTHER TEQUILLA —Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 46558 (Deb/Dave/Briarpatch, BMI)	39	66	3	I CAN'T GET ENOUGH OF YOU —Razzy Bailey (J. Slate, D. Morrison), RCA 11885 (House of Gold, BMI)	73	32	10	SMOOTH SAILIN' —Jim Weatherly (J. Weatherly), Elektra 46547 (KECA, ASCAP)
6	9	10	OH, HOW I MISS YOU TONIGHT —Jim Reeves (B. Davis, J. Burke, M. Fisher), RCA 11737 (Bourne, ASCAP)	40	49	6	I MUST BE CRAZY —Susie Allanson (B. McMill), Elektra/Curb 46565 (Hall-Clement, BMI)	74	54	14	A RUSTY OLD HALO —Hoyt Axton (B. Merrill), Jeremiah 1001 (Ryland, ASCAP)
7	11	8	HOLDING THE BAG —Moe Bandy & Joe Stampley (B. Moore, P. Bunch), Columbia 1-11147 (Baray, BMI)	41	50	5	OUT OF YOUR MIND —Joe Sun (D. Knutson, B. Hill), Ovation 1137 (Welbeck, ASCAP/ATV, BMI)	75	NEW ENTRY	NEW ENTRY	IT'S NOT SUPPOSED TO BE THAT WAY —Pam Rose (W. Nelson), Epic 9-50819 (Willie Nelson, BMI)
8	8	12	TELL ME WHAT IT'S LIKE —Brenda Lee (B. Peters), MCA 41130 (B. Peters, BMI)	42	NEW ENTRY	NEW ENTRY	DAYDREAM BELIEVER —Anne Murray (J. Stewart), Capitol 4813 (Screen Gems-EMI, BMI)	76	57	9	FORGET ME NOT —Steve Wariner (P. Evans, A. Byron), RCA 11658 (September, ASCAP)
9	19	6	LEAVING LOUISIANA IN BROAD DAYLIGHT —The Oak Ridge Boys (R. Crowell, O. Cowart), MCA 41154 (Jolly Cheeks/Drunk Monkey, BMI/ASCAP)	43	44	7	MISTY MORNING RAIN —Ray Price (D. Chappell), Monument 45-290 (Almarie, BMI)	77	NEW ENTRY	NEW ENTRY	NUMBERS —Bobby Bare (S. Silverstein), Columbia 1-11170 (Evil Eye, BMI)
10	13	9	YOU KNOW JUST WHAT I'D DO/THE SADNESS OF IT ALL —Conway Twitty & Loretta Lynn (J. Foster, B. Rice)/(R. Wolfe III), MCA 41141 (Jack & Bill, ASCAP)/(Side Pocket, BMI)	44	NEW ENTRY	NEW ENTRY	I AIN'T LIVING LONG LIKE THIS —Waylon Jennings (R. Crowell), RCA 11898 (Visa, ASCAP)	78	88	3	HOLD ON TIGHT —Porter Wagoner (P. Wagoner), RCA 11771 (Owepaw, BMI)
11	14	8	YOU'D MAKE AN ANGEL WANNA CHEAT —The Kendalls (B. Morrison, B. Zerface, J. Zerface), Ovation 1136 (Combine, BMI/Southern Nights, ASCAP)	45	61	4	CHAIN GANG OF LOVE —Roy Clark (R. Bowling, B.E. Wheeler), MCA 41153 (Roger Bowling, BMI)	79	89	3	LET'S GO THROUGH THE MOTIONS —The Cates (D. Gillon), Ovation 1134 (Short Rose, ASCAP)
12	12	12	YOU PICK ME UP (And Put Me Down) —Dottie West (R. Goodrum, B. Maher), United Artists 1324 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP)	46	60	4	YOU'RE AMAZING —David Rogers (T. Grant), Republic 048 (Singletree, BMI)	80	NEW ENTRY	NEW ENTRY	I WISH I WAS EIGHTEEN AGAIN —George Burns (S. Throckmorton), Mercury 57011 (Tree, BMI)
13	17	10	LAY BACK IN THE ARMS OF SOMEONE —Randy Barlow (N. Chinn, M. Chapman), Republic 049 (Chinnichap/Careers, BMI)	47	62	4	LET JESSE ROB THE TRAIN —Buck Owens (B. Owens), Warner Bros. 49118 (Blue Book, BMI)	81	87	4	PALIMONY —Leon Rausch (J. Mundy), Derrick 128 (Honeytree/Mundy, ASCAP)
14	20	6	I'LL BE COMING BACK FOR MORE —T.G. Sheppard (C. Putman, S. Whipple), Warner/Curb 49110 (Tree, BMI)	48	NEW ENTRY	NEW ENTRY	NOTHING SURE LOOKED GOOD ON YOU —Gene Watson (J. Rushing), Capitol 4814 (Coal Miners, BMI)	82	72	5	IT TAKES ONE TO KNOW ONE —Bobby Hood (J. Fuller), Chute 0009 (Blackwood/Fullness, BMI)
15	15	10	SHARING —Kenny Dale (S. Pippin, J. Slate), Capitol 4788 (House of Gold, BMI)	49	59	5	I LOVE THAT WOMAN (Like The Devil Loves Sin) —Leon Everette (P. Huffman, J. Keller), Orlando 105 (PMS) (Wee-Bee/Papa Jo, BMI)	83	93	3	TONIGHT I'M FEELIN' YOU (All Over Again) —Jack Grayson (J. Sun, J. Grayson), Hitbound 4501 (Loyd of Nashville/Plum Creek/Hinsdale, BMI)
16	16	12	I HATE THE WAY I LOVE IT —Johnny Rodriguez & Charly McClain (A. Aldridge), Epic 9-50791 (Song Doctor/Big Hair, BMI)	50	80	3	DRINKIN' AND DRIVIN' —Johnny Paycheck (G. Gentry), Epic 9-50818 (Taylor and Wilson, BMI)	84	NEW ENTRY	NEW ENTRY	PLAY ANOTHER SLOW SONG —Johnny Duncan (K. Kane, R. Kane), Columbia 1-11185 (Cross Keys, ASCAP)
17	18	11	YOUR LYING BLUE EYES —John Anderson (K. McDuffie), Warner Bros. 49089 (Acuff-Rose, BMI)	51	5	13	I'VE GOT A PICTURE OF US ON MY MIND —Loretta Lynn (B. Harden), MCA 41129 (King Coal, ASCAP)	85	NEW ENTRY	NEW ENTRY	(I Still Long To Hold You) NOW AND THEN —Reba McEntire (J. Fuller), Mercury 57014 (Vulness/Blackwood/Texas Red, BMI)
18	26	5	LOVE ME OVER AGAIN —Don Williams (D. Williams), MCA 41155 (Bibo, ASCAP)	52	10	11	NOTHING AS ORIGINAL AS YOU —The Statler Brothers (D. Reid), Mercury 57007 (American Cowboy, BMI)	86	86	4	MAKE BELIEVE IT'S YOUR FIRST TIME —Bobby Vinton (Morrison, Wilson), Tapestry 002 (Music City, ASCAP)
19	21	8	BLUE HEARTACHE —Gail Davies (P. Craft), Warner Bros. 49108 (Lizzie Lou, BMI)	53	63	5	MORE THAN A BEDROOM THING —Bill Anderson (B. Anderson), MCA 41150 (Stallion, BMI)	87	NEW ENTRY	NEW ENTRY	YOURS FOR THE TAKING —Jack Greene (R. Lane, D. Morrison), Frontline 704 (IRS) (Tree/House of Gold, BMI)
20	22	10	I DON'T WANT TO LOSE YOU —Con Hunley (N.D. Wilson, B. Sherrill, S. Davis), Warner Bros. 49090 (Dusty Roads/Ailee, BMI)	54	65	5	JUST WHAT THE DOCTOR ORDERED —Bobby Hobbs (B. Hobbs), Mercury 57010 (Al Gallico, BMI)	88	90	3	LILY —Dan Riley (D. Riley, B. Kaye), Armada 103 (Kilkenny/Black Dog, BMI)
21	23	10	RAINY DAYS AND STORMY NIGHTS —Billie Jo Spears (C. Craig), United Artists 1326 (Mimosa/Wormwood, BMI)	55	74	4	LOVE HAS TAKEN ITS TIME —Zella Lehr (D. Keen, J. Pritchard, R. Brooks), RCA 11754 (Tree, BMI/Cross Keys, ASCAP)	89	NEW ENTRY	NEW ENTRY	MR. & MRS. UNTRUE —Price Mitchell/Ree Sloane (T. Wine, I. Levine), Sunbird 101 (Gusto) (Pocketful of Tunes/Jillbern, BMI)
22	24	8	I WISH I WAS CRAZY AGAIN —Johnny Cash & Waylon Jennings (B. McMill), Columbia 3-10742 (Hall-Clement, BMI)	56	4	12	MY WORLD BEGINS AND ENDS WITH YOU/WHY DID YOU HAVE TO BE SO GOOD —Dave & Sugar (S. Pippin, L. Keith)/(J. Foster, B. Rice), RCA 11749 (Tree/Windchimes, BMI)/(April, ASCAP)	90	NEW ENTRY	NEW ENTRY	DEAR MR. PRESIDENT —Max D. Barnes (M.D. Barnes), Ovation 1139 (Plum Creek, BMI)
23	25	8	A LITTLE GETTING USED TO —Mickey Gilley (J. Taylor), Epic 9-50801 (First Lady, BMI)	57	78	3	I'D RATHER LEAVE WHILE I'M IN LOVE —Rita Coolidge (C.B. Sager, P. Allen), A&M 2199 (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI)	91	92	3	NOBODY'S DARLIN' BUT MINE —B.J. Wright (J. Davis), Soundwaves 4593 (NSO) (Duchess, BMI)
24	29	7	BACK TO BACK —Jeanne Pruett (J. McBee, J. Pruett), IBC 0005 (Scott-Ch & Brandy, ASCAP)	58	77	4	I'M INTO THE BOTTLE (TO GET YOU OUT OF MY MIND) —Dean Dillon (D. Rutherford, S. Abbott), RCA 11881 (Pi-Gem, BMI)	92	94	3	TOUGH ACT TO FOLLOW —Billy Parker (V. Stovall, B. Palmer), SCR 181 (Branch, BMI)
25	35	5	YOUR OLD COLD SHOULDER —Crystal Gayle (R. Leigh), United Artists 1329 (United Artists, ASCAP)	59	NEW ENTRY	NEW ENTRY	THE OLD SIDE OF TOWN/JESUS ON THE RADIO (Daddy On The Phone) —(T.T. Hall)/(T.T. Hall), RCA 11888 (Hallnote, BMI)/(Hallnote, BMI)	93	95	3	PLEASE PLAY MORE KENNY ROGERS —Steven Lee Cook (R.W. Gabbard, J. Ireson), Grinder's Switch 1709 (PMS) (Cream of the Crop, BMI)
26	27	9	TILL I STOP SHAKING —Billy "Crash" Craddock (J. Adrian), Capitol 4792 (Pick A Hit, BMI)	60	70	5	SWEET MOTHER TEXAS —Eddy Raven (E. Raven, S.D. Shafer), Dimension 003 (PMS) (Milene, ASCAP/Acuff-Rose, BMI)	94	NEW ENTRY	NEW ENTRY	PROVE IT TO YOU ONE MORE TIME AGAIN —Kris Kristofferson (K. Kristofferson), Columbia 1-11160 (Resaca, BMI)
27	28	8	BUT LOVE ME —Janie Fricke (K. Nolan), Columbia 1-11139 (Sound Of Nolan/Two One Two, BMI)	61	NEW ENTRY	NEW ENTRY	THE MIDNIGHT CHOIR —Larry Gatlin and the Gatlin Brothers Band (L. Gatlin), Columbia 7-1191 (Larry Gatlin, BMI)	95	98	4	CAN'T LOVE ON LIES —Jim West with Carol Chase (J. West), Macho 003 (ATV, BMI)
28	30	7	YOU'RE GONNA LOVE YOURSELF IN THE MORNING —Charlie Rich (D. Fritts), United Artists 1325 (Combine, BMI)	62	48	8	WE LOVE EACH OTHER —Louise Mandrell & R.C. Bannon (B. Killen), Epic 9-50789 (Tree, BMI)	96	NEW ENTRY	NEW ENTRY	ME TOUCHIN' YOU —The Capitals (B. Bond), Ridgetop 00779 (Century 21) (Owepaw, BMI)
29	31	6	SUGAR FOOT RAG —Jerry Reed (H. Garland, V. Horton), RCA 11764 (TRO-Cromwell, ASCAP/TRO-Hollis, BMI)	63	64	6	YOU'RE ONLY LONELY —J.D. Souther (J.D. Souther), Columbia 1-11079 (Ice Age, ASCAP)	97	91	4	OUT WITH THE BOYS —Barry Grant (W. Jennings), CSI 001 (NSD) (Baron, BMI)
30	38	4	BABY, YOU'RE SOMETHING —John Conlee (R. Vanhoy, C. Putnam, O. Cook), MCA 41163 (Tree, BMI/Cross Keys, ASCAP)	64	NEW ENTRY	NEW ENTRY	NEVER SEEN A MOUNTAIN SO HIGH —Ronnie McDowell (B. Killen, R. McDowell), Epic 9-50753 (Ronnie McDowell, SESAC/Tree, BMI)	98	71	6	I'M JUST YOUR YESTERDAY —Dandy (J.C. Dugan), Warner/Curb 49111 (Tunessmith/Yatahey/Mafazi, BMI)
31	41	4	YEARS —Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 41162 (Pi-Gem, BMI)	65	42	14	I CHEATED ME RIGHT OUT OF YOU —Moe Bandy (B.P. Barker), Columbia 1-11090 (Baray, BMI)	99	82	4	NEVER GONNA BE A COUNTRY STAR/A DAMN GOOD DRINKING SONG —Kenny Seratt (G. Hanley)/(K. Seratt, S. Stone), MDJ 1001 (ArMac, BMI)/(ATV/ArMac, BMI)
32	33	9	THIS MUST BE MY SHIP —Carol Chase (R. Murray, S. Anders, T. Murray), Casablanca West 4501 (Blackwood/Magic Castle, BMI)	66	NEW ENTRY	NEW ENTRY	I'D DO ANYTHING FOR YOU —Jacky Ward (C. Kelley, J. Didier), Mercury 57013 (Bobby Goldsboro, ASCAP/Evenly, BMI)	100	58	11	YOU'RE THE PART OF ME —Jim Ed Brown (J. Schweers, H. Martin), RCA 11742 (Chess, ASCAP)
33	34	8	IF I EVER HAD TO SAY GOODBYE TO YOU —Eddy Arnold (S. Gibb), RCA 11752 (Angel Wing, ASCAP)	67	67	6	YOU MAKE IT SO EASY —Bobby G. Rice (E. Conley), Senset 102 (Gusto) (Blue Moon, ASCAP)				
34	36	7	WHAT'LL I TELL VIRGINIA —Johnny Rodriguez (B. McMill), Epic 9-50808 (Hall-Clement, BMI)	68	69	6	YOU'VE STILL GOT ME —Jerry Wallace (H. Shields), Door Knob 9-116 (Chip "N" Dale/Jerry Wallace, ASCAP)				

Country

Nashville Scene

By KIP KIRBY

Fresh from their New Zealand tour, the Bellamy Brothers dropped into Nashville for two shows at the Exit/In. Their first set of the evening brought fellow performers Con Hunley, Ray Stevens, Helen Cornelius and Crystal Gayle, among others, to watch. The Bellamys unveiled new material they've written for their next album, along with their latest single out this month titled "Dancin' Cowboy."

Most Interesting Request of the Month: Scene has been asked to help Loretta Lynn locate the unknown songwriter who sent her a box of tapes with no address or telephone number. Lynn likes several of the tunes and would like to get in touch with the writer for possible recording discussions. All the label on the tape box says is "LouAnne Okes—Demo ... Bitterwind and Wakeup." If anyone knows LouAnne, please have her contact Loretta at Coal Miner's Music in Nashville, (615) 259-9448.

RCA's Razy Bailey set for a tour with Charley Pride in Germany and Australia to keep him busy through March. ... Mickey Gilley will be touring throughout January with the Oak Ridge Boys. ... Ronnie McDowell hits the road with Conway Twitty and John Conlee in January-February.



RODRIGUEZ CROONS—Epic artist Johnny Rodriguez launches into his current single, "What Will I Tell Virginia" at a label-sponsored Exit/In showcase.

A special NBC news program hosted by anchorman John Chancellor deals with the troubled times of the 1970s. Prominently featured in the show is Johnny Paycheck and his slice-of-life hits, "Take This Job And Shove It," "Me And The IRS" and "Drinkin' And Drivin'." No wonder it's said that country music reflects the times, with titles like that.

A special benefit to help raise money to defray hospitalization and medical expenses for local sound and light manager Hugh Bennett spotlighted guest performances by Linda Hargrove, Don Schlitz, Lore, Darlene Austin, Dick Feller, Alan Rhody and a new band called Eckley, Rhodes, Beale, Moon and Gunn. The night's entertainment took place at the Exit/In, and brought numerous members of the local music industry in to contribute.

Crystal Gayle's glamorous and fast-paced tv special in mid-December snared an impressive 31 share, tabulates Nielsen's ratings department. Now she's inked to appear in January on the first televised "Jukebox Awards" special, where she will be awarded her own top honors as country female vocalist of 1979. These awards, by the way, are voted on by jukebox operators around the country and reflect both popularity and sales momentum.

Janie Fricke's got a new album on the way, and to back it up, she'll be out on tour soon with the energetic Statler Brothers. Fricke's also going to be seen on upcoming segments of "Austin City Limits" and "Dinah!"

Neat Title ... is "Nashville Mirrors," which happens to be the name of Bill Anderson's latest MCA album.

Yet another movie now in filming jumps on the country bandwagon boom as "Hard Country" goes into production in Texas and California. The movie, a "contemporary love story flavored with country music," stars Michael Murphey (who's also handling the soundtrack for the picture), Tanya Tucker, Jan-Michael Vincent and Michael Parks.

JANUARY 5, 1980, BILLBOARD

'U.K. AUDIENCES THE GREATEST'

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

By TONY BYWORTH

LONDON—"British audiences are the greatest in the world," says Boxcar Willie. And the Texas-based artist means it. They've made him a sensation on the local scene and the buzz is now whipping back to the U.S.

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

Boxcar Willie is probably the big-

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

His success has been recognized with awards, the latest being from the Country Music Assn. (Great Britain) when he was named international artist of the year, while "Daddy Was A Railroad Man" won out as top album at the association's annual awards dinner in November.

Six months earlier, he was named most promising international act at the Wembley Festival, and the ovation he received for his 15-minute performance at the festival secured him a booking for the 1980 event.

Two years ago he was completely unknown in Britain, and booked for a short series of club dates by Scot promoter Drew Taylor who had seen him working on the "Grapevine Opry" in Texas.

The first tour of Britain was an immediate success and Taylor quickly brought him back for a longer, more concentrated tour of the clubs throughout the U.K. At the same time he concluded a deal with Jim Martin, of Column One Records, to distribute Boxcar's debut album in Britain.

Eighteen months and six tours later, Boxcar Willie is almost a household name. The latest round of 23 dates opened up new avenues by mainly concentrating upon theatrical venues rather than the smaller country music clubs and, in many cases, attracted SRO audiences.

In addition, Boxcar Willie also notched up a succession of television appearances. Prior to the start of the tour, he taped his own special in Munich, and now Taylor is discussing plans for a Norwegian tv show, with more German tv work scheduled for January.

Boxcar Willie is sincerely grateful to the British audiences, not just for the success in Britain but also for the feedback to his native homeshores.

MDJ Records Tees TV, Movie Division

NASHVILLE—Larry McBride, president of the year-old Dallas-based MDJ Records, has formed a television and motion picture division, with the first project a situation comedy tv pilot titled "Saturday Night In Dallas."

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

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

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

Upon completion of the pilot, MDJ will begin work on its first film. The script for both the pilot and the film was written by Roger Galloway. Galloway has two country music specials set to air later in the year, "Trucking In Nashville" co-hosted by Conway Twitty and Brenda Lee, and "The Great Ladies Of Country," featuring Barbara Mandrell, Dottie West and Janie Fricke and hosted by Tom T. Hall.

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

Jackson, who runs the MDJ Nashville offices, will also have a recurring role in the show. MDJ hopes to sell the pilot to a network, and is also prepared to syndicate the show if the networks are not interested.

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

Meanwhile, with an eye towards the consumer, MDJ has released a three-sided single by the Alabama Band which contains more than 13 minutes of music. The record, believed to be the first three-cut country single, features a 6:23 version of "My Home's In Alabama" with "Some Other Place, Some Other Time" and "Fantasy" on the flip side.

The firm will make available three different pressings of the single, the 13-minute version for retailers, plus pressings for radio and jukeboxes.

Joe Gibson of NDS, the firm which distributes MDJ product, states, "This could possibly be a first for the country music field."

Return Of Leon Russell

• Continued from page 22

produce and market to cable and network tv. Some will be syndicated and others he intends to be movies.

"We filmed the sessions Willie and I did when we were cutting 'One For The Road.'" Russell says, adding that it will be one of Paradise' first projects.

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

Still in the can from the "Hank Wilson" sessions are several duets with Nelson and approximately 26 unreleased tracks that could possibly end up as another full album.

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

But is the Tulsa native shifting his



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

career totally into country overdrive?

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

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

Prophet Bags Golden Reel Award

NASHVILLE—Ronnie Prophet received the Ampex Golden Reel Award in recognition of his Canadian gold record album "Just For You."

Awards were also presented to the North American Recording Corp. where the album was recorded in Canada, and to producer Boomer Castleman and engineer Mike Daniel, in recognition of their technical and artistic contribution.

The presentation to Prophet, at the Cachet Records office here, was

made by Ampex representative Tom Clark. During the ceremonies, Prophet presented donations in his name on behalf of Ampex to the Boys Club of Morristown, Tenn., and to St. Jude Children's Hospital in Memphis.

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

Billboard

Hot

Country LPs

Billboard SPECIAL SURVEY
For Week Ending 1/5/80

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	15	1	KENNY—Kenny Rogers, United Artists LWAK-979
2	2	8	WHAT GOES AROUND COMES AROUND—Waylon Jennings, RCA AHL1-3493
3	3	36	GREATEST HITS—Waylon Jennings, RCA AHL1-3378
★ 4	4	10	I'LL ALWAYS LOVE YOU—Anne Murray, Capitol S0012112
5	5	56	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
★ 6	6	14	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
7	7	13	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
8	8	8	CLASSIC CRYSTAL—Crystal Gayle, United Artists L00-982
9	9	8	WHISKEY BENT AND HELL BOUND—Hank Williams Jr., Elektra/Curb 6E-237
★ 10	10	7	WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson, Columbia JC 36158
★ 11	16	6	PRETTY PAPER—Willie Nelson, Columbia JC 36189
12	12	8	THE BEST OF EDDIE RABBITT, Elektra 6E-235
★ 13	18	6	A CHRISTMAS TOGETHER—John Denver & The Muppets, RCA AFL1-3451
★ 14	15	102	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
★ 15	22	87	STARDUST—Willie Nelson, Columbia JC 35305
★ 16	27	20	YOU'RE MY JAMAICA—Charley Pride, RCA AHL1-3441
17	17	22	3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3353
18	11	8	PORTRAIT—Don Williams, MCA 3192
19	20	38	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H
20	13	33	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE-35751
21	14	13	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC 36202
22	23	29	IMAGES—Ronnie Milsap, RCA AHL 13346
★ 23	32	35	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
24	24	17	VOLCANO—Jimmy Buffett, MCA 5102
★ 25	49	12	DON'T LET ME CROSS OVER—Jim Reeves, RCA AHL1-3454
26	26	7	DIAMOND DUET—Conway Twitty & Loretta Lynn, MCA 3190
27	30	39	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
28	31	57	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
29	29	22	THE LEGEND AND THE LEGACY, VOL. I—Ernest Tubb, Cachet CL 33001
★ 30	40	5	THE BEST OF THE STATLER BROTHERS, Mercury SRM1-1037
31	21	35	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-3318
32	25	29	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 203606A
★ 33	41	46	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
34	34	16	JUST FOR THE RECORD—Barbara Mandrell, MCA 3165
★ 35	46	19	A RUSTY OLD HALO—Hoyt Axton, Jeremiah JH5000
36	37	21	RANDY BARLOW, Republic 6024
★ 37	NEW ENTRY		THE STATLER BROTHERS CHRISTMAS CARD—The Statler Brothers, Mercury SRM-1-5012
38	28	12	SHOULD I COME HOME—Gene Watson, Capitol ST 11947
39	39	14	FOREVER—John Conlee, MCA 3174
★ 40	NEW ENTRY		KENNY ROGERS—Kenny Rogers, United Artists UA-LA 689-G
41	42	6	MY VERY SPECIAL GUESTS—George Jones, Epic JE 35544
42	19	27	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E-194
43	35	17	STAY WITH ME/GOLDEN TEARS—Dave & Sugar, RCA AHL1-3360
44	36	32	LOVELINE—Eddie Rabbitt, Elektra 6E-181
45	33	4	TEAR ME APART—Tanya Tucker, MCA 5106
46	38	22	THE VERY BEST OF LORETTA LYNN & CONWAY TWITTY, MCA 3164
47	44	3	SPECIAL DELIVERY—Dottie West, United Artists LT 1000
48	50	5	ME AND PEPPER—Mel Tillis, Elektra 6E-236
★ 49	NEW ENTRY		EVERYBODY'S GOT A FAMILY—MEET MINE—Johnny Paycheck, Epic JE 36200
50	47	3	HEART OF THE MATTER—The Kendalls, Ovation OV 1746

Merger Involves GMC Records

NASHVILLE—GMC Records of Houston along with Colonial Records and Superior Record Distributing Co. of Nashville have merged their operations into one organization based in Houston. The principals involved in the reorganization

are Jay Collier of GMC and Howard A. Knight Jr. of Colonial/Superior.

Discussing the merger, Collier stated, "With our combined personnel we can now offer an artist or an independent label a complete one-stop for all their music needs."

Sound Business: Tape Technology Big Challenge To Industry In '80s

New Tape, Audio & Video Excitement

• Continued from page 5

by is all too apparent. The resistance to using better cassette pancakes for prerecorded tapes, the continuing inattention to quality control in high-volume pressing operations, and the reluctance to take more of a plunge in home video program "seeding" for that infant industry are signs of concern.

This past year has provided many hard lessons for the record/tape industry both in the U.S. and abroad. And certainly the total music business that survives will be more businesslike, and better geared for survival, than in the past.

But the manufacturers, distributors, retailers and suppliers of both audio and video software and hardware must take the lessons to heart, with the understanding that the industry will never be as it was, and

the future offering far greater potential for much bigger profits.

The implications of the initial ruling in favor of Sony and its Betamax in the suit brought by Universal and Disney Studios that off-air video taping in the home is not in violation of existing copyright law are just beginning to sink in.

While the Supreme Court ultimately will resolve the basic legal question, by that time several million more home videotape recorders will be sold, providing a situation that no ruling can ever resolve.

With the Copyright Tribunal's own study on the effects of home taping on record/tape sales just released, the RIAA/NMPA and other independent studies expected to pro-

vide basically corroborative information, the ultimate resolution may well rest with some type of compensatory tax that would provide reimbursement to copyright owners.

The music industry, and the movie industry, basically have to accept the facts of home taping, learn to live with it and more importantly, gear themselves to profit from the situation.

Even MCA Inc., parent of Universal, is preparing to license its films to the home videocassette market, with president Sid Sheinberg indicating at Billboard's recent International Video Music Conference that this was certainly preferable to giving away the product for free—having it taped off pay cable or elsewhere.

As for home audio taping, the Tribunal-requested study indicated that the biggest home tapers also are the biggest buyers of prerecorded product, with most who do tape indicating that if a quality product were available at retail, their inclination to tape would be reduced.

The lesson is obvious. The growth of audiophile recording sales—direct-to-disk, digital and the "super-fi" half-speed mastered and other releases—as well as the increase of premium prerecorded cassette lines are the result of rising consumer demand for better sound.

Continuing breakthroughs in audio technology have led to the availability of superb equipment for a

fraction of the cost of just a few years ago. When a Dolby cassette deck is available for about \$100, and a metal-particle cassette deck with decent specs is offered at \$129.95, and receivers with beefed up AM as well as FM tuners go for under \$300, the hearing results are astounding.

Where the typical LP or 8-track or cassette could get by a few years ago, all the deficiencies are highlighted with the better equipment now available at budget prices.

The results are not that simplistic, as the typical record/tape buyer is hardly an audiophile. But combined with rising list prices on records and tape, and questionable quality, and the desire to have the best sound possible in both the home and the car, the home taping alternative has become more visible to the industry.

Voices are being heard within the major record companies, and there are positive signs. Peter Burkowitz, head of Hamburg-based Polygram Record Operations audio and recording studio operations, is the new president of the AES, and Erik Porterfield, in charge of CBS Records studio installations, is new chairman of the RIAA engineering committee. Both are in positions to lead the way to more vigorous acceptance of new technology and all it offers the industry.

Certainly the spread of digital audio throughout the recording studio world has seen significant progress

this past year. And while compatibility standards are still to be worked out before the true digital era arrives, the movement toward the "best" system is accelerating all the time.

The release of more top-line digitally mastered and mixed product in analog format is encouraging, with the arrival of the first digital audio turntable—actually a version of the videodisk player—expected in the next year or so.

The link between digital audio and home video in the shape of the Pulse Code Modulated (PCM) digital audio unit interface between the true digital music source in the home videotape recorder unit and the hi fi system is now strictly a costly audiophile or professional add-on at about \$5,000. But the promise of an integrated circuit for the same unit is not just pie-in-the-sky but a reality of the not-distant future.

The music industry's reaction to change has never been notable for alacrity. But given the experiences of 1979, certainly the potential of technology for the 1980s and beyond offers food for serious thought.

This editor has seen much change in tracking the industry through 20 years at Billboard Publications, the last 5½ as tape/audio/video editor on Billboard. Going to another vantage point with RIAA, the promise of the future is bright, and the opportunity to help the industry effect those changes is a personal challenge as exciting as that facing the music business.

AIDS PRODUCT CONTROL

Cetec Gauss Bows Micro Processor

LOS ANGELES—Cetec Gauss, manufacturers of high speed tape duplicating equipment, has developed a micro processor for its Series 1200 system which senses problems and provides performance statistics for slave units.

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

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

And if a problem arises within the slave unit, the micro processor alerts the operator. The micro processor, Fujii explains, "uses a computer-like package which senses about 25 different functions" within the slave.

The micro processor will sell for around \$1,800 and be built in the company's North Hollywood fac-

tory. It will be available as new equipment or it can be installed in older Gauss duplicators. It will also be available as an ingredient in a Series 1200 duplicating system which encompasses master reproducer, endless tape loop bin and slave duplicators.

The micro processor can also be hooked into a central computer and will read out problems on individual slaves or accumulate collective performance information on all the units.

The price for a unit to be installed in an older Gauss duplicator will be a bit higher, Fujii acknowledges, because of additional electronics required.

The redesigned electronics in the master duplicator limits machine noise so that the tape itself becomes the limiting factor in reproduction, Fujii claims.

The Series 1200 is applicable for cassette, 8-track and open reel. Kits for existing equipment will vary in cost depending on the configuration and number of slaves involved.

Fujii estimates the startup cost for a new company buying one master and from three to five slaves is around \$120,000.

Gauss customers duplicating prerecorded music include Capitol, MCA, EMI (London, Australia, Singapore), CBS International (U.K., Holland, Argentina, Mexico, Japan and Canada) and WEA International (Germany).

A new area for high speed duplication for the company is the radio syndication field. Here customers include Churchill Productions and a San Diego-based company.

Whereas music duplicators generally work with speed ratios of 64 to 1 or 32 to 1, the radio syndicators run off their tapes at speeds of 8 to 1 and 16 to 1 on open reel tapes. This speed equation, 64 to 1—which Gauss introduced two years ago—means the master machine is running at 240 i.p.s. while the slaves are running at 120 i.p.s.

Gauss is also in the spoken word field, providing equipment for the Jimmy Swaggart Co., the Southern Baptist Church and Bonneville Productions.

Fujii sees the total duplicating equipment market growing by 15% in 1980 and he sees cassette equal-

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Address Tape Shipping & Selling NARM Rackjobbers Committee Tackles Old Problems

By ALAN PENCHANSKY

CHICAGO—The rackjobbers advisory committee of the National Assn. of Recording Merchandisers is calling for immediate attention to problems relating to shipping and merchandising of tape product.

The committee, in stepping up its work agenda, is assigning top priority to solutions for problems in this area, according to its new chairman, Harold Okinow, president of Lieberman Enterprises.

Okinow says the new expanded program agenda will include a major public relations campaign aimed at enhancing the image of this industry segment. And the group is taking aim at critical problems it says are facing the rackjobber related to the rapid expansion of the prerecorded tape market share.

The adoption of standard 8-track packaging for cassettes is being called for by the rackjobbers to allow unlocked cassette display in discount and department stores. Okinow, who terms tape merchandising "one of the biggest problems facing us in the 1980s," goes as far as claiming that the 1979 sales slump might have been averted by the adoption of uniform tape packaging.

The tape product related problems were explored at a December meeting of the committee in Chicago. Also sketched out here was the new public relations campaign which will involve compiling and publishing accurate sales totals for the rack segment of the industry.

Other new goals include research into rack customer demographics as they pertain to advertising outlays, creation of merchandising materials with racked department needs taken into consideration, and creation of a

new yearly NARM-sponsored meeting of rackjobbers.

Okinow says the rackjobbers are seeking greater respect for and understanding of their segment of the business.

"Manufacturers don't have a clear picture of how important the rack customer is in the whole scheme of the industry," he explains. "They've been fawning over the specialty retailer and they've lost sight of the importance of the mass merchant."

It's estimated that racks supply more than \$1 billion of the yearly record industry retail volume total. Okinow says the new campaign will involve an effort to supply accurate data to support this figure. There will be audio/visual and "white paper" presentations to suppliers, reportedly.

Rackjobber cassette product display is under lock and key in today's vast number of cases, relates Okinow. Racks want cassettes packaged identically to 8-tracks so that 8-track long boxes can be used in display. Okinow claims the industry has been negligent in dealing with this standing request.

"If we had got it (the new packaging) it would have meant enough sales gains so we wouldn't have had the kind of slump that we had this year," he contends Okinow says cassette sales increases of 40% are registered with open display in rack department experiments. "We really have to have immediate attention to this problem," he insists.

The rise of tape sales also is prompting rackjobbers to seek a revision in freight rates assigned to this product category. Lieberman places returns and customer shipping ex-

penses at 2% of total annual business costs today, according to Okinow.

Interstate Commerce Commission-regulated freight rates, based on product density, were negotiated for cassette and 8-track at a time when the industry shipped minimal quantities of tape. Okinow says the NARM freight rate lobbyist has begun pushing for a rescaling of the tariff.

In other committee business, the group vowed to work for curtailment of home taping, and Okinow says the group has asked NARM's legal counsel to look at what the committee regards as unfair advertising of records and tape by record clubs.

The rackjobbers also plan a confrontation on the issue of manufacturer's overrun product, reveals Okinow. "All of a sudden the product appears on the marketplace at reduced prices," he explains. The charge is that overrun product has not been offered to all customers at the same price.

Okinow says the group also will work to attain standardization of return authorization forms and report forms, and is investigating use of bar coding in defective inventory management and returns processing.

According to Okinow, the industry's reliance on the rackjobber will grow in the 1980s with "one-stop" shopping through mass merchants part of a new economy minded lifestyle.

Another objective of the committee is for better and more regular communication within the rackjobber industry segment. To this end, a fall 1980 rackjobber mid-year meeting will be held, reports Okinow.



DR. HOOKED—Ray Sawyer, a lead vocalist for the Dr. Hook band, "hangs out" at a recent Ampex Golden Reel award party at the Capitol Recording Studios, Los Angeles. Band and recording studios responsible for the gold single "Sharing The Night Together" received the Golden Reel for being hooked on Ampex tape. Recording was done at Muscle Shoals, Sheffield, Ala., and mixed at Creative Sound, Nashville.

BUT INDUSTRY'S GENERALLY OPTIMISTIC

Major Market Survey Shows Recession Scare No. 1 Topic

New York

For the New York metro area that does as much as 25% of overall audio business and a growing share of home video as well, it's been a year of mixed blessings. And while the outlook for 1980 is generally bullish, it is more for the second half than the first six months.

The problems of the giant Lafayette chain, financial difficulties with several smaller chains, and a rather soft audio market with heavy emphasis on pricing were offset by heavier promotion from such well-known names as Sam Goody, Harvey Sound and Leonard Radio.

Expansion of audiophile disks, broadening of home video programs and blank videocassettes and a general trading up to better hi fi lines are noted by the key retailers surveyed. At the same time, caution on available credit for bigger ticket packages, and a general feeling that the public is in a "wait and see" attitude, is affecting both year-end shopping and early 1980 forecasts.

At the Sam Goody web, with 15 of its 29 stores in the metro area including Long Island and Northern New Jersey, president George Levy was looking to the big last two weeks of the year for a final bottom line report. The downtown stores have been extremely busy "but the suburbs are missing that real Christmas impact," he notes, with the Long Island and New Jersey malls not getting those giant crowds, due in part to the gas dollar crunch.

At the three Leonard Radio stores, including the newest Paramus, N.J. outlet, "we are up over last year, with export business helping," notes Marty Stern. And at the three retail Harvey Sound audio/video outlets, and its big parts store, "we're doing much better due to moving more

(Continued on page 40)

Los Angeles

Dealers here are optimistic as they move into 1980 despite some slacking off in business in 1979, the sluggish economy and a highly competitive market.

"1978 was considerably better," notes Bruce Gerson, manager of the West Los Angeles branch of Now Sound Stereo, a seven-store Southern California chain. "I think this is because of the economy. Business was off for 1979 about 25%."

Business was also off slightly at Henry's Camera Hi Fi and Video, a major independent in downtown Los Angeles. "Our business was down, but we attribute this to the fact that we were enlarging the store by adding 10,000 square feet of sales space and 10,000 square feet of offices," says Bill Eitelbach, sales and advertising manager for Henry's.

Both Now Sound and Henry's report increased profit margins, however. "Profit margins were up about 25% to 30%," says Gerson who accounts for this because product lines were limited.

"Our profit margin was about 3%," says Eitelbach. Because space was limited, due to remodeling, much of the volume was confined to the more quality items.

Department stores are enjoying good business. Ed Corbett, manager of the stereo department at the Broadway in Hollywood, comments: "It's jumped considerably. Business is up 40% over last year. It's

a very old trend. We were up considerably last year and we thought this year we might have a decline.

"God only knows what's responsible for it. Maybe people are buying now instead of waiting for the economy to blow up. Maybe they're buying to see them through the bad times."

"The public gets frightened when some retailers go bankrupt. They want some peace of mind," adds Herman Platt, president of the Platt Music Corp., a firm which handles audio and video equipment for May Co., Caswell's and Emporium department stores in California. "The department store is in a good position to have a fair penetration of the market."

Platt notes both his profit margin and business improved in 1979.

For the Broadway, video equipment alone is up a reported 55% over last year.

Ironically, Now Sound carries no
(Continued on page 40)

Nashville

The overall sluggish sales market that was characteristic of 1979 in many areas of business as likewise mirrored in the hi fi and electronics industry here.

Local dealers report moderate sales averaging a small percentage under 1978, although several indicate that sudden sales drop-offs in second half of 1979 caused a decline of nearly 10%. Reasons range from the obvious—pared-down wallets and a tightened economy—to the surprising: unusually warm fall and winter weather keeping buyers away from shopping and a paradoxically heavy spate of brand new retail audio outlets opening their doors here this year.

In a market previously considered basically non-competitive, more than 10 new hi fi locations cropped up in 1979, bringing the total number of audio stores in Nashville to an all-time high. These included chains, franchises and privately-owned retail operations such as Hi Fi Buys, Circuit City, Audible Difference, Audio Warehouse, Worldwide Stereo (which also shut down

(Continued on page 40)

Gigantic Mixed Audio Bag Awaits Las Vegas Patrons

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

Many more traditional audio firms such as a Technics by Panasonic and Sansui have already formed professional divisions which now offer components and related equipment that can be used by radio stations, discos, recording studios and pros in the live sound reinforcement business.

That trend, with product in these veins introduced, should continue although the CES admittedly does not pull a wide universe of pro dealers. But there are more and more high end audio hi fi dealers now ca-

Chicago

Growth rates of 20% and 25% were not entirely unheard of in 1979, but stereo dealers had to work doubly hard to attain these aggressive levels of increase. Only modest volume gains and little profit growth were achieved by many Chicago-area stores, and the 1980 outlook calls for a further slowdown of the growth rate.

Most observers believe the impact of the recession has been most severe on the area's volume chain dealers. Playback and Pacific Stereo. Traditionally, these outlets depend upon the market's lower end for a substantial portion of business, and shortages of discretionary income have impacted most heavily upon this economic segment.

Most dealers will be running with streamlined inventory levels throughout 1980 as the horizon continues to be cloudy. At the influential Musicraft chain, manager Dave Clark looks to the health of the housing and construction industry as a key business indicator. Clark says he fears a big regional downturn in these trades in the first half of 1980.

The upper middle and high-end of the audio market is pointed to as one bright spot, with more independent dealers targeting this up scale segment. Growing demand for "perfectionist" high end equipment is reported by many stores. Also responsible for the realignment is increased low-end stereo traffic through catalog houses and discount stores.

"The \$300 to \$400 stereo range is most vulnerable because everyone is in it," explains Hi Fi Hutch owner Joe Maniola. "Department stores and discount stores have picked up more of that business."

Audio outlet sales of premium-priced direct-to-disk, digital and "original master" recordings have reached impressive totals. At Audio Creations in Downers Grove, Ill., assistant manager Brian Richardson reports disk sales running at up to 5% of monthly store volume totals.

However, many outlets have begun cutting back on disk inventories and the future is likely to witness further weakening of interest in

(Continued on page 45)



Sony VTR: Sony's new SL-5600 Betamax joins two videocassette recording features into one unit: 14-day multi-event programmer and BetaScan. The first feature can be preset to record up to five hours of television programs automatically over a 14-day period and record up to four different stations at various times. BetaScan enables the viewer to search in CUE (fast forward) and REVIEW (reverse) and still see a recognizable picture on the screen.

VCR Product Range Broadest In History

By JANE WOLLMAN

NEW YORK—Hastening to accelerate growth in the home VCR market, the consumer electronics industry will this year offer the broadest range of 1/2-inch product to date, from new stripped-down \$500-\$600 basic models to feature-laden, highly sophisticated program-

mables. The low-cost two-hour decks won't be introduced and available before the second half, but manu-

facturers are launching 1980 with a selection of high-end premium feature recorders they anticipate will help stimulate what could be a fairly flat first six months, given the nation's cloudy economic forecast.

Industry observers are unsurprised, however, that both VHS and Beta marketers, striving to turn the VCR business into a truly volume market, have opted to debut feature-

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HEAVY SCHEDULE LOOMS

Govt. Regulators Facing Frantic '80

By JEAN CALLAHAN

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

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

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

Although final comments in these proceedings have been filed with the FCC since May and broadcasters have been waiting more than six months for government action, FCC Chairman Charles Ferris recently told the House Communications

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GROSS EXCEEDS \$600 MIL

Blank Tape Industry Gains Sales Impetus

By JIM McCULLAUGH

LAS VEGAS—More metal tape, more blank videocassettes in both Beta and VHS configurations, additional accessory product and increased promotions will be among blank tape firm highlights at the Consumer Electronics Show beginning Saturday (5).

Blank audio tape, particularly cassette, is coming off a banner, although controversial sales year. Some 300 million pieces of blank tape factory units are estimated to have been sold in calendar 1979, accounting for some \$600 to \$700 million in sales for the U.S.

In fact, blank tape has been one of the brightest spots in the consumer electronics industry in 1979 which experienced its own sales slowdown.

High-end, premium tape is leading the way.

The controversy stems, however, from record industry executives and retailers who allege that more and more consumers are engaging in home off-air radio taping, consequently putting a severe damper on disk sales.

Not true, contend blank tape manufacturers, who point to the mushrooming autosound business as being instrumental in the blank tape sales boom. They contend that consumers are still buying disks as well as blank tape to record for both home and car use.

Distribution of blank audio tape (and now video) goes increasingly
(Continued on page 43)



**NOW EVERY VIDEO CASSETTE RECORDER
CAN HAVE THE SAME ADVANTAGE.**

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

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

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

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

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You'll see titles like The Wild Bunch. A Little Romance. Enter The Dragon. Rebel Without A Cause. The Exorcist. Even The Bugs Bunny/Road Runner Movie.

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

And that's just for openers.

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

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

WCI Home Video. Remember the name.

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

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

WCI HOME VIDEO



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

PROFIT MARGINS RISE

Autosound Wares
Prominent At CES

LAS VEGAS—Highway hi fi continues to roll along with increasing speed.

The trend towards more sophisticated autosound products will again be in evidence at the Winter Consumer Electronics Show beginning Saturday (5) at the Convention Center.

Of all the segments within the hardware side of the consumer electronics industry, autosound prob-

ably suffered the slightest slowdown in 1979.

The car stereo industry is tagged at more than \$1 billion at retail with an estimated annual growth rate of some 15% to 20%. And because much of this equipment is now at a higher ticket, it means more of a profit margin for retailers. Installation and related accessories also pro-

(Continued on page 50)

HALF-SPEED MASTERING GAINING

Audiophile Product On a Broader
Title Basis Predicted For 1980s

By ALAN PENCHANSKY

CHICAGO—Consumers will be offered a much broader range of titles in audiophile recordings this year, as specialty labels seek to broaden their market base.

The movement generally is away from the audio purist market, with audiophile labels aiming at the initiation of a larger audience into ex-

tended fidelity listening. This shift gives the audiophile market a much more heterogenous cast than it has had in the past.

Product licensing agreements that will bring more rock and pop product in deluxe half-speed masterings onto the market is the thrust of many companies today.

There is also a major thrust taking place in digital recording of classical music, with smaller audiophile companies and major labels converging on this market. Specialty labels active here include Telarc, Varese-Sarabande, M&K Real Time, Delo, Denon and Chalfont.

The market also includes companies continuing with direct-to-disk production—although there is diminished interest in this technique—and it sees a major effort by the dbx company to develop its interests in the premium price disk field.

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

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

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

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

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

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

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

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

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

(Continued on page 44)

3 MYSTERIES, 6 DRAMAS, 4 ADVENTURES, 6 COMEDIES AND 1



That's what you'll find in our first catalog of "Movies on Videocassettes." Recent box-office hits like **The Deep**, **Breakout**, **Fun With Dick And Jane** and **The New Centurions**... and multiple award-winning classics like **A Man For All Seasons**, **Born Free**, **Mr. Smith Goes To Washington** and, of course, one of Bogey's best, **The Harder They Fall**. And that's just for starters!

To help our dealers sell these movies, we've prepared a full-scale promotion campaign—complete with posters, newspaper ads, radio spots and, even, a contest!

So, if you'd like to become an authorized dealer for Columbia Pictures videocassettes, and if you're in the electronics/appliance or photographic business and are located in one of the areas listed below—areas where we are test-marketing our videocassettes—stop by **Booth 3431** at the **Consumer Electronics Show at the Las Vegas Hilton, Jan. 5-7**. Or contact **Steve Basloe, Marketing Manager, Columbia Pictures Home Entertainment, 711 Fifth Avenue, New York, N.Y. 10022, (212) 940-6766**.



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50,000 Expected At Las Vegas CES Huddle

• Continued from page 1

participation by both television and audio firms with large screen tv; and much more in the way of prerecorded videocassette software, which will include many music offerings.

As the home VTR market heats up, more and more prerecorded video software has begun to flow through consumer electronics and record/tape distribution channels, as well as other outlets, with the music industry becoming increasingly more involved.

Among major software suppliers here are Warner Communications, Columbia Pictures Home Entertainment, Allied Artists Video Corp., Magnetic Video, Media Home Entertainment, Paramount Pictures Corp., Video Tape Network, Inc. and others. One newer entrant is music industry veteran Al Kooper's Home Entertainment Network, a division of Select Video, which intends to be involved with the acquisition and distribution of existing videotape of major recording artists.

And although the recently introduced RCA SelectaVision videodisk player is targeted for first quarter 1981 introduction, the firm's recent debut presentation before its distributors in San Diego (Billboard, Dec. 15, 1979) has sent ripples of anticipation throughout the industry.

The RCA capacitance videodisk is priced at \$500 with programs \$15 to \$25.

The Magnavox-built Magnavision optical videodisk system is now in its third market—Dallas—after having been introduced previously in Atlanta and Seattle/Tacoma.

And yet another new entrant in the videodisk sweepstakes, Thomson-CSF, is due to have its first public demonstration during the March ITA Seminar in San Diego.

Guesstimates for total VCR sales in the U.S. for calendar 1979 are some 475,000 to 500,000 units with 1980 being targeted at 555,000 to 800,000 units by many manufacturers. The increase is expected, in part, to newly introduced, stripped-down basic models in the \$500 to \$600 range as well as increased availability and distribution of software.

Latest VCR figures from the Electronic Industries Assn. indicate that home videotape recorder sales in November amounted to 56,771, an increase of 13.6% above 49,980 units sold in November 1978. Home VTR sales in the 47 weeks of 1979 amounted to 412,803 units, up 18.2% over 349,114 units sold in the same interval last year.

But video will not be the only highlight and music industry opportunity of the first CES on the 1980s.

Other trends among the 750 exhibitors utilizing more than 450,000 square feet of exhibit space at the Convention Center and nearby Hilton Hotel and Jockey Club include: more of an emphasis on digital audio (PCM home adaptors) technology linked to the videodisk; increased variety of metal tape in both standard Philips and Microcassette formats which bodes well for music reproduction.

Also more miniaturized hi fi components as well as microprocessor-based standard components that offer amazing sophistication; "cross-over" audio equipment—such as amplifiers, mixers and turntables that have pro and "creative audio" applications; more advanced car stereo componentry which is a boon to both blank and prerecorded audio cassettes; and the expansion/maturation of audiophile records.

A pre-CES "summit meeting" of more than 30 super disk firms is slated for Friday (4). Nautilus Recordings is engineering the event which it hopes will evolve into a trade association. The meeting

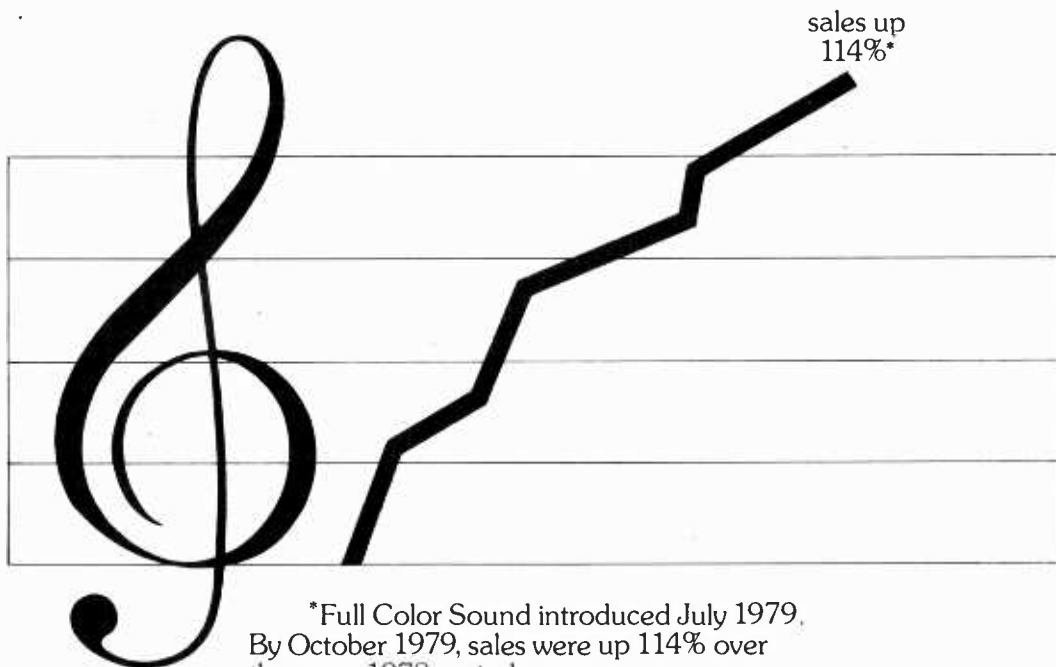
hopes to discuss such elements as standardization and common goals.

Several major audiophile recordings—such as the Beatles' "Abbey Road" and Fleetwood Mac's "Rumours"—will be making their offi-

cial debut at CES. Both are of the increasingly popular half-speed variety with \$14.98 list prices. The former is being offered by Mobile Fidelity Sound Labs while the latter is from Nautilus.

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

Full Color Sound is making beautiful music for Sony Tape dealers.



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

All across the country, Sony Tape dealers are hearing the rich, wonderful sound of their cash registers ringing up more and more Sony Tape sales.

Sony intends to keep all this action going right through 1980. So we're offering you our best discounts ever and attractive incentives. And we're backing these up with very colorful, highly memorable consumer print and broadcast advertising.

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



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

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

Midwest:

Bell & Howell—Video Systems
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Northbrook, Illinois 60062
(312) 291-1150

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

Magnetic Video Corporation
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Farmington Hills, Michigan 48024
(313) 477-6066

Teletronics Video Services, Inc.
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Winter CES

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New York

• Continued from page 34

mid to hi fi product," according to Ralph Blatt.

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

In audiophile disks, the added profit margins for the high ticket LPs have been a significant factor in expansion for both the Goody and Harvey chains. The latter has a specialist, Steve Blume, who "keeps our pricing sharp," Blatt notes. The chain promotes the superdisks heavily, and drew 560 at a recent live lunch-hour concert by Sheffield pianist Michael Newman in the window.

As for new or expanded lines that have done well this past year, Leonard Radio's Stern points to the new Alpine car stereo products and the Aiwa mini-components, with the four-piece package—cassette deck, amp preamp, tuner—and rack going for about \$715, well under the competition. Leonard also added the KLH Computer line of speakers and the Avid speakers to its high-end room, with both doing well. At Harvey, both Yamaha and Nakamichi had big years, as did the Danish Bang & Olufsen line, while with Goody it was the Technics products among other good movers.

Goody is the only surveyed dealer with records and tapes, and Levy is bullish for an upturn in 1980 "if the bigger breadth of good product promised in the first quarter is sustained through the year."

Otherwise, he is concerned that big ticket audio and video items may suffer more than software for first six or eight months, due to the uncertainty over how much "spendable dollars" are there after gas and heating costs are handled by consumers. The newest 29th store in Wilmington, Del., should help overall business. At Leonard, now in its 52nd year, Steren sees the big South American export business helping in the first quarter, with the firm's international airline crew business also an assist "with those Swiss francs and Deutch Marks" buying more for the money.

Harvey's Blatt sees a much better second half than the first six months, "but our better lines are less affected by the economy," and a new fourth store, focusing on professional audio/video and parts, should open by March 1. **STEPHEN TRAIMAN**

Los Angeles

• Continued from page 34

video. "Up until last year, margins were pretty slim," says Bruce Gerson. "The product lines were changing so quickly that we don't feel it's time yet," says Gerson, though he adds the firm may move into video in 1980.

Henry's is doing well with video and expects one aspect of this market to do exceptionally well in the 1980s. "I think the portable equipment and portable units are really going to take off," says Eitelbach.

"The new high-end amplifiers and cassette decks with metal tape capabilities are two products which should do well," notes Gerson.

Corbett is skeptical of micro-audio components. "You're paying just for the size of the unit. It's not meeting with any kind of success. That's ridiculous," he states. "I would hope to see that go off the way 4-channel did a few years ago."

The yen-dollar relationship is not considered a major factor, though the highly competitive atmosphere of Los Angeles, where some dealers sell at cost plus 5%, is "It's terrible," notes Henry's Eitelbach. "It's as if no one's interested in profits."

The department store competition is not quite as furious. "It's cutthroat for the mass retailers but we're not worrying about that at all," says the Broadway's Corbett. "Our prices are generally much higher but we deal with a different kind of customer."

CARY DARLING

Nashville

• Continued from page 34

before the end of 1979) and two Playback stores.

As a result of more sharply defined competition and concentrated bids for the existing local trade dollars, many Nashville dealers are heading toward specialization and less product diversification.

Says Bart Graves, owner of the Sound Gallery, "When I first

opened my doors in 1971, I was only the third audio store in Nashville. Now there are more than 25 in business—not counting the department and appliance stores that also sell audio equipment—and we are reaching the saturation point. We're all getting smaller slices of the same pie."

Although dollar volume held relatively steady during 1979, overhead increases and inflation took huge bites out of profit margins. Many audio retailers say that they sold more expensive, top-of-the-line units with higher price tags to a smaller percentage of the buying public. Caught in the crunch are the mid-fi lines, averaging in the price bracket of \$300-\$900.

Notes Glenn Esslinger, manager of the audio specialty store Nicholson's. "Mid-fi equipment sales are definitely down, and there seems to be an erosion in low-end sales as well."

The only "casualty" line locally in 1979 seems to have been Philips, dropped by several dealers when it linked up with Magnavox and began manufacturing its equipment domestically.

Home video systems are moving rapidly, with Sony's Betamax highly popular. Micro-components are not doing as well as expected yet; their high prices coupled with consumer leanness has held down their sales factor. **KIP KIRBY**

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

Success in the making.

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



TDK
The machine for your profit machine

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Regulators Face '80 Technological Decisions

• Continued from page 34

Subcommittee at oversight hearings that the FCC will not issue a verdict on AM stereo until spring.

Recent delays in the AM stereo inquiry have been blamed on the

FCC's preoccupation with establishing a proposal on switching AM dial spacing from 10 kHz to 9 kHz, to conform with most of the world's broadcasters. That position, recently resolved (Billboard, Dec. 22, 1979)

to switch to 9 kHz spacing, will be taken up at the Region II radio conference in March in Buenos Aires. Some detractors fear the switch to 9 kHz will degenerate AM signals by cramming too many stations on the

dial. Federal sponsors of the proposal hope that the additional channels can be made available to increase the number of minority broadcasters.

FM quadrasonic appears to

have much slimmer chances than AM stereo of ever becoming a reality. In 1975, the National Quadrasonic Radio Committee, a private industry group, submitted a position paper on FM quad to the FCC.

Since then, the FCC has conducted laboratory tests and in June 1977, issued a notice of inquiry to determine whether sufficient interest existed to authorize FM quad. In January 1979, a second notice of inquiry was launched and comments have been received but not in sufficient numbers it appears to motivate the FCC to act on FM quad.

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

Henry Geller, head of the National Telecommunications and Information Administration proposed the idea of retransmission consent earlier this year as a means of introducing the marketplace factor into the distant signal equation.

Although the idea was well received at the FCC, a recent Congressional Research study, backed by House Communications Subcommittee Chairman Lionel Van Deerlin (D-Calif.) contends that only Congress can require cable operators to obtain broadcasters' consent for retransmission.

At the same time, hearings continue before Rep. Robert Kastner's (D-Wis.) House Subcommittee on the Courts, Civil Liberties and the Administration of Justice, to determine how retransmission royalty fees should be split between broadcasters, music copyright holders and sports producers and filmmakers.

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

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

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

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

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

(Continued on page 50)



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10 Census Success Stories

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

1 Stamford, Connecticut

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

2 Albany, Georgia

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

3 Fort Smith, Arkansas

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

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

8 Spartanburg, South Carolina

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

9 Maine

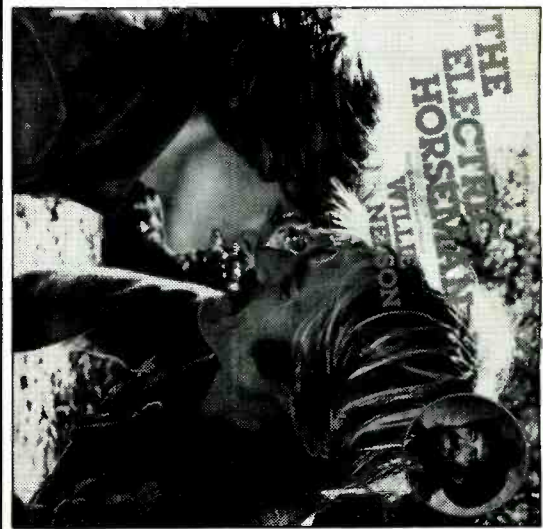
In Maine, Census statistics were used to help obtain federal funds for a winterization program to help low-income people with weather-stripping, insulation assistance and fuel payments.

10 Nelson Township, Pennsylvania

Census data were used in choosing

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ON COLUMBIA RECORDS AND TAPES



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HOT COUNTRY SINGLES & LPs

★ STAR Performer—Singles registering greatest proportionate upward progress this week

SINGLES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label
★ 2	7	7	COWARD OF THE COUNTRY— Kenny Rogers United Artists 1327	★ 26	27	8	TILL I STOP SHAKING— Billy "Crash" Craddock Capitol 4792
2	1	10	HAPPY BIRTHDAY DARLIN'— Conway Twitty MCA 41135	★ 27	28	7	BUT LOVE ME— Jamie Fricke Columbia 1-11139
3	3	9	MISSIN' YOU— Charley Pride RCA 11751	★ 28	30	6	YOU'RE GONNA LOVE YOURSELF IN THE MORNING— Charlie Rich United Artists 1325
★ 4	7	8	HELP ME MAKE IT THROUGH THE NIGHT— Willie Nelson Columbia 1-11126	★ 29	31	5	SUGAR FOOT RAG— Jerry Reed RCA 11764
★ 5	6	9	POUR ME ANOTHER TEQUILLA— Eddie Rabbit Elektra 46558	★ 30	38	3	BABY, YOU'RE SOMETHING— John Conlee MCA 41163
★ 6	9	9	OH, HOW I MISS YOU TONIGHT— Jim Reeves RCA 11737	★ 31	41	3	YEARS— Barbara Mandrell MCA 41162
★ 7	11	7	HOLDING THE BAG— Moe Bandy & Joe Stampley Columbia 1-11147	★ 32	33	8	THIS MUST BE MY SHIP— Carol Chase Casablanca West 4501

★ STAR Performer—LP's registering greatest proportionate upward progress this week

LPs

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label
★ 1	14	14	KENNY— Kenny Rogers United Artists LWAK-979	26	26	6	DIAMOND DUET— Conway Twitty & Loretta Lynn MCA 3190
2	2	7	WHAT GOES AROUND COMES AROUND— Waylon Jennings RCA AHL-1-3493	27	30	38	THE OAK RIDGE BOYS HAVE ARRIVED— MCA AV-1135
3	3	35	GREATEST HITS— Waylon Jennings RCA AHL-1-3378	28	31	56	WILLIE AND FAMILY LIVE— Willie Nelson Columbia KC-2-35642
★ 4	9	9	I'LL ALWAYS LOVE YOU— Anne Murray Capitol S0012112	29	29	21	THE LEGEND AND THE LEGACY, VOL. I— Ernest Tubb Caclet CL 33001
★ 5	5	55	THE GAMBLER— Kenny Rogers United Artists UA-LA 934-H	★ 30	40	4	THE BEST OF THE STALLER BROTHERS— Mercury SRM1-1037
★ 6	13	13	MISS THE MISSISSIPPI— Crystal Gayle Columbia JC 36203	31	21	34	BLUE KENTUCKY GIRL— Emmylou Harris Warner Bros. BSK-3318
★ 7	7	12	STRAIGHT AHEAD— Larry Gatlin and The Gatlin Brothers Band Columbia JC 36250	32	25	28	ONE FOR THE ROAD— Willie Nelson and Leon Russell

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BUT DIDN’T KNOW
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TOP LPs & TAPE

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales/1-20 Upward movement of 4 positions/21-30 Upward movement of 6 positions/31-40 Upward movement of 8 positions/41-100 Upward movement of 10 positions

● Recording Industry Assn. of America seal for sales of 500,000 units.

▲ Recording Industry Assn. of America seal for sales of 1,000,000 units.

THIS WEEK	LAST WEEK	WKS. ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS. ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS. ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS. ON CHART	Artist-TITLE-Label
★1		9	DONNA SUMMER On The Radio—Greatest Hits Vol. One & Two, Casablanca NBLP-2-7191	29	30	4	LITTLE FEAT Down On The Farm, Warner Bros. HS 3345	★56	95	2	ABBA Greatest Hits Vol. 2, Atlantic SD 160009	★84	94	13	STEVE MARTIN Comedy Is Not Pretty, Warner Bros. HS 3392
★2		5	BEE GEES Greatest, RSO RS-2-4200	★30	32	4	ELECTRIC LIGHT ORCHESTRA ELO's Greatest Hits, Jet FZ 36310 (CBS)	57	37	7	TOTO Hydra, Columbia FC 36229	85	85	7	BOB MARLEY & THE WALLERS Survival, Island ILPS 9542 (Warner Bros.)
3	3	12	STYX Cornerstone, A&M SP 3711	★31	48	3	LYNYRD SKYNYRD BAND Gold & Platinum, MCA MCA 2-11008	★59	69	3	FRANK ZAPPA Joe's Garage Acts II & III, Zappa SRZ 2-1502 (Mercury)	★86	146	4	TWENNYNINE FEATURING LENNY WHITE Best Of Friends, Elektra 6E 223
4	4	6	STEVIE WONDER Journey Through The Secret Life of Plants, Tamla T-13-371C2 (Motown)	★32	103	2	VARIOUS ARTISTS No Nukes, Asylum ML-901	60	61	6	PAT METHENY GROUP American Garage, ECM 1-1155 (Warner Bros.)	87	89	24	NEIL YOUNG & CRAZY HORSE ● Rust Never Sleeps, Reprise HS 2295 (Warner Bros.)
5	1	11	EAGLES The Long Run, Asylum SE-508	★33	55	27	SMOKEY ROBINSON Where There's Smoke, Tamla T7-366 (Motown)	★61	72	55	KENNY ROGERS ▲ The Gambler, United Artists UALA 934	★88	97	2	CHIC Chic's Greatest Hits, Atlantic SD-16011
6	6	17	LED ZEPPELIN In Through The Out Door, Swan Song SS-16002 (Atlantic)	34	23	9	BOB JAMES & EARL KLUGH One On One, Tappan Zee/Columbia FC 36241	62	65	7	CRYSTAL GAYLE Classic Crystal, United Artists L00-982	★97	97	2	JEAN-LUC PONTY A Taste Of Passion, Atlantic SD-19253
★7		20	PINK FLOYD The Wall, Columbia PC 2-36183	35	35	8	BAR-KAYS Injoy, Mercury SRM-1-3781	63	63	19	AG/DC ● Highway To Hell, Atlantic SD 19244	89	90	10	BONNIE RAITT The Glow, Warner Bros. BSK 3369
★8		9	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes, Backstreet 5105 (MCA)	36	25	9	POLICE Reggatta De Blanc, A&M SP 4792	64	66	20	JOHN COUGAR John Cougar, Riva RVL 7401 (Mercury)	90	86	12	LITTLE RIVER BAND ▲ First Under The Wire, Capitol S00 11954
9	8	9	FLEETWOOD MAC Tusk, Warner Bros. ZHS-3350	★37	39	6	Z Z TOP Deguelio, Warner Bros. HS 3361	65	67	8	STEVE FORBERT Jackrabbit Slim, Nempor JZ-36191	91	91	22	O'JAYS Identify Yourself, P.I.R. FZ-36027 (CBS)
★10		11	MICHAEL JACKSON ▲ Off The Wall, Epic FE-35745	★38	50	7	CAPTAIN & TENNILLE Make Your Move, Casablanca NBLP 7188	★66	77	3	NATALIE COLE & PEABO BRYSON We're The Best Of Friends, Capitol SW 12019	★92	98	16	SLAVE Just A Touch Of Love, Cotillion SD 5217 (Atlantic)
11	12	14	FOREIGNER Head Games, Atlantic SD 29999	★39	46	8	RUPERT HOLMES Partners In Crime, Infinity INF-9020 (MCA)	67	70	30	DIONNE WARWICK ● Dionne, Arista AB 4230	★93	99	4	PAVAROTTI O Sole Mio—Favorite Neapolitan Songs, London OS 26560
★12		17	DAN FOGELBERG Phoenix, Full Moon/Epic FE 35634	40	40	9	ANGELA BOFILL Angel Of The Night, Arista/GRP GRP 5501	68	68	11	SANTANA Marathon, Columbia FC 36154	★94	125	6	TALKING HEADS
★13		15	JEFFERSON STARSHIP Freedom At Point Zero, Grunt BZL1-3452 (RCA)	41	42	14	ISAAC HAYES Don't Let Go, Polydor PD-1-6224	69	31	8	PEACHES & HERB	★95	106	18	

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HOT 100

★ **STAR PERFORMERS** Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales/11-20 Upward movement of 4 positions/21-30 Upward movement of 6 positions/31-40 Upward movement of 8 positions/41-100 Upward movement of 10 positions

● Recording Industry Assn. of America seal of certification as a "million seller."

▲ Recording Industry Assn. of America seal of certification as "two million seller."

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
1	2	19	PLEASE DON'T GO —K.C. & The Sunshine Band TK 1035
2	1	11	ESCAPE —Rupert Holmes Infinity 50035 (MCA)
3	11	9	ROCK WITH YOU —Michael Jackson Epic 950797 (CBS)
4	9	9	SEND ONE YOUR LOVE —Stevie Wonder Tamla 54303 (Motown)
5	6	11	DO THAT TO ME ONE MORE TIME —The Captain & Tennille Casablanca 2215
6	3	13	BABE —Styx A&M 2188
7	5	14	STILL —Commodores Motown 1474
8	22	7	COWARD OF THE COUNTY —Kenny Rogers United Artists 1327
9	9	13	LADIES NIGHT —Kool & The Gang De-Lite 801 (Mercury)
10	13	11	WE DON'T TALK ANYMORE —Cliff Richard EMI-America 9025 (Capitol)
11	12	11	COOL CHANGE —Little River Band Capitol 4789
12	15	13	CRUISIN' —Smokey Robinson Tamla 54306 (Motown)
13	17	4	THE LONG RUN —Eagles Asylum 46569
14	14	8	HEAD GAMES —Foreigner Atlantic 3633
15	16	12	BETTER LOVE NEXT TIME —Dr. Hook Capitol 4785
16	18	9	JANE —Jefferson Starship Grun 11750 (RCA)
17	23	6	I WANNA BE YOUR LOVER —Prince

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
35	48	5	ROMEO'S TUNE —Steve Forbert Nemperor 97525 (CBS)
36	40	7	ROTATION —Herb Alpert A&M 2202
37	43	8	RAPPER'S DELIGHT —Sugar Hill Gang Sugar Hill 542
38	38	11	TRAIN, TRAIN —Blackfoot Atco 7207 (Atlantic)
39	44	7	I'D RATHER LEAVE WHILE I'M IN LOVE —Rita Coolidge A&M 2199
40	42	6	FOREVER MINE —0 Jays P.I.R. 93727
41	45	7	SAVANNAH NIGHTS —Tom Johnston Warner Bros. 49096
42	64	2	FOOL IN THE RAIN —Led Zeppelin Swan Song 71003 (Atlantic)
43	58	2	CRAZY LITTLE THING CALLED LOVE —Queen Elektra 46579
44	56	4	VOICES —Cheap Trick Epic 9-50814
45	65	3	WHY ME —Styx A&M 2206
46	53	6	YOU KNOW THAT I LOVE YOU —Santana Columbia 11114
47	51	6	SHE'S IN LOVE WITH YOU —Suzi Quatro RSO 1014
48	54	6	DO YOU LOVE WHAT YOU FEEL —Rufus & Chaka MCA 41131
49	49	8	MISTRUSTED LOVE —Mistress RSO 1009
50	55	4	LONELY EYES —Robert John EMI-America 8030

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
69	33	12	I NEED A LOVER —John Cougar Riva 202 (Mercury)
70	80	3	MEMORIZE YOUR NUMBER —Leif Garrett Scotti Bros. 510 (Atlantic)
71	81	2	STAR —Earth, Wind & Fire ARC/Columbia 1-11165
72	82	2	CAN WE STILL BE FRIENDS —Robert Palmer Island 49137 (Warner Bros.) 99, Toto, Columbia 1-11173
73	85	2	99 —Toto Columbia 1-11173
74	83	4	THE SECOND TIME AROUND —Shalamar Solar 11709
75	75	4	YOU'RE GONNA GET WHAT'S COMING —Bonnie Raitt Warner Bros. 49116
76	84	2	I DON'T WANT TO TALK ABOUT IT —Rod Stewart Warner Bros. 49138
77	86	2	I CAN'T HELP MYSELF —Bonnie Pointer Motown 1478
78	88	2	SHOOTING STAR —Dollar Atco 7208 (Atlantic)
79	87	2	DON'T MAKE ME OVER —Jennifer Warnes Arista 0455
80	89	2	VOLCANO —Jimmy Buffett MCA 41111
81	NEW ENTRY		I'M ALIVE —Gamma Elektra 46555
82	37	15	BROKEN HEARTED ME —Anne Murray Capitol 4773
83	NEW ENTRY		FLIRTIN' WITH DISASTER —Molly Hatchet Epic 950822
84	46	8	VIDEO KILLED THE RADIO

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#1 Single This Week

THE SECOND TIME AROUND

Shalamar Solar

(LP/12 inch*) BXL1 1-3479/JD11733



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DISCO TOP 60

★ STAR Performer — registering greatest proportionate upward progress this week

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★1	2	THE SECOND TIME AROUND/IN THE SOCKET —Shalamar Solar (LP/12-inch*) BXL1-3479/JD-11733
★2	6	VERTIGO/RELIGHT MY FIRE —Dan Hartman Blue Sky (12-inch) 682
3	1	DEPUTY OF LOVE —Don Armando's Second Avenue Rhumba Band ZE (12-inch) ZEA 12-003
4	5	WEAR IT OUT —Stargard Warner (12-inch) DWBS 8891
★5	11	CAN'T STOP DANCING/IN MY FANTASY —Sylvester Fantasy (LP/12-inch*) F 70010/D 140
★6	12	I WANNA BE YOUR LOVER/SEXY DANCER —Prince Warner (LP) BSK-3366
7	7	I'M CAUGHT UP —Inner Life Prelude (LP) PRL 8004
8	8	ON THE RADIO —Donna Summer Casablanca (LP) NBLP-7189
9	9	NIGHTDANCER —Jean Shy RSO (12-inch) RSS-308
10	10	I'LL TELL YOU —Seraio Mendes-Brazil '88

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★30	39	DANCE YOURSELF DIZZY —Liquid Gold Parachute (12-inch) RRD 20527
★31	45	HAVEN'T YOU HEARD —Patrice Rushen Elektra (12-inch) AS-1143
★32	41	WILLIE AND THE HAND JIVE —Rinder and Lewis AVI (LP) 6073
★33	43	MUSIC —One Way/AI Hudson MCA (LP) 3178
34	33	ROCK WITH YOU/DON'T STOP TIL YOU GET ENOUGH — Michael Jackson Epic (LP/12 inch*) FE 35745
35	35	TEMPEST TRIO—all cuts —Tempest Trio Martin (LP) 2232
36	27	HOLLYWOOD —Freddie James Warner (LP/12-inch*) DWBS 8857
37	40	TAKE ALL OF ME —Barbara Law Pavillion (12-inch) 4Z86401
★38	44	BODY SHINE/SLAP, SLAP, LICKEDY LAP —Instant Funk Salsoul (LP) SA-8529
★39	46	LOVE GUN —Rick James



THIS IS IT!

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



BACK TUP!



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

11	4	NO MORE TEARS (Enough Is Enough) —Donna Summer/Barbra Streisand Casablanca/Columbia (12-inch) NBD 20199
12	18	DO YOU LOVE WHAT YOU FEEL —Rufus and Chaka MCA (LP/12-inch) 5103/L33-1852
13	3	DON'T LET GO —Isaac Hayes Polydor (LP/12-inch*) 1-6224
14	19	SMACK DAB IN THE MIDDLE —Janice McLean Warner/RFC (12-inch) DRCS8893
15	24	DANCING ALL OVER THE WORLD —Busta Jones Spring (12-inch) S-404
16	25	YOU KNOW HOW TO LOVE ME —Phyllis Hyman Arista (12-inch) SP-75-SA
17	21	TJM—all cuts —TJM Casablanca (LP) NBLP-7172
18	22	ROLLER SKATIN' MATE —Peaches and Herb Polydor (LP/12-inch*) PD-1-6239/PRO-116
19	13	E=MC²—all cuts —Giorgio Casablanca (LP) NBLP-7169
20	14	PUMP IT UP/BEAT OF THE NIGHT/FEVER ROCK —Fever Fantasy (LP/12-inch) G-9580
21	26	STRAIGHT TO THE HEART/ALL NIGHT MAN —Loose Change Casablanca (LP) NBLP-7189
22	17	BODY LANGUAGE/MEDLEY —Spinners Atlantic (LP/12-inch) SD19256/DSKO 205
23	32	I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW —Scott Allen TK (12-inch) TDK 426
24	30	FESTIVAL—all cuts —Evita RSO (LP) RS-1-3061
25	16	LOVE RUSH —Ann-Margret Ocean (12-inch) OR 89911
26	31	READY FOR THE 80'S/SLEAZY —Village People Casablanca (LP) NBLP-2-7183
27	15	LOVE MESSAGE —Musique Prelude (LP) PRL-12172
28	20	LADIES NIGHT —Kool & The Gang De-Lite (LP/12-inch*) DSR 9513
29	28	ROCK IT —Deborah Washington Ariola (LP) SW 50066

40	47	THP—all cuts —THP Atlantic (LP) SD-19257
41	48	U.N.—all cuts —U.N. Prelude (LP) PRL-12168
42	49	BLOW MY MIND —Celi Bee TK (12-inch) APA-802
43	52	LOVE INJECTION —Trussel Elektra (12-inch) AS-1143
44	50	MOSKOW/DISKOW —Telex Sire/Warner (12-inch) DSR8-8896
45	51	LOOSE LUCY/ROCKIN AND ROLLIN—all cuts —Sabu Ocean (LP) SW-49902
46	53	MONEY —The Flying Lizards Virgin (12-inch) DSK-217
47	36	SADNESS IN MY EYES/BOYS WILL BE BOYS —Duncan Sisters Earmarc (LP) EMLP 4001
48	NEW ENTRY	I CAN'T DANCE WITHOUT YOU —Theo Vaness Prelude (LP) PRL-12173
49	23	THE RAPPERS DELIGHT —Sugar Hill Gang Sugar Hill (12-inch) SH 542
50	29	GO DANCE —Billy Moore Emergency (12-inch) EMDS-6503
51	38	PARTY DOWN/KEEP ON MAKING ME HOT —Unyque DJM (LP/12-inch) DJM-26
52	42	I CAN'T TURN THE BOOGIE LOOSE —Controllers TK (12-inch) TKD 409
53	37	HOW HIGH —Salsoul Orchestra featuring Cognac Salsoul (12-inch) SG 305
54	34	HARMONY/OOH LA LA —Suzi Lane Elektra (LP/12-inch) 6E 207/AS 11417
55	54	DO YA' WANNA GO DANCIN/SPIRITS —Gary's Gang SAM/Columbia (LP) AL-35240
56	55	SING, SING, SING —Charlie Calello Orchestra Midsong (LP) MSI-010
57	56	KEEP IT COMING/STOP YOUR TEASING —Hydro featuring Lorna Prism (LP) PLP-1003
58	NEW ENTRY	DON'T STOP THE FEELING —Roy Ayers Polydor (12-inch) NP-4560
59	NEW ENTRY	I WANT YOU FOR MYSELF —George Duke Epic (12-inch)
60	NEW ENTRY	MANDOLAY —La Flavor Sweet City (12-inch) SCD-5555



#1 Single This Week

THE SECOND TIME AROUND

Shalamar Solar

(LP/12 inch*) BXLI 1-3479/JD11733

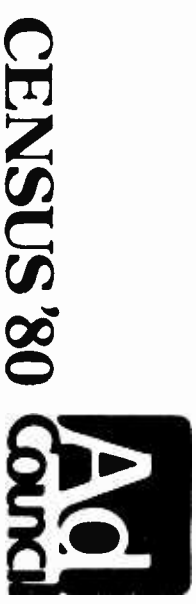


*NON-COMMERCIAL 12-inch

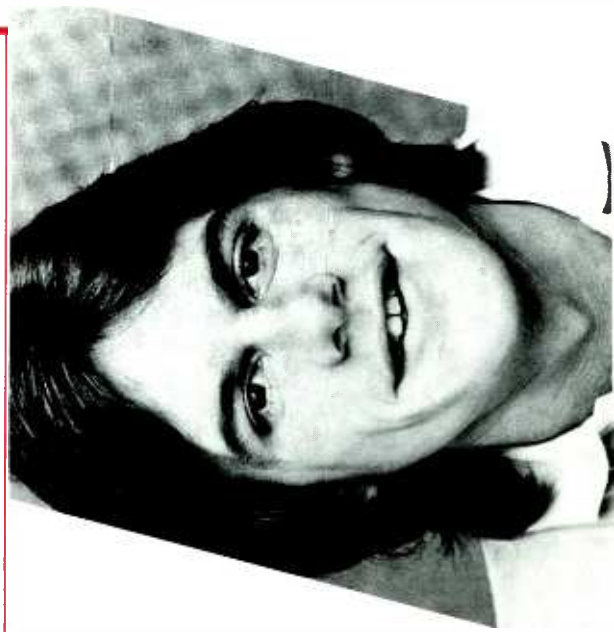
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18	21	11	THIS IS IT —Kenny Loggins Columbia 1-11109
19	19	12	I WANT YOU TONIGHT —Pablo Cruise A&M 2195
20	7	17	YOU'RE ONLY LONELY —J.D. Souther Columbia 1-11079
21	8	11	NO MORE TEARS —Barbra Streisand & Donna Summer Columbia/Casablanca 1-11125
22	25	7	DON'T DO ME LIKE THAT —Tom Petty and the Heartbreakers Backstreet 41138 (MCA)
23	26	10	WAIT FOR ME —Daryl Hall & John Oates RCA 11747
24	28	10	DON'T LET GO —Isaac Hayes Polydor 2011
25	35	3	SARA —Fleetwood Mac Warner Bros. 49150
26	10	12	TAKE THE LONG WAY HOME —Supertramp A&M 2193
27	27	14	DAMNED IF I DO —The Alan Parsons Project Arista 0454
28	30	7	THIRD TIME LUCKY —Foghat Bearsville 49125 (Warner Bros.)
29	34	8	DEJA VU —Dionne Warwick Arista 0459
30	31	8	CHIQUITITA —Abba Atlantic 3629
31	36	7	YES, I'M READY —Teri De Sario with K.C. Casablanca 2227
32	32	21	POP MUZIK —M (Warner Bros.)
33	24	14	HALF THE WAY —Crystal Gayle Columbia 1-11087
34	20	13	HEARTACHE TONIGHT —Eagles Asylum 46545
35	59	4	LUSI MEN IN THE SUN —John Stewart RSO 1016
36	62	6	DIG THE GOLD —Joyce Cobb Cream 7939
37	63	4	LAST TRAIN TO LONDON —Electric Light Orchestra Jet 9-5067
38	66	2	SEPTEMBER MORNING —Neil Diamond Columbia 1-11175
39	60	5	MONEY —The Flying Lizards Virgin 67003 (Atlantic)
40	67	2	DAYDREAM BELIEVER —Anne Murray Capitol 4813
41	61	4	MOVE YOUR BOOGIE BODY —Bar-Kays Mercury 76015
42	68	3	WONDERLAND —Commodores Motown 1479
43	70	4	AN AMERICAN DREAM —The Dirt Band United Artists 1330
44	69	4	DIRTY WATER —The Inmates Polydor 2032
45	71	3	LOOKS LIKE LOVE AGAIN —Dann Rogers International Artists 500
46	72	3	WORKING MY WAY BACK TO YOU —Spinners Atlantic 3637
47	73	4	GLIDE —Pleasure Fantasy 874
48	29	12	SHIPS —Barry Manilow Arista 0464
49	76	2	HEARTBREAKER —Pat Benatar Chrysalis 2395
50	78	3	WHEN I WANTED YOU —Barry Manilow Arista 9481
51	77	3	LONGER —Dan Fogelberg Full Moon/Epic 950824
52	79	3	STARGAZER —Peter Brown Drive 6281 (T.K.)
53	85	NEW ENTRY	MAKE BELIEVE IT'S YOUR FIRST TIME —Bobby Vinton Tapestry 002
54	86	NEW ENTRY	GOODNIGHT MY LOVE —Mike Pinera Spector 0003
55	39	10	I STILL HAVE DREAMS —Richie Furay Asylum 46534
56	41	12	LOVE PAINS —Yvonne Elliman RSO 1007
57	91	9	I CALL YOUR NAME —Switch Gordy 7175 (Motown)
58	90	2	LET ME SLEEP ALONE —Cugini Scotti Bros. 503 (Atlantic)
59	92	4	WITH YOU I'M BORN AGAIN —Billy Preston & Syreeta (Motown)
60	93	2	HOLDING' ON FOR DEAR LOVE —Lobo MCA 41152
61	93	NEW ENTRY	BAD TIMES —Tavares Capitol 4811
62	57	7	SINCE YOU'VE BEEN GONE —Rainbow Polydor 2014
63	47	16	RAINBOW CONNECTION —Kermit The Frog Atlantic 3610
64	96	23	RISE —Herb Alpert A&M 2151
65	94	17	YOU DECORATED MY LIFE —Kenny Rogers United Artists 1315
66	50	19	DIM ALL THE LIGHTS —Donna Summer Casablanca 2201
67	52	13	TUSK —Fleetwood Mac Warner Bros. 49077
68	74	6	MESSAGE IN A BOTTLE —Police A&M 2190



#1 Single This Week

PLEASE DON'T GO

K.C. & The Sunshine Band



TK 1035

WILD WADZMAN

Here in this booklet are things you need to know about the causes of inflation — and what you can do about it. The booklet is FREE. For your copy, just write: "Dollars and Sense," Pueblo, Colorado 81009.

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inflation if we
just use our
dollars and sense.**



A public service message of The Advertising Council and The U.S. Departments of Agriculture, Commerce, Labor and Treasury. Presented by this magazine.



★	19	5	LEAVING LOUISIANA IN BROAD DAYLIGHT—The Oak Ridge Boys MCA 4115	★34	36	6	WHAT'LL I TELL VIRGINIA—Johnny Rodriguez Epic 9-50808	9	9	7	WHISKEY BENT AND HELL BOUND—Hank Williams Jr. Elektra/Curb 6E-237	★33	41	45	NEW KIND OF FEELING—Anne Murray Capitol SW 11849
★10	13	8	YOU KNOW JUST WHAT I'D DO!—The Sadness of It All—Conway Twitty & Loretta Lynn MCA 41141	★35	37	4	THE SHUFFLE SONG—Margo Smith Warner Bros. 49109	★10	10	6	WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson Columbia JC 36158	★35	46	18	JUST FOR THE RECORD—Barbara Mandrell MCA 3165
★11	14	7	YOU'D MAKE AN ANGEL WANNA CHEAT—The Kendalls Ovation 1136	★36	40	6	GO FOR THE NIGHT—Freddie Weller Columbia 1-11149	★11	16	5	PRETTY PAPER—Willie Nelson Columbia JC 36189	★37	37	20	A RUSTY OLD HALD—Hoyt Axton Jeremiah JH 5000
★12	12	11	YOU PICK ME UP (And Put Me Down)—Dottie West United Artists 1324	★37	39	7	FADIN' RENEGADE—Tommy Overstreet Elektra 46564	12	12	7	THE BEST OF EDDIE RABBITT—Elektra 6E-235	★37	★NEW ENTRY	★NEW ENTRY	THE STATER BROTHERS CHRISTMAS CARD—The Stater Brothers Mercury SRM-1-5012
★13	17	9	LAY BACK IN THE ARMS OF SOMEONE—Randy Barlow Republic 049	★38	43	3	COME TO MY LOVE—Cristy Lane United Artists 1328	★13	18	5	A CHRISTMAS TOGETHER—John Denver & The Muppets RCA AHL 1-3451	38	28	11	SHOULD I COME HOME—Gene Watson Capitol ST 11947
★14	20	5	I'LL BE COMING BACK FOR MORE—T.G. Sheppard Warner/Curb 49110	★39	66	2	I CAN'T GET ENOUGH OF YOU—Razzy Bailey RCA 11885	★14	15	101	TEN YEARS OF GOLD—Kenny Rogers United Artists UA-LA 835-H	39	39	13	FOREVER—John Conlee MCA 3174
15	15	9	SHARING—Kenny Dale Capitol 4788	★40	49	5	I MUST BE CRAZY—Susie Allanson Elektra/Curb 46565	★13	22	86	STARBUST—Willie Nelson Columbia JC 35305	★40	★NEW ENTRY	★NEW ENTRY	KENNY ROGERS—United Artists UA-LA 689-G
16	16	11	I HATE THE WAY I LOVE IT—Johnny Rodriguez & Charly McClain Epic 9-50791	★41	50	4	OUT OF YOUR MIND—Joe Sun Ovation 1137	★16	27	19	YOU'RE MY JAMAICA—Charley Pride RCA AHL 1-3441	41	42	5	MY VERY SPECIAL GUESTS—George Jones Epic JE 35544
★17	18	10	YOUR LYING BLUE EYES—John Anderson Warner Bros. 49089	★42	★NEW ENTRY	★NEW ENTRY	DAYDREAM BELIEVER—Anne Murray Capitol 4813	17	17	21	¾ LONELY—T.G. Sheppard Warner/Curb BSK 3353	42	19	26	FAMILY TRADITION—Hank Williams Jr. Elektra/Curb 6E-194
★18	26	4	LOVE ME OVER AGAIN—Don Williams MCA 41155	★44	★NEW ENTRY	★NEW ENTRY	I AIN'T LIVING LONG LIKE THIS—Waylon Jennings RCA 11898	18	11	7	PORTRAIT—Don Williams MCA 3192	42	35	16	STAY WITH ME/GOLDEN TEARS—Dave & Sugar RCA AHL 1-3360
★19	21	7	BLUE HEARTACHE—Gail Davies Warner Bros. 49108	★45	61	3	CHAIN GANG OF LOVE—Roy Clark MCA 41153	19	20	37	CLASSICS—Kenny Rogers & Dottie West United Artists UA-LA 946H	43	35	16	LOVELINE—Eddie Rabbitt Elektra 6E-181
★20	22	9	I DON'T WANT TO LOSE YOU—Con Hunley Warner Bros. 49090	★46	60	3	YOU'RE AMAZING—David Rogers Republic 048	20	13	32	MILLION MILE REFLECTIONS—Charlie Daniels Band Epic JE 35751	44	36	31	TEAR ME APART—Tanya Tucker MCA 5106
★21	23	9	RAINY DAYS AND STORMY NIGHTS—Billie Jo Spears United Artists 1326	★47	62	3	LET JESSE ROB THE TRAIN—Buck Owens Warner Bros. 49118	21	14	12	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley Columbia JC 36202	45	33	3	THE VERY BEST OF LORETTA LYNN & CONWAY TWITTY—MCA 3164
★22	24	7	I WISH I WAS CRAZY AGAIN—Johnny Cash & Waylon Jennings Columbia 3-10742	★48	★NEW ENTRY	★NEW ENTRY	NOTHING SURE LOOKED GOOD ON YOU—Gene Watson Capitol 4814	22	23	28	IMAGES—Ronnie Milsap RCA AHL-13346	46	38	21	SPECIAL DELIVERY—Dottie West United Artists LT 100
★23	25	7	A LITTLE GETTING USED TO—Mickey Gilley Epic 9-50801	★49	59	4	I LOVE THAT WOMAN (Like The Devil Loves Sin)—Leon Everette Orlando 105 (PMS)	★23	32	34	THE BEST OF DON WILLIAMS, VOL. II—Don Williams MCA 3096	47	44	2	ME AND PEPPER—Mel Tillis Elektra 6E-236
★24	29	6	BACK TO BACK—Jeanne Pruett IBC 0005	★49	59	4	I LOVE THAT WOMAN (Like The Devil Loves Sin)—Leon Everette Orlando 105 (PMS)	24	24	16	VOLCANO—Jimmy Buffett MCA 5102	48	50	4	EVERYBODY'S GOT A FAMILY—MEET MINE—Johnny Paycheck Epic JE 36200
★25	35	4	YOUR OLD COLD SHOULDER—Crystal Gayle United Artists 1329	★50	80	2	DRINKIN' AND DRIVIN'—Johnny Paycheck Epic 9-50818	★25	49	11	DON'T LET ME CROSS OVER—Jim Reeves RCA AHL 1-3454	★49	★NEW ENTRY	★NEW ENTRY	HEART OF THE MATTER—The Kendalls Ovation OV 1746



#1 Single This Week

GO AHEAD OF THE COUNTRY

Kenny Rogers

United Artists 1327



4 Central Falls, Rhode Island

In Central Falls, Rhode Island, local officials used Census statistics in obtaining federal funds to open the Blackstone Valley CAP Health Center.

5 San Francisco, California

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

6 San Antonio, Texas

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

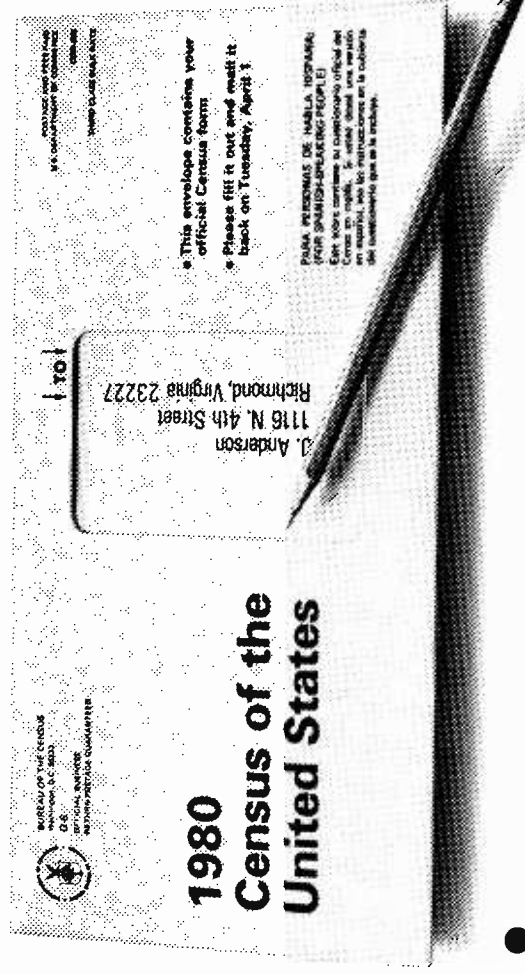
7 Minnesota

In Minnesota, Census statistics

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

All over America, people have been helped by Census data. And it all depends on your answers, which are kept confidential by law.

Answer the Census, so there can be more success stories like the ones you've just read.



We're counting on you.

Answer the Census.

CENSUS '80

A Public Service of This Magazine & The Advertising Council



Winter CES

Swelling \$\$ Market For Blank Tape Industry

• Continued from page 34

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

Blank videotape is now seen as a potentially explosive item for retailers of all types even though sales of home videocassette recorder/players did not meet many of the projected sales expectations of 1979. It's estimated that 450,000 to 600,000 VTRs will be sold in the U.S. in calendar 1980 at an average retail price at around \$900. That market should expand with reduced prices for the hardware which in turn will hypo blank videotape sales.

The one gloomy spot relating to blank tape for 1980 is pricing.

"It's the same old story," explains Al Pepper, Memorex marketing manager for the audio division. "Blank tape is petrochemical related and we expect prices to go up. In fact, we are announcing a fairly substantial price increase for audio cassettes at CES."

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

Memorex is introducing a new time configuration—two hours—to its VHS series. The firm introduced its blank videotape products at last June's CES with 60 and 90-minute VHS. The firm has already started a national roll out of the product.

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

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

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

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

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

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

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

Like Pepper, S. Erik Jenstad, Ampex director of marketing, foresees a "real businesslike" CES.

"At the June CES," he notes, "we had three dealer 'closing rooms.' This time we will have five."

TDK will introduce two new formulations as part of its restructuring of its cassettes into "reference" and "premium" product lines.

The reference series is aimed at high-end dealers with initial product the OD (optimum dynamic) normal

bias cassette and the MA-R metal particle cassette with a die-cast aluminum spine which will list for \$12.99.

A new lower priced metal cassette in a plastic shell, the TDK MA, the

high bias SA, normal bias AD, and upgraded D cassettes will make up the premium series.

The firm may also show its new SA-X premium high bias audio cassette and an SA/HC, Super Avilyn/

High Grade videocassette which is test marketing in Japan. The SA/HG is designed for six-hour VHS recorders.

BASF has two new promotions scheduled for 1980. The first is a

'Professional I Two For One' offer. In a special carded introductory offer, two Professional I C-90 cassettes are available for the price of one, a \$10.98 value for only \$5.49 suggested. (Continued on page 51)

MEMOREX HIGH BIAS TEST NO. 2.

WHICH HIGH BIAS TAPE WINS WITH "LUCILLE"?



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

Select any blues solo where B.B. King really lets "Lucille" sing, and record it on your favorite high bias tape.

Now record the same solo on MEMOREX HIGH BIAS tape, and listen to the two tapes back to back.

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

1. At standard record levels, no high bias tape has a flatter response across the entire frequency range.
2. The signal/noise ratio of MEMOREX HIGH BIAS is unsurpassed by any other high bias tape at the critical high end.

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

Is it live, or is it
MEMOREX



For unbeatable performance in a normal bias tape, look for Memorex with MRX₃ Oxide in the black package.

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More Audiophile Variety Predicted For '80s

• Continued from page 38

Audio-Technica's 1980 marketing plan includes a 25-piece pre-pack for entry level dealers. Kirkendall also would like to stage a series of

dealer sales clinics, which he says could reverse the audio store movement away from recordings.

1980 will bring a noticeable cut-back in the amount of production

work launched by audiophile companies. The big shift in emphasis is toward product licensing, with MCA, CBS, Warners, Atlantic, Capitol, A&M and other majors

now collecting royalties from sales to the audiophile customer.

The new "super-fi" editions employ mastering at half-speed for improved high-frequency and tran-

sient replication and use better materials and methods in pressing. Typically, the arrangement calls for a 20% royalty on list price, one licensee reveals. Audiophile companies have a smaller margin on licensed product, but volume is generally much bigger.

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

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

According to Direct Disk Labs vice president David Linz, deals with CBS, Atlantic and Warner Bros. have been struck. The label's focus will be on half-speed mastered editions in 1980, with no new direct disk work envisioned, explains the executive.

According to Linz, the label is aiming at a much broader market today than it was two years ago. The \$14.98 licensed product series is expected to contain two dozen titles by midyear. Initial releases will include "Black And Blue," the Rolling Stones, "Full Sail," Loggins and Messina, "Moon Dance," Van Morrison, "Cosmic Messenger," Jon Luc-Ponty, and "Blood, Sweat And Tears."

Nautilus Recordings also offers an impressive lineup of rock titles issued under license. Among releases are Fleetwood Mac's "Rumours," Pablo Cruise's "Lifeline," John Klemmer's "Straight From The Heart" and Heart's "Dreamboat Annie."

Nautilus' Baxter Boyington believes audiophile labels will have a bigger presence at the Winter CES than at any previous show. A pre-show summit meeting of audiophile labels, organized by Nautilus, has possible formation of a trade association of specialty labels as a goal, says Boyington. Nautilus' new Tim Weisberg "Tip Of The Weisberg" Soundstream digital recording also will be released at the show.

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

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

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

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

(Continued on page 51)

SHOW and SELL.

LE-BO, the number one company in the industry, introduces a new self-selling, coordinated packaging program.

Display our profitable cassette and cartridge tape carry cases, carded product and promotional goods in their new packaging and they do the rest. This fabulous new design features bright, striking colors that are visible from anywhere in the store or department. Full color product photos, in attractive settings, show your customers exactly what's inside. We use the same colorful design on our record carry cases, hang tags and blistered accessory products.

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Tape Carry Cases



Dual Carry Cases



Home Storage Units



Accessory Racks

see us at CES Las Vegas booth #1021

Varying Predictions In Major Market Retailing Survey

Chicago

• Continued from page 34

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

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

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

Adds Shelly Miller of United Audio Center chain: "We've dramatically reduced the number of records we carried. It got out of hand."

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

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

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

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

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

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

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

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

Says Maniola, "We'll buy but we'll be very cautious."

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

ALAN PENCHANSKY

Miami/ South Florida

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

"We're lucky," says Don Waters of Brand Electronics. "We really haven't been affected by a soft economy. I don't see any particular change coming in 1980. We're shooting our plans to have the same kind of increases next year as we did this year." Brand Electronics with seven

stores in Florida, four in Miami, one in Orlando, one in Jacksonville and one in Ft. Lauderdale, will be opening more new stores in 1980.

Although Sound Advice was only 11% ahead in 1979 as compared to

1978, Joe Piccirilli, one of the owners, thinks 1980 will be better.

"We're seeing a decline in the interest rate and it's an election year so money should be loosening up some," Piccirilli says, and adds that

the beginning of 1979 was tough because many retailers were having gigantic sales. "the standard cure-all for low sales is to cut the margin," he notes.

Sound Advice has seven stores:

two in Tampa with one each in Sunrise, Ft. Lauderdale, North Miami Beach, Coral Gables and Hollywood.

Paul Luskin of Luskins noted a

(Continued on page 49)



discover . . .

The inside story of a classic.

Introducing a new type of record cleaner. Meet the CLASSIC 1, the only cleaner of its kind. Developed to satisfy you, the discriminating audiophile.

Neutralizing the static charges that attract and hold destructive micro-particles of dust and dirt on your record's surface is one of the major problems in record care.

Ordinary cleaners attempt to reduce static charges by applying fluid directly to the surface of the record or cleaning unit. Direct application of fluid involves an inherent risk of harmful residue build-up and should be avoided except in the case of abnormally dirty or greasy records. In fact, normal maintenance should not involve wetting the record.

At last, the CLASSIC 1 has the answer to safe and effective cleaning. Not only are static charges reduced, but the problem of residue formation is eliminated. Cleaning is safe and effective because inside the CLASSIC 1 is



the exclusive MICRO STOR SYSTEM which utilizes a humidification/cleaning process rather than a 'wet' technique.

The secret to the MICRO STOR SYSTEM is a permeable matrix of many thousands of tiny glass beads which retain the cleaning fluid. Through capillary action, a vapor penetrates the velvet surface creating a field of humidity sufficient to reduce static charges. Disc contaminants can now be removed safely and easily without wetting the record and risking residue build-up.

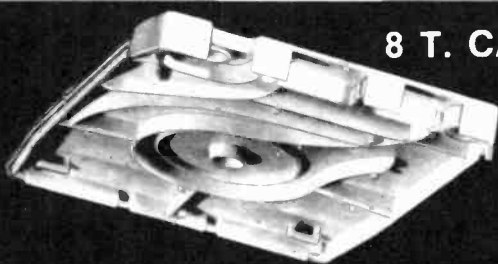
Discover the ultimate in record care. The CLASSIC 1, a Sound Saver product. Available at finer audio dealers . . .

This ad will be seen by your customers in major national magazines . . .

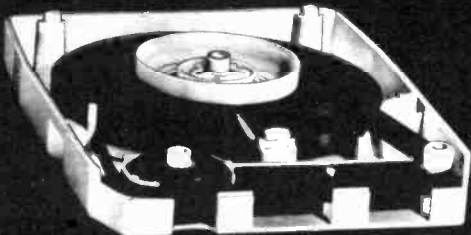
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DUST CAPS

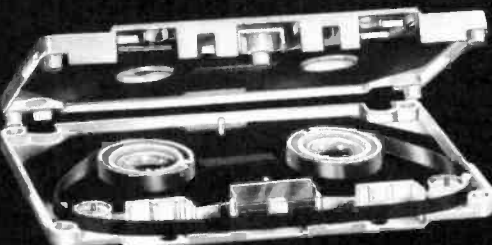
Seals Front Of All 8 Track
and Quad Cartridges
Perfect Fit Stays On



CASSETTE BOXES

(Norelco and
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PRECISION MADE

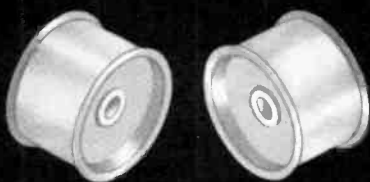
C-O AND BLANK LOADED CASSETTES



1. Hard windows sonic sealed
2. Stainless steel lubricated pins
3. Concentric roller guides
4. Phosphor bronze spring pressure pad
5. High Nickel content shields plate
6. Ascelol Key hole hubs
7. Leader tape strongly staked
8. Fully graphited foils
9. All parts stress and static relieved
10. Noiseless operation

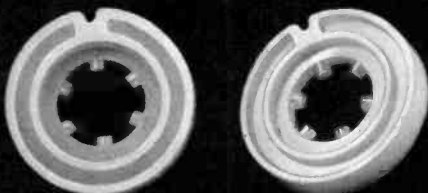
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- Concentricity within .0005
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- Reversible
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KEY HOLE HUBS



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Winter CES

CES Showcase



3M Magnetic Audio/Video Products division has added VHS and Beta videocassette head cleaners to its line of 3/4-inch Mini-U-Matic head cleaners. Suggested list price for each is \$22.95.



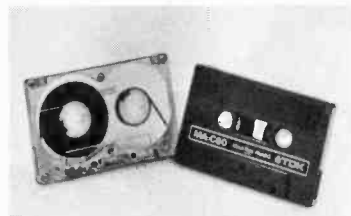
JBL's classic 4311 control monitor will be part of the firm's exhibit at CES. It was introduced to the consumer market two years ago and is reflective of pro "crossover" to consumer.



KOSS introduces the High Velocity HV/X Series Stereophones featuring a special lightweight construction. Suggested list is \$69.95.



OPTONICA's RP-9705 top of the line turntable is a microprocessor controlled quartz lock direct drive unit with remote control. It features programmable music selection capability.



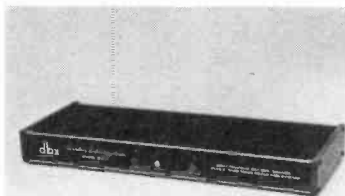
TDK's new MA, right, is a popularly priced metal cassette that features the identical tape formulation as the MA-R metal, left. The MA is housed in a Laboratory Standard Mechanism.



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



TEAC's new A-510MKII front loading cassette deck accepts metal particle tape. With a suggested list of \$295, the unit also features fluorescent peak reading bar graph meters.



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

1st Classical EMI Digital In U.K. Mart

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

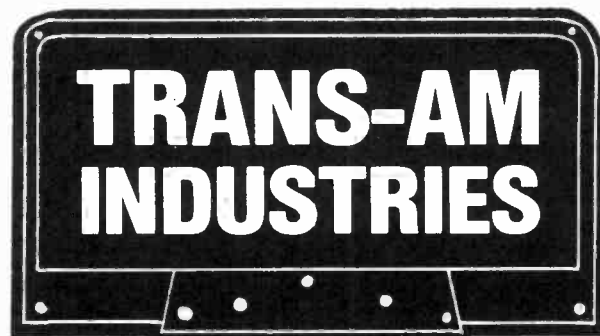
At a preview, balance engineer Chris Parker forecast digital techniques would accelerate the move back to simpler, purer systems of recording and reveal the deficiencies of current analog, multi-miked sessions.

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

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

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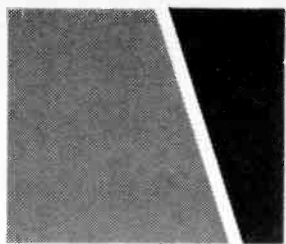
**SCREW
TYPE**

(Tabs In Tabs Out)

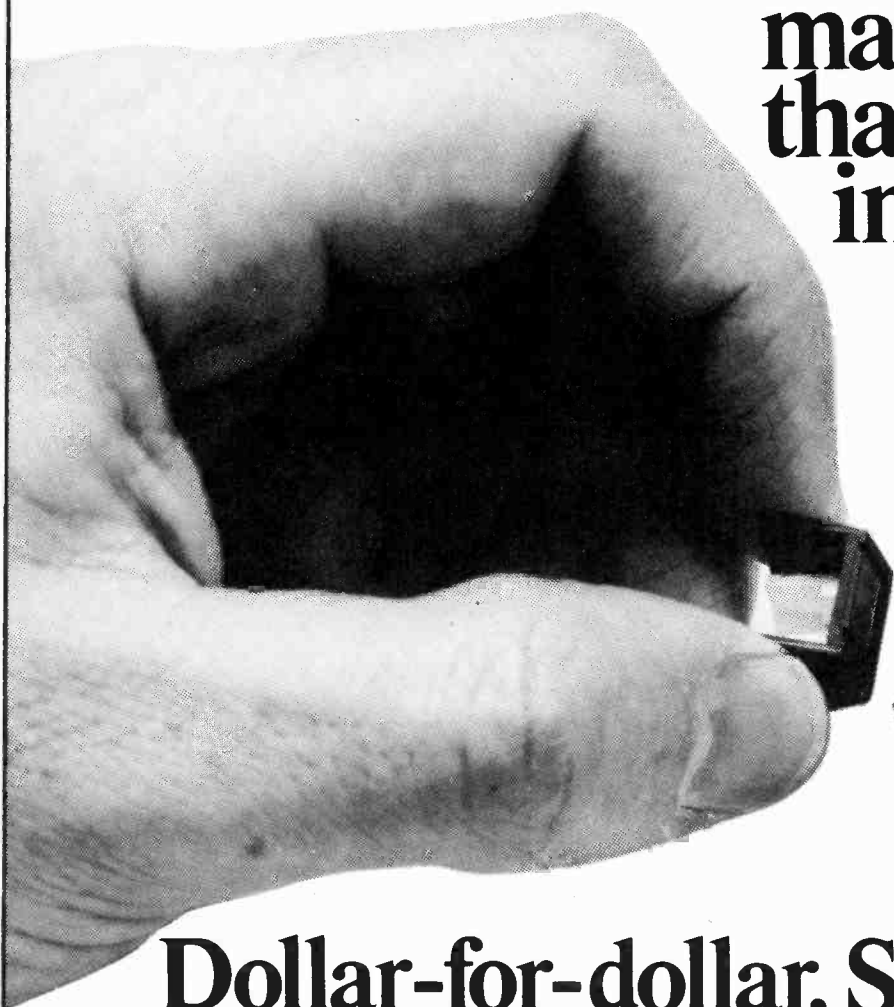
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- They're seldom discounted!
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- Shure replacement styli encourage repeat business.

Backed by world-respected Shure name and reputation:

As the acknowledged industry leader in setting and holding the tightest tolerance and uniformity standards possible, you can sell with the confidence that a Shure replacement stylus will bring your customer's cartridge back to its original specifications. The improved listening pleasure and added record protection this affords are valuable sales points that will be understood and appreciated by your customer.

The most extensive advertising program in the industry:

Over 16 million exposures in national print advertising—in leading magazines like *Rolling Stone*, *High Fidelity*, *Stereo Review*, and dozens of others.

Sales aids to insure sell-through:

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

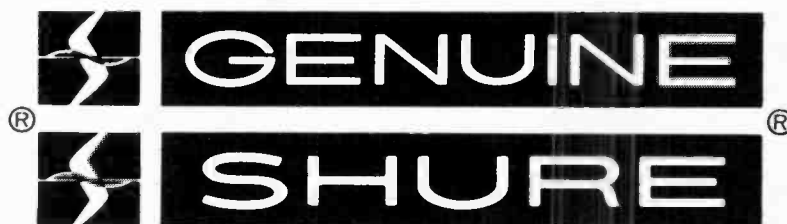
Shure styli are manufactured in the U.S.A.:

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VCR Market Encompasses Broad Consumer Range

• Continued from page 34

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

Since the majority of VCR purchasers are still those consumers with above average discretionary dollars, therefore less affected by cyclical factors in the economy, most manufacturers look for first-half videocassette hardware sales to remain healthy. Yet some, among them, RCA, feel VCR could be easily influenced by an economic downturn given its market make-up of 99% first-time buyers and that the product itself is a "postponable purchase."

Best estimates call for total 1980 VCR sales to come in anywhere from 550,000-800,000 units—consid-

ered a good gain over 1979's approximate 475,000-500,000 units and partly attributable to the predictable growth curve of a major, exciting new product and to VCR's low 2% market saturation.

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

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

The high-end trend that began last year with the introduction of extended play five- and six-hour programmable units continues, as 1980 kicks off with VHS models incorporating seven-day programmability and new VHS features—freeze frame, frame-by-frame advance, stop action, double speed and slow motion. Magnavox and Quasar Co., for example, are debuting such decks at the Winter Consumer Elec-

tronics Show following RCA's premiere last month of a deck with the same features at \$1,395. Quasar's model is tagged at \$1,400.

In Beta format, Sony and Zenith have both introduced two-week programmable VCR's with Betascan, each carrying a suggested retail of \$1,350.

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

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

The Sony-developed Betascan feature has proved so popular that by mid-year most VHS marketers are also expected to debut decks with search capability. First to roll, Melco Sales has targeted this month

to debut a \$1,350 seven-day programmable under the Mitsubishi label, featuring fast forward and reverse search at 15 times normal speed.

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

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

"Portables have opened up entire new avenues for VCR," notes Hitachi Sales' senior vice president Ron Friedlander, adding that "if portables really take off, there's a chance of hitting a million units this year." The firm is officially predicting industry sales of 750,000-800,000 sets but sense they could well go higher.

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

VCR pricing is expected to remain stable in the first half, although strengthening of the dollar against the Japanese yen could cause prices to drop here.

Though 1979 VCR sales were considered to be good, a number of manufacturers have called last year somewhat of a disappointment, indicating that factors in the economy and late delivery of new highly featured models restrained the market.

"We had a nice increase over 1978 but not as much as we felt it would be," notes Ray Gates, executive vice president, Panasonic. "With a better economy and earlier delivery of highly featured units, we would have reached the 550,000 figure that was forecast last January."

And says GTE Sylvania's Myrdin Jones, president, Consumer Electronics, Co.: "The industry has had a disappointing year, and that's because consumers' discretionary dollars are going to fundamentals rather than attachments."

In spite of this, several manufacturers predict that those consumers who had put off purchasing a VCR pending the availability of longer-play, premium feature models will this year stop only thinking about it and buy, now that these machines are being delivered in quantity. Also, the second half of 1980 promises, in addition to more fully featured units, stripped down decks with definitely lower price, mass market appeal.

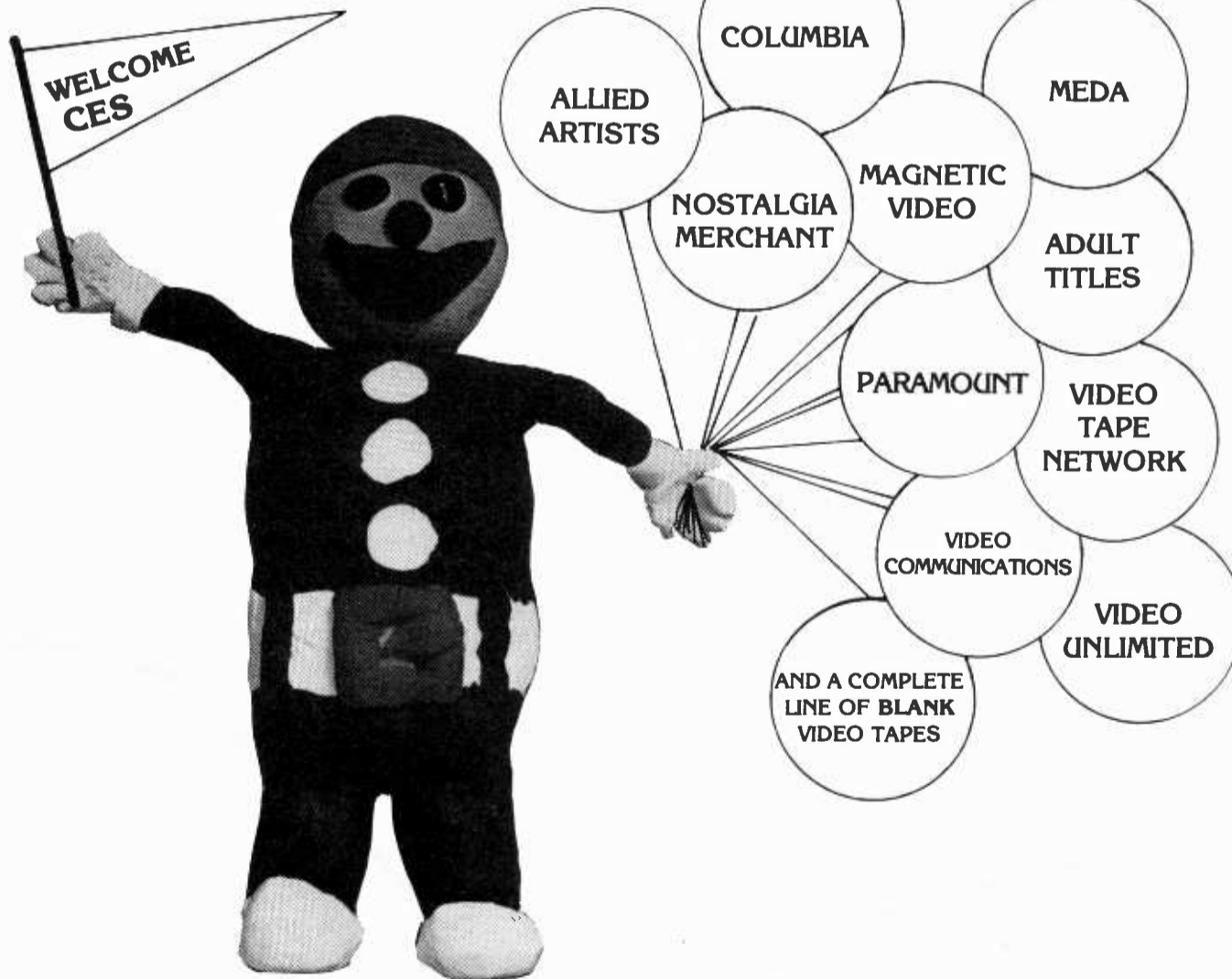
3M Digital Set For Sale In U.K.

LONDON—3M is offering its two-recorder digital audio system, previously available only under a lease arrangement, for outright sale under financial terms from the Minicom Products Group announced by the U.K. company.

Research and development work on the system, which uses a 4-track master recorder and 32-track mixing console, took seven years, the last two jointly with the British Broadcasting Corp. A new editing system is currently in final development stages.

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Winter CES

Varying Predictions In Major Market Retailing Survey

Miami/ South Florida

• Continued from page 45

32% gain with a profit margin equal to last year. "The economy is very good down here and in 1980 we're opening up two more stores, one in downtown Miami, the other in Plantation. Luskins now has seven stores in Ft. Lauderdale, Hialeah, South Miami, North Miami Beach, Hollywood and Kendall.

None of the retailers thought the yen-dollar rate change is leading to better margins.

"Unfortunately, because of the better rate, the Japanese seem to be increasing their prices, so we're not realizing lower prices," says Waters.

"Manufacturers are quick to bring prices up, but slow to pull them back," comments Sound Advice's Piccirilli. "I think it's leading to better margins for the manufacturers. We're a quality-oriented organization and we're looking for better high quality merchandise."

Competition, already strong in the South Florida area, is getting more and more competitive with new catalog houses opening, as well as a proliferation of smaller dealers—Best Products, Service Merchandise and DMT. "We have 30% to 40% more dealers this year than last," explains Piccirilli. "The market has never been so competitive."

Video blank tape and videotape recorders are selling like hotcakes with Luskin reporting sales of an average of 15,000 tapes per month and between 50 and 100 recorders per week.

"The video business in general is just crazy," says Piccirilli. "The margin on videotape recorders is terrible. For some reason, some of the retailers decided that video recorders would be a great loss leader. I can't understand the logic behind that. But, for some unknown reason, they think it's cool to make two bucks on a videotape recorder."

Brand Electronics claims to have done a tremendous job with the ADC line of turntables and Akai and Onkyo receivers. **SARA LANE**

he's not too optimistic about year-end sales. "It seems we're back to 1975. I'm glum about the whole thing. I could lie to you about it all, but I won't," he says. But he adds that although there have not been

the numbers going through the store, people come in to buy. For Mackman, average sales are up \$100 to \$150, not because of higher pricings, but because more and more customers are purchasing higher

end equipment. "Everybody's becoming an audiophile. They're confused over the array of equipment, but knowledgeable about what they want," he says.

"We found that some of the more

esoteric pieces offering high quality at lower prices are also doing well, such as Audionics, AudicPro and Hafler," comments Wack. "It's just good merchandise."

(Continued on page 50)

Avoid the high cost of digital recordings!



Denon now makes available digital samplers of classical and jazz for only \$3.50 dealer cost.

These albums were developed after sales patterns dictated what is selling best in the U.S. Selections from the most popular classical and jazz albums are now offered on these two new digital samplers from Denon.

Milwaukee

Area stereo and hi fi retailers are holding their own against this year's inflation crunch, but just barely, they admit. "It used to be that if you were 15% ahead in volume and dollars, you weren't making it," says Bob Wack of Wacks Stereo Systems. "But now if you can maintain the status quo, you're successful. So far, we've hung on to a 10%-11% rise this year, which isn't much but we're breaking even and keeping up with inflation. And I'm not crying the blues over that," he adds.

Other dealers echo Wack's comments, relating that monetary woes have been creeping up on them all this past autumn. No one attributed the fluctuating yen-dollar situation as a root of the problem. Many were at a loss to give one answer.

"Overall, we're kind of ahead of last year but when the hostages were taken (in Iran) I think that seemed to get to the mood of the people," suggests Paul Jewell, owner of a TEAM outlet.

Elliott Glinberg of Port of Sound didn't attribute the bite to any international situation. He says the whole economy was suffering. "I won't use the word 'recession,'" Glinberg promises. "But I think every business is affected, not just us."

Even Milwaukee's usual strong Christmas showing has been caught in the crunch. Glinberg's partner at Port of Sound, Art Mackman, says

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Highway Hi Fi Rolling At a Profitable Speed

• Continued from page 38

vide more profits for retailers who handle all aspects of autosound.

Car stereo will be touched on Monday (7) at both manufacturer and retail seminars.

C.J. "Red" Gentry of Panasonic Car Audio discusses the subject at the "Outlook '80s" audio conference, while Andy Swenson, Auto Radio Station, Madison, Wis., talks about car stereo at the "How To Sell At Retail" seminar.

More than 40 car stereo only firms

will exhibiting product while more traditional audio firms—like Kenwood and Altec/Lansing—will be offering products of this type for the first time.

Many of the introductions of new product will continue to reflect emphasis on the high-end. There may also be prototypes of AM stereo models.

Key trends see more self-contained units with combination AM/FM radios and tape players that are both cassette and in-dash. Suppliers

are also making more compact units available reflecting the trend towards smaller cars.

Many of these units will feature higher power specifications and more advanced features—such as Dolby, digital readout of station and time, search and seek channel and tape controls, electronic tuning, station memories, auto-reverse, song repeat capability, better tape heads, television bands, and various tape speeds. There should also be some units with metal tape capability.

In addition, there should be more "separates" for the car such as high powered amps, tuners, and graphic equalizers.

Cosmetically the trend is toward more black-faced, European component-like styling.

On the speaker side, more introductions will boast increased power handling capability and better bass, midrange and treble response.

Overall, this activity is a plus for the music business since many industry executives believe consumer purchase of both prerecorded tapes, as well as disks and blank tape for music programming, is being further stimulated.

Among highlights:

Kenwood, long a name in consumer audio with components, is introducing a 13-model line of car stereo. The introductions include both in-dash and under-dash source units, separate power amplifiers, equalizers and speakers. All source units will be cassette and featuring auto-reverse. All will be high priced and aimed at the high end portion of the market.

Key features on the Kenwood line consist of the ABSS, an automatic broadcasting sensor system which automatically adapts the tuner to changing signal conditions; an ANRC, automatic noise reduction circuit which continuously monitors FM reception and adjusts the stereo signal for optimum reception and will also switch automatically to a cued cassette if the radio signal becomes weak; and a special circuitry for the cassette units which searches for the gaps between recordings so the user can program certain cuts. The top of the line unit, the KRC-711 which has a suggested list of \$450, also features Dolby.

Craig will be introducing one new high-end model called the T687. With a suggested list of \$499, the unit is rated at 50 watts and features scan and seek circuitry, Dolby noise reduction and sendust alloy heads.

Altec/Lansing, a veteran consumer and professional speaker manufacturer, is prepping a new line of car stereo speakers called the "Voice Of The Highway" which will feature power bass, a subwoofer for the car that can be added to any new or existing system.

Fujitsu Ten will introduce three new in-dash car stereo units de-

signed specifically for small imported and domestic automobiles: two AM/FM/MPX radio/cassette combinations and a preamp/AM/FM/MPX radio/cassette unit. Also debuting will be a remote power amplifier and a two-way speaker system.

The top of the line Fujitsu Ten model, the DP-644, with a suggested list of \$220, features both chrome and metal tape capability in addition to being an in-dash AM/FM/MPX radio cassette combination featuring auto-reverse, locking fast forward and rewind, bass booster and separate bass and treble controls.

Concord is introducing a new unit, the model HPL-505 tuner tape deck which features a sendust alloy tape head that can handle metal particle tape. The model has a suggested list of \$329.95.

The sendust alloy tape head, which is identical to the type of tape heads used in high end professional and consumer home cassette decks, is claimed to be much harder than typical permalloy heads used in many car stereo players and has a longer life span. Other features of sendust alloy head are claimed to be freedom from residual magnetization, freedom from noise, higher saturation level and better temperature characteristics.

Clarion is introducing a new line of seven high efficiency car stereo speakers. In addition to the new products, the firm is also introducing new sales programs and for the first time is offering volume discounts on mixed lots on speakers.

At the upper end of the new Alpine line is one of the most high priced and multi-featured car stereo units yet introduced. Retailing for a suggested list of \$699.95, the model 7308 in-dash FM/AM cassette features digital station read-out and

tape counter, a five FM/AM station preset memory with automatic seek and scan, a music sensor system that scans the tape for the start of a new song and a 'cassette glide' and electronic cassette eject.

The cassette glide system gently pulls the tape into playing position and electromechanically locks the tape against the head to align the head precisely. The electronic glide eject system lifts the cassette and gently presents it to the user outside the cassette window to further protect the hard permalloy head.

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Market Survey

• Continued from page 49

Computers are doing well for TEAM, with school systems being strong local buyers, says Jewell. "They're averaging \$2,000 a sale, with schools in Milwaukee and the suburbs picking up on them for classroom work, computer programming and the like. We also are doing better on our higher end stereo lines."

A lack of consumer demand in the region has kept many dealers from stocking much micro audio component merchandise. Wack says he doesn't believe in it and Mackman says no one is asking for the gear. "I don't think it will catch on," offers Jewell. "People like the size but they don't trust it."

MARTIN HINTZ

Crucial Decisions To Be Made By Govt. Regulators

• Continued from page 42

from friends' records (Billboard, Dec. 1, 1979).

In contrast, the Tribunal survey, which was completed in November, also suggests that home music tapers have been buying more prerecorded music since they've been taping. Those who tape at home appear to be music lovers who buy, tape and listen to more music than most people. Some 60% of those who tape music, tape rock, the Tribunal survey says, and the typical survey says,

and the typical music taper is a male between the ages of 14 and 34.

Recently, the National Music Publishers Assn. and the Recording Industry Assn. of America released results of a similar home taping survey they commissioned the Roper Organization to conduct.

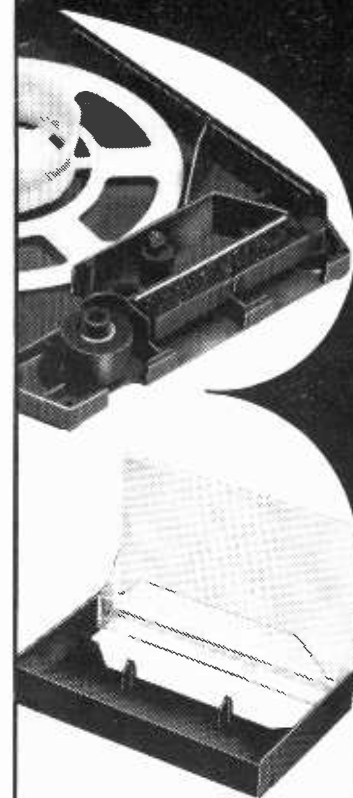
The joint NMPA/RIAA survey places potential losses of record and tape sales to home taping at between 14% and 29% of total industry volume. Many of the private surveys' findings back up the earlier conclusions of the Tribunal study.

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Higher Prices Seen For Blank Tape's Ingredients

Continued from page 43
 gested list. In addition, the card contains a coupon good for \$3 off the purchase of any five cassettes in the Professional Series.

The second BASF promo is the 'Performance Car Case Promotion.' A padded vinyl auto cassette carrying case is offered free with the purchase of five Performance C-90 cassettes, a \$26.45 value for a suggested retail of only \$19.95.

The car case, which holds 12 cassettes and has a convenient carrying handle, is the same premium that proved successful in recent promotions with the Professional cassettes.

AudioMagnetics has announced a sales and marketing campaign in 1980 to bolster its consumer products division, according to Charles Trausch, national sales manager. The consumer effort will support its new professional High Performance and High Performance II cassette lines and its Tracs cassette and 8-track cartridge product.

The company has announced the appointment of 12 manufacturers representative organizations across the U.S., six specialized organizations to direct its audio/visual sales, and several companies to handle military markets.

The return to manufacturers representatives rather than factory sales network gives AudioMagnetics wide coverage in its Tracs line in mass merchandising outlets, and specialized distribution for High Performance and High Performance II cassette series in hi fi, music and audio stores, according to Trausch.

The sales structure will be guided by regional managers, including Bill Clark, Western region; Dennis Satterfield, Southern region based in Dallas; and Mike McKenzie, Midwest region based in Chicago.

The consumer campaign kicks off this month at the CES with new packaging for the consumer cassette and cartridge lines, an advertising program in trade and consumer publications, radio spots on FM, and support point of purchase material for distributors and dealers.

A series of promotions will be inaugurated in January and will continue through the year built around central themes for marketing Tracs and High Performance products.

Among promotions are High Per-

formance II "buy two C-90 cassettes in Philips boxes and receive one free" at a suggested retail price of \$8.50; High Performance "buy two C-90 cassettes in Philips boxes and receive one free" at suggested retail price of \$7.99; and Tracs "buy two C-90 cassettes in Philips boxes and receive one free" at a suggested retail of \$3.89. All promotions are packaged in modular storage cases.

3M's Magnetic Audio/Video products division is introducing both audio and video products at CBS. They include VHS/Beta-format videocassette head cleaners that tell the user when the job is done, and an open reel audio tape that is bias-compatible with most top-of-the-line decks.

The cleaners have a special recording/cleaning tape that produces a video image that says: "When you read this message, your heads are clean. Stop recorder now." The cleaning tapes are packaged in album boxes that contain complete instructions for when to use the tapes.

The Scotch Master XS open reel audiophile tape features a high efficiency ferric oxide with improved print output properties.

Suggested list price for the VHS and Beta format head cleaners is \$22.95 each. The firm also will be showing its full line of audio and video recording tapes and accessory items, including Metafine metal tape.

Sony is continuing its heavy advertising blitz launched last fall for recent introduction of the FeCr, EHF, SHR, HFX and LNX lines. The promotions revolve around the theme 'Full Color Sound' and include heavy saturation of television, radio, consumer and trade publications. There's also point of purchase support material.

Maxell is riding the crest of a promotion for its premium cassettes where it is offering dealers a trio of limited edition LP samplers of rock, classical and jazz music.

Customers who purchase three Maxell UD XL-1 or UD XL-2 cassettes receive a disk. Maxell's Paul Miller believes this is the first time a blank tape firm has offered a promotion of this type. He also believes it is a way of rewarding Maxell purchasers and a vehicle for introducing new customers to the line.

Broader-Based Audiophile Titles On the Way In '80s

Continued from page 44
 According to Teton, Sheffield's new album, "New Baby" by group Don Randi and Quest, is the label's first multi-microphone production in several years. The jazz-rock release lists at \$15.

Between four and six sessions per year are planned by Sheffield, the grandparent company for the entire audiophile movement. The records are being cut at Sheffield's new facility as part of the MGM Soundstage in Culver City, Calif., which includes a specially built four-lathe permanent cutting room and a new mixing and control room.

The development of an audiophile market segment utilizing dbx electronic circuitry was begun with a major effort in 1979. Use of the dbx dynamic range expansion process in disk playback provides a dramatic reduction in surface noise, while giving the listener expanded dynamic range and higher apparent peak levels.

Some audio buffs, however, detect stereo imaging degradation and tonal balance alteration with the system, and dbx may not be able to penetrate the very high-end of the market. Nonetheless, the company is aligning itself with some of the labels most highly regarded by the audio purists.

The new dbx playback decoder, listing for approximately \$100, is being direct marketed in a sales package that includes an assortment of dbx encoded albums. The company also has hi fi store distribution on decoders and albums.

Labels with product in the dbx format include Vox, Chalfont, Desto, Sine Qua Non and Mark Levinson Acoustic Recordings. A series of classical digital recordings by M&K Real Time Records has been encoded in dbx, and the albums will be premiered at the dbx press conference scheduled for CES.

(Continued on page 52)

Winter CES

AudioMagnetics: Cassette Bulk Up

LOS ANGELES—The continued growth of prerecorded tape sales in the U.S., particularly the cassette medium is proving beneficial for tape suppliers to custom tape duplicators.

That's the opinion of Stewart Schlosberg, executive vice president of AudioMagnetics here, a large independent supplier of tape to the record business.

According to Schlosberg, AudioMagnetics, which supplies RCA, MCA and others, has seen its music tape business increase 25% in the first 10 months of 1979, compared to the same period of 1978.

Cassettes, duplicator grade. Schlosberg continues, have shown the greatest increase with a 30% jump in the 1979 period, while lubricated tape for 8-track posted a 25% gain for the same 10-month period.

And music cassettes, he emphasizes, are now growing at a faster rate than 8-track for the first time since the two configurations began competing for consumer music dollars. He estimates the cassette/8-track ratio to be close to 1-1 now as compared to the 8-1 8-track dominance five years ago.

Anticipating a 30% sales gain in cassette product to the music industry in 1980, the company is increasing its production of duplicator grade cassette tape with a new Passavant coating line. The firm also wants to double its cassette production for the industrial tape industry.

Video Takes

WCI Home Video and WEA Corp. announced a network of 17 consumer electronics reps to handle the domestic U.S. distribution of the first 21 Beta/VHS videocassettes to be launched this month. Named by WCI Home Video national sales manager Rand Bleimeister to handle all non-WEA serviced accounts are California Sales & Marketing, Los Alamitos; L.J. Paul Co., Houston; Sunshine Audio Sales, South Miami; New Dimensions, Sa-

line, Mich.; Kuhn Marketing, Tucson; McAfee Marketing, Seattle; Alexander Co., Silver Spring, Md.; Paston-Hunter, Syracuse, N.Y.; Sound Marketing Associates, St. Louis; E.P. Turner & Associates, Atlanta; Richard Dean Associates, Woburn, Mass.; Shardon Marketing, Chicago; L.M.F. & Co., Edina, Minn.; Wilkins-Mason Associates, A.C.E. Div., Oakland, Calif.; B&B Electronic Products, Denver; Brennan & Howard, Akron, Ohio, and Top Sales Co., Charlotte, N.C.

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Las Vegas Patrons Will See Gigantic Audio Bag Mix

• Continued from page 34

might appear in prototype form are voice-activated components. Toshiba, for example, has been hinting at remote control, voice activated hi fi and television.

Components and separates (amps, tuners and preamps) will have slimmer cosmetic looks and tuners are featuring more digitally synthesized controls.

More and more cassette decks will feature metal tape compatibility with blank tape firms responding with more metal particle tape.

All this activity bodes well for the music industry in that the quality of music listening for the consumer is that much more enhanced with these products.

A few audio highlights include:

Optonica's new top of the line turntable, model RP-9705 with a suggested list of \$950, features the APMS (automatic programmable music selector) which enables the listener to program up to 10 different and separate functions and to program the turntable to repeat those selections up to five times. And

all functions can be programmed into the unit through its infrared remote control.

Other features on the RP-9705 include an LED digital readout, showing the listener what has been programmed into the system, which portion of the instructions are being followed as well as digital speed accuracy, anti-skate control, viscous damp cueing, overhang indicator, static and sensor tonearms and direct read stylus force and operation indicator. The firm expects to ship this spring.

One of the initial consumer drawbacks to metal particle cassette decks (most introduced at the last CES) have been the high retail price. That should change at this CES with more than one manufacturer offering metal tape deck capability at more affordable lists.

Sharp is introducing one metal deck, model RT-10, which has a suggested list of \$129.95 making it perhaps the lowest list metal deck available yet. Other features include LED peak level display meters, Dolby, soft-eject cassette holder, full auto-stop and an electronic controlled DC motor.

Akai is also offering an "economy priced" metal tape deck (expected though to list higher than \$130) called the GX-M10 which will feature the firm's own twin-field Super GX Head, designed, according to the firm, to deliver optimum performance on metal particle tape and to improve performance on all conventional types of tapes as well.

Other features of the GX-M10 include a nine program selection IPSS (instant program search system), fluorescent bar meters, Dolby noise reduction and multiplex filtering systems, four position tape selection (including metal), timer record and playback capability, record mute, and auto stop.

Nikko is another example of a consumer component firm expanding its product lineup with cassette decks. The firm is introducing the ND-790 featuring normal ferrichrome, chromium dioxide and new metal tape switchings, as well as Dolby. Suggested list price is \$330.

The firm also offers a line of receivers, integrated amplifiers, preamps and tuners in its professional series. New in that series also is the 6-band, per channel equalizer, EQ 2 and Time Delay Synthesizer, ATD-1.

dbx is offering a new simultaneous encode/decode tape noise reduction system. The Model 224 Type II Tape Noise Reduction System from the firm's Recording Technology Series is designed for stacking and is rack mountable. In addition to the simultaneous encode/decode function, it provides up to a 40 dB increase in usable dynamic range.

The unit allows for simultaneous monitoring of the noise reduced signal off tape while recording and can be used for recording live, tape-to-tape and record-to-tape, in addition to taping off radio.

JIM McCULLAUGH



Billboard photo by Stephen Trainman
VHS DEBUT—Dave Daly of RCA demonstrates remote control single-frame advance and double-speed cue and review on new VDT625 switchable 2/4/6-hour VHS VTR with stop action and slow motion, available now at a suggested \$1,395 list. The unit will be on display at CES in Las Vegas.

New Micro Processor Makes Bow

• Continued from page 33

ling 8-track in the U.S. this year. "It might even surge ahead a bit," he says.

One area of expansion for the division of the Cetec Corp.—an American Stock Exchange traded firm—is high powered loudspeakers.

These speakers, aimed at professional musicians, are designed for recording studios and touring bands and have been used by such rockers as Yes, Pink Floyd and the Who, among others. An unusual feature in the design on all 10-inch to 18-inch cone speakers is the utilization of two voice coils.

The marriage of high powered loudspeakers with tape duplicators is a natural one for the company since its development of high speed duplicating ratios (8 to 1, 16 to 1, 32 to 1, 64 to 1) produces equipment which duplicates sound truthfully on the production line at concerts and in recording studios.

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Audiophile Recordings

THE BLACK HOLE—Original movie soundtrack, composer John Barry. Buena Vista 5008, distributed independently, \$8.98 list.

As the first digital soundtrack, the score of Disney's major sci-fi flick is a sonic disappointment, and the digital treatment using the 3M recording equipment at the Burbank Studios is largely wasted. While Disney's "Fantasia" was a stereo breakthrough, the overall lack of excitement in the new score is largely responsible for the disappointing release. Only in the evocative "Zero Gravity" track on Side one with the brass and strings in counterpoint to convey the weightlessness of space, and on the "Into The Hole" track of Side two where the dynamics create the vortex of space do the digital effects come through. The extended dynamic range of the score of a "Star Wars," or even the just released "Star Trek" soundtracks is missing from this digital premiere, which makes the new technology largely extraneous, despite the use of a 94-piece orchestra.

* * *

CHOPIN: SONATA NO. 3—Steven Gordon, piano, Reference Recordings RRS5, distributed by Reference Recordings, \$12 list.

Views about microphoning the piano are divergent and no one recording will please every segment of the audiophile market. However, there should be widespread admiration for the beautiful acoustic balance of this production. Direct and ambient sound are finely blended to give a warm, extremely natural and unexaggerated reproduction. Other attributes are low analog distortion characteristics and 45 r.p.m. cutting to give extra bite and high-end transparency. Gordon's playing is muddy in some of the difficult passages, but he has a sensitive approach to this important work and the interpretation stands up under repeated hearings.

COPLAND: BILLY THE KID, RODEO, FANFARE

Audiophile Titles

• Continued from page 51

Under the dbx arrangement with labels today, product is remastered with the encoding process at dbx expense. Then dbx acts as distributor for the product, which it purchases outright from issuers. With a large enough population of decoders, it could become feasible for the cost of dbx encoding to be borne by labels.

FOR THE COMMON MAN—Dallas Symphony, Johanos, Turnabout TV34169/dbx SS3007, distributed by dbx, \$8 list.

Great attention to sonic values went into the making of this disk in 1967 and it has long been an audiophile favorite. The new dbx version enhances the dynamic range and appears to boost peak levels, but not without some trade-offs in clarity. One of the best qualities of the original was the warm, natural sound it possessed, and the reprocessing introduces more of a cold electronic glare. Of course, use of the dbx processor also suppresses record surface noise, which should be given consideration. The famous brass and percussion fanfare (side one, band one) is the standout demo cut.

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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	8	THE GODFATHER	Paramount Pictures, Fotomat, 0011
2	2	8	SATURDAY NIGHT FEVER	Paramount Pictures, Fotomat, R/0003, PG/0225
3	6	8	GODFATHER, II	Paramount Pictures, Fotomat, 0013
4	4	8	M*A*S*H	20th Century-Fox Films, Magnetic Video, CL-1038
5	5	8	THE SOUND OF MUSIC	20th Century-Fox Films, Magnetic Video, CL-1051
6	11	8	PATTON	20th Century-Fox Films, Magnetic Video, CL-1005
7	3	8	BUTCH CASSIDY AND THE SUNDANCE KID	20th Century-Fox Films, Magnetic Video, CL-1061
8	35	4	TOWERING INFERNO	20th Century-Fox Films, Magnetic Video, CL-1071
9	23	8	THE GRADUATE	Avco Embassy Pictures, Magnetic Video, CL-4006
10	15	8	THE ADVENTURES OF SHERLOCK HOLMES' SMARTER BROTHER	20th Century-Fox Films, Magnetic Video, CL-1063
11	19	4	THE TEN COMMANDMENTS	Paramount Pictures, Fotomat, 0069
12	NEW ENTRY		BARBARELLA	Dino De Laurentis Cinematografica S.P.A., Fotomat, 0055
13	25	8	TORA! TORA! TORA!	20th Century-Fox Films, Magnetic Video, CL-1017
14	NEW ENTRY		MARATHON MAN	Gelderse Maatschappij N.V., Fotomat, 0095
15	16	6	THE FRENCH CONNECTION	20th Century-Fox Films, Magnetic Video CL-1009
16	13	8	THE MAKING OF STAR WARS	20th Century-Fox Films, Magnetic Video, CL-1052
17	18	6	HAROLD & MAUDE	Paramount Pictures, Fotomat 0075
18	10	8	WILD GESE	Allied Artists Industries Inc./United Artists Corp., Allied Artists Video 01011
19	8	8	LOOKING FOR MR. GOODBAR	Paramount Pictures, Fotomat, 0083
20	21	6	CHINATOWN	Long Road Productions, Fotomat 0077
21	24	8	MURDER ON THE ORIENT EXPRESS	EMI Film Distributors, Ltd., Fotomat, 0097
22	9	8	FLESH GORDON	Graffiti Productions, Meda, M502
23	39	4	KING KONG (1977)	Dino De Laurentis, Fotomat, 0019
24	12	4	THE LONGEST YARD	Long Road Productions, Fotomat, 0037
25	28	8	HELLO DOLLY	20th Century-Fox Films, Magnetic Video, CL-1001
26	34	4	THE KING AND I	20th Century-Fox Films Magnetic Video, CL-1004
27	7	8	THE AFRICAN QUEEN	Viacom International, Magnetic Video, CL-2025
28	31	8	GROOVE TUBE	Levitt-Pickman, Meda, M101
29	14	8	THE POSEIDON ADVENTURE	20th Century-Fox Films, Magnetic Video, CL-1058
30	29	8	EL CID	Samuel Bronstein, V.C.I.-The Source, 5001
31	20	4	3 DAYS OF THE CONDOR	Dino De Laurentis, Fotomat, 0093
32	NEW ENTRY		MANITOU	Avco Embassy Pictures, Magnetic Video, CL-4030
33	NEW ENTRY		THE SHOOTIST	Dino De Laurentis, Fotomat, 0219
34	17	8	CARNAL KNOWLEDGE	Avco Embassy Pictures, Magnetic Video, CL-40003
35	30	4	ROMEO AND JULIET	Paramount Pictures, Fotomat, 0057
36	NEW ENTRY		THE DEEP	Columbia Pictures, Time-Life, (Not Listed)
37	NEW ENTRY		DEATH WISH	Dino De Laurentis, Fotomat, 0091
38	NEW ENTRY		BEST OF HECKEL & JECKEL	Viacom International, Magnetic Video, CL-2009
39	NEW ENTRY		NASHVILLE	American Broadcast Co., Inc., Fotomat, 0205
40	NEW ENTRY		TRUE GRIT	Paramount Pictures, Fotomat, 0045

Sound Business: Video



SELF-MERCHANDISING FIXTURE—50 U.S. retail locations are testing the "Video Works" display above. The software/hardware console point-of-purchase display is self-contained with a 19-inch television screen and VTR. A one-hour videocassette samples primarily motion picture product contained in the 200-unit case.

Pickwick Cabinet Gooses Retail Videocassette Sales

LOS ANGELES—In an effort to spur prerecorded videocassette sales volume, Pickwick International is testing a self-merchandising fixture in 50 racked and retail stores in the U.S.

The Pickwick manufactured 81-inch high by 53-inch wide by 29-inch deep wood and Formica cabinet with transparent plexiglass monkey-hole front holds 200 pieces of product, primarily movies. Atop the unit is a 19-inch television screen, which plays a special one-hour sampling of product in the fixture twice before rewind. Depending upon product sold in the racked location, the VTR unit in the bottom of the display is most often one taken out of stock in the store.

In support of the "Video Works," Pickwick is advertising in both TV Guide and newspapers, using an 800 toll-free number to direct consumers to their nearest location. Additionally, thousands of brochures have been mailed, containing an introductory rebate, to VTR owners who have purchased their hardware at participating test stores.

Robert Mitchell, formerly general

manager of Pickwick's Music Product Division, is overseeing the project nationally.



Al Kooper: Into video.

KOOPER TEES VIDEO FIRM

LOS ANGELES—Al Kooper, 20-year music industry veteran, has formed Home Entertainment Network (H.E.N.), a division of Select Video, which is intended to be a major video software production outlet.

Initial goal of H.E.N. will be the acquisition and distribution of existing video tape of major recording and concert artists.

The firm will maintain its own video labs and intends manufacturing all its own product. It will be capable of film-to-video transfer.

H.E.N., along with Select Video, will be at the Las Vegas CES beginning Saturday (5).

Videodisk Symposium Due At L.A. Airport

LOS ANGELES — "Intelligent Videodisks And Their Applications" is the name of a one-day symposium to be held here Jan. 15 at the Marriott Hotel adjacent to the Los Angeles International Airport.

The event is being sponsored by the Industrial Liaison Program Symposium of the Massachusetts Institute of Technology.

Chairman is professor Nicholas Negroponce, Architecture Machine Group of the Arts and Media Technology Program of MIT.

Hanna-Barbera In Binder With MCA

LOS ANGELES—Hanna-Barbera Productions here, which has an animated television show library consisting of more than 3,000 half-hours, has made a deal with MCA Discovision to have that firm distribute material for both videocassette and videodisk.

Initial program in the non-exclusive deal consists of six hours and expects to be in U.S. and Canadian distribution shortly.



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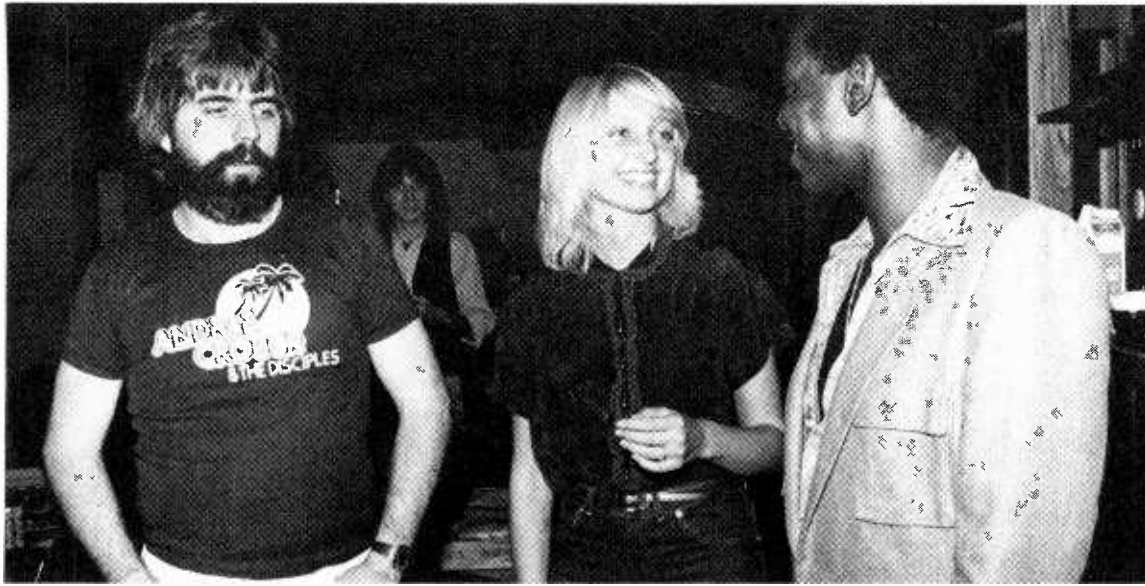
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CHEROKEE TRIO—Singer Amy Holland, who recently signed to Capitol Records, is sandwiched between co-producers Mike McDonald, left, and Patrick Henderson during a break in recording sessions at Cherokee Recording Studios, Los Angeles. Holland's manager, Paul Cheslaw, is in background.

VIDEO INVOLVEMENT

Diversification May Aid Income

• Continued from page 7

have a feeling this trend will be good for the smaller studio operation everywhere.

"But budgets will be lower and there will be more competition. We are going to have to beat the bushes for more business and tighten our reins a little. We all have to become better businessmen than we have ever been. But we have no plans of retrenching. Our business is ahead of last year and we're bullish about the '80s."

Criteria plans to break ground on another room in the spring of 1981 in Florida for what Emerman terms "the ultimate studio of the 1980s." The North Miami facility is also closing its existing cutting room so it can open two expanded service mastering rooms.

"The Southeast," says Emerman, "is wide open to us in terms of the cutting business."

One additional headache that Criteria—as well as other major studio owners around the world—will have to face in 1980 is the continual upgrading of equipment, now a tremendously expensive consideration. And those crucial decisions will have a profound effect on studio business.

"We're facing some serious decisions about technology," adds Emerman, "what with the increasing

sophistication of analog and the movement towards digital."

According to Harry Hirsch, president of New York's big Soundmixers complex: "The austerity of the labels is really a factor now. Labels are calling up and setting very strict limits. It's even gotten to the point where the producer or artist has to call and get permission to go over their time.

"And the record companies are scrutinizing every cent spent on or around the studio. They are asking why a sandwich costs \$10. But that sandwich may have been delivered at 4 a.m. and carried a \$3 delivery charge."

While desirous of music recording business, Hirsch, however, sees the value of soliciting more jingle-oriented business.

"We're doing," he points out, "four commercials for Pepsi-Cola."

But a major push in 1980, adds Hirsch, will be to expand Soundmixers video capability.

"I'm going to spend \$2 million," he claims, "in the next 12 months, half of that on equipment. I'm bullish. I think New York will remain a vital studio center.

"I'm looking especially forward to the marriage of audio and video. Audio mixers will now begin to stretch out and get more into visual imagery."

"The industry is changing," reflects Chris Stone, president of the veteran Record Plant complex in Los Angeles. There's a lot more video and film work already going on. Stereo video is the way more recording studios will be involving themselves with video. The television people really are not equipped to do stereo video and that's where recording studios can come in. And that's going to be a significant boost to the recording studio business."

The Plant added another big truck to its remote fleet and all three now boast audio/video sound capability.

"The Knack," indicates Con Merten, manager and director of crea-

tive services at Cherokee in Los Angeles, "created the illusion of finishing an album in a very short period of time. And, in fact, many bands like the Cars and the Knack do need less time. So as a studio we are going to have to create more of an act turnover. And while labels and producers have sharpened their pencils, one result of that will be less in the way of services. Less of the niceties perhaps."

But also like other studios, Cherokee is expanding—both in terms of another room which will embrace audio and video but with a mobile boat studio.

Gene Mackie, managing director of the Scott/Sunstorm Studios (the refurbished ABC complex), indicates he is eyeing video very strongly for 1980 to complement three existing audio studios.

One way to go, emphasizes Mackie, for studios who are not inclined to make the video investment themselves, is to joint venture with a video specialty house.

In an overall sense, the recording studio business nationwide as well as internationally should continue its healthy growth pattern for 1980 although perhaps not at the rapid pace of 1978-79.

Secondary market studios will continue to proliferate with existing ones in those markets going from 8-track to 16-track and 24-track. Those studios will cater to the commercial and independent production work in those markets. And they will attract national talent.

The so-called vacation or environmental recording studio will continue as a trend. Indian Creek Recording, a 4,000 acre ranch compound in West Texas will be operational shortly. It will join such existing environmental complexes as Caribou, Shade Tree, Long View Farm, Bear Creek, Studio In The Country, Record Plant Sausalito, Le Studio, Sea-West Hawaii, AJR Studios Montserrat and others.

Equipment manufacturers will continue to remain aggressive as will studio design and equipment specialists. Recording studios in international markets will become more sophisticated as manufacturers like MCI, dbx, Ampex, 3M and others place more emphasis on those markets.

Conversely, European manufacturers are becoming more aggressive in the U.S. Neve and Trident consoles have begun popping up in more American operations.

BOOK REVIEW

Ex-Beatles Producer Tells How He Turned the Trick

"All You Need Is Ears," by George Martin with Jeremy Hornsby. Published by Macmillan, 285 pages, price unlisted.

LOS ANGELES—Like it or not, author Martin will be remembered for as long as he lives as the man who "found" and produced the Beatles for British Parlophone Records.

His book indicates he likes it. Much of his text revolves around his association with the McCartney-Lennon-Harrison-Starr foursome of the 1960s, and well it should, for untarnishable music industry history was made in that frenetic period and Martin's sterling efforts in behalf of the group can in no manner be underestimated.

But there's a bitter, resentful undercurrent underlying the tall, blond, handsome producer's achievement. Employed by mighty EMI in London, as producer-chief of Parlophone at substandard wages, Martin's long-suffering rancor erupts in these pages. Even after his Beatles triumph, EMI's penurious attitude remained unchanged. From Martin's standpoint, his intense detestation of EMI even now appears justifiable.

Martin suffered humiliations as a producer. He recounts his experiences trying to make hit records in London with a number of artists, mostly British comedians. Capitol Records issued most of them in the U.S. and took a substantial financial bath, as it did with singers like Adam Faith, Cilla Black and a dozen other British acts whose vinyl aroused no interest in the U.S. Until the Beatles, Martin was a poor third to EMI's more inventive, more creative Norrie Paramor, Norman Newell and Ray Martin who masterminded EMI's Columbia stable.

But in this book, Martin ignores his American flops. No man likes to admit his failures, his frailties, so perhaps his lack of candor is excusable.

There's no excuse, however, for Martin's vicious and unwarranted remarks regarding Alan W. Livingston, who in 1963 succeeded Glenn E. Wallichs as Capitol's president. It was not Livingston who rejected the first Beatles single, "Please Please Me," a hit in England. It was this reviewer, then director of international a&r for Capitol, who refused the disk, which EMI then placed with U.S. Vee Jay. It died quickly, despite good airplay. Vee Jay then issued a second Beatles single. It also bombed. EMI placed the group's third single with the Swan label in Philadelphia, which couldn't give it away.

And so when this scrivener visited EMI in September 1963 on a routine trip to acquire European masters for U.S. issue on Capitol, no other American label would touch the Beatles. EMI's Tony Palmer—not Martin—played a tune called "I Want To Hold Your Hand" for me, despite my protestations. Before the sprightly intro concluded, a 10-year-old child would have recognized it as a smash. And so Capitol captured the Beatles in a bizarre, roundabout fashion. Neither Martin nor Brian Epstein, the Beatles manager, had anything to do with what happened at Capitol. They were 6,000 miles away.

Martin's book makes no mention of this incident. The truth is, he didn't know and even now, 16 years later, he refuses to acknowledge the way it actually occurred.

The Liverpool foursome instantly became the hottest act on records in the world after Capitol issued "Hand" on Dec. 26, 1963.

Martin is now nearing 60, and his collaboration with Jeremy Hornsby also includes extremely readable passages covering the changes in technology in recording. He worked with one-track tape, monophonically, when he began his 15-year EMI producing career. Now, at his ornate, luxurious studio complex on the British colony of Montserrat in the West Indies beautifully situated 500 feet above the Caribbean sea on 30 acres, Martin writes of his 24 and 32-track equipment and the onrushing trend to record digitally.

Today's producers and sound engineers will find much of interest in "All You Need Is Ears." A one-time pianist and oboist, Martin not only is an accomplished musician, his knowledge of sound equipment and faithful music reproduction exceeds that of most producers and he continues producing with no thoughts of retirement.

His contributions to records are truly unforgettable. And his chances of popping up with yet another number one disk as a new decade begins are as good as those of any of the younger producers. Yet one who once knew him well hopes that George Martin will erase his violently vitriolic memories of his EMI association—and that he will acknowledge he was wrong about Capitol's innocent Livingston and how the Beatles' memorable U.S. and global achievements came about. Life is much too brief to sustain and extend rancor and bitterness in a belligerent world which has more than enough outside music.

DAVE DEXTER JR.

Studio Track

LOS ANGELES—At Jennifudy Studios in L.A., the Bruce Hornsby Band is being produced by Mike Post and engineered by Matt Hyde.

Streeterville Studios, Chicago, recently added a BX SMPTE into its remix suite allowing producers to sync the studios 3/4-inch U-Matic to 24-channel tape machines.

Activity at Sound Stage Studio has seen Jerry Kennedy producing Johnny Russell's new album for Mercury with Brent King engineering; Jimmy Bowen producing Sterling Whipple's debut Elektra album with Ron Treat engineering; Tommy West producing Corbin & Hanner for Mel Tillis Productions, Warren Peterson engineering; Jerry Kennedy producing Becky Hobbs' latest album for Mercury with Tom Sparkman engineering; and George Burns, just signed to Mercury, cut "I Wish I Was Eighteen Again" at Sound Stage with Kennedy producing.

Woodland Sound Studios, Nashville, have been active with the Oak Ridge Boys working on a new MCA Album with Ron Chancey producing, Les Ladd and David McKinley at the board; Gail Davis completed her debut album for Warner Bros. at Woodland with Gene Eichelberger engineering, Davis producing the project herself; Conway Twitty at work on a new MCA album with David Barnes producing. Danny Hilley is engineering; Big Al Downing is working on his next Warner Bros. album at Woodland with producers Tony Bongiovi and Lance Quinn. Rex Collier doing the engineering; producer Kyle Lehning working with Atlantic Records group Island. Danny Hilley is engineering; and Brenda Lee is completing her MCA album with producer Ron Chancey. Les Ladd is engineering along with assistance by David McKinley and Skip Shimmie.

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Disco

Disco Future Good Despite General '79 Dip

• Continued from page 7

ise for the disco concept, will continue to blaze trails, regenerating some of the excitement which had begun to sag at conventional discotheques.

There will also be other disco-oriented movies, maybe some with the widespread boxoffice appeal of "Saturday Night Fever." Already there are about half a dozen roller disco oriented films in various stages of production.

Still, even as disco shifts gears to meet the challenges of the 1980s, it would be ill-advised to be cavalier about its future. As the lusty founding grows and flourishes, there will be other hurdles to vault and pitfalls to circumvent. A constant watchful eye and helping hand will be needed for those difficult periods which still lie ahead.

Disco's immediate problems lie in the changing face of its music. It is a tricky transitional period in which the sounds associated with the kaleidoscope of lights, and innovative interior designs are evolving from an essentially rhythmic r&b beat, to a more universal fusion-type sound incorporating many of the basic elements of rock, jazz, country, gospel and even classical.

The change cannot really be considered surprising. In fact, in spite of the opposition it is receiving from so-called disco sound purists, it was expected and inevitable.

One of the major and most consistent criticisms directed at disco since the inception of its renaissance was that its music was simplistic, unsophisticated, and uninspired. Industry observers often warned that if the music did not metamorphose into a more lyrical and acceptable sound, then it would eventually be doomed to failure.

It was also argued, with merit, that with the exception of a handful of disco superstars—Donna Summer and the Village People among them—disco music lacked readily identifiable artists with whom its followers could relate. Being largely a producers' medium, the industry was hard-pressed to produce, live and in person, the acts for which the audiences were clamoring. This predicament lead one British music producer to warn that unless the problem was corrected, the medium was doomed.

It was because of this concern and a revitalized interest in rock spurred by the efforts of the once-ridiculed new wave groups, that the gradual shift toward the present fusion disco sound began taking shape.

Aiding this movement, especially in major urban areas like New York, were club owners, hard-pressed by the highly competitive nature of the conventional disco format, who began turning to rock, country and other fusion-type sounds as a possible viable alternative.

The enterprising urban club owners found almost immediate support. In spite of the apparent sweeping popularity of the conventional disco sound, rock had not entirely lost its following. Its hardcore supporters remained.

Although largely an underground movement in the cities where disco ruled the roost, they were, in the more suburban and rural areas of middle America, a highly visible group, almost fanatical in their anti-disco sentiment.

To cater to their needs (demands) the suburban disco entrepreneur was forced to tailor his club's format into a sort of disco hybrid incorporating sound elements then considered treasonous by disco loyalists.

New Music Sounds Emerging As '80s Decade Here

Compounding the woes of the disco sound, was the fact that the music, in spite of its popularity in the clubs, had failed in its efforts to translate into the sort of mass commercial appeal enjoyed by pop music at the retail record level.

A problem traced back to the absence of disco superstars, and the ongoing argument that conventional disco music lent itself more readily to dancing than to listening, and failed to travel well beyond the environment of the club.

The major problems in transition of the sound are posed by those purists of the industry who are either unwilling or unable to adjust to change. These span the spectrum of producers, mixers, deejays, promotional personnel, and even some audiences. These special interest groups may decide to adopt a stonewalling attitude in the hope of staying the wheels of change. If this attitude prevails, it could well result in a schism within disco's ranks. On one hand, the purists, with the group of loyal supporters could well move the conventional disco format back underground where it had been nurtured for years before bursting on to the national entertainment scene.

On the other hand, the new wave disco will gain in commercial appeal and acceptance, and in the final analysis disco as we know it today, may well be absorbed into the pop entertainment format, thereby losing much of its identity.

However, before this happens, it will enjoy a redoubled burst of splendor. For instance, radio, which two years ago had leapt onto the disco bandwagon with the enthusiasm of a freshman on his first day at college, only to cool the relationship with disenchantment as vital ratings see-sawed, is expected to be once more drawn irresistibly to the format's magnetic fold.

The record companies especially the major labels, which had hitherto withheld their total commitment to disco, will now, lured by the promise of a more commercial disk market, strengthen their bonds with the industry, infusing money and creative talent which had, until now been ex-cruciatingly slow in coming.

Disco's new garb will also ensure de-emphasis of the faceless artist which had troubled it for so long. The rock, country and other acts which are playing such a vital role in disco's transformation have long-established roots in the musical entertainment industry.

They are not the figment of an inventive producer's fertile imagination. Their contributions to music do not begin and end within the cloistered confines of an impersonal recording studio. They are seldom, out of desperation, forced into lip-synching over recorded music tracks when called on to perform in public.

And they are able to lend their talents, and the credence which goes with it, to boosting disco's viability.

The renewed availability of live talent, and the corresponding needs of disco audiences changing tastes, will result in a resurgence of live entertainment in the disco environment. This is already being evidenced by the fact that many clubs, including the more nationally-recognized ones like New York, New York, and Studio 54, are restructuring their designs to accommodate this growing trend.

Over the long haul, this evolution within disco's ranks shows promise of creating the climate conducive to a revitalization of the sagging cab-

ret scene, hard-hit by the emergence of (ironically) discotheques.

The sequence of events should gladden the hearts of musicians and their unions, which had fought so hard and with such futility to stem the tide of disco's relentless growth and popularity.

As long-range evolutionary trends develop, there are also short-haul changes and developments that are

also contributing to disco's continued growth and viability. In the forefront of such developments is the emergence of roller disco.

The trend started inauspiciously in a Brooklyn, N.Y., rollerdome that like hundreds of other rinks across the country, had fallen on hard-times when interest in roller derby by a fickle young audience began to wane.

The decision to bring disco sounds into the roller skating environment signalled a dramatic turn in the fortunes of the rinks; and general, widespread interest in roller skating both as a sport and as a hobby. There is even talk of a movement to have it recognized by the Olympic Games Committee.

Roller disco has, in turn, resulted in a major boom of related industries specializing in the manufacture

(Continued on page 56)

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Disco Future Good Despite Dip

• Continued from page 55

and sale of skates, protective gear, fashions and instruction. There are also at least four movies with a roller disco theme currently in the works. Television has already placed its stamp of approval on the concept through a couple of special programs utilizing the theme; and a number of roller disco records have already either found their way to the marketplace, or are currently in various stages of production.

There is fear in some sections of the industry that the recessionary state of the economy will irreversibly damage disco's growth pattern. These fears are unfounded.

Research has shown that in times of economic difficulties, Americans are inclined to cut back on anything but their entertainment. Entertainment, as one psychologist puts it, is their escape valve. It allows the public, if only but for brief periods, to forget the hassles of everyday living with which they are besieged.

Attendance at discos around the country would tend to bear out this theory. Bar and door receipts show no signs of slacking off. Even in those areas where a car is a necessity to get to and from the neighborhood discotheque, operators have seen no noticeable signs of a slack in attendance that could be attributed to the shortages.

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Billboard's Disco Action

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- ### ATLANTA
- This Week**
- 1 **NO MORE TEARS (Enough Is Enough)**—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
 - 2 **THE SECOND TIME AROUND/IN THE SOCKET**—Shalamar—Solar (12-inch)
 - 3 **DON'T LET GO**—Isaac Hayes—Polydor (12-inch)
 - 4 **I CAN'T STOP DANCING/IN MY FANTASY**—Sylvester—Fantasy (LP)
 - 5 **ROLLER SKATIN' MATE**—Peaches & Herb—Polydor (12-inch)
 - 6 **I'LL TELL YOU**—Sergio Mendes—Elektra (12-inch)
 - 7 **ON THE RADIO**—Donna Summer—Casablanca (LP)
 - 8 **VERTIGO/RELIGHT MY FIRE**—Dan Hartman—Columbia (12-inch)
 - 9 **DEPUTY OF LOVE/WINTER LOVE**—Don Armando—ZE (LP/12-inch)
 - 10 **HOLLYWOOD/DANCE LITTLE BOY BLUE**—Freddie James—Warner (LP)
 - 11 **LOVE GUN**—Rick James—Motown (12-inch)
 - 12 **BEAT OF THE NIGHT/PUMP IT UP**—Fever—Fantasy (LP)
 - 13 **WEAR IT OUT**—Stargard—Warner (12-inch)
 - 14 **HARMONY**—Suzi Lane—Elektra (12-inch)
 - 15 **DO YOU WANNA GO DANCIN'/SPIRITS**—Garry's Gang—Sam/Columbia (LP)

- ### BALT./WASHINGTON
- This Week**
- 1 **WEAR IT OUT**—Stargard—Warner (12-inch)
 - 2 **VERTIGO/RELIGHT MY FIRE**—Dan Hartman—Columbia (12-inch)
 - 3 **I'M CAUGHT UP**—Inner Life—Prelude (LP/12-inch)
 - 4 **THE SECOND TIME AROUND**—Shalamar—Solar (12-inch)
 - 5 **DO YOU LOVE WHAT YOU FEEL**—Rufus & Chaka—MCA (LP)
 - 6 **SEXY DANCER/DO YOU WANNA BE MY LOVE**—Prince—Warner (LP)
 - 7 **LOVE INJECTION**—Trussel—Elektra (12-inch)
 - 8 **HAVEN'T YOU HEARD**—Patrice Rushen—Elektra (12-inch)
 - 9 **MUSIC**—Al Hudson—MCA (LP)
 - 10 **I'LL TELL YOU**—Sergio Mendes—Elektra (12-inch)
 - 11 **DON'T LET GO**—Isaac Hayes—Polydor (12-inch)
 - 12 **NO MORE TEARS (Enough Is Enough)**—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
 - 13 **YOU KNOW HOW TO LOVE ME**—Phyllis Hymen—Arista (LP)
 - 14 **NIGHT DANCER**—Jean Shy—RSO (12-inch)
 - 15 **DEPUTY OF LOVE/WINTER LOVE**—Don Armando—ZE (LP/12-inch)

- ### BOSTON
- This Week**
- 1 **THE SECOND TIME AROUND**—Shalamar—Solar (12-inch)
 - 2 **VERTIGO/RELIGHT MY FIRE**—Dan Hartman—Columbia (12-inch)
 - 3 **DO YOU LOVE WHAT YOU FEEL**—Rufus & Chaka—MCA (LP)
 - 4 **SMACK DAB IN THE MIDDLE**—Janice McLean—Warner/RFC (12-inch)
 - 5 **DEPUTY OF LOVE/WINTER LOVE**—Donna Armando—ZE (LP)
 - 6 **WEAR IT OUT**—Stargard—Warner (12-inch)
 - 7 **DANCING ALL OVER THE WORLD**—Busta Jones—Spring (12-inch)
 - 8 **KINDA LIFE (Kinda Love)**—North End—West End (12-inch)
 - 9 **NO MORE TEARS (Enough Is Enough)**—Donna Summer & Barbra Streisand—Casablanca & Columbia (12-inch)
 - 10 **CAN'T STOP DANCING/IN MY FANTASY**—Sylvester—Fantasy (LP)
 - 11 **SEXY DANCER/I WANNA BE YOUR LOVER**—Prince—Warner (LP)
 - 12 **NIGHT DANCER**—Jean Shy—RSO (12-inch)
 - 13 **I WANNA ROCK WITH YOU/DON'T STOP**—Michael Jackson—Columbia (LP)
 - 14 **YOU KNOW HOW TO LOVE ME**—Phyllis Hymen—Arista (LP)
 - 15 **STRAIGHT TO THE HEART/ALL NIGHT MAN**—Loose Change—Casablanca (LP)

- ### CHICAGO
- This Week**
- 1 **DON'T LET GO**—Isaac Hayes—Polydor (12-inch)
 - 2 **CAN'T STOP DANCING/IN MY FANTASY**—Sylvester—Fantasy (LP)
 - 3 **THE SECOND TIME AROUND/IN THE SOCKET**—Shalamar—Solar (12-inch)
 - 4 **VERTIGO/RELIGHT MY FIRE**—Dan Hartman—Columbia (LP)
 - 5 **WEAR IT OUT**—Stargard—Warner (12-inch)
 - 6 **BODY LANGUAGE**—Spinners—Atlantic (12-inch)
 - 7 **NO MORE TEARS (Enough Is Enough)**—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
 - 8 **I'LL TELL YOU**—Sergio Mendes—Elektra (12-inch)
 - 9 **DO YOU LOVE WHAT YOU FEEL**—Rufus & Chaka—MCA (LP)
 - 10 **HAVEN'T YOU HEARD**—Patrice Rushen—Elektra (12-inch)
 - 11 **ON THE ROAD**—Donna Summer—Casablanca (LP)
 - 12 **I'M CAUGHT UP**—Inner Life—Prelude (12-inch)
 - 13 **SMACK DAB IN THE MIDDLE**—Janice McLean—Warner/RFC (12-inch)
 - 14 **DANCE YOURSELF DIZZY**—Liquid Gold—Parachute (12-inch)
 - 15 **ROLLER SKATIN' MATE**—Peaches & Herb—Polydor (12-inch)

- ### DALLAS/HOUSTON
- This Week**
- 1 **THE SECOND TIME AROUND/IN THE SOCKET**—Shalamar—Solar (LP)
 - 2 **RELIGHT MY FIRE/VERTIGO**—Dan Hartman—Columbia (LP)
 - 3 **CAN'T STOP DANCING/IN MY FANTASY**—Sylvester—Fantasy (LP)
 - 4 **NIGHT DANCER**—Jean Shy—RSO (12-inch)
 - 5 **SMACK DAB IN THE MIDDLE**—Janice McLean—Warner/RFC (12-inch)
 - 6 **DANCE YOURSELF DIZZY**—Liquid Gold—Parachute (12-inch)
 - 7 **I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW**—Scott Allen—TK (12-inch)
 - 8 **GO DANCE**—Billy Moore—Emergency (12-inch)
 - 9 **DON'T LET GO**—Isaac Hayes—Polydor (12-inch)
 - 10 **DEPUTY OF LOVE**—Don Armando—ZE (12-inch)
 - 11 **TEMPEST TRIO—all cuts**—Tempest Trio—Marlin/TK (LP)
 - 12 **I'LL TELL YOU**—Sergio Mendes—Elektra (12-inch)
 - 13 **HOLLYWOOD/DANCE LITTLE BOY BLUE**—Freddie James—Warner (LP)
 - 14 **BEAT OF THE NIGHT/PUMP IT UP**—Fever—Fantasy (LP)
 - 15 **LOVE RUSH**—Ann-Margret—Ocean (12-inch)

- ### DETROIT
- This Week**
- 1 **VERTIGO/RELIGHT MY FIRE**—Dan Hartman—Columbia (LP)
 - 2 **CAN'T STOP DANCIN'/IN MY FANTASY**—Sylvester—Fantasy (LP)
 - 3 **DO YOU LOVE WHAT YOU FEEL**—Rufus & Chaka—MCA (LP)
 - 4 **DEPUTY OF LOVE**—Don Armando—ZE (12-inch)
 - 5 **NIGHT DANCER**—Jean Shy—RSO (12-inch)
 - 6 **WEAR IT OUT**—Stargard—Warner (12-inch)
 - 7 **SMACK DAB IN THE MIDDLE**—Janice McLean—Warner/RFC (12-inch)
 - 8 **TEMPEST TRIO—all cuts**—Tempest Trio—Marlin TK (LP)
 - 9 **NO MORE TEARS (Enough Is Enough)**—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
 - 10 **E=MC²—all cuts**—Giorgio—Casablanca (LP)
 - 11 **SING SING SING**—Charlie Calello Orch—Midsong (LP)
 - 12 **MUSIC**—Al Hudson—MCA (LP)
 - 13 **HAVEN'T YOU HEARD**—Patrice Rushin—Elektra (12-inch)
 - 14 **LOVE GUN**—Rick James—Motown (LP)
 - 15 **ROCK LOBSTER/PLANET CLAIR/ DANCE THIS MESS AROUND**—The B-52's—Warner (12-inch)

- ### LOS ANGELES
- This Week**
- 1 **DEPUTY OF LOVE**—Don Armando—ZE (12-inch)
 - 2 **DON'T LET GO**—Isaac Hayes—Polydor (12-inch)
 - 3 **THE SECOND TIME AROUND**—Shalamar—Solar (12-inch)
 - 4 **I WANNA BE YOUR LOVER/SEXY DANCER**—Prince—Warner (LP)
 - 5 **ON THE RADIO**—Donna Summer—Casablanca (LP)
 - 6 **VERTIGO/RELIGHT MY FIRE**—Dan Hartman—Columbia (LP)
 - 7 **NO MORE TEARS (Enough Is Enough)**—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
 - 8 **DO YOU LOVE WHAT YOU FEEL**—Rufus & Chaka—MCA (LP)
 - 9 **CAN'T STOP DANCING/IN MY FANTASY**—Sylvester—Fantasy (LP)
 - 10 **NIGHT DANCER**—Jean Shy—RSO (12-inch)
 - 11 **WEAR IT OUT**—Stargard—Warner (12-inch)
 - 12 **WILLIE AND THE HANDJIVE**—Rinder & Lewis—AVI (LP)
 - 13 **ROCK LOBSTER/PLANET CLAIR/DANCE THIS MESS AROUND**—The B-52's—Warner (12-inch)
 - 14 **KEEP ON MAKING ME HIGH**—Unyque—DJM (12-inch)
 - 15 **E=MC²—all cuts**—Giorgio—Casablanca (LP)

- ### MIAMI
- This Week**
- 1 **DEPUTY OF LOVE**—Don Armando—ZE (12-inch)
 - 2 **NIGHT DANCER**—Jean Shy—RSO (12-inch)
 - 3 **CAN'T STOP DANCING/IN MY FANTASY**—Sylvester—Fantasy (LP)
 - 4 **I'M CAUGHT UP**—Inner Life—Prelude (12-inch)
 - 5 **VERTIGO/RELIGHT MY FIRE**—Dan Hartman—Columbia (12-inch)
 - 6 **NO MORE TEARS (Enough Is Enough)**—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
 - 7 **THE SECOND TIME AROUND**—Shalamar—Solar (12-inch)
 - 8 **DANCE YOURSELF DIZZY**—Liquid Gold—Parachute (12-inch)
 - 9 **DON'T LET GO**—Isaac Hayes—Polydor (12-inch)
 - 10 **SMACK DAB IN THE MIDDLE**—Janice McLean—Warner/RFC (12-inch)
 - 11 **WEAR IT OUT**—Stargard—Warner (12-inch)
 - 12 **I'LL TELL YOU**—Sergio Mendes—Elektra (12-inch)
 - 13 **MONEY**—Flying Lizards—Atlantic (12-inch)
 - 14 **I DON'T NEED NO MUSIC**—TJM—Casablanca (12-inch)
 - 15 **LOVE INJECTION**—Trussel—Elektra (12-inch)

- ### NEW ORLEANS
- This Week**
- 1 **THE SECOND TIME AROUND**—Shalamar—Solar (12-inch)
 - 2 **PUMP IT UP/BEAT OF THE NIGHT**—Fever—Fantasy (LP/12-inch)
 - 3 **TEMPEST—all cuts**—Tempest Trio—Marlin (LP)
 - 4 **LOVE MESSAGE**—Musique—Prelude (LP)
 - 5 **VERTIGO/RELIGHT MY FIRE**—Dan Hartman—Columbia (12-inch)
 - 6 **I WANNA BE YOUR LOVER/SEXY DANCER**—Prince—Warner (LP)
 - 7 **DEPUTY OF LOVE**—Don Armando—ZE (12-inch)
 - 8 **E=MC²—all cuts**—Giorgio—Casablanca (LP)
 - 9 **NO MORE TEARS (Enough Is Enough)**—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
 - 10 **DANCING ALL OVER THE WORLD**—Busta Jones—Spring (12-inch)
 - 11 **THP—all cuts**—THP ORCH.—Atlantic (LP)
 - 12 **DO YOU LOVE WHAT YOU FEEL**—Rufus & Chaka—MCA (LP)
 - 13 **CAN'T STOP DANCING/IN MY FANTASY**—Sylvester—Fantasy (LP)
 - 14 **HOLLYWOOD/DANCE LITTLE BOY BLUE**—Freddie James—Warner (LP)
 - 15 **SADNESS IN MY EYES/BOYS WILL BE BOYS**—Duncan Sisters—Earmarc (LP/12-inch)

- ### NEW YORK
- This Week**
- 1 **VERTIGO/RELIGHT MY FIRE**—Dan Hartman—Columbia (12-inch)
 - 2 **NO MORE TEARS (Enough Is Enough)**—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
 - 3 **I'M CAUGHT UP**—Inner Life—Prelude (12-inch)
 - 4 **SMACK DAB IN THE MIDDLE**—Janice McLean—Warner/RFC (12-inch)
 - 5 **CAN'T STOP DANCING/IN MY FANTASY**—Sylvester—Fantasy (LP)
 - 6 **I WANNA BE YOUR LOVER/SEXY DANCER**—Prince—Warner (LP)
 - 7 **WEAR IT OUT**—Stargard—Warner (12-inch)
 - 8 **DEPUTY OF LOVE**—Don Armando—ZE (12-inch)
 - 9 **FESTIVAL—all cuts**—Evita—RSO (LP)
 - 10 **ROCK IT**—Deborah Washington—Ariola (LP)
 - 11 **BODY SHINE/SLAP, SLAP, LUCKEY LAP**—Instant Funk—Salsoul (LP)
 - 12 **I'LL TELL YOU**—Sergio Mendes—Elektra (12-inch)
 - 13 **THE SECOND TIME AROUND**—Shalamar—Solar (12-inch)
 - 14 **DO YOU LOVE WHAT YOU FEEL**—Rufus & Chaka—MCA (LP)
 - 15 **CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC**—Theo Vanness—Prelude (LP)

- ### PHILADELPHIA
- This Week**
- 1 **I'M CAUGHT UP**—Inner Life—Prelude (12-inch)
 - 2 **YOU KNOW HOW TO LOVE ME**—Phyllis Hymen—Arista (12-inch)
 - 3 **MUSIC**—Al Hudson—MCA (LP)
 - 4 **DO YOU LOVE WHAT YOU FEEL**—Rufus & Chaka—MCA (LP)
 - 5 **I WANNA BE YOUR LOVER/SEXY DANCER**—Prince—Warner (LP)
 - 6 **BODY SHINE/SLAP SLAP**—Instant Funk—Salsoul (LP)
 - 7 **SMACK DAB IN THE MIDDLE**—Janice McLean—Warner/RFC (12-inch)
 - 8 **I WANT YOU FOR MYSELF**—George Duke—Epic (12-inch)
 - 9 **STRAIGHT TO THE HEART/ALL NIGHT MAN**—Loose Change—Casablanca (LP)
 - 10 **HAVEN'T YOU HEARD**—Patrice Rushin—Elektra (12-inch)
 - 11 **BODY LANGUAGE**—Spinners—Atlantic (12-inch)
 - 12 **LOVE INJECTIONS**—Trussel—Elektra (12-inch)
 - 13 **I CAN'T TURN THE BOOGIE LOOSE**—Controllers—TK (12-inch)
 - 14 **DON'T STOP THE FEELING**—Roy Ayers—Polydor (12-inch)
 - 15 **WEAR IT OUT**—Stargard—Warner (12-inch)

- ### PHOENIX
- This Week**
- 1 **WEAR IT OUT**—Stargard—Warner (12-inch)
 - 2 **DON'T LET GO**—Isaac Hayes—Polydor (12-inch)
 - 3 **NIGHT DANCER**—Jean Shy—RSO (12-inch)
 - 4 **THE SECOND TIME AROUND**—Shalamar—Solar (12-inch)
 - 5 **LOVE RUSH**—Ann-Margret—Ocean (12-inch)
 - 6 **CAN'T STOP DANCING/IN MY FANTASY**—Sylvester—Fantasy (LP)
 - 7 **WILLIE AND THE HANDJIVE**—Rinder & Lewis—AVI (LP)
 - 8 **DANCING ALL OVER THE WORLD**—Busta Jones—Spring (12-inch)
 - 9 **MOSKOW DISKOW/ROCK AROUND THE CLOCK**—Telex—Sire/Warner (12-inch)
 - 10 **SMACK DAB IN THE MIDDLE**—Janice McLean—Warner/RFC (12-inch)
 - 11 **SADNESS IN MY EYES/BOYS WILL BE BOYS**—Duncan Sisters—Earmarc (LP)
 - 12 **I WANNA BE YOUR LOVER/SEXY DANCER**—Prince—Warner (LP)
 - 13 **BURNIN' ALIVE**—Tony Rollo—Casablanca (LP)
 - 14 **KEEP ON MAKING ME HIGH**—Unyque—DJM (LP)
 - 15 **NO MORE TEARS (Enough Is Enough)**—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)

- ### PITTSBURGH
- This Week**
- 1 **THE SECOND TIME AROUND**—Shalamar—Solar (12-inch)
 - 2 **MONDOLAY**—La'Flavor—Sweet City (12-inch)
 - 3 **DANCING ALL OVER THE WORLD**—Busta Jones—Spring (12-inch)
 - 4 **UN—all cuts**—UN—Prelude (LP)
 - 5 **LOVE GUN**—Rick James—Motown (12-inch)
 - 6 **DON'T LET GO**—Isaac Hayes—Polydor (12-inch)
 - 7 **WEAR IT OUT**—Stargard—Warner (12-inch)
 - 8 **I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW**—Scott Allen—TK (12-inch)
 - 9 **VERTIGO/RELIGHT MY FIRE**—Dan Hartman—Columbia (LP)
 - 10 **CAN'T STOP DANCING/IN MY FANTASY**—Sylvester—Fantasy (LP)
 - 11 **I'M CAUGHT UP**—Inner Life—Prelude (12-inch)
 - 12 **ROLLER SKATIN' MATE**—Peaches & Herb—Polydor (12-inch)
 - 13 **DO YOU LOVE WHAT YOU FEEL**—Rufus & Chaka—MCA (LP)
 - 14 **SMACK DAB IN THE MIDDLE**—Janice McLean—Warner/RFC (12-inch)
 - 15 **LOVE RUSH**—Ann-Margret—Ocean (12-inch)

- ### SAN FRANCISCO
- This Week**
- 1 **VERTIGO/RELIGHT MY FIRE**—Dan Hartman—Columbia (12-inch)
 - 2 **CAN'T STOP DANCING/IN MY FANTASY**—Sylvester—Fantasy (LP)
 - 3 **NIGHT DANCER**—Jean Shy—RSO (12-inch)
 - 4 **I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW**—Scott Allen—TK (12-inch)
 - 5 **THE SECOND TIME AROUND**—Shalamar—Solar (12-inch)
 - 6 **SMACK DAB IN THE MIDDLE**—Janice McLean—Warner/RFC (12-inch)
 - 7 **I DON'T NEED NO MUSIC**—TJM—Casablanca (LP)
 - 8 **DEPUTY OF LOVE**—Don Armando—ZE (12-inch)
 - 9 **WEAR IT OUT**—Stargard—Warner (12-inch)
 - 10 **STRAIGHT TO THE HEART/ALL NIGHT MAN**—Loose Change—Casablanca (LP)
 - 11 **DANCING ALL OVER THE WORLD**—Busta Jones—Spring (12-inch)
 - 12 **DON'T LET GO**—Isaac Hayes—Polydor (12-inch)
 - 13 **WILLIE AND THE HANDJIVE**—Rinder & Lewis—AVI (LP)
 - 14 **I WANNA BE YOUR LOVER/SEXY DANCER**—Prince—Warner (LP)
 - 15 **PUMP IT UP/BEAT OF THE NIGHT**—Fever—Fantasy (LP/12-inch)

- ### SEATTLE/PORTLAND
- This Week**
- 1 **CAN'T STOP DANCING/IN MY FANTASY**—Sylvester—Fantasy (LP)
 - 2 **THP—all cuts**—THP Orch.—Atlantic (LP)
 - 3 **WEAR IT OUT**—Stargard—Warner (12-inch)
 - 4 **NO MORE TEARS (Enough Is Enough)**—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
 - 5 **VERTIGO/RELIGHT MY FIRE**—Dan Hartman—Columbia (LP)
 - 6 **DON'T LET GO**—Isaac Hayes—Polydor (12-inch)
 - 7 **I WANNA BE YOUR LOVER/SEXY DANCER**—Prince—Warner (LP)
 - 8 **WILLIE AND THE HANDJIVE**—Rinder & Lewis—AVI (LP)
 - 9 **DO YOU LOVE WHAT YOU FEEL**—Rufus & Chaka—MCA (LP)
 - 10 **ROLLER SKATIN' MATE**—Peaches & Herb—Polydor (12-inch)
 - 11 **INFERNO/DEVIL WOMAN**—Fire & Ice—Butterfly (LP)
 - 12 **ON THE RADIO**—Donna Summer—Casablanca (LP)
 - 13 **READY FOR THE BO'S/SLEAZY**—Village People—Casablanca (LP)
 - 14 **HOW HIGH**—Salsoul Orch.—Salsoul (12-inch)
 - 15 **DEPUTY OF LOVE**—Don Armando—ZE (12-inch)

- ### MONTREAL
- This Week**
- 1 **LADIES NIGHT**—Kool and The Gang—POL
 - 2 **RAPPERS DELIGHT**—Sugar Hill Gang
 - 3 **DEPUTY OF LOVE**—Don Armando—QUA
 - 4 **PUMP IT UP**—Fever—David Hudson—CBS
 - 5 **BODY SHINE**—Instant Funk—RCA
 - 6 **ROLLER SKATIN' MATE**—Peaches & Herb—POL
 - 7 **SHANGHAIED**—Lectric Funk—LON
 - 8 **LOVE INSURANCE**—Front Page—RCA
 - 9 **LOVE MACHINE**—Tempest Trio—CBS
 - 10 **MOVE ON UP**—Destination—MCA
 - 11 **LOVE RUSH**—Ann-Margret—QUA
 - 12 **LOVE I DON'T WANNA HEAR ABOUT IT**—Carolyne Berner—LON
 - 13 **HIT THE ROAD JACK**—Lautreck—LON
 - 14 **THAT'S WHY HOLLYWOOD LOVES ME**—Geno Washington—LON
 - 15 **LES VISITEURS (Remix)**—Gino Soccio—QUA

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.

Disco

Dutch Ripe For New Wave, Rock Influence

By WILLEM HOOS

AMSTERDAM—According to key figures in the Dutch music industry, disco in the Netherlands is going strong and will stay that way for at least two years. But they expect new influences, notably from new wave and rock, to be injected into the scene.

Disco impact today is not as strong as during the "Saturday Night Fever" peak but the music still grabs a large slice of the single and album chart action.

International acts who regularly chart-crash include: Chic, Sister Sledge, the Commodores, Village People, the Bee Gees, Abba, Mac Kissoon, Michael Jackson, Anita Ward, Gloria Gaynor, Donna Summer, the Three Degrees, Earth, Wind and Fire and Boney M.

In the Dutch side there are Luv', Babe, Benelux, the Dolly Dots, Cashmere, Cheyenne and American Gypsy, the latter two groups into pure New York disco while the rest

mix MOR musical values with disco.

Luv' certainly is Holland's most popular disco act. It comprises three attractive girls, Jose Andreoli, Patty Brandsteder and Marga Scheide who got together at the end of 1976. Since then it has recorded seven singles for Phonogram, with local sales of one million and two to three million more worldwide.

Luv' has found further sales success via the two albums "With Luv" and "Lots Of Luv," selling about 200,000 units in Benelux territories and 500,000 internationally. Now the group is with Carrere for Benelux and France in a three-year pact announced at the same time as a deal between Carrere and Luv' for West Germany, Austria and Switzerland was extended for three years.

Hans van Hemert produced Luv' from the start. For 15 years a Phonogram staff producer, he is one of the most influential people on the local scene. His biggest hit among many was "How Do You Do," the Mouth and McNeal single which sold four million copies worldwide.

Now, for personal and musical reasons, he has quit Phonogram. His plans have yet to be defined but he is to produce Luv' for the next three years. He also produces American Gypsy, a group formed four years back by black musicians from the U.S., who settled in Holland after a European tour.

Cheyenne matches the U.S. team for pure disco allegiances. Basically

a black group, now with a black girl lead singer, the band is with Ariola and produced by Hans Jansen.

Cashmere is a duo. Jody Pijper and Peter Hollestelle, formed a year

ago and with a breakthrough hit "Love's What I Want," produced by Shell Schellekens and released via Fleet. This label also has a girl trio

(Continued on page 69)

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Disco

Disco Mix

By BARRY LEDERER

NEW YORK—It has been suggested, in light of the changes disco music has been taking, that the title of this column be changed to reflect this new direction toward "dance-oriented music." The answer is an emphatic NO.

The industry as a whole is tired of hearing that disco is dying. It's far from dying. The music is changing, but the club scene is booming. Discos are sprouting up everywhere, in cities and small towns as well, and the trend shows no sign of abating. The prognosis for the coming decade is that of all sectors of the economy, the entertainment field appears to have the greatest potential for continued growth. You can't stop people from having a good time, and music and dancing have always been a major part of that urge.

The great lumbering disco bandwagon has become overburdened, on the other hand. Too many have tried to clumb aboard at one time. It is up to the industry to turn away from its preoccupation with quantity and concentrate instead on producing quality product. The disco beat, no matter how many beats-per-minute it measures, is going to remain a vital musical force. The old adage: "Can you dance to it?" holds true.

Looking back at 1979, the industry had many problems which are only now being resolved. As we said in an earlier column, too much product was being released, too often. The market was flooded. DJs couldn't digest it fast enough and promotion people couldn't give it all the attention it demanded. Some good records and some promising new artists went by the wayside as a result. Now label executives are streamlining their disco operation and arranging their release schedules to avoid these pitfalls.

During this past year, disco radio blossomed and became increasingly popular with the general public. At the same time, the economy was tight. Consequently, the record buying public shied away from the stores. (Why buy the record when you can tape it?) With subsequent lack of sales, label executives made cutbacks that

should be reconsidered. Those in charge of disco promotion are a necessary link to company executives as to what is happening with their product at the club level. They should also be consulted while the artists are in the studio. By utilizing such personnel to fullest advantage, less remixes will occur and better product should result.

Disco has changed in many directions this year, the most obvious being the influx of new wave rock which is fusing nicely with disco. The rap record is in its beginning stages and has yet to evolve into a definite art form. The translation of a record into a foreign language (most notably Spanish) has proved successful and should continue.

What is most important and encouraging in 1979 was the fact that performers in other areas of entertainment entered into the disco arena.

In country there was Dolly Parton, jazz greats Herbie Mann, Herbie Hancock and Alphonse Mouzon were successful, from the rock industry Rod Stewart, Blondie, Santana, the Doobie Bros. and Edgar Winter had some of their biggest hits via the disco medium. Even Broadway had a share with such releases as "Sarava," "Evita," "They Are Playing Our Song" and "Ain't Misbehavin'." Performers such as Ethel Merman, Tasha Thomas, Melba Moore and Dee Dee Bridgewater proved their worth as disco possibilities as well as pop artists Shirley Bassey, Helen Reddy and Andy Williams. This list only scratches the surface of well known artists who have given a try at this new thing called disco. Jazz, rock'n'roll and r&b are forms of music which have passed the test of time. Disco, though still in its infancy, has proved its worth to the public and is well on its way to becoming our country's new musical form.

"Made In Munich" and "That's The Way The Money Goes" are a delightful and playful blend of pop, rock and new wave music that is somewhat tongue and cheek, yet commercially viable.

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Billboard® **Disco Top 100** Billboard SPECIAL SURVEY For Week Ending 1/5/80

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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	2	12	THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (LP/12-inch) BXL1-3479/JD-11733	50	29	13	GO DANCE—Billy Moore—Emergency (12-inch) EMDS-6503
2	6	9	VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky (12-inch) 682	51	38	12	PARTY DOWN/KEEP ON MAKING ME HOT—Unyque—DJM (LP/12-inch) DJM-26
3	1	16	DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZE (12-inch) ZEA 12-003	52	42	11	I CAN'T TURN THE BOOGIE LOOSE—Controllers—TK (12-inch) TKD 409
4	5	14	WEAR IT OUT—Stargard—Warner (12-inch) DWBS 8891	53	37	15	HOW HIGH—Salsoul Orchestra featuring Cognac—Salsoul (12-inch) SG 305
5	11	8	CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch*) F-79010/D-149	54	34	21	HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12-inch) 6E 207/AS 11417
6	12	9	I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP) BSK-3366	55	54	5	DO YA' WANNA GO DANCIN'/SPIRITS—Gary's Gang—SAM/Columbia (LP) AL-35240
7	7	11	I'M CAUGHT UP—Inner Life—Prelude (LP) PRL 8004	56	55	14	SING, SING, SING—Charlie Calello Orchestra—Midsong (LP) MS1-010
8	8	8	ON THE RADIO—Donna Summer—Casablanca (LP) NBLP-7189	57	56	11	KEEP IT COMING/STOP YOUR TEASING—Hydro featuring Lorna—Prism (LP) PLP-1003
9	9	13	NIGHTDANCER—Jean Shy—RSO (12-inch) RSS-308	58	77	3	DON'T STOP THE FEELING—Roy Ayers—Polydor (12-inch) NP-4560
10	10	15	I'LL TELL YOU—Sergio Mendes-Brasil '88—Elektra (12-inch) AS 11425	59	66	4	I WANT YOU FOR MYSELF—George Duke—Epic (12-inch)
11	4	11	NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch) NBD 20199	60	71	4	MANDOLAY—La 'Flavor—Sweet City (12-inch) SCD-5555
12	18	8	DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka—MCA (LP/12-inch) 5103/L33-1852	61	80	3	PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Warner (LP/12-inch) BSK-3355
13	3	14	DON'T LET GO—Isaac Hayes—Polydor (LP/12-inch*) 1-6224	62	62	4	FLY TOO HIGH—Janis Ian—Columbia (12-inch) XSS-166717
14	19	9	SMACK DAB IN THE MIDDLE—Janice McLean—Warner/RFC (12-inch) DRCS8893	63	81	3	ROTATION—Herb Alpert—A&M (LP/12-inch) SP-12032
15	24	9	DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch) S-404	64	86	9	JOHNNY B GOOD/VICTIM OF LOVE—all cuts—Elton John—MCA (LP/12-inch) MCA 5104
16	25	9	YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12-inch) SP-75-SA	65	NEW ENTRY		TIGER TIGER (Feel Good For A While)—Gregg Diamond Bionic Boogie—Polydor (LP) PD-1-6237
17	21	15	TJM—all cuts—TJM—Casablanca (LP) NBLP 7172	66	70	5	HOTEL PARADISE/SAINT TROPEZ—Diva Grey & Oyster—Columbia (LP) BL-36265
18	22	8	ROLLER SKATIN' MATE—Peaches and Herb—Polydor (LP/12-inch*) PD-1-6239/PRO-116	67	72	5	INFERNO/DEVIL WOMAN—Fire & Ice—Butterfly (LP/12-inch) FLY-3110
19	13	18	E=MC²—all cuts—Giorgio—Casablanca (LP) NBLP 7169	68	74	32	YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch) T583/TCD 99
20	14	18	PUMP IT UP/BEAT OF THE NIGHT/FEVER ROCK—Fever—Fantasy (LP/12-inch) F-9580	69	79	4	JUMP THE GUN—The Three Degrees—Ariola (12-inch)
21	26	8	STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP) NBLP-7189	70	69	15	MR. BIG SHOT—Simon Orchestra—Polydor (LP) PD 1 6216
22	17	12	BODY LANGUAGE/MEDLEY—Spinners—Atlantic (LP/12-inch) SD19256/DSKO 205	71	61	11	SING A SIMPLE SONG/DANCE TO THE MUSIC—Sly Stone—Epic (12-inch) 48-50794
23	32	9	I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch) TKD 426	72	91	4	DANCE FANTASY—Free Life—Epic (12-inch)
24	30	8	FESTIVAL—all cuts—Evita—RSO (LP) RS-1-3061	73	92	3	KINDA LIFE (Kinda Love)—North End—West End (12-inch)
25	16	11	LOVE RUSH—Ann-Margret—Ocean (12-inch) OR 8911	74	58	9	USA EUROPEAN CONNECTION—all cuts—USA European Connection—Marlin (LP/12-inch) 2231/TKD425
26	31	13	READY FOR THE 80'S/SLEAZY—Village People—Casablanca (LP) NBLP-2-7183	75	76	5	LOVE PAINS—Yvonne Elliman—RSO (LP) RS-1007
27	15	12	LOVE MESSAGE—Musique—Prelude (LP) PRL-12172	76	95	3	LOVERS/LATE FOR LOVE—Bruni Pagan—Elektra (12-inch) AS-11438
28	20	18	LADIES NIGHT—Kool & The Gang—De-Lite (LP/12-inch*) DSR 9513	77	96	3	RUNNING FROM PARADISE/PORTABLE RADIO—Hall & Oates—RCA (12-inch)
29	28	11	ROCK IT—Deborah Washington—Ariola (LP) SW 50066	78	97	3	LOVE IS IN YOU/DANCE FREAK AND BOOGIE—Night Life Unlimited—Casablanca (12-inch) NBD-20204
30	39	8	DANCE YOURSELF DIZZY—Liquid Gold—Parachute (12-inch) RRD 20527	79	NEW ENTRY		I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP) M7-929
31	45	4	HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch) AS-1143	80	85	3	WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carn—Philly Int'l (LP) JZ-36196
32	41	7	WILLIE AND THE HAND JIVE—Rinder and Lewis—AVI (LP) 6073	81	NEW ENTRY		SATURDAY NIGHT (Breakout)—Arpeggio—Polydor (12-inch) PD-515
33	43	10	MUSIC—One Way/Al Hudson—MCA (LP) 3178	82	NEW ENTRY		QUEEN OF FOOLS—Jessica Williams—Polydor (LP) PD-1-6248
34	33	21	ROCK WITH YOU/DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch*) FE 35745	83	NEW ENTRY		THE VISITORS (remix)—Gino Soccio—Warner/RFC (12-inch) DRCS-8894
35	35	10	TEMPEST TRIO—all cuts—Tempest Trio—Marlin (LP) 2232	84	NEW ENTRY		BURNIN' ALIVE—Tony Rollo—Casablanca (LP) NBLT-1787
36	27	27	HOLLYWOOD—Freddie James—Warner (LP/12-inch*) DWBS 8857	85	99	3	I SHOULD'VE LOVED YOU/TONIGHT I'M ALL RIGHT—Narada Michael Walden—Atlantic (LP) SD-19259
37	40	9	TAKE ALL OF ME—Barbara Law—Pavillion (12-inch) 4286401	86	57	16	THIS IS HOT—Pamala Stanley—EMI (12-inch) 7800
38	44	7	BODY SHINE/S LAP, SLAP, LICKEDY LAP—Instant Funk—Salsoul (LP) SA-8529	87	59	20	MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch) FLY 3103/FLY 13934
39	46	7	LOVE GUN—Rick James—Motown (12-inch) 6519-D	88	60	12	DON'T DROP MY LOVE—Anita Ward—TK (12-inch) TKD 420
40	47	7	T H P—all cuts—THP—Atlantic (LP) SD-19257	89	94	3	SHAKE ME, WAKE ME—Carol Lloyd—Earmarc (12-inch) EMD-21002
41	48	7	U.N.—all cuts—U.N.—Prelude (LP) PRL-12168	90	NEW ENTRY		YOU MAKE ME FEEL THE FIRE—Claudia Barry—Chrysalis (12-inch) CDS-2389
42	49	5	BLOW MY MIND—Celi Bee—TK (12-inch) APA-802	91	87	6	SHAZAM/SPACE DUST—Deodato—Warner (LP/12-inch) PRO-A-834
43	52	5	LOVE INJECTION—Trussel—Elektra (12-inch) AS-1143	92	98	3	HOW'S YOUR LOVE LIFE BABY—Jackie Moore—Columbia (12-inch) WES-22125
44	50	5	MOSKOW/DISKOW—Telex—Sire/Warner (12-inch) DSR5-8896	93	73	4	LINDA CLIFFORD—all cuts—Linda Clifford—RSO (LP) RS-1-3067
45	51	6	LOOSE LUCY/ROCKIN AND ROLLIN—Sabu—all cuts—Sabu—Ocean (LP) SW-49902	94	NEW ENTRY		HIGH SOCIETY—Norma Jean—Bearsville (12-inch) PRO-A-839
46	53	5	MONEY—The Flying Lizards—Virgin (12-inch) DSK-217	95	NEW ENTRY		MOON CHILD—Captain Sky—AVI (LP) AVI-6077
47	36	16	SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP) EMLP 4001	96	65	18	POP MUZIK—M—Sire/Warner (12-inch) DSRE 8887
48	67	4	I CAN'T DANCE WITHOUT YOU—Theo Vaness—Prelude (LP) PRL-12173	97	68	16	I DON'T WANT TO BE A FREAK—Dynasty—Solar (12-inch) YD 11693
49	23	13	THE RAPPERS DELIGHT—Sugar Hill Gang—Sugar Hill (12-inch) SH 542	98	NEW ENTRY		YOU GOT ME DANCING IN MY SLEEP/TUTTY FRUITY BOOTY—Frisky—Vanguard (LP) VSD-79430
				99	NEW ENTRY		HIGH ON YOUR LOVE—Debbie Jacobs—MCA (12-inch) L33-1857
				100	NEW ENTRY		SHOWDOWN—Martha High—Salsoul (12-inch) SG-317

* non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

South African Scene Jumps Despite Woes

JOHANNESBURG—South African discos have had a somewhat checkered career. At first an overnight success, most were closed

down again because of contraventions of licensing and apartheid laws. Now, almost all of them are back in business, armed with the correct licenses, and doing good business.

Among the most popular discos here are Plumb Crazy, Tiffanys, Trampps and Chicago, which runs Saturday matinees for "teeny discoites." The biggest is unquestionably 20th Century, which holds up to 2,000, while the largest chain in South Africa is Raffles, housed in Southern Sun Hotels throughout the

country and at Sun City in Bophuthatswana.

20th Century has been dubbed South Africa's Studio 54. Musical director Gavin Steinhobel says the club has struck a happy medium between disco and live entertainment, with a policy of having a diskjockey, a live band, and feature acts, putting it on a par with LePalace of Paris.

Current DJ Edgar Santiago was brought from New York and seems able to keep the 500-capacity dance floor packed. The rest of the club is spread over two floors. Live acts have included George McRae, who played the opening night, and South Africa's top pop group, Clout.

Raffles, also successful, runs on a membership basis and is always finding things to present, most recently the national heats of the World Disco Dancing Championships.

Traveling or mobile discos are popular at parties and private functions. With the high prices live bands are asking, portable discos are much in demand as a cheaper alternative.

Record companies generally feel disco has not delivered the goods in terms of big sellers here, and a glance at the charts confirms this. It is believed that discogeoers get enough of this kind of music in the clubs; at home rock and ballads seem to be the preferred styles. The failure of diskjockeys to announce what disk they are spinning may also play a part.

One of the exceptional high sellers in the disco category has been Donna Summer's double album "Bad Girls." The Gallos label says 30,000 copies have been sold.

In general, though many discos operate only three or four nights

weekly, business is good and the scene healthy. New discos are opening all the time, and clothing shops are full of disco gear, indicating the disco craze will be here for a while yet.

72-Hour Marathon In Paris a Success

PARIS—A 72-hour disco marathon recalling the dance-till-you-drop competitions of the '30s has been held here, with such success that a spate of similar events is likely to follow.

This event was organized by Disco Magazine and won by Jose Thimonza and Patricia Croquet. Only 30 of 75 couples survived to the final day and night of the marathon, egged on by disco celebrities and attended by a team of doctors.



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'Biggest Disco' Planned In U.K. Won't Be Held

LONDON—"The Biggest Disco In The World," an all-day event set for January at Britain's National Exhibition Center, outside Birmingham, has apparently been cancelled. Legal action between the organizers and the Center is likely.

The event (Billboard, Dec. 1, 1979) was expected to draw some 30,000 persons with a bill headlined by Marvin Gaye and K.C. & the Sunshine Band.

The promoters, Malcolm Feld and Johnnie Peller Concert Promotions, believe they had a firm contract with the Center. The latter, claim the promoters, appears to disagree. The Center notes that technically, it hasn't been advised of any cancellation.

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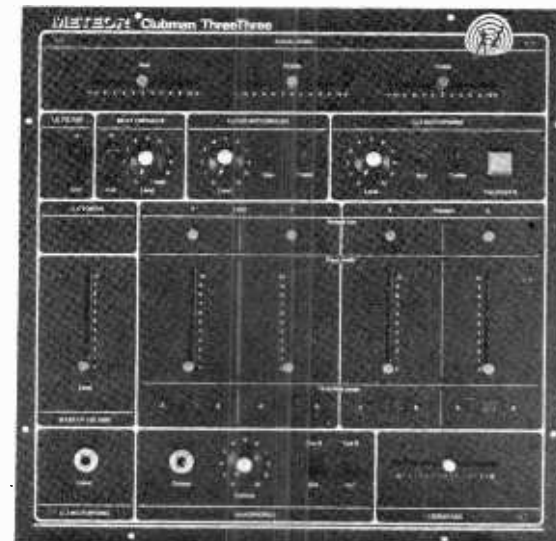
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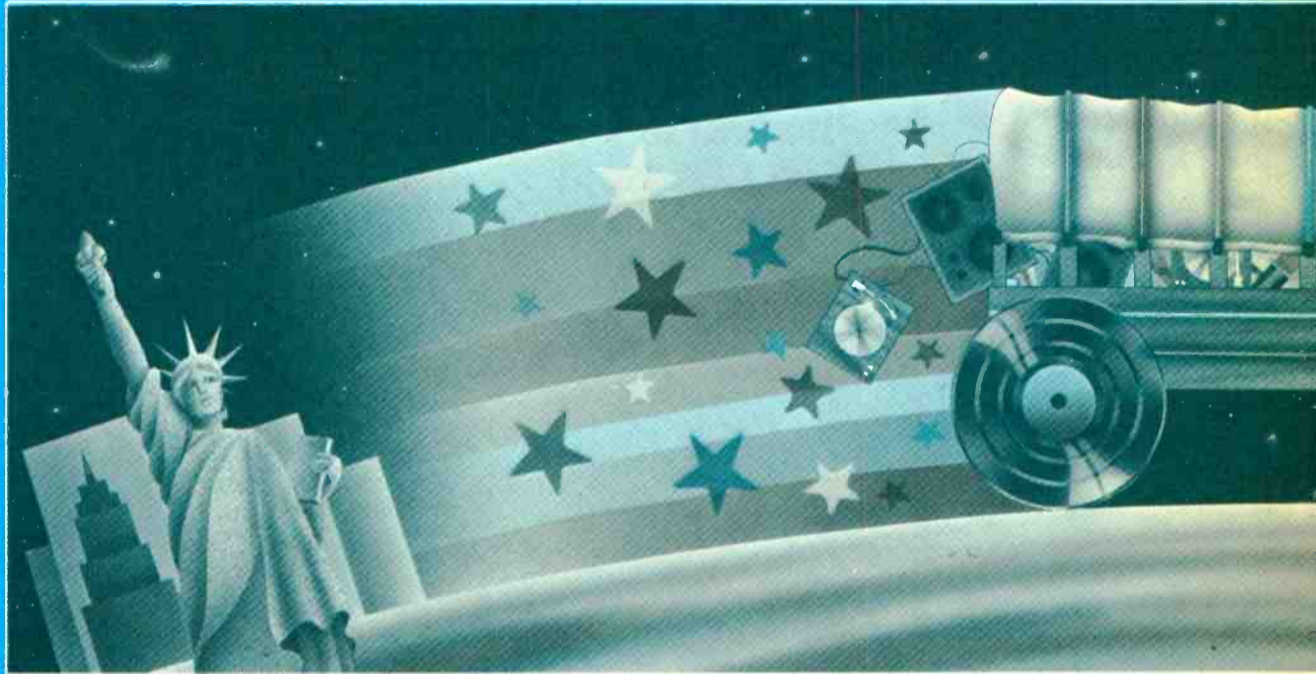
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Disco product promotion: Hire in-house or go with independents?

Radio DJ's, Club Spinners: Mixing on the same wave length?

Starpower: Image building for unknown Disco artists. How promotion/publicity/bookings interface.

Disco owners—competition in today's marketplace, should they organize?

The International Disco marketplace—Solving the Disco product shortage. Discovering new talent.

The new boom—lasers in Disco: Their growing importance.

The 12"—budget albums of the future?

The Producers: Disco purists vs. Fusion masterminds.

The Disco roller skate phenomenon—Boom for Disco.

Mobile Disco—Will an organized group be a solution to the growing scene?

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General News

Goldisc Expands With 60 Oldie Titles & Album

NEW YORK—Goldisc Records, two-year-old independent oldies label, is expanding its line with more than 60 pop, r&b and doo-wop titles from the '50s and '60s.

The firm, helmed by Fred Bailin, is also issuing its first album package. This is a two-disk recording of a 1970 oldies concert in New York which Bailin himself produced. Artists include Danny and the Juniors, Sonny Til and the Orioles, the Cadillacs, the Skyliners and the Monotones. Suggested list is \$9.98.

For its 45 series, Goldisc couples two original hits at a \$1.29 list. The latest batch, label's second release since its 1978 inception, includes titles by Del Shannon, Dobie Gray, the Classics, the Olympics, the Shadows of Knight, Brenton Wood, Aaron Neville, the Rivas, the Dubs and Jack Scott.

The "new" titles are both exclusive and nonexclusive, latter group including repertoire also available from Goldisc's prime independent competitor, American Record Sales

in Philadelphia, which operates the Eric oldies line.

Most of the Goldisc titles were originally hits for small, independent U.S. companies (major label hits have mostly been retained by those majors for their own oldies lines).

For his new batch, Bailin says he sought out the original master owners, often negotiating worldwide release rights. He's currently considering the exact shape of foreign licensing, most probably to Germany, the Benelux territories and Britain.

In the U.S., Goldisc is distributed in New Jersey and Philadelphia, Action in the Midwest, Alta out of Phoenix, and Record Merchandising in California. Bailin is also talking to various firms in the South to handle the series there.

Apart from Goldisc, Bailin's company operates a contemporary label, Perfect, which will become more active in 1980. The executive's own background includes stints with Roulette and MCA.

ASKAPRO Lineups Revealed For January

NEW YORK—The January lineup of Thursday noontime ASKAPRO rap sessions for songwriters has been announced by the American Guild of Authors & Composers:

Jan. 3: Wanda Ramos from the market research firm of Burkhart & Abrams; 10: Warren Baker, Funky Acres Publishing; 17: Bob Currie, a&r director, Screen Gems-EMI; 24: Janet Rosenblatt, co-owner of R&T Recording Studios; 31: Lorraine Rebidas, associate director of east coast creative services of MCA Music.

The ASKAPRO seminars are held at AGAC headquarters here at 40 W. 57th St. Space can be reserved by calling (212) 757-8833.

Baez Wins Award

LOS ANGELES—The American Civil Liberties Union gave its 1979 Earl Warren Civil Liberties Award to singer and political activist Joan Baez in an awards ceremony in San Francisco Sunday (16). The award cites "her dedication to social change and for the courage of her unwavering commitment to human rights."

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Rock Talent Abounds In Britain But The Sales Slump Sees Labels Careful, Selective

By NICK ROBERTSHAW

LONDON—The irony of the recession that has sent British record sales spiralling downwards to their lowest levels for six years (see separate story) is that it comes at a time when U.K. bands are once again giving a lead to the world, and when the sheer abundance of raw emergent talent around this country rivals the headiest days of the mid '60s.

It's an irony most keenly appreciated by the industry's a&r men, who are under pressure to come up with the one act whose appeal, like the Beatles in the last decade, will cut across the barriers of a fragmented market, align the forces of musical change, and restore the U.K. record business to profit and growth.

Unfortunately, it's precisely the nature of a fragmented market to be unpredictable, so even conceding the aim is more than a pipedream, it remains a very tall order. During 1979 the No. 1 singles positions alternated between old campaigners like Cliff Richard and new bands like Police. One week it was the contemporary pop of Boomtown Rats' "I Don't Like Mondays," the next old-fashioned gospel MOR from Lena Martell's "One Day At A Time." In that sort of environment even the best crystal balls cloud over.

Even where general trends were discernible, there was no guarantee the bandwagon so eagerly boarded was headed anywhere. Few of the electronic rock bands that came in the wake of Gary Numan showed the slightest sign of repeating his remarkable success.

So if the new Beatles were to be found, it would be by stumbling upon them, and the best a&r policy was simply to keep your ears open for talent. In this respect at least, the a&r men could fairly claim the industry's economic crisis had made no difference to their attitudes, since this was what they had always done.

CBS's Muff Winwood makes just this point: "The UK marketplace at the moment is split into many varied forms and styles with comparatively little crossover between them: each act appealing to its own section. So all I do is look for acts that have star quality."

"You can always tell. Acts that have got that extra something stand head and shoulders above the rest, and I feel that if that's the case then they'll come through, regardless of style. I don't say to myself: what's in at the moment, let's get some Mod bands signed. I just look for a guy that's got it."

It's not only a&r philosophy that has survived the U.K. industry's recent convulsions: the departments themselves have been left largely untouched by the budget-paring and staff-cutting going on around them. The industry has always said new talent is its lifeblood: shrinking markets and ever fiercer competition seem if anything to have reinforced that belief.

At EMI, for instance, Sir John Read said recently the company's a&r division must be its flagship into the '80s, and Brian Shepherd, head of the 17-strong department, adds: "The worst thing you can do at times like these is to cut a&r investment. Thankfully at this company I've never been in the position of having to go and ask for money."

At the same time, marked shifts of emphasis have occurred. Brian Shepherd again: "What has happened, is that we now tend to look a

bit more closely at deals. I've always believed in longterm deals: they are a good test of a close and profitable relationship between artist and record company, and a lot of EMI acts have been with us a long time.

"Now more than ever we want acts that will ride through, and we tend to fight shy of one-offs: singles deals that take up an inordinate amount of time and effort, acts built around a passing fad.

"Also, we have cut down on our releases a little, and that has made me look at the roster, both established acts and new ones. We cover all areas so we have to have a big roster, and keeping it manageable is easier said than done, so I do find myself redressing it from time to time."

A&r men generally are resistant to the idea that the recession has affected either the number of new signings or the terms on which they are made. Chrysalis, for instance, has just had its best year to date, and a&r chief Roy Eldridge has signed more acts than ever before.

"It's made no difference to us," he says. "I've got no quota, no requirement to issue a certain number of albums. We see everything we can see, sign what we believe in, can work on and will sell. It's not an enormous roster, but that's because we want to be able to commit ourselves fully to all the acts we have signed."

But Chrysalis is the exception to prove the rule. Pye, Decca, WEA and RCA all concede, like EMI's Brian Shepherd, that rosters will be scrutinized and signings more selective, though no one cares to admit they were ever anything but.

The terms on which deals are made seem to have remained fairly stable considering the fierce competition for favored acts. It is said that

at key grass roots venues like South London's 101 Club, a&r men have been known to outnumber punters.

Inevitably, auctions occur, though they are generally deplored. Roy Eldridge comments: "It is very competitive, but we try not to get drawn into auctions. We'll tell acts the job we can do. We'll tell them they will earn the money in royalties, not in huge advances; we've never got involved in a real bidding war."

Brian Shepherd concurs, adding: "Nowadays you very often find yourself in company with other record companies at gigs. It wasn't always so, and it's the indies that have added that element, especially with the vogue of the moment. At the moment, for instance, everyone's looking at the Midlands, because of the success of the 2-Tone bands from that area. All sorts of clone bands are appearing, so you have to separate the copies from the real thing."

Paul Conroy, joint chief of Stiff, one of the most enterprising of the indies, gives a characteristically abrasive analysis. "There are some frighteningly large deals going down, bands getting their own label identity and all the rest. There's people panicking out there, no question. Barter situations can be heart-breaking, but you've got to look at the logistics: you can't sink the company for one band, no single act is that important.

"It's the same with one-offs. Artistically they may be nice, but financially they can be suicide. You can't afford to set things up for other companies. We've had our own fingers burnt, things like the Members' "Jane Eyre." There are exceptions. We're heavily into mail order for instance, and we've got the UK Subs on a product deal for that, but basic-

(Continued on page 68)



SIGN HERE—Guyana disk star, Mickey Daniel, makes a personal appearance at the Sam Goody's retail store in New York. The artist visited Manhattan on a promotional trip in support of his first U.S. product release through Kristin Records.

Phonogram Prepares New Global Thrust

By ALAN PENCHANSKY

CHICAGO—A new Phonogram/Mercury international product development program is unfolding, keyed to the label's increased mainstream pop orientation.

Dan Young, manager of international music for the label, is in charge of the new overseas thrust. Young's post was created this year at the same time that two new Mercury liaison officers were installed at Phonogram International in Baarn and Phonogram, England.

According to Young, the label's growing rock and pop emphasis has increased opportunities for foreign exploitation. The growth of overseas markets during the last 10 years also is a reason for the new development drive.

"For the past few years Mercury's best selling product has been progressive r&b and country," Young explains. "But the repertoire that we're now releasing is going more into mainstream rock and pop.

"We're seeing foreign action on more than 50% of our releases today," he adds.

Young's familiarity with European markets stems from his stint with German Phonogram as Chrysalis label manager and a term before that with WEA, Germany. He's returned to the U.S. after spending a total of 13 years on the continent.

Young's responsibilities include advance intelligence with affiliates on a&r activities, act/management counseling on foreign touring and promotion, video program development for foreign tv exposure, and actual logistical planning of European campaigns.

Acts that Young has worked this year include Southside Johnny, Carolyne Mas and Rob Grill. The Southside campaign, which had four months advance planning, resulted in a "very strong initial splash," relates Young.

According to Young, European staging of promotions and marketing campaigns is increasingly prevalent. These larger promotions are coordinated at Phonogram International by Mercury product manager Dries Van de Schuyt.

Phonogram England also has a manager in charge of Mercury artists development. He is Gibson Kemp.

Says Young: "Europe is becoming more and more one large marketing territory. There's more synchronization of releases."

Young advises overseas exposure early in an act's career. "Sometimes if they go over as a superstar they're rejected because of the hype." But if Europeans are won over, it's noted, their loyalty to an act is greater than American audiences.

A major factor in Mercury's international thinking is the U.S. dollar's drop in value. "There's a lot of money to earn overseas. The international market is no longer a stepchild," explains Young.

Young estimates the decline from 70% to 45% in U.S. world market share over the past five or so years.

Young says artist managers have been impressed with the new international effort. Mercury is promoting new artist signings with emphasis on the expanded international capabilities.

"We're offering artists we sign to a worldwide contract the well-oiled machine necessary to provide them with the proper shot at developing a career worldwide," states Young.

"The utilization of an artist's time and energy is done most effectively on an international basis," Young insists. "If you break an artist worldwide, it's a proven fact that the longevity of the artist is increased two-fold."



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Disk Import Duties Increased In Greece

By JOHN CARR

ATHENS—In an urgent bid to stop Greece's yawning balance of payments deficit from getting even wider, the government has slapped increased duties of 25% on all imports classified as luxury items, and that includes records and cassettes.

To this news, which has created widespread alarm and despondency within the record industry, is added a new payment of 75% of the import value, on top of the new duty increase, as a pre-deposited impost. This is to be paid, banked and then frozen for six months after the imports have arrived in Greece.

Previously, a 54% import duty was payable on finished product albums from countries within the European Economic Community, with a 68% duty payable on LPs coming from the U.S. Now 25% is to be added to both figures.

For sleeves only, a 47% duty has been payable on EEC importations, with the figure up to 64% for product from the U.S. Again, 25% is now added to both figures, with the 75% frozen, but eventually returnable, payment on top again.

For the record business here, it is hard to imagine a tougher start to the '80s.

And to accompany the imposition of the pre-deposit fee and the duty, the government has thickened the bureaucratic action stream which approves the import invoices.

The major record companies distributing imported material see the consequent steep rise in market prices as a serious blow. Polygram, in particular, sees a definite sales problem looming for its Deutsche Grammophon classical series, long the dominant force in the Greek classical sphere.

The new import tariff will remain in force until the end of June, 1980, but industry observers fear that the price obstacle for imports will be hard to overcome once it appears in the marketplace.

Launch Titanic

LONDON—Titanic Records is the name of the new label launched here by Sonet. Its logo is a lifebelt, surrounding an illustration of the sinking ocean liner and a slogan: "Boy, have we got a band for you."

First release is a 45 from Nancy Kramer, sister of Olivia Newton-John's manager, Lee Kramer. Entitled "Hallelujah (Solar Rider)," it's a version of Handel's Hallelujah Chorus, recorded live at London's Royal Albert Hall with a 135-piece orchestra and choir.

The record was produced by Steve Elson for Hush Productions, and signed to Titanic by Hush chief, Jonathan Rowlands.

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READY FOR THE 1980's

Development:

Trio Records was established eight years ago as a business division of Trio-Kenwood Corporation, one of Japan's world famous stereo equipment manufacturers. At the initial stage, Trio Records' main activity was to help promote the use of stereo equipment and the development of hardware. But soon the division began to grow and produce records on an ever-increasing scale.

In June, 1979, younger people were advanced to management positions to spur progress, and the staffs of both the domestic and international repertoires were greatly strengthened. Thus, all preparations for the 1980's have been completed.

Labels:

The growth of Trio Records is largely attributable to its licenced foreign labels.

These include:

• ECM (München/West Germany)

ECM can be described as a leader in Jazz throughout the 1970's. In September, 1979, the company marked the tenth anniversary of its establishment and its catalog now includes 150 LPs. Trio Records has been a partner of ECM for the past eight years. Together the two companies have built a reputation for the high quality of their products. ECM albums have won many prizes at the Japan Jazz Grand Prix over the past years.

The awards include high honors in the Critic's Poll "Best Jazz Album of the 70's" competition for Chick Corea's "Return to Forever" album and sixth place for the "Keith Jarrett/Solo Concert" sets. These and other honors have helped enhance the high reputation of ECM in the 1970's. Trio Records held a three-month "ECM 10th Anniversary Festival" in relation with sale campaign from November, 1979 through January, 1980. The company plans to invite ECM artists to Japan for special performances.

• LAX (Los Angeles/US)

Big sales have been achieved in Japan by Lee Oskar (WAR's harpist) with his first two LAX Records-Far Out Productions albums. The company also has great hopes for B.S.T. (Blood, Sweat & Tears), Aaron, Yutaka Yokokura, Pressure, and Funkedelic all signed to contracts by LAX toward the end of 1979.

• KG Productions of America (Los Angeles/US)

The Hawaiian rock group, "Kalapana," is a

good example for showing the sales power of Trio Records. The group made some of its most successful early appearances in Japan and album recorded in Japan have helped give it a world-wide reputation. The album "Kalapana" will soon be released in the US. Other licenced foreign labels include Trojan (UK), Flying Fish (US), Phonoco (UK), Alshire (US), Rounder (US), etc.

Licenced/Own:

• TRASH

TRASH is a special label originated by Trio Records in November, 1979, for the 1980's to handle increasingly diversified recordings



Keith Jarrett & Hideo Nakano, Chairman of TRIO KENWOOD CORP.



Bernie Marsden from WHITE SNAKE

that have been made. The new label will provide an outlet for the high quality work of rock artists from a variety of companies.

Artists:

Bernie Marsden (from White Snake/UK)
CROWCUSS (Stony Plane/Canada)
Meteors (Bovema/Holland)
Mainland (JCO/US)
Jugando, Mandinca (TCP/Japan)

• PASS Records, a division of TRASH

This is a personal label established under the TRASH banner to spotlight the recordings of domestic and foreign artists mostly of "New Wave," produced and selected by a certain producer.

Artists:

Friction, Boys Boys, Totsuzen-Danball, etc.



Lee Oskar from WAR



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IN CONTRAST TO ELSEWHERE

Mexican Disk Sales Surging, Say Labels

By MARV FISHER

MEXICO CITY—They keep talking about the huge potential assets petroleum will reap for this newly oil-rich country, but there is another product which keeps gushing away with mounting profits: music.

A Billboard survey of more than one dozen key labels reveals sales in 1979 were about 25% up on the previous year. That's in dramatic contrast to reports from other world markets, where "slump" is the word heard most frequently.

One of the vital factors in this growth during times troubled by inflation, unemployment and general economic problems is Mexico's sustaining love of music.

As one observer notes, "It's part of the Mexican custom, especially at weekends, to enjoy a drink and listen to all kinds of songs which uplift the spirits. The Ayatollah Khomeini wouldn't last one second in this nation with his theory of how to conduct one's life without music."

Another theory for the sales upturn? Because the price of a record (and tape) is still far below the base price prevailing in other markets. In Mexico, retail premium costs run anywhere between 100 and 120 pesos (around \$4.30 and \$5.30) for an album.

And although there's concern that product prices will rise considerably in 1980, many industryites are still optimistic that it won't seriously affect the upward curve of sales. "We may see unit sales drop to some degree, but the peso tally should be way on the plus side," is one comment.

In a general picture of the past 12 months, big hits started to come early in the year, a sizeable number spinning off from Pope John Paul II's visit. Then came an avalanche of more national and international sellers, including one of the largest hits in the industry's history here, "Disco Samba" by Two Man Sound, an RKM product released by Gamma.

The latter independent's general director, Carlos Camacho, estimates the combined total sales of 45s and LPs on the act came close to one million units. Overall, Gamma—sparked by other releases from Raphael, Nelson Ned, Anamia and Patrick Hernandez, among several others—was up about 40% over 1978.

CBS, triggered by a new find, 11-year-old Pedrito Fernandez, hit close to 50% more business than 1978, according to the company's general manager and vice president, Armadno De Llano. It also had solid entries via Roberto Carlos, Julio Iglesias, Vicente Fernandez, Earth, Wind & Fire and TK's Anita Ward.

Peerless doesn't reveal its percentage gain for the period, but it's estimated to be a minimum upturn of 15%, with heavier sales on international repertoire for the first time in several years. This was mostly based on the Maxi series acquired from France's Carrere.

RCA pinpoints a surge of 22% in the past 12 months, growth coming from a mixture of national and foreign repertoire. Latter was mostly Abba and Boney M, while some of the strong local entries featured Emmanuel, Marco Antonio Muniz, Lucia Mendez, Maria Medina, Jose Roberto and Yolanda Del Rio.

The same increase of 22% was registered by Polygram, largely due to imported repertoire by Donna Summer and Gloria Gaynor, plus early-year sales of the "Grease" sound-

track. Local leaders were headed by Victor Yturbe, Oscar Chavez and Tehua.

Ariola and Musart both report an average of 25% more business than in 1978. The latter company's business was about 30% international, while the former managed their gains via big hits from Jose Jose, Rocio Durcal, Camilo Sesto, Juan Gabriel, Angela Carrasco and Amii Stewart.

Musart's local sellers included Los Joao, Juan Torres, Joao Sebastian, Lucha Villa, Carmela Y Rafael, Chelo & Antonio Aguilar, Flor Silvestre and Irene Rivas (recorded independently by Grever International).

EMI-Capitol, reporting a 21% upturn in sales, has been placing substantial efforts behind local talent, including Ricardo Cerrato, Ariana, Los Polifacetos, Jose Augusto and Los Randal. The company plans to launch several more "nuevos valores" (newcomers) in the new year.

Orfeon took a tumble in the first half of the year, but has come back strongly since then, claims president Rogerio Azcarraga. Boosting sales have been catalog items and hits by such as Johnny Laboriel, Lupita D'Alessio, Sonio La Unica and Imelda Miller.

Coro was another label claiming a 20% advance over 1978, thanks to Grupo Miramar, Mariela, Costenos Del Pacifico, Angel Rios and more.

Others who prospered: Sonido Y Ritmo, which sold heavy quantities of imported disco items alongside its

(Continued on page 69)

International

ROW SPARKED AFTER HYPE CLAIM ON TV

LONDON—Allegations in a local television program that up to three-quarters of the British singles charts are hyped have led to a row between its makers, commercial company ATV, and EMI Records.

The half-hour documentary, screened in the Midlands region and entitled pointedly "At Least The Titanic Had A Good Band," contrasted the recent fortunes of major and small independent disk companies in the U.K., focusing in illustration upon EMI and Coventry-based 2-Tone.

At the center of the dispute is an interview with Leslie Hill, managing director of EMI Music, Europe. Asked if his company had ever hyped records, Hill gave an unequivocal "no" and stressed that EMI would not engage in anything unethical or illegal.

The program, directed by David Richards, went on to allege \$1 million was spent on gifts and chart-rigging inducements last year by a single, unnamed record company of medium size. Richards said afterwards that few people wanted to talk on camera, but that paper evidence would support these claims.

What has upset EMI are "the professional standards applied in the making of the film, and misleading comments by people at ATV about its nature."

Apparently, EMI had not been informed that chart hyping would be a topic covered, and Leslie Hill stopped the interview when it was raised.

Now the company is considering representations to both ATV and to the independent Broadcasting Authority, commercial tv's watchdog.

Britain Bows Intl Song Contest

LONDON—The U.K. has entered the 100-plus event calendar of international song contests by plotting a four-day British World Song Festival And Contest, to be held this July 16-19 at the Brighton Center on the South coast.

Some 60 countries are expected to compete, with prize money in excess of \$50,000. The official level of the contest is emphasized by agreement of the rules by the Songwriters Guild Of Great Britain, the Music Publishers Assn. and the Performing Right Society.

Ted Francis, festival director for Norham Productions Ltd., organizers of the event, says the festival is being run in conjunction with FIDOF, the Federation Internationale des Organisations de Festivals (FIDOF).

he adds: "We've studied the way

the 100 or so festivals round the world are run and we feel we've come up with a new format. Some concentrate on new songs and others on the performance of artists. We think we've found a balance between the two areas."

Main point is that the British festival is open only to entrants who have won a national or international contest during the previous 14 months. "Our view," says Francis, "is that nothing succeeds like success."

The contest is being split into four distinct sections: July 16, The Record Showcase Competition, open to recording artists throughout the world, each to perform a new, unpublished and unreleased song;

July 17, The British World Song Contest, open to amateur and professional composers and/or publish-

Worldwide Problems

• Continued from page 3

one-third of retail sales in that burgeoning market, while the figure for other nations is the region was put even higher.

Compounding the problem, whatever the country, is the absence of a single solution behind which the industry can rally. The "spoiler" strategy, by which an inaudible signal would be placed on prerecorded software to hamper its transfer to blank tape, has been much mooted in the United Kingdom, where the domestic piracy alarm bells have been ringing for rather longer than elsewhere.

But despite assertions by the British Phonographic Industry that research into this continues, many senior executives there place only minimal hopes on the spoiler, partly because years of laboratory research (by EMI, among others) have failed to yield results, and because a tech-

nological "antidote" would probably follow swiftly afterwards.

The industry's emphasis, then, is being placed on the legislative route, looking to follow (but improve upon) the German levy on tape hardware which compensates copyright owners.

Insiders acknowledge, however, that it's a long and tortuous path, littered with public relations sensitivities which make the case against traditional pirates—the illegal operators, involved in unauthorized duplicating, counterfeiting and bootlegging for profit—a cinch by comparison.

The profit-motivated music thieves are still flourishing, of course, and the current concern with home taping hasn't obviated the need for vigilance and commitment in this fight, estimated in a special Deutsche Grammophon report last year to be costing the industry worldwide at least \$800 million annually.

The International Federation of Producers of Phonograms and Videograms (IFPI) is in the vanguard of the fight, with local and regional advisors working with labels to identify, locate and liquidate the pirates.

Many hope that the organization's burst of public relations activity earlier this year, drafting several performers to speak out against piracy, will be sustained in 1980. Others look to the body to continue its sterling behind-the-scenes work, especially in Far Eastern markets where the most damage is done—the five top territories alone, it's thought, provide pirates with profits of more than \$150 million annually—but where some results, notably in Hong Kong, have also been achieved.

Finally, while piracy and home taping rightly occupy the immediate attention of IFPI and the multinational record companies, they're also expected increasingly to address some internal problems this coming year, including several symptomatic of the industry's equivocal nature.

Foremost of these involves parallel imports, a perpetual migraine in Europe for the multinationals, but also a result of their own liberal manufacturing, sales and marketing policies in the U.S.

A number of labels have been initiating court action against importers handling top-of-the-line product, particularly in Britain, but the courts have initially been ill-disposed to restrain what's seen as an occupational hazard of European Economic Community business.

This underscores the problem of free trade and the competitive marketplace when record companies, as is their practice, wish to negotiate exclusive licensing deals or preserve the sanctity of a particular market for their own affiliates.

Parallel imports fly in the face of such policies, but labels are often seen as their own worst enemies, supplying exporters in one country with goods (and discounts) which, from much of the evidence, are bound to arrive elsewhere at landed costs which will go on to undermine their local licensees or affiliates.

The solution to this problem lies partly within the grasp of the victims, many observers agree, if labels will better coordinate and implement international release schedules, inform overseas associates of product plans and reduce their tendency (admittedly accentuated during a soft sales climate) to ship returns and overruns from one market into another, for the sake of short-term financial gain.

Who Cut The Film

SYDNEY—The removal of a 20-minute segment from non-American release prints of the Who documentary movie, "The Kids Are Alright," has embarrassed distributors Everard Films here.

The missing clip features appearances by Keith Richard, Rick Danko and Australian comedian Norman Gunston, all of whom are billed in the credits.

It's not apparent why this excision was made, though Gunston's manager, Brian de Courcey, claims that non-American prints were edited to conceal the unauthorized use of footage featuring his client.

Everard has since made a formal request for a complete print.

ers, for songs previously unperformed or published;

July 18, The World Song Of Songs Contest, open to any song which has won a national or international contest anywhere in the world during the whole of 1979 and up to Feb. 29, 1980;

All these will carry a nightly first prize of \$6,000, with \$2,000 as second prize and \$1,000 for third.

The last night will be given over to the British Festival Awards, open to first, second and third prizewinners of the first three nights, all competing for the "best performance award" and the "best composition award," with each section winner picking up a trophy plus cheque for \$10,000.

Francis says: "Apart from the big prize money, we are making arrangements for the televising of the final night, and are also giving the British public the chance of seeing, for the first time, artists from East European territories, where festivals are already an essential part of the music culture."

Curbishley Contract

LONDON—Bill Curbishley, manager of the Who, and Roy Baird have signed a long-term deal with Polygram's movie division, Polytel, to develop feature films.

Curbishley and Baird coproduced "Quadrophenia," the Polygram-financed film based on the Who's 1974 rock album of the same name, and recently completed "McVicar," another Polygram-bankrolled movie starring the Who's Roger Daltrey.

Australian Awards Reinstated

ADELAIDE—Two years ago, this South Australian city's progressive pop-rock station, 5KA, abandoned its long-established annual awards to Australian music, decreeing that "nothing exciting seems to be happening."

After just one year, 5KA has rethought its position, and resumed the presentations. It's seen as a timely move, as contemporary music in this country is presently dominated by acts of South Australian origin.

The 1979 awards, presented at this city's Apollo Stadium recently, were part of the opening night of the "Pooled Resources" tour, featuring Cold Chisel and The Angels.

Both headliners emerged from Adelaide, as did most members of the Little River Band, and current hit soloist, Christie Allen. These four acts were all award recipients.

David Kay, 5KA program director, was personally responsible for reviving the awards—once considered the most prestigious in Australia—and is pleased with so many "local boys made good" winners.

"Once we would have been under all sorts of fire and accused of bias," he says, "but now nobody doubts for a moment that these acts are the biggest in Australia. Adelaide is traditionally an artistic and cultural center, and this is the best proof."

Soviets Tie Closer Links With Czech Disk Industry

By LUBOMIR DORUZKA

PRAGUE—Links between the record industries of Czechoslovakia and Russia were further strengthened here recently through the annual exhibition of new disk product from Moscow-based Melodiya, the Russian state-owned company.

The event, staged by local record company Supraphon in its Theater of Music hall, was linked with the 15th anniversary of the founding of Melodiya, which developed from the first Russian pressing plant in Riga, back in 1901.

From there, a second record factory was opened in Aprelevka and is still operational, producing 70 million disk units each year.

Today, Melodiya exports to Czechoslovakia are in excess of 150,000 units each year. Additionally, Melodiya presses about 600,000 album units for Supraphon in Russia, as pressing facilities in Czechoslovakia fall far short of consumer demand nationally. Talks continued at the exhibition here over planned cassette production for Supraphon in Russia.

Soviet artists used to record regularly in the Supraphon studios and the first recordings by David Oistrakh were on the Supraphon label. This ended in the early '60s because Melodiya, and export-import company Mezhdunaronaya Kniga, preferred to keep artists exclusive to the Russian label.

Yet there were signs at this year's exhibition that there could be changes in this strict policy.

It was certainly agreed to start a new series with a recording of Dvorak's "Violin Concerto" with Soviet violinist Grigori Feidin, and the City of Prague Symphonic Orchestra, with Czech conductor Belohlavek. This will be released on Melodiya in Russia and Supraphon locally.

Then Melodiya recorded Czech pop singer Karel Gott during his recent visit to Moscow, an album sung in Russian and featuring both Russian and Czech compositions. The LP reportedly sold in excess of 1.5 million units inside 18 months.

Now the two companies plan further joint productions for 1980, using both Russian and Czech artists, appearing on both labels.

Melodiya here unveiled ambitious plans in the classical field. Next year it will start releasing the complete works of Tchaikovsky, Prokofiev and Shostakovich, on a

record club subscription basis, used for the first time in Russia.

Also planned is a mammoth 175-album set of leading classical names, split into conductors, pianists, string

players and singers, while the "complete works" series goes on with the compositions of Aram Khachaturian.

Melodiya announced that its

product is now licensed to 80 worldwide territories, with 300 titles put out in 1978. One-tenth of its import tally of four million units comes from Czechoslovakia.

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Billboard

Wings Set For Budokan Dates

TOKYO—Wings will be the first major act to perform in Japan in 1980, with a seven-night stint at Tokyo's Budokan—which sold out within four hours of tickets going on sale.

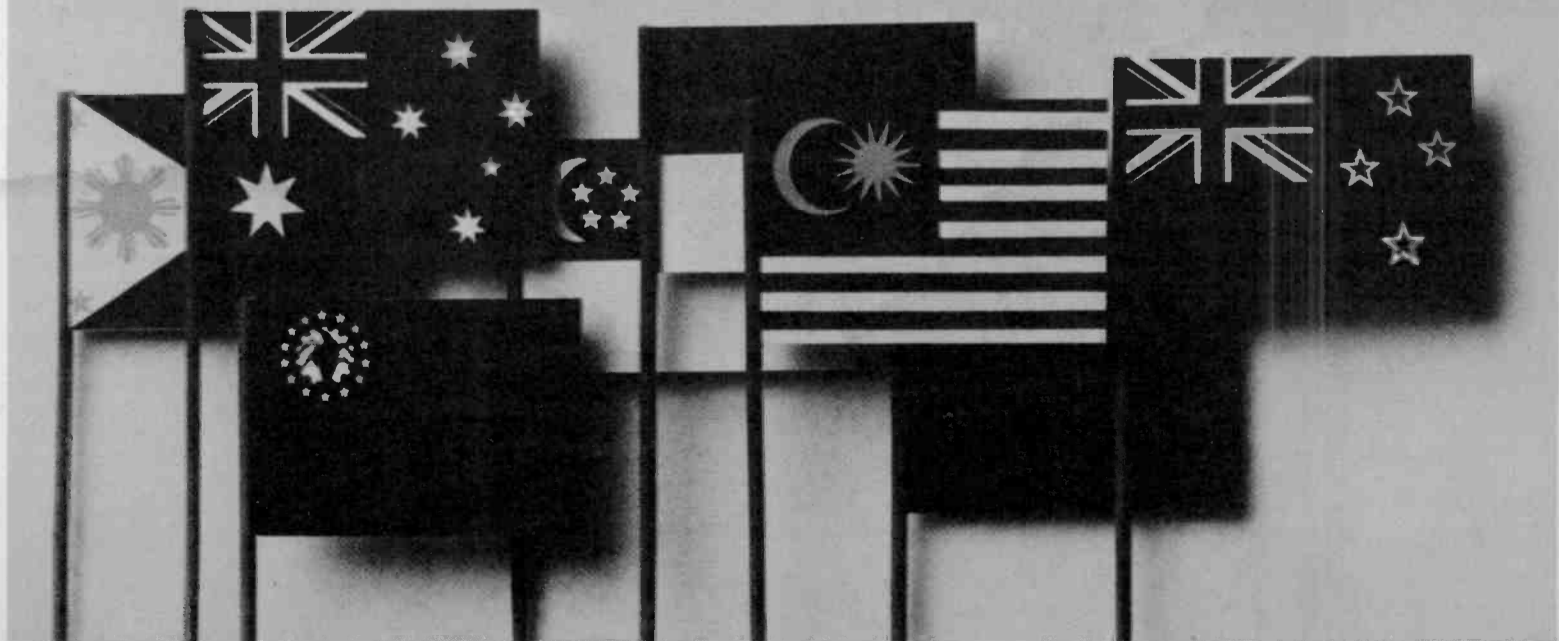
It's the first time that the hall has been sold out for that many performances, surpassing past achievements of Fleetwood Mac, Peter Frampton and even the Beatles.

Wings have been refused entry into Japan on previous occasions, apparently because of drug charge problems and red tape.

The concerts run Jan. 21-24 and 31, and Feb. 1-2. The band, whose records are released here through Toshiba-EMI, will also perform two dates in Nagoya and one in Osaka.

Wings are the first of a lengthy list of top foreign acts set to play Japan this year. Among the others: Abba, Fleetwood Mac, Kansas, the Knack, Billy Joel, Eric Carmen, Gloria Gaynor, J.D. Souther (whose CBS/Sony album, "You're Only Lonely," has been a surprise top 10 hit) and Karla Bonoff. Cheap Trick may also tour.

Depending on the finalists chosen for the 1980 Tokyo Music Festival, Dionne Warwick and the Stylistics might wing in.



45s Join Albums In British Sales Slump

By PETER JONES

LONDON—Sales of singles, long regarded as one of the brightest segments of the U.K. record business, took a nosedive during the third quarter of 1979, according to figures released mid-December by the British Phonographic Industry (BPI).

The July-September period showed a drop of 17.3% against the same three months of 1978. In unit terms, the decline was four million singles, from 23.9 million in 1978 to 19.8 million.

Caution Is Keynote Of EMI Chief

By MANFRED SCHREIBER

VIENNA—Peter Mampell, who has succeeded the late Frank W. Beh as managing director of EMI Columbia in Austria, accepts that the record business here is showing signs of stagnation, and believes that overaccelerated expansion in 1978 is partly to blame.

He says: "We've missed the sheer volume of soundtrack material like 'Grease' and 'Saturday Night Fever' in this last year. Record companies expanded their distribution capacity and now find they are too high."

"You can add in the international problems of home taping, piracy and direct imports, but outside those we either have to come up with something as big as those 1978 smash hits, or our companies will have to cut back on their capacity."

Mampell, formerly general manager of the NCO division of EMI in Switzerland, is also involved in Austria with the rackjobbing company Sonotrade, owned jointly by the major record companies.

He says: "Obviously every industry has its ups and downs, its creative periods and times when it is less creative."

"Disco has been booming, but I see a downward movement for that in future. It is just impossible to guess what will come next. We are all too busy looking for something to create a base for new successes."

EMI Columbia in Austria has been involved in increasing local production, but Mampell says: "I think we'll have to be more cautious in future. Some of our earlier productions were overrated at corporate level and brought no commercial success."

The Austrian industry cartel came to an end from Dec. 31 (Billboard Nov. 17, 1979), having originally been set up to allow agreements on resale price parity, keeping retail prices stable for years.

Reason for its ending is that both the Austrian Workers' Assembly and the trade unions believed these prices were too high compared with other European territories.

Mampell says: "I want fair terms with the retail trade, but it has to be a mutual deal. In any case, the record business will be much tougher in the future. We'll certainly have stricter controls of returned product said to be faulty. We'll try to insist that customers tell us in a detailed questionnaire just where the damage occurred."

"If we grant improved terms to the dealers, then they must be more careful over returns. After all, they are dealing with our money."

The BPI finds the figures "particularly disappointing," because they reveal a drop for the first time in two years. But this quarter followed a round of price increases which saw most 45s break the one pound "barrier" (\$2.20) and acquire extra taxation, with the Conservative government's increase of Value Added Tax from 8% to 15%.

When singles sales for the 12 months ending September 1979 are compared with the previous year, business shows a 13% increase, in unit terms up from 81.9 million to 92.6 million.

The latest BPI statistics also contain the depressing, if predictable, news that album sales continue to fall, down 20% on the quarter compared with the same period of 1978.

For the full year ending September 1979, albums were down from 82.8 million to 79 million, the lowest 12-month total in Britain in six years.

Prerecorded cassettes for the quarter were up 16.3% over the same three months of the year before.

The overall third-quarter figures, based on deliveries to the trade, reveal a total value, including tape, of approximately \$105 million—which is 6% less than 1978.

John Deacon, director general of the BPI, says that this 6% decline—if considered in relation to the U.K. inflation level of 16% over the year—is more realistically seen as a 22% fall in record company income.

And he adds: "It simply underlines the fact that the British record industry is riding through extremely tough and rough times."

Aussie Acts Reunite For 120,000 At 2SM Concert

By GLENN BAKER

SYDNEY—The local press described it as "a miracle of organization." The organizers swore they would never do it again. And more than 120,000 Sydney rock fans experienced a day to remember.

The occasion was Radio 2SM's "Concert of the Decade," presented on the steps of the Sydney Opera House during the closing weeks of 1979. It drew together 34 major Australian acts of the '70s, many of which reformed especially for the event.

In a feat of audio engineering, there was rarely more than a 45-second gap between each act. This was achieved by means of two adjacent stages linked by separate cable to a master 40,000 watt PA with three giant sound towers. So efficient was the system that the five-hour concert ran overtime by exactly 12 minutes. The stage alone weighed a massive 50 tons.

2SM reportedly spent in excess of \$100,000 to mount the concert. Artists such as Max Merritt and Daryl Braithwaite were flown in from Britain and the U.S., and more than 150 musicians were mustered from all four corners of Australia.

Michael Chugg, tour manager with Paul Dainty's organization, was assigned the physical staging task by concert producer Peter Rix, himself manager of Marcia Hines and Jon English. Rix also drew upon the services of veteran Ron Blackmore, head of Australian Concert Tours, a sound and light firm. Top roadies were also recruited.

Some of the legendary local

BULGARIA'S BALKANTON ASKS Consumers Voice Their Choice

By VADIM YURCHENKOV

MOSCOW—Balkanton Records in Bulgaria is employing a unique market research system by which it issues special questionnaires to record buyers at least twice a year, soliciting opinions as to the amount and type of product to be released.

Visiting Moscow, Balkanton's general director Alexander Yossifov notes that Radio Sofia and the country's television network also actively promote the state-owned record company's product, presenting new material in disk shows entitled "We've chosen: now choose for yourself." Listeners and viewers are invited to individual records in a kind of "musical opinion" section.

Balkanton keeps up with international trends via participation in major song festivals through Eastern Europe. Another important promotion project is the "festivals of records," held two or three times a year in various cities, featuring concerts by leading label artists, and meetings with songwriters and composers.

Latest form of promotion in Bulgaria is the organization of disco parties, run by Balkanton in the main centers. Yossifov says the label also has its own "in-house" band which plays on recording sessions but also gives shows live, or on radio and tv.

Balkanton licenses product from West European and U.S. com-

panies, regularly releasing pop and contemporary material. It was one of the first Eastern bloc countries to release Beatles' material, and the first Beatle disks sold in Russia, some 10 years ago, were on the Balkanton label.

Today Balkanton actively cooperates with Russian state-owned label Melodiya and with the main Eastern European companies. The bulk of its exports go to the Soviet Union, Czechoslovakia, Poland, Hungary, the German Democratic Republic and Romania.

Among its international representatives are Harmonia Mundi (France), Fonit-Cetra (Italy), Monitor (U.S.), Planeta (Argentina) and Archambault (Canada).

No Shortage Of British Talent

• Continued from page 64

ally our main priority is breaking bands."

Stiff has devised a neat response to one aspect of a&r competition. "You got a lot of U.S. companies sniffing around these days. Everyone's looking to Britain and rightly so. But the American a&r guys are either over here, or else they're working out of New York or Los Angeles."

"Now in America the music's a bit tame, but in the provinces and in the backwaters, where the a&r guys never go, there's a lot of very original bands. They've listened to the best of British music and been getting weird ideas: I mean really weird, because they don't really understand the scene in the U.K. They've got more bread than most British bands, so

they can afford to equip themselves and rehearse. You've got to turn the old stones over, but they're there."

This kind of lateral thinking has brought two new U.S. acts to Stiff so far: Vancouver-based band the Pointed Sticks, in the Buzzcocks mold, and New York's the Feelies, accorded Conroy's best compliment, "too weird." Now other small UK labels, notably Illegal, are looking in the same direction.

Muff Winwood says of today's signings: "There are no midway deals; either everyone's after the act and you pay thru the nose, or else you get a better deal than you would have got two years ago."

It is generally agreed today's managers are on the whole less professional than their predecessors, though not necessarily less sharp. "With bands nowadays," says Conroy, "the managers are friends or roadies or whatever, so they are a bit amateurish, and we help out with advice."

Brian Shepherd agrees: "We spend more time guiding managers than we used to, because they are often young and inexperienced, though not in any derogatory sense. There's a whole league of pro managers who have either stuck with one major act, or else become so wealthy they are not interested in doing it all again with new bands."

The acts themselves, of course, are very different from the gullible innocents exploited by unscrupulous entrepreneurs in the '60s. Twenty years of rock history has taught them to protect their own interests, and the self-help syndrome set in motion by New Wave and punk has given them both the confidence and the inclination to assert their own ideas. Many press up their own singles, nowadays a less expensive way to build a following than endless gigging, before they ever come near a record company.

The relationship between Chrysalis and 2-Tone provides a classic example of the new cooperative deals that are beginning to develop.

Briefly, Chrysalis agreed to sign the Specials direct, issuing the band's disks with their own 2-Tone label identity. In addition, the record company undertook to record ten bands on a one-off singles basis, on the recommendation of the Specials themselves. Conservatives may look askance at acts usurping record company a&r functions, but no-one is arguing with the results: four hit singles and a Top 10 album in the space of a few months.

Few a&r men doubt the quality of the music to be found out on the

streets. Says Brian Shepherd: "There may be a lull before the storm, but it's a good storm coming. The musicians who have been evolving since 1976, say, are really getting things together, and some of the material being recorded at the moment in our studios is just blowing us away. 1980 will be an encouraging year, but it's 1981 I'm waiting for."

Roy Eldridge is equally enthusiastic: "Punk encouraged a whole lot of people to get up and play, and we're beginning to see the fruits of that. We can go to maybe three gigs a night, six nights a week and still we're only scratching the surface. It's a very healthy scene right now."

I would say, though, that the new acts have a lot of energy and people go on about that a lot, but the acts that are making it are the ones with good songs: good lyrics, good melodies."

Finally, Muff Winwood's prediction for the new music: "I can't imagine by 1985 it will still be two guitars and drums. That's been around a long time, and people like Gary Numan have shown there's a demand for new instrumentation and new technical ideas, new treatment in short."

"Video is in people's minds now when they sign bands, and there's going to be a different approach to visuals from now on. You can't do anything totally different, or Stockhausen would be as big as the Beatles, but by giving the same emotions and the same structures different treatment you can renew the whole pop form."

Radar Intact

LONDON—Radar Records will continue with its identity and artist roster intact, claims WEA U.K. managing director, John Fruin, responding to industry rumors that the label would close in the wake of the departure of its founders, Martin Davis and Andrew Lauder.

WEA, originally 50% stakeholders in Radar with Davis and Lauder, bought the pair out in November, transforming the label from a custom imprint to a wholly-owned one. It will now be administered from WEA's London headquarters by Elektra/Asylum label manager, Stuart Hornall.

Radar's roster includes Elvis Costello, Nick Lowe, Bram Tchaikovsky, the Inmates and 999. Last three are licensed to Polydor in the U.S., an arrangement which will continue, notes Fruin. Costello and Lowe are signed to CBS in the U.S.

Discos Still Vital Promotional Vehicle

• Continued from page 57

Benelux, also set up a year ago and produced by Frits van Swoll.

Another all-girl trio is Babe, discovered by producer Peter Koelewijn. It had a hit with the Phonogram single "Never Listen To A Bouzouki Players." Now that Luv has gone, Phonogram is pouring a lot of promotion into this team.

There are six girls in the Dolly Dots, most dancers on the former weekly TROS-TV show "Rocket Planet." The act signed to WEA and produced the hit "Radio" by Richard de Bois and Peter van Asten.

Today's lively Dutch disco scene gets good coverage in the media, including newspapers, radio and television, especially through Ferry Maat's "Soul Show" on TROS radio which also features disco news from Billboard Benelux. "Disco Express" is another radio favorite.

On television, AVRO's "Top Pop" and TROS' "Top 50" pull in young viewers and feature a lot of disco singles.

But the discotheque itself is another vital promotional arm for disks. There are some 600 in Holland today, many open only on Friday, Saturday and Sunday, but only 30 are fully professional in terms of equipment and diskjockeys.

Top venues include Down Town in Maassluis, Tamberlain in Haarlem, Cartouche in Utrecht, Hollywood in Eindhoven, Talk Of The Town in Tilburg, Super Disco in Gennep, Bristol in Rotterdam and, in Amsterdam, DOK, Viking and McDonald.

Best known is Cartouche, with a 1,000 capacity. It opened up seven years ago and the owner/diskjockey is Ton Poppe, 27, who claims his venue is the equivalent of an up-to-date New York disco.

Cartouche's clientele is mainly in the 18-27 age group who go for Poppe's personal formula of not much talk and a lot of music.

"Many diskjockeys go on a nasty ego trip but you have to let the music talk for itself," he says.

Not the biggest, but the top venue for trendsetting is Down Town in Maassluis, a little city some 20 miles west of Rotterdam. It has a capacity of 250 and the owner/diskjockey is Theo le Jeune. This format, too, is much music, little chat. At first Le Jeune imported his disco records straight from the U.S., attracting diskjockeys from all over Holland to hear the latest American sounds.

Today, Le Jeune is the official Benelux representative of Disconet, the New York-based company specializing in releasing disco material, sometimes in re-mixed form. Often these arrive before the official releases.

An annual subscription to Disconet in Benelux is around \$500. To keep it on a reasonably exclusive basis, Le Jeune is only allowed to sell

Motown In Portugal

LISBON—Motown is now licensed in Portugal, to local radio group and disk firm, Imavox. Negotiations were handled by the U.S. company's London-based general manager, James Fisher.

Initial launch featured product by Stevie Wonder, the Commodores, Diana Ross, Mary Wilson, Tata Vega and Rick James.

Wilson visited Lisbon for a live television show on the country's election night, the exposure leading to a flurry of sales for her new album via Imavox.

to 50 local discos in Holland, Belgium and Luxembourg.

The quick release policy means that diskjockeys can really be ahead of the field. Recent examples of pre-record company releases are "Shanghai'd" by 'Lectric Funk, "How High" by Cognac and "My Boy Lollipop" by U.S. singer Suzie Who.

Most Dutch discos get records from local import shops, the best known being Rhythm Import Records in Amsterdam, opened this year by Peter Duykersloot, also a disco diskjockey. He imports direct from the U.S. and specializes in disco, while other importers cover a much wider musical spectrum.

Duykersloot aims to be six weeks ahead of normal record releases in Holland. Recent examples have been singles by Frontpage, Creme de Cacao, Bruni Pagan, Jeanne Sky and Ren Woods.

Most Dutch diskjockeys buy \$50-\$100 worth of product weekly from Rhythm Import, but only albums and 12-inch singles, not 45s. Others go to Belgium to buy contemporary imported material. The big center there is Shaft in Brussels, who works closely with Duykersloot. Other Belgian import centers are USA Import and Rock-O-La in Antwerp.

Additionally the big Dutch disco jockeys get promotional material free from the record companies. Much of this material is pushed through by the Dutch Top 40 Foundation, the organization behind the Dutch chart system. Some 50 of these mailings are made to 600 discos and drive-in discotheques such as the Skylab and the Sixty Eight.

Most Dutch discos buy sound equipment from the Iemke Roos company in Amsterdam. Special light shows come from Flashlight in Utrecht.

The diskjockeys are well organized. Disco Amusement Foundations, based in Venlo, Southern Holland, organizes an annual disco championship for members.

Japanese Hail Foreign Talent

TOKYO—The annual JOQR-AM disk awards show was broadcast live to its 33-station network this year, marking a departure from the usual prerecorded practice. The chain is celebrating its 10th anniversary.

The awards reflect the emphasis placed by JOQR on international talent, while most of its competitors focus on local artists. The event was hosted here by Yuichi Egawa, program director of the weekly "Japan Pop 20" show.

This features charts based on listener telephone and mail requests to the 33 stations, with data comput-



LOGGINS LOBS—While on a concert and promotional visit to Japan, Columbia artist Kenny Loggins takes time to take part in a softball tournament with CBS/Sony executives, where he plays first base.

Sales Boom In Mexico

• Continued from page 66

salsa repertoire, to claim an upturn around 20%; Cisne-Raff, up 10% thanks largely to one of the country's leading music personalities, Jose Maria Napoleon; Melody, with an increase of 30% due to activity on another national idol, Rigo Tovar, plus Jose Domingo, Diego Verdaguier, Los Bukis, Los Gatos Negros and others.

Exemplifying the burgeoning business in the country's provinces is Discos Cronos in Guadalajara, registering a reported 140% increase over 1978 with a small but potent catalog of rural music, headed by Chayito.

There are other small labels doing well, from Tijuana in the Northwest to Merida in the extreme Southeast, not to mention action in the Monterey area.

BPI SUES TOSHIBA U.K.

LONDON—The British Phonographic Industry (BPI) is, for the first time, suing a hardware manufacturer here for damages over alleged "incitement to breach the 1956 Copyright Act."

The High Court action is to be taken against Toshiba, over a line in press advertising which reads, "The equipment has two microphones so it records in stereo as well from the FM radio waveband, a turntable or live music."

The BPI's claim is for damages for loss of business. In fact, Toshiba has already voluntarily agreed to alter its advertising copy for the portable radio cassette player concerned.

Earlier this year, TDK agreed to withdraw advertisements for blank tape following critical complaints from the BPI, whose latest action emphasizes its determination to follow a hit-hard policy over what's seen as damaging advertising campaigns which "incite" home taping and copying.

The record industry here and elsewhere is likely to be watching the outcome of the BPI/Toshiba suit, and whether it will set a precedent by which others might take similar legal action.

'Half-Back' Program Seen As Successful \$ Booster

TORONTO—A government program to boost record sales by offering lottery tickets as premium coupons has resulted in the estimated additional sale of at least 200,000 disks, with a total retail value of more than \$1.4 million.

The figures, released by the Ontario Ministry of Culture and Recreation, which administers the program, are only for the first five months of 1979. The ministry says data shows that approximately 65% of the retailers involved in the program reported an increase in sales of Canadian product, with an average

individual sale of \$7. This is what the program was set up to do.

The rebate program allows a customer to bring as many as four lottery tickets to a retail location and redeem them for a maximum discount of \$2 toward the purchase of a Canadian-produced album or single. The scheme is called the "half-back" program.

Ministry spokesman David Spence says the Canadian Broadcasting Corp.'s record division doubled its sales of classical and jazz disks as a result of the program.

Gagnon Takes Time From Disks, Touring To Write

MONTREAL—Juno award winner Andre Gagnon held a brief press conference recently to introduce his latest and, perhaps, last London Records album, titled "Movements," by announcing his intention to take a year off for professional development.

Dubbed the "tiny pianist" in his home province of Quebec, Gagnon recently completed the score for the film "Running" with Michael Douglas. His sabbatical takes him off the tour circuit in Canada and away from the recording studio for at least nine months, after which he plans to make his first major U.S. concert date at Carnegie Hall and unveil a pop opera, in English, with Gagnon providing the musical score for Quebec lyricist Luc Plumandon's words.

Gagnon has also been commissioned to write a 40-minute suit for a ballet company by the Winnipeg Symphony Orchestra.

The film score work for "Running" has whetted his appetite for more film work, Gagnon says. To this end, he intends on frequenting Los Angeles at regular intervals to seek out leads for other film commissions.

Goals that Gagnon would like to see realized in the next few years include coproducing an album of his music with an English lyricist/singer, "perhaps Paul Williams." Considered a pop-classicist, the pi-

anist also hopes to do a French network television special of "serious" music, perhaps a Mozart concerto.

While Gagnon admits his sabbatical is going to be anything but relaxing, he reports that in his free time he is working with a local quartet of classical musicians, playing spirited sonatas by Schuman and Mendelssohn.

His current "Movements" LP shipped gold in Canada, representing pre-order sales of 50,000 copies.

From The Music Capitals Of The World

TORONTO

Despite red hot press in the U.S. on Joan Armatrading's "How Cruel" EP, A&M Canada is holding off on its release in order to market fully her recent live "Steppin' Out" LP, recorded in this city earlier in the year. The LP has not been issued Stateside as yet.

Bomb Records ex-staffer Dave Booth is launching his own Show Time Records with the release of the debut LP by rockabilly band, the Bop Cats. Also contracted for a possible LP with the label is the Hi-Fi's quartet. Marketing and distribution is being keyed for indie outlets and collector stores, he reports.

Mercury and CBS had a head-on with back to back performances by Carolyn Mas and Ellen Foley in the same week here, but media reaction to both seemed cautious at best. L.A. pop band 20/20 similarly received non-committal support from the media critics.

The big New Year's Eve date at Maple Leaf Gardens here bills headliner Max Webster with Saga and Private Eye. The Webster band has its "Live Magnetic Air" LP released in the U.S. by Capitol mid-January.

At the time of press, final negotiations were being hammered out for producer Bob Ezrin (Pink Floyd's "The Wall") to become a majority shareholder in the Yorkville district boutique studio, Sound Stage. If the deal goes through, the current owner Jack Richardson would be free to pursue executive producer jobs in Canada and the U.S.

Canuck Henry Small has exited the Burton Cummings band to front Toto. . . . Harpist King Biscuit Boy's guitarist Jack Bekeyzer is now riffing in Robert Gordon's rockabilly band. . . . DRAM agency in Kitchener is taking over management of veteran rockabilly crooner Jack Scott. Scott is, of course, best known for his song "Red Hot."

Rock club Larry's Hideaway reopens in January after several months of being shuttered. The club was an important venue for new acts in the city, most notably Teenage Head. The Head are currently deciding on a new record contract.

Polygram is readying a major thrust in marketing and promotion on its new signing from Winnipeg, called The Pumps. . . . Winnipeg radio personality and rock journalist Jim Millican is now hosting a weekly tv rock show, live from the St. Vitale hotel. The program is regional.

DAVID FARRELL

Billboard Hits Of The World

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JANUARY 5, 1980, BILLBOARD

BRITAIN

(Courtesy of Music Week)
As of 12/22/79
SINGLES

This Week	Last Week	SINGLE
1	1	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
2	21	I HAVE A DREAM, Abba, Epic
3	2	WALKING ON THE MOON, Police, A&M
4	26	DAYTRIP TO BANGOR, Fiddler's Dram, Dingles
5	4	I ONLY WANT TO BE WITH YOU, Tourists, Logo
6	3	RAPPER'S DELIGHT, Sugarhill Gang, Sugarhill
7	20	WONDERFUL CHRISTMASTIME, Paul McCartney, Parlophone
8	6	QUE SERA MI VIDA, Gibson Brothers, Island
9	10	MY SIMPLE HEART, Three Degrees, Ariola
10	30	BRASS IN POCKET, Pretenders, Real
11	5	NO MORE TEARS, Donna Summer & Barbra Streisand, Casablanca/CBS
12	7	OFF THE WALL, Michael Jackson, Epic
13	23	JOHN I'M ONLY DANCING, David Bowie, RCA
14	13	UNION CITY BLUE, Blondie, Chrysalis
15	11	CONFUSION/LAST TRAIN TO LONDON, Electric Light Orchestra, Jet
16	18	LIVING ON AN ISLAND, Status Quo, Vertigo
17	24	IS IT LOVE YOU'RE AFTER, Rose Royce, Whitfield
18	14	NIGHTS IN WHITE SATIN, Moody Blues, Deram
19	9	ONE STEP BEYOND, Madness, 2-Tone
20	31	TEARS OF A CLOWN/RANKING FULLSTOP, Beat, 2-Tone
21	8	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, Capitol
22	19	ROCKABILLY REBEL, Matchbox, Magnet
23	15	COMPLEX, Gary Numan, Beggars Banquet
24	27	WORKING FOR THE YANKEE DOLLAR, Skids, Virgin
25	NEW	IT WON'T SEEM LIKE CHRISTMAS WITHOUT YOU, Elvis Presley, RCA
26	12	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
27	16	DIAMOND SMILES, Boomtown Rats, Ensign
28	35	PLEASE DON'T GO, KC and the Sunshine Band, TK
29	NEW	LONDON CALLING, Clash, CBS
30	40	BLUE PETER, Mike Oldfield, Virgin
31	28	THE SPARROW, Ramblers, Decca
32	29	MY FEET KEEP DANCING, Chic, Atlantic
33	37	SPACER, Sheila B. Devotion, Carrere
34	39	IT'S MY HOUSE, Diana Ross, Motown
35	NEW	MOONLIGHT AND MUZAK, M. MCA
36	NEW	CHRISTMAS RAPPING, Kurtis Blow, Mercury
37	36	IT'S MY HOUSE, Storm, Scope
38	NEW	I'M BORN AGAIN, Boney M., Atlantic/Hansa
39	NEW	I WANNA HOLD YOUR HAND, Dollar, Carrere
40	32	ONE DAY AT A TIME, Lena Martell, Pye

ALBUMS

This Week	Last Week	ALBUM
1	1	GREATEST HITS, Rod Stewart, Riva
2	2	GREATEST HITS VOL. 2, Abba, Epic
3	3	THE WALL, Pink Floyd, Harvest
4	4	REGGATTA DE BLANC, Police, A&M
5	5	LOVE SONGS, Elvis Presley, K-tel
6	7	PEACE IN THE VALLEY, Various, Ronco
7	11	20 HOTTEST HITS, Hot Chocolate, RAK
8	6	20 GOLDEN GREATS, Diana Ross, Motown
9	NEW	LONDON CALLING, Clash, CBS
10	9	GREATEST HITS, Electric Light Orchestra, Jet
11	15	OFF THE WALL, Michael Jackson, Epic
12	16	TRANQUILITY, Mary O'Hara, Warwick
13	32	ALL ABOARD, Various, EMI
14	10	NIGHT MOVES, Various, K-tel
15	12	THE KENNY ROGERS SINGLES ALBUM, United Artists
16	8	CREPES & DRAPES, Showaddywaddy, Arista
17	17	EAT TO THE BEAT, Blondie, Chrysalis
18	13	LENA'S MUSIC ALBUM, Lena Martell, Pye
19	14	ROCK 'N' ROLLER DISCO, Various, Ronco
20	19	TUSK, Fleetwood Mac, Warner Brothers
21	20	ONE STEP BEYOND, Madness, Stiff
22	25	OUTLANDOS D'AMOUR, Police, A&M
23	22	20 GOLDEN GREATS, Mantovani, Warwick
24	24	DISCOVERY, Electric Light Orchestra, Jet
25	18	SETTING SONS, Jam, Polydor

JAPAN

(Courtesy Music Labo)
As of 12/24/79
SINGLES

This Week	Last Week	SINGLE
1	1	IHO-JIN, Saki Kubota, CBS/Sony (April)
2	2	SACHIKO, Hirofumi Banba, Epic (JCM)
3	4	YOSEBA-IINONI, Toshi Itoh/Happy & Blue, Canyon (Victor)
4	3	OYAJI-NO-ICHIBAN-NAGAI-HI, Masashi Sada, Freeflight (Masashi)
5	7	OMAE-TO-FUTARI, Hiroshi Itsuki, Minorufon (Sound Eye)
6	10	DAITOKAI, Crystal King, Aard Vark/Canyon (Yamaha)
7	6	ANNA, Kai Band, Express (Shinko)
8	8	OMOIDEZAKE, Schiko Kobayashi, Warner-Pioneer (Daichi)
9	9	OYAJI-NO-UMI, Kenkichi Muraki, Phillips (Yusen/HBC)
10	5	C-CHO-KOTOKO-NI-GOYOUJIN, Southern All Stars, Invitation (PMP)
11	12	REVIVAL, Miyuki Nakajima, Aard Vark (Yamaha)
12	11	MY LADY, Hiromi Gou, CBS/Sony (Burning)
13	NEW	NIHONZENKOKU SAKENOMI ONDO, Barracuda, Toshiba (Dream/Toshiba-EMI)
14	13	AI-NO-SUICHUKA, Keiko Matsuzaka, Columbia (Nichion)
15	18	GIMME GIMME GIMME, Abba, Discmate
16	14	SOPPO, Twist, Aard Vark (Yamaha)
17	20	SAYONARA, Offcourse, Express (PMP)
18	NEW	MICHIZURE, Mieko Makimura, Polydor (Nichion/Diamond)
19	NEW	OSAKA DE UMARETA ONNA, Boro, Camellia, JCM
20	15	KANPAKU SENGEN, Masashi Sada, Freeflight (Masashi)

AUSTRALIA

(Courtesy Kent Music Report)
As of 12/24/79
SINGLES

This Week	Last Week	SINGLE
1	1	VIDEO KILLED THE RADIO STAR, Buggles, Island
2	4	DON'T STOP 'TILL YOU GET ENOUGH, Michael Jackson, Epic
3	2	COMPUTER GAMES, Mi-Sex, CBS
4	5	DREAM POLICE, Cheap Trick, Epic
5	7	SURE KNOW SOMETHING, Kiss, Casablanca
6	3	TUSK, Fleetwood Mac, Warner Bros.
7	12	BABE, Styx, A&M
8	8	NO MORE TEARS, Donna Summer & Barbra Streisand, Casablanca/CBS
9	6	I DON'T LIKE MONDAYS, Boomtown Rats, Mercury
10	17	GIMME GIMME GIMME, Abba, RCA
11	9	GOOSE BUMPS, Christie Allen, Mushroom
12	20	MESSAGE IN A BOTTLE, Police, A&M
13	NEW	CARS, Gary Numan, Beggars Banquet/Atlantic
14	10	BORN TO BE ALIVE, Patrick Hernandez, CBS
15	11	SAD EYES, Robert John, EMI America
16	14	THE DEVIL WENT DOWN TO GEORGIA, Charlie Daniels Band, Epic
17	18	CHOIR GIRL, Cold Chisel, WEA
18	13	BOY OH BOY, Racey, RAK
19	NEW	WE BELONG TO NIGHT, Ellen Foley, Epic/Cleveland Int'l.
20	NEW	DRIVERS SEAT, Sniff 'N' Tears, EMI

ALBUMS

This Week	Last Week	ALBUM
1	1	GREATEST, Bee Gees, RSO
2	6	GREATEST HITS, Electric Light Orchestra, Jet
3	2	DYNASTY, Kiss, Casablanca
4	3	ROD STEWART'S GREATEST HITS, Warner Bros.
5	4	TUSK, Fleetwood Mac, Warner Bros.
6	11	SMASH AND GRAB, Racey, RAK
7	5	THE LONG RUN, Eagles, Asylum
8	9	DISCOVERY, Electric Light Orchestra, Jet
9	7	THE BEST OF KENNY ROGERS, United Artists
10	8	WET, Barbra Streisand, CBS
11	10	DREAM POLICE, Cheap Trick, Epic
12	19	THE WALL, Pink Floyd, CBS
13	12	REGGATTA DE BLANC, Police, A&M
14	16	THE BEST OF THE SOLD ALBUMS, Kiss, Casablanca
15	15	GREATEST HITS 1972-78, 10cc, Mercury
16	13	NIGHTOUT, Ellen Foley, Epic/Cleveland Int'l.
17	18	GRAFFITI CRIMES, Mi-Sex, CBS
18	14	SLOW TRAIN COMING, Bob Dylan, CBS
19	NEW	ON THE RADIO/GREATEST HITS, Donna Summer, Casablanca
20	17	THE FINE ART OF SURFACING, Boomtown Rats, Mercury

ITALY

(Courtesy Germano Ruscitto)
As of 12/18/79
SINGLES

This Week	Last Week	SINGLE
1	2	BUONA DOMENICA, Antonello Venditti, Philips/Polygram
2	1	SE TORNASSI, Julio Iglesias, CBS/CGD-MM
3	18	REMI E LES SUE AVVENTURE, I Ragazzi Di Remi, Cetra/Fonit Centra
4	6	COGLI LA PRIMA MELA, Angelo Branduardi, Polydor/Polygram
5	NEW	VIVA L'ITALIA, Francesco de Gregori, RCA
6	3	COMPARI, Viola Valentino, Paradiso/CGD-MM
7	NEW	CICCIOTTELLA, Loretta Goggi, WEA
8	4	SOLI, Adriano Celentano, Clan/CGD-MM
9	10	CHE NE SAI, Riccardo Fogli, Paradiso/CGD-MM
10	NEW	L'ARIA DEL SABATO SERA, Loretta Goggi, WEA
11	8	POP MUZIK, M. MCA
12	NEW	NO MORE TEARS, Barbra Streisand & Donna Summer, Casablanca/Durium
13	5	SUPER SUPERMAN, Miguel Bose, CBS/CGD-MM
14	13	10 SONO VIVO, I Pooh, CGD-MM
15	NEW	DISCO BAMBINA, Heather Parisi, CGD-MM
16	19	JEALOUSY, Amii Stewart, RCA
17	NEW	CIAO NONNINO, Macario, Durium
18	12	THE LOGICAL SONG, Supertramp, A&M/CGD-MM
19	9	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca
20	NEW	HOOTCHIE COOTCHIE, D.D. Sound, Baby/CGD-MM

HOLLAND

(Courtesy TROS Radio)
As of 12/18/79
SINGLES

This Week	Last Week	SINGLE
1	1	WEEKEND, Earth & Fire, Philips
2	5	LOVE AND UNDERSTANDING, Mac Kisson, CNR
3	3	GET UP AND BOOGIE, Freddie James, Warner Bros.
4	12	THEMA UIT DE VERLATEN MIJN, George Zamfir, Phonogram
5	2	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
6	6	PLEASE DON'T GO, K.C. & The Sunshine Band, TK
7	7	GONNA GET ALONG WITHOUT YOU NOW, Viola Willis, Ariola
8	10	ANOTHER BRICK IN THE WALL, Pink Floyd, EMI
9	20	I HAVE A DREAM, Abba, Polydor
10	NEW	DAVID'S SONG, Kelly Family, Polydor
11	4	OOH YES I DO, Luv, CNR
12	15	ROLLERSKATING, Dolly Dots, WEA
13	14	QUIEREME, Julio Iglesias, CBS
14	9	SHE'S IN LOVE WITH YOU, Suzie Quatro, RAK
15	8	WE GOT THE WHOLE WORLD IN OUR HANDS, Nottingham Forest, Warner Bros.
16	19	PIETEROLIEKAR, Borker Trio, Durco
17	11	LADY OF THE DAWN, Mike Batt, CBS
18	NEW	RAPPER'S DELIGHT, Sugar Hill Gang, Inelco
19	NEW	WALKING ON THE MOON, Police, A&M
20	NEW	BAHAMA MAMMA/BORN AGAIN, Boney M., Ariola

SWEDEN

(Courtesy GLF)
As of 12/18/79
SINGLES

This Week	Last Week	SINGLE
1	1	OH SUSIE, Secret Service, Sonet
2	2	KEEP ON JOGGIN', Goran Rydh, CBS
3	8	VIDEO KILLED THE RADIO STAR, Buggles, Island
4	6	NO MORE TEARS, Donna Summer/Barbra Streisand, Casablanca/CBS
5	3	BOBBY BROWN, Frank Zappa, CBS
6	4	WE DON'T TALK ANYMORE, Cliff Richard, EMI
7	NEW	BOYSS, Strix Q, CBS
8	NEW	JEALOUSY, Amii Stewart, Hansa
9	7	BRIGHT EYES, Art Garfunkel, CBS
10	NEW	KNOCK ON WOOD, Amii Stewart, Ariola

SPAIN

(Courtesy El Gran Musical)
As of 12/22/79
SINGLES

This Week	Last Week	SINGLE
1	2	SIN AMOR, Ivan, CBS
2	1	QUE NO, Pedro Marin, Hispavox
3	4	REUNITED, Peaches & Herb, Polydor
4	3	I DON'T LIKE MONDAYS, Boomtown Rats, Fonogram
5	6	ME VUELVO LOCO, Tequila, Zafiro
6	10	NO MORE TEARS, Donna Summer & Barbra Streisand, CBS
7	5	AGAPIMU, Ana Belen, CBS
8	8	DON'T STOP 'TILL YOU GET ENOUGH, Michael Jackson, Epic
9	9	MAN GAVE NAMES TO ALL THE ANIMALS, Bob Dylan, CBS
10	7	BRIGHT EYES, Art Garfunkel, CBS

NEW ZEALAND

(Courtesy Record Publications)
As of 12/23/79
SINGLES

This Week	Last Week	SINGLE
1	1	JEZEBEL, John Stevens, CBS
2	2	VIDEO KILLED THE RADIO STAR, Buggles, Island
3	3	DON'T STOP 'TILL YOU GET ENOUGH, Michael Jackson, Epic
4	7	PLEASE DON'T GO, K.C. & The Sunshine Band, TK
5	NEW	COMPUTER GAMES, Mi-Sex, CBS
6	4	GET YOUR LOVE RIGHT, Jon English, Polydor
7	5	TUSK, Fleetwood Mac, Warner Bros.
8	8	WHO PAYS THE FERRYMAN, Yannis Markopoulos, BBC
9	NEW	NO MORE TEARS, Donna Summer & Barbra Streisand, Casablanca/CBS
10	9	DREAMING, Blondie, Chrysalis

ALBUMS

This Week	Last Week	ALBUM
1	NEW	THE WALL, Pink Floyd, CBS
2	3	GREATEST HITS, Electric Light Orchestra, Jet
3	1	GREATEST HITS, Rod Stewart, Warner Bros.
4	7	BRITISH ROCK CLASSICS, Various, EMI
5	2	GREATEST, Bee Gees, RSO
6	6	ENGLISH HISTORY, Jon English, Polydor
7	5	20 GOLDEN GREATS, Nat King Cole, EMI
8	8	BEATLES CONCERTO, Ron Goodwin/RPLO, EMI
9	NEW	BEST OF ABBA VOL. 2, Abba, RCA
10	NEW	WHO PAYS THE FERRYMAN, Yannis Markopoulos, BBC

Closeup

PARLIAMENT — *Gloryhallastoopid (Or Pin The Tale On The Funky)*, Casablanca NBLP7195. Produced by George Clinton, Walter Morrison.

To overanalyze any of the products of George Clinton's hyperactive imagination is to drive to the brink of a mental breakdown. As Clinton says in the opening title track, he wants "the recognition of stupidity as a positive force."



Parliament

Ever since Parliament's groundbreaking "Mothership Connection" LP in 1975, the basic message of all P-Funk releases is to have fun as long as your fun is not at the expense of someone else's fun. In addition, a constant vigil has to be kept for those forces—government or fads which are the tyranny of the majority—which would take away that fun.

The new album espouses the same message in the guise of the continuing battle between the bad Sir Nose and the good Starchild. However, being a true anarchist at heart, Clinton does not create a cohesive storyline as much as a feel. That feel is a hot, party time atmosphere that is the best P-Funk album since 1977's "Funkentelechy Vs. The Placebo Syndrome."

Vocalist - composer - producer Clinton opens with one of his raps introducing his universe (this time out it's a black hole) and his characters. Layered over a steady beat, this title cut is alternately maddeningly enigmatic and hilarious. A saxophone solo helps the track take off.

"Party People" follows in the tradition of last year's "One Nation Under A Groove" by being a long (nearly 10 minutes) handclapping, steamy dance number. Again, a hot sax break by one of Clinton's Odd Squad Mouf Pieces (horn section), which includes the renowned Maceo Paker, is one of the cut's strong points.

"The Big Bang Theory" though is the true heir to Parliament's 1977 "Flashlight" which was possibly one of the best dance records of the dec-

ade. "Big Bang" is a searing instrumental which recalls the best of up-tempo mid-60s soul. Again, the horn arrangements are striking and there is enough funk here to make James Brown look to see if perhaps he dropped his brand new bag. To paraphrase Clinton, this cut will get you down so low you'll have to use popcycle sticks for canes.

Side two opens with "The Freeze (Sizzaleenmean)," another dance

number with nonsensical lyrics that pales in comparison to "Big Bang." Here too the emphasis is on horn work, notably the saxophone, which seems to be a new twist for Clinton.

"Color Me Funky" seems to be dedicated to those P-Funk fans who became disenchanted when the band(s) moved away from the psychedelic soul of the early '70s to the current funk. "Nothing has changed/ Even the band remains the same/ We still need the funk/ Or is the way you perceive me colored by the way you've been treated in a situation that comes to mind?" sings Clinton.

"Funky" is a midtempo ballad that lacks the anarchic free style energy of the other cuts but is quite good in its restrained manner. The guitar work, with its jazz intonation, is notable.

"Theme From The Black Hole" is another handclapping dance number with lyrics that have Sir Nose getting some revenge on the Starchild though the funny and complex album art reveals his efforts are in vain.

The album ends with "May We Bang You?," a mellow dance tune that features nice harmonies from Parlet, the female backup troupe. Credit for the success of this LP goes beyond Clinton to the nearly 50 musicians and singers who help make his danceable tales come alive. To paraphrase Clinton once again, "Gloryhallastoopid" will have the listener pecking slightly, like a woodpecker with brain damage.

CARY DARLING

New Companies

Superfly Music, label formed by Donald Smith with release of "I Want Your Body," 12-inch disco single by the Incredible Fly. Address: 5746 N. Sheridan Rd., Chicago 60660, (312) 285-1316.

Horizon Entertainment, mobile sound and light company presenting disco, rock and country entertainment, formed by DJ Gary M. Seline. Address: 11831 Brandywine, Houston 77024, (713) 467-6736.

Southland Record Promotion, an independent promotion firm, established by James Petrie and Gregory Boudon, serving the South and Midwest, specializing in country product. Address: P.O. Box 120536, Nashville 37212, (615) 297-8364.

Ritz Records, offering production, management, promotional and booking services to Long Island bands. Address: 19 Bridge St., Glen Cove, N.Y. 11542, (516) 676-3366.

Chalk Farm Music, a publishing concern, formed by Chris Cote and Rick Neigher, owners, and Peter A. Ross, business consultant. Includes Chalk Farm, BMI, and Song Farm, ASCAP. Address: 6255 Sunset Blvd., Los Angeles 90028, (213) 462-1114.

Gloria Bell Enterprises formed by Gloria Bell for personal management. First signing is 24K. Address: 341 E. 77th St., New York 10021, (212) 288-1016.

Lifelines

Births

Son, Philip "Pip" Randall, to Betsy Prendergast last month in Champaign, Ill. Mother is co-owner and vice president of Record Service stores in Champaign and Normal, Ill.

Son, James Wendell Jr., to Iris and James McRae in New York Dec. 1. Mother is merchandiser with CBS Records; father is with CBS-TV, in New York.

Son, Alec Gordon, to Eileen and Lester Traub in Los Angeles Dec. 13. Father is incentive compensation manager for Capitol Records.

Son and daughter, Colin Robert and Autumn Lynn, to Suzanne and Joe Polidor last month in Chicago. Father is national sales manager of Phonogram-Mercury Records.

Son, Korey Thompson, to Arlene and Greg Riker Dec. 10 in Indianapolis. Father is independent record producer.

Son, Thomas John, to Connie and Gus Skinas in Tenafly, N.J. Dec. 8. Father is vice president and chief maintenance engineer of Secret Sound Studio, New York City.

Marriages

Amy Weston to Bryan Cumming in Westwood, Calif., Dec. 1. Bride is the daughter of music industry veterans Jo Stafford and Paul Weston. The Cummings perform together as Cumming & Weston, vocal duo.

Deaths

Voyle Gilmore, 67, who started as a San Francisco salesman for Capitol Records and, in time, became vice president of a&r in Capitol's Los Angeles Tower, Dec. 19 of a heart attack at his home in Bethel Island, Calif. He produced records by Frank Sinatra, Les Paul & Mary Ford, the Kingston Trio, Al Martino, Ella Mae Morse and others on the Capitol roster from 1951 until he retired in 1969 to open a boat marina on the Sacramento River. He was national president of the National Academy of Recording Arts and Sciences in the 1960s and a former professional drummer. He is survived by his widow, Edith, and a son, John, a Los Angeles musician.

Nathaniel "Nat" Finston, 89, musician and conductor who led orchestras at the Rialto and Capitol Theatres in New York before moving to Los Angeles to become musical director at Paramount and MGM studios from 1928 through 1944, Dec. 19 in Woodland Hills, Calif. He is survived by two daughters, four grandchildren and four great-grandchildren.

Benny Davis, 84, lyricist and composer whose song credits include "Baby Face," "Carolina Moon," "Margie," "I'm Nobody's Baby" and "I Still Get A Thrill," in Miami Dec. 20. Originally a pianist, he played vaudeville and moved up to music publishing in the 1930s. He was a veteran ASCAP member and a member of the Songwriters Hall of Fame.

John Carrico, 61, jazz festival producer and music teacher, Dec. 18 in Reno when he inexplicably walked in front of a passenger train.

Retailers Suggest Ways To Combat Sales Slump

• Continued from page 6

ing UPS and Blue Label UPS, which combines air and truck delivery, where necessary," Brud Oseroff, Mobile chief, says. The firm is considered the largest singles account in the industry.

Music Plus, always a leader in accelerating replenishment for its 20 stores, will improve its overall warehousing operation into the '80s, Louis Fogelman promises.

"It may mean fewer album titles and less overall catalog, but we will be striving for more movement. It could mean buying 2,000 albums instead of 5,000, but reordering more promptly. Right now we are in 'hand computerization.' We are a step away from the hardware. We want the transition to machine to come smoothly and overnight. We have the data. We want to get it into the machines; we need bar coding," Fogelman insists.

Overall, Chuck Smith, president of Pickwick International, wants to restore the appropriate spread between shelf price and cost so that the economic reality of the industry at

all levels is assured. As a partial solution, he envisions reduced retail discounting of the hits.

As overseer too, of the largest retail chain, Smith wants a dependable and consistent flow of new albums throughout the year to stabilize volume. He feels the industry must generally address this problem.

In contemplating distribution, where Pickwick again is the leader in independent label marketing, Smith cites excessive returns and inadequate margins as most troublesome.

"With rapidly escalating expenses and unprecedented returns, distributors' profits are being squeezed as never before," he says. "If sell-through does not improve, manufacturers will have to help relieve some of the pressure on their distribution pipeline," Smith elaborates.

As chief of the world's largest rackjobber, Smith feels that industry classification cannot offer traditional product spread and new act support and still conform to the 20% returns limitation which many manufacturers have adopted for the eighties.

Billboard SPECIAL SURVEY For Week Ending 1/5/80

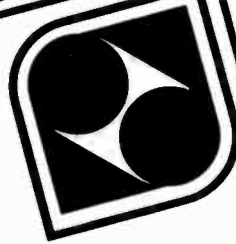
Billboard Hot Latin LPs

Special Survey

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CHICAGO (Pop)		N. CALIFORNIA (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JOAN SEBASTIAN Musart 1774	1	RIGO TOVAR Con mariachi Mericana melody 5629
2	LOS TIGRES DEL NORTE El tatur Fama 577	2	NAPOLEON Raff 9050
3	LOS CADETES DE LINARES Ramex 1036	3	LOS FELINOS Morena tenias que ser Musart 1772
4	CHELO Mas J.A.J. Musart 1778	4	CHELO Mas J.A.J. Musart 1778
5	NELSON NED Mi manera de amar Westside latino 4120	5	YOLANDA DEL RIO Arcano 3456
6	VICENTE FERNANDEZ Caytronics 1550	6	JOAN SEBASTIAN Hasta que amanezca musart 1774
7	LOS FELINOS Morena tenias que ser Musart 1772	7	ROCIO DURCAL Pronto 1068
8	CORNELIO REYNA Oro rojo Reyna 30N11	8	JOSE AUGUSTO Odeon 71101
9	JOSE DOMINGO Con motivos Mericana melody 5628	9	LOS POTROS Amor y lagrimas perless 10048
10	CAMILO SESTO Los mas grandes exitos Pronto 1058	10	VICENTE FERNANDEZ El tatur CBS 892
11	PUNTO 4 OB 5512	11	LOS HUMILDES En Mexico Fama 578
12	JOSE LUIS RODRIGUEZ TH 1021	12	JUAN GABRIEL Pronto 1056
13	YENI La voz infantil Musart 10761	13	LOS BUCKYS Melody 5631
14	LOS JOAO Disco samba Musart 1769	14	RAMON AYALA Fredy 1158
15	REGULO ALCOCCER Cara 16	15	CAMILO SESTO Sentimientos pronto 1042
16	JULIO IGLESIAS Todos los dias un dia Alhambra 3151	16	ROCIO JURADO Hasta que amanezca Arcano 3429
17	LUCIA MENDEZ Arcano 3455	17	VICENTE FERNANDEZ Caytronics 1526
18	BIANCA Fiesta 5002	18	JULIO IGLESIAS Emociones Alhambra 3122
19	JUAN GABRIEL Pronto 1056	19	MERCEDES CASTRO Musart 10744
20	LOS POTROS Perless 10048	20	JOSE LUIS RODRIGUEZ Por si volvieras TH 2057
21	CHELO Las cuentas claras Musart 1758	21	MANOELA TORRES CBS 891
22	RIGO TOVAR CON mariachi Melody 5629	22	DANY RIVERA Serenata Pina 18
23	YOLANDA DEL RIO Arcano 3456	23	LOS FREDYS Perless 10047
24	MERCEDES CASTRO Yengo a verte Musart 10744	24	NELSON NED Mi manera de amar Westside latino 4120
25	LOS HUMILDES EN Mexico Fama 578	25	JOSE DOMINGO Melody 5626

RUSK SOUND STUDIOS



December 31, 1979

Dear Donna,

Thanks, so much, for helping to make our first year so successful.

May God Bless you in the coming year and always.

With love,

Mark

Steve

Maggi

David

Roman

Randy

Sam

Carolyn

1556 NORTH LA BREA AVENUE, HOLLYWOOD, CALIFORNIA 90028, TELEPHONE (213) 462-6477

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	B-TRACK	CASSETTE					ALBUM	B-TRACK	CASSETTE					ALBUM	B-TRACK	CASSETTE	
★	2	10	DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP 2-7191	13.98	13.98	13.98	36	25	10	★	POLICE Regatta De Blanc A&M SP 4792	7.98	7.98	7.98	71	71	28	THE KNACK Get The Knack Capitol SO 11948	7.98	7.98	7.98
★	5	8	BEE GEES Greatest RSO RS-2-4200	13.98	13.98	13.98	37	39	7	★	Z.Z. TOP Deguello Warner Bros. HS 3361	8.98	8.98	8.98	72	75	5	PHYLIS HYMAN You Know How To Love Me Arista AL 9509	7.98	7.98	7.98
	3	3	13 STYX Cornerstone A&M SP 3711	8.98	8.98	8.98	38	50	8	★	CAPTAIN & TENNILLE Make Your Move Casablanca NBLP 7188	8.98	8.98	8.98	73	73	6	EMERSON, LAKE & PALMER In Concert Atlantic SO 19255	7.98	7.98	7.98
	4	4	7 STEVIE WONDER Journey Through the Secret Life of Plants Tamla 113-37102 (Motown)	13.98	13.98	13.98	39	46	9	★	RUPERT HOLMES Partners In Crime Infinity INF-9020 (MCA)	7.98	7.98	7.98	74	74	39	JOURNEY Evolution Columbia FC 35797	8.98	8.98	8.98
	5	1	12 EAGLES The Long Run Asylum SE-508	8.98	8.98	8.98	40	40	10		ANGELA BOFILL Angel Of The Night Arista/GRP GRP 5501	7.98	7.98	7.98	75	82	36	WAYLON JENNINGS Greatest Hits RCA AHL-3378	7.98	7.98	7.98
	6	6	18 LED ZEPPELIN In Through The Out Door Swan Song SS-16002 (Atlantic)	8.98	8.98	8.98	41	42	15		ISAAC HAYES Don't Let Go Polydor PD-1-6224	7.98	7.98	7.98	76	76	18	BOB DYLAN Slow Train Coming Columbia FC-36120	8.98	8.98	8.98
★	20	4	PINK FLOYD The Wall Columbia PC 2-36183	13.98	13.98	13.98	42	43	28		CARS Candy-O Elektra SE 507	8.98	8.98	8.98	77	79	18	TIM CURRY Fearless A&M SP-4773	7.98	7.98	7.98
★	9	9	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	8.98	8.98	8.98	43	44	15		MOLLY HATCHET Flirtin' With Disaster Epic JE 36110	7.98	7.98	7.98	78	83	6	WILLIE NELSON Pretty Paper Columbia JC 36189	7.98	7.98	7.98
	9	8	10 FLEETWOOD MAC Tusk Warner Bros. ZHS-3350	15.98	15.98	15.98	44	45	12		PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236	7.98	7.98	7.98	79	88	7	DR. HOOK Sometimes You Win ... Capitol SW 12018	7.98	7.98	7.98
★	11	19	MICHAEL JACKSON Off The Wall Epic FE-35745	8.98	8.98	8.98	45	47	8	★	WILLIE NELSON Willie Nelson Sings Kristofferson Columbia JC 36188	7.98	7.98	7.98	80	158	292	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
	11	12	15 FOREIGNER Head Games Atlantic SD 29999	8.98	8.98	8.98	46	36	11		JOE JACKSON I'm The Man A&M SP4794	7.98	7.98	7.98	81	53	17	THE ALAN PARSONS PROJECT Eve Arista AL-9504	8.98	8.98	8.98
★	17	5	DAN FOGELBERG Phoenix Full Moon/Epic FE 35634	8.98	8.98	8.98	47	54	15	★	CRYSTAL GAYLE Miss The Mississippi Columbia JC 36203	7.98	7.98	7.98	82	92	35	DONNA SUMMER Bad Girls Casablanca NBLP 2-7150	13.98	13.98	13.98
★	15	6	JEFFERSON STARSHIP Freedom At Point Zero Grunt BZL1-3452 (RCA)	8.98	8.98	8.98	48	38	11		DARYL HALL & JOHN OATES X-Static RCA AFL1-3494	7.98	7.98	7.98	83	NEW ENTRY	SOUNDTRACK Star Trek Columbia JS 36334	7.98	7.98	7.98	
	14	14	8 RUFUS & CHAKA Masterjam MCA MCA 5103	8.98	8.98	8.98	49	186	3	★	SOUNDTRACK The Rose Atlantic SD 16010	8.98	8.98	8.98	84	94	14	STEVE MARTIN Comedy Is Not Pretty Warner Bros. HS 3392	8.98	8.98	8.98
★	26	15	KENNY ROGERS Kenny United Artists LWAK-979	8.98	8.98	8.98	50	93	3	★	TEDDY PENDERGRASS Teddy Live! Coast To Coast P.I.R. KZZ 36294 (CBS)	13.98	13.98	13.98	85	85	8	BOB MARLEY & THE WAILERS Survival Island ILPS 9542 (Warner Bros.)	7.98	7.98	7.98
★	19	6	AEROSMITH Night In The Ruts Columbia FC 36050	8.98	8.98	8.98	51	33	12		BLONDIE Eat To The Beat Chrysalis CHR-1225	8.98	8.98	8.98	86	146	5	TWENNYNINE FEATURING LENNY WHITE Best Of Friends Elektra 6E 223	7.98	7.98	7.98
	17	18	12 KENNY LOGGINS Keep The Fire Columbia JC-36172	7.98	7.98	7.98	52	52	14		CHEAP TRICK Dream Police Epic FE 35773	8.98	8.98	8.98	87	89	25	NEIL YOUNG & CRAZY HORSE Rust Never Sleeps Reprise HS 2295 (Warner Bros.)	8.98	8.98	8.98
	18	7	10 BARBRA STREISAND Wet Columbia FC 36258	8.98	8.98	8.98	53	59	27	★	K.C. & THE SUNSHINE BAND Do You Wanna' Go Party TK 611	7.98	7.98	7.98	88	97	3	CHIC Chic's Greatest Hits Atlantic SD-16011	8.98	7.98	7.98
	19	10	21 COMMODORES Midnight Magic Motown M 8926	8.98	8.98	8.98	54	56	9		WAYLON JENNINGS What Goes Around Comes Around RCA AHL 3493	7.98	7.98	7.98	89	90	11	JEAN-LUC PONTY A Taste Of Passion Atlantic SD-19253	7.98	7.98	7.98
★	22	5	NEIL YOUNG WITH CRAZY HORSE Live Rust Warner Bros. ZAX 2296	13.98	13.98	13.98	55	58	25		SOUNDTRACK The Muppets Atlantic SD 16001	7.98	7.98	7.98	90	86	13	BONNIE RAITT The Glow Warner Bros. BSK 3369	8.98	8.98	8.98
	21	21	12 BARRY MANILOW One Voice Arista AL 9505	8.98	8.98	8.98	56	95	3	★	ABBA Greatest Hits Vol. 2 Atlantic SD 160009	8.98	8.98	8.98	91	91	23	LITTLE RIVER BAND First Under The Wire Capitol SO 11954	8.98	8.98	8.98
★	24	7	ROD STEWART Greatest Hits Vol. 1 Warner Bros. HS 3373	8.98	8.98	8.98	57	37	8		TOTO Hydra Columbia FC 36229	8.98	8.98	8.98	92	98	17	O'JAY'S Identify Yourself P.I.R. FZ-36027 (CBS)	8.98	8.98	8.98
	23	16	13 HERB ALPERT Rise A&M SP 4790	7.98	7.98	7.98	58	60	12		VILLAGE PEOPLE Live And Sleazy Casablanca NBLP-2-7183	13.98	13.98	13.98	93	99	5	SLAVE Just A Touch Of Love Cotillion SD 5217 (Atlantic)	7.98	7.98	7.98
	24	13	16 KOOL & THE GANG Ladies Night De Lite DSR 9513 (Mercury)	7.98	7.98	7.98	59	69	4	★	FRANK ZAPPA Joe's Garage Acts II & III Zappa SRZ 2-1502 (Mercury)	13.98	13.98	13.98	94	125	7	PAVAROTTI O Sole Mio-Favorite Neapolitan Songs London OS 26560	8.98	8.98	8.98
★	27	8	PRINCE Prince Warner Bros. BSK 3366	7.98	7.98	7.98	60	61	7		PAT METHENY GROUP American Garage ECM 1-1155 (Warner Bros.)	7.98	7.98	7.98	95	106	19	TALKING HEADS Fear Of Music Sire SRK-6076 (Warner Bros.)	7.98	7.98	7.98
★	34	9	JOHN DENVER & THE MUPPETS A Christmas Together RCA AFL1-3451	7.98	7.98	7.98	61	72	56	★	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98	96	96	5	THE EMOTIONS Come Into Our World ARC/Columbia IC 36149	7.98	7.98	7.98
★	29	10	ANNE MURRAY I'll Always Love You Capitol SO 12012	8.98	8.98	8.98	62	65	8		CRYSTAL GAYLE Classic Crystal United Artists L00-982	8.98	8.98	8.98	97	107	35	BLACKFOOT Strikes Atco SD 38112 (Atlantic)	7.98	7.98	7.98
	28	28	41 SUPERTRAMP Breakfast In America A&M 3708	8.98	8.98	8.98	63	63	20		AC/DC Highway To Hell Atlantic SD 19244	7.98	7.98	7.98	98	78	10	OUTLAWS In The Eye Of The Storm Arista AL 9507	8.98	8.98	8.98
	29	30	5 LITTLE FEAT Down On The Farm Warner Bros. HS 3345	8.98	8.98	8.98	64	66	21		JOHN COUGAR John Cougar Riva RVL 7401 (Mercury)	7.98	7.98	7.98	99	123	4	SHALAMAR Big Fun Solar BXL1-3479 (RCA)	7.98	7.98	7.98
★	32	5	ELECTRIC LIGHT ORCHESTRA ELO's Greatest Hits Jet FZ 36310 (CBS)	8.98	8.98	8.98	65	67	9		STEVE FORBERT Jackrabbit Slim Nemperor JZ-36191	7.98	7.98	7.98	100	102	67	STYX Pieces Of Eight A&M SP 4724	7.98	7.98	7.98
★	48	4	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	12.98	12.98	12.98	66	70	31	★	DIONNE WARWICK Dionne Arista AB 4230	7.98	7.98	7.98	101	112	7	PATRICE RUSHEN Pizzazz Elektra 6E-243	7.98	7.98	7.98
★	103	3	VARIOUS ARTISTS No Nukes Asylum ML 901	17.98	17.98	17.98	67	68	12		SANTANA Marathon Columbia FC 36154	8.98	8.98	8.98	102	104	8	LARRY GATLIN Straight Ahead Columbia JC 36250	7.98	7.98	7.98
★	55	28	SMOKEY ROBINSON Where There's Smoke Tamla T7-366 (Motown)	7.98	7.98	7.98	68	68	12		PEACHES & HERB Twice The Fire Polydor/MVP PD-1-6239	8.98	8.98	8.98	103	183	3	M New York, London, Paris, Munich Sire SRK 6084 (Warner Bros.)	7.98	7.98	7.98
	34	23	10 BOB JAMES & EARL KLUGH One On One Tappan Zee/Columbia FC 36241	8.98	8.98	8.98	69	31	9		GILDA RADNER Live From New York Warner Bros. HS 3320	7.98	7.98	7.98	104	NEW ENTRY	SOUNDTRACK "10" Warner Bros. BSK 3399	7.98	7.98	7.98	
	35	35	9 BAR-KAYS Injoy Mercury SRM-1-3781	7.98	7.98	7.98	70	81	6	★											

JANUARY 5, 1980, BILLBOARD

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 1/5/80

Number of LPs reviewed this week **26** Last week **30**



Pop

UFO—No Place To Run, Chrysalis CHR1239. Produced by George Martin. UFO hasn't changed its successful formula of giving the hard rock and heavy metal audience what it wants. Guitarist Michael Shenker does not appear, and this may disappoint some, but Paul Chapman is a more than adequate replacement. The songs are mostly driving rockers with good, solid hooks. The quintet's Phil Moog still provides gutsy vocals though the production, done at producer Martin's Air Montserrat studios, is less muddy than some other works in this genre. The alternately soft and rocking "Anyday" should be a favorite with fans as it has a Led Zeppelin feel.

Best cuts: "Anyday," "Alpha Centauri/Lettin' Go," "The Fire Burns Tonight," "Take It Or Leave It."



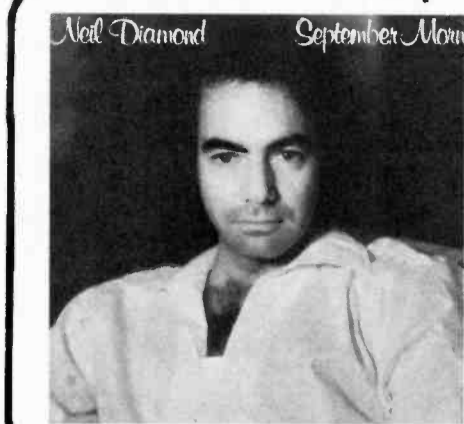
Soul

CHERYL LYNN—In Love, Columbia JC36145. Produced by Barry Blue. Lynn scored well with her debut effort a year ago which yielded "Got To Be Real" and "Star Love." This effort showcases more of the fiery high powered soul-disco which propelled Lynn to the top of the charts previously. Her vocal range continues to astound. The two slower numbers which end each side are as powerful as the other seven upbeat tracks. The backing, which includes drummers Bernard Purdie and James Gadson, saxophonist Michael Brecker, bassist Chuck Rainey and others, lend a glossy sheen to the disk.

Best cuts: "I've Got Just What You Need," "Don't Let It Fade Away," "I've Got Faith In You," "Love Bomb."

NARADA MICHAEL WELDEN—The Dance Of Life, Atlantic SD19259. Produced by Narada Michael Walden, Bob Clearmountain. "You're Soo Good" kicks off this LP well and is a good sign for things to come. This is a fiery rock-disco piece featuring the sterling guitar work of Corrado Rustici. The entire LP is highly danceable though there is always a current of rock or jazz running through. In fact, the title cut is an outright jazz composition while "Why Did You Turn Me On?," "Carry On" and "Crazy For Ya" are midtempo r&b composi-

Spotlight



NEIL DIAMOND—September Morn, Columbia FC36121. Produced by Bob Gaudio. Diamond's first effort since "You Don't Bring Me Flowers" in 1978 presents the well honed slices of life for which the singer is known. While the solemn, beautifully textured ballads and midtempo numbers dominate, Diamond refuses to stagnate. "Dancing In The Street" is a rock-disco remake of the '60s hit, "Jazz Time" is a swanky jazz piece with a Broadway show undertone while his own "I'm A Believer" is given a mellower treatment than the original. Even the old standard "Stagger Lee" is given a more contemporary rock-disco feel. The nine-piece band and production are excellent. Title cut is moving up the Hot 100.

Best cuts: "Dancing In The Street," "September Morn," "Jazz Time," "Shelter Of Your Arms," "Mama Don't Know."

tions with the layered, manicured sound of Earth, Wind & Fire. The See America Horns, a three-piece group, add dimension to the cuts. Walden's last LP went top 15 on the soul charts.

Best cuts: "You're Soo Good," "The Dance Of Life," "Carry On," "Why Did You Turn Me On?"



Country

THE STATLER BROTHERS—The Best Of The Statler Brothers Rides Again, Vol. II, Mercury SRM 15024. Produced by Jerry Kennedy. One of the most popular vocal groups in any form of music, the Statler Brothers have a knack for making humorous songs, as well as providing some of the finest country tunes around. This, their second volume of greatest hits includes such blockbusters as "Do You Know You Are My Sunshine," "How To Be A Country Star," and "The Movies." Most of the material is written by members of the group, and the album, complete with excellent graphics and liner notes will make everybody's record collection complete.

Best cuts: all of them.



First Time Around

THE SPECIALS—Chrysalis CHR1265. Produced by Elvis Costello. One of the highly touted new English bands to rise out of the U.K.'s current fascination with the early '60s, this integrated septet plays bluebeat and ska music. Reggae is a derivative of these forms so this LP has a reggae feel. However, there's more of the punch of early rock and the politics of reggae is downplayed. Of the 15 songs crammed in, the kinetic "Nite Klub" and "Concrete Rocker" are highlights as they have the raw spirit of a Bill Haley song. Black and white cover is good display and production by Elvis Costello is appropriately spare.

Best cuts: "Nite Klub," "Concrete Jungle," "It's Up To You," "Monkey Man," "Too Much, Too Young."

MIGHTY DIAMONDS—Deeper Roots (Back To The Channel), Virgin International V1FL1045 (Jem). Produced by Joseph Hoo Kim. Don't let the singularly ugly and cluttered cover graphics get in the way of enjoying this excellent mixture of reggae and '50s doo wop soul. This trio has excellent voices which harmonize extremely well. The instrumentation,

including a four-piece horn section, is excellent throughout. All cuts have catchy hooks which should make this effort palatable even to those who don't care for reggae. The lyrics are political but this band doesn't bludgeon the listener with its views. Ironically, the best song is the apolitical love lament "Diamonds And Pearls." Disk should generate interest from Marley and Police fans.

Best cuts: "Diamonds And Pearls," "One Brother Short," "Master Plan," "Two By Two."



Billboard's Recommended LPs

WILSON PICKETT—I Want You, EMI America SW17019 (Capitol). Produced by Andre Perry. Veteran soul man Pickett charts a post-disco course here, with several fine midtempo ballads, including the title track. Even the uptempo material avoids disco cliches, recalling instead the singer's best for Atlantic. The vocals are exemplary, the arrangements powerful yet economic, the songs excellent and the production crisp.

Best cuts: "I Want You," "Shameless," "Live With Me."

disco

RINDER & LEWIS—Warriors, AVI AVI6073. Produced by Laurin Rinder, W. Michael Lewis. Remakes of a pair of late-'50s hits provide the highlights in the latest LP by this prolific pair. "Willie And The Hand Jive," an update of the Johnny Otis smash, is already a big disco hit, thanks to its weird "Tusk"-like sound effects which are excellent dance floor and radio hooks. And a reworking of the Coasters' "Love Potion #9" is similarly infectious. Album cover art of old and rather grouchily looking men is an eye-grabber.

Best cuts: those cited.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hyland, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullough, Dick Nusser, Alan Penchansky, Elliot Tiegel, Adam White, Gerry Wood, Jean Williams.

Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 1/5/80

Number of singles reviewed this week **88** Last week **75**

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Pop

BLONDIE—The Hardest Part (3:37); producer: Mike Chapman; writers: D. Harry, C. Stein; publishers: Rare Blue/Monster Island ASCAP. Chrysalis CHS2408. Probably the strongest cut from the "Eat To The Beat" LP, this is a solid rock-disco number featuring the icily effective vocals of Debbie Harry. Hook is infectious and is repeated throughout.

BABYS—Back On My Feet Again (3:18); producer: Keith Olsen; writers: Bugatti, Musker, Waite; publisher: Pendulum. Chrysalis CHS2398. From an upcoming LP, disk starts off soft but quickly becomes a strong midtempo rocker in the tradition of other Babys' hits. Instrumentation is punchy and hard-hitting.

recommended

MAYNARD FERGUSON—Main Theme From Star Trek (3:25); producer: Maynard Ferguson; writer: J. Goldsmith; publisher: Ensign BMI. Columbia 111183.

JIMMY MESSINA—Do You Want To Dance (3:56); producer: Jimmy Messina; writers: J. Messina C. Thomas; publisher: Jasperilla ASCAP. Columbia 111182.

MIKE PINERA—Goodnight My Love (3:40); producer: Mike Pinera; writer: M. Pinera; publisher: Bayard BMI. Spector/SRI 00003A.

DAVID BOWIE—John I'm Only Dancing 1972 (2:43); producer: David Bowie; writer: David Bowie; publisher: Moth BMI. RCA JB11887.

JOHNNY NASH—You're The One (4:55); producers: Johnny Nash, Odell E. Brown Jr.; writer: C. Williams; publisher: Arnas ASCAP. Epic 950821 (CBS).

HEAD EAST—Got To Be Real (3:52); producer: Jeff Glixman; writer: Mike Somerville; publishers: Head East/Almo Music ASCAP. A&M 2208S.

TURLEY RICHARDS—You Might Need Someday (3:40); producer: Turley Richards; writers: Tom Snow, Nan O'Byrne; publishers: Braintree/Snow/Neches River BMI. Atlantic 3654.

AC/DC—Touch Too Much (3:00); producer: Robert John

Lange; writers: Young, Young, Scott; publisher: Edward B. Marks BMI. Atlantic 3644.

YACHTS—Look Back In Love (2:20); producer: Clive Langer; writers: R. Pedrick, M. Gately; publisher: Beechwood BMI. Polydor PD2049.

ALIAS—True Love (3:56); producer: Kraze K; writers: Coghburn, Dougherty, Billingsley; publisher: Streetfighter BMI. Mercury 76033.



Soul

WHISPERS—And The Beat Goes On (3:25); producers: Dick Griffey, Whispers; writers: Leon Sylvers, Stephen Shockley, William Shelby; publishers: Spectrum VII/Rosy ASCAP. Solar JH11894 (RCA). Veteran act turns in a handclapping dance number which features harmonies reminiscent of Earth, Wind & Fire. Spare instrumentation emphasizes funky rhythm.

ALTON & JOHNNY—Hang On In There Baby (3:59); producer: Johnny Bristol; writer: Johnny Bristol; publisher: Bushka ASCAP. Polydor PD2050. Soul standard is given a classy treatment by singers Alton McLain and Johnny Bristol. Song is a midtempo ballad that swells to a rousing conclusion. Bristol's original version of the tune went top 10 in 1974.

recommended

BRASS CONSTRUCTION—Right Place (3:59); producer: Jeff Lane; writers: W. Williamston, M. Grudge; publisher: none listed. United Artists UAX1332Y.

WAYNE HENDERSON—Get The Ants Out Ya Pants (3:23); producer: Wayne Henderson; writer: Johnny Reason; publisher: Relaxed Music BMI. Polydor PD2047.

WEATHER REPORT—Brown Street (4:35); producer: Zawinul; writers: Zawinul, W. Shorter; publisher: Mulatto BMI. ARC/Columbia 111166.

TAANA GARDNER—We Got To Work It Out (3:30); producer: Kenton Nix; writers: Deidra Nix, Kenton Nix; publishers: Kenix/Sugar Biscuit ASCAP. West End WES1224.

FAT LARRY'S BAND—Here Comes The Sun (3:47); producers:

Larry James, WMOT; writers: A. Middleton, L. Taylor, L. James, A. Austin, L. Barry; publishers: Parker/WIMOT BMI. Fantasy/WMOT F881AS.

JOE BATAAN—Rap-O Clap-O (3:32); producer: Joe Bataan; writer: Joe Bataan; publishers: Lucky Three/Bataan BMI. Salsoul S72109.

DYNASTY—Satisfied (3:43); producer: Leon Sylvers; writers: G. Dozier, L. Sylvers, D. Griffey; publishers: Spectrum VII/Rosy ASCAP/Proud Tunes BMI. Solar JH11896 (RCA)

SOUTHROAD CONNECTION—In The Morning (3:58); producer: Lionel Job; writer: C. Smalls; publisher: Shaduby BMI. United Artists UAX1333Y.

TRIPLE "S" CONNECTION—Singing A Song About You (4:30); producer: Bunky Sheppard; writer: Chauncey Matthews; publishers: ATV/Fox Fanfare BMI. 20th Century-Fox TC2440.

NORTH END—Kind Of Life (Kind Of Love) (3:28); producers: Baker, Carbone, Presto; writers: A. Baker, A. Carbone, R. Presto; publishers: Shakin' Baker/Gigi BMI. West End WES1225.

JET BROWN—Only Love Can Make It Right (3:25); producer: John Davis; writer: R. Netsky; publishers: Midsong/Monsterous ASCAP. Polydor PD2052.

CLEVELAND EATON & THE GARDEN OF EATON—I Don't Know (3:57); producers: Cleveland Eaton, Ed Green; writer: Atif A. Razzag; publishers: Eaton's/Streetsville BMI. Ovation OV1140.

DANCER—If Your Hands Shrink Up In The Bath tub, (How Come The Rest Of You Don't) (4:14); producer: L. Boilini; writer: J. Baxter; publisher: Hitt. I.E. 9001A.

JOHN FREEMAN—I Need You (3:43); producer: Leonard Jones; writer: J. Freeman; publisher: V.L.R./ASCAP. VLR 6327985.



Country

WAYLON JENNINGS—I Ain't Living Long Like This (3:34); producer: Richie Albright; writer: R. Crowell; publisher: Visa, ASCAP. RCA 11898. Jennings offers an uptempo number from

his "What Goes Around..." album. Already on the country charts, this much-covered song could easily spill over to the pop charts with its thumping bass, piano and infectious beat.

WILLIE NELSON—My Heroes Have Always Been Cowboys (3:02); producer: Willie Nelson/Sydney Pollack; writer: S. Vaughn; publisher: Jack & Bill, BMI. Columbia 1-11186. From the just-released film "Electric Horseman" in which Nelson makes his screen debut, this ballad will evoke memories of the movie. The track belongs to Nelson's expressive vocal which is surrounded by lush strings and a tasty rhythm section.

RONNIE MILSAP—Why Don't You Spend The Night (3:45); producer: Ronnie Milsap/Rob Galbraith; writer: Bob McDill; publisher: Hall-Clement, BMI. RCA PB11909. Milsap offers an uptempo number with a strong vocal delivery. Backed by strings, a vocal section, and an upfront rhythm section, this cooks throughout.

HOYT AXTON—Wild Bull Rider (3:27); producer: Hoyt Axton/Mellone; writer: Hoyt Axton; publisher: Lady Jane, BMI. Jeremiah 1003. His third single on his own label is cleverly written with hooks throughout. Piano and lead guitar stand out.

CHARLY McCLAIN—Men (2:27); producer: Larry Rogers; writer: R. Scaife/J. Hayes; publisher: Algee/Partner, BMI. Epic 9-50825. McClain rocks with a reggae flavored tune all about men and their problems. Backed by a strong vocal chorus and lots of percussion, McClain offers an upfront delivery.

JOHNNY DUNCAN—Play Another Slow Song (3:28); producer: Billy Sherrill; writer: K. Kane/R. Kane; publisher: Cross Keys, ASCAP, Columbia 1-11185. From his current album, Duncan offers a slow-moving ballad in story form. With pedal steel and strings in the background, Duncan sounds convincing throughout.

recommended

PORTER WAGONER—Hold On Tight (2:43); producer: Porter Wagoner; writer: Porter Wagoner; publisher: Owepar, BMI. RCA JB11771.

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.

TOP LPs & TAPE

POSITION 105-200

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JANUARY 5, 1980, BILLBOARD

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
105	105	6	BOB WELCH The Other One Capitol SW-12017	7.98	7.98	7.98
106	87	17	JIMMY BUFFETT Volcano MCA MCA-5102	8.98	8.98	8.98
107	100	30	EARTH, WIND & FIRE I Am Arc FC 35730 (CBS)	8.98	8.98	8.98
108	113	6	BOOMTOWN RATS The Fine Art Of Surfacing Columbia JC 36248	7.98	7.98	7.98
157	3	3	PARLIAMENT Gloryhallastoopid Casablanca NBLP 7195	7.98	7.98	7.98
110	49	8	PABLO CRUISE Part Of The Game A&M SP 3712	8.98	8.98	8.98
111	111	5	WAR The Music Band 2 MCA MCA 3193	8.98	8.98	8.98
126	7	7	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	7.98	7.98	7.98
122	6	6	THE INMATES First Offence Polydor PD 1-6241	7.98	7.98	7.98
114	62	15	KARLA BONOFF Restless Nights Columbia JC 35799	7.98	7.98	7.98
115	115	22	PLEASURE Future Now Fantasy F-9578	7.98	7.98	7.98
116	116	35	CHARLIE DANIELS BAND Million Mile Reflections Epic JE 35751	8.98	8.98	8.98
117	119	20	JOURNEY Infinity Columbia JC 34912	7.98	7.98	7.98
118	118	46	CHEAP TRICK Cheap Trick At Budokan Epic JE 35795	8.98	8.98	8.98
119	109	8	HEAD EAST A Different Kind Of Crazy A&M SP 4795	7.98	7.98	7.98
120	124	12	JIMMY MESSINA Oasis Columbia JC 36140	7.98	7.98	7.98
121	121	6	TANYA TUCKER Tear Me Apart MCA MCA 5106	8.98	8.98	8.98
122	80	12	MILLIE JACKSON & ISAAC HAYES Royal Rappin's Polydor PD-1-6229	7.98	7.98	7.98
137	14	14	KENNY ROGERS Ten Years Of Gold United Artists UA-LA 835-H	7.98	7.98	7.98
124	41	16	J.D. SOUTHER You're Only Lonely Columbia JC 36093	8.98	8.98	8.98
177	3	3	THE GAP BAND The Gap Band II Mercury SRM-1-3804	7.98	7.98	7.98
126	130	16	FRANK ZAPPA Joe's Garage Zappa SRZ1-1603 (Mercury)	7.98	7.98	7.98
127	127	7	SYLVESTER Living Proof Fantasy F-79010	11.98	11.98	11.98
166	3	3	BONNIE POINTER Bonnie Pointer Motown M7-929R1	7.98	7.98	7.98
129	129	7	GEORGE DUKE Master of the Game Epic JE 36263	7.98	7.98	7.98
145	5	5	CLIFF RICHARD We Don't Talk Anymore EMI-America SW-17018	7.98	7.98	7.98
131	132	10	BARRY MANILOW Greatest Hits Arista A2L 8601	13.98	13.98	13.98
132	133	19	ASHFORD & SIMPSON Stay Free Warner Bros. HS-3357	8.98	8.98	8.98
133	136	69	DONNA SUMMER Live And More Casablanca NBLP-7119	12.98	12.98	12.98
134	110	13	FOGHAT Boogie Motel Bearsiville BHS 6990 (WB)	8.98	8.98	8.98
135	120	31	CRUSADERS Street Life MCA 3094	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
136	114	10	NICOLETTE LARSON In The Nick Of Time Warner Bros. HS 3370	8.98	8.98	8.98	
137	101	16	BRENDA RUSSELL Horizon SP 739 (A&M)	7.98	7.98	7.98	
149	5	5	INSTANT FUNK Witch Doctor Salsoul SA 8529 (RCA)	7.98	7.98	7.98	
139	139	39	VAN HALEN Van Halen II Warner Bros. HS 3312	7.98	7.98	7.98	
140	142	68	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.98	
141	134	13	FUNKADELIC Uncle Jam Wants You Warner Bros. BSK 3371	8.98	8.98	8.98	
142	143	55	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	8.98	8.98	8.98	
143	144	9	THE HEADBOYS The Headboys RSO RS-1-3068	7.98	7.98	7.98	
144	147	4	BRASS CONSTRUCTION Brass Construction 5 United Artists LT 977	7.98	7.98	7.98	
145	148	5	JOAN ARMATRADING How Cruel A&M SP-3302	4.98	4.98	4.98	
152	80	80	THE CARS Elektra GE-135	7.98	7.98	7.98	
147	117	6	LINDA CLIFFORD Here's My Love RSO/Curtom RS-3067	7.98	7.98	7.98	
148	128	13	SOUNDTRACK Quadrophenia Polydor PD-2-6235	13.98	13.98	13.98	
149	151	7	FRANK MILLS Sunday Morning Suite Polydor PD 1-6225	7.98	7.98	7.98	
150	131	30	DIANA ROSS The Boss Motown M7-923	7.98	7.98	7.98	
151	153	17	SUPERTRAMP Crime Of The Century A&M SP-3647	7.98	7.98	7.98	
152	154	4	ROY AYERS No Stranger To Love Polydor PD 1-6246	7.98	7.98	7.98	
153	156	4	ROLLING STONES Hot Rocks 1964-71 London ZPS-6067	13.98	13.98	13.98	
163	7	7	EDDIE RABBITT The Best Of Eddie Rabbitt Elektra GE 235	7.98	7.98	7.98	
187	3	3	MILLIE JACKSON Live & Uncensored Spring SP-2-6725 (Polydor)	12.98	12.98	12.98	
164	6	6	STYX Equinox A&M SP 4559	7.98	7.98	7.98	
157	161	6	EAGLES Hotel California Asylum 7E-1084	7.98	7.98	7.98	
158	160	10	20/20 Portrait NJR-36205	7.98	7.98	7.98	
159	159	5	FLEETWOOD MAC Fleetwood Mac Reprise K-2281	7.98	7.98	7.98	
170	4	4	LEIF GARRETT Same Goes For You Scotti Bros. SB 16008 (Atlantic)	8.98	8.98	8.98	
179	47	47	BEE GEES Spirits Having Flown RSO RS1-3041	8.98	8.98	8.98	
162	162	4	TOM SCOTT Street Beat Columbia JC 36137	7.98	7.98	7.98	
174	111	111	SOUNDTRACK Saturday Night Fever RSO RS-2-4001	12.98	12.98	12.98	
164	51	9	ATLANTA RHYTHM SECTION Are You Ready Polydor PD-2-6236	11.98	11.98	11.98	
165	150	29	TEDDY PENDERGRASS Teddy P.I.R. FZ-36003 (CBS)	8.98	8.98	8.98	
166	135	40	SPYRO GYRA Morning Dance Infinity INF-9004 (MCA)	7.98	7.98	7.98	
167	167	24	VARIOUS ARTISTS Studio 54 Casablanca NBLP 2-7161	13.98	13.98	13.98	
168	140	29	ELECTRIC LIGHT ORCHESTRA Discovery Jet FZ 35769 (CBS)	8.98	8.98	8.98	

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
169	138	16	BETTE MIDLER Thighs And Whispers Atlantic SD16004	7.98	7.98	7.98
178	4	4	KENNY ROGERS & DOTTIE WEST Classics United Artists UALA 946	7.98	7.98	7.98
171	175	4	TONY BANKS A Curious Feeling Charisma CA 1-2207 (Polydor)	7.98	7.98	7.98
172	176	58	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia PC 35647	8.98	8.98	8.98
180	3	3	EAGLES Greatest Hits 1971-1975 Asylum 6E-105	7.98	7.98	7.98
174	108	14	JETHRO TULL Stormwatch Chrysalis CHR 1238	7.98	7.98	7.98
175	57	10	RICK JAMES Fire It Up Gordy G8-990 (Motown)	8.98	8.98	8.98
197	3	3	HIROSHIMA Hiroshima Arista AB-4252	7.98	7.98	7.98
NEW ENTRY			TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers Shelter (Not Available)	7.98	7.98	7.98
188	5	5	ROGER WHITTAKER Mirrors Of My Mind RCA AFL 1-3501	7.98	7.98	7.98
179	181	5	MANHATTAN TRANSFER Extensions Atlantic SD 19258	7.98	7.98	7.98
196	3	3	VAN HALEN Van Halen Warner Bros. BSK 3075	7.98	7.98	7.98
181	64	9	APRIL WINE Harder...Faster Capitol ST-12013	7.98	7.98	7.98
NEW ENTRY			JOURNEY In The Beginning Columbia C2-36324	9.98	9.98	9.98
NEW ENTRY			THE WHISPERS The Whispers Solar BXL1-3521 (RCA)	7.98	7.98	7.98
184	189	32	SWITCH Switch II Gordy G7-988 (Motown)	7.98	7.98	7.98
NEW ENTRY			GAMMA Gamma Elektra GE 219	7.98	7.98	7.98
NEW ENTRY			NARADA MICHAEL WALDEN Dance Of Life Atlantic SO 19252	7.98	7.98	7.98
187	194	7	STYX The Grand Illusion A&M SP 4637	7.98	7.98	7.98
188	190	3	10 CC Greatest Hits 1972-78 Polydor PD-1-6244	8.98	8.98	8.98
189	193	10	SUPERTRAMP Even In The Quietest Moments A&M SP 4634	7.98	7.98	7.98
200	13	13	MOLLY HATCHET Molly Hatchet Epic JE 35347	7.98	7.98	7.98
191	155	12	TOM JOHNSTON Everything You've Heard Is True Warner Bros. BSK-3504	8.98	8.98	8.98
NEW ENTRY			38 SPECIAL Rockin' Into The Night A&M SP 4782	7.98	7.98	7.98
193	192	14	SUZI QUATRO Suzi And Other Four Letter Words RSO RS-1-3064	7.98	7.98	7.98
NEW ENTRY			ENGLAND DAN & JOHN FORD COLEY The Best Of England Dan & John Ford Coley Big Tree BT 76018 (Atlantic)	7.98	7.98	7.98
195	84	10	MELISSA MANCHESTER Melissa Manchester Arista AL 9506	8.98	8.98	8.98
NEW ENTRY			KENNY ROGERS & DOTTIE WEST Everytime Two Fools Collide United Artists UALA 864	7.98	7.98	7.98
197	168	34	STEPHANIE MILLS What Cha Gonna Do With My Love 20th Century T-583 (RCA)	7.98	7.98	7.98
198	184	16	LED ZEPPELIN Led Zeppelin IV Atlantic SD-19129	7.98	7.98	7.98
199	141	10	LAKESIDE Rough Riders Solar BXL1 3490 (RCA)	7.98	7.98	7.98
200	165	27	ABBA Voulez-Vous Atlantic SD 16000	7.98	7.98	7.98

TOP LPs & TAPE

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JANUARY-DECEMBER '79 CHART ACTION SHARE

This is a computerized recapitulation of how labels, combined labels and corporations ranked on Billboard's charts during the period covered. Thus, these rankings represent share of chart action, and are not to be mistaken for share of market. The recap is prepared by the publication's Music Pop Charts Dept.

HOW THE TOP 10 LABELS SHARED:

THE HOT 100 AND TOP LP/TAPE CHART ACTION				THE HOT 100 CHART ACTION			THE TOP LP/TAPE CHART ACTION		
Label	Rank	% Of Share	Number	Rank	% Of Share	No. Of Singles	Rank	% Of Share	No. Of Albums
Columbia	1	10.9	120	1	8.9	45	1	11.4	75
Warner Bros.	2	9.0	94	3	6.5	32	2	9.6	62
A&M	3	5.9	75	6	5.1	28	3	6.2	47
Atlantic	4	5.3	72	4	6.3	30	5	5.1	42
Arista	5	5.1	68	7	5.1	24	4	5.1	44
Capitol	5	5.1	68	2	6.8	32	7	4.7	36
Casablanca	7	5.0	52	5	6.2	27	6	4.8	26
Epic	8	4.2	53	9	4.4	26	8	4.1	27
RSO	9	3.9	46	8	5.1	23	10	3.7	23
MCA	10	3.5	53	10	2.9	21	9	3.6	32

HOW THE TOP 10 COMBINED LABELS SHARED:

THE HOT 100 AND TOP LP/TAPE CHART ACTION				THE HOT 100 CHART ACTION			THE TOP LP/TAPE CHART ACTION		
Combined Label	Rank	% Of Share	Number	Rank	% Of Share	No. Of Singles	Rank	% Of Share	No. Of Albums
Columbia	1	12.3	151	2	10.9	58	1	13.9	92
Warner Bros.	2	11.9	142	3	10.0	53	2	12.2	90
Capitol	3	8.9	127	1	12.3	62	4	6.8	59
Atlantic	4	8.4	119	4	9.1	56	3	8.1	64
Epic	5	7.8	104	5	6.6	45	5	6.7	47
A&M	6	6.1	79	8	5.4	29	6	6.4	50
MCA	7	6.0	99	7	5.8	38	7	6.0	59
Arista	8	5.4	72	9	5.1	24	8	5.5	48
Casablanca	9	5.3	57	6	6.4	30	10	5.0	27
RCA	10	4.8	98	10	5.1	23	9	5.2	66
RSO									

Labels that comprise each combined label are as follows:
COLUMBIA: Columbia, ARC, Tappan-Zee, Bang, Col/Casablanca, Sam, Roadshow, Unlimited Gold; **WARNER BROS.:** Warner Bros., Island, Sire, Bearsville, Reprise, ECM, Warner/Curb, Whitfield, RFC, Discreet; **CAPITOL:** Capitol, UA, Ariola, EMI-America, Harvest; **ATLANTIC:** Atlantic, Swan Song, Atco, Rolling Stones, Scotti Bros., Big Tree, Virgin, Cotillion; **EPIC:** Epic, Portrait, Kirshner, Blue Sky, Caribou, Full Moon, Cleveland International, P.I.R., Jet, Nemperor, T-Neck, Stiff, Ode; **A&M:** A&M, Horizon; **MCA:** MCA, Infinity, ABC, Source, Backstreet, Butterfly, MCA/Curb, Songbird; **ARISTA:** Arista, GRP, Passport; **CASABLANCA:** Casablanca, Chocolate City, Parachute, Casa/Columbia; **RCA:** RCA, 20th Century, Windsong, Solar, Gold Mind, Grunt, Salsoul, Midsong International, Free Flight, Hologram, Millennium, New York International.

Labels that comprise each combined label are as follows:
CAPITOL: Capitol, UA, Ariola, EMI-America, Harvest; **COLUMBIA:** Columbia, ARC, Tappan-Zee, Bang, Col/Casablanca, Sam, Roadshow, Unlimited Gold; **WARNER BROS.:** Warner Bros., Island, Sire, Bearsville, Reprise, ECM, Warner/Curb, Whitfield, RFC, Discreet; **ATLANTIC:** Atlantic, Swan Song, Atco, Rolling Stones, Scotti Bros., Big Tree, Virgin, Cotillion; **EPIC:** Epic, Portrait, Kirshner, Blue Sky, Caribou, Full Moon, Cleveland International, P.I.R., Jet, Nemperor, T-Neck, Stiff, Ode; **CASABLANCA:** Casablanca, Chocolate City, Parachute, Casa/Columbia; **MCA:** MCA, Infinity, ABC, Source, Backstreet, Butterfly, MCA/Curb, Songbird; **ARISTA:** Arista, GRP, Passport; **RSO:** RSO.

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JANUARY 5, 1980, BILLBOARD

HOW THE TOP 10 CORPORATIONS SHARED*:

THE HOT 100 AND TOP LP/TAPE CHART ACTION				THE HOT 100 CHART ACTION			THE TOP LP/TAPE CHART ACTION		
Corporation	Rank	% Of Share	Number	Rank	% Of Share	No. Of Singles	Rank	% Of Share	No. Of Albums
WEA	1	24.7	326	1	24.0	136	1	24.7	190
CBS	2	20.1	244	2	17.5	103	2	20.6	141
Polygram	3	15.2	199	3	17.4	91	3	15.0	109
RCA	4	10.9	177	5	8.9	61	4	11.6	116
Capitol	5	8.9	127	4	12.3	62	5	6.8	59
MCA	6	6.0	98	6	5.7	38	6	6.0	59
Arista	7	5.4	72	7	5.1	24	7	5.5	48
Motown	8	2.8	37	8	2.9	17	8	2.8	20
Chrysalis	9	2.1	23	10	1.8	9	9	2.2	14
T.K.	10	1.6	24	9	2.3	13	10	1.5	11

*BY POINT OF DISTRIBUTION



TRUE CONFESSION—ASCAP charter member Malvin Franklin, right, recounts how he stole a vintage typewriter 65 years ago from Remick Music, a forerunner of Warner Bros. Music, in order to equip the first ASCAP office. Seated is Warner Bros. vice president and general counsel Leonard Golove, who accepted return of the item without pressing charges. Standing, from the left, are ASCAP board members Hal David and Gerald Marks, and ASCAP president Stanley Adams.

Polygram Destroying LP Surplus

• Continued from page 1

the Polydor and Phonogram labels has largely dried up recently, though there is apparently no shortage of overstocks from some Polygram-distributed (but not wholly owned) labels.

Polygram thus denies itself short-term financial gain for long-term benefits to its European affiliates—

ultimately, to its worldwide balance sheet—and to the marketplace there in general.

The declaration of the new policy comes as several executive changes within Polygram Record Operations (PRO) are expected. These are thought to include the appointment of Vogelsang as president of PRO. His duties as president of Polydor International will, it's believed, be taken over by Deutsche Grammophon chief, Richard Busch.

Vogelsang reports to Coen Solleveld, New York-based president of the Polygram Group, who oversees its record, publishing, direct marketing and television/film interests worldwide.

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TV Networks, Film Studios Paying Fees

NEW YORK—Attorney fees and disbursements amounting to about \$1 million were awarded by Judge Charles Brieant in Federal Court here last week to attorneys representing hundreds of composers in an antitrust class action suit filed in 1972 against eight film companies and three tv networks.

The action, settled April 6 before trial, sought \$300 million against the defendants, charged with conspiring to deprive writers of their copyrights.

The defendants included Universal Pictures, Paramount Pictures, Columbia Pictures, 20th Century-Fox, MGM, United Artists, Warner Bros., CBS, ABC and NBC. NBC reached a settlement before April 6.

Bankruptcy trustee Paul B. Andrew with the Dec. 17 approval of Federal District Bankruptcy Judge Lloyd King reopened four Odyssey Records stores in an attempt to create a cash flow from an inventory liquidation sale. Shortly thereafter, the San Francisco downtown, the larger of the two Berkeleys, the Phoenix Camelback and Capitola, Calif. stores reopened for an indefinite time. It was the feeling of the trustee and the creditors' committee that it would be prudent to liquidate as much inventory as possible through retail sale, after which Andrew might possibly approve bulk liquidation.

The lease of the Haight San Francisco store has been taken over by Wauzi Records, a Bay Area chain operated by Herthon Wallace, according to Dennis Montali, attorney representing the trustee. Approximately 40 other Odyssey lease-hold interests are up for acquisition. Andrew can be reached at 1 Maritime Plaza, San Francisco, Calif. 94111. . . . Friends of Jack and Joan Bernstein (he's chief of Pickwick's independent distribution network) will be happy to learn that their son, Lenny, is experiencing substantial improvement in the use of his arm, badly injured several years ago in a highway accident. . . . And son Bayard is making Mike Spector, owner of Spec's, the Florida state chain, happy. The youthful producer is the force behind Mike Pinera's Spector record, "Goodnight My Love," which entered the Hot 100 of Billboard this issue with a star at 85. Capitol is distributing the single.

The Miami Members Assn. of the National Academy of Recording Arts and Sciences Jan. 28 meeting will be held at the Q.L. Productions Down South Studios, where plans for a Latin Music Week will continue. The Dec. 11 meeting of the offshoot group of the Atlanta NARAS chapter heard Bill Gallagher, former CBS Records and Audiofidelity marketing executive, who now resides in South Florida. . . . Southern California retailers have endured the most serious Yule problem yet. Brinks went on strike in mid-December, forcing store owners to handle their own deposits when the trucks halted their daily cash pickup schedules. At presstime, the armed guards were still on the picket lines.

A Polygram U.S. spokesman denies the rumor that Phonogram/Mercury would be consolidated with Polydor Records, with the longtime P/M Chicago-based staff moving to New York where Dickie Kline would head the joint operation. Polygram rep states P/M is hottest of the lines in the stable right now and has been cooking for 90 days. . . . Industryites will be interested in the result of a current hearing in Rome, Ga., where a federal court is

26 Stores To Western Merchandisers

• Continued from page 3

and more recently RCA regional marketing director, will become chief of Galaxy, a 17,000 square foot warehousing location in Dallas, which will be the prime conduit for merchandise disbursement for the Record Town/Sound Town/Sundown stores. Sam Marmaduke, founder/president of Western Merchandisers assumes that position in the new operation, with John Marmaduke and Bob Schneider as co-vice presidents.

Rock'n'Rolling

• Continued from page 5

ever offend, but which will buy the products it advertises.

But right from Little Richard and Elvis Presley on, it has always been the spirit of rock to challenge, provoke, titillate and serve as a release from frustrations. And if the sight of David Bowie wearing a dress on "Saturday Night Live" no longer shocks a jaded audience, there is still another generation of performers waiting to further push back the limits. Wait until the mass audience discovers James Chance, the Plasmatics, Barbara Markay or the Slits.

One would think that the major labels would be better wired for rock after profiting so handsomely from it for so long. But that is not true. A visit to a NARM convention or one of those fancy dinners where all the heavy hitters meet finds few rock'n'rollers in attendance. After all, how many presidents of major record companies come from a rock background? Very few. But there are some challenges coming up.

Inside Track

deliberating evidence to determine the priority of claims against the assets of convicted murder conspirator Michael Thevis, the porno king who at one time headed the then rapidly rising r&b label, General Recording Corp., out of Atlanta. Thevis and two co-defendants were sentenced to life imprisonment after federal jury in Rome, Ga., convicted them of murder conspiracy in connection with the death of his former business associate, Roger Dean Underhill. Thevis' attorney is appealing the sentence.

Rich Bulloch, founder/president of Odyssey Records, who was injured seriously in an auto accident shortly after he voluntarily filed for reorganization under Chapter XI of the Chandler Act, has moved from a South Bay hospital to his own Santa Cruz manse for more convalescence. . . . The Los Angeles Daily Journal, a legal trade paper, carried a two-inch ad last week, seeking bids on a "records and album inventory, valued at \$7,500," offered by Sam Jonas, trustee for the bankrupt Wallichs Music & Entertainment Co., which went Chapter XI several years ago. . . . Billboard's Australian correspondent Glenn Baker, was accoladed by Adelaide radio station SKA for compiling and annotating album anthologies of Aussie rock.

Bob Newmark, Pickwick p.r. chief, denies a special sticker affixed to the Elektra "No Nukes" album to indicate its political thrust in any way hampered its sale, as stated by Elektra national sales manager Louis Maglia. The \$17.98 three-pocket album, according to Newmark, was stickered with the advance knowledge of Elektra with a half-dollar size sticker which read: MUSE (Musicians United For Safe Energy) receives royalties from this album," while another small sticker said: "Booklet explains MUSE's stand for a non-nuclear future." Newmark says that either the label or MUSE agreed to pay Pickwick for the cost of stickering. The album shipped Dec. 5 nationally from the Pickwick warehouses bearing the sticker. The album has been in stock consistently since that time, Newmark stated.

The Committee to Landmark the Brill Building has apparently achieved one victory to maintain the famed music industry edifice in its present state.

According to Don George, chairman of the committee, George E. Transom, owner of the building at 1619 Broadway, has agreed to keep the brass-lined entrance on Broadway. The committee had feared that Transom would shift the entrance to the sidestreet on 49th St. and replace the entrance with a commercial establishment.

Iran Anger Is Basis For Song

NEW YORK—The president of a record distributing company here thought he had ended his career as a composer, but his "anger and fury" over the U.S. Embassy hostage crisis in Iran changed all that.

Ervin Litkei of Olympia Distributing Corp. has penned a march, "The Captured Fifty," for which he and his wife, Andre, penned the lyrics.

A recording for band and mixed vocal was done by Johnny Dee, produced by Lee Kaye of KEM Enterprises, and a first print edition through Charles Hansen has already sold 25,000 copies, according to Litkei. His New York-based independent, Aurora Records, released the disk.

"I was sure that I would not write anymore, at least so I thought," Litkei explains. "However, after the Iranian takeover of our Embassy and the holding of Americans as hostages I went to the piano to vent my anger and fury over this unprecedented situation."

Litkei says that several independent chain and department stores have agreed to display a specially designed red, white and blue window display along with photos of Embassy scenes.

Litkei, a native of Hungary who came to the U.S. shortly after World War II, has penned marches in tribute to all U.S. presidents.

During the U.S. bicentennial, RCA Records marketed a celebration album that included a bicentennial march by Litkei along with seven marches in tribute to U.S. presidents.

Capricorn Files

• Continued from page 3

where Walden testified. Judge W.J. Patterson Jr. presided.

A creditors committee met following the hearing. The committee includes Gus Small, attorney; Steven Massarsky, manager of the Allman Brothers Band; Joe McConnell, manager of the Marshall Tucker Band; and attorneys Malcolm Rosenberg, Fred Hodges, Don Weisman, Richard Greene and Bob Gunn, all of whom represent individual creditors. Small is chairman of the committee. The committee will handle the affairs of Capricorn and No Exit, with no committee being formed in regards to Rear Exit Music.

Capricorn, No Exit and Rear Exit now have 120 days in which to file a plan of reorganization.

Stars On CBS-TV

NEW YORK—Count Basie, Leonard Bernstein, Jon Hendricks, Gene Kelly, Peggy Lee and Joe Williams were among a large lineup to perform on CBS-TV's special Dec. 29 of "The Kennedy Center Hours: A Celebration Of The Performing Arts." Among those honored for "significant contributions to American culture" were Ella Fitzgerald.

Heilman To Appeal Suit

• Continued from page 3

junction against Heilman's operations in 1974, and when he subsequently shifted part of the business to Illinois to allegedly evade the ban, he was held in contempt of court. He was also held in contempt for allegedly violating a similar injunction in California, where A&M Records had brought an individual suit resulting in a \$136,000 award in the label's favor.

The Heilman case has been one of the most vigorously pursued and defended cases involving piracy charges in this country.

In February 1979 Heilman was convicted of copyright infringement in a federal court in Chicago. He is appealing that charge also.

At one point during the litigation in Chicago, Heilman maintained that antipiracy statutes were too vague to cover his operations and, as an additional defense, claimed to have offered publishers two cents mechanical royalty as proof he was not willfully infringing copyrighted material. The court dismissed both arguments with the admonishment that Heilman "knowingly and intelligently and willfully chose to gamble."

"This was not a defendant who was proceeding out of the blue," the court's opinion reads. "He knew he was going to be prosecuted and he defied the authorities."

Sources close to the case say Heilman's modus operandi was to issue cassettes, 8-tracks and LPs compiled from hit material, advertising them in popular men's magazines, among other outlets. At one point he issued a six-record set of Beatle tunes, and another time a 16-tune assortment of Beatles, Rolling Stones and Bob Dylan hits.

In addition to the money award, Judge Michael J. Barron of the Milwaukee Circuit Court directed the entry of a permanent injunction against Heilman and his corporation from further acts of alleged piracy.

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2

Warner Bros. Records

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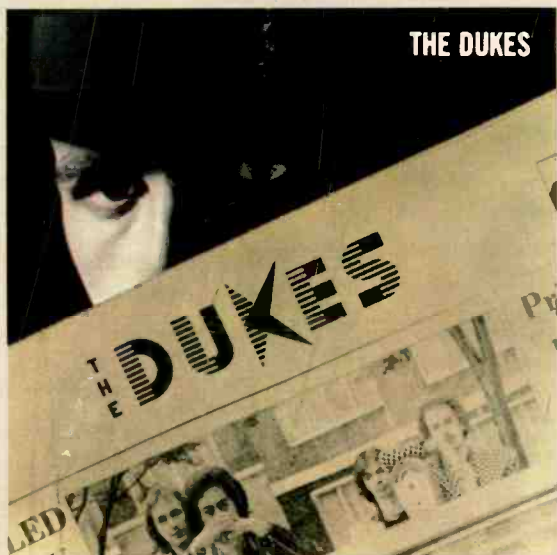
RECORDS AND TAPES

DECEMBER 31, 1979

BURBANK, CALIFORNIA

WHAT'S NEW?

Three Albums Headed Straight Up Into 1980



THE DUKES

Produced by Marty Cohn and Richie Zito
(BSK 3376)

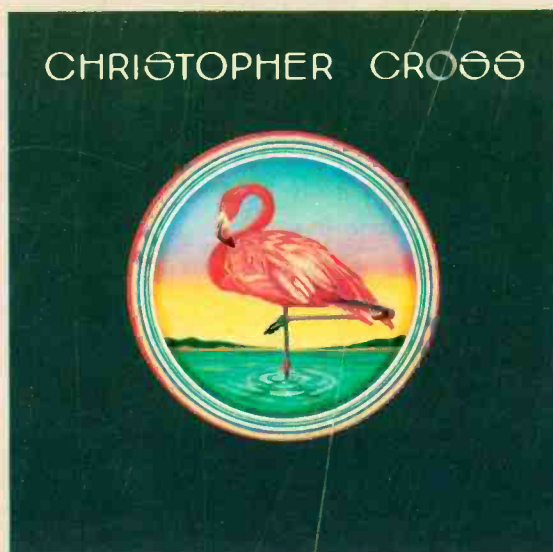
The Dukes know what they're doing. Though this is their first album as a unit, the players have spiced up UK bands from Stone the Crows (Ronnie Leahy) to Be-Bop Deluxe (Charlie Tumahai). Miller Anderson is ex-T-Rex and Keef Hartley. The late Jimmy McCulloch (whose last work is featured on *The Dukes* LP) has been succeeded on guitar by Procol Harum axeman Mick Graham. The Dukes know where they've been. And they know where you're going on their dazzlingly fresh first record. Listen to the sound of confidence. *The Dukes* (BSK 3376). Produced by Marty Cohn and Richie Zito.

CHRISTOPHER CROSS

Produced by Michael Omartian
(BSK 3383)

Christopher Cross won the heart of Warner Bros. Records during a sizzling gig at Austin's Alamo Roadhouse. Producer Michael Omartian brought Cross and the band to Los Angeles' Amigo Studios. The special qualities of his voice and his songs drew the best of studio audiences.

Larry Carlton, Valerie Carter, Don Henley, Nicolette Larson, Mike McDonald, J. D. Souther and others came by to sing and



play with this music in the making. The result is the nine original songs of *Christopher Cross* (BSK 3383), an exceptional new album from Warner Bros. Records.



PEARL HARBOR & THE EXPLOSIONS

Produced by David Kahne
(BSK 3404)

Pearl Harbor & The Explosions already have, through appearances, devastated their hometown of San Francisco and have spread the word from Los Angeles to New York. "Drivin'," a single released by a small label, reaped substantial airplay and interest. Now comes the band's first album, released on Warner Bros. Records. "Up and Over," a song from the LP, is the best prediction for what's about to happen to this dynamic singer and her band of rock & rollers. "You Got It (Release it)"—their first WB single—is included, along with "Drivin'," "Shut Up and Dance" and six others. *Pearl Harbor & The Explosions* (BSK 3404). Produced by David Kahne.

