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## British Blaming Sales Sag On Home Taping

By NICK ROBERTSHAW

LONDON—New statistics from the British Phonographic Industry confirm the alarming extent of the music trade recession here during 1979, and provide few grounds for optimism over longterm prospects.

The worst news contained in the figures deals with album sales for last year: down 11.5 million units against 1978, a drop of 13.4%. Total LP deliveries to the trade were 74.5 million units, compared with more than 86 million the year before.

The BPI lays the blame for most of this loss squarely on the "debilitating effects of home taping." Suggestions that price increases may have seriously affected album sales are dismissed on the grounds that in a year when Britain's retail price index as a whole increased by 17%, average album prices increased only by 14%.

Whatever the cause, the album decline was so severe that even with higher prices, the trade value of the market fell perceptibly: from \$375 million in 1978 to \$371 million in 1979.

Singles totals held their own, showing a minute rise from 88.8 million units in 1978 to 89.1 million last year. The 25% increase in the value of the 1979 sales reflects a year when specially packaged and higher priced singles were unprecedentedly popular, adding \$25 million to the total.

(Continued on page 50)

## U. K. Court: Dealers May Shield Pirates

LONDON—Retailers caught with pirated material are entitled to withhold details of their suppliers and customers, said an Appeals Court ruling in a film piracy case heard here Feb. 15.

However, the British Phonographic Industry group here is disputing reports of a major setback to antipiracy action in the U.K.: the ruling, it says, is no more than a minor "irritation."

By a two to one majority, the Appeals Court judges allowed an appeal by Mike Lee, Sue Gomberg and the Video Information Center not to require them to provide Rank film distributors and other copyright holders with the names and addresses of suppliers of allegedly pirated films, relevant documentation and the whereabouts of all illicit copies of masters known to them.

The court held that dealers caught in surprise attacks authorized by High Court "search and seizure" orders—one of the BPI's strongest weapons—are entitled to keep silent on the grounds they might incriminate themselves.

(Continued on page 33)

## MALL OUTLETS FARE BEST

## Calif. Retailers Cope With Rain & Flooding

By CARY DARLING

LOS ANGELES—The battering of Southern California by nine days of rain in the last two weeks surprisingly did not have an overly debilitating effect on many record retailers in the area.

Business in Phoenix is hard hit. See story on page 3.

Overall, there have been 24 storm-related deaths and \$270 million worth of private and business property damage as of Friday (22).

However, of the 24 stores surveyed, only seven reported any serious side effects. "We've been held hostage by an act of God," comments Peggy DeCaprio, owner of the Slippery Disc outlet in the suburban community of Pacific Palisades. Because of landslides, the Pacific Coast Highway—the main artery through town—was closed.

"We're completely cut off," she continues, noting business is down 75%. The shop itself has not suffered much damage though at one point four inches of water covered the floor. DeCaprio hasn't put a dollar amount on her loss but she admits "we didn't lose many records."

"The roads aren't just wet, they're not even dry."

(Continued on page 61)

## RSO Expanding, Will Add Labels

By JEAN WILLIAMS

LOS ANGELES—RSO Records is in the midst of a major expansion despite PolyGram's restructuring, reveals Al Coury, RSO's president.

Coury maintains that RSO will shortly announce the acquisition of a "major pop label" and is negotiating to buy a couple of smaller companies.

It is also reported that red hot producer Mike Chapman's Dreamland label will bring new wave acts to RSO through a distribution pact.

As to speculation about the future of RSO Records, following PolyGram's takeover of Casablanca, Coury says: "Unlike the companies that PolyGram has, RSO Records operates autonomously. RSO Records is totally controlled by Robert Stigwood and me and we decide what's good for RSO."

Coury notes that contrary to widespread belief, PolyGram does not own 50% interest in RSO.

(Continued on page 68)



JERMAINE JACKSON is currently putting the finishing touches on "LET'S GET SERIOUS," his first new album in two years—and what an album it is! Jermaine has co-written four of the seven tunes, with the remainder being penned by none other than Jermaine's co-producer Stevie Wonder! "LET'S GET SERIOUS," a truly exciting new album coming soon on Motown Records & Tapes. (M8-928M1) (Advertisement)

## Fewer Jukebox Licenses Issued Despite Pressures

By IS HOROWITZ

NEW YORK—Fewer jukeboxes are being licensed as required by the Copyright Act, despite increased licensing efforts by the Copyright Office and scores of lawsuits against recalcitrant operators.

Only 134,819 machines were licensed in 1979, down 9,544 from the 1978 total of 144,368, a figure even then thought to be less than a third of the estimated 500,000 jukeboxes in the U.S. subject to registration.

Walter D. Sampson Jr., chief of the Copyright Office's licensing division, says that a mere 84,000 licenses were issued last month, further evidence of serious deterioration in compliance with the law.

Regulations require that jukebox operators register their machines with the Copyright Office.

(Continued on page 59)

## U.S. Arrangers File Claim For Royalties

By JEAN CALLAHAN

WASHINGTON—The American Society of Music Arrangers has filed a claim with the Copyright Royalty Tribunal, asking that arrangers receive royalties for their creative contributions to copyrighted musical works.

The Copyright Law currently includes arrangers in its work-for-hire category with orchestrators and musicians as employees who are hired by composers to work for a fee on a piece of music.

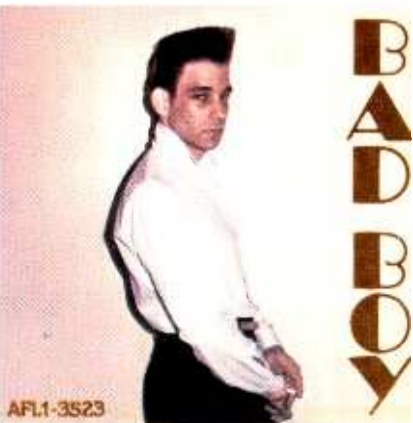
Eddy L. Manson, president of the arrangers society, disagrees with this arrangement.

(Continued on page 68)



Cristy Lane—Fast becoming one of the hottest names in the Country. With all the turmoil in the World today, perhaps the answer lies within her next single "One Day At A Time." From her forth coming album "Ask Me To Dance." On United Artists Records and Tapes. (LT-1023) (Advertisement)

(Advertisement)



## ROBERT GORDON

"hot, loose and simply overwhelming. ... the best one of his career"—Robert Palmer, N.Y. Times

"'Bad Boy' is Gordon's best album..." —Chuck Pratt, Chicago Sun Times

"...on his cool new record ('Bad Boy') he is exploiting his abilities to their potential." —Patrick Carr, Village Voice

"An Instant Record"  
Produced by Richard Gottferrer and Robert Gordon

RCA

Linda Ronstadt

her new album on Asylum Records & Tapes

"mad love"

5E-510



Produced by Peter Asher • Recorded by Val Garay

# Cold Chart Acts Suddenly Sizzle With Hot New Hits

By PAUL GREIN

LOS ANGELES—In the field of music, just because you're down doesn't mean you're out. Four of the five pop acts which have scored No. 1 singles so far this year were cold—or at least lukewarm—on the charts a year ago. And in most cases these acts are rallying due to market-conscious changes of direction.

Besides these No. 1 charters—K.C. & the Sunshine Band, Michael Jackson, the Captain & Tennille and Queen—a number of others acts have scored top 10 hits in the past six months after lengthy absences from the chart's upper reaches: Dionne Warwick, the Charlie Daniels Band, Maxine Nightingale, Robert John, Elton John, Herb Alpert, Kool & the Gang, Cliff Richard and Smokey Robinson.

All of this indicates a break from

past pop music patterns, where acts would have two or three years at the top and then fade from view. Now acts have a longer overall career span, though they may have lengthy intervening periods without hits.

As a result of these lingering successes, fewer brand new artists are breaking through to the top. Except for Teri DeSario, who teams with five-year veteran K.C. on "Yes, I'm Ready," all of the current top 10 singles are by acts which have been scoring Top 40 hits since at least

1977. Two of them first hit the top 10 in the '60s: Smokey Robinson and Michael Jackson.

After its initial string of disco hits ran out in 1977, K.C. & the Sunshine Band fumbled on the charts in 1978 despite such strong releases as "Boogie Shoes" and a discotized reworking of the Four Tops' "It's The Same Old Song." The group's comeback to the top came not with a disco tune but with a compelling soul ballad, "Please Don't Go."

The Captain & Tennille also ral-

lied from a record slump by changing their sound. The duo's "Do That To Me One More Time," its first gold single since a string of five A&M smashes in 1975-76, is a sexy, provocative ballad which dispenses with its former perky effervescence.

And Queen's "Crazy Little Thing Called Love," its first No. 1 single ever and its first top 10 hit in two years, has it moving from epic, lavishly-produced operettas to a leaner '50s-sounding rockabilly approach. The new sound is more in

keeping with the trend to spare, scaled-down productions than the heavily-orchestrated formula of Queen's earlier hits like "Bohemian Rhapsody" and "Somebody To Love."

Michael Jackson's "Rock With You" comes on the heels of his No. 1 "Don't Stop 'Til You Get Enough," his first solo single to hit the top 10 in seven years.

The Jacksons' group history also reflects the tendency for top artists to have greater longevity, if not uninterrupted success. The act was hot in its initial flurry of hits in 1970-72, hit again with "Dancing Machine" in 1974, "Enjoy Yourself" in 1977 and "Shake Your Body" in 1979, but went hitless in the intervening years.

Another act in the top 10 which is  
(Continued on page 59)

## Arizona Rains Drop Sales By 15%-50%

By AL SENIA

PHOENIX—The music industry here is reeling from the worst floods recorded in modern Phoenix history.

Some record retailers report a business drop of 15%-50%. Others, especially those located at enclosed suburban shopping malls, say the unusual week of rain has increased business as more people stay close to home and purchase recorded music to relieve boredom.

But even these dealers have had a problem: floodwaters have wiped out 11 of 13 bridges, linking central Phoenix and Scottsdale to the eastern suburban cities of Mesa and Tempe. Product shipments from Phoenix warehouses to suburban dealers are being delayed, postponed or even cancelled because of monumental traffic jams on some major streets and the two remaining bridge crossings.

Arizona Gov. Bruce Babbitt declared a state of emergency at one point and urged residents to avoid travel in the Phoenix area.

Some concert promoters have also been suffering. Gammage Center for the Performing Arts on the Arizona State Univ. campus in Tempe had concerts scheduled several nights last week.

A soldout Fred Waring show was cancelled Feb. 16, a Kenny Loggins concert was plagued by a 45-minute power blackout Monday (18) and an appearance by the Tony Sandler Orchestra Tuesday (19) drew only about 200 persons. The venue seats 3,000. It is located at the juncture of two access roads leading to one of  
(Continued on page 70)



Billboard photo by Jeffrey Mayer

**SPECIAL INTEREST**—Enthusiastic Specials fans surround the Chrysalis band for autographed LPs at Licorice Pizza in West Los Angeles. The band headlined a four night, eight show soldout engagement at the nearby Whiskey, part of its U.S. tour. Shown, left to right, are Neville Staples, Terry Hall and Horace Panter of the group.

## Ron Carter's LPs Spark Court Dispute

By IRV LICHMAN

NEW YORK—Fantasy/Galaxy Record Co., acting on behalf of its Milestone label affiliate, seeks injunctive relief, compensatory and punitive damages against MMO Music Group, Inc. in U.S. District Court here.

The plaintiff alleges that MMO, through its Inner City jazz label, violated an exclusive recording contract between Milestone and bassist Ron Carter with the release "sometime in 1978 or 1979" of two albums featuring Carter. "Hank Jones, Ron Car-

ter, Tony Williams, The Great Jazz Trio" and "Milestones The Great Jazz Trio."

In addition, the plaintiff contends that the latter album contains the following false statement, "Ron Carter appears through the courtesy of Milestone Records."

Also, Fantasy/Galaxy contends that the album's use of the tag "Milestones The Great Jazz Trio" suggests that the record contains performances by the "Milestone Jazz Trio" or has been recorded or

sponsored by plaintiff or with plaintiff's permission.

The complaint charges that the defendant has refused plaintiff's requests to cease its distribution or sale of the albums and account to plaintiff for damages.

Fantasy/Galaxy also demands an accounting of profits from the sale of the albums, damages in an amount not less than \$100,000, punitive damages not less than \$100,000 and the recall and destruction of the recordings.

## FOREIGN INCOME ZOOMS

# ASCAP Racks Up \$127 Mil Receipts

By JOHN SIPPEL

LOS ANGELES—Buffered by a hefty 33% hike in income from foreign sources and a 5% boost from domestic sources, ASCAP distributed an all-time high of \$100,639,000 in 1979, an overall 15% increase over the \$87,585,000 in 1978.

Total ASCAP 1979 receipts soared to \$127,935,000, a 9.7% rise from the \$116,651,000 of 1978. Receipts from foreign societies rose 28.2% in 1979, which registered \$24,462,000 compared to \$19,074,000 the prior year.

Domestic receipts escalated an average of 6%. Licensees including symphonic and concert contributed \$99,765,000 compared to \$95,033,000 in 1978. Interest from investments climbed from \$2,178,000 in 1978 to \$3,319,000, while membership fees upped to \$389,000 from 1978's \$366,000.

Total ASCAP domestic expenses and salaries rose 10.7% from \$21,991,000 to \$24,349,000 last year.

ASCAP's policy of making advances to members showed a 30% increase, rising from \$3,467,000 in 1978 to \$4,512,000. In 1979, the licensing society expensed \$112,000 in advances and recovered \$70,000 written off in prior years, resulting in a net expense of \$24,000, a whopping 61% improvement over 1978's \$110,000 writeoff.

A July 31, 1979 \$9,716,000 foreign distribution to members represented 1977 monies from the following countries: England, \$4,176,000; France, \$2,472,000; Germany, \$2,355,000; Sweden, \$529,000 and South Africa, \$184,000.

A Dec. 28 \$11,496,000 disbursement represented the following foreign payments: Australia, July 1977-June 1978, \$1,372,000; Japan, April 1977-March 1978, \$848,000; Spain, June 1977-June 1978, \$237,000; plus 1977 monies from Austria, \$516,000; Belgium, \$461,000; Denmark, \$303,000; Italy, \$933,000; Holland, \$1,082,000 and Switzerland, \$523,000. Canada's 1978 payment of \$3,645,000 was also included.

## Billboard Sets Supplement For Sunday Papers

LOS ANGELES—Billboard Magazine will introduce a Sunday newspaper supplement called Billboard Extra in collaboration with CST Communications, Inc. of Devon, Pa.

The Sunday magazine will debut in June in the Boston, Philadelphia, Baltimore, Washington, Atlanta and New York City markets.

CST Communications is a specialist in newspaper supplement marketing.

Initial circulation for the slick paper, 8 1/2 by 11-inch four-color publication will be 2 million per month in six cities, growing to a projected 10 million per month in 37 cities by 1982.

The new Sunday consumer publication will gear its articles to the 12-44 age market with stories and charts designed for this readership. Regional chart data will be developed along with national best selling charts for albums, singles and home videocassettes.

## Commerce Dept. Analyzes U.S. LP Exports; They're Up

By RICHARD M. NUSSER

NEW YORK—A more detailed breakdown of U.S. Commerce Dept. data on exports of albums (Billboard, Feb. 23, 1980) continues to point to an increase in shipments to global markets.

Among the world's burgeoning markets for exports of disks, according to the department's Bureau of the Census (in addition to the previously cited examples of Japan and Canada), are the Scandinavian countries, Argentina, West Germany and Spain, the latter accounting for a doubling of its American imports in the past year.

In contrast, LP exports to Aus-

tralia dropped from 1978's 517,123 to 1979's 461,610.

A ban on imports caused a drop in LP shipments to Nigeria from nearly a million in 1978 to a mere 25,413 last year. This dip was partially offset by a rise of exports to other African nations such as the Ivory Coast, where exports rose from 10,630 to 20,758 in the 1978-79 period.

Argentina led the Latin American

nations, with imports last year of 159,722 compared with 31,442 in 1978. Despite its size, Brazil accounts for a small percentage of American exports, unit sales of LPs rising from 55,423 in 1978 to 65,313 last year. This is attributed to the strong relationship between American labels and their affiliates there.

While overall exports to Scandinavia remained strong, with the av-

erage number of units amounting to 100,000 LPs each year to the various countries, Denmark leads the list in 1979 with 248,032 LPs received there compared with 138,630 in 1978.

Exports to West Germany jumped from 495,802 in 1978 to 1,029,828 in 1979, reflecting the continued strength of the German mark against the dollar.

Sales to Spain rose from 13,952 in 1978 to 28,103 in 1979.

The worst market for U.S. exports continues to be India, where only six LPs, most likely master disks since they were valued at more than \$1,000, were shipped last year.

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# Sales Good As Chains Expand In Philly Area

## Four Firms Branch Out In 3 States

PHILADELPHIA—Record sales are good for some of the more enterprising record dealers—particularly those with chain operations here. Sam Goody's, Sound Odyssey and King James Sound Centers have all announced they are moving ahead with new store openings.

Goody's, operating 11 record and audio shops in this tri-state area, has opened its 12th store in the nearby Moorestown (N.J.) Mall. It becomes the fourth Goody's on the New Jersey side.

Management staff includes Jack Shultz, district manager; Ken Mills, store manager; Frank Falco, assistant manager; Jim Fossile, hard-goods manager; and Lou Sandone, soft goods manager.

Jane Olivior, in town for an Academy of Music concert, made a personal appearance at the opening to promote her "The Best Side Of Good-Bye" album. The opening was also marked by a special demo sale at the new store only of floor samples and demonstration equipment.

For Richman Brothers based in suburban Pennsauken, N.J., it will be the 13th store in their chain of Sound Odyssey stores when they open the newest outlet in April in the Severna Park (Md.) Mall.

It will make a second Sound Odyssey in Maryland after first opening in Annapolis. Other store locations include eight in Eastern Pennsylvania, two in Southern New Jersey and one in Delaware.

James Cephas, who operates the King James Sound Centers in the West Philadelphia section of the city, opens a third King James shop March 7 at the new 57th and Vine St. mini-mall in the same area. The new store will be the largest with 12,000 square feet.

While records and tapes are the mainstay for the stores, Cephas also carries a wide variety of smaller goods like portable radios, ear-phones, tape decks, recorders and record players. King James will be adding videotapes to its inventory for the first time at the new store only.

Cephas credits the increased interest in gospel and jazz music as the reason for business remaining good and his decision to branch out with a new store at this time.

For his new King James Sound Center, Cephas says there will be only three categories of records sold—gospel, jazz and rhythm and blues.

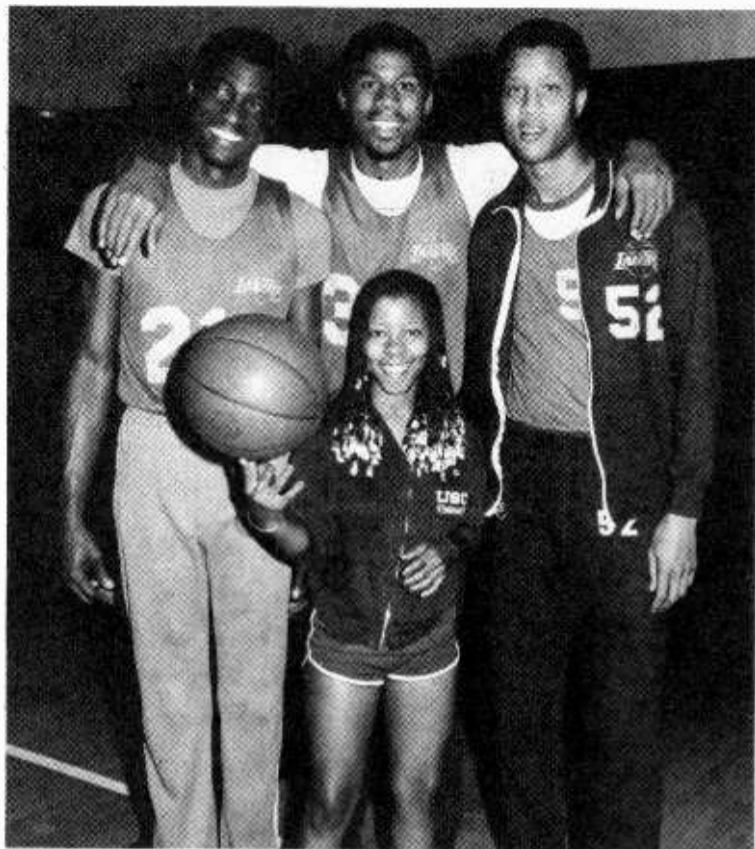
### IN LAS VEGAS MARCH 25

## 'Heavyweight' Panel At NARM Meet

LOS ANGELES—Irwin Steinberg, Clive Davis, Stan Gortikov, Jerry Moss, Joe Smith and Walter Yetnikoff will participate in a National Assn. of Recording Merchandisers panel titled "Challenges Of The '80s: Convention Keynotes Of The '70s Look At The Next Decade."

Slated for March 25 during NARM's convention at the MGM Grand Hotel in Las Vegas, March 23-26, the executives will offer projections for the future.

In reviewing their own statements of the past decade as well as those of their fellow panelists, the heads of companies will probe the economic



**EVERYTHING'S RELATIVE**—Patrice Rushen, a petite 4 foot, 11 inch pianist/singer on Elektra/Asylum, seems positively puny as she stands in front of three towering members of the L.A. Lakers, from left, Michael Coopers (6 foot five), "Magic" Johnson (6 foot nine) and Jamal Wilkes, (6 foot six). The diminutive Rushen stopped by a practice session for a few shots and promptly scored two points off the hapless Johnson.

### SPANISH & R&B

## Casablanca Turns To New Markets

By CARY DARLING

LOS ANGELES—Casablanca is going after the r&b and Spanish markets and three of its current pop disks are achieving some success there.

Teri De Sario's "Yes, I'm Ready" is starred at 40, Captain and Tennille's "Do That To Me One More Time" is starred at 70 while Kenny Nolan's "Us And Them" holds at 90 on Billboard's soul chart.

Jheryl Busby, national r&b promotion director for the label, notes the biggest surprise is with the Captain and Tennille. "Kenny Nolan has been on the soul charts before," he says. "And with 'Yes, I'm Ready' credit has to be given to Barbara Mason who wrote the song. Also, KC is involved." All these are factors, he feels, which encouraged black radio to respond.

"With the Captain and Tennille,

we didn't do anything special. We just went to stations and one of the things we pointed out was how well the Captain and Tennille television (Continued on page 55)

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## Executive Turntable

### Record Companies

Bill Burdsal is promoted to administration director for 20th Century-Fox Records in Los Angeles. Burdsal was previously supervisor of office services. . . . Michael Friedman moves up at Arista in New York to product management director of associated labels and video services director. He was formerly as-



Burdsal



Friedman



Greifinger

sistant to the president. . . . Bettelynn McIlvain, East Coast press coordinator for Capitol Records in New York, has left as has Gary Franklin, merchandising coordinator for the label's New York sales district. . . . Eileen Bradley becomes national publicity director for Tapestry Records in Los Angeles. Bradley had been national publicity director for Phonogram/Mercury Records. . . . Masterscores Productions and Records in San Diego has several additions: France Johnson named general manager. Johnson was formerly a producer for Masterscores Records. Mitzi Lopez is now administration and production coordinator. She was formerly associate producer and art director. And Toni Chase is upped to head of public affairs. She has worked in distribution for the label. . . . Doc Remer becomes national promotion director for Mirus Music in Cleveland. The firm oversees Mirus Records, Seeds And Stems Records, Heat Records and New Moon/Cloudborn Records. Remer was formerly Midwest regional promotion manager for Ariola.

### Publishing

Stephen Shrimpton takes over as managing director of MPL Communications Ltd., the publishing and recording organization in London for Paul McCartney. He was managing director of EMI Australia.

### Related Fields

Nikko Audio has several changes with K. Oeda taking the post of president. He continues as chairman of the board in Tokyo. He replaces Kay Sato who has resigned. John Schroder, formerly Eastern sales manager, is now marketing and sales vice president based in New York. And Wesley Miyahara, formerly assistant to the president, is now in charge of administrative functions. He is based in Van Nuys, Calif. . . . John C. Archibald is now vice chairman of Marvin Josephson Associates in New York, the group of which International Creative Management is a part. Archibald was senior vice president and group executive with the Chase Manhattan Bank. . . . Marv Greifinger, comes to Glotzer Management Corp. in Los Angeles as creative services and marketing director. He was with Phonogram/Mercury previously in publicity. . . . Robert E. Morrill joins Electro-Voice Co. in Buchanan, Mich., as marketing vice president. He had been marketing vice president at Phase-Linear Corp. . . . Jim Lopnow moves to Tapco Audio Products Corp. in Redmond, Wash., as sales manager. He was marketing manager of Biamp Systems in Portland, Ore. . . . Robert Hirschman, based in London for the past eight years, is resuming his law practice in Los Angeles. He specializes in the music and entertainment industries. . . . Pee Dee Leavitt is now assistant entertainment director at the Riviera Hotel in Las Vegas. She had been assistant publicity and advertising director. . . . Tom Willer is upped to the post of entertainment administrative assistant at Caesars Palace in Las Vegas. He was associated with the Caesars World office in Los Angeles.

## CBS Still Mulling New Acts LP Plan

NEW YORK—CBS is formulating a dealer incentive program to promote product by new artists, but it tags as "erroneous" a story here last week stating that such a plan already is in effect.

"A new artist development program is under consideration," says Paul Smith, senior vice president, marketing, CBS Records. "However," he stresses, "it is not finalized, no target date has been set and product has not been selected. Some of the components in the story may or may not be included in the program."

The story, secured from dealer sources, stated that CBS is offering special discounts on initial orders of a number of new acts. The deal was also said to include special dating and return privileges.

Smith says it is normal procedure to discuss the viability of proposed marketing programs with key accounts during planning stages. In some cases, it takes months for a new program to take final form, and it often undergoes substantial change and modification, he adds.

## Capitol Halts Ariola Distribution

LOS ANGELES—Capitol's distribution pact to handle Ariola in the U.S. has been terminated. Though selected product from Ariola's catalog is being distributed now by Arista, Ariola's sister company here, no formal arrangement for U.S. distribution has been set.

However, Capitol is continuing to accept returns on Ariola material it has distributed until March 15. Returns are to be made through local Capitol branches.

Arista is not taking back any Ariola material other than that which it is handling. However, clarification on this point may occur when definitive arrangements for the distribution of Ariola material are made.

Ariola closed its main offices in Los Angeles at the beginning of the year and has moved to New York where Arista is based. Artists on the roster included Amii Stewart, Herman Brood, Prism, Gene Cotton and Chapter 8.

## We've got a record here that says Webster Lewis is the one for the 80's.

"Give Me Some Emotion" is *the* single, from "8 for the 80's."

"Give Me Some Emotion" is across every chart with bullets.

"Give Me Some Emotion" is added on radio stations all across the country.

"Give Me Some Emotion" is produced by Webster Lewis and Herbie Hancock.

"Give Me Some Emotion" is the record that's getting Webster Lewis recognized as a talent to reckon with from now on.

"Give Me Some Emotion." From "8 for the 80's."

On Epic Records and Tapes.



Buy it once. Enjoy it a lifetime. Recorded music is your best entertainment value.

"Epic" is a trademark of CBS Inc. ©1980 CBS Inc.  
Produced by Webster Lewis and Herbie Hancock.  
Management: Weisner/DeMann Entertainment Inc.  
9200 Sunset Boulevard  
Penthouse 15  
Los Angeles, CA 90069

IN S.C. AUG. 17-20

## Record Bar Chain Convention Okayed

LOS ANGELES—Despite continuing reports of some vendors withdrawing support for summer company conventions Record Bar chain president Barrie Bergman pledges his seventh annual bash this year will be its best.

"It's our 20th anniversary and our Aug. 17-20 schedule covers the same four days we had last year," Bergman says. "We'll have approximately 250 home office, field staff and store managers and their partners at the Hyatt at Palmetto Dunes on Hilton Head, S.C.," Bergman promises.

Record Bar opens its 100th outlet in Greenville, S.C., a week before the confab opening, representing an additional 16 stores over the same

time last year. Vice president of marketing Ralph King and real estate chief Rich Gonzales expect 106 stores by year-end.

All agree that the annual convention most motivates the entire chain, so Bergman says he may have to go direct to artist managers he knows to get acts which a managers' poll designates it wants for the conclave. The convention will also present best artist awards for the first time, selected from the same canvass of managers.

King expects the convention highlight, Casino Night, where supplier personnel act as dealers in gambling games using play money, to be as big or better than 1979 when a \$9,000 Jeep was the top prize.

## More Musicians In Atlantic City

ATLANTIC CITY—Membership in Musicians Union Local 661-708 has zoomed from less than 400 in 1976 to more than 800.

However, according to Victor J. Marrantino, local president, with all the music making that is going on at the three casino hotels already in operation, it's not local groups that are getting the call to play in the hotel lounges.

Marrantino says there are too many groups from outside the state being used in the lounges. He says he has tried to rectify this situation, but to no avail.

Although with the three hotels there are more musicians employed, percentage-wise the union's unem-

ployed members remains high due to the growth in membership.

He also points out that the intent of the legislation drawn up to legalize casino gambling in Atlantic City was for residents of the resort and New Jersey to be gainfully employed. But that hasn't happened as yet as far as the musicians are concerned.

## Mancini Conducts

LOS ANGELES—Henry Mancini guest conducted the Boston Pops first ever concerts in the South in Huntington, W. Va.; Lexington, Ky. and Johnson City, Tenn. All three dates reportedly were soldout.



**BOFILL'S NIGHT**—Billy Davis and Marilyn McCoo, center, meet Angela Bofill backstage at L.A.'s Roxy nightclub. Bofill soldout her four performances weeks in advance.

## NECAA MEETING

# Fewer Labels, More Bookers At Huddle

By ED HARRISON

WASHINGTON—Cutbacks in expenditures coupled with the elimination and/or re-evaluation of several record company college departments has resulted in a dramatic decline in the number of labels that exhibited at the National Entertainment and Campus Activities Assn. national convention here Feb. 13-17. Overall the convention attracted about 2,500 delegates and 200 exhibitors.

The only labels with exhibit booths were Warner Bros., represented by Larry Butler of the college department, Paul Scott, vice president of artist development, and Ted Cohen of the artist development department; Atlantic, represented by Guenther Hauer of the college department and surprisingly Philadelphia International.

Among the labels that have been traditionally represented in past conventions and absent this year were A&M, which has discontinued its college department; CBS, which is bypassing all collegiate conventions; Capitol, represented for the last few years; Elektra/Asylum, RCA and Arista.

Despite the lack of a record company educational session, an a&r panel on opening day did attract Bob Feiden, Arista vice president of a&r; Jim Fishell, a&r director for CBS; Karin Berg, director, East Coast a&r, Warner Bros.; and Robin McBride, former a&r director, Mercury/Phonogram.

The biggest surprise was the initial appearance of Philadelphia International. It was represented by Priscilla Chatman, recently appointed to the newly formed artist development.

The label is looking to package a Dexter Wansel/Jean Carn show for a U.S. college tour in September and October.

Attending the NECAA convention was suggested by Jane Britton Associates as a starting point for exposure and approved by label president Larry Depte.

Chatman admits that the label's presence has made them sort of a "novelty."

"We've had a lot of traffic by the booth from student coordinators wanting to know about the label and our acts," says Chatman.

Chatman reports enthusiastic response to McFadden & Whitehead and the Jones Girls.

She had posters, standups, albums and video to call attention to the label's acts. The label had hoped to showcase this year, but when the decision to appear was made, all showcases were booked.

Chatman says that she intends to work directly with many of the student buyers she's met.

The lack of major label attendance was offset by the strong turnout of national talent agencies. ICM, William Morris, Regency, APA, ATI, Athena, Variety Artists and Magna all manned exhibit booths.

While it is difficult to gauge the amount of business generated, most agents claim they were there to personally meet with collegiate talent buyers and make them aware of what acts are available for college tours.

## Management Three Opening In London

LOS ANGELES — Management Three Ltd., has opened offices in London, with Kip Richard Krones named managing director of the operation.

Krones will handle the firm's London-based clients—the Moody Blues and the Tarney & Spencer Band as well as working with new acts. He also will assist in worldwide representation of Management Three's U.S.-based clients.

Krones, an attorney, was associated with the law firm of Loeb & Loeb and Caribou Management.

## Cap, EMI And UA's Country Staffs Combined

By KIP KIRBY

NASHVILLE—Country promotional staffs for Capitol, EMI and United Artists Records have been consolidated in a restructuring. Country promotion for all three labels will now be handled by Jerry Seabolt, national promotion director of Capitol/EMI/UA based here.

Reporting directly to him will be Hilton Hawkins, regional promotion manager, Nashville, and Gerrie McDowell, regional promotion manager, Dallas.

Eliminated in the reorganization were the Capitol Records positions of national and regional country promotion managers, as well as director of talent acquisition.

Lynn Shults, formerly vice president of a&r for Capitol's Nashville division, has been elevated to the position of vice president of Capitol/EMI/UA, Nashville.

## Nashvillians Prefer Easy Listening Music

By GERRY WOOD

NASHVILLE—Nashville's most popular music? Easy listening. Nashville's most popular country music artist? Kenny Rogers.

Those are two of the revealing statistics emerging from a "communitywide study" prepared by Shockley Research, Inc., a local firm conducting the survey for its own files.

Easy listening led the preference poll with a total of 42.9%, compared to country with 30.8%, rock at 17.2%, classical at a healthy 12.6%, and jazz at 9.5%.

Of those answering country music to the question concerning their favorite form of music, 23.1% said they enjoy country music enough to call themselves a fan.

Surveying 389 Davidson County (metro Nashville) residents by phone last December, Shockley Research has released the results that provide illuminating consumer information on the general Nashville populace and those considering themselves country music fans.

(Continued on page 36)

MARCH 1, 1980 BILLBOARD

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# ASCAP MEMBERS SWEEP ALL 18 RECORD OF THE YEAR, ALBUM OF THE YEAR & SONG OF THE YEAR GRAMMY NOMINATIONS.

## RECORD OF THE YEAR

1. After the Love Has Gone  
Earth, Wind & Fire, Artist  
Maurice White, Producer **ASCAP**
2. The Gambler  
Kenny Rogers, Artist **ASCAP**
3. I Will Survive  
Dino Fekaris & Freddie Perren, Producers **ASCAP**
4. What a Fool Believes  
The Doobie Brothers (Michael McDonald,  
Tiran Porter & Patrick Simmons), Artists **ASCAP**
5. You Don't Bring Me Flowers  
Barbra Streisand & Neil Diamond, Artists  
Bob Gaudio, Producer **ASCAP**

## ALBUM OF THE YEAR

1. Bad Girls  
Donna Summer, Artist **ASCAP**
2. Breakfast in America  
Supertramp (PRS), Artist  
Supertramp, Producer **ASCAP**
3. 52nd Street  
Billy Joel, Artist  
Phil Ramone, Producer **ASCAP**
4. The Gambler  
Kenny Rogers, Artist **ASCAP**
5. Minute by Minute  
The Doobie Brothers (Michael McDonald,  
Tiran Porter & Patrick Simmons), Artists **ASCAP**

## SONG OF THE YEAR

1. After the Love Has Gone  
Bill Champlin, Songwriter  
Bobette Music, Publisher **ASCAP**
2. Chuck E.'s in Love  
Rickie Lee Jones, Songwriter  
Easy Money Music, Publisher **ASCAP**
3. Honesty  
Billy Joel, Songwriter  
Impulsive Music/April Music, Publishers **ASCAP**
4. I Will Survive  
Dino Fekaris & Freddie Perren, Songwriters  
Perren-Vibes Music, Publisher **ASCAP**
5. Minute by Minute  
Lester Abrams, Songwriter  
Loresta Music, Publisher **ASCAP**
6. Reunited  
Dino Fekaris & Freddie Perren, Songwriters  
Perren-Vibes Music, Publisher **ASCAP**
7. She Believes in Me  
Steve Gibb, Songwriter  
Angel Wing Music, Publisher **ASCAP**
8. What a Fool Believes  
Kenny Loggins, Songwriter  
Milk Money Music, Publisher **ASCAP**

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# Ampex Purchased By Signal For \$357 Mil

LOS ANGELES—Ampex Corp. and the Signal Cos. have agreed in principle whereby Signal will buy Ampex for \$357 million.

Ampex, based in Redwood City, Calif., is a major worldwide designer, manufacturer and marketer of professional audio and video systems, computer memories and data handling products, magnetic tapes and accessories.

Signal is based here and manufactures trucks, aerospace equipment and other industrial products.

If the deal is consummated, Signal indicates it "contemplates no changes" in the Ampex Corp.'s operating philosophy or "in its existing management."

The terms of the agreement call for the exchange of 79 Signal common shares for each common share of Ampex. Ampex has approximately 11,000,000 shares outstanding with an additional 1,700,000 shares reserved for issuance upon exercise of employee stock options and conversion of convertible debentures.

The agreement is subject to termination by either party if at any time

## Record Sales Told At Data Packaging

CAMBRIDGE, Mass.—Data Packing Corp., which manufactures cassettes and 8-track cartridges among other plastic products, reports record sales and earnings for its fiscal year ended Dec. 1.

Net sales total \$35.897 million, up from \$30.5 million in the previous year. Net earnings from extraordinary gains were \$3 million as compared with \$2.2 million in the preceding year.

Earnings from operations, exclusive of a sale of land in Arizona, were \$2.4 million, up from \$1.7 million in the previous year.

up to 10 days before it becomes effective, the average of the closing prices for Signal stock on the New York Stock Exchange for any consecutive five-day period exceeds \$51 a share or is less than \$40 a share.

Signal, which expects the acquisition to be completed by mid 1980, acquired 49.9% of Golden West Broadcasters in August of 1968. The firm also indicates that the acquisition is subject to the approval by the boards and shareholders of each company as well as various government agencies.

## ABKCO Profits Rise To \$35,865

NEW YORK—ABKCO Industries Inc. reports a profit of \$35,865 or three cents a share for the first quarter ended Dec. 31, 1979, against revenues of \$3,283,270 for that period. This compares with revenues of \$2,287,794 and a loss of \$14,647 or one cent a share for the same period in 1978.

Credit for the rise was attributed to increased sales in the company's wholesale operation, Chips Distributing; continued marketability of portions of the Rolling Stones' catalog owned by ABKCO, and revenues from its five-store retail chain, Music Land of Pennsylvania.

## ABC Posts Top Earnings, Revenues For '79, Quarter

NEW YORK—ABC reports record revenues and earnings for the fourth quarter and full year of 1979.

Earnings per share from continuing operations are \$5.67, representing an increase of 23% over the \$4.60 achieved in 1978. Including discon-

## Integrity's Loss Soars To \$538,248

LOS ANGELES—Integrity Entertainment Corp. reports a net loss of \$538,248 or 18 cents per share for the first six months ending Dec. 31, 1979, compared to a profit of \$1,127,000 or 36 cents per share for the same period in 1978.

For the first half of fiscal 1980 the Warehouse/Big Ben's stores reported sales of \$39,302,538, as opposed to \$41,685,000 for the comparable period the prior year.

Second quarter earnings for fiscal 1980 were \$620,891 or 21 cents per share fully diluted, compared to \$931,825 or 30 cents per share fully diluted for fiscal 1979.

Sales for the second quarter fiscal 1980 were \$24,280,179, compared to \$24,277,153 a year ago.

Founder/chairman of the board Lee Hartstone reports Integrity was operating 143 outlets at the end of the first half of fiscal 1980, compared to 123 outlets a year ago.

## Radio Shack Gains

NEW YORK—Tandy Corp.'s Radio Shack division posted a 20% gain in sales in January, from \$72,448,000 in 1978 to \$86,847,000 this year. The company attributes the rise to unseasonably good weather and an increase in the sales of computers for the home market.

tinued operations, earnings per share for 1978 were \$4.89.

For the last quarter earnings per share from continuing operations are \$1.59, representing a 10% increase over the \$1.45 achieved in this quarter in 1978.

Revenues from continuing operations for the full year increased 15% to \$2.1 billion, from the previous level of \$1.8 billion in 1978.

For the fourth quarter, revenues from continuing operations increased 21% to \$631.5 million from \$524 million in 1978's same period.

Income from continuing operations rose 25% to \$159.3 million for the full year and 11% to \$44.9 million for the fourth quarter.

A year earlier, ABC reported income from continuing operations of \$127.5 million for the full year and \$40.5 million for the fourth quarter.

Income from discontinued operations totaled \$8.1 million for the full year of 1978 and \$5 million for the fourth quarter of 1978.

## 2 Virginia Stations Go To Metroplex

WASHINGTON — Cleveland-based Metroplex Communications has entered an agreement to buy WPIK-AM/WXRA-FM in suburban Alexandria, Va., for \$4 million.

The stations are owned by Carl Lindberg and serve the District of Columbia. A Metroplex spokesman says the country format on both stations will be retained.

Metroplex principals Norman Wain and Robert Weiss recently sold KOAX-FM Dallas to Westinghouse Broadcasting for a record-setting \$7 million. KOAX is a beautiful music station.

Metroplex owns and operates KEZK-FM St. Louis, WHYI-FM Fort Lauderdale and WWOK-AM Miami.

# Market Quotations

As of closing, Feb. 21, 1980

1979		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
1 1/2	3/4	Altec Corp.	25	80	1 1/2	1 1/2	1 1/2	- 1/4
47 1/2	32 1/2	ABC	6	1441	33 1/2	33	33	- 1/2
41 1/2	31 1/2	American Can	5	754	32 1/2	32	32 1/2	- 1/2
28 1/2	14	Ampex	14	1495	28 1/2	28 1/2	28 1/2	+ 1/4
5	1 1/2	Automatic Radio	—	5	4	4	4	Unch.
56 1/2	44 1/2	CBS	7	191	52 1/2	52	52 1/2	+ 1/4
37 1/2	18 1/2	Columbia Pictures	10	88	35 1/2	35 1/2	35 1/2	- 1 1/2
13 1/2	6 1/2	Craig Corp.	22	36	6 1/2	6 1/2	6 1/2	- 1/4
48 1/2	33	Disney, Walt	12	216	46 1/2	45 1/2	46 1/2	+ 1/4
3 1/2	1 1/2	EMI	—	113	3 1/2	3 1/2	3 1/2	+ 1/4
18 1/2	8 1/2	Filmways, Inc.	8	165	10	9 1/2	10	+ 1/4
22 1/2	13 1/2	Gulf + Western	4	928	20 1/2	19 1/2	19 1/2	- 1/4
17	10 1/2	Handyman	5	63	10 1/2	10 1/2	10 1/2	- 1/4
37 1/2	17	Harrah's	16	153	36 1/2	36 1/2	36 1/2	Unch.
9	3 1/2	K-tel	7	41	9	8 1/2	8 1/2	Unch.
3 1/2	1 1/2	Lafayette Radio	—	—	—	—	1 1/2	Unch.
37 1/2	27 1/2	Matsushita Electronics	8	2	28 1/2	28 1/2	28 1/2	- 1/4
57 1/2	37 1/2	MCA	10	142	54 1/2	54	54	- 1/4
39	16 1/2	Memorex	4	583	17	16 1/2	16 1/2	- 1/4
66	46 1/2	3M	9	1568	53 1/2	51 1/2	51 1/2	- 1/4
63 1/2	36	Motorola	12	1286	59 1/2	58	58 1/2	+ 1/4
32	24 1/2	North American Philips	5	53	29 1/2	29	29 1/2	- 1/4
22 1/2	15 1/2	Pioneer Electronics	10	—	—	—	17 1/2	Unch.
28 1/2	21 1/2	RCA	6	2410	24	23 1/2	23 1/2	- 1/4
10 1/2	6 1/2	Sony	20	509	7	6 1/2	6 1/2	- 1/4
33 1/2	15	Storer Broadcasting	10	175	29 1/2	28 1/2	29	- 1/4
8 1/2	3 1/2	Superscope	—	75	4 1/2	4 1/2	4 1/2	- 1/4
35 1/2	18 1/2	Taft Broadcasting	9	541	31 1/2	31 1/2	31 1/2	Unch.
20 1/2	16	Transamerica	5	316	17 1/2	17	17	- 1/4
53	30	20th Century	7	78	46 1/2	45 1/2	45 1/2	- 1/4
57 1/2	32 1/2	Warner Communications	11	485	56 1/2	54 1/2	55 1/2	- 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	—	—	2	3	Integrity Ent.	—	42	1 1/2	1 1/2
Data Packaging	4	1	7 1/2	8 1/2	Koss Corp.	8	33	5 1/2	5 1/2
Electrosound Group	5	10	5 1/2	6 1/2	Kustom Elec.	10	—	1 1/2	1 1/2
First Artists Prod.	22	51	3 1/2	4 1/2	M. Josephson	8	42	13 1/2	14
					Orrox Corp.	12	140	6 1/2	6 1/2
					Recoton	3	—	1 1/2	1 1/2
					Schwartz Bros.	6	—	1 1/2	2 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.

## VU Label Bows With 10-Inch 45

CHICAGO—A 10-inch 45 r.p.m. disk configuration is being used to introduce new wave label VU Records. The debut release is by Chicago group Bohemia, containing three songs.

VU is headed by Robin McBride, former Mercury Records a&r direc-

tor and an independent producer here. Chicago's MS Distributing will carry the first release listing at \$4.98.

Says McBride: "For the same costs we could have put out a 12-inch album. That's really too ordinary and less interesting for this type of act."

MARCH 1, 1980 BILLBOARD

## Billboard® SALES BAROMETER

LPs				SINGLES			
	UP	DOWN	STABLE		UP	DOWN	STABLE
LAST WEEK	56%	11%	33%	LAST WEEK	31%	18%	51%
PREVIOUS WEEK	33%	19%	48%	PREVIOUS WEEK	29%	16%	55%

PRERECORDED CASSETTES				PRERECORDED 8-TRACKS			
	UP	DOWN	STABLE		UP	DOWN	STABLE
LAST WEEK	59%	9%	32%	LAST WEEK	9%	59%	32%
PREVIOUS WEEK	34%	13%	53%	PREVIOUS WEEK	13%	42%	45%

BLANK TAPE				BUSINESS OVERALL COMPARED TO LAST YEAR			
	UP	DOWN	STABLE		UP	DOWN	STABLE
LAST WEEK	35%	19%	46%	LAST WEEK	31%	28%	41%
PREVIOUS WEEK	46%	11%	43%	PREVIOUS WEEK	28%	30%	42%

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



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## Early Birds See Country Talent Via WTVA-TV

By MIKE HYLAND

NASHVILLE—Music fans across the mid-South have started turning on the television sets early, watching the "Morning Show," a daily, live show on WTVA-TV in Tupelo, Miss.

The show, hosted by Buddy and Kay Bain since November 1978, consists of music, weather, news, humor and usually, "something different." Since its inception, music from bluegrass to jazz with an emphasis on traditional country, has been featured every morning from 6 to 7 a.m., Monday through Friday.

"We are most pleased with the success of the country-flavored program," says Mark Ledbetter, the station's general manager. "The show has attracted a lot of music fans to the early morning slot who would otherwise not turn on the tv."

Live performances includes such artists as Ronnie Milsap, Jana Jae, Hugh X. Lewis and Jim Owen, best known for his tributes to Hank Williams. Some of the old-timers who have appeared are Patsy Montana, Shot Jackson and Donna Darlene. The nearby Memphis music scene has provided several guests including country singer Eddie Bond and soul great Rufus Thomas.

Buddy Bain has been an on-air personality and entertainer for more than 30 years. His earliest credits include the "Renfro Valley Barn Dance" in Kentucky.

SANG WITH HARPER'S BIZARRE IN 1967

## Grammy Nominations Nothing New For Producer Templeman

By PAUL GREIN

*Editor's Note: This is the fourth in a series of profiles on the Grammy nominees for producer of the year.*

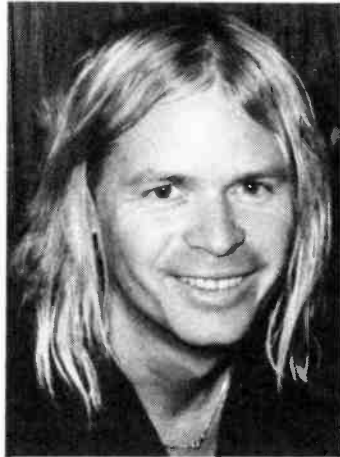
LOS ANGELES—Ted Templeman's three 1979 Grammy bids—for top producer, album of the year (the Doobie Brothers' "Minute By Minute") and record of the year (the Doobies' "What A Fool Believes")—aren't his first nominations: he was lead singer with Harper's Bizarre, which in 1967 was up for best new artist.

The Reprise group lost the Grammy (to Bobbie Gentry), but the Harper's Bizarre connection ultimately led to Templeman's present post as vice president and executive producer at Warner Bros. where he's produced such as the Doobies, Van Halen, Nicolette Larson, Little Feat, Van Morrison, Montrose, Captain Beefheart and Lauren Wood.

Harper's Bizarre's producer was Lenny Waronker, now senior vice president and director of a&r at Warners, who helped Templeman bag a staff producer's slot at the company in September 1970.

Templeman will oversee five albums in 1980, including his third LP with Nicolette Larson and Van Halen, whose "Women And Children First" is due March 12.

Templeman will also be produc-



Ted Templeman: Steering the Doobie Brothers through their various phases.

ing the return to Warner Bros. of Tower of Power, after a few unsuccessful albums on Columbia. And he's currently producing the next Doobies' studio album—their ninth together in as many years. It was to have been a live album of new material, but, says Templeman: "It turned out the new songs wouldn't translate that well to a live record; they need more production."

Templeman's most promising project may well be the solo debut of Doobies' mainstay Michael McDonald. The two have already cut a couple of tracks, but the rest of the album won't be completed until after the group's album and tour. It will feature studio musicians instead of the Doobies, because, Templeman says: "We're making a conscious effort to make it sound different."

Templeman is hoping to coproduce the album with Waronker, a Grammy finalist for producer of the year in 1974 and 1976. "Michael's a complicated artist," he explains. "Half of him has a Ray Charles influence and the other half is more Burt Bacharach. I think Lenny and I would be a great combination because I'm mainly rock'n'roll/r&b-minded and Lenny's a great producer for James Taylor or an artist like that."

In fact, says Templeman: "I think Lenny is by far the best producer there is. Most of what I do in the studio I learned from him, and from watching old Sinatra sessions."

Is there a Ted Templeman sound? No, says the producer, and he wants to keep it that way. "I'd like people to listen to the Nicolette Larson album and Van Halen and the Doobies and not know the same guy produced them."

Not that Templeman doesn't admire some producers who do have a trademark sound. "Richard Perry's a great producer," Templeman says, "and Phil Spector's one of the best."

Templeman stresses that he's drawn to acts that are strong live performers. "A lot of ideas for Van Halen come from watching their live show," he says. "They come up with licks and little tricks that we later incorporate in the studio."

How then does he view "Another Passenger," his 1976 album with notoriously stage-shy Carly Simon? "I didn't so such a good album on Carly," Templeman says. "I'd never really worked with studio musicians before; I'd always worked with self-contained groups."

Templeman even goes out occasionally with his acts to perform with them live. "I play in Nicolette's band sometimes," he says, "and I played drums and percussion at the Doobies' show at the No Nukes concert. When I'm sitting right in the middle of the stage I can hear things that might get lost in the studio. It gives me an added insight into their playing."

Templeman also prefers developing new acts. He signed the Doobies, Van Halen, Montrose, Lauren Wood and Roger Voudouris, inked Rickie Lee Jones with Waronker and was "influential" in the signing of Nicolette Larson.

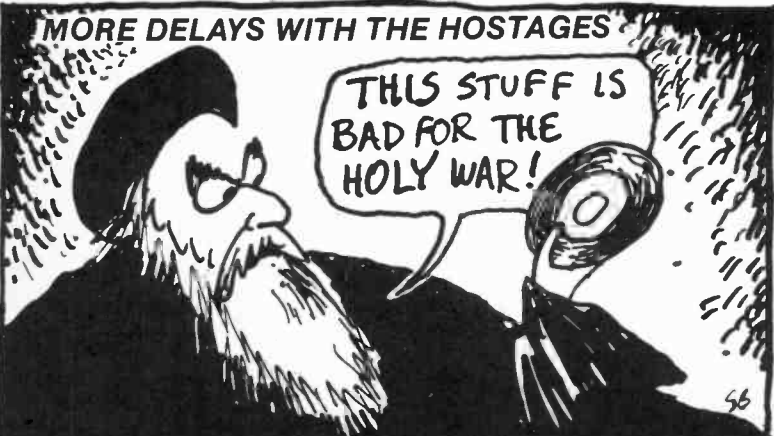
"I signed the Doobies when they were playing for Hell's Angels parties," remembers Templeman. "And I found Van Halen at the Starwood here in L.A."

The Doobies/Templeman pairing is one of the longest-sustaining group/producer marriages in rock. It's also one of the most successful, as every Doobie album from 1973's "The Captain & Me" on has made the top 10, despite, or perhaps because of a mid-career shift from straightened rockers to jazz-tinged pop.

Templeman has produced only two non-Warner projects in his 10 years with the company: Carly Simon for Elektra and John Cale for Columbia. But he says he's free to do any WEA project.

Templeman credits his engineer of the past 15 years, Donn Landee, with much of his success. Landee, who also engineered the Harper's Bizarre records, received a 1973 Grammy nomination for the Doobies' "Long Train Running," the only nomination any Templeman production had earned in any category—until this year's sweep.

MARCH 1, 1980 BILLBOARD



## AYATOLLAH ROCKED

"... Quick to shoot, quick to shoot, don't ask questions, just execute. Ayatollah, Ayatollah. Why do you break international law? in Iran, in Iran, the dictator is an eighty year old man. Persian Punk, Persian Punk, I think we've had enough of your bunk..."

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— Ron Oyer, cps

## REMEMBER IRAN

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# DOC BART

## NARAS In Atlanta Hosts Grammy Fete

ATLANTA—The local chapter of the National Academy of Recording Arts and Sciences is hosting its 10th annual Grammy Banquet Wednesday (27), coinciding with the nationally televised award show.

Artists William Bell and Diane Pfeifer are cohosting the fete, and will also perform after the telecast. Other artists expected to attend are Alicia Bridges, Mylon LeFevre, Tim McCabe, Starfoxx, Tamiko Jones, Nigel Olsson, Paul Davis, Doreen Topping and members of the Soul Searchers.

## Styx T-Shirts Said To Be Bogus Seized

NEW YORK—Federal marshals, acting under a court order, seized more than 75 dozen purportedly illegally manufactured T-shirts during a recent Styx concert at Madison Square Garden, the latest in a series of actions against bootleg souvenir vendors.

The Garden raid, the result of a preliminary injunction granted to Styx and Rock Tours Ltd., the corporate entity that holds marketing and trademark rights to the group's name and likeness, took place before, during and after a Feb. 6 concert here.

It follows similar actions in Chicago initiated by the same group Nov. 20, and by attorneys for more than a dozen groups in New York Nov. 15 (Billboard Dec. 8, 1979).

This latest move against bootleg T-shirt vendors highlights the different strategies being employed to combat the problem, estimated to cost some acts millions in revenues lost through not having the product licensed.

Styx obtained a court order permitting the marshals to seize goods, without attempting to arrest or issue summonses to the peddlers. The marshals were paid a fee to perform the court-sanctioned raid.

Winterland Concessions, which initiated the Nov. 15 action here, (Continued on page 68)

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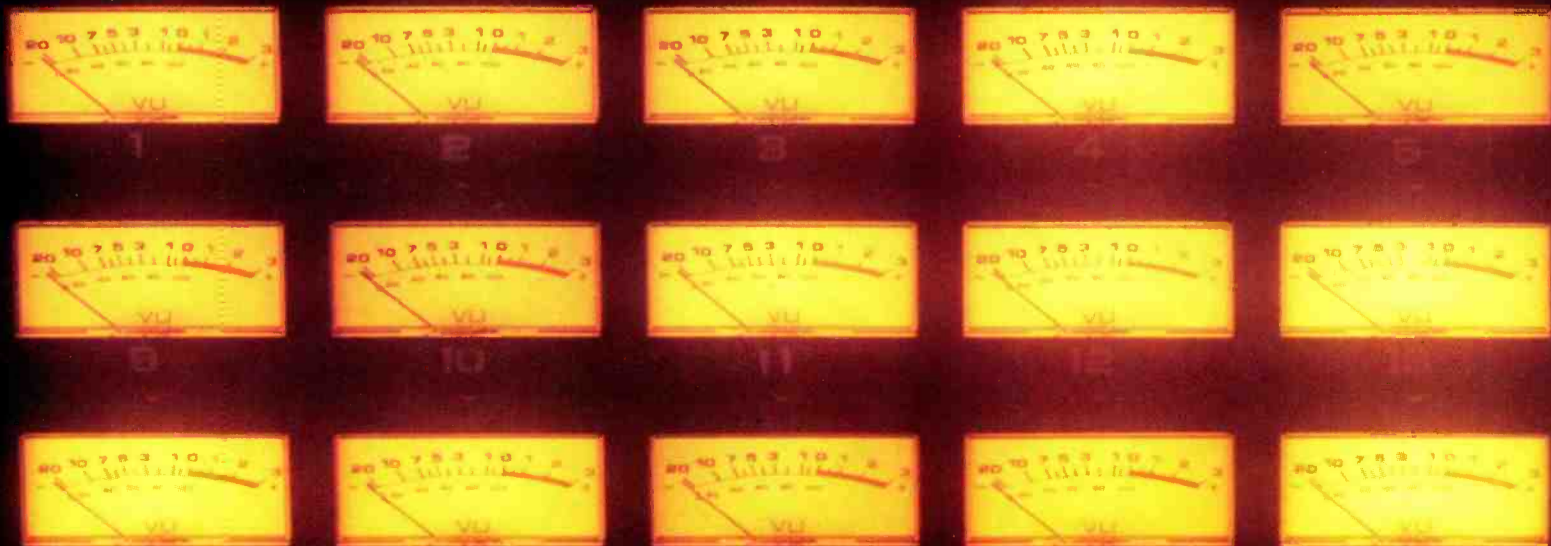
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# Now It's 'No Wave' Making N.Y. Waves

By RICHARD M. NUSSER

NEW YORK—Although rock's new wave is still in its infancy, its avant-garde status has been usurped by a loose collection of musicians dubbed "no wave," several of whom have found a home on Ze Records. This is a fledgling label operating in France and the U.S. where it is distributed by Arista through Buddha.

Why Buddha? "Well, no one else wanted us," admits 25-year-old Michael Zilkha, owner of the American operation and the Z in Ze. (Michel Esteban, a 30-year-old Parisian, runs the French division and provides the E in Ze.)

Zilkha's candor belies the fact that Ze has already had, of all things, a No. 1 disco hit, "Deputy Of Love," with Don Armando's Second Ave. Rhumba Band, despite the fact Ze is far from your typical disco label.

James White, for example, one of Ze's hottest acts, came to Zilkha's attention during a "No Wave Festival" in Manhattan's trendy SoHo loft district.

It was hard to miss him. A Village Voice critic had just punched him in the eye, apparently in retaliation for the taunting behavior White often demonstrates to his audience.

One result of the punch has been two LPs and several singles featuring White (who sometimes calls himself James Chance) singing and playing ranting saxophone lines and leading a band sometimes called the Contortions, sometimes James White & The Blacks, and sometimes the Flaming Demonics in a musical mix of jazz, funk, rock, r&b and plain caterwauling that makes "no wave" an apt description.

There is also Lydia Lunch (formerly of a group called Teenage Jesus & the Jerks), a buxom lass who affects S-M fashions, very short mini-skirts, and recites, rather than sings songs containing a litany of sexual guilt and alienation.

She shares the Ze roster with acts such as the Aural Exciters, Kid Creole & the Coconuts, Lizzy Mercier DeCloux, and Cristina, whose single, a cover of Leiber-Stoller's "Is

(Continued on page 70)



Billboard photo by Jeffrey Mayer

**DAYTIME MAGIC**—Television show hostess Dinah Shore, center, acknowledges the Commodores double platinum "Midnight Magic" LP and singles "Sail On" and "Still" during her show. From the left are: Commodore members Walter "Clyde" Orange, Thomas McClary, William King, Shore, cohost Paul Williams, and group members Lionel Richie and Ronald LaPreau.

## FCC Approves KRLA-AM Ownership

WASHINGTON—The Federal Communications Commission has ended authorization-revocation proceedings involving Oak Knoll Broadcasting Corp., interim operator of KRLA-AM Pasadena, Calif., recognizing that in fact KRLA, Inc. now runs the station.

The 16-year-old proceeding stems from a 1964 Commission action re-

voking the license of the Eleven Ten Broadcasting Corp., former owner of KRLA, for running fraudulent contests and doctoring program logs.

Oak Knoll won interim authority to operate KRLA in 1964 but in 1977, Oak Knoll's license was jeopardized by allegations that the company had not lived up to its agree-

ments with the FCC.

To avoid losing the license, Oak Knoll agreed in November 1979 to give up its authority to KRLA, Inc., a company merging several groups which had been in competition for the license. The largest owner of KRLA is Western Broadcasting, a company principally owned by Bob Hope and Art Linkletter.

The complicated and long-standing proceeding to determine ownership of KRLA continues as the Commission monitors the merger which resulted in the formation of KRLA, Inc.

Under the current settlement, Western Broadcasting maintains an option to buy out the other parties in the merger which include Goodson-Todman Broadcasting Co. and Pasadena Broadcasting Co. If Western does not exercise its option, the other parties retain their holdings or sell to other parties. The FCC maintains final approval on any further changes in ownership.

## NMPA Eyes Home Duplicating Dilemma

NEW YORK—Home duplicating is slated to be high on the agenda of the next board of directors meeting of the National Music Publishers

Assn., to be held in Beverly Hills March 12.

Other "domestic and international problems" are due for discussion at the Beverly Wilshire Hotel meeting. A report will be rendered by Al Berman, president of the Harry Fox Agency, and final plans for the NMPA song awards will be disclosed.

NMPA holds three board meetings a year on the West Coast. It will assemble there again in July. The April meeting is set for Nashville.

## ROGERS AND SUMMER SING

LOS ANGELES—Kenny Rogers and Donna Summer, who have led the pack in all industry awards this year, will team to perform the eight tunes nominated for song of the year at the 22nd annual Grammy show Wednesday (27).

Other artist performances set for the telecast are Bob Dylan's "Gotta Serve Somebody," Dionne Warwick's "I'll Never Love This Way Again," Sister Sledge's "We Are Family," the Charlie Daniels Band's "The Devil Went Down to Georgia," the Doobie Brothers' "What A Fool Believes," Sarah Vaughan's "The Face I Love," Joe Williams' "When You're Smiling," the Mighty Clouds of Joy's "What About The Price," Andrae Crouch's "Jesus Is Lord" and classical flutist James Galway's "Annie's Song."

## Mix Of Sounds At L.A. Grammy Fete

LOS ANGELES—Classical, country, Mexican, jazz, big band and disco sounds share the spotlight at the post-Grammy bash at the Biltmore Hotel here Wednesday (27).

Acts booked to perform in various rooms include the Hansl Woodwind Quartet, Palomino Riders, Mariachis de Los Angeles, Bill Henderson with the Joyce Collins & Dave MacKay Quintet and Woody Herman & the Thundering Alumni, members of Herman's bands over the decades.

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## Digital Tests At Motown/Hitsville

LOS ANGELES—The Motown/Hitsville recording studios here held extensive digital evaluation tests Friday (22) with three major systems.

Participating were Sony, 3M and Soundstream. The studio complex, which has recently undergone substantial equipment upgrading and refurbishing, maybe adding a digital system sometime in the near future.

All four studios contain Neve 8078 consoles with NECAM computer-assisted automation.

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Vol. 92 No. 9

# A Dirge For Beautiful Music

By BRUCE MIMS

Beautiful music is in desperate need of a shot in the arm. Once a prominent segment of both the recording and broadcasting industries, beautiful music today has literally lapsed into a comatose state, the victim of a variety of ailments.

Beautiful music enjoyed immense popularity on the radio in the early days of FM multiplex, but a rapid rise in FM popularity gave birth to a plethora of new, diverse formats during the '70s. Drove of albums were laid to rest by FM broadcasters when greener pastures (read that: greater profits) became possible by programming a format which had greater youth appeal than back-to-back Mantovani.

Exit the '70s, enter the '80s and ask yourself, "What will become of beautiful music in this decade?" Unless we begin to address the problems facing us, my outlook for achieving programming success with this format is... well, less than optimistic.

Beautiful music of programmable quality is becoming increasingly difficult for broadcasters to locate and secure. The supply is simply not meeting the demand. As program director for a station which formats beautiful music, I have witnessed over a relatively short period of time a marked decline in the number of albums being released as well as a shocking disappearance of many older albums from label catalogs. The time and effort expended in locating programmable music has increased dramatically.

## Insult added to injury when Mauriat sold out to disco

Perhaps this is why so many broadcasters have abandoned their search in favor of syndicated program services. While a syndicator can eliminate much of the fuss of music acquisition, these producers are experiencing many of the same problems.

A representative of one of the large, well-known firms recently outlined to me the problems his company is facing in gathering new material. I suspect that his firm is scouring potential album sources with the same fine-toothed comb that I use.

Two intriguing questions occur to me: (1) Is beautiful music actually on the decline in popularity? (2) Why is it so difficult to obtain this music?

A front-page article in the May 19, 1979, issue of Billboard triumphantly announces that a recent Arbitron survey revealed beautiful music to be the "top format measured by Arbitron in its January (1979) rating period." Likewise, an article appearing on page 30 of the Nov. 17, 1979, issue of Billboard later reaffirmed the strength of its popularity in one of those markets (Detroit) surveyed ("Motor City Goes Beautiful, Says Arbitron").

While these pieces speak well for the success of beautiful music in the large markets, it should be noted that little is being said or written in defense of the hundreds of smaller stations, such as ours, which do not enjoy the benefits of our metro counterparts.

The case for WTSU-FM and its beautiful music parallels the plight of so many other small market stations and their formats,

i.e., our inability to receive music service from the record companies.

Small market stations, operating with a limited number of personnel, cannot compete for record company attention in the same league as the metro stations. Granted, our ability to stay in close contact with the record companies is limited. The more disturbing problem, however, is the reluctance of the companies to make the music more accessible.

Beautiful music may account for only a slim percentage of all albums sold, but I honestly don't believe the companies are giving the broadcasters (and in turn, the audience) a fair shake in making their stock available.

Some examples drawn from personal experience: Early in the three-year history of our station, we entered into a \$100 contract with one of the large record companies for music service. This service assured us delivery of approximately 120 easy listening albums that were to be released during the upcoming year.

Imagine the feeling of resentment I developed toward that company when I was informed (within one month after mailing the signed contract, by the way) that the easy listening category was to

be discontinued shortly, but that our subscription fee would not be refunded. "After all," they explained, "a contract is a contract."

We eventually received the 120 disks specified in the contract... and, yes, almost all of those non-usable pop and MOR releases are still gathering dust on our storeroom shelf.

Try locating a new copy of any Franck Pourcel disk on the Imperial or Capitol labels. Exactly how many years has it been since Imperial's parent label, Liberty Records, departed our midst? Hopefully the Pourcel masters exist in a vault somewhere. Why have these classic albums not been reissued?

Better yet: Explain to me how in the world a station can increase its music library when some companies refuse altogether to service a station?

Finally, there seems to be defection in the artist ranks. Insult was added to injury not long ago when venerable easy listening composer-conductor Paul Mauriat sold out to disco on his "Love is Still Blue" album. Alas, another great one is lost.

## New awareness needed if format is to survive decade

It is not my intention to condemn the industry on the basis of these few, isolated incidents. Quite the contrary. The industry has provided us with some outstanding music and service through the years. Nevertheless, I feel that there must be a new awareness and a new accounting of beautiful music by the record companies if the format can be expected to survive the decade.

A greater understanding and appreciation of beautiful music must come from broadcasters and the public, as well, in order for it to continue to be a viable program format in the '80s.

Bruce Mims is program director of WTSU-FM, a 50,000-watt station operated by Troy State Univ. in Troy, Ala.

# Programming By Pigeonhole

By MALCOLM JONES

May I echo Mike Collier's sentiments expressed recently in these columns on the state of the U.S. record industry (Billboard, Feb. 2, 1980). In particular, I find the American backlash to disco music both amusing and extremely depressing.

## Disco: 'hastily developed & plundered by opportunists'

Having risen essentially "from the street" as a largely spontaneous upsurge in the desire to dance (and buy dance records) disco was immediately pounced on by the U.S. record industry, heralded as the new trend, hastily developed and plundered by opportunist entrepreneurs, club owners, record producers and a&r chiefs. And then, with equal speed and ill-haste, abandoned and discarded like an unwanted toy.

Which other industry creates a market for a product, and then turns on it and kills it off?

I was equally dismayed to read a recent article about the Joan Armatrading four-track record and the so-called "confusion"

at radio level as to what it is—a single, EP, or album, and where, consequently, it should be programmed.

To my eyes (and ears) it's a seven-inch, round plastic record with four wonderful songs. What to do with it? Why, switch on the turntable, put the needle in the groove at your own preferred point and play it!

The British new wave movement was spawned and has thrived on a multiplicity of packaging and musical formats—seven-inch, 12-inch, 10-inch, colored vinyl, picture disks, triangular records, six-track singles, two-track albums, dual grooved records, etc., etc. The permutations are endless. Moreover, new wave and disco are alive and well and living side by side on the English charts.

If the American record industry wishes to import our new music, it should be well advised to cease categorizing music and, instead, to start listening.

It will be a travesty of musical justice if new wave suffers in the U.S. at the same hands as has disco.

Malcolm Jones is a&r manager of CBS Records (U.K.), headquartered in London.



# Radio Programming



Billboard photo by Alan Penchansky

**LOOP REMOTE**—Rock fans surround WLUP-FM program director and air personality Mitch Michaels at the successful station-sponsored LoopFest during one of several live remote broadcast segments. The two day event drew 45,000 to the International Amphitheatre in Chicago.

## Philadelphia's WHAT-AM Goes From Talk To Music

PHILADELPHIA—WHAT-AM is making a musical pitch for an adult audience. The city's—and probably the nation's—only black all-talk station, is changing to what program director Reggie La Vong calls "Black Adult Contemporary." The new format includes jazz, blues and contemporary music.

Last month's Mediatrend places WHAT at the bottom of the barrel among the 20 local stations with a 1.6 share of the 6 a.m. to 12 midnight audience. The station's sister FM, WWDB, which is all-talk but geared to the total community, will retain that format—showing a respectable 4.5 share in the January Mediatrend.

The "Black Adult Contemporary" form stacks WHAT against WDAS-FM, the other black-oriented station on the band which leads the entire musical pack.

To push ahead, La Vong is programming the music of George Benson, Hank Crawford, Dinah Wash-

ington, Woody Herman, the Crusaders, Peggy Lee, O.C. Smith, Roberta Flack and the like.

The format change also places a greater emphasis on the air personalities, and WHAT has wooed Kay Williams to come back to radio. One of the top deejays in the 50s, Williams has been staying close to the music scene since he left the microphones to be a personal manager, concert promoter and record shop dealer.

Mary Mason, who enjoys the station's best following with interviews, talk and gospel music, will continue her style in the 6 to 11 a.m. slot, followed by Williams in the 11 a.m. to 3 p.m., who will play basically rhythm and blues. La Vong goes on from 3 to 6 p.m. with the sound of jazz and good music; Don Ringgold is heard from 6 to 9 p.m.; Charlie Brown from 9:30 p.m. to midnight; and Lloyd "Fatman" from midnight to 4 a.m.

## Arizona Musicians In 3rd KDKB Album

By AL SENIA

PHOENIX—A dozen of Arizona's best local musicians are getting a boost with the release of the third volume of the "Arizona Sounds" album series by KDKB-FM.

The album, which retails at local record stores at a discount price, features one performance by each of the groups.

KDKB program director Jon Sinton says the production of the album "represents a sincere effort to bring to the forefront the talents of some of our regional composers and players."

"It's a money loser for the station," he confesses. "But it helps the local artists and entertainers get some local exposure and it helps our audience be aware of what is going on in the local community."

Arizona musicians submitted more than one hundred tapes to the station for inclusion on the album.

KDKB staff helped the final 12 through a "painful and painstaking" elimination process, Sinton says. The judges emphasized "energy, spark, creativity, ingenuity and of course, rock 'n' roll, the substance that is the backbone of KDKB," Sinton adds.

Some 10,000 copies of the album were released to local record stores. Sinton expects an additional pressing of 10,000 within three months. Each of the first two albums in the series sold 20,000 copies each.

The station backs up release of the

disk with in-house promotion. Most of the artists who have appeared on the three volumes have also made appearances on the station's program, "Entertainment Forum."

For the past two years the program, hosted by news and public affairs director Frank Warlick, has featured in-depth interviews with local performers.

Warlick says "Forum" spotlights musical artists as well as theatre performers and the visual arts.

"It's a great vehicle for giving little-noticed local talent some badly needed exposure," Warlick says.

The talk show airs Sundays at 6:30 a.m. and again at 6:30 p.m. The program often features artists offering a sample of their work.

Both the forum and the albums have proved popular with station listeners and will be ongoing offerings, Sinton and Warlick state.

The artists appearing on volume 3 of the album include Loosely Tight, Jim Moorhous, Atrax, Stephan Shawn, Billy Clone & the Same; Justin' Tyme, Fast Eddie, Booth Davis & Lowe, the Now, Whitenoise, Llory McDonald and Nurl Fartley & the Original Fartones.

The artists submitted studio tapes of their material. Many of the songs were recorded in local studios. The front cover was also designed by a local artist. The LP was mastered and pressed by Wakefield Record Manufacturing in Phoenix.

## KDKA-AM Leads In Pittsburgh; WDVE-FM Distant Runnerup

By JOHN MEHNO

PITTSBURGH—With MOR-formatted KDKA-AM's long standing dominance in this market, the real struggle among stations at rating time is to see who will be in second place.

KDKA, with a 22.2 share, has almost a three to one margin over its nearest competitor, WDVE-FM in the October/November Arbitron.

"We've adjusted our music a little bit," says WDVE program director David Lange. "We've fine-tuned things, but basically I think we've always had a young core audience from the beginning and we've held onto these people through the years."

WDVE, which has a 7.5 share in the latest Arbitron, has been programming AOR for 10 years, first as an ABC-owned station and now as a Taft property using the Burkhardt/Abrams SuperStars format.

Overall, WDVE was down .1 but moved into the number two position as beautiful music WSHH-FM dropped. Lange points to a morning drive increase (5.1 to 5.4) as significant since most AOR stations pile up

bigger numbers in later dayparts. WDVE is third overall in morning drive.

WTAE-AM showed its customary fall strength that gets a boost from Pittsburgh Steelers and Univ. of Pittsburgh football play-by-play. The most dramatic increase came in the midday slot where Jim Quinn replaced Pittsburgh veteran Chuck Brinkman. WTAE had dropped to 3.9 middays in the spring book but bounced back to a 6.5 in the October/November book.

Station manager Ted Atkins dismisses the spring drop as "one of those fluky things" and sees the increase for the contemporary outlet as a return to a more realistic reading. "Except for that, we've had pretty consistent numbers of the past three years," Atkins says. WTAE also showed a sizable increase (3.4 to 6.1) in the 7 p.m. to midnight slot, which starts with a one hour sports talk show hosted by a broadcaster who has become a guru for Steeler fans.

The only negative numbers for WTAE were in morning drive where

the team of Larry O'Brien and John Garry dropped from 8.5 to 7.6. Those numbers are still good enough to keep O'Brien and Garry as a solid number two in morning drive, trailing only KDKA's Jack Bogut.

Contemporary WXXK-FM dropped from 6.6 to 5.6 overall, but posted the strongest fall numbers in the station's three year history. It was a clear winner over similarly formatted WPEZ-FM which went from an overall 4.5 share to a 2.3. WPEZ showed losses in every daypart including a midday drop from 4.1 to 1.8 and an afternoon drive decline from 5.2 to 2.2.

Rob Sisco took over as WPEZ program director after the fall ratings period was concluded. He fired morning man Ted James before the book was released and has made other in-staff switches of air shifts.

"It obviously indicates we've got to redefine our direction," says Sisco. "We're not going to be that difficult from what we were in the past. We make no bones about the (Continued on page 20)

## New Philadelphia WCAU Sound 'Fascinatin' Rhythm' Mood Continues Sans Disco Beat

By MAURIE ORODENKER

The new music mix is geared to the 25 to 45 age group with an emphasis on 25 to 34.

While rock dancing is showing signs of strength in these parts, and even a lot of discos are turning to rock dancing, WCAU-FM is leaving that element of the dance crowd to the rock stations.

There's no room for the rock bands or the new wave sound in what Keating calls "the new rhythm of Philadelphia" in reaching out for the over-25 set.

And with the emphasis on the softer and more danceable sound of music, greater emphasis will also be placed on the disk jockeys as spinning personalities, especially those coming on the air throughout the night.

To help listeners become more personality-conscious, Keating has wooed Perri Johnson from WDAS-FM, local black-oriented station that

leads the music pack for both AM and FM. He is one of that station's more popular personalities in the 6 to 10 p.m. slot.

Reshuffling of the other staffers now has Ramona from 10 p.m. to 2 a.m. and Steve Brown from 2 to 6 a.m. Gregg Hagg starts the day in the 6 to 10 a.m. drive-time slot; with Bob Pantano, 10 to 1 p.m. Roy Perry, 1 to 3 p.m.; and R.J. Laurence, 3 to 6 p.m.

"Disco was good for us while it lasted," Keating says. "It helped us to solidify ourselves in the marketplace, developed many good associations for us with the clubs and with music people, and was profitable."

"Now, disco has gone and we resume our 'Fascinatin' Rhythm"—actually, we never dropped it. The rhythm was always there, but instead of disco, it's now flavored with rhythm and blues and jazz."

### NEW CALL LETTERS COMING

## Chicago WDAI-FM Abandons Disco

By ALAN PENCHANSKY

CHICAGO—ABC station WDAI-FM's disco format, the deepest radio penetration into the dance music genre seen in this market, will be buried within the next month. In its place will be an adult rock program style, according to program director Matthew Clenott.

As part of the changeover there also will be a new set of call letters coined, Clenott reveals.

Disco was introduced to the station in a surprising overnight shakeup late in 1978. It was the changeover from rock that saw deejay Steve Dahl depart WDAI-FM for WLUP-FM and precipitated much of Dahl's vehement propagandizing against disco in this market.

Adult rock stations in Chicago include NBC-owned WKQX-FM and

WFYR-FM. Clenott plans to set WDAI apart from the competition with programming that includes some harder-edged rock material. "I hate to say harder," explains Clenott, "but it won't be as soft."

"It will be a hit music station with a liberal sprinkling of oldies. But not an oldies station."

According to Clenott, target audience is the 25 to 34 age group and secondarily the 18 to 49 age group.

The format changeover is expected no sooner than March 20. The station has announced it will maintain the old format for 30 days as a courtesy to advertisers.

The disco format, though pure in its inception, saw considerable alteration during its 14 month reign. Increasing amounts of ballads, jazz and pop were mixed with the straight disco selections, Clenott says.

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.

ST. LOUIS OCTOBER/NOVEMBER 1979

Table with columns for AVERAGE QUARTER HOUR—METRO SURVEY AREA and SHARES—METRO SURVEY AREA, listing formats like AOR, Beautiful, Black, etc., with audience metrics.

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

MARCH 1, 1980 BILLBOARD

Top 40, Beautiful Vie For 2nd In St. Louis

ST. LOUIS—With the talk format out in front with nearly a quarter of the listening audience, beautiful music and Top 40 are battling for second place in Billboard's exclusive analysis of the October/November Arbitron ratings here.

Talk dominates with a 24.8 share, up from 22.3 a year ago. Beautiful music is second with an 11.3 share while Top 40 is close with 11.0.

While beautiful is up slightly from last year's 10.0, Top 40 is showing a

huge gain from not being on the chart a year ago.

Contemporary has fallen from 25.6 a year ago to 9.8, just ahead of country, which is also off from 13.2 a year ago to 9.0.

AOR is up from 7.3 a year ago to 8.9 while black is off from 8.2 to 8.0.

Among men 18 to 24, AOR dominates with a 48.3 share, up from 26.6 a year ago. Talk captures the largest share of men 25 to 34, 35 to 44 and 45 to 54 with 20.2, 29.7 and 36.7 shares respectively.

Top 40 wins the biggest share of women for 26.2 while contemporary is tops with women 25 to 34 for a 25.0 share. Talk captures women 35 to 44 and 45 to 54 for 24.3 and 37.4 shares, respectively.

Top 40 is the expected favorite among teens for a 37.5 share.

In terms of listeners for an average quarter hour talk has the most with an estimated 78,400. This is followed by beautiful with an estimated 38,800, Top 40 with an estimated

34,700, contemporary with an estimated 30,900, country with an estimated 28,400, AOR with an estimated 27,900 and black music with an estimated 25,300.

Cincy Stations Link To Beam Rock Gigs

By VICTOR HARRISON

CINCINNATI—WEBN-FM and WCET-TV have launched a nine-week concert series which will spotlight the area's outstanding rock acts. Simultaneously broadcast live on television and in stereo on WEBN, the one hour long "Rock Around the Block" shows run from 7 to 8 p.m. each Wednesday for nine weeks.

The show, a coproduction of WCET's 22-year-old Jeff Heusser, regularly scheduled program devoted entirely to local music. The live telecasts from the tv station's studios, located in downtown Cincinnati, will combine the intimacy of a televised concert with the high quality stereo sound possible with FM transmission.

The series will be coproduced by WEBN's program director and air personality Denton Marr and WCET's 22-year-old Jeff Heusser, who has been with the station since 1972. Heusser will also direct each live telecast. Marr says it is the first time live rock n' roll has been broadcast from WCET, America's oldest licensed non-commercial tv station.

The playlist, which consists of approximately 150 cuts on various LPs, will not be affected in terms of the number of cuts.

Continuing at the station are air personalities Phil Hendrie, Steve Downs, Frank Bennett, Rick Dalton, Frank Densentis and Marshall Thomas.

Heusser states that other types of music have been broadcast live from WCET before and he hopes to do more of this type of programming in the future.

The basic setup for each show will vary slightly. Each group will use its own sound equipment with Brightsides Audio of Cincinnati handling the broadcast mix which will be independent from the studio mix.

WEBN will provide a different on-air personality to host each show and is handling all live audience production and ticket distribution which, according to Marr, will amount to 150 per show.

WEBN, which is now and again the top rated AOR FM station in town, has produced many live remote stereo radio broadcasts from Cincinnati's Fifth Floor Recording Studios featuring many of America's top rock and jazz acts.

The "Rock Around The Block" series premiered Jan. 30 with one of Cincinnati's hottest rock groups, Wheels. Other local groups confirmed to appear on the series are Coyote Wednesday (6), the Raise Band (Feb. 13), Rockduster (Feb. 20), the Modulators (Feb. 27), Highwind (March 5), Aaron Dizzy (March 12) and Barb Kushner with Carefree Day (March 9). The ninth and last group to play has not been announced. For its participation in this series each group will receive a videotape copy of its program.

sound better for our main target audience of 18 to 34. We've eliminated the extremes on both ends musically. We still play some disco, but we've dropped certain songs and disk jockey bits which only appeal to 12-year-olds."

AM STATION UNDERGOES OVERHAUL

New Goals At Honolulu KKUA

By DON WELLER

HONOLULU—For KKUA-AM, one of the top radio stations in the islands, 1980 brings an array of new directions, including a change of ownership, changes in key disk jockey personnel, a new program director and a change in its music format.

Last year Coca-Cola of Los Angeles bought KKUA-AM and its sister station Q-FM from Kokua One Radio Corp. Shortly thereafter, its best-known and controversial morning DJ Ron Jacobs was fired in a programming dispute (his suit against KKUA is in litigation). Jacobs was replaced by Captain Cook, who several months later took the 2

p.m. to 6 p.m. slot and was in turn replaced by Ron Wood.

In the first week of December 1979, popular personality Kamisami Kong, who had held the 6 p.m. to 10 p.m. shift for several years, was dismissed. He was replaced by Gene Davis, an 11-year veteran of island radio who had spent the last two years in Los Angeles at KGIL-AM.

Simultaneously, Austin Vali, who had been program director of both KKUA and Q-FM, handed over the KKUA side to Lane Robinson, veteran 10 a.m.-2 p.m. DJ at the station.

Gene Davis' return to Hawaii was triggered by the dismissal of Kamisami Kong. Robinson cites programming differences as reasons for the move.

"The two years I spent in Los Angeles helped enrich my views of radio," explains Davis. "But I missed Hawaii and I found that the quality of island radio had improved in the time I was gone."

Robinson's stint as p.d. is his first at that job, but he's committed to changing both the music format and the target audience of the station.

He explains: "We're carrying out a philosophy or goal to finetune our

Tenement Steps. The Motors' new album.

RADIO/TV JOB MART NOW APPEARS IN THE MARKETPLACE See Page 48

# Billboard Singles Radio Action

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

Based on station playlists through Thursday (2/21/80)

### TOP ADD ONS - NATIONAL

- EAGLES—I Can't Tell You Why (Asylum)
- AIR SUPPLY—Lost In Love (Arista)
- MICHAEL JACKSON—Off The Wall (Epic)

### PRIME MOVERS - NATIONAL

- PINK FLOYD—Another Brick In The Wall (Columbia)
- KOOL & THE GANG—Too Hot (De-Lite)
- SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic)

### BREAKOUTS - NATIONAL

- BOB SEGER—Fire Lake (Capitol)
- JIMMY RUFFIN—Hold On To My Love (RSO)
- BLONDIE—Call Me (Chrysalis)

**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.

#### Pacific Southwest Region

- TOP ADD ONS:** ROCKETS—Desire (RSO), WAYNE NEWTON—Years (Aries II), CHUCK MANGIONE—Give It All You Got (A&M)
- PRIME MOVERS:** SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic), MICHAEL JACKSON—Off The Wall (Epic), SHALAMAR—The Second Time Around (Solar)
- BREAKOUTS:** CHRISTOPHER CROSS—Ride Like The Wind (WB), ANDY GIBB/OLIVIA NEWTON-JOHN—I Can't Help It (RSO), LINDA RONSTADT—Hurt So Bad (Asylum)

**KFI—LA.**

- ANDY GIBB/OLIVIA NEWTON-JOHN—I Can't Help It (RSO)
- LINDA RONSTADT—Hurt So Bad (Asylum)

**D★ SHALAMAR**—The Second Time Around (Solar) 23-18

★ NEIL DIAMOND—September Morn (Columbia) 19-14

**KRTH (FM)—LA.**

- THE WHISPERS—And The Beat Goes On (Solar)
- EAGLES—I Can't Tell You Why (Asylum)
- ★ PEACHES & HERB—I Pledge My Love (Polydor/MVP) 24-13
- ★ PATRICE RUSHEN—Haven't You Heard (Elektra) 23-16

**KHJ—LA.**

- ★ MICHAEL JACKSON—Off The Wall (Epic) 18-11
- ★ SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 22-15

**KCBQ—San Diego**

- ★ WILLIE NELSON—My Heroes Have Always Been Cowboys (Columbia)
- ★ ANDY GIBB—Desire (RSO)

**KFXM—San Bernardino**

- ★ BLONDIE—Call Me (Chrysalis)
- ★ THE WHISPERS—And The Beat Goes On (Solar)
- ★ RUPERT HOLMES—Him (MCA) 24-17

**D★ SHALAMAR**—The Second Time Around (Solar) 25-12

**KERN—Bakersfield**

- ★ BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol)
- ★ CHARLIE DORE—Pilot Of The Airways (Island)
- ★ SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 14-8
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 6-2

**KOPA—Phoenix**

- ★ CHUCK MANGIONE—Give It All You Got (A&M)
- ★ WAYNE NEWTON—Years (Aries II)
- ★ RUPERT HOLMES—Him (MCA) 27-17
- ★ BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol) HB-23

**KTMT—Tucson**

- ★ AIR SUPPLY—Lost In Love (Arista)
- ★ ROCKETS—Desire (RSO)
- ★ KOOL & THE GANG—Too Hot (De-Lite) 10-5
- ★ SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 7-3

**KQEO—Albuquerque**

- ★ CHUCK MANGIONE—Give It All You Got (A&M)
- ★ TOMMY JAMES—Three Times In Love (Millennium)
- ★ TOTO—99 (Columbia) 20-14
- ★ BARBRA STREISAND—Kiss Me In The Rain (Columbia) 11-5

**KENO—Las Vegas**

- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB)
- ★ TOMMY JAMES—Three Times In Love (Millennium)
- ★ SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 16-10
- ★ LINDA RONSTADT—How Do I Make You (Asylum) 28-18

**KFMB—San Diego**

- ★ ROCKETS—Desire (RSO)
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 9-3
- ★ KOOL & THE GANG—Too Hot (De-Lite) 23-16

#### Pacific Northwest Region

- TOP ADD ONS:** EAGLES—I Can't Tell You Why (Asylum), AIR SUPPLY—Lost In Love (Arista), KOOL & THE GANG—Too Hot (De-Lite)
- PRIME MOVERS:** RUPERT HOLMES—Him (MCA), MICHAEL JACKSON—Off The Wall (Epic), THE SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic)
- BREAKOUTS:** JIMMY RUFFIN—Hold On To My Love (RSO), ENGLAND DAN & JOHN FORD COLEY—I'm In It For Love (Arista), BOB SEGER—Fire Lake (Capitol)

**KFRC—San Francisco**

- ★ EAGLES—I Can't Tell You Why (Asylum)
- ★ JIMMY RUFFIN—Hold On To My Love (RSO)
- ★ MICHAEL JACKSON—Off The Wall (Epic) 15-7
- ★ RAY, GOODMAN & BROWN—Special Lady (Polydor) 20-11

**KYA—San Francisco**

- ★ EAGLES—I Can't Tell You Why (Asylum)
- ★ BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- ★ KOOL & THE GANG—Too Hot (De-Lite) 19-13
- ★ SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 23-19

**KROY—Sacramento**

- ★ BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol)
- ★ DR. HOOK—Sexy Eyes (Capitol)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 12-6
- ★ LINDA RONSTADT—How Do I Make You (Asylum) 15-8

**KYNO—Fresno**

- ★ SHALAMAR—The Second Time Around (Solar)
- ★ BETTE MIDLER—When A Man Loves A Woman (Atlantic)
- ★ JIMMY RUFFIN—Hold On To My Love (RSO) 29-22
- ★ DONNA SUMMER—On The Radio (Casablanca) 23-17

**KGW—Portland**

- ★ EAGLES—I Can't Tell You Why (Asylum)
- ★ KOOL & THE GANG—Too Hot (De-Lite)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 10-3
- ★ RUPERT HOLMES—Him (MCA) 11-4

**KING—Seattle**

- ★ JACKIE DE SHANNON—I Don't Need You Anymore (Amherst)
- ★ ENGLAND DAN & JOHN FORD COLEY—I'm In It For Love (Big Tree)
- ★ AIR SUPPLY—Lost In Love (Arista) 0-21
- ★ TOMMY JAMES—Three Times In Love (Millennium) 20-15

**KJRB—Spokane**

- ★ KENNY LOGGINS—Keep The Fire (Columbia)
- ★ AIR SUPPLY—Lost In Love (Arista)

**D★ DONNA SUMMER**—On The Radio (Casablanca) 23-14

★ SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 14-6

**KTAC—Tacoma**

- ★ ZZ TOP—I Thank You (WB)
- ★ BARRY MANILOW—When I Wanted You (Arista)
- ★ PAT BENETAR—Heartbreaker (Chrysalis) 20-13
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 23-16

**KCPX—Salt Lake City**

- ★ EAGLES—I Can't Tell You Why (Asylum)
- ★ RAY, GOODMAN & BROWN—Special Lady (Polydor)
- ★ ANDY GIBB—Desire (RSO) 24-17
- ★ CHUCK MANGIONE—Give It All You Got (A&M) 21-16

**KRSP—Salt Lake City**

- ★ AIR SUPPLY—Lost In Love (Arista)
- ★ JOURNEY—Anyway You Want It (Columbia)
- ★ TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA) 8-3
- ★ TOTO—99 (Columbia) 7-2

**KTLK—Denver**

- ★ HEART—Even It Up (Epic)
- ★ L.A. BOPPERS—Is This The Best (Mercury)
- ★ PAT BENETAR—Heartbreaker (Chrysalis) 21-14
- ★ MICHAEL JACKSON—Off The Wall (Epic) Hit-32

**KIMN—Denver**

- ★ BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol)
- ★ CHARLIE DORE—Pilot Of The Airways (Island)
- ★ RUPERT HOLMES—Him (MCA) 11-6
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 23-14

**KJR—Seattle**

- ★ EAGLES—I Can't Tell You Why (Asylum)
- ★ HEART—Even It Up (Epic) 15-7
- ★ RUPERT HOLMES—Him (MCA) 10-6

**KYYX—Seattle**

- ★ ZZ TOP—I Thank You (WB)
- ★ UTOPIA—Set Me Free (Bearsville)
- ★ HEART—Even It Up (Epic) 10-2
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 23-18

**KCBN—Reno**

- ★ BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol)
- ★ EAGLES—I Can't Tell You Why (Asylum)
- ★ RUPERT HOLMES—Him (MCA) 16-6
- D★ DONNA SUMMER**—On The Radio (Casablanca) 28-18

#### North Central Region

- TOP ADD ONS:** EAGLES—I Can't Tell You Why (Asylum), AIR SUPPLY—Lost In Love (Arista), MICHAEL JACKSON—Off The Wall (Epic)
- PRIME MOVERS:** KOOL & THE GANG—Too Hot (De-Lite), SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic), PINK FLOYD—Another Brick In The Wall (Columbia)
- BREAKOUTS:** RUSH—The Spirit Of Radio (Mercury), DAVID GATES—Where Does The Lovin' Go (Elektra), BLONDIE—Call Me (Chrysalis)

**CKLW—Detroit**

- ★ MICHAEL JACKSON—Off The Wall (Epic)
- ★ DAVID GATES—Where Does The Lovin' Go (Elektra)
- ★ CHUCK MANGIONE—Give It All You Got (A&M) 27-21
- ★ LINDA RONSTADT—How Do I Make You (Asylum) 20-12

**WRDQ—Detroit**

- ★ BLONDIE—Call Me (Chrysalis)
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB)
- ★ BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol) 32-19
- ★ KOOL & THE GANG—Too Hot (De-Lite) 24-16

**WTAC—Flint**

- ★ TURLEY RICHARDS—You Might Need Somebody (Atlantic)
- ★ JIMMY RUFFIN—Hold On To My Love (RSO)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 18-3
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) 23-4

**Z-96 (WZZR-FM)—Grand Rapids**

- ★ EAGLES—I Can't Tell You Why (Asylum)
- ★ TOMMY JAMES—Three Times In Love (Millennium)
- ★ RUPERT HOLMES—Him (MCA) 16-10
- ★ KOOL & THE GANG—Too Hot (De-Lite) 24-15

**WAKY—Louisville**

- ★ AIR SUPPLY—Lost In Love (Arista)
- ★ KOOL & THE GANG—Too Hot (De-Lite) 16-9
- ★ SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 13-8

**WBGW—Bowling Green**

- ★ RAY, GOODMAN & BROWN—Special Lady (Polydor)
- ★ JEFFERSON STARSHIP—Girl With The Hungry Eyes (Grunt)
- ★ BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol) 27-20
- ★ LINDA RONSTADT—How Do I Make You (Asylum) 15-8

**WGCL—Cleveland**

- ★ EAGLES—I Can't Tell You Why (Asylum)
- ★ RUSH—The Spirit Of Radio (Mercury)
- ★ PAT BENETAR—Heartbreaker (Chrysalis) 17-7
- ★ KOOL & THE GANG—Too Hot (De-Lite) 11-4

**WZZP—Cleveland**

- ★ BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol)
- ★ AIR SUPPLY—Lost In Love (Arista)
- ★ THE DIRT BAND—An American Dream (UA) 14-9
- ★ RUPERT HOLMES—Him (MCA) 17-8

**Q-102 (WKRQ-FM)—Cincinnati**

- ★ EAGLES—I Can't Tell You Why (Asylum)
- ★ KOOL & THE GANG—Too Hot (De-Lite)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 13-7
- ★ SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 10-3

**WNCI—Columbus**

- ★ PAT BENETAR—Heartbreaker (Chrysalis)
- ★ EAGLES—I Can't Tell You Why (Asylum)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 17-7
- ★ SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 15-4

**WCUE—Akron**

- ★ BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol)
- ★ TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA) 25-17
- D★ SHALAMAR**—The Second Time Around (Solar) 18-12

**13-Q (WTKT)—Pittsburgh**

- ★ SPYRO GYRA—Catching The Sun (MCA)
- ★ TOTO—99 (Columbia)
- ★ THE DIRT BAND—An American Dream (UA) 22-15
- ★ RUPERT HOLMES—Him (MCA) 16-8

**WPEZ—Pittsburgh**

- ★ HEART—Even It Up (Epic)
- ★ EAGLES—I Can't Tell You Why (Asylum)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 25-15
- ★ SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 4-1

**WNOE—New Orleans**

- ★ MICHAEL JACKSON—Off The Wall (Epic)
- ★ BLONDIE—Call Me (Chrysalis)
- ★ TERI DE SARIO w/K.C.—Yes I'm Ready (Casablanca) 2-1
- ★ KOOL & THE GANG—Too Hot (De-Lite) 24-12

**WLRN—Shreveport**

- ★ J. GEILS BAND—Come Back (EMI)
- ★ EAGLES—I Can't Tell You Why (Asylum)
- D★ DONNA SUMMER**—On The Radio (Casablanca) 23-10
- ★ KOOL & THE GANG—Too Hot (De-Lite) 22-12

**WLS—Chicago**

- ★ EAGLES—I Can't Tell You Why (Asylum)
- D★ DONNA SUMMER**—On The Radio (Casablanca)
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) 10-4
- ★ NEIL DIAMOND—September Morn (Columbia) 30-22

**KLIF—Dallas**

- ★ AIR SUPPLY—Lost In Love (Arista)
- ★ CHARLIE DORE—Pilot Of The Airways (Island)
- ★ RUPERT HOLMES—Him (MCA) 28-15
- ★ ROGER WHITTAKER—You Are My Miracle (RCA) D-17

**KNUS-FM—Dallas**

- ★ BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol)
- D★ DONNA SUMMER**—On The Radio (Casablanca)
- ★ ANDY GIBB—Desire (RSO) 17-16
- ★ BLONDIE—The Hardest Part (Chrysalis) 23-15

**KFJZ-FM (Z-97)—Ft. Worth**

- ★ BLONDIE—The Hardest Part (Chrysalis)
- ★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 6-5
- ★ JOURNEY—Too Late (Columbia) 14-10

**KINT—El Paso**

- ★ CHUCK MANGIONE—Give It All You Got (A&M)
- ★ TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 3-1
- ★ KOOL & THE GANG—Too Hot (De-Lite) 11-4

**WKY—Oklahoma City**

- ★ EAGLES—I Can't Tell You Why (Asylum)
- D★ SHALAMAR**—The Second Time Around (Solar)
- ★ KOOL & THE GANG—Too Hot (De-Lite) 13-7
- ★ SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 14-8

**KELI—Tulsa**

- ★ EAGLES—I Can't Tell You Why (Asylum)
- ★ BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 17-7
- ★ TOTO—99 (Columbia) 19-8

**WTIX—New Orleans**

- ★ KENNY NOLAN—Us And Love (Casablanca)
- ★ EAGLES—I Can't Tell You Why (Asylum)
- ★ KOOL & THE GANG—Too Hot (De-Lite) 7-5
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 2-1

**WJZZ—Jacksonville**

- ★ MICHAEL JACKSON—Off The Wall (Epic)
- ★ BLONDIE—Call Me (Chrysalis)
- ★ TERI DE SARIO w/K.C.—Yes I'm Ready (Casablanca) 2-1
- ★ KOOL & THE GANG—Too Hot (De-Lite) 24-12

**WJZZ—Jacksonville**

- ★ EAGLES—I Can't Tell You Why (Asylum)
- D★ DONNA SUMMER**—On The Radio (Casablanca) 23-10
- ★ KOOL & THE GANG—Too Hot (De-Lite) 22-12

**WLS—Chicago**

- ★ EAGLES—I Can't Tell You Why (Asylum)
- D★ DONNA SUMMER**—On The Radio (Casablanca)
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) 10-4
- ★ NEIL DIAMOND—September Morn (Columbia) 30-22

**KLIF—Dallas**

- ★ AIR SUPPLY—Lost In Love (Arista)
- ★ CHARLIE DORE—Pilot Of The Airways (Island)
- ★ RUPERT HOLMES—Him (MCA) 28-15
- ★ ROGER WHITTAKER—You Are My Miracle (RCA) D-17

**KNUS-FM—Dallas**

- ★ BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol)
- D★ DONNA SUMMER**—On The Radio (Casablanca)
- ★ ANDY GIBB—Desire (RSO) 17-16
- ★ BLONDIE—The Hardest Part (Chrysalis) 23-15

(Continued on page 21)

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## Vox Jox

By DOUG HALL

NEW YORK — Valentine's Day has been important to radio this year, particularly in New York. Two stations here held giant parties for their listeners:

WNEW-AM took over Roseland for a celebration which included an appearance by **Benny Goodman**, who broadcast live over the station from the ballroom with his sextet. More than 3,200 listeners and guests of the station turned out.

WRVR-FM also celebrated with a listener's party at the Grand Finale. The large club was packed as flutist **Dave Valentin** performed several sets with his percussion group.

In Washington, WASH-FM gave away bouquets of flowers and boxes of chocolates in a "Hearts And Flowers Sweepstakes."

In Cleveland, WBBG-AM gave away roses, programmed a special selection of love songs and had afternoon personality **King Kirby** in a kissing booth at the downtown May Co. for the benefit of the American Heart Assn.

**Michael Phillips** has been appointed director of programming for NBC FM Radio. Phillips, who will be based on KYUU-FM San Francisco, will direct programming at WYNY-FM New York, WKQX-FM Chicago and WKYS-FM Washington. Phillips moves up to these duties from program manager of KYUU.

**Jay Cooper** has been appointed program director of KERE-AM Denver. He joined the station in September to handle afternoon drive. . . . WHN-AM New York, after having just about every country star as a guest DJ, has added Gov. **Hugh Carey** to its guest jock list.

**Maurie Orodener**, Billboard's man in Philadelphia, reports **Joe Bonadonna**, who handles the 2 to 6 p.m. segment on WMMR-FM Philadelphia, has been promoted to music director. He succeeds **Jane Norris**, who becomes director of audience marketing. **Mark Goodman** continues as assistant music director.

WPDR-AM/WDDC-FM Portage Wis., program director **Bruce Cannon** is giving up his programming duties to join these station's sales staff. He will be succeeded by mid-day jock **Bob Khouri**, who joined the station in August. . . . **Dingo Alonso** and **Joe Mingoia** will be hosting rock and disco programs over WHBI-FM New York.

**Glenn Morgan**, who used to program WABC-AM New York, spells out his programming strategies in the latest issue of the National Assn.

of Broadcasters' RadioActive Magazine. His article is called "ABC's of Music Rotation."

**Jack Snyder**, KMET-FM Los Angeles' air personality and music director, joins the Westwood One syndication firm as artist relations director. . . . **J.W. Dantz** comes to adult contemporary-country KENR-AM Houston as production director. He was at KULF-AM Houston as an air personality and in production. . . . Veteran television producer **Walt Masky** joins Agora Broadcasting, a new division of the national Agora Ballrooms in Cleveland, as its radio-tv head.

**Jimmy "Doc" Rogers** rejoins KFMB-FM in San Diego, a Top 40 outlet. He is a part-time radio personality on weekends and a community image consultant. Rogers, most recently at XTRA-FM San Diego, had been a weekend personality and public service director at B100 from 1976 to 1978. . . . **Marc Hunter** takes over as program director at Top 40 KSTN-AM, Stockton, Calif. He was program director at KJOY-AM same city.

Reacting to an erosion of women listeners in the October/November Arbitron WBZ-AM program director **Rick Starr**, who joined the station in August from KDKA-AM Pittsburgh, has reshuffled the DJ lineup. The biggest move is the shift of **Carl DeSuzo** out of morning drive after 39 years. He will take over a new 9 a.m. to noon slot. Succeeding DeSuzo will be **Dave Maynard**, who has been working overnight for the past year and has been with the station for 25 years. Moving into the noon to 3 p.m. slot is **Janet Jaghelian**, who has been working weekends and recently arrived from WJMQ-AM Norfolk. In the 3 to 7 p.m. slot is **Bruce Bradley**, almost unchanged from the 2 to 6 p.m. slot he has occupied since October. The station continues its talk format from 7 p.m. to 5 a.m.

**Jim Sweet**, operations manager of WGAN-AM-FM Portland, Me., has resigned to take a position in his family's soft drink bottling business. No successor has been named. . . . **Tom Campbell**, former Bay Area air personality and American Forces radio host, has been signed by CBS-TV to host a new nighttime game show called "Camouflage" which is off and running.

**Thom Sanders**, operations manager at KHOW-FM Denver, has hired **Flynn Hanners** as production

director for the station. . . . KQFM-FM Portland, Ore., music director **Jim Robinson** has resigned to enter the woodstove business.

Normal, Ill., DJ **Paul Dunn** has started a DJ comedy service called "Dunn's Puns." He can be reached at Box 1045, Bloomington, Ill. 61701. . . . **Steve McCoy**, the morning man known as "The Breakfast Flake" on WMAK-AM Nashville, is now being simulcast on WMAK-FM (92-Q).

**Donald P. Hodges** moves up to general manager at country KEBC-FM Oklahoma City. Hodges, who has been an on-air personality and program director in the Oklahoma City area in the past, continues to handle national sales and coordinate local sales for KEBC.

**Davie Lee** music director at WIL-AM St. Louis, takes on the additional duties as one of the three personalities on the syndicated "Country Living" program from Broadcast Programming International syndicators. Lee joins **Chris Lane** and **Corky Mayberry**, both of KLAC-AM Los Angeles. Lane also has been added to the staff of Weedeck Syndicator's "Country Report." He will be doing interviews for the show.

WRJZ-AM, a Top 40 outlet in Knoxville, Tenn., is searching for a full-time production director. Production samples and resumes go to Bob Kaghan, Box 3367, Knoxville, Tenn. 37917. . . . **Bruce Phillip Miller** will host and narrate the 12-hour "Remembering: The Seventies" being syndicated by Radio Works of Newport Beach, Calif. Miller is currently an air personality on Los Angeles' K11S-FM.

## Bubbling Under The HOT 100

- 101—STOMP, The Brothers Johnson, A&M 2216
- 102—YEARS, Barbara Mandrell, MCA 41162
- 103—BOUNCE, ROCK, SKATE, ROLL, Vaughn Mason & Crew, Brunswick 55548
- 104—THE VERY FIRST TIME, Michael Jackson, EMI-America 8031
- 105—A LESSON IN LEAVIN', Dottie West, United Artists 1339
- 106—DON'T CRY FOR ME ARGENTINA, Festival, RSO 1020
- 107—WON'T GIVE IT UP, Sue Saad And The Next, Planet 45912 (Elektra)
- 108—SHRINER'S CONVENTION, Ray Stevens, RCA 11911
- 109—I DON'T NEED YOU ANYMORE, Jackie DeShannon, RCA 11902
- 110—YOU KNOW HOW TO LOVE ME, Phyllis Hyman, Arista 0463

## Bubbling Under The Top LPs

- 201—VAN HALEN, Van Halen, Warner Bros. BSK 3075
- 202—AHMAD JAMAL, Genetic Waltz, 20th Century T-600 (RCA)
- 203—ROGER POWELL, Air Pocket, Bearsville BRK 6994 (WB)
- 204—LENE LOVICH, Flex, Stiff/Epic NJE 36308
- 205—BILLY PAUL, Best Of Billy Paul, P.I.R. Z2-36314
- 206—PINK FLOYD, Ummagamma, Capitol SKBB-388
- 207—SOUNDTRACK, Fiddler On The Roof, United Artists LWB 10900
- 208—BILLY PRESTON, Late At Night, Motown M7-925
- 209—SHOTGUN, Shotgun IV, MCA MCA 3201
- 210—3-D, 3-D, Polydor PD-1-6254

## Pro-Motions

LOS ANGELES — **Ron Hughes**, Capitol Records Washington area promotion representative, has developed a multimedia campaign on behalf of the **Motels**. The campaign is centered around a special video showcase which aired Feb. 16 on WTVZ-TV Norfolk, Va., in which portions of a German television program were shown.

The tv show was followed by a one hour broadcast on **WMYK-FM** Norfolk, Va., recorded at the Bayou in Washington, D.C., last November.

Top 40 KRTH-FM Los Angeles is running a contest on its morning London and Engleman show. In accordance with **George Burns**' single, "I Wish I Was 18 Again," callers phone in and tell why they wish they were 18 again. The two best wishes earn the callers a lunch with Burns. Local Mercury promotion manager **Carolyn Broner** set up the contest.

Because **Pink Floyd** only played Los Angeles and New York on its 1980 tour, Cleveland's **WWWM-FM** sent 18 listeners to the Los Angeles concerts. They were part of the station's "Pink Floyd Month," in which station air personalities built an audio "wall" by playing cuts from Pink Floyd's LP, "The Wall." When listeners hear the sound effects of bricks falling, they called in to offer their guess as to how many times the line "another brick in the wall" was repeated.

Mercury's **John Cougar** is slated to go to Atlanta Wednesday (27) to entertain at the Lee Abrams Superstar stations convention. Sponsored by AOR WKLS-FM Atlanta, Cougar's performance at the Agora is open to the public with tickets selling for \$3.96. This was set up by WKLS-FM music director **Rick Pambino**.

Chicago hi fi chain Playback, with **WJJD-AM** Chicago and RCA Records recently gave away a new Dolly Parton pinball machine by Bally. A pinball shootout, staged at Chicago's Ford City Mall and hosted by DJ **Mark Edwards** determined the winner of the among 10 finalists. Sound Unlimited one stop, which racks the Playback stores, coordinated the promotion. Also given away were Dolly Parton shirts, puzzles, picture disks, posters, buttons and coin purses.

Epic's **Felix Cavaliere** visited WICC-AM Bridgeport, Conn., Feb. 1 and was a guest with air personality **Gary Peters** from 3 p.m. to 5 p.m.

**Nan Mancini**, RCA Windsong artist and Philadelphia resident, teamed with Philadelphia 76er Dr. J and rock stations **WIQQ-FM** and **WPST-FM** for an "It's A Man's World" promotion. Both her single and LP are titled "It's A Man's World."

On Wednesday (9) at a basketball game between the 76ers and the New Jersey Nets at the Philadelphia Spectrum, RCA gave away a special package to the first 1,000 men, or women with men. The package contained Mancini's single, a \$1 discount coupon on the purchase of a Mancini album at any area Sam Goody store and a photo of Mancini being dunked by Dr. J.

Midsong group the **Now** recently did two live radio broadcasts for **WBAB-FM** and **WLIR-FM** both on

Long Island. **WBAB** broadcast a gig from the Silver Dollar Saloon in Bayshore, N.Y., while **WLIR** chose a performance from My Father's Place in Roslyn, N.Y.

Coinciding with the release of "Goose Bumps," **Ian Lloyd**'s first solo album for Scotti Bros. Records, distributed by Atlantic, a promotion was held for Lloyd at the New York rock club Heat. A dance contest was held with Lloyd and **WPLJ-FM** New York **DJ Jim Kerr** doing the judging. The promotion was put together by **John Inneli** of New York's Progressive Dance Music record pool, **Henry Schishler** of Heat and Atlantic local promotion rep **Danny Buch**.

**David Lucchesi**, sales and advertising manager for Fantasy Records, set up an in studio interview with the group **Pleasure** at Los Angeles' **KGFJ-AM**. The appearance took place after a concert date at the Inglewood Forum. The band also did an interview at Philadelphia's **WDAS-FM** after playing there Jan. 19 and 20.

**Bob Wilder** and **Skip Schrieber**, general manager and promotion manager, respectively, for Pickwick Distributing in Miami, have come up with a "Dig The Gold" contest in conjunction with **Joyce Cobb**'s single "Dig The Gold" on Cream. Through **WHYI-FM**, Miami area residents are being given clues to where two Kruggerands are buried in the vicinity. Also, stations are using the term "Dig The Gold" as part of their i.d.s in 34 markets. Outlets utilizing the phrase include **KFI-AM**, Los Angeles, **KIOQ-FM** Los Angeles, **KELI-AM** Tulsa and **KNUS-FM** Dallas. **Mike McVay**, program director at **WAKY-AM** Louisville is credited with originating this idea.

## KDKA Leads In Pittsburgh

• Continued from page 17

fact that this is a station that plays hits. We're going to be more intensified and look into new and different types of promotion."

Two stations that undertook vigorous promotion campaigns in advance of the ratings period got varying results. **WWSW-AM** advertised its switch from country to adult contemporary and **WKTQ-AM** promoted itself as an adult contemporary station, hoping to erase its bubblegum image left over from its days as 13Q. **WWSW** moved from a 2.8 to a 3.3 but **WKTQ** dropped from a 2.9 to a 2.5.

"We're not dancing in the hallways but we're happy," says **WWSW** program director **Jim Durham**. "At least we showed an upward curve. We felt that if we had stayed with the country format we would have dropped below 2.0."

"We're digging in now," says **WKTQ** program director **Tim Powell**. "We made some final modifications. We've weeded out a lot of the teens which was the thrust of this project. We could show bigger numbers faster if we went back to the old 13Q zipoff idea but that's not viable."

Black formatted **WAMO-FM** showed an increase, building its 4.8 share to a 5.3. **WEPP-AM**, a 50,000 watt country daytimer, held steady at 3.4 and **WFFM-FM**, an easy rock station, declined slightly overall, dropping from a 4.2 share to a 3.9.

### Tenement Steps

The Motors' new album to be released 3/3/80 on Virgin Records & Tapes.  
VA 13139

Produced by Jimmy Iovine & The Motors.  
Distributed by Atlantic Records

## ELECTRIC WEENIE

Radio's most popular DJ Personality Gag Sheet since 1970, gets letters . . .

**STEVE GIBBONS, KRNT** . . . "Here's my cheque each year to say 'Thank You.' My morning show is going great! Weenie has got to be the best aid to radio since Groupies."

"For free samples of the greatest gag service in World Radio, write:"

**The Electric Weenie**  
P.O. Box 25-866  
Honolulu, Hawaii 96825  
(808) 395-9600

# Billboard Singles Radio Action

Based on station playlists through Thursday (2/21/80)

Playlist Top Add Ons •  
Playlist Prime Movers ★

Continued from page 19

- WEFM—Chicago**
- **SURVIVOR**—Somewhere In America (Scotti Brothers)
  - **BILLY PRESTON & SYREETA**—With You I'm Born Again (Motown)
  - ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 8-2
  - ★ **BOOMTOWN RATS**—I Don't Like Mondays (Columbia) 18-14
- WROK—Rockford**
- **HEART**—Even It Up (Epic)
  - **BILLY PRESTON & SYREETA**—With You I'm Born Again (Motown)
  - ★ **RUPERT HOLMES**—Him (MCA) 14-5
  - ★ **TOTO**—99 (Columbia) 19-7
- WIFE—Indianapolis**
- **JOHN DENVER**—Autograph (RCA)
  - **WAYNE NEWTON**—Years (Taurus II)
- WNDE—Indianapolis**
- **EAGLES**—I Can't Tell You Why (Asylum)
  - **BILLY PRESTON & SYREETA**—With You I'm Born Again (Motown)
  - ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 16-8
  - ★ **NICOLETTE LARSON**—Let Me Go Love (WB) 21-10
- WOKY—Milwaukee**
- **CHUCK MANGIONE**—Give It All You Got (A&M)
  - **JIMMY RUFFIN**—Hold On To My Love (RSO)
  - ★ **PINK FLOYD**—Another Brick In The Wall (Columbia) 23-15
  - ★ **SPINNERS**—Working My Way Back To You/ Forgive Me Girl (Atlantic) 19-11
- WZUW-FM—Milwaukee**
- **STEVIE WONDER**—Outside My Window (Tamla)
  - **PHOTO GLO**—We Were Meant To Be Lovers (20th Century)
  - ★ **ANDY GIBB**—Desire (RSO) 18-7
  - ★ **TOMMY JAMES**—Three Times In Love (Millennium) 15-4
- KSLQ-FM—St. Louis**
- **MICHAEL JACKSON**—Off The Wall (Epic)
  - **BLONDIE**—Call Me (Chrysalis)
  - ★ **JOURNEY**—Anyway You Want It (Columbia) 27-16
  - ★ **RICK DERRINGER**—Don't Ever Say Goodbye (Blue Sky) 33-25
- KXOK—St. Louis**
- **CHUCK MANGIONE**—Give It All You Got (A&M)
  - **TOMMY JAMES**—Three Times In Love (Millennium)
- D★ DONNA SUMMER**—On The Radio (Casablanca) 16-6
- ★ **SPINNERS**—Working My Way Back To You/ Forgive Me Girl (Atlantic) 21-15
- KIOA—Des Moines**
- **CHRISTOPHER CROSS**—Ride Like The Wind (WB)
  - **KOOL & THE GANG**—Too Hot (De-Lite)
  - ★ **RUPERT HOLMES**—Him (RCA) 22-14
  - ★ **SPINNERS**—Working My Way Back To You/ Forgive Me Girl (Atlantic) 14-6
- KDWB—Minneapolis**
- **EAGLES**—I Can't Tell You Why (Asylum)
  - **AIR SUPPLY**—Lost In Love (Arista)
  - ★ **NEIL DIAMOND**—September Morn (Columbia) 21-14
  - ★ **BARRY MANILOW**—When I Wanted You (Arista) 22-16
- KSTP—Minneapolis**
- **ENGLAND DAN & JOHN FORD COLEY**—In It For Love (Atlantic)
  - ★ **CHUCK MANGIONE**—Give It All You Got (A&M) 20-14
  - ★ **SPINNERS**—Working My Way Back To You/ Forgive Me Girl (Atlantic)
- WHB—Kansas City**
- **JOHN DENVER**—Autograph (MCA)
  - ★ **RUPERT HOLMES**—Him (MCA) 14-8
  - ★ **LINDA RONSTADT**—How Do I Make You (Asylum) 10-7
- KBEQ—Kansas City**
- **BLONDIE**—Call Me (Chrysalis)
  - **UTOPIA**—Set Me Free (Bearsville)
  - ★ **PINK FLOYD**—Another Brick In The Wall (Columbia) 26-18
- D★ DONNA SUMMER**—On The Radio (Casablanca) 8-3
- KKLS—Rapid City**
- **ZZ TOP**—I Thank You (WB)
  - **BOB SEGER & THE SILVER BULLET BAND**—Fire Lake (Capitol)
  - ★ **DAN FOGELBERG**—Longer (Full Moon/ Epic) 4-1
  - ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 9-3

- KQWB—Fargo**
- **BOB SEGER & THE SILVER BULLET BAND**—Fire Lake (Capitol)
  - D★ DONNA SUMMER**—On The Radio (Casablanca)
  - ★ **JOHN STEWART**—Lost Her In The Sun (RSO) 16-9
  - ★ **TOMMY JAMES**—Three Times In Love (Millennium) 20-15
- KLEO—Wichita**
- **AIR SUPPLY**—Lost In Love (Arista)
  - D★ SHALAMAR**—The Second Time Around (Solar)
  - ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 21-11
  - ★ **KOOL & THE GANG**—Too Hot (De-Lite) 17-7

## Northeast Region

**TOP ADD ONS:**

- PINK FLOYD—Another Brick In The Wall (Columbia)
- BETTE MIDLER—When A Man Loves A Woman (Atlantic)
- QUEEN—Crazy Little Thing Called Love (Elektra)

**PRIME MOVERS:**

- DAN FOGELBERG—Longer (Epic)
- KOOL & THE GANG—Too Hot (De-Lite)
- RAY, GOODMAN & BROWN—Special Lady (Polydor)

**BREAKOUTS:**

- BOB SEGER—Fire Lake (Capitol)
- JIMMY RUFFIN—Hold On To My Love (RSO)
- THE WHISPERS—And The Beat Goes On (Solar)

- WABC—New York**
- **QUEEN**—Crazy Little Thing Called Love (Elektra)
  - **PINK FLOYD**—Another Brick In The Wall (Columbia)
  - ★ **DAN FOGELBERG**—Longer (Full Moon/ Epic) 35-16
  - ★ **STEVE FORBERT**—Romeo's Tune (Nemperor) 34-25
- WXLO—New York**
- **BLONDIE**—Call Me (Chrysalis)
  - **BOB SEGER & THE SILVER BULLET BAND**—Fire Lake (Capitol)
  - ★ **THE WHISPERS**—And The Beat Goes On (Solar) 11-4
  - ★ **RAY, GOODMAN & BROWN**—Special Lady (Polydor) 26-20
- WPTR—Albany**
- **AIR SUPPLY**—Lost In Love (Arista)
- D★ SHALAMAR**—The Second Time Around (Solar)
- ★ **KOOL & THE GANG**—Too Hot (De-Lite) 16-8
  - ★ **ANDY GIBB**—Desire (RSO) 12-7
- WTRY—Albany**
- **MICHAEL JACKSON**—Off The Wall (Epic)
  - **BOB SEGER & THE SILVER BULLET BAND**—Fire Lake (Capitol)
  - ★ **KOOL & THE GANG**—Too Hot (De-Lite) 27-17
- D★ SHALAMAR**—The Second Time Around (Solar) D-21
- WKBW—Buffalo**
- **EAGLES**—I Can't Tell You Why (Asylum)
  - **PINK FLOYD**—Another Brick In The Wall (Columbia)
  - **RICHARD TEE**—First Love (Tappan Zee/ Columbia)
- D★ DONNA SUMMER**—On The Radio (Casablanca) 18-13
- ★ **BILLY PRESTON w/ SYREETA**—With You I'm Born Again (Motown) 24-16
- WYSL—Buffalo**
- **HERB ALPERT**—Street Life (A&M)
  - ★ **CHUCK MANGIONE**—Give It All You Got (A&M) 11-6
  - ★ **RUPERT HOLMES**—Him (MCA) 19-7
- WBBF—Rochester**
- **TOM PETTY & THE HEARTBREAKERS**—Refugee (Backstreet/MCA)
  - **LINDA RONSTADT**—How Do I Make You (Asylum)
  - ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 5-1
  - ★ **PINK FLOYD**—Another Brick In The Wall (Columbia) 20-10
- WRKO—Boston**
- **BETTE MIDLER**—When A Man Loves A Woman (Atlantic)
  - **JIMMY RUFFIN**—Hold On To My Love (RSO)
  - ★ **KOOL & THE GANG**—Too Hot (De-Lite) 23-18
  - ★ **RAY, GOODMAN & BROWN**—Special Lady (Polydor) 25-15
- WBZ-FM—Boston**
- **EAGLES**—I Can't Tell You Why (Asylum)
  - **CHARLIE DORE**—Pilot Of The Airways (Island)

- F-105 (WVBF)—Boston**
- **LINDA RONSTADT**—How Do I Make You (Asylum)
  - **BOB SEGER & THE SILVER BULLET BAND**—Fire Lake (Capitol)
  - D★ ISAAC HAYES**—Don't Let Go (Polydor) 9-4
  - ★ **DAN FOGELBERG**—Longer (Full Moon/ Epic) 17-10
- WDRC—Hartford**
- **PINK FLOYD**—Another Brick In The Wall (Columbia)
  - **TOMMY JAMES**—Three Times In Love (Millennium)
  - ★ **SPINNERS**—Working My Way Back To You/ Forgive Me Girl (Atlantic) 13-8
  - ★ **DAN FOGELBERG**—Longer (Full Moon/ Epic) 7-1
- WPRO (AM)—Providence**
- **BOB SEGER & THE SILVER BULLET BAND**—Fire Lake (Capitol)
  - **CLIFF RICHARD**—Carrie (EMI)
  - ★ **LINDA RONSTADT**—How Do I Make You (Asylum) 14-9
  - ★ **EAGLES**—I Can't Tell You Why (Asylum) D-21
- WPRO-FM—Providence**
- **DR. HOOK**—Sexy Eyes (Capitol)
  - **RAY, GOODMAN & BROWN**—Special Lady (Polydor)
  - ★ **DAN FOGELBERG**—Longer (Full Moon/ Epic) 7-3
  - D★ DONNA SUMMER**—On The Radio (Casablanca) 10-7
- WICC—Bridgeport**
- **CHARLIE DORE**—Pilot Of The Airways (Island)
  - **HEART**—Even It Up (Epic)
  - ★ **KOOL & THE GANG**—Too Hot (De-Lite) 27-15
  - ★ **LINDA RONSTADT**—How Do I Make You (Asylum) 14-8

## Mid-Atlantic Region

**TOP ADD ONS:**

- KOOL & THE GANG—Too Hot (De-Lite)
- CHUCK MANGIONE—Give It All You Got (A&M)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)

**PRIME MOVERS:**

- PINK FLOYD—Another Brick In The Wall (Columbia)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- DAN FOGELBERG—Longer (Full Moon/ Epic)

**BREAKOUTS:**

- ANDY GIBB/OLIVIA NEWTON-JOHN—I Can't Help It (RSO)
- BOB SEGER—Fire Lake (Capitol)
- HEART—Even It Up (Epic)

- WFIL—Philadelphia**
- **KOOL & THE GANG**—Too Hot (De-Lite)
  - **BILLY PRESTON & SYREETA**—With You I'm Born Again (Motown)
  - ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 5-1
  - ★ **DAN FOGELBERG**—Longer (Full Moon/ Epic) 8-6
- WZZD—Philadelphia**
- **YELLOW MAGIC ORCHESTRA**—Computer Games (A&M)
  - **PINK FLOYD**—Another Brick In The Wall (Columbia)
  - **RICHARD TEE**—First Love (Tappan Zee/ Columbia)
- WIFI-FM—Philadelphia**
- **ROCKETS**—Desire (RSO)
  - **HEART**—Even It Up (Epic)
  - ★ **THE KNACK**—Baby Talks Dirty (Capitol) 21-11
  - ★ **THE BABYS**—Back On My Feet Again (Chrysalis) 15-9
- WPGC—Washington**
- **CHUCK MANGIONE**—Give It All You Got (A&M)
  - **ANDY GIBB/OLIVIA NEWTON-JOHN**—I Can't Help It (RSO)
  - ★ **PINK FLOYD**—Another Brick In The Wall (Columbia) 7-1
  - ★ **TOTO**—99 (Columbia) 17-13
- WGH—Norfolk**
- **DR. HOOK**—Sexy Eyes (Capitol)
  - **RAY, GOODMAN & BROWN**—Special Lady (Polydor)
  - ★ **SHALAMAR**—The Second Time Around (Solar) 11-3
  - ★ **TOTO**—99 (Columbia) 13-5
- WCAO—Baltimore**
- **BOB SEGER & THE SILVER BULLET BAND**—Fire Lake (Capitol)
  - **MICHAEL JACKSON**—Off The Wall (Epic)
  - ★ **PINK FLOYD**—Another Brick In The Wall (Columbia) 28-22
  - ★ **TOTO**—99 (Columbia) 18-12

- WYRE—Annapolis**
- **BOB SEGER & THE SILVER BULLET BAND**—Fire Lake (Capitol)
  - **EAGLES**—I Can't Tell You Why (Asylum)
  - ★ **SPINNERS**—Working My Way Back To You/ Forgive Me Girl (Atlantic) 25-16
  - ★ **PINK FLOYD**—Another Brick In The Wall (Columbia) 28-19
- WLEE—Richmond**
- **RAY, GOODMAN & BROWN**—Special Lady (Polydor)
  - **KOOL & THE GANG**—Too Hot (De-Lite)
  - ★ **RUPERT HOLMES**—Him (MCA) 10-6
  - D★ DONNA SUMMER**—On The Radio (Casablanca) 14-11
- WRVQ—Richmond**
- **BLONDIE**—Call Me (Chrysalis)
  - **FOREIGNER**—Woman (Atlantic)
  - ★ **PINK FLOYD**—Another Brick In The Wall (Columbia) 11-5
  - ★ **CHRISTOPHER CROSS**—Ride Like The Wind (WB) 27-22
- WAEB—Arlington**
- **EAGLES**—I Can't Tell You Why (Asylum)
  - **RAY, GOODMAN & BROWN**—Special Lady (Polydor)
  - ★ **PINK FLOYD**—Another Brick In The Wall (Columbia) 14-8
  - ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 4-3
- WKBO—Harrisburg**
- **THE WHISPERS**—And The Beat Goes On (Solar)
  - **MICHAEL JACKSON**—Off The Wall (Epic)
  - ★ **CHRISTOPHER CROSS**—Ride Like The Wind (WB) D-21
  - ★ **RAY, GOODMAN & BROWN**—Special Lady (Polydor) 23-15

## Southeast Region

**TOP ADD ONS:**

- AIR SUPPLY—Lost In Love (Arista)
- EAGLES—I Can't Tell You Why (Asylum)
- MICHAEL JACKSON—Off The Wall (Epic)

**PRIME MOVERS:**

- PINK FLOYD—Another Brick In The Wall (Columbia)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- RAY, GOODMAN & BROWN—Special Lady (Polydor)

**BREAKOUTS:**

- BLONDIE—Call Me (Chrysalis)
- BOB SEGER—Fire Lake (Capitol)
- JIMMY RUFFIN—Hold On To My Love (RSO)

- WQXI—Atlanta**
- **CLIFF RICHARD**—Carrie (EMI)
  - **DR. HOOK**—Sexy Eyes (Capitol)
  - ★ **PINK FLOYD**—Another Brick In The Wall (Columbia) 18-8
  - ★ **LINDA RONSTADT**—How Do I Make You (Asylum) 17-9
- Z-93 (WZGC-FM)—Atlanta**
- **BLONDIE**—Call Me (Chrysalis)
  - **MICHAEL JACKSON**—Off The Wall (Epic)
  - ★ **CHRISTOPHER CROSS**—Ride Like The Wind (WB) 25-16
  - ★ **BOB SEGER & THE SILVER BULLET BAND**—Fire Lake (Capitol) 23-15
- WBBQ—Augusta**
- D★ THE WHISPERS**—And The Beat Goes On (RCA)
  - **PETER MCAN**—Solitaire (Arc)
  - ★ **CHRISTOPHER CROSS**—Ride Like The Wind (WB) 23-15
  - ★ **PINK FLOYD**—Another Brick In The Wall (Columbia) 6-1
- WFOM—Atlanta**
- **BLONDIE**—Call Me (Chrysalis)
  - **JIMMY BUFFETT**—Survive (MCA)
  - ★ **BOB SEGER & THE SILVER BULLET BAND**—Fire Lake (Capitol) 34-22
  - ★ **JIMMY RUFFIN**—Hold On To My Love (Epic) 37-30
- WSPA—Savannah**
- **AIR SUPPLY**—Lost In Love (Arista)
  - **PEACHES & HERB**—I Pledge My Love (Polydor/MVP)
  - ★ **RAY, GOODMAN & BROWN**—Special Lady (Polydor) 17-12
  - D★ SHALAMAR**—The Second Time Around (Solar)

- WFLB—Fayetteville**
- **BLONDIE**—Call Me (Chrysalis)
  - **MICHAEL JACKSON**—Off The Wall (Epic)
  - ★ **THE WHISPERS**—And The Beat Goes On (RCA) 17-7
  - ★ **NARDA MICHAEL WALDEN**—I Shoulda Loved Ya (Atlantic) 10-6
- WQAM—Miami**
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 5-1
  - ★ **EAGLES**—I Can't Tell You Why (Asylum) 29-23
- WMJX (96X)—Miami**
- **AIR SUPPLY**—Lost In Love (Arista)
  - ★ **SPINNERS**—Working My Way Back To You/ Forgive Me Girl (Atlantic) 13-8
  - ★ **KOOL & THE GANG**—Too Hot (De-Lite) 16-9
- Y-100 (WHY-FM)—Miami**
- **BLONDIE**—Call Me (Chrysalis)
  - **RAY, GOODMAN & BROWN**—Special Lady (Polydor)
  - ★ **THE WHISPERS**—And The Beat Goes On (Solar) 37-30
  - ★ **PINK FLOYD**—Another Brick In The Wall (Columbia) 31-21
- WLOF—Orlando**
- **EAGLES**—I Can't Tell You Why (Asylum)
  - **KENNY LOGGINS**—Keep The Fire (Columbia)
  - ★ **PINK FLOYD**—Another Brick In The Wall (Columbia) 36-26
  - ★ **MICHAEL JACKSON**—Off The Wall (Epic) 29-20
- Q-105 (WRBQ-FM)—Tampa**
- **FOREIGNER**—Woman (Atlantic)
  - **ROCKETS**—Desire (RSO)
  - ★ **PINK FLOYD**—Another Brick In The Wall (Columbia) 10-3
  - ★ **RUPERT HOLMES**—Him (MCA)
- BJ-105 (WBJW-FM)—Orlando**
- **PINK FLOYD**—Another Brick In The Wall (Columbia)
  - **BOB SEGER & THE SILVER BULLET BAND**—Fire Lake (Capitol)
  - ★ **STYX**—Why Me (A&M) 9-3
  - ★ **TERI DE SARIO w/ K.C.**—Yes I'm Ready (Casablanca) 6-1
- WQXQ—Daytona Beach**
- D★ SHALAMAR**—The Second Time Around (Solar)
  - **ENGLAND DAN & JOHN FORD COLEY**—I'm In It For Love (Big Tree)
  - ★ **DIONNE WARWICK**—Deja Vu (Arista) 38-28
  - ★ **RAY, GOODMAN & BROWN**—Special Lady (Polydor) 35-20
- WAPE—Jacksonville**
- **BOB SEGER & THE SILVER BULLET BAND**—Fire Lake (Capitol)
  - **AIR SUPPLY**—Lost In Love (Arista)
  - ★ **RUPERT HOLMES**—Him (MCA) 14-10
  - ★ **RAY, GOODMAN & BROWN**—Special Lady (Polydor) 13-9
- WAYS—Charlotte**
- **ZZ TOP**—I Thank You (WB)
  - **JIMMY RUFFIN**—Hold On To My Love (RSO)
  - ★ **CHRISTOPHER CROSS**—Ride Like The Wind (WB) 27-21
  - ★ **BILLY PRESTON & SYREETA**—With You I'm Born Again (Motown) 30-29
- WKIX—Raleigh**
- **WILLIE NELSON**—My Heroes Have Always Been Cowboys (Columbia)
  - **CHARLIE DORE**—Pilot Of The Airways (Island)
  - ★ **THE WHISPERS**—And The Beat Goes On (RCA) 19-14
  - ★ **BILLY PRESTON & SYREETA**—With You I'm Born Again (Motown) 12-7
- WTMA—Charleston**
- **BLONDIE**—Call Me (Chrysalis)
  - **CRYSTAL GAYLE**—It's Like We Never Said Goodbye (Columbia)
  - ★ **PAT BENETAR**—Heartbreaker (Chrysalis) 23-15
  - ★ **KENNY LOGGINS**—Keep The Fire (Columbia) 18-12
- WORD—Spartanburg**
- **UTOPIA**—Set Me Free (Bearsville)
  - **RAY PARKA/RAYDIO**—Two Places At The Same Time (Arista)
  - ★ **BLONDIE**—Call Me (Chrysalis) 0-20
  - D★ SHALAMAR**—The Second Time Around (Solar) 15-6

- WLAC—Nashville**
- **THE BABYS**—Back On My Feet Again (Chrysalis)
  - **WAYNE NEWTON**—Years (Taurus II)
  - ★ **SPINNERS**—Working My Way Back To You/ Forgive Me Girl (Atlantic)
  - ★ **TOTO**—99 (Columbia) 22-12
- (WBQ) 92-Q—Nashville**
- **AIR SUPPLY**—Lost In Love (Arista)
  - **JOURNEY**—Anyway You Want It (Columbia)
  - ★ **RAY, GOODMAN & BROWN**—Special Lady (Polydor) 30-26
  - ★ **KOOL & THE GANG**—Too Hot (De-Lite) 24-19
- WBQJ—Memphis**
- **EAGLES**—I Can't Tell You Why (Asylum)
  - **AIR SUPPLY**—Lost In Love (Arista)
  - ★ **THE WHISPERS**—And The Beat Goes On (RCA) 28-21
  - ★ **PINK FLOYD**—Another Brick In The Wall (Columbia) 20-15
- WRJZ—Knoxville**
- **PAUL DAVIS**—Do Right (Bang)
  - **JIMMY BUFFETT**—Survive (MCA)
  - ★ **DOTTIE WEST**—A Lesson In Leavin' (UA) 32-14
  - ★ **DR. HOOK**—Sexy Eyes (Capitol) 34-19
- WGOW—Chattanooga**
- **KARLA BONOFF**—Baby Don't Go (Columbia)
  - **JIMMY RUFFIN**—Hold On To My Love (Epic)
  - ★ **RUPERT HOLMES**—Him (MCA) 10-5
  - ★ **SPINNERS**—Working My Way Back To You/ Forgive Me Girl (Atlantic) 11-8
- WERC—Birmingham**
- **THE KNACK**—Baby Talks Dirty (Capitol)
  - **PEACHES & HERB**—I Pledge My Love (Polydor/MVP)
  - ★ **MOLLY HATCHET**—Flirtin' With Disaster (Epic) 28-20
  - ★ **RAY, GOODMAN & BROWN**—Special Lady (Polydor) 20-12
- WGSN—Birmingham**
- **BLONDIE**—Call Me (Chrysalis)
  - **TOMMY JAMES**—Three Times In Love (Millennium)
  - ★ **PATRICE RUSHEN**—Haven't You Heard (Elektra) 26-17
  - ★ **RAY, GOODMAN & BROWN**—Special Lady (Polydor) 23-18
- WHYY—Montgomery**
- **FELIX CAVALIERE**—Only A Lonely Heart Sees (Epic)
  - **PAUL DAVIS**—Do Right (Bang)
  - ★ **ANDY GIBB**—Desire (RSO) 16-6
  - ★ **EAGLES**—I Can't Tell You Why (Asylum) 18-10
- KAAY—Little Rock**
- **TOMMY JAMES**—Three Times In Love (Millennium)
  - **CHRISTOPHER CROSS**—Ride Like The Wind (WB)
  - D★ DONNA SUMMER**—On The Radio (Casablanca) 22-18
  - ★ **SPINNERS**—Working My Way Back To You/ Forgive Me Girl (Atlantic) 17-11
- WSEZ (Z-93)—Winston-Salem**
- **DAVID GATES**—Where Does The Lovin' Go (Elektra)
  - **PAUL DAVIS**—Do Right (Bang)
  - ★ **PINK FLOYD**—Another Brick In The Wall (Columbia) 14-4
  - D★ DONNA SUMMER**—On The Radio (Casablanca) 15-5
- WJVV—Jacksonville**
- **EAGLES**—I Can't Tell You Why (Asylum)
  - **KENNY LOGGINS**—Keep The Fire (Columbia)
  - ★ **MOLLY HATCHET**—Flirtin' With Disaster (Epic) 17-9
  - D★ DONNA SUMMER**—On The Radio (Casablanca) 19-11

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# Billboard Album Radio Action

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

Based on station playlist through Wednesday (2/20/80)

## Top Add Ons-National

- HEART—Bebe Le Strange (Epic)
- LINDA RONSTADT—Mad Love (Asylum)
- WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
- ELVIS COSTELLO—Get Happy (Columbia)

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

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

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

## Top Requests/Airplay-National

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

## National Breakouts

- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- THE KNACK—But The Little Girls Understand (Capitol)
- FOOLS—Sold Out (EMI/America)
- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)

- KFML-FM—Denver (Ira Gordon)**
- HEART—Bebe Le Strange (Epic)
  - WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
  - PRIVATE LIGHTNING—(A&M)
  - MATTHEW FISHER—(A&M)
  - LINDA RONSTADT—Mad Love (Asylum)
  - DR. STRUT—Strutin' (Motown)
  - ROBIN TROWER—Victims Of The Fury (Chrysalis)
  - SYLVAIN SYLVAIN—(RCA)
  - THE KNACK—But The Little Girls Understand (Capitol)
  - BUGGLES—The Age Of Plastic (Island)

- KISW-FM—Seattle (Steve Slaton)**
- THE KNACK—But The Little Girls Understand (Capitol)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
  - BOOMTOWN RATS—The Fine Art Of Surfacing (Columbia)
  - Z Z TOP—Dequello (WB)
  - AEROSMITH—Night In The Ruts (Columbia)
- KZEL-FM—Eugene (C. Kovarik/P. Mays)**
- WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
  - EARTHQUAKE—Two Years In A Padded Cell (Berserkey)
  - HEART—Bebe Le Strange (Epic)
  - JOHNNY WINTER—Raising Caine (Blue Sky)
  - DANNY KORTHCAR—Innuendo (Asylum)
  - ROBIN TROWER—Victims Of The Fury (Chrysalis)
  - J. GEILS BAND—Love Stinks (EMI/America)
  - SEARCHERS—(Sire)
  - SUE SAAD & THE NEXT—(Planet)

- KMOD-FM—Tulsa (B. Bruin/C. West)**
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
  - WISHBONE ASH—Just Testing (MCA)
  - SURVIVOR—(Scotti Brothers)
  - HEART—Bebe Le Strange (Epic)
  - 38-SPECIAL—Rockin' Into The Night (A&M)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
  - PINK FLOYD—The Wall (Columbia)
  - APRIL WINE—Harder Faster (Capitol)
- KBBC-FM—Phoenix (J.D. Freeman)**
- WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
  - FOOLS—Sold Out (EMI/America)
  - HEART—Bebe Le Strange (Epic)
  - SHOOTING STAR—(Virgin)
  - MATTHEW FISHER—(A&M)
  - CHARLIE DORE—Where To Now (Island)
  - CHRISTOPHER CROSS—(WB)
  - DAN FOGELBERG—Phoenix (Full Moon/Epic)
  - CHUCK MANGIONE—Fun And Games (A&M)
  - NO NUKES—Various Artists (Asylum)

- KRST-FM—Albuquerque (Sam Cornish)**
- WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
  - ROBIN TROWER—Victims Of The Fury (Chrysalis)
  - WISHBONE ASH—Just Testing (MCA)
  - PRIVATE LIGHTNING—(A&M)
  - SURVIVOR—(Scotti Brothers)
  - RAMONES—End Of The Century (Sire)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
  - JEFFERSON STARSHIP—Freedom At Point Zero (Grunz)
  - HEART—Bebe Le Strange (Epic)
  - PINK FLOYD—The Wall (Columbia)
- WLVQ-FM—Columbus (Steve Ranner)**
- LINDA RONSTADT—Mad Love (Asylum)
  - WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
  - PINK FLOYD—The Wall (Columbia)
  - DAN FOGELBERG—Phoenix (Full Moon/Epic)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
  - RUSH—Permanent Waves (Mercury)
- WYDD-FM—Pittsburgh (J. Robertson/J. Kinney)**
- HEART—Bebe Le Strange (Epic)
  - LINDA RONSTADT—Mad Love (Asylum)
  - ELVIS COSTELLO—Get Happy (Columbia)
  - RAMONES—End Of The Century (Sire)
  - PINK FLOYD—The Wall (Columbia)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
  - DAN FOGELBERG—Phoenix (Full Moon/Epic)
  - RUSH—Permanent Waves (Mercury)

- WSHE-FM—Fl. Lauderdale (Michelle Robinson)**
- LINDA RONSTADT—Mad Love (Asylum)
  - THE KNACK—But The Little Girls Understand (Capitol)
  - HEART—Bebe Le Strange (Epic)
  - WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
  - SHOOTING STAR—(Virgin)
  - PINK FLOYD—The Wall (Columbia)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
  - Z Z TOP—Dequello (WB)
  - JEFFERSON STARSHIP—Freedom At Point Zero (Grunz)
- ZETA-7 (WOR-FM)—Orlando (Bill Mims)**
- WISHBONE ASH—Just Testing (MCA)
  - HEART—Bebe Le Strange (Epic)
  - JOHNNY WINTER—Raising Caine (Blue Sky)
  - WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
  - SHOOTING STAR—(Virgin)
  - ROBIN TROWER—Victims Of The Fury (Chrysalis)
  - PINK FLOYD—The Wall (Columbia)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
  - Z Z TOP—Dequello (WB)
  - DAN FOGELBERG—Phoenix (Full Moon/Epic)

- WKDF-FM—Nashville (Alan Sneed)**
- HEART—Bebe Le Strange (Epic)
  - LINDA RONSTADT—Mad Love (Asylum)
  - PINK FLOYD—The Wall (Columbia)
  - EAGLES—The Long Run (Asylum)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
  - KENNY LOGGINS—Keep The Fire (Columbia)

- WKOR-FM—Raleigh (Ron Phillips)**
- WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
  - GRAHAM NASH—Earth & Sky (Capitol)
  - ROBIN TROWER—Victims Of The Fury (Chrysalis)
  - LINDA RONSTADT—Mad Love (Asylum)
  - HEART—Bebe Le Strange (Epic)
  - DAN FOGELBERG—Phoenix (Full Moon/Epic)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
  - PINK FLOYD—The Wall (Columbia)
  - CHRISTOPHER CROSS—(WB)

- WLIR-FM—Long Island (D. McNamara/L. Kleinman)**
- IGGY POP—Soldier (Arista)
  - HEART—Bebe Le Strange (Epic)
  - LINDA RONSTADT—Mad Love (Asylum)
  - FOOLS—Sold Out (EMI/America)
  - ELVIS COSTELLO—Get Happy (Columbia)
  - WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
  - J. GEILS BAND—Love Stinks (EMI/America)
  - STEVE HOWE—(Atlantic)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

- WOUR-FM—Syracuse/Utica (Dale Edwards)**
- WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
  - LINDA RONSTADT—Mad Love (Asylum)
  - DANNY KORTHCAR—Innuendo (Asylum)
  - PINK FLOYD—The Wall (Columbia)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
  - J. GEILS BAND—Love Stinks (EMI/America)
  - LED ZEPPELIN—In Through The Out Door (Swan Song)

- WBHF-FM—Buffalo (Jeff Appleton)**
- LINDA RONSTADT—Mad Love (Asylum)
  - ELVIS COSTELLO—Get Happy (Columbia)
  - BRUCE COCKBURN—Dancing In The Dragon's Jaws (Millennium)
  - PINK FLOYD—The Wall (Columbia)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
  - DAN FOGELBERG—Phoenix (Full Moon/Epic)
  - BABYS—Union Jacks (Chrysalis)
- WBCH-FM—Boston (Kate Ingram)**
- FLYING LIZARDS—(Virgin)
  - FOOLS—Sold Out (EMI/America)
  - DIRK HAMILTON—Thug Of Love (Elektra)
  - HEART—Bebe Le Strange (Epic)
  - LINDA RONSTADT—Mad Love (Asylum)
  - FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
  - PRETENDERS—(Sire)
  - J. GEILS BAND—Love Stinks (EMI/America)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
  - PRIVATE LIGHTNING—(A&M)

- WMWR-FM—Philadelphia (Joe Bonadonna)**
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
  - LINDA RONSTADT—Mad Love (Asylum)
  - ELVIS COSTELLO—Get Happy (Columbia)
  - SPECIALS—(Chrysalis)
  - JAM—Selling Sons (Polydor)
  - PINK FLOYD—The Wall (Columbia)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
  - RUSH—Permanent Waves (Mercury)
  - HEART—Bebe Le Strange (Epic)

- WBRI-FM—Providence (Carolyn Berman)**
- ELVIS COSTELLO—Get Happy (Columbia)
  - RACHEL SWEET—Protect The Innocent (Stiff/Columbia)
  - LINDA RONSTADT—Mad Love (Asylum)
  - HEART—Bebe Le Strange (Epic)
  - DIRK HAMILTON—Thug Of Love (Elektra)
  - FOOLS—Sold Out (EMI/America)
  - CLASH—London Calling (Epic)
  - RAMONES—End Of The Century (Sire)
  - PINK FLOYD—The Wall (Columbia)
  - J. GEILS BAND—Love Stinks (EMI/America)

- WBAB-FM—M. Curley/M. Coppola**
- LINDA RONSTADT—Mad Love (Asylum)
  - WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
  - HEART—Bebe Le Strange (Epic)
  - ELVIS COSTELLO—Get Happy (Columbia)
  - PINK FLOYD—The Wall (Columbia)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
  - UTOPIA—Adventures In Utopia (Bearsville)
  - DAN FOGELBERG—Phoenix (Full Moon/Epic)

## Western Region

**TOP ADD ONS**

- HEART—Bebe Le Strange (Epic)
- WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
- LINDA RONSTADT—Mad Love (Asylum)
- MARC TANNER BAND—Temptation (Elektra)

**★ TOP REQUEST/AIRPLAY**

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- J. GEILS BAND—Love Stinks (EMI/America)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)

**BREAKOUTS**

- THE KNACK—But The Little Girls Understand (Capitol)
- PRETENDERS—(Sire)
- SUZANNE FELLINI—(Casablanca)
- IGGY POP—Soldier (Arista)

- KMEL-FM—San Francisco (Paul Vincent)**
- WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
  - CLASH—London Calling (Epic)
  - PRETENDERS—(Sire)
  - HEART—Bebe Le Strange (Epic)
  - LINDA RONSTADT—Mad Love (Asylum)
  - PINK FLOYD—The Wall (Columbia)
  - HEART—Bebe Le Strange (Epic)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
  - BABYS—Union Jacks (Chrysalis)

- KWSZ-FM—Los Angeles (Ted Habeck)**
- LINDA RONSTADT—Mad Love (Asylum)
  - WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
  - HEART—Bebe Le Strange (Epic)
  - PINK FLOYD—The Wall (Columbia)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
  - J. GEILS BAND—Love Stinks (EMI/America)
  - THE KNACK—But The Little Girls Understand (Capitol)

- KSJO-FM—San Jose (Sally Gill)**
- HEART—Bebe Le Strange (Epic)
  - LINDA RONSTADT—Mad Love (Asylum)
  - GRAHAM NASH—Earth & Sky (Capitol)
  - WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
  - DIRK HAMILTON—Thug Of Love (Elektra)
  - SUZANNE FELLINI—(Casablanca)
  - D.L. BYRON—This Day And Age (Arista)
  - CLASH—London Calling (Epic)
  - J. GEILS BAND—Love Stinks (EMI/America)
  - RAMONES—End Of The Century (Sire)

- KGBE-FM—San Diego (Bruce Tucker)**
- WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
  - OFF BROADWAY—On (Atlantic)
  - NAZARETH—Malice In Wonderland (A&M)
  - IGGY POP—Soldier (Arista)
  - HEART—Bebe Le Strange (Epic)
  - SYLVAIN SYLVAIN—(RCA)
  - HOMEGROWN 7—(KGB)
  - PRETENDERS—(Sire)
  - PINK FLOYD—The Wall (Columbia)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

- ROME-FM—San Jose (Dana Jang)**
- LINDA RONSTADT—Mad Love (Asylum)
  - HEART—Bebe Le Strange (Epic)
  - WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
  - MARC TANNER BAND—Temptation (Elektra)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
  - PINK FLOYD—The Wall (Columbia)
  - EAGLES—The Long Run (Asylum)
  - STYX—Cornerstone (A&M)

## Southwest Region

**TOP ADD ONS**

- WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
- HEART—Bebe Le Strange (Epic)
- SURVIVOR—(Scotti Brothers)
- WISHBONE ASH—Just Testing (MCA)

**★ TOP REQUEST/AIRPLAY**

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- Z Z TOP—Dequello (WB)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)

**BREAKOUTS**

- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- THE KNACK—But The Little Girls Understand (Capitol)
- CHRISTOPHER CROSS—(WB)
- RAMONES—End Of The Century (Sire)

- KZEW-FM—Dallas (Doris Miller)**
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
  - THE KNACK—But The Little Girls Understand (Capitol)
  - WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
  - CHRISTOPHER CROSS—(WB)
  - SURVIVOR—(Scotti Brothers)
  - Z Z TOP—Dequello (WB)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
  - BABYS—Union Jacks (Chrysalis)
  - LED ZEPPELIN—In Through The Out Door (Swan Song)

- KLOL-FM—Houston (Paul Riann)**
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
  - RAMONES—End Of The Century (Sire)
  - THE KNACK—But The Little Girls Understand (Capitol)
  - RUSH—Permanent Waves (Mercury)
  - ROCKETS—No Ballads (RSO)
  - PINK FLOYD—The Wall (Columbia)
  - Z Z TOP—Dequello (WB)

- KY102-FM—Kansas City (M. Floyd/J. McCabe)**
- LINDA RONSTADT—Mad Love (Asylum)
  - HEART—Bebe Le Strange (Epic)
  - BUGGLES—The Age Of Plastic (Island)
  - THE KNACK—But The Little Girls Understand (Capitol)
  - ELVIS COSTELLO—Get Happy (Columbia)
  - ROBIN TROWER—Victims Of The Fury (Chrysalis)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
  - PINK FLOYD—The Wall (Columbia)
  - DAN FOGELBERG—Phoenix (Full Moon/Epic)
  - Z Z TOP—Dequello (WB)

## Midwest Region

**TOP ADD ONS**

- LINDA RONSTADT—Mad Love (Asylum)
- WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
- HEART—Bebe Le Strange (Epic)
- ELVIS COSTELLO—Get Happy (Columbia)

**★ TOP REQUEST/AIRPLAY**

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

**BREAKOUTS**

- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- DIRK HAMILTON—Thug Of Love (Elektra)
- FOOLS—Sold Out (EMI/America)
- SYLVAIN SYLVAIN—(RCA)

- WABX-FM—Detroit (John Duncan)**
- WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
  - LINDA RONSTADT—Mad Love (Asylum)
  - HEART—Bebe Le Strange (Epic)
  - DIRK HAMILTON—Thug Of Love (Elektra)
  - CHRISTOPHER CROSS—(WB)
  - SURVIVOR—(Scotti Brothers)
  - Z Z TOP—Dequello (WB)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
  - ROCKETS—No Ballads (RSO)
  - ROMANTICS—(Nemperor9)

- WIKL-FM—Elgin/Chicago (T. Marker/W. Leserling)**
- SYLVAIN SYLVAIN—(RCA)
  - WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
  - ROBIN TROWER—Victims Of The Fury (Chrysalis)
  - WISHBONE ASH—Just Testing (MCA)
  - MADNESS—One Step Beyond (Sire)
  - IGGY POP—Soldier (Arista)
  - SPECIALS—(Chrysalis)
  - BRUCE COCKBURN—Dancing In The Dragon's Jaws (Millennium)
  - GARY NUMAN—The Pleasure Principle (Atco)
  - CLASH—London Calling (Epic)

- WMMS-FM—Cleveland (John Gorman)**
- RACHEL SWEET—Protect The Innocent (Stiff/Columbia)
  - HEART—Bebe Le Strange (Epic)
  - LINDA RONSTADT—Mad Love (Asylum)
  - FOOLS—Sold Out (EMI/America)
  - SURVIVOR—(Scotti Brothers)
  - ELVIS COSTELLO—Get Happy (Columbia)
  - J. GEILS BAND—Love Stinks (EMI/America)
  - PRETENDERS—(Sire)
  - DAN FOGELBERG—Phoenix (Full Moon/Epic)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

## Southeast Region

**TOP ADD ONS**

- HEART—Bebe Le Strange (Epic)
- LINDA RONSTADT—Mad Love (Asylum)
- WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
- ELVIS COSTELLO—Get Happy (Columbia)

**★ TOP REQUEST/AIRPLAY**

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

**BREAKOUTS**

- GRAHAM NASH—Earth & Sky (Capitol)
- SHOOTING STAR—(Virgin)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- THE KNACK—But The Little Girls Understand (Capitol)

- WRAS-FM—Atlanta (Mark Williams)**
- HEART—Bebe Le Strange (Epic)
  - WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
  - ELVIS COSTELLO—Get Happy (Columbia)
  - GRAHAM NASH—Earth & Sky (Capitol)
  - DAVID SANBORN—Hideaway (WB)
  - RAMONES—End Of The Century (Sire)
  - XTC—Drums And Wires (Virgin)
  - GARY NUMAN—The Pleasure Principle (Atco)
  - PRETENDERS—(Sire)

- WHFS-FM—Washington D.C. (David Einstein)**
- LINDA RONSTADT—Mad Love (Asylum)
  - WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
  - ROBIN TROWER—Victims Of The Fury (Chrysalis)
  - ELVIS COSTELLO—Get Happy (Columbia)
  - RACHEL SWEET—Protect The Innocent (Stiff/Columbia)
  - PROFESSOR LONGHAIR—Crawfish Fiesta (Alligator)
  - JOAN ARMATRADE—How Cruel (A&M)
  - BRUCE COCKBURN—Dancing In The Dragon's Jaws (Millennium)
  - DIRK HAMILTON—Thug Of Love (Elektra)
  - PRETENDERS—(Sire)

- WRNW-FM—New York (G. Azelbank/M. LoCicero)**
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
  - HEART—Bebe Le Strange (Epic)
  - EARTHQUAKE—Two Years In A Padded Cell (Berserkey)
  - FOOLS—Sold Out (EMI/America)
  - LINDA RONSTADT—Mad Love (Asylum)
  - WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
  - FLEETWOOD MAC—Tusk (Columbia)
  - PRETENDERS—(Sire)

## Northeast Region

**TOP ADD ONS**

- LINDA RONSTADT—Mad Love (Asylum)
- HEART—Bebe Le Strange (Epic)
- ELVIS COSTELLO—Get Happy (Columbia)
- DIRK HAMILTON—Thug Of Love (Elektra)

**★ TOP REQUEST/AIRPLAY**

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- J. GEILS BAND—Love Stinks (EMI/America)
- PRETENDERS—(Sire)

**BREAKOUTS**

- WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
- FOOLS—Sold Out (EMI/America)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)

- WNEF-FM—New York (Maryanne McIntyre)**
- FOOLS—Sold Out (EMI/America)
  - HEART—Bebe Le Strange (Epic)
  - SUZANNE FELLINI—(Casablanca)
  - PLANETS—(Motown)
  - WILLIAM OZ—(Capitol)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
  - PINK FLOYD—The Wall (Columbia)
  - FLEETWOOD MAC—Tusk (Columbia)
  - PRETENDERS—(Sire)

- WRNW-FM—New York (G. Azelbank/M. LoCicero)**
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
  - HEART—Bebe Le Strange (Epic)
  - EARTHQUAKE—Two Years In A Padded Cell (Berserkey)
  - FOOLS—Sold Out (EMI/America)
  - LINDA RONSTADT—Mad Love (Asylum)
  - WARREN ZEYON—Bad Luck Streak In Dancing School (Asylum)
  - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
  - UTOPIA—Adventures In Utopia (Bearsville)
  - LINDA RONSTADT—Mad Love (Asylum)

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# "Take That Look Off Your Face." It looks like a hit for Marti Webb.

*Tell me on  
a Sunday*

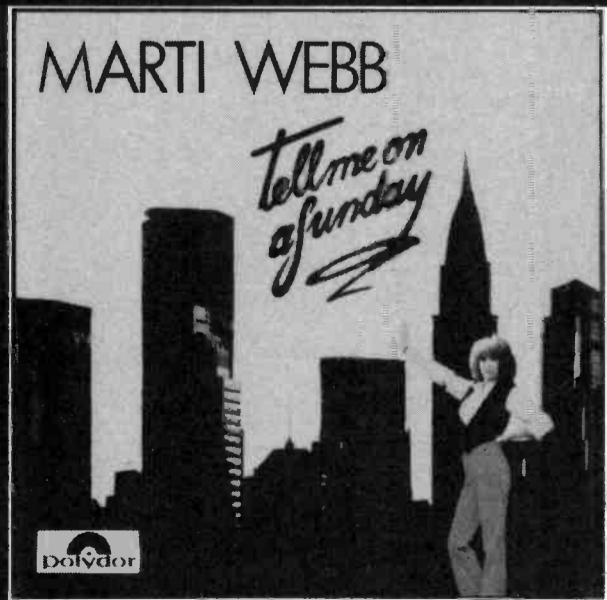


When they hear a phenomenal new singer like Marti Webb, some people applaud. Some send flowers.

But Andrew Lloyd Webber, composer of *Evita* and *Jesus Christ Superstar*, and Don Black, Academy Award-winning lyricist, went one better. They decided Marti Webb was the perfect choice for their newly composed song cycle.

"Tell Me On A Sunday" is Marti Webb's debut album, but she's known in her native England as the new star of *Evita*. Her stage credits also include "Stop The World, I Want To Get Off," "Half A Sixpence" and "Godspell." And, with hit songs like "Take That Look Off Your Face," Marti Webb's star is just beginning to shine in the United States, too.

**"TELL ME ON A SUNDAY" FEATURING  
"TAKE THAT LOOK OFF YOUR FACE" MARTI WEBB  
EARNS APPLAUSE, BOUQUETS AND NEW FANS.  
MUSIC BY ANDREW LLOYD WEBBER,  
LYRICS BY DON BLACK.  
ON POLYDOR RECORDS AND TAPES.**



"TELL ME ON A SUNDAY" STARRING MARTI WEBB.  
A METROMEDIA T.V. SPECIAL, COMING SOON.



Billboard photo by Chuck Pulin  
**CUTTING CAKE**—Frank Zappa cuts a cake on Times Square in New York to promote the opening of his film, "Baby Snakes."

## SOUND 70 PRESENTATION

### 2 Weekends Of 'Feburock'

NASHVILLE—What does a busy concert promoter/production enterprise do when faced with a particularly slow month of concert activity? In the case of Nashville's Sound Seventy, Inc., the answer is stage your own.

That's the premise behind "Feburock," a four-day concert venture conceived by Sound Seventy to beef up a month of sluggish concert activity while also showcasing a variety of local talent in a professional setting.

"Feburock" consists of two successive weekend series of concerts held at the Tennessee Theatre, with each night sponsored by a different local radio station.

The event began Feb. 15 with a

WKDF-FM sponsored billing featuring Thomas Cain, Mighty High, Don Schlitz and the Winters Brothers Band.

The following night's show headlined Mac Gayden and Skyboat, the Dave Perkins Band, Push and the Bradford Blues Band with Barry Chance. WKQB-FM sponsored this program.

On Friday (22) the "Feburock" series continued with WKDA-AM hosting a night's entertainment with Guy Clark, Billy Joe Shaver, Joe Sun and Bandera all scheduled to play.

The event concluded the next evening when WWKX-FM was scheduled to present Dobie Gray, the Steve Davis Group, the White Animals, Fast Eddie and Tim Kregel & the Sluggers.

The concerts were billed by Sound Seventy Productions as a "Century III celebration," honoring Nashville's current bicentennial birthday festivities. To further this theme, admission price for each concert was 200 cents.

Talent for the series was coordinated by Owsley Manier for Sound Seventy Productions. **KIP KIRBY**

### N.J. Center Sees Productive Year

HOLMDEL TOWNSHIP, N.J.—Despite declining attendance and cancelled concerts last summer, the Garden State Arts Center is optimistic about making the summer of 1980 a winner.

## Calif. Talent Showcase At Berkeley Spot

BERKELEY, Calif.—The 15th in a series of showcases sponsored by California Talent Associates was held at the Berkeley Community Theatre Feb. 10 for a crowd of 1,800 talent buyers from 180 different schools from the Western states.

The showcase, put together by Bob Manthey and Peter Berliner of California Talent Associates, featured eight musical groups and four solo entertainers, all of them signed to the firm for exclusive representation.

Among the acts performing were Laser Boy, Legend, Destiny, Avalon and Squeeze, bands, says Manthey, "that may not be known to the general public but which have strong followings on certain campuses."

Solo acts included Peter Crabbe, comedian Mike Davis and "electric mime" Tim Barron. Manthey says the bands most frequently are signed for campus dances while singles get contracted for backup slots or coffeehouse engagements.

Sound for the showcase was to be provided by Audible of Los Angeles, with lights by Morpheus of Los Gatos.

"One important function of the showcases," says Manthey, "is to eliminate the need for videotapes. Direct exposure really works for us. We never have to call to solicit dates for our bands. After the showcases it gets real busy and they're calling us. I usually book eight to 10 campus engagements per day, five days a week." Manthey says the organization has a projected billing of \$750,000 for the year.

Once a date is booked California Talent Associates' contract provides for sound, lights, backup systems and promotion to be provided to the school. The organization also works closely with the visual appearance of the group. "None of our acts," says Manthey, "wears T-shirts or denims. We want them to look like professional rock stars."

Operated by the New Jersey State Highway Authority, the 5,000-seat Art Center, with an additional 5,000 seats outside on a lawn, is the state's major summer concert venue.

With a sprinkling of classical symphony and ballet, the summer concerts are primarily pop, folk, soft rock, jazz and country featuring such names as Frank Sinatra, Steve Martin, Johnny Mathis, Dolly Parton, Marshall Tucker Band and Judy Collins.

F. Joseph Carragher, executive director of the State Highway Authority, hopes for a better year than last year, claiming more emphasis will be placed on developing audiences. Brochures listing all the stars for the summer will be distributed at toll booths throughout the state. Also, it will be easier to purchase tickets by calling and charging them to a credit card.

Attendance at the arts center last year was reported as 294,083, compared to 360,011 the previous summer. There were 63 concert performances last year, five fewer than in 1978, grossing \$2,541,534. Officials say the Arts Center operated at a loss of \$154,000 in 1979, \$140,000 of

(Continued on page 27)

Billboard SPECIAL SURVEY For Week Ending 2/17/80

## Billboard Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	<b>RUSH/MAX WEBSTER</b> —Contemporary Productions, Kiel Aud., St. Louis, Mo., Feb. 11 & 13 (3)	30,000	\$5.95-\$6.95	\$201,874*
2	<b>EAGLES/AMAZING RHYTHM ACES</b> —Concerts West, Myriad, Oklahoma City, Okla., Feb. 14	14,818	\$7.50-\$12.50	\$170,990*
3	<b>ZZ TOP/POINT BLANK</b> —Avalon Attractions, Arena, Long Beach, Calif., Feb. 15	13,933	\$7.75-\$9.75	\$124,726*
4	<b>EAGLES/AMAZING RHYTHM ACES</b> —Concerts West, Colis., Biloxi, Miss., Feb. 12	11,340	\$7.50-\$12.50	\$124,705*
5	<b>ZZ TOP/GAMMA w/ RONNIE MONTROSE</b> —Bill Graham Presents, Cow Palace, San Francisco, Calif., Feb. 17	14,500	\$8.50-\$10	\$123,968*
6	<b>EAGLES/AMAZING RHYTHM ACES</b> —Avalon Attractions, Arena, Univ., Albuquerque, N.M., Feb. 15	9,119	\$10-\$12.50	\$111,937
7	<b>OUTLAWS/38 SPECIAL/ROCKETS</b> —Ruffino & Vaughn/Ron Delsener/TM Concerts, Colis., Uniondale, N.Y., Feb. 15	9,978	\$9.50-\$10.50	\$99,202
8	<b>OUTLAWS/ROCKETS</b> —Monarch Entertainment, Athletic Center, Rutgers, Piscataway, N.J., Feb. 16	7,565	\$8.25-\$10.25	\$73,574
9	<b>RUSH/MAX WEBSTER</b> —Sunshine Promotions, Arena, Univ., Dayton, Ohio, Feb. 16	7,761	\$7.50-\$8.50	\$65,761
10	<b>RUSH/MAX WEBSTER</b> —Sunshine Promotions, Robert's Stad., Evansville, Ind., Feb. 15	7,681	\$7-\$8	\$56,055
11	<b>MOLLY HATCHET/YIPES</b> —Star Date Productions, Arena, Greenbay, Wisc., Feb. 13	7,100	\$7-\$8	\$50,311*
12	<b>ZZ TOP/POINT BLANK</b> —Avalon Attractions, Swing Aud., San Bernardino, Calif., Feb. 14	5,640	\$8.50-\$9.50	\$49,610
13	<b>ZZ TOP/POINT BLANK</b> —Avalon Attractions, Selland Arena, Fresno, Calif., Feb. 12	5,204	\$8.50-\$9.50	\$45,156
14	<b>KENNY LOGGINS/TOM JOHNSTON</b> —Feyline Presents, Arena, Univ., Denver, Co., Feb. 15	5,359	\$7.50-\$8.50	\$44,675
15	<b>SHA NA NA/SAM &amp; DAVE</b> —DiCesare-Engler Productions, Civic Center, Augusta, Ga., Feb. 15	6,700	\$6.75-\$7.75	\$42,500
16	<b>SHA NA NA/SAM &amp; DAVE</b> —DiCesare-Engler Productions, Colis., Macon, Ga., Feb. 17	5,177	\$6.50-\$7.50	\$36,245
17	<b>DON WILLIAMS/DAVE &amp; SUGAR</b> —Varnell Enterprises, Civic Center, Greenville, S.C., Feb. 15	4,800	\$7-\$8	\$35,000
<b>Auditoriums (Under 6,000)</b>				
1	<b>PETER, PAUL &amp; MARY</b> —DiCesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., Feb. 15 & 16 (2)	7,178	\$8.75-\$10.75	\$71,627*
2	<b>JERRY GARCIA/RACHAEL SWEET</b> —Don Law Co./Monarch Entertainment, Orpheum, Boston, Mass., Feb. 15 (2)	5,600	\$8.50-\$9.50	\$50,877*
3	<b>ANGEL BOFILL/RAMSEY LEWIS</b> —Electric Factory Concerts, Academy of Music, Philadelphia, Pa., Feb. 17 & 18 (2)	5,800	\$8.50-\$9.50	\$50,247*
4	<b>BLUE OYSTER CULT/ROCKETS</b> —DiCesare-Engler Productions/Makoul Productions, Fairgrounds, Allentown, Pa., Feb. 14	4,200	\$8.50	\$36,200
5	<b>PETER, PAUL &amp; MARY</b> —DiCesare-Engler Productions, Music Hall, Cincinnati, Ohio, Feb. 17	3,437	\$7.75-\$8.75	\$33,589*
6	<b>LEON RUSSELL</b> —Brass Ring Productions, Music Theatre, Royal Oak, Mich., Feb. 15 (2)	3,270	\$10	\$32,700
7	<b>DON WILLIAMS/DAVE &amp; SUGAR</b> —Varnell Enterprises, Chaparral Center, Midland, Tx., Feb. 16	3,800	\$7-\$8	\$29,040
8	<b>DON WILLIAMS/DAVE &amp; SUGAR</b> —Varnell Enterprises, Mem'l. Aud., Wichita Falls, Tx., Feb. 17	3,775	\$7-\$8	\$28,942
9	<b>MOLLY HATCHET/MISSOURI</b> —Contemporary Productions/New West Presentations, Hoch Aud., Lawrence, Kan., Feb. 16	3,560	\$7.50-\$8.50	\$28,764*
10	<b>JOE JACKSON/INMATES</b> —Monarch Entertainment, Capitol Theatre, Passaic, N.J., Feb. 15	3,397	\$8	\$27,176*
11	<b>MOLLY HATCHET/YIPES</b> —Star Date Productions, Sawyer Aud., La Crosse, Wisc., Feb. 14	3,506	\$7.50-\$8.50	\$27,027
12	<b>MOLLY HATCHET/SOUTH PAW</b> —Contemporary Productions/New West Presentations, Municipal Aud., Shreveport, La., Feb. 17	3,413	\$7.50-\$8.50	\$25,610*
13	<b>BLUE OYSTER CULT/OFF BROADWAY</b> —Monarch Entertainment, Capitol Theatre, Passaic, N.J., Feb. 12	2,638	\$8.50-\$9.50	\$24,641
14	<b>COUNT BASIE</b> —Fantasma Productions, Aud., W. Palm Beach, Fla., Feb. 12	2,085	\$8-\$20	\$22,956*
15	<b>OUTLAWS/ROCKETS</b> —American Productions, Civic Center, Baltimore, Md., Feb. 17	3,043	\$6.50-\$7.50	\$22,320
16	<b>JERRY GARCIA BAND</b> —Cross Country Concerts/Monarch Entertainment, Gym, Univ., New Haven, Ct., Feb. 16	2,440	\$7.50-\$9.50	\$22,180*
17	<b>JOE JACKSON/INMATES</b> —Don Law Co., Orpheum, Boston, Mass., Feb. 16	2,800	\$6.50-\$7.50	\$20,098*
18	<b>SEQUENCE</b> —Electric Factory Concerts, Emerald City Ballroom, Cherry Hill, N.J., Feb. 17	2,000	\$7.50-\$9	\$18,098*
19	<b>B.B. KING</b> —Fantasma Productions, Paramount Theatre, Palm Beach, Fla., Feb. 17 (2)	17,816	\$8.50	\$17,816*
20	<b>JOE JACKSON</b> —Electric Factory Concerts, Emerald City Ballroom, Cherry Hill, N.J., Feb. 12	2,000	\$7.50	\$15,077*

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## Rush Won't Rush Into Style Fads Of Moment

By CARY DARLING

LOS ANGELES—Power rock trios to some may seem outdated. However, that can't be said about Mercury's Rush which is now enjoying its first top 10 LP, "Permanent Waves." Songwriter-drummer Neil Peart takes pride in the fact that his hard rock band doesn't change with every trend that comes along.

"Influence is one thing," starts Peart, "but to apply artificial limits on music is dishonest. We try not to be influenced by external limitations. One of our songs may be five minutes or 12 minutes. It's all relative to the piece."

Basically, the sound has not changed markedly since the band's inception in 1973. With bassist-vocalist Geddy Lee and guitarist Alex Lifeson, the trio plays hard rock with overtly classical and jazz undertones. The latest effort has no central concept unlike most of its other albums such as "2112" and "Hemispheres." Also, the individual tracks are shorter this time out but this may not be a permanent situation.

"One LP can't define a trend," Peart notes. "'Hemispheres' was a big idea. In this case, most ideas were on a smaller scale. It wasn't a bid to be more commercial."

One strain that runs through all of Rush's work is the libertarian objectivist philosophies of Ayn Rand. With such songs as "Free Will" and "Natural Sciences" on the new LP, the group still holds to these thoughts.

However, the band plans not to get involved in any political fundraising for the Libertarian Party or anyone else. "I don't consider myself political," says Peart. "I don't think I have enough understanding of that

yet. I'm more interested in theory than practice."

Outside of its philosophical stand, which not many pop artists advocate, Rush is noteworthy for having a drummer who writes most of the lyrics. "When I first joined six years ago, the other two guys weren't that keen on writing so I got it by default," he explains. "Geddy usually comes up with a song or two and Geddy and Alex put together melodies and music. It balances itself out."

Though the songs are complex musically, Rush has no plans to expand beyond a trio. "At one time we were thinking of expanding but instead we expanded the instrumental capabilities of everyone."

"We get along so well together and we wanted to keep it the same way. Now we have enough flexibility and we've taken the limitations out of ourselves," he comments.

Lec, for example, now doubles on keyboards and Lifeson plays a number of different types of electric and acoustic guitars.

While other bands have been forced to play smaller halls recently, Rush for the last three years has been moving up to bigger halls with each tour. It doesn't feel it loses its edge in a larger setting.

"We were fooled with big halls as an opening act because we didn't have our own equipment and the sound was awful," Peart notes. "People say you get better sound in a smaller place but that's not necessarily true. Some big halls have excellent sound. However, if you get too much above 10,000 seats, it gets pretty faceless."

## HOT IN LAS VEGAS

### Nightclubs, TV, Movies To Pia Zadora's Credit

By HANFORD SEARL

LAS VEGAS—A fourth chart-climbing country ballad, numerous nightclub dates, television exposure and a pending movie deal are career assists for singer Pia Zadora.

The Warner-Curb artist, performing at the Riviera and Sahara Hotels as an opening act, has expanded her repertoire and broadened her base as a vocalist.



Pia Zadora: Today's country and contemporary music allows her to break away from her Broadway roots.

"Today's country and contemporary music make it easier for me to break away from my Broadway roots," says Zadora.

Ray Ruff, affiliated with Warner Bros., as well as an independent country producer, worked with Za-

dora on "Baby It's You," an old Exciters tune.

The Ruff-Zadora combination released "Tell Him," which went to 99, "Bed Time Stories" that hit 67 and "I Know A Good Thing" which landed in the 50s on the country chart.

Warner-Curb's Heritage Studios, where mostly country acts are recorded, have been used exclusively by the pair.

Zadora's Broadway experience includes performing with Tallulah Bankhead in the comedy "Midgie Purvis," Zero Mostel in "Fiddler On The Roof" and she replaced Bernadette Peters off-Broadway in "Dames At Sea."

The New Yorker began her cabaret career at the Riviera here three years ago amid controversy when headliner Glen Campbell refused to perform with her.

Meshulam Riklis, the hotel owner and her husband, backed the relatively unknown nightclub singer.

Since that incident, the singer has performed as opening act to Rich Little, Tony Orlando and Ben Vereen at the Riviera's Versailles showroom while appearing with Don Rickles at the Sahara.

Tino Barzic manages and produces Zadora. He formerly worked with Frank Sinatra Sr. and Jr. as well as Tommy Dorsey. Barry Levitt is her musical director/arranger.

As a headliner in places like Dallas, her act is an hour long and cut to 30 minutes when an opening act in Atlantic City, Chicago, Miami, Pittsburgh and New Orleans.

Warner-Curb signed Zadora two years ago and teamed her with Ruff.

## Talent In Action

### BLUE OYSTER CULT OFF BROADWAY

Capitol Theatre, Passaic, N.J.  
Tickets: \$9.50, \$8.50

Blue Oyster Cult's soldout concert Feb. 12 showed that heavy metal is still a popular and effective form of rock expression. Lead singer Eric Bloom, keyboardist Allen Lanier, drummer Albert Bouchard, bassist Joe Bouchard and lead guitarist Donald Roeser displayed polished mixed with good time energy throughout the pleasing 17-song, 100-minute set.

Concert opener "Dominance And Submission," "Godzilla," a fine version of Stephenwolf's "Born To Be Wild" and "Cities In Flames" were the highlights of a well paced show. Roeser's lead guitar work was outstanding, always strong and tough.

Though the Cult didn't use its celebrated laser light show in this relatively small hall, its adroit use of backlighting and explosions helped fill that gap. This was the band's last date before returning to the studio to record its eighth Columbia album. Some may criticize heavy metal, but the Cult's brand seems to be moving confidently into the 1980s.

Off Broadway opened the evening with a tiresome 11-song, 35-minute set that left the audience booring at the top of its lungs. Sloppy rock musicianship, shoddy stage craft and the crowd's totally negative reaction does not bode well for these Chicago-based Atlantic artists.

NELSON GEORGE

### EVELYN KING

Avery Fisher Hall, New York  
Tickets: \$12, \$10

This young RCA vocalist showed continued development Jan. 28, though her choice of sidemen was less than astute.

During her six-song, 40-minute appearance King was able to control and manipulate her voice in a manner that escaped her just 1½ years ago.

On "Music Box," the title tune from her last album, King made the song much more interesting than the recorded version by adding little improvisations to the lyric. With continued maturity and experience she could be one of the major singers of the 1980s.

However, if she is to reach those heights, more care must be given to her musical support. Her nine-member band was barely adequate, while the drummer was particularly poor. Instead of aiding King's cause, he constantly overplayed his parts and showed no sensitivity in accompanying her vocals. Often he seemed to be playing a different song than the rest of the band. The fact that his snare drum seemed over-miked didn't help matters.

Headliner Kool & the Gang were recently reviewed here.

NELSON GEORGE

### PRINCE

Bottom Line, New York  
Admission: \$7

This young Warner Bros. performer made an impressive New York concert debut before an

(Continued on page 27)

MARCH 1, 1980 BILLBOARD

## Talent Talk

The Gallup youth poll has found that the top male vocalist for both boys and girls is Barry Manilow, with Donna Summer topping the fe-

male side of both lists, according to Solters & Roskin. . . . Manilow will be making his Atlantic City debut when he does two weeks at Resorts International beginning July 4. It is reported he will earn \$700,000 a week.

Blues Brother John Belushi has been making the rounds along L.A.'s club circuit recently. When blues unit the Robert Cray Band appeared at the Troubadour, Belushi and fellow "brother" Dan Aykroyd mounted the stage to indulge in some added vocals. Later that week, Belushi was spotted drumming for new wavers the Dead Boys at the Whisky. That same night, he trekked up the Strip to the Roxy, where he joined Muddy Waters onstage. At the end of his guest spot, a rotund Belushi dazzled the audience with a cartwheel.

The reggae film "Rockers" gets its first general U.S. run beginning April 1 at the Orson Welles Theatre in Boston. Artists appearing in or contributing music to the film include reggae artists Peter Tosh, Burning Spear, Gregory Isaacs and Dillinger. . . . and further evidencing the headway being made by this brand of Jamaican music is the venture of several leading Japanese musicians recording a reggae LP at Channel One studios and Tuff Gong studios in Kingston, Jamaica. Those involved are guitarist Watanabe, vocalist Minako Yoshida and keyboardist Naoya Matsuoka among others. So far, release is set only for Japan.

ROMAN KOZAK & SHAWN HANLEY

## Signings

Average White Band, formerly with Atlantic Records, now with Arista.

Kocky to Windsong Records. The group's vocalist is B.J. Watkins, former lead singer of the Undisputed Truth. . . . WEA Australia re-signs local band the Radiators, which will be fronting the Police on a tour of that country. Arsenio Hall, 23-year-old comic from Chicago, to John Levy for management. Reportedly signing the comedian on the spot, Levy flew to Chicago to catch one of Hall's performances at the urging of his client, singer Nancy Wilson.

Songwriter Duncan Stitt to Autograph Music of Tucson. . . . Jazzmen Dick De Johnette and Leo Smith inked to Rasa Artists for representation. Columbia artist Bobby Bare to a management pact with Joe Sullivan and Steve Greil of Sound Seventy Management in Nashville. . . . Epic's Mickey Gilley to booking agreement with the William Morris Agency. . . . Richie Havens to Buddy Lee Attractions for booking. Football quarterback Terry Bradshaw to a songwriter's agreement with BMI. Bradshaw will be recording a gospel LP for the Benson Co. in Nashville with Jerry Crutchfield producing.

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# Talent

## Talent In Action

• Continued from page 26

SRO crowd Feb. 15. While Prince's hit single "I Wanna Be Your Lover" initially attracted the audience, he proved himself to be an artist of many dimensions.

Musically, Prince's 11-song, 120-minute set mixed well crafted pop/r&b love songs with hard edged rock. With his Smokey Robinson-like voice and Jimi Hendrix-influenced guitar playing Prince successfully married these two diverse styles.

On "Still Waiting For Your Love" his sound is tenderly romantic. But he was just as comfortable performing "Don't Wanna Stay," a rock tune highlighted by his guitar solo. His five-piece band was as flexible as its leader, though it did seem a bit more confident in a rock milieu.

Visually, Prince's appearance fascinated the female patrons and mystified the males. His clothes fit his image. He wore purple tights and leopard skin shorts.

Putting both music and image together the audience was confronted with a charismatic performer who inspired laughter, good feeling and much in the aisles dancing. All of which suggest that Prince has the qualities to be a star.

**NELSON GEORGE**

### SONNY ROLLINS

*Roxy, Los Angeles*  
\$6.50

Reed man Rollins, whose up and down career in jazz spans some three decades now, was definitely "up" on the first of two successive gigs at the soldout Roxy Feb. 1.

Attired in gym shoes, a white sports jacket, a purple felt hat and dark trousers, the colorful tenor man jumped right into his 70-minute, nine-tune set with a torrid original (unnamed) which afforded two of his three sidemen a chance to solo with him—Mark Soskin on piano and Al Foster on drums.

Jerome Harris on electric bass did not get his shot at the solo spot till later in the set nor did the tempo wind down till the two-thirds mark. Then, in the sixth number, Rollins furnished some relief when he got off the tenor and switched to lyricon and served up a rich, vibrato-heavy legato in Duke Ellington's "In A Sentimental Mood."

However, the respite was brief as the quartet immediately returned to its original super-fast pace, putting the wraps on the proceedings with an encore number, Stevie Wonder's "Isn't She Lovely."

The most memorable piece came around mid-set when Rollins completely took charge with an unaccompanied "Easy Living" in which he meandered off into snatches of "Body And Soul," "Nearness Of You" and a series of melodies from the catalogs of Crofe, Kern, Berlin and others, all the while doing his patented flat-footed shuffle across the stage. It had the crowd screaming for more and proved his mastery of his instrument and improvisational wit.

**JOE X. PRICE**

### THE SPECIALS THE GO-GOS

*Whisky, Los Angeles*  
Admission: \$6.50

The air of anticipation surrounding the Feb. 8 Los Angeles debut of England's Specials was so

thick that few bands could have lived up to expectations. However, the septet's kinetic, acrobatic 20-song, 80-minute performance lived up to the most grueling demands.

What makes the group off center, aside from its dazzling stage persona, is its mixture of Jamaican ska music with more traditional rock elements. Ska, the predecessor to reggae, utilizes horns and an odd island rhythm with the result sounding like a Ricky Ricardo Orchestra on speed.

When coupled with more traditional rock and reggae elements, the music is a danceable hodgepodge that seems as if it may fly out of control any second. However, the Specials kept a handle on matters as it careened through all the cuts from its Chrysalis debut LP and a handful of others.

In keeping with the mix of cultures and the black and white color scheme of its graphics, the Specials is an interracial group with members playing off each other much like the motley crew in the old East Side Kids comedies.

Lead singer Terry Hall plays the stoic punk, covocalist Neville Staples seems to feel the stage is a trampoline and the keyboard player is the nerdy kid brother. Meanwhile, rhythm guitarist Lynval Golding dances and cavorts with the audience as well as the other band members.

The depth of the crowd's fervor could be gauged by the show's end. After the a cappella ending of the final "You're Wondering Now," the audience remained in place after the lights had gone on, chanting the chorus for a full five minutes.

Los Angeles' all-female Go-Gos opened the soldout show with a 30-minute, eight-song set that echoed the current early 1960s styles of Blondie and the B-52's. However, despite its attire which seems as if it's straight from the old "Lost In Space" television show, the attitudes expressed in such songs as "Johnny, Are You Queer?" and "Skid Marks On My Heart" have a decidedly 1980s slant.

**CARY DARLING**

### RANDY HANSEN

*Old Waldorf, San Francisco*  
Admission: \$7.50

Hansen, the flamboyant young guitarist, did a three-night engagement here Jan. 24-26, mixing his well known covers of Jimi Hendrix material with premiere performances of original tunes.

The late Jan. 25 performance led off with 20 minutes worth of the chillingly accurate Hendrix impersonations which have made Hansen famous. He arrived complete with Hendrix wig, headband, multicolored scarves, tight pants and boots. He played a beatup Stratocaster through a wall of Marshalls, arising from a bank of white strobe-lit fog while mountainous cascades of wailing guitar music reverberated throughout the room.

Of the four tunes, the opener was "Manic Depression" and closer was a particularly fine version of "All Along The Watchtower." Hansen even sings and talks like Hendrix.

One cannot sustain a lasting career, however, by imitating someone else, and so for the next 45 minutes of his 14-tune, 65-minute set, Hansen held forth with original material. Needless to say, it was heavily influenced by the Hendrix sound. There were about 10 tunes here but because Hansen dropped from one into another without pause it is difficult to be precise. Most of the tunes were strong and upbeat, although one slow number, "Don't Pretend With Your Friends," was quite affecting.

**JACK McDONOUGH**

### Garden State Year

• Continued from page 24

which resulted from the classical programs.

Another problem was that seven pop concerts were cancelled and some of the major names didn't draw as big as anticipated.

Bookings are handled by an in-house committee and Carragher says he expects the calendar will be completed by late April.

Prices for the top tickets will remain at \$11, with discounts of \$1 per ticket being granted to groups of 25 or more. The lawn area, however, will cost an extra 50 cents per ticket above the base \$5.50 price.

# Jazz

## DALLAS KNOK-AM Jazz Format Successful After Year 'Experiment'

By CARY DARLING

LOS ANGELES—KNOK-AM's experiment with jazz in Dallas appears to be working. The station celebrated its first anniversary as a jazz outlet Feb. 5 and program director Bob Stewart plans to keep KNOK playing its cross section of jazz styles.

"We're going to stick with what we have," Stewart notes. "There are a lot of good musicians in the area and I think more people are into jazz than many realize."

KNOK plays big bands, piano solos, contemporary groups and vocalists. Artists on the current playlist include Red Garland, Sonny Rollins, Morgana King and Toshiko Akiyoshi, among others.

The air talents, P. Norman Grant, Lou Willie and Stewart, have freedom to choose which cuts to play within certain prescribed guidelines set by Stewart. For example, Stewart has a certain part of the hour set aside for a big band track.

Despite the fact that KNOK airs only from 7 a.m. to 7 p.m. and that it is an AM station, EGG Dallas Broadcasting Inc. decided to go with jazz anyway. Explains Stewart: "There were two stations, KNOK-AM-FM that were simulcasting. We

wanted to stretch out and do something different. So, we thought we would experiment with jazz." KNOK-FM is disco, though now it has broadened its format somewhat to include more r&b and jazz.

The reason the AM was chosen for jazz, as opposed to the FM which would allow for better broadcast quality, is simple economics. "We wouldn't have had as much loss if the experiment hadn't worked with the AM," notes Stewart. KNOK-FM is a 100,000-watt 24-hour station.

What comes as a surprise to Stewart is the lack of complaints about being on AM. "There've not been any gripes about that. Listeners only want to know why we go off so early," he says.

KNOK wants to lengthen its hours but nothing has gone beyond the planning stages.

As for promoting itself to its projected 18 to 49-year-old audience, KNOK will sponsor a series of free

summer concerts as it did last year. Normally, local papers, billboards and television are used.

Though Stewart says he wants teens as well as adults, there is little overlap between KNOK-AM and the FM. "We have a different audience. You see more teens on the disco station. We have the more adult crowd on AM," Stewart says.

KNOK-AM may add a jingle package but Stewart is not worried about it interrupting the jazz flow. "It will be mellow," he cautions. "It won't be boisterous."

### Mingus Group LP

LOS ANGELES—The Mingus Dynasty, a group of studio players devoted to Charles Mingus' music, has its first LP cut. "Chair In The Sky," featuring John Handy, Joe Farrell, Jimmy Owens, Jimmy Knepper, Don Pullen, Charlie Haden and Dannie Richmond.

## Zurich Center Opens March 14

ZURICH—A new music center which will put strong emphasis on jazz opens here March 14. The venue is the brainchild of Swiss musician and illustrator Beat Kennel, founder of the Bazillus Music Organization, and will be known as the Bazillus Music Center.

Located at Stampfenbachstrasse 8, a short distance from Zurich's main railway station, the Center will present top international musicians from all segments of the jazz spectrum every night of the week. The center will also have a restaurant.

Among artists lined up for appearances at the new room are Hal Singer, the Irene Schweizer-Rudiger Karl Duo, Dollar Brand, Max Roach, Horace Silver, the Steve Lacy-Mal Waldron Duo, the Ryo Kawasaki group, and the Gunter Hampel Galaxy Dream Band. International stars and groups will be presented in concert on alternate Sunday evenings.

## Jazz Beat

LOS ANGELES—Yusef Lateef's newest LP is out on CTI, "In A Temple Garden," and includes originals by Yusef and Jeremy Wall of Spyro Gyra. . . . Pasquales in Malibu, Calif., had Joe Pass Feb. 1-2. Med Flory's Supersax was in Jan. 27. . . . Ella Fitzgerald receives the Beverly Hills Chamber of Commerce's Will Rogers Memorial Award March 7.

George Shearing bows on Concord and Scott Hamilton has cut another LP for the Carl Jefferson label. . . . Bob Florence and his band will appear on Trend Records with "Live At Concerts By The Sea." The band played a gig Jan. 21 at Carmelos in Sherman Oaks, Calif. . . . "Highlights In Jazz" celebrated its seventh anniversary Feb. 7 with a concert at NYU's Loeb Student Union. Appearing: Zoot Sims, Bucky Pizzarelli, Jaki Byard and the Apollo Stompers.

The Universal Jazz Coalition held a seminar on the future for jazz in the recording industry Jan. 23 at the Jazz Gallery in Manhattan. . . . Lorraine Feather sang at Two Dollar Bill's in Hollywood Jan. 25, 26 backed by the Dave Benoit quartet. . . . Jimmy Witherspoon is making guest shots at the new Snooky's club in L.A. on Pico Blvd.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

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1	1	17	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241	26	29	12	LIGHT AS A FEATHER Azymuth, Milestone M 9089 (Fantasy)
2	23	2	FUN AND GAMES Chuck Mangione, A&M SP-3715	27	27	27	WATER SIGN The Jeff Lorber Fusion, Arista AB-4234
3	2	16	PIZZAZZ Patrice Rushen, Elektra GE-243	28	36	2	SOUNSCAPES Cedar Walton, Columbia JC 36285
4	12	2	EVERY GENERATION Ronnie Laws, United Artists LT-1001	29	25	29	LUCKY SEVEN Bob James, Columbia/Tappan Zee JC-36056
5	5	18	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	30	30	35	BROWN SUGAR Tom Browne, Arista/GRP GRP-5003
6	4	7	HIROSHIMA Hiroshima, Arista AB-4252	31	NEW ENTRY		CHAIR IN THE SKY Mingus Dynasty, Elektra GE-248
7	3	14	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)	32	26	15	AND 125TH STREET, N.Y.C. Donald Byrd, Elektra GE-247
8	7	21	RISE Herb Alpert, A&M SP 4790	33	NEW ENTRY		SPECIAL EDITION Jack De Johnette, ECM ECM-1-1152 (Warner Bros.)
9	6	18	BEST OF FRIENDS Twennynine Featuring Lenny White, Elektra GE-223	34	28	14	PASSION DANCE McCoy Tyner, Milestone M-9091 (Fantasy)
10	8	18	A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253	35	NEW ENTRY		PICK 'EM Ron Carter, Milestone M-9092 (Fantasy)
11	9	15	STREET BEAT Tom Scott, Columbia JC 36137	36	38	8	STRAIGHT LIFE Art Pepper, Galaxy GXY 5127 (Fantasy)
12	11	5	GREAT ENCOUNTERS Dexter Gordon, Columbia JC 35978	37	39	2	I WILL SAY GOODBYE Bill Evans Trio, Fantasy F-9593
13	13	5	GENETIC WALK Ahmad Jamal, 20th Century T 600 (RCA)	38	35	14	DAYS LIKE THESE Jay Hoggard, Arista/GRP GRP 5004
14	14	39	STREET LIFE Crusaders, MCA MCA 3094	39	34	33	I WANNA PLAY FOR YOU Stanley Clarke, Nemperor KZ-2-35680 (CBS)
15	16	22	8:30 Weather Report, Arc/Columbia PC2-36030	40	32	9	WHEN I FIND YOU LOVE Jean Carn, P.L.R. JZ 36196 (CBS)
16	15	17	DON'T ASK Sonny Rollins, Milestone M-9090 (Fantasy)	41	41	11	JEFF LORBER FUSION Jeff Lorber Fusion, Inner City IC 1026
17	10	48	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)	42	42	4	TRIBUTARIES Larry Coryell, Novus AN 3017 (Arista)
18	NEW ENTRY		HIDEAWAY David Sanborn, Warner Bros. BSK 3379	43	NEW ENTRY		MAGICO Charlie Haden, Jan Garbarek, Egberto Gismonti, ECM ECM-1-1157 (Warner Bros.)
19	17	43	HEART STRING Earl Klugh, United Artists UALA-942 (Capitol)	44	37	45	PARADISE Grover Washington Jr., Elektra GE-182
20	19	8	PRESSURE Pressure, LAX MCA-3195 (MCA)	45	33	43	NEW CHAUTAUQUA Pat Metheny, ECM ECM-1-1131 (Warner Bros.)
21	21	12	CIRCLE IN THE ROUND Miles Davis, Columbia KC 2-36278	46	44	17	AIN'T IT SO Ray Charles, Atlantic SD 19252
22	20	20	THE WORLD WITHIN Stix Hooper, MCA 3180	47	31	15	MOSAIC John Klemmer, MCA MCA-2-8014
23	18	17	THE HAWK Dave Valentin, Arista/GRP GRP 5006	48	49	14	OLD FRIENDS, NEW FRIENDS Ralph Towner, ECM ECM-1-1153 (Warner Bros.)
24	24	60	ANGIE Angela Bofill, GRP/Arista GRP-5000	49	46	3	CHASER John Lee & Gerry Brown, Columbia NJC 36212
25	22	5	IN THE TRADITION Arthur Blythe, Columbia JC 36300	50	40	12	THE BEST OF HERBIE HANCOCK Herbie Hancock, Columbia JC 36309

MARCH 1, 1980 BILLBOARD

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# Gospel

## Word Sales Up; \$42 Mil In 1979

DALLAS—Sales in 1979 for various divisions of Word, Inc. were approximately \$42 million, up three times over 1974.

Those figures—that include books, educational products, records and music—were revealed by Jarrell McCracken, Word founder and president, at the firm's annual week-long sales conference.

Held in Dallas, the meet drew executives from the record and music divisions and the international sales staff. Future plans were discussed, along with a detailed review of last year.

McCracken also announced key promotions to vice president: Tom Stanton, vice president of operations and member of the executive committee; Jim Pippin, vice president of data processing, and Dan Johnson, vice president of marketing.

Word owns or distributes labels including Canaan, DaySpring, Good News, Image VII, Lamb & Lion, Light, Maranatha!, Myrrh, New Song, NewPax, Paragon, Seed, Solid Rock and Word.

Stan Moser, senior vice president, indicated he was looking for a year of performance in the profit area. He claimed Word now has a strong management team in place as well as a strong sales force in the field.

Roland Lundy, vice president of sales for the record and music division, set the tone for 1980 with the theme, "I'm Committed—Energy Eighty." He also presented sales representative Steve Bock, the 1979 "Quality Award" for outstanding product knowledge, sales growth, excellent account rapport and promotions.

Russ Odell reported on a series of meetings with Catholic clergy leading to plans to make Word distributed records, music and educational products available to the estimated 50 million Catholics in the country.

Lundy also revealed a major new 10th anniversary promotion for the Word Record and Tape Club starting in February, offering double album stickers. Previously, members of the club could buy four albums and use the stickers to obtain one free.

Under the new program, album buyers who purchase two albums with the special club stickers will receive the third album free. Initially, double stickers will be on Steve Camp's "Start Believing" and Micki

Fuhrman's "Angels Watching Over Me."

Lundy also said that Stan Jantz, director of merchandising and retail development, would be in charge of Word's participation at the retail music seminars in key areas with a goal of reaching 500 stores in 1980. In addition to previewing the latest product for retail outlets, the seminars present the latest merchandising techniques.

"The seminars, which help motivate the retailers, also let them know we care in a personal way," Lundy said.

In a final marketing meeting, Dan Johnson indicated Word would provide future radio spots on disks starting in February rather than on tape for both increased economy and as an educational tool for retailers.

Artists performing at the sales conference included the Imperials, Hale & Wilder, Isaac Air Freight, Bob Bennett, Kristle Murden, Micki Fuhrman, Farrell & Farrell, Ken Medema, Amy Grant and Don Francisco.

In addition to the 25 local and regional sales representatives attending the conference, foreign representatives included Jerry Scott, Canada; Peter Harris, New Zealand-Far East; Stan Molton, Australia and Dave Bruce, U.K.

## Gospel Scene

By MIKE HYLAND

The National Gospel Radio Seminar will be held at the Dunfee Hotel in Dallas, July 18-20. Members of the executive planning committee, including Jim Black, Matt Steinhauer, Brad Siemens, Dave Benware, Mike Sears, Bill Walters and Larry Alford, will be planning the agenda for the three day seminar.

The Gospel Music Assn. urges you to write to your congressman to support pending legislation requesting President Carter to proclaim March as Gospel Music Month in the U.S. A major campaign was established by the association to get signatures from representatives and senators to support the resolution.

Tempo Music Publications has acquired Fine Arts Music Press of Tulsa, including all octavos, collections and music filing boxes. Dr. Jesse Peterson will serve as president of the new Fine Arts music division of Tempo, with Bill J. Littleton, former president of Fine Arts, remaining as vice president.

Steve Bock, sales representative for Word, Inc. won the company's "Quality Award." The prize for the award includes a one week trip to anywhere in the world. Bock and his wife Lynda plan a trip to Europe. Gospel Scene sends its congratulations to the Bocks.

Walter Hawkins and the Family recently recorded a live album at the Oakland Auditorium Theatre for Light Records. Light brought in more than 30 key DJs from around the country for the event. Opening the two shows were Daryl Coley and the New Generation Singers plus the Sensational Williams Brothers. The Tower of Power horn section backed Hawkins, with Earth, Wind and Fire's Maurice White and Phillip Bailey also appearing.

### ON LAMB & LION LABEL

## 1st Solo Gospel LP By Debby Boone

By MIKE HYLAND

NASHVILLE—With the imminent release of a Larry Butler-produced country album for Warner/Curb Records, Debby Boone has re-entered the recording studio to complete her first solo gospel album for Lamb & Lion Records.

"Warner/Curb gives me the right to do spiritual music for Lamb & Lion," states Boone.

Lamb & Lion is a gospel label started by father Pat Boone, and according to Debby, "it looks like he may be merging with Paragon Associates of Nashville—getting the label off the ground a little bit more."

Boone has already recorded gospel albums with her family, as well as three albums with her sisters. Noted gospel producer Brown Ban-

nister will be overseeing the sessions at Sound Stage Studios here.

Boone, appearing on the 22nd annual Grammy Awards, Thursday (27), and a former Grammy winner, will headline her own NBC-TV special in the spring. "The show has no airdate yet," says Boone, "because the network is shuffling everything around." Boone's first special will feature guest stars Gene Kelly, Bob Hope and Greg Evigan.

Her first major solo breakthrough came when she sang the title song for the film "You Light Up My Life." "It wasn't a Christian song," explains Boone, "although many people thought it was. However, mainly because the lyrics really lent themselves to how I felt about my relationship with the Lord, that's the way I chose to sing it. I never really thought anyone would know."

"You Light Up My Life" reportedly sold more than four million singles, placing Boone's career in full swing.

For her solo Lamb & Lion album, Boone is trying to stay away from competing in Christian music with secular music. "Every song is obviously Christian," admits Boone, "It's a worship album. It's straight ahead to the Lord and that's different for me. We chose different ways to arrange the album musically."

With two careers in music Boone is working on a third career—that of being a mother. "I plan to continue working on the road probably through May," she says, "two months before the baby is due. Then I'll stay off the road for about two months."

At the moment, plans for a fourth Boone girls album for Lamb & Lion are incomplete. However, according to Debby, the girls will probably record a new album before the end of the year.

(Published Once A Month)

Billboard SPECIAL SURVEY For Week Ending 3/1/80

# Billboard Best Selling Gospel LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	30	<b>CHANGING TIMES</b> Mighty Clouds Of Joy, Epic JE 35971
2	3	22	<b>IT'S A NEW DAY</b> James Cleveland & The Southern California Community Choir, Savoy SGL-7035
3	2	59	<b>WALTER HAWKINS &amp; THE LOVE CENTER CHOIR</b> Love Alive II, Light LS-5735
4	22	5	<b>PLEASE BE PATIENT WITH ME</b> Albertina Walker With James Cleveland, Savoy SL-14527
5	8	43	<b>JACKSON SOUTHERNAIRES</b> Legendary Gentlemen, Malaco 4362
6	10	5	<b>LORD, LET ME BE AN INSTRUMENT</b> James Cleveland & The Charles Fold Singers, Savoy SGL-7038
7	7	18	<b>IN GOD'S OWN TIME, MY CHANGE WILL COME</b> James Cleveland & The Triboro Mass Choir, Savoy 14525
8	19	47	<b>FOUNTAIN OF LIFE JOY CHOIR</b> Gospel Roots, 5034 (TK)
9	13	39	<b>WHAT A WONDERFUL SAVIOR</b> Donald Vails & The Voices Of Deliverance, Savoy 7025
10	11	39	<b>BECAUSE HE LIVES</b> International Mass Choir Of Churches, Tomato 9005
11	5	64	<b>JAMES CLEVELAND &amp; THE SALEM INSPIRATIONAL CHOIR</b> I Don't Feel Noways Tired, Savoy DBL 7024
12	4	9	<b>AIN'T NO STOPPING US NOW</b> Willie Johnson & The Gospel Keynotes, Nashboro 27217
13	12	26	<b>GIVE ME SOMETHING TO HOLD ON TO</b> Myrna Summers, Savoy 14520
14	6	14	<b>THE PROMISE</b> James Cleveland & The Philadelphia Mass Choir, Savoy 14526
15	27	9	<b>FIRST CLASS GOSPEL</b> The Williams Brothers, Tomato TOM 7027G
16	9	9	<b>I'LL BE THINKING OF YOU</b> Andrae Crouch, Light LS 5763
17			<b>NEW ENTRY</b> <b>YOU BRING THE SUN OUT</b> Jessy Dixon, Light LS 5747
18			<b>HEAVEN</b> Genobia Jeter, Savoy SL 14547
19	20	119	<b>ARETHA FRANKLIN WITH JAMES CLEVELAND</b> Amazing Grace, Atlantic 2-906
20	24	59	<b>JAMES CLEVELAND &amp; THE NEW JERUSALEM BAPTIST CHURCH CHOIR</b> Everything Will Be Alright, Savoy 14499
21	26	94	<b>DONALD VAILS CHORALEERS:</b> Live, He Decided To Die, Savoy 7019
22	30	30	<b>SALUTE TO PAUL BEASLEY</b> Gospel Keynotes, Nashboro 7210
23	28	196	<b>WALTER HAWKINS &amp; THE LOVE CENTER CHOIR</b> Love Alive, Light LS 5686 (Word/ABC)
24	35	5	<b>SOMETHING WITHIN ME</b> Rev. Maceo Woods & The Christian Tabernacle Concert Choir, Savoy SL-14541
25	31	137	<b>SHIRLEY CAESAR</b> First Lady, Hob HBL 500
26	18	86	<b>JAMES CLEVELAND &amp; CHARLES FOLD SINGERS</b> Volume 3, Is There Any Hope For Tomorrow? Savoy DBL 7020
27	23	22	<b>WHEN JESUS COMES</b> Sarah Jane Powell, Savoy 14465
28	15	39	<b>COME LET'S REASON TOGETHER</b> Florida Mass Choir, Savoy 7034
29	32	5	<b>25th SILVER ANNIVERSARY</b> Institutional Radio Choir, Savoy SGL-7041
30			<b>NEW ENTRY</b> <b>OH LORD, YOU SAID SO</b> Rev. Cleophus Robinson, Savoy SL 14532
31	14	43	<b>REV. CLAY EVANS</b> Everything Will Be Alright, Jewel 0146
32	33	5	<b>THE MOUNTAIN CLIMBERS</b> Dorothy Norwood, Savoy SGL-7042
33	25	26	<b>THINK OF HIS GOODNESS</b> James Cleveland & The Cleveland Singers, Savoy 14538
34	29	5	<b>WE'LL LAY DOWN OUR LIVES FOR THE LORD</b> Rev. Julius Cheeks, Savoy SGL-7040
35	34	5	<b>LET US ALL GO BACK TO THE OLD LANDMARK</b> The Swan Silvertones, Savoy SL-14524

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CALIFORNIA FIRM BLOSSOMS

## Subwoofers Fuel Growth Of Miller-Kreisel Duo

By JIM McCULLAUGH

LOS ANGELES—A trend within the consumer audio business is subwoofer speaker systems is fueling growth for the Miller & Kreisel Sound Corp. here in suburban Culver City.

In fact, M&K, also a specialist in audiophile recordings, takes credit for helping to pioneer the subwoofer speaker concept (separating the bass from the tweeter and mid-range, thus creating a more sophisticated, three-piece speaker arrangement) when it introduced a subwoofer several years ago. Now at least a dozen audio manufacturers, both large and small, are making subwoofer systems available.

"The audio industry," says Steve Smith, national sales manager for the firm, "like the record industry is tight right now. And many audio manufacturers are experiencing a soft time. But I think we can number ourselves among the 2% of audio companies who literally can't make enough product to fill the pipeline."

"Our big growth," adds Dr. Lester Field, a consultant to M&K, "began when we introduced our Satellite-Volkwoofer speaker system. Three-way systems, I believe, are the wave of the future."

Even at a suggested retail of \$800 for that system, indicates Smith, consumers at many levels are "recognizing the sheer sonic ability of the product. It's that simple."

And although M&K is a high-end firm, guided by strict audiophile principles, its subwoofer system is not entirely directed at high-end retail salons.

M&K's dealer universe numbers some 105 dealers in 160 locations in the U.S. with dealers ranging from middle to high-end.

"We are doing well," says Smith, "in stores that sell a lot of brands and our best movement is in stores that are demonstration and display oriented. I think we also please high-end dealers since we do compete with typical high-end speaker firms. But we're also become a viable alternative to other high-end speaker lines."

Todate, M&K has done no national advertising in any publication. It re-injects profits back into the line as well as into dealer co-op advertising.

"The ability of the product, dealer enthusiasm, co-op advertising and word of mouth is making the system a success," Smith sums up.

"We are looking to expand our dealer base," Smith adds, "as long as it conforms to our ability

to fill the pipelines. We are looking to increase production at a reasonable pace and later on may employ national advertising. Our business has quadrupled and we're still being barraged by orders. We also have distribution in Europe and the Orient and are expanding there as well as looking to penetrate other foreign markets."

The firm was growing so fast, remembers Field, that it outgrew its second floor base at Jonas Miller Sound in Beverly Hills and moved to its new new 10,000 square foot office and manufacturing headquarters in Culver City last April.

M&K bears no business relationship to the Jonas Miller retail operation and traces its development to Ken Kreisel, then a Jonas Miller principal, who decided he wanted to get into the manufacturing business.

"The M&K Sound Co.," says Field, "began to make subwoofers based on the hearing ability of Ken Kreisel and based upon a certain type of driver that was in the marketplace which sounded good to him. That's how it all began."

From that also sprang M&K's RealTime Records, now an audiophile record label with a substantial direct-to-disk and digital catalog. Kreisel and M&K were also just involved with dbx in the introduction of what is claimed to be the first digitally mastered, dbx encoded disks—six LPs which comprise the "Digital Masterpiece Series."

Originally, indicates Smith, M&K produced a subwoofer only which it matched with some of the high quality small speakers which began appearing on the market from such firms as Visonik, ADS and Braun a few years ago.

Later as M&K's business began to grow, the firm evolved into its current product—the M&K Satellite-Volkwoofer System. The system consists of two M&K Satellite-I speakers for the midrange and highs, and one internally-amplified servo-feedback subwoofer called the M&K Volkwoofer.

The system has advantages both acoustically and cosmetically, Field adds. The large subwoofer can be converted into an end or coffee table while the two satellite units are unobtrusive as far as living room decor goes.

Acoustically, indicates Field, subwoofers are attuned to the new breed of superdisks proliferating on the market because they can accommodate the quality, efficiency and dynamic range of those records.

## Cetec Gauss Dupers For RKO National Tape

LOS ANGELES—Cetec Gauss, manufacturer of high-speed tape duplicating equipment and professional loudspeakers, has sold its Series 1200 high-speed cassette duplicator line to RKO National Tape Services, Inc., West Caldwell, N.J.

Mort Fujii, Cetec Gauss president, indicates the Series 1200 unit is outfitted with state-of-the-art fea-

tures for tape duplicating: a microprocessor to assist in production and quality control, and amplifier boards to minimize noise in the duplicated finished product.

RKO National plans to duplicate music and spoken word on the new Series 1200 line, the third duplicating line RKO has purchased from the firm.

## dbx SALES JUMP Stronger Dealer & Rep Net Credited For Booming \$\$

LOS ANGELES—A strengthening of its dealer and rep network in the past 12 months, as well as the continuing upbeat pace of the recording studio industry has accounted for a 40% sales increase for dbx, Inc. professional products, according to Larry Jaffe, director of marketing and sales, professional products, for the Newton, Mass.-headquartered firm.

dbx, Inc. is a wholly-owned subsidiary of BSR (USA) Ltd. specializing in tape noise reduction systems, dynamic range enhancers and signal enhancement processors for professional and consumer use. The firm has both a consumer and pro division.

At the recent CES in Las Vegas, dbx introduced what are claimed to be the world's first full dynamic range recordings by combining dbx disk encoding and digital tape mastering (Billboard, Jan. 19, 1980). The project was produced jointly by dbx

and M&K Realtime Records of Los Angeles.

Commenting on the pro market, Jaffe notes: "There's a resurgence among demo studios around the country linked with the live music scene that's healthy everywhere. I believe there's more demo work than ever going on. You can see all the little record labels springing up, for example, from the new wave movement. Our tape noise reduction equipment is a necessity for the smaller studios."

"Of course," he continues, "the major studios continue to have plus business. If anyone is hurting it might be the middle level 16 or 24-track studio. They may have felt some of the softness caused by the record industry slowdown."

BSR acquired dbx just over a year ago, indicates Jaffe, who adds that a good deal of time on the past 12 months has been devoted to strengthening the rep and dealer structure.

"It's absolutely necessary," he says, "with a product line like ours to have reps and dealers who are thoroughly educated about the products and the market. We made some significant rep changes in the past year and I believe that's helped us increase our business substantially."

The firm also does some OEM work for other manufacturers such as producing a VCA (voltage controlled amplifier) for recording console manufacturers such as MCI, Quad-Eight and Sphere.

Upcoming from the firm will be several new products for the pro and consumer field such as an improved VCA and subwoofer.

dbx introduced what it claims is the world's first totally integrated subwoofer systems at the just completed Billboard International Disco Forum here.

It features a speaker sensing circuit which provides, the firm claims, complete overtravel and thermal protection for drivers with protection accomplished by reduction of input signal for minimum disruption of output.

The subwoofer becomes part of the dbx Sound Enhancement Series which also includes the Boom Box and the dbx dynamic range expanders.

The firm, adds Jaffe, will also become much more aggressive in 1980 in terms of promoting its products via special campaigns cross promotions. **JIM McCULLAUGH**

## Stockham, 2 KFACs Air Soundstream Digital Tapes

LOS ANGELES — Classical KFAC-AM-FM will air digital tapes using a Soundstream digital tape recorder on its "Ambassador Hour" Monday (3) between 10 p.m. and midnight.

In addition, the program will feature Dr. Thomas Stockham, developer of the Soundstream digital recording system, who will be interviewed by station director of programming Carl Princi. Material to be played includes selections from various audiophile record labels such as Delos, Telarc and Chalfont, which use the Soundstream system.

It is believed to be the first time Soundstream has had its system air digital source material over the air on a commercial station.

Sony has used its digital equip-

ment on several occasions to air digital source material, most recently on K101 San Francisco.

The station, as does Stockham, feels the two-hour presentation will demonstrate the superior audio capability of digitally recorded material for radio broadcast purposes.

## 70% U.K. Share For JVC VHS

LONDON—JVC here is claiming its VHS video format now dominates the U.K. market, with a 70% market share in 1979.

At the opening of London's new Video Information Center, JVC (U.K.) managing director Kurt Lowy said around 180,000 domestic video recorders were imported to Britain in 1979, against 80,000 in the previous year.

Of these, 135,000 used the VHS system, against 53,000 in 1978. Total Japanese exports to Europe last year in all hardware formats were 553,318 units, with JVC's European market share somewhere between 10%-20%.

## 9 Studios Employ B&B Voltage Units

LOS ANGELES—Nine recording studios have updated their MCI Series 500 consoles by retrofitting them with Voltage Control Amplifiers manufactured by B&B Audio.

Marvin Caesar, president of Apex Systems Ltd., which markets B&B Audio products, indicates the following studios have installed model VCA 500 A units: Criteria, Fla.; Basing Street, London; Compass Point, the Bahamas; Manta Sound, Toronto; Sunshine Studios, Fla.; and Pasha Music House, One Step Up, Rudy Records and Fidelity, Los Angeles.

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# Sound Business: Recording Studios

CONCENTRATES ON FILMS

## 'School' For Al DeLory

By ED HARRISON

LOS ANGELES—Though not entirely moving away from producing, veteran producer, arranger, composer and sometime performer Al DeLory is concentrating on film scoring. In so doing he has undertaken intensive study with tutor George Tremblay whom he calls "the greatest exponent of serial music."

"I've learned that to achieve great things in film you must study," states DeLory. "It's taught me a whole new dimension of music in the area of composition."

"I've been working in depth on how the pop song developed and I feel I've developed a dramatic sense for the theatre and the ability to come up with a hit melody. It's a unique combination to be able to write a hit song and create a contemporary score," he says.

Although DeLory still maintains production roots, with a single "Disco Bones" by Dancing Machine due out on Casablanca and Dream Express on MCA, he is more interested in theatre, opera, ballet and "more serious music" which sets him apart from other songwriters writing a theme for a picture.

"You must be able to tell a story of what's going on musically and you can't always do that with a song," says DeLory.

Because of the time he's allotted to study, DeLory's productions over the past seven years have been on a "lower level key."

The Grammy winning Capitol staff and independent producer is best known for his work with Glen Campbell and Anne Murray and has arranged for the Beach Boys, Gladys Knight, Melissa Manchester, Phil Spector and others in addition to recording four Capitol albums of his own.

"The film business is the ultimate creative medium," claims DeLory. "The recording studio still exists but you have the added dimension of going into the dubbing room."

DeLory's initial project is a Canadian/American produced suspense motion picture called "Circle Of Terror" due out soon.

"When doing something unique, you just can't pull it out of your hat. You have to have an ear for modern classical music," he adds.

COCONUTS' SHIRLEY KAYE

## Little Lady From Upstate N.Y. Running Hot Florida Enterprise

By SARA LANE

MIAMI—What's a little lady from upstate New York doing in the predominantly all-male recording industry?

Shirley Kaye believes she is the only woman in the U.S. who owns and operates her own major recording studio. Coconuts is its name and Kaye has been doing business for the past 13 months and doing nicely.

"I think I've made a place for myself in this industry," she says warmly.

And her warmth is reflected in the studio's atmosphere. "I think people like it here because it has a woman's touch," she continues. "People either have to like working with me or they can't work in this studio because it's a highly personal kind of facility."

"I greet everyone at the front door, which I keep locked, and that automatically makes it like 'hello, welcome to my house'."

Apparently producers and artists like this personal touch because since Kaye opened Coconuts in December 1978, 13 albums have been cut there. An additional five have or will have been released over the first few months of 1980 including product by Blood, Sweat & Tears, the Romantics, Passion, Fools, Hot Bush and Tight & Juicy.

The first group to record there was Fandango, produced by Alan Blazek, and from that moment on Coconuts began to soar.

Some of the major labels using the MCI-equipped North Miami facility are CBS, WEA, MCA, UA, TK,



Shirley Kaye: The woman's touch.

MCA and Radio Records. London producer Peter Solley (Romantics and Fools) brings his own engineer from England. Recently Kaye helped Solley buy a house in the area and he'll spend half his time in Miami and half in England.

"I think one of the reasons for the success of Coconuts is that I am here morning, noon and night and I can be reached anytime," Kaye explains. "I am a one-woman operation. And to the amazement of a lot of people, I actually answer my own phone. I'm getting a charge out of it. I don't need to put on airs. I am what I am, a simple lady. And if you want to talk to me, I'll talk to you."

Kaye and her psychiatrist husband, Dr. Jesse Kaye, who is now moving from Albany to Miami to set up a new practice, were spending a

Christmas vacation in Miami two years ago.

"Someone heard I was interested in the theatre and music and, interestingly enough, I began to look around and thought that Miami might be a good place to retire. Jesse and I also thought of retiring to live on our boat and sail around the world."

Instead of retiring or sailing around the world though, Kaye plunged into Miami's burgeoning music recording industry. She started asking questions, looking around for a suitable location and decided to give it a try.

She hired a consultant whom she subsequently fired before the studio was finished and then "I really had a job of learning, first about sound and then the necessary equipment. It's been a learning process and I am still learning," she notes.

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IN SAN FRANCISCO

## A 3M Digital Unit For Different Fur

By JACK McDONOUGH

SAN FRANCISCO—The long-established Different Fur studio here has recently completed major upgrading to provide the facility with full digital recording capabilities.

Digital capability was achieved via wiring the studio for digital and leasing of a 3M digital unit from Audio-Video Rents of San Francisco.

Audio-Video also has made available to the studio its 24-track recorder, complete with Allison 65K automation programmer, which is compatible with Fur's own Allison-programmed recorders to give the studio 48-track analog capability.

Fur has used the Allison unit in tandem with its Harrison 4032 console since February 1977.

The studio was the site last Dec. 18 of the first known 32-track digital recording session in Northern California when Huey Lewis & the American Express, a local group just signed to Chrysalis, simultaneously cut digital and analog demo tracks. The sessions were overseen by Fur's chief engineer Steve Mantoani, assisted by Stacy Baird and Tom Paddock, in charge of systems maintenance at the studio. Carson Taylor of Audio-Video was also on hand.

In completing redoing their single studio room last fall, owners Pat and Patty Gleeson incorporated other major improvements. These in-

cluded enlarging the control room from 13 by 17 to 21 by 17 and raising the ceiling from seven feet to 8½ feet, and installing larger, more broadly-shaped ceiling lighting fixtures designed to deflect sound more beneficially. (Continued on page 31)

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# San Francisco's Different Fur Upgrades To 3M Digital

• Continued from page 30

The control room also now incorporates the LEDE (Live-End/Dead End) concept developed by John Storyk of Sugarloaf view, New York, who did the main design work on the studio, which the owners are now calling Super Fur.

The LEDE setup reportedly evens the sound throughout the control room so that the engineers are not hearing delayed reflected sound from the rear wall.

The ceiling in the studio room has been raised also, from 10 to 13 feet, and the Gleesons are also working now on installing a 6 by 8 hard-surfaced vocal room, also highly suitable for piano and drums, behind a sliding glass door at the rear of the studio. They are also creating a new 20 by 4½ isolation booth utilizing an existing hallway space and are lowering the wall in front of the existing drum booth.

In addition, the Gleesons have completely remodeled the upstairs level of the facility to create a 30 by 25 lounge area with kitchen, sauna, shower, dressing room, sleeping accommodations and other amenities including a new office space available for business use by visiting producers.

Studio operations are now overseen by Patty Gleeson, who has assumed these functions to allow husband Pat time to pursue purely musical activities. He is an acknowledged synthesizer master, and it was his contributions to the David Rubinson-produced soundtrack to "Apocalypse Now" which provided funds for the Fur upgrading.

In the past, Gleeson has done synthesizer realizations of Holst's "The Planets" and the music from "Star Wars." An album of his own compositions, titled "Rainbow Delta," is about to be released on Passport, with a second album already under way.

He is also writing music for the Kronos String Quartet and will play several selected concerts with the Quartet, including a performance at Lincoln Center in New York. Gleeson as well is working on the soundtrack for "Plague Dogs" and is rehearsing with his own five-man group for local performances.

"With this arrangement," says Patty Gleeson, "Pat is now free to be concentrate fully on his music. And with the capabilities we now can offer with the studio we don't have to lose projects we might once have lost.

"In the past we've lost some projects because our control room was too small and we couldn't fully utilize our equipment. We lost Lenny White, for example, because we didn't have any place for him to relax between sessions. And many times we've had excellent demos cut here and have lost the main project because we weren't up-to-date. Now we've made a quantum leap away from all that. We are no longer a demo studio."

Best example of this is Fur's securing of the Chrysalis sessions for Huey Lewis, which began Jan. 27 with Bill Schnee producing. Lewis is one of several musicians to whom Patty granted recording time on spec, and after a demo was done she introduced Lewis to Pablo Cruise manager Bob Brown, who has taken on Lewis as his second client.

Lewis is also interested in production work himself and has produced at Fur a two-song demo with local new wavers Crime.

Other musicians who have used the studio recently include: Peter Yarrow, who came in to mix "Roses

Grow Through The Concrete." title song for a film being made by his wife; Fantasy artists Fever, who did overdubs and synthesizer tracks; Jack Casady's band SVT, which did

final work on a single for local 415 label; Sylvester, who has done vocal overdubs and mixing.

Also: Attitude, with ex-Santana players Mike Carabello and David

Brown, which mixed a single for its own label; Terry Hagerty, formerly of Sons of Champlin, who recorded two solo guitar songs; and Air Raid, an Atlanta band just signed to 20th

Century-Fox. Pablo Cruise may also use the room for a digital session.

Independent engineers who have used Different Fur include Jim Gaines, Bob Nargouloff, Don Cody.

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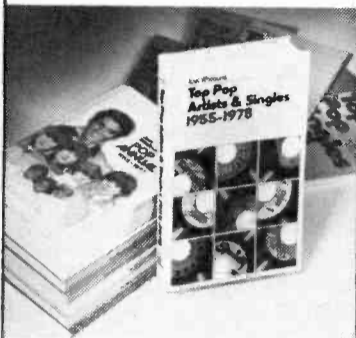
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MARCH 1, 1980 BILLBOARD

**Video**  
BUSINESS BRISK

**Fla. Video Chain  
Projecting Growth**

By JIM McCULLAUGH

LOS ANGELES—Claiming to have had the first mall video specialty store East of the Mississippi to date, Media Concepts, Inc., a budding video production and retail operation in South Florida, expects to grow into a major mall-oriented retail video chain in the 1980s, according to coprincipal Bob Skidmore.

Skidmore and John Gallagher, both ex-engineering personnel with RKO in New York, founded Media Concepts, Inc., in 1974 in St. Petersburg to serve the industrial and broadcast video markets in the area not only with pro products but with in-house production expertise as well.

But as consumer video became more and more of an explosive and lucrative reality, the two men opened a consumer video specialty store—Video Corner—adjacent to its Media Concepts.

Last November a Video Corner opened in Fort Myers (run as a dealership and owned and operated by Raymond and Carol Miller Jr.) while Video Corner in the Pinellas Square Mall in Pinellas Park was opened shortly thereafter (a joint venture between Media Concepts and Charles Neiderhouse).

Another mall store is planned later in the year after the opening of the Newport Richy Mall, located 45 miles north of St. Petersburg.

Future growth involves both company-owned, joint venture and franchise-like dealerships, according to Skidmore who expects the Video Corner concept to sprout beyond the state of Florida.

Although declining to detail his dollar volume, Skidmore confirms that retailing video hardware and software has become a booming business.

"It's reasonable to expect a 100% increase in gross this year for us," he predicts.

The Ft. Myers retail store is 2,000 square feet while the Pinellas mall store is 1,400 square feet.

Product mix includes such major products as videotape players/recorders, large screen television, video accessory products and both blank and prerecorded videocassettes.

Later in the year, Skidmore expects to be offering both the Philips/MCA MagnaVision videodisk as well as the JVC videodisk system (Billboard, Feb. 9, 1980).

Prime hardware lines consist of JVC (the operation claims to be the largest JVC dealer in the state and third largest in the Southeast), Magnavox and Zenith. MGA is the prime large screen tv line.

Blank videotape consists of JVC, TDK and Fuji.

(Continued on page 33)

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**Videocassette  
Top 40**

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This Week	Last Position	Weeks on Chart	TITLE Copyright Owner, Distributor, Catalog Number
1	4	3	<b>SUPERMAN</b> D.C. Comics, WCI Home Video Inc., WB-1013
2	1	16	<b>THE GODFATHER</b> Paramount Pictures, Paramount Home Video, 8049
3	14	3	<b>ENTER THE DRAGON</b> Warner Bros. Inc., WCI Home Video Inc., WB-1006
4	2	16	<b>GODFATHER, II</b> Paramount Pictures, Paramount Home Video, 8459
5	9	16	<b>PATTON</b> 20th Century-Fox Films, Magnetic Video, CL-1005
6	8	3	<b>BLAZING SADDLES</b> Warner Bros. Inc., WCI Home Video Inc., WB-1001
7	28	3	<b>HEAVEN CAN WAIT</b> Paramount Pictures, Paramount Home Video, 1109
8	6	16	<b>M*A*S*H</b> 20th Century-Fox Films, Magnetic Video, CL-1038
9	5	16	<b>THE SOUND OF MUSIC</b> 20th Century-Fox Films, Magnetic Video, CL-1051
10	11	16	<b>BUTCH CASSIDY AND THE SUNDANCE KID</b> 20th Century-Fox Films, Magnetic Video, CL-1061
11	17	3	<b>SILVER STREAK</b> 20th Century-Fox Films, Magnetic Video, CL-1080
12	29	3	<b>THE WILD BUNCH</b> Warner Bros. Inc., WCI Home Video Inc., WB-1014
13	3	16	<b>SATURDAY NIGHT FEVER</b> Paramount Pictures, Paramount Home Video, 1113
14	19	3	<b>DIRTY HARRY</b> Warner Bros. Inc., WCI Home Video Inc., WB-1019
15	33	16	<b>THE POSEIDON ADVENTURE</b> 20th Century-Fox Films, Magnetic Video, CL-1058
16	36	16	<b>FLESH GORDON</b> Graffiti Productions, Meda, M502
17	NEW ENTRY		<b>SAPS AT SEA</b> The Nostalgia Merchant, Hal Roach Inc., 4011
18	NEW ENTRY		<b>THE PRODUCERS</b> Avco Embassy Pictures, Magnetic Video, CL-4058
19	NEW ENTRY		<b>THE LONGEST YARD</b> Long Road Productions, Paramount Home Video, 8708
20	NEW ENTRY		<b>THE IN-LAWS</b> Warner Bros. Inc., WCI Home Video, WB-1009
21	NEW ENTRY		<b>"ALL THE PRESIDENT'S MEN"</b> Warner Bros. Inc., WCI Home Video, WB-1018
22	13	16	<b>THE GRADUATE</b> Avco Embassy Pictures, Magnetic Video, CL-4006
23	22	12	<b>TOWERING INFERNO</b> 20th Century-Fox Films, Magnetic Video, CL-1071
24	7	11	<b>BARBARELLA</b> Dino De Laurentis Cinematografica S.P.A., Paramount 6812
25	34	14	<b>THE FRENCH CONNECTION</b> 20th Century-Fox Films, Magnetic Video CL-1009
26	20	3	<b>GREASE</b> Paramount Pictures, Paramount Home Video, 1108
27	21	11	<b>MARATHON MAN</b> Gelderse Maatschappij N.V., Paramount 8789
28	NEW ENTRY		<b>HAROLD &amp; MAUDE</b> Paramount Pictures, Paramount Home Video, 8042
29	NEW ENTRY		<b>"OH, GOD!"</b> Warner Bros. Inc., WCI Home Video, WB-1010
30	15	14	<b>CHINATOWN</b> Long Road Productions, Paramount Home Video, 8674
31	18	3	<b>THE OMEN</b> 20th Century-Fox Films, Magnetic Video, CL-1079
32	12	11	<b>DEATH WISH</b> Dino De Laurentis, Paramount Home Video, 8774
33	32	5	<b>THE DEEP</b> Columbia Pictures, Time-Life, (Not Listed)
34	NEW ENTRY		<b>CARNAL KNOWLEDGE</b> Avco Embassy Pictures, Magnetic Video, CL-40003
35	40	3	<b>THE SAILOR WHO FELL FROM GRACE WITH THE SEA</b> AVCO Embassy Pictures, Magnetic Video, CL-4012
36	NEW ENTRY		<b>THE BUGS BUNNY/ROAD RUNNER MOVIE</b> Warner Bros. Inc., WCI Home Video, WB-1003
37	24	16	<b>MURDER ON THE ORIENT EXPRESS</b> EMI Film Distributors, Ltd., Paramount 8790
38	31	3	<b>THE MR. BILL SHOW</b> (Not Available), Video Tape Network
39	10	3	<b>EXORCIST</b> Warner Bros. Inc., WCI Home Video Inc., WB-1007
40	39	16	<b>TORA! TORA! TORA!</b> 20th Century-Fox Films, Magnetic Video, CL-1017



FORMER MONKEE PRODUCING 'POPCLIPS'

# Nesmith's Pacific Arts Preps For Coming Videodisk Market

By JIM McCULLAUGH

LOS ANGELES—"To me it's the single most important event in the history of the rock 'n' roll music industry—bigger than the Sun Recordings of Elvis Presley. And there is only one segment of the entertainment business that will understand what a video record is, the record business. The record business understands retail sales and that's where all this is going."

While many segments of the music industry continue to slowly explore the possibilities of the video industry, former Monkee Michael Nesmith, chief of the Carmel, Calif. headquartered Pacific Arts Corp., is among those on the video firing line pioneering fresh approaches for the emerging videodisk medium.

Through his firm's Pacific Arts Television subsidiary, he's producing "Popclips," what is claimed to be first Top 40-like audio/video television show.

Aired over Warner Amex Satellite Entertainment Corp.'s youth-focused Nickelodeon cable channel, the concept is to feature video images with songs separated by a videodisk jockey.

The format is in 30-minute segments which would air over the channel some two to three times a day. "We have an order for 56 episodes," says Nesmith. "Popclips" was due to begin airing this month.

Nesmith indicates he became convinced of the power of the visual medium when he made a video clip a few years ago of his then current single "Rio" for foreign markets. The success of the single was related directly to clip usage on foreign television, he believes.

"I began to peddle the idea here to some tv people," Nesmith recalls, "but, of course, I wasn't the only one on the street with that idea. But there was a little bit of a difference. On the show I

want people to understand it's a visual record, that it was the same thing that had happened on radio, a Top 40 tv show."

"Popclips" employs creative video material (not necessarily concert footage) supplied by labels, managers and other sources and "formats" it to the show. The videodisk jockeys are young, struggling comedians who appear briefly between songs.

Interestingly, Nesmith indicates, he is using more material from younger, fresher artists who apparently are more in tune to the visual form. "They tend to be more exciting," Nesmith notes.

Every professional musician, Nesmith goes on to predict, will have to make the audio to video transition.

"It won't mean," he says, "that musicians will be locked out necessarily. What it will mean is that musicians will have to realize that there is a visual counterpart to their music. We'll have to also conceive of music as a visual art form. The musician will have to learn to play a video switcher as well as his or her guitar."

Nesmith relates the record sales slump to the communications revolution that's taking place in America.

"The sales slump," he notes, "is due to the change in the perceived value of an audio record. The public no longer perceives the value of an audio record because of tv. The visual dynamic of tv has impressed itself on the psychology of the American public to such a degree that sound without pictures is no longer acceptable."

"We're going to see a very quick dissemination of the notion of programmable tv sets," he continues, "and it's probably a good bet to assume that the early programming will be movies. But programming will ultimately fall

into the lap of what we now know as the record business.

"The record companies must address themselves to providing programming material for television sets. And that programming material must be available at the retail level. The record business is the only arm of the entertainment business that knows retail sales. It knows merchandising and distribution. The television industry can't do it."

Nesmith believes that the videodisk, once it is established, will present opportunities for the record business that it may currently have difficulty conceiving.

"You're talking about Presley, the Beatles, and Sinatra magnified to levels that are uncanny. We're talking about LPs doing hundreds of times the business they are doing now. A hundred million pieces is conceivable. How many videodisks of the first moon shot, for example, could you sell if you owned the rights?"

Nesmith foresees the record store of the future to be much like a bookstore is today with sections including philosophy, government, politics and other areas in addition to jazz, rock and classical. "You will be able to purchase this week's '60 Minutes' on videodisk," he says.

Multiple formats won't be a deterrent, Nesmith adds. "That can be considered a boon in some senses," he feels. "There will be more things for more people. We don't have a standard now for the audio industry and no one freaks out over that."

The visual rights questions should iron itself out in a few years," Nesmith also believes, "as long as fear is not the governing element. I'll forecast that artists might make separate audio and video deals, even with different companies. Just like a performer who is on NBC television but not on RCA Records."

# Florida's Video Concepts

• Continued from page 32

On the prerecorded side, he indicates, "We have inventory from just about every major software supplier including MCI, Allied Artists, Paramount, Magnetic Video, Nostalgia Merchant, you name it."

Movies are proving to be hot sellers among South Florida video consumers now, Skidmore points out, but "more and more people have been asking for how-to type tapes as well as music-oriented videocassettes. There's a definite need for more music videocassettes. All the music tapes I stock now are moving well."

Prerecorded videocassettes are averaging \$24 to \$80 at retail with movies near the more expensive end of the spectrum. Blank videotape, with the 120-minute length the most

popular, is ranging from \$18 to \$30 at retail.

Skidmore claims his hottest hardware product now is the JVC HR-6700 Vidstar videocassette player which lists for \$1,380.

The unit features four heads, multi-function remote control, distortion-free variable speed playback, seven-day/six-program timer, and recording in five minute increments.

Other observations: "Some of the consumer studies," Skidmore says, "indicate that the average buyer of video equipment has an average income of more than \$30,000 annually. I see more people who are making less making video purchases. I think people are traveling less and making their homes more and more into entertainment centers."

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SPECIAL DESIGNS ON REQUEST

# U.K. Dealers Win Point In Court

## Hiding Details Of Suppliers And Customers Allowed

• Continued from page 1

Lord Justice Bridge said the effect might be that court orders made in the absence of a defendant had to be

### 'Rock Justice' Opera To EMI Videograms

SAN FRANCISCO—The creators of "Rock Justice," an original rock opera which had its world debut at the Old Waldorf in November (Billboard, Dec. 15, 1979) have signed a home video deal with EMI Videograms, according to coproducer Bob Heyman.

Heyman and Marty Balin were chiefly responsible for the conception, writing and execution of the program which tells the story of a young rock singer who is put on trial for failing to make the charts.

Heyman says that EMI Videograms, via Capitol distribution, will first market videocassettes playable in both VHS and Betamax formats, with release in the videodisk configuration waiting for a better reading on development of that market.

limited to authorizing a search of his premises and the seizure of infringing copies.

Dissenting from the decision, however, Justice Denning said: "To allow wrongdoers to take advantage of their wrongdoing in this way is an affront to justice itself and a disservice to the public interest. If this illicit traffic is to be stopped, strong measures are needed."

The BPI makes a series of points about the decision. First, it says, the ruling is not final, since the copyright holders have been given leave to appeal to the House of Lords.

Second, the case in question was unusual in that the police were involved and criminal proceedings were a possibility. Most BPI operations against pirates lead to civil proceedings where the question of self-incrimination is not so crucial.

Third, the basic principle of "search and seize" orders, vital to BPI activities, is left absolutely intact by the ruling, as Justice Bridge's remarks confirm.

In any case, the BPI concludes, swoops on offenders are never made

until a complete blanket investigation has been carried out, sometimes over a period of many months.

By the end of this time all links in the chain are known and it is rarely necessary to inquire of retailers the names of their suppliers. Any pirate pursued after cases reach the courts has had ample time to disappear, as experience has shown.

### 10 'Star Treks' To RCA SelectaVision

LOS ANGELES—RCA has licensed 10 episodes of the "Star Trek" television series from Paramount Pictures Corp. for its SelectaVision videodisk system, with options to release the remaining 69 episodes.

"Star Trek" first appeared on NBC-TV in 1966 and ran for three seasons. In the ensuing 10 years, however, the series has become one of the most successful in television syndication history. Paramount estimates that the reruns are seen by approximately 10 to 15 million viewers per week.

## PUBLISHER MARDAK ALARMED

## Easy-Play Organs Affect Print Sales

By IRV LICHTMAN

NEW YORK—Hal Leonard Publishing, which rates itself within the top three among music print forms, experienced a "reasonably" good year in 1979 and while sales exceeded 1978, they did not "quite reach expectations."

The main culprit in achieving better results, claims Keith Mardak, executive vice president of the 37-year-old firm, is declining organ sales.

In addition, Mardak expresses a view held by other print firms that deal in the music education area that easy-play, automated organs have impacted on serious organ lessons, while dealers have shied away from incorporating teaching facilities in their locations, partly as a result of the cost of footage in malls.

"You can literally play these automated organs with two fingers," notes Mardak. "They are treated more like toys than a musical instrument and most buyers never get around to serious study."

Mardak also cites the following statistics in organ sales over the past three years: organ manufacturers shipped 238,000 units in 1977, while the 1978 figure dropped to 198,000; industry estimates for 1979 call for an 8% drop over the 1978 figures.

While Mardak cites a "spiraling" sales pattern in easy-play books, the company has been hurt with organ sales slippage since it provides material in owner's manuals and "bench packs" that manufacturers include in their organs.

The school market can also erode sales, based on declining enrollment and budgetary cutbacks, but Mardak claims more aggressive sales techniques have kept this area in good shape. "More than ever, it's a question of the survival of the fittest."

A key merchandising aid at Hal Leonard has been the recording of a

number of titles in its school band catalog. "We've mailed more than 20,000 to schools and it's likely that many buying decisions by educators are being made in their homes," Mardak claims. Recordingwise, the music dealer is not left out of the picture, since the company also provides dealer cassettes.

Hal Leonard's involvement in recordings is not limited to merchandising aids. The company has a line of organ recordings—12 at this point—under the Win-mil tag with a list price of \$6.98. "We've sold 25,000 to 30,000 of many of these, which dealers also use for promotional purposes," Mardak claims.

Mardak sees a brighter outlook in new areas being developed by Hal Leonard, namely a greater flow of piano, guitar instruction books and a "how to" series.

Although Hal Leonard's printing facilities, with some 140 employees, is based in Winona, Wis., Mardak works out of Milwaukee with a staff of 40 engaged in sales and creative functions.

He says the company benefits from a Midwest location in at least four ways: most instrument manufacturers are located in the region, shipping is easier to all points in the U.S., the labor market is strong and the company is close to sources of paper supply.

Mardak declares international business is excellent. The company, however, has decided to base its international operations out of Milwaukee, effective with the departure of Jack Hirschman as its chief in London on March 1.

Hirschman, an American, has decided to pursue a law career in Los Angeles after eight years with the company. Jack Schechinger will handle the firm's international business.

## Appeals Court Rule Impacts Others—Adams

By JOHN SIPPEL

LOS ANGELES—The pending decision by the Circuit Court of Appeals in the long-time CBS versus ASCAP suit over whether blanket licensing of tv webs is lawful, impacts directly on other impending litigation, Stanley Adams, ASCAP president, told a West Coast membership meeting here Wednesday (20).

Adams feels the decisions in Buffalo Broadcasting versus ASCAP and BMI, filed by local broadcasters, and the Alton Rainbow suit, filed by religious radio stations, will be swayed by the way in which the three-judge panel rules in the CBS case.

The antitrust decision is delayed by the appointment of Judge Jon O. Newman, replacing the deceased Judge Murray Gurfein, in that the new jurist must bone up on the long base background before ruling.

And the Circuit Court may return the case to Judge Lasker or the losing side may seek Supreme Court review, Adams added.

During early March, Adams said he expects an ASCAP announcement regarding a new interim licensing arrangement with CBS, which since March 30, 1978, terminated unilaterally its ASCAP license.

Adams, who steps down as ASCAP president after 27 years in April, stated that as president of C-I-SAC (the international publishing confederation), he is attempting through that global organization to get some of its member organizations to revise the manner in which they credit performances of foreign works.

If there is an authorized translation of the American works lyric, some credit the foreign author for all performances including the original English lyric. Adams seeks a procedure in which American authors receive the full author's share when their lyrics are performed.

In addition, Adams through a C-I-SAC committee, has a project working which would create a joint Anglo-American cumulative list, including all work in the ASCAP, BMI, SESAC and PRS repertoires. Such data would reduce the number of American compositions "unidentified" when foreign societies process performances, he explains.

Adams, who assumed the ASCAP helm in 1953, noted membership then was 3,356 with an income of \$21,070,000 compared to the present 26,622 members and current income of \$127,934,000.

## Seacoast On Rise

NEW YORK—Since returning to the music publishing scene last September, Hal Fein, along with Robert Uhlmann have been busy.

Their company, Seacoast Music, has a performing rights deal with BMI, enters subpublishing with Intersong around the world and with Chappell for print.

According to Fein, the company has working agreements with 20 writers, including Charlie Singleton, Jesse Stone, Bert Keyes and Leroy Kirkland. Mark Liggett also has joined the firm as professional manager.

## For the Record

LOS ANGELES—The correct title of Michael Barackman's post is a&r director for Planet Records.

## Publisher Levy Does Okay Putting Big Deals Together

NEW YORK—The man in the middle of many music industry deals these days is veteran trader George Levy.

When Levy left Leeds Music after its sale to MCA Inc. by his brother, Lou, eight years ago, he became an independent broker, specializing in the acquisition and placement of music industry related businesses and assets, mainly in the area of music publishing.

A lawyer and former house counsel to Leeds who does not practice law now, Levy contends that in the area of publishing deals there are "more buyers and cash around than you would believe for catalog deals and renewals."

Levy generates his income in a number of ways. For bringing parties together for possible catalog and renewal deals, he receives no payment until the day the deal is consummated.

Upon completion of a catalog or copyright renewal deal, Levy will be paid a percentage of the gross sale price, with monies in most instances coming from the seller, although occasionally an arrangement will be

made whereby the buyer-and-seller agree upfront to split the fee.

Another income source for Levy is that of catalog research, with a fee determined by the amount of work involved.

This can be either an appraisal or a copyright research assignment for a potential buyer. "A catalog with 2,000 songs can be worth \$500, while one with four songs can be worth \$500,000," he declares.

Recently, Levy has been involved in deals completed by April-Blackwood, the Lawrence Welk Music Group and 20th Century-Fox Music, among others.

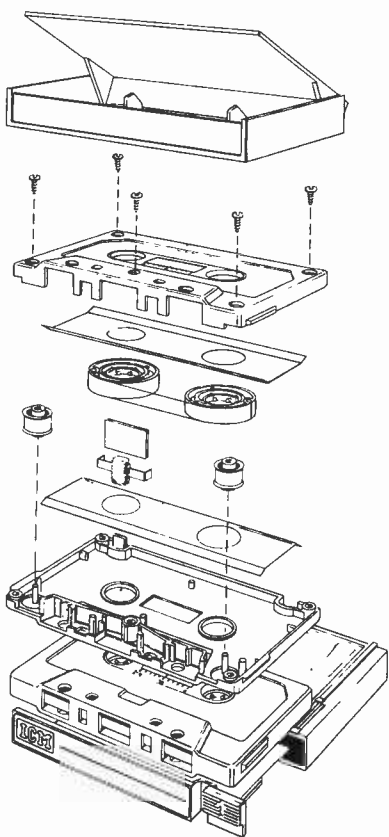
## New Latin Folio

NEW YORK—Columbia Pictures Publications has marketed its first major collection of songs under its recent representation deal with Peer International.

A 137-page songbook, listing at \$6.95, contains such Latin standard as "Besame Mucho," "Tico, Tico," "Brazil," "Granada," "Malaguena" and "Green Eyes."

MARCH 1, 1980 BILLBOARD

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**ICM**  
SWITZERLAND

NEW YORK (Salsa)		SAN ANTONIO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	OSCAR DE LEON TH 2079	1	ESTRELLAS DE ORO America 1007
2	CELIA CRUZ & SONORA PONCENA Ceiba Vaya 84	2	RENACIMIENTO 74 Apa viajecito Ramex 1043
3	DIMENSION LATINA Combinacion #4 Velvet 3001	3	VICENTE FERNANDEZ El tahir CBS 892
4	EL GRAN COMBO Combo 2013	4	PEDRITO FERNANDEZ Mama solita CBS 890
5	TOMMY OLIVENCIA Su orquesta TH 2077	5	CHELO Ya me voy Musart 1775
6	LA MASACRE New generation 812	6	CADETES DE LINARES Ramex 1036
7	LOS VIRTUOSOS Arrollando Discolor 8801	7	NAPOLEON Rafi 9070
8	JOHNNY VENTURA El caballo negro Combo 2010	8	ANGELA CARRASCO Pronto 1069
9	J. PACHECO & H. CASANOVA Amigos Fania 540	9	TAM Y TEX Plegaria petrolera Ramex 1039
10	MONGUITO EL UNICO SAR 1002	10	CAMILO SESTO Los mas grandes exitos Pronto 1058
11	WILLIE COLON Solo Fania 535	11	JOSE JOSE Si me dejas ahora Pronto 1070
12	PETE EL CONDE RODRIGUEZ Soy la ley Fania 550	12	LITTLE JOE TTC 001
13	CONJUNTO CLASICO Lo mejor 801	13	LOS TIGRES DEL NORTE El tahir Fama 577
14	CHARANGA AMERICA El sonido 2085	14	RUBEN NARANJO El sarape 1146
15	WILLIE ROSARIO El rey del ritmo TH 2070	15	EMANOELLE Al final Arcano 3464
16	OSCAR DE LEON El mas grande TH 2063	16	LOS HUMILDES En Mexico Fama 578
17	ANDY & PELLIN Velvet 3002	17	ROCIO DURCAL Pronto 1068
18	WILFRIDO VARGAS Karen 50	18	JOSE JOSE Lo pasado pasado Pronto 1046
19	MARVIN SANTIAGO TH 2061	19	LOS HERMANOS BARRON Joey 2063
20	ADALBERTO SANTIAGO Popeye Fania 536	20	RAMON AYALA Bailamos tia? Fredy 1158
21	LUIS RAMIREZ Cotique 1100	21	GRUPO FELICIDAD Fire ball 1015
22	JOE CUBA El pirata del caribe Tico 1434	22	CARLOS MIRANDA Fredy 1161
23	JUSTO BETANCOURT Fania 553	23	JUAN GABRIEL Pronto 1056
24	ROBERTO ANGLERO Borinquen 1396	24	JOE BRAVO Fredy 1154
25	W. COLON & R. BLADES Siembra Fania 537	25	ROBERTO PULIDO El primo ARV 1056

Billboard®

# A Dynamic Carousel of Sound

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

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

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CMA, Gospel Music Association, NARAS and Nashville Music Association. Focusing on publishing companies, labels, writers, booking agencies, sound studios. Revealing insights on leading producers, managers, international recording acts that record in Nashville. Exploring the full spectrum of Nashville creativity. **Billboard's Spotlight on Nashville** in the April 26th issue.

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**Ad Deadline: April 4**  
**Date of Issue: April 26**



# BILLBOARD SPOTLIGHTS NASHVILLE

## Easy Listening, Rogers Tops In Nashville Poll

Continued from page 6

Kenny Rogers was listed as the favorite country artist of both groups. Country fans chose—in order after Rogers—Roy Clark, Dolly Parton, Johnny Cash, Loretta Lynn, Marty Robbins, Roy Acuff, Willie Nelson, Tom T. Hall, Crystal Gayle, Larry Gatlin, Charley Pride, Eddy Arnold and Waylon Jennings.

The favorite country acts of those who don't prefer country music as their top choice are—after Rogers—Roy Clark, Johnny Cash, Dolly Parton, Crystal Gayle, Larry Gatlin, Waylon Jennings, Charley Pride, Tom T. Hall, Eddy Arnold, Roy Acuff, Willie Nelson, Marty Robbins and Loretta Lynn. Some 17.7% claimed they did not listen to country music at all, while 49.6% of the

total sample claim they listen to country music sometimes.

On the bright side, for the country music industry, is the combined figure of 80.4% representing those who either favor country music or listen to it on an occasional basis.

On the negative side is the statistic showing the average country music fan with 11.31 years of formal education, compared to 13.06 years for the average Nashvillian.

Some 30% of the country fans listed themselves as high school graduates, while nearly 19% were split up into grade school graduates or those completing part of their high school requirements. Some 16% attended college without graduating, 11.1% graduated from college and 3.3% of the country fans performed graduate college work or obtained a graduate degree.

Country fans report their annual household income runs about \$1,000 less than the average Nashvillian, according to the survey. The largest percentage (23.3%) is in the \$15,000-\$19,999 bracket, followed by the \$10,000-\$14,999 grouping at 19.2%. Three divergent brackets are tied at 12.3%—more than \$40,000, \$20,000-\$24,999 and under \$7,000.

Opryland and the "Grand Ole Opry" were the third and fourth most popular Nashville attractions for those surveyed (after the Parthenon replica and Andrew Jackson's home, the Hermitage). The Country Music Hall of Fame tallied high on the attractions list, and a smaller amount cited the Country Music Wax Museum.

The country fans listed the "Opry" as their second favorite attraction, and, as expected, registered higher attendance than the general populace at Opryland, the Country Music Hall of Fame and the Country Music Wax Museum.

Favorite entertainers for the entire sample group are, in order: Bob Hope, Kenny Rogers, Johnny Carson, Steve Martin, Carol Burnett, Richard Pryor, Lawrence Welk, Bing Crosby, John Wayne, Roy Clark, Elvis Presley, Dolly Parton and John Denver.

Reading and watching television are the favorite leisure time activities for Nashvillians, with the general populace putting reading first and tv second, and the country fans reversing those positions. Listening to music rated 2.6% with the populace sample and 1.1% with the country fans, who posted an average age of 50 (compared to an average of 45 for all of the respondents surveyed).

### Chart Fax

By GERRY WOOD

As predicted last week, **Waylon Jennings** hits No. 1 with his RCA release "I Ain't Living Long Like This." Among the stations where Waylon has reached the top spot is **CKLW-FM**, Windsor/Detroit, where the latest extras are "Thank You Canada" by **Frank Jones** and "Thank You Canada (Love Shelley)" by **Shelley Looney**. Those are tribute records praising the role Canada played in springing several Americans from Iran.

**Willie Nelson** moves to two, followed by **Anne Murray** at three and other hot top 10 records by **Gene Watson**, **Ronnie Milsap**, **Mel Tillis** and **Conway Twitty**.

Biggest gainer of the week is **Charlie Daniels**, up 19 notches with his blast from the past, "Long Haired Country Boy." Other prime movers include **Brenda Lee**, **Jim Weatherly**, **Kenny Dale**, **Don King**, **John Wesley Ryles**, **Billie Jo Spears**, **Carol Chase**, **Steve Gillette** and **Roger Bowling**.

Key new additions this week are **Emmylou Harris** at 45, **George Jones** and **Tammy Wynette** debuting at 47, **Loretta Lynn** at 70 and **Leon Everett** at 79.

Two talented new acts, **Diane Pfeifer** and **Keith Stegall**, make their first career chart appearance this week. **Keith** enters at 82; **Diane** at 87. Entering right behind **Stegall** at 83 is **Jimmie Peters**, **Keith's** cousin.

Congratulations to **Charley Monk** who sees his first production effort hit the Billboard charts. Monk directs April/Blackwood publishing in Nashville and that redhot firm racks up seven songs on this week's singles listing.

Extras at **WKKN-AM**, Rockford, Ill., include **Ivory Jack** with "Made In The U.S.A.," **Billy Walker**, **Mike Mori** and **Jason Stone**.

**Chet Atkins** is back on the chart with "Blind Willie" at 85. That's a new add at **KNEW-AM**, Oakland, and joins such **KNEW** extras as "White

Billboard **Hot Country LPs** Billboard SPECIAL SURVEY For Week Ending 3/1/80

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	1	23	KENNY—Kenny Rogers, United Artists LWAK-979
2	2	16	WHAT GOES AROUND COMES AROUND—Waylon Jennings, RCA AHL1-3493
3	3	44	GREATEST HITS—Waylon Jennings, RCA AHL1-3378
★ 4	4	64	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
5	5	15	WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson, Columbia JC 36158
★ 6	8	5	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II, Mercury SRM 1-5024
7	6	22	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
★ 8	9	7	THE ELECTRIC HORSEMAN—Soundtrack, Columbia JS 36327
9	7	16	WHISKEY BENT AND HELL BOUND—Hank Williams Jr., Elektra/Curb 6E-237
★ 10	15	3	A COUNTRY COLLECTION—Anne Murray, Capitol ST 12039
11	11	47	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
12	10	21	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
13	14	16	CLASSIC CRYSTAL—Crystal Gayle, United Artists L00-982
14	12	18	I'LL ALWAYS LOVE YOU—Anne Murray, Capitol S0012112
★ 15	20	110	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
★ 16	21	95	STARDUST—Willie Nelson, Columbia JC 35305
17	13	30	3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3353
★ 18	23	43	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
19	19	3	I WISH I WAS EIGHTEEN AGAIN—George Burns, Mercury SRM 1-5025
20	18	16	PORTRAIT—Don Williams, MCA 3192
21	22	16	THE BEST OF EDDIE RABBITT, Elektra 6E-235
22	16	24	JUST FOR THE RECORD—Barbara Mandrell, MCA 3165
23	25	6	ENCORE!—Jeanne Pruett, IBC 1001
24	17	35	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E-194
25	28	13	THE BEST OF THE STATLER BROTHERS, Mercury SRM1-1037
★ 26	34	4	M-M-MEL LIVE—Mel Tillis, MCA 3208
27	30	6	OL' T'S IN TOWN—Tom T. Hall, RCA AHL1-3495
★ 28	35	20	SHOULD I COME HOME—Gene Watson, Capitol ST 11947
29	32	4	I DON'T WANT TO LOSE YOU—Con Hunley, Warner Bros. BSK 3378
★ 30	NEW ENTRY		YOU CAN GET CRAZY—Bellamy Brothers, Warner/Curb BSK 3408
31	24	11	HEART OF THE MATTER—The Kendalls, Ovation OV 1746
32	27	27	A RUSTY OLD HALO—Hoyt Axton, Jeremiah JH5000
33	36	41	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE-35751
34	38	22	FOREVER—John Conlee, MCA 3174
35	29	65	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
36	33	21	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC 36202
37	40	46	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H
38	26	40	LOVELINE—Eddie Rabbitt, Elektra 6E-181
39	31	28	YOU'RE MY JAMAICA—Charley Pride, RCA AHL1-3441
40	37	43	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-3318
41	42	4	THE GAME—Gail Davies, Warner Bros. BSK 3395
42	48	5	EVERYBODY'S GOT A FAMILY—MEET MINE—Johnny Paycheck, Epic JE 36200
43	43	20	DON'T LET ME CROSS OVER—Jim Reeves, RCA AHL1-3454
44	49	15	DIAMOND DUET—Conway Twitty & Loretta Lynn, MCA 3190
45	NEW ENTRY		CRYING—Stephanie Winslow, Warner/Curb BSK 3406
46	41	37	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064
47	39	37	IMAGES—Ronnie Milsap, RCA AHL 13346
48	45	8	DAYTIME FRIENDS, Kenny Rogers, United Artists UALA-754-H
49	46	30	THE LEGEND AND THE LEGACY, VOL. I—Ernest Tubb, Cachet CL 33001
50	47	2	ONE OF A KIND—Moe Bandy Columbia JC 36228

Line Fever" by the Flying Burrito Brothers on Regency Records (where the promo person is appropriately named D.J.) and "White Rhythm And Blues" by J.D. Souther.

Glenn Meadows at Masterfonics in Nashville informs Chartfax that 36 out of Billboard's top 100 country singles were mastered at Masterfonics.

On the LP listing, **Kenny Rogers** continues his No. 1 domination, hoarding that top spot. Prime movers include the **Statler Brothers**, **Anne Murray**, **Willie Nelson**, **Don Williams**, **Mel Tillis**, **Gene Watson** and ... **Kenny Rogers** (with his "Ten Years Of Gold" LP). Key new album entry is "You Can Get Crazy" by the **Bellamy Brothers** on Warner/Curb.

### NOTICE OF HEARING FOUR STAR MUSIC COMPANY, INC., DEBTOR

A hearing on the proposed settlement of certain claims and litigation between Four Star Music Company, Inc. and the Estate of William A. McCall, Sr. and the heirs of William A. McCall, Sr. will be held before the Honorable Paul Jennings, United States Bankruptcy Judge on March 17, 1980 at 9:00 a.m., Room 764, U.S. Courthouse, 801 Broadway, Nashville, Tennessee.

The terms of the proposed settlement are as follows:

- The litigation pending in the California Court of Appeals will be dismissed against Four Star Music Company, Inc., Golden West Melodies and Challenge Records, the copyrights assigned to the Estate of William A. McCall, Sr. as a result of that litigation will be reassigned to Four Star Music Company, Inc. and Four Star Music Company, Inc. will pay the Estate of William A. McCall, Sr. the sum of \$200,000.00.
- Four Star Music Company, Inc. will acquire the renewal rights to the copyrights mentioned in the preceding paragraph from the heirs of William A. McCall, Sr., subject to writer's royalties retained by the heirs, for the sum of \$150,000.00.
- Four Star Music Company, Inc. will pay past due writer royalties to the estate of William A. McCall, Sr. in the amount of \$68,025.96.

Any party objecting to the above settlement should file a written objection with the Bankruptcy Court Clerk, U.S. Bankruptcy Court for the Middle District of Tennessee on or before March 12, 1980.

Any party having questions concerning this settlement may contact **Irwin Deutscher**, Receiver for Four Star Music Company, Inc., 18th Floor, First American Center, Nashville, Tennessee. 615-256-2314.

MARCH 1, 1980 BILLBOARD

## Country Music Invading Chicago

### Jim Boukas' Phoenix Abandons Disco After Texas Trek

By ALAN PENCHANSKY

the heart of New Town, a neighborhood with one of the highest population density counts in the U.S., an entertainment center, and home to a majority of the city's gays and affluent singles. Disco has been king at the Phoenix for more than three years, but February looks to be the last month of the dance music's reign there.

"Disco was too professional, it was all John Travolta," professes Boukas, who has staged such disco acts as Linda Clifford, Chic and the Trammps in the past two years.

They're tired of disco, the phoniness, the plastic," he adds. "But once you get country into your veins..."

Boukas got the country transfusion during a recent visit to Houston, and returned to Chicago sporting a feathered cowboy hat, Tony Lama lizard-skin boots and bearing the idea for the Phoenix' country transformation. The redesign will be based on entertainment models viewed in the Texas city, Boukas admits.

For example, the Phoenix has ordered two of the mechanical "bucking bulls," seen at Gilley's, the hot Houston cowboy-themed nightspot.

"I was in Houston for a week and a half and saw some of those joints," Boukas relates. "The whole thing is going to be a fun and dance thing."

During operation as a disco room, the Phoenix has been affiliated with WGCI-FM, a disco and r&b station, in the presentation of showcase concerts and for advertising and promotion.

For the club's country bookings, Boukas has selected WJJD-AM/WJEZ-FM as the ad and promotional medium, and live broadcasts similar to those carried by WHN-AM in New York from Manhattan's Lone Star Cafe are being discussed.

Talks with talent agents are in the exploratory stages, says Boukas. The nightclub operator says he intends to take charge of booking himself.

The Phoenix is actually several adjoining nightclubs including a huge concert space measuring 12,000-square feet on two levels, a room completed in the last two years.

"The back room will actually be called the rodeo, the middle room is the cantina with Mexican appetizers

and Texas chili," Boukas explains.

Part of the nightclub also fronts on Chicago's heavily traveled North Broadway avenue. This area is designated "Chaps," and will feature free country lunch every afternoon and a new jukebox loaded with country singles.

The switchover will bring with it a total reversal in dress code. Boukas points out. The jeans and hats that are welcomed in a saloon environment were barred at the door of the discotheque.

Boukas is grabbing control of much of the real estate adjoining the Phoenix and plans to spin-off several Western-themed businesses, eventually leading to what he hopes will be a miniature Western town in the shadow of the high rises.

Some observers question whether this truly is the time for country music in Chicago, and if New Town will accept the transfusion.

But Boukas thinks his venture is only the beginning of a new vogue for things Western and patriotic.

"All the designers will be Western," he predicts. "We're going to have flags all over the place and signs saying "Proud To Be An American."

CHICAGO—Country music has rooted itself on the fringes of this metropolitan area without gaining much of a toehold within the city. It's been the music of the blue collar suburbs primarily, with representation downtown and in Chicago's traditional ethnic neighborhoods lacking.

Now nightclub owner Jim Boukas is out to change all that. In March, Boukas will introduce country music and all its trappings to one of the city's most populous and sophisticated areas.

Boukas is owner of the giant Phoenix nightclub located deep in

## Country Radio Seminar Attracting 150 Stations

NASHVILLE—The 11th annual Country Radio Seminar, March 14-15 at Nashville's Hyatt Regency Hotel, is expected to attract some 150-plus radio stations in the U.S. and Canada.

Friday's sessions will begin with the keynote address, delivered by commentator Paul Harvey of the ABC Radio network. Following his speech there will be concurrent sessions on "How To Talk To Arbitron," chaired by Arbitron board members Don Nelson, general manager of WIRE-AM Indianapolis, and Jim Phillips, president and general manager of KHEY-AM El Paso. Also scheduled is "How To Control Your Career," conducted by Bob English, program director at WUBE-AM Cincinnati.

Next, Dan Halyburton, program director at WDG-AM Minneapolis, will host a panel on "How Will You Program In The '80s." Following a lunch break, there will be concurrent sessions on "Music Research" with Jim Duncan of Radio & Records and Dr. Robert Balon, president of Multiple Systems Analysts, and "How To Motivate Sales People" by Jason Jennings, president of Jennings Broadcast and Creative.

Rounding out the first day of sessions will be "Coping With Social Changes," a videotape presentation by Morris Massey of the Univ. of Colorado; "Managing Management People," by James N. Farr, president of Farr Associates; and "The Renaissance Medium—Radio/Network Radio/Mutual Radio." Also planned is a demonstration of the Mutual Network's live satellite, entitled "Signals From The Sky."

Scheduled for Friday evening is a special private screening of the film "Coal Miner's Daughter," based on the life of Loretta Lynn. Also, there will be the traditional rap session, allowing participants to voice their input.

Saturday's schedule begins with an address by Red Barber, Pioneer Network sportscaster, followed by a panel discussion, "The Music Sweep—Where Does The Record Come From—Where Is It Going—How Does It Get There?," chaired by Moon Mullins, program director at WDAF-AM Kansas City.

Concurrent afternoon sessions will be "Finding And Developing Talent" with Bob Kraig of WTHI-AM Terre Haute, and "How To Create A Creative Cell," with Mike Oatman, station manager at KFDI-AM Wichita, and Kim Pyle, general manager at WOKX-AM High Point, N.C.

A session entitled "Rules And Regulations For The '80s" will be conducted by attorneys Tom Wall of Dow, Lohnes, Albertson and Wall, and Bob Heald, senior partner in Fletcher, Heald and Hildreth.

The concluding session, "How To Put Your Face In The Marketplace,"

will be a VTR presentation of tv commercials and billboards from stations across the country, compiled by Chris Collier of KYTE-AM Portland, Ore.

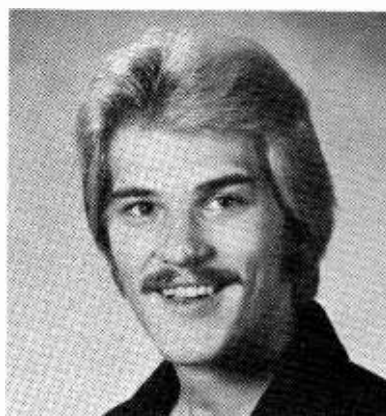
The seminar culminates on Saturday night (15) with a banquet and the new faces show. Talent for the show has yet to be firmed.

# Plough Radio is proud of Len, Walt, and Jon.

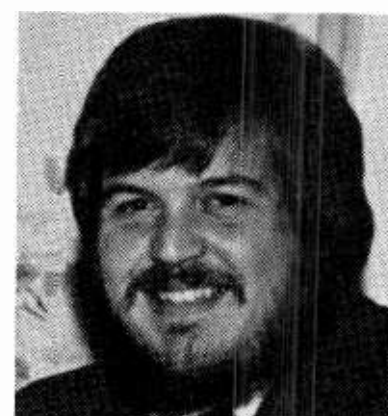
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WMPS WHRK MEMPHIS • WSUN WQXM ST. PETERSBURG/CLEARWATER/TAMPA

# Nashville Scene

By KIP KIRBY

Nashville Scene wants to correct two recent "goofs" in this magazine, with apologies to all concerned. In the Feb. 23 issue, on p. 41, a full-page ad for "Blue Moon Of Kentucky" by the Earl Scruggs Revue incorrectly identified Larry Butler as the publisher of the song. In fact, however, Butler should have been listed as the producer; the song is published by Peer-Southern Organization. . . . And in the Feb. 16 issue, Buzz Cason was erroneously listed in a photo caption as the "co-producer" of "She Believes In Me" by Kenny Rogers. Actually, Cason was the co-publisher, not the co-producer. Sorry, folks—typos will be typos!



**TOGETHER AGAIN**—Epic's Tammy Wynette and George Jones make their first appearance together following announcement of their plans to record together again. The duo performed at a Grand Ole Opry House benefit for families of firemen and policemen who have been killed in line of duty.

MARCH 1, 1980 BILLBOARD

Yes it'll be Dolly Parton and Burt Reynolds after all in the starring roles of Universal's "The Best Little Whorehouse In Texas." The announcement of their signing was made by Universal Pictures president Ned Tanen at the sixth annual convention of a Western states theatre owners convention in Las Vegas last week.

It will be Dolly's second movie. She's currently filming "Nine To Five" with Jane Fonda and Lily Tomlin. "Whorehouse" is the screen adaptation of the musical comedy which has been running on Broadway for two years. For a while it was reported the two stars had asked so much money that Universal had turned them down. Perhaps not so after all.

When Bobby Bare showed up to judge a "10" contest at WCXI-AM in Detroit (as part of a promotional push for Bare's new single, "Numbers"), he was surprised by the variety of entrants. Among those waiting to be judged were five men, as well as a woman who tipped the scales at a hefty 200 pounds. Reportedly, she told Bare proudly, "You should have seen me before I lost 60 pounds."

Elektra/Asylum is servicing the B side of Linda Ronstadt's new punk rock single, "How Do I Make You," to country stations. This flip is called "Rambler Gambler," a public domain song arranged by Ronstadt for the record, and will not be contained on her latest album.

RCA's Hank Snow and his singing partner Kelly Foxton appeared Feb. 23 on "Hee Haw" showcasing cuts from their duet album, "Lovingly Yours." . . . By the way, is Johnny Paycheck planning a "Live From The Lone Star" LP before long?

Singers Kenny Dale and John Wesley Ryles opened Tulsa's new country disco, Pistachio's, a while back, indicating that the country disco fad continues to sprout across the nation. In the "If It Feels Good, Do It" Dept., this just in from Warner Bros. artist Margo Smith: "After all these years of being a brunette, I wanted to see what it feels like being a blonde." The singer recently took the big plunge to lighten her naturally dark hair.

Watch for Capitol's Billy "Crash" Craddock to surprise more than a few folks with his upcoming album. It was cut in Muscle Shoals and we hear producer Jimmy Johnson pulled out all the stops for some sizzling changes in Craddock's music.

# Billboard® Hot Country Singles

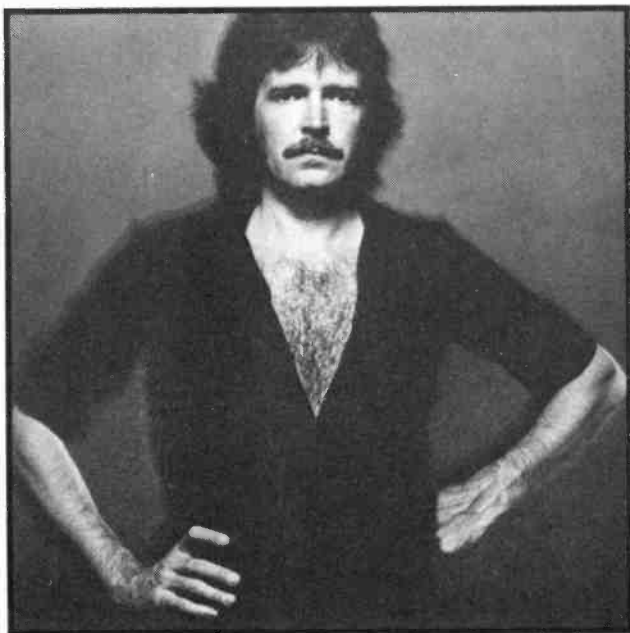
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This Week			Last Week			Weeks on Chart			★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.		
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	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	9	<b>I AIN'T LIVING LONG LIKE THIS</b> —Waylon Jennings (R. Crowl), RCA 11898 (Visa, ASCAP)	35	41	6	<b>TONIGHT LET'S SLEEP ON IT BABY</b> —Mel Street (M. Street), Sunbird 103 (Gusto) (Active/Levisa/Blackwood, BMI)	69	80	2	<b>SEXY SONG</b> —Carol Chase (M. Brown, S. Dorf, S. Garrett), Casablanca West 4502 (Palmino, BMI)
2	3	8	<b>MY HEROES HAVE ALWAYS BEEN COWBOYS</b> —Willie Nelson (S. Vaughan), Columbia 1-1186 (Jack & Bill, BMI)	36	40	5	<b>TONY'S TANK-UP, DRIVE-IN CAFE</b> —Hank Thompson (G. Sutton), MCA 41176 (Rodeo Cowboy, BMI)	70	NEW ENTRY		<b>PREGNANT AGAIN</b> —Loretta Lynn (M. Farneth, L. Pockriss), MCA 41185 (Sugar 'N' Soul/Emily, ASCAP)
3	4	9	<b>DAYDREAM BELIEVER</b> —Anne Murray (J. Stewart), Capitol 4813 (Screen Gems-EMI, BMI)	37	44	5	<b>NIGHT LIFE</b> —Danny Davis & Willie Nelson (Nelson, Bushirk, Breland), RCA 11893 (Tree/Glad, BMI)	71	81	4	<b>AN AMERICAN DREAM</b> —The Dirt Band (R. Crowell), United Artist 1330 (R. Crowell/Jolly Cheeks, BMI)
4	6	9	<b>NOTHING SURE LOOKED GOOD ON YOU</b> —Gene Watson (J. Rushing), Capitol 4814 (Coal Miners, BMI)	38	51	3	<b>THE COWGIRL AND THE DANDY</b> —Brenda Lee (B. Goldsboro), MCA 41187 (House Of Gold, BMI)	72	90	2	<b>FRIDAY NIGHT FOOL</b> —Roger Bowling (R. Bowling), NSD 37 (ATV, BMI)
5	5	11	<b>I CAN'T GET ENOUGH OF YOU</b> —Razzy Bailey (J. Slate, D. Morrison), RCA 11885 (House of Gold, BMI)	39	42	5	<b>SUNSHINE</b> —Juice Newton (J. Edwards), Capitol 4818 (Castle Hill, ASCAP)	73	83	2	<b>WELL ROUNDED TRAVELIN' MAN</b> —Kenny Price (R. Pennington, T. Seals), Dimension 1003 (Almare, BMI)
6	8	8	<b>WHY DON'T YOU SPEND THE NIGHT</b> —Ronnie Milsap (B. McMill), RCA 11909 (Hall-Clement, BMI)	40	43	4	<b>THE STORY BEHIND THE STORY</b> —Big Al Downing (A. Downing), Warner Bros. 49161 (Al Gallico/Metaphor, BMI)	74	61	14	<b>SUGAR FOOT RAG</b> —Jerry Reed (H. Garland, V. Horton), RCA 11764 (TRO-Cromwell, ASCAP/TRO-Hollis, BMI)
7	1	12	<b>YEARS</b> —Barbara Mandrell (K. Fleming, D. W. Morgan), MCA 41162 (Pi-Gem, BMI)	41	52	3	<b>ARE YOU ON THE ROAD TO LOVIN' ME AGAIN</b> —Debbi Boone (B. Morrison, D. Hult), Warner/Curb 49176 (Southern Nights, ASCAP)	75	60	13	<b>THE SHUFFLE SONG</b> —Margo Smith (M. Smith, N.D. Wilson, M. David), Warner Bros. 49109 (Galamar/Al Gallico/Dusty Roads, BMI/Mack David, ASCAP)
8	10	7	<b>LYING TIME AGAIN</b> —Mel Tillis (C. Walker), Elektra 46583 (Sawgrass, BMI)	42	47	4	<b>3 CHORD COUNTRY SONG</b> —Red Steagall (R. Steagall, D. Steagall), Elektra 46590 (Texas Red, BMI)	76	62	16	<b>BLUE HEARTACHE</b> —Gail Davies (P. Craft), Warner Bros. 49108 (Lizzie Lou, BMI)
9	12	5	<b>I'D LOVE TO LAY YOU DOWN</b> —Conway Twitty (J. MacRae), MCA 41174 (Music City, ASCAP)	43	50	3	<b>YIPPI CRY YI</b> —Rex Allen Jr. (H.H. Lindsey, J.P. Allen), Warner Bros. 49168 (J. Allen, BMI)	77	89	2	<b>LOST THE GOOD THING</b> —Steve Gillette (S. Gillette, D. McKechnie), Regency 45002 (Flying Fish) (Bandana, ASCAP)
10	11	9	<b>THE OLD SIDE OF TOWN/JESUS ON THE RADIO (Daddy On The Phone)</b> —Tom T. Hall (T.T. Hall)/(T.T. Hall), RCA 11888 (Hallnote, BMI)/(Hallnote, BMI)	44	49	4	<b>BIG MAN'S CAFE</b> —Nick Noble (N. Noble, L. Douglas), Churchill 7755 (Zoober/Maryon, ASCAP)	78	88	3	<b>HASN'T IT BEEN GOOD TOGETHER</b> —Hank Snow & Kelly Foxton (L. Kaufman, G. Shayne), RCA 11891 (September, ASCAP)
11	15	8	<b>MEN</b> —Charly McClain (R. Scaife, J. Hayes), Epic 9-50825 (Algee/Partner, BMI)	45	NEW ENTRY		<b>BENEATH STILL WATERS</b> —Emmylou Harris (O. Frazier), Warner Bros. 49164 (Acuff-Rose, BMI)	79	NEW ENTRY		<b>I DON'T WANT TO LOSE</b> —Leon Everett (M. Murrain, T. Lewis), Orlando 106 (PMS) (Blackwood/Magic Castle, BMI)
12	13	7	<b>(I'll Even Love You) BETTER THAN I DID THEN</b> —The Stallier Brothers (O. Reid, H. Reid), Mercury 57012 (American Cowboy, BMI)	46	46	7	<b>BLUE MOON OF KENTUCKY</b> —Earl Scruggs Revue (B. Monroe), Columbia 1-1176 (Peer, BMI)	80	82	3	<b>I DON'T FEEL MUCH LIKE SMILIN'</b> —Ray Sawyer (R. Sawyer, O. Locarriere), Capitol 4820 (Horse Hairs, BMI)
13	16	9	<b>NUMBERS</b> —Bobby Bare (S. Silverstein), Columbia 1-11170 (Evil Eye, BMI)	47	NEW ENTRY		<b>TWO STORY HOUSE</b> —George Jones & Tammy Wynette (G. Tubb, D. Lindsey, T. Wynette), Epic 9-50849 (ATV/First Lady, BMI)	81	NEW ENTRY		<b>RAMBLER GAMBLER</b> —Linda Ronstadt (Public Domain), Asylum 46602 (Normal, BMI)
14	7	13	<b>LOVE ME OVER AGAIN</b> —Don Williams (D. Williams), MCA 41155 (Bibo, ASCAP)	48	48	6	<b>WHAT I HAD WITH YOU</b> —Sheila Andrews With Joe Sun (C. Putnam, S. Throckmorton), Ovation 1138 (Tree, BMI)	82	NEW ENTRY		<b>THE FOOL WHO FOOLED AROUND</b> —Keith Stegall (K. Stegall, E. Kahane), Capitol 4835 (April/Blackwood, ASCAP/BMI)
15	18	9	<b>I WISH I WAS EIGHTEEN AGAIN</b> —George Burns (S. Throckmorton), Mercury 57011 (Tree, BMI)	49	53	5	<b>DRIFTIN AWAY</b> —Micki Mori (J. Rodriguez), Oak 1010 (Hallnote, BMI)	83	NEW ENTRY		<b>HEARTS</b> —Jimmy Peters (R. Paxton, K. Gordon), Sunbird 105 (Gusto) (Blackwood/Fullness/Centerstream, BMI)
16	19	5	<b>SUGAR DADDY</b> —Bellamy Brothers (D. Bellamy), Warner/Curb 49160 (Famous/Bellamy Brothers, ASCAP)	50	64	3	<b>GIFT FROM MISSOURI</b> —Jim Weatherly (J. Weatherly), Elektra 46592 (Keca, BMI)	84	NEW ENTRY		<b>LOVELY LONELY LADY</b> —R.C. Bannon (W. Holyfield, M. Wright), Columbia 1-1210 (Maplehill/Vogue/Gary S. Paxton, BMI)
17	14	8	<b>CRYING</b> —Stephanie Winslow (R. Orbinson, J. Melson), Warner/Curb 49146 (Acuff-Rose, BMI)	51	31	12	<b>CHAIN GANG OF LOVE</b> —Roy Clark (R. Bowling, B.E. Wheeler), MCA 41153 (Roger Bowling, BMI)	85	NEW ENTRY		<b>BLIND WILLIE</b> —Chat Atkins (B. Kalb), RCA 11892 (Ahet/Lowery, BMI)
18	9	12	<b>CRYING</b> —Stephanie Winslow (R. Orbinson, J. Melson), Warner/Curb 49146 (Acuff-Rose, BMI)	52	17	14	<b>I'LL BE COMING BACK FOR MORE</b> —T.G. Sheppard (C. Putnam, S. Whipple), Warner/Curb 49110 (Tree, BMI)	86	86	3	<b>LONGER</b> —Dan Fogelberg (D. Fogelberg), Full Moon 9-50824 (Epic) (Hickory Grove/April, ASCAP)
19	21	9	<b>BABY, YOU'RE SOMETHING</b> —John Conlee (R. Vanhooy, C. Putnam, O. Cook), MCA 41163 (Tree, BMI/Cross Keys, ASCAP)	53	39	9	<b>I'D DO ANYTHING FOR YOU</b> —Jacky Ward (K. Kelley, J. Didier), Mercury 57013 (Bobby Goldsboro, ASCAP/Everly, BMI)	87	NEW ENTRY		<b>FREE TO BE LONELY AGAIN</b> —Diane Pfeifer (D. Pfeifer), Capitol 4823 (Brightwater/Strawberry Patch, ASCAP)
20	23	5	<b>ONE OF A KIND</b> —Moe Bandy (S. Throckmorton, B. Fischer), Columbia 1-11184 (Cross Keys/Honeytree, ASCAP)	54	68	2	<b>LET ME IN</b> —Kenny Dale (Slate, Pippin, Keith), Capitol 4829 (House Of Gold, BMI)	88	NEW ENTRY		<b>AUTOGRAPH</b> —John Denver (J. Denver), RCA 11915 (Cherry Lane, ASCAP)
21	27	4	<b>IT'S LIKE WE NEVER SAID GOODBYE</b> —Crystal Gayle (R. Greenaway, G. Stephens), Columbia 1-11198 (Cookaway/Dejamus, ASCAP)	55	70	3	<b>LOVELY HOTEL</b> —Don King (K. Stegall, S. Harris), Epic 9-50840 (Blackwood/Vector, BMI)	89	NEW ENTRY		<b>FAIRYTALE</b> —Rebecca Lynn (A. Pointer, B. Pointer), Sunbird 106 (Gusto) (Pologround, BMI)
22	25	8	<b>WILD BULL RIDER</b> —Hoyt Axton (H. Axton), Jeremiah 1003 (Lady Jane, BMI)	56	72	2	<b>PERFECT STRANGERS</b> —John Wesley Ryles (S. Lorber, J. Silbar), MCA 41184 (Bobby Goldsboro, ASCAP)	90	NEW ENTRY		<b>THE FIRST TIME</b> —Melissa Lewis (M. Phillips, D. Zepp, O. Casper), Door Knob 80-122 (WIG) (Limbo, BMI)
23	26	5	<b>TENNESSEE WALTZ</b> —Lacy J. Dalton (P.W. King, R. Stewart), Columbia 1-11190 (Acuff-Rose, BMI)	57	74	2	<b>STANDING TALL</b> —Billie Jo Spears (L. Butler, B. Peters), United Artists 1336 (Blackwood/Ben Peters, BMI)	91	85	3	<b>ONE NIGHT HONEYMOON</b> —Troy Seals (T. Seals, T.E. Daey), Elektra 46573 (Living/Down 'N' Dixie, BMI)
24	28	4	<b>WOMEN I'VE NEVER HAD</b> —Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 46593 (Bocephus, BMI)	58	22	15	<b>BACK TO BACK</b> —Jeane Pruett (J. McBee, J. Pruett), IBC 0005 (Scott-Ch & Brandy, ASCAP)	92	92	2	<b>LEAVIN' ON YOUR MIND</b> —Karen Casey (W. Walker, W. Pierce), Western Pride 112 (Cedarwood, BMI)
25	33	3	<b>HONKY TONK BLUES</b> —Charley Pride (H. Williams), RCA 11912 (Fred Rose, BMI)	59	69	4	<b>YOU TURN MY LOVE LIGHT ON</b> —Billy Walker (B. Walker), Caprice 2060 (Best Way, ASCAP)	93	NEW ENTRY		<b>SAN ANTONIO MEDLEY</b> —Curtis Potter & Daryl McCull (F. Jenkins, B. Wills, A.L. Owens, L. Rochell, Hillside 80-01 (Milene/Bourne, ASCAP/Rightsong, BMI)
26	35	4	<b>SHRINER'S CONVENTION</b> —Ray Stevens (R. Stevens), RCA 11911 (Ray Stevens, BMI)	60	79	2	<b>LONG HAired COUNTRY BOY</b> —The Charlie Daniels Band (C. Daniels), Epic 9-50845 (Kama Sutra/RadaDara, BMI)	94	NEW ENTRY		<b>CALIFORNIA CALLING</b> —Dennis Smith (B. Wence, D. Willis), Adonza 79021 (Cristy Lane, ASCAP)
27	32	4	<b>WHEN TWO WORLDS COLLIDE</b> —Jerry Lee Lewis (R. Miller, B. Anderson), Elektra 46591 (Tree, BMI)	61	24	14	<b>LEAVING LOUISIANA IN BROAD DAYLIGHT</b> —The Oak Ridge Boys (R. Crowell, D. Cowart), MCA 41154 (Jolly Cheeks/Drunk Monkey, BMI/ASCAP)	95	NEW ENTRY		<b>WHITE LINE FEVER</b> —Flying Burrito Brothers (M. Haggard), Regency 45001 (Flying Fish) (Blue Book, BMI)
28	29	9	<b>YOURS FOR THE TAKING</b> —Jack Greene (R. Lane, D. Morrison), Frontline 704 (IRS) (Tree/House Of Gold, BMI)	62	54	9	<b>NEVER SEEN A MOUNTAIN SO HIGH</b> —Ronnie McDowell (B. Killen, R. McDowell), Epic 9-50753 (Ronnie McDowell, SESAC/Tree, BMI)	96	78	4	<b>MADE IN THE U.S.A.</b> —Ivory Jack (C. Morman, B. Emmoms), NSD 36 (Baby Chick BMI)
29	30	11	<b>SILENCE ON THE LINE</b> —Henson Cargill (S. Whipple), Copper Mountain 201 (NSD) (Tree, BMI)	63	73	3	<b>(If I'd Only Known) IT WAS THE LAST TIME</b> —Faron Young (N. Martin, A. Jordan), MCA 41177 (Pi-Gem/Chess, BMI/ASCAP)	97	45	9	<b>MR. &amp; MRS. UNTRUE</b> —Price Mitchell/Rene Shobe (T. Wine, I. Levine), Sunbird 101 (Gusto) (Pocketful Of Tunes/Jillbern, BMI)
30	34	5	<b>MY HOME'S IN ALABAMA</b> —Alabama (R. Owen, T. Gentry), MDJ 1002 (NSD) (Millhouse, BMI)	64	55	12	<b>LET JESSE ROB THE TRAIN</b> —Buck Owens (B. Owens), Warner Bros. 49118 (Blue Book, BMI)	98	87	5	<b>WHAT'S A NICE GIRL LIKE YOU (Doin' In A Love Like This)</b> —Springer Brothers (K. Walker), Elektra 46575 (Acuff-Rose, BMI)
31	38	4	<b>A LESSON IN LEAVIN'</b> —Dottie West (R. Goodrum/B. Maher), United Artist 1339 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP)	65	56	12	<b>COME TO MY LOVE</b> —Cristy Lane (J. Silbar, S. Lorber), United Artists 1328 (Bobby Goldsboro, ASCAP)	99	91	4	<b>THREE LITTLE WORDS</b> —Boyer Twins (D. Loggins), Sabre 4516 (Leeds/Patchwork, ASCAP)
32	36	5	<b>COULDN'T DO NOTHIN' RIGHT</b> —Roseane Cash (K. Brooks, G. Nunn), Columbia 1-11188 (Nunn, BMI)	66	57	12	<b>LOVE HAS TAKEN ITS TIME</b> —Zella Lehr (D. Keen, J. Pritchard, R. Brooks), RCA 11754 (Tree, BMI/Cross Keys, ASCAP)	100	93	2	<b>IS IT WRONG</b> —Mike Lunford (W. McPherson), Gusto 9024 (Rightsong, BMI)
33	37	6	<b>LOVE IN THE MEANTIME</b> —Streets (J. Taylor, R.J. Jones), Epic 9-50827 (First Lady/Blue Lake, BMI)	67	58	13	<b>YOUR OLD COLD SHOULDER</b> —Crystal Gayle (R. Leigh), United Artists 1329 (United Artists, ASCAP)				
34	20	11	<b>DRINKIN' AND DRIVIN'</b> —Johnny Paycheck (G. Gentry), Epic 9-50818 (Taylor and Wilson, BMI)	68	59	12	<b>I'M INTO THE BOTTLE (TO GET YOU OUT OF MY MIND)</b> —Dean Dillon (D. Rutherford, S. Abbott), RCA 11881 (Pi-Gem, BMI)				

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in



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Goodbye  
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# GOOD NEWS TRAVELS FAST

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

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# HOT 100™

★ **START-UP RECORDINGS:** Stars, new releases for the week of following upward movement. †10 Strong increase in sales. ††20 Upward movement of 21-30 positions. †††30 Upward movement of 31-40 positions. ††††40 Upward movement of 41-50 positions. †††††50 Upward movement of 51-60 positions. ††††††60 Upward movement of 61-70 positions. †††††††70 Upward movement of 71-80 positions. ††††††††80 Upward movement of 81-90 positions. †††††††††90 Upward movement of 91-100 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	1	11	<b>CRAZY LITTLE THING CALLED LOVE</b> —Queen Elektra 46579
2	3	16	<b>YES I'M READY</b> —Teri De Sario with K.C. Casablanca 2227
3	2	20	<b>DO THAT TO ME ONE MORE TIME</b> —The Captain & Tennille Casablanca 2215
4	6	12	<b>LONGER</b> —Dan Fogelberg Full Moon/Epic 950824
5	8	6	<b>DESIRE</b> —Andy Gibb RSO 1019
6	7	8	<b>ON THE RADIO</b> —Donna Summer Casablanca 2236
7	4	22	<b>CRUISIN'</b> —Smokey Robinson Tama 54306 (Motown)
8	5	18	<b>ROCK WITH YOU</b> —Michael Jackson Epic 950797 (CBS)
9	13	12	<b>WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL</b> —Spinners Atlantic 3637
10	15	7	<b>ANOTHER BRICK IN THE WALL—PART 2</b> Pink Floyd Columbia 1-11187
11	11	14	<b>ROMEO'S TUNE</b> —Steve Forbert Nemperor 97525 (CBS)
12	12	11	<b>DAYDREAM BELIEVER</b> —Anne Murray Capitol 4813
13	14	13	<b>AN AMERICAN DREAM</b> —The Dirt Band United Artists 1330
14	17	13	<b>THE SECOND TIME AROUND</b> —Shalamar Solar 11709 (RCA)
15	19	7	<b>TOO HOT TO HANDLE</b> —Kool & The Gang De-Lite 802

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label
35	35	8	<b>LET ME GO, LOVE</b> —Nicolette Larson Warner Bros. 49130
36	44	13	<b>WITH YOU I'M BORN AGAIN</b> —Billy Preston & Syreeta Motown 1477
37	39	8	<b>KISS ME IN THE RAIN</b> —Barbra Streisand Columbia 1-11179
38	41	7	<b>WHEN A MAN LOVES A WOMAN</b> —Bette Midler Atlantic 3643
39	42	7	<b>I THANK YOU</b> —Z.Z. Top Warner Bros. 49163
40	65	2	<b>FIRE LAKE</b> —Bob Seger Capitol 4836
41	45	7	<b>BACK ON MY FEET AGAIN</b> —The Babys Chrysalis 2398
42	43	9	<b>FLIRTIN' WITH DISASTER</b> —Molly Hatchet Epic 950822
43	48	7	<b>I PLEDGE MY LOVE</b> —Peaches & Herb Polydor/MVP 2053
44	50	5	<b>COME BACK</b> —The J. Geils Band EMI-America 8032
45	52	4	<b>BABY TALKS DIRTY</b> —The Knack Capitol 4822
46	51	6	<b>HAVEN'T YOU HEARD</b> —Patrice Rushen Elektra 46551
47	56	4	<b>LOST IN LOVE</b> —Air Supply Arista 0479
48	40	11	<b>I CAN'T HELP MYSELF</b> —Bonnie Pointer Motown 1478
49	53	7	<b>I WISH I WAS EIGHTEEN AGAIN</b> —George Burns Mercury 57011
50	55	5	<b>ROCKIN' INTO THE NIGHT</b> —38 Special A&M 2205

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label
69	28	20	<b>ESCAPE</b> —Rupert Holmes Infinity 50035 (MCA)
70	80	3	<b>DESIRE</b> —Rockets RSO 1022
71	82	2	<b>FEEL THE FIRE</b> —Kenny Loggins Columbia 1-111215
72	88	2	<b>THE SPIRIT OF RADIO</b> —Rush Mercury 76044
73	83	2	<b>GIRL WITH THE HUNGRY EYES</b> —Jefferson Starship Grunt 19921 (RCA)
74	84	2	<b>CARRIE</b> —Cliff Richard EMI-America 8035
75	NEW ENTRY	2	<b>ANY WAY YOU WANT IT</b> —Journey Columbia 1-11213
76	86	2	<b>IT'S LIKE WE NEVER SAID GOODBYE</b> —Crystal Gayle Columbia 1-11198
77	NEW ENTRY	2	<b>OUTSIDE MY WINDOW</b> —Stevie Wonder Tama 54308 (Motown)
78	81	2	<b>FIRE IN THE MORNING</b> —Melissa Manchester Arista 0485
79	90	2	<b>AUTOGRAPH</b> —John Denver RCA 11915
80	NEW ENTRY	2	<b>BABY DON'T GO</b> —Karla Bonoff Columbia 1-11206
81	33	19	<b>DON'T LET GO</b> —Isaac Hayes Polydor 2011
82	91	3	<b>BRASS IN POCKET</b> —Pretenders Sire 49181 (Warner Bros.)
83	89	2	<b>LOVING YOU WITH MY EYES</b> —Starland Vocal Band Windsong 11899 (RCA)



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# HOT 100™

★ **STAR PERFORMANCE:** Stars are designated in the hot 100 by a black dot. 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."

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6	7	8	<b>ON THE RADIO</b> —Donna Summer Casablanca 2236
7	4	22	<b>CRUISIN'</b> —Smokey Robinson Tamla 54306 (Motown)
8	5	18	<b>ROCK WITH YOU</b> —Michael Jackson ● Epic 950797 (CBS)
9	13	12	<b>WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL</b> —Spinners Atlantic 3637
10	15	7	<b>ANOTHER BRICK IN THE WALL—</b> Pink Floyd Columbia 1-11187
11	11	14	<b>ROMEO'S TUNE</b> —Steve Forbert Nemperor 97525 (CBS)
12	12	11	<b>DAYDREAM BELIEVER</b> —Anne Murray Capitol 4813
13	14	13	<b>AN AMERICAN DREAM</b> —The Dirt Band United Artists 1330
14	17	13	<b>THE SECOND TIME AROUND</b> —Shalamar ● Solar 11709 (RCA)
15	19	7	<b>TOO HOT</b> —Kool & The Gang De-Lite 802

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
35	35	8	<b>LET ME GO, LOVE</b> —Nicolette Larson Warner Bros. 49130
36	44	13	<b>WITH YOU I'M BORN AGAIN</b> — Billy Preston & Syreeta Motown 1477
37	39	8	<b>KISS ME IN THE RAIN</b> —Barbra Streisand Columbia 1-11179
38	41	7	<b>WHEN A MAN LOVES A WOMAN</b> —Bette Midler Atlantic 3643
39	42	7	<b>I THANK YOU</b> —Z.Z. Top Warner Bros. 49163
40	65	2	<b>FIRE LAKE</b> —Bob Seger Capitol 4836
41	45	7	<b>BACK ON MY FEET AGAIN</b> —The Babys Chrysalis 2398
42	43	9	<b>FLIRTIN' WITH DISASTER</b> — Molly Hatchet Epic 950822
43	48	7	<b>I PLEDGE MY LOVE</b> —Peaches & Herb Polydor/MVP 2053
44	50	5	<b>COME BACK</b> —The J. Geils Band EMI-America 8032
45	52	4	<b>BABY TALKS DIRTY</b> —The Knack Capitol 4822
46	51	6	<b>HAVEN'T YOU HEARD</b> —Patrice Rushen Elektra 46551
47	56	4	<b>LOST IN LOVE</b> —Air Supply Arista 0479
48	40	11	<b>I CAN'T HELP MYSELF</b> —Bonnie Pointer Motown 1478
49	53	7	<b>I WISH I WAS EIGHTEEN AGAIN</b> —George Burns Mercury 57011
50	55	5	<b>ROCKIN' INTO THE NIGHT</b> —38 Special A&M 2205

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
69	28	20	<b>ESCAPE</b> —Rupert Holmes ● Infinity 50035 (MCA)
70	80	3	<b>DESIRE</b> —Rockets RSO 1022
71	82	2	<b>FEEL THE FIRE</b> —Kenny Loggins Columbia 1-111215
72	88	2	<b>THE SPIRIT OF RADIO</b> —Rush Mercury 76044
73	83	2	<b>GIRL WITH THE HUNGRY EYES</b> — Jefferson Starship Grunt 19921 (RCA)
74	84	2	<b>CARRIE</b> —Cliff Richard EMI-America 8035
75	NEW ENTRY		<b>ANY WAY YOU WANT IT</b> —Journey Columbia 1-11213
76	86	2	<b>IT'S LIKE WE NEVER SAID GOODBYE</b> —Crystal Gayle Columbia 1-11198
77	NEW ENTRY		<b>OUTSIDE MY WINDOW</b> —Stevie Wonder Tamla 54308 (Motown)
78	81	2	<b>FIRE IN THE MORNING</b> — Melissa Manchester Arista 0485
79	90	2	<b>AUTOGRAPH</b> —John Denver RCA 11915
80	NEW ENTRY		<b>BABY DON'T GO</b> —Karla Bonoff Columbia 1-11206
81	33	19	<b>DON'T LET GO</b> —Isaac Hayes Polydor 2011
82	91	3	<b>BRASS IN POCKET</b> —Pretenders Sire 49181 (Warner Bros.)
83	89	2	<b>LOVING YOU WITH MY EYES</b> — Starland Vocal Band Windsong 11899 (RCA)

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# Billboard®

# TOP LPs & TAPE

★ **STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on: 1) a debut in the top 10; 2) a rise of 10 or more positions; 3) an 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		12	<b>PINK FLOYD</b> The Wall, Columbia PC-2-36183	★29	66	2	<b>CHUCK MANGIONE</b> Fun And Games, A&M SP 3715	★56	68	3	<b>RONNIE LAWS</b> Every Generation, United Artists LT 1001	84	74	13	<b>PHYLLIS HYMAN</b> You Know How To Love Me, Arista AL 9509
★2		17	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> Damn The Torpedoes, Backstreet 5105 (MCA)	★30	41	6	<b>RAY, GOODMAN &amp; BROWN</b> Ray, Goodman & Brown, Polydor PD-1-6240	★57	62	8	<b>SOUNDTRACK</b> The Electric Horseman, Columbia JS 36327	85	89	5	<b>THE ROMANTICS</b> The Romantics, Nempor NJZ-36273 (CBS)
★3		27	<b>MICHAEL JACKSON</b> ▲ Off The Wall, Epic FE-35745		31	14	<b>AEROSMITH</b> Night In The Ruts, Columbia FC 36050		60	3	<b>ROCKETS</b> No Ballads, RSO RS-1-3071	86	76	19	<b>JOE JACKSON</b> I'm The Man, A&M SP4794
★4		13	<b>DAN FOGELBERG</b> Phoenix, Full Moon/Epic FE 35634		32	6	<b>UTOPIA</b> Adventures In Utopia, Bearsville BRK 6991 (Warner Bros.)	★59	NEW ENTRY		<b>THE KNACK</b> But The Little Girls Understands, Capitol S00-12045	★87	107	6	<b>YELLOW MAGIC ORCHESTRA</b> Yellow Magic Orchestra, Horizon SP-736 (A&M)
★5		5	<b>RUSH</b> Permanent Waves, Mercury SRM-1-4001		33	20	<b>BLONDIE</b> ● Eat To The Beat, Chrysalis CHE-1225	60	33	23	<b>FOREIGNER</b> ▲ Head Games, Atlantic SD 29999	88	78	39	<b>DIONNE WARWICK</b> ● Dionne, Arista AB 4230
6	6	18	<b>DONNA SUMMER</b> On The Radio—Greatest Hits Volumes One & Two, Casablanca NBLP-2-7191		34	23	<b>MOLLY HATCHET</b> ● Flirtin' With Disaster, Epic JE 36110	61	39	18	<b>BOB JAMES &amp; EARL KLUGH</b> One On One, Tappan Zee/Columbia FC 36321	89	91	12	<b>BRASS CONSTRUCTION</b> Brass Construction 5, United Artists LT 977
7	5	20	<b>EAGLES</b> ▲ The Long Run, Asylum SE-508		35	18	<b>ANGELA BOFILL</b> Angel Of The Night, Arista/GRP GRP 5501	★62	69	18	<b>ANNE MURRAY</b> I'll Always Love You, Capitol S00 12012	90	67	11	<b>TEDDY PENDERGRASS</b> Teddy Live! Coast To Coast, P.J.R. KZZ 36294 (CBS)
8	7	23	<b>KENNY ROGERS</b> ▲ Kenny, United Artists LWAK-979		36	16	<b>CAPTAIN &amp; TENNILLE</b> Make Your Move, Casablanca NBLP 7188	63	44	300	<b>PINK FLOYD</b> ▲ Dark Side Of The Moon, Harvest SMAS 11163 (Capitol)	91	82	88	<b>THE CARS</b> ▲ Elektra 6E-135
★9		9	<b>THE WHISPERS</b> The Whispers, Solar BXL1-3521 (RCA)		37	49	<b>SUPERTRAMP</b> ▲ Breakfast In America, A7M 3708	64	64	64	<b>KENNY ROGERS</b> ▲ The Gambler, United Artists UALA 934	92	96	22	<b>CHEAP TRICK</b> ▲ Dream Police, Epic FE 35773
10	10	8	<b>NEIL DIAMOND</b> September Morn, Columbia FC 36121		38	17	<b>RUPERT HOLMES</b> Partners In Crime, Infinity INF-9020 (MCA)	★65	NEW ENTRY		<b>ANDY GIBB</b> After Dark, RSO RS-1-3069	★93	102	3	<b>BRIDES OF FUNKENSTEIN</b> Never Buy Texas From A Cowboy, Atlantic SD-19261
11	11	14	<b>JEFFERSON STARSHIP</b> Freedom At Point Zero, Grunt BZL1-3452 (RCA)	★39	48	15	<b>PATRICE RUSHEN</b> Pizzazz, Elektra 6E-243	66	52	11	<b>PARLIAMENT</b> Gloryhallastoopid, Casablanca NBLP 7195				<b>SANTANA</b> Marathon, Columbia FC-36154
★12		11	<b>SOUNDTRACK</b> The Rose, Atlantic SD 16010		40	15	<b>STEVIE WONDER</b> Journey Through The Secret Life Of Plants, Tamla T13-37162 (Motown)	67	59	20	<b>BARRY MANILOW</b> ▲ One Voice, Arista AL-9505	94	95	20	<b>THE INMATES</b> First Offence, Polydor PD 1-6241
13	9	21	<b>STYX</b> ▲ Cornerstone, A&M SP 3711		41	16	<b>TOTO</b> Hydra, Columbia FC 36229	68	61	7	<b>UFO</b> No Place To Run, Chrysalis CHR 1239	95	93	14	
★14		24	<b>KOOL &amp; THE GANG</b> ▲		42	16					<b>DANNIE BRANTER</b>				



# #1 Single This Week

## I AIN'T LIVING LONG LIKE THIS

Waylon Jennings  
RCA 11898



# Billboard

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# HOT COUNTRY SINGLES & LPs

★ STAR Performer—Singles registering greatest proportionate upward progress this week

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label
★ 2	9	9	<b>I AIN'T LIVING LONG LIKE THIS—</b> Waylon Jennings RCA 11898	★ 26	35	4	<b>SHRINER'S CONVENTION—</b> Ray Stevens RCA 11911
★ 3	8	8	<b>MY HEROES HAVE ALWAYS BEEN COWBOYS—</b> Willie Nelson Columbia 1-11186	★ 27	32	4	<b>WHEN TWO WORLDS COLLIDE—</b> Jerry Lee Lewis Elektra 46591
★ 3	4	9	<b>DAYDREAM BELIEVER—</b> Anne Murray Capitol 2813	28	29	9	<b>YOURS FOR THE TAKING—</b> Jack Greene Frontline 204
★ 6	9	9	<b>NOTHING SURE LOOKED GOOD ON YOU—</b> Gene Watson Capitol 4814	29	30	11	<b>SILENCE ON THE LINE—</b> Henson Cargill Copper Mountain 201 (NSD)
5	5	11	<b>I CAN'T GET ENOUGH OF YOU—</b> Razzy Bailey RCA 11885	★ 30	34	5	<b>MY HOMES IN ALABAMA—</b> Alabama MDJ 1002
★ 6	8	8	<b>WHY DON'T YOU SPEND THE NIGHT—</b> Ronnie Milsap RCA 11909	★ 31	38	4	<b>A LESSON IN LEAVIN'—</b> Dottie West United Artist 1339
7	1	12	<b>YEARS—</b> Barbara Mandrell ... ..	★ 32	36	5	<b>COULDN'T DO NOTHIN' RIGHT—</b> Roseannus Cash Columbia 1-11188

★ STAR Performer—LP's registering greatest proportionate upward progress this week

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label
★ 1	2	23	<b>KENNY—</b> Kenny Rogers United Artists LWAK 979	★ 26	34	4	<b>M M-MEL LIVE—</b> Mel Tillis MCA 3208
2	2	16	<b>WHAT GOES AROUND COMES AROUND—</b> Waylon Jennings RCA AHL1-3493	27	30	6	<b>OL' T'S IN TOWN—</b> Tom T. Hall RCA AHL1 3495
3	3	44	<b>GREATEST HITS—</b> Waylon Jennings RCA AHL1-3378	★ 28	35	20	<b>SHOULD I COME HOME—</b> Gene Watson Capitol ST 11947
★ 4	4	64	<b>THE GAMBLER—</b> Kenny Rogers United Artists UA LA 934-H	29	32	4	<b>I DON'T WANT TO LOSE YOU—</b> Con Hunley Warner Bros. BSK 3378
5	5	15	<b>WILLIE NELSON SINGS KRISTOFFERSON—</b> Willie Nelson Columbia JC 36148	★ 30	NEW ENTRY	NEW ENTRY	<b>YOU CAN GET CRAZY—</b> Bellamy Brothers Warner/Curb BSK 3408
★ 6	8	5	<b>THE BEST OF THE STALLER BROTHERS RIDES AGAIN VOL. II—</b> Mercury SRM 1-5024	31	24	11	<b>HEART OF THE MATTER—</b> The Kendalls Ovation OV 1146
7	6	22	<b>MISS THE MISSISSIPPI—</b> Crystal Gayle Columbia JC 36203	32	27	27	<b>A RUSTY OLD HALD—</b> Hoyt Axton Jeremiah JH5000



# ...AND BILLBOARD'S TRAFFIC CENTER GOOD NEWS ALL



## TO STATION MANAGERS AND DIRECTORS:

"I'm glad Billboard's Traffic Center is available to Program Directors... I hang its charts on my office walls... to keep our station up-to-date."  
**Frank Walsh, WMJX | Miami, FL**

"Billboard's Traffic Center is really excellent... it's easier to see, easier to use."  
**Mike Mann, KULF-AM | Houston, TX**

"Billboard's Traffic Center is a unique idea... (that) lets our staff see what's happening in the music world."  
**C. A. Browne, WBLX | Mobile, AL**

"Billboard's Traffic Center? To deejays, it's a quick reference guide... to retail, it's a customer service."  
**Don Ross, WBZ | Boston, MA**

"We use Billboard's Traffic Center in music meetings."  
**George G. Dubinetz, WJJD | Chicago, IL**

"Billboard's Traffic Center makes it easy for everyone to see the charts."  
**Larry Bond, WACR | Columbus, MS**

"We keep Billboard's Traffic Center in the control room so that deejays have their information right in front of them."  
**Steve Matheny, WBHT-WTBG-FM | Brownsville, TN**

"We put Billboard's Traffic Center in the studio where all the announcers have easy access to it."  
**Jerry Barnheart, WKHM AM-FM | Jackson, MI**

"Billboard's Traffic Center is great... you can read it from your chair."  
**Robert Yontz, WBLV | Springfield, OH**

"Billboard's Traffic Center goes up in our control room every week. It helps our men on the air know what they're talking about."  
**Robert Meadows, WTRX-AM | Flint, MI**

"People who read Billboard's Traffic Center become more aware of what's happening in the music industry... And it's more convenient to post anywhere."  
**Chris Dale, KLAY | Tacoma, WA**

"Billboard's Traffic Center makes it a lot easier to see things at a glance."  
**Gary Avey, KHSL | Chico, CA**

"We hang Billboard's Traffic Center in our main hallway and lobby so that station visitors can see it too."  
**Lou Schwass, WFM | Scranton, PA**

"With Billboard's Traffic Center in front of us, we can program more easily."  
**Norman Hall, WBNL | Boonville, IN**

"Billboard's Traffic Center is a tool I present to the staff."  
**Dave South, KWTX AM-FM | Waco, TX**

"We get two copies of Billboard for two copies of The Traffic Center... one for the main office, one for the control room."  
**Pat Wilborne, WNCA | Silver City, NC**

"When a disc jockey says a song is #2 in Billboard's Traffic Center, people go out and buy it."  
**Chuck Hanblen, WUOG-FM | Athens, GA**

"Billboard's Traffic Center provides the announcer with on-the-air information."  
**Kevin McKenzie, WWTR-FM | Bethany Beach, DE**

"I've seen retail customers eyeing Billboard's Traffic Center in-store, then buying accordingly."  
**Frank J. Lee, WMMN | Fairmont, WV**

"Billboard's Traffic Center makes it easier to identify a record... The more you see, the more aware you become."  
**Marvin Henry, WQIC | Meridian, MS**

"Billboard's Traffic Center is good advertising that definitely catches your eye."  
**Jeff Goodridge, WEET | Richmond, VA**

"Billboard's Traffic Center helps our announcers see what's hot."  
**James Whitfield, WTUG | Tuscaloosa, AL**

"I keep Billboard's Traffic Center on file now so I can refer to it whenever I need to."  
**Bill Buckley, WEZY-WCWR | Cocoa Beach, FL**

"Billboard's Traffic Center? People who work here are constantly reading it."  
**Mr. Giles, American Forces Radio | Los Angeles, CA**

## TO DIS AND D

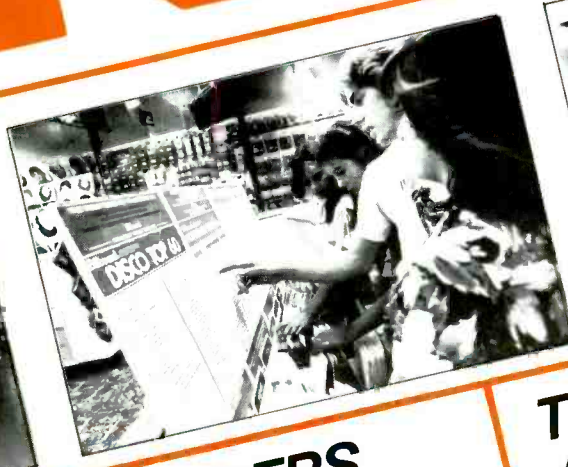
"With Billboard customers can see those they can easily refer to retail..."  
**Meredyth Pickwick**

"Billboard more records."  
**Richard Liebern**

"We hang up at our look for."  
**J. Voy Bib D**

"At re catch stop wha."  
**Le Gr St**

# TRAFFIC CENTER IS ALWAYS LOWER.



## DISTRIBUTOR MANAGERS AND BUYERS:

"Billboard's Traffic Center creates sales." **James Rossi, J. Minneapolis, MN**

"Billboard's Traffic Center helps sales." **John Ent. Denver, CO**

"Billboard's Traffic Center helps people's eye... On the one-stop counter... and it's available." **Atlantic & Pacific Music, St. Louis, MO**

"Billboard's Traffic Center helps people to check stock in... It provides a service to the recording industry." **John Meyer, Music Service Co. Houston, TX**

"We hang Billboard's Traffic Center on our one-stop counter... It prompts people to buy..." **Pat Butala, McAdoo Vending/McAdoo, PA**

"We post Billboard's Traffic Center on our bulletin board... Sales reps know what records to take with them on the road... buyers know what to stock... It makes our work easier." **Tom Nugent, Arrow Dist. Rocky River, OH**

"Billboard's Traffic Center's large type... attracts people's attention... And it's easy to use." **R. Siegal, Seebro Products Co. Chicago, IL**

"Billboard's Traffic Center? I use it for my own reference." **Arthur Bartz, Bartz Music & Games Mt. Horeb, WI**

"I keep Billboard's Traffic Center to the right of my desk... it's a service I wouldn't want to be without." **Paul Brousseau, MCA Dist. Corp. Lexington, MA**

"Billboard's Traffic Center is fantastic. It gives the public a chance to really see the charts." **S. Lebourgeois, All South Dist. Corp. New Orleans, LA**

"Billboard's Traffic Center is as beneficial as it is informative." **Kathie DaProto, ARA Service Oklahoma City, OK**

"Billboard's Traffic Center helps consumers see more easily what they want to buy." **Alan Roller, Pickwick Intl. Arlington, TX**

"Billboard's Traffic Center is good for retail sales." **A. J. Hilbrener, Hilbrener Coin Equip. Co. Waverly, MO**

## TO RETAIL MANAGERS AND BUYERS:

"The name 'Billboard' has an air of credibility that gains the trust of the customer. And The Traffic Center gains their attention." **Bud Angelo, Sound Masters South Bend, IN**

"It's the first place people look when they come into our store." **Rex L. Hult, Shady Grove, Inc. Alexandria, MN**

"We put it in front of the counter. People are always asking to see it as soon as it comes out." **Tom Shute, DJ's Sound City Chehalis, WA**

"If they're not up, people want to know why." **Jack Miller, Recordmasters Luthersville, MD**

"Customers used to walk out when they couldn't find something. Now they stay and find it on Billboard's Traffic Center." **Pamela Goodfellow, Record Shack Manistee, MI**

"It's thorough, absolutely current and a real plus to the retailer. Our customers use it all the time." **Kevin Asher, Musicland Minneapolis, MN**

"We post Billboard's Traffic Center in the back room, and people walk right to it." **Bill Asnin, Korvettes #73 Springfield, VA**

"Billboard's Traffic Center helps customers decide what they want." **Ken Scandlyn, Budget Tapes & Records Vancouver, WA**

"Billboard's Traffic Center definitely helps sales... We keep it under plexiglass and customers refer to it constantly." **Mike Stephenson, Camelot Music Indianapolis, IN**

"I use various charts, but Billboard's Traffic Center are the ones I hang up in the store." **Jerard Procter, Music Box Langley Park, MD**

"More people look at Billboard's Traffic Center than at any other charts." **Gary Trail, Record Factory Santa Cruz, CA**

# GOOD NEWS EVERY WEEK. FROM THE TRADE'S TOP SOURCE.

Billboard®



34	20	11	9	7	16	34	38	22	CHARLIE DANIELS BAND
34	20	11	9	7	16	34	38	22	Charlie Daniels Band Epic JE 39761
35	41	6	10	15	3	35	29	65	FOREVER—John Conlee MCA 3778
36	40	5	11	11	47	36	33	21	WILLIE AND FAMILY LIVE— Willie Nelson Columbia KC 2-35647
37	44	5	12	10	21	37	40	46	JUST GOOD OL' BOYS— Moe Bandy & Joe Stampley Columbia JC 36202
38	40	5	13	14	16	38	26	40	CLASSICS— Kenny Rogers & Dottie West United Artists UALA 968H
39	42	5	14	12	18	39	31	28	LOVELINE—Eddie Rabbitt Elektra 6E-181
40	43	4	15	20	110	40	37	43	YOU'RE MY JAMAICA—Charley Pride RCA AHL1-3441
41	51	3	16	21	95	41	42	4	BLUE KENTUCKY GIRL— Emmylou Harris Warner Bros. BSK 3119
42	42	5	17	13	30	42	48	5	THE GAME—Gail Davies Warner Bros. BSK 4169
43	43	4	18	23	43	43	43	20	EVERYBODY'S GOT A FAMILY— MEET MINE—Johnny Paycheck Epic JE 36200
44	44	5	19	19	3	44	49	15	DON'T LET ME CROSS OVER— Jim Reeves RCA AHL1-3494
45	49	4	20	18	16	45	49	15	DIAMOND DUET— Conway Twitty & Loretta Lynn MCA 3193
46	46	7	21	22	16	46	41	37	CRYING—Stephanie Winslow Warner/Curb BSK 3406
47	46	7	22	22	16	47	39	37	ONE FOR THE ROAD— Willie Nelson and Leon Russell Columbia KC 2336064
48	48	6	23	25	6	48	45	8	IMAGES—Ronnie Milsap BSK AHL 1198
49	53	5	24	17	35	49	46	30	DAYTIME FRIENDS—Kenny Rogers United Artists UALA 95411
50	64	3	25	28	13	50	47	2	THE LEGEND AND THE LEGACY, VOL. I—Ernest Tubb Cachet 33001
NEW ENTRY			26						ONE OF A KIND—Moe Bandy Columbia JC 36228
NEW ENTRY			27						
NEW ENTRY			28						
NEW ENTRY			29						
NEW ENTRY			30						
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NEW ENTRY			47						
NEW ENTRY			48						
NEW ENTRY			49						
NEW ENTRY			50						

10	11	9	34	20	11	DRINKIN' AND DRIVIN'— Johnny Paycheck Epic 9-50818
9	12	5	35	41	6	TONIGHT LET'S SLEEP ON IT BABY—Mel Street Sunbird 103 (Gusto)
11	15	8	36	40	5	TONY'S TANK-UP, DRIVE-IN CAFE— Hank Thompson MCA 41175
12	13	7	37	44	5	NIGHT LIFE— Danny Davis & Willie Nelson RCA 11893
13	16	9	38	51	3	THE COWBOY AND THE DANDY— Brenda Lee MCA 5110
14	7	13	39	42	5	SUNSHINE—Juice Newton Capitol 4818
15	18	9	40	43	4	THE STORY BEHIND THE STORY— Big Al Downing Warner Bros. 49161
16	19	5	41	52	3	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN—Debbie Boone Warner/Curb 49176
17	14	8	42	47	4	3 CHORD COUNTRY SONG— Red Steagall Elektra 46590
18	9	12	43	50	3	YIPPI GRY YI—Rex Allen Jr. Warner Bros. 49168
19	21	9	44	49	4	BIG MAN'S CAFE—Nick Noble Churchill 7755
20	23	5	45	46	7	BENEATH STILL WATERS— Emmylou Harris Warner Bros. 49164
21	27	4	46	46	7	BLUE MOON OF KENTUCKY— Earl Scruggs Revue Columbia 1-11176
22	25	8	47	48	6	TWO STORY HOUSE— George Jones & Tammy Wynette Epic 9-50849
23	26	5	48	48	6	WHAT I HAD WITH YOU— Sheila Andrews with Joe Sun Ovation 113
24	28	4	49	53	5	DRIFTIN AWAY—Micki Mori Oak ID10
25	33	3	50	64	3	GIFT FROM MISSOURI— Jim Weatherly Elektra 46592

9	7	16	9	7	16	WHISKEY BENT AND HELL BOUND—Hank Williams Jr. Elektra/Curb 6E-237
10	15	3	10	15	3	A COUNTRY COLLECTION— Anne Murray Capitol ST 12039
11	11	47	11	11	47	THE OAK RIDGE BOYS HAVE ARRIVED— MCA AV-1135
12	10	21	12	10	21	STRAIGHT AHEAD—Larry Gatlin and The Gatlin Brothers Band Columbia JC 36250
13	14	16	13	14	16	CLASSIC CRYSTAL—Crystal Gayle United Artists LA0-982
14	12	18	14	12	18	I'LL ALWAYS LOVE YOU— Anne Murray Capitol S0012032
15	20	110	15	20	110	TEN YEARS OF GOLD—Kenny Rogers United Artists UA LA 835-H
16	21	95	16	21	95	STARDUST—Willie Nelson Columbia JC 35709
17	13	30	17	13	30	¾ LONELY—T.G. Sheppard Warner/Curb BSK 3383
18	23	43	18	23	43	THE BEST OF DON WILLIAMS, VOL. II—Don Williams MCA 393-H
19	19	3	19	19	3	I WISH I WAS EIGHTEEN AGAIN— George Burns Mercury SRM 1-5025
20	18	16	20	18	16	PORTRAIT—Don Williams MCA 319
21	22	16	21	22	16	THE BEST OF EDDIE RABBITT— Elektra 6E-215
22	16	24	22	16	24	JUST FOR THE RECORD— Barbara Mandrell MCA 3165
23	25	6	23	25	6	ENCORE!—Jeanne Pruett IBC 1001
24	17	35	24	17	35	FAMILY TRADITION— Hank Williams Jr. Elektra/Curb 6E 194
25	28	13	25	28	13	THE BEST OF THE STALLER BROTHERS— Mercury SRM1-1097



# #1 LP This Week

# KENNY

## Kenny Rogers

United Artists LWAK-979





15	15	12	<b>LYNYRD SKYNYRD BAND</b> Gold & Platinum, MCA MCA 2-11008	43	45	16	<b>PRINCE</b> Prince, Warner Bros. BSK 3366	70	70	9	<b>SOUNDTRACK</b> Star Trek, Columbia JS 36334	96	86	44	<b>WAYLON JENNINGS</b> ▲ Greatest Hits, RCA AHL-1-3378
16	22	20	<b>PAT BENATAR</b> In The Heat Of The Night, Chrysalis CHR-1236	44	46	12	<b>NATALIE COLE &amp; PEABO BRYSON</b> We're The Best Of Friends, Capitol S00 12025	71	71	18	<b>POLICE</b> Reggata De Blanc, A&M SP 4792	97	87	17	<b>WAYLON JENNINGS</b> What Goes Around Comes Around, RCA AHL-1-3493
17	19	36	<b>SMOKEY ROBINSON</b> Where There's Smoke, Tamla T7-366 (Motown)	45	50	4	<b>THE GLASH</b> London Calling, Epic E2 36328	72	112	4	<b>FESTIVAL</b> Evita, RSO RS-1-3061	98	100	6	<b>THE SPECIALS</b> The Specials, Chrysalis CHR 1265
18	20	20	<b>KENNY LOGGINS</b> ● Keep The Fire, Columbia JC 36172	46	47	7	<b>THE BABYS</b> Union Jacks, Chrysalis CHR 1267	73	75	4	<b>ANNE MURRAY</b> A Country Collection, Capitol ST 12039	99	79	36	<b>CARS</b> ▲ Candy-O, Elektra SE-507
19	14	18	<b>FLEETWOOD MAC</b> ▲ Tusk, Warner Bros. 2HS-3350	47	43	18	<b>BARBRA STREISAND</b> Wet, Columbia FC 36258	74	77	9	<b>NARADA MICHAEL WALDEN</b> Dance Of Life, Atlantic SD 19252	100	73	13	<b>LITTLE FEAT</b> Down On The Farm, Warner Bros. HS 3345
20	21	17	<b>STEVE FORBERT</b> Jackrabbit Slim, Nempcor JZ-36191	48	38	21	<b>HERB ALPERT</b> ▲ Rise, A&M SP 4790	75	65	16	<b>WILLIE NELSON</b> Willie Nelson Sings Kristofferson, Columbia JC 36188	<b>NEW &amp; HOT</b>			
21	17	26	<b>LED ZEPPELIN</b> ▲ In Through The Out Door, Swan Song SS-16002 (Atlantic)	49	49	23	<b>ISAAC HAYES</b> ● Don't Let Go, Polydor PD-1-6224	76	160	3	<b>CHRISTOPHER CROSS</b> Christopher Cross, Warner Bros. BSK 3383				
22	16	16	<b>BEE GEES</b> Greatest, RSO RS-2-4200	50	55	3	<b>NAZARETH</b> Malice In Wonderland, A&M SP-4799	77	72	15	<b>PAT METHENY GROUP</b> America Garage, ECM 1-1155 (Warner Bros.)	<b>SOUNDTRACK</b> , American Gigolo Polydor PD-1-6259			
23	18	29	<b>COMMODORES</b> Midnight Magic, Motown M 8926	51	56	6	<b>PRETENDERS</b> Pretenders, Sire SRK 6083 (Warner Bros.)	78	135	2	<b>THE RAMONES</b> End Of The Century, Sire SRK 6077 (Warner Bros.)	<b>THE DIRT BAND</b> , An American Dream United Artists UALA-974			
24	24	15	<b>Z.Z. TOP</b> Deguello, Warner Bros. HS 3361	52	53	11	<b>HIROSHIMA</b> Hiroshima, Arista AB-4252	79	80	5	<b>THE B-52'S</b> The B-52's, Warner Bros. BSK 3355	<b>ROBIN TROWER</b> , Victims Of The Fury Chrysalis CHR 1215			
25	23	11	<b>VARIOUS ARTISTS</b> No Nukes, Asylum ML-901	53	57	7	<b>SPINNERS</b> Dancin' And Lovin', Atlantic SD 19256	80	81	7	<b>TERI DE SARIO</b> Moonlight Madness, Casablanca NBLP 7178	<b>JANE OLIVOR</b> , The Best Side Of Goodbye Columbia JC 36355			
26	27	12	<b>SHALAMAR</b> Big Fun, Solar BXL-1-3479 (RCA)	54	54	13	<b>TWENNYNINE FEATURING LENNY WHITE</b> Best Of Friends, Elektra 6E 223	81	85	9	<b>38 SPECIAL</b> Rockin' Into The Night, A&M SP 4782				
27	28	16	<b>RUFUS &amp; CHAKA</b> Masterjam, MCA MCA 5013	55	58	11	<b>THE GAP BAND</b> The Gap Band II, Mercury SRM-1-3804	82	83	12	<b>ROY AYERS</b> No Stranger To Love, Polydor PD 1-6246				
28	29	13	<b>NEIL YOUNG WITH CRAZY HORSE</b> Live Rust, Warner Bros. 2AX 2296					83			<b>JOHN DENVER</b> Autograph, RCA AQL-1-3449				

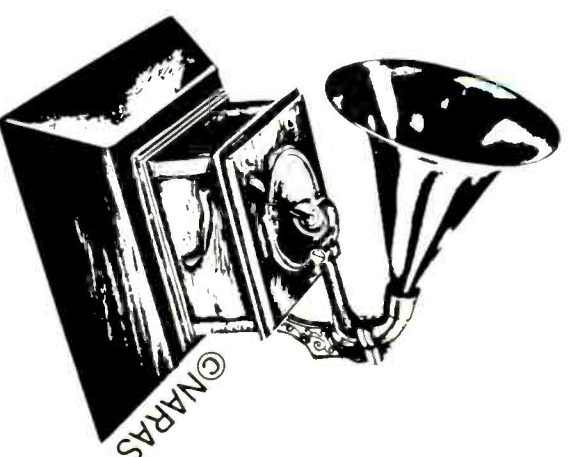
# JAL GRAMMY AWARDS

## MINNY ROGERS

### RY 27, 1980—CBS TV

#### M Central & Mountain

#### ny of Recording Arts & Sciences



Roberta Flack & Donny Hathaway  
Atlantic 3627

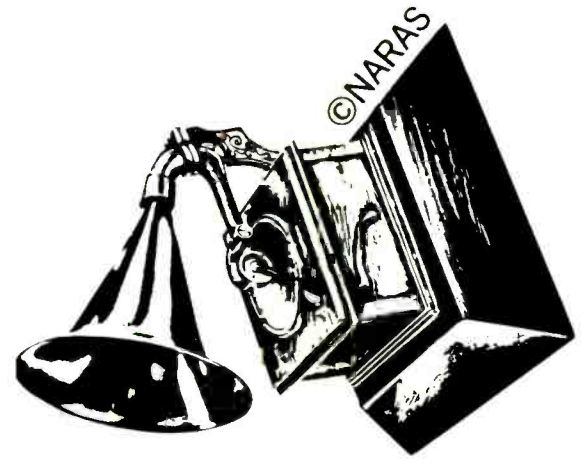
17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85
18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	35	36	37	38	39	40	41	42	43	44	45	46	47	48	49	50	51	52	53	54	55	56	57	58	59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75	76	77	78	79	80	81	82	83	84	85	
SEPTEMBER MORN—Neil Diamond Columbia 1-11175	HOW DO I MAKE YOU—Linda Ronstadt Asylum 46602	REFUGEE—Tom Petty & The Heartbreakers Backstreet 41169 (MCA)	WHEN I WANTED YOU—Barry Manilow Arista 0481	COWARD OF THE COUNTY— Kenny Rogers United Artists 1327	SARA—Fleetwood Mac Warner Bros. 49150	THIS IS IT—Kenny Loggins Columbia 1-11109	GIVE IT ALL YOU GOT—Chuck Mangione A&M 2211	WONDERLAND—Commodores Motown 1479	SPECIAL LADY—Ray, Goodman & Brown Polydor 2033	99—Toto Columbia 1-11173	HEARTBREAKER—Pat Benatar Chrysalis 2395	FOOL IN THE RAIN—Led Zeppelin Swan Song 71003 (Atlantic)	DON'T DO ME LIKE THAT— Tom Petty and The Heartbreakers Backstreet 41138 (MCA)	RIDE LIKE THE WIND—Christopher Cross Warner Bros. 49184	I CAN'T TELL YOU WHY—Eagles Asylum 46608 (Elektra)	OFF THE WALL—Michael Jackson Epic 9-50838	THREE TIMES IN LOVE—Tommy James Millennium 11785 (RCA)	YEARS—Wayne Newton Aries II 108	AND THE BEAT GOES ON— The Whispers Solar 11894 (RCA)	YOU MIGHT NEED SOMEBODY— Turlay Richards Atlantic 3645	SEXY EYES—Dr. Hook Capitol 4831	EVEN IT UP—Heart Epic 9 50847	WOMAN—Foreigner Atlantic 3651	WHERE DOES THE LOVIN' GO— David Gates Elektra 46588	MY HEROES HAVE ALWAYS BEEN COWBOYS—Willie Nelson Columbia 1-11186	THE LONG RUN—Eagles Asylum 46569	CALL ME—Blondie Chrysalis 2414	WHAT I LIKE ABOUT YOU— The Romantics Nemperor 97527 (CBS)	HOLD ON TO MY LOVE—Jimmy Ruffin RSO 1021	CARS—Gary Numan Atco 7211 (Atlantic)	PILOT OF THE AIRWAVES—Charlie Dore Island 49166 (Warner Bros.)	I SHOULD'VE LOVED YA— Narada Michael Walden Atlantic 3631	SET ME FREE—Utopia Bearsville 49180 (Warner Bros.)	COMPUTER GAME—Yellow Magic Orchestra Horizon 127 (A&M)	ONLY A LONELY HEART SEES— Felix Cavaliere Epic 9-50829	DEJA VU—Dionne Warwick Arista 0459	I WANNA BE YOUR LOVER—Prince Warner Bros. 49050	BAD TIMES—Tavares Capitol 4811	WHY ME—Styx A&M 2206	LADIES NIGHT—Kool & The Gang De-Lite 801 (Mercury)	SOMEWHERE IN AMERICA—Survivor Scotti Bros. 511 (Atlantic)	I DON'T LIKE MONDAYS—Boombtown Rats Columbia 1-11117	VOICE OF FREEDOM— Jim Kirk & The TMJ Singers Capitol 4834	WE DON'T TALK ANYMORE— Cliff Richard EMI-America 9025 (Capitol)	SEND ONE YOUR LOVE—Stevie Wonder Tamia 54303 (Motown)	SMALL PARADISE—John Cougar Riva 203 (Polygram)	LOST HER IN THE SUN—John Stewart RSO 1016	DO YOU LOVE WHAT YOU FEEL— Rufus & Chaka MCA 41131	WAIT FOR ME—Daryl Hall & John Oates RCA 11747	I DON'T WANT TO TALK ABOUT IT—Rod Stewart Warner Bros. 49138																		

Casablanca 2234

58	59	54	61	62	67	64	66	27	70	75	63	72	74	66	76	78
59	60	61	62	63	64	65	66	67	68	69	70	71	72	73	74	75
AND THE BEAT GOES ON— The Whispers Solar 11894 (RCA)	YOU MIGHT NEED SOMEBODY— Turlay Richards Atlantic 3645	SEXY EYES—Dr. Hook Capitol 4831	EVEN IT UP—Heart Epic 9 50847	WOMAN—Foreigner Atlantic 3651	WHERE DOES THE LOVIN' GO— David Gates Elektra 46588	MY HEROES HAVE ALWAYS BEEN COWBOYS—Willie Nelson Columbia 1-11186	THE LONG RUN—Eagles Asylum 46569	CALL ME—Blondie Chrysalis 2414	WHAT I LIKE ABOUT YOU— The Romantics Nemperor 97527 (CBS)	HOLD ON TO MY LOVE—Jimmy Ruffin RSO 1021	CARS—Gary Numan Atco 7211 (Atlantic)	PILOT OF THE AIRWAVES—Charlie Dore Island 49166 (Warner Bros.)	I SHOULD'VE LOVED YA— Narada Michael Walden Atlantic 3631	SET ME FREE—Utopia Bearsville 49180 (Warner Bros.)	COMPUTER GAME—Yellow Magic Orchestra Horizon 127 (A&M)	

Columbia 1-11175

17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34
18	19	20	21	22	23	24	25	26	27	28	29	30	31	32	33	34	
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# WATCH THE 22ND ANN HOSTED BY KI WEDNESDAY, FEBRU 9 to 11 PM / 8 to 10 F Presented by the National Acade



11	13	12	11	16	14	17	15	22	19	20	18	21	23	27	24	26	31	28	25	43	
	Ocean (LP/12-inch*) SW-49902	<b>LOVE INJECTION</b> —Trussel Elektra (12-inch) AS-1143	<b>SMACK DAB IN THE MIDDLE</b> —Janice McClain Warner/RFC (12-inch) DRC 8893	<b>I WANNA BE YOUR LOVER/SEXY DANCER</b> —Prince Warner (LP) BSK-3366	<b>WORKING MY WAY BACK TO YOU</b> —Spinners Atlantic (LP/12-inch*) SD19256/DSKO 205	<b>CAN'T STOP DANCING/IN MY FANTASY</b> —Sylvester Fantasy (LP/12-inch*) F79010/D-149	<b>GOOD TO ME—all cuts</b> —THP Atlantic (LP) SD-19257	<b>YOU KNOW HOW TO LOVE ME</b> —Phyllis Hyman Arista (LP/12-inch*) LP 9509	<b>KIND OF LIFE (Kind Of Love)</b> —North End West End (12-inch)	<b>I CAN'T DANCE WITHOUT YOU/THANK GOD THERE IS MUSIC</b> —Theo Vaness Prelude (LP) PRL-12173	<b>THE SECOND TIME AROUND/IN THE SOCKET</b> —Shalamar Solar (LP/12-inch) BXL1-3479	<b>DO YOU LOVE WHAT YOU FEEL/ANY LOVE</b> —Rufus and Chaka MCA (LP/12-inch*) MCA-5103	<b>WILLIE AND THE HAND JIVE/LOVE POTION #9</b> — Rinder and Lewis AVI (LP) 6073	<b>I WANT YOU FOR MYSELF</b> —George Duke Epic (LP/12-inch*)	<b>RIPE—all cuts</b> —Ava Cherry RSO/Curtom (LP) RS-1-3072	<b>PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND</b> —The B-52's Sire/Warner (LP/12-inch*) BSK-3355	<b>JUST A TOUCH OF LOVE</b> —Slave Atlantic (LP) AS 11425	<b>THE VISITORS (remix)</b> —Gino Soccio Warner/RFC (12-inch) DRCS-8894	<b>LET'S FLY—all cuts</b> —Paradise Express Fantasy (LP/12-inch*) F9589	<b>HOTEL PARADISE/SAINT TROPEZ</b> —Diva Grey & Oyster Columbia (LP) BL-36265	<b>KEEP IT HOT/HIDE IT AWAY/I GOT FAITH IN YOU</b> — Cheryl Lynn Columbia (LP) JC 36145

41	30	42	29	44	53	47	33	48	48	36	52	51	29	38	54	45	56	57	55	59	60
	<b>FLY TOO HIGH</b> —Janis Ian Columbia (12-inch) XSS-166717	<b>WE GOT THE FUNK</b> —The Positive Force Turbo (12-inch) T-452	<b>I'M CAUGHT UP/YOU DON'T HAVE DANCING ON YOUR MIND/I HOPE IT'S THE RIGHT TIME</b> —Inner Life Prelude (LP/12-inch*) PRL8004	<b>Stomp</b> —Brothers Johnson A&M (LP) SP 3716	<b>BOUNCE, ROCK, SKATE, ROLL</b> —Vaughn Mason & Crew Brunswick (12-inch)	<b>TONIGHT'S THE NIGHT</b> —Sharon Page Source/MCA (12-inch) SOR-13952	<b>LOVE IS IN YOU/DANCE FREAK AND BOOGIE</b> — Night Life Unlimited Casablanca (LP/12-inch*) NBD 20204	<b>YES I WILL/TEARS/PUTTING MY (Heart On The Line)</b> — C.O.D. Casablanca (LP) NBLP-7193	<b>MOSKOW DISKOW/ROCK AROUND THE CLOCK</b> —Telex Sire/Warner (12-inch) DSRS-8896	<b>DANCE FANTASY</b> —Free Life Epic (12-inch) NBLP2-7183	<b>SATISFIED/IT'S STILL A THRILL</b> —Dynasty Solar (12-inch) BXL1-3398	<b>I'M CAUGHT UP/YOU DON'T HAVE DANCING ON YOUR MIND/I HOPE IT'S THE RIGHT TIME</b> —Inner Life Prelude (LP/12-inch*) PRL8004	<b>MOONLIGHT AND MUZAK/COWBOYS AND INDIANS</b> —M Sire/Warner (LP/12-inch*) SRK 6084	<b>BODY SHINE/SLAP, SLAP, LICKEDY LAP</b> —Instant Funk Salsoul (LP/12-inch*) SA-8529	<b>JUMP THE GUN</b> —The Three Degrees Ariola (12-inch*)	<b>TWILIGHT ZONE</b> —Manhattan Transfer Atlantic (LP) SD-19258	<b>HOW'S YOUR LOVE LIFE BABY</b> —Jackie Moore Columbia (12-inch) WES-22125	<b>SATURDAY NIGHT (Breakout)</b> —Arpeggio Polydor (12-inch) PD-515	<b>BROKEN ENGLISH/WHY D'YA DO IT</b> —Marianne Faithfull Island & Antilles (LP/12-inch) ILP 9570 & AN-801	<b>REMOVE</b> —Kocky Windsong/RCA (12-inch*) BXL1-3502	



# #1 Single This Week

## AND THE BEAT GOES ON/ CAN YOU DO THE BOOGIE/ OUT THE BOX

The Whispers  
Solar (LP/12-inch\*) BXL1-3521



\*NON-COMMERCIAL 12-inch

For our children and their children...

# Let's save energy now!

"This used to be a flourishing, gold-rich town. The people who lived here never thought it would end up like this."

But the gold ran out.

"Today we run the risk of losing something more precious than gold. Our

country's energy. We waste a shameful amount of it.

"We can't afford to waste more time or more energy. We've got to start saving our resources today.

"Join me in an important new alliance of concerned Americans... the Alliance to Save Energy. Together we can make a significant contribution to the future of our country.

"For our children... and their children... Let's not blow it, America."

For a free booklet on how you can help save energy, mail the coupon below.



**ALLIANCE TO SAVE ENERGY**

Box 57200, Washington, D.C. 20006

*I want to help save energy. Send me your booklet.*

Name \_\_\_\_\_

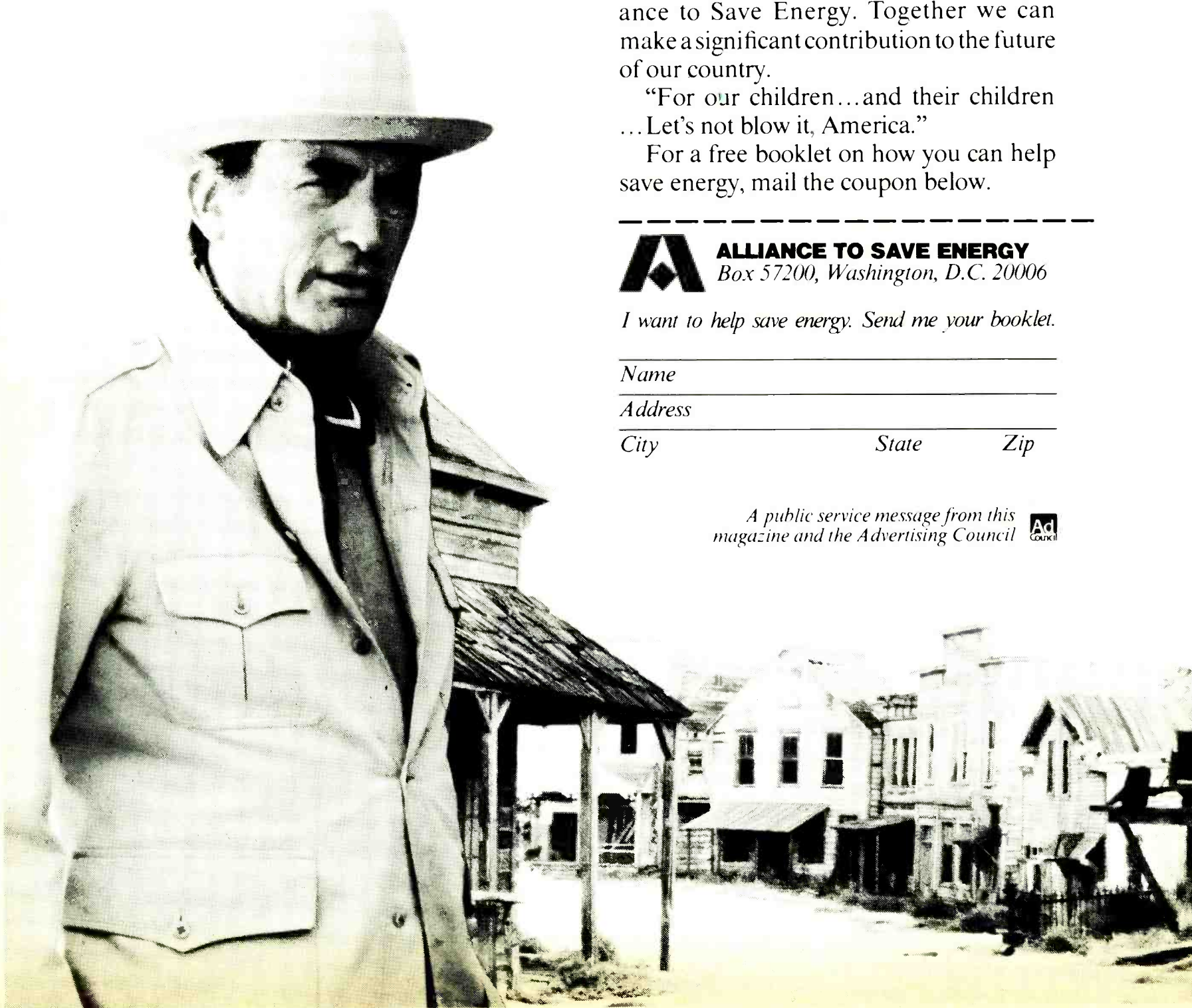
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City \_\_\_\_\_

State \_\_\_\_\_

Zip \_\_\_\_\_

*A public service message from this magazine and the Advertising Council*



# DISNEY'S WONDERFUL WORLD OF MUSIC



© Walt Disney Productions

**A**fter almost 30 years, the Disney Music companies continue to dominate the children's record business as the largest international children's music organization. These subsidiaries of Walt Disney Productions control all aspects of marketing Disney music: domestic record and tape sales, international record and licensing, direct marketing and music publishing. At a time when the record industry has been suffering from massive cutbacks, sales slumps, and increased returns, Disney's music companies have continued to grow and all indications point to 1980 as one of its biggest and best years ever.

The Disneyland Records label has emerged as a leading innovative force in the children's record business. According to Gary Krisel, vice president and general manager, the success of this "Mickey Mouse" organization is the result of a marketing philosophy practiced by the entire Disney corporation. "All of our products are developed with genuine respect for the ultimate consumers—the children who listen to records.

"In general, there have been two approaches to selling children's records in our industry. While Disney and other top labels have always strived for the highest quality entertainment,

there are others that look at children's records as a way to make a quick buck. By offering poor production and low price they say, 'One children's record is the same as another, so why not buy the cheapest. No one will care.' As an industry, this is a very self-defeating philosophy. Children are not going to listen to boring, poorly produced records and parents are not going to continue buying products that their children don't use."

The mainstay of Disney's sales remains in the strength of its catalog. Occasionally it has a hit album, as with the release of "Mickey Mouse Disco" this past fall, and the current digital soundtrack to "The Black Hole," but despite individual successes it constantly promotes catalog product.

This strong reliance on catalog is one of the reasons Disney has fared well during this time of crisis in the record industry. "We have been affected to a small degree by the decline in store traffic," says Krisel, "but the outstanding success of our new Read-Along cassettes and other new releases more than made up the difference."

Bob Pavlacka, national sales manager, notes that, "Children's records afford greater margins than pop product to wholesalers and especially to retailers. Yet we have to fight for display space and constantly prove that Disney product provides high dollar results per square foot allotted."

Unlike the business of selling pop records which demands

heavy consumer promotion, Disney product practically sells itself. The strong reputation of Disney's motion pictures, television shows and theme parks has convinced generation after generation that Disney products are good for their children and grandchildren.

"The name of the game for the retailer is making those everyday catalog sales," says Krisel. "Successful retailers realize that children's records must be prominently positioned to capitalize on the repeat impulse sale. You have to put children's records in an area where children can reach them and adults can see them. Disney has incredible merchandising power because of instantly identifiable character artwork. We provide all the display materials a retailer will need to help stimulate traffic and grab the attention of the casual family shopper, particularly in malls, department, discount and variety stores."

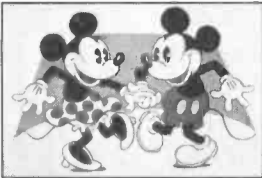
The top of the line is a STORYTELLER album, containing a 12-inch LP plus a 12-page, full-color story book. The Disney STORYTELLER line has more than 50 titles and lists for \$5.98. A second 12-inch product line at \$3.98 list offers LPs of original Disney soundtracks, children's songs and story records.

Recently Disneyland Records introduced a third 12-inch

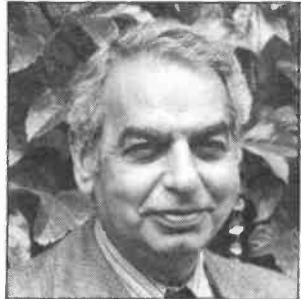
(Continued on page D-6)



D-2 **Disney's World Is Worldwide**



© Walt Disney Productions



Lucien Ades, right, president of Editions Ades, Disney's licensee in France and its No. 1 licensee worldwide.



"Mickey Mouse Disco" was certified gold in Australia soon after its November release. Pictured with Mickey are Gary Krisel, left, vice president and general manager of Walt Disney Music Co. and Jymn Magon, the album's producer.

ADVERTISEMENT

Disneyland/Vista Records is the largest children's record company in the world. Distributed in over 55 countries, Disney's records have been translated into 18 different languages.

A survey of Disneyland/Vista Records' operations worldwide shows that there is no set formula for success. Each country offers unique opportunities and Disney has therefore structured its organization to allow each licensee to capitalize on its market's potential.

While most licensees follow Disney's U.S. format in product design, some have taken an innovative approach beyond translating into local languages and have redesigned the product and packages to meet market needs.

Channels of distribution also vary. While most countries concentrate on normal retail channels, some licensees have capitalized on unique opportunities for Disney product sales. An example is Brazil where Disneyland/Vista licensee ABRIL distributes book and record packages through newsstands. A similar program is being established by Hispavox in Spain.

Disneyland/Vista Records is constantly developing new markets for its products and all evidence points to continued growth and popularity of Disney product throughout the world.

**Canada**

Walt Disney Music of Canada is a Canadian manufacturer and national distributor, opened in 1966. Disney product was originally distributed by RCA and then Sparton, before going to Capitol/EMI in 1969.

Since 1974, Disney has distributed its own product. Says Jim Rayburn, vice president and general manager, "We have warehousing and sales personnel in Montreal who look after Quebec and Eastern Canada. We have warehousing and salespeople in Toronto that service Ontario and Western Canada. We also have sales agents in Western Canada, and in our estimation, we've been fairly successful in what we've been

doing. We've more than quadrupled our sales since we went on our own."

The Disney catalog is unusual by normal record industry standards in that, while the company continues to produce and release new recordings, both soundtracks and otherwise, very rarely is a Disney record ever deleted, and very rarely does it ever stop selling. "A Mickey Mouse was never born, so he never dies," notes Rayburn. "He's always there. He never gets older, and there are new generations of his fans all the time. That's one of the reasons why at Disney, we re-release a movie every six or seven years."

Rayburn points out Disney Canada is the company's second largest operation, next to the U.S. The image is very important to the Disney organization. "On things that we don't feel are right for the image," Rayburn stresses, "we won't allow them to be used. Mickey Mouse is the head of the company. He's the guy up above who directs the show, and you've got to put him on a pedestal."

"So as far as the record business is concerned, where

maybe the norm in the pop record business is in the area of 25%-30% returns, if we have 2% returns per year, it's high. The other thing is that if we delete more than two albums, we get concerned. That's the type of catalog it is."

**France**

Editions Ades in France is Disney's top licensee worldwide with an organization that now covers Belgium, West Germany and Switzerland in addition to France. More than half of the entire Ades catalog is Disney product and since Editions Ades linked with Disney its sales have grown from about 40,000 units to about three million.

When Lucien Ades, president of Editions Ades, first approached the Disney organization, he suggested that the soundtrack albums be accompanied by a Read-Along book. "We've come a long way since then," says Ades. "Today there are 200 items in the catalog."

Record sales especially skyrocket when a Disney film is out on release. It is estimated that a new film release in France can sell 500,000 singles and probably 200,000 albums. "Nevertheless, our interest is not in one-shot sales drives. Our policy is to keep sales going steadily all year round and to stress to record retailers that even if the big season is October to December, there are many other occasions when it is good to give disks to children. Sales in Disney product may rise and fall, but they never stop." According to Ades, their market has widened in recent years. "At the start, our market was basically for the 5-12-year-olds. Today it certainly starts at the age of three."

**Germany**

In Germany the Disney licensee is also Editions Ades with distribution by Metronome Records. It has had big and consistent success with 20 albums of Walt Disney soundtrack material. The albums were produced by Pera Schmidt-Decker with new German story lines added to the music from the films. All important Disney characters appear on the albums, which have lyrics and four-color pictures included.

According to Ingo Stein, Metronome product manager, "With our Disney representation, we've picked up a very important share of the children's market in Germany."

Since 1958, Walt Disney Productions has been operating in Frankfurt, with Horst G. Kublischek as managing director and Rudolf Ludwig as marketing chief. Says Kublischek, "We get the best available material from the U.S. end of the operation and then plan our own marketing ideas."

**U.K.**

Pickwick International in the U.K. first linked with the Walt Disney organization in 1977 and went on to be what it thinks is the first to issue the Disney soundtracks at budget prices.

According to Monty Lewis, managing director: "There has long been a marked reticence in Britain for parents to pay full-price, say \$10.00, for an album for their children. We realized it would be to everybody's advantage to put out the product at

(Continued on page D-8)

MARCH 1, 1980 BILLBOARD

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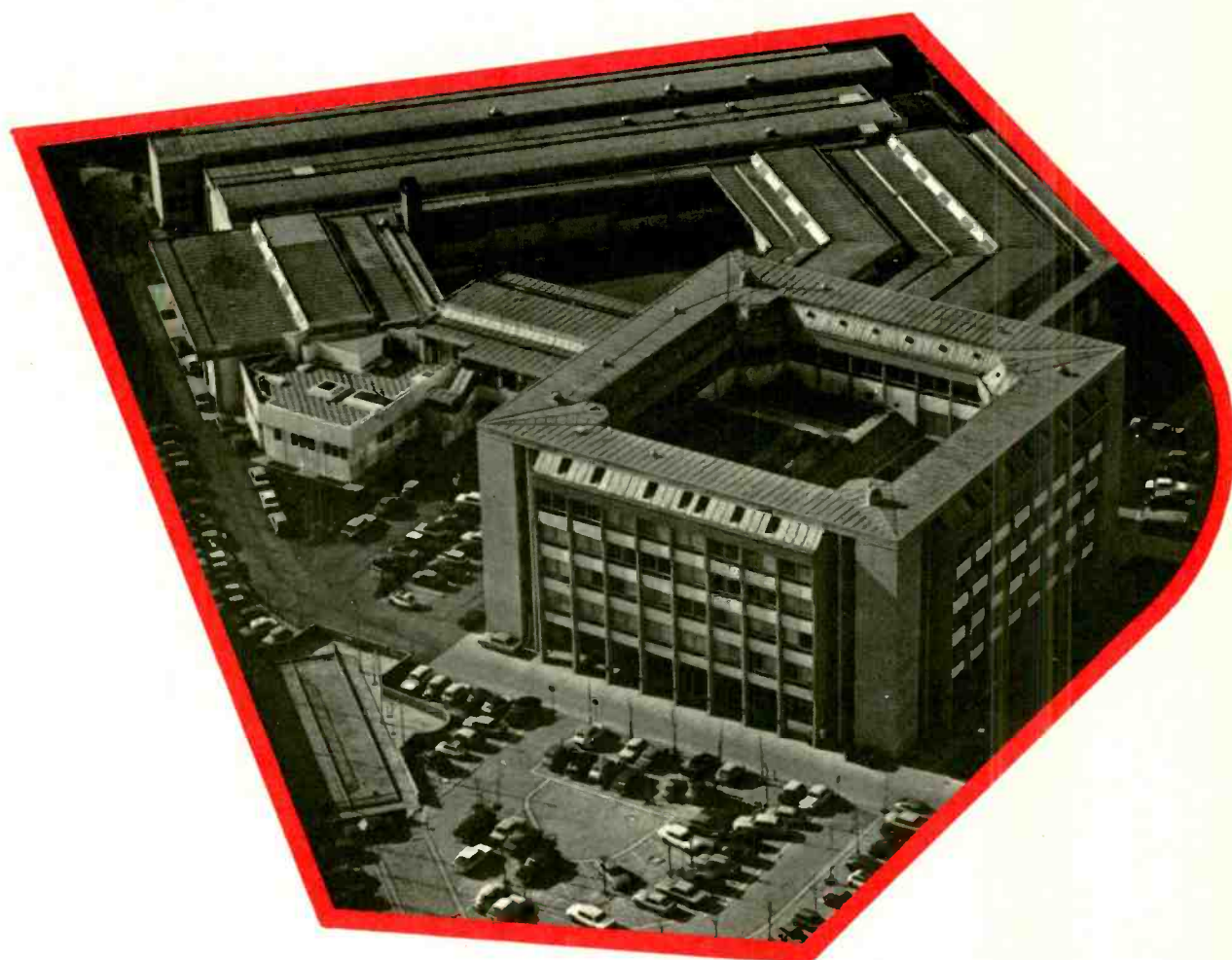
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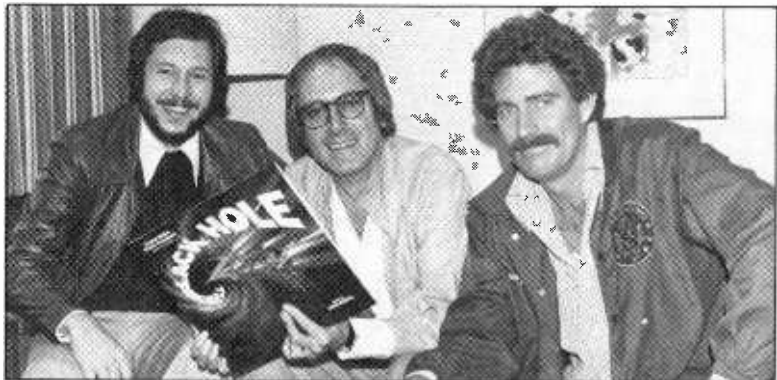
CGD MESSAGGERIE MUSICALI SPA

*Edizioni  
Luvini Ferroni*

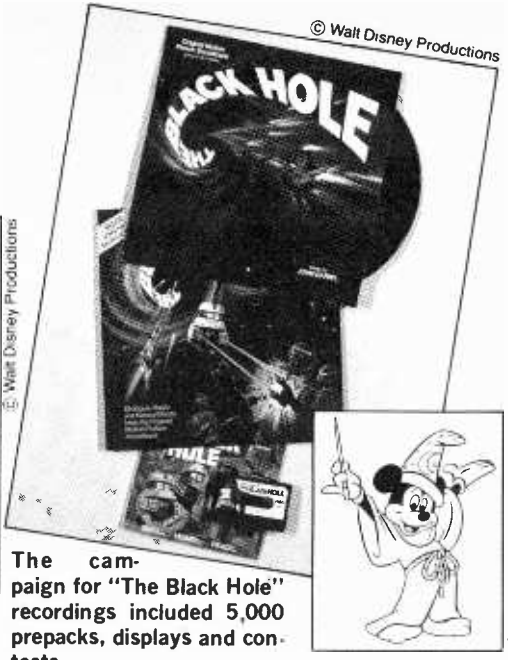
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CGD MESSAGGERIE MUSICALI SPA - MILAN - ITALY

# 'Black Hole' Is First Digital Soundtrack



Winning combination: Gary Krisel, vice president and general manager of Walt Disney Music Co., composer John Barry and "Black Hole" director Gary Nelson.



The campaign for "The Black Hole" recordings included 5,000 prepacks, displays and contests.

ADVERTISEMENT

Walt Disney Productions' "The Black Hole" is the first motion picture soundtrack to be digitally recorded. The music was scored by award-winning composer John Barry who conducted a 94-piece orchestra for this landmark production.

Barry composed scores for "The Deep" and 10 of the 12 James Bond films, including "Moonraker," "Goldfinger" and "Thunderball." He received Oscars for his work on "Born Free" (best song and best original score, 1966) and "The Lion In Winter" (best original score, 1968).

"'The Black Hole' is truly an outstanding accomplishment in film making," Barry says. "Walt Disney Productions has always been noted for achievements in visual effects and has reached new heights with 'The Black Hole.' From a musical perspective Disney is well known for songs, but it's a little-known fact that Disney has always been in the forefront of technological developments in sound. 'Fantasia' was the first film to be recorded in stereo and now 'The Black Hole' is the first to be digitally recorded."

"'The Black Hole' was recorded at the Burbank Studios using the 3M Digital Mastering System, the only multitrack digital machine with a 32-track recording capability. Al McPherson, chief engineer for Warner Bros. Recording Studio, supervised the recording and explains the process: "Film scores are traditionally recorded directly on 35mm film," says McPherson. "For 'The Black Hole' we first recorded the 94-

piece orchestra on a 4-track digital machine in order to gain the benefits of digital mastering. This digital master was later transferred to 35mm film for the film soundtrack."

"The Black Hole" soundtrack album was also recorded at the live session using the 32-track 3M Digital Mastering System. A third tape was made on a 35mm film recorder and was used solely as a guide track for cutting the film.

Disneyland/Vista Records has four products that tie-in to the theatrical release of "The Black Hole." A full line of children's story records are on the Disneyland label. A 12-inch STORYTELLER album at \$5.98 retail list features soundtrack music, dialog, and sound effects and includes a 12-page full color book of photographs from the film. Seven-inch Read-Along records at \$1.79 retail list and cassettes at \$3.49 list with 24-page books give children an opportunity to read along with the story of "The Black Hole" while also enjoying full color production pictures from the film.

The original digital soundtrack is on the Buena Vista label. Although most digital recordings to date have been priced at \$16.98 or higher, Disney released "The Black Hole" soundtrack at \$8.98 suggested retail list in anticipation of wide market appeal.

The "Black Hole" campaign was launched with over 5,000 retail displays featuring self-contained floor merchandisers and counter browsers. Billboard

萬事如意



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MARCH 1, 1980 BILLBOARD

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TO

BLACK HOLE

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TO

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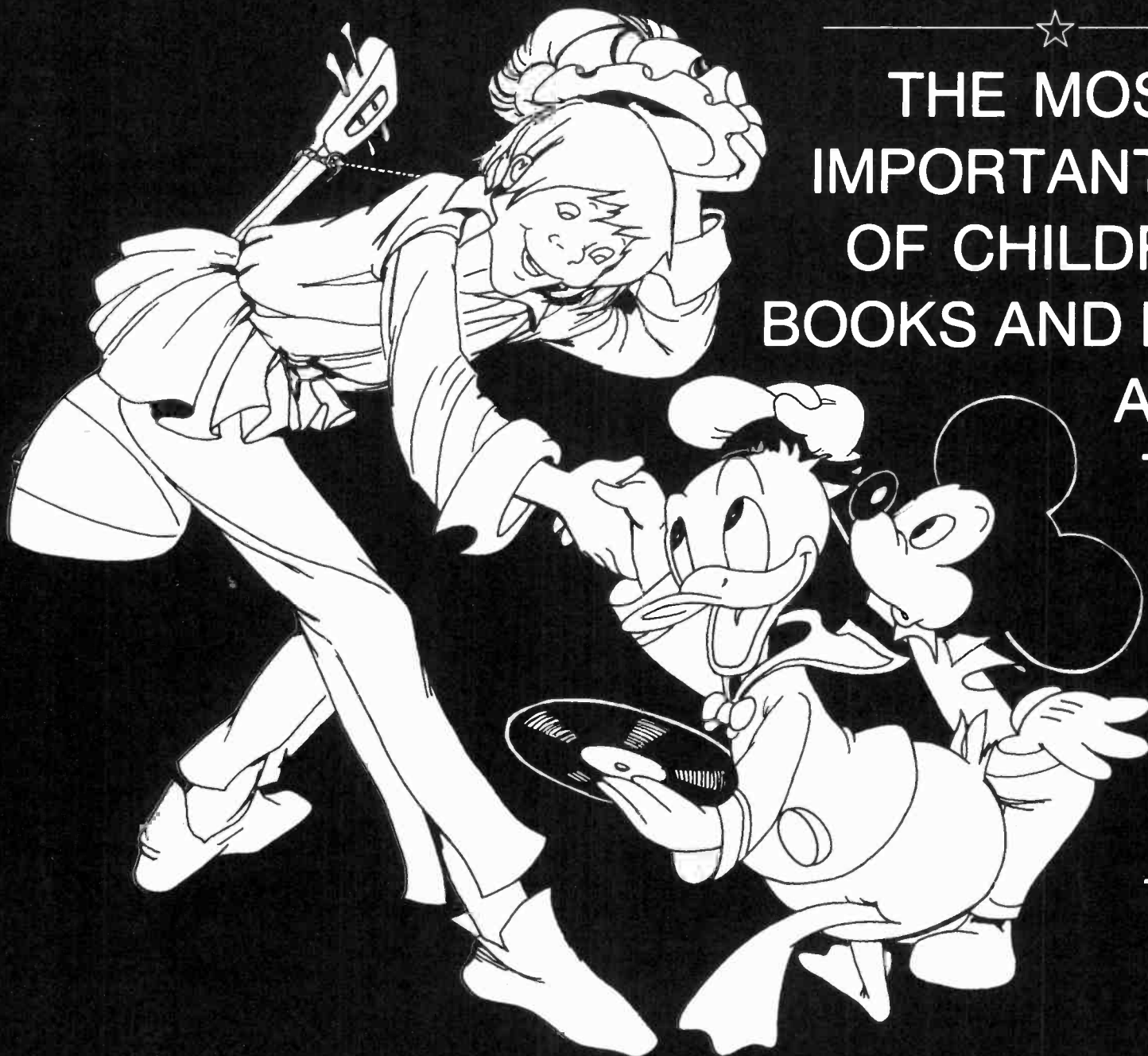


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## Disney's Wonderful World of Music

• Continued from page D-1

product line of special albums with high volume sales priced at \$4.98 list. Included in the series are anthology albums of children's songs, "Children's Favorites" Volumes I & II and "Disney's Christmas Favorites," both featuring Larry Groce and the Disneyland Children's Sing-Along Chorus in all new, fully-orchestrated productions. Other albums in the line include "The Best of Disney," Volumes I & II, the all-new "Chilling, Thrilling Sounds of the Haunted House" (Disney's first "Haunted House" sound effects album sold over two million copies), and "Mickey Mouse Disco," which is Disney's best-selling album this year.

The biggest selling line for Disneyland Records is the 7-inch, 33 $\frac{1}{2}$  rpm Read-Along book and record line which offers more than 70 titles. They retail for \$1.79 and are the "ultimate high-impulse buy." "Our LLPs are an incredible consumer buy," states Pavlacka. "For less than \$2, parents can keep their kids busy for hours developing an interest in learning to read while also having fun. Two of the major rackjobbers have recognized the saleability of our LLPs and track them on a title by title basis. For many of our customers Disney LLPs alone account for 30%-40% of their total sales of children's product."

Disney also has a great new line of STORYTELLER cassettes

### DIRECT MARKETING

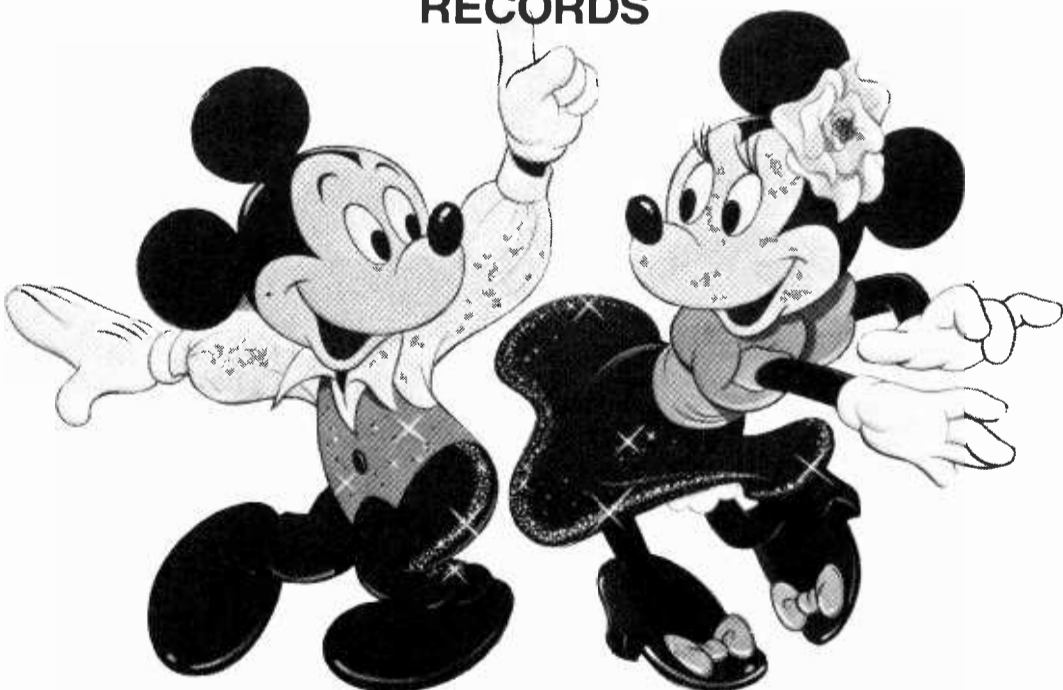
Walt Disney Music Co. is the nation's largest direct marketer of children's records. With participation in inserts, space advertising, cooperatives, syndications, catalogs, name list rentals, and package inserts, the music company is a truly diversified and sophisticated direct marketing organization.

A long time leader in the business, Walt Disney Music Co. recently reorganized its direct marketing division. It is now experiencing the best response figures in its history, with first quarter results the highest ever.

In 1979, Disney sent out 60 million pieces of mail to American homes offering over 15 different product packages. These figures do not include any of the mail-order catalogs which carry Walt Disney Music Co. product. It has also reported excellent results from key outlet and direct mail tv offers.

# Disneyland

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with Read-Along books at \$3.49 list. "With the rapid expansion in hardware sales of portable and children's cassette players over the past few years, our STORYTELLER cassette sales have skyrocketed," says Krisel, "and all indications point towards additional growth this year." There are currently 25 Disney titles available on cassette with more planned. "The advantages of cassettes for children are obvious," adds Krisel. "They're durable and easy to operate. Our design features a high gloss clear vinyl package that highlights great Disney artwork. It's designed to fit in standard 7-inch record bins. But retailers get the best turn by displaying the cassettes on peg board hooks or on one of our Disney fixtures. The artwork on this product is fantastic. I really believe the Disney look is the difference between our tremendous success in this market and the failure of others."

A line of children's 45s rounds out the Disney catalog. Disney also has a group of complete original soundtracks, including the animated classic "Fantasia" and the recent "Black Hole" digital soundtrack.

The main portion of Disneyland Records' distribution is through the music industry. It sells through independent distributors and national and regional rackjobbers. The other major outlet for its products is the toy industry, through toy stores and toy departments.

The major national racks have undertaken programs to increase their emphasis upon children's product in response to the demographics of the consumer that frequents department and discount stores. "As record retailers locate in mall locations, the necessity for the complete record store image becomes more important," said Krisel. "It's no secret that stores which welcome every member of the family are going to be more successful than those that only appeal to a small age segment. For future growth, the record industry must look beyond the young pop buyer and reach the record buying family."

"Our purpose is to develop and market the best in children's entertainment. We have a wealth of classic properties developed from Disney animated motion pictures and television. These Disney properties receive constant support from television, motion pictures, character merchandise, and the Disneyland & Walt Disney World theme parks. Over 23 million people visit the theme parks each year, providing an incredible number of consumer impressions for our product. Besides our Disney record product, we have selectively licensed other strong children's properties. Our main goal in licensing properties outside the Disney Studio is to find high quality product backed by significant media support with a genuine consumer franchise. These include a series of Read-Along book and records gathered from the Little Golden Book line, with cassettes planned for release this spring. We have also released soundtracks to tv specials produced by Rankin/Bass including 'The Hobbit' and the upcoming 'Return of the King.' Our most ambitious venture revolves around the develop-

## MUSIC PUBLISHING

The music publishing activities of Walt Disney Music Co. (ASCAP) and Wonderland Music Co., Inc. (BMI) have experienced a steady growth over the past five years and continued expansion is expected in the coming decade.

The Disney Song Catalog represents many of the world's most important copyrights in children's music, including such favorites as "It's A Small World," "Zip-A-Dee-Do-Dah," and "Chim Chim Cheree." New songs are constantly added to the catalog from Disney's motion pictures, weekly television shows, records, and Disneyland and Walt Disney World theme parks.


Through its licensee program, the Disney Song Catalog is represented in the United States and Canada by Big 3 Music Corp. for all sheet music and folios. All educational publications, including band, orchestra and choral, are produced by the Hal Leonard Publishing Corp. To date, Disney's domestic licensees have distributed over 150 Disney Publications.

Disney's music publishing activities are also represented internationally through its own subsidiaries as well as fourteen international subpublishing affiliates.

ment of a line of Charlie Brown records based upon the highly rated Peanuts tv specials. Five titles are currently available with six more scheduled for release this spring. Currently one of our most successful projects is a Read-Along LLP and cassette based on 'Star Wars.' "

While a large proportion of Disneyland Records' business comes from catalog sales, numerous promotions are scheduled throughout the year. Seasonal and holiday promotions include Christmas, Halloween, "Back to School," and the highly successful "Take-A-Tape Along" (in the car) campaign.

Film tie-in promotions are also very important. "We capitalize on the strong media support for all Disney films for which we have record products," says Pavlacka. "The recent release of 'The Black Hole' is a prime example. We have four 'Black Hole' products and developed a complete merchandising campaign for in-store display: self-contained corrugated floor displays and counter browsers, two different posters, and danglers. Add to that \$5 million in media advertising for the film and \$3 million in tie-in advertising for a film showing in over 900 theaters in the U.S. alone—that's a lot of powerful support to stimulate record sales."

This spring Disney is re-releasing the animated classic "Lady And The Tramp" and the music company will offer a special merchandising campaign featuring its "Lady & the Tramp" products. 

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## Disney's World Is Worldwide

• Continued from page D-2

economy prices and the sales turnover has since proved we were right."

The Disney deal, which gave Pickwick U.K. access to the entire Disney soundtrack catalog, has been marked by creative repackaging of product in three distinct series: single albums, double LP packages and a "super six" series of Disney "Originals" with six tracks from various key Disney movies.

To date, Pickwick International has put out 24 items in the "super six" series.

The two-record packages include up to 28 songs on each, culled from various Disney movies. In the single album format, there is a series of "original soundtrack" volumes, plus others centered on individual films such as "Mary Poppins," "The Rescuers," "The Jungle Book," and "Pinocchio," plus the "Mickey Mouse Disco" set.

Because of the closure of the imports division of EMI Records in the U.K., Walt Disney Productions in London is looking for "an aggressive licensee" to handle its Little LP seven-inch and STORYTELLER 12-inch Disney record product formerly handled under license by the EMI company.

Pickwick International handles the original soundtrack material and Keith Bales is now handling inquiries about the book and record product. He's at Walt Disney Productions, 68 Pall Mall, London SW1. Phone: 01 839 8010.

### Australia

Disney's licensee in Australia, Summit Records, completely reorganized last year and developed a much more aggressive stance. As a result, Summit has become the dominant force in the children's market in Australia.

A good example of its new approach has been demonstrated by the release of "Mickey Mouse Disco." The album was given an integrated promotional plan, including press parties and television exposure. As a result, the album went gold shortly after its release in November.

### Italy

Interest in Walt Disney characters and films, involving all kinds of related products, is growing fast in Italy, so that sales volume is showing remarkable increases for the Creazioni Walt Disney Co. Meanwhile, CGD-MN, Italian licensee for the Disney organization's record branch, has engaged in wide-range promotional efforts.

According to Maurizio Cannici, international product manager of CGD Dischi, the last four years have brought about increased activity and success for CGD-MM with the whole range of the Walt Disney record catalog.

CGD-MM has also insured that promotional efforts have been at peak levels. Reports Cannici, "In September, 1979, with the assistance of concert promoter Vittorio Salvetti, Creazioni, Walt Disney and the Mondadori publishing firm, a 'Disney Festival' was staged for the first time at Verona's Roman Theater. Some 20,000 people attended the event, which also linked in games and sporting attractions. A compilation album was released in conjunction with the festival, which also was televised nationally by the state network, RAI-TV, and \$1.25 was donated to UNICEF on each album unit sold."

### Spain

Hispavox has distributed Walt Disney record product in Spain since 1968 with consistent success. The Disney movies form the basis of the catalog available for Spanish people. All have been recorded in Spanish, and are currently produced in Mexico.

Recently Hispavox and Ediciones Bruguera SA jointly launched a series of "story records" in the format of an EP with a corresponding story booklet. Backed by a substantial amount of TV advertising and distribution on the newsstands, the product has clearly caught on in Spain. The initial release included more than 10 titles.

Walt Disney Iberica SA is the affiliated company of Walt Disney Productions of Burbank, California.

Other licensees include: **Phonogram SAIC** in Argentina; **Polygram Records** in Denmark, Norway and Sweden; **Fabrica Ecuatoriana De Discos** in Ecuador; **Discos Centroamericanos** in El Salvador, Guatemala, Costa Rica, Honduras, Nicaragua, and Panama; **Oy Finnlevy** in Finland; **Diski Polygram** in Greece; **SG Records** in Iceland; **Hataklit** in Israel; **King Records** in Japan; **Record Specialists** in Jamaica, West Indies, Bermuda, Bahamas, Grand Cayman, Trinidad, and British Honduras; **Oasis Records** in South Korea; **CBS/Columbia International** in Mexico and Colombia; **EMI** in New Zealand, Malaysia, Thailand, Indonesia, Brunei, Laos, Hong Kong, Singapore, Macau; **El Virrey** in Peru; **Vicor Music** in the Philippines; **Radio Triunfo** in Portugal; **Mena Enterprises** in Puerto Rico; **Gallo Records** in South Africa, Malawi, Lesotho, Botswana, Swaziland; **Hemmets Journal** in Sweden; **Editorial Discografica** in Uruguay; **BASF Venezolana** in Venezuela; **Vuk Karadzic** in Yugoslavia; **Industria de Radio & Television** in Chile.

Billboard

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# Counterpoint

## Miles Helps Prisoners; Forms Firm

By JEAN WILLIAMS

**LOS ANGELES** — Drummer Buddy Miles, recently released from the California Institution for Men in Chino, Calif., after serving more than a year on a drug possession charge, recorded an LP while in prison using fellow inmates as sidemen and backup vocalists.

Miles, who now lives at a Halfway House in L.A., is in the studio daily and has produced a second album since his release with the financial backing of John Rosenwald.

The drummer tied into an organization called Inmates Variety Entertainment Corp., while in prison and is working with Peggy Thomas, director of the program.

Thomas and Miles are forming a production company under the Inmates Variety Entertainment banner, designed to produce artists serving time in prisons.

According to Thomas, Miles recently produced an LP on violinist Don "Sugarcane" Harris, who is serving time at Chino. "There are several recording artists in prisons that we would like to work with, such as Rick Stevens, formerly of Tower of Power, John Lee Hooker Jr. and many others."

"We're now talking to prison officials concerning our touring the institutions looking for talent."

Prior to going to prison (Soledad, about a year ago), Miles, best known for his recording of "Them Changes," was signed to Mercury Records. He was transferred from Soledad, a maximum security facility to Chino, a maximum-minimum facility.

According to Thomas, Miles will be handling the music end of Inmates Variety Entertainment.

He is gearing up to cut some sides on Thomas, who happens to be a singer. Two weeks ago, Thomas and Miles performed at the Roman Inn in Santa Monica, Calif., with other dates to follow. Miles pulled together members of his old band for the date.

Thomas, who has taken shows into prison the past six years, believes it's fine to take entertainment into correctional institutions, but it's more important to cultivate the talent already behind the walls.

To this end, her group with Miles is raising funds to purchase equipment for inmates. "We have set up deals with some equipment companies to rent instruments."

Inmates Variety Entertainment's most recent trip was to Chino with a Christmas program, which featured among others, Alton McClain & Destiny and Martha Reeves.

The organization also brings inmates outside to perform. "Last September we brought nine inmates from Chino to perform for music and film industry representatives. The showcase was held at Phillip Taylor's home (a member of the organization), and among the music people there were Oscar Fields. (of Elektra/Asylum Records) and Davy Jones of the Monkees. Philip is a producer at CBS-TV."

She points out that Inmates Variety Entertainment has a five-person staff, all working on a voluntary basis.

In addition to the adult penal facilities, Ellen Taft, a jazz vocalist, is now heading up a youth program.

(Continued on page 49)

Billboard SPECIAL SURVEY For Week Ending 3/1/80

# 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	7	<b>AND THE BEAT GOES ON</b> —Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	34	33	12	<b>CATCHIN' UP ON LOVE</b> —Kinsman Dazz (B. Harris), 20th Century 2435 (RCA) (20th Century/All Sunray, ASCAP)	★	70	80	<b>DD THAT TO ME ONE MORE TIME</b> —Captain & Tennille (D. Dragon), Casablanca 2215 (Moonlight & Magnolias, BMI)	
	2	15	<b>SPECIAL LADY</b> —Ray, Goodman & Brown (M. Ray, A. Goodman, L. Waller), Polydor 2033 (H.A.B./Dark Cloud, BMI)	35	24	21	<b>DO YOU LOVE WHAT YOU FEEL</b> —Rufus and Chaka (D. Wolinski), MCA 41131 (Overdue, ASCAP)	★	NEW ENTRY	71	<b>ANY LOVE</b> —Rufus and Chaka (D. Wolinski), MCA 41191 (Overdue, ASCAP)	
	3	23	<b>THE SECOND TIME AROUND</b> —Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	★	42	6	<b>MUSIC</b> —Oneway Featuring Al Hudson (K. McCord), MCA 41170 (Perk's/Duchess, BMI)	★	72	82	<b>NO BETTER LOVE</b> —Shadow (L. Williams, W. Beck, C. Willis), Elektra 46605 (Finish Line, BMI)	
★	5	9	<b>TOO HOT</b> —Kool & The Gang (G.M. B. town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	★	43	5	<b>GIVE IT ALL YOU GOT</b> —Chuck Mangione (C. Mangione), A&M 2211 (Gates, BMI)	★	73	83	<b>HIGH</b> —Sky (R. Muller), Salsoul 72113 (RCA) (One To One, ASCAP)	
	5	18	<b>ROCK WITH YOU</b> —Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor)	★	38	30	<b>CRUISIN'</b> —Smokey Robinson (W. Robinson, M. Tarplin), Tamla 54306 (Motown) (Bertam, ASCAP)	★	74	61	<b>RUNNIN' FROM THE LAW</b> —Stargard (R. Runnels), Warner Bros. 49165 (Ellechor, BMI)	
	6	9	<b>GOT TO LOVE SOMEBODY</b> —Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic, BMI)	★	48	4	<b>COME INTO MY LIFE</b> —Rick James (R. James, Gordy 7177 (Motown) (Jobete/Stone City, ASCAP)	★	75	85	<b>TONIGHT'S THE NIGHT</b> —Sharon Page w/ Harold Melvin & The Blue Notes (K. McCord, A. Myers), Source 41157 (MCA) (Duchess/Perk's, BMI)	
	7	14	<b>I SHOULDA LOVED YA</b> —Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)	★	54	4	<b>YES I'M READY</b> —Teri De Sario (B. Mason), Casablanca 2227 (Dandeleon, BMI)	★	76	86	<b>DESIRE</b> —Andy Gibb (B. R. M. Gibb), RSO 1019 (Sligwood/Unichappel, BMI)	
★	25	3	<b>STOMP</b> —Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Bojaj, ASCAP)	★	41	6	<b>RIGHT PLACE</b> —Brass Construction (W. Williamson, M. Grudge), United Artists 1332 (Not Listed)	★	77	66	<b>COUNTRY FREAKIN'</b> —Mighty Fire (Mighty Fire, B. Atkins, D. Richardson), Zephyr 001 (Arcturus II/Shringer, ASCAP)	
★	14	7	<b>BOUNCE, ROCK, SKATE, ROLL</b> —Vaughn Mason & Crew (V. Mason, G. Buford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	★	44	6	<b>WAY BACK WHEN</b> —Brenda Russell (B. Russell), Horizon 2207 (A&M) (Rutland Road, ASCAP)		78	63	<b>REGRETS</b> —James Brown (B. Wyrick), Polydor 2054 (Intersong, ASCAP)	
	10	11	<b>BAD TIMES</b> —Tavares (G. McMann), Capitol 4811 (Donna/Dijon/MacAlley, BMI)	★	45	9	<b>IT'S NOT MY TIME</b> —L.V. Johnson (L.V. Johnson), I.C.A. 026 (Alvert, BMI)		79	79	<b>WDP THAT WANDY</b> —Gangsters (Gangsters), Heat 2001 (Mirus) (Mirus/Jimi Mac, BMI)	
★	13	6	<b>ON THE RADIO</b> —Donna Summer (G. Moroder, D. Summer), Casablanca 2236 (Rick's/Revelation, BMI/Sweet Summer Night, ASCAP)	★	46	5	<b>STANDING OVATION</b> —G.Q. (E.R. LeBlanc, H. Lane, K. Crier, P. Service), Arista 04583 (Arista-G.Q., ASCAP/Careers, BMI)		80	67	<b>NEVER BUY TEXAS FROM A COWBOY</b> —The Brides Of Funkenstein (G. Clinton, R. Dunbar), Atlantic 3640 (Malbiz, BMI)	
★	17	11	<b>WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL</b> —Spinners (S. Linzer, D. Randall), Atlantic 3637 (Screen Gems/EMI/Seasons' Four, BMI)	★	47	7	<b>HERE COMES THE SUN</b> —Fat Larry's Band (A. Middleton, L. Taylor, L. James, A. Austin, L. Barry), WMOT/Fantasy 881 (Parker/WIMOT, BMI)	★	81	91	<b>CAN YOU FEEL IT</b> —Pressure (B. Vega, R. Laws), LAX MCA 41179 (MCA) (Far Out/At Home/Fizz, ASCAP)	
★	15	7	<b>THEME FROM THE BLACK HDLE</b> —Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca 2235 (Rick's/Malbiz/Rubberband, BMI)	★	48	5	<b>WE DON'T</b> —Controllers (J. Salmwell, T. Tate), Juana 3426 (T.K.) (Groovesville/Every Knight, BMI)	★	NEW ENTRY	82	<b>IT'S YOU I LOVE</b> —Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3742 (CBS) (Mighty Three, BMI)	
	14	19	<b>PEANUT BUTTER</b> —Tennynine Featuring Lenny White (D. Blackman), Elektra 46552 (Nodlew/Mchoma, BMI)	★	49	5	<b>DIDN'T I BLOW YOUR MIND</b> —Millie Jackson (T. Bell, W. Hart), Spring 3007 (Polydor) (Mighty Three/Bellboy, BMI)	★	NEW ENTRY	83	<b>DESIRE</b> —Masqueraders (L. Hakim, R. Wrightsil), Bang 9-4806 (CBS) (Web IV, BMI)	
	15	9	<b>FUNK YOU UP</b> —Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Sugar Hill, BMI)	★	50	4	<b>IS THIS THE BEST</b> —L.A. Boppers (V. Tenort), Mercury 76038 (L.A. Boppers/Relaxed/What You Need, BMI)	★	NEW ENTRY	84	<b>BEST OF FRIENDS</b> —Lenny White (L. White, L. Rene), Elektra 46597 (Mchoma, BMI) (Pure Love, ASCAP)	
	16	17	<b>HAVEN'T YOU HEARD</b> —Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Showbrere, ASCAP/Freddie Dee, BMI)	★	51	3	<b>DON'T PUSH IT, DON'T FORCE IT</b> —Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	★	NEW ENTRY	85	<b>I'M BACK FOR MORE</b> —Al Johnson w/Jean Carn (K. Stover), Columbia 1-11207 (Jobete, ASCAP)	
★	20	6	<b>YOU ARE MY HEAVEN</b> —Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)	★	52	4	<b>LOVE IS GOOD NEWS</b> —Ava Cherry (C. Mayfield), Curtom/RSO 1017 (Mayfield, BMI)	★	NEW ENTRY	86	<b>WHERE IS YOUR LOVE</b> —Emotions (R. Vannelli), ARC/Columbia 1-11205 (Ross Vannelli/Charleville, BMI)	
	18	20	<b>JUST A TOUCH OF LOVE</b> —Slave (M. Adams, D. Webster, M. Hicks, R. Turner, S. Arrington, S. Young), Cotillion 45005 (Atlantic) (Cotillion/Spartree/Slave Song/It's Still Our Funk, BMI)	★	53	7	<b>I DON'T EVER</b> —Creole D'Cocoo (T. Camillo), Venture 118 (Barcam, BMI)	★	NEW ENTRY	87	<b>I'LL TELL YOU</b> —Sergio Mendes Brasil '88 (N. Tellez), Elektra 46567 (Berma, ASCAP)	
★	23	9	<b>THIS IS IT</b> —Kenny Loggins (K. Loggins, M. McDonald), Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)	★	54	9	<b>I PLEDGE MY LOVE</b> —Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 2053 (Perren-Vibes, ASCAP)	★	NEW ENTRY	88	<b>CAN IT BE LOVED</b> —Teena Marie (T. Marie, D. Wedlaw), Gordy 7180 (Motown) (Jobete/Wedlaw, ASCAP)	
	20	12	<b>PRAYIN'</b> —Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	★	55	4	<b>TODAY IS THE DAY</b> —Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beards, F. Thompson, W. Stewart, C. L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76036 (Bar-Kays/Warner-Tamerlane, BMI)	★	NEW ENTRY	89	<b>EMOTION</b> —Merry Clayton (W. Lewis, R. Barnes, C. Pitts), MCA 41195 (Webb/Gadtoon/Boch To Rock, BMI)	
	21	11	<b>HIGH SOCIETY</b> —Norma Jean (B. Edwards, N. Rodgers), Bearsville 49119 (Warner Bros.) (Chic, BMI)		56	20	<b>YOU KNOW HOW TO LOVE ME</b> —Phyllis Hyman (J. Mtume, R. Lucas), Arista 0463 (Frozen Butterfly, BMI)		90	90	<b>US AND LOVE</b> —Kenny Nolan (K. Nolan), Casablanca 2234 (Sound Of Nolan, BMI)	
	22	11	<b>WHAT I WOULDN'T DO</b> —Angela Bofill (J. Perricone, D. Utz), Arista/GRP 2503 (Roaring Fork/Purple Bull, BMI/Twelf Street/White, ASCAP)		57	12	<b>DON'T TAKE IT AWAY</b> —War (Allen Brown, Goldstein, Hammon, Jordan, Oskar, Rabb, Rizzo, Scott, Smith), MCA 41158 (Far Out, ASCAP)		91	84	<b>I CAN'T HELP MYSELF</b> —Bonnie Pointer (B. Holland, L. Dozier, E. Holland Jr.), Motown 1478 (Stone Agate, BMI)	
★	23	6	<b>EVERY GENERATION</b> —Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)		58	15	<b>DON'T STOP THE FEELING</b> —Roy Ayers (R. Ayers, O'Ferral, W. Ramseur), Polydor 2037 (Roy Ayers/Ubiquity, ASCAP)		92	92	<b>MUSIC SPEAKS LOUDER THAN WORDS</b> —Wilbert Longmire (H. Payne, E. Pease III, M. Scartelli), Tappan Zee/Columbia 1-11189 (Warner-Tamerlane/Crank, BMI)	
	24	12	<b>I'M CAUGHT UP</b> —Inner Life (P. Adams, T. Gonzalez), Prelude 8004 (Pap/Leeds/Emerade, ASCAP)	★	59	4	<b>STEPPIN'</b> —Gap Band (C. Wilson, L. Simmons, R. Wilsoo), Mercury 76021 (Total Experience, BMI)		93	93	<b>IN THE MORNING</b> —Southroad Connection (C. Smalls), United Artists 1333 (Shadub, BMI)	
★	40	5	<b>WELCOME BACK HOME</b> —Dramatics (R. Banks, R. Johnson, T. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)		60	14	<b>I'VE GOT FAITH IN YOU</b> —Cheryl Lynn (B. Caldwell), Columbia 1-11174 (Syn-Drome, BMI)		94	94	<b>SADNESS IN MY EYES</b> —Duncan Sisters (W. Morrison), Ear Marc 5503 (Casablanca) (Ample Parking, ASCAP)	
	26	11	<b>SIT DOWN AND TALK TO ME</b> —Low Rawls (K. Gamble, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI)		61	8	<b>SPARKLE</b> —Cameo (A. Lockett, L. Blackmon), Chocolate City 3202 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)		95	NEW ENTRY	95	<b>LIVE WITH ME</b> —Wilson Pickett (W. Pickett, D. Covay), EMI/America 8034 (Ewa/Ragmop, BMI)
★	32	9	<b>LOVE INJECTION</b> —Trussel (H. Lane, R. Smith), Elektra 46560 (Cowcatcha/Nikki's Dream, BMI)	★	62	19	<b>MUSIC TRANCE</b> —Ben E. King (B.E. King), Atlantic 3635 (Smiling Clown, BMI)		96	64	8	<b>BRAZOS RIVER BREAKDOWN</b> —Stix Hooper (S. Hooper), MCA 41165 (Four Knights, BMI)
★	34	7	<b>COMPUTER GAME</b> —Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)	★	63	3	<b>OFF THE WALL</b> —Michael Jackson (R. Temperton), Epic 9-50838 (Almo, ASCAP)		97	68	5	<b>SHUT 'UM DOWN</b> —Gil Scott-Heron (G.S. Heron), Arista 0488 (Brouhana, ASCAP)
★	36	3	<b>WHAT YOU WON'T DO FOR LOVE</b> —Nataie Cole & Peabo Bryson (B. Caldwell, A. Kettner), Capitol 4826 (Lindseyanne/Sherlyn, BMI)	★	64	2	<b>CISSELIN' HOT</b> —Chuck Cissel (C. Cissel), Arista 0471 (Careers/Lessic, BMI)		98	NEW ENTRY	98	<b>I'M SO GLAD THAT I'M A WOMAN</b> —Love Unlimited (B. White, F. Wilson, P. Poiri), Unlimited Gold 9-1412 (CBS) (Seven Songs/Ba-Da, BMI)
★	38	4	<b>WHY YOU WANNA TREAT ME SO BAD</b> —Prince (Prince), Warner Bros. 49178 (Ecmrip, BMI)	★	65	13	<b>CAN'T YOU TELL IT'S ME</b> —Tyrone Davis (L. Graham), Columbia 1-11199 (Content/Tyronza, BMI)		99	75	5	<b>LOVE AINT EASY</b> —Barry White (B. White, P. Poiri), Unlimited Gold 9-1411 (CBS) (Seven Songs/Ba-Da, BMI)
★	31	14	<b>FOREVER MINE</b> —D'Jays (K. Gamble, L. Huff), P.I.R. 9-3727 (CBS) (Mighty Three, BMI)	★	66	3	<b>YOU ARE MY FRIEND</b> —Sylvester (La Belle, Ellison, Edwards), Fantasy 883 (Zuri, BMI)		100	72	4	<b>MAGIC CARPET RIDE</b> —Oiva Gray & Oyster (P. Nacabal, M. Beaucarty, C. Bennett), Columbia 1-11216 (Bertha Drive, BMI)
★	46	3	<b>I DON'T BELIEVE YOU WANT TO GET UP AND DANCE</b> —Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Wilson, R. Taylor), Mercury 76037 (Total Experience, BMI)	★	67	2	<b>MY LOVE DON'T COME EASY</b> —Jean Carn (E. Levert, D. Williams, M. Jackson), P.I.R. 9-3732 (CBS) (Mighty Three, BMI/Rose Tree, ASCAP)					
★	33	11	<b>WONDERLAND</b> —Commodores (M. Williams), Motown 1479 (Jobete/Commodores Entertainment, ASCAP)	★	68	70						
				★	69	11						

MARCH 1, 1980 BILLBOARD





**TIME OUT**—Gladys Knight & the Pips, Nickolas Ashford and Valerie Simpson share a joke during recording session. Ashford & Simpson are producing Knight & the Pips, upcoming Columbia LP. From left, Edward Patten, Asford, Simpson, William Guest, Merald Knight and Gladys Knight.

## Cross-Pollinizing By Solar Label Griffey, Staff Push 4 Top Groups On a 70-City Tour

By PAUL GREIN

LOS ANGELES—Extensive cross-pollination of its artists has been a key to the success of Solar Records, the three-year-old RCA-distributed label which has two of the top three singles on this week's soul chart with the Whispers' "And The Beat Goes On" and Shalamar's "The Second Time Around."

Albums by both acts are also climbing the pop top 30: "The Whispers" is starred at number nine while her 26.

This family concept was taken to its ultimate expression Feb. 14) as the label's four top groups—the Whispers, Shalamar, Dynasty and Lakeside—launched a 70-city tour in Baton Rouge which will continue into August. The "Solar Galaxy Of Stars," similar to the old Motown revues, is being tour-supported jointly by Solar and RCA.

"Touring is so competitive now," says label president Dick Griffey, "that we needed to package our acts. This allows me to put a production together so each act can be presented in the best light; we're building a special stage and will have lots of special effects. If they were going out separately, this wouldn't be financially feasible.

"A self-contained tour is far more beneficial to the acts than having to rely on occasional headlining dates and random guesting on other acts' tours. If one of our acts opened for someone else, they would just be allowed 20 or 30 minutes onstage and would then have to get off. This gives them enough time to be exposed properly.

"And from a marketing standpoint," adds Griffey, "you can't beat it. With four groups in the city at the same time, somebody can go to every radio station and every key account."

Like the early Motown days, Solar's artists assist each other in various creative areas. Steve Shockley, guitarist in Lakeside, cowrote the Whispers' hit; while William Shelby, arranger with Dynasty, cowrote the Shalamar smash (which is starred at number 14 on this week's pop singles chart), Whispers' vocal-

ist Nicholas Caldwell stages and choreographs the other acts, and Shalamar singer Jody Watley designs clothes and aids in artist grooming.

Like Motown, Griffey has also formed in-house management and publishing firms. All of its acts are managed by Griff-co. except the group Midnight Star, which is managed by Ron Mosley. And all of its writer/artists are published through the ASCAP-affiliated Spectrum VII, except the Whispers, which has its own company (Yours, Mine And Ours) administered by Spectrum VII.

There are several other linkages between Solar and Motown. Griffey promoted Stevie Wonder's 1974-75 world tour, plus shows by the Temptations, Smokey Robinson and Marvin Gaye; Lakeside was earlier signed to Motown with an LP produced by Frank Wilson; and Leon Sylvers, who's produced records by all of the groups in the tour package, was formerly in the Sylvers, which broke by borrowing from the Jackson Five.

Shalamar's first hit, "Uptown Festival" was a tribute to classic Motown hits; the Whispers do an up-tempo version of the Temptations.

### NMPA Members At Howard Univ.

NEW YORK—A day-long "mini-course" on popular music publishing will be offered by the National Music Publishers Assn. at Howard Univ. in Washington, D.C., March 7.

NMPA president Leonard Feist has assembled an industry faculty that will include Robert Gordy of Jobete Music, Burton Litwin of Belwin-Mills and Susan McCusker of Sumao Music.

Due for discussion are the history, growth, present structure and creative role of music publishing firms in the U.S. Career opportunities will be explored.

The tuition-free course is being presented as part of the March "festival" treating "survival issues for black artists" at Howard's College of Fine Arts.

"My Girl" on their new LP; and Carrie Lucas included several Jobete copyrights in a "Streetcorner Symphony" on her last album.

"It's not that we're just patterning ourselves after Motown," says Griffey, who formed Solar in April of 1978. "but Berry Gordy obviously had a concept of good taste. Down through the years the Motown acts have always been well-groomed, well-choreographed and well-prepared. That's what's kept them out there so long."

Solar's origins date to January 1978, when Griffey bought out his former partner Don Cornelius' interest in Soul Train, an RCA-distributed label the two had launched in July 1975. Solar acts Shalamar and Carrie Lucas each had one LP on Soul Train; the Whispers, whom Griffey has managed since 1972 when they were on Chess/Janus, had two Soul Train LPs.

Also on the Solar roster are two acts with gospel albums, Juanita G. Hines (Griffey's mother) and Michael McCurtis, plus one act with a comedy set, Vaughn West.

Griffey attributes much of Solar's current success to the recent revitalization of black music after a period of disco dominance.

"Last year the industry tried to force a synthetic form of our music on people," he asserts. "Dance music is going to be here forever, but not the watered-down anemic versions we've had for the past couple of years.

"Black music is probably going to be bigger this year than ever before. It will always be that a black record has to prove itself a hit before pop stations will play it, but now they're more readily going on the music."

### Track To Lorimar

LOS ANGELES—Lorimar Records will release the soundtrack from "Cruising" which features music by Willy DeVille, the Cripples, John Hiatt, Madelyn Von Ritz, Mutiny, Rough Trade and Germs G.I., all new wave acts. Jack Nitzsche produced the LP which CBS will distribute.

# Billboard® Soul LPs

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★	This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★	1	9	9		THE WHISPERS The Whispers, Solar BXL1-3521 (RCA)	39	36	41	SWITCH II Switch, Gordy 67-988 (Motown)
	2	27	2	★	OFF THE WALL Michael Jackson, Epic FE-35745	★	50	3	JUST FOR YOU Chuck Cissel, Arista AB 4257
★	3	11	3		GAP BAND II Gap Band, Mercury SRM 1-3804	41	41	19	ROUGH RIDERS Lakeside, Solar BXL1-3489 (RCA)
★	5	9	5		RAY, GOODMAN & BROWN Ray, Goodman & Brown, Polydor PD 1-6240	42	42	14	WHEN I FIND YOU LOVE Jean Carn, P.I.R. JZ 36196 (CBS)
	5	4	20		BIG FUN Shalamar, Solar BXL1-3479 (RCA)	43	44	19	ONE WAY FEATURING AL HUDSON One Way Featuring Al Hudson, MCA 3178
	6	6	11		GLORYHALLASTOOPIID Parliament, Casablanca NBLP 7195	44	40	33	SECRET OMEN Cameo, Chocolate City CCLP-2008 (Casablanca)
	7	7	16		PRINCE Prince, Warner Bros. BSK 3366				
	8	8	16		MASTERJAM Rufus & Chaka, MCA MCA 5103	45	43	12	THE MUSIC BAND 2 War, MCA MCA-3193
	9	9	11		THE DANCE OF LIFE Narada Michael Walden, Atlantic SD 19259	46	46	11	BONNIE POINTER Bonnie Pointer, Motown M7-929R1
	10	10	17		ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	47	48	8	I'M CAUGHT UP Inner Life, Prelude PRL-12175
	11	11	16		PIZZAZZ Patrice Rushen, Elektra 6E-243	48	45	30	PLEASURE Future Now, Fantasy 9578
★	19	3	3		EVERY GENERATION Ronnie Laws, United Artists LT-1001	49	47	37	THE BOSS Diana Ross, Motown M7-923
	13	13	24		LADIES NIGHT Kool & The Gang De-Lite DSR-9513 (Mercury)	50	49	36	DO YOU WANNA GO PARTY KC & The Sunshine Band, T.K. TK-611
	14	12	17		ON THE RADIO—GREATEST HITS VOLUME ONE & TWO Donna Summer, Casablanca NBLP-2-7191	51	54	2	SHOTGUN IV Shotgun, MCA MCA-3201
	15	15	37		WHERE THERE'S SMOKE Smokey Robinson, Tamlia T-7-366 (Motown)	52	51	16	TWICE THE FIRE Peaches & Herb, Polydor/MVP PD-1-6239
	16	14	14		JUST A TOUCH OF LOVE Slave, Cotillion SD 5217 (Atlantic)	★	63	6	8 FOR THE 80'S Webster Lewis, Epic NJE 36197
	17	17	12		WE'RE THE BEST OF FRIENDS Natalie Cole/Peabo Bryson, Capitol SW 12019	54	53	12	COME INTO OUR WORLD The Emotions, ARC/Columbia JC 36149
	18	16	15		YOU KNOW HOW TO LOVE ME Phyllis Hyman, Arista AL 9509	55	55	42	BAD GIRLS Donna Summer, Casablanca NBLP-2-7150
	19	18	29		MIDNIGHT MAGIC Commodores, Motown M8-926	56	58	4	GENETIC WALK Ahmad Jamal, 20th Century T-600 (RCA)
	20	21	13		BRASS CONSTRUCTION 5 Brass Construction, United Artists LT-977	★	70	2	FUN AND GAMES Chuck Mangione, A&M SP-3715
	21	23	8		SIT DOWN AND TALK TO ME Lou Rawls, P.I.R. JZ 36304 (CBS)	58	59	12	CAN'T YOU TELL IT'S ME Tyronne Davis, Columbia JC 36149
★	22	8	8		DANCIN' AND LOVIN' Spinners, Atlantic SD 10256	★	NEW ENTRY		NEVER BUY TEXAS FROM A COWBOY Brides Of Funkenstein, Atlantic SD 19261
★	23	11	11		NO STRANGER TO LOVE Roy Ayers, Polydor PD 1-6246	★	NEW ENTRY		SUPERCHARGED Tavares, Capitol ST 12026
	24	24	11		LIVE! COAST TO COAST Teddy Pendergrass, P.I.R. NZ 2-36294 (CBS)	61	64	12	I'LL BE THINKING OF YOU Andrae Crouch, Light LS-5763
	25	22	12		LIVE AND UNCENSORED Millie Jackson, Spring SP2-6725 (Polydor)	★	72	2	L.A. BOPPERS L.A. Boppers, Mercury SRM-1-3816
	26	20	6		HIROSHIMA Hiroshima, Arista AB-4252	63	57	14	WITCH DOCTOR Saltoun Funk, Salsoul SA 8529 (RCA)
	27	25	17		INJOY Bar-Kays, Mercury SRM 1-3781	64	65	3	MOONLIGHT MADNESS Teri De Sario, Casablanca NBLP 7178
	28	26	12		BEST OF FRIENDS Tweynynne Featuring Lenny White, Elektra 6E-223	65	60	4	PRIME TIME Grey & Hanks, RCA AFL 13477
	29	29	25		IDENTIFY YOURSELF O'Jays, P.I.R. FZ-36027 (CBS)	66	66	35	DEVOTION L.T.D., A&M SP-4771
	30	30	23		DON'T LET GO Isaac Hayes, Polydor PO-1-6224	67	62	24	BRENDA RUSSELL Brenda Russell, Horizon SP-739 (A&M)
	31	33	9		ONE ON ONE Bob James/Earl Klugh, Columbia Tappan Zee FC 36241 (CBS)	68	67	19	MARATHON Santana, Columbia FC 36154
	32	31	14		JOURNEY THROUGH THE SECRET LIFE OF PLANTS Stevie Wonder, Tamlia T13-371C2 (Motown)	69	52	27	STAY FREE Ashford & Simpson, Warner Bros. HS-3357
	33	32	16		MASTER OF THE GAME George Duke, Epic JE 36263	70	73	2	RIPE Ava Cherry, RSO RS-1-3072
	34	34	21		RISE Herb Alpert, A&M SP 4790	71	74	14	LIVING PROOF Sylvestre, Fantasy F 79010
	35	37	18		FIRE IT UP Rick James, Gordy GB-990 (Motown)	72	61	37	I AM Earth, Wind & Fire, Arc/Columbia FC 35730
	36	35	37		DIONNE Dionne Warwick, Arista AB 4230	73	NEW ENTRY		WINNER Kleer, Atlantic SD 19262
	37	39	7		YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra, Horizon SP-736 (A&M)	74	68	43	WHATCHA GONNA DO WITH MY LOVE Stephanie Mills, 20th Century T-583 (RCA)
	38	38	19		ROYAL RAPPIN'S Millie Jackson & Isaac Hayes, Polydor PD-1-6229	75	75	8	IN LOVE Cheryl Lynn, Columbia, JC 36145

## Rate Dance Marathon Best Of 4 Fund-Raising Efforts

NEW YORK—Sponsors of the annual One On One disco dance marathon held here Jan. 27 at the Electric Circus disco, are still busy counting the receipts from what they consider to be the most successful of the four fund raising efforts held to date.

The show has been sponsored here for the past four years by Stephen Phillips and Richard Giusti to raise funds to help retarded people in the area.

According to John Richards, spokesperson for One On One, the winner of the event, George Sanches, alone raised \$11,500 in pledges for the fund. For his efforts he won an all expense paid trip for two to Rio De Janeiro. The trip was a donation from Global Travel Tours.

Other winners received a weekend for two in the Bahamas courtesy of Empress Travel, a "shopping spree" at Bloomingdales, dinner in New York with a chauffeur-driven Rolls Royce, a 19-inch color television and \$200 worth of groceries.

Sloans Supermarket, Dannon Yogurt, Hotel Bar Foods, Perrier Waters, and the Tropicana company all donated food and beverages to feed and energize the dancers during the marathon.

Dancers lending their skill and time to the effort spanned all age barriers and were drawn from all walks of life. Among them was 68-year-old Alice Mishkin, an employe of Alexander's department store, who danced 16 hours, bringing her total to 46 hours in the past three marathons. More than 200 couples

## Roller Skaters To Frolic In Buffalo

NEW YORK—Buffalo's Convention Center was scheduled to be the site of a two-day roller skating exhibition featuring top skaters and local radio and club deejays.

Saturday (9) and Sunday (10) the Center's 64,000 feet of floor space was slated to be occupied by several thousand skate enthusiasts, as well as skate equipment exhibitors, a kiddie rink and other skate-related paraphernalia.

from through New York, New Jersey and Connecticut took part. Ninety percent lasted the duration of the show.

Hosts for this year's One On One were John Johnson, newscaster with WABC-TV News, New York, and Ken Webb of WBLS-FM.

One On One began in 1972 after a series of television exposes revealed the inhuman treatment and living conditions under which retarded people were living in various state institutions.

Funds raised from the marathon go towards the construction of small community-based homes within the tri-state area. These homes accommodate 10 to 12 retarded people living together in a family-type environment.

## FILM, TV DISCO THEMES

# 'Fever' Set Pace, Few Followed

NEW YORK—Looking at how disco has fared on the silver screen, the living room tube, and between Broadway's proscenium arches some two years after "Saturday Night Fever," one finds that there were a few disco-themed films following in the wake of "Saturday Fever." The most successful was "Thank God Its Friday" a Motown Records and Casablanca Records & Film Works release through Columbia Pictures.

If one viewed it more as a platform for showcasing Casablanca's Donna Summer and Motown's Commodores than as a film, the project made considerably more sense. Music from a slew of Casablanca and Motown artists bounced through the film, but it was these two performers who actually appeared on camera and were arbitrarily inserted into the story line.

From a record marketing viewpoint, "Thank God Its Friday" did well. The album sold and produced two gold singles, Summer's "Last Dance" and the Commodores' "Too Hot To Trot." In fact, much to the chagrin of many in the film industry,

# Disco JAMAICA CLUB

## 8 Disk Jockeys Invited To Spin As Negril Beach Resort Opens

By SARA LANE

MIAMI—Deejays from eight U.S. radio stations were invited to spin at a new discotheque at Jamaica's Negril Beach resort as part of a promotion for the opening of the new million dollar tourist-oriented club.

Spinners from WDEK-FM De Kalb, Ill., KFML-AM Denver, WWTC-AM Minneapolis, WTMP-AM Tampa, KRBE-FM Houston, WHUR-FM Washington, D.C., KOMA-FM San Jose, Calif. and WVEE-FM Atlanta were invited to operate the club at night, and to mix and mingle with the resort's guests during the daytime hours.

The still-unnamed club was scheduled to open Sunday (24), and the guest deejays were to spin their brand of popular American dance music until April 30 on a weekly rotation basis.

In addition, there will be a "Name The Disco" contest centering on the eight participating radio stations, and winning entries, one from each station, will receive an all expense paid trip for two to the Negril Beach Village and a gift package comprised of LPs from Rolling Stone and Mango Records. Free T-shirts also were distributed. Records included top LPs by Bob Marley and Peter Tosh.

The 2,500 square foot disco with three alcoves leading to the beach was designed by Londontown Discoteques Ltd., a firm with headquarters in Miami and London. The \$130,000 lighting package includes a 12-foot diameter centerpiece circle, and within the circle are 32 neon displays.

Half the lighting scheme is de-

voted to 32 colored neon sculptures of rain lights which form a curtain of light around the perimeter. Within the circle are a series of 55 color floods to wash the floor with ever-changing colors.

The center of the light shows is a 16-head spinner with a series of strobes on the perimeter of the spinner. Coming out from the circular centerpiece are four chaser strips that chase to the outside perimeter of the disco. The club has an angled ceiling beam from which the light show is suspended. Shooting above the circular centerpiece is a series of Tivoli tube lights that also run up the windows overlooking a powder white beach.

On the outside of the building is an array of 90-degree sweepers that wash through palm trees, creating a searchlight effect in the sky.

The lighting is controlled by a series of controllers that have a cartridge type program which assists the disk jockey in presenting an ever-changing lighting fantasy.

Installation of lighting is being carried out by Londontown disco engineers. Jamaican radio DJ Louie Gooden was trained by LTD to operate the system.

The latest state-of-the-art sound system includes Guass subwoofers in specially constructed cabinets which are floor-mounted with JBL mid to top-end loudspeakers, powered by a series of Crown amplifiers.

The turntables are Technics SL 1200 Mark II models, with Stanton cartridges. A graphic equalizer is by White Industries, and the limiter by dbx. The amplification system will have a power rating of 2,000 watts.

Music programming will be predominantly disco, but will also feature Jamaican reggae. "We believe this cultural exchange of bringing U.S. radio deejays to Jamaica is the best way to get the world thinking together," says Evon Brown, Miami representative for the agency handling the island's promotion.

"The disk jockeys will hear Jamaican music while they're here and we hope when they return to the States

(Continued on page 46)

the Paul Jabara, composition of "Last Dance" won an Academy Award as best original song in a motion picture.

Another disco film that was successful, but on a much smaller scale, was "Disco 9000." This low budget feature had all the style and flash of an early 1970 black exploitation movie. Musically the film was supported by a Johnnie Taylor soundtrack titled after the film.

It wasn't one of Taylor's better works, though the frequent playing of his disco classic "Disco Lady," gave the film a touch of quality.

"Can't Stop The Music," a film featuring the Village People, was originally conceived as a large scale disco musical. But with the firing for director Nancy Walker and subsequent slowdown in production, big name producer Allan Carr may be changing the film's philosophy somewhat.

However, disco's most profound effect on film making may be the entire it allowed producer Giorgio Moroder to the film industry. His electronic soundtrack to the Casablanca Production of "Midnight Express" was effective, helping to build dramatic tension as strings have traditionally done in Hollywood melodramas.

Still, his disco background was apparent. Moroder's input into that film won him a nomination for an Academy award.

His participation in "American Gigolo," a Paramount release with no Casablanca connection, shows that his talents are respected in the film industry and may result in much more work in the 1980s.

Moroder is not the only disco-based musician to move into film, but his success has made him a trendsetter in this area.

To put it bluntly, disco theatre has been a disaster. The idea of trying to use disco music, a participant's sound in a theatrical setting irked many disco purists.

But at one point in 1979 there were four-disco-oriented productions headed for Broadway theatre. "Beatlemania" producers Stephen Leber and David Krebs planned to do "Discotheque" with a \$1.5 million budget. Hal Grossman and Robert Fournier were to produce "Holy Moses and The Top Ten," which was to be 'discopera' with no spoken words. Yet another was to be called "Phantom Of The Disco."

But the failure of the fourth disco production, "Got Tu Go Disco" the only one to reach Broadway appar-

ently chased away the other producers.

That play's musical director Kenny Lehman of Aria Productions thought "Got Tu Go Disco" was sabotaged by two elements. "One, the critics were absolutely opposed to the concept" he feels. "They wanted to judge it as traditional theatre. But it was an entertainment and not theatre."

"Two, it didn't have the strongest book in the world. So that hurt. But the production itself was spectacular. We had a 25-piece orchestra to reproduce the lush disco sound that was only heard on record. We had excellent special effects and a good cast. I think it still could have worked."

"When it closed early I'm sure the other producers got scared off. That is unfortunate for there is a market, but they never went out and found it."


Prior to "Saturday Night Fever" American television had two well established dance shows, Dick Clark's

(Continued on page 45)

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# Billboard's Disco Action

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## Disco 'Fever' Set Disco Pace

Continued from page 44

'American Bandstand' and Don Cornelius' "Soul Train."

But with that film came many tv programs. Some were local, others were syndicated. There was even one with an international flavor.

Of the syndicated shows with a national following, the most successful has been Brookville Marketing's "Soap Factory." The two-year-old program has outlasted bigger budget competition such as "Hot City" and "Disco Magic," while maintaining the same approach throughout.

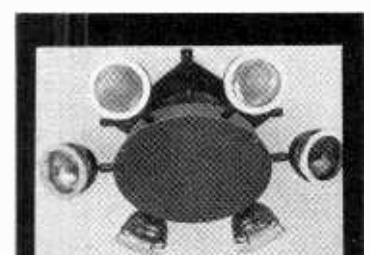
Host and partner in the company is Paul Harris. He thinks the show's staying power derives from its "setting and ability to stay current."

"We shoot the program at a New Jersey disco called the Soap Factory, which is a real club, not a phony studio set. The participants are mostly regular kids, not professional dancers performing moves that only they can. The performers are encouraged to get close to the dancers and have as much interplay as possible. In total this creates a more intimate atmosphere, one that is communicated to the viewing audience.

"Also, we record three shows every three weeks whereas our competitor would shoot 13 to 26 in a two-week period. That meant they had to corral all available talent in that period and tape them performing whatever music they had released at that point.

"Often that meant that by the time it reached the tv screen the music was either old or may even have been a turkey. The idea behind that approach is to sell 13 weeks real fast, get that money in and then wait for the stations to ask for more.

"Our approach at Soap Factory keeps the music fresh. We'll see a record at 40 or 50 on the disco chart and then try to get that artist. In the case of several performers like Peaches & Herb with "Shake Your Groove Thing," Anita Ward's "Ring My Bell," Amii Stewart's "Knock On Wood" and Sister Sledge's "He's The Greatest Dancer," we had them just as their record was breaking."



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MARCH 1, 1980 BILLBOARD

### ATLANTA

- This Week**
- 1 EVITA—all cuts—Festival—RSO (LP)
  - 2 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
  - 3 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
  - 4 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (12-inch)
  - 5 AND THE BEAT GOES ON—The Whispers—Solar (LP)
  - 6 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—MCA (LP/12-inch)
  - 7 MANDOLAY—La Flavour—Sweet City (12-inch)
  - 8 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
  - 9 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
  - 10 I CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
  - 11 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (12-inch)
  - 12 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
  - 13 WILLIE & THE HANDJIVE/LOVE POTION #9—Rinder & Lewis—AVI (LP)
  - 14 GOOD TO ME—all cuts—THP—Atlantic (LP)
  - 15 MONEY—The Flying Lizards—Virgin (LP/12-inch)

### BALTI./WASHINGTON

- This Week**
- 1 AND THE BEAT GOES ON—The Whispers—Solar (LP)
  - 2 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
  - 3 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
  - 4 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
  - 5 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
  - 6 EVITA—all cuts—Festival—RSO (LP)
  - 7 KIND OF LIFE (Kind Of Love)—North End—West End (12-inch)
  - 8 I WANT YOU FOR MYSELF—George Duke—Epic (12-inch)
  - 9 RIPE—all cuts—Ava Cherry—RSO/Curtom (LP)
  - 10 I SHOULD LOVED YOU—Narada Michael Walden—Atlantic (LP)
  - 11 I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC—Theo Vaness—Prelude (LP/12-inch)
  - 12 TONIGHT'S THE NIGHT—Sharon Paige—Source (12-inch)
  - 13 BODY SHINE—Instant Funk—Salsoul (12-inch)
  - 14 JUST A TOUCH OF LOVE—Slave—Atlantic (LP/12-inch)
  - 15 DANCE FANTASY—Free Life—Epic (12-inch)

### BOSTON

- This Week**
- 1 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
  - 2 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
  - 3 KIND OF LOVE (Kind Of Love)—North End—West End (12-inch)
  - 4 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
  - 5 I SHOULD LOVED YOU—Narada Michael Walden—Atlantic (LP)
  - 6 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
  - 7 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
  - 8 EVITA—all cuts—Festival—RSO (LP)
  - 9 SMACK DAB IN THE MIDDLE—Janice Mc Calain—Warner/RFC (12-inch)
  - 10 WORKING MY WAY BACK TO YOU—Spinner—Atlantic (LP/12-inch)
  - 11 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (12-inch)
  - 12 LIVING IT UP—Sweet Touch—B.C. (12-inch)
  - 13 DON'T PUSH IT DON'T FORCE IT—Leon Haywood—20th Century
  - 14 IZMBRA—Talking Heads—Sire/Warner (LP/12-inch)
  - 15 BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason—Brunswick (12-inch)

### CHICAGO

- This Week**
- 1 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP/12-inch)
  - 2 AND THE BEAT GOES ON—The Whispers—Solar (LP)
  - 3 MANDOLAY—La Flavour—Sweet City (12-inch)
  - 4 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
  - 5 I SHOULD LOVED YOU—Narada Michael Walden—Atlantic (LP)
  - 6 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
  - 7 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
  - 8 DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka—MCA (LP)
  - 9 FEEL ME UP—Elain & Ellen—Lance (12-inch)
  - 10 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
  - 11 FLY TO HIGH—Janis Ian—Columbia (12-inch)
  - 12 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)
  - 13 LOVE INJECTION—Trussel—Elektra (12-inch)
  - 14 EL RAPO CLAPO—Joe Bataan—Salsoul (12-inch)
  - 15 RIPE—all cuts—Ava Cherry—RSO/Curtom (LP)

### DALLAS/HOUSTON

- This Week**
- 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
  - 2 MANDOLAY—La Flavour—Sweet City (12-inch)
  - 3 EVITA—all cuts—Festival—RSO (LP)
  - 4 AND THE BEAT GOES ON—The Whispers—Solar (LP)
  - 5 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
  - 6 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
  - 7 HOTEL PARADISE/SAINT TROPEZ—Diva Grey—Columbia (LP)
  - 8 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
  - 9 JUST A TOUCH OF LOVE—Slave—Atlantic (12-inch)
  - 10 ROCKIN ROLLIN/WE'RE GONNA ROCK—Sabu—Ocean (LP/12-inch)
  - 11 WORKING MY WAY BACK TO YOU—Spinners—Atlantic (LP)
  - 12 I ZIMBRA—Talking Heads—Sire/Warner (LP/12-inch)
  - 13 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
  - 14 THE SECOND TIME AROUND—Shalamar—Solar (LP/12-inch)
  - 15 GOOD TO ME—all cuts—THP—Atlantic (LP/12-inch)

### DETROIT

- This Week**
- 1 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
  - 2 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
  - 3 AND THE BEAT GOES ON—The Whispers—Solar (LP)
  - 4 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
  - 5 EVITA—all cuts—Festival—RSO (LP)
  - 6 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
  - 7 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (12-inch)
  - 8 CISSELIN' HOT—Chuck Cissel—Arista (LP/12-inch)
  - 9 RIPE—all cuts—Ava Cherry—RSO/Curtom (LP)
  - 10 MANDOLAY—La Flavour—Sweet City (12-inch)
  - 11 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
  - 12 LOVE INJECTION—Trussel—Elektra (12-inch)
  - 13 ROCK LOBSTER/PLANET CLAIRE/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch)
  - 14 KEEP IT HOT/I GOT FAITH IN YOU—Cheryl Lynn—Columbia (LP)
  - 15 HOWS YOUR LOVE LIFE BABY—Jackie Moore—Columbia (12-inch)

### LOS ANGELES

- This Week**
- 1 EVITA—all cuts—Festival—RSO (LP)
  - 2 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
  - 3 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
  - 4 AND THE BEAT GOES ON—The Whispers—Solar (LP)
  - 5 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
  - 6 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
  - 7 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
  - 8 PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch)
  - 9 WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP)
  - 10 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12-inch)
  - 11 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
  - 12 THE VISITORS—Gino Soccio—Warner/RFC (12-inch)
  - 13 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—Ocean (LP)
  - 14 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
  - 15 IZMBRA—Talking Heads—Sire/Warner (LP/12-inch)

### MIAMI

- This Week**
- 1 EVITA—all cuts—Festival—RSO (LP)
  - 2 AND THE BEAT GOES ON—The Whispers—Solar (LP)
  - 3 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
  - 4 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
  - 5 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
  - 6 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
  - 7 I SHOULD LOVED YOU—Narada Michael Walden—Atlantic (LP)
  - 8 THE SECOND TIME AROUND—Shalamar—Solar (LP/12-inch)
  - 9 PIGMY—African Suite—MCA (LP)
  - 10 LOVE INJECTION—Trussel—Elektra (12-inch)
  - 11 SMACK DAB IN THE MIDDLE—Janice Mc Calin—Warner/RFC (12-inch)
  - 12 HOTEL PARADISE—Diva Grey—Columbia (LP/12-inch)
  - 13 GOOD TO ME—all cuts—THP—Atlantic (LP)
  - 14 COMPUTER GAMES—Yellow Magic Orchestra—A&M (LP/12-inch)
  - 15 THE EVE OF WAR—Jeff Wayne—Columbia (LP/12-inch)

### NEW ORLEANS

- This Week**
- 1 AND THE BEAT GOES ON—The Whispers—Solar (LP)
  - 2 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
  - 3 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
  - 4 EVITA—all cuts—Festival—RSO (LP)
  - 5 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
  - 6 I CAN'T DANCE WITHOUT YOU—Theo Vaness—Prelude (LP)
  - 7 MANDOLAY—La Flavour—Sweet City (12-inch)
  - 8 TAKE ALL OF ME—all cuts—Barbra Law—Pavillion (LP)
  - 9 GOOD TO ME—all cuts—THP—Atlantic (LP)
  - 10 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
  - 11 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—MCA (LP/12-inch)
  - 12 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
  - 13 HOTEL PARADISE—Diva Grey—Columbia (LP)
  - 14 LET'S FLY—all cuts—Paradise Express—Fantasy (LP)
  - 15 LOVE INJECTION—Trussel—Elektra (12-inch)

### NEW YORK

- This Week**
- 1 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
  - 2 FUNKYTOWN/POWER—Lipps Inc.—Casablanca (LP)
  - 3 AND THE BEAT GOES ON—The Whispers—Solar (LP)
  - 4 EVITA—all cuts—Festival—RSO (LP)
  - 5 LOVE INJECTION—Trussel—Elektra (12-inch)
  - 6 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
  - 7 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
  - 8 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)
  - 9 WILLIE AND THE HANDJIVE—Rinder and Lewis—AVI (LP)
  - 10 CAN'T DANCE WITHOUT YOU—Theo Vaness—Prelude (LP)
  - 11 JUST A TOUCH OF LOVE—Slave—Atlantic (LP)
  - 12 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
  - 13 I SHOULD LOVED YOU—Narada Michael Walden—Atlantic (LP)
  - 14 KIND OF LOVE (Kind Of Life)—North End—West End (12-inch)
  - 15 ALL NIGHT THING—The Invisible Man's Band—Mango (12-inch)

### PHILADELPHIA

- This Week**
- 1 AND THE BEAT GOES ON—The Whispers—Solar (LP)
  - 2 I SHOULD LOVED YOU—Narada Michael Walden—Atlantic (LP)
  - 3 DON'T PUSH IT—Leon Haywood—20th Century (12-inch)
  - 4 WE GOT THE FUNK—The Positive Force—Turbo (12-inch)
  - 5 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
  - 6 ONLY LOVE CAN MAKE IT RIGHT—Jet Brown—Polydor (LP)
  - 7 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
  - 8 STOMP—Brothers Johnson—A&M (LP)
  - 9 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
  - 10 TONIGHT'S THE NIGHT—Sharon Paige—Source (12-inch)
  - 11 DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka—MCA (LP)
  - 12 RIGHT PLACE—Brass Construction—United Artists (LP)
  - 13 I GOT TO LOVE SOMEBODY—Sister Sledge—Atlantic (LP/12-inch)
  - 14 SKY ZOO—Sky—Salsoul (LP)
  - 15 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)

### PHOENIX

- This Week**
- 1 YES I WILL/TEARS—C.O.O.—Casablanca (LP)
  - 2 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
  - 3 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
  - 4 MANDOLAY—La Flavour—Sweet City (12-inch)
  - 5 MOONLIGHT AND MUZIK—M—Sire/Warner (LP)
  - 6 AND THE BEAT GOES ON—The Whispers—Solar (LP)
  - 7 WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP)
  - 8 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
  - 9 MOSKOW DISKOW/ROCK AROUND THE CLOCK—Telex—Sire/Warner (LP)
  - 10 EVITA—all cuts—Festival—RSO (LP)
  - 11 ROCK LOBSTER/PLANET CLAIR—The B-52's—Sire/Warner (LP/12-inch)
  - 12 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
  - 13 SHAKE YOUR BAIT—Barbra Law—Pavillion (LP)
  - 14 THE VISITORS—Fina Soccio—Warner/RFC (12-inch)
  - 15 TIGER TIGER—Bionic Boogie—Polydor (LP/12-inch)

### PITTSBURGH

- This Week**
- 1 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP/12-inch)
  - 2 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
  - 3 AND THE BEAT GOES ON—The Whispers—Solar (LP)
  - 4 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
  - 5 IT'S STILL A THRILL/SATISFIED—Dynasty—Solar (LP/12-inch)
  - 6 EVITA—all cuts—Festival—RSO (LP)
  - 7 PLANET CLAIR/ROCK LOBSTER—The B-52's—Sire/Warner (LP/12-inch)
  - 8 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
  - 9 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
  - 10 LOVE INJECTION—Trussel—Elektra (12-inch)
  - 11 RIPE—all cuts—Ava Cherry—RSO/Curtom (LP)
  - 12 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP/12-inch)
  - 13 WE'RE GONNA ROCK/ROCKIN ROLLIN—Sabu—MCA (LP/12-inch)
  - 14 REMONE—Kocky—Windsong/RCA (12-inch)
  - 15 TONIGHT'S THE NIGHT—Sharon Paige—Source (12-inch)

### SAN FRANCISCO

- This Week**
- 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
  - 2 AND THE BEAT GOES ON—The Whispers—Solar (LP)
  - 3 EVITA—all cuts—Festival—RSO (LP)
  - 4 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP)
  - 5 WE'RE GONNA ROCK/ROCKIN ROLLIN—Sabu—Ocean (LP)
  - 6 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
  - 7 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
  - 8 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
  - 9 LOVE INJECTION—Trussel—Elektra (12-inch)
  - 10 I SHOULD LOVED YOU—Narada Michael Walden—Atlantic (LP)
  - 11 GOOD TO ME—all cuts—THP—Atlantic (LP)
  - 12 MANDOLAY—La Flavour—Sweet City (12-inch)
  - 13 LOVE IS IN YOU—Nightlife Unlimited—Casablanca (LP)
  - 14 ALL NIGHT THING—Invisible Man's Band—Mango (12-inch)
  - 15 TIGER TIGER—Bionic Boogie—Polydor (LP)

### SEATTLE/PORTLAND

- This Week**
- 1 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
  - 2 AND THE BEAT GOES ON—The Whispers—Solar (LP)
  - 3 MANDOLAY—La Flavour—Sweet City (12-inch)
  - 4 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
  - 5 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP)
  - 6 GOT TO LOVE SOMEBODY—Sister Sledge—Cotillion (12-inch)
  - 7 "1-2-3"—Salazar—City Records (12-inch)
  - 8 WE'RE GONNA ROCK/ROCKIN ROLLIN—Sabu—Ocean (LP)
  - 9 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
  - 10 DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka—MCA (LP)
  - 11 TIGER TIGER—Bionic Boogie—Polydor (LP)
  - 12 EVITA—all cuts—Festival—RSO (LP)
  - 13 YOU KNOW HOT TO LOVE ME—Phyllis Hyman—Arista (LP)
  - 14 QUEEN OF FOOLS—Jessica Williams—Polydor (LP)
  - 15 KEEP IT HOT/HIDE IT AWAY—Cheryl Lynn—Columbia (LP)

### MONTREAL

- This Week**
- 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
  - 2 WILLIE AND THE HANDJIVE—Warriors—Quality
  - 3 COMPUTER GAMES—Mi Sex—CBS
  - 4 RELIGHT MY FIRE—Dan Hartman—CBS
  - 5 TWILIGHT ZONE—Manhattan Transfer—WEA
  - 6 WEEKEND ROCK—Puzzles—Quality
  - 7 STRAGHT LINES—New Musik—CBS
  - 8 CALL ME—Blondie—Capitol
  - 9 ROCK ME NOW—Peter Batah—London
  - 10 WORLD X—Nagela Dean—TC
  - 11 POWER HUNGRY—Radiah Frye—Quality
  - 12 BE A BOY—Gina X—Montreco
  - 13 VIDEO KILLED THE RADIO STAR—Buggles—WEA
  - 14 THINK PINK—Fabulous Poodles—CBS
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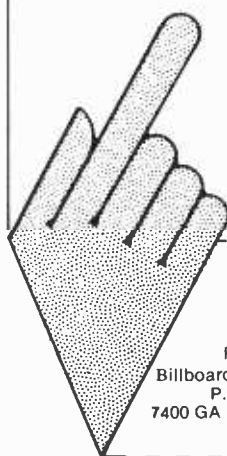
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## General News

### INCREASED TO \$6,000

## NARM Awards Reaching Peak Of 21

NEW YORK—A record number of scholarships is to be awarded at this year's National Assn. of Recording Merchandisers convention, set for March in Las Vegas.

These include Billboard's Paul Ackerman memorial scholarship, a

Black Music Assn. award sponsored by Kenneth Gamble of Philadelphia International Records, and three awards from CBS Inc., including memorials to Andre Kostelanetz and Goddard Lieberson and a corporate award. There are 21 awards in all.

Cash contributions for the scholarships were increased this year from \$4,000 to \$6,000 to reflect rising living costs and educational expenses.

Other awards include the American Can scholarship contributed by the American Can Co., the Mile-Hi One Stop scholarship and the Sound Unlimited scholarship contributed by Mr. & Mrs. Noel Gimbel, the Polygram Record Corp. scholarship contributed by Polygram Corp., the Rainbo Records scholarship contributed by Mr. & Mrs. Jack Brown, the Joel Friedman memorial scholarship contributed by Warner Communications, Inc., the Shelly Siegel memorial scholarship contributed by Milton and John Salstone, M.S. Distributing Co.; the Elvis Presley memorial scholarship contributed by RCA Records, the Record World scholarship contributed by Robert Austin and Sid Parnes, the Casablanca Record and FilmWorks scholarship contributed by Casablanca Record and FilmWorks, the Heilicher Family scholarship contributed by Amos and Daniel Heilicher, the Capitol Records scholarship contributed by Capitol Records, the Leonard Goldenson scholarship contributed by ABC Records, the David Kapp memorial scholarship, the Warner Communications scholarship contributed by WEA and the Theodore Izenstark memorial scholarship contributed by Surplus Records and Tapes.

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## Counterpoint

• Continued from page 42

"She will design her program just like the adult program but everything will be geared to juveniles," says Thomas.

★ ★ ★

Fisk Institute for Research in Black American Music has elected to its national advisory board Erwin A. Salk and Dr. Eileen Southern.

The Institute was founded two years ago for the purpose of researching, documenting and preserving black American music and its history. The national advisory board, which boasts 20 members with the new additions, aids the Institute in determining its directions, in setting up programs and in developing means of funding which will assure the permanency of the program. Dr. Samuel Floyd is director.

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

## \$1 Million Lawsuit Strikes Mark Davis

LOS ANGELES—Dr. Rock Productions, operated by Walt Ainsworth, seeks damages of more than \$1 million from producer Mark Davis in Superior Court here.

The filing petitions for a permanent injunction, halting the defendant from working for anyone other than the plaintiff. The suit alleges Davis has violated his exclusive production pact of September 1977 with Dr. Rock and also claims Davis was induced to breach his pact by John Does.

## Home Taping Blamed For Downturn In U.K.

• Continued from page 1

million to the value of the market.

However, even singles remain vulnerable. Analysis of figures for the last quarters of 1978 and 1979 alone shows that at the end of last year, singles suddenly slumped 13% below volumes achieved in October-December 1978. The BPI admits this is disturbing, but suggests the waning of consumer interest in disco may be responsible.

At a time when so much attention is focussed on the ravages of home taping, it's ironic that prerecorded cassette sales in 1979 should be the one area to show genuine buoyancy, with growth in sales terms of nearly 14% over 1978.

Some 23.5 million cassettes were delivered, against 20.6 million the year before, with a trade value of \$115 million, 17% up on 1978's \$99 million. Increased sales of budget

price tapes, says the BPI, may have contributed significantly to the healthy development in this sector.

Nor does growth in the prerecorded tape market necessarily undermine the industry's contentions about the pervasiveness of home taping.

Cassette hardware lends itself to both purposes, and if prerecorded tape figures imply wider availability of tape machines in the home, then they also imply increased opportunities for domestic dubbing.

Sales of 8-tracks in the U.K. are now negligible, plummeting from 584,000 in 1978 to 73,000 last year, worth a meager \$315,000.

Total value of British manufacturers' disk and tape sales last year amounted to \$611.5 million at wholesale, translating to about \$897 million at retail. Manufacturing value in 1978 was \$575.3 million, worth \$815 million at retail.



Billboard photo by Don Albert

**HOT STUFF**—Baxtop, one of several acts being developed by WEA South Africa, performs its latest single, "Jo Bangles." Quartet is also set for release in France, West Africa, Zambia and Rhodesia.

## Collection Societies Run Chart Lottery

By MIKE HENNESSEY

AMSTERDAM—After teething troubles during the first two weeks of their new top 10 lottery, Hit Toto, the Dutch performing right and mechanical societies, BUMA/STEMRA, are confident that their scheme is now off to a flying start.

The idea is that betting forms bearing the current top 10 on the Nationale Hitparade, compiled by BUMA/STEMRA, are distributed to the public, and participants are invited to indicate their predictions as to the direction of movement of each of the 10 records.

Bettors place a cross against each title in one of three columns to indicate a move up or down, or no movement.

Hein Entlich, marketing manager

of BUMA/STEMRA, believes that the Hit Toto scheme will attract between 30,000 and 40,000 participants each week. Because lotteries are illegal in Holland unless they have a charitable purpose, the Nationale Hit Toto is sponsored by the National Youth Foundation, to which all profits go.

For an investment of 1.20 guilders (about 70 cents) per betting form, bettors can each week win prizes worth a total of 2,500 guilders (\$1,400) including portable television sets, cassette recorders and disco roller skates.

Says Entlich, "Not only is the scheme expected to raise one million guilders (\$575,000) a year for charity, but it will also be excellent promotion for the National Hitparade."

The BUMA/STEMRA chart is one of three major charts operating in Holland, and it's the one published in Billboard's "Hits Of The World" section. The other two are the Radio Veronica top 40 and the TROS-TV top 50.

Entlich notes, "The Veronica chart is circulated in poster form to 75,000 people, including all the major retailers, each week. We could not afford to do this, but the Nationale Hit Toto makes it possible for our chart to reach up to a million people every week."

150,000 betting forms are distributed weekly to 1,500 retail stores by the vans of newspaper and magazine distributors, each shop receiving between 100 and 300 forms according to its size.

Entlich also plans to circulate another 200,000 forms to Holland's 1,500 discotheques. In addition, the leading Dutch daily, Die Telegraph, which has a circulation of 800,000, carries the form each week.

The distribution costs are borne  
(Continued on page 54)

### TV Exposure

BRUSSELS—BRT Television, Flemish language channel of Belgian tv, has launched a new, twice-monthly program to present new Flemish, French language and international record releases.

The show, "Hitting," invites viewers to vote on the two most popular records in any transmission, and these will be rescreened in the next program; the same song will only be permitted two airings. At year's end, the top records of 1980 will be presented. Show airs on alternate Tuesdays in evening primetime.

## CBS Bows New Tape Packaging

LONDON—CBS Records U.K. is hoping to thwart cassette counterfeiters via modifications to the packaging of its prerecorded tape product.

New releases from the company will feature a library case with six-millimetre daffodil design molded into it, and an inlay card with special printing (courtesy of a British bank-note producer) that cannot be duplicated by conventional methods. In addition, the cassette itself will come in light gray, with a raised finish around the edge with the same daffodil logo molded into it. Site of manufacture is the CBS plant at Bridgend, Wales.

The result will be product which can easily be identified as legitimate, thus weakening the counterfeiters' cover.

Disclosing the move at its mid-year sales meeting at London's Heathrow Hotel recently, CBS chairman David Betteridge urged his sales representatives to recognize the role they played in combatting counterfeiters, and to alert retailers that the company was determined to take strong action to defeat the illegal operators.

Shelf stock should be inspected on retail calls, he said, and suspicious product reported. "The company's profitability is at stake," Betteridge warned.

The Heathrow meeting also heard the executive reveal that suggested list prices of prerecorded cassettes would be trimmed, in a bid to compete with home tapers.

From April, CBS cassettes will retail for the same price as albums. In the case of certain rock and pop product, tapes will actually be cheaper than disks. Currently, full-price albums are around \$12.20, full-price cassettes about \$12.65.

The company, which is planning a number of tape promotion campaigns during 1980, is also introducing five percent returns for the configuration.

Betteridge rejected suggestions that the move to price parity might have been made before now. Blank tape lobbyists claim prerecorded cassette production costs have remained relatively stable while those for albums have soared, implying the retail price differential between  
(Continued on page 53)

## Selling Abba On Videotape

NEW YORK—Abba will be commercially available on videotape from next month, the result of a deal between Polar Music and Europa Film, latter one of the largest video producers in Scandinavia.

First release will feature the Swedish superstars performing some of their greatest hits, including "Gimme Gimme Gimme," "Knowing Me, Knowing You," "Money Money Money," "Take A Chance On Me," "Eagle," "Voulez Vous" and "The Name Of The Game."

Europa, whose deal with Polar covers all countries with the PAL television system, will make the videotapes available in VHS and Betamax formats. They will be retailed through tv, radio and record stores worldwide.

The film has been specially produced for videotape, not merely comprising excerpts from either Abba's tv special or its feature film, "Abba: The Movie."

## Air Views Over Needletime

By NICK ROBERTSHAW

LONDON — The long-running saga of the Performing Right Tribunal, which has been meeting here since mid-November to thrash out levels of "needletime" payment, is far from over, with the various factions still busy submitting eloquent, persuasive and diametrically opposed arguments.

Purpose of the tribunal is to decide how much Britain's independent local radio stations should pay for the right to broadcast records (Billboard, Dec. 8, 1979).

The Assn. of Independent Radio Contractors, which brought the matter to the tribunal, believes the present level—a sliding scale of up to seven percent of post-tax profits—is too high, notably in comparison with the royalty payments negotiated by the British Broadcasting Corp.

Indeed, the body has even challenged the whole concept of needletime payments and restrictions. The promotional benefit to the record industry is ample return for the privilege of playing copyright material on air, it claims. If anything, the record industry should pay the broadcasters.

This is an argument calculated to induce apoplexy among record executives. Phonographic Performance Ltd., licensing body for the industry, has yet to present its case, but general manager Herbert Gilbert told Billboard: "The AIRC claim is rather like a bald-headed man who goes to a hat manufacturer and says I have no hair so I need a hat, but since while wearing it I will be publicizing your hat, I should be given it free."

Gilbert goes on: "The record industry is primarily concerned with the home entertainment market. Its two principal competitors are radio and television, and it's paradoxical that both should use the industry's own product to compete with it. Effectively it is parallel distribution: people are distributing our records by other means, and of course enabling the public to listen to them and tape them without paying for the privilege."

"There's a grim irony in the fact that record companies are making losses, while the people who use records are making more profit than the producers, whether it's dance halls and discotheques, or the very profitable jukebox operations, or com-

mercial radio, with its \$90 million annual turnover.

Currently the Musicians' Union is presenting its own arguments as an interested party in the case. Secretary John Morton told the tribunal that local radio stations were merely "jukeboxes of the air" that did little to enhance employment prospects for musicians in broadcasting, nor to nurture fresh generations of players.

As much as 30 years ago, discussions between the International Federation of Producers of Phonograms and Videograms and the European Broadcasting Union had rec-

(Continued on page 53)

## Tom's Cabin Turning To Young Japanese Talent

TOKYO—Tom's Cabin Productions, promoter and booking agent for both foreign and domestic talent, is planning to find, develop and produce Japanese artists from scratch.

As the firm's president, Hiroshi Asada, explains, the emphasis away from foreign performers—Tom's Cabin has promoted such acts as Nick Gilder, the Stranglers, XTC, Ann Peebles, Bruce Cockburn and Tito Puente during 1979—is attributable to snowballing expenses and scarcity of venues (promoters often have to rent these up to six months in advance, because they're government-owned and used for educational and social functions as well as music).

It's making life extremely difficult, he says. "In the past, I bought acts from the U.S. Now it's time to promote acts from Japan."

"We'll stick to our policy of promoting name acts from abroad, profitable or not, but we'll also have our own artists performing as openers. That way, we kill two birds with one stone."

The strategy extends to the appointment of attorney Lloyd Segal as U.S. representative for Tom's Cabin. He'll handle Japanese talent appearing there, and act as agent for U.S. artists playing Japan.

In developing and producing talent, Asada looks forward to long-term relationships rather than the short-term associations of concert promotion.

At present, Tom's Cabin manages a female singer named Kumiko Sawada, a new wave group, Levi and the Rockets and a fusion act, The Square.

Asada is also preparing visas and equipment for another of its acts, the Plastics, who'll be touring the U.S. East coast new wave circuit this spring.

As Tom's Cabin has presented Talking Heads and the B-52s in Japan, both of whom are managed by Gary Kurfirst, he will act as booking agent for any groups which Asada sends on that East coast swing, such as the Plastics.

"The '80s will mark Japan's music renaissance," the Tom's Cabin chieftain says. "If, for example, either Lloyd or Gary find talent suitable for exposure in Japan, we might work together on joint production and publishing projects."

Asada feels he was in the vanguard of promoting new wave in Japan. "I've promoted groups that others wouldn't touch because they felt it was too risky," he says. "Now it turns out that everyone's looking to new wave groups like the Police and the Knack for excitement, when I was into that more than three years ago. I did it too early, and let someone else make a profit."

Other industryites agree that Tom's Cabin was an early flagwaver for the new wave, opening the door for acts who might otherwise not have been able to tour Japan.



## New Focus For Piracy In Belgium

BRUSSELS—The Belgian record industry staged a major conference Feb. 14 for executives and the press, to emphasize afresh the severity and urgency of the piracy problem.

Three groups, the Belgian Industry Syndicate of Sound and Audio-visual Recordings (SABESA), the Belgian Assn. of Authors, Composers and Editors (SABAM) and the Belgian Gramophone Executive (Belgramax), jointly organized the event in Brussels' Amigo Hotel.

Two films were shown detailing the extent of piracy in neighboring Holland and France. In the former, piracy is estimated at around \$15 million annually, or 5% of record industry turnover. Father Abraham alone had prompted production of one million pirated records.

The Amsterdam tribunal has so far pronounced six sentences against offenders, none of them particularly severe.

In Belgium itself, piracy is reckoned to be running at around two to three percent of turnover for albums, five to six percent for singles, eight percent for cassettes.

Ratification of the Rome and Geneva conventions was stated at the Brussels conference to be the most vital step which could be taken by the Belgian government. Other useful weapons: changes in the 1866 copyright law to provide far heavier penalties, and greater use in combating counterfeiters of the law against false representation of economic goods.

## Abba In Spanish Via RCA

NEW YORK—RCA Records is releasing a Spanish-language Abba album in Latin American markets on April 1.

Entitled "Gracias Por La Musica," it will contain versions of "Knowing Me, Knowing You," "Move On," "Fernando," "Dancing Queen," "Hasta Manana," "Gimme Gimme Gimme," "Mamma Mia," "I Have A Dream," "Chiquitita" and the title track, "Thank You For The Music."

Lyric translations were handled by Buddy McCluskey of RCA Argentina, and his wife, Mary. The pair supervised Abba's vocal overdubs at the group's Polar Music studios in Stockholm Jan. 8-24. Engineer was Michael Tretow.

RCA has Abba release rights



**SWISS GOLD**—CBS artist Leonard Cohen, right, accepts gold awards for Swiss sales of his albums, "Songs Of Leonard Cohen" and "Greatest Hits." With him are, from left, promotion staffer Doris Bucher of CBS Switzerland, managing director Norman Block and promotion manager Doris Mollet.

## Czech Demand Exceeds Supply In Contrast To Western Markets, Business Is Booming

By LUBOMIR DORUZKA

PRAGUE—The problems of distributing and marketing music in Czechoslovakia—where there are only three record companies, one controlling 70% of the market—are obviously different from those in territories with large numbers of competitive producers and distributors.

But state-owned Supraphon's most major problem here seems to be satisfying the demand for recorded product, demand which has grown so fast as to outstrip local pressing capacity.

Solving this problem is just one of the tasks facing Karel Arbes, Supraphon's new commercial director, brought in to replace Vladimir Vobornik, who retired earlier this year.

Arbes says: "When I first worked for Supraphon nine years ago, our retail division sold in the whole year as many records as the whole company sells now in just three months. Between 1971 and 1978, retail and wholesale sales rose by more than 73%.

"Estimates about record industry development, prophetically prepared in the middle of the '70s, have already been overtaken by hard facts. For 1985, we now envisage a total production of 7.5 million album units, including around 400,000 units intended for importation from Socialist countries. We expect to export around 1.5 million albums."

Domestically, Supraphon sells both on a wholesale basis and through more than 150 of its own specialist retail shops. These shops also sell product from the other two Czechoslovakian record companies, Opus and Pantan.

In 1979, sales totalled around 5.5 million albums. More than four million were Supraphon records from the local pressing plant; around 600,000 were custom-pressed in the Soviet Union; around 320,000 were imported from other Socialist countries; 55,000 were imported from India; and 175,000 came from Pantan

## Fresh Formats For Hong Kong's Discos

By KEITH ANDERSON

HONG KONG—There have been gloomy reports that disco in Hong Kong is dying. "Too many discos chasing too few customers" was a recent headline in The Star, an English-language daily here.

It is certainly true that a number of discos have folded in recent weeks, and more are likely to follow in the Chinese New Year. For the last 18 months, there has been something of a boom; new discos opened with monotonous frequency. Now the the craze is at an end.

Among clubs which propose a change of form is Grammy's, to become a hostess club in March. Another venue, Disco Fever, is thought

to be contemplating handing over part of its premises in densely populated North Point to an Indian restaurant and a billiard saloon.

The American owners of the genuinely successful Disco Disco regard the problem as one of management attitudes. Too many club owners imagined that it was enough to put up a sign "disco" over their night club premises, without any real understanding of the business.

Disco Disco keeps up with the times. Rock'n'roll is in there, as in New York. There's no attempt to discourage the less well-heeled by stringent regulations over dress. At the same time, every effort is made to provide an attractive atmosphere for customers from all walks of life. The management, in fact, is young, enthusiastic and in touch with the realities of disco business.

Discos, of course, continue at the hotels. Here the Excelsior has recently taken the drastic and dangerous step of going half-live. This is often a prelude to the end of the discotheque. Hotel clientele are, in any case, hardly typical disco customers.

While hotel discos save on rent, they do little to provide the kind of popular meeting place that Disco Disco can give.

At the other end of the market is the exclusive Manhattan, which continues to thrive on its rich clientele. The club is fussy about who it admits, and is a fashionable place for the young executive.

The New Year will see the continued success of Disco Disco and the Manhattan, the Taipan and one or two other discos. Predictably, it will bring a metamorphosis to a good many others, with neither the expertise nor the imagination to think "disco."

## Conn Shows

CANNES—U.K. country music promoter Mervyn Conn, who presents the International Festival of Country Music at London's Wembley Arena each Easter weekend, widens the area covered by his contingent of visiting U.S. artists by staging the first "Festival of American Music" at Le Hippodrome, Paris.

In association with Claude Wild Productions, Conn takes the package to France (March 31 and April 1) before the Wembley season, Gothenburg (April 5) and Rotterdam (April 6-7). The Paris trip comes after a visit to Frankfurt (March 29-30).

Different packaging of the artists enables two shows to run the same day in two territories. For his American Music Festival, the following will appear both days: Emmylou Harris, Lloyd Green, Charlie McCoy, Johnny Gimble, Eddy Mitchell, and Carl Perkins with (first day) Charley Pride, Charlie Rich, Bobby Bare, Janie Fricke, George Hamilton IV and (second day) Bellamy Bros., Don Everly, Commander Cody and Raymond Froggatt.

## Mac For Britain

LONDON—Fleetwood Mac plays its first U.K. concerts for more than three years in June, at the end of the group's current world tour. Promoter Barry Dickens has finalized three shows at the Bingley Hall in Staffordshire, and one at Wembley Arena. Ticket prices range from \$12.50 to \$17.25.

## Baby 'O Born Via California LP

By MARV FISHER

MEXICO CITY—Going outside their native Mexico to record, Rafael Villafane and Eric Reider have taken a \$75,000 gamble with a made-in-California album to launch their Baby 'O Records here.

The two young Mexicans, both under 30, are confident that the pop-disco sound they waxed can equal the impact of any other foreign product going into Mexico.

The album, entitled "You've Got It," features Los Angeles musicians, with arrangements by Greg Mathieson. All of the tunes were penned by Villafane, with collaboration on a couple. Sound engineer for the project was Doc Siegel.

The release got off to a running start in mid-January with sales reportedly valued at \$4,500 (100,000 pesos) the first day. There are 10,000 units in stock around the country, with 20,000 more ready to ship this

month from the Monarch plant in Los Angeles.

Villafane, producer, musician and discotheque owner (he and Eduardo Cesarman partnered the successful Baby 'O disco in Acapulco), is also in the process of forming his own distribution outlet in this country with Reider.

"I see the entire Mexican market five to 10 times larger than it is at present, moving towards a \$300 million annual retail turnover in 1980," comments Villafane.

Another of his projects is a posh restaurant operation, also under the Baby 'O name, in the Tech-amachalco section of the city.

Distribution for the "You've Got It" package in the U.S. has not yet been firmed, but Villafane says his attorneys are working on a deal.

He also claims he's had offers for the disk inside Mexico. "But I'm not

about to give up this lush territory, especially as I'm a native-born Mexican and resident."

Coordinating the promotion and some of the sales for Baby 'O Records is Alfredo Abugannam. The company is simultaneously testing another independent sales group for local distribution.

This summer, Villafane will cut another album in Los Angeles. "Only this time, it will be strictly rock'n'roll."

His major contention is that Mexico can proportionately break out rock'n'roll product faster than the U.S.

That's why he's working on a rock project now, and also looking to secure a new wave entry to spice up the Baby 'O market penetration.

The two stations airing the label's product in January, La Pantera and

(Continued on page 53)

# Billboard® Hits Of The World™

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## BRITAIN

(Courtesy of Music Week)  
As of 2/23/80  
SINGLES

This Week	Last Week	
1	1	COWARD OF THE COUNTY, Kenny Rogers, United Artists
2	6	AND THE BEAT GOES ON, Whispers, Solar
3	NEW	ATOMIC, Blondie, Chrysalis
4	2	TOO MUCH TOO YOUNG, Specials, 2-Tone
5	5	CAPTAIN BEAKY, Keith Michell, Polydor
6	13	CARRIE, Cliff Richard, EMI
7	4	SOMEONE'S LOOKING AT YOU, Boomtown Rats, Ensign
8	20	BABY I LOVE YOU, Ramones, Sire
9	17	I CAN'T STAND UP FOR FALLING DOWN, Elvis Costello, F-Beat
10	18	SO GOOD TO BE BACK HOME AGAIN, Tourists, Logo
11	3	I'M IN THE MOOD FOR DANCING, Nolan Sisters, Epic
12	12	ROCK WITH YOU, Michael Jackson, Epic
13	8	I HEAR YOU NOW, Jon Anderson & Vangelis, Polydor
14	NEW	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor
15	15	7TEEN, Regents, Rialto
16	21	RIDERS IN THE SKY, Shadows, EMI
17	9	BABE, Styx, A&M
18	27	LIVING IN THE PLASTIC AGE, Buggles, Island
19	7	IT'S DIFFERENT FOR GIRLS, Joe Jackson, A&M
20	11	SAVE ME, Queen, EMI
21	16	THREE MINUTE HERO, Selector, 2-Tone
22	14	LIVING BY NUMBERS, New Muzik, GTO
23	NEW	TOGETHER WE ARE BEAUTIFUL, Fern Kinney, WEA
24	23	TOO HOT, Kool & The Gang, Mercury
25	38	GAMES WITHOUT FRONTIERS, Peter Gabriel, Charisma
26	22	BUZZ BUZZ A DIDDLE IT, Matchbox, Magnet
27	26	JANE, Jefferson Starship, RCA
28	NEW	AT THE EDGE, Stiff Little Fingers, Chrysalis
29	10	MY GIRL, Madness, Stiff
30	37	ALL NIGHT LONG, Rainbow, Polydor
31	39	SINGING THE BLUES, Dave Edmunds, Swan Song
32	NEW	ON THE RADIO, Donna Summer, Casablanca
33	31	UNDERPASS, John Foxx, Virgin
34	34	TOUCH TOO MUCH, AC/DC, Atlantic
35	28	ESCAPE, Rupert Holmes, Infinity
36	25	GREEN ONIONS, Booker T & MG's, Atlantic
37	NEW	I'VE DONE EVERYTHING FOR YOU, Sammy Hagar, Capitol
38	NEW	SO LONELY, Police, A&M
39	NEW	DO THAT TO ME ONE MORE TIME, Captain & Tennille, Casablanca
40	NEW	HOT DOGS, Shakin' Stevens, Epic

### ALBUMS

This Week	Last Week	
1	1	THE LAST DANCE, Various, Motown
2	NEW	GET HAPPY, Elvis Costello, F-Beat
3	39	STRING OF HITS, Shadows, EMI
4	2	PRETENDERS, Pretenders, Real
5	NEW	TOO MUCH PRESSURE, Selector, 2-Tone
6	4	SHORT STORIES, Jon Anderson & Vangelis, Polydor
7	3	ONE STEP BEYOND, Madness, Stiff
8	NEW	TELL ME ON A SUNDAY, Marti Webb, Polydor
9	9	KENNY, Kenny Rogers, United Artists
10	7	SPECIALS, Specials, 2-Tone
11	8	REGGATTA DE BLANC, Police, A&M
12	10	OFF THE WALL, Michael Jackson, Epic
13	NEW	SMALLCREEP'S DAY, Mike Rutherford, Charisma
14	12	I'M THE MAN, Joe Jackson, A&M
15	6	GOLDEN COLLECTION, Charlie Pride, K-tel
16	5	PERMANENT WAVES, Rush, Mercury
17	11	GREATEST HITS VOL. 2, Abba, Epic
18	17	JUST FOR YOU, Des O'Connor, Warwick
19	15	THE NOLAN SISTERS, Nolan, Epic
20	13	THE WALL, Pink Floyd, Harvest
21	14	END OF THE CENTURY, Ramones, Sire
22	NEW	METAL FOR MUTHAS, Various, EMI
23	18	METAMATIC, John Foxx, Metalbeat
24	16	GREATEST, Bee Gees, RSO
25	NEW	FLOGGING A DEAD HORSE, Sex Pistols, Virgin
26	22	THE FINE ART OF SURFACING, Boomtown Rats, Ensign
27	32	KENNY ROGERS SINGLES ALBUM, United Artists
28	23	SEPTEMBER MORN, Neil Diamond, CBS
29	21	GREATEST HITS, Rod Stewart, Riva
30	24	OUTLANDS D'AMOUR, Police, A&M
31	25	GOING STEADY, Original Soundtrack, Warwick
32	18	LONDON CALLING, Clash, CBS
33	31	EAT TO THE BEAT, Blondie, Chrysalis
34	30	DISCOVERY, Electric Light Orchestra, Jet

35	26	PARALLEL LINES, Blondie, Chrysalis
36	34	20HOTTEST HITS, Hot Chocolate, RAK
37	NEW	ROCK AND ROLL JUVENILE, Cliff Richard, EMI
38	NEW	ARGY BARGY, Squeeze, A&M
39	29	CAPTAIN BEAKY & HIS BAND, Keith Michell, Polydor
40	NEW	THE AGE OF PLASTIC, Buggles, Island

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 2/25/80  
SINGLES

This Week	Last Week	
1	2	SUN OF JAMAICA, Goombay Dance Band, CBS
2	1	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
3	3	RAPPER'S DELIGHT, Sugarhill Gang, CNR
4	4	HERBERT, Gottlieb Wendehals, CNR
5	6	QUE SERA MI VIDA, Gibson Brothers, Polydor
6	15	WIE FREI WILLST DU SEIN, Howard Carpendale, EMI
7	5	WEEKEND, Earth & Fire, Vertigo
8	9	ZABADAK, Saragossa Band, Ariola
9	13	HADSCI HALFE OMAR, Dschinghis Khan, Jupiter
10	7	I HAVE A DREAM, Abba, Polydor
11	8	INDIAN RESERVATION, Orlando Riva Sound, Ariola
12	11	CONFUSION, Electric Light Orchestra, Jet
13	10	MAYBE, Thom Pace, RSO
14	19	IT'S A REAL GOOD FEELING, Peter Kent, EMI
15	12	THE BALLAD OF LUCY JORDAN, Marianne Faithfull, Island
16	14	LUCIFER, Alan Parsons Project, Arista
17	21	SWEET SEPTEMBER, Tony Christie, RCA
18	17	VIDEO KILLED THE RADIO STAR, Buggles, Ariola
19	NEW	ICH WAR SO CERN WIE DU, Bernhard Brink, Hansa
20	16	I'M BORN AGAIN, Boney M., Hansa
21	25	ROCKABILLY REBEL, Matchbox, Magnet
22	18	TUSK, Fleetwood Mac, Warner Bros.
23	NEW	FRUEHSTUECK, Gebrueder Blattschuss, Hansa
24	20	WHAT'S IT TAKE, Robert Palmer, Island
25	22	BANG BANG, B.A. Robertson, Asylum
26	23	LADIES NIGHT, Kool & The Gang, De-Lite
27	28	I DO THE ROCK, Tim Curry, A&M
28	NEW	OH SUSIE, Secret Service, Strand
29	27	MONO, Monotones, Metronome
30	26	SUCH A NIGHT, Racey, RAK

### ALBUMS

1	1	THE WALL, Pink Floyd, Harvest
2	4	HITHAUS RAMBA ZAMBA 2, Various, Polystar
3	3	EYES OF THE UNIVERSE, Barclay James Harvest, Polydor
4	2	EVE, Alan Parsons Project, Arista
5	NEW	UNBEHAGEN, Nina Hagen Band, CBS
6	7	TUSK, Fleetwood Mac, Warner Bros.
7	13	DISCOVERY, Electric Light Orchestra, Jet
8	6	MOVE IT, Cliff Richard, Arcade
9	9	GREATEST HITS VOL. 2, Abba, Polydor
10	17	GONE TO EARTH, Barclay James Harvest, Polydor
11	5	BREAKFAST IN AMERICA, Supertramp, A&M
12	12	UDO 80, Udo Juergens, Ariola
13	15	STEPPENWOLF, Peter Maffay, Telefunken
14	18	HIGHWAY TO HELL, AC/DC, Atlantic
15	16	TRAEUMEREIEN, Richard Claydermann, Telefunken
16	8	BROKEN ENGLISH, Marianne Faithfull, Island
17	NEW	DA CAPO ROBERTO, Roberto Delgado, Polydor
18	11	PLATINUM, Mike Oldfield, Virgin
19	19	DYNASTY, Kiss, Atlantic
20	NEW	UNS JOHRESZIGGE, De Black Fooss, EMI

## CANADA

(Courtesy Canadian Recording Industry Assn.)  
As of 2/20/80  
SINGLES

This Week	Last Week	
1	1	RAPPER'S DELIGHT, Sugarhill Gang, Quality
2	2	COWARD OF THE COUNTY, Kenny Rogers, United Artists
3	7	VIDEO KILLED THE RADIO STAR, Buggles, Island
4	3	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
5	14	MONEY, Flying Lizards, Virgin
6	NEW	SARA, Fleetwood Mac, Warner Bros.
7	6	PLEASE DON'T GO, K.C. & The Sunshine Band, TK
8	16	MESSAGE IN A BOTTLE, Police, A&M
9	8	POP MUZIK, M. Sire
10	NEW	ROMEO'S TUNE, Steve Forbert, Nempor

11	11	BABE, Styx, A&M
12	NEW	ANOTHER BRICK IN THE WALL, Pink Floyd, Columbia
13	4	LADIES NIGHT, Kool & The Gang, De-Lite
14	NEW	DON'T DO ME LIKE THAT, Tom Petty & Heartbreakers, MCA
15	5	ROCK WITH YOU, Michael Jackson, Epic
16	NEW	FOOL IN THE RAIN, Led Zeppelin, Swan Song
17	NEW	VOICES, Cheap Trick, Epic
18	NEW	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic
19	NEW	JANE, Jefferson Starship, RCA
20	NEW	REMEMBER, Aerosmith, Columbia

### ALBUMS

1	7	GREATEST HITS VOL. 2, Abba, Atlantic
2	1	THE WALL, Pink Floyd, Columbia
3	4	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song
4	2	THE LONG RUN, Eagles, Asylum
5	6	CORNERSTONE, Styx, A&M
6	8	KENNY, Kenny Rogers, United Artists
7	NEW	ON THE RADIO/GREATEST HITS, Donna Summer, Casablanca
8	NEW	OFF THE WALL, Michael Jackson, Epic
9	NEW	THE ROSE, Original Soundtrack, Atlantic
10	5	BREAKFAST IN AMERICA, Supertramp, A&M
11	NEW	EVE, Alan Parsons Project, Arista
12	3	REGGATTA DE BLANC, Police, A&M
13	NEW	JACKRABBIT SLIM, Steve Forbert, Nempor
14	NEW	GREATEST HITS, Rod Stewart, Warner Bros.
15	13	DREAM POLICE, Cheap Trick, Epic
16	NEW	FREEDOM AT POINT ZERO, Jefferson Starship, RCA
17	NEW	NIGHT IN THE RUTS, Aerosmith, Columbia
18	NEW	B-52s, B-52s, Warner Bros.
19	NEW	SEPTEMBER MORN, Neil Diamond, Columbia
20	NEW	THE GAMBLER, Kenny Rogers, United Artists

## ITALY

(Courtesy Germano Ruscitto)  
As of 2/19/80  
SINGLES

This Week	Last Week	
1	1	DISCO BAMBINA, Heather Parisi, CGD-MM
2	2	REMI E LES SUE AVVENTURE, I Ragazzi Di Remi, Cetra/Fonit Cetra
3	3	SE TORNASSI, Julio Iglesias, CBS/CGD-MM
4	20	NOTTE A SORPRESA, I Pooh, CGD-MM
5	7	MY SHARONA, Knack, Capitol/EMI
6	6	BUONA DOMENICA, Antonello Venditti, Philips/Polygram
7	13	C'E TUTTO IL MONDO INTORNO, Matia Bazar, Ariston/Ricordi
8	9	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic/CGD-MM
9	4	CICCIOTELLA, Loretta Goggi, WEA
10	NEW	VIDEO KILLED THE RADIO STAR, Buggles, Island/Ricordi
11	5	L'ARIA DEL SABATO SERA, Loretta Goggi, WEA
12	10	NO MORE TEARS, Barbra Streisand & Donna Summer, Casablanca/Durium
13	8	CHE NE SAI, Riccardo Fogli, Paradiso/CGD-MM
14	18	BODY TO BODY, Gepy & Gepy, Baby/CGD-MM
15	11	VIVA L'ITALIA, Francesco de Gregori, RCA
16	12	LA MIA BANDA SUONA IL ROCK, Ivano Fossati, RCA
17	NEW	SIGNOR GUIDICE, Roberto Vecchioni, Ciao/CGD-MM
18	14	SHANGHAIED, Electric Funk, Neon/Panarecord
19	NEW	UNDERWATER, Roberto Harry Thumann, Baby/CGD-MM
20	NEW	MOSCOW DISCO, Telex, Durium

## SOUTH AFRICA

(Courtesy Springbok Radio)  
As of 2/23/80  
SINGLES

This Week	Last Week	
1	1	ANOTHER BRICK IN THE WALL, Pink Floyd, CBS
2	2	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic
3	3	THE PART OF ME THAT NEEDS YOU MOST, Exile, RAK
4	4	RISE, Herb Alpert, A&M
5	9	BABE, Styx, A&M
6	6	VIDEO KILLED THE RADIO STAR, Buggles, Island
7	7	GREAT BALLS OF FIRE, Nightmare, Bullet
8	NEW	DO THAT TO ME ONE MORE TIME, Captain & Tennille, Casablanca
9	NEW	TIRED OF TOWN' THE LINE, Rocky Burnette, EMI
10	5	CRAZY LITTLE THING CALLED LOVE, Queen, EMI

## International

### PRESSING QUALITY A PROBLEM

# Soviet Disk Output Holds Steady In '79

By VADIM YURCHENKOV

MOSCOW—Record production in Russia last year remained virtually the same as in 1978, according to figures released recently by the director general of state-owned Melodiya, Piotr Shabanov.

Speaking at a Moscow press conference, he said that 1979 output was 205 million units in total, 25% of which were flexi-singles. This compares with the previous year's 204 million units, of which about 60 million were flexi-singles.

Melodiya, which has about 30,000 titles in catalog, inaugurated its record club last year, and issued four special releases—each limited to a maximum of 4,000 units—aimed exclusively at members of the Moscow-based Klub Filofonistov (record collectors' club).

Future policy development will depend on results of analyzing subscriber feedback. There are still complaints about the quality of Melodiya's pressings.

In an interview published last year in the Klub magazine, Shabanov said that the quality of Melodiya records still depends to a large extent on the functioning of the equipment at its pressing plants. Some of the presses and other disk processing machinery have been in operation since the '30s.

Melodiya is planning to install new automatic presses, designed and constructed in Russia. However, the experimental Gramzapis record plant in Moscow is already equipped with foreign-made automatic presses, and the records manufactured there are of excellent quality.

It is also hoped that Melodiya's switch from the 10 dB level to the 14 dB level in recording will also help considerably to improve the quality of records.

Last year, Melodiya purchased a foreign machine for manufacturing two-pocket sleeves and soon all two-record sets will be packaged in these quality jackets. Until now two-pocket sleeves were limited to a very small number made by hand at the Gramzapis plant.

Other factors contributing to infe-

rior quality of Melodiya records are the shortage of suitable storage space at pressing factories and the absence of special record containers for transportation.

Shabanov told the press conference that Melodiya would continue to depend for its market research on a panel of 500 record stores throughout the country, and would seek from these stores information to analyze the public demand for various kinds of music and to help plan future production.

There are about 40,000 retail outlets selling records in the Soviet Union, of which 28 are owned by Melodiya and 58 are specialist shops, selling only records and prerecorded cassettes and operated by the Ministry of Trade.

Records are also sold in department stores, bookstores and consumer electronics shops, at newsstands and souvenir shops, by the great Tzentrosoyuz chain of general stores and by mail order from the Posyltorg record base at Aprelevka near Moscow (a kind of Soviet Sears Roebuck).

Most record sales—about 60%—are accounted for by the Ministry of Trade outlets, but the Ministry seems to have no intention of extending its retail network. Melodiya would like to take control of the chain and there might well be a move in this direction.

There are a number of problems concerning the wholesaling and retailing of recordings—among them, the lack of modern rack installations, of store fixtures and fittings in general and of merchandising aids, a need for more extensive mailing operations (the mailing department at Aprelevka cannot cope with the volume of orders in a country the size of the Soviet Union)—and the general insufficiency of modern record shops. These problems have remained unresolved for more than a decade.

A new source of market information for the state record company is a questionnaire to be published regularly in Melodiya's quarterly record magazine and catalog.

# EMI Tape Defects From European Pressure Group

LONDON—The ranks of the British blank tape industry, currently fighting to prevent the proposed implementation of levies on tape and hardware, have been split with the defection of EMI Tape, one of the most powerful members of the European Tape Industry Assn. pressure group.

EMI Tape managing director Ted Naef says he will not support the campaign against the record industry, and will not contribute to the association's fighting fund.

Instead, he's aligning himself with the British Phonographic Industry's campaign for government action on a levy to compensate for home taping losses (Billboard, Feb. 16, 1980). Says Naef, "I believe that if the blank tape industry is to stay healthy, it is dependent on a buoyant record industry. It's in the long-term interests of the tape manufacturers to have a levy, provided it's a fair one."

Association chairman Bob Hine, meanwhile, has accused the record

industry of bringing problems on its own head through poor marketing of prerecorded tapes and indifferent disk pressing quality.

"The quality of records is abysmal," says Hine, "and the public is disenchanted with the product released by the record industry, so there's been a basic move away from buying records."

Support for this view came in a recent article in the prestigious magazine, New Scientist, where audio writer Adrian Hope accused the U.K. disk business of "stubbornly refusing to admit that bad pressing of records is at the root of all its present commercial problems."

The British Phonographic Industry retorted that there was absolutely no evidence to show that the industry recession was, in any way, due to pressing quality. The percentage of faults was extremely low, it said, and not increasing, despite pressures to operate with even tighter economies.

EMI EXEC SPEAKS OUT

What Crisis? Jung Calls It A Plateau

By WOLFGANG SPAHR

COLOGNE—"A little self-discipline would do all of us some good. While we shouldn't allow the accountants to take complete control of the business, we should certainly listen to them more carefully before we put our signatures to new catalog deals or artists' contracts."

The man speaking is Wilfried Jung, director of EMI for central Europe.

He holds that if the international record industry can shun the spurious glamor of multi-million dollar deals, and instead devote time and effort in preparing itself for the new era of technological innovation, then the prospects for consolidation and growth in the '80s are extremely encouraging.

"Despite the popular attitude," he

continues, "there has been no real crisis in the record industry. It is simply that business has reached a certain plateau, and it may be that record companies will have to wait a year or two before sales start taking off dramatically again.

"It may even take 10 years to retrieve the massive growth acceleration the industry has enjoyed for so many years. But, in the meantime, we have the opportunity to try to broaden the plateau the industry has reached.

"Our future depends not on the money we spend, but on the money we earn. I don't think the industry has lost its Midas touch, and neither has it lost its talent-scouting skills."

Jung cites the major success of acts like the Eagles, Pink Floyd, Stevie Wonder, Fleetwood Mac, Dire Straits, Abba, the Police, the Knack and AC/DC as testimony in his case. He also argues that collaboration among companies on a multinational level is indispensable for the maintenance of growth.

"Can you imagine a Pink Floyd album produced only for the Australian market, or the complete opera 'Don Carlos' recorded solely for distribution in Britain?"

"The multinational companies nowadays record in Los Angeles, New York, London, Rome, Cologne, Stockholm. They manufacture their records and tapes, very often, centrally in one or two factories for the European markets, and have distribution networks covering Benelux, Scandinavia and so on.

"The music business is one of the most international businesses of all, and the guarantee of its future prosperity lies in future cooperation and the interchange of talent and creative ideas."

Needletime

Continued from page 50

ognized that broadcasting posed a threat to the livelihood of musicians. The media generally were open to a small minority of performers, and their benefits to the few—who anyway lost in length of popularity what they gained in intensity—were far outweighed by the harm to the bulk of professional artists.

Present rates made it cheaper to use needletime than to perform cover versions, so musicians should be compensated for being deprived of this area of income. "We would be happy with a reduction in payments for record use, if there were a reduction in use as well," Morton added.

CBS Bows

Continued from page 50

the two has for some time been unnecessary.

"In my judgment," said Bette-ridge, "we could not have done this sooner than we have. It's a matter of volume: the more you make, the less your unit costs, and in Britain, prerecorded cassette volume has been growing steadily."

There was no indication whether CBS licensed labels will follow suit, though Stephen James, managing director of CBS-distributed DJM Records, told conference delegates that his company would be pegging cassette prices.

Czech Demand

Continued from page 51

"A well-organized balance between retail and wholesale divisions is of primary importance," says Arbes. "Until now we've distributed the records ordered by members of our Record Club, around 980,000 album units in 1978 as an example, through our retail shops, but now we hope to offer this to stores with whom we have sponsorship agreements.

"On the other hand, we'll limit the distribution of record club product through book stores to those places where we have a retail shop of our own.

"Additionally, we'll entrust one retail shop in each district with mail-order sales for its district. Our main aim is to achieve a situation where every record which has entered our distribution system finds its way to the customer."

Soviets Set Disco Center, Launching Chain Of Sites

MOSCOW—A disco information center is being set up here at the Hotel Orlyonok, organized by the Central Committee of the Young Communist League.

The new division will include a special information room, plus hall space for the demonstration of disco programs.

As an experiment, the Young Communist League (Komsomol) is launching its own chain of 15 discos, based in schools, hostels, village clubs and houses of culture.

And a special recording studio Molodostj (Youth) is being set up by the league at a Melodiya facility to record disco music and supply re-

corded product to the disco chain itself.

To compensate for the shortage of properly trained disk-jockeys in Russia, special disco courses are planned in various schools. Additionally, correspondence courses for disk-jockeys and disco managements are to be run by the Molodezhnaya Estrada magazine through the coming year.

These are the major steps taken by the Young Communist League to develop a real national disco business in Russia, the moves headed by Viktor Torbokov, of the cultural division of the Komsomol Central Committee.

Billboard Hits Of The World

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Table with columns: This Week, Last Week, and list of songs for JAPAN, SPAIN, and AUSTRALIA.

Table with columns: This Week, Last Week, and list of songs for AUSTRALIA, HOLLAND, and SWEDEN.

Table with columns: This Week, Last Week, and list of songs for JAPAN.

Table with columns: This Week, Last Week, and list of songs for SPAIN.

Table with columns: This Week, Last Week, and list of songs for HOLLAND.

Table with columns: This Week, Last Week, and list of songs for HOLLAND.

Table with columns: This Week, Last Week, and list of songs for SWEDEN.

Table with columns: This Week, Last Week, and list of songs for DEMOOISTE FILMMELODIEEN.

Table with columns: This Week, Last Week, and list of songs for FINLAND.

Table with columns: This Week, Last Week, and list of songs for ALBUMS.

Table with columns: This Week, Last Week, and list of songs for PORTUGAL.

Table with columns: This Week, Last Week, and list of songs for ALBUMS.

Table with columns: This Week, Last Week, and list of songs for SWEDEN.

Table with columns: This Week, Last Week, and list of songs for ALBUMS.

Baby 'O Born

Continued from page 51
Disco Radio, have been augmented by four others now. "All are aware that this is Mexican-created and financed, despite the fact that it's coming in as imported material," notes Abugannam. "It's a start from the other side—but it's all going to count here in our own land," concludes Villafane.



**BRASS BOSS**—Rob McConnell, center, conductor and arranger of Canada's Boss Brass, listens to the mix of the big band's new album in the MPS studios at Villingen, West Germany. The LP, out in April and as yet untitled, was recorded last year at Toronto's Sound Stage studio. With McConnell, left, are Hans Georg Brunner-Schwer, MPS chief, and David Greene, Canadian studio engineer.

## Speed \$\$ Collections In Latin Territories

MEXICO CITY—Moves to speed up authors' collections via "more efficient accounting" are currently being discussed at length by the Mexican publishing association, EMMAC, according to its new president, Jose "Pepe" Cruz.

The measures, designed not only to affect this country but all of Latin America, would greatly alleviate the losses sustained by the periodic devaluations, latter mostly in Brazil and Argentina.

Cruz, also administrative head of Beechwood De Mexico, would not specify how and when this would all come about, but, according to contacts being made throughout the hemisphere, "We are pointing towards definite decisions by the end of 1980."

Other agreements between the Latin American nations and publishers are also expected to be refined, indicates Cruz, who took his official post late last month. Cruz had been interim president of EMMAC since September 1979 when

Rogelio Brambila (Editora) stepped down prior to the end of his term.

"In the case of Argentina," explains Cruz, "last August the parity of their peso exchange was 1,500 to one (dollar). Recently, the change went to 2,200 to one."

"Consequently, if there is too long a delay, we are caught in the middle and the result is much less in dollar value on the royalties originally due us. It only makes common sense for the publishing community to correct such shortcomings," Cruz states.

Initial discussions on the projected plans got underway this past fall when Cruz met with music officials in Brazil (ABEM) and Argentina (CAEM).

He indicates that similar contacts are progressing with Chile, Colombia and Venezuela. A collection problem "another sort" between the former country and Mexico still exists because of strained diplomatic relations. "However, this, too, should be corrected within a short time."

Locally, Cruz reports that better terms are being achieved with the publishers and the magazines as to collections for reprints on music and lyrics of songs.

"Although just a handful of the publications agreed to our terms of increasing the amount some 200%," the bilingual Cruz continues, "We are beginning to make considerable headway in convincing them that the increased rates are only fair for the composers."

Overall, Cruz and his EMMAC colleagues are considerably optimistic about making "substantial improvements" this year. Cruz concludes that it's up to the membership to ensure "the systems work properly on behalf of the authors, here and in the other nations in the region."

Joining the publishing executive on the EMMAC board of directors for the entire year are: Mario De Jesus (Emlasa), first vice president; attorney Eren Huerta (Editorial Orfeon), second vice president; attorney Rafael Farias (Edim/RCA), secretary; and Manuel Cervantes (Mundo Musical/CBS), treasurer.

Alternates (vocals) for the association over the 12-month period are: Sari a Carsy (Arabella/Ariola), Teresa Beltran (Alfa Music) and Bernardo Gonzalez (Editorial Son Art).

EMMAC is comprised of some 40 member companies, and this year is expected to herald better relationships with the Composers Society, according to agreement reached late last year by both sides.

# Canada

## New Wave On Canada's Airwaves But Survey Suggests Product Sell-Through Is Poor

TORONTO—While media support has been and continues to be strongly supportive of new rock product carrying the generic tag "new wave," there is mounting evidence that the ballyhoo is, like the old Peter Sellers movie, a shot in the dark.

It is unwise to draw too close a parallel between the Canadian and American marketplace at present because they are separate and distinct record markets, but here new wave has become a staple diet of AM top 40 and AOR radio formats and yet, by and large, it's not selling.

According to several research studies conducted by Joint Communications in Canada, one of the key identifiable reasons why the new wave rock is not selling is because the market is confused by the sheer number of new album acts on the market.

"We were absolutely astounded with one finding where 90% of the respondents were unable to identify either the name of the act or the name of the tune when we played 'Cruel To Be Kind' by Nick Lowe," waxes Joint Communications' John Parikhhal.

While the major part of his re-

search findings are not available for print, the lifestyle researcher reports that a listening session of various one-hit record artists recently turned in a whopping 85% failure to identify in the sample study.

"You can imagine the effect this has on record sales," he asks rhetorically.

One person who is very aware of the effect on the record industry is Bob Sniderman, who controls the massive Sam's Records & Tapes retail chain in Canada.

The youthful and influential retail executive says that he was strongly affected by the new wave trend and highly optimistic that it would spawn a new generation of stars. Now he isn't so sure.

"About four months back, I took stock of the quantity of new album acts that were sitting in our inventory and hadn't moved. I was expecting to see about 25% of our sales being derived from the new wave but, in fact, it represents about 5%."

Sniderman faults the record companies for failing to focus marketing campaigns on these new groups, and he terms the quantity of releases as "a shot in the dark approach to creating stars."

The outcome of his review of inventory is that where before his chain more or less bought something of everything that was released, "now I'm being selective because the record companies are not providing us (the retailers) with any incentives. What they are giving us is added inventory that isn't selling."

Sniderman sides with Parikhhal's view that the labels need to focus attention on creating some stars right now, to work at creating specific images or identities in the consumer's mind. Images and identities that, say, Blondie has via Deborah Harry or the Heartbreakers have in Tom Petty.

Curiously, the record companies have yet to show any signs of identifying a sell-through problem among new wave releases.

Polygram is a case in point. The label has been ultra-successful in establishing a breakout market for XTC in Canada, successfully guiding the British act through a mini-Canadian tour, garnering a mountain of positive press and even establishing for the group a national top 10 single in "Taking Care Of Nigel."

According to Gerry Young at Polygram, the group is "bigger here than anywhere else in the world," including their own country. And yet the group has sold 30,000 albums so far, a figure just above the halfway mark needed for a gold certification.

CBS has been widely touting its success with the Stiff catalogue, a company press release proudly reporting that Stiff in Canada is selling between 50% and 75% of total U.S. sales. And yet the catalogue has yet to forward an album that has reaped platinum status here.

Bob Muir at CBS, in charge of E/P/A and Stiff, openly admits that his biggest problem with new wave is "converting airplay into sales." He reasons that "because it is such a new trend it is difficult to create an identity in the consumer's mind."

Ken Berry and Barry Taylor, who oversee U.S. operations for Virgin and Stiff respectively, both agree that Canadian radio has been in the forefront of accepting the new music trend, but both men see the key to making an impact in sales being a breakthrough on American radio.

"The question of Canada being a breakout market perhaps needs to be rephrased as to whether Canadian radio can affect the U.S. market, and I'd have to say no it can't at this point," says Berry of Virgin.

Both Berry and Taylor see the early start success of the new Clash album, "London Calling," as the possible breakthrough that could topple U.S. programming reservations and open the door for a great deal more new wave material to gain major market radio exposure.

But breaking down U.S. programming resistance might be only half the answer to gaining realistic sales and profits for new wave titles in North America—if Canada's sales figures are anything to go by.

"The problem in Canada is a case of over-reaction to new wave and in the U.S. it has been a case of under-reaction," says Parikhhal.

"In either case the problem remains the same and this is audience identification. New wave is suffering from the same malaise that hit disco, the listening audience is overcome by too much at once. They can't distinguish artists or song titles, which means that when they go to the record store they don't know what they are looking for."



**HEAVENLY THANKS**—RCA Canada's country a&r director Jack Feeny, second from the right, presents Ovation Records U.S. president Dick Shory with a platinum disk marking sales of 100,000 copies of the Kendalls' "Heaven's Just A Sin Away" album in that territory. Also pictured are Jeannie Kendall, left, Royce Kendall, center, and Ed Preston, right, vice president and general manager of RCA Canada, Ovation's licensee.

## Granz Waxes Peterson To Broaden Pianist's Appeal

TORONTO—Dubbing himself "the fastest producer around," veteran jazz giant Norman Granz briefly visited the city to disclose several new projects for Oscar Peterson in Canada and, while doing so, took a light-hearted swipe at the North American jazz market.

Keyboardist Peterson was the reason Granz was in town and his current record project is intended for the Canadian market exclusively, the producer reports.

"It is an album of Canadian songs and he'll sing," says Granz. "It is a straight ahead commercial venture, not a typical album by any means, and the idea is to broaden his appeal."

The project was actually conceived by Pablo's Canadian distributor, RCA Records general manager, Ed Preston.

Another vehicle to broaden Canadian-born Peterson's appeal at home is through a contract with the Royal Bank of Canada, to which Peterson is now contracted for a series of commercials.

On the subject of jazz today, Granz says he questions some of the albums that are on the Billboard Jazz chart, "Most of them don't deserve to be dubbed jazz. A lot of them are fusion records which are pop and rock rooted with certain jazz elements in them. To me jazz is improvised music, not a disco beat."

The key to Pablo's continuing success, says its owner, is that it has a worldwide market and a roster of travelling performers.

"One has to think in global terms to get mass sales. One can't think New York only, there are other important jazz centres around the world and Pablo performers regularly travel to them. Vancouver, Stockholm, London—these are all important markets and one can't afford to ignore them."

Granz operates three record divisions, all of which carry the Pablo logo. The Pablo label by itself is used for regular studio jazz recordings; Pablo Live releases live recording disks and Pablo Today releases contemporary jazz such as Peterson's current record project.

## Societies Bow Dutch Lottery

• Continued from page 50

by the National Youth Foundation with the aid of commercial sponsors who buy advertising space on the betting forms. The forms are distributed on Tuesdays, Wednesdays and Thursdays.

The BUMA/STEMRA chart, based on returns from 200 retailers, is published each Saturday morning, and results of the Hit Toto are announced in the Sunday evening edition of the daily Hilversum III hit parade show, which is broadcast between 5 p.m. and 7 p.m.

Cost of the chart compilation is partly financed by the dial-a-disk scheme (Hit Telefoon) which BUMA/STEMRA runs in collaboration with the Dutch post office, in return for a certain percentage of each call made. The dial-a-disk service receives about six million calls a year.

## Tavares Touring

NEW YORK—Capitol recording group Tavares kicks off an eight-venue tour of the Caribbean Tuesday (4). Quintet will perform in San Juan, Trinidad, Barbados, Martinique, Guadalupe, St. Croix, St. Thomas and Jamaica.

## ALL-OUT FOR U.K. ROCKER

## Atco Rolls Dice On Gary Numan

By DOUG HALL

NEW YORK—"We've decided to go against the grain of economics and sponsor a tour we'll probably lose money on. But he's a highly visual act. He's fantastic in person. I know that Gary Numan deserves this."

Such are the comments from Atco president Doug Morris as he talks about promotion plans that are a throwback to the happier free-spending days of a few years back in the record industry and without a doubt is the biggest budgeted push by Atlantic on a new act in possibly more than a year.

It seems that no stone has been left unturned for the British rocker in this coordinated effort by Atlantic and WEA International. Spokespersons for both Atlantic and WEA deny reports that WEA International had to prod Atlantic into movement.

Numan got off to a slow start on Atlantic after major success on the Beggars Banquet label in his native Britain.

Both of Numan's Tubeway Army album releases "Replicas" and "The Pleasure Principle" entered the British charts at the No. 1 position with the respective singles "Are Friends Electric?" and "Cars" claiming the top position in singles charts.

But Atlantic's Atco, to which Numan has been assigned in the U.S., did not issue "Are Friends Electric?" as a single when it issued "Replicas."

Morris explains that since Numan is such a visual act (he travels with robots, an entourage of 26 and tons of equipment) Atlantic had to wait until a U.S. tour could be lined up.

A delay in the U.S. launch could possibly be directly attributed to Numan. The artist has refused to do some promotional work in Britain and played no live concerts in more than a year. He makes no bones about being afraid of uncommitted audiences.

So it is no surprise that Morris is enthusiastic, but a bit nervous when he talks about Numan.

The promotion was launched with a performance on NBC-TV's "Saturday Night Live" Saturday (16), the first of many and varied uses of television Atlantic is hatching for Numan.

Two days later he began a tour starting in Toronto for a performance that is already sold out. By the end of February Numan will have played Montreal, Providence, Boston, Philadelphia, New York, Pittsburgh and Cleveland.

In March the tour continues to

Detroit, Chicago, Minneapolis, San Francisco and Los Angeles.

At each venue Numan will be the sole act on the bill. This tour was quickly assembled by Atco vice president Reen Nalli, who, according to Morris, spent many sleepless nights.

In order to make the most of the visual appeal of Numan a variety of television uses is planned. Product manager Ben Hill is lining up cable appearances, including a shot on the pay cable service Showtime, local tv appearances on both commercial (NBC's affiliate in Cleveland) and noncommercial (the PBS outlet in Boston), and videocassette use in both rock clubs and retail outlets.

The Numan promotions are also creating opportunities for Atlantic and WEA International to work more closely. For example, buttons are being shipped in from Britain while special metallic posters are coming in from Japan. Atlantic in turn will offer help for overseas promotion.

WEA International personnel are also pitching in to expand phone efforts to touch bases with radio program directors. Radio stations are being lined up to cosponsor the concerts.

## Casablanca Aiming At Spanish

• Continued from page 4

show did in the black community," Busby states.

This was followed with guest appearances by the duo on such r&b stations as KGFB-AM and KACE-FM both in Los Angeles. Busby feels the acceptance given the record at r&b stations can be explained by the methods of r&b programmers.

"I think black radio has had a tendency to judge a record more on its sound and use a gut feeling as opposed to relying on tip sheets and things of that nature," he says.

The Spanish market campaign has just begun as the Spanish language versions of "Yes, I'm Ready" and "Do That To Me One More Time" have just shipped. "Right now, we're only penetrating the radio market," Busby says, stating other types of advertising and promotion won't fall into place until the radio situation is gauged.

The markets being targeted are New York, Puerto Rico, Los Angeles, Houston, Dallas/San Antonio, Chicago, Miami and San Francisco. Secondary targets are Hartford, Denver, Phoenix, New Orleans, Philadelphia, Washington,

D.C., Albuquerque, El Paso, San Diego and Las Vegas.

Casablanca is expecting 85% of those who purchase the Spanish records to be exclusively Spanish speaking, 10% to be bilingual and 5% to be English speaking.

The reason behind the releases is the growing Spanish market. "It's such a big market," admits Busby. "Top 40 and r&b should begin catering to it."

Coordinating the promotion are Bill Marin, West Coast regional representative; Lydia Fernandez, retail coordinator, and Ruben Rodriguez,

associate national director of East Coast promotion.

The records are available in regular stores as well as in Spanish language outlets. The artists did not have to be coaxed back into the studio to recut their disks. "Both acts understand the possibilities and potential of the market," Busby explains.

Further Spanish releases by English speaking artists hinge on the success of these first songs. In 1975, Captain and Tennille had a top 50 hit with a Spanish version of "Love Will Keep Us Together" on A&M.

## BOOK REVIEW

## Handbook &amp; Career Guide By Baskerville Rings Bell

"Music Business Handbook And Career Guide" by Dr. David Baskerville, Sherwood Co., 669 pages, \$16.95.

LOS ANGELES—How can a professor at the Univ. of Colorado (Denver branch) produce such a comprehensive, knowledgeable, invaluable book as this?

The answer, of course, is that Baskerville succeeded in the music industry for more than 20 years before he became a popular teacher high in the Rockies. Baskerville is a virtuoso trombonist as well as an arranger, composer and conductor who prospered in the Los Angeles area with NBC, 20th Century-Fox, the Top Music Publishing Group and—to enhance his versatility—as president of Sherwood Recording Studios.

His tome is logically divided into seven sections. One can't think of a phase of the business which fails to cover exhaustively. His writing style, moreover, is lucid and simple; there are none of the technical terms and legalistic mumbo-jumbo which have marred similar books published in recent years.

Baskerville delves into virtually

every aspect of the industry, intelligently covering songwriting, music publishing, copyrights, licensing, agenting, talent management, concert promotion, music merchandising, arts administration, record companies and how they function, AFTRA and AFM activities, artists' contracts, studios and engineers, radio and television music, motion picture scoring, career options and innumerable other subjects of interest to the amateur and professional alike.

The author has plainly expended years in acquiring information which some of us had to learn the hard way, by trial and error, over the decades.

Stan Cornyn, executive vice president of Warner Bros. Records in Burbank, contributes a pithy foreword. His concluding paragraph: "Today the record business is coming of age and we have the first generation of college texts on the subject to prove it. Those entering the business have the challenge of giving it new form and focus. An exciting, rewarding, clearly upbeat experience awaits you. That you can almost be sure of." **DAVE DEXTER JR.**

## Rock'n'Rolling

## A Debt To British: Punk &amp; Funk Fusion

By RICHARD M. NUSSER

NEW YORK—Several things are happening in the world of rock to indicate that the music is functioning as a barometer of popular tastes and social attitudes for beyond its cultural perimeters (which still remain small in proportion to the amount of revenue the rock industry generates).

And while it may be too early to flatly predict these various trends will set the tone for the next nine years, they are rooted in past events that did prove to be precursors of pop taste.

One of the most important of these elements is the recent fusion of punk and funk.

The most successful wedding of these potent musical forces has been in the U.K., where white working class rock has been able to segue neatly into the West Indian-influenced reggae and/or ska rhythms.

Rather than interpreting this as a rip-off of one culture or another, it's quite evident after even slight exposure to the music that this is a marriage made in heaven.

Whether this spiritual metaphor translates into the lingo of the marketplace remains to be seen. But it surely is nice to see people who once mistrusted each other playing in the same band.

Among the leading influences in this category are groups such as the Specials, Selector and to a lesser extent, Madness and Police, all of them U.K.-based.

In this country the trend has been restricted to acts such as James White, or James Chance, who often teams with James Blood, and his group, Defunkt, for concert appearances and duets.

The list could be stretched to include Motown's Rick James and Warner Bros.' Prince and George Clinton, who can appeal to the same harder rocking white male audience that once revered the late Jimi Hendrix.

Of course, there are acts like Warner Bros.' Stuff, fully integrated units comprised of studio musicians, but in terms of general sophistication, there is no comparison to the

Specials and other groups, who clearly hail from the wrong side of the tracks at least in appearance.

What makes the Specials, Selector and the James White/James Blood joinings so important is that they represent a coming together of the black and white working classes, groups that heretofore had not shared the same taste in music for the most part.

Admittedly, many of the U.S. punks wouldn't qualify as "working class," but what's important here is that they perceive themselves as such, whereas in the U.K. the races in factory towns are thrown together in much tighter quarters and can't avoid sharing the same label.

In fact, this last element could well be responsible for the punk/funk fusion catching on faster overseas than it has here. Reggae and ska are more associated with rebellious youth in the U.K. than here, where the reggae fan is more than likely to be a college grad if he isn't a native of Jamaica—and a Rastafarian to boot.

It isn't merely the fact these people are playing in the same band, or freely exchanging musical styles, but rather that the thrust of the lyrics indicates a well tempered reconciliation process is taking place.

This is most obvious in the message of the Specials (who have enjoyed considerable chart success in the U.K., where racial strife is by no means a rare occurrence in urban areas), while James White concentrates more on adopting a posture of cynicism towards American racial attitudes and respect for the continuing influence blacks exercise on rock and pop music.

These trends have helped mold the consciousness of a considerable block of Americans during crucial times in the past, invoking just enough of a response to avoid unnecessary confrontation in some cases.

Possibly the musical trend of the 1980s will be to encourage such confrontation, not to avoid a clash, but to establish a real dialog, and a truly integrated musical and social community.

## AGAC Augmenting ASKAPRO Meets

NEW YORK—The American Guild of Authors & Composers has added a weekly nighttime ASKAPRO session to similar noontime rap sessions on Thursdays.

The evening ASKAPRO will take place at Uncle Lulu's at 16 W. 56th St. here on Tuesdays starting at 8 p.m.

Hosted by Sheila Davis of AGAC, the February lineup includes D.L. Byron, Arista artist, who appeared Tuesday (12); Ray Caviano of RFC Records (19) and Amy Bolton, professional manager of Castle Hill Music (26).

In another AGAC development, a weekly feedback session for songwriters has been established. Purpose of the free two-hour critique sessions is to help the new writer

## No Nukes Single

LOS ANGELES—"Shut 'Em Down," Gil Scott-Heron's new Arista single, takes a strong stand against nuclear energy. He wrote the tune after performing at the No Nukes concert last fall in New York. According to Arista, the song may be used by anti-nuclear energy forces.

gain useful insights into writing "recordable and competitive" songs. During each session up to 10 cassette demos will get an analysis by a rotating panel of pros.

The feedback sessions take place at AGAC headquarters at 40 W. 57th St. Tuesdays from 5:30 to 7:30 p.m.

## Duke Into Court, Asks For \$23,000

LOS ANGELES—Veteran agent Maurice Duke seeks payment of \$23,000, which he alleges in Superior Court suit here is owed by Brooks Austin and Si Stewart in commissions.

The pleading, filed by William Blustein, charges the plaintiff represented the defendants in a negotiation with 20th Century-Fox Music wherein Austin and Stewart received \$200,000 plus 14% of all sales for a two-year period. Duke, who was to get 15% commission, states he was paid \$7,000 in consecutive monthly installments starting November 1978 and is owed the remaining \$23,000.

## AYERS' 10TH AT POLYDOR

NEW YORK—Roy Ayers, the vibist, is celebrating his 10th anniversary with Polydor Records. He was among the first artists released by the label in 1970 and has contributed an average of two albums a year since.

While the label admits he's yet to earn a gold single or album, the company reports that his albums consistently sell in the 250,000 to 300,000 range.

Ayers recently returned from a concert tour of Africa, where he played with African musician Fela Anikulapo Kuti, with the teaming to be heard in an album to be released soon.

# New LP/Tape Releases

This listing of new LP/Tape releases is designed to enable retailers and radio programmers to be up-to-the-minute on available new product. The following configuration abbreviations are used: LP—album; 8T—8-track cartridge; CA—cassette; QL—quadraphonic album; Q8 quadraphonic 8-track cartridge. Multiple records and/or tapes in a set appear within brackets following the manufacturer number. Tape duplicator/marketers appear within parentheses following the tape manufacturer number, where applicable.

## POPULAR ARTISTS

- ABBE**
  - Rainbows LP Butterfly FLY3107 .....\$7.98
  - 8T FLYT3107 .....\$7.98
  - CA FLYC3107 .....\$7.98
- ADAMS, BRYAN**
  - Bryan Adams LP A&M SP4800 .....\$7.98
  - 8T 8T4800 .....\$7.98
  - CA CS4800 .....\$7.98
- AFRICAN SUITE**
  - African Suite LP MCA 3205 .....\$7.98
  - 8T MCA3205 .....\$7.98
  - CA MCAC3205 .....\$7.98
- ANDERSON, BILL**
  - Nashville Mirrors LP MCA 3214 .....\$7.98
  - 8T MCA3214 .....\$7.98
  - CA MCAC3214 .....\$7.98
- ANGEL**
  - Live Without A Net LP Casablanca NBLP27203
- AXELROD, DAVID**
  - Marchin' LP MCA 3199 .....\$7.98
  - 8T MCA3199 .....\$7.98
  - CA MCAC3199 .....\$7.98
- BABYS**
  - Union Jacks LP Chrysalis CHR1267 .....\$7.98
- BARE, BOBBY**
  - Down & Dirty LP Columbia JC36323 .....\$7.98
  - 8T JCA36323 .....\$7.98
  - CA JCT36323 .....\$7.98
- BARISH, JESSE**
  - Mercury Shoes LP RCA AFL13420 .....\$7.98
  - 8T AFS13420 .....\$7.98
  - CA AFK13420 .....\$7.98
- BATT, MIKE, & FRIENDS**
  - Tarot Suite LP Epic NJE36312 .....\$6.98
- BROTHERS JOHNSON**
  - Light Up The Night LP A&M SP3716 .....\$7.98
  - 8T 8T3716 .....\$7.98
  - CA CS3716 .....\$7.98
- BURNS, GEORGE**
  - I Wish I Was Eighteen Again LP Mercury SRM15025
- BYRON, D. L.**
  - This Day & Age LP Arista AB4258 .....\$7.98
- C O D**
  - Tears LP Casablanca NBLP7193 .....\$7.98
- CHASE, CAROL**
  - Sexy Songs LP Casablanca West CWLP6001DJ
- CLARK, GENE, Roger McGuinn**
- CLARK, ROY**
  - My Music LP MCA 3189 .....\$7.98
  - 8T MCA3189 .....\$7.98
  - CA MCAC3189 .....\$7.98
- CLAYTON, MERRY**
  - Emotion LP MCA 3200 .....\$7.98
  - 8T MCA3200 .....\$7.98
  - CA MCAC3200 .....\$7.98
- CRAMPS**
  - Songs The Lord Taught Us LP A&M SP007 .....\$7.98
  - 8T 8T007 .....\$7.98
  - CA CS007 .....\$7.98
- CROSS, CHRISTOPHER**
  - Christopher Cross LP Warner Bros. BSK3383 .....\$7.98
- CULTURE**
  - International Herb LP Virgin Int'l V1F1L1047
- CURRIE, CHERIE & MARIE**
  - Messin' With The Boys LP Capitol ST12022 .....\$7.98
- DARTS**
  - Darts LP Polydor PD16250 .....\$7.98
- DAVIES, GAIL**
  - The Game LP Warner Bros. BSK3395 .....\$7.98
- DAVIS, DANNY, & WILLIE NELSON WITH THE NASHVILLE BRASS**
  - Danny Davis & Willie Nelson with the Nashville Brass LP RCA AHL13549 .....\$7.98
  - 8T AHS13549 .....\$7.98
  - CA AHK13549 .....\$7.98
- DEMIAN, MAX**
  - The Call Of The Wind LP RCA AFL13525 .....\$7.98
  - 8T AFS13525 .....\$7.98
  - CA AFK13525 .....\$7.98
- DENVER, JOHN**
  - Autograph LP RCA AQL13449 .....\$8.98
  - 8T AQS13449 .....\$8.98
  - CA AQK13449 .....\$8.98
- DIAMOND, NEIL**
  - September Morn LP Columbia FC36121 .....\$8.98
- DORE, CHARLIE**
  - Where To Now LP Island ILPS9559
- DRIFTING COWBOYS**
  - The Drifting Cowboys, Tribute To Hank Williams LP Standing Stone SSDC1234
- DUKES**
  - Dukes LP Warner Bros. BSK3376 .....\$7.98
- FAGAN, RICHARD**
  - Richard Fagan LP Mercury SRM13811

- FENDER, FREDDY**
  - Together We Drifted Apart LP Starlite JZ36284 .....\$7.98
  - 8T JZA36284 .....\$7.98
  - CA JZT36284 .....\$7.98
- FESTIVAL**
  - Evita LP RSO RS13061 .....\$7.98
- FISHER, MATTHEW**
  - Matthew Fisher LP A&M SP4801 .....\$7.98
  - 8T 8T4801 .....\$7.98
  - CA CS4801 .....\$7.98
- FLYING BURRITO BROTHERS**
  - Live From Tokyo LP Regency REG79001
- FLYING LIZARDS**
  - Lizard LP Virgin VA13137 .....\$7.98
  - 8T TP13137 .....\$7.98
  - CA CS13137 .....\$7.98
- FOXY**
  - Party Boys LP Dash 30015 .....\$7.98
- FROESE, EDGAR**
  - Stuntman LP Virgin V2139
- GEILS, J. BAND**
  - Love Stinks LP EMI America S0017016
- GODLEY CREME**
  - Freeze Frame LP Polydor PD16257 .....\$7.98
- GOOD RATS**
  - Live At Last LP Raticity RCR998
- GOTHAM**
  - Void Where Uninhibited LP Aurum AU0002
- HAMILTON, GEORGE, IV**
  - Forever Young LP MCA 3206 .....\$7.98
  - 8T MCA3206 .....\$7.98
  - CA MCAC3206 .....\$7.98
- HARBOR, PEARL, & THE EXPLOSIONS**
  - Pearl Harbor & The Explosions LP Warner Bros. BSK3404 .....\$7.98
- HARLOW, GINA, & THE CUTTHROATS**
  - Live On Stage LP Cutthroat CT7770
- HARRIS, NORMAN**
  - The Harris Machine LP Philadelphia Int'l NJZ36313 .....\$6.98
- HAYS, DORIS**
  - Adoration Of The Clash LP Finnadar SR2720 .....\$11.98
  - 8T TP2720 .....\$11.98
  - CA CS2720 .....\$11.98
- HEART**
  - Bebe, Le Strange LP Epic FE36371 .....\$8.98
  - 8T FEA36371 .....\$8.98
  - CA FET36371 .....\$8.98
- HILL, TESSIE**
  - Without You... What Would I Do LP MCA 3204 .....\$7.98
  - 8T MCA3204 .....\$7.98
  - CA MCAC3204 .....\$7.98
- HILLMAN, CHRIS, see Roger McGuinn**
- HUNLEY, CON**
  - I Don't Want To Lose You LP Warner Bros. BSK3378 .....\$7.98
- ISAACS, GREGORY**
  - Soon Forward LP Virgin Int'l V1F1L1044
- JACOBS, DEBBIE**
  - High On Your Love LP MCA 3202 .....\$7.98
  - 8T MCA3202 .....\$7.98
  - CA MCAC3202 .....\$7.98
- JAM**
  - Setting Sons LP Polydor PD16249 .....\$7.98
- JAMES, TOMMY**
  - Three Times In Love LP Millennium BXL17748 .....\$7.98
  - 8T BXS17748 .....\$7.98
  - CA BXK17748 .....\$7.98
- JONES, BOOKER T.**
  - The Best Of You LP A&M SP4798 .....\$7.98
  - 8T 8T4798 .....\$7.98
  - CA CS4798 .....\$7.98
- KALYAN**
  - All The Way "Live" LP RCA AFL13514 .....\$7.98
  - 8T AFS13514 .....\$7.98
  - CA AFK13514 .....\$7.98
- KLEEER**
  - Winners LP Atlantic SD19262 .....\$7.98
  - 8T TP19262 .....\$7.98
  - CA CS19262 .....\$7.98
- LE PAMPLEMOUSSE**
  - Planet Of Love, You Can Get Off On The Music LP AVI AVI6080
- LEE, BRENDA**
  - Even Better LP MCA 3211 .....\$7.98
  - 8T MCA3211 .....\$7.98
  - CA MCAC3211 .....\$7.98
- LEVAN, LARRY**
  - Greatest Mixes, Vol. 2 LP Salsoul SA8533 .....\$7.98
  - 8T S8533 .....\$7.98
  - CA SC8533 .....\$7.98
- LIPPS INC.**
  - Mouth To Mouth LP Casablanca NBLP7197 .....\$7.98
- LONGMIRE, WILBERT**
  - With All My Love LP Columbia JC36342 .....\$8.98
  - 8T JCA36342 .....\$8.98
  - CA JCT36342 .....\$8.98

- LONELY BOYS**
  - Lonely Boys LP Harvest ST12030 .....\$7.98
- LOVICH, LENE**
  - Flex LP Epic JE36308 .....\$6.98
  - 8T JEA36308 .....\$6.98
  - CA JET36308 .....\$6.98
- MADNESS**
  - One Step Beyond LP Sire SRK6085 .....\$7.98
- MANGIONE, CHUCK**
  - Fun & Games LP A&M SP3715 .....\$7.98
  - 8T 8T3715 .....\$7.98
  - CA CS3715 .....\$7.98
- MARINO, FRANK, & MAHOGANY RUSH**
  - What's Next? LP Columbia JC36204 .....\$7.98
  - 8T JCA36204 .....\$7.98
  - CA JCT36204 .....\$7.98
- MCDONALD, COUNTRY JOE**
  - Leisure Suite LP Fantasy F9586 .....\$7.98
- MCGUINN, ROGER, CHRIS HILLMAN, FEATURING GENE CLARK**
  - City LP Capitol ST12043 .....\$7.98
- MECO**
  - Music From Star Trek & The Black Hole LP Casablanca NBLP7196 .....\$7.98
- MIGHTY DIAMONDS**
  - Deeper Roots (Back To The Channel) LP Virgin Int'l V1FL1045
- MI-SEX**
  - Computer Games LP Epic NJE36349 .....\$6.98
- MOERLENE'S, PIERRE, GONG**
  - Time Is The Key LP Arista AB4255 .....\$7.98
- MURRAY, ANNE**
  - A Country Collection LP Capitol 12039
- NELSON, WILLIE, see Danny Davis**
- OLIVOR, JANE**
  - The Best Side Of Goodbye LP Columbia JC36335 .....\$7.98
  - 8T JCA36335 .....\$7.98
  - CA JCT36335 .....\$7.98
- OZ, WILLIAM**
  - William Oz LP Capitol ST12015 .....\$7.98
- PHILLIPS/MACLEOD**
  - Phillips/Macleod LP Polydor PD16255 .....\$7.98
- PHOTOGLO**
  - Photoglo LP 20th Century-Fox T604 .....\$7.98
  - 8T 8604 .....\$7.98
  - CA C604 .....\$7.98
- PICKETT, WILSON**
  - I Want You LP EMI America SW17019
- PRETENDERS**
  - Pretenders LP Sire SRK6083 .....\$7.98
- PRIDE, CHARLEY**
  - There's A Little Bit Of Hank In Me LP RCA AHL13548 .....\$7.98
  - 8T AHS13548 .....\$7.98
  - CA AHK13548 .....\$7.98
- PRIVATE LIGHTNING**
  - Private Lightning LP A&M SP4791 .....\$7.98
  - 8T 8T4791 .....\$7.98
  - CA CS4791 .....\$7.98
- RINDER & LEWIS**
  - Warriors LP AVI AVI6073
- ROCKETS**
  - No Ballads LP RSO RS13071 .....\$7.98
- RODEN, JESS**
  - Stonechaser LP Island ILPS9531 .....\$7.98
- RODRIGUEZ, JOHNNY**
  - Through My Eyes LP Epic JE36274 .....\$7.98
  - 8T JEA36274 .....\$7.98
  - CA JET36274 .....\$7.98
- ROZETTA**
  - Where's My Hero LP Pablo T602 .....\$7.98
  - 8T 8602 .....\$7.98
  - CA C602 .....\$7.98
- RUSH**
  - Permanent Waves LP Mercury SRM14001
- RUTS**
  - The Crack LP Virgin Int'l V11232
- SEARCHERS**
  - Searchers LP Sire SRK6082 .....\$7.98
- SHAM 69**
  - Hersham Boys LP Polydor PD16245 .....\$7.98
- SHOOTING STAR**
  - Shooting Star LP Virgin VA13133 .....\$7.98
  - 8T TP13133 .....\$7.98
  - CA CS13133 .....\$7.98
- SHOTGUN IV**
  - LP MCA 3201 .....\$7.98
  - 8T MCA3201 .....\$7.98
  - CA MCAC3201 .....\$7.98
- SIMMONS, DAVID**
  - The World Belongs To Me LP WMOOT F9588 .....\$7.98

- SINGERS UNLIMITED**
  - Just In Time LP Pausa 7048 .....\$7.98
- SISTER SLEDGE**
  - Love Somebody Today LP Cotillion SD16012 .....\$8.98
  - 8T TP16012 .....\$8.98
  - CA K12110 .....\$8.98
- SKYY**
  - Skyway LP Salsoul SA8532 .....\$7.98
  - 8T S8532 .....\$7.98
  - CA SC8532 .....\$7.98
- SPEARS, BILLIE JO**
  - Standing Tall LP United Artists LT1018
- SPECIALS**
  - LP Chrysalis CHR1265 .....\$7.98
- STATLER BROTHERS**
  - The Best Of The Statler Brothers Rides Again, Vol. II LP Mercury SRM15024
- STEELE, SAUNDRA**
  - Saundra Steele LP United Artists LT1021
- STEVENS, RAY**
  - Shriner's Convention LP RCA AHL13574 .....\$7.98
  - 8T AHS13574 .....\$7.98
  - CA AHK13574 .....\$7.98
- STEWART, JOHN**
  - In Concert LP RCA AFL13513 .....\$7.98
  - 8T AFS13513 .....\$7.98
  - CA AFK13513 .....\$7.98
- SURVIVOR**
  - Survivor LP Scotti Bros. SB7107 .....\$7.98
  - 8T TP7107 .....\$7.98
  - CA CS7107 .....\$7.98
- SWEET PEOPLE**
  - Sweet People LP Polydor PD16252 .....\$7.98
- 3-D**
  - 3-D LP Polydor PD16254 .....\$7.98
- TILLIS, MEL**
  - M-M-Mel Live LP MCA 3208 .....\$7.98
  - 8T MCA3208 .....\$7.98
  - CA MCAC3208 .....\$7.98
- UFO**
  - No Place To Run LP Chrysalis CHR1239 .....\$7.98
- UTOPIA**
  - Adventures In Utopia LP Bearsville BRK6991 .....\$7.98
- VANHOY, RAFF**
  - Prisoner Of The Sky LP MCA 3207 .....\$7.98
  - 8T MCA3207 .....\$7.98
  - CA MCAC3207 .....\$7.98
- VOUDOURIS, ROGER**
  - A Guy Like Me LP Warner Bros. BSK3401
- WEBER, FRANK**
  - Frank Weber LP RCA AFL13547 .....\$7.98
  - 8T AFS13547 .....\$7.98
  - CA AFK13547 .....\$7.98
- WEBSTER, MAX**
  - Live Magnetic Air LP Capitol ST12042
- WEIRDOS**
  - Who? What? When? Where? Why? LP Bomp W3
- WINTER, JOHNNY**
  - Raisin' Cain LP Blue Sky JZ36343 .....\$7.98
  - 8T JZA36343 .....\$7.98
  - CA JZT36343 .....\$7.98

## JAZZ

- ADAMS, GEORGE, QUINTET**
  - Paradise Space Shuttle LP Timeless Muse T1322 .....\$7.98
- ALEXANDER, MOUSEY, SEXTET**
  - The Mouse Roars LP Famous Door HL130
- BAKER, CHET**
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# TOP 50 Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	10	<b>DAYDREAM BELIEVER</b> Anne Murray, Capitol 4813 (Screen Gems, BMI)
2	1	6	<b>GIVE IT ALL YOU GOT</b> Chuck Mangione, A&M 2211 (Gates, BMI)
3	8	5	<b>THREE TIMES IN LOVE</b> Tommy James, Millennium 11785 (RCA) (Big Teeth/Tommy James, BMI)
4	4	12	<b>WHEN I WANTED YOU</b> Barry Manilow, Arista 0481 (Home Grown, BMI)
5	6	7	<b>MEDLEY/WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL</b> Spinners, Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)
6	3	10	<b>LONGER</b> Dan Fogelberg, Full Moon/Epic 950824 (Hickory Grove/April, ASCAP)
7	5	6	<b>HIM</b> Rupert Holmes, MCA 41173 (Warners/Holmes Line Of Music, ASCAP)
8	7	11	<b>SEPTEMBER MORN'</b> Neil Diamond, Columbia 111175 (Stonebridge, ASCAP)
9	10	5	<b>DESIRE</b> Andy Gibb, RSO 1019 (Stigwood/Unichappell, BMI)
10	9	7	<b>LET ME GO, LOVE</b> Nicolette Larson, Warner Bros. 49130 (Snug/Big Stroke, BMI)
11	16	12	<b>WITH YOU I'M BORN AGAIN</b> Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)
12	12	15	<b>YES, I'M READY</b> Teri De Sario With K.C., Casablanca 2227 (Dandelion, BMI)
13	13	10	<b>ROMEO'S TUNE</b> Steve Forbert, Nemperor 97525 (CBS) (Rolling Tide, ASCAP)
14	14	12	<b>AN AMERICAN DREAM</b> The Dirt Band, United Artists 1330 (R. Crowell/Jolly Cheeks, BMI)
15	11	10	<b>KISS ME IN THE RAIN</b> Barbra Streisand, Columbia (Songs of Bandier-Koppelman/Emanuel/Cortlanot, ASCAP)
16	22	6	<b>LOVING YOU WITH MY EYES</b> Starland Vocal Band, Windsong 11899 (Cherry Lane Music, ASCAP)
17	18	7	<b>CRAZY LITTLE THING CALLED LOVE</b> Queen, Elektra 46579 (Beechwood/Queen, BMI)
18	32	3	<b>LOST IN LOVE</b> Air Supply, Arista 0479 (Arista/BRM, ASCAP)
19	19	6	<b>99</b> Toto, Columbia 1-11173 (Hudmar, ASCAP)
20	20	17	<b>WE DON'T TALK ANYMORE</b> Cliff Richard, EMI America 9025 (Capitol) (ATV, BMI)
21	15	11	<b>SARA</b> Fleetwood Mac, Warner Bros. 49150 (Fleetwood Mac, BMI)
22	28	4	<b>IT'S LIKE WE NEVER SAID GOODBYE</b> Crystal Gayle, Columbia 1-11190 (Cookaway Music, Inc./Dejamus Music, Inc., ASCAP)
23	23	12	<b>I DON'T WANT TO BE LONELY</b> Dana Valery, Scotti Bros. 509 (Atlantic) (Duchess, BMI)
24	29	4	<b>FIRE IN THE MORNING</b> Melissa Manchester, Arista 0485 (Hobby Horse Music, BMI/Cotton Pickin' Songs, ASCAP)
25	30	6	<b>I WISH I WAS EIGHTEEN AGAIN</b> George Burns, Mercury 57011 (Tree, BMI)
26	34	5	<b>TOO HOT</b> Kool & The Gang, De-Lite 802 (Mercury) (Delightful/Gang, BMI)
27	27	5	<b>ON THE RADIO</b> Donna Summer, Casablanca 2236 (Sweet Summer Night, ASCAP/Risk's/Revelation A.G., BMI)
28	36	3	<b>WHERE DOES THE LOVIN' GO</b> David Gates, Elektra 46588 (Kipahula, ASCAP)
29	31	6	<b>THE VERY FIRST TIME</b> Michael Johnson, EMI-America 8031 (Chappell & Co./Sailmaker, ASCAP)
30	40	2	<b>SEXY EYES</b> Dr. Hook, Capitol 4831 (April, ASCAP/Blackwood, BMI)
31	48	2	<b>I CAN'T TELL YOU WHY</b> Eagles, Asylum 46608 (Jeddrath/Cass County/Red Cloud, ASCAP)
32	45	2	<b>WE COULD HAVE IT ALL</b> Maureen McGovern, Warner/Curb 49177 (Dutchess/MCA, BMI)
33	38	3	<b>SPECIAL LADY</b> Ray, Goodman & Brown, Polydor 2033 (H.A.B./Dark Cloud)
34	35	3	<b>ONLY A LONELY HEART SEES</b> Felix Cavaliere, Epic 9-50829 (Ki Music, ASCAP)
35	33	4	<b>I PLEDGE MY LOVE</b> Peaches & Herb, Polydor/MVP 2053 (Perren-Vibes, ASCAP)
36	46	2	<b>MY HEROES HAVE ALWAYS BEEN COWBOYS</b> Willie Nelson, Columbia 1-11186 (Jack & Bill, ASCAP)
37	41	3	<b>US AND LOVE</b> Kenny Nolan, Casablanca 2234 (Sound Of Nolan, BMI)
38	39	5	<b>YEARS</b> Barbara Mandrell, MCA 41162 (Pi-Gem, BMI)
39	43	2	<b>LOVES ONLY LOVE</b> Engelbert Humperdinck, Epic 9050844 (Silver Blue/Ryan, ASCAP)
40	42	3	<b>YEARS</b> Wayne Newton, Aries II 108 (Pi-Gem, BMI)
41	<b>NEW ENTRY</b>		<b>PILOT OF THE AIRWAVES</b> Charlie Dore, Island 49166 (Warner Bros.) (Ackee, ASCAP)
42	50	2	<b>VOICE OF FREEDOM</b> Jim Kirk & The TM Singers, Capitol 4834 (TM, ASCAP)
43	44	5	<b>WONDERLAND</b> Commodores, Motown 1479 (Jobete/Commodores, ASCAP)
44	49	2	<b>A LESSON IN LEAVIN'</b> Dottie West, United Artists 1339 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP)
45	<b>NEW ENTRY</b>		<b>ALL AROUND</b> America, Capitol 4817 (Twenty-Nine Songs/Poison Oak, ASCAP)
46	47	3	<b>YOU ARE MY HEAVEN</b> Roberta Flack with Donny Hathaway, Atlantic 3627 (Black Bull, ASCAP)
47	<b>NEW ENTRY</b>		<b>CATCHING THE SUN</b> Spyro Gyra MCA 41180 (Harlem/Crosssyed Bear, BMI)
48	<b>NEW ENTRY</b>		<b>WHITE RHYTHM AND BLUES</b> J.D. Souther, Columbia 111196 (Ice Age, ASCAP)
49	<b>NEW ENTRY</b>		<b>THE SECONDO TIME AROUND</b> Shalamar, Solar 11709 (RCA) (Spectrum-VII/Rosy, ASCAP)
50	<b>NEW ENTRY</b>		<b>RISE LIKE THE WIND</b> Christopher Cross, Warner Bros. 49184 (Pop "N" Roll, ASCAP)

## Wilcox Will Go Digital For German Label

CHICAGO—Veteran classical record producer Max Wilcox is taking charge of an extensive digital recording program launched by a new West German firm. It will be the first time Wilcox has worked with digital equipment.

Wilcox has been hired by West German-based Premis, a production outfit represented in the U.S. by John Pudwell, formerly of RCA Records. Premis will reportedly undertake a series of 24 digital recording projects over the next two years.

Three leading British orchestras, the Philharmonia, the London Philharmonic and the London Symphony were taped in January. These were the first Premis sessions handled by Wilcox. The engineer was Judith Sherman.

Wilcox is aware of criticism aimed at digital recordings by some sound purists. But the experience convinces him that digital is the way to go.

"I was much more impressed with it than I was planning on being," Wilcox says. "Certainly within two or three years all the minor problems will be solved."

Sony PCM-1600 digital equipment was used for the tapings. The performances were led by conductors Alfred Scholz and Lawrence Siegel.

Contained in the first group of recordings is one album of Mozart, including the "Jupiter" Symphony; an album of Beethoven, including "Symphony No. 2," a Tchaikovsky album which includes "Romeo And Juliet" and "Sleeping Beauty" excerpts; and an LP of Overtures by Rossini, Adam, Wagner, Glinka and others.

A fifth LP includes Smetana's "Moldau," Strauss' "Fledermaus Overture," and Gounod's ballet music from "Faust."

Wilcox today is one of the most outspoken advocates of minimal microphoning techniques for classical recording. Because of his extensive production credits, including 17 years as an RCA staff producer and his independent work for Unitel Television, it's expected that Wilcox's expertise will be promoted in introduction of the disks to the audiophile market.

## 'ANCIENT' MOZART

LONDON—First fruits of an ambitious project to record the complete Mozart symphonies with their original instrumentation and sound will be on sale in the U.S. by April.

L'Oiseau-Lyre's Florilegium series began recording with the Academy of Ancient Music, which specializes in authentic period re-creations. The first three-LP box set was released in Britain at the end of last year, priced at \$35, and two others are in the can for release in 1980.

Though several Mozart symphony sets are in current catalogs, this is the first attempt to faithfully recapture the sound as heard by contemporary audiences.

Instruments, pitch, playing techniques, ensemble size and seating layout all adhere exactly to 18th century practice, and the modern concept of a conductor who interprets the music is replaced by the original "dual control" system: the orchestra held together by the continuo player and first violinist, here the Academy's director Christopher Hogwood and concertmaster Jaap Schroder, respectively.

This reflects the fact that in Mozart's day, symphonies were not regarded as terribly profound or significant, but rather as witty and brilliant, generally serving as curtain raisers for operas or chamber music.

Musicalogical consultant for the project is Neal Zaslaw of Cornell Univ., a leading authority on a period that still presents plenty of intriguing puzzles to scholars. Chief among these is the question how many Mozart symphonies are there? Some are now known to be conversions of opera overtures and orchestral serenades, some were really the work of contemporaries, some are lost, one believed for many years to have been lost now turns out never to have existed in the first places.

As a result, the number of symphonies in the canon is constantly fluctuating, with today's estimate standing at 61.

NICK ROBERTSHAW

## Classical



Quartet Opens: A two-hour performance by the Emory Univ. Flute Quartet gets underway at Turtle's Records in Atlanta. The performance celebrated the grand opening of the chain's new fully enclosed classical specialty shop.

### RED CARPET TREATMENT

## Turtle's In Atlanta Caressing Classical

By ALAN PENCHANSKY

CHICAGO—Turtle's Records in Atlanta is rolling out the red carpet for classical record customers. The treatment includes what's claimed to be the only fully-enclosed classical specialty department in that city.

Turtle's operates 12 stores in the Atlanta market. According to chain classical buyer Nancie Taylor, five of the outlets stock classical inventory.

In February, the chain celebrated the grand opening of its first sound-proofed classical department. The 750 square foot room is located in the chain's flagship store in Atlanta's Northeast Plaza.

According to Taylor, Turtle's is the first Atlanta outlet to offer this haven for the serious music buff.

Walled-off classical departments allow the classical buff to shop without sonic bombardment of rock and have become one of the most popular retail approaches to classical merchandising today.

Taylor was classical buyer for Atlanta's Peaches store before joining Turtle's 2½ years ago. Today, she believes Turtle's can be ranked as the city's leading classical outlet.

Says Taylor: "Our classical business has increased tremendously since I came to the store."

According to Taylor, there is aggressive pricing of classical merchandise. Turtle's shelf price for \$8.98 releases is \$6.44 and there are periodic half-price sales to build trade.

The store carries full catalog stock

on six leading classical labels, RCA, CBS, DG, Philips, London and Angel. Inventory of more esoteric imports, small independent domestic labels and audiophile lines is being increased gradually, Taylor explains.

Taylor says her customers often are very specific about the titles they request. "You have to stock just about everything on the major labels to get anywhere," she notes.

Another pattern is the noticeable rise in purchases from shoppers in their teens, though the shopper above age 25 is still in the big majority. Says Taylor: "I've seen the people buying getting younger and younger. I'd say the youngest ones are probably in high school, playing in the school orchestra."

The store uses classically formatted WGKA-AM for its advertising.

Turtle's hosted a performance by the Emory Univ. Flute Quartet to christen the new department Feb. 7. The store claims it broke all classical sales records in connection with the two-hour concert.

## Classical Notes

Pianist Andre Watts and bassist James Van-Demark have teamed to form a new concert duo. Their repertoire will include works of Chopin, Hindemith, Schubert, Eccles, Gliere and a contemporary piece being specially written for the occasion.

James Levine is set to begin his eighth season as music director of the Ravinia Festival. The 1980 festival begins on June 20 with the Berlioz "Requiem," followed on June 27 by Tchaikovsky's "Eugene Onegin" in the original language. Levine is scheduled to conduct during four out of the eight weeks of the Chicago Symphony's residency.

Efrem Zimbalist, Sr., famed concert violinist, will reach his 91st birthday on April 9. Station WQED-FM in Pittsburgh has prepared a special tribute to the Russian-born musician which will air that day. Another legendary musical figure in his 90s is French flutist Marcel Moyse. Moyse is making a recording of the Mozart "Grand Partita" for winds in Boston's Symphony Hall this month. The digital taping is being produced by Max Wilcox. Moyse will conduct a group of his students, including Boston Symphony first desk players.

The Concert Music Broadcasters Assn. will hold its annual meeting at Chicago's Sheraton Plaza. More than 50 commercial stations with classical format belong to the organization. Dates of the convention are May 8-10. . . . A new superstar unit has been formed to interpret the great piano trio literature. It combines the talents of violinist Itzhak Perlman, cellist Lynn Harrell and pianist Vladimir Ashkenazy, each with a successful career as soloist. The group recently made its New York debut and has begun taping for EMI.

ALAN PENCHANSKY



# Jukebox Licenses Slow; 9,544 Less Than '78

• Continued from page 1

licenses be secured by the end of January each year, although as a matter of practice they do "dribble in" at a rate of 1,000 to 2,000 a month thereafter. But even at the higher accretion rate, the total for 1980 will show serious erosion over 1979 by year's end, Sampson predicts.

In a letter to performing rights organizations earlier this month, Sampson expresses concern about "reaching those jukebox operators who may not be aware of the law and those operators who are aware of the law, but are not licensing their jukeboxes."

The letter, which seeks new suggestions for improving compliance, notes that applications and instructions have been sent to the American Music Operators Assn., as well as to state associations. Some 500 cities have also been requested to provide the Copyright Office with publicly available listings of jukebox operators who are licensed locally.

Information received is cross-checked against Copyright Office files, says Sampson, but the government is powerless to act against violators. Under the law, enforcement is up to the copyright owner. All his office can do is point out the requirements of the law and ask the operator to comply, says Sampson.

He has also written to jukebox manufacturers asking that they enclose a license application with each machine sold, but doesn't express much surprise that no response was forthcoming.

Suits against non-complying operators have been filed by listening groups, most notably ASCAP, which has set more than 60 infringement actions in motion. None has yet come to trial, achieving settlement out of court. The settlements, however, are "not cheap" anymore, says an ASCAP attorney, as defaulting operators continue to surface in large numbers.

The cost of policing, he says, may well be reflected in demands for higher fees when the question of jukebox royalties is reviewed by the Copyright Tribunal next spring.

Licenses now cost \$8 a year, with

the proceeds divided among performing rights organizations after certain deductions.

In 1978, reports Sampson, \$1,147,759.38 was collected and

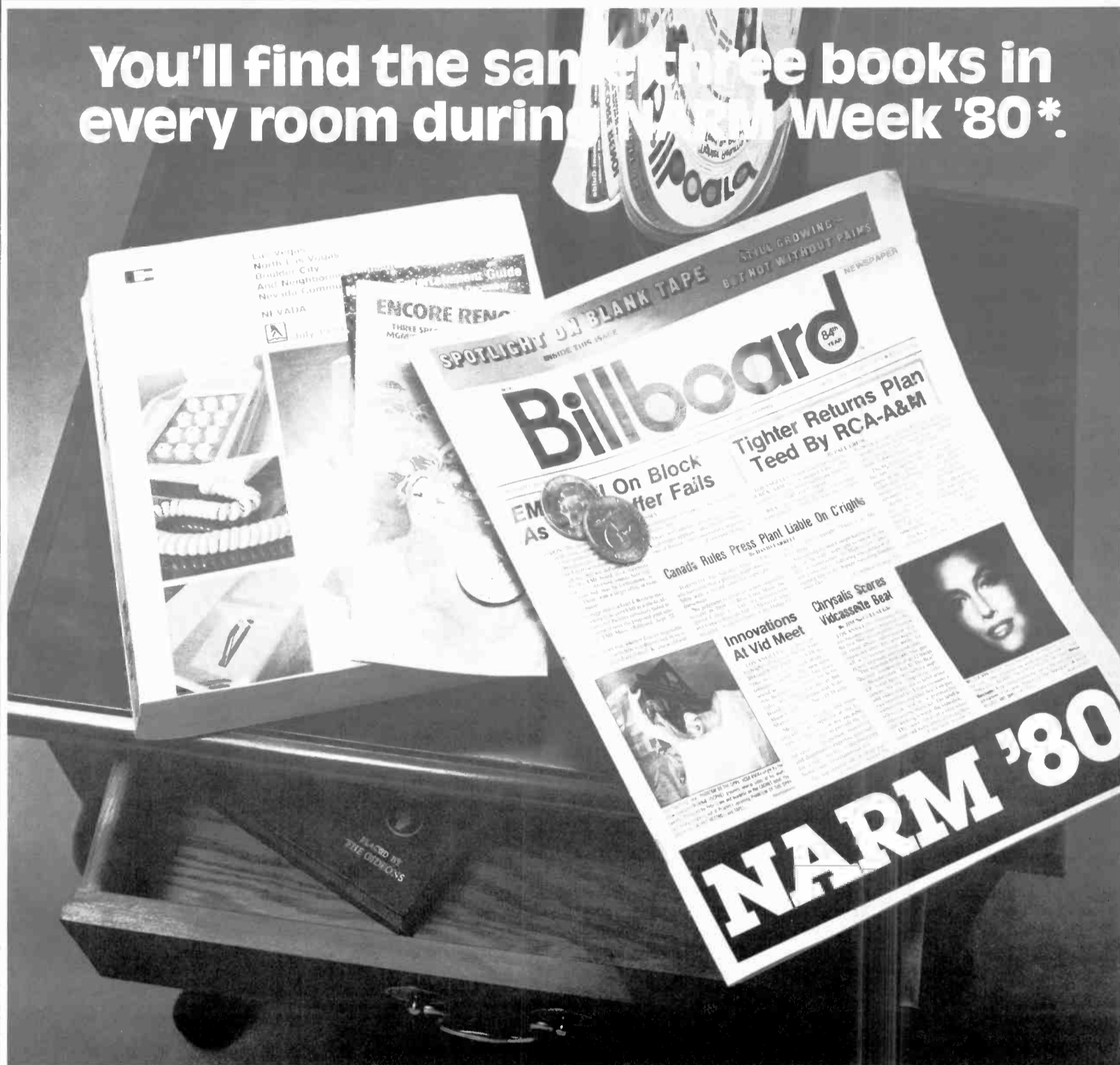
\$1,116,377.68 distributed. License fees totaled \$1,074,001.06 in 1979, with \$1,041,010.38 earmarked for distribution Oct. 1 when disbursements are due.

The Copyright Office is entitled to deduct "reasonable operating costs" from license totals collected. Last year these deductions amounted to \$167,722. In 1978 the figure was

\$150,000, Sampson notes.

While the Copyright Tribunal also is empowered to deduct administrative costs prior to distribution, it has not chosen to do so to date.

You'll find the same three books in every room during NARM Week '80\*.



## Acts Get Hot

• Continued from page 3

rallying after a lengthy absence from the airwaves is the Spinners, which has its first top 10 single in more than three years with a discotized reworking of the Four Seasons' "Working My Way Back To You."

The group snagged a top 10 hit in every calendar year from '72's "I'll Be Around" to '76's "Rubberband Man," but was unable to connect again with its vast audience until this eleventh-hour hop on the disco bandwagon.

Though acts like this may go two or three years without an across-the-board hit record, they may well continue to prosper in other areas of the business—personal appearances and tv and film commitments—though even those areas are likely to be affected after too-prolonged absences from the charts.

## Alligator Dealing

CHICAGO—A distribution agreement has been firmed between Alligator Records and Shreveport, La.-based Stan's Record Service. The newest Alligator release is "Crawfish Fiesta," the last album by pioneering New Orleans r&b pianist Professor Longhair.

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# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 3/1/80

Number of LPs reviewed this week 36<sup>8</sup> Last week 55

## Spotlight

### Pop

**TAVARES—Supercharged, Capitol ST12026.** Produced by Bobby Colomby, David Foster, Benjamin F. Wright, Jr. While the styles vary from soulful ballads to uptempo dance numbers to funky midtempo toe tappers, the eight cuts here all possess the group's sterling five-part harmonies. "Got To Have Your Love" is set off by a tingling guitar solo by Paul Jackson, Jr. which leads to a rousing conclusion. "Bad Times," the current pop and soul hit, pulsates along a funky rhythm with a full horn section, synthesizer and airy vocals used as effective counterpoint. Other cuts are also solid, well-crafted pieces of soul-pop.

**Best cuts:** "Bad Times," "Can't Get Enough," "Got To Have Your Love," "Paradise."

### Country

**FREDDY FENDER—Together We Drifted Apart, Starlite JZ36284.** Produced by Huey P. Meaux. It's been a while since this artist has sounded so strong. His performance is long on power and production, relying less on the vocal affectations he's been known to fall back on. Arrangements are simple and acoustic with emphasis on piano, steel, guitar and light percussion.

**Best cuts:** "Together We Drifted Apart," "Please Talk To My Heart," "Storms Never Last," "It's Gonna Be Easy."

### Jazz

**DAVE BRUBECK QUARTET—Back Home, Concord CJ103.** Produced by Russell Gloyd, Chris Brubeck. Brubeck's newest working unit has a decidedly harder sound than the previous quartets in which the late Paul Desmond provided a warm and romantic counterpoint to the pianist's own hard-driving efforts. Tenorman Jerry Bergonzi is the hard biting sax voice which plays against Dave's dynamics. Son Chris plays electric bass and trombone and Butch Miles is the wonderful drum power which keeps the propulsion first-rate. A Brubeck outing is always an experience since improvisation and inspiration are consummate. Brubeck's lyricism is contrasted with his two-fisted chordal attacks, yet he also plays beautiful ballads. The new rhythm section works together well and there are enough catchy melody lines to keep the leader's legion of fans happy.

**Best cuts:** "Caravan," "The Masquerade Is Over," "Yesterday."

### First Time Around

**WILLIE NILE—Arista AB4260.** Produced by Roy Halee. This is Arista's entry into the post-Dylan, singer/songwriter sweepstakes currently headed by Bruce Springsteen and Steve Forbert and it's strong competition. Nile's appearances in Greenwich Village last year attracted considerable attention. Production is big time, and Nile proves his voice and his material can handle it. In fact, he has more in common with Springsteen than he does with Forbert.

**Best cuts:** "Vagabond Moon," "Dear Lord," "They'll Build A Statue Of You," "Behind The Cathedral," "Old Men Sleeping On The Bowery," "It's All Over," "She's So Cold."

**STONE CITY BAND—In'n'Out, Gordy G7991R1 (Motown).** Produced by Rick James. James' backup band is not alone on this debut as the Pointer Sisters, Narada Michael Walden and James himself lend a hand. Side one is well done but traditional disco-funk material, while on side two the group experiments with jazz and rock and weird textures. The saxophones of Daniel LeMelle come to the forefront here, especially on the excellent title cut. Though James labels his music (all cuts were arranged by him) "punk funk," traditional anarchic punk music is not an element here. Pitch to James' fans, of which there are many.

**Best cuts:** "In'n'Out," "Havin' You Around," "South American Sneeze," "Little Runaway."

**MI-SEX—Computer Games, Epic NJE36349 (CBS).** Produced by Peter Dawkins. Part of the current Australian renaissance in the arts, this quintet has been labeled a hard-edged Supertramp. This tag is not far off the mark as witty lyrics are combined with hard driving yet melodic instrumentation. Though synthesizers play a large part in the sound, most cuts are guitar dominated. The exception is the title cut which uses a cool synthesizer-based sound to get across its idea of impersonality. This is also a good dance rock number. Steve Gilpin's vocals contain enough of the mock innocence needed to convey the lyrics which concern themselves of growing up and existing in the modern world.

**Best cuts:** "Computer Games," "Graffiti Crimes," "A Loser," "21-20," "Not Such A Bad Boy."



**LINDA RONSTADT—Mad Love, Asylum 5E510.** Produced by Peter Asher. From "Heart Like A Wheel" in 1974 through "Simple Dreams" in 1977, Ronstadt and Asher perfected a formula of oldies, uptempo rockers and country-tinged ballads that made Ronstadt the top female album seller in the business. By 1978's "Living In The U.S.A.," however, the formula finally began to wear thin. Here she's fighting to regain her throne with a set of back-to-basics rock'n'roll by such writers as Elvis Costello, Mark Goldenberg of the Cretones and Billy Steinberg, who contributed the exhilarating punk-influenced single, "How Do I Make You." Two oldies are also included for "insurance": the Hollies' midtempo "I Can't Let Go," and Little Anthony & The Imperials' torch ballad, "Hurt So Bad," which Ronstadt sings in a tough rock arrangement. This album is likely to be controversial—country is neglected entirely—but it proves the singer's adaptability to a variety of styles and her determination to climb out of a comfortable but confining musical rut.

**Best cuts:** "How Do I Make You," "Party Girl," "Girls Talk," "I Can't Let Go."

**ELVIS COSTELLO & THE ATTRACTIONS—Get Happy!, Columbia JC363467.** Produced by Nick Lowe. Costello, one of the founding fathers of the new, spare rock sound, hasn't lost any of his spunk or verve on this snappy LP which contains 20 cuts. Though his lyrics are often obscured by his accent and the frantic tempo, what can be heard bears much of the anger that was a stamp of his previous albums. However, the sound of the music itself is not all upbeat and terse, as "Possession," "Opportunity," "Secondary Modern," "New Amsterdam" and "Riot Act" show. Because so many songs are packed onto this LP, they are short bursts of staccato energy and Costello doesn't leave himself any room for fooling around—either musically or lyrically. This is a sure bet for AOR radio.

**Best cuts:** "Love For Tender," "Opportunity," "Riot Act," "I Stand Accused," "Secondary Modern."

**THE PLANETS—Motown M7934R1.** Produced by Steve Lindsey, Charlie Charles, Mickey Gallagher, John Turnbull. British new wave quartet plays an infectious brand of pop-oriented danceable rock. "Lines" and "I'm On Fire" are rock-reggae fusions; the other compositions are in more of a pop vein but are no less well crafted. All songs possess thoughtful lyrics and the musicianship, especially that of the five credited guitarists, is quite good. "Break It To Me Gently" and "Ball And Chain" rock the hardest of the nine compositions and serve to round out the sound of the album. Individual cuts can fit into a variety of formats including AOR, Top 40 and dance.

**Best cuts:** "Break It To Me Gently," "I'm On Fire," "Lines," "Iron For The Iron," "Mile High."

**PHOTOGLO—20th Century-Fox, T604 (RCA).** Produced by Brian Francis Neary. Smooth melodies delivered in a blue-eyed soul style by singer/songwriter James Photoglo, who fronts a band that goes from an acoustic trio to a soft rocking quintet, with strings and synthesizers for an added boost. The lyrical contents are contemporary love songs. This is targeted at adult playlists and fans of what used to be called "make out music."

**Best cuts:** "Faded Blue," "20th Century Fool," "We Were Meant To Be Lovers."

**SONG OF THE SEASHORE—James Galway, Tokyo String Orchestra, Iwaki, RCA ARL13534.** Flutist Galway's popularity extends well beyond the strict confines of the concert music world, and a broad demand pattern consistently greets his recordings. This program consists of arrangements of simple, folk-like melodies by Japanese composers, and has immediate audience accessibility as one of its strongest selling points. The short tunes, with their delicate, exotic touches are dressed up and harmonized to please Western ears.

**Dealers:** Don't limit exposure only to classical customers.

### Billboard's Recommended LPs

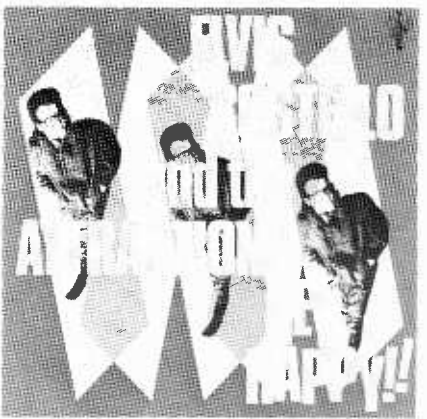
#### pop

**FRANK MARINO & MAHOGANY RUSH—What's Next? Columbia JC0524.** Produced by Frank Marino. Marino plays big guitar blues rock, which hasn't really changed since Jimi Hendrix developed this particular form over 10 years ago. Nevertheless all these endless guitar riffs and growled vocals do have their appeal. Not everybody can play guitar that fast that well. **Best cuts:** "Rock'n'Roll Hall Of Fame," "Something's Coming Our Way," "Roadhouse Blues."

**JOHNNY WINTER—Raisin' Cain, Blue Sky JZ36343 (CBS).** Produced by Johnny Winter. Veteran vocalist-guitarist turns in a set of 11 blues-flavored rock numbers. Though not substan-

tially different from his past works, it is still enjoyable to hear his ragged vocals and precise blues guitar playing. "The Crawl" and "Walkin' Slowly" have a 1950's feel, complete with period piece saxophone work. **Best cuts:** "The Crawl," "Walkin' Slowly," "Like A Rolling Stone," "Bon Ton Roulet," "New York, New York."

**KAYAK—Periscope Life, Mercury SRM13824.** Produced by John Tilly, Kayak. Five-man, two-woman British outfit is reminiscent of Fleetwood Mac and Renaissance in its use of melodic though punchy soft-edged rock and the interplay of male and female vocals. Title cut is an excellent rocker and Jim Gordon's sax solo on "Beggars Can't Be Choosers" is a highlight. This is the group's first for Mercury though it had several releases previously in this country on Janus. **Best cuts:** "Periscope Life," "Sad To Say Farewell," "Beggars Can't Be Choosers," "The Sight."



**VARIOUS ARTISTS—Rockers, Mango MLPS9587 (Island).** No producer listed. A soundtrack to the upcoming film "Rockers," this is a compilation of some of the best reggae ever put on disk. Inner Circle's "We Are Rockers" is captivating and Junior Murvin's "Police And Thieves" has been made popular by the Clash. Also present are such stars as Third World, Burning Spear and Peter Tosh. Set provides a sampler for the curious consumer or programmer. **Best cuts:** "We Are Rockers," "Police And Thieves," "Man In The Street," "Satta Amasagana."

**THE FOOLS—Sold Out, EMI America SW17024.** Produced by Peter Solley. Quintet plays peppy Beatlesque rock which is invigorating, though the same approach song after song wears thin. The airy "Sad Story," reggae-tinged "It's A Night For Beautiful Girls" and the ballad "Easy For You" stand out from the uptempo rock of the other seven cuts. Mike Girard's vocals possess a crackling timber that is somewhat reminiscent of Johnny Rotten. **Best cuts:** "Sad Story," "It's A Night For Beautiful Girls," "Easy For You," "Mutual Of Omaha."

**ORIGINAL MOTION PICTURE SOUNDTRACK—Foxes, Casablanca NBLP27206.** Produced by Giorgio Moroder. The highlight of this double-album is an extended 7:34 version of Donna Summer's "On The Radio," her latest top 10 hit and one of her best. Also included is Janis Ian's "Fly Too High," a steamy horn-oriented track which first appeared on the singer's latest Columbia LP. The rest of the album is a mixture of instrumental theme padding and cuts by Brooklyn Dreams, Cher, Giorgio, Angel and Keith Forsey. **Best cuts:** those cited.

**WILBERT LONGMIRE—With All My Love, Tappan Zee JC36342 (CBS).** Produced by Bob James and Jay Chattaway. Longmire's music is hard to classify. He sings and plays guitar and is backed by a large studio orchestra with strings and seven background singers. None of his seven tracks is musically distinguished; the tunes he offers unimpressive. The album credits include Mike Brauer as tuner of the drums. **Best cuts:** take your pick.

**THE DICKIES—Dawn Of The Dickies, A&M, SP4796.** Produced by Robin Geoffrey Cable. Straight ahead rock by a British quintet which has had considerable success in the U.K. with vigorous and often amusing songs based in rock and r&b, with interesting touches, such as compelling sax interludes. Some of it is revved quite high, ala the sort of early punk that didn't quite catch on here. AOR and the new wave collector

may appreciate. **Best cuts:** "Where Did His Eye Go," "Manny Moe & Jack."

**EARTH QUAKE—Two Years In A Padded Cell, Beserkley BZ10065 (Elektra).** Produced by Matthew King Kaufman, Kenny Laguna, Earth Quake. This LP may not have the most original front cover but inside there is some very good new music from a 13-year-old Berkeley band. This four-man group plays a solid, mainstream form of pop rock with clever melodic hooks, catchy lyrics, to-the-point arrangements, tasty changes of pace and nice vocal harmonies. AOR radio should have no trouble with this disk at all. **Best cuts:** "Coming Home," "Say You Will," "Goodbye California," "Trouble."

**RAFE VAN HOY—Prisoner Of The Sky, MCA 3207.** Produced by Ron Chancey, Don Gant. This Nashville production is ideally suited to softer rocking radio formats as well as fans of progressive country and adult contemporary sounds. Van Hoy is best on gentle ballads, of which there are several here worth a spin. The music is mainstream, with just the right mix of guitars and violins to qualify it for MOR audiences. **Best cuts:** "I Wish That I Could Hurt That Way Again," "What's Forever For."

**THE EMISSARY CHOIR—Songs Of Praise And Thanksgiving, Emissary EMR2.** Produced by PenDell Pittman. There's a generous and well-balanced program of inspirational music on this LP, one of the few of this genre to be issued in recent years. Producer Pittman and Diana de Winton conduct an expertly trained Colorado choir through 18 quality hymns with accompaniment ably led by Mary E. Smith. **Best cuts:** "America The Beautiful," "Honor And Glory."

#### soul

**BOHANNON—Music In The Air, Mercury SRM13813.** Produced by Hamilton Bohannon. Bohannon has added vocalist Elizabeth Lands to his ensemble for an added dimension. Nearly half of this LP is ballad-oriented, with Lands capably holding down the vocal chores—taking highs and lows, much like Minnie Riperton, with incredible ease. While others are also spotlighted on lead vocals, it is Lands who keeps this LP alive. **Best cuts:** "Baby I'm For Real," "Thoughts & Wishes," "Spring Is In The Air."

**CROWN HEIGHTS AFFAIR—Sure Shot, De-Lite DSR9517.** Produced by Bert Decoteaux. This group has coupled well-selected material with good vocals for a pleasant musical experience. The octet has opted for tunes filled with catchy hooks. There's something for the disco lover as well as for the basic r&b fan. Instrumentation, while often energetic, is always smooth. **Best cuts:** "You Gave Me Love," "I Don't Want To Change You," "Use Your Body & Soul," "Tell Me You Love Me."

#### jazz

**RON CARTER—Pick 'Em, Milestone M9092.** Produced by Ron Carter. Six tracks with bass predominating is a little much, but there are moments of beauty as Carter plucks and bows his way backed by four cellos. His technique is admirable; students of the instrument will find much to admire here. **Best cuts:** "Pick 'Em."

**EDDIE MILLER—It's Miller Time, Famous Door HL131.** Produced by Harry Lim. The New Orleans tenor saxophonist, a star of the Ben Pollack and Bob Crosby bands in the '30s, remains a seminal virtuoso in the '80s, romping through eight mainstream tunes with a first rate quartet behind him. Producer Lim has put it together nicely with George Masso, Duffy Jackson, John Bunch and Milt Hinton providing ideal backup. **Best cuts:** "Them There Eyes," "Just Friends."

**PAUL SMITH—Jazz Spotlight On Cole Porter & George Gershwin, Outstanding 023.** Produced by Dr. Earl S. Beecher. The second in a series of LPs devoted to revered U.S. composers, this shows Smith's keyboard prowess to excellent advantage on six tracks, one of which is a smartly performed three-tune Gershwin medley. Smith, Ella Fitzgerald's accompanist, combined awesome technique with a sensitivity that is admirable—and extremely musical. A delightful LP. **Best cuts:** "Night And Day," "The Man I Love."

**SARAH VAUGHAN—Duke Ellington Song Book One, Pablo Today 2312111.** Produced by Norman Granz. Tearing a page from the Ella Fitzgerald book, Vaughan performs 10 acclaimed Ellington standards in her usual soaring, flamboyant manner. Some of her low register sounds are guttural and unmusical, but overall her efforts are commendable. Billy Byers charted and conducted a part of the program. **Best cuts:** "Lush Life," "Day Dream."

**JIMMY JOHNSON BAND—Johnson's Whacks, Delmark DS644.** Produced by Steve Tomashofsky, Jimmy Johnson Band. Jimmy Johnson and his boys are living proof that the blues is alive and well and capable of regeneration. Johnson sings and plays guitar with an effortless, flowing style that is rare to the blues. His vocals are vigorously exciting, and his songwriting is fresh. **Best cuts:** "Twelve Bar Blues," "Poor Boy's Dream," "Take Five."

**ERNESTINE ANDERSON—Sunshine, Concord Jazz CJ109.** Pro-

(Continued on page 62)

**Spotlight—**The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. **Review editor:** Ed Harrison; **reviewers:** Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hyland, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

General News

Calif. Retailers Get Off Lightly

Continued from page 1

Closeup

MADNESS—One Step Beyond, Sire SRK6085 (WB). Produced by Clanger/Alan Winstanley.

Hey you, don't watch that! Watch this! This is the heavy, heavy monster sound/So, if you've come in off the street/And you're beginning to feel the beat/Listen buster, you'd better move your feet/To the rockiest, rock steady beat of Madness!"

Woodgate and bassist Mark "Bedders" Bedford, the tune cooks along and is reminiscent of music by the Police.

"Swan Lake" is a ska reworking of the traditional classic. Barson's piano playing begins classically but quickly moves into the herky-jerky world of ska. His playing turns from fluid to plucky, the sax enters as

there anymore," laments Barry Solomon, owner of the Record Oasis in Cathedral City, Calif., speaking of the heavily damaged area near Palm Springs. "Some 80% of the people can't get to us without a good hour's drive now." He estimates business is down between 30%-50%.

"We've had one \$19.40 day. Business was lousy," confesses Marilyn Costi, owner and manager of the Music Mania store in Palm Springs hard hit by flooding.

"Tourists can't play golf so they buy records," maintains John Cina, owner of the Mr. Music outlet in Palm Desert, near Palm Springs. His business is up 25%, he says.

Peter Chase, owner of the Gramophone Record store in Sherman Oaks where there have been mudslides, voices: "There's mud all over the place. It really has slowed things down here." He estimates business was down 50% on Feb. 16, when the storm was especially heavy, and 30% on other days.

Marianne Sanchez, an assistant to Tower chain head Russ Solomon in the construction department, notes no outlets in Tower's 26-store chain have been seriously affected. "We were lucky," she says. "In the places that got hit the worst, our stores were okay. Our Chico store had a few problems." These problems pertain to roof damages which Sanchez estimates will cost approximately \$800 to repair.

Steve Nichols, rock buyer for Tower's El Cajon store near San Diego, notes the store has had only one damaging encounter with

mother nature. "The wind was so hard that the electric doors were blown open and a Knack display was blown over. It was not just cardboard, but an entire LP display," he comments.

Tower's Sunset Blvd. location is only two miles from hard hit Laurel Canyon. "Basically, we do get a lot of customers from the canyons but it has been normal for us for a rainy day. Business is off about 10%, nothing drastic," says Sandy Sprague, an assistant to manager Bob Delaney.

"George Washington's birthday was busy for us," claims Warren Goodman, singles buyer for the Tower outlet in Westwood, not far from some of the Western canyons such as Mandeville.

Integrity Corp., which runs the Wherehouse and Big Ben's stores throughout California, would not comment on any storm damage. However, a spokesman claims that the Wherehouse's Topanga Canyon outlet—in one of the worst hit areas in California—actually had increased business during the storm.

"People get bored," he says, "so they come to the mall where they have 40 or 50 stores to choose from. And records are still an impulse item. Going back two years when we had the bad rains, business was good. Last year, our business was not as good. Rain must have something to do with it."

The Wherehouse store itself is in a mall on flat land, away from the canyons where flooding occurred.

Mudslides have also hit the Monterey Park area, located east of Los Angeles. "We're on Atlantic Blvd.

and it was flooded," says Jaimi Bedrick, assistant manager of a Music Plus outlet. "But people don't care. They just drove in anyway." She too cites boredom as a major factor in why rain weary Californians would come into a record store. She estimates to have done \$1,500 more business last week than in previous weeks.

"For one or two days, business was down but the other days were up so it averaged out," comments Charles Gordon, manager of the Canterbury Records store in Pasadena in the San Gabriel Valley, parts of which have been crippled by slides.

Willie Clark-VanBrunt, manager of Music Odyssey's West Los Angeles store, notes his location had to close for half a day because of minor water damage. Though he says business has been fairly slow, it is not as bad as some might imagine. "People will come out when it rains," he says.

"It's always kind of slow when it rains. This didn't seem to make much difference," offers Marcy Blaustein an assistant manager of a Pasadena Licorice Pizza store.

In Riverside, Licorice Pizza manager Nancy Sandwick noted it was hard to estimate final damage figures. "On certain days when it would rain, it would be packed. Other days it would be empty," she maintains.

"Believe it or not, our sales increased," claims Marian Stone, manager of a Licorice Pizza San Diego store. "When people get bored, they do laundry and buy records." She estimates to be running

(Continued on page 68)



Madness: Ska rhythms add punch to their music.

This monolog of vocalist Graham "Suggs" McPherson, which opens this quirkily infectious LP which has already done well in the U.K., is an understatement. This offbeat mixture of Jamaican ska music, 1940's ballroom swing, early rock and reggae rhythms, is guaranteed to get the lead out of the most stubborn feet.

The title cut, a seering fast paced instrumental featuring the saxophone work of Lee "Kix" Thompson, kicks off the album. This cut has such a back alley, smoke-filled club feel that the taste of flat beer and smell of stale odors are recalled.

"My Girl," no relation to the Temptations' hit of the same name, is a more traditional rock number in an early 1960s British invasion vein. However, the reggae rhythm guitar of Chris "Chrissy Boy" Foreman and saxophone work lend the song an odd edge which only ska could produce.

Next up is "Night Boat To Cairo," which begins with a foghorn blowing but quickly moves into a neo-swing number concerning a trip down the Nile River. Most intriguing here is the use of violins near the song's end. "Believe Me" is a pop tune with a 1950s slant. From the catchy chorus to the hot sax solo, the song never ceases to rock.

"Land Of Hope And Glory" starts with a military drum roll and proceeds to tell the humorous story of an army officer and a new recruit. Complete with comical sound effects, "Land Of Hope And Glory" is a dance inducing, sax dominated swing number.

Reggae is more upfront in "The Prince." The infectious song is perfect for dancing but again it is Thompson's gritty sax work which steals the show. "Tarzan's Nuts" begins jungle noises and moves into what could be described as a 1980s rhumba. Mike "Monsieur Barso" Barson's simple yet humorous keyboards dominate this cut which ends side one.

Side two opens with a typically British music hall style number. "In The Middle Of The Night." The song details the hapless life of an English middle class everyman therefore the music style fits. "Bed & Breakfast" rocks solidly with McPherson's vocals retaining a detached coolness. This adds charm to the storyline of a drifter with a nonchalant attitude towards life.

The graffiti and crime laden streets are the scene for "Razor Blade Alley," the best cut on the LP. Paced by the cocktail lounge jazz piano of Barson and a taut rhythm section of drummer Woody Woods

punctuation while the rhythm section puts down a reggae beat.

"Rockin' In A Flat" follows and has a rockabilly flavor. However, "Mummy's Boy" is more remarkable as it sounds like a show tune from a British play. "Madness" is a finger snapping piece of 1950s style pop. The throwaway lyrics serve only as a vocal exercise for McPherson since the action really is with Thompson's blaring sax and the rhythm section.

"Chipmunks Are Go!," a takeoff on the standard military drill chant, ends the LP humorously and with style. CARY DARLING

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# Billboard's

Billboard SPECIAL SURVEY For Week Ending 3/1/80

 Number of singles reviewed  
 this week **84** Last week **93**

# Top Single Picks

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**JOURNEY—Any Way You Want It (3:20);** producers: Geoff Workman, Kevin Elson; writers: S. Perry, N. Schon; publisher: Weed High Nightmare BMI. Columbia 11213. This is a highly accessible single with both lyric and music hooks. Vocals are infectious while the uptempo rock arrangement is highly polished.

**PAUL DAVIS—Do Right (4:05);** producers: Paul Davis, Ed Seay; writer: P. Davis; publisher: Web IV BMI. Bang ZS94808 (CBS). Davis has had a number of gentle ballad hits, most notably "I Go Crazy," and his latest tune begins in much the same low-key way. But it soon takes an unexpected turn to catchy midtempo pop-rock.

**THE CLASH—Train In Vain (Stand By Me) (3:00);** producer: Guy Stevens; writers: J. Strummer, M. Jones; publisher: Riva ASCAP. Epic 950851 (CBS). English quartet concocts a heady brew with this powerful yet melodic rocker which is already getting much AOR airplay. The rhythm in this song about lost love is hypnotic.

## recommended

**JIMMY RUFFIN—Hold On To My Love (2:58);** producers: Robin Gibb, Blue Weaver; writers: R. Gibb, B. Weaver; publisher: Stigwood (Unichappell) BMI. RSO RS1021.

**DARYL HALL & JOHN OATES—Who Said The World Was Fair (3:30);** producer: David Foster; writers: D. Hall, S. Allen; publishers: Hot-Cha Music/Six Continents BMI. RCA JH11920.

**CHARLIE DORE—Pilot Of The Airwaves (3:15);** producers: Bruce Welch, Alan Tarney; writer: Charlie Dore; publisher: Ackee ASCAP. Island IS49166.

**TANYA TUCKER—Better Late Than Never (3:42);** producer: Mike Chapman; writer: Tonio K. publishers: Intersong/Worthless ASCAP. MCA 41194.

**ROBERT GORDON—Born To Lose (2:49);** producers: Richard Gottehrer, Robert Gordon; writer: Gordon; publisher: Lucky Charm ASCAP. RCA JH11919.

**ELLEN FOLEY—Sad Song (3:30);** producers: Ian Hunter, Mick Ronson; writers: M. Middler, P. Mason; publishers: April/Heath Levy/WB ASCAP. Epic 950839 (CBS).

**JOAN ARMATRADING—He Wants Her (3:15);** producers: Joan Armatrading, Henry Lewy; writer: Joan Armatrading; publishers: Rondor/Irving BMI. A&M 2224.

**DIRK HAMILTON—The Main Attraction (3:06);** producers: Dirk Hamilton, Don Evans; writer: Dirk Hamilton; publisher: Rabbit BMI. Elektra E46606A.

**AIRPLAY—Should We Carry On (3:43);** producers: Jay Graydon, David Foster; writers: D. Foster, J. Graydon, B.J. Cook; publishers: Garden Rake/Foster Frees/Irving BMI/Cotaba PRO. RCA JH11938.

**STEVE WALSH—Scheme-Dreamer (That's All Right) (3:20);** producers: Steve Walsh with Brad Aaron, Davy Moore; writers: S. Walsh, A. Crudup; publishers: Don Kirshner/Blackwood/Rightsong BMI. Kirshner ZS94287 (CBS).

**MARC TANNER BAND—Hot And Cold (3:13);** producer: Fred Mollin; writers: Marc Tanner, Ron Edwards, Joe Romersa; publisher: Otherwise ASCAP. Elektra E46614A.

**HEAD EAST—Specialty (3:38);** producer: Jeff Glixman; writer: Mike Somerville; publishers: Head East/Almo ASCAP. A&M 2222S.

**MANHATTAN TRANSFER—Twilight Zone; producer: Jay Graydon; writers: Bernard Hermann, Alan Paul, Jay Graydon; publishers: Blackwood/Garden Rake BMI/Heen ASCAP. Atlantic 3649.**

**RATTLERS—On The Beach (2:58);** producer: Ed Stasium; writer: Leigh; publisher: Fine Tuning ASCAP. Rato RR401.

**TOURISTS—I Only Want To Be With You (2:24);** producer: Tom Allom; writers: M. Hawker, I. Raymonde; publisher: Chappell ASCAP. Epic 950850 (CBS).

**RAFE VANHOY—Keep Me Hangin' On (2:32);** producers: Ron Chancey, Don Gant; writer: Rafe VanHoy; publisher: Tree BMI. MCA 41190.

**ROY SUNDHOLM—Waiting For The Night (3:07);** producer: Vinnie Castellano; writer: Roy Sundholm; publisher: Dizzy Heights PRS. Polydor PD2065.

**TEX RUBINOWITZ—Hot Rod Man (2:11);** producers: T. Rubinowitz, A. Rubinowitz, B. Hancock; writer: Tex Rubinowitz; publisher: Southern Crescent BMI. Ripsaw 214.

**NEW MEXICO—Skate With Me (3:18);** producer: Marcus J. Mitchell; writer: M.J. Mitchell; publisher: Pinball BMI. Decade DP205082A.

**TIMES—How Do You Feel (3:36);** producer: none listed; writers: Mellenbruch, Mellenbruch; publisher: Kalm BMI. OMI M70022A.



**ISLEY BROTHERS—Don't Say Goodnight (It's Time For Love) (4:32);** producers: Ernie Isley, Marvin Isley, Chris Jas-

per, Rudolph Isley, O'Kelly Isley, Ronald Isley; writers: E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley; publisher: Bovina ASCAP. TNeck ZS92290 (CBS). Veteran soul group forsakes its trademarked funk sound for a slow love ballad. Vocals are piercing and rhythm is somewhat laconic.

**RAY PARKER JR. & RAYDIO—Two Places At The Same Time (3:41);** producer: Ray Parker Jr.; writer: Ray Parker Jr.; publisher: Raydiola ASCAP. Arista AS0494. This easy ballad shows off the group at its vocal best. Reminiscent of a mid-'60s ballad, this ditty is lyrically strong. There are no complicated hooks here, and instrumentation is simply structured. For those in the mood to dance close again, this is the record.

**SLAVE—Foxy Lady (3:23);** producer: Jimmy Douglass; writer: James R. Wilson; publishers: Cotillion/Wayne Watts BMI. Cotillion 45011 (Atlantic). The r&b group rocks a bit on its latest 45, with electric guitar backing and funky vocals. The tune should be a hit in r&b and rock-oriented discos.

**PATRICE RUSHEN—Let The Music Take Me (3:49);** producers: Charles Mims Jr., Patrice Rushen, Reggie Andrews; publishers: Baby Fingers/Shownbrere ASCAP. Elektra E46604A. Rushen follows the top 10 r&b hit "Haven't You Heard?" with this catchy ditty, geared for r&b, pop and disco formats. Lyrical content is on the level of "Boogie Oogie Oogie," but, as with that smash, you can dance to it.

**ISAAC HAYES—A Few More Kisses To Go (4:05);** producer: Isaac Hayes; writer: Isaac Hayes; publisher: Rightsong BMI. Polydor PD2068. Following "Don't Let Go," this single is somewhat of a let down—unless it's late at night and you need background mood music. Hayes appears to almost whisper through the tune, and the tone, both vocally and instrumentally, borders on boring.

## recommended

**PLEASURE—The Real Thing (3:45);** producers: Marlon McClain, Phil Kaffel; writer: Donald Hepburn; publisher: Three Hundred Sixty ASCAP. Fantasy F882AS.

**THELMA HOUSTON—Suspicious Minds (4:15);** producers: Michael Stewart, James Gadsom; writer: Mark James; publisher: Screen Gems-EMI BMI. RCA JH11913.

**CROWN HEIGHTS AFFAIR—You Gave Me Love (3:38);** producer: Bert Decoteaux; writer: Ida Reid; publishers: Delightful/Crown Heights Affair BMI. De-Lite DE803 (Phonogram).

**THREE DEGREES—My Simple Heart (3:32);** producers: Giorgio Moroder, Harold Faltermeyer; writers: Bugatti, Musker; publisher: Unichappell BMI. Ariola OS801 (Arista).

**PATTI LABELLE—Release (The Tension) (3:01);** producer: Allen R. Toussaint; writer: A.R. Toussaint; publishers: Warner-Tamerlane/Marsaint BMI. Epic 950852 (CBS).

**DEXTER WANSEL—New Beginning (3:25);** producer: Dexter Wansel; writer: H. Smith; publisher: Mighty Three BMI. Philadelphia Intl ZS93749 (CBS).

**MANHATTANS—Shining Star (3:45);** producer: Leo Graham; writers: L. Graham, P. Richmond; publisher: Content BMI. Columbia 111222.

**FRIENDSHIP—Tighten Up (4:20);** producers: Lee Ritenour, Don Grusin; writer: Ernie Watts; publisher: Sttawe ASCAP. Elektra E46611A.

**ROY AYERS—What You Won't Do For Love (4:22);** producers: Roy Ayers, William Allen; writers: Bobby Caldwell, Alfons Ketter; publishers: Sherlyn/Lindseyanne BMI. Polydor PD2066.

**NORMAN HARRIS—Dodge City, Hit City (3:24);** producer: Norman Harris; writers: R. Tyson, N. Harris, A. Felder; publishers: Six Strings/Mighty Three BMI. Philadelphia Intl ZS93744 (CBS).

**NANCY WILSON—Let's Hold On To Love (4:35);** producer: Larry Farrow; writers: C. Johns, L. Farrow; publisher: Funky Caroline BMI. Capitol P4839.

**JIMMY JOHNSON—Serves Me Right To Suffer (3:56);** producer: none listed; writer: Mayfield; publisher: Venice BMI. Alligator 45792A.

**CAPTAIN SKY—Hero (3:56);** producer: Daryl Cameron; writer: Daryl Cameron; publishers: Mr. T. Music/Upper Level BMI. AVI 313S.

**FUTURES—In Answer To Your Question (4:00);** producer: Leon Huff; writers: K. Crew, J. King, J. King, F. Washington, H. McGilberry, L. Huff; publisher: Mighty Three BMI. Philadelphia Intl ZS93747 (CBS).

**KENNY DOSS—Sugar (3:26);** producer: Willie Mitchell; writer: Mary Holland Bryant; publishers: Every Knight/Unichappell BMI. Bearsville BSS49197 (WB).

**THEATRICKS—I Got Cha (Where I Want You) (3:42);** producer: Leonard Jones; writers: T. Womack, R. Henyard; publisher: Toodie BMI. VR 4003.



**EDDIE RABBITT—Gone Too Far (3:22);** producer: David Malloy; writers: Even Stevens/Eddie Rabbit/David Malloy; publishers: DeVave/Briarpatch, BMI. Elektra 46613. Lilted harmonies play off against the electric guitar in another light-hearted love ballad by this MOR-styled artist.

**BILLY "CRASH" CRADDOCK—I Just Had You On My Mind**

(3:56); producer: Jimmy Johnson; writer: Sue Richards; publisher: Ensign, BMI. Capitol P4838. Craddock sounds stronger than he has in a while on this Muscle Shoals-produced ballad. Beautiful vocal builds into a sweeping chorus, defined by piano, guitar, drums and string accents.

**JOHN ANDERSON—She Just Started Liking Cheatin' Songs (2:22);** producer: Norro Wilson; writer: Kent Robbins; publisher: Pi-Gem, BMI. Warner Bros. 49191. Fiddle opens this bouncy, upbeat song whose hook draws on country's number one favorite topic: cheatin' songs. Steel guitar whines in the background, along with female harmonies, making this a well-chosen followup to "Lyn' Blue Eyes."

**FREDDY WELLER—A Million Old Goodbyes (3:17);** producer: Buzz Cason; writers: S. Gibb/B. Russell/B. Cason; publishers: Angel Wing/Pix-Russ/Buzz Cason, ASCAP. Columbia 1-1121. This slow, moving love ballad is something of a change of pace for Weller. Highlighted by piano and steel guitar, Weller's vocal is in top form, with Cason's production also on the mark.

**LARRY G. HUDSON—I Can't Cheat (3:05);** producer: Mike Greene/Skip Lane; writer: Larry G. Hudson; publisher: Larry G. Hudson, BMI. Mercury 57015. Hudson's debut release for Mercury is a stand-out country song, complete with steel guitar. Bright, upfront vocal by Hudson makes this a strong chart contender.

**ED BRUCE—Diane (3:45);** producer: Tommy West; writer: Ronnie Rogers; publisher: Newkeys/Sugarplum/Sister John, BMI. MCA 41201. New to the label, Bruce offers a simple, uncluttered country tune. A powerful debut, utilizing all the elements necessary to create a great country record.

**LARRY GATLIN & THE GATLIN BROTHERS BAND—Taking Somebody With Me When I Fall (3:20);** producers: Larry Gatlin-Steve Gatlin-Rudy Gatlin; writer: Larry Gatlin; publisher: Larry Gatlin, BMI. Columbia 111219. Gatlin's last single, the controversial "Midnight Choir," fizzled at number 43, and this is a puzzling choice of material to get Gatlin back to his previous top 10 dominance. It's a light, catchy love song with an easy listening slant.

**EDDY RAVEN—Dealin' With The Devil (2:33);** producers: Ray Pennington-Ronnie Gant; writers: Eddy Raven-Sanger D. Shafer; publishers: Milene, ASCAP/Acut-Rose, BMI. Dimension DS1005. A strong chorus and Raven's straight-ahead vocal style give the singer his strongest outing since his ABC days. Some highly original guitar licks enliven the bridge and boost the record's identity.

## recommended

**JOHNNY RUSSEL—While The Choir Sang The Hymn (I Thought Of Her) (2:59);** producer: Jerry Kennedy; writer: B. Harden/L.J. Dillon; publisher: King Coal/Coal Miners, ASCAP/BMI. Mercury 57016.

**CARLENE CARTER—Old Photographs (3:52);** producers: Lance Quinn/Tony Bongiovi; writer: C. Carter; publisher: Song Of Cash, ASCAP. Warner Bros. WBS49155.

**LEVON HELM—Blue Moon Of Kentucky (2:48);** producer: Owen Bradley; writer: Bill Monroe; publisher: Peer International, BMI. MCA 41202.

**MIKI MORI—Driftin' Away (2:53);** producer: Chris McGuire; writer: J. Rodriguez; publisher: Hallnote, BMI. Oak OA1010.

**RAY FRUSHAY—Pickin' Up Love (2:50);** producer: Larry Rob-

inson; writer: M. Jackson/R. Frushay; publisher: Western Pride, BMI. Western Pride NR113.

**GINGER ALDEN—Boogie On Down (2:58);** producer: Arthur Smith; writer: Arthur Smith; publisher: Tarsan, BMI. Monument 295.



**SUE SAAD AND THE NEXT—Won't Give It Up (3:33);** producers: Richard Perry, James Lance; writers: S. Saad, T. Riparetti, J. Lance, B. Anstatt; publisher: WB ASCAP. Planet P45912A (Elektra/Asylum). A slickly designed single, this has enough hooks to make this tune go. Saad's vocal is crisp while the steady new wave backbeat is arresting.

**CRETONES—Real Love (3:15);** producer: Peter Bernstein; writer: Mark Goldenberg; publisher: Twist Party International BMI. Planet P45911A (Elektra/Asylum). First single from the group which played a pivotal role in Linda Ronstadt's new "Mad Love" album has an inviting, rhythmic sound which should find a home on Top 40 and commercially-minded AOR radio. New wave purists, however, may find its commercial hooks a bit obvious.



**WILBERT LONGMIRE—Music Speaks Louder Than Words (2:00);** producers: Bob James, Jay Chattaway; writers: H. Payne, E. Pease III, M. Scarpiello; publishers: Warner-Tamerlane/Crank BMI. Tappan Zee/Columbia 111189.

**LARRY GATLIN AND THE GATLIN BROTHERS BAND—Taking Somebody With Me When I Fall (3:20);** producers: Larry Gatlin, Steve Gatlin, Rudy Gatlin; writer: L. Gatlin; publisher: Larry Gatlin BMI. Columbia 11219.

**JACK JONES—I Could Have Been A Sailor (3:41);** producer: Chris Harding; writer: P. Allen; publishers: Jemava/Irving/Woolnough BMI. MGM MG14852.



## recommended

**BRENDA GOOCH—You And I Together (3:50);** producers: Marti Sharron, Gerald Lee; writers: Marti Sharron, Gerald Lee; publishers: Spitting Gold/Travlin' Man/Southern ASCAP. Salsoul S72115.

**MARY MUNDY—Love Me, Love Me (7:28);** producer: Lew Hanson; writers: M. Mundy, L. Hansen, E. Smith; publishers: Murbo/Big Street BMI. Image D31308A.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

# Billboard's Recommended LPs

• Continued from page 60

**duced by Carl E. Jefferson.** Monty Alexander, Jeff Hamilton and Ray Brown accompany Anderson's superior singing on 10 tracks taped last August. Tunes are all one-time hits ranging from Gershwin to Bobby Hebb. Splendid vocalizing; Ernestine has everything it takes. **Best cuts:** "Satin Doll," "Time After Time."

**RODNEY FRANKLIN—You'll Never Know, Columbia NJG 36122. Produced by Paul Buckmaster.** Frank is an efficient and fluid young jazz pianist, whose stylistic span is here showcased by the sensitive ("God Bless The Blues") and the upbeat ("The Groove"). The package offers rather too much variety, but the man's future is clearly promising. **Best cuts:** Those cited, plus "Parkay Man," "Return."

**BILL EVANS—I Will Say Goodbye, Fantasy F9593. Produced by Helen Keane.** Evans, always the thoughtful sensitive jazz pianist, is at his usual high standard here. Accompanied by Eddie Gomez on bass and Eliot Zigmund on Drums. Evans plays beautiful renditions on seven selections including two takes on Michel Legrand's title tune. **Best cuts:** "I Will Say Goodbye," "Seascape."

**SCOTT HAMILTON & WARREN VACHE—Skyscrapers, Concord Jazz CJ111. Produced by Carl E. Jefferson.** Young tenor saxist and cornetist doubling flugelhorn enjoy a rewarding collaboration in this eight-tune program with a seven-man accompaniment. It's all simple, Mainstream jazz with pretty notes and an enviable compatibility among the participants. **Best cuts:** "You Leave Me Breathless," "Lightly-Add Politely."

**ERROL PARKER—Doodles, Sahara 1010. Produced by Errol Parker.** Pianist Parker plays in his commanding percussive style on four originals accompanied by bass (Bob Cunningham) drums (Parker here too apparently by overdubbing) and

an occasional sax or flute from Bill Cody. **Best cuts:** "Fabulous," "Caravan."

**JOHN LEWIS & HANK JONES—An Evening With Two Grand Pianos, Little David LD1079. Produced by John Lewis.** Piano duets have never been successful in jazz, but these two keyboard veterans have an LP here which maintains interest throughout its eight tracks. Still, one would prefer listening to Lewis or Jones stroking the Steinway alone, with a booting rhythm section and a horn or two. **Best cuts:** "Willow Weep For Me."

**DICK JOHNSON—Plays, Concord Jazz CJ107. Produced by Carl E. Jefferson.** Add yet another name to the roster of talented saxophonists making records. A New Englander, Johnson is skilled on alto and soprano saxes, flute and clarinet and in his debut as a leader on LP he is neatly backed by Dave McKenna, Jake Hanna and Bob Maize. Program constitutes eight tracks, two of them prety Johnson original compositions. **Best cuts:** "Kelly Blue," "In A Sentimental Mood."

**Cecil Taylor—Live In The Black Forest, Pausa 7053. Produced by Joachim-Ernst Berendt.** The eccentric pianist plays only two tunes here. "The Eel Pot" runs 24-57 minutes; "Sperichill On Calling" rambles for 25:08 minutes, and on both Taylor is accompanied by a quintet. This is deep, involved music which few will understand or savor, but Taylor has a small, near-fanatical following which will likely endorse his every note at the 88. **Best cuts:** take your choice.

**JACK SCALESE—Beyond Blue, Polaris PL7980. Produced by Jack Scalse.** One of the most promising pianists in California, Scalse offers eight tracks with John Giannelli, bass, and drummer Joey Baron. He is particularly strong on the three standards he performs. **Best cuts:** "Sweet And Lovely," "Waltz," "April Love."

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**H E A T**

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# 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	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE		
				ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE
★	1	12	PINK FLOYD The Wall Columbia PC 2-36183	13.98	13.98	13.98	36	26	16	CAPTAIN & TENNILLE Make Your Move Casablanca NBLP 7188	8.98	8.98	8.98	71	71	18	POLICE Reggatta De Blanc A&M SP 4792	7.98	7.98	7.98
★	2	17	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	8.98	8.98	8.98	37	37	49	SUPERTRAMP Breakfast In America A&M 3708	8.98	8.98	8.98	72	112	4	FESTIVAL Evita RSD RS-1-3061	7.98	7.98	7.98
	3	3	MICHAEL JACKSON Off The Wall Epic FE-35745	▲	▲	▲	38	40	17	RUPERT HOLMES Partners In Crime Infinity INF-9020 (MCA)	7.98	7.98	7.98	73	75	4	ANNE MURRAY A Country Collection Capitol ST 12039	7.98	7.98	7.98
★	4	13	DAN FOGELBERG Phoenix Full Moon/Epic FE 35634	8.98	8.98	8.98	39	48	15	PATRICE RUSHEN Pizzazz Elektra 6E-243	7.98	7.98	7.98	74	77	9	NARADA MICHAEL WALDEN Dance Of Life Atlantic SD 19252	7.98	7.98	7.98
★	8	5	RUSH Permanent Waves Mercury SRM-1 4001	8.98	8.98	8.98	40	36	15	STEVIE WONDER Journey Through The Secret Life Of Plants Tamilia T13-371C2 (Motown)	13.98	13.98	13.98	75	65	16	WILLIE NELSON Willie Nelson Sings Kristofferson Columbia JC 36188	7.98	7.98	7.98
	6	6	DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP-2-7191	13.98	13.98	13.98	41	42	16	TOTO Hydra Columbia FC 36229	8.98	8.98	8.98	76	160	3	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	7.98	7.98	7.98
	7	5	EAGLES The Long Run Asylum SE-508	▲	▲	▲	42	51	4	J. GEILS BAND Love Stinks EMI America S00 17016	7.98	7.98	7.98	77	72	15	PAT METHENY GROUP American Garage ECM 1-1155 (Warner Bros.)	7.98	7.98	7.98
	8	7	KENNY ROGERS Kenny United Artists LWAK-979	▲	▲	▲	43	45	16	PRINCE Prince Warner Bros. BSK 3366	7.98	7.98	7.98	78	135	2	THE RAMONES End Of The Century Sire SRK 6077 (Warner Bros.)	7.98	7.98	7.98
★	13	9	THE WHISPERS The Whispers Solar BXL1-3521 (RCA)	7.98	7.98	7.98	44	46	12	NATALIE COLE & PEABO BRYSON We're The Best Of Friends Capitol S00 12025	8.98	8.98	8.98	79	80	5	THE B-52'S The B-52's Warner Bros. BSK 3355	7.98	7.98	7.98
	10	10	NEIL DIAMOND September Morn Columbia FC 36121	8.98	8.98	8.98	45	50	4	THE CLASH London Calling Epic E2 36328	9.98	9.98	9.98	80	81	7	TERI DE SARIO Moonlight Madness Casablanca NBLP 7178	7.98	7.98	7.98
	11	11	JEFFERSON STARSHIP Freedom At Point Zero Grunt BZL1-3452 (RCA)	8.98	8.98	8.98	46	47	7	THE BABYS Union Jacks Chrysalis CHR 1267	7.98	7.98	7.98	81	85	9	38 SPECIAL Rockin' Into The Night A&M SP 4782	7.98	7.98	7.98
★	12	11	SOUNDTRACK The Rose Atlantic SD 16010	8.98	8.98	8.98	47	43	18	BARBRA STREISAND Wet Columbia FC 36258	8.98	8.98	8.98	82	83	12	ROY AYERS No Stranger To Love Polydor PD 1-6246	7.98	7.98	7.98
	13	9	STYX Cornerstone A&M SP 3711	▲	▲	▲	48	38	21	HERB ALPERT Rise A&M SP 4790	7.98	7.98	7.98	83	NEW ENTRY	JOHN DENVER Autograph RCA AOL1-3449	7.98	7.98	7.98	
★	25	24	KOOL & THE GANG Ladies First De-Lite DSR 3513 (Mercury)	▲	▲	▲	49	49	23	ISAAC HAYES Don't Let Go Polydor PD-1-6224	7.98	7.98	7.98	84	74	13	PHYLLIS HYMAN You Know How To Love Me Arista AL 9509	8.98	8.98	8.98
	15	15	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	12.98	12.98	12.98	50	55	3	NAZARETH Malice In Wonderland A&M SP-4799	7.98	7.98	7.98	85	89	5	THE ROMANTICS The Romantics Nemperor NJZ-36273 (CBS)	7.98	7.98	7.98
★	22	20	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	7.98	7.98	7.98	51	56	6	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	7.98	7.98	7.98	86	76	19	JOE JACKSON I'm The Man A&M SP4794	7.98	7.98	7.98
★	19	36	SMOKEY ROBINSON Where There's Smoke Tamilia T7-366 (Motown)	7.98	7.98	7.98	52	53	11	HIROSHIMA Hiroshima Arista AB-4252	7.98	7.98	7.98	87	107	6	YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra Horizon SP-736 (A&M)	7.98	7.98	7.98
★	20	20	KENNY LOGGINS Keep The Fire Columbia JC-36172	7.98	7.98	7.98	53	57	7	SPINNERS Dancin' and Lovin' Atlantic SD 19256	7.98	7.98	7.98	88	78	39	DIONNE WARWICK Dionne Arista AB 4230	8.98	8.98	8.98
	19	14	FLEETWOOD MAC Tusk Warner Bros. 2HS-3350	15.98	15.98	15.98	54	54	13	TWENNYNINE FEATURING LENNY WHITE Best Of Friends Elektra 6E 223	7.98	7.98	7.98	89	91	12	BRASS CONSTRUCTION Brass Construction 5 United Artists LT 977	7.98	7.98	7.98
	20	21	STEVE FORBERT Jackrabbit Slim Nemperor JZ-36191	7.98	7.98	7.98	55	58	11	THE GAP BAND The Gap Band II Mercury SRM-1-3804	7.98	7.98	7.98	90	67	11	TEDDY PENDERGRASS Teddy Live! Coast To Coast P.I.R. K22 36294 (CBS)	13.98	13.98	13.98
	21	17	LED ZEPPELIN In Through The Out Door Swan Song SS-16002 (Atlantic)	8.98	8.98	8.98	56	68	3	RONNIE LAWS Every Generation United Artists LT 1001	7.98	7.98	7.98	91	82	88	THE CARS Elektra 6E-135	7.98	7.98	7.98
	22	16	BEE GEES Greatest RSD RS-2-4200	13.98	13.98	13.98	57	62	8	SOUNDTRACK The Electric Horseman Columbia JS 36327	7.98	7.98	7.98	92	96	22	CHEAP TRICK Dream Police Epic FE 35773	8.98	8.98	8.98
	23	18	COMMODORES Midnight Magic Motown M 8926	8.98	8.98	8.98	58	60	5	ROCKETS No Ballads RSD RS-1-3071	7.98	7.98	7.98	93	102	3	BRIDES OF FUNKENSTEIN Never Buy Texas From A Cowboy Atlantic SD 19261	7.98	7.98	7.98
	24	24	Z.Z. TOP Deguello Warner Bros. HS 3361	8.98	8.98	8.98	59	NEW ENTRY	THE KNACK But The Little Girls Understand Capitol S00-12045	8.98	8.98	8.98	94	95	20	SANTANA Marathon Columbia FC-36154	8.98	8.98	8.98	
	25	23	VARIOUS ARTISTS No Nukes Asylum ML 901	17.98	17.98	17.98	60	33	23	FOREIGNER Head Games Atlantic SD 29999	8.98	8.98	8.98	95	93	14	THE INMATES First Offence Polydor PD 1-6241	7.98	7.98	7.98
	26	27	SHALAMAR Big Fun Solar BXL1-3479 (RCA)	7.98	7.98	7.98	61	39	18	BOB JAMES & EARL KLUGH One On One Tappan Zee/Columbia FC 36241	8.98	8.98	8.98	96	86	44	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	7.98	7.98	7.98
	27	28	RUFUS & CHAKA Masterjam MCA MCA 5103	8.98	8.98	8.98	62	69	18	ANNE MURRAY I'll Always Love You Capitol S00 12012	8.98	8.98	8.98	97	87	17	WAYLON JENNINGS What Goes Around Comes Around RCA AHL1-3493	7.98	7.98	7.98
	28	29	NEIL YOUNG WITH CRAZY HORSE Live Rust Warner Bros. 2AX 2296	13.98	13.98	13.98	63	44	300	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98	98	100	6	THE SPECIALS The Specials Chrysalis CHR 1265	7.98	7.98	7.98
★	66	2	CHUCK MANGIONE Fun And Games A&M SP 3715	8.98	8.98	8.98	64	64	64	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98	99	79	36	CARS Candy-O Elektra SE-507	8.98	8.98	8.98
★	41	6	RAY, GOODMAN & BROWN Ray, Goodman & Brown Polydor PD-1-6240	7.98	7.98	7.98	65	NEW ENTRY	ANDY GIBB After Dark RSD RS-1-3069	7.98	7.98	7.98	100	73	13	LITTLE FEAT Down On The Farm Warner Bros. HS 3345	8.98	8.98	8.98	
	31	31	AEROSMITH Night In The Ruts Columbia FC 36050	8.98	8.98	8.98	66	52	11	PARLIAMENT Gloryhallastoopid Casablanca NBLP 7195	7.98	7.98	7.98	101	105	33	NEIL YOUNG & CRAZY HORSE Rust Never Sleeps Reprise HS 2295 (Warner Bros.)	8.98	8.98	8.98
	32	32	UTOPIA Adventures In Utopia Bearsville BRK 6991 (Warner Bros.)	7.98	7.98	7.98	67	59	20	BARRY MANILOW One Voice Arista AL-9505	8.98	8.98	8.98	102	106	43	DONNA SUMMER Bad Girls Casablanca NBLP-2 7150	13.98	13.98	13.98
	33	34	BLONDIE Eat To The Beat Chrysalis CHR-1225	8.98	8.98	8.98	68	61	7	UFO No Place To Run Chrysalis CHR 1239	7.98	7.98	7.98	103	104	3	OFF BROADWAY On Atlantic SD 19263	7.98	7.98	7.98
	34	30	MOLLY HATCHET Flirtin' With Disaster Epic JE 36110	7.98	7.98	7.98	69	63	11	BONNIE POINTER Bonnie Pointer Motown M7-929R1	7.98	7.98	7.98	104	103	14	BOOMTOWN RATS The Fine Art Of Surfacing Columbia JC 36248	7.98	7.98	7.98
	35	35	ANGELA BOFILL Angel Of The Night Arista/GRP GRP 5501	8.98	8.98	8.98	70	70	9	SOUNDTRACK Star Trek Columbia JS 36334	7.98	7.98	7.98							

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

MARCH 1, 1980 BILLBOARD



# RSO Expands; Will Buy Labels

• Continued from page 1

in RSO Records. "It's less than that," he says. As to what percentage PolyGram holds in the company, Coury says, "I don't know but it's certainly not 50%."

"Stigwood, Siemens and Philips (the latter two firms are owners of PolyGram) went into partnership with the Stigwood Group of companies. RSO Records comes under RSO Inc. Therefore, while PolyGram is in partnership in the overall Stigwood Group, it theoretically has nothing to do with RSO Records.

"There is not one PolyGram person on the board of RSO Records," Coury continues. "As for the effect PolyGram's restructuring may have on us, I don't know. I don't believe it will affect us—but that's yet to be seen.

"PolyGram Distributing says the restructuring will not affect us. However, when a company goes through a consolidation, there are bound to be changes. But if there are any, I believe they will be nominal.

"I don't see any changes in PolyGram Distributing's field operation. If anything, I believe it will add some field people. Its sales depart-

ment will continue to offer us the same services.

"As for RSO itself, not only does everything remain the same, but we're now expanding.

"We're (Coury and Stigwood) following the growth plan that we made at the formation of RSO Records."

## Seek Arts Aid In California Schools

NEW YORK—Petitions are expected to be mailed this week to place a "Better Schools" initiative on the ballot in California this November that would require that primary and secondary schools teach a minimum of fine arts education, including music, each week.

The initiative, which has the support of various music organizations including the American Music Conference, is seen as an approach to capturing more dollars for fine arts education said to have been lost through Proposition 13's reduction of taxes.

But, according to the American Music Conference, support of the initiative by out-of-state music interests is necessary since "this mandate

Coury explains that RSO moved into the black-music arena through a distribution deal with Curtom Records. "That was part of the growth plan." And now, not only will the label acquire other companies but it has a large release schedule with several soundtracks upcoming.

is precedent setting. The California Better Schools Initiative will have repercussions throughout the U.S. Other states will be sure to note this trend and, perhaps, with the concerted effort of the music/arts community, they will implement similar mandates."

In order to gain presence on the November ballot, the initiative must have 350,641 signatures on the petitions, the language of which was approved by the California attorney general last week.

The cost of seeing an initiative through to the general election apparently runs high, since supporters are seeking between \$2.5 to \$3 million in campaign funds.

## Lifelines Births

Son to Sarah and Glen Campbell in Los Angeles Feb. 5. Father is singer-guitarist.

\* \* \*

Daughter, LaVonne Frances, to Carolyn and Jheryl Busby Feb. 16 in Los Angeles. Father is national r&b promotion director for Casablanca Records.

\* \* \*

Daughter, Sally, to Janny and Bill Grein in Tulsa last month. Father is with Sparrow Records.

## Marriages

Bobby Smith of the Spinners to Lorraine White in Toledo Jan. 22.

\* \* \*

Dean Sciarra, talent manager, to Marian Perkins, director of East Coast tour publicity for Warner Bros. Records, in New York Feb. 1.

\* \* \*

Ken Nomura, Alfa Music producer, to Yuko Ohmari of JASRAC in Tokyo March 1.

\* \* \*

Akira Fuse, popular singer, to Olivia Hussey, actress, Feb. 18 in Miami Beach.

## Deaths

Bon Scott, 30, singer with the AC-DC rock group, in London Feb. 19. A Scot, he became prominent in 1976. He also was a successful songwriter. An autopsy is scheduled.

\* \* \*

Jerry Fielding, 57, composer, arranger and instrumentalist who for many years worked in motion pictures and television, in Toronto Feb. 17 of a heart attack. He served as musical director for Jack Jones, Mitzi Gaynor and others and is survived by his widow, Camille, and four children.

\* \* \*

Gale Robbins, 55, who sang with several name bands in the Chicago area before moving to California in the early 1940s, of cancer Feb. 18 in Tarzana, Calif. She appeared in numerous motion pictures, made records and for a time was active in television on the West Coast. She is survived by her mother and two daughters.

\* \* \*

Alex Bartha, 84, a big name bandleader in the 1930s, at Atlantic City's Medical Center Feb. 12. He is survived by a daughter and stepson.

\* \* \*

David J. Finn, 82, former recording manager for RCA Victor, in Hadonfield, N.J., Feb. 10. He launched the budget-priced Camden label for RCA in 1953 and retired in 1969.

\* \* \*

Carl Berkowitz, 19, son of Norman Berkowitz, account executive in Billboard's New York office, in an ice skating accident Feb. 16 in Massapequa, N.Y. Other survivors include his mother, Jean, and two brothers, Steven and Michael.

\* \* \*

Nathan McCalla, 50, at one time with Promo Records, a New Jersey cutouts wholesaler, Feb. 7 in Miami. He left the industry several years ago.

\* \* \*

Dr. Daniel E. Noble, who helped pioneer modern two-way FM radio communications and was a former vice chairman and director emeritus of Motorola, Inc., in Scottsdale, Ariz., Feb. 16. He is survived by his widow, Mary; a daughter and three sons.

# Rain In So. Calif.

• Continued from page 61

\$1,000 over the usual amount of purchases for such a period.

"Sales are down from last year but it's not due to the rain," says Vince Brewer, assistant manager in Musicland's San Bernardino outlet. The mountains ringing the city have been afflicted by sliding mud.

"It's due to the industry just not doing well," he continues.

In Orange County, at a Santa Ana Music Plus store, assistant manager Angie Hanson says the weekend of George Washington's birthday was hectic. "But our other days were not so busy, so that brought our average down," she says.

A spokesman for a Big Ben's store in Encino, another afflicted area, says of Washington's birthday weekend, "that Sunday the store was packed."

The Tower store representatives believe the fact they were having sales on merchandise brought more people in than might have normally ventured out on a rainy day. Also, all those who did well credited the three-day Washington birthday weekend and the fact patrons did not want their holiday to be a complete washout.

Even Peggy DeCaprio, whose Pacific Palisades store suffered the most of those surveyed, says the Saturday of that weekend was good. For an explanation, she quips, "People get cabin fever. They need new music. It's either that or they get a divorce."

## Arrangers

• Continued from page 1

grouping. "Arrangers are not employees but independent contractors who work for a fee," he says in his letter to Mary Lou Burg, Tribunal Chairman.

"The act of arranging music is identical to the act of composing except that the arranger composes music based on the music of others... an arranger often takes an 'ugly duckling' and turns it into a lovely swan."

Manson also argues that arrangers provide the "hooks" which sell records in today's market and that without their creative input, "a piece of music... might remain entrapped in the cocoon of a lead sheet or demo record for the rest of its life."

Manson's group wants arrangers to be cut in on the record companies' share of royalties and wants a separate mechanical royalty to be paid the arranger on each record sold which includes his work.

The Tribunal is soliciting reply comments from the Recording Industry Assn. of America, the National Music Publishers Assn. and the American Guild of Authors and Composers. Other interested parties are invited to comment on Manson's proposals. All reply comments are due at the Tribunal by March 3.

## Camelot Saga Told

NEW YORK—"The King Arthur Soundbook" is the latest in Caedmon Records' series of dramatizations for disk and tape. The Camelot saga is told in four separate recordings which are available as a complete set or individually.

## Prewitt Rose Moves

NEW YORK—Prewitt Rose Record Promotion/Production has moved from Gulf Breeze, Fla. to Dallas. Address: P.O. Box 29342, Dallas, Tex. 75229.

## New Companies

New Way Productions established by manager/publicist Danny Suger and client Ray Manzarek, former Doors' keyboardist, who is the firm's music director and producer. First clients are new wave bands X and the Zippers. Address: 140 S. Roxbury Dr., Beverly Hills 90212. (213) 858-6093.

\* \* \*

John Parker Promotion & Marketing launched by John Parker, formerly with Ariola and RCA Records. Nancy Sparks joins the firm as promotion director. Address: 6445 Powers Ferry Road, Atlanta 30339. (404) 953-0077.

\* \* \*

Red Tennessees Music set up by songwriter/comedian Dale Gonyea and manager Lynette Cimini, in affiliation with BMI. Address: 816 N. La Cienega Blvd., Los Angeles 90069. (213) 657-4521.

\* \* \*

Aralos International Records formed by president Michael H. Eiley. Vice president of sales and marketing is Ken L. Ayoub, previously with RCA Ltd. Address: 5624

Ranchito Ave., Van Nuys, Calif. 91401. (213) 988-4797.

\* \* \*

Main Street Management set up by Dan Mingori and George Ward to provide representation, public relations and publishing services to new talent. Address: 259 S. Roxbury Dr., Beverly Hills 90212.

\* \* \*

Noww Music Productions, Inc. established by Nova Lumber president Earl Noble. Formerly with Mushroom Records Canada. Jay Gold will be the new firm's operations manager. Address: 200 Bridge St., North Vancouver, B.C., Canada.

\* \* \*

Sugarloaf Records set up by Guilherme Brazelton for the American release of Brazilian product. First signing is San Francisco based group, Viva Brasil. Address: 750 Las Gallinas Ave., San Rafael, Calif. 94903. (415) 479-8211.

\* \* \*

Leona Williams Enterprises, formed by country music artist

Leona Williams to operate her road show, staff and business enterprises. Address: P.O. Box 454, Palo Cedro, Calif. 96073. (916) 547-4096.

\* \* \*

TIA Productions, Inc. set up by producer/songwriter Anthony R. Harris to produce music scores for motion pictures and tv movies. Address: 942 N. Orlando, Los Angeles 90069. (213) 656-6060.

\* \* \*

Right Note Records, a funk/disco label, and the Captain's Music, a division of publisher/manager/promoter Jimerson Enterprises by Benjamin Jimerson. Address: 433 N. Cleveland, Memphis 38104. (901) 278-4401.

\* \* \*

Get Rich/Stay Rich Music Publishing formed by David Nelson Askew as subsidiary of the D.N.A. Organization. Address: P.O. Box 26, New York.

## Styx T-Shirts

• Continued from page 10

had hired private investigators to issue subpoenas and identify more than 20 youths who were caught selling alleged bootleg merchandise.

This latter approach enables the plaintiffs to compel the street vendors to testify against the manufacturers of the illegally produced goods. Since both are in violation of federal and state laws prohibiting trademark infringement, both face legal penalties.

In the case of Styx, it is more difficult to trace the origin of the bootleg goods since they were manufactured in Pakistan.

"We accomplished our result," says Styx attorney Jules Zalon. "It was a limited action. There were no arrests. We were interested in just seizing the goods."

Action against Plymouth Mills and more than a dozen other defendants continues in Brooklyn's federal court in the suit brought by Winterland, which represents Fleetwood Mac, the Grateful Dead, the Rolling Stones and Ted Nugent, among others.

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# TOP LPs & TAPE

POSITION 105-200

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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	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE				
				ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE		
133	4	★	GEORGE BURNS I Wish I Was Eighteen Again Mercury SRM-1-5025	7.98	7.98	7.98	136	129	9	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers Snelter SR 52006 (MCA)	7.98	7.98	7.98		
106	110	22	KENNY ROGERS Ten Years Of Gold United Artists UA-LA 835 H	7.98	7.98	7.98	137	99	15	ROD STEWART Greatest Hits Vol. 1 Warner Bros. HS 3373	8.98	8.98	8.98		
107	97	11	MILLIE JACKSON Live & Uncensored Spring SP-2-6725 (Polydor)	12.98	12.98	12.98	138	120	27	TALKING HEADS Fear Of Music Sire SRN 6076 (Warner Bros.)	7.98	7.98	7.98		
108	114	76	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.98	139	2	★	THE FLYING LIZARDS The Flying Lizards Virgin VA 13137 (Atlantic)	7.98	7.98	7.98		
109	111	6	PEARL HARBOR & THE EXPLOSIONS Pearl Harbor & The Explosions Warner Bros. BSK 3404	7.98	7.98	7.98	140	141	18	NICOLETTE LARSON In The Nick Of Time Warner Bros. HS 3370	8.98	8.98	8.98		
110	101	8	LOU RAWLS Sit Down And Talk To Me P.R. JZ 36304 (CBS)	7.98	7.98	7.98	141	109	25	THE ALAN PARSONS PROJECT Eve Arista AL 9504	8.98	8.98	8.98		
111	115	75	STYX Pieces Of Eight A&M SP 4724	7.98	7.98	7.98	142	147	25	JIMMY BUFFETT Volcano MCA MCA-5102	8.98	8.98	8.98		
112	NEW ENTRY	★	SOUNDTRACK American Gigolo Polydor PD-1-6259	7.98	7.98	7.98	143	134	19	JEAN-LUC PONTY A Taste Of Passion Atlantic SD-19253	7.98	7.98	7.98		
113	116	36	THE KNACK Get The Knack Capitol SO 11948	7.98	7.98	7.98	144	122	13	SLAVE Just A Touch Of Love Collision SD 5217 (Atlantic)	7.98	7.98	7.98		
114	94	35	K.C. & THE SUNSHINE BAND Do You Wanna Go Party TK 611	7.98	7.98	7.98	145	150	16	PABLO CRUISE Part Of The Game A&M SP 3712	8.98	8.98	8.98		
115	92	17	BAR-KAYS Enjoy Mercury SRM-1-3781	7.98	7.98	7.98	146	155	3	★	ROGER MCGUINN & CHRIS HILLMAN FEATURING GENE CLARK City Capitol ST-12043	7.98	7.98	7.98	
116	NEW ENTRY	★	THE DIRT BAND An American Dream United Artists UALA-974	7.98	7.98	7.98	147	158	3	★	THE JAM Setting Sons Polydor PD-1-6249	7.98	7.98	7.98	
117	NEW ENTRY	★	ROBIN TROWER Victims Of The Fury Chrysalis CHR 1215	7.98	7.98	7.98	148	143	18	BARRY MANILOW Greatest Hits Arista AZL 8601	13.98	13.98	13.98		
118	98	31	LITTLE RIVER BAND First Under The Wire Capitol SO 11954	8.98	8.98	8.98	149	139	12	LEIF GARRETT Same Goes For You Scotti Bros. SB 16008 (Atlantic)	8.98	8.98	8.98		
119	84	23	CRYSTAL GAYLE Miss The Mississippi Columbia JC 36203	7.98	7.98	7.98	150	166	2	★	ANGEL Live Without A Net Casablanca NBLP-2-7203	13.98	13.98	13.98	
120	131	2	JANE OLIVOR The Best Side Of Goodbye Columbia JC 36355	7.98	7.98	7.98	151	119	20	VILLAGE PEOPLE Live And Sleazy Casablanca NBLP-2-7183	13.98	13.98	13.98		
121	128	47	JOURNEY Evolution Columbia FC 35797	8.98	8.98	8.98	152	181	2	★	RUSH 2112 Mercury SRM-1-4001	8.98	8.98	8.98	
122	113	28	AC/DC Highway To Hell Atlantic SD 19244	7.98	7.98	7.98	153	123	13	CLIFF RICHARD We Don't Talk Anymore EMI America SW-17018	7.98	7.98	7.98		
123	108	13	ELECTRIC LIGHT ORCHESTRA ELO's Greatest Hits Jet FZ 36310 (CBS)	8.98	8.98	8.98	154	156	6	THE UNDERTONES The Undertones Sire SRN 6081 (Warner Bros.)	7.98	7.98	7.98		
124	124	3	SYLVAIN Sylvain RCA AFL1 3475	7.98	7.98	7.98	155	157	5	THE STALLER BROTHERS The Best Of The Staller Bros. Rides Again Vol. II Mercury SRM-1-5024	8.98	8.98	8.98		
125	117	15	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	7.98	7.98	7.98	156	159	5	ROBERT GORDON Bad Boy RCA AFL1-3523	7.98	7.98	7.98		
126	137	5	GARY NUMAN The Pleasure Principle Atco SD-38120 (Atlantic)	7.98	7.98	7.98	157	125	7	IAN MCLAGAN Troublemaker Mercury SRM-1-3786	7.98	7.98	7.98		
127	88	19	DARYL HALL & JOHN OATES X-Static RCA AFL1-3494	7.98	7.98	7.98	158	161	28	JOURNEY Infinity Columbia JC 34912	7.98	7.98	7.98		
128	145	5	MARIANNE FAITHFULL Broken English Island ILPS 9570 (Warner Bros.)	7.98	7.98	7.98	159	148	29	JOHN COUGAR John Cougar Riva RVL 7401 (Mercury)	7.98	7.98	7.98		
129	127	25	O'JAY'S Identify Yourself P.R. FZ-36027 (CBS)	8.98	8.98	8.98	160	162	3	D.L. BYRON This Day And Age Arista AB 4258	7.98	7.98	7.98		
130	90	16	CRYSTAL GAYLE Classic Crystal United Artists UA-982	8.98	8.98	8.98	161	171	13	★	JOAN ARMATRADING How Cruel A&M SP-3302	4.98	4.98	4.98	
131	121	11	ABBA Greatest Hits Vol. 2 Atlantic SD 160009	8.98	8.98	8.98	162	168	4	LAKESIDE Rough Riders Solar BXL1-3490 (RCA)	7.98	7.98	7.98		
132	130	15	PAVARTTI O Sole Mio-Favorite Neapolitan Songs London OS 26560	8.98	8.98	8.98	163	152	21	FOGHAT Boogie Motel Bearsville BHS 6990 (WB)	8.98	8.98	8.98		
133	151	3	★	STEVE WALSH Schemer Dreamer Kirchner JZ 36320 (CBS)	7.98	7.98	7.98	164	167	4	ROGER WHITTAKER Voyager RCA AFL1-3518	7.98	7.98	7.98	
134	144	23	★	KARLA BONOFF Restless Nights Columbia JC 35799	7.98	7.98	7.98	165	173	2	★	BUZZCOCKS A Different Kind Of Tension I.R.S. SP 009 (A&M)	7.98	7.98	7.98
135	140	17	APRIL WINE Harder...Faster Capitol ST-12013	7.98	7.98	7.98	166	142	13	MANHATTAN TRANSFER Extensions Atlantic SD 19258	7.98	7.98	7.98		
							167	118	18	RICK JAMES Fire It Up Gordy G8-990 (Motown)	8.98	8.98	8.98		
							168	146	13	INSTANT FUNK Witch Doctor Salsoul SA 8529 (RCA)	7.98	7.98	7.98		

## TOP LPs & TAPE

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MARCH 1, 1980 BILLBOARD

## HOURGLASS, INC.

# N.Y. Studio Eyes More Acts, Expands

By JEAN WILLIAMS

LOS ANGELES—Hourglass Inc., a three-year-old New York-based firm, with only a rehearsal studio under its umbrella, has formed Hourglass Management Inc., to represent four acts.

According to Carol Robinson, one of six partners in the company, "We're initially using showcase situations to bring attention to our acts."

"At this time, we're staying away from major artists until we make one ourselves."

She notes the company was formed because "We are striving to fill the void that exists in the field of personal management, as provided for and by ethnic minority people."

Although none of its acts are established, Charles Mann, singer/producer/writer, has penned tunes for such artists as Roberta Flack & Donny Hathaway, B.B. King, the Chi-Lites and the Mighty Clouds of Joy.

Other acts include Calidad '78, a Latin band; Black Wind, a rock fusion/disco band and vocalist Roy Mays.

Some of the members of Black Wind have played with Roy Ayers, Pablo Cruz, Tito Puente and Ecstasy, Passion & Pain; Roy Mays has recorded with the Trammys, Jackie Moore and Charles Mann.

Principals in the firm are Norris Harris, president and musical director, who also is a musician; Glenn E. Richardson, vice president, business affairs; William K. Ruffin, a corporate systems analyst; Eugene Von Strothers; Thomas J. Morrison, a certified public accountant and vice president of finance; and Robinson, vice president of public relations, who formerly worked at the New Yorker magazine.

"We're also opening a business management and entertainment counseling division which will handle outside clients," says Robinson.

She notes that one such outside venture was with Leviticus, a popular New York disco. "We met with representatives of the club to explain

## Ze Records

• Continued from page 15

That All There Is" was a cult favorite in the U.K.

This is not to say that while Ze's roster contains some certifiably bizarre acts, the music isn't top grade. It is. Cristina's backing band, Kid Creole, plays tight, thoroughly professional pop/rock brimming with vitality. The same can be said of Lydia Lunch's musical foundations.

White/Chance, meanwhile, is hailed by serious critics for his pioneering efforts in wedding punk, jazz and the sort of r&b typified by James Brown. And jazzman Joseph Bowie makes frequent guest appearances with White, whose concerts are usually SRO affairs, despite his surliness.

## Production Pact: RCA And T. Life

NEW YORK—RCA Records will release at least six albums produced by T. Life, president of Life's Galaxy Productions, Inc.

According to Bob Fead, vice president of RCA Records, Life is seeking new artists and has already uncovered one, Thomas Bucknasty, who will make his album debut in April.

how we can increase their Wednesday night business. It is the slowest night of the week.



**EMOTIONAL MOMENT**—Narda Michael Walden is overcome with joy at a party tossed for him by L.A.'s KACE-FM at the Speakeasy nightclub. KACE's program director, Cal Shields, right, introduces Walden to the crowd.

"We have arranged to put on a showcase every Wednesday and we do all of the legwork, including promotion."

The firm also has had showcases at New York's Cotton Club and Marquee East.

According to Robinson, Hourglass will maintain its rehearsal studio in the same location as its management wing. She points out that the studio is 5,000-square-foot and operates on a 16-hour-a-day basis.

## NARM Has Cutout Panel

NEW YORK—How to make money from cutouts and accessories will be the topics of two panels set for the National Assn. of Recording Merchandisers convention in March at Las Vegas' MGM Grand Hotel.

The panel on how to sell carrying cases, record care products, needles, sheet music and folios, music magazines and periodicals is set for Tuesday, March 25. Scott Young, executive vice president of retailing for Pickwick International, will moderate. Panelists include Dr. Bruce Maier of Discwasher; Marty Ostrow of Rolling Stone Magazine; Steve Spooner of Warner Bros. Music; and Peter Wish of Recoton Corp.

"Merchandising Cutouts" is the topic of the March 26 panel moderated by Norman Hausfater, president of the Great Atlantic and Pacific Music Co. Joseph Bressi of Camelot Music is organizing a slide presentation illustrating methods for displaying disk and tape cutouts for retail and racked locations.

Following the presentation, a panel of cutout wholesalers will field questions from the audience. The panel includes David Crockett of Father's & Sun's; Peter Hyman of Surplus Records and Tapes; David Schlang of One Way Records, and Martin Spector of Spec's Music.

NARM officials point to the necessity to focus on innovative merchandising techniques in order to maximize profits, and they believe cutouts and accessories are two areas that deserve greater attention when front line product isn't moving as fast as it once did.

## Inside Track

CBS has successfully renegotiated its contract with Willie Nelson. The year-long talks culminated Monday (18) in New Orleans, with the new paper requiring nine LPs in five years. First LP pairs Nelson with Ray Price for April release. Architects of the new pact were Nelson manager Mark Rothbaum and attorney Joel Katz and Bruce Lundvall and Marvin Cohn for CBS.

Sentencing for convicted tape duplicator George Tucker was again delayed Friday (22), this time on the grounds that he had retained a new lawyer who needs additional time to acquaint himself with the case. During the appearance in Brooklyn Federal Court a federal attorney linked the Tucker case to the government's probe into the alleged sale of counterfeit disks and tapes to retailers. And it was learned a special grand jury is currently hearing testimony from witnesses on the subject of counterfeiting with a focus on the matter of the bogus returns to PolyGram via Pickwick's Sam Goody chain.

The 12 Target Stores in the Minneapolis-St. Paul area showed there's plenty of consumer interest by selling thousands of cutouts when they doubletrucked in the Minneapolis Tribune a shock extravaganza. Album product described as from one to three years old was supported for a full week by television and radio spots "on an assortment of stations," together with two more black and white full pages in the Twin Cities' dailies. A target spokesman calls the results of the Target-financed ad campaign behind the schlock sale "outstanding," not only from a profit standpoint, but also from a boosted traffic result. Target bought the deletions from a single liquidator. Albums went for 99 cents or 6 for \$5.

Expect Herb Belkin, former ABC and Motown Records executive, to be named president of Mobile Fidelity Sound Labs this week. Belkin has been engineering the product licenses for the audiophile label on a freelance basis. Brad Miller, Mobile Fidelity cofounder, will assume the title of chairman of the board in the executive restructuring.

St. Louis wholesale veteran Al Chotin didn't spend much time at pasture when his consultant deal with Pickwick International expired several weeks ago. Watch for him to join Handleman Corp. in an executive capacity. His daughter, Phyllis, is ad chief for Casablanca Records. ... Watch for an announcement of a split between long-time Chicago promo reps Howard Bendo and Pete Wright. The two indie promo men, who melded back in 1967, will go their separate ways soon. Bedno will definitely remain and expand in the industry. Wright's plans are unknown. Their weekly sheet was a victim of the current industry crunch.

Is it possible New York's trendsetting WPIX-FM, which is currently programming a melange of rock and new wave, will return to disco, which it helped pioneer back in 1978? General manager Ray York's success with Washington's WKYS-FM has convinced some the change is inevitable although he says he has not made up

his mind. York is not happy with the low Arbitron numbers the hip rock format produces. It will be missed if it returns to disco because it is the only station in Gotham where the sizable rock community keeps abreast of trends. ... Veteran CBS Records a&r man Jack Gold discusses his craft before the California Copyright Conference Tuesday (26) after dinner at the Sportsmen's Lodge in North Hollywood.

Larry Uttal, according to British rumor, is forming a new label there to be called Earlobe, with distribution through an up-and-coming independent. ... A major Japanese firm, thought to be either Sharp, Sanyo or JVC, is bidding to take over Decca's tv manufacturing plant in England, currently a loser for the firm. ... Former Dallas, Atlanta and Chicago indie label distributor boss Paul Glass and his All-State bookkeeper, Lee Howard, now operate as Panasonic car stereo reps in greater Chicago. ... Big Band Reunion night for the Hollywood Press Club is Monday (3) at the Sportsmen's Lodge, North Hollywood, where Ray Anthony, Les Brown, Dick Jurgens, Horace Heidt, Billy May, Buddy Rogers and Orrin Tucker are expected on the dias.

Elliot Blain's Music People One-Stop, along with label support, is sponsoring a nightly show on KEST-AM, San Francisco's all black gospel station. Through station sales chief Paul Jaulus, Blain's firm is tagging its 25 to 30 best retail store customers in the greater Bay Area on the show starting at midnight, Monday through Friday each week. While the one-stop pays the bill, the station programs new releases and the sacred top 50 from store surveys. ... Pickwick International sales chief, western region, John Brown gifted by Disneyland/Vista Records with a Mickey Mouse Accutron wristwatch for his help and support over the years. ... Personal manager Lloyd Segal, who masterminds the Dixie Dregs and Steve Gillette, won an L.A. police bouquet when he personally apprehended a drunken driver who was mowing down fences in his Laurel Canyon neighborhood.

Lou Fogelman of the Music Plus stores, Los Angeles, last week had his four best sellers all from one label, CBS, for the first time in the seven-year history of the chain. In order they were Pink Floyd, Michael Jackson, Dan Fogelberg and Heart. ... Gold Key Media has acquired "America's Top 10," an original television series that stars personality Casey Kasem and top recording artists.

Gold Key is offering its weekly half-hour series to sponsors on a barter basis. The show spotlights the top 10 hits each week and features performances by the stars who made these hits. Kasem is also host of "American Top 40," a syndicated radio show from Watermark.

Don Zimmermann, Capitol's president, denies reports that 100 people are being let go at the label. However, a distribution center in Miami is being closed due to changes in freight lines. The three employees from Miami are being transferred to the Atlanta distribution office.

## Phoenix Retailers Reeling From Storms

• Continued from page 3

the two remaining bridges linking Phoenix and Tempe.

"We're really going day by day but we have no intention of canceling anything unless conditions change suddenly," says managing director Miriam Boegel.

Upcoming dates included shows by Johnny Cash and Chuck Mangione.

"This is affecting us because our patrons are so extremely aggravated," Boegel states. She feels weather and traffic problems could also affect ticket sales to events scheduled in the next few weeks.

"People are focusing energy on meeting their immediate needs," she observes. "Would you go out and buy an entertainment ticket after spending hours trying to get home?"

But it is the record retailers who report the most problems.

Jim Brown, assistant manager of Tower Records in Tempe, estimates that his business has been cut in half by rains and resultant traffic jams.

"Nobody can get into our parking lot who doesn't want to wait three hours to get here," he says. A steady line of traffic snakes past the store on two sides, but the cars are moving toward a nearby bridge, not Brown's store.

Kelly King, store manager of Circles Records in Scottsdale, reports

business has dropped about 30% which she attributes to the lack of usual tourist trade.

Many of our customers live on this side of the river so it hasn't had a terrific impact," she says.

Rick Feldmann, general manager of the four Rolling Stone record outlets in the Phoenix area, says the weather "hasn't hurt us too bad."

"Our daytime business has dropped a bit. But the effect hasn't been that severe except when it's been really pouring."

The Paradise Valley outlet has suffered about 15% decline in business because the local streets lack storm drains and have flooded after heavy rain, he says.

Sandy Gentry, manager of the World Records store in Mesa complains, "We can't get product. We've been tearing our hair out calling the (Phoenix) warehouse."

Only one truck delivery instead of the usual three was made last week, she says, and that was mainly tape product. She says the trip took 10 hours instead of the usual 45 minutes.

Russ Bardwin, general manager of the seven Hollywood record outlets in the Phoenix area, says business "dipped" two weeks ago at the start of the rain and floods but is now recovering.

He has had problems getting product shipped to his two eastside

stores and has rescheduled the time of some deliveries to avoid traffic congestion.

Dave Prink, manager of the Musicland outlet at Mesa's Fiesta Mall, says, "Business is booming" but product is diminishing.

Some daily shipments have not arrived and the store has not received some new LP product like the recent Heart release. The store was also sold out of new Pink Floyd and "no one would bring it out to our store for four or five days," Prink says.

Major retail dealers in Tucson say they are not having similar weather-related problems because rains and flooding have not been as severe; the city is not divided by swollen rivers and product is shipped from California in most cases.

## Arista Buying TK?

NEW YORK—An Arista Records spokesman admits the label is "negotiating" to purchase Henry Stone's Florida-based TK Records, but Arista wouldn't confirm reports Friday (22) that such a deal has already been accomplished.

Officials at TK were unavailable for comment. Arista itself was purchased by Germany's Ariola Eurodisc in a deal that became official in October of 1979.

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