

Billboard

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IMIC Board Firmed For D.C. Meeting

NEW YORK—The advisory board for Billboard's first International Music Industry Conference of the '80s has been firmed.

The event, an annual forum for industry leaders to discuss their problems and air their diverse opinions, is for the first time being held in the Continental U.S., in Washington, D.C., April 23-26. Venue is the Hyatt Regency Hotel.

The advisory board comprises from the U.S.: Stan Cornyn, executive vice president of Warner Bros. Records; Leonard Feist, president of the National Music Publishers Assn.; Seymour Stein, president of Sire Records; Irwin Steinberg, executive vice president of Polygram Corp.; Mike Stewart, president of Interworld Music Group; Bob Summer, president of RCA Records; and Bob Weiss, international vice president of Cream Records. From Canada there's Gerry La Coursiere, president of A&M Records in that country.

From Europe the advisory board comprises: Stig Anderson, president of Polar Music, Sweden; Marcus Bicknell, managing director of A&M Records Europe; Des Brown, international director of Chrysalis Records; John Deacon, director general of the British Pho-

(Continued on page 6)

ATV BUYS RUPE'S VENICE CATALOG

By IRV LICHMAN

NEW YORK—ATV Music has acquired Venice Music, which sports a catalog of soul classics starting with the early '50s.

According to Sam Trust, president of ATV, the BMI-affiliated publishing firm was purchased for a price "in seven figures" from Dorothy and Arthur Rupe. Rupe formed the West Coast-based company in 1952.

The catalog contains more than 1,000 copyrights, including the BMI million performance song, "I'm Leaving It All Up To You," and such other copyrights as "Long Tall Sally," "Tutti-Frutti," "Bony Moronie," "Dizzy Miss Lizzy," "Lawdy Miss Clawdy," "Keep A-

(Continued on page 26)

STARTING FEB. 1 Polygram In Canada Abolishes List Price

BY DAVID FARRELL

TORONTO—Suggested list pricing of records and tapes will be abolished by Polygram Canada starting Feb. 1.

It's the first move by a major on this continent towards base price invoicing to the retail trade. The concept is gaining some support in U.S. industry circles—although Irwin Steinberg, executive vice president of Polygram Corp., says no change there is imminent—and Britain is likely to abolish

list pricing in the foreseeable future in line with several other key European markets.

At presstime, Polygram Canada president Tim Harrold wasn't available for comment on the new policy, which was outlined in a Jan. 1 letter to retailers signed by him.

But vice president Dieter Radecki says that four years of research have gone into the policy change designed primarily to create "realistic pricing" on album and tape product at retail.

Harrold's communique notes, "The public at large is confused by the apparent discrepancy between high list prices and the cut price offers in front tracks everywhere. Despite being outstanding value for money, records and tapes have a high price image because of their suggested list price."

Polygram's new policy also brings parity of base prices in albums and tapes, necessitating a small increase affecting the former and a small reduction affecting the latter.

An example cited sees the base price of an LP rise a dime to \$5.39—that's on product which would otherwise list at \$8.98—

(Continued on page 26)

Publishers Ask Full Cutout Rate

By IS HOROWITZ

NEW YORK—A number of top publishers, including Chappell Music, have informed record companies that they will no longer accept reduced mechanical royalties on cutout or overrun sales.

This sharp break with traditional practice comes even as many manufacturers are still confronting the Herculean task of disposing unprecedented quantities of returns resulting from last year's sales slump.

While Al Berman, president of the Harry Fox Agency, would not disclose the identities of the publishers who have put labels on notice, he does predict that others are expected to follow suit as publishers generally toughen their stance toward cutout concessions.

It was learned nevertheless that Chappell was among those publishers which have already taken a stand on full mechanical royalties, and that Warner Bros. was one in a larger group that

(Continued on page 49)



PURE EXCITEMENT is the only way to describe the meteoric rise of DANN ROGERS who has burst upon the pop scene with his smash single "LOOKS LIKE LOVE AGAIN" (IAS-500). And now comes Dann's debut album "HEARTS UNDER FIRE" (IA-5000—from which the single was pulled). Many shades of emotion are expressively captured in this stunning LP on International Artists Records, Tapes & Filmworks. Produced by Ian Gardiner. (Advertisement)

Sanyo Offers Digital Tape Of Cooder LP In March

By JIM McCULLAUGH

LAS VEGAS—Ry Cooder's "Bop Till You Drop"—rock's first major label all-digital album on Warner Bros.—will now be made available as a digital tape.

The Sanyo Electric Corp. will offer it with its new Plus 10 PCM digital audio adaptor—a device that turns a videocassette recorder into a digital audio player—in March. Cooder's music is believed to be the first purely digital programming material to be made commercially available.

Sanyo joins several other manufacturers offering PCM digital audio adaptors to consumers in the U.S. by introducing the Plus 10 here at the four-day International Consumer Electronics Show which ends its run

(Continued on page 27)

Majors Project More Classical Digital LPs

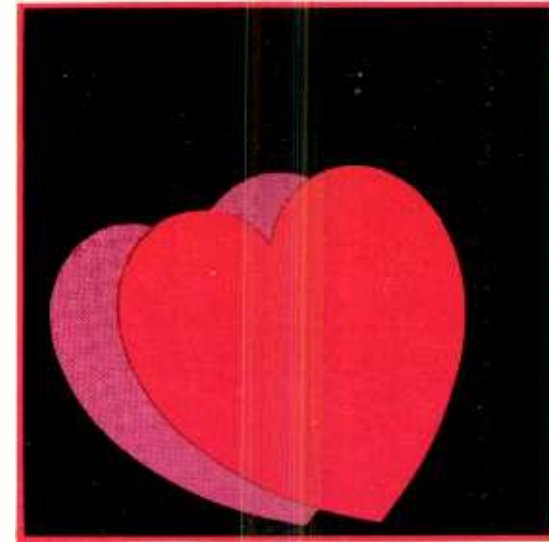
By ALAN PENCHANSKY

CHICAGO—The trickle of classical releases recorded with digital equipment will be increased to a steady flow in the first half of 1980, with the technology extending to as much as 10% of classical record production.

The new extended fidelity recording method has become one of the profoundest influences on the classical industry, and the early months of 1980 will see digital releases on almost all major labels.

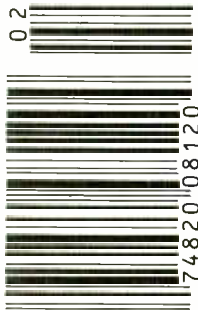
Offered at prices just above the lists of conventional classics, unlike

(Continued on page 31)



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'Old Folk' Buy, Too, New Survey Indicates

5,000 Disk Consumers Upset Old Presumption

By PAUL GREIN

LOS ANGELES—A new survey confirms that the record-buying habit remains fairly stable even as the consumer advances well into his middle-aged years, rather than falling off precipitantly as family and career concerns take precedence, as had long been presumed.

The survey is a joint venture between National Family Opinion of Toledo, Ohio, a 33-year-old polling firm, and GM Associates/Consultants, a three-year-old New York-based research concern headed by George Mihaly.

The survey reportedly queried more than 5,000 record buyers, defined as anyone who has purchased an LP disk in the past year, either for himself or as a gift. (Purchases of tapes and singles are not counted.)

Of the so defined record buyers, 50.5% of those in the 6-19 age range bought five or more albums a year, compared with 50.9% of those in the 20-29 age range; 41.4% of those in the 30-39 bracket; 41.8% of those in the 40-49

range; 34.4% of those in the 50-59 group; and 31.5% of those in the 60-99 range.

According to Mihaly, 56% of the general population over the age of 11 buys at least one record a year, based on a national sampling of 76,000 families.

The survey results further indicate that 60% of albums purchases are made by 24% of the record buyers. These buyers, according to Mihaly, tend to fall in the 15-40 age range. "There's a strong concentration of buying in this group. And it's fairly consistent in volume within the group; you don't have a sharp drop."

According to the research, 10% of all record volume is bought by 1% of the record buyers; 20% is bought by 3% of the buyers; 30% is bought by 6% of the buyers; 50% is bought by 16% of the buyers; 70% is bought by 32% of the buyers; 88% is bought by 57% of the buyers; and 98% is bought by 85% of the buyers.

Mihaly acknowledges a margin of error of 3%.

According to Mihaly, the survey, which is ongoing, will include monthly inquiry into

56% Of Americans Buy Once a Year

panelists' purchasing habits in such areas as date of purchase, whether it was a record or tape, whether it was an impulse purchase, whether it had been heard before, which type of outlet it was purchased from, the price paid, for whom it was purchased, and the age and sex of the purchaser.

In addition, there will be quarterly polling in behavioral areas such as radio listening habits and movie attendance.

Emphasis in the survey will be on the key market segment of 14-to-25-year-old purchasers. (Continued on page 50)

Big Potential Seen In 3rd World Nations

By CARY DARLING

LOS ANGELES—Despite increased nationalism among Third World countries which sometimes manifests itself in anti-Western sentiments and the attention being riveted to the current situations in Iran and Afghanistan, multinational music firms view the Third World as a burgeoning market for the 1980s.

This position is also held despite piracy problems, lack of touring by major Western artists and lack of chart action in the U.S. and European markets for Third World acts.

"Volatile governments have an impact on every industry including ours," explains John Dolan, vice president of CBS Records International. "We had a subsidiary in Iran. To the best of our knowledge, it is still operating but now without our involvement. It was taken over by a combination of government, employees and other partners."

Jerry Voisin, international exploitation manager for Polydor, notes his firm recently lost a company in the Middle East. "We had a company in Lebanon, for example, that we had to give up," he says. "This is something that could happen else- (Continued on page 14)

Brainstorm Suing Tabu Productions

LOS ANGELES—Members of the group, Brainstorm, have instituted suit against Tabu Productions, doing business as Tabu Records, seeking declaratory relief in Superior Court here.

Charles M. Overton, Renell E. Gonsalves, Larry H. Sims, Trenita Womack and Belita Karen Woods, members of the act, allege the defendants breached an August 1976 contract in failing to comply with the binder's terms.

In addition, the filing contends that the defendants have impeded the act's attempts to negotiate a new recording pact, since the plaintiffs informed Tabu the contract was terminated in October 1979 because of noncompliance with provisions of the contract.

The plaintiffs seek a court declaration the pact is voided as of October 1979, along with damages to be determined by the court plus punitive damages of \$1 million.

The contract, filed with the court, indicates a 5% of suggested list price royalty be paid on all U.S. sales.



SANTANA BENEFIT—Herbie Hancock joins Carlos Santana onstage at a benefit concert for the UNICEF Year of the Child at the Roxy in Los Angeles. Seen, from left, are: Carlos Santana, Santana keyboardist Alan Pasqua, and Hancock.

54 Platinum, 172 Gold Disks Certified

By ROMAN KOZAK

NEW YORK—In 1979 the Recording Industry Assn. of America certified 54 records platinum (12 singles and 42 LPs) and gave gold certifications to 172 releases, including 60 singles and 112 albums and tapes.

Because of a policy where certifications are now delayed 120 days after a disk is released, no product is certified that has been released from Sept. 1 to Dec. 31 of last year.

This makes an effective comparison with 1978 figures impossible. Under the old certification rules, in 1978 there were 10 platinum and 61 gold singles and 112 platinum and 193 gold LPs.

Leading the gold and platinum parade for 1979 was CBS with 53 golds (18 singles and 35 LPs) and 16 platinum (14 LPs and 2 singles). The Columbia label itself had seven gold singles, 17 gold LPs and four

platinum LPs. Epic had four gold singles, a platinum single, 10 gold LPs and five platinum LPs.

(Continued on page 50)

To Our Readers

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There will be no interruption in the mailing of the magazine for current subscribers.

'Non-Creative' Publishers Lashed By New Organization

LOS ANGELES—The new Organization of Creative Music Publishers has set as its goal reversing the trend toward personal managers, business managers, attorneys and accountants serving as administrators of artist writer's catalogs.

According to Billy Meshel, head of Arista Music and one of the four founding members of the L.A.-based organization, 30% to 40% of all chart records are controlled by what he calls "creatively functionless administrators."

"So many of the people who are functioning nowadays in publishing are not publishers," he charges. "In the past 10 years there has been a rapid growth in the number of pocket publishing companies with

no professional staffs, or ones that aren't commensurate with the size of their catalogs.

"Music publishers are suffering because what is our rightful province, our turf, is being usurped by these people who do no more than skim an incredibly fat percentage for an unbelievably small task."

Meshel sees the organization as being fundamentally different in terms of purpose from the National Music Publishers Assn. "The NMPA

ANSWER IN 3 MONTHS

Polygram Searching For a Scrap Solution

By ADAM WHITE

NEW YORK—Although Polygram is "philosophically committed" to the destruction of U.S. cutouts and overstocks to help its European affiliates, the company professes practical problems in implementing the bold and sweeping policy.

The commitment to scrapping surplus product was made by Polygram executive Dr. Werner Vogel-sang, voicing concern over the mounting flow of cheap pressings into Europe from every major American label (Billboard, Jan. 5, 1979).

Vogelsang, newly appointed president of Polygram's worldwide record operations, put the total of U.S. pressings which could find their way across the Atlantic as high as 500 million, though sources closer to home dispute the size of that figure.

But Irwin Steinberg, executive vice president of Polygram Corp., believes it will take three months to evaluate the company's cutouts and overstocks, and the scrapping thereof.

It will be "as close as possible" to 100% scrapping, Steinberg says, because he agrees that such surplus has a disruptive effect on the marketplace—in the U.S. as well as Europe.

But details still have to be worked out, not the least of all how Polygram's distributed and partnership labels will be affected.

Though there have been broad internal discussions about the policy to scrap cutouts and about the company's commitment to that, Steinberg notes that there have not yet been talks with those third party and

other labels. Nor are such talks planned until Polygram has made further assessments of the surplus problem. (Continued on page 50)

Chicago Symp 1st To Regularly Air In U.S.S.R.

CHICAGO—The Chicago Symphony will be the first American orchestra to broadcast regularly in the Soviet Union.

Broadcast tapes provided by WFMT-FM will be supplied to the Soviet State Committee for Television and Radio. In return, WFMT will broadcast and distribute taped performances of the Leningrad Philharmonic, Bolshoi Orchestra, Moscow State Orchestra and the State Radio and Television Orchestra.

The broadcast agreement was signed in Moscow by Chicago Symphony coordinator Dean Grier, and becomes effective this year.

Ray Nordstrand, general manager of WFMT, says a package of 21 performances will be available to the Soviets.

In the fall of 1979, WFMT assisted in the production of a Chicago Symphony concert which was relayed by satellite and broadcast live in the U.K., Belgium, Finland, France, Germany, Italy and Sweden. WFMT syndicates Chicago Symphony concerts to more than 350 radio stations in Canada, Europe, Japan, Australia and the U.S.

of material, record promotion, coordinating international releases and activity, exploitation of music in print and developing the writer's knowledge of the business and broadening his knowledge of his craft.

Irwin Mazur, head of April/Blackwood Music, also sees the aims of the two groups as different. "The NMPA is concerned with copyright perpetuation and income; we're out to enlighten the industry and the general public as to what are the creative obligations of a music publisher."

According to Meshel, administrators who do the minimum amount of paperwork take in around \$13,000 (Continued on page 17)

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Musical Move To Fight Bigotry

Rock Against Racism Spreads Wings To L.A. Area

By CARY DARLING

LOS ANGELES—Rock Against Racism, an organization which feels music can educate as well as entertain, is growing in this country with a recently opened West Coast chapter and a national convention next month.

"We believe you can fight bigotry through musical expression," says Stephen Jay Morris, founder of the six-month-old Los Angeles office. "A Fender Stratocaster is a more lethal weapon than a .38 magnum. Let's say Led Zeppelin wrote an anti-Klan song. It would probably cut Klan membership by one-half because there's a new type of Klan member now who has long hair and likes rock music."

Rock Against Racism was formed in 1976 in reaction to the National Front, a British right-wing political party, which attacked rock music along with non-white British residents. The tense feelings were compounded by a remark guitarist Eric Clapton uttered onstage in Birmingham, England, that was said to be racist and an endorsement of the National Front.

The U.S. chapters have the approval of the headquarters in England to form. However, each is autonomous and can organize and educate in the best ways it sees fit. Mostly concerts are organized with local bands. In Los Angeles, getting started has proved difficult. Though the organization is usually allied

with local new wave scenes, this has proved no hotbed of support for Morris.



HELPING HAND—Philadelphia 76er basketball star Julius Erving gives Windsong Records artist Nan Mancini a boost to the basket to help plug her new RCA-distributed single, "It's A Man's World."

"I have had threats made against me," claims Morris. "The hardcore punk rockers get upset and say rac-

ism is cool and they wear swastikas. But then a lot of them are in it just for shock value. A lot of other rock fans think rock and politics don't mix."

So far, only one concert has been staged in Los Angeles by Rock Against Racism, an outdoor affair in the downtown MacArthur Park which drew 800 for such bands as Zilch and Opus. Because of the coolness shown by the rock and new wave communities, Morris plans to look to other areas. "The only places from which we've gotten any support are from the black, Chicano and gay communities," admits Morris. "Our next concert may be a mixture of funk, soul and Latin music."

The situation is just the opposite in New York where the year-old local chapter has its own club—the 500-capacity Studio 10—where it holds mostly new wave shows every weekend and charges \$3 to \$4 per person. "We've evolved more with the rock scene. The organization has some kind of status," says Dean Tuckerman, a member of the national interim committee, who is based in New York.

With little coordination between the various reported chapters in Chicago, Columbus, Ohio; San Francisco, Lexington, Ky., Washington, D.C., Los Angeles, Detroit and New York, exact numbers of members are difficult to attain. "There are various people vying to be the official Rock Against Racism group in this country and there is a lot of overlap between our group and other organizations that put on concerts," notes Dana Deal, also a member of the national interim committee. The amount of active members in the Los Angeles office, for example, is near 50.

To coordinate its various arms and decide which chapters are official, a national convention is planned for Detroit in February.

REORGANIZATION MOVE

CBS Phases Out Black Music Marketing Dept.

NEW YORK—CBS Records has phased out its black music marketing department in an organizational shuffle that calls for most of the department's staff to be absorbed into its Columbia and Epic labels.

The company has also given LeBaron Taylor, who was in charge of the specialty department, a new title and expanded duties that will keep him in close touch with the black community and with CBS' minority career programs.

He also will serve as an advisor to Columbia and Epic on a&r and

marketing decisions involving black and black-oriented acts.

The move was officially described as a "reorganization" that would enable executives and their staffs to "continue to exercise their responsibilities for CBS Records' artist roster within the Columbia and Epic, Portrait and Associated Labels' marketing staffs." This includes most of the persons who formerly reported to Taylor.

The black music publicity staff is being split between Columbia and Epic, reporting to the heads of those labels' publicity departments. The black music promotion and marketing staff will now report directly to Paul Smith, CBS senior vice president in charge of marketing. The black music artist development staff is being split between the artist development departments of both Epic and Columbia.

It was not immediately clear whether the move would result in any layoffs.

Jukebox Operators TV Show On Jan. 8

NEW YORK—For the first time on network television the Amusement and Music Operators Assn. will make a television show out of its annual music awards.

The two-hour special, co-hosted by George Segal and Mac Davis, will announce winners of the 1979 awards, which were actually presented at the association's convention Nov. 11. The show airs Tuesday (8). Should the show be successful, plans are to make these awards a live tv presentation next year.

Executive Turntable



Taylor



Orr



Werchen



Wingate

Record Companies

Changeovers at WEA International have Jim Caradine and Lee Mendell moving into vice presidential slots. In New York, Caradine becomes operations vice president. He was operations director for the past two years at WEA International. In Burbank, Mendell moves to a business affairs vice presidential post. For the last two years, he was business affairs director. Ruby Merjan moves up at WEA International in New York to assistant to the director of a&r. Merjan has worked in the department for the past year. . . . LeBaron Taylor takes over the newly created slot of vice president and general manager of divisional affairs for CBS Records. Based in New York, he was black music marketing vice president for CBS Records. . . . David Werchen, formerly law director for Phonogram/Mercury Records in Chicago, moves up to business affairs vice president. . . . Tony Orr is upped to national sales manager for Polydor Records in New York. He was Northeast regional marketing manager. . . . Dick Wingate moves at Epic Records in New York to East Coast talent acquisition director. Formerly, he was assistant to the a&r vice president. . . . Jennifer Cohen to the newly created post of product manager for WEA International in New York. Cohen was acting director of press and public relations for WEA International. . . . Jeff Brody shifts to Polydor Records in New York as Northeast regional marketing manager. He was with Polygram Distribution as New York sales manager. . . . Mel Fuhrman, formerly vice president of sales and marketing for Tomato Records, joins Roulette Records in New York to assist president Morris Levy with the firm's record labels and the Strawberry retail chain. Mike Sirls joins Sunbird Records in Nashville to assist in national sales promotion. Sirls formerly was on the promotion staff at Warner Bros. Records in Nashville.

Marketing

Fred Sands is now special projects manager for Polygram Direct Marketing in New York. He was formerly product services manager.

Related Fields

Peggy Rogers moves to Mountain High Entertainment, the newest division of Osmond Communications Co., Inc. in Los Angeles, as vice president and general manager. Rogers was formerly a booker with Dick Clark Productions. . . . Michael A. Cangialosi to national field sales manager for BSR Consumer Products Group of BSR (USA) Ltd. in Blauvelt, N.Y. He was formerly national accounts manager. . . . Bruce Staple, formerly general manager of Soundmixers Recording Studios in New York, upped to managing director of the studio's parent company, Sound One Corp. in New York. . . . Reid A. Ferguson becomes production coordinator for Dwight M. Glodell Productions in New York, an independent custom music production house. Ferguson has been a gospel music vocalist 8½ years. . . . Irving Squires joins Music Fair Enterprises in Westbury, N.Y., as programming director. Squires is responsible for programming the Westbury Music Fair in Westbury, N.Y. and the Valley Forge Music Fair in suburban Philadelphia. . . . Johnnie Massey heads One Neters, Inc.'s newly-formed outdoor and special events department in Nashville. She formerly was executive vice president of Buddy Lee Attractions Nashville-based office. . . . Nancy Hirth joins Jan Rheas Marketing in Nashville, where she will serve as assistant sales coordinator at retail and radio levels and in market specialization. Hirth was marketing coordinator for Republic Records. . . . Lorrie Greenwood to Creative Corps in Los Angeles as an agent. She was with Apogee Agency and Great American Talent Agency for five years. . . . Sterling Sander, former president of JBL, joins Soundcraftsmen Inc. in Santa Ana, Calif. as general manager and executive vice president of operations. . . . Steve Sterling moves to Public Relations Associates in Los Angeles as an account executive. Sterling was head of the Press Office on the West Coast. . . . Victor F. Ioppolo moves up to general manager for Panasonic West, Inc. in Los Angeles. Ioppolo was regional manager for sales in the New York-New Jersey market for Panasonic. . . . Walt Weiskopf comes to the Scott/Sunstorm recording studios in Los Angeles as disk mastering and recording engineer. Weiskopf was with Motown as disk mastering engineer and with Stone Diamond Productions as recording engineer. William T. Glasgow moves to Consumer Electronics Shows vice president. Based in Chicago, he was formerly CES show manager for the past three years.

RETAIL MANAGEMENT 'SCHOOL'

NARM Program To Debut In Atlanta

NEW YORK—A retail management certification program sponsored by the National Assn. of Recording Merchandisers gets underway Jan. 21-25 at the Atlanta Dunfey Hotel.

The five-day course, believed to be the first retail school for record merchandisers, will be repeated in Chicago (April 21-25); Los Angeles (June 16-20) and Philadelphia (Aug. 11-15).

Faculty at the Atlanta sessions will consist of Dr. Garland Wiggs, Van Webster and Robert Benton.

Wiggs will concentrate on managerial responsibilities and personnel management, including motivation, communication, interviewing and hiring, coaching and eval-

uation, time management and sales theory and training.

Webster, who made similar presentations at the NARM regionals, will cover merchandising and promotion techniques. Labels are supplying promo aids and students will have the opportunity to construct display material.

Benton, controller of the Music Plus chain, will offer a series of lectures aimed at covering all other phases of the retail operation, such as finances, inventory management, ordering and replenishment and profit and loss concept.

Information on registration for the course can be obtained from NARM, 1060 Kings Highway, Suite 200, Cherry Hill, N.J. 08034. Or by calling (609) 795-5555.

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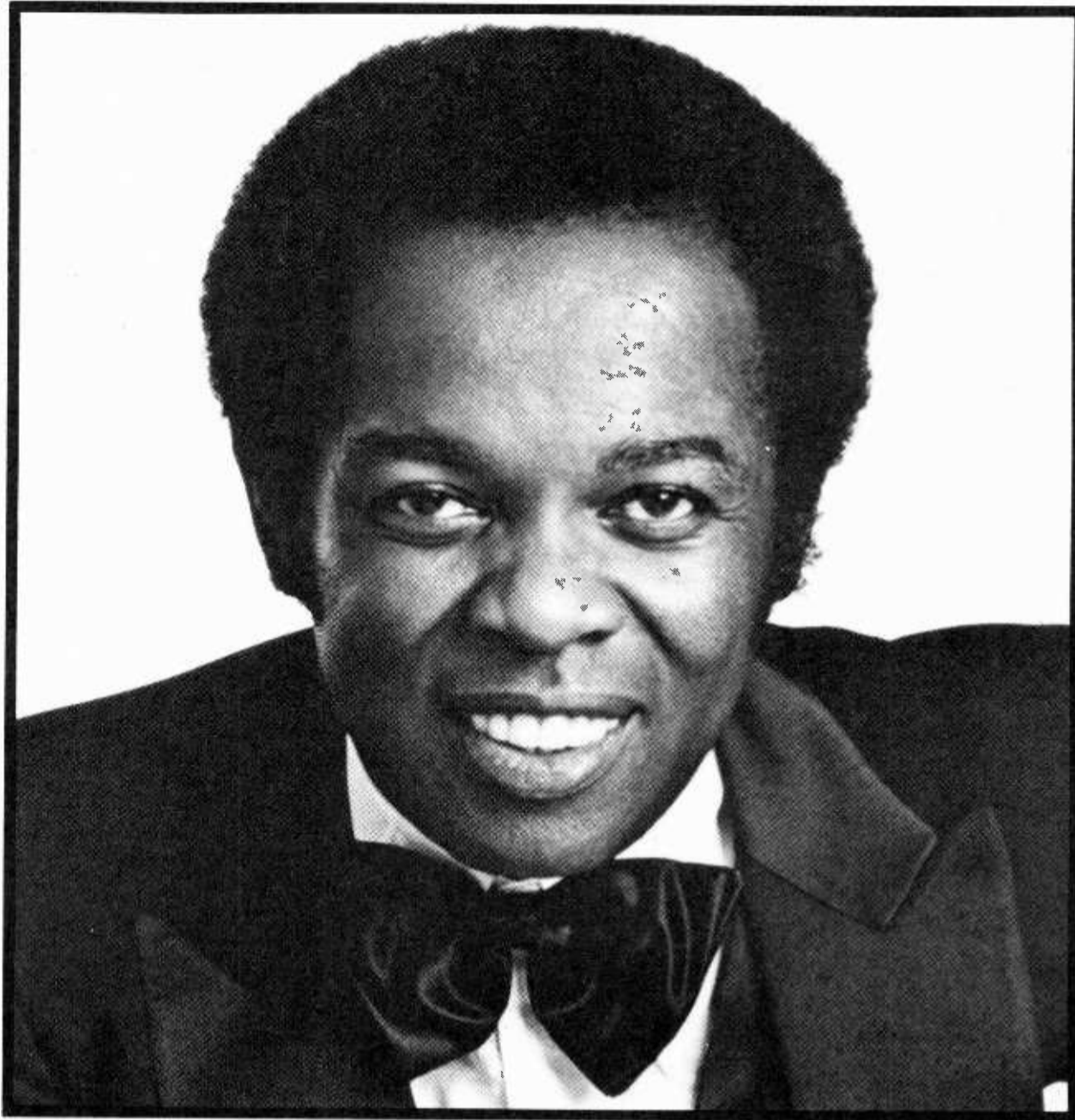
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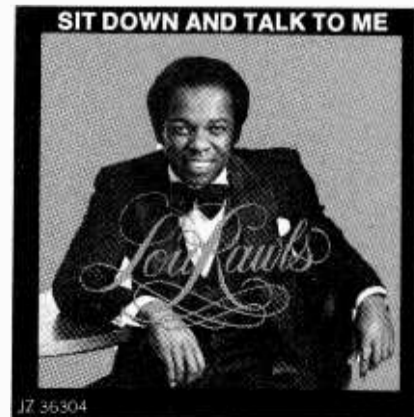
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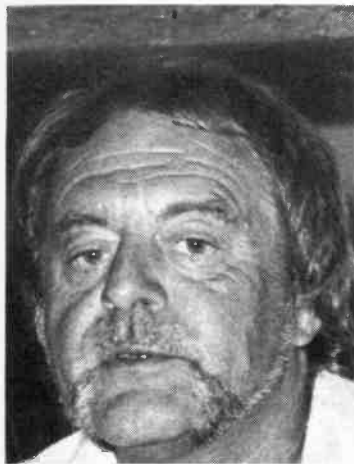


— These stations are already speaking Lou's language: —

WBLK WGOK OK-100 WCIN WDAO WABQ WCHB WJLB WVON
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"YOUR BODY WON'T MOVE IF YOU CAN'T FEEL THE GROOVE!"
Leon Huff

Firm IMIC Advisory Board For D.C. Meeting



Stig Anderson, Polar Sweden



Marcus Bicknell, A&M Europe



Stan Cornyn, Warner Bros. U.S.



John Deacon, British Phonographic Industry



Irwin Steinberg, Polygram Corp. U.S.

• Continued from page 1

nographic Industry; Siegfried Loch, managing director of WEA Germany; and Wim Schipper, international director of Ariola International.

The conference agenda is being shaped now by the board, and more information will be published shortly, along with details of keynoters, participating speakers and panel chairmen, and social and entertainment programs.

It's the 10th IMIC, coming on the dawn of a decade which arguably offers even greater challenges to the music and record industry than

those it faced at the first confab in 1969, held in Nassau.

This year's event will focus on all the major issues of the day, including the industry's role in an entertainment business which is rapidly reshaping to embrace new technologies, the short-term difficulties of static sales in many world markets, the effects of home taping and piracy on business, the minefield of parallel imports in the European arena and the creative challenge of finding and developing talent with global potential.

The selection of Washington to host IMIC '80 also offers participants an opportunity to voice their views within hearing of the country's

lawmakers, important in light of the growing industry support for a tax on blank tape and with the Copyright Tribunal about to review arguments for an increase in the mechanical royalty rate, to cite just two issues.

The conference registration fee, which doesn't include fares or hotel accommodation, is \$550, with a special spouse rate of \$225. Prospective attendees are urged to register as soon as possible with Billboard's U.S. or European offices: Diane Kirkland/Nancy Falk at 9000 Sunset Blvd., Los Angeles, Calif. 90069 (213-273-7040) and Helen Boyd at 7 Carnaby St., London W.1 (01-439-9411).

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JANUARY 12, 1980, BILLBOARD

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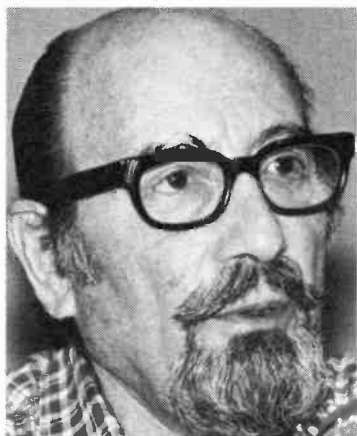
Saturday, January 12, 1980
9:30 AM - 4:30 PM
Course Fee: \$35.00

Course Coordinator: Tom Noonan
Associate Publisher
BILLBOARD

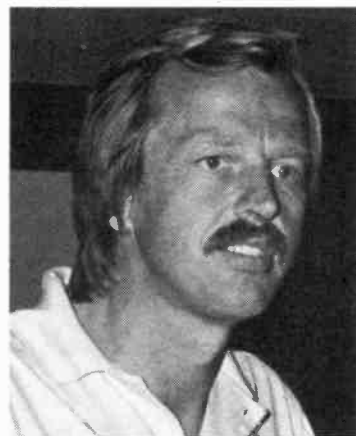
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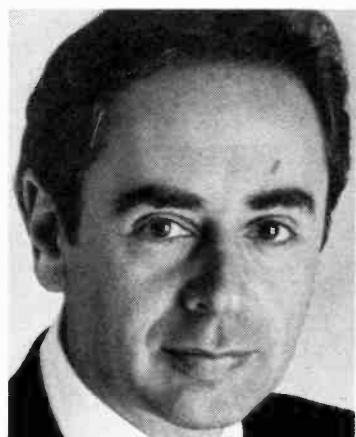
Siggie Loch, WEA Germany



Wim Schipper, Ariola International Holland



Seymour Stein, Sire Records U.S.



Bob Summers, RCA U.S.



Mike Stewart, Interworld Music U.S.

Aretha Franklin Heading For Arista Pact

NEW YORK—Attorneys for Aretha Franklin have negotiated the termination of the soul singer's contract with Atlantic Records and are studying a proposed contract with Arista.

Both Atlantic and Arista decline comment. An Arista spokesman says it is the label's policy to withhold comments on signings until after an artist has put signature to a contract. First reports of the label switch appeared in the Dec. 8, 1979 issue of Billboard. It is reported Franklin

will have her own label under the Arista contract.

Franklin signed with Atlantic in 1966 and has had numerous gold singles and albums for the label. Her first was "I Never Loved A Man The Way I Love You" in February 1967. The album of the same name was released the following month. Both it and another single from the album, "Respect," went gold.

In the following year "Aretha: Lady Soul" achieved gold and pro-

duced million selling singles "Chain Of Fools" and "Since You've Been Gone." Next came the gold single "Baby, I Love You" from the album "Aretha Arrives."

Her last and 23rd album for Atlantic, "La Diva" was released last fall. Ads in music magazines promoting this album were reportedly taken out by Franklin herself, not by Atlantic. The album has not been a good seller by previous Franklin standards.

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Rodgers And Records: 50-Year Collaboration

NEW YORK—The melodies of Richard Rodgers and recordings made beautiful music together for more than 50 years.

And, fittingly, RCA Records plans to issue the cast recording of the smash Broadway revival of "Oklahoma!" which opened Dec. 13. Rodgers, who died Dec. 30 at the age of 77, was too ill to make the opening, the first such event of one of his Broadway shows he failed to attend.

And it's the original cast album of the 1943 production of the classic Rodgers and Oscar Hammerstein

Prolific Composing Career Ends At 77

By IRV LICHMAN

show—their first Broadway collaboration—that is credited with starting the practice of making full scale cast albums available to the public.

As Rodgers himself wrote in his 1975 autobiography, "Musical Stages:" "Right from the start, there was considerable competition for the rights to record the songs from the show. None of the offers appealed to Oscar or me until Jack Kapp, the president of Decca Rec-

ords, came to us with a revolutionary idea. He wanted to use our cast, our conductor and our orchestra to reproduce on records the same musical program that people heard in the theatre. It was the most exciting recording concept we'd ever heard of, and naturally we consented. . . ."

With the exception of Rodgers' last show, 1979's "I Remember Mama," every show or film or television production with Rodgers mu-

sic that followed entered the cast/soundtrack catalog.

Eight of these albums became Recording Industry Assn. of America audited gold sellers, including the soundtracks of "Carousel," "King & I," "Oklahoma!," all on Capitol, and "The Sound Of Music" and "South Pacific," both on RCA.

In addition, the Columbia cast albums of "South Pacific" and "The

Sound Of Music," were also certified as \$1 million sellers.

Before the rock market was able to absorb million-unit albums in the early '70s, RCA's soundtrack of "The Sound Of Music" was the all-time selling champ, with sales of 15 million worldwide a few years after its release in 1965.

Also, RCA claimed a million units sold of Rodgers' score for the 1952 tv series, "Victory At Sea, Vol. 1," the first Red Seal album to achieve this milestone.

After "Oklahoma!," Decca recorded the revival of Rodgers & Hart's "A Connecticut Yankee" (1943), never transferred to LP; "Carousel" (1945) and "The King & I" (1951). RCA recorded "Allegro" (1947), "Me & Juliet" (1953) and "Pipe Dream" (1955), while Columbia cut "Flower Drum Song" (1958) and "The Sound Of Music" (1959), the last Rodgers & Hammerstein show. Columbia also marketed the tv soundtrack of "Cinderella" (1957). In 1961 Decca released the soundtrack of "Flower Drum Song."

After Hammerstein's death in 1960, Rodgers became his own lyricist, starting with new songs for a remake of "State Fair" (released by Dot Records in 1962). In 1963, he wrote the words and music for Broadway's "No Strings" released by Capitol.

In 1965, he teamed with Stephan Sondheim, a protege of Hammerstein's, for "Do I Hear A Waltz?," released by Columbia.

Rodgers would have three collaborators after Sondheim, including Martin Charnin with "Two By Two" in 1970 (Columbia), Sheldon Harnick with "Rex" in 1976 (RCA) and Charnin and Ray Jessel with "I Remember Mama."

Rodgers' career with Lorenz Hart, lasting professionally from 1919 until the revival of "A Connecticut Yankee," including six new songs, generated countless recordings from the mid-'20s on.

However, in the early '50s, Columbia started a series of accurate re-creations of Broadway scores, including Rodgers & Hart's "Pal Joey," "On Your Toes," "The Boys From Syracuse" and "Babes In Arms."

The "Pal Joey album," in fact, stimulated a Broadway revival of the show, more successful than its original production in 1940, with Vivienne Segal and Harold Lang, heard on the Columbia recreation.

(Continued on page 17)

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NASHVILLE'S PICALIC NOW A HOT FIRM

By KIP KIRBY

NASHVILLE—Although Picalic, Inc. has been in operation only two years, its initial success in the publishing realm has made the company one of the hottest in Nashville.

Among the biggest chart songs to explode out of the Picalic catalog have been three No. 1 hits for Crystal Gayle—"Talkin' In Your Sleep," "Why Have You Left The One" and "Half The Way."

The company racked up a total of 11 cuts on two of Gayle's best selling albums ("When I Dream" and "Miss The Mississippi") and received BMI's Burton Award for "Talkin' In Your Sleep" as the most performed country song of 1978.

The company has logged a total of 48 recorded and released songs over the past 12 months, including "Love's Endless War" by Don Wil-

(Continued on page 34)

THANK YOU JEAN

#1



CONCERT OF THE YEAR

Evening News

ONE million people the largest concert audience in history

ONE million people—the largest concert audience in history — brought Paris to a standstill over the weekend.

And the same thing could happen in London. The French capital came to a halt during Bastille Day celebrations when the crowds gathered in the Place de la Concorde to listen to space age musician Jean-Michel Jarre, 31-year-old husband of British actress Charlotte Rampling.

BANK

As people blocked all avenues leading to the 21-acre square, Britain's top rock promoter, Harvey Goldsmith, said he would be pleased to bring

Report: DAVID HANCOCK

Pictures: RICHARD YOUNG

synthesiser player Jarre to London for a show.

"The only problem would be where to present the concert, and the fact that we would need a more traditional English theme."

He said the most likely place seems to be Trafalgar Square, which would mean virtual paralysis for Whitehall and the West End.

As Jarre crouched over his bank of synthesisers, giant light shows were projected on the surrounding buildings.

For a finale the huge, but well-behaved crowd, was dazzled by a fireworks display.

The £250,000 celebration was the brainchild of Parisian Mayor Jacques Chirac, and outshone a more modest party held by President Giscard d'Estang.

BELIEVE

Jarre, whose two best-selling albums Oxygene and Equinoxe, have made him a millionaire said after the show:

"I still can't believe I've played to that many people."

"The next place we're going to is Tokio and from there to Central Park, New York."

"Then I aim to bring the show to London."

MICHEL JARRE



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DISQUES
dreyfus

DESPITE NUMEROUS PROBLEMS

Third World Market Promising

• Continued from page 3

where but it's not a pressing concern for us."

"We're in the music business, not politics," comments Phil Rose, executive vice president for WEA International. "You cannot help but be aware of political conditions but it's not something we take into heavy consideration."

"We're music people, not politicians," echoes Bruce Portmann, international promotion manager for the Capitol-EMI America-United Artists records group. "But we do have dealings with the governments so we have to be aware of what's happening."

"There are many Third World countries which welcome foreign investment," says WEA's Phil Rose, "but there is the piracy problem, the extent of which in some countries is so great that there is little legitimate industry, as in Turkey."

"At the moment Indonesia would seem to be a market where piracy is most rampant and that certainly is a deterrent to investment," notes CBS' John Dolan. "But there is progress being made by the International Federation of Producers of Phonograms and Videograms in dealing with piracy, in Asia particularly. Hopefully, in the near future, Indonesia will be improved enough so that investment could be considered."

"In Asia, for us piracy has diminished," adds Capitol's Portmann. "The laws have gotten much tougher. The licensees for EMI are

cooperating with the governments there. There's not much piracy in South America and more and more of our emphasis is being placed on South American markets."

In fact, Portmann sees South American radio becoming more Western in taste and style. "Radio there is becoming more mature. They're formatting themselves after American Top 40 and the time lag between being a hit here and there is becoming shorter," he adds.

Despite increased nationalism, U.S. execs note that interest in American music has not decreased. "Generally, there is an acceptance in all markets for Western music," states Rose. "In terms of other music, there are countless shades of musical acceptance. Kenyan music is salable throughout much of Africa while Zaire is pretty much restricted to other African music."

At Polydor, which has licensees or subsidiaries in Ghana, Kenya and Nigeria, Voisin notes there is acceptance of Western black music. "They're interested in Isaac Hayes and Millie Jackson, not necessarily rock'n'roll. In South America, for us, it's the Gloria Gaynors and Peaches and Herbs who do well."

"They go for good music," comments Capitol's Portmann. "It's not like Canada where you have the Canadian Content Law. This is especially true in South America where they are interested in what's happening in America and Europe. They'll go for our product."

Touring in Third World countries

by major Western acts is still a rarity. "It depends on how complicated the tour is. If you're dealing with large organizations, the complexity of getting in and out of countries is a limiting factor," states CBS' Dolan. "If you're dealing with a smaller act, it's a lot easier. But touring certainly would help third world situations."

"There is a lot of demand for artists to tour in these territories," voices Voisin. "But there are all sorts of hangups such as not being able to take money out of the country which, for example, is the case in Argentina."

As for Third World acts becoming big in the West, again there are hangups. "The local companies do not have the funds to develop an artist to any large stature because of piracy. To break in the U.S., they would have to reach that stature. As of now, their work is creamed by pirates," states Rose.

"It's always possible that an artist could break there," concedes Dolan. "But the odds are against it as you get farther away from the English language."

"But language is only part of the barrier," adds Portmann. "The catch is they don't have any original material. Their ability to generate a Western song musically is no problem. Yet lyrically, they have a problem."

Despite these areas, the picture is still optimistic. "It's not a major profit source but the Third World is an important area to consider for development," explains Dolan.

"But, again, one can't generalize. A lot depends on the point of time you're talking about. An area can be more desirable at one time than another. Not too long ago, Iran looked like a desirable market."

Market Quotations

As of closing, January 3, 1980

1979		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
1%	3%	Altec Corp.	18	40	15/16	13/16	15/16	+ 1/16
47%	32 1/2%	ABC	7	1855	37 1/2%	37 1/2%	37 1/2%	- %
41%	33%	American Can	5	243	36	34 1/2%	35%	+ %
20%	14	Ampex	10	596	19%	19%	19%	- %
3%	1%	Automatic Radio	-	18	2%	2%	2%	+ 1/4
56%	44%	CBS	7	522	51	50 1/2%	51	+ %
37%	18%	Columbia Pictures	9	560	32%	31%	32 1/2%	- 1/2
13%	7 1/2%	Craig Corp.	26	8	7 1/2%	7 1/2%	7 1/2%	- %
45%	33	Disney, Walt	12	1802	43%	41 1/2%	43	- %
3%	1%	EMI	-	42	2 1/2%	2 1/2%	2 1/2%	- %
18 1/2%	10	Filmways, Inc.	8	277	11%	11%	11%	- %
19%	13%	Gulf + Western	4	1290	17%	16%	17%	- 1/4
17	10%	Handleman	6	235	11 1/2%	10%	10%	- 1
34%	17	Harrah's	15	314	33%	33%	33%	- %
8%	3%	K-tel	6	35	6%	6%	6%	- %
3%	1 1/2%	Lafayette Radio	-	-	-	-	1 1/2%	unch.
37%	27%	Matsushita Electronics	8	-	-	-	30	unch.
55%	37%	MCA	10	856	51%	50	51	- 1/2
39	16%	Memorex	3	579	17%	16%	16%	- %
66	46%	3M	9	1806	48%	46%	47	- 1/4
55%	36	Motorola	10	917	47%	46%	47	- 1
32	24%	North American Philips	5	75	26%	25%	24%	- %
22%	15%	Pioneer Electronics	12	-	-	-	16%	unch.
28%	21%	RCA	6	530	22%	21%	22%	+ 1/4
10%	6%	Sony	22	122	7%	7 1/2%	7%	unch.
26%	15	Storer Broadcasting	9	127	22%	22	22%	- 1/2
8%	3%	Superscope	-	86	4	3%	3%	- 1/4
35	18%	Taft Broadcasting	10	259	33%	32%	32%	- 1
20%	16	Transamerica	5	479	16%	16%	16%	- 1/2
46%	30	20th Century	6	287	41%	40	40%	- 1/4
50%	32%	Warner Communications	9	619	47%	46	47%	+ 1/4

OVER THE COUNTER

	P-E	Sales	Bid	Ask
Abkco	-	-	2	3
Data	-	-	-	-
Packaging	4	-	6 1/4	7
Electrosound Group	4	8	4%	4%
First Artists Prod.	13	51	4%	4%

OVER THE COUNTER

	P-E	Sales	Bid	Ask
Integrity Ent.	-	35	1 1/2	1%
Koss Corp.	10	124	5 1/2	6
Kustom Elec.	10	33	1 1/2	1%
M. Josephson	8	11	14%	15
Orrox Corp.	9	50	5%	5%
Recoton	4	21	1 1/2	1%
Schwartz Bros.	4	-	1%	2%

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

Cherne Set To Address NARM Convention

NEW YORK—Economist Leo Cherne will be a keynote speaker at the forthcoming National Assn. of Recording Merchandisers convention in Las Vegas.

Cherne will address the group's second general business session

March 25. The convention gets underway Sunday, March 23.

A lawyer and foreign relations expert as well as an international economist, Cherne will discuss the relationship of the U.S., the Soviet bloc and the Third World nations in the coming decade.

Off The Ticker

RCA Corp. is acquiring 10.19 million shares at \$65 or 61.915% of the total 16.458 million tendered by C.I.T. Financial Corp. common stockholders, subject to terms and conditions of the offer in the take-over agreement now being concluded. RCA directors declared a quarterly dividend of 40 cents per share on RCA common stock payable Feb. 1, 1980 to holders of record Dec. 17. . . . Walt Disney Productions announced an increase of 50% in its cash dividend to bring the indicated annual rate to 72 cents per share.

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Billboard SALES BAROMETER

LPs

	UP	DOWN	STABLE
LAST WEEK	57%	30%	13%
PREVIOUS WEEK	87%	4%	9%

SINGLES

	UP	DOWN	STABLE
LAST WEEK	47%	25%	28%
PREVIOUS WEEK	76%	6%	18%

PRERECORDED CASSETTES

	UP	DOWN	STABLE
LAST WEEK	66%	18%	16%
PREVIOUS WEEK	85%	2%	13%

PRERECORDED 8-TRACKS

	UP	DOWN	STABLE
LAST WEEK	28%	37%	35%
PREVIOUS WEEK	72%	9%	19%

BLANK TAPE

	UP	DOWN	STABLE
LAST WEEK	61%	19%	20%
PREVIOUS WEEK	89%	0%	11%

BUSINESS OVERALL COMPARED TO LAST YEAR

	UP	DOWN	STABLE
LAST WEEK	23%	52%	25%
PREVIOUS WEEK	35%	48%	17%

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

JANUARY 12, 1980, BILLBOARD

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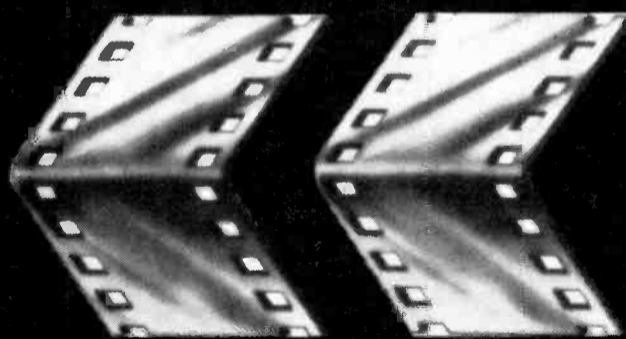
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Vol. 92 No. 2

Why the Double Standard?

By SANFORD I. WOLFF

Recently I testified—as did other representatives of America's performing artists—before the House Subcommittee on Courts, Civil Liberties, and the Administration of Justice in support of a performance right for sound recordings. A bill to establish this principle, H.R. 997, introduced by Congressman George Danielson (D-Calif.) is cosponsored by 48 members of the House. (The bill in the Senate is designated as S. 1552.)

The bill would amend the Copyright Law by establishing rights and royalties for the public performance of copyright sound recordings, requiring broadcasters and others who use them for profit to compensate vocalists, musicians and record companies. Presently, a sound recording is the only copyrighted work capable of being performed that does not legally entitle the copyright owner to be paid a royalty.

Each time this matter is studied, each time it is examined on its merits, we find more friends and fewer adversaries.

And who opposes the legislation? The broadcasters, who prosper enormously through the monopolies they have been granted over our airwaves, and some but not all, background music companies.

In their unrelenting opposition to this bill, the broadcasters reveal a duplicity and inconsistency which not even they have been able to justify. On the one hand, they seek to deny the modest royalties the legislation would have them pay to the people who create the products on which they thrive. Yet at the same time they demand that they, the broadcasting industry, receive royalties for programs cable tv picks up from them and then retransmits.

Broadcasters ask royalty for cable retransmission . . .

We join them in seeking redress of this last injustice. Broadcast retransmissions is a serious problem with far-reaching consequences that will affect all areas of the performance arts in the years ahead.

But we are appalled by their two-faced stand on the issue of performance rights.

For example, radio broadcasters claim that they offer compensation in the form of free airtime, which supposedly promotes record sales and the popularity of the individual artist. Some even go so far as to state if any inequity exists, it is that radio stations are not being adequately compensated for all this "free advertising" they give us. This self-serving unsubstantiated claim ignores:

1. That the goal of the broadcaster is to increase listenership so that advertising rates and profitability can also be increased. The goal is not to promote unknown, untested artists who may or may not attract listeners. Stations play the records of artists whose type of music or individual popularity will guarantee listeners; hence it can be argued that the recorded work of the artist is used to promote the station rather than vice versa.

2. That many stations do not announce the artists, so the listeners do not know who is providing them with entertainment.

3. That individuals tape music and other performances from broadcasts, thus obviating the sale of records, and that some stations actually encourage their listeners to do this.

Another oft-stated argument against the legislation is that its only result will be to make rich performers richer. The suggestion is that the sole beneficiaries of the legislation are the likes of Frank Sinatra, Stevie Wonder, Barbra Streisand, Luciano Pavarotti, Bob Dylan and Fleetwood Mac.

But as everyone who has read the legislation knows, each performer on a sound recording would share equally with every other performer in the performance royalties provided in the bill. Pavarotti would receive no more in performance royalties from any sound recording than the lowest paid musician in the orchestra accompanying him.

When Congress revised the Copyright Law in 1976, the Copyright Office was instructed to prepare a comprehensive report on the performance rights issue. That report, submitted to Congress in 1978, strongly endorses the creation of a perform-

ance right in sound recordings. It rejects as unsound every argument which has been advanced by opponents of the bill.

In recent testimony before the Subcommittee, Barbara Ringer, Register of Copyrights, said:

"The Copyright Office believes that the lack of copyright protection for performers since the commercial development of phonograph records has had a drastic and destructive effect on both the performing and the recording arts. Broadcasters and other commercial users of recordings have performed them without permission or payment for generations.

"Sound recordings are creative works, and their unauthorized performance results in both damage and profits. To leave the creators of sound recordings without any protection or compensation for their widespread commercial use can no longer be justified."

Fifty-four nations now recognize a performance right in sound recording. Because we do not, and this is another aspect of the unfairness of the situation, our performers are not receiving any benefits from the play of these records overseas. European and other musicians are.

We cannot limit ourselves to the problems of the present. For the future, a performance right is needed to protect vocalists, musicians and recording companies from technological change. If radio uses records for profit, without paying, who knows what tomorrow may bring. Push-button music at home?

Equipment with memory?

Obviously there just are no new arguments to offer against our position. The tired, old reasons given for denying us what are our rights have been stripped of credibility and found bereft of truth.

The irony of the situation, of course, is that we have heard the impassioned plea of the broadcasting industry for equity vis-à-vis payment for its signals which are retransmitted by cable television systems. They contend that the compulsory license fees under Section III of Title 17 are inadequate, and, with the explosion of television superstations, I agree they are.

Indeed, it is my understanding that one of the legal issues which must be resolved by the Copyright Royalty Tribunal before distributing the compulsory license fees from the cable television industry is the broadcasters' assertion that they are entitled to compensation not only for copyrighted programming itself, but also for the arrangement or order of the programming, alleging no doubt that this is an expression of creativity.

. . . but disks aired without payment for generations

Only a few years ago we heard them say—and I quote the National Assn. of Broadcasters from their testimony in 1975—"It is unreasonable and unfair to let the cable industry ride on our backs, as it were—to take our product, resell it and not pay us a dime." Yet broadcasters assert that the performers and record producers who supply 75% of the programming heard on radio are not entitled to a penny from them. Why this double standard?

Maybe, if I write it one more time, the point will register. The principle underlying the performance rights bill is identical to that supported by the broadcasters in the general copyright revision bill. The patent unfairness of their position—and the justice of the performing artists—must be obvious, even to them. Using a person's labors and talents to enrich oneself without compensating that person ought not to be allowed.

If, at the same time one uses another person's work without compensation to fill his or her own purse, and to replace another person whose living was earned by providing the same service, the practice becomes thoroughly indefensible.

Sanford Wolff is national executive secretary of the 44,000-member American Federation of Television and Radio Artists.

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

New Group Battles 'Non-Creative' Trend In Publishing

• Continued from page 3

for three or four hours of work a year. "If an album sells 500,000 units, it will gross more than \$130,000 in mechanicals, and 10% is the most common figure for what the administrators receive."

Some of the writers who don't receive maximum exploitation on their catalogs because they're not connected with creative music publishers, according to the founders, are Neil Young, Joni Mitchell, Paul McCartney, Paul Simon and the Eagles.

Membership is open to all creative publishers, with dues set at \$100, \$200 or \$300 a year, depending on the size of the catalog. Foreign mem-

bers are also charged \$100. The fee has not been set for non-voting associate memberships, which would comprise writers, managers and others.

The nonprofit organization is

starting chapters in two other music industry centers. Murray Deusch, former president of United Artists Music and The New York Times Music Publishing Co., will head the New York chapter, while Bob Mont-

gomery, co-owner of House Of Gold Music, will chair the Nashville branch.

The L.A.-based group has retained an attorney, Andrew Stern. The fifth member of its steering

committee is Michael O'Connor, head of his own publishing firm. The next meeting of the organization is set for Monday (14) at 6:30 p.m. in the conference room at CBS Records here. **PAUL GREIN**

Rodgers

• Continued from page 8

doing the Broadway version (although Capitol's cast album did not include both performers). In 1954, Decca released a revival cast album of "On Your Toes."

Rodgers & Hart revivals did make the original cast catalog with "The Boys From Syracuse" (1963) on Capitol and "By Jupiter" (1967) on RCA.

In recent years, Rodgers' output with Hart has been celebrated by a number of smaller labels. Ben Bagley's Painted Smiles labels has four Rodgers & Hart volumes plus a full score, "Too Many Girls."

Other Rodgers tv albums include a remake of "Cinderella" (Columbia) and "Androcles & The Lion" (RCA).

Monmouth/Evergreen has a collection called "Rodgers & Hart In London," culled from EMI's recordings in the mid-'20s, '30s and '40s.

Recently, Hugh Fordin's DRG label marketed here London cast albums of "The Boys From Syracuse" and "No Strings."

Rodgers & Hart even made it to the Motown Sound with an album of their songs by Diana Ross & The Supremes.

There are also a number of albums with Rodgers himself. In the early '40s, he recorded for Columbia a collection of Rodgers & Hart songs as pianist/conductor, an album of his songs with the New York Philharmonic Orchestra (recently reissued by Columbia's Odyssey) and an album with Mary Martin in 1957.

Also in 1957, Rodgers recorded an interview with Arnold Michaelis, which MGM (which had previously released the soundtrack of "Words & Music," the Rodgers & Hart story) marketed in a two-LP set also including an interview with Hammerstein.

Perhaps the most unusual Rodgers involvement with recordings was a song he and Hart wrote for Lee Wiley in 1940 for an album she did for Rabson's Music Box label. Those sessions, including the song, "As Though You Were There," are now available on the Monmouth-Evergreen label. Very few Rodgers songs appeared outside a stage, film or tv production.

And even a Rodgers ballet, "Ghost Town," which had seven performances at the Metropolitan Opera in 1939, was recently recorded by pianist Richard Rodney Bennett for DRG Records.

In music publishing, Rodgers' first published song was "Any Old Place With You," published by Jerome Remick in 1919. Most of the Rodgers & Hart output was published by Harms, now through Warner Bros. Music, T.B. Harms, (Continued on page 49)



The logo for the NARM 1980 Convention is a stylized, vertical graphic. It features the letters 'M', 'G', 'M', 'G', 'R', 'A', 'N', 'D' stacked vertically, with 'MGM GRAND' on the left and 'NARM' on the right. The letters are filled with patterns of stars and stripes, reminiscent of the American flag. Below the letters, the words '1980' and 'convention' are written in a large, bold, sans-serif font. To the right of the logo, the text 'NARM at Las Vegas' is written in a large, bold, sans-serif font. Below this, the words 'the gift of music' are written in a cursive, script font.

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"I am convinced that, after this promotion, movie previews on a station-to-audience one-to-one basis are the best promotional value."

Ernesto Gladden, Program Director, KPRI, San Diego

"Lotsa' yuks—sensational."

Dave Thompson, Program Director and Music Director, KDWB, Minneapolis/St. Paul

"Both the promotion and the movie were great fun and served a very special purpose."

Randy Rice, Operations Manager, WFMF/WJBO, Baton Rouge

"We knew Steve Martin was popular with our audience but the excitement from the promotion was beyond our expectations."

John Gehron, Program Director, WLS, Chicago

"KFRC was deluged with over ten thousand entries in the first mail-in type contest done on KFRC in almost two years. On a scale of one to ten, we rate the promotion an eleven."

Les Garland, Program Director, KFRC, San Francisco

"There's one word to describe THE JERK promotion—smash. Audience response to THE JERK promotion on WRKO, Boston, was incredible."

Harry Nelson, Program Director, WRKO-AM, Boston

"Most well coordinated contest we've done. Aspen Film Society and Universal went all out. Our audience reaction was fantastic. Absolutely the ultimate contest."

Scott Muni, Program Director, WNEW-FM, New York

"The most successful movie promotion we've done. 100% turnout of all tickets given away. The response to Martin was stronger than ever. No hassles, no loose ends, everything promised was delivered —100% plus."

Arnold Chase, Program Director, WTIC-FM, Hartford, Conn.

"What can I say—it was a wild and crazy promotion."

Vickie Tietz, Promotion Director, WOKY, Milwaukee

**Aspen Film Society
and Universal
thank a
radio station
who participated
in the promotion
movie preview
ever.**

**More than
2 million watts
of promo power**

he m Society sal Pictures ll of the tations ticipated greatest romotion



"Merchandising items added an extra dimension to the promotion of THE JERK screening. And the responses at the screening were completely positive."

Alan Sneed, Program Director, WKDF-FM, Nashville

"A remarkable promotion and a remarkable response from my listeners... but they're all JERKS anyway."

Tim Spencer, Program Director, KTXQ, Dallas

"Great listener response."

Bill Young, Program Director, KILT, Houston

"Oklahoma City went bananas for THE JERK."

Ron Tyler, Program Director, KATT, Oklahoma City

"Steve Martin not only delivered for KRST but also delivered for Albuquerque Toys For Tots as well. The phone response to the promotion was excellent and we collected over 350 toys."

Jim Zeluski, Program Director, KRST, Albuquerque, N.M.

"In Kansas City we packed the house. We're waiting for Steve's next film."

Bobby Kline, Program Director, KBEQ, Kansas City

"We had a great response to THE JERK promotion."

Kim Stephens, Promotion Director, WTIQ, New Orleans

"One of the smoothest running promotions we have done in some time. The movie was wonderfully received and wonderfully done."

Cory James, Promotions Director, WSHE, Miami

"It was a huge success. We were extremely impressed and would like to do it again."

Sandy Smith, Programming Assistant (for Jay Michaels, Program Director) WSGN, Birmingham

"Very attractive promotion across the board."

Dave Nichols, Program Director, WHBQ, Memphis

"Tremendous listener response. Very well marketed and put together."

Reggie Blackwell, Program Director, WAIV, Jacksonville

"Instant interest followed by immediate requests for a third preview — even after doing two shows."

Jim Morrison, Program Director, WQXI-FM, Atlanta

"It was an entertaining promotion that was enjoyed by participants. The exact type of promotion we enjoy."

Bob Bolton, Operations Manager, WKIX, Raleigh

"Tremendous response to the promotion and the tickets went extremely fast."

Dave Wright, Program Director, WBJW, Orlando

"The promotion was extremely successful. The theatre was packed, and everyone, young and old, loved it."

Joel Denver, Program Director, KSLQ, St. Louis

"Universal's THE JERK was the most professionally organized promotion this year. It generated excitement for KBPI, Steve, and THE JERK."

Frank Cody, Program Director, KBPI, Denver

"On air promotion was extremely funny. A very successful promotion and very well accepted."

Tracy Mitchell, Program Director, KJR, Seattle

"An excellent promotion. We were thrilled to be involved."

John Sherman, Assistant Manager and Program Director, KJRB, Spokane

"It was a great promotion for us. It worked very well — enjoyable for all."

Robin Forrest, Promotion Director, KINK, Portland

"One of the most successful promotions we've run. Good image value for the station."

Bill Gable, Program Director, CKLW, Detroit

"Steve Martin lives up to his reputation as one of the funniest comedians. Our phones didn't stop ringing during the on-air promotion."

Roger Ashby, Programming Department, CHUM, Toronto

"One of the best promotions we've ever done. The market interest in Steve Martin, with 18-34 demographics, is heavier than with nearly any other living star. Funniest movie I've seen since 'Blazing Saddles'."

Jon Sinton, Program Director, KDKB, Phoenix

"After many years of promoting films, I must say that Universal's 'THE JERK' promotion was one of the best film promotions we have ever run. Our audience went crazy. We were delighted not only by the reaction to the film but by our listener participation."

Dan Martin, Program Director, WTRY-AM, Albany, New York

Radio Programming

Radio Network Eyed By Dahl

CHICAGO—Steve Dahl, the zany air personality at WLUP-FM, is planning to broadcast his program nationwide, beginning this spring, via his own Alternate Radio Network. Dahl plans to send his 6 to 10 a.m. show, by satellite, to dozens of outlets across the country. Dahl and his business associates expect his brand of humor and hard rock to appeal to the same audience that enjoyed his antidisco record "Do Ya Think I'm Disco" and his more recent recording, "Ayatollah."

Dahl's national program will originate four mornings a week from his home base at WLUP studios in the John Hancock Center, and one morning a week on location in front of a live audience.

Dahl's Alternate Radio Network plans were given a boost by a television special broadcast locally Dec. 22 on WMAQ, an affiliate of NBC. Although there have been no more tv shows scheduled for Dahl, a source at WMAQ says, "We are waiting for the numbers to come in on the first show, then we'll make a decision about more tv exposure."

VINTAGE MOR BEHIND RISE OF WBSL-FM

NEW YORK—Can the addition of Glenn Miller, Jimmy Dorsey, the Ink Spots, Frank Sinatra and bits of oldtime radio shows such as "The Shadow" really be the ingredients to raise a disco station's rating in this market?

These were the additions made to the previously all-disco format of WBSL-FM in December and the result is that the station climbed in the December Mediatrend to a first place 7.9 share from a third place 6.4 share in November.

WKTU-FM, which had been WBSL's main disco competition, has fallen from an 8.1 to a 7.1 with its new broader play list called progressive urban.

Talk WOR-AM, which was in first place for November with an 8.2, fell to third with a 6.3 share. Contemporary WABC-AM continues to decline by slipping from fifth place with a 4.5 to 10th place with a 3.6.

This puts the ABC flagship behind its FM sister station AOR-formatted WPLJ for the second straight month. WPLJ also declined from a 5.0 to a 3.9.

Gospel Returns To WLAC-AM

NASHVILLE — WLAC-AM, which dropped gospel almost two years ago from its overnight programming, will restore this music shortly in a 2 to 5 a.m. spot.

Bill "Hoss" Allen, who went into television after the station moved out of gospel music, will return to host the show.

The programming was dropped when the station was in a Top 40 format and management felt it didn't fit with that format. The station has since been converted to an adult contemporary format.

The return has also been encouraged by the high profitability of the programming when it was last on the station.

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.

NEW YORK OCTOBER/NOVEMBER 1979

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												FORMATS	SHARES—METRO SURVEY AREA													
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN						TEENS 12-17	TOTAL PERSONS 12+	TOTAL %	MEN					WOMEN					TEENS 12-17 %
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64					18-24 %	25-34 %	35-44 %	45-54 %	55-64 %						
AOR	1075	765	265	161	10	6	4	193	93	20	6	2	310	AOR	4.4	15.6	7.5	0.6	0.4	10.1	4.0	1.1	0.2	13.6			
AOR	1081	798	313	85	21	15	0	212	112	22	4	12	283	AOR	4.4	17.6	3.8	1.2	0.9	10.8	4.7	1.2	0.2	12.6			
BEAUTIFUL	3417	3388	47	85	170	317	469	25	164	251	414	623	29	BEAUTIFUL	13.9	2.9	3.9	11.2	19.9	1.5	7.0	13.8	20.5	1.2			
BEAUTIFUL	3667	3643	25	169	160	430	538	83	116	260	525	587	24	BEAUTIFUL	14.9	1.5	7.5	9.6	27.3	4.2	4.8	14.0	26.0	0.9			
BLACK	451	409	48	53	37	16	17	49	58	41	44	28	42	BLACK	1.8	2.8	2.4	2.5	1.1	2.5	2.5	2.4	2.1	1.9			
BLACK	336	630	21	78	38	9	13	18	71	25	16	19	27	BLACK	1.3	1.3	2.6	2.3	0.6	1.0	2.9	1.3	0.7	1.2			
CLASSICAL	641	639	4	72	38	84	52	3	66	49	31	74	2	CLASSICAL	2.6	0.2	3.4	2.5	5.3	0.3	2.7	2.7	1.4	0.1			
CLASSICAL	610	608	8	57	87	62	69	5	32	54	56	27	2	CLASSICAL	2.5	0.5	2.6	5.3	3.9	0.3	1.4	2.8	2.8	0.0			
CONTEMP	2499	1873	132	257	151	80	58	319	343	241	149	60	626	CONTEMP	10.1	7.8	12.0	9.9	5.1	16.7	14.6	13.3	7.4	27.5			
CONTEMP	3280	2507	325	273	248	67	83	399	522	243	101	117	773	CONTEMP	13.4	18.2	12.2	14.9	4.3	20.4	22.0	13.1	5.0	34.3			
COUNTRY	658	648	18	61	63	61	36	19	34	72	56	62	10	COUNTRY	2.7	1.1	2.9	4.1	3.8	1.0	1.5	4.0	2.8	0.4			
COUNTRY	833	808	9	94	129	104	41	25	85	109	77	59	25	COUNTRY	3.4	0.5	4.2	7.8	6.6	1.3	3.6	5.9	3.8	1.1			
DISCO	3426	2590	470	408	149	83	50	625	417	194	101	59	836	DISCO	13.9	27.7	19.1	9.8	5.3	32.7	17.8	10.8	5.0	36.7			
DISCO	3542	2751	497	411	199	75	17	640	452	219	151	18	791	DISCO	14.4	28.0	18.2	12.0	4.7	32.6	19.1	11.7	7.5	35.2			
JAZZ	263	251	53	63	28	14	4	38	27	2	10	7	12	JAZZ	1.1	3.1	2.9	1.8	0.9	2.0	1.2	0.1	0.5	0.5			
JAZZ	312	302	53	107	35	19	3	29	34	13	6	1	10	JAZZ	1.3	3.0	4.8	2.1	1.2	1.5	1.4	0.7	0.3	0.4			
MELLOW	433	424	53	46	38	20	15	44	105	14	50	14	9	MELLOW	1.7	3.1	2.2	2.5	1.3	2.3	4.5	0.8	2.5	0.4			
MELLOW	270	246	65	45	3	2	8	58	41	6	2	15	24	MELLOW	1.1	3.7	2.0	0.2	0.1	3.0	1.7	0.3	0.1	1.1			
MOR	1594	1551	71	178	87	140	99	143	194	157	184	113	43	MOR	6.4	4.2	8.3	5.7	8.8	7.6	8.2	8.8	8.9	1.9			
MOR	599	587	27	56	90	79	23	30	40	59	79	37	12	MOR	2.5	1.5	2.5	5.4	5.0	1.6	1.6	3.2	3.9	0.6			
NEWS	2416	2378	64	125	191	275	255	25	99	127	226	209	38	NEWS	9.8	3.8	5.9	12.5	17.4	1.3	4.2	7.1	11.2	1.7			
NEWS	2622	2575	31	165	177	244	342	57	139	128	236	358	47	NEWS	10.6	1.8	7.4	10.7	15.5	2.9	5.8	6.9	11.7	2.1			
OLDIES	765	745	51	109	123	38	12	83	199	66	29	7	20	OLDIES	3.1	3.0	5.1	8.0	2.4	4.3	8.5	3.7	1.4	0.9			
OLDIES	843	804	59	229	83	40	26	71	173	54	34	14	39	OLDIES	3.4	3.3	10.2	5.0	2.5	3.6	7.3	2.9	1.7	1.7			
PROG ROCK	855	754	243	161	27	3	33	159	73	9	10	21	101	PROG ROCK	3.4	14.3	7.5	1.8	0.2	8.3	3.2	0.5	0.5	4.4			
PROG ROCK	560	496	133	161	13	3	1	83	76	14	6	1	64	PROG ROCK	2.3	7.5	7.2	0.8	0.2	4.3	3.2	0.8	0.3	2.9			
RELIGIOUS	74	67	0	2	1	1	28	1	1	18	16	6	7	RELIGIOUS	0.6	0.0	0.1	0.1	0.1	0.1	0.0	1.0	0.8	0.3			
RELIGIOUS	83	83	1	18	0	0	17	1	9	7	9	11	0	RELIGIOUS	0.3	0.1	0.8	0.0	0.0	0.1	0.4	0.4	0.4	0.0			
SPANISH	1246	1212	53	113	178	82	57	54	155	189	146	45	41	SPANISH	5.0	3.4	5.3	11.7	5.2	3.2	6.4	9.5	7.3	1.8			
SPANISH	1181	1166	35	79	129	62	17	48	171	219	159	77	15	SPANISH	4.8	2.0	3.5	7.8	3.9	2.4	7.2	11.8	7.9	0.7			
TALK	2432	2418	18	56	92	159	268	12	41	129	268	352	14	TALK	9.8	1.1	2.6	6.0	10.1	0.6	1.7	7.2	13.4	0.6			
TALK	2220	2202	12	92	68	173	227	20	44	148	261	410	18	TALK	9.0	0.7	4.1	4.1	11.0	1.1	1.9	7.9	12.9	0.8			

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

N.Y. Market: Disco, Beautiful Music Lead

NEW YORK—Disco and beautiful music are tied with a 13.9 share each in an exclusive Billboard analysis of the October/November Arbitron ratings for this market.

To achieve the tie, beautiful music fell from a 14.9 lead a year ago and disco fell from a 14.4 share. These shares are for persons 12 years old and older listening Monday to Sunday, 6 a.m. to midnight.

Following these twin leaders is contemporary music with a 10.1 share, down from 13.4; news and talk, both with 9.8 share as news falls from a 10.6 and talk grows from a 9.0. Next comes MOR with a 6.4 share, up from a 2.5 a year ago; Spanish with a 5.0, almost flat from last year's 4.8; AOR, with a 4.4 this year and last; progressive with a 3.4, up from a 2.3 a year ago and oldies with a 3.1, down from a 3.4 in 1978.

A major loser is country, down from 3.4 to 2.7 while religion is up from .3 to 2.3.

Among teens, disco is still number one with a 36.7 share, up from last year's 35.2. This is followed by contemporary with a 27.5, down from 34.3 a year ago.

Disco is also tops with men 18 to 24, 25 to 34, women 18 to 24 and women 25 to 34 with 27.7, 19.1, 32.7 and 17.8 shares respectively.

News is the favorite format for men 35 to 44 for a 12.5 share while beautiful music is preferred by men 45 to 54 for a 19.9 share. Beautiful

music is also the favorite among women 35 to 44 and 45 to 54 by 13.8 and 20.5 shares respectively.

A look at actual listeners who tune in reveals in an average quarter hour disco has an estimated 342,600 listeners while beautiful music is close behind with 341,700.

Next comes contemporary with an estimated 249,900, talk with 243,200, news with 241,600, MOR with 159,400, Spanish with 124,600, AOR with 107,500, progressive with 85,500 and oldies with 76,500.

A year ago, beautiful had an estimated 366,700 listeners while disco

had 354,200. Contemporary had 328,000, talk had 222,000, news had 262,200, MOR had 59,900, Spanish had 118,100, AOR had 108,100, progressive had 56,000 and oldies had 84,300.

Country has fallen from an estimated 83,300 to 65,800 listeners.

Imus Rated King Of DJs In N.Y.

By DOUG HALL

NEW YORK—Don Imus, who returned to WNBC's morning drive slot Sept. 3 after a brief stint in Cleveland, is the hottest DJ in the October/November Arbitron.

The jump in ratings from a 2.7 share scored by Belzer and Brink in the summer book to a 4.7 for Imus in the latest rating solidly strengthens the NBC AM flagship as a major contender for listeners in the market.

NBC is now promoting Imus as the number one jock in morning

500 Titles Added

INDIAN ORCHARD, Mass.—The Music Director Programming Service has added 500 titles from 1970 through 1979 to its Basic Gold Oldies library offered to radio stations. Reels are available in mono or stereo.

drive among listeners 18 to 49. The 2.7 and the 4.7 shares are for all listeners 12 years old and older. On an average quarter-hour basis for the total survey area among listeners 18 to 49, WNBC is number one with an estimated 160,400 listeners, just ahead of WBSL-FM's Ken Webb with 140,700.

Among listeners 12 years old and older, Webb is down in share from the summer book's 7.3 to 5.5. WBSL's strength builds through the day to a 8.1 for Frankie Crocker in afternoon drive and an 8.6 for Lamarr Renee, who follows Crocker until midnight. Both Crocker and Renee are down, however, from the summer book when they had 9.4 and 10.0, respectively.

WABC-AM, which had a major shakeup after a down book, did best in drive periods, with a 5.1 in both morning and afternoon.

Harry Harrison scored the 5.1 in

the mornings and Dan Ingram had the 5.1 in the afternoons. Harrison has since been fired and Ingram has been moved to mornings.

WKTU-FM, which shook up its lineup before the rating period, showed gains in all rating periods except midday. This slot, held down by G. Keith Alexander, slipped from 7.4 to 6.0. Paco, who moved evenings to afternoon drive scored a gain from 7.1 to 8.0. Rosko, who moved into Paco's old time slot, came up with an 9.6 share, up from the 8.3 scored by Paco in the summer.

John Gambling, veteran personality on WOR-AM, moved up from an 8.8 to 9.7.

Jim Kerr's return to the ABC outlet, WPLJ, in morning drive provides a bright spot in an otherwise down performance for the station. Kerr won a 2.9 share, up from 2.4 in the summer while the station slipped from 3.8 to 3.2 overall.

ON SID MARK SPECIAL

Sinatra Tells It All

"It Was A Very Good Year." Produced by Sid Mark, Mutual Broadcasting Network, Aired Dec. 31.

NEW YORK—Probably the most extensive and definitive interview and review of Frank Sinatra's career was lovingly put together by WWDB-FM Philadelphia DJ Sid Mark for three hours of New Year's Eve listening.

Mark is a Sinatra expert and his 16 years friendship with the singer and his 24 years of programming Sinatra shows in the deft way he has woven interview and record selection.

It is a relaxed, easy paced show in which Sinatra opens up on his personal life and some of the down periods of his career as he has probably never done before.

The program is hardly underway and Mark is getting Sinatra to talk about the difficult period of 1951 when the singer and then Columbia a&r man Mitch Miller were at odds.

After Miller got Sinatra to record possibly the worst record he ever made; "Mama Will Bark" in duet with the then tv "dumb blonde" Dagmar, Sinatra says he went to

then CBS Records chief Manie Sachs and refused to record anymore for Columbia.

Sinatra withdrew from recording for 16 months and then roared back with a series of outstanding recordings for Capitol. Mark plays many of these records in the show, but he also plays the never-transferred-to-LP "Mama Will Bark." The "Mama Will Bark" session also produced one of Sinatra's greatest recordings, "I'm A Fool To Want You" and Mark also includes it.

Mark also reviews Sinatra's big band days with Tommy Dorsey and Harry James as he smartly segues from Sinatra's 1942 record of "The Song Is You" to the James classic "All Or Nothing At All."

After an effective opening montage of Sinatra's best, Mark interviews the singer. Then he moves into "How Old Am I," which segues smoothly into "September Of My Years."

The show ends with Rod McKuen's "A Man Alone" and Sinatra wishing all "Sweet Dreams, Huggin' and Kissin'. Peace in the world and peace within yourself."

DOUG HALL

Los Angeles' First Reggae Show Airs On KCRW-FM

By SHAWN HANLEY

LOS ANGELES—This city's first all-reggae show is hosted by two devotees who devote the whole of their conscious hours to the perpetuation of this enigmatic music of Jamaica.

Broadcasting since Oct. 7 from Santa Monica City College's KCRW-FM on Sundays from noon to 2 p.m., "The Reggae Beat," conceived and deejayed by Roger Steffens and Hank Holmes, offers the Island's latest in hard-core Rastafarian music, crossover reggae interviews with such luminaries as Bob Marley and Jimmy Cliff, and insights into the various splinterings of reggae.

"At first we were a little paranoid about reactions like 'Who are these guys anyway?,' " concedes Steffens, who along with Holmes, claims personal friendship with both Marley and Peter Tosh.

"But we're getting lots of calls from Jamaicans who're really enjoying the show," says Steffens, 37. He estimates that of the 40 calls received each week professing maturing tastes for reggae, five to 10 are from new listeners.

While New Yorkers can choose from a half dozen stations now programming reggae, "Angelinos are hungry for this new reggae show," confirms music director Tom Schnabel, who asked the pair to join the station permanently after several guest spots on Sandy Jules' all-Caribbean show which airs on Saturday.

The program's selections are culled from Holmes' flourishing collection of catalogs and obscure records and tapes which he's been building since 1973 from sources in Jamaica, London and New York. Accruing income from part-time work in a record store, Holmes, 31, also acts as a one-stop ("I've learned the ropes along the way") to independent retailers in L.A. and Berkeley.

Holmes says that volume purchasing of imports can be tricky due to the sprinkling of one-man distribution networks originating from Ja-

maica and the tendency for records to go in and out of print.

Both regular contributors to an international reggae publication, Steffens and Holmes met in March 1978 through a mutual friend. "After hearing Marley's 'Catch A Fire' in '73, I sat in my apartment for four years listening only to reggae and learning the Rastafarian philosophies, not knowing anyone else in L.A. was as dedicated," Holmes recalls before meeting Steffens.

"I thought it was the greatest sound I'd ever heard," says Steffens, who caught the fever at that same time. Admittedly the more vocal and productive of the two, Steffens, an experienced actor who generates income from occasional speaking engagements, pushed for the exposure of this "growing force," and together the two found their way into Jules' Saturday show.

BASED ON ARBITRON

Top 40 Sizzles In Peoria

PEORIA—The October/November Arbitron was good to Top 40 here. WKZW-FM climbed from a 14.3 share in April/May to a 16.6, while its AM competition WIRL edged up from a 10.3 to an 11.0.

WKZW program director Charlie Quinn, attributes the rise to "consistency, promotions and a close watch on the music."

Quinn, who calls his format "scrutinized Top 40," says, "We play no disco and keep as adult as possible." He uses RAM music research for oldies and keeps in touch with local record shops for his current playlist.

He notes he kept prizes small in the contests—\$10, \$20, \$50, \$100—so there could be more winners. Promotions consisted of a lot of outside activity for the station's jocks, much of it of a public service nature.

Quinn discloses the station lost its morning man, Tom Wood, who has become program director of a new

NEW YORK—Lee Bayley, operations manager for KIQQ-FM (FM-100) Los Angeles has been named vice president and general manager of TM Programming.

This will be his second stint with a syndicator. Bayley served as vice president of programming for Drake-Chenault from 1971 until 1978 when he joined KIQQ.

He succeeds Tim Moore, who has been with the company since 1977. He expects to participate in station ownership and consultation.

★ ★ ★

Steve Hayes is the new program director at WOKV-FM Cincinnati. He will oversee a staff that includes Bob Alou, assistant p.d. and music director, who works on the air from 10 a.m. to 1 p.m. Hayes handles the 6 to 10 a.m. slot. Kim Flick is on from 1 to 4 p.m., Rick Marino is on from 4 to 8 p.m., Duff Lindsey is on from p.m. to midnight and Ron Holmes does overnights.

★ ★ ★

Mark Damon, former p.d. at WLAC-AM Nashville, has been named operations manager for WMAK-AM and WBYQ-FM (92Q) Nashville. He will also function as p.d. of the FM. Chris Romer, now with WMAK, has been promoted to programming coordinator for the station. The moves are part of a switch in formats from disco to "pop/adult with a heavy emphasis on oldies," according to Damon.

★ ★ ★

Brian Scott has been named operations manager of KHOW-AM Denver, moving up from music and research director at the station. . . . A shift at KLAQ-AM Denver has Rick Jackson from 7 p.m. to midnight to

Asks 'Show Of Unity'

NEW YORK—If the National Radio Broadcasters Assn. has its way every station in the country will interrupt regular programming at noon Jan. 14 and play the "Star Spangled Banner" in a "show of national unity" for the hostages held in Iran. The organization is sending out letters and mailgrams to every station in the country asking for participation in the plan. Suggested texts of a unity statement also are being sent to the stations.

Little Rock station, KMJX-FM. But this happened after the rating period was over. Wood was succeeded by Lou Patrick.

Beautiful music WSWT-FM, programmed by syndicator Jim Schulke, also did well, moving up from a 13.5 in April/May to a 15.4.

Country station WXCL-AM held its own drifting down from an 11.3 share in April/May to a 10.5, but its sister station WZRO-FM, in a Drake-Chenault automated country format, fell from 2.5 to 1.8.

There are reports that the new owners of these two stations—they have been sold to Manship Broadcasting of Baton Rouge for about \$2 million—will switch the format on WZRO.

Beautiful music WVEL-FM climbed from a 2.7 to a 4.0, but its sister AM daytimer WGLO fell from a 3.7 to a .7.

AOR formatted WWCT-FM fell from a 10.8 share in April/May to a 6.9.

Vox Jox

By DOUG HALL

afternoon drive. Jon Lawrence has moved over from KERE-AM to succeed Jackson. Dave Ellis has joined the station in the midnight to 6 a.m. slot.

★ ★ ★

Jim Lawson has been named morning man and assistant p.d. at WFVF-FM Dundee, Ill. . . . DJ Dan Stevens has joined WFBL-AM Syracuse on weekends and fill-ins. He comes from WSEN-AM-FM Syracuse. . . . WTMP-AM Tampa, a 5kw daytimer, is about to go into full-time operation.

★ ★ ★

Alicia Torres is named program assistant to Scott Burton, p.d. at KXTC-FM Phoenix. She has been an announcer on the station for a year. . . . "The Listening Room," hosted by Robert Sherman on WQXR-AM-FM New York, celebrates its 10th anniversary the week of Jan. 7. Five special live shows will be broadcast from the stage of the WQXR auditorium. Various soloists will participate in the classical station's programs.

★ ★ ★

Annette "Phoenix" Kolkey joins adult contemporary KCBQ-AM San Diego as programming assistant and music coordinator. Kolkey was formerly programming assistant at KROY-AM-FM Sacramento, Calif.

★ ★ ★

Jim Douglas joins mellow AOR KFMU-FM Oak Creek, Colo. as music director. Douglas was music director at KBCR-AM Steamboat Springs, Colo. Also, Mark Wyatt joins the station as station manager. He was news director at KIDN-AM Pueblo, Colo.

★ ★ ★

WEFM-FM Chicago is seeking a research director and/or part-time vacation relief air talent with five years' experience in the top 50 markets. Those interested in this position should contact p.d. Kevin Metheny at the station at 875 North Michigan Ave., Chicago, Ill. 60611.

★ ★ ★

Dave Kent has joined WDAI-FM Chicago in the 2 to 6 a.m. slot. He comes from WSAI-AM-FM Cincinnati. . . . KYAK-AM Anchorage has dropped the syndicated Drake-Chenault country format and has switched to a live operation. Bill Brink has returned as p.d. and is looking for record service. . . . Big Al Downing was on hand at WIMA-FM Lima, Ohio when the station shifted from automated to live. The new program director is Wally Meyer.

★ ★ ★

WRKI-FM Danbury, Conn., has introduced a new feature called "Album News," produced by jock Buzz Knight. "Album News," which runs Monday through Saturday, discusses upcoming albums and personalities involved. . . . KOFM-FM Oklahoma City morning team Mike Miller and Lisa Carr appeared on local television outlet KTYV's midday program "Dannysday."

★ ★ ★

KJZZ-FM Anchorage, which claims to be Akaska's only 24-hour jazz station, is planning a 12-hour decade recap of jazz and is looking for the top 10 jazz albums from 1969 to 1979. John Noble is the p.d. . . . WKNL-AM Warrenton, Va., is celebrating 20 years of broadcasting country music. P.d. Tom "Cat" Reeder is looking for short tapes by art-

ists offering congratulations. Reeder is also the morning man.

★ ★ ★

J.R. Russ, p.d. at WLOI-AM/WCOE-FM La Porte, Ind., is looking for "a stable personality" with "good production a must." Tapes and resumes should be sent to Russ at the stations, Box 385, La Porte, Ind. 46350.

"Banana" Joe Montione upped to assistant program director of KHJ-AM Los Angeles. Montione continues to hold down his afternoon 3 p.m.-6 p.m. shift.

★ ★ ★

At Top 40 KAUM-FM in Houston, Gary Firth comes in as program director. He had been in the same position at Phoenix's rock KUPD-FM. . . . Tom Looney, music director at adult contemporary WTAR-AM in Norfolk, Va., now has the midday show from 10 a.m. to 3 p.m. Formerly, he had the 3 p.m. to 7 p.m. slot. Taking his place at 3 p.m. is George L. Davis, new to the station. Davis comes from adult contemporary WGY-AM in Schenectady, N.Y. where he had been a morning personality.

★ ★ ★

Skip Hansen joins country KKAL-AM in Arroyo Grande, Calif., near San Luis Obispo, as afternoon air personality and music director. Formerly, Hansen worked at KVEC-AM in San Luis Obispo and Boise, Idaho's KIDO-AM.

★ ★ ★

At WNEW-AM in New York, Jonathan Schwartz airs on Saturday from 10 a.m. to 2 p.m. in addition to his Sunday 9 a.m.-1 p.m. show.

Bubbling Under The HOT 100

- 101—MY FEET KEEP DANCING, Chic, Atlantic 3638
- 102—YOU CAN GET OVER, Stephanie Mills, 20th Century 2427 (RCA)
- 103—BACK UP AGAINST THE WALL, Atlanta Rhythm Section, Polydor 2039
- 104—SAY HELLO, April Wine, Capitol 4802
- 105—WHEN YOU WALK IN THE ROOM, Karla Bonoff, Columbia 1-11130
- 106—STAY WITH ME TILL DAWN, Judie Tzuke, MCA 41133
- 107—HOW HIGH, SalSoul Orchestra, SalSoul 72096 (RCA)
- 108—I WISH I WERE 18 AGAIN, George Burns, Mercury 57011
- 109—I DON'T WANT TO BE LONELY, Dana Valery, Scotti Bros. 500 (Atlantic)
- 110—AUTOMOBILE, Hansie, Millennium 11783 (RCA)

Bubbling Under The Top LPs

- 201—SALSOU ORCHESTRA, How High, Salsoul SA-8528 (RCA)
- 202—PETER GREEN, In The Skies, Sail 1001 (Rounder)
- 203—THE DIRT BAND, An American Dream, United Artists UALA 974
- 204—MARIANNE FAITHFULL, Broken English, Island ILPS-9570 (Warner Bros.)
- 205—TERI DE SARIO, Moonlight Madness, Casablanca NBLP 7178
- 206—CHERYL LYNN, In Love, Columbia JC-36145
- 207—FEVER, Fever, Fantasy F-9580
- 208—CAMEL, I Can See Your House From Here, Arista AB-4254
- 209—IAN McLAGAN, Trouble Maker, Mercury SRM-1-3786
- 210—XTC, Drums & Wires, Virgin VA-13134 (Atlantic)

Billboard Album Radio Action

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

Based on station playlist through Wednesday (1/2/80)

Top Add Ons-National

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

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

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

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

KBPI-FM—Denver (Frank Cody)

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

KISW-FM—Seattle (Steve Slaton)

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

KZEL-FM—Eugene (C. Kovarik/P. Mays)

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

Top Requests/Airplay-National

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

KMOD-FM—Tulsa (Bill Bruin)

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

KBBC-FM—Phoenix (J.D. Freeman)

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

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

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

WLQV-FM—Columbus (Steve Runner)

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

WDVE-FM—Pittsburgh (Dave Lange)

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

WLPX-FM—Milwaukee (Bobbin Beam)

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

WEBN-FM—Cincinnati (Curt Gary)

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

National Breakouts

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

WSHE-FM—FL Lauderdale (Michelle Robinson)

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

ZETA-7 (WORJ)-FM—Orlando (Bill Mims)

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

WKDF-FM—Nashville (Alan Sneed)

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

WQDR-FM—Raleigh (Ron Phillips)

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

Western Region

TOP ADD ONS:

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

TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

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

KSAN-FM—San Francisco (David Perry)

- THE ROSE—Soundtrack (Atlantic)
- NO NUKES—Various Artists (Asylum)
- IAN McLAGAN—Troublemaker (Mercury)
- PEARL HARBOR & THE EXPLOSIONS—(WB)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)
- ★ THE BEAT—(Columbia)
- ★ INMATES—First Offence (Polydor/Radar)

KLOS-FM—Los Angeles (Ruth Pinedo)

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

KSJQ-FM—San Jose (Paul Welts)

- IAN McLAGAN—Troublemaker (Mercury)
- WRECKLESS ERIC—The Whole Wide World (Stiff)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ AEROSMITH—Night In The Ruts (Columbia)
- ★ JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)

KWST-FM—Los Angeles (Ted Habeck)

- IAN McLAGAN—Troublemaker (Mercury)
- THE ROSE—Soundtrack (Atlantic)
- ★ JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)
- ★ CHEAP TRICK—Dream Police (Epic)
- ★ FOREIGNER—Head Games (Atlantic)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

KOME-FM—San Jose (Dana Jang)

- EMERSON, LAKE & PALMER—In Concert (Atlantic)
- PINK FLOYD—The Wall (Columbia)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ STYX—Cornerstone (A&M)
- ★ EAGLES—The Long Run (Asylum)

Southwest Region

TOP ADD ONS:

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

TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

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

KZEW-FM—Dallas (Doris Mihler)

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

KLOL-FM—Houston (Paul Riann)

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

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

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

Midwest Region

TOP ADD ONS:

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

TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

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

WABX-FM—Detroit (John Duncan)

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

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

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

WMMS-FM—Cleveland (John Gorman)

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

Southeast Region

TOP ADD ONS:

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

TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

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

WRAS-FM—Atlanta (Mark Williams)

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

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

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

Northeast Region

TOP ADD ONS:

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

TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

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

WNEW-FM—New York (Maryanne McIntyre)

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

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

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

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General News

5-LP Set On Pope's Visit

NEW YORK—The visit to the
U.S. by Pope John Paul II last fall
has been documented by a five-LP
set that a new Long Island-based
record company, Amulet, is releas-
ing at a \$14.95 list price.

The boxed set is being sold ini-
tially via mail-order through tele-

vision ads, but the company also is
establishing links with major inde-
pendent distributors, says Matthew
Fazio, secretary of Amulet.

The LP set includes the Pope's ar-
rival ceremony in Boston, the Mass
at Yankee Stadium, the Madison
Square Garden visit, the speech at
Battery Park, visits to Philadelphia,
Des Moines, and Chicago and the fi-
nal events in Washington including
ceremonies at the White House and
the challenge over women's rights at
the address to Catholic educators.

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ATV Acquisition

• Continued from page 1

Knockin'," "Hey, Hey, Hey," "Reddy
Teddy," "Please Send Me Someone
To Love," among others.

Interestingly, the Beatles have
been one group among many acts
who kept many of the copyrights
alive, recording more material from
Venice than any catalog other than
their own. Venice songs out by the
Beatles include "Hey, Hey, Hey,"
also cut by Elvis Presley and Jimi
Hendrix; "Bony Moronie" "Dizzy
Miss Lizzy" and "Long Tall Sally."

Trust, whose company oversees
the Beatles' Maclen catalog in the
U.S., states that foreign deals for
Venice expired as of Dec. 31, al-
though he's extended the deals
through March. Meanwhile, he will
be attending MIDEM this month to
negotiate and possibly firm new for-
eign representation for Venice.

Polygram Canada

• Continued from page 1

and lowers the tape price by 36
cents.

Continues Harrold: "We are of
the opinion that it is the dealer and
subdistributor who know their busi-
ness best, and should be allowed
freedom to quote prices to the public
which they feel are both competitive
and economic for them to insure
sales growth and profitability."

Implementing its move, Polygram
will discontinue showing suggested
list prices on invoices and packing

slips as of Feb. 1. Base prices will be
marked on order and shipping
forms, however.

Assistance in preparing this story
provided by Adam White in New York.

No specific dealer reaction to the
company's move is yet apparent, but
it's understood that a series of per-
son-to-person discussions will be
needed before the trade is fully able
to adjust to the change.

ASSETS ACQUIRED BY AVI

No Changes At Nashville's Ernie's

LOS ANGELES—American Vari-
ety International, Inc. here intends
to keep personnel and modus oper-
andi the same after it acquires the
assets of Ernie's Record Mart, long-
time Nashville mini-conglomerate
(Billboard, Dec. 15, 1979).

Ray Harris, an AVI executive
stresses that management teams at
Ernie's Nashboro records, Wood-
land Sound Studios and Excelloc
Music will continue under coordina-
tion by the management team here.
Bud Howell tops the record label,
Glenn Snoddy the studio, Bob Tu-
bert the publishing arm and Howard
Allison the mail-order record sector.

Because AVI Records and Nash-

boro Records differ in repertoire,
their marketing will remain inde-
pendent of each other, as will each's
global affiliations.

Klein Appeal Lost

NEW YORK—A three-judge
panel in U.S. District Court here has
upheld the guilty income tax evasion
charge against Allen Klein. Klein
had been found guilty Aug. 9, 1979
of one count of filing false income
tax returns for 1970. His original
sentence from Judge Vincent L. Bro-
derick was for two months in jail and
a \$5,000 fine. Klein has been out on
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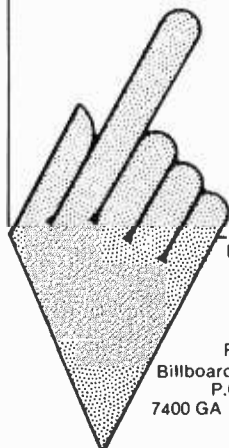
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A GAMBLER AND HIS UPSTART COMPANY FROM ITALY TAKE ON THE WORLD

BABY RECORDS, based in Milan, Italy, had a huge hit with its first-ever release, the group Santa California's "Tornero," a single rejected out of hand by established record companies as neither suitable for the market, nor commercial.

It sold 600,000 units in Italy alone. And built on that strong foundation, but understandably apprehensive of a "one-hit wonder" tag, Baby Records has simply gone on from strength to strength over the past half-decade.

In statistical terms, its income from foreign royalties, results of shrewd deals internationally, in the first year was \$400,000. Its fifth-year turnover from world royalties will be



Freddy Naggiar, Baby founder and president.

at least \$2 million when the accountants have completed work on a new crop of hit albums and singles.

Italian gross sales turnover in the first year was \$300,000, and the fifth year figures are likely to show \$8 million-plus. Its comparatively new distribution deal with CGD-Messaggerie Musicali, also in Milan, provided at least \$3.5 million sales over the first financial year.

There are the company statistics, rounded off for easy appreciation of a remarkable history of growth, sustained year-by-year despite the vagaries of the Italian industry, and with ever-increasing impact in the international record business.

Behind the statistics is a man, Freddy Naggiar, who was originally in the wholesale side of the Italian business, though working very much as an individual even in those days. His disenchantment with the service provided by the big record companies led him to meet, as a born gambler, his ambition to run his own label and find his own talent.

Today he has success, but he has also the respect of his contemporaries in the Italian industry. He is given credit as a first-rate picker of hits, an outstanding promotion man, a 24-hour-a-day business dynamo—and one key executive with an Italian major sees him as "a European version of the old-type American record men, who set up one-man operations and helped change the face of the whole business."

Originally driven into his own recording business because of the ineptitude of others, Naggiar's story is full of shrewd hunches, no-expense-spared searches to find the right sound for today no matter how far-off the studios, and odd quirks of fate such as the fact that three of his biggest-selling acts originally worked for him, one as a secretary, one as his personal assistant and one as a salesman, the latter at one stage even selling by day the product he had recorded by night.

Long interviews with Naggiar, who speaks jerkily but earnestly in English, produce a picture of a man who has a lot of controversial and outspoken ideas but who is less interested in personal aggrandisement than most of his fellow record men. He is also, like his small but hard-working staff, dedicated totally to pushing the name of Baby Records around the world.

He believes in the place of the small record company in a world more and more dominated by big companies. Even the recent office switch of Baby Records to new and impressive premises, Via Timavo 34, 20124 Milano, has him caught in two minds. "Now everybody has an office, and doors are closed. Maybe we lose that feeling that each member of the staff is involved at every stage of producing a hit."

But Baby Records is growing, and growing fast. Yet when Naggiar first decided to get into record production for himself,

WORLD



GIUSEPPE GIANNINI, vice-president, CGD-Messaggerie Musicali, Milan:

"Freddy Naggiar has enormous energy and an incredible love for music. I feel very close to him because of this deep love of the whole business of records. We're the same, at heart, in that we couldn't live without our work in this business."

"We may have had other independents, one-man operations, but never someone so successful here in Italy in terms of sheer consistency. Freddy Naggiar is particularly good at promotion, particularly within our national situation. I've sometimes been genuinely surprised by some of the promotional initiatives taken by him, and that is meant entirely as a compliment."

"You'd expect, maybe, some of these things from a big company with the usual structure of press and promotion divisions but Freddy Naggiar has, with his small outfit, come up with things we just didn't have in our own company."

"His consistently good product essentially points forward to a good future, a brilliant future. Italian music in general can be grateful to him because he has taken Italian music outside the Italian borders. One has to remember that top-selling La Bionda is a writing team as well as a performing act."

"It was about 18 months ago that we got together with Baby Records to act as the company's distribution company in Italy and it has been one of the most successful distribution deals we've ever made."

"In advertisements at the time, we emphasized the deal by pictures of hands being linked in the traditional handshake. This was not just a symbolic gesture but the basic concept of the association. It adds up to a lot of business in turnover terms, but also sympathy, friendship, respect and esteem."

"I didn't really study the actual birth of Baby Records but suddenly one day there it was. Another vital force was operating within the Italian marketplace. Freddy Naggiar's style reminds me very much of the early American record men with their one-man operations."

"He started in the wholesale business, of course, then decided to set up his own record company. We talk in Italy of having a 'nose' for business. The wholesale side of the record business gave Freddy Naggiar that essential 'nose' which gives him the hits and the success."

STANISLAS WITOLD, international manager, Disques Motors, Paris:

"Freddy Naggiar shows through as one of the most courageous individuals in the record industry. You have to be courageous to be an independent in this business, because you are taking more risks, more often, than the big or multi-national companies."

"The life of the independent is tied irrevocably to the success or failure of individual acts. And I see it as a fact of life that as the multi-nationals, by and large, seem to get less and less creative, the essential creativity of the independent will become more and more important."

"Individual deals give us Baby for France and Belgium and La Bionda sold 140,000 units of the group's first album. We spent a lot of time working on La Bionda and it paid off. Disco material generally is a very strong area for Baby records."

"But behind it all is Freddy Naggiar, who shares with us in France that Latin temperament. He is a real fighter. He'll always find talent, no matter what. You can find him in sleazy places anywhere in the world, following his nose, obeying a relentless desire to find new talent."

there were many within his old wholesale side of the business who thought the gamble could never pay off, certainly in as mercurial an economy as that of Italy.

Naggiar says: "I really am a gambler. My work is involved in gambling, as it was in the old days. But I played cards, poker, in the casino and soon I decided that there wasn't much point in laying out maybe \$1,000 a night in that way."

"So I decided to gamble on records. It's like the other kind of gambling, but you do get a chance to defend yourself."

He went into the wholesale business, listening to virtually

everything that was produced and making up his own mind, in advance of public reaction, what was likely to score. He ran into the oft-repeated problems of "indifference" from some of the big companies, particularly over fast delivery. The logical thing, he felt, was to create his own hits and then turn all the bad vibes he had about disk deliveries into good business.

The single "Tornero" seems like a gift bolt from the blue, but Naggiar saw its potential where others had turned it down. He says: "It was produced by a small company. Yep, based in Rome. We got from them the rights worldwide."

"Yep came to me because of my wholesaling, but I told them about my own label and said this could be our first hit. It sold 600,000 copies in Italy alone. Today Baby has the publishing, through the Televis company which is run in the same offices as the record company."

"Tornero" seemed to Naggiar to be important because it combined aspects of traditional Italian music with the kind of sound which could sell worldwide. The determination to make his an international operation was nurtured early on.

But his first "real" signing, direct to Baby Records, was an itinerant American writer/musician named Stephen Schlaks. Again, he'd been rejected by other companies despite having had spasms of success in the U.S., including writing part of the soundtrack score for the Elvis Presley "Speedway" movie.

Schlaks just wanted to be part of the local music scene and Naggiar, working again on the gambler's hunch, gave him a job in the office as a kind of secretary gofer. Schlaks' musical style was miles away from that of Santa California: into the atmosphere, mood-music field, created basically for easy listening.

Says Naggiar: "We had to persuade people to listen to what he had to offer. So we used his music for television and radio commercials. We'd pay to use that music, rather than the usual way round, but we had to accept that Schlaks was nobody in Italy and we knew he deserved to be heard."

His music was used anywhere there was a gap. He wrote a song called "Blue Dolphin" and Naggiar had him playing piano in a swimming pool, with dolphins cavorting with delight. "Even fish dance to his tune" was the advertising line.

The success of "Tornero" at world level certainly didn't harm Naggiar's drive to make Stephen Schlaks known. He says: "Tornero" was really the first Italian record in that area to make it right round the world. Sales have totalled five mil-



Naggiar (center) presents La Bionda "High Energy" gold.

lion. But my experience in the wholesale trade had alerted me to the problems we face here in Italy when we want to go international.

"The language barrier is the problem. We start with a reputation for strong melody. But on the lyric side, we have to keep it simple, concentrate on certain local words, like 'ciao' or 'bambino,' which are instantly understood in other parts of the world. That was the mix we wanted."

As the name of Stephen Schlaks started to spread, and as Santa California followed up with a couple of sizeable sellers before moving on, Naggiar realized he was really in business as a producer.

At a musical level, he accepts he's no musician. But he knows, through his old wholesaling days, what is right about a song and what is wrong. He explains: "My involvement with

(Continued on page B-4)

B-4 **THE BABY GAMBLE**

• Continued from page B-3

artists is real, but I don't push it. If someone comes in and sings la-la-la-la, then comes to two phrases which are obviously right, then my job, my role, is to tell them to forget the la-la-las and get on with the acceptable part. You have to get straight to the point in pop music, you have to be economical. In general, people don't have time to listen to music, so you have to make sure what they do hear counts.

"I can pick hits because of the gambles I took as a wholesaler. I'd say such-and-such a record will be a hit, so I go and negotiate with the company involved, maybe for 100,000 copies. Apply the test to 3,000 records a year and you know what a gamble it is to get the hit, but you learn what people will buy. Even now, at two in the morning, I'll listen to what is new to the charts and try to find out why it sells. My own day time is limited for music listening.

"In the studios, my philosophy is to tell an act that I want two songs of the eight he may do for an album to be on a particular line of sound or song, because they will fit in with the way I'm going to break the act in the business. The other six songs I'll leave up to the artist.

"Maybe the act will come up with something really original which I just don't understand, something new, in which case through those album tracks he could create something the public will grow to want."

Additionally, Naggiar's policy is not to have two similar artists in the same musical field. He wouldn't want to see one "kill off" the other, and anyway it would be bad for business, and also affect the essential "family" feel of his own company.

It is not his policy to play records to a potential buyer in the mornings. He believes people are not properly receptive at



WOLFGANG WEGMANN, vice-president, international division, Ariola Records, Munich:

"After we started working in co-operation with Baby Records, a creative, young and talented Italian company, we've enjoyed considerable success with a number of outstanding and promising acts.

"Back in 1975 there was Santa California, with the hit 'Tornero' which was 15 weeks in the German top 10. La Bionda's 'One For You, One For Me' had 20 weeks in our top 10 and 'Baby Make Love' was later to be there for 10 weeks. 'Bandido' was also a big chart success.

"Then Pupo has been very successful already with our Swiss company and, of late, has been creating much greater enthusiasm in Germany itself.

"We're proud of the Ariola contribution to making Italian music more popular in Germany and mention must be made of Angelo Branduardi, Adriano Celentano and Renate Zero. As a Munich-based company we naturally feel close to Italy and our a&r and marketing division includes five people who speak Italian fluently.

"Alongside the success of our partnership with Baby has been the real pleasure of working with Freddy Naggiar. We consider him to be a brilliant record man and an outstanding personality."

that time. "I'd much rather have something to eat and some wine and then play the music in the evening. It's a matter of getting somebody into the right mood to hear what you are offering."

Naggiar is much respected at the international level for his marketing and promotional know-how. When he started Baby, he took four lads from his wholesale company and told them their new job was to sell the "Tornero" single. He followed tips he'd learned from the U.S. wholesale business, particularly on the regional breakdowns, and applied them to suit the long, thin, territorial shape that is Italy.

"We had to do many things for ourselves," he recalls. "A wholesaler says he will help, but if it is new, then he never sells it. He only sells it when it is a hit. The wholesaler, generally, doesn't help to break a new record. I had a hard time because of that attitude, but by having my own four guys in four regions I was able to follow up orders by getting the record into the shops.

"The wholesalers, then, said yes, but nothing happened. So my agents went to the shops, took the order, went to the wholesaler, who simply took it to the shop. The wholesaler got the commission, so he figured this was fantastic because he had done nothing, but it meant my record was delivered to the shop inside 24 hours. That was a quick way for me to grow as a company."

In short, Naggiar devised a shrewd way of using other people's organizations to help sell his records. Santa California was followed by Schlaks, and then came Pupo, who just happened along into the Naggiar life.

Says Naggiar: "I decided to put an advertisement in one of the local papers, looking for talent. I wrote that if the reader had a voice and could sing, and wasn't a dog, then please come along to the offices and audition.

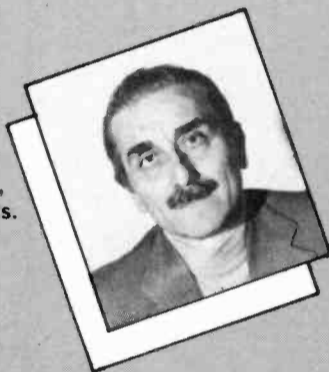
"If you're a big company, then you know artists, studios, producers and musicians who'll put new talent on to you, but

(Continued on page B-5)

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JANUARY 12, 1980, BILLBOARD

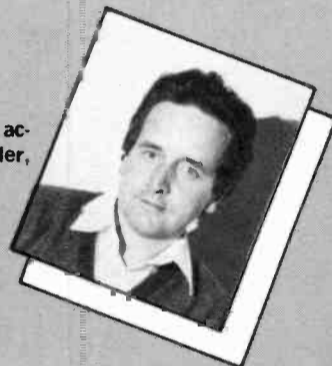
Ivan Pedrini, vice-president, Baby Records.



Cristina Vassallo, international label manager.



Daniel Reynders, accounts controller, Baby group.



HAPPY



BABY RECORDS ANNIVERSARY



UN LABEL DE FRANCIS DREYFUS MUSIC.

THE ARTISTS: AN INTERNATIONAL CREATIVE FORCE

LA BIONDA

La Bionda, now a chart name around the world, comprises the writing, performing and production talents of the La Bionda brothers, Carmelo and Michelangelo, plus whatever back-up musicians and singers they feel best meet the needs of specific sessions.

The brothers started writing songs for other artists back in 1970, using various U.S. West Coast influences along with native Italian melodic concepts—the two brothers actually come from Sicily. An initial break as a recording duo came when they cut the album "Prisoner" at the Beatles' Apple Studio in London, with pianist Nicky Hopkins among the back-up musicians.

Then they went into production and general promotion, working for a while with Amanda Lear, and then D.D. Sound for the Baby organization where Michelangelo was a kind of Boy Friday for Freddy Naggjar.



James. The Bionda brothers, Carmelo and Michelangelo, sum up the D.D. Sound as: "Music which doesn't create any mental problems for the listeners. It is essentially easy-to-take music. It involves a whole lot of musical elements, say from folk, or geographical, maybe Brazilian or British."

To fit this constantly changing mood spectrum, different combinations of musicians are used. "We look for immediacy of impact with D.D. Sound," say the La Bionda brothers. "But the credit goes to Baby and to Freddy Naggjar for the spare-no-expense help which enables us to get just what sounds and atmosphere we want. As for the girl ingredient in the group—well, it is fact that tv directors need the

visual accessories even for a good band

"D.D. Sound music isn't created at studio level if there are angry faces in the band. It has to be happy."



Michelangelo started, as a youngster, on guitar, then moved to piano, then studied classical literature at Milan Univ. Carmelo, also a guitarist, absorbed musical background from the likes of the Platters, Presley and Fats Domino, then the Beatles. He was a disk jockey for a while at Italy's first private FM station.

The latest La Bionda album is "High Energy," in what the brothers say is a rock-disco field. Main difference, they say, is that there is wider power to the old disco sounds, with more push on guitar and drum balance. The bass sound, too, is vital. They have Richard Palmer James as lyricist, and a key guitarist on the album is Mats Bjorklund, giving further international depth.

La Bionda draws influences from all areas of music, using musicians from all territories to get the right end product. And the songs also reflect wide influences, but with Mediterranean nuances generally somewhere in there.



D.D. SOUND

D.D. Sound mixes the visual appeal of girls moving on stage or television in energetic contemporary dance routines with the dramatic and dynamic disco-rock sounds produced by the brothers La Bionda.

No effort, or financial back-up, is spared to get the right sound. The group's latest album "The Hootchie Cootchie," for instance, was recorded partly at Stone Castle, Italy, partly at the Munich Union Studios, partly at CBS in London, and it was finally mixed at the Basing Street Studios, also in London.

The album featured La Bionda music, with Richard Palmer

PUPPO

Pupo, discovered by Baby boss Freddy Naggjar during auditions of young hopefuls following a newspaper advertisement, has followed up his immediate success on records in Italy with hits in South American territories, Germany, and Spain. Now the U.S. is aware of his talent following a quick personal appearance trek in November last year.

While he has special appeal to the 12-14 year-old section of the market, his records have across-the-board sales pull. Musically he provides Italian melody, with simple lyrics and his first release "Ti Scrivero" topped the million unit sales mark. The first international hit was "Ciao." "Forse," from the album "Gelato Al Cioccolato," has proved a multi-territory hit.

Pupo, baby-faced and photogenic, has guested on many top television programs. He is engineered on records by Harry Thumann in Munich.



STEPHEN SCHLAKS

Stephen Schlaks is into the "mood music" business, with a string of big-selling albums to his credit, including "Third Melody," "Si Cisono Anchio," "Dream With Stephen Schlaks" and "Composition," along with the latest, "Sensitive And Delicate," which title sums up best his approach as a composer.

On the last LP, which hit the pre-Christmas sales bonanza, the arrangements of Schlaks' melodies were by Vince Tempera, the composer himself playing piano, electric piano and synthesizer.

Schlaks is from the U.S., studied at the Univ. of Long Island in New York and had a big career breakthrough by writing the theme for the Elvis Presley movie "Speedway." His mother was a pianist.

Once linked with Baby Records and Freddy Naggjar, Schlaks had his themes used in commercials on Italian radio and television. Schlaks is very strong on electronic accessories in creating his atmosphere music and sees it as being in a kind of "early baroque" aura of influence. Today, a wealthy musician, he has homes in the Cote d'Azur, Paris and New York.

B-6 **THE BABY GAMBLE**

• Continued from page B-4

for a small company it is hard, especially when you are just starting.

"I needed talent. So the advertisement was my starting point. I'll do the same thing again. There is a lot of talent walking the streets which has never had the chance to go to a record company and play or sing. There were 300 acts attending my auditions, but only Pupo really stood out. He's now sold more than three million singles and 500,000 albums, and is starting to break in the U.S.

"I took him on as one of my salesmen and told him that he'd be making his own records by night and then selling other records by day. At the time, he had just finished his national service and it seemed to me his voice was right—and his face very young-looking, which is why we gave him the name Pupo."

ADVERTISEMENT



Giancarlo Donzelli, sales manager.



Franco Bracci, promotions manager.



DAVIDE MATALON, president/owner, Ducale Ind. Musicali SpA, Italy:

"Some four-and-a-half years ago I felt that Baby Records was the youngest and most aggressive company we had in Italy. Ever since then we've been exclusive manufacturer to the company and I've had no reason to change my mind.

"Freddy Naggiar always demands a lot from his manufacturer, as he does in sleeve design and production and, indeed, any other aspect of the chain. That attention to detail has played a big part in his remarkable success. He has built his company to a point where he is a rarity, an owner of an Italian company which is producing truly international material.

"He and I are very friendly and have developed the fullest faith in each other's ability. Strangely enough, he started getting in on the talent-finding and pop production side at about the same time I decided to leave it. Now my roots are more into folklore and classics.

"But Ducale has the most modern pressing plant, with U.S. presses, so we are capable of coping with the constant demand for miracles asked of us by Freddy Naggiar and his company."

The reason the performance of the other 299 was not up to scratch at Naggiar's auditions can be put down to public mistrust of such events. He says: "Tied in with the San Remo Festival in Italy were lots of companies who advertised and said that if someone had a song, hand it over—we'll look after it, and if you pay three or four million lire we'll also record you. But they were crooks, and the public knew it."

Today, an audition of this kind for Baby Records would doubtless bring out the riot police.

Next big signing was La Bionda. The Sicilian-born brothers, Carmelo and Michelangelo La Bionda, had been around the Italian record business for a number of years with little happening from their various contracts with publishers and record companies. Naggiar met up with Michelangelo in the street and asked if he would like to work for Baby and draw on his experience to help the company grow.

Experiments were made with recordings in English, and the first album was cut in Munich. The single "One For You, One For Me" was to prove another huge international seller. Italian acts singing in English—and suddenly whole new markets

(Continued on page B-10)



Mary Johnson, international promotions executive.



Susanna Losio, advertising and press coordinator.

JANUARY 12, 1980, BILLBOARD

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THE ARTISTS



WONDER

Wonder is the mystery figure of the Baby Records artist roster. Launched on an unsuspecting world with the single "I Man" as one side and "I Woman" as the other, Wonder knows the kind of transexual image created is confusing, and is happy not to try to explain it.

On a hard-fact level, the new Wonder album was recorded in Los Angeles, in the Cherokee Studios, with arrangements by John Serry Jr., and lyrics and music by John Damiani and Robert Bacchiocchi. The music, says Wonder, is not disco, or punk, just different. But the musicians, including percussionist Alex Macuna, are all noted for work with such as the Bee Gees, Donna Summer and Rod Stewart.

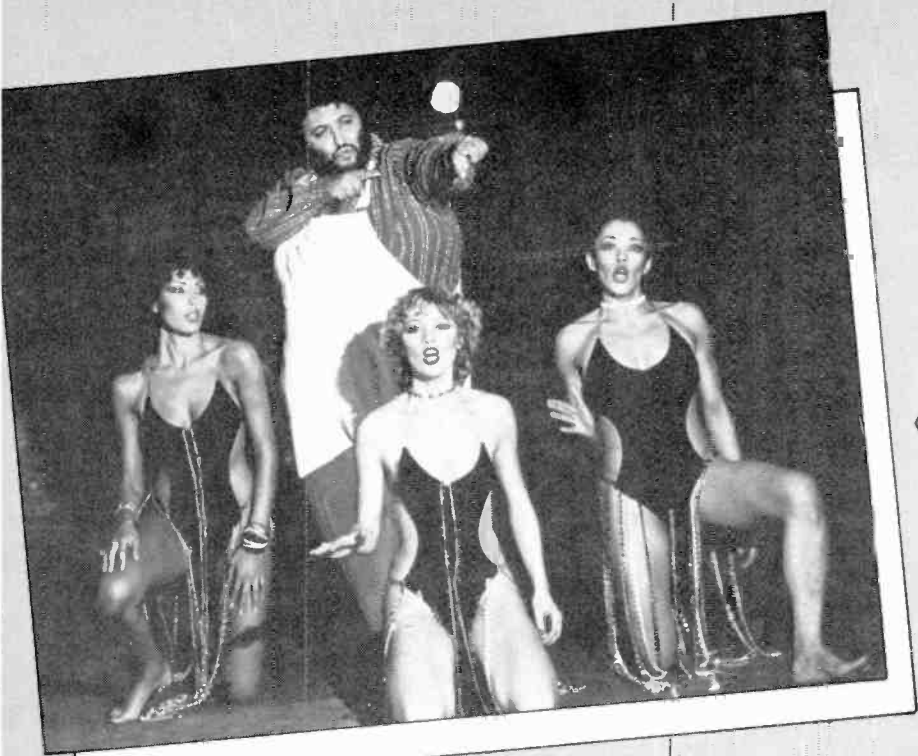
The Wonder mystery takes a lot of unravelling, but the artist was previously a university student, a hotel commissionaire—and in the fashion world.

HARRY THUMANN

Harry Thumann has a new album out, "American Express," and it is just another high-water mark in a career which spans many different aspects of the European pop music scene.

When he was just 20, Thumann built up his own recording studio complex, Country Lane Studio, in Munich. Now, three years on, he has acted as host there to many top names. He is producer, arranger and highly-skilled engineer, and his value as back-room operator was proved early on to Baby Records for his work on D.D. Sound product, plus his arrangement and engineering of La Bionda's "One For You, One For Me."

Now he is a recording artist in his own right, having originally been a drummer with a rock band. On his own five-track album, cut in his own studio, he kicks in lead voice, synthesizer, solo drums and percussion. He co-wrote all tracks, providing both words and music. He employed the big string section of the Munich Studio Orchestra; and used a solid state logic computer-controlled console.



GEPY & GEPY

Gepy & Gepy—it's one man, in fact, but big enough for two and hence the off-beat name. He's been singing for around 10 years but now has a string of big-selling records behind him and works superstar-style onstage with three girls.

He is into the soul scene, along Barry White lines, and was honored with a "to my soul brother" tag via an autographed picture from James Brown. His voice is black-textured, but he is white, bearded and big.

The new Gepy & Gepy album is "Body To Body," a six-tracker recorded at Union Studios in Munich, mixed at Stone Castle Studios, an Italian showplace complex near Milan. It was arranged by Geoff Bastow, who also played keyboards, and the Munich American Horns provided the brass sounds. Lyrics are by U.K. wordsmith Richard Palmer James.

Gepy & Gepy used to sing with big Italian artist Ornella Vanoni.



DIFFERENCE

Difference is a group which Freddy Naggiar saw working in France and immediately decided should be signed to his label in Milan. The result was the album "High Fly," which was recorded in Milan, Paris and in London's Trident Studios for the final mixing.

It is a band with great visual appeal on stage but the basic instrumental/vocal core has worked with many big pop names, notably the Gibson Brothers. Among the key figures of the band: pianist Laurent Ilarion, saxophonist Mam, bassist Jimmy Libreville, guitarist Francois Corea and singer-dancer Cheero.

ARMONIUM

Armonium is a group which started out with Baby as on-stage backing team for Pupo. Its versatility and style demanded a disk outlet and now it also records for the label, under its own name and has sold well throughout Italy on the debut single "Bambino Mia." Another Munich-recorded Baby act, Armonium is engineered by the ubiquitous and busy Harry Thumann.



EL PASADOR

El Pasador is an artist who further emphasizes the wide range of musical styles within the Baby Records catalog. This singer-composer-entertainer works with two puppets who sing along with him. His own breakthrough was with the song "Amada Mia, Amore Mio," which sold a million copies in Ger-

many and Scandinavia, and which is featured on his album "Non Stop."

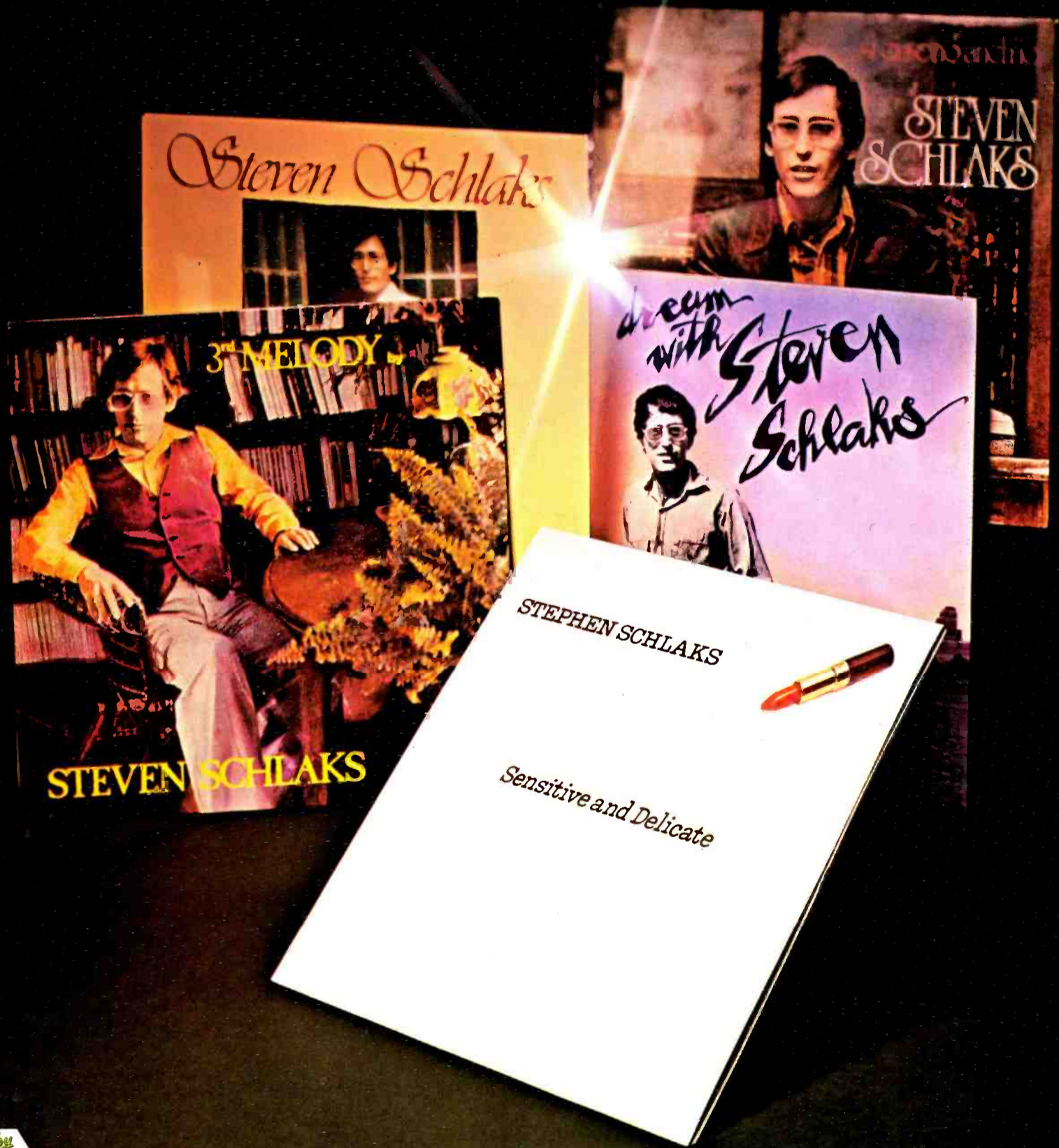
In fact the Bologna-born Italian has been singing for the best part of 20 years. His follow-up hits have included "Mucho Mucho" and "Kilimangiaro," which have boosted his international reputation. In Brazil he is a big-seller, but his name now is spreading through other South American territories.

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THE BABY GAMBLE

Continued from page B-6

were opened up, most notably the U.S., U.K. and Canada where, perhaps, "Tornero" had lagged.

Now the Baby Records enterprise was really on the way. Internationally, the company was becoming known and with each new release its prestige grew stronger.

Naggiar had built up his own team of salesmen, each handling a separate area of Italy. There were 13 and their efforts on sales were proved by the consistent chart positions for Baby product.

But in the end, CGD-Messaggerie Musicali started talking to Naggiar about distribution in Italy. He agreed but wanted a free hand to organize his own team and methods. There were many problems and discussions went on for weeks, because there was obvious resentment at CGD about Naggiar's team being involved. But the deal was set, Naggiar says, with a \$1.2 million guarantee from CGD for the first year. It meant he had more time to promote his product and so did his team, who were given a quick course in promotion and switched from sales to promotion.

Today that team is a vital adjunct to CGD distribution, and it is very strong on local radio and tv. Naggiar says: "We have a force to break any kind of new artist, because we go from store to store to play or present the record. Normal distribution outfits obviously can't do that. Now other companies are copying our methods in Italy. We lead the way.

"Turnover in Italy over the past six months has been \$4 million. Again, it was a matter of remembering my own problems with big companies when I was a wholesale man. I've made sure they don't happen to Baby Records."

Record promotion in Italy takes on a most complex aura when it is remembered that there are around 2,000 local radio stations and some 300 local tv companies, on top of the official RAI-TV and radio networks, owned by the State.

Says Naggiar: "At first, all this was a great help to us, because on official tv you'd be lucky to find four real music programs in a year. But now if all this radio exposure comes together, it can kill a record before it starts. If the plugs are non-stop, then people don't need to buy records, just tape it off radio, or get tired of it.

"We can't stop it, because these stations aren't legal and don't pay rights, so they do what they want."

So in this area of promotion, Naggiar sends out a cassette instead of the full record. It gives one minute, maybe, of the opening of the song, then leaves a gap in which the disk-jockey can talk, and he is offered publicity material to fill in,



MARCEL STELLMAN, international product and promotion manager, Decca Records, London:

"We look upon any young, up-and-coming company with an interested and happy eye, especially when it is as go-ahead as Baby Records from Italy, because there just aren't that many around.

"Freddy Naggiar is a very enthusiastic and aggressive young man, full of personality, and certainly a great salesman. It's the personality of a very genuine person who has as his motto 'my word is my bond.' If he says you have a deal, then you have a deal.

"The DD Sound 'Cafe' album, which Decca handled for the U.K., was a prime example of the high quality of Baby product, produced in fact by the La Bionda brothers Carmelo and Michelangelo, who've had so much international success in their own right. We had this LP at the very height of the disco craze. It sold well, but not as much as I would have liked, considering that it really was a great recording.

"Our communication links with Baby Records in Milan are strong. I've got a lot of admiration for Freddy Naggiar himself and I'm convinced he'll have a stack of success in the future."

and then there is just the ending. These go to the top radio stations, between 300-400, Naggiar estimates.

And on radio and tv station promotion, his team of 13 are on the spot to take artists round for interviews and chat shows. "We don't have to ship someone from central office to far-off parts of Italy. In each area, there is one of our people who knows which stores are most important, which private ra-

(Continued on page B-12)

5 years and still just a  BABY happy anniversary sorry!



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EDIZIONI CURCI MILANO

THE ARTISTS



JOCELYN

Jocelyn is usually described by Baby Records boss Freddy Naggiar as "our crazy French guy." In fact, he's an energetic entertainer who slants much of his song material towards the children's market, often neglected in European pop music business.

With his main hits "Luna Park," "Virgola" and "Fiorellino," Jocelyn has a promotional "plus" via his daily live television show in Monte Carlo, on which he lures big-name guests in the Peter Frampton and Demis Roussos category.



PIERO TROMBETTA

Piero Trombetta is 71 years old, easily the oldest member of the Baby Records' artist roster, but he's proved one of the most versatile and adaptable.

His early background in music was in the classical field. At five he started musical studies; at six he started specializing on violin. At 12 he was performing with name artists such as the pianist Marcucci and lyric singer Luisa Tetrazzini. And just three years later, he was first violin with the Royal Theater orchestra in Cairo.

But he arrived at Baby Records, introduced by a music publisher, with a formidable history in popular music writing. His love of tango music, and "Kriminal Tango" is a world standard in the genre, had him dubbed "The Gaucho Of Milan." But Trombetta was happy to debut for Baby with an album featuring strong disco material, "Welcome Piero" giving him a new direction in his seventh decade. It was arranged by Mike Thatcher, who has worked with Donna Summer and Giorgio Moroder.



DANIELE PACE

Daniele Pace was, still is, a songwriter, but now he doubles up as Baby recording artist as well. His launch single was "Che T'Aggia Fa," an immediate big-seller in Italy, creating a new selling point for him in the concert and television world. But Pace still regards himself as a composer, his track record including big hits for Tom Jones, Engelbert Humperdinck and Italian superstar Raffaella Carrà.

SANTAROSA

Santarosa hit the big-time of Italian pop with the single "Souvenir" in 1978, totting up sales in excess of 500,000 units. Away from its home territory, the band has scored in France, Germany, South America and Spain. It's a six-strong group, all very young and in the 16-17 age group, and it was Freddy Naggiar who cajoled and organized them into recording activity.

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THE BABY GAMBLE

• Continued from page B-10

dio station is worth calling on. Our men are greeted as friends by the trade, and it all gives up high-quality regional promotion."

On top of that are the 60-70 people involved in the CGD-Messaggerie Musicali distribution network.

But in the Baby Records office there is a staff of just nine. "They seem like 50 because they never stop working, often coming in at nine in the morning and still there at midnight.

"This is at national level. But in each territory where our product is released, we have someone who knows just what to do when we license a new deal. We don't do label deals, but everything works on a record-to-record basis, because this is the best way for us.

"In France, for instance, we have Mary Johnson, an English girl who was a secretary in Milan. She works for us there and through her we have all the local information we need about deals. It's not like going into a new territory with a new company and not knowing who is important, or what to do. This is an international aspect of promotion which is constantly being built up. We'd like two or three in each area. We sign a deal, they swing into action. If you deal with a big company, they have maybe 300 acts, so you have to move your own way.

"This way, our people work out the campaign and then get

OLAVO BIANCO, managing director, Som Industria & Comercio, Sao Paulo, Brazil:

"Our business relationship goes right back to the beginnings of the Baby Records story, when we leased a few samples of its product and were very successful with them in Brazil. Now it's a matter of corporate pride that Som Disks is currently the only company to have a total option, a full label deal, on all Baby product.

"Certainly 1978 was a particularly good year for our partnership. La Bionda's 'One For You, One For Me' had a huge national impact here in all configurations, album, EP, cassette and single, and it is still selling, though naturally not so strongly. But in Cannes for MIDEM 1980, I'm taking over a gold disk for Baby and for Freddy Naggiar to mark the enormous sales of that hit.

"We've had especially big sales, too, for DD Sound and for El Pasador, but the turnover is there for almost all Baby acts in Brazil, where they go out under the Baby label. We also look after the interests of Baby's publishing arm, Televis Music.

"Five years of big success for Baby and now we look for 50. At least 50."

the big company involved in the deal to work on it. This set-up is really vital for us simply because we don't do label deals, except the one in Brazil. The girl in France, for instance, may have to have close links with maybe three or four major distributor companies."

Naggiar agrees that it might be neater and tidier to do label deals in each territory. "But while we'd love it as a production company, we just don't know how many records we'll produce, so we have to remain free. You can't ask \$5-\$6 million in each country, but you can do \$1 million with just one hit. It's better to be free than force a company to work on something in which they don't really believe.

"Again, I have my own store of bad experiences. A company in a label deal may have to release a record they don't think will hit. They might stamp 300 copies and not bother. And you can't really put three main artists through the same company, because two of them would possibly 'die.' Most distribution companies just don't have the time to give full attention to every act.

"We had a case in Germany, a record we believed in, but the distributor said it wouldn't be a hit. We wanted to be free, so we gave it to another company and it sold 1.2 million units there. That happened. It's inevitable sometimes."

But Naggiar adds that the Italian industry in general is short of experience on label deals. The country itself was considered some kind of "a colony" until La Bionda really broke through with "One For You, One For Me," a contemporary Italian pop song in English. He discounts the pure Italian melody hits that went before, instead talking of pop/rock/disco. He says: "In Italy, we have to learn the international business on a day-to-day basis."

And that is at the root of his philosophy about the internationalization of Baby Records. He enlists professional executives in each territory, so that when knowledge of international trading is required, it is there on tap. He sees some of these internationally-orientated experts eventually joining Baby's team in Italy.

"It's a logical development," he says. "Say in France, we'd have guys previously with companies like Barclay or whatever, and their experience would cover local knowledge, plus graphics, production and other activities. Essentially they will be all-rounders, involved at all levels. That's the basis of international impact."

His determination to "get it all right" stems from a series of disappointments when he first tried to break the U.S. marketplace. The first efforts were on behalf of D.D. Sound and later La Bionda. Naggiar made what he describes today as "two great deals," including big advances.

Now he recalls: "We tried to push the American outfit involved but nothing happened. Even after 120 days, the prod-



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uct just wasn't in the stores. We were here in Italy, unable to understand how a record company could pay out that kind of advance money and then not really release the product. It was, for us, unbelievable.

"But we knew the U.S. was a major market for us, and we really wanted to see our material on sale. Our product was good, we knew that, because of sales in other territories, like Japan, with 200,000 unit sales. We couldn't understand why the U.S. didn't want to capitalize on that kind of selling power.

"Instead maybe 3,000 records were pressed of D.D. Sound, and it even made the Billboard Disco Action charts. But outside New York, you couldn't find it in the shops. Some shops even imported that record from Europe, from France and other areas. Not from us, you understand, because we respected the license deal, but it happened."

In the end, Naggiar decided to push his personal promotion initiatives through a company, Emergency Records, in the U.S., going it alone again, without using an American distribution company. First an "onslaught" on the shops then hopefully one on the charts. Emergency did the job well, getting three of his records in the charts.

"But in itself that is not enough. In a market like the U.S., you have to distribute so many records to get through to the whole territory. Now we're looking for a major deal in the U.S., using our own people for promotion and their people for distribution."

The success mixture as before, then, and Naggiar says: "Working alone, it's too dangerous to press a million copies to cover America just to see if we're right or wrong. But the early work with Emergency did produce chart action for us via D.D. Sound's 'Cafe,' La Bionda and through a record we'd licensed from France."

And now that the Baby Records regional promotion plan is in operation, Naggiar is receiving overtures from smaller U.S. companies who want to make deals for Europe, confident in Baby's overall coverage of that continent.

Again, Baby now gets deal offers from countries like France involving promotional pushes for a record in the U.S., working out of the New York-based Emergency outfit.

Naggiar looks ahead in terms of Italian music impact at world level. He says: "For the past two years or so, we've been lucky in that we could go into the studios and use background voices, from Munich, or London, or whatever, and make records without out-front artists. But now we're going to use Italian melody and Italian creativity in terms of sounds, but with foreign artists from the U.K. or U.S., signed worldwide to Baby Records, and recorded in London or New York.

"This is another calculated gamble, a bid to become even more international. Even La Bionda, coming from Sicily, are becoming more and more international each day, because



STUART SLATER, manager European a&r, Chrysalis Records, London:

"Freddy Naggiar has to be one of the half-dozen most dynamic record men in Europe and in La Bionda, particularly, he has a potentially great songwriting and recording team.

"But he'll always have success because he is willing to invest heavily to make the records sound right, by taking his artists into good studios wherever they may be and at whatever cost. At Chrysalis we look for big future successes in association with Baby Records."

they don't live now in Italy but in New York most of the time. The result is that they are becoming more and more English—or American—in themselves, so that the language is that much easier for them.

"But obviously Baby Records can't afford to wait three years to find another Italian act which can speak English, and sing in that language, so authoritatively."

Is the plan to include foreign masters for release in Italy on a license basis? Naggiar goes along with that in principle, but has just one main reservation. "We'd not be interested if it was just for Italy. We'd need a deal to be for a minimum of four or five territories. We couldn't invest the necessary money for just Italy. We'd need the others to make it worthwhile, using the territorial coverage we've worked up."

He enlarges on this aspect of his philosophy. "It's all a matter of balance. If an artist is breaking strongly in France, and we're offered him for Italy alone, then we wouldn't take it,

(Continued on page B-14)

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THE BABY GAMBLE

• Continued from page B-13

even if it is a surefire hit. We wouldn't want just to release it, but we'd want to promote properly and use our corporate structure to really work on the record.

"We would go for the publishing rights, and decide which distribution company to use in the four of five territories. But to do it any other way, just handling for Italy, means we'd not be known as an international company but just a local company.

"I know that can seem silly sometimes, because we stand to lose money on the deal through this attitude, but my belief is that if we want to be an international company then we have to concentrate on masters which will be sold all over the world."

Publishing rights certainly do interest Naggiar. He says his team of 13 former salesmen, now promotion men, are "energetic and dynamic" and don't necessarily find themselves fully stretched covering Baby Records' problems. "We use them at night time to go to places where bands are playing and give them copies of the sheet music and ask whether they want to record it. It all adds up to our corporate policy of using facilities up to 100% of availability."

Apart from his business acumen, and his promotional know-how, Naggiar is now known as an outstanding producer in a fast-growing production company. But he has his own reservations about the status of producer and those who jump in on this title because it is sometimes an easy source of credit within the industry.

Naggiar says it is hard to find producers who actually do what the role implies, which is to look after the artist from start to finish on the production side.

"If the producer doesn't fully agree with the artist, this being a normal state of affairs, on just what kind of music is going to be produced, you get conflict between artist, producer and company. It's better to have a straight talk between all concerned, in terms of promotion, production and all other aspects, and that is the way we work at Baby.

"Within record companies today there are fewer sales directors as such and more marketing specialists, even in the majors in Italy. The managing director takes care of ever wider areas of the operation. We try to help out in the studios by going for material which we know, as a record company, we can work on in promotional terms later on.

"If the producer has too much say, or the artist, you can come up with product which the artist likes and the producers like but which we, as a promoting company, know we might just as well throw away, because our expertise tells us that it just won't work.



"So at Baby Records, myself and others, try to get that side organized. If there is a producer involved and he wants to take credit, on the label maybe, well... fine! But we think that as a production company we are essentially the producers. It is okay if you have a producer who really wants to take care of the creative aspects, but these are few and far between—that's if they exist at all here."

Each stage of Baby planning in Milan is slanted directly towards eventual exposure to the international market. Says Naggiar: "Everything has to fall into place. If you are going to invest \$60,000-\$70,000 then you have to be very careful when you think that for an album you're only dealing with six or seven songs today.

"As I've said, we like to give the artist freedom, but we've got to insist that at least a couple of the songs are precisely right for us to work on."

Based on the tremendous and consistent development of the past five years, Baby Records' main problem for the future could be over its growth rate. If the company grows too big, it becomes like the other majors and then "becomes not the same company but something else." Naggiar today mulls over an idea of building up acts, as he has done so far, but then leasing them over to other companies on fixed-term deals. Certainly he will want to control the inevitable growth of Baby Records in the same way that he controlled its birth and early years.

And equally certainly he'll keep close tabs on every new aspect of the international record market. When new moves are called for, he'll move in... "because a gambler never loses that instinct to take a chance, hoping to win, but prepared that there have to be losses." Billboard

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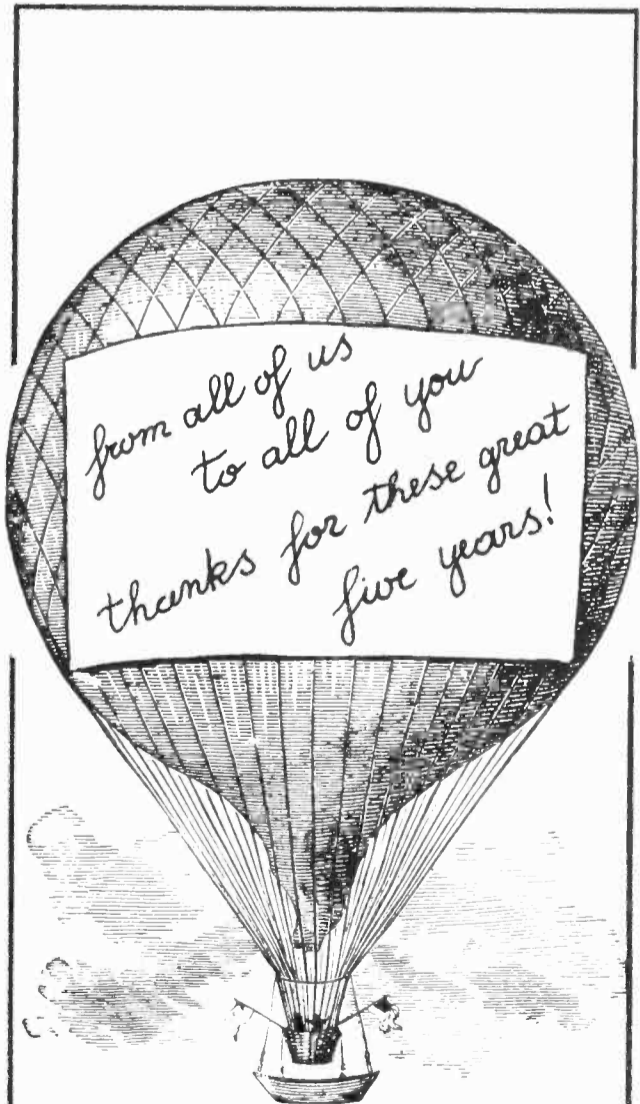
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TELEVIS PUBLISHING - The Inevitable Offspring

Publishing was an inevitable development within the Baby Records' set-up once the first record hits had been established. Freddy Naggiar had to find a way to control unwanted action abroad on his product as well as push through money-making license deals.

He says, "I wanted to have the situation within my own hands. Without the publishing rights of the material, I couldn't stop all the foreign versions coming out, generally in advance of my own original recordings.

"So we had to set up a publishing company. There was a long list of foreign artists who wanted to record 'Tornero' for instance, translating the words into German, or English, or French. After our own original version was a big hit, we had further fantastic success with 'Tornero' with artists, including big-names like Mireille Mathieu, coming in with cover versions. We gave permission for many foreign releases.

"Then we had further publishing success with Stephen Schlaks, La Bionda and others. Performance rates run high, so the thing snowballed further."

Obviously there was a danger that the publishing side, Televis Editions Musicali, would develop into a collection agency, picking up royalties from songs recorded by Baby Records artists.

But Naggiar says: "The situation has changed a lot from the original motive for having a publishing arm. Today we take in foreign publishers who want to be represented in Italy, and we're trying to present our Italian melodies to big-name artists outside.

"So now our publishing, while handling financial aspects, is essentially a creative part of the company. And when we look for sub-publishing deals, we have to have creativity because so often we're dealing with unknown and new acts. This means real promotional work at the publishing level."

Most of the people signed to the Televis company are recording artists anyway. But Daniele Pace was not known as an artist when he signed on, though he already had a considerable reputation as a composer. His hits include "Love Me Tonight" for Tom Jones and "Do It Again" for Rafaella Carra, plus "My Little Lady" for U.K. chart group the Tremeloes.

But one hit which particularly interests Naggiar is "A Man Without Love," written by Pace and a hit for Engelbert Humperdinck.

He explains: "This song was included in the San Remo Festival one year and collected just one point. Nobody seemed to like it in Italy, but we were sure it was the right kind of ballad melody which could be used at the international level."

Big international publishing hits for Televis now include: all La Bionda material, but notably "One For You, One For Me," "Tornero," "Ete D'Amour" ("Love Summer"), "Blue Dolphin," "Forse" ("Perhaps"), "Cafe," and "Amada Mia Amore Mio." Billboard

INTERNATIONAL HITS

Baby Records' singles and albums have consistently hit the charts of the world in the five years since the company was set up, largely a result of Freddy Naggiar's disk-by-disk deals in individual territories.

On a year-by-year basis, these are the international big ones:

1975: "Tornero," by Santa California; "Blue Dolphin," by Stephen Schlaks.

1976: "Ete d'Amour," by Jean Pierre Posit; "Fantasy Girl," by Stephen Schlaks.

1977: "Disco Bass," by D.D. Sound; "Burning Love," by D.D. Sound; "Amada Mio, Amore Mio," by El Pasador; "Composition In Venice," by Stephen Schlaks.

1978: "1, 2, 3, 4 Gimme Some More," by D.D. Sound; "One For You, One For Me," by La Bionda; "Sempre Du," by Pupo; "Souvenir," by Santarosa.

1979: "Cafe," by D.D. Sound; "She's Not A Disco Lady," by D.D. Sound; "Bandido," by La Bionda; "Baby Make Love," by La Bionda; "Jalousie," by Piero; "Kriminal Tango," by Piero; "Forse," by Pupo; "Angelo Blu," by Gepy & Gepy; "Che T'Aggia Fa," by Daniele Pace.

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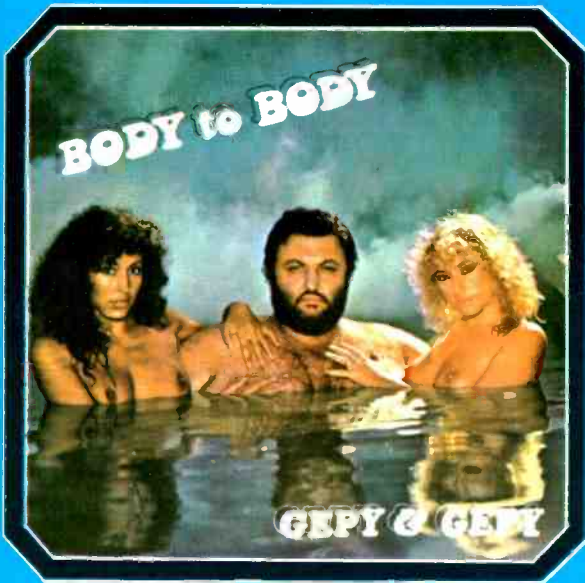
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D.D. Sound
"The Hootchie Cootchie"

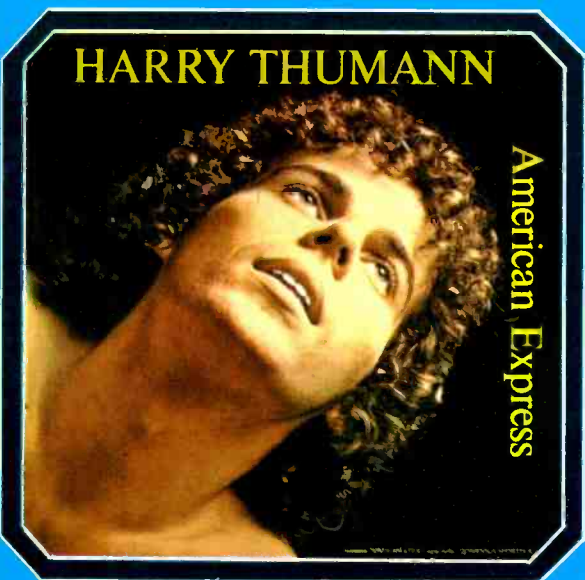
Pupo
"Gelato al cioccolato"



Harry Thumann
"American Express"

Difference
"High Fly"

Wonder
"Up and Down"



year by year

Baby means

more and more...



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Sound Business: Audio

Retailers Cautiously Optimistic As the 1980s Become a Reality

This concludes a special report that began last week with New York, Los Angeles, Chicago, Nashville, Miami/South Florida and Milwaukee.

Seattle/Portland

Pacific Northwest stereo dealers greet the advent of the '80s with an optimism based more on hopeful speculation than on solid economic assurance. Like the rest of America, they approach the future with uncertainty, recognizing the fact that the music industry may either prosper or fall upon hard times due to forces over which they have no control.

Seattle's Magnolia Hi Fi reports 1979 dollar volume some 30% over the previous year, but unit sales and dollar volume considerably less. "What has happened," says Magnolia's vice president Jim Tweten, "is that we've been selling more dollars but haven't made much actual gain over 1978." Tweten isn't too optimistic about the prospects for 1980. The first quarter, he says, "will pretty much tell the tale."

Dealer caution, both in the Portland and Seattle market areas, is conditioned probably by a slow starting Christmas season that, though accelerating near the end, failed to measure up to earlier projections. Multiple sales showed a marked decline.

"Smaller purchases are definitely a trend," says Terry Carrier, manager of the DJ's Sound City branch store in Portland's Washington Square. Customers are getting more selective, too, Carrier says, and this, he predicts, is an omen of what's to come. "It used to be," he notes, "that we'd get in a new Rolling Stones release, for example, and people would break down the doors to get it. But not any more. Now they want to listen to a record and sample it carefully before they buy." Carrier sees 1980 as a year of profound changes in the industry with success largely dependent on greater and more knowledgeable merchandising effort, more professionalism and a general tightening of buying procedures. The slipshod, he maintains, won't survive.

Smaller unit purchases are symbolic of the times and an indication that customer confidence is on the nervous side, says Wes Geesman who owns Second Time Around and four other stores in the Seattle-Tacoma areas. Geesman, too, was disappointed with Christmas sales activity.

"It used to be that we'd ring up \$30 to \$40 in a single sale," he says. "Now the average sale is under \$10." Geesman sees 1980 as pretty much of a replay of 1979.

The mass merchandisers, too, are less than ecstatic about the year just past and cautious in their evaluation of the future.

"In our book, 1979 wasn't what you'd call very good," says John Karr, stereo buyer for Meier & Frank, Oregon's oldest and largest department store. "The product was good, the price was right, but the customers weren't there." Karr observes. This year, he feels, will be pretty much a repeat of what we've had.

Bon Marche in Seattle, too, found little in 1979 to get excited about. "Actually," says Court Attinger, record buyer for the Bon, "1978 was better." What happens in 1980, Attinger believes, is largely dependent

on the product. "It's up to the manufacturers to get their act together and figure out just what sound it is the people want," he says. "What this business needs," he contends, "is the release of a few blockbusters. The Bon, Attinger notes, is probably the last of the big department stores to continue buying directly from the labels. It is not a rack store.

Hunter's Video Sonic in Portland sees 1980 as "probably tight."

"Dealers are going to have to get more in tune with what sells and begin sharpening their buying policies," says Leo Vilstrup, store owner. Like most other dealers in the two-state region, Vilstrup notes that album sales were definitely on the soft side in 1979.

Leon Paulson, owner of Stereotronics in Portland, reports that 1979 started off well but slumped off the last six months of the year. Sales, he believes, probably averaged out about the same as the year previous. He feels that 1980 will be better.

A note of Portland optimism comes from Dick Ladiges, stereo buyer for Smith's Home Furnishings. The past year, he says, started out strong, dropped off, and then recovered to pull ahead of the 1978 sales performance. Two new lines—Luxman and JBL helped, he observes.

There's growing interest in new groups, says Teresa Sullivan, assistant manager of Seattle's Music Land. Some of the name stars pull, others don't, she points out. New wave is catching fire in the area, most dealers agree. "About six months ago we started selling more new wave than disco," says Wes Geesman of Second Time Around. "We've reduced prices on discos, frequently below cost, and still they don't sell," he adds. Geesman believes that the little known bands on new wave releases "will blow the superstars right off the stage!" He cites, for example, an album of the Shoes. "They've recorded 10 good songs—no junk," he states, adding that the album has gotten some air play.

Geesman puts it bluntly. "Since disco tapered off, the major albums stink," he maintains. Album sales have gone soft because there's no new stuff worth its salt, he says.

Geesman's viewpoint is echoed by Jeff Sherrill, assistant manager of Everybody's Record Company in Seattle. "New wave is doing real well," Sherrill says. Everybody's sales were down 10% to 15% last year and much of the decrease Sherrill attributes to poor album sales. The superstars, he contends, are overpriced and he predicts the new bands will fill the gap.

KEN FITZGERALD

Minneapolis/St. Paul

Sales gains ranged from 20% to 25% among Twin Cities retailers, with net profits generally pegged up 20%-22% as 1979 was compared with 1978. Retailers are guardedly optimistic about 1980, most viewing the prospects as satisfactory, in balance with aggressive merchandising efforts and the ability of manufacturers to keep software paced to the progress of home entertainment centers.

Home entertainment centers, combining "for example, an Apple computer, JVC videotape recorder and camera, MGA large screen television and Yamaha music system,"

says Audio King's Randy Carlock. "is where the market is eventually headed. While we haven't sold all four to one customer (the tab would be between \$7,000 and \$8,000) we have sold two or three pieces at once. It's all so new that customers still don't visualize it as a 'center' in the home, but merchandisers are foreseeing it that way."

"The video tv recorder is good for us," agrees Steve Reitenberg, divisional merchandise manager for LaBelle's catalog showrooms. "In the Twin Cities area, we've only been in audio/video seriously for about three or four years, but we are establishing ourselves as a place where people can get quality tv, video tape recorders and audio merchandise." (Modern Merchandising, the parent company, has been established in audio-visual in other markets.) Reitenberg says that prerecorded movies have started to pick up and that the blank tape business is "terrific." Audiophile records have set a track record that's surprised LeBelle's. Reel-to-reel and high-end cassette decks are also doing well.

Team Electronics, which is no longer part of the Dayton-Hudson Corp. is now totally structured as a franchise operation with 100 stores in 20 states. Its president, Bob Westenberg, says, "We know who we are and we have plans and goals through 1985." Although car stereo, a strong category for all the Twin Cities retailers, is now 30% of Team's volume, Westenberg feels that it has reached a certain saturation point due to more distribution, increased competition, and a more sophisticated consumer who is in search of a lower price.

Westenberg notes that lack of software is holding back the home computer market, but that home entertainment is definitely a shining light for the future. Customer response will depend upon "the appropriate picture and sound and what the customer can do with it. We are in the put-together business, of marrying the product to the customer. The video market will be a major thrust, along with the home computer. We have Texas Instrument and Apple, so we're ready. Hifi now is very competitive, it's soft, the consumer is looking for low price points. But the home entertainment market is just opening. The combination of hifi and tv bodes well."

Team is also directing its attention to certain aspects of the business and commercial market, especially telephone inter-communication.

"There are growing pains," the retailers agree, "but it is unbelievable what the future offers."

A high level of discretionary income means good opportunity for selling products in the audio/visual field. It is a competitive market, with a relatively small number of long-time retailers holding the fort, which means that, as Dick Schaak, president of Schaak Electronics observes, "When a company has a position of dominance, sometimes it has to sharpen the pencil a little."

IRENE CLEPPER

Panasonic Artists

NEW YORK—Earth, Wind & Fire will endorse the Panasonic company's new Platinum Series of seven high-powered AM/FM stereo cassette recorders. National television, radio and magazine advertising is set to begin this Spring.

Cooder LP To Be Issued Shortly As a Digital Tape

• Continued from page 1
Tuesday (8) at the Convention Center.

An estimated 50,000 attendees are on hand to view the electronics wares of 750 suppliers as home video and new advances in high-end audio share the spotlight.

The Sanyo offering is the result of a collaboration between the major Japanese electronics firm, Warner Bros. Records and WCI Home Video, which is replicating and packaging the tape.

Any consumer buying the Plus 10, which has a suggested list of \$3,995.95, will receive a videocassette containing the Cooder album in digital audio form. The PCM adaptor, as do the other digital audio adaptors hitting the consumer marketplace, must be used in conjunction with any videocassette recorder, translates a musical signal into a computer code, stores that information on tape, and then later takes that information and reconstructs it into a musical signal.

The Cooder tape was originally recorded and mastered with 3M digital equipment at the Warner Bros. Amigo recording studios in Los Angeles and issued on vinyl last fall. For this project, however, it was transferred from the master audio tape, via the Plus 10, to videocassette.

The unit does not record any-

thing, but merely converts information for storage or retrieval from the VCR. A VCR is used because the extremely wide bandwidth needed to record the digital computer code can only be accommodated by videotape.

Initially the Cooder tape will be available only with the Plus 10 and individually for a \$20 suggested retail price through Sanyo dealers. It will resemble a prerecorded or blank videocassette but will feature no video material, only the digital audio information.

At first the tape will be in Beta format and later VHS, depending on market demand. And later down the line distribution may also go through WCI Home Video channels.

William J. Byron, senior vice president of Sanyo, says, "Digital software will soon become increasingly available. The videodisk, which is a digital medium, will soon offer consumers high quality audio program material. The burgeoning interest by the recording industry in digital technology as evidenced by Ry Cooder's digitally recorded album and the digitally mastered Fleetwood Mac 'Tusk' album indicates to me that the time for digital audio has come. If we can help advance this revolution in sound with our new Plus 10 series, we think it's important to do it now."

Video

San Diego ITA Seminar To Key Videodisks, Tape

NEW YORK—The videodisk and videotape will be major themes at the upcoming International Tape Assn. tenth annual seminar scheduled for March 2-5 at San Diego's Sheraton Harbor Island Hotel.

Highlights include the first public demonstration of the new Thomson-CSF Inc. videodisk system, a presentation by Discovision Associates, the newly formed joint videodisk venture between IBM and MCA, entitled "Interactive Concepts And Marketing Plans/A Product Demonstration," and videotaped highlights of the recent Japan Electronics Show.

Other aspects of the ITA's "Audio/Video Update-1980" include the first demonstration in the U.S. of

the Philips VR-2000, a new videocassette recorder capable of providing up to eight hours of programming on a single tape; a presentation by Fred Richards of Time magazine titled "Market Segmentation/Tape And Disk" which will focus on consumer attitudes toward both videotape and videodisk; and appearances by Alan J. Hirschfield, vice chairman of the board and chief operating officer of 20th Century-Fox Film Corp., and Jack Valenti, president of the Motion Picture Assn. of America (MPAA).

Hirschfield will deliver the keynote address while Valenti will be a special guest speaker and will chair a panel discussion on "The Motion Picture Studios And Home Video."

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BRITAIN

(Courtesy of Music Week)
As of 12/22/79
SINGLES

This Week	Last Week	ARTIST & TITLE
1	1	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
2	2	I HAVE A DREAM, Abba, Epic
3	4	DAYTRIP TO BANGOR, Fiddler's Dream, Dingles
4	5	I ONLY WANT TO BE WITH YOU, Tourists, Logo
5	10	BRASS IN POCKET, Pretenders, Real
6	7	WONDERFUL CHRISTMASTIME, Paul McCartney, Parlophone
7	6	RAPPER'S DELIGHT, Sugarhill Gang, Sugarhill
8	3	WALKING ON THE MOON, Police, A&M
9	8	QUE SERA MI VIDA, Gibson Brothers, Island
10	9	MY SIMPLE HEART, Three Degrees, Ariola
11	12	OFF THE WALL, Michael Jackson, Epic
12	13	JOHN I'M ONLY DANCING, David Bowie, RCA
13	25	IT WON'T SEEM LIKE CHRISTMAS WITHOUT YOU, Elvis Presley, RCA
14	11	NO MORE TEARS, Donna Summer & Barbra Streisand, Casablanca/CBS
15	17	IS IT LOVE YOU'RE AFTER, Rose Royce, Whitfield
16	14	UNION CITY BLUE, Blondie, Chrysalis
17	20	TEARS OF A CLOWN/RANKING FULLSTOP, Beat, 2-Tone
18	16	LIVING ON AN ISLAND, Status Quo, Vertigo
19	18	NIGHTS IN WHITE SATIN, Moody Blues, Deram
20	28	PLEASE DON'T GO, KC and the Sunshine Band, TK
21	32	MY FEET KEEP DANCING, Chic, Atlantic
22	19	ONE STEP BEYOND, Madness, 2-Tone
23	24	WORKING FOR THE YANKEE DOLLAR, Skids, Virgin
24	NEW	WITH YOU I'M BORN AGAIN, Billy Preston & Syreeta, Motown
25	22	ROCKABILLY REBEL, Matchbox, Magnet
26	15	CONFUSION/LAST TRAIN TO LONDON, Electric Light Orchestra, Jet
27	30	BLUE PETER, Mike Oldfield, Virgin
28	NEW	A MERRY JINGLE, Greedies, Vertigo
29	29	LONDON CALLING, Clash, CBS
30	36	CHRISTMAS RAPPING, Kurtis Blow, Mercury
31	21	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, Capitol
32	26	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
33	33	SPACER, Sheila & B. Devotion, Carrere
34	35	MOONLIGHT AND MUZAK, M. McA, Pye
35	40	ONE DAY AT A TIME, Lena Martell, Pye
36	38	I'M BORN AGAIN, Boney M, Atlantic/Hansa
37	31	THE SPARROW, Ramblers, Decca
38	34	IT'S MY HOUSE, Diana Ross, Motown
39	NEW	GREEN ONIONS, Booker T & The MGs, Atlantic
40	NEW	I'M IN THE MOOD FOR DANCING, Nolan Sisters, Epic

ALBUMS

1	1	GREATEST HITS, Rod Stewart, Riva
2	2	GREATEST HITS VOL. 2, Abba, Epic
3	7	20 HOTTEST HITS, Hot Chocolate, RAK
4	5	LOVE SONGS, Elvis Presley, K-tel
5	3	THE WALL, Pink Floyd, Harvest
6	6	PEACE IN THE VALLEY, Various, Ronco
7	4	REGGATTA DE BLANC, Police, A&M
8	8	20 GOLDEN GREATS, Diana Ross, Motown
9	31	GREATEST HITS, Bee Gees, RSO
10	10	GREATEST HITS, Electric Light Orchestra, Jet
11	11	OFF THE WALL, Michael Jackson, Epic
12	12	TRANQUILITY, Mary O'Hara, Warwick
13	13	ALL ABOARD, Various, EMI
14	14	NIGHT MOVES, Various, K-tel
15	17	EAT TO THE BEAT, Blondie, Chrysalis
16	16	CREPES & DRAPES, Showaddywaddy, Arista
17	15	THE KENNY ROGERS SINGLES ALBUM, United Artists
18	21	ONE STEP BEYOND, Madness, Stiff
19	18	LENA'S MUSIC ALBUM, Lena Martell, Pye
20	22	OUTLANDOS D'AMOUR, Police, A&M
21	9	LONDON CALLING, Clash, CBS
22	NEW	20 GREAT LOVE SONGS, Slim Whitman, United Artists
23	23	20 GOLDEN GREATS, Mantovani, Warwick
24	19	ROCK 'N' ROLLER DISCO, Various, Ronco

25	20	TUSK, Fleetwood Mac, Warner Brothers
26	26	GREATEST HITS 1972-1978, 10cc, Mercury
27	29	SOMETIMES YOU WIN, Dr. Hook, Capitol
28	27	PARALLEL LINES, Blondie, Chrysalis
29	37	ASTAIRE, Peter Skellern, Mercury
30	24	DISCOVERY, Electric Light Orchestra, Jet
31	25	SETTING SONGS, Jam, Polydor
32	NEW	WAR OF THE WORLDS, Jeff Wayne's Musical Version, CBS
33	35	VOULEZ VOUS, Abba, Epic
34	28	WET, Barbra Streisand, CBS
35	32	THE FINE ART OF SURFACING, Boomtown Rats, Ensign
36	33	SPECIALS, Specials, 2-Tone
37	NEW	OCEANS OF FANTASY, Boney M, Atlantic/Hansa
38	NEW	25 GOLDEN GREATS, Bachelors, Warwick
39	NEW	FAULTY TOWERS, Soundtrack, BBC
40	40	THE UNRECORDED JASPER CARROTT, Jasper Carrott, DJM

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 1/7/80
SINGLES

This Week	Last Week	ARTIST & TITLE
1	1	MAYBE, Thom Pace, RSO
2	2	VIDEO KILLED THE RADIO STAR, Buggles, Island
3	5	GIMME GIMME GIMME, Abba, Polydor
4	NEW	I HAVE A DREAM, Abba, Polydor
5	6	WE DON'T TALK ANYMORE, Cliff Richard, EMI
6	11	A WALK IN THE PARK, Nick Straker Band, Decca
7	10	TUSK, Fleetwood Mac, Warner Bros.
8	3	NACHTS, WENN ALLES SCHLAEFT, Howard Carpendale, EMI
9	NEW	I'M BORN AGAIN, Boney M, Hansa
10	4	SUN OF JAMAICA, Goombay Dance Band, CBS
11	7	DAS LIED VON MANUEL, Manuel & Pony, Polydor
12	16	LUCIFER, Alan Parsons Project, Arista
13	8	BANG BANG, B.A. Robertson, Asylum
14	23	CONFUSION, Electric Light Orchestra, Jet
15	12	BABE IT'S UP TO YOU, Smokie, RAK
16	15	SHE'S IN LOVE WITH YOU, Suzi Quatro, RAK
17	NEW	INDIAN RESERVATION, Orlando Riva Sound, Ariola
18	13	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
19	9	EL LUTE, Boney M, Hansa
20	NEW	TODESENGEL, Frank Duval & His Orchestra, Telefunken
21	20	SUCH A NIGHT, Racey, RAK
22	28	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic
23	22	YOU CAN DO IT, Al Hudson & Partners, MCA
24	18	SCHWARZES GOLD, Peter Alexander, Ariola
25	21	DON'T BRING ME DOWN, Electric Light Orchestra, Jet
26	29	ZABADAK, Saragossa Band, Ariola
27	14	EL LUTE, Michael Holm, Ariola
28	17	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook, Capitol
29	NEW	DU HATTEST KEINE TRANEN MEHR, Peter Maffay, Telefunken
30	27	TU SEI L'UNICA DONNA PER ME, Alan Sorrenti, Decca

ALBUMS

1	8	WEIHNACHTEN MIT ANDREA JURGENS, Andrea Jurgens, Ariola
2	1	TRAUM WAS SCHOENES, James Last, Polydor
3	2	TRAUMLAND DER PANFLOTE, Gheorge Zamfir, Polystar
4	5	THE WALL, Pink Floyd, Harvest
5	6	CLASSIC ROCK, The London Symphony Orchestra, K-tel
6	3	MEIN WEG ZU DIR, Howard Carpendale, EMI
7	4	DER OSTFRIESISCHE GOTTERBOTE, Otto, Ruessl
8	7	EVE, Alan Parsons Project, Arista
9	9	FREI SEIN, Peter Maffay, Arcade
10	15	TRAEUMERBIEN, Richard Claydermann, Telefunken
11	10	TUSK, Fleetwood Mac, Warner Bros.
12	13	EYES OF THE UNIVERSE, Barclay James Harvest, Polydor
13	11	OCEANS OF FANTASY, Boney M, Hansa
14	12	BREAKFAST IN AMERICA, Supertramp, A&M
15	14	GREATEST HITS VOL. 2, Abba, Polydor
16	17	DISCOVERY, Electric Light Orchestra, Jet
17	16	STAPPENWOLF, Peter Maffay, Telefunken
18	NEW	TRUUMPHER DER GOLDENEN STIMME, Karel Gott, Polydor
19	18	EIN ABEND MIT PETER ALEXANDER, Ariola
20	NEW	PYRAMID, Alan Parsons Project, Arista

ITALY

(Courtesy Germano Ruscitto)
As of 1/2/80
ALBUMS

This Week	Last Week	ARTIST & TITLE
1	1	BUONA DOMENICA, Antonello Venditti, Philips/Polygram
2	NEW	INNAMORARSI ALLA MIA ETA, Julio Iglesias, CBS/CGD-MM
3	3	VIVA L'ITALIA, Francesco De Gregori, RCA
4	2	VIVA, I Pooh, CGD-MM
5	4	BANANA REPUBLIC, Lucio Dalla & Francesco de Gregori, RCA
6	5	COGLI LA PRIMA MELA, Angelo Branduardi, Polydor/Polygram
7	6	BREAKFAST IN AMERICA, Supertramp, A&M/CGD-MM
8	7	DISCOVERY, Electric Light Orchestra, Jet/CGD-MM
9	8	SURVIVAL, Bob Marley & The Wailers, Island
10	10	DALLA, Lucio Dalla, RCA
11	11	THE LONG RUN, Eagles, Asylum/WEA
12	17	ROBINSON, Roberto Vecchioni, Cio/CGD-MM
13	18	DYNASTY, Kiss, Casablanca
14	19	VICTIM OF LOVE, Elton John, Rocket/Polygram
15	NEW	ON THE RADIO, Donna Summer, Casablanca/Durium
16	12	MYSTIC MAN, Peter Tosh, Rolling Stone/EMI
17	NEW	JOURNEY THROUGH THE SECRET LIFE OF PLANTS, Stevie Wonder, Motown/EMI
18	NEW	HIGH ENERGY, Fratelli La Bionda, Baby/CGD-MM
19	16	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song/WEA
20	13	IN CONCERTO, Febrizio De Andre, Ricordi

HOLLAND

(Courtesy TROS Radio)
As of 12/31/79
SINGLES

This Week	Last Week	ARTIST & TITLE
1	1	WEEKEND, Earth & Fire, Philips
2	2	LOVE AND UNDERSTANDING, Mac Kisson, CNR
3	4	ANOTHER BRICK IN THE WALL, Pink Floyd, EMI
4	3	THEMA UIT DE VERLATEN MIJN, George Zamfir, Philips
5	5	DAVID'S SONG, Kelly Family, Polydor
6	6	I HAVE A DREAM, Abba, Polydor
7	8	GONNA GET ALONG WITHOUT YOU NOW, Viola Wills, Ariola
8	7	PLEASE DON'T GO, K C and The Sunshine Band, TK
9	11	RAPPER'S DELIGHT, Sugarhill Gang, Inelco
10	15	FLY TOO HIGH, Janis Ian, CBS
11	10	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
12	9	GET UP AND BOOGIE, Freddie James, Warner Bros.
13	14	WALKING ON THE MOON, The Police, A&M
14	12	OOH YES I DO, Luv, CNR
15	13	BAHAMA MAMA, Boney M, Ariola
16	16	PIETEROLIEKAR, Borker Trio, Dureco
17	18	WHAT'S THE MATTER BABY, Ellen Foley, Epic
18	19	THE BALLAD OF LUCIE JORDAN, Marianne Faithfull, Island
19	17	QUIREME, Julio Iglesias, CBS
20	NEW	HET LEVEN IS GOED IN M'N BRABANTSE LAND, 016-17, CNR

MEXICO

(Courtesy Enrique Ortiz)
As of 12/24/79
SINGLES

This Week	Last Week	ARTIST & TITLE
1	1	SI ME DEJAS AHORA, Jose Jose, Ariola
2	5	HEAVEN MUST HAVE SENT YOU, Bonnie Pointer, Motown
3	6	SAVAGE LOVER, Ring, Melody
4	2	BORN TO BE ALIVE, Patrick Hernandez, Gamma
5	8	MY SHARONA, Knack, Capitol
6	3	QUERERTE A TI, Angela Carrasco, Ariola
7	4	AMARRADO, Alvero Davila, Melody
8	7	AL FINAL, Emmanuel, RCA
9	NEW	QUIEN, Los Strwck, Melody
10	NEW	NADIE ES COMO TU, Rocio Durcal, Ariola

The Christmas and New Year's holidays disrupt chart schedule in several countries reporting to Billboard, a fact reflected here this week. Normal chart availability will resume in the next issue.

BELGIUM

(Courtesy Billboard Benelux)
As of 12/28/79
SINGLES

This Week	Last Week	ARTIST & TITLE
1	1	GET UP AND BOOGIE, Freddie James, Warner Bros.
2	7	GONNA GET ALONG WITHOUT YOU NOW, Viola Wills, Ariola
3	2	WEEKEND, Earth & Fire, Philips
4	6	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
5	3	GIMME GIMME GIMME, Abba, Vogue
9	9	WE GOT THE WHOLE WORLD IN OUR HANDS, Nottingham Forest, Warner Bros.
7	NEW	BAHAMA MAMA, Boney M, Ariola
8	10	JEALOUSY, Amii Stewart, Ariola
9	4	VIDEO KILLED THE RADIO STAR, Buggles, Island
10	5	SPACER, Sheila & B. Devotion, Barclay

ALBUMS

1	1	GREATEST HITS VOL. 2, Abba, Vogue
2	2	REGGATTA DE BLANC, Police, A&M
3	3	24 GREATEST SONGS, Julio Iglesias, CBS
4	7	THE WALL, Pink Floyd, Harvest
5	5	COEUR BLESSE 16 PLUS GRANDS SUCCESSES, Petula Clark, Vogue

6	10	BREAKFAST IN AMERICA, Supertramp, A&M
7	4	GET UP AND BOOGIE, Freddie James, Warner Bros.
8	6	DYNASTY, Kiss, Casablanca
9	NEW	TUSK, Fleetwood Mac, Warner Bros.
10	NEW	HITSINGELS VOL. 4, Various, WEA

SOUTH AFRICA

(Courtesy Springbok Radio)
As of 1/5/80
SINGLES

This Week	Last Week	ARTIST & TITLE
1	1	SHE'S IN LOVE WITH YOU, Suzi Quatro, RAK
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	HALF THE WAY, Crystal Gayle, CBS
5	9	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
6	7	I HAVE A DREAM, Abba, Sunshine
7	5	BOY OH BOY, Racey, RAK
8	NEW	IF I SAID YOU HAD A BEAUTIFUL BODY, Bellamy Brothers, Warner Bros.
9	6	WE DON'T TALK ANYMORE, Cliff Richard, EMI
10	10	BREAKFAST IN AMERICA, Supertramp, A&M

Billboard SPECIAL SURVEY For Week Ending 1/12/80

Billboard Hot Latin LPs™

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MIAMI (Salsa)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CHARANGA CASINO SAR 1001
2	MONGUITO SAR 1002
3	TIERRA NEGRA Borinquen 1396
4	ROBERTO TORRES PRESENTA A PAPAITO SAR 1003
5	CHARANGA 76 En el 79 TR 145
6	LOS VIRTUOSOS Discolor 8801
7	CELIA CRUZ Y LA SONORA PONCENA Ceiba Vaya 84
8	ROBERTO TORRES SAR 1000
9	CELIA CRUZ Vaya 80
10	OSCAR DE LEON El mas grande TH 1063
11	ISADORA Columbia 56109
12	HECTOR, YOMO, Y DANIEL Fania 555
13	LOS JOAO Disco samba Musart 1769
14	CLOUD Common cause 13001
15	J. PACHECO Y D. SANTOS Los distinguidos Fania 549
16	LOUI RAMIREZ Y SUS AMIGOS Cotique 1096
17	SUPER FIESTA Compas 6007
18	WILSON TORRES Jr. Salsa disco party Borinquen 1381
19	W. COLON & R. BLADES Siembra Fania 537
20	CHIRINO Oliva cantu 211
21	CHARANGA AMERICA El sonido 2085
22	TATA VAZQUEZ Y SU ORQUESTA Exstasis La china 702
23	WILFRIDO VARGAS Karen 50
24	JUSTO BETANCOURT Fania 553
25	JOHNNY VENTURA Combo 2013

LOS ANGELES (Pop)

This Week	TITLE—Artist, Label & Number (Distributing Label)
1	RIGO TOVAR Con mariachi Mericana melody 5629
2	JUAN GABRIEL Pronto 1056
3	PEDRITO FERNANDEZ Caliente 1799
4	LOS BUCKYS Triste imaginar Melody 5631
5	EMMANUELE Al final Arcano 3464
6	RIGO TOVAR Melody 222
7	JULIO IGLESIAS Emociones Alhambra 3122
8	LOS FELINOS Morena tenias que ser Musart 1772
9	JOAN SEBASTIAN Musart 1774
10	CHELO Ya me voy Musart 1775
11	LA PEQUENA COMPANIA Alhambra 4021
12	VICENTE FERNANDEZ Mi amigo el tordillo Caytronics 1550
13	ESTRELLAS DE ORO America 1005
14	LOS POTROS Eco 25752
15	LOS 8 DE COLOMBIA Piensa corazon Gas 4184
16	MERCEDES CASTRO Musart 10744
17	NAPOLEON Raff 9070
18	JOSE DOMINGO Mericana melody 5628
19	RAMON AYALA Freddy 1158
20	LOS CADETES DE LINARES Ramex 1003
21	CAMILO SESTO Los mas grandes exitos Pronto 1058
22	JOSE LUIS RODRIGUEZ TH 2021
23	VICENTE FERNANDEZ CBS 892
24	LOS MUECAS Harmony 8934
25	JOSE AUGUSTO Odeon 1101

Talent

Michael Jackson: It's Tough Juggling Careers

There's Little Time For Group & Projects

By PAUL GREIN

LOS ANGELES—The hardest part of Michael Jackson's career at the moment is juggling his own album and film projects with the Jacksons' album and concert activity.

"This has been the major problem for me," the 21-year-old singer confesses—"trying to work with the group and do solo things as well.

"It took seven months to film 'The Wiz,'" he remembers, "and my brothers wanted to travel and start work on the 'Destiny' album, but I couldn't. And now I want to do more films and things."

Does Michael see the day when he might leave the group? "Not where I would just walk off," he says, "but I think that will happen gracefully in the future. I think the public will ask for it.

"That's definitely going to happen anyway," says Jackson, "when I get into films more, which is what I really want to do."

Jackson says he's been offered a number of film projects in the wake of his well-received debut as the Scarecrow in "The Wiz." He's been pitched a part in the film version of "A Chorus Line," to be directed by "Wiz" director Sidney Lumet; the title role in a film biography of "Mr.

Bojangles" Bill Robinson and a part in a musical called "Summer Stock." He also is interested in a project about Charlie Chaplin.

Jackson confirms that he will be involved in the next Jacksons album, its second since the group took over production reins. That desire for control, he says, was the reason the group left Motown in 1976 for Epic.

"I learned so much at Motown," he says, "but we always wanted to do certain things and we couldn't. We wanted to write our own songs and own our own publishing company. So we went elsewhere and then got the same thing from CBS: they said they didn't think we should, so we did two albums with Gamble & Huff."

How did the group finally get the green light from Epic? "I had a meeting with Walter Yetnikoff," says Jackson. "I told him to give us that chance. I said I know my potential and I know what we can do.

"I think what really convinced people," says Jackson, "was when we wrote a song on the 'Goin' Places'

album, 'Different Kind Of Lady,' which was a big hit in the clubs. Even Kenny Gamble came and told us, 'You all are good enough to do your own stuff.'"

Jackson says the group learned a lot from Gamble & Huff, while acknowledging that the artist/producer pairing (set by Ron Alexenburg) didn't really reflect the group's identity. "It was a sound they had on the O'Jays and a lot of other groups they were doing," Jackson says.

Jackson had just one instruction for Quincy Jones when he agreed to produce "Off The Wall," his first solo album in more than four years. "I said I didn't want it to sound like a Jacksons album at all. And it's a lot different: the harmony sounds better and there's a lot of different styles on there."

Since "Off The Wall" has been in and out of the top 10 for four months and has produced two chart-topping singles, it's somewhat surprising that Jackson says he has no plans to cut another for about two years. "One thing I hate," he explains, "is over-exposure."

When he does return to the studio, Jones will again handle production chores, with the number of tunes written by Jackson likely to increase from three to about half the album. After that, Jackson wants to write and produce a concept album by

himself. He even has a theme in mind dealing with children, old people and starvation. "I feel real deeply about it," says Jackson. "I've been putting ideas together for about a year now."

Jackson says he's more interested in record production. "I'm really becoming a studio nut," he says. "I



Michael Jackson: The energetic vocalist works to blend his individual image with that of his brothers in the Jacksons onstage group.

want to get in the studio and take my time; I hate rush jobs." He spent three months recording "Off The Wall." "Destiny" took about six weeks.

On the back of the Jacksons' "Destiny" album is this message by Michael and Jackie Jackson: "Of all the bird family the peacock is the only bird that integrates all colors into one, and displays this radiance of fire only when in love. We, like the peacock, try to integrate all races into one through the love of music."

"That's one of my main goals," says Michael, "since politicians have so much trouble trying to do what they want to do. When we're in concert and we can get all these different races of people holding hands and screaming and dancing, that's something politicians can't do; that's power."

During the Jacksons' just-ended tour, Michael's voice gave out, causing the cancellation of seven shows. "My throat was badly infected," he says "It had blisters on it and I couldn't talk or sing at all. The doctor made us cancel two weeks of shows."

Even then Michael had to take it easy. "It was so bad Marlon would hold down certain notes I was supposed to do and I would stand there pretending I was singing."

This was true even though the keys have long since been lowered on the early Jackson 5 hits. "We had to change the keys," Michael says. "I sounded like Minnie Mouse on those things."



Billboard photo by Ruth Bernal

NARAS AWARDS: Bob James left, president of Tappan Zee Records, shares a table with Ron Carter, who won a player of the year award as top acoustic bass player.

N.Y. NARAS Fetes Session Sidemen

NEW YORK—Some of New York's top session musicians were honored with player of the year awards by the New York chapter of the National Academy of Recording Arts and Sciences at a reception here recently. The winners included:

George Marge for flute and oboe, David Sanborne and George Young tied for alto sax, Michael Brecker for tenor sax, Ronnie Cuber for baritone sax, Jimmie Buffington for French horn, Eddie Daniels for clarinet, Wally Kane for bassoon, Margaret Ross for harp, Ken Bichel for synthesizer, Frank Owens and Richard Tee for acoustic piano, Don Grolnick and Pat Rebillot for electronic keyboards except synthesizer and Jay Berliner for acoustic guitar.

Also: Jeff Mironov and Vinnie Bell tied for electric guitar, David Nadian for violin, Emmanuel Vardi for viola, Charles McCracken for cello, Ron Carter for acoustic bass, Will Lee for electric bass, Steve Gadd for drums, Ralph MacDonald for percussion, Jean "Toots" Thielemans for miscellaneous instruments/harmonica.

Also: Luther Vandross and Kenny Karen for male backup

singer, Patti Austin for female backup singer, Randy Brecker for trumpet and Urbie Greene for trombone.

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Talent In Action

**BRUCE WOOLLEY
THE BEAT
THE SINCEROS
20/20**

The Palladium, New York

For \$5 New York rock fans were treated to a CBS showcase for four of its new wave bands Dec. 13. The Palladium was more than 75% full with the audience a mix of teens and a sizable percentage of young adults. Since all four bands received equal billing they are reviewed in order of appearance.

Bruce Woolley is an English vocalist with a pleasing tenor and solid songwriting skills. He cowrote the Buggles' charted single "Video Killed The Radio Star." But too often Woolley's singing and writing were buried under the volume produced by his four-piece supporting band. On tunes such as "You Got Class" and "Take A Ride," Woolley's lyrics were totally unintelligible. At this point he needs more experience onstage and musical support that better highlights his voice.

Of the four bands, the Beat, a quartet from Los Angeles, was easily the most impressive. Lead singer-guitarist Paul Collins, lead guitarist Larry Whitman, bassist Steve Huff, and drummer Michael Ruiz, played all 12 songs from its debut album with style and confidence. Collins is a commanding figure, singing with great conviction and working the crowd like an old pro.

The Beat's material owes much to the early Beatles, particularly Collins penned songs such as "I Don't Fit In" and "Different Kind Of Girl." But this band displayed its own American identity throughout its 65-minute set. "USA," "Working Too Hard" and the exceptional "Rock 'N' Roll Girl" are distinctive compositions, benefiting from Collins' sharp delivery and Whitman's versatile guitar work.

The Sinceros' 70-minute, 15-song performance was marked by this four-piece English band's whimsical approach to rock. Guitarist-songwriter Mark Kjeldsen's good humored digs at established rock stars in between songs was in tune with the Sinceros' lightweight melodies and lyrics. Songs such as "Quick, Quick, Slow" and "Good Luck (To You)" were performed with the easy pop charm. Most interesting about the Sinceros was the subtle way keyboardist Don Snow and bassist Ron Francois dropped in reggae riffs without really playing it. It gave the Sinceros music necessary rhythmic spice.

20/20 was the least interesting of the four bands because it was the most commonplace. Its basic two-guitar approach was far removed from more traditional heavy metal foursomes except that 20/20's songs were shorter.

Its 13-song, 65-minute stay was memorable only for the youth of its band members and the lyrics of several of its songs. "My Yellow Pill," "Remember The Lightning" and other tunes were closer to psychedelic rock, suggesting

these Los Angeles musicians were inspired by the California-born musical approach.

NELSON GEORGE

BUDDY RICH

Grand Finale, New York

The veteran drummer brought a 15-piece band into this Manhattan club for six nights of no-nonsense, crisp hour-long performances.

In the late set the band played Dec. 11 seven selections were performed which ranged from boppish swingers to fusion rock. Rich supplied a big finish with an extended "West Side Story" medley including an impressive Rich solo.

Not until the final bar of the last number did Rich move from behind his drums or utter a word. He did not introduce selections or those in his band who soloed. At the end he offered a bit of chatter and a few jokes.

His soloists ranged from inspired to average with a few needing a bit more assurance. Particularly appealing about the band is the five-man sax section which consistently provided a rich sound.

The audience throughout was attentive and rewarded Rich with cheers at the end of his "West Side Story" solo.

DOUG HALL

Talent Talk

Frank Sinatra will head a Feb. 15 Valentine "Love In" at the Canyon Hotel Convention Center in Palm Springs, Calif. to benefit the Desert Hospital there. For \$1,500 a head, the 1,000-plus guests will be entertained not only by Sinatra's singing but also by his culinary skills. Sinatra will don a chef's hat and apron to supervise the preparation of a "traditional, true home-cooked Italian dinner."

John Cale embarks on a rare national tour beginning with a five-night stint at CBGB's in New York. The Velvet Underground founder has a new LP out on his own Spy Records. . . . Clone Records has a clone. As reported recently, the Long Island based Clone Records released the first LP of the '80s. We have since learned that there is another Clone Records, this one based in Akron, which is also releasing an LP soon. It will be titled, "Bowling Balls From Hell," featuring local Ohio bands.

Having finished up its chores in the "Roadie" film, *Blondie* has returned to New York from Texas and is rehearsing for its Christmas tour of Europe and giving *Georgio Moroder* a hand with his "American Gigolo" soundtrack theme.

The six members of *Foreigner* have been named honorary citizens of Atlanta prior to a concert at the Omni broadcast live via 175 stations in the U.S. and abroad. . . . *B.B. King* will be a guest on Crystal Gayle's CBS-TV special.

Tree Music Publishing's West Coast division sponsored a one-night showcase of writer/singer *Alex Harvey* at Los Angeles' Palomino Club Nov. 28. Tree, which publishes some of Harvey's songs, managed to draw a star-studded audience to assist Harvey obtain a new label affiliation.

In addition to emcee *James Garner*, others present included *Hank Cochran*, who joined Harvey onstage; *Sammi Smith*, *Mayf Nutter*, *Carol Chase*, *Mr. & Mrs. Neil Bogart*, *Glenn Ford*, *John (Walton) Walmsley*, *Taylor Lacher*, *Jack Garner*, *Ken Reinercomb* and others. About 30 Harvey fanatics flew in via private jet from Texas.

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	FLEETWOOD MAC/DANNY DOUMA—Avalon Attractions, Forum, L.A., Calif., Dec. 10 & 11 (2)	26,658	\$10.35-\$14.35	\$356,108
2	CHARLIE DANIELS/NEW RIDERS—Danny Kresky Enterprises, Civic Arena, Pittsburgh, Pa., Dec. 30	16,200	\$9.75	\$157,950*
3	CHEAP TRICK/PAT TRAVERS—Bill Graham Presents, Colis., Oakland, Calif., Dec. 27	11,545	\$8.50-\$9.50	\$112,357*
4	STREETHEART/THE MODELS—Perryscope Concerts, Colis., Edmonton, Canada, Dec. 29	9,989	\$8.50-\$9	\$87,774*
5	ALLMAN BROTHERS/PURE PRAIRIE LEAGUE—Frank J. Russo, Inc., Civic Center, Providence, R.I., Dec. 27	8,676	\$7.50-\$8.50	\$71,194
6	CHARLIE DANIELS BAND/NEW RIDERS—Entam Civic Center, Huntington, W. Va., Dec. 29	8,200	\$8	\$65,328*
7	BLUE OYSTER CULT/GAMMA—Bill Graham Presents, Colis., Reno., Nevada, Dec. 29	6,580	\$8-\$9	\$54,017*
8	STREETHEART/THE MODELS—Perryscope Concerts, Corral, Calgary, Canada, Dec. 28	5,000	\$9-\$10	\$45,395
Auditoriums (Under 6,000)				
1	BLUE OYSTER CULT/GAMMA—Bill Graham Presents, Civic Center, Santa Cruz, Dec. 30 (2)	3,624	\$9.50-\$11	\$34,950*
2	DEVO/THE BEAT/DOVE—Bill Graham Presents, Comm. Theatre, Berkeley, Calif., Dec. 28	3,591	\$6.50-\$8.50	\$27,818*
3	TOM PETTY & THE HEARTBREAKERS/FABULOUS POODLES—Perryscope Concerts, P.N.E. Gardens, Vancouver, Canada	2,841	\$8.50	\$24,149
4	BENEFIT/PABLO CRUISE/HUEY LEWIS—Bill Graham Presents, Mem'l. Aud., Marin, Calif., Dec. 27	2,092	\$25-\$8.75	\$22,881*
5	ALLMAN BROTHERS/PURE PRAIRIE LEAGUE—Frank J. Russo, Inc., Civic Center, Augusta, Ga., Dec. 26	3,293	\$7.50-\$8.50	\$22,656
6	PABLO CRUISE/HUEY LEWIS—Bill Graham Presents, Paramount Theatre, Oakland, Calif., Dec. 29	2,303	\$8.50-\$9.50	\$21,422
7	GEORGE CARLIN/TRAVIS & SHOOK—Avalon Attractions, Royce Hall, UCLA, L.A., Calif., Dec. 14	1,892	\$8.50-\$9.50	\$16,234*
8	BUZZCOCKS/ZIPPERS/ALLEYCAT—Avalon Attractions, Stardust Ballroom, L.A., Calif., Dec. 12	1,279	\$7.40-\$8.50	\$9,879
9	DEVO/THE BEAT—Bill Graham Presents, Civic Center, Santa Cruz, Calif., Dec. 29	954	\$8.50-\$10	\$8,688
10	RORY GALLAGHER—Perryscope Concerts, Commodore Ballroom, Vancouver, Canada, Dec. 19	1,000	\$8	\$8,000*

Signings

MCA Records' *John Wesley Ryles*, Mercury's *Jacky Ward* and rocker *Jim Sweney* to Thunderbird Artists for booking.

Leon Redbone exclusively to Emerald City Records. Distributed by Atlantic/Atco Records, the first LP will be released early next year. . . . *Gilbert O'Sullivan* to Allan Carr Enterprises for management. . . . *Garland*, featuring songwriter/violinist *Phil Garland*, to Boston's managers *Sam Bell* and *Jack Connelly* for management. . . . Songwriter *Jim Rushing* to Ovation Records' Terrace Music Group in Nashville.

Budding songstress *France Joli* to Agee, Stevens & Acree for p.r. . . . singer/songwriter *Deo-gracia Santos* and publisher *Raphael Viera* of Puerto Rico to ASCAP. . . . Former heavy weight champ *George Foreman* to gospel label Ala Records. His debut LP, "Thank You Jesus," will be released Jan. 31.

Canadian songwriter *Lisa Garber* to Screen Gems-EMI. . . . *Jim Rushing* pacts with Ovation Records' publishing company, Terrace Music Group of Nashville for songwriting.

Boston-based rock band *The Fools* to EMI-America Records. Slated for release in March 1980, its first LP will be produced by *Pete Seley*. . . . Also from the EMI/UA family *Ronnie Laws*' re-signs to United Artists. Laws' fifth LP for the label, titled "Every Generation," will be released next month.

Singer/songwriter *James Vincent* to Sparrow Records. . . . Country artist *Bonnie Guitar* to Four-Star Records in Nashville. . . . *Ray Price* to Shorty Lavender Talent of Nashville for booking.

The Alabama-based *Jackson Highway* band to newly formed MSS Records. Scheduled for release Feb. 11, the first LP will be distributed by Capitol Records.

Model/singer *Beverly Johnson* to Buddha Records. . . . *Asha Puthli* to MI Sound Productions Inc. with LP due early next year on Prelude Records. . . . Producer *Paul Riley* to Riviera Global Record Productions. . . . T.K. artist *Jesse Rae* to Sassy Entertainment for management with a "new wave Japanese dance" record expected soon. . . . Pianist/composer/arranger *Earl Rose* re-signs to Columbia Artists Management Inc.

**Emerald City
Alters Image
To Rock Hall**

CHERRY HILL, N.J.—The future of dancing and live music at Emerald City as a rock dance hall rather than as a discotheque enters a new dimension with the new year.

Opened in this suburban Philadelphia area a year ago as the largest and probably the most lavish and colorful disco in these parts by Charles Gerson, the 1,500-capacity Emerald City now has Electric Factory Concerts, rock concert promoters based in Philadelphia, initiating a new policy of Friday and Saturday night concerts with dancing starting Jan. 4-5 with the Ramones.

Rock fans now take over all the facilities of the disco, including an arcade room packed with electronic games and pinball machines. Doors open at 7 p.m., with recorded rock music for dancing and the live concert starts at 9 p.m.

For the most part, it will be \$5 for tickets in advance and \$6.50 at the door. Future bookings include XTC and Fingerprinz for Jan. 25-26; and 999 for Feb. 29-March 1.

The introduction of rock dancing at Emerald City has encouraged a number of discos in the area to bolster sagging attendance with nights devoted to rock music for dancing.

At Rainbows in center-city Philadelphia, the Monday night rock disco experiment has been expanded to include Thursday nights, with deejays *Lee Salmons* and *Steve Pross* spinning rock instead of disco platters.

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Digital Releases Swelling From Trickle To Torrent This Year

Continued from page 1
the pioneering specialty label product, these mainstream digitals are expected to accelerate marketplace penetration by the new technology. London Records, the first major to go digital, has the first digital opera recording, "Fidelio," slated for a January or February introduction. Other new London digital recordings, including popular symphonies and concertos and Luciano Pavarotti's "Verismo Arias," are on tap for early 1980 release, according to London's Dick Bungay.

The London recordings are mastered on the company's own 2-track digital equipment. The Beethoven opera, "Fidelio," was recorded with Sir Georg Solti and the Chicago Symphony and star singers Hildegard Behrens and Peter Hoffman.

Other London digital albums due are Berlioz' "Symphonie Fantastique," Zubin Mehta conducting the New York Philharmonic; Beethoven Piano Concertos Nos. 1 & 2 and Beethoven Piano Concerto No. 3, Radu Lupu soloist and Israel Philharmonic conducted by Zubin Mehta. Also, Beethoven Violin Concerto with soloist Kyung-Wha Chung and Kiril Kondrashin conducting the Vienna Philharmonic and Tchaikovsky "Nutcracker" selections with New York Philharmonic conducted by Mehta.

Other major label step-ups of digital production are taking place, with Angel Records and CBS Records product premieres scheduled for the opening months of 1980, and RCA Records expanding its digital product line.

Angel Records is making one of the strongest commitments, and will give scheduling priority to albums recorded in a flurry of late 1979 digital session work in the U.S. The fruits of these sessions will be tested within the first 90 days of the year, according to Raoul Montano, head of the EMI/Angel label.

Angel's first \$10.98 digital release is Andre Previn conducting the London Symphony in Debussy's "Images" and "Prelude To The Afternoon Of A Faun," scheduled for pre-Christmas but pushed back to the January shipment.

Other Angel/EMI digital tapings are Beethoven's Symphony No. 4 and Spanish orchestral program with the Philadelphia Orchestra and conductor Riccardo Muti, Strauss'

"Also Sprach Zarathustra," with Eugene Ormandy conducting the Philadelphia Orchestra, two organ recitals by Jane Parker-Smith, and "Digital Rag," an album by pianist Joshua Rifkin.

Flutist Ransom Wilson, signed to Angel in the U.S., has recorded Baroque suites of Bach and Telemann with the L.A. Chamber Orchestra. Further digital tapings are Bach "Brandenburg Concertos" with Gerard Schwarz conducting the L.A. Chamber Orchestra and Claude Bolling's "Suite For Guitar And Jazz Piano," with guitarist Angel Romero and George Shearing, piano.

RCA Records plans January or February release of two Dallas Symphony Sony digital recordings. The company also is recording the Mahler 10th Symphony with James Levine and the Philadelphia Orchestra, a Soundstream project.

RCA's Dallas Symphony recordings are conducted by Eduardo Mata, including an album of Stravinsky compositions. The orchestra is joined by pianist Emanuel Ax in a second LP of Mozart Piano Concertos.

CBS Masterworks will draw upon a large digital master stockpile for the planned Winter debut of its new audiophile product line. All CBS classical sessions have been digitally mastered since mid 1979, with complete opera, symphonic works, chamber music and a Lazar Berman

Carnegie Hall recital expected to be released in the new series.

Among the first CBS digital releases will be Shostakovich's Symphony No. 5 conducted by Leonard Bernstein and Stravinsky's "Petrouchka," with Zubin Mehta conducting. The company also has a digital Prokofiev Fifth Symphony with Bernstein and the Israel Philharmonic and Richard Strauss tone poems with Lorin Maazel conducting the Cleveland Orchestra.

Vox Records and Vanguard Records also will enter the arena, with expected first quarter digital releases. The Mahler Fourth Symphony has been recorded in London under Harold Farberman for Vox, part of a complete digital Mahler cycle for the label. Vanguard Records has Haydn Symphonies with the Mostly Mozart Orchestra, a Frederic Rzewski avant-garde piano album and several warhorse symphonic compositions taped with the Baltimore Symphony. Vanguard sessions involve Sony PCM-1600 equipment.

Sine Qua Non expects January product shipment in its new \$11.98 Digitech album and cassette series. Albums, being pressed in Canada, include "Digital Hits Of 1740," "Renaissance Brass" performed by the Empire Brass Quintet, and organist Anthony Newman's performances of Handel's "Water Music" and "Royal Fireworks Music" suites.

ITALIAN TENOR SOARS

Another Caruso? Pavarotti Crossing To Popular Field

By IRV LICHTMAN

NEW YORK—Besides his own recipe for "Fettucine Napoletane a la Pavarotti," lyric tenor Luciano Pavarotti is cooking up a storm in the world of recordings.

Currently leading his catalog of appearances on 45 London album releases are two sets, "O Sole Mio" and the four-year-old "O Holy Night." Former is not only the leading classical chart album around, but it's also penetrated the pop charts as well.

While the collection of Neapolitan songs debuted this year, "O Holy Night" is having its best sales year

ever, according to John Harper, London's national sales manager.

Sales solicitation on the Christmas album stopped several weeks before Christmas, but not before airtime on Chicago's WGN-AM stimulated reported orders of 30,000 in the Chicago market alone during the first two weeks in December. Harper maintains,

Both "O Sole Mio" and "O Holy Night" have generated good one-liners from major retailers, declares Harper, who cites Tower Records of San Francisco's Ray Edwards on, "We've sold more of 'O Sole Mio' than the new Eagles," while Lee Hartstone of Integrity Entertainment claims, "It's like having Caruso back with us." And Jim Rose of Rose Records, Chicago, remarked to Harper, "It's the biggest Christmas LP since Bing Crosby's heyday."

And for 1979 as a whole, Pavarotti-featured recordings hold down seven spots on the top classical chart of the year, including two in the top five, thus contributing mightily to London's standing as the top charted classical label of 1979.

Although Pavarotti's recordings have greatly benefited from the surge of publicity surrounding his art and personality, the label has added several touches on a trade level cognizant of the performer's background.

His aforementioned recipe is described in a mailing piece, while the label has been sending around bottles of chianti and boxes of fettucine with a sticker attached that makes note of the "O Sole Mio" package.

Drums Thump For 'Bolero'

CHICAGO—Vox-Turnabout and Deutsche Grammophon have decorated recordings of Ravel's "Bolero" with references to the hit motion picture "10." Also RCA and London Records are involved in merchandising that ties-in to the motion picture's success.

"Bolero's" use in the motion picture has generated skyrocketing mass popularity for the 50-year-old composition, with strong sales being reported on virtually all versions of the work. A recent Schwann catalog contained more than 30 entries under the Ravel title.

The first LP in the Vox-Turnabout "Turn On" series now sports a printed reference to the Ravel selection. The reference cleverly ties-in with the film with the statement "10 Turn-Ons Featuring The Complete Bolero." The LP, "Turn On With

The World's Most Sensuous Music." is one of seven in the \$3.98 list series.

The new Deutsche Grammophon sticker reads "As Heard In The Current Motion Picture 10." The recording, by Arthur Fiedler and the Boston Pops, also includes the popular "1812 Overture" by Tchaikovsky.

A new Tomita electronic realization of "Bolero," expected to be released by RCA in January, will have marketing that exploits the motion picture's popularity, according to Irwin Katz, RCA Red Seal marketing manager. The album programs several of the famous French pianist-composer's works.

Also, London Records is calling attention to the "Bolero" recordings in its extensive catalog. According to sales manager John Harper, there are plans to sticker the "Mehta Bolero" L.A. Philharmonic disk with a reference to the film.

Billboard[®] Adult Contemporary

Billboard SPECIAL SURVEY For Week Ending 1/12/80

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

Counter-point

Memphis Is Reviving As Music Hub

Editors Note: Soul Sauce, a reflection of the 1970s is no more. Counter-point is our new name for this column.

By JEAN WILLIAMS

LOS ANGELES—"Memphis is a trendsetter in black music but since the old Stax days no one has paid attention to the activity there. This is about to change primarily through the recording studios in the area, an awareness by radio stations of local talent, the abundance of new talent coming up and the musical trend of the '80s."

So says Dave Clark, a 41-year veteran of the music industry and TK Productions staffer based in Memphis.

"People across country are speculating about what's going to happen with black music in the '80s. It's quite clear what's happening and the Memphis market is in the forefront. Black music is moving back to hardcore r&b."

"Recordwise, everything with good vocals is selling. Gamble & Huff (Philadelphia International Records) are making the big money on record sales here. Artists like Teddy Pendergrass, McFadden & Whitehead, the O'Jays and some other Gamble & Huff artists are selling far more than most other acts. This is because Gamble & Huff didn't stray away from their basic r&b sound. When the audiences began to back away from disco these two men were right there with their consistent sound," claims Clark.

"The crowds going to concerts here are demonstrating their preference for vocal-oriented performers," he continues. "In recent weeks some of the artists performing to sold-out houses were the Jacksons, Earth, Wind & Fire and the O'Jays. The Funkadelics came in but the crowd was slim. The promoter lost money on that show."

Clark insists Memphis is again in the process of developing and supporting local talent. "We have a lot of raw talent here, the kind of acts you don't have to teach how to sing."

"The two black-oriented AM stations, WDIA and WLOK, are starting new programs where they include new Memphis artists in their regular formats. When they play one of these records they call it Memphis music. The idea is to make this city once again as important to black music as Nashville is to country music."

He points out that Memphis is gaining ground in the black music area, "and recording studios are in part responsible for this upswing," says Clark.

He claims labels are buying more studio time in the area including facilities in Jackson, Miss., 180 miles from Memphis and Muscle Shoals, Ala., 90 miles away.

Clark, who has seen many musical trends come and go, also sees blues and gospel artists gaining broader acceptance in the '80s. "This will be directly due to the change in musical tastes—back to a basic sound," he says.

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

JANUARY 12, 1980, BILLBOARD

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))
1	11	11	ROCK WITH YOU—Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor)	34	34	9	SO DELICIOUS—Pockets (V. White, R. Wright, C. Fearing, F. White, L. Starr), ARC/Columbia 1-11121 (Patmos/Charleville, BMI/Modern American/Verdangel, ASCAP)	70	80	4	I'LL TELL YOU—Sergio Mendes Brasil '88 (N. Watts), Elektra 46567 (Berma, ASCAP)
2	2	14	DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka (D. Wolinski), MCA 41131 (Overdue, ASCAP)	35	41	7	DO YOU WANNA MAKE LOVE—Millie Jackson & Isaac Hayes (P. McCann), Spring 2036 (Mercury) (MCA, ASCAP)	71	38	10	I JUST WANNA WANNA—Linda Clifford (R. Stone, T. Baldursson), Curtom/RSD 1012 (Baldursson, ASCAP)
3	3	13	MOVE YOUR BOOGIE BODY—Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beard, F. Thompson, W. Stewart, C. Allen, L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76015 (Bar-Kays/Warner Tamerlane, BMI)	36	42	8	DON'T STOP THE FEELING—Roy Ayers (R. Ayers, C. O'Ferral, W. Ramseur), Polydor 2037 (Roy Ayers/Ubiquity, ASCAP)	72	82	2	DA LADY—Con Funk Shun (Con Funk Shun), Mercury 76026 (Val-Ie-Joe, BMI)
4	4	17	I WANNA BE YOUR LOVER—Prince (Prince), Warner Bros. 49050 (Ecnipr, BMI)	37	32	11	LOVE GUN—Rick James (R. James), Gordy 7176 (Motown) (Jobete/Stone City, ASCAP)	73	73	5	I'VE BEEN PUSHED ASIDE—McFadden & Whitehead (J. Whitehead, G. McFadden, J. Cohen), P.I.R. 9-3725 (CBS) (Mighty Three, BMI)
5	5	10	SEND ONE YOUR LOVE—Stevie Wonder (S. Wonder), Tami 54303 (Motown) (Jobete/Black Bull TM, ASCAP)	38	36	14	A SONG FOR DONNY—Whispers (D. Hathaway), Solar 11739 (RCA) (Kumba, ASCAP)	74	83	2	STRAIGHT FROM THE HEART—Loose Change (R. Franks, W. Grey), Casablanca 2219 (Irving/Medad, BMI)
6	6	12	PEANUT BUTTER—Tewynnyne Featuring Lenny White (D. Blackman), Elektra 46552 (Nodlew/Mchoma, BMI)	39	30	9	WHAT'S THE NAME OF YOUR LOVE—Emotions (M. White, D. Foster, A. Willis), ARC/Columbia 1-11134 (Sagittaire/Modern American/ASCAP/Irving, Foster Fries, BMI)	75	85	2	LOVE IN PERFECT HARMONY—Feedback Band (J. Flippin), Spring 3005 (Mercury) (Clita, BMI)
7	14	7	FOREVER MINE—O'Jays (K. Gamble, L. Huff), P.I.R. 9-3727 (CBS) (Mighty Three, BMI)	40	40	8	THE SWEETEST PAIN—Dexter Wansel (D. Wansel, C. Biggs), P.I.R. 9-3724 (CBS) (Mighty Three, BMI)	76	76	4	DISCOED TO DEATH—Latimore (B. Latimore), Glades 1756 (T.K.) (Sheryln, BMI)
8	9	20	CRUISIN'—Smokey Robinson (W. Robinson, M. Tarplin), Tami 54306 (Motown) (Bertam, ASCAP)	41	54	2	GOT TO LOVE SOMEBODY—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic, BMI)	77	86	2	LOVE INJECTION—Trussel (H. Lane, R. Smith), Elektra 46560 (Cowcatcha/Nikki's Dream, BMI)
9	10	8	GIMME SOMETIME—Natalie Cole & Peabo Bryson (N. Cole), Capitol 4804 (Cole-arama, BMI)	42	50	4	GET UP—Vernon Burch (V. Burch, H. Redmon Jr.), Chocolate City 3203 (Casablanca) (Rick's/Sand B, BMI)	78	87	2	WALKING ON SUNSHINE—Bill Summers & The Summers Heat (E. Grant), Prestige 770 (Fantasy) (Marco, ASCAP)
10	11	12	SPARKLE—Cameo (A. Lockett, L. Blackmon), Chocolate City 3202 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	43	45	7	CAN'T STOP DANCIN'—Sylvestor (Sylvestor), Fantasy 879 (Beekeeper/Borzi, ASCAP)	79	88	2	IT'S NOT MY TIME—L.V. Johnson (L.V. Johnson), I.C.A. 026 (Alvert, BMI)
11	13	13	JUST A TOUCH OF LOVE—Slave (M. Adams, D. Webster, M. Hicks, R. Turner, S. Arrington, S. Young), Cotillion 45005 (Atlantic) (Cotillion/Spartree/Slave Song/It's Still Our Funk, BMI)	44	53	6	MY FEET KEEP DANCIN'—Chic (B. Edwards, N. Rodgers), Atlantic 3638 (Chic, BMI)	80	89	2	IT'S A GROOVE—TTF (W. Brown Jr., S. Wilson III), RSO 1010 (Mayfield, BMI)
12	15	16	THE SECOND TIME AROUND—Shalamar (L. Sylvers, S. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	45	55	4	HIGH SOCIETY—Norma Jean (B. Edwards, N. Rodgers), Bearsville 49119 (Warner Bros.) (Chic, BMI)	81	90	2	THIS IS IT—Kenny Loggins (K. Loggins, M. McDonald), Columbia 1-11109 (Milk Music, ASCAP/Snug, BMI)
13	16	10	HAVEN'T YOU HEARD—Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Showbrere, ASCAP/Freddie Dee, BMI)	46	46	7	YOU'RE SO GOOD TO ME—Curtis Mayfield (C. Mayfield, G. Askey), Curtom/RSD 941 (Mayfield/Andrask, BMI)	82	84	5	PLAY SOMETHING PRETTY—Johnnie Taylor (G. Jackson, W. Shaw), Columbia 1-11084 (Muscle Shoals Sound, BMI)
14	8	19	LADIES NIGHT—Kool & The Gang (G.M. Brown/Kool & The Gang), De-Lite 801 (Mercury) (Delightful/Gang, BMI)	47	56	6	CISSELIN' HOT—Chuck Cissel (C. Cissel), Arista 0471 (Careers/Lessic, BMI)	83	35	9	WITCH DOCTOR—Instant Funk (B. Sigler), Salsoul 2108 (RCA) (Henry Suemay/Unichappell, BMI)
15	19	7	STEPPIN'—Gap Band (C. Wilson, L. Simmons, R. Wilson), Mercury 76021 (Total Experience, BMI)	48	58	6	WHAT'S YOUR NAME—Leon Ware (L. Ware), Fabulous 748 (T.K.) (Almo, ASCAP)	84	NEW ENTRY		I'VE GOT FAITH IN YOU—Cheryl Lynn (B. Caldwell), Columbia 1-11174 (Syn-Drome, BMI)
16	21	7	I SHOULD HAVE LOVED YOU—Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)	49	59	4	BAD TIMES—Tavares (G. McMann), Capitol 4811 (Donna-Dixon/MacAlley, BMI)	85	NEW ENTRY		BRAZOS RIVER BREAKDOWN—Stix Hooper (S. Hooper), MCA 41165 (Four Knights, BMI)
17	7	14	RAPPER'S DELIGHT—Sugar Hill Gang (S. Robinson, H. Jackson, M. Wright, G. O'Brien), Sugar Hill 542 (Roulette) (Sugar Hill, BMI)	50	52	4	STAR—Earth, Wind & Fire (M. White, E. del Barrio, A. Willis), ARC/Columbia 1-11165 (Sagittaire, ASCAP/Ninth/Irving/Crigo, BMI)	86	NEW ENTRY		NEVER BUY TEXAS FROM A COWBOY—The Brides Of Funkenstein (G. Clinton, R. Dunbar), Atlantic 3640 (Malbiz, BMI)
18	12	15	GLIDE—Pleasure (N. Phillips, B. Smith), Fantasy 874 (Three Hundred Sixty, ASCAP)	51	60	5	I'M CAUGHT UP—Inner Life (P. Adams, T. Gonzalez), Prelude 8004 (Pap/Leeds/Emerade, ASCAP)	87	37	13	EGO TRIPPING OUT—Marvin Gaye (M. Gaye), Tami 54305 (Motown) (Bugie, ASCAP)
19	17	13	YOU KNOW HOW TO LOVE ME—Phyllis Hyman (J. Milum, R. Lucas), Arista 0463 (Frozen Butterfly, BMI)	52	61	5	DON'T TAKE IT AWAY—War (Allen Brown, Goldstein, Hammon, Jordan, Oskar, Rabb, Rizzo, Scott, Smith), MCA 41158 (Far Out, ASCAP)	88	77	8	I NEED LOVE—Shadow (J. Williams, W. Beck, C. Willis), Elektra 46540 (Finish Line, BMI)
20	25	8	SPECIAL LADY—Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)	53	62	5	UNCLE JAM—Funkadelic (G. Clinton, G. Shider), Warner Bros. 49117 (Rubber Band, BMI)	89	NEW ENTRY		I JUST WANT TO BE THE ONE IN YOUR LIFE—Eddie Kendricks (M. Price, D. Walsh), Arista 0466 (World Song/Golden Clover/See This House, ASCAP)
21	18	15	STILL—Commodores (L. Ritchie), Motown 1474 (Jobete, Commodores Entertainment, ASCAP)	54	63	5	PRAYIN'—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	90	49	10	LET'S DANCE—9th Creation (A.O. Burke, J.D. Burrisse, D. Allen), Hilltak 7901 (ATV, BMI)
22	20	11	NO MORE TEARS—Barbra Streisand/Donna Summer (P. Jabara, B. Roberts), Columbia/Casablanca 1-11125 (Olga/Fedora, BMI)	55	71	2	TOO HOT—Kool & The Gang (G.M. Brown, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	91	48	10	RIGHT OR WRONG—Leroy Hutson (N. Hutson, L. Hutson), Curtom/RSD 1011 (Aopa/Silent Giant, ASCAP)
23	23	18	DON'T LET GO—Isaac Hayes (J. Stone), Polydor 2011 (Screen Gems-EMI, BMI)	56	51	9	PARTY PEOPLE—Parliament (G. Clinton, W. Collins, G. Shider), Casablanca 2222 (Rubberband, BMI)	92	64	6	HOW DID YOU KNOW IT WAS ME—Barry White (R. Coleman), 20th Century 2433 (RCA) (Ba-Da-Be, BMI)
24	24	10	I WANT YOU FOR MYSELF—George Duke (G. Duke), Epic 9-50792 (Mycena, ASCAP)	57	67	5	I'M IN LOVE WITH YOU—Ren Woods (L.J. McNally), ARC/Columbia 1-11146 (McNally, ASCAP)	93	65	6	HALF A LOVE—Aretha Franklin (Z. Cusseaux), Atlantic 3632 (Zugrace, BMI)
25	22	14	STRANGER—LTD (J. Riley, J.L. Osborne), A&M 2192 (Almo/McRovcod, ASCAP/Irvine/McDorsov, BMI)	58	43	11	BE WITH ME—Tyrone Davis (P. Richmond, D. Ellis, R. Locke), Columbia 1-11128 (Content/Tyronza, BMI)	94	81	6	I JUST WANNA BE YOUR GIRL—Chapter 8 (M. Powell), Ariola 7777 (Woodsong/Chapter 8, BMI/U.S. Arabella)
26	26	15	I CALL YOUR NAME—Switch (B. De Barge, G. Williams), Gordy 7175 (Motown) (Jobete, ASCAP)	59	69	4	WHAT I WOULDN'T DO—Angela Bofill (J. Perricone, D. Utt), Arista/GRP 2503 (Roaring Fork/Purple Bull, BMI/Twelve Street/Whiffie, ASCAP)	95	92	12	BUSSLE—Opus-7 (G. Crist, C. Burns, S. Hamlin Jr., G.B. Hairston, W.T. Robinson, A.R.J. Amey, V. Burks), Source 41121 (MCA) (Ascent/OPV VII, BMI)
27	27	10	NOBODY KNOWS—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49099 (Nick-O-Val, ASCAP)	60	70	4	SIT DOWN AND TALK TO ME—Lou Rawls (K. Gamble, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI)	96	91	9	TIT FOR TAT—Bobby Bland (V. Pea, M. Higgins), MCA 41140 (Alvert, BMI)
28	33	8	ROTATION—Herb Alpert (A. Armer, R. Badazz), A&M 2202 (Almo/Badazz, ASCAP)	61	47	10	I WANT YOU—Wilson Pickett (Rousset, Simon, Pickett), EMI-America 8027 (Merlin/Sock Cymbal, ASCAP)	97	93	7	BEAT OF THE NIGHT—Fever (Reed, Bomback, Wadlington), Fantasy 878 (Pump It Up/Blecman/Hedges)
29	28	12	DEJA VU—Dionne Warwick (I. Hayes, A. Anderson), Arista 0459 (Keeco/Angela, BMI)	62	72	4	I CAN'T HELP MYSELF—Bonnie Pointer (B. Holland, L. Dozier, E. Holland Jr.), Motown 1478 (Stone Agate, BMI)	98	95	15	MELLOW, MELLOW RIGHT ON—Lowell (G. Redmond, L. Brownlee, F. Simon, J. Simon), AVI 300 (Ensign, BMI)
30	29	10	IT'S MY HOUSE—Diana Ross (N. Ashford, V. Simpson), Motown 1471 (Nick-O-Val, ASCAP)	63	74	2	FUNK YOU UP—Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Roulette) (Sugarhill, BMI)	99	94	6	I GET EXCITED—David Ruffin (S. Hairston), Warner Bros. 49123 (Groovesville, BMI)
31	31	10	PULL MY STRINGS—Lakeside (F. Lewis), Solar 11746 (RCA) (Spectrum VII, ASCAP)	64	66	5	CATCHIN' UP ON LOVE—Kinsman Dazz (B. Harris), 20th Century 2435 (RCA) (20th Century/All Sunray, ASCAP)	100	99	9	MOON CHILD—Captain Sky (D. Cameron), AVI 299 (Upper Level/Mr. T., BMI)
32	39	4	WONDERLAND—Commodores (M. Williams), Motown 1479 (Jobete/Commodores Entertainment, ASCAP)	65	75	2	I PLEDGE MY LOVE—Peaches & Herb (O. Fekaris, F. Perren), Polydor/MVP 2053 (Perren-Vibes, ASCAP)				
33	44	4	SHOUT AND SCREAM—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3733 (CBS) (Mighty Three, BMI)	66	68	5	ONLY MAKE BELIEVE—Bell & James (L.M. Bell, C. James), A&M 2204 (Mighty Three, BMI)				
				67	57	8	NEVER SEEN A GIRL LIKE YOU—David Oliver (C. Womack), Mercury 76022 (Groovesville, BMI)				
				68	78	4	WORKING MY WAY BACK TO YOU—Spinners (S. Linder, D. Randlel), Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)				
				69	79	4	MY LOVE DON'T COME EASY—Jean Carn (E. Levett, D. Williams, M. Jackson), P.I.R. 9-3732 (CBS) (Mighty Three, BMI/Rose Tree, ASCAP)				

Inflation Bites Hard At Colleges

By ED HARRISON

LOS ANGELES—Inflation. The word has been on the industry's lips throughout 1979, but it will still be a buzz word as we head into the '80s, especially at the college level, where the economy will have a direct bearing on the future of college entertainment.

As the price of acts, sound and lights, travel and other related production expenses continue to spiral, colleges will have to adjust to normal buying habits if they are to continue servicing students with frequent concerts, coffeehouse shows and other musical events.

Colleges, late in 1979, experienced their first major setback as record companies they were dependent on for promotion of dates, record service and other support began backing off on commitments to college concerts and radio.

Although to a degree stations are still being serviced with product, those that are represent a much smaller sphere than in the mid-'70s. At nearly every college radio convention last fall, there were unanimous outcries and complaints from student broadcasters regarding lack of service.

"Economics are the biggest problem we're facing," states Eric Frankel, chairman of the Syracuse Univ. concert board. "We used to book shows that we can count on as definite sellouts. Now there is no such thing as a definite sellout. It's harder to recoup the money you lay out. Bands keep going up in price and you can no longer count on the patrons."

What this means is fewer superstar acts on the campus circuit and an increase in lower priced and up and coming groups.

"Inflation is squeezing us in every way," comments Gary English, executive director of the National Entertainment & Campus Activities Assn. "Travel expenses have increased 26% in the last five months. I don't know if acts can do the big tours anymore. Instead, I think we'll see a lot more smaller club acts."

"The cost of paper has tripled in the last year," English notes. "Therefore a lot of promotional material is unavailable."

Ed Micone, ICM's college booker, sees a lot of acts "going back to their roots" meaning less in terms of production. "Instead of 25 Marshall amps, a group will use two. Instead of five trucks, they'll use two or three," he says. "This will help cut costs."

"I'm recommending to the bands with expensive sound and lights to cut back since this can make a difference for a school doing the show. It can make a difference playing a 2,000-seat gym or not doing the show at all. This is what agents and managers have to suggest if they are going to do college dates."

Micone also sees a return to rock packages since it would make the show more attractive with more than one major act on the bill.

Jim Del Balzo, Polydor's national album special projects manager and former director of the college department, projects a changing mentality on the part of record companies towards the college market.

"Recording company emphasis on reaching the student will be through marketing. Radio and newspapers will take a back seat."



MUSICAL SHARPSHOOTERS—RSO, Big State Distributors and Cactus Records representatives show off their game at the end of a holiday hunting outing in Santagelo, Tex. In the front row are: Jimmy Emerson, James Dominy, Dan Severns, Mitch Huffman, Mike Emerson and Billy Emerson; center row: Terry Hanlon, Nevin St. Romain, Mel DaKroob, Bill Emerson and Bud Daily; top row: Larry Howell and Wes Daily.

New Companies

Warp Factor One formed by Ike Perkins as production company for Instant Funk and Bunny Sigler. Address: 1529 Walnut St., Philadelphia 19102, (215) 568-0500.

Memphis Recording Co. launched to cut Memphis-based rock'n'roll acts. First release is Keith Sykes' LP, "I'm Not Strange, I'm Just Like You." Address: P.O. Box 22282, Memphis 38122, (901) 458-7191.

Larry Cohen Marketing Inc. formed to provide personalized concepts for unique record projects. Address: 6671 Sunset Blvd., Los Angeles 90028, (213) 466-6484.

Davis-Stevens Productions, to produce commercial campaigns and original projects for radio, television and film, formed by Robbie Davis, previously of K-West Radio, and Shadoo Stevens, veteran L.A. program director, most recently host of the syndicated tv show "Hot City." Address: 9100 Sunset Blvd., Los Angeles 90069, (213) 274-1244.

There will be more of a direct approach to selling records because of tight money. It will be more on line with merchandising and special projects instead of just sending out records," states Del Balzo.

"In terms of concerts, there will be fewer bands touring," he says. "There will be more fighting for bands and a heavier bidding war if concert promoters want to stay alive. You can't spend time developing relationships with college radio programmers. You have to look for immediate results."

Rob Fraiman, program director of Colgate Univ.'s WRCU-FM, isn't terribly concerned about service, but is fearful of college radio's progressiveness as college airplay is being dominated by the Led Zeppelins and Eagles instead of newer acts.

With less attention to college radio, along with diminished service, the newer acts are going to suffer the most as collegiate radio is the last threshold of exposure for new signings.

States Paul Brown, independent college promoter: "Some kind of adjustment between the record companies and groups is needed."

V.M. Music Publishing formed by Joel Wertman and Mark Wertman. The publishing/production company is an extension of Jomark, a Canadian-based publishing firm. Address: 6430 Sunset Blvd., Los Angeles 90028.

Brandywine Records formed by artists Rick and Don Shaw. First LP is "The Best Of The Shaw Brothers." Address: PO Box 413, Durham, N.H. 03824, (603) 868-2567.

Dave Peters Productions, to produce live productions, tv and commercial projects, formed by the former executive vice president of the Wayne Coombs Agency. Peters will coproduce the Tri-State Jubilation, a contemporary Christian showcase, at the Riverfront Stadium in Cincinnati next June, featuring Pat and Debby Boone, B.J. Thomas and Andrae Crouch. Address: 655 Deep Valley Drive, Rolling Hills Estates, Calif. 90274, (213) 539-6812.

Black Music In Concert Promotions and Black Music In Management by Daryl Oliver, formerly of Taurus Productions. Promotion branch will also provide research in Midwest market. Address: 2611 N. Union St., St. Louis 63113, (314) 382-0696.

Doe Records formed by Marc Doe. First release is an EP by Susan Springfield containing "The Lost Is Found," "Heaven And Hell" and "Don't Make Promises You Can't Keep." Address: 437 E. 12th St., New York 10009.

A/S Productions formed by Sylvester Ames Jr., president; Colette Skinner, vice president; and Jerome Metcalfe, writer/producer. Business will be concerned with producing, writing and publishing gospel music. Address: 441 N. LaSalle, Chicago 60610, (312) 644-2044.

Quack Productions formed as multi-faceted production company and rehearsal studio by Richard Sarbin and Joe Dick. The facility contains two fully equipped rehearsal rooms. Address: 12 E. 12th St., New York 10003, (212) 243-9836.

Billboard Soul LPs

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Table with columns: This Week, Last Week, Weeks on Chart, TITLE Artist, Label & Number (Dist. Label), This Week, Last Week, Weeks on Chart, TITLE Artist, Label & Number (Dist. Label). Rows include OFF THE WALL, MASTERJAM, PRINCE, JOURNEY THROUGH THE SECRET LIFE OF PLANTS, ON THE RADIO—GREATEST HITS VOLUME ONE & TWO, GLORYHALLASTOOPID, LIVE! COAST TO COAST, WE'RE THE BEST OF FRIENDS, MIDNIGHT MAGIC, YOU KNOW HOW TO LOVE ME, INJOY, WHERE THERE'S SMOKE, LADIES NIGHT, PIZZAZZ, BEST OF FRIENDS, JUST A TOUCH OF LOVE, IDENTIFY YOURSELF, GAP BAND II, RISE, ANGEL OF THE NIGHT, BIG FUN, DON'T LET GO, BRASS CONSTRUCTION 5, ROYAL RAPPIN'S, THE WHISPER, ONE ON ONE, NO STRANGER TO LOVE, FIRE IT UP, PLEASURE, THE DANCE OF LIFE, DO YOU WANNA GO PARTY, UNCLE JAM WANTS YOU, MASTER OF THE GAME, LIVE AND UNCENSORED, WITCH DOCTOR, ROUGH RIDERS, SWITCH II, THE MUSIC BAND 2.

JANUARY 12, 1980, BILLBOARD

Billboard ® Hot Country LPs ™

Billboard SPECIAL SURVEY
For Week Ending 1/12/80

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★	1	16	KENNY—Kenny Rogers, United Artists LWAK-979
★	2	9	WHAT GOES AROUND COMES AROUND—Waylon Jennings, RCA AHL1-3493
★	3	37	GREATEST HITS—Waylon Jennings, RCA AHL1-3378
★	4	11	I'LL ALWAYS LOVE YOU—Anne Murray, Capitol S0012112
★	5	57	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
★	6	15	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
★	9	9	WHISKEY BENT AND HELL BOUND—Hank Williams Jr., Elektra/Curb 6E-237
★	8	9	CLASSIC CRYSTAL—Crystal Gayle, United Artists L00-982
★	9	7	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
★	10	8	WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson, Columbia JC 36158
★	11	7	PRETTY PAPER—Willie Nelson, Columbia JC 36189
★	12	9	THE BEST OF EDDIE RABBITT, Elektra 6E-235
★	13	7	A CHRISTMAS TOGETHER—John Denver & The Muppets, RCA AFL1-3451
★	14	103	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
★	15	88	STAROUST—Willie Nelson, Columbia JC 35305
★	16	21	YOU'RE MY JAMAICA—Charley Pride, RCA AHL1-3441
★	17	23	3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3353
★	18	9	PORTRAIT—Don Williams, MCA 3192
★	19	39	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H
★	20	34	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE-35751
★	21	14	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC 36202
★	22	36	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
★	30	6	THE BEST OF THE STATLER BROTHERS, Mercury SRM1-1037
★	24	8	DIAMOND DUET—Conway Twitty & Loretta Lynn, MCA 3190
★	25	13	DON'T LET ME CROSS OVER—Jim Reeves, RCA AHL1-3454
★	27	40	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
★	34	17	JUST FOR THE RECORD—Barbara Mandrell, MCA 3165
★	42	28	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E-194
★	40	2	KENNY ROGERS—Kenny Rogers, United Artists UA-LA 689-G
★	31	36	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-3318
★	33	47	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
★	32	24	VOLCANO—Jimmy Buffett, MCA 5102
★	33	28	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
★	34	37	THE STATLER BROTHERS CHRISTMAS CARD—The Statler Brothers, Mercury SRM-1-5012
★	35	35	A RUSTY OLD HALO—Hoyt Axton, Jeremiah JH5000
★	36	38	SHOULD I COME HOME—Gene Watson, Capitol ST 11947
★	37	32	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064
★	50	4	HEART OF THE MATTER—The Kendalls, Ovation OV 1746
★	39	29	THE LEGEND AND THE LEGACY, VOL. I—Ernest Tubb, Cachet CL 33001
★	40	44	LOVELINE—Eddie Rabbitt, Elektra 6E-181
★	41	41	MY VERY SPECIAL GUESTS—George Jones, Epic JE 35544
★	42	43	STAY WITH ME/GOLDEN TEARS—Dave & Sugar, RCA AHL1-3360
★	43	NEW ENTRY	DAYTIME FRIENDS, Kenny Rogers, United Artists UALA-754-H
★	44	NEW ENTRY	EVERYTINE TWO FOOLS COLLIDE, Kenny Rogers & Dottie West, United Artists UALA-864-H
★	45	22	IMAGES—Ronnie Milsap, RCA AHL 13346
★	46	39	FOREVER—John Conlee, MCA 3174
★	47	36	RANDY BARLOW, Republic 6024
★	48	48	ME AND PEPPER—Mel Tillis, Elektra 6E-236
★	49	49	EVERYBODY'S GOT A FAMILY—MEET MINE—Johnny Paycheck, Epic JE 36200
★	50	47	SPECIAL DELIVERY—Dottie West, United Artists LT 1000

★ Star Performer—LPs registering proportionate upward progress this week.

JANUARY 12, 1980, BILLBOARD

Williams Shoots At 3rd Chart LP

NASHVILLE—With two albums now on the Billboard Hot Country LP chart, Hank Williams Jr. is slated to begin recording a new LP next month. Like the two other albums, this forthcoming Williams project will be produced by Jimmy Bowen.

In addition to his recording success, Williams and his Bama Band will make a guest appearance in the upcoming film, "The Roadie." While in New York recently, Williams taped a musical segment for the "Sesame Street" television series.

Country

TUBB'S SHOP REPORTS SLIGHT INCREASE

Holiday Record/Tape Sales Sag At 4 Out Of 5 Nashville Outlets

By MIKE HYLAND

NASHVILLE—In a survey of local area retail outlets checking sales of country and pop product during the holiday season, sales for four of the five stores surveyed were off slightly compared to last year. The only retail outlet reporting an increase is Ernest Tubb's Record Shop in downtown Nashville.

"Our sales over the holiday season were up about 5% over last year," reports David McCormick, store manager. "We didn't know until the last few days if we would surpass last year, but we definitely did." Single

sales for the predominantly country music outlet were over last year's totals as well.

McCormick reports the top album sellers were Ernest Tubb's "Legend And Legacy," "Family Tradition" and "Whiskey Bent And Hell Bound," both by Hank Williams Jr.; plus crossover albums by Kenny Rogers, Crystal Gayle and Larry Gatlin. Sales are still going strong at Tubb's going into the new year.

The other top country outlet here is Conway Twitty's Record Shop. With the store in business since May

of 1979, the manager could not compare sales to last year, but sales picked up in the two weeks prior to Christmas. Singles sales were reportedly not great, but steady.

The top selling albums at Twitty's include product by Willie Nelson, Waylon Jennings, Crystal Gayle, Kenny Rogers, Moe Bandy and Joe Stampley, and Larry Gatlin.

Other retail outlets surveyed include the four area Port O'Call stores. Owner Steve Embree reports that sales were off slightly from last year. "Although our sales were pretty good, we were expecting a little better," reports Embree. "We were down just a tad from last year."

Single sales at Port O'Call stores held up well compared to last year, and country crossover albums out-sold the traditional country releases. The top pop albums sold during the holiday season included Eagles, Fleetwood Mac, Dan Fogelberg and Barbra Streisand. Top country sales included Crystal Gayle, Kenny Rogers and Larry Gatlin.

Discount Records in downtown Nashville reports slightly lower sales this holiday season than last year, although overall sales were strong. "Singles were exceptionally strong sellers," states manager Dickie Lanyne. "We have a large r&b clientele, with the shop selling a great deal of 12-inch singles and 45s."

(Continued on page 35)



MARSHALL DILLON—RCA's new country artist Dean Dillon marshalls support for his debut single, "I'm Into The Bottle," with a visit to Doug Brannan, music director of KCUB-AM in Tucson.

Dillon Plugging His 'Bottle' 45

NASHVILLE—New RCA country artist Dean Dillon recently embarked on a week-long tour of radio stations, clubs and retail outlets through the Western states to support his first single, "I'm Into The Bottle."

The tour kicked off in Phoenix where Dillon judged a Dolly Parton look-alike contest sponsored by KNIX-AM. He visited KJJJ-AM and made an in-store appearance at Circle's Records.

Other stops included San Diego, Tucson, Los Angeles, Bakersfield, Fresno, Sacramento, San Jose, Reno and Las Vegas. Among the radio stations Dillon visited were such AM outlets as KCUB, KIKY, KEEN, KRAK, KMAK, KBET, KLAC, KSON, KUZZ and KRAM.

Special On Cash

NASHVILLE — Commemorating 25 years in the entertainment field, a special television presentation titled "Johnny Cash—A Silver Anniversary Celebration" will air this spring over the CBS network.

Joe Cates is executive producer for the special which will feature film clips and taped highlights of Cash's career, along with a roster of motion picture, tv and recording guest stars who have appeared with the performer in the last quarter century.

EMI/UA Shift

NASHVILLE—EMI/United Artists Records have relocated to 29 Music Square East, Nashville 37203. New telephone number is (615) 244-9595.

3 No. 1 Hits For Picalic Publishing

• *Continued from page 8*

liams, "Years From Now" by Dr. Hook, Dusty Springfield's "Your Love Still Brings Me To My Knees" and a disco cut by the Duncan Sisters on Casablanca, "Boys Will Be Boys."

Picalic, Inc. was formed in the spring of 1977 by Englishman Roger Cook and partner Ralph Murphy. Both were former musicians and had numerous writing credits in Europe. Cook penned such international successes as "Long Cool Woman In A Black Dress," "I'd Like To Teach The World To Sing" and "You've Got Your Troubles," as well as cowriting several long-running Coca-Cola music commercials with Billy Davis.

Murphy had worked previously with the group April Wine and had publishing and production experience in London and New York before moving to Nashville.

"We started Picalic on a shoestring," says Murphy. "We had an empty office on Music Row, a chair, a telephone and virtually no songs. Today, we've got more than 300 songs in the company catalog, an active production wing and our own demo studio."

Under the corporate masthead fall Roger Cook Music, Cookhouse, Chriswood Music, Murfreezongs and Mother Tongue Music. Writers for the company include Cook and Murphy, Charles Cochran, Bobby Wood, Mark True, Ted Lindsay, Sam Hugin, Larry Raspberry and Wally Zwoil.

The latter two are also recording artists covered under production

agreements with Picalic. Murphy recently completed Raspberry's first LP for Mercury titled "No Accident," and just finished artist Sandra Steele's debut album for United Artists, shipping mid-January.

Her initial single is "Hung Up On You," by writers Lindsay and Hugin. Zwol, who records for EMI/America, produces himself in conjunction with Picalic.

Continuing to develop production strengths for Picalic is a primary goal for Murphy, who is shopping three new acts—Rachel Peer, Frank Sheen and Romeo Station, a new wave group from Ohio—in the European marketplace.

Picalic has a strong network of subpublishing affiliates internationally and is concentrating on expanding ties in the pop field domestically and abroad.

"We're pleased with the success we've had in the country area," explains Murphy, "but we don't consider ourselves mainly country publishers. Our experience has been in pop music and we are going to continue to explore this area."

Picalic, under the direction of secretary-treasurer Anita Moore, will be increasing its office space in the coming months as the company registers its growth.

Also, Cook and Murphy are working on contributing Picalic material to a forthcoming George Martin movie soundtrack. Martin and Cook are long-time friends, since the producer once recorded Cook and fellow Britisher Roger Greenaway under the professional pseudonym of David & Jonathan.

Hot Country Singles™

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

This Week	Last Week	Weeks on Chart	TITLE—Artist	This Week	Last Week	Weeks on Chart	TITLE—Artist	This Week	Last Week	Weeks on Chart	TITLE—Artist	
			(Writer, Label & Number (Dist. Label) (Publisher, Licensee))				(Writer, Label & Number (Dist. Label) (Publisher, Licensee))				(Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	1	9	COWARD OF THE COUNTY —Kenny Rogers (R. Bowling, B.E. Wheeler), United Artists 1327 (Roger Bowling, BMI/Sleepy Hollow, ASCAP)	35	36	8	GO FOR THE NIGHT —Freddy Weller (B. Cason, F. Weller), Columbia 1-11149 (Buz Cason, ASCAP/Young World, BMI)	69	79	4	LET'S GO THROUGH THE MOTIONS —The Cates (D. Gilson), Ovation 1134 (Short Rose, ASCAP)	
	2	3	MISSIN' YOU —Charley Pride (K. Fleming, D.W. Morgan), RCA 11751 (Pi-Gem, BMI)	36	37	9	FADIN' RENEGADE —Tommy Overstreet (C. Sams), Elektra 46564 (Ironside, ASCAP)	70		NEW ENTRY	MY HEROES HAVE ALWAYS BEEN COWBOYS —Willie Nelson (S. Vaughan), Columbia 1-11186 (Jack & Bill, BMI)	
	3	2	HAPPY BIRTHDAY DARLIN' —Conway Twitty (C. Howard), MCA 41135 (Butter, BMI)	★	37	42	DAYDREAM BELIEVER —Anne Murray (J. Stewart), Capitol 4813 (Screen Gems-EMI, BMI)	71	51	14	I'VE GOT A PICTURE OF US ON MY MIND —Loretta Lynn (B. Harden), MCA 41129 (King Coal, ASCAP)	
	4	4	HELP ME MAKE IT THROUGH THE NIGHT —Willie Nelson (K. Kristofferson), Columbia 1-11126 (Combine, BMI)	★	38	44	I AIN'T LIVING LONG LIKE THIS —Waylon Jennings (R. Crowell), RCA 11898 (Visa, ASCAP)	72	75	2	IT'S NOT SUPPOSED TO BE THAT WAY —Pam Rose (W. Nelson), Epic 9-50819 (Willie Nelson, BMI)	
	5	5	POUR ME ANOTHER TEQUILLA —Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 46558 (Dee/Dave/Briarpitch, BMI)	★	39	40	I MUST BE CRAZY —Susie Allanson (B. McMill), Elektra/Curb 46565 (Hall-Clement, BMI)	73	83	4	TONIGHT I'M FEELIN' YOU (Ah Over Again) —Jack Grayson (J. Sun, J. Grayson), Hitbound 4501 (Lloyd of Nashville/Plum Creek/Hinsdale, BMI)	
	6	6	OH, HOW I MISS YOU TONIGHT —Jim Reeves (B. Davis, J. Burke, M. Fisher), RCA 11737 (Bourne, ASCAP)	★	40	41	OUT OF YOUR MIND —Joe Sun (D. Knutson, B. Hill), Ovation 1137 (Webbeck, ASCAP/ATV, BMI)	74	84	2	PLAY ANOTHER SLOW SONG —Johnny Duncan (K. Kane, R. Kane), Columbia 1-11185 (Cross Keys, ASCAP)	
	7	7	HOLDING THE BAG —Moe Bandy & Joe Stampley (B. Moore, P. Bunch), Columbia 1-11147 (Baray, BMI)	★	41	48	NOTHING SURE LOOKED GOOD ON YOU —Gene Watson (J. Rushing), Capitol 4814 (Coal Miners, BMI)	75	85	2	(I Still Long To Hold You) NOW AND THEN —Reba McEntire (J. Fuller), Mercury 57014 (Vulness/Blackwood/Texas Red, BMI)	
★	9	7	LEAVING LOUISIANA IN BROAD DAYLIGHT —The Oak Ridge Boys (R. Crowell, D. Cowart), MCA 41154 (Jolly Cheeks/Drunk Monkey, BMI/ASCAP)	★	42	50	DRINKIN' AND DRIVIN' —Johnny Paycheck (G. Gentry), Epic 9-50818 (Taylor and Wilson, BMI)	76	56	13	MY WORLD BEGINS AND ENDS WITH YOU/WHY DID YOU HAVE TO BE SO GOOD —Dave & Sugar (S. Pippin, L. Keith), J. Foster, B. Rice, RCA 11749 (Tree/Windchimes, BMI)/(April, ASCAP)	
	9	10	YOU KNOW JUST WHAT I'D DO/THE SADNESS OF IT ALL —Conway Twitty & Loretta Lynn (J. Foster, B. Rice)/(R. Wolfe III), MCA 41141 (Jack & Bill, ASCAP)/(Side Pocket, BMI)	★	43	45	CHAIN GANG OF LOVE —Roy Clark (R. Bowling, B.E. Wheeler), MCA 41153 (Roger Bowling, BMI)	77	87	2	YOURS FOR THE TAKING —Jack Greene (R. Lane, D. Morrison), Frontline 704 (IRS) (Tree/House Of Gold, BMI)	
	10	9	YOU'D MAKE AN ANGEL WANNA CHEAT —The Kendalls (B. Morrison, B. Zerface, J. Zerface), Ovation 1136 (Combine, BMI/Southern Nights, ASCAP)	★	44	46	YOU'RE AMAZING —David Rogers (T. Grant), Republic 048 (Singletree, BMI)	78	88	4	LILY —Dan Riley (D. Riley, B. Kaye), Armada 103 (Kilkenny/Black Dog, BMI)	
★	11	7	I'LL BE COMING BACK FOR MORE —T.G. Sheppard (C. Putnam, S. Whipple), Warner/Curb 49110 (Tree, BMI)	★	45	47	LET JESSE ROB THE TRAIN —Buck Owens (B. Owens), Warner Bros. 49118 (Blue Book, BMI)	79	89	2	MR. & MRS. UNTRUE —Price Mitchell/Rene Sloane (T. Wine, I. Levine), Sunbird 101 (Gusto) (Pocketful Of Tunes/Jilbern, BMI)	
	12	18	LOVE ME OVER AGAIN —Don Williams (D. Williams), MCA 41155 (Bibo, ASCAP)	★	46	49	I LOVE THAT WOMAN (Like The Devil Loves Sin) —Leon Everette (P. Huffman, J. Keller), Orlando 105 (PMS) (Wee-Bee/Papa Jo, BMI)	80		NEW ENTRY	WHY DON'T YOU SPEND THE NIGHT —Ronnie Milsap (B. McMill), RCA 11909 (Hall-Clement, BMI)	
	13	13	LAY BACK IN THE ARMS OF SOMEONE —Randy Barlow (N. Chinn, M. Chapman), Republic 049 (Chinnichap/Careers, BMI)	★	47	59	THE OLD SIDE OF TOWN/JESUS ON THE RADIO (Daddy On The Phone) —(T.T. Hall)/(T.T. Hall), RCA 11888 (Hallnote, BMI)/(Hallnote, BMI)	81		NEW ENTRY	BOBY IT'S YOU —Pia Zadora (B. Bacharach, M. David, B. Williams), Warner/Curb 49148 (Intersong/United Artists, ASCAP)	
	14	8	TELL ME WHAT IT'S LIKE —Brenda Lee (B. Peters), MCA 41130 (B. Peters, BMI)	★	48	57	I'D RATHER LEAVE WHILE I'M IN LOVE —Rita Coolidge (C.B. Sager, P. Allen), A&M 2199 (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI)	82	92	4	TOUGH ACT TO FOLLOW —Billy Parker (V. Stovall, B. Palmer), SCR 181 (Branch, BMI)	
★	15	17	YOUR LYING BLUE EYES —John Anderson (K. McDuffie), Warner Bros. 49089 (Acut/Rose, BMI)	★	49	58	I'M INTO THE BOTTLE (TO GET YOU OUT OF MY MIND) —Dean Dillon (D. Rutherford, S. Abbott), RCA 11881 (Pi-Gem, BMI)	83	67	7	YOU MAKE IT SO EASY —Bobby G. Rice (E. Conley), Senset 102 (Gusto) (Blue Moon, ASCAP)	
★	16	9	BLUE HEARTACHE —Gail Davies (P. Craft), Warner Bros. 49108 (Lizzie Lou, BMI)	★	50	60	SWEET MOTHER TEXAS —Eddy Raven (E. Raven, S.D. Shafter), Dimension 003 (PMS) (Milene, ASCAP/Acut/Rose, BMI)	84	73	11	SMOOTH SAILIN' —Jim Weatherly (J. Weatherly), Elektra 46547 (KECA, ASCAP)	
★	17	6	YOUR OLD COLD SHOULDER —Crystal Gayle (R. Leigh), United Artists 1329 (United Artists, ASCAP)	★	51	53	MORE THAN A BEDROOM THING —Bill Anderson (B. Anderson), MCA 41150 (Stallion, BMI)	85	81	5	PALIMONY —Leon Rausch (J. Mundy), Derrick 128 (Honeytree/Mundy, ASCAP)	
★	18	9	A LITTLE GETTING USED TO —Mickey Gilley (J. Taylor), Epic 9-50801 (First Lady, BMI)	★	52	61	JUST WHAT THE DOCTOR ORDERED —Becky Hobbs (B. Hobbs), Mercury 57010 (Al Gallico, BMI)	86		NEW ENTRY	MEN —Charly McClain (R. Scaife, J. Hayes), Epic 9-50825 (Algee/Partner, BMI)	
★	19	8	BACK TO BACK —Jeanne Pruett (J. McBee, J. Pruett), IBC 0005 (Scott-Ch & Brandy, ASCAP)	★	53	54	THE MIDNIGHT CHOIR —Larry Gatlin and the Gatlin Brothers Band (L. Gatlin), Columbia 7-1191 (Larry Gatlin, BMI)	87	91	4	NOBODY'S DARLIN' BUT MINE —B.J. Wright (J. Davis), Soundwaves 4593 (NSD) (Duchess, BMI)	
★	20	20	I DON'T WANT TO LOSE YOU —Con Hunley (N.D. Wilson, B. Sherrill, S. Davis), Warner Bros. 49090 (Dusty Roads/Algee, BMI)	★	54	62	NEVER SEEN A MOUNTAIN SO HIGH —Ronnie McDowell (B. Killen, R. McDowell), Epic 9-50753 (Ronnie McDowell, SESAC/Tree, BMI)	88		NEW ENTRY	WILD BULL RIDER —Hoyt Axton (H. Axton), Jeremiah 1003 (Lady Jane, BMI)	
★	21	21	RAINY DAYS AND STORMY NIGHTS —Billie Jo Spears (C. Craig), United Artists 1326 (Mimosas/Wormwood, BMI)	★	55	64	I'D DO ANYTHING FOR YOU —Jacky Ward (C. Kelley, J. Didier), Mercury 57013 (Bobby Goldsboro, ASCAP/Every, BMI)	89	90	2	DEAR MR. PRESIDENT —Max D. Barnes (M.D. Barnes), Ovation 1139 (Plum Creek, BMI)	
★	22	22	I WISH I WAS CRAZY AGAIN —Johnny Cash & Waylon Jennings (B. McMill), Columbia 3-10742 (Hall-Clement, BMI)	★	56	66	CRYING —Stephanie Winslow (R. Orbison, J. Melson), Warner/Curb 49146 (Acut/Rose, BMI)	90		NEW ENTRY	MY SPECIAL PRAYER —Freddy Fender (W. Scott), Starlite 9-4906 (CBS) (Maureen, BMI)	
★	23	30	BABY, YOU'RE SOMETHING —John Conlee (R. Vanhook, C. Putnam, D. Cook), MCA 41163 (Tree, BMI/Cross Keys, ASCAP)	★	57		YOU PICK ME UP (And Put Me Down) —Dottie West (R. Goodrum, B. Maher), United Artists 1324 (Chappell/Sailmaker/Webbeck/Blue Quill, ASCAP)	91	96	2	ME TOUCHIN' YOU —The Capitals (B. Bond), Ridgetop 00779 (Century 21) (Owepar, BMI)	
★	24	26	TILL I STOP SHAKING —Billy "Crash" Craddock (J. Adrian), Capitol 4792 (Pick A Hit, BMI)	★	58	12	SILENCE ON THE LINE —Henson Cargill (S. Whipple), Copper Mountain 201 (NSD) (Tree, BMI)	92	93	4	PLEASE PLAY MORE KENNY ROGERS —Steven Lee Cook (R.W. Gabbard, J. Ireson), Grinders Switch 1709 (PMS) (Cream of the Crop, BMI)	
★	25	5	YEARS —Barbara Mandrell (K. Fleming, D. W. Morgan), MCA 41162 (Pi-Gem, BMI)	★	59	69	YOU'RE ONLY LONELY —J.D. Souther (J.D. Souther), Columbia 1-11079 (Ice Age, ASCAP)	93		NEW ENTRY	BEHIND YOUR EYES —The Charlie Daniels Band (J. Boylan), Epic 9-50806 (Great Eastern, BMI)	
★	26	9	BUT LOVE ME —Janie Fricke (K. Nolan), Columbia 1-11139 (Sound Of Nolan/Two One Two, BMI)	★	60	63	I HATE THE WAY I LOVE IT —Johnny Rodriguez & Charly McClain (A. Aldridge), Epic 9-50791 (Song Doctor/Big Hair, BMI)	94	94	2	PROVE IT TO YOU ONE MORE TIME AGAIN —Kris Kristofferson (K. Kristofferson), Columbia 1-11160 (Resaca, BMI)	
★	27	8	YOU'RE GONNA LOVE YOURSELF IN THE MORNING —Charlie Rich (D. Fritts), United Artists 1325 (Combine, BMI)	★	61	15	MISTY MORNING RAIN —Ray Price (D. Chappell), Monument 45-290 (Almarie, BMI)	95		NEW ENTRY	DON'T MAKE ME OVER —Jennifer Warnes (B. Bacharach, H. David), Arista 0455 (Jac/Blue Seas, ASCAP)	
★	28	7	SUGAR FOOT RAG —Jerry Reed (H. Garland, V. Horton), RCA 11764 (TRO-Cromwell, ASCAP/TRO-Hollis, BMI)	★	62	16	NUMBERS —Bobby Bare (S. Silverstein), Columbia 1-11170 (Evil Eye, BMI)	96	86	5	MAKE BELIEVE IT'S YOUR FIRST TIME —Bobby Vinton (Morrison, Wilson), Tapestry 002 (Music City, ASCAP)	
★	29	9	IF I EVER HAD TO SAY GOODBYE TO YOU —Eddy Arnold (S. Gibb), RCA 11752 (Angel Wing, ASCAP)	★	63	43	NOTHING AS ORIGINAL AS YOU —The Statler Brothers (D. Reid), Mercury 57007 (American Cowboy, BMI)	97	72	5	A MESSAGE TO KHOMEINI —Roger Hallmark & The Thrasher Brothers (C. Jones, S. Linard), Vulcan 10004 (NSD) (This Side Up, ASCAP)	
★	30	8	WHAT'LL I TELL VIRGINIA —Johnny Rodriguez (B. McMill), Epic 9-50808 (Hall-Clement, BMI)	★	64	77	HOLD ON TIGHT —Porter Wagoner (P. Wagoner), RCA 11771 (Owepar, BMI)	98	71	10	WHEN I'M GONE —Dotty (B. Murray), RCA 11743 (Grey, ASCAP)	
★	31	6	THE SHUFFLE SONG —Margo Smith (M. Smith, N.D. Wilson, M. David), Warner Bros. 49109 (Galamar/Al Gallico/Dusty Roads, BMI/Mack David, ASCAP)	★	65	52	I WISH I WAS EIGHTEEN AGAIN —George Burns (S. Throckmorton), Mercury 57011 (Tree, BMI)	99	76	10	FORGET ME NOT —Steve Wariner (P. Evans, A. Byron), RCA 11658 (September, ASCAP)	
★	32	32	THIS MUST BE MY SHIP —Carol Chase (R. Murrah, S. Anders, T. Murrah), Casablanca West 4501 (Blackwood/Magic Castle, BMI)	★	66	78	YOU'VE STILL GOT ME —Jerry Wallace (H. Shields), Door Knob 9-116 (Chip "N" Dale/Jerry Wallace, ASCAP)	100	97	5	OUT WITH THE BOYS —Barry Grant (W. Jennings), CSI 001 (NSD) (Baron, BMI)	
★	33	5	COME TO MY LOVE —Cristy Lane (J. Silbar, S. Lorber), United Artists 1328 (Bobby Goldsboro, ASCAP)	★	67	80						
★	34	4	I CAN'T GET ENOUGH OF YOU —Razzy Bailey (J. Slate, D. Morrison), RCA 11885 (House of Gold, BMI)	★	68	68						

Country

Parton's Pinball Machine Pushed

NASHVILLE—In a cooperative merchandising effort, RCA Records and Bally Manufacturing have designed a marketing venture to support Bally's new Dolly Parton pinball machine.

Parton's record company provided product on its artist along with point-of-sale material for in-store promotions and radio tie-ins across the country. Record, T-shirt and picture disk giveaways were arranged with key radio stations which culminated with a drawing for the winner of a Parton pinball machine at a retail outlet.

Participating in the effort were KNIX-AM in Phoenix along with Circle's Records; KLZ-AM, Denver and Peaches Records; KLAC-FM, Los Angeles and Big Ben's Records; WSM-AM, Nashville and Ernest Tubb's Record Shop; WPLO-AM, Atlanta and Turtle's Records; WDAF-AM, Kansas City and Venture Records; KENR-AM, Houston and Sound Warehouse; WMC-AM, Memphis and Peaches; WJJD-AM, Chicago and Playback; and WIRE-AM, Indianapolis and Peaches.

In Phoenix, KNIX sponsored a Dolly Parton look-alike contest at Mr. Lucky's club, with the winner of the contest drawing the pinball machine grand prize winner.

Details of all promotion and logistics of setting up the merchandising displays were coordinated through RCA's regional marketing managers and the Nashville office. Additionally, a Bally merchandising display was also set up in the retail outlets along with each machine that was given away.

Newsbreaks

• NASHVILLE—After serving as a buyer at Ernest Tubb's Record Shop for a number of years, Mary Frances Crowder has retired from the music business. Crowder was honored at a luncheon given by members of the Nashville music community which included MCA's Glenda White, Republic's Nancy Hirth and Jan Rhee of Jan Rhee's Marketing. Her duties will be assumed by David McCormick, manager of Tubb's stores.

Holiday Sales

• Continued from page 34
The biggest album sellers for Discout Records included releases by Michael Jackson, Kenny Loggins, Prince, Rufus and Chaka, and Eagles. Although the store is not much on country sales, the crossover artists such as Crystal Gayle and Kenny Rogers reported strong sales.

New Life Record Shop, a predominantly rock-oriented store reports strong sales but manager Lee Lane estimates that the total was down roughly 5% from last year. The hottest titles included albums by Aerosmith, Eagles, Styx, Foreigner and Molly Hatchet.

As for country sales, such artists as Waylon Jennings, Willie Nelson, Eddie Rabbitt, Ronnie Milsap and Kenny Rogers all had strong sales at New Life. Although the store doesn't stock many singles titles, it does stock a good quality of r&b and disco singles, and these sales were average, according to Lane.

Rogers Still Country Act Despite Pop Crossovers

By MIKE HYLAND & KIP KIRBY

NASHVILLE — Although Kenny Rogers has scored remarkably strong inroads into the crossover arena, his country base remains securely established, as a current examination of the Billboard Hot Country LP chart shows.

He is launching the new year with an impressive seven albums now listed on this chart, giving the entertainer a total of 14% of all albums listed.

Cresting the LP chart this week in the No. 1 slot—as it has been for the past nine weeks—is “Kenny.” This album, released only 15 weeks ago, has already spent 14 of those weeks in the top 10 echelon of the chart.

In the starred number 5 position is “The Gambler,” a former No. 1 album that held the kingpin spot for 23 weeks. “The Gambler” has been in the top 10 for 54 weeks.

Both of these albums spawned two No. 1 singles each. “Kenny” yielded “You Decorated My Life” and “Coward of the County,” while “The Gambler” produced “The Gambler” and “She Believes In Me.”

“Ten Years Of Gold,” a compilation package that spans Rogers’ earlier efforts with the First Edition as well as his more recent solo recordings, is now at number 14. This LP was No. 1 for two weeks and stayed in the top 10 for 32 weeks.

“Kenny Rogers,” originally released in 1976, is back on the album chart at a starred number 29. This was the LP that produced Rogers’ monster hit, “Lu-

cille,” which soared to No. 1.

Returning to the charts again this week is “Daytime Friends,” previously issued in August 1977. The album went to number 2 where it held for six consecutive weeks. The single of the same title reached No. 1; its followup, “Sweet Music Man,” was a top 10 success.

In conjunction with his solo albums, Rogers also has two albums now on the charts with Dottie West. At 19 is “Classics,” which has been on the chart a total of 38 weeks, peaking at number 3. The LP contained two hit singles, “All I Ever Need Is You,” attaining No. 1 status, and “Til I Can Make It On My Own,” reaching number 3.

Re-entering the album chart this week at 44 is “Everytime Two Fools Collide,” which Rogers and West first released in April of 1978. It has racked up 43 weeks on the chart, 15 of them in the top 10 and two in the coveted No. 1 position. Hit singles from this package were the title track, “Everytime Two Fools Collide” and “Anyone Who Isn’t Me Tonight,” which went to 2.

Rogers’ country success in 1979 won him Billboard’s accolade as top country album artist of the year. Rogers scored with five LPs on the Billboard year-end Top Country Albums of the Year chart: out of 50 titles, Rogers placed “The Gambler” at No. 1, “Ten Years Of Gold” at 8, “Classics” with Dottie West at 19, “Love Or Something Like It” at 46 and “Everytime Two Fools Collide,” again with West, at 48.

JANUARY 12, 1980, BILLBOARD

Halsey's Tulsa Operation Fortifies Its Growth Plan

By ELLIS WIDNER

NASHVILLE—With an expanded operation featuring the rejuvenation of Thunderbird Artists, an involvement in video and concert projects, publishing, television production and an eye toward films, the Jim Halsey Co. is poised and ready for the '80s.

The Halsey Co., a booking and management company, primarily oriented toward country music, is having its best fiscal year ever. The agency is a partnership of Halsey, Roy Clark and Hank Thompson.

Although the Halsey roster numbers only 18, the list includes some of the biggest names in country music with Clark, Thompson, the Oak Ridge Boys, Freddy Fender, Margo Smith, Ray Price, Minnie Pearl, Donna Fargo, Tammy Wynette, Michael Murphey, Joe Stampley and Johnny Rodriguez.

In 1972, Halsey moved the company to Tulsa from Los Angeles. Halsey is bullish on Tulsa, and wants the city to become a major entertainment center.

To encourage Tulsa’s growth, he has sponsored several Tulsa International Music Festivals, which have attracted an international press corps and resulted in tv specials and album projects.

The agency has also stimulated recording activity in the city via the cutting of “Reunion” by Johnnie Lee Wills and “Makin’ Music” by Clark and Gatemouth Brown at local studios.

Halsey plans to build a recording studio in the city and eventually expand into video.

Leon Russell and Halsey are working on several video and concert projects. The two are negotiating toward what could become a joining of the two for future business.

As part of that process, Halsey presented Russell in concert for two nights in Tulsa, with sellouts for both nights.

“Our business is way up,” boasts Halsey. “The three-month period of August-September-October was the biggest three-month period we’ve ever had.”

The bread and butter for many country music agencies is the fair business—state fairs in particular.

“Many of the Halsey acts have had their best summer ever,” says Carl Lund, Halsey marketing director. “Our buyers have set attendance records throughout the country.”

Halsey has a reputation for opening doors, as his groundbreaking tours of the Soviet Union, a country show at MIDEM and Montreux and the exposure of his acts in Europe prove.

It was Halsey who made country music a part of Las Vegas and Lake Tahoe entertainment. Halsey’s Los Angeles office is headed by vice president Dick Howard. His concentration is tv, which is seen by Halsey execs as pivotal in helping their acts reach the public.

DRAWS LINE AT COUNTRY & PUNK MUSIC

20 Years With Atlantic Label; 50 Mann LPs Reveal Versatility

By DOUG HALL

NEW YORK—Herbie Mann is a reaching, stretching musician who will tell you he basically plays pop r&b, but he is much more than that.

The jazz-based flute player is marking 20 years with Atlantic records. A look at the 50 albums he has recorded for the label shows that they have been so varied, so far ranging and at times so experimental that it is a tribute to Ahmet and Nesuhi Ertegün.

Although Ahmet is now chairman of Atlantic and Nesuhi is chairman of WEA International, the two brothers, both devoted jazz fans, founded the label on jazz.

And it was Nesuhi who signed Mann in 1959 after he was impressed with an album the reedman had recorded for Verve.

“Once I was mildly successful they left me on my own to develop what I wanted,” Mann notes.

What he developed ranged from jazz to rock fusion to disco and even included an adaptation of eighth century Japanese Gagaku and Shomyo music in Mann’s “Gagaku & Beyond” album.

But Mann’s work in this period has not generally been esoteric. He was quick to go after the disco market and capitalized on the film “Superman” with his own disco “Super Mann” album.

Mann is realistic about selling albums. “It has nothing to do with art. It’s a business. If you don’t accept that your approach to music has to be as a hobby,” he says.

Among his biggest hits have been the simple down home blues “Comin’ Home, Baby,” which has been released in a few versions, among them: a live performance at New York’s Village Gate and another from a Newport Jazz Festival performance, and “Memphis Underground” a close flirtation with rock.

But Mann is really no fan of rock. “Rock is square. R&b swings, he says, expressing a basic love for jazz. “I get bored with fusion. It has few surprises.”

His basic feelings about music are

Jazz In Greece Suddenly Bullish

ATHENS—Jazz in Greece is suddenly prospering, with healthy action at all levels and a real prospect of the country’s first ever jazz festival being staged here in the summer of 1980.

From a somewhat uncertain start just two years ago, Greece’s sole jazz magazine, Jazz, has blossomed into a full-scale publishing company and is expected to add a recording company within a year.

The success of Jazz has led publisher Kostas Yannouloupoulos to set up publishing operations for sheet music and books, and in working to ease imports of albums and limited editions. He has also pledged himself to setting up a record company to make the first productions of local jazz artists, with pianist Markos Alexiou slated for first sessions.

Yannouloupoulos also plans to bring in top international jazz names for November onwards concerts, including the Leo Smith trio, Paul Rutherford and Barre Phillips, with the 1980 culmination in that long-awaited Greek Jazz Festival.

illustrated by an incident during his recent Carnegie Hall appearance. He was in the midst of a pulsating Latin-oriented program when he suddenly paused and played a lyrical “I Can’t Get Started.”

He injected the sudden change of pace because “I remember going to Carnegie in the 1940s and hearing a Jazz at the Philharmonic concert with Lester Young playing ‘I Can’t Get Started.’ Ever since I’ve wanted to play that. It was just a spur of the moment thing.”

While Mann will play a wide range of music there are two types he refuses to play: “country and new wave or punk music.” And he is a strong defender of r&b. “It’s elitist and racist to say r&b is boring,” he says.

He would like to spend the rest of his days playing “acoustic music with people like Ron Carter on bass,” but he also plans to “play music for young people and improvise on forms that are popular.”

Just to challenge himself he recently played two one-hour sets in San Francisco playing unaccompanied solo flute. And he plans to do more of the same this month in Blues Alley in Washington.

For five weekends in November and December Mann celebrated his 20th anniversary by playing at the Village Gate with various musicians he has worked with over the years. Each Friday Mann appeared with a different group of musicians and each Sunday he was featured as “Mann Alone.”

Billboard SPECIAL SURVEY For Week Ending 1/12/80

Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	10	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241	26	29	2	OLD AND NEW DREAMS Various Artists, ECM ECM-11155 (Warner Bros.)
2	3	7	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)	27	26	12	CARRY ON Flora Purim, Warner Bros. BSK 3344
3	2	14	RISE Herb Alpert, A&M SP 4790	28	38	29	LIVE AT THE HOLLYWOOD BOWL Chuck Mangione, A&M SP-6701
4	4	11	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	29	27	8	CHICK COREA/HERBIE HANCOCK Chick Corea, Herbie Hancock, Polydor PD-2-6238
5	5	9	PIZZAZZ Patrice Rushen, Elektra 6E-243	30	40	53	ANGIE Angela Bofill, GRP/Arista GRP-5000
6	7	11	A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253	31	NEW ENTRY	→	PRESSURE Pressure, LAX MCA-3195 (MCA)
7	8	8	STREET BEAT Tom Scott, Columbia JC 36137	32	28	5	THE BEST OF HERBIE HANCOCK Herbie Hancock, Columbia JC 36309
8	9	41	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)	33	43	4	JEFF LORBER FUSION Jeff Lorber Fusion, Inner City IC 1026
9	11	11	BEST OF FRIENDS Twennynine Featuring Lenny White, Elektra 6E-223	34	30	25	EUPHORIA Gato Barbieri, A&M SP-4774
10	10	10	DON'T ASK Sonny Rollins, Milestone M-9090 (Fantasy)	35	31	6	I REMEMBER CHARLIE PARKER Joe Pass, Pablo 2312109 (RCA)
11	6	32	STREET LIFE Crusaders, MCA MCA 3094	36	32	26	I WANNA PLAY FOR YOU Stanley Clarke, Nemperor KZ- 35680 (CBS)
12	13	15	8:30 Weather Report, Arc/Columbia PC2-36030	37	34	10	PRODUCT Brand X, Passport PB 9840 (JEM)
13	12	20	WATER SIGN The Jeff Lorber Fusion Arista AB-4234	38	44	38	PARADISE Grover Washington Jr., Elektra 6E-182
14	14	7	PASSION DANCE McCoy Tyner, Milestone M-9091 (Fantasy)	39	39	7	DAYS LIKE THESE Jay Hoggard, Arista/GRP GRP 5004
15	15	36	HEART STRING Earl Klugh, United Artists UALA-942 (Capitol)	40	48	2	GIANTS Various Artists, LAX MCA-3188 (MCA)
16	17	13	THE WORLD WITHIN Stix Hooper, MCA 3180	41	41	20	DUET Gary Burton & Chick Corea, ECM ECM-1-1140 (Warner Bros.)
17	16	8	AND 125TH STREET, N.Y.C. Donald Byrd, Elektra 6E-247	42	35	19	FEEL IT Noel Pointer, United Artists UALA-973
18	19	5	CIRCLE IN THE ROUND Miles Davis, Columbia KC 2-36278	43	33	49	CARMEL Joe Sample, MCA AA-1126
19	18	10	THE HAWK Dave Valentin, Arista/GRP GRP 5006	44	NEW ENTRY	→	STRAIGHT LIFE Art Pepper, Galaxy GXY 5127 (Fantasy)
20	20	22	LUCKY SEVEN Bob James, Columbia/Tappan Zee JC-36056	45	50	7	OLD FRIENDS, NEW FRIENDS Ralph Towner, ECM ECM-1-1153 (Warner Bros.)
21	21	28	BROWN SUGAR Tom Browne, Arista/GRP GRP-5003	46	46	2	WHEN I FIND YOU LOVE Jean Carn, P.I.R. JZ 36196 (CBS)
22	22	36	NEW CHAUTAUQUA Pat Metheny, ECM ECM-1-1131 (Warner Bros.)	47	49	5	LIGHT AS A FEATHER Azymuth, Milestone M 9089 (Fantasy)
23	23	7	NIGHT CHILD Oscar Peterson, Pablo 2312108 (RCA)	48	37	27	MINGUS Joni Mitchell, Asylum 5E-505
24	24	8	MOSAIC John Klemmer, MCA MCA-2-8014	49	36	6	BASIE JAM #3 Count Basie, Pablo 2310840 (RCA)
25	25	10	AIN'T IT SO Ray Charles, Atlantic SD 19252	50	47	8	BUSH DANCE Johnny Griffin, Galaxy GXY-5126 (Fantasy)

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Disco

Long Island Deejays Probe Public Tastes

By BOB RIEDINGER JR.

NEW YORK—Long Island DJs are working harder than a bee in spring to find exactly what programming is best suited to the tastes of their suburban customers in the midst of a changing disco scene.

While some clubs are still successful with traditional Latin-oriented disco tunes, others have been working in new wave and rock elements, finding it popular with the younger set.

To look at 231 in Carl Place, an adult-oriented disco that is probably one of the hottest on Long Island, reports of traditional disco's demise seem greatly exaggerated. Here careful attention is given to the playing of "commercialized disco."

DJ John Sciortino has drawn crowds to this sophisticated room for over a year, and he notes the clientele, like much of the Long Island club market, is basically straight and white. The average age of the 231 customer hovers at 24 and their tastes lean towards radio-popularized disco.

Sciortino points out that "65%-75% of what I play is on the radio right now." And, it's disco, not new wave or rock, he adds.

"I've been spinning for five years, and for the last four I've heard 'disco is dying.' The style is definitely changing, there's a lot of rock influences, but there will always be dancing."

Citing Kool & the Gang's "Ladies Night" with its 106 beats per minute and "Enough Is Enough" at 136, Sciortino feels "as long as there is music in that range, the DJ can move his crowd."

At Rumours in Island Park, DJ Carmine Caradonna has programmed a broad range of music from the time that he started spinning there two years ago. James Brown cuts always find their way into the mix, and even a Chuck Berry tune was possible, so that the new wave and crossover material were absorbed with little resistance.

For a crowd that is now in its early '20s and late teens, Caradonna says "I've been pushing 'Pop Music,' 'Money,' by the Flying Lizards, and 'Rock Lobster' by the B-52's. All the music with a heavier beat." "My Sharona" is particularly popular and one or two spins a night gives the club and dancers "an extra lift."

"Hardly anybody is doing the hustle," observes Caradonna. "If you play a run of nice hustle songs, people come up to the booth and complain."

At 231, on the other hand, "Rock Lobster" empties the dance floor.

With freestyling solidly entrenched and "the Patty Duke" steps spreading through his club, slow dance music is still very remote.

"If that comes in, it will have to be

motivated by a very well known artist like Donna Summer or a new star like France Joli." The emphasis, he says, is on the funkier disco, because "people still need that hard beat."

Basic rock and new wave are rare fare on 231's Technics turntables. "Take 'Reasons To Be Cheerful,'" says Sciortino. "It's a new type of music; there's a different hook built into it. But it's a fad. And my people aren't ready for it."

In the face of "disco is dying" attitudes, the 231 DJ is confident of his ability to read his customers and their preferences, keeping an open ear to requests and trends. Sciortino is generous with plaudits for the teen discos in the area, which he feels are building a foundation of future customers.

"They (the teen clubs) are helping me greatly. Up to now the teen years have been very rock-oriented. They could always go to concerts. They finally have an opportunity to become disco-oriented, since teen clubs are preparing them."

But it's not a cut and dry situation. DJ Tony Adipietro, who goes by the pseudonym "Dr. Fudge" when he mans the booth at Guys And Dolls teen disco in Franklin Square, says crossover is currently having the biggest impact at the club, and "My Sharona" is the crossover favorite.

"Kids at 13 and 14 are still pretty heavy into rock," he explains, "and they want to hear Kiss, the 'Rocky Horror Show' and the Grateful Dead. Even old Yes."

Adipietro says their disco tastes are pop-flavored and new records aren't widely accepted until radio starts in with regular airplay, at which point the record is "in."

Curiously, Donna Summer is not as big a hit as in the adult clubs. On the other hand, the only material Adipietro can introduce as "progressive" and without the boost of radio airplay is Michael Jackson and other Jackson releases.

Because of attendance that dwindled over the summer prior to a changing of managerial hands in September, Guys And Dolls is considering bringing in live acts on a semi-regular basis to boost attendance.

"We had Pamela Stanley three weeks ago," Adipietro says, "and WKTU added her to its playlist about a week and a half ago. But we'd like to try for France Joli and the Sugarhill Gang." Joli's "Come To Me" is still popular with the teens here and the Gang's "Rapper's Delight" is one of their number one songs.

And, Adipietro adds, "Rapper's Delight" is such a favorite that he can cut the sound for a 15 second period and have the dancers continue the rap.

Novelty songs go over well and so does "anything with a new type of beat." "Pop Music" and "Reasons To Be Cheerful" were hot. Adipietro consciously programs diversified cuts, believing teens have a short concentration span and if the beat is not changed from time to time the result is a dead room. "Adults will put up with it even if they're bored," he says, "only because it's the trend. Kids won't."

Fifty per cent of the music is requests, and according to the teen spinner, many are oldies. Adipietro gets play out of the Jackson's "Shake Your Body Down To The Ground" and other disco classics long after they've been retired by adult club DJs.

Disco Mix

By BARRY LEDERER

NEW YORK—With diminishing emphasis on volume releases and an increasing trend toward quality, 1980 should prove to be an even more lucrative year for the disco industry than any of the years of the decade just ended.

Howard Merritt, East Coast promotion director of Casablanca Records, looks forward to the following product as potential chart movers: The Lipps LP titled, "Funky Town," with four strong disco cuts including a 12-inch 33 $\frac{1}{3}$ r.p.m. titled "All Night Dancing;" a 12-inch 33 $\frac{1}{3}$ r.p.m. from the Skatt Bros., titled, "Walk That Night;" a 12-inch disco from C.O.D. called "Putting My Heart On The Line." There will also be new LPs from Randy Brown and Mizz. Meco who translated the "Star Wars" and "Close Encounters" soundtracks into disco hits, lends his talents to the music from such films as "Star Trek" and "The Black Hole." Finally, the following movie soundtracks will be on Casablanca: "Roller Boogie," "All That Jazz" and "Foxes."

Prelude's Mark Murphy, Michael Gomes and Bob Low are taking special interest in the upcoming releases of Bobby Thurston's "You Got What It Takes;" the Asha LP, produced by Boris Midney; the Center Stage 12-inch 33 $\frac{1}{3}$ r.p.m. "Are You Ready," backed with "Never" produced by Christine Wilshire; and from Canada a new group called Kumano with the title cut, "I'll Cry For You." Prelude's France Joli, is in the studio laying tracks for her new album.

Jerry Bossa, director of special projects at Buddah, thinks the Retta Hughes LP, to be released in January, should receive good response from deejays. Produced by Kenny Lehman, a 12-inch 33 $\frac{1}{3}$ r.p.m. will be titled "Star Piece" and leans towards a rock feeling. Positive Choice, an up and coming group, will have a 12-inch 33 $\frac{1}{3}$ r.p.m. called "Supersonic Stereophonic No. 1." Albums scheduled for release on Buddah's subsidiary label, Ze, include Linda Lynch, Christina and Kid Creole. Bossa states that the label's direction seems to be headed more towards rock and jazz with upcoming albums by Carmen McRae, Hank Crawford and John Fates in the latter category.

Blue Sky Records roster of new products includes albums by Johnny Winter, Edgar Winter, David Johanson, Muddy Waters, Rick Derringer and Dan Hartman.

The new Cheryl Lynn album on Columbia will be titled "In Love." It has four hot disco cuts produced by Barry Blue. Also in the studio at this time are Cissy Houston, Michael Zaeger, Gladys Knight and the B.T. Express.

Curtis Urbina, disco promotion head at Emergency Records has a new 12 inch 33 $\frac{1}{3}$ r.p.m. by Firefly titled "Do It Dancing" produced by Horseman and Hogs.

Judy Weinstein, president of the For The Record disco pool, will soon celebrate the organization's second anniversary. In this short span of time, Weinstein has formed a solid membership of 125 of the top deejays in the New York Metropolitan area. Weinstein's insight into the needs of the deejay, and the commercial viability of new record releases, has made her the industry's choice as one of the first women of disco.

TIES WITH LITELAB

Lasertronics Into New York Market

LONDON—Lasertronics, a leading supplier in the international disco hardware market, has set up a New York-based company in association with Litelab.

Offices have been taken next door to Litelab on Ninth Ave., a sales force of 26 is being trained, and first year turnover for the new company is projected at \$3 million. Equity will be split equally between the U.K. parent and Litelab.

Managing director Mike Geary says that though Europe was well covered by the U.K. operation and

America had been exploited through the previous setup, development of a U.S. company offered important advantages. Litelab, whose growth took off after use of its designs and dance floor in "Saturday Night Fever," provides Lasertronics the opportunity to increase penetration in the entertainment laser equipment field. Geary himself has also relocated to New York.

Filling the vacancy created by Geary's shift is Geoff Hood, who becomes European general sales manager after seven years with equipment firm FAL.

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JAPAN SEES U.S. DEEJAY

LOS ANGELES—Japan will get a taste of American disco product and DJ techniques when "Trip" Ringwald, alternating DJ at Circus Disco here, stints as guest DJ at Tokyo's Studio I in January and February.

Ringwald's appearance at Studio I will coincide with the airing of a Panasonic stereo commercial filmed at Circus Disco earlier this year for the Japanese market.

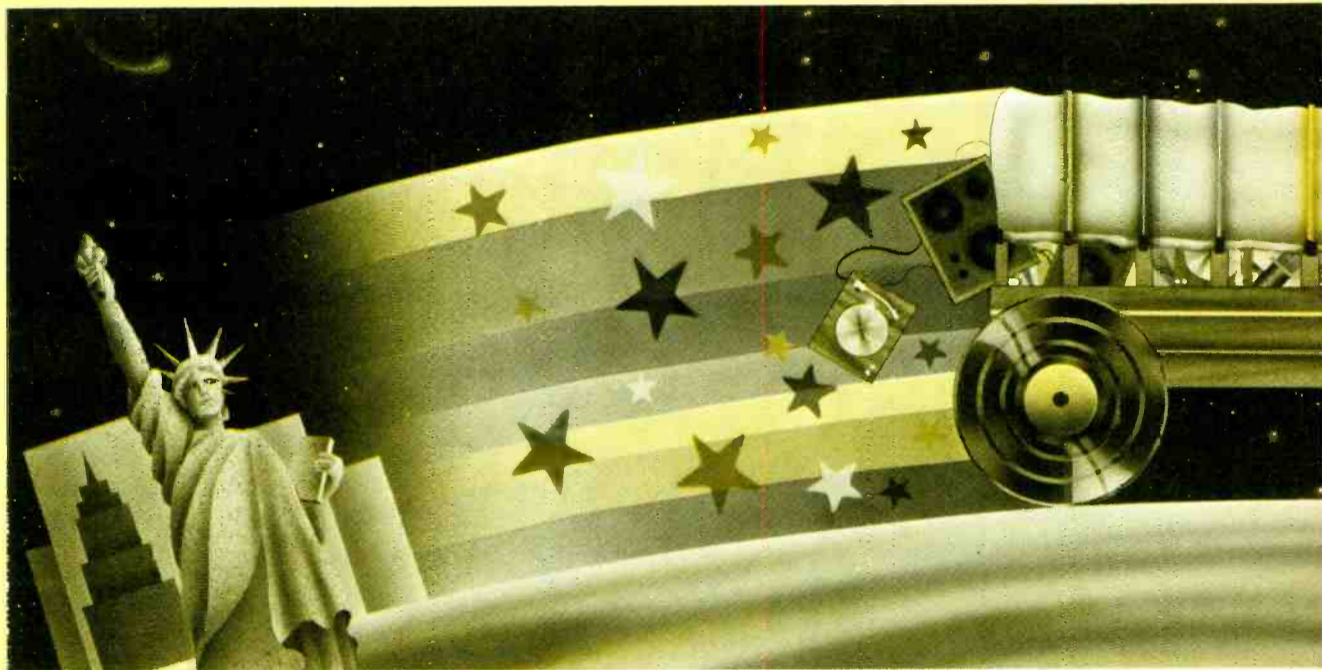
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AGENDA TOPICS:

DISCO PLUS ROCK 'N ROLL—FUSING A NEW SOUND FOR THE 80's?

Co-Moderators: Ray Caviano, RFC / Warner • Rick Stevens, Polydor

Panelists: Miles Copeland, IRS, England • Seymour Stein, Sire • Sherman Cohn, KIIS • Frank Crocker, WBLS • Janis Lundy, RSO • Henry Schissler, Heat, New York

DISCO RADIO—COMBINATION OF ROCK—DISCO—R & B.

Moderator: Wanda Ramos

Panelists: Roy Perry, WCAU-FM, Philadelphia • Sonny Joe White, WXCS, Boston • Candy Whelting, WHRK, Memphis • Al Brady, WABC, New York • Rick Sklar, WABC, New York • Matthew Clenott, WDAI, Chicago • Barry Mago, WGCI, Chicago • Michael Jones, KRLY, Houston • Rick Nuhn, KXTC, Phoenix • Robert Michael Anderson, Alexandria, Va.

DISCO FINANCING—DOMESTICALLY / INTERNATIONALLY, GETTING START-UP OR EXPANSION CASH IN A RECESSIONARY PERIOD.

DISCO PRODUCT PROMOTION—THE GROWING IMPORTANCE OF INDEPENDENT PROMOTION.

Moderator: Tom Hayden, Tom Hayden Associates

Panelists: John Hedges • Tom Cossie • Mark Kreiner • Jane Brinton • Steve Bogan, RPM • Craig Kostich, Warner / RFC • Arnie Smith, RSO • Howard Merit, Casablanca • Alan Michael Mamber, Fantasy Records • Dennis Wheeler, Casablanca Records

INTERNATIONAL LIGHTING—INCLUDING SOPHISTICATED LASERS IN DISCOS.

Moderator: Radcliffe Joe, Billboard, New York

Panelists to be announced in a later issue.

DEEJAY SPINNING SESSION—LIVE!

Spinners: Jim Burgess, Infinity, New York • Roy Thode, Studio 54, New York • Richie Rivera, Flamingo, New York • Ken Jason, Chicago • Bob Vitteriti, Trocadero Transfer, San Francisco • Mike Lewis, Studio One, Los Angeles
Other Spinners Still To Be Confirmed.

THE 12"—BUDGET ALBUMS OF THE FUTURE?

Moderator: Michel Zgarka, Trans-Canada Records, Montreal

Additional Panelists still to be confirmed.

STARPOWER—IMAGE BUILDING FOR UNKNOWN DISCO ARTISTS. HOW PROMOTION / PUBLICITY / BOOKINGS INTERFACE.

Co-Moderators: Bob Caviano, Bob Caviano Productions • Howard Bloom, Howard Bloom Agency • Norby Walters, Norby Walters, New York

Panelists: David Salador, DIS Co. • Michele Hart, Casablanca • Vince Pellegrino, CBS • Ron Baron, Norman Winter & Associates

Additional panelists (A & R, Marketing and P.R.) still to be confirmed.

DISCO OWNERS—COMPETITION IN TODAY'S MARKETPLACE.

Co-Moderators: Scott Forbes, Studio One, Los Angeles • Tony Martino, 12 West

Panelists: Rick Kline • Ray Ford • Linda Edmunds • Mike Lewis • Dick Collier, Trocadero Transfer, San Francisco
Many others (inc. international) still to be confirmed.

PROGRAMMING TODAY IN THE CLUB

Moderator: Jim Burgess, Infinity, New York

Panelists: Richie Rivera, Flamingo, New York • Mike Lewis, Studio One • Dan Joseph, TK Records • Michael Graber, Alphies, Chicago • Bob Pantano, POPS Philadelphia Pool, also WCAU FM • Jerry Johnson, Menjo, Detroit • Ray Caviano, Warner / RFC • Bruce Myer, Music Plus, Hollywood • Craig Kostich, Warner / RFC • Preston Powell

POOLS & ASSOCIATIONS—THEIR GROWING IMPORTANCE IN THE CONTINUATION OF DISCO.

Moderator: Judy Weinstein, For The Record, New York

Panelists: H. Goran Noreen, Swedish D.J. Association • Joel Cameron, President, Nevada Disco D.J. Association • Michael O'Hara, Trammpps, Wash. D.C.

Many more panelists still to be confirmed.

THE PRODUCERS—DISCO PURISTS Vs. FUSION MASTERMINDS.

Co-Moderators: John Luongo • Giorgio Moroder • Jacques Morali

Panelists: Leon Silvers • Reggie Lucas • Vince Alletti • Dan Hartman • Freddie Perren • Gino Soccio • Theo Vaness • Norman Harris • Bunny Sigler

ROLLER DISCOS PHENOMENON—A BOOM FOR DISCO

Moderator: Still to be confirmed.

Panelists: David Hunt
Others still to be confirmed from:
High Rollers
Roxy
Christopher Street
Hell On Wheels, etc.

MOBILE DISCO

Moderator: Still to be confirmed.

Panelists: Still to be confirmed.

ORGANIZING TEEN DISCOS—PUBLICIZING, PROGRAMMING, COSTS VS. ADULT DISCO, ETC.

Moderator: Mike del Rey, Ten Disco Chain Owner, Los Angeles

Panelists: Still to be confirmed.

DISCO FRANCHISING

Moderator: Still to be confirmed.

Panelists: Will include:
2001 clubs
Bobby McGee's
Uncle Sam's, etc.

More Participants to be Announced!

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Other sessions to be announced in a future issue of Billboard; including star entertainers from Disco, Disco / Rock Fusion, and R&B / Disco Fusion Music. The live disco entertainment event of the year!

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ATLANTA

- This Week**
- 1 ON THE RADIO—Donna Summer—Casablanca (LP)
 - 2 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12-inch)
 - 3 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
 - 4 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
 - 5 ROLLER SKATIN' MATE—Peaches & Herb—Polydor (12-inch)
 - 6 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (12-inch)
 - 7 I CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 8 DEPUTY OF LOVE/WINTER LOVE—Don Armando—ZE (LP/12-inch)
 - 9 ROCK IT—Deborah Washington—Ariola (LP)
 - 10 LOVE GUN—Rick James—Motown (12-inch)
 - 11 HOLLYWOOD/DANCE LITTLE BOY BLUE—Freddie James—Warner (LP)
 - 12 BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy (LP)
 - 13 WEAR IT OUT—Stargard—Warner (12-inch)
 - 14 I'LL TELL YOU—Sergio Mendes—Elektra (12-inch)
 - 15 READY FOR THE 80'S/SLEAZY—Village People—Casablanca (LP)

BALT./WASHINGTON

- This Week**
- 1 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12-inch)
 - 2 I'M CAUGHT UP—Inner Life—Prelude (LP/12-inch)
 - 3 WEAR IT OUT—Stargard—Warner (12-inch)
 - 4 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
 - 5 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (12-inch)
 - 6 SEXY DANCER/DO YOU WANNA BE MY LOVE—Prince—Warner (LP)
 - 7 LOVE INJECTION—Trussel—Elektra (12-inch)
 - 8 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 9 BODY SHINE—Instant Funk—Salsoul (LP)
 - 10 I'LL TELL YOU—Sergio Mendes—Elektra (12-inch)
 - 11 FESTIVAL—All cuts—Evita—RSD (LP)
 - 12 I CAN'T DANCE WITHOUT YOU—Theo Vaness—Prelude (LP)
 - 13 SMACK DAB IN THE MIDDLE—Janice McLean—Warner/RFC (12-inch)
 - 14 YOU KNOW HOW TO LOVE ME—Phyllis Hymen—Arista (LP)
 - 15 MUSIC—One Way/Al Hudson—MCA (LP)

BOSTON

- This Week**
- 1 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12-inch)
 - 2 SMACK DAB IN THE MIDDLE—Janice McLean—Warner/RFC (12-inch)
 - 3 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
 - 4 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (12-inch)
 - 5 KINDA LIFE (Kinda Love)—North End—West End (12-inch)
 - 6 SEXY DANCER/I WANNA BE YOUR LOVER—Prince—Warner (LP)
 - 7 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 8 TAKE ALL OF ME—Barbara Law—Pavillion (12-inch)
 - 9 DEPUTY OF LOVE/WINTER LOVE—Don Armando—ZE (LP)
 - 10 WEAR IT OUT—Stargard—Warner (12-inch)
 - 11 YOU KNOW HOW TO LOVE ME—Phyllis Hymen—Arista (LP)
 - 12 I WANNA ROCK WITH YOU/DON'T STOP—Michael Jackson—Columbia (LP)
 - 13 BODY LANGUAGE—Spinners—Atlantic (LP)
 - 14 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
 - 15 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch)

CHICAGO

- This Week**
- 1 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (LP)
 - 2 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (12-inch)
 - 3 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
 - 4 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 5 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
 - 6 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 7 WEAR IT OUT—Stargard—Warner (12-inch)
 - 8 BODY LANGUAGE—Spinners—Atlantic (12-inch)
 - 9 YOU KNOW HOW TO LOVE ME—Phyllis Hymen—Arista (LP)
 - 10 I'M CAUGHT UP—Inner Life—Prelude (12-inch)
 - 11 MANDOLAY—La Flavor—Sweet City (12-inch)
 - 12 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
 - 13 SMACK DAB IN THE MIDDLE—Janice McLean—Warner/RFC (12-inch)
 - 14 DANCE YOURSELF DIZZY—Liquid Gold—Parachute (12-inch)
 - 15 ROLLER SKATIN' MATE—Peaches & Herb—Polydor (12-inch)

DALLAS/HOUSTON

- This Week**
- 1 RELIGHT MY FIRE/VERTIGO—Dan Hartman—Columbia (LP)
 - 2 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (LP)
 - 3 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 4 SMACK DAB IN THE MIDDLE—Janice McLean—Warner/RFC (12-inch)
 - 5 I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch)
 - 6 NIGHT DANCER—Jean Shy—RSD (12-inch)
 - 7 DANCE YOURSELF DIZZY—Liquid Gold—Parachute (12-inch)
 - 8 THP—all cuts—THP—Atlantic (LP)
 - 9 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
 - 10 MANDOLAY—La Flavor—Sweet City (12-inch)
 - 11 GO DANCE—Billy Moore—Emergency (12-inch)
 - 12 TEMPEST TRIO—all cuts—Tempest Trio—Marlin/TK (LP)
 - 13 YOU KNOW HOW TO LOVE ME—Phyllis Hymen—Arista (12-inch)
 - 14 DEPUTY OF LOVE—Don Armando—ZE (12-inch)
 - 15 I WANNA BE YOUR LOVER—Prince—Warner (LP)

DETROIT

- This Week**
- 1 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (LP)
 - 2 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
 - 3 SMACK DAB IN THE MIDDLE—Janice McLean—Warner/RFC (12-inch)
 - 4 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 5 DEPUTY OF LOVE—Don Armando—ZE (12-inch)
 - 6 WEAR IT OUT—Stargard—Warner (12-inch)
 - 7 LOVE GUN—Rick James—Motown (LP)
 - 8 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 9 NIGHT DANCER—Jean Shy—RSD (12-inch)
 - 10 E=MC²—all cuts—Giorgio—Casablanca (LP)
 - 11 MONEY—The Flying Lizards—Virgin (12-inch)
 - 12 MUSIC—One Way/Al Hudson—MCA (LP)
 - 13 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (12-inch)
 - 14 ROCK LOBSTER/PLANET CLAIR/DANCE THIS MESS AROUND—The B 52's—Warner (12-inch)
 - 15 TEMPEST TRIO—all cuts—Tempest Trio—Marlin/TK (LP)

LOS ANGELES

- This Week**
- 1 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)
 - 2 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (LP)
 - 3 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 4 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
 - 5 DEPUTY OF LOVE—Don Armando—ZE (12-inch)
 - 6 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 7 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
 - 8 FESTIVAL—all cuts—Evita—RSD (LP)
 - 9 WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP)
 - 10 ON THE RADIO—Donna Summer—Casablanca (LP)
 - 11 I'M CAUGHT UP—Inner Life—Prelude (LP)
 - 12 ROCK LOBSTER/PLANET CLAIR/DANCE THIS MESS AROUND—The B 52's—Warner (12-inch)
 - 13 NIGHT DANCER—Jean Shy—RSD (12-inch)
 - 14 MONEY—The Flying Lizards—Virgin (12-inch)
 - 15 I CAN'T DANCE WITHOUT YOU—Theo Vaness—Prelude (LP)

MIAMI

- This Week**
- 1 DEPUTY OF LOVE—Don Armando—ZE (12-inch)
 - 2 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)
 - 3 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 4 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12-inch)
 - 5 NIGHT DANCER—Jean Shy—RSD (12-inch)
 - 6 SMACK DAB IN THE MIDDLE—Janice McLean—Warner/RFC (12-inch)
 - 7 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
 - 8 I'LL TELL YOU—Sergio Mendes—Elektra (12-inch)
 - 9 I'M CAUGHT UP—Inner Life—Prelude (12-inch)
 - 10 FESTIVAL—all cuts—Evita—RSD (LP)
 - 11 THP—all cuts—THP—Atlantic (LP)
 - 12 LOVE INJECTION—Trussel—Elektra (12-inch)
 - 13 MONEY—Flying Lizards—Atlantic (12-inch)
 - 14 DANCE YOURSELF DIZZY—Liquid Gold—Parachute (12-inch)
 - 15 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)

NEW ORLEANS

- This Week**
- 1 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 2 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12-inch)
 - 3 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)
 - 4 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
 - 5 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch)
 - 6 THP—all cuts—THP—Atlantic (LP)
 - 7 PUMP IT UP/BEAT OF THE NIGHT—Fever—Fantasy (LP/12-inch)
 - 8 STRAIGHT TO THE HEART—Loose Change—Casablanca (LP)
 - 9 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 10 TEMPEST—all cuts—Tempest Trio—Marlin (LP)
 - 11 DEPUTY OF LOVE—Don Armando—ZE (12-inch)
 - 12 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
 - 13 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (LP)
 - 14 I'M CAUGHT UP—Inner Life—Prelude (LP)
 - 15 LOVE MESSAGE—Musique—Prelude (LP)

NEW YORK

- This Week**
- 1 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (LP)
 - 2 SMACK DAB IN THE MIDDLE—Janice McLean—Warner/RFC (12-inch)
 - 3 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 4 FESTIVAL—all cuts—Evita—RSD (LP)
 - 5 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
 - 6 I'M CAUGHT UP—Inner Life—Prelude (12-inch)
 - 7 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 8 LOVE INJECTION—Trussel—Elektra (12-inch)
 - 9 WEAR IT OUT—Stargard—Warner (12-inch)
 - 10 DEPUTY OF LOVE—Don Armando—ZE (LP)
 - 11 ROTATION—Herb Alpert—A&M (12-inch)
 - 12 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)
 - 13 STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP)
 - 14 BODY SHINE/SLAP, SLAP, LICKEDY LAP—Instant Funk—Salsoul (LP)
 - 15 CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC—Theo Vaness—Prelude (LP)

PHILADELPHIA

- This Week**
- 1 I'M CAUGHT UP—Inner Life—Prelude (12-inch)
 - 2 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
 - 3 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 4 YOU KNOW HOW TO LOVE ME—Phyllis Hymen—Arista (12-inch)
 - 5 I WANT YOU FOR MYSELF—George Duke—Epic (12-inch)
 - 6 MUSIC—Al Hudson—MCA (LP)
 - 7 DON'T STOP THE FEELING—Roy Ayers—Polydor (12-inch)
 - 8 BODY SHINE/SLAP SLAP—Instant Funk—Salsoul (LP)
 - 9 SMACK DAB IN THE MIDDLE—Janice McLean—Warner/RFC (12-inch)
 - 10 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 11 AND THE BEAT GOES ON—Whispers—Solar (LP)
 - 12 ARE YOU READY FOR LOVE—Slave—Atlantic (LP)
 - 13 WEAR IT OUT—Stargard—Warner (12-inch)
 - 14 LOVE INJECTIONS—Trussel—Elektra (12-inch)
 - 15 I CAN'T TURN THE BOOGIE LOOSE—Controllers—TK (12-inch)

PHOENIX

- This Week**
- 1 WEAR IT OUT—Stargard—Warner (12-inch)
 - 2 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)
 - 3 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 4 WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP)
 - 5 NIGHT DANCER—Jean Shy—RSD (12-inch)
 - 6 MOSKOW DISKOW/ROCK AROUND THE CLOCK—Telex—Sire/Warner (12-inch)
 - 7 SMACK DAB IN THE MIDDLE—Janice McLean—Warner/RFC (12-inch)
 - 8 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch)
 - 9 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 10 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
 - 11 ON THE RADIO—Donna Summer—Casablanca (LP)
 - 12 BURNIN' ALIVE—Tony Rollo—Casablanca (LP)
 - 13 LOVE MESSAGE—Musique—Prelude (LP)
 - 14 READY FOR THE 80'S—Village People—Casablanca (LP)
 - 15 LOVE RUSH—Ann Margret—Ocean (12-inch)

PITTSBURGH

- This Week**
- 1 MANDOLAY—La Flavor—Sweet City (12-inch)
 - 2 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)
 - 3 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
 - 4 UN—all cuts—UN—Prelude (LP)
 - 5 LOVE GUN—Rick James—Motown (12-inch)
 - 6 I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch)
 - 7 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (LP)
 - 8 SMACK DAB IN THE MIDDLE—Janice McLean—Warner/RFC (12-inch)
 - 9 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 10 HAVEN'T YOU HEARD—Pat Rushin—Elektra (LP)
 - 11 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 12 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
 - 13 WEAR IT OUT—Stargard—Warner (12-inch)
 - 14 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch)
 - 15 I'M CAUGHT UP—Inner Life—Prelude (12-inch)

SAN FRANCISCO

- This Week**
- 1 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12-inch)
 - 2 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 3 NIGHT DANCER—Jean Shy—RSD (12-inch)
 - 4 I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch)
 - 5 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)
 - 6 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch)
 - 7 STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP)
 - 8 I DON'T NEED NO MUSIC—TIM—Casablanca (LP)
 - 9 HAVEN'T YOU HEARD—Pat Rushin—Elektra (LP)
 - 10 SMACK DAB IN THE MIDDLE—Janice McLean—Warner/RFC (12-inch)
 - 11 JUMP THE GUN—The Three Degrees—Ariola (LP)
 - 12 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
 - 13 MOSKOW DISKOW/ROCK AROUND THE CLOCK—Telex—Warner (LP)
 - 14 DEPUTY OF LOVE—Don Armando—ZE (12-inch)
 - 15 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)

SEATTLE/PORTLAND

- This Week**
- 1 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (LP)
 - 2 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 3 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
 - 4 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 5 THP—all cuts—THP—Atlantic (LP)
 - 6 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
 - 7 SATURDAY NIGHT (Breakout)—Arpeggio—Polydor (12-inch)
 - 8 WEAR IT OUT—Stargard—Warner (12-inch)
 - 9 NO MORE TEARS (Enough Is Enough)—Donna Summer & Barbra Streisand—Casablanca/Columbia (12-inch)
 - 10 SMACK DAB IN THE MIDDLE—Janice McLean—Warner (12-inch)
 - 11 WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP)
 - 12 MANDOLAY—La Flavor—Sweet City (12-inch)
 - 13 READY FOR THE 80'S—Village People—Casablanca (LP)
 - 14 THE SECOND TIME AROUND—Shalamar—Solar (LP)
 - 15 ROLLER SKATIN' MATE—Peaches & Herb—Polydor (12-inch)

MONTREAL

- This Week**
- 1 LADIES NIGHT—Kool and The Gang—POL
 - 2 RAPPERS DELIGHT—Sugar Hill and the Gang
 - 3 DEPUTY OF LOVE—Don Armando—QUA
 - 4 PUMP IT UP—Fever David Hudson—CBS
 - 5 BODY SHINE—Instant Funk—RCA
 - 6 ROLLER SKATIN' MATE—Peaches & Herb—POL
 - 7 SHANGHAIED—Lectric Funk—LON
 - 8 LOVE INSURANCE—Front Page—RCA
 - 9 LOVE MACHINE—Tempest Trio—CBS
 - 10 MOVE ON UP—Destination—MCA
 - 11 LOVE RUSH—Ann Margret—QUA
 - 12 LOVE I DON'T WANNA HEAR ABOUT IT—Carolynne Bernier—LON
 - 13 HIT THE ROAD JACK—Lautreck—LON
 - 14 THATS WHY HOLLYWOOD LOVES ME—Geno Washington—LON
 - 15 LES VISITEURS (Remix)—Gino Coccio—QUA

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

Disco

Italy Adds Rock And Reggae To Sound Mix

By DANIELE CAROLI

MILAN—It has been another good year for discos in Italy, with many new clubs buying the most advanced technical hardware and the national charts clearly affected by discogeoers' tastes.

But there is no doubt that the resurgence of interest in rock'n'roll in Italy, plus the sudden impact of reggae, have become factors eroding the commercial impact of the disco music scene.

Since 1974-75, disco music has been a leading trend in the Italian record market. Many disco acts swept up the charts as a result of local radio promotion and disco action, and national productions have been competing with international hits.

Though most record industry executives here initially predicted disco music would have a short life, it has featured heavily among 1979's biggest sellers, taking up a remarkably big share of companies' overall releases.

Disco acts creating hot chart action in the past 12 months include

Chic, Gino Soccio and Sister Sledge (WEA); Giorgio, Village People and Donna Summer (Durium); Bee Gees and Gloria Gaynor (Polygram); Earth, Wind & Fire and Cerone (CBS); Amii Stewart and Amanda Lear (RCA); Real Thing and Patrick Juvet (Ricordi); Patrick Hernandez (CGD); Bumblebee Unlimited (Panarecord); Gibson Brothers (Ariston); Sylvester (Fontit-Cetra); and Anita Ward (EMI).

Hit status reached by Italian productions included: DD Sound and La Bionda (Baby); Peter Jacques Band and Revanche (Goody Music); Number 1 Ensemble (Sidet).

In recent months, both disco-oriented radio stations and up-to-date clubs have started adding MOR, rock, and reggae numbers in their programming, so that product by Wings, Kiss, ELO, Dire Straits, Peter Tosh, Supertramp, Patti Smith, Bob Marley, Bob Dylan, Led Zeppelin, Neil Young, the Eagles and others are strongly featured.

Now a widespread opinion in Italy—*(Continued on page 42)*

Billboard

Billboard SPECIAL SURVEY For Week Ending 1/12/80

Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
★1	2	10	VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky (LP/12-inch*) LP-36302	★50	99	2	HIGH ON YOUR LOVE—Debbie Jacobs—MCA (12-inch) L33-1857
2	1	13	THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (LP/12-inch) BXL1-3479	★51	61	4	PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Warner (LP/12-inch) BSK-3355
★3	5	9	CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch*) F-79010/D-149	★52	62	5	FLY TOO HIGH—Janis Ian—Columbia (12-inch) XSS-166717
★4	6	10	I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP) BSK-3366	★53	65	2	TIGER TIGER (Feel Good For A While)—Gregg Diamond Bionic Boogie—Polydor (LP) PD-1-6237
★5	12	9	DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka—MCA (LP/12-inch*) MCA-5103	54	52	12	I CAN'T TURN THE BOOGIE LOOSE—Controllers—TK (12-inch) TKD 409
★6	14	10	SMACK DAB IN THE MIDDLE—Janice McLean—Warner/RFC (12-inch) DRCS8893	★55	69	5	JUMP THE GUN—The Three Degrees—Ariola (12-inch)
7	4	15	WEAR IT OUT—Stargard—Warner (12-inch) DWBS 8891	★56	66	6	HOTEL PARADISE/SAINT TROPEZ—Diva Grey & Oyster—Columbia (LP) BL-36265
8	3	17	DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZEA (LP/12 inch*) 3305	57	35	11	TEMPEST TRIO—all cuts—Tempest Trio—Marlin (LP) 2232
9	7	12	I'M CAUGHT UP—Inner Life—Prelude (LP) PRL 8004	58	36	28	HOLLYWOOD—Freddie James—Warner (LP/12-inch*) DWBS 8857
★10	16	10	YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12-inch) SP-75-SA	59	47	17	SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP) EMLP 4001
11	11	12	NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch) NBD 20199	60	63	4	ROTATION—Herb Alpert—A&M (LP/12-inch) SP-12032
12	9	14	NIGHTDANCER—Jean Shy—RSO (12-inch) RSS-308	★61	64	10	JOHNNY B GOOD/VICTIM OF LOVE—all cuts—Elton John—MCA (LP/12-inch) MCA 5104
13	13	15	DON'T LET GO—Isaac Hayes—Polydor (LP/12-inch*) 1-6224	★62	72	5	DANCE FANTASY—Free Life—Epic (12-inch)
★14	24	9	FESTIVAL—all cuts—Evita—RSO (LP) RS-1-3061	★63	73	4	KINDA LIFE (Kinda Love)—North End—West End (12-inch)
15	15	10	DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch) S-404	64	68	33	YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch) T583/TKD 99
16	8	9	ON THE RADIO—Donna Summer—Casablanca (LP) NBLP-7189	65	55	6	DO YA WANNA GO DANCIN/SPIRITS—Gary's Gang—SAM/Columbia (LP) AL-35240
17	17	16	TJM—all cuts—TJM—Casablanca (LP) NBLP 7172	★66	76	4	LOVERS/LATE FOR LOVE—Bruni Pagan—Elektra (12-inch) AS-11438
18	18	9	ROLLER SKATIN' MATE—Peaches and Herb—Polydor (LP/12-inch*) PD-1-6239/PRO-116	★67	77	4	RUNNING FROM PARADISE/PORTABLE RADIO—Hall & Oates—RCA (12-inch)
★19	31	5	HAVEN'T YOU HEARD—Patrice Rushen—Elektra (LP/12-inch) EK-243	★68	78	4	LOVE IS IN YOU/DANCE FREAK AND BOOGIE—Night Life Unlimited—Casablanca (12-inch) NBD-20204
20	10	16	I'LL TELL YOU—Sergio Mendes-Brasil '88—Elektra (12-inch) AS 11425	69	57	12	KEEP IT COMING/STOP YOUR TEASING—Hydro featuring Lorna—Prism (LP) PLP-1003
21	21	9	STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP) NBLP-7189	★70	80	4	WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carn—Philly Int'l (LP) JZ-36196
22	22	13	BODY LANGUAGE/MEDLEY—Spinners—Atlantic (LP/12-inch) SD19256/DSKO 205	★71	81	2	SATURDAY NIGHT (Breakout)—Arpeggio—Polydor (12-inch) PD-515
23	23	10	I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch) TKD 426	★72	82	2	QUEEN OF FOOLS—Jessica Williams—Polydor (LP) PD-1-6248
★24	32	8	WILLIE AND THE HAND JIVE—Rinder and Lewis—AVI (LP) 6073	★73	83	2	THE VISITORS (remix)—Gino Soccio—Warner/RFC (12-inch) DRCS-8894
★25	43	6	LOVE INJECTION—Trussel—Elektra (12-inch) AS-1143	★74	84	2	BURNIN' ALIVE—Tony Rollo—Casablanca (LP) NBLT-7187
26	26	14	READY FOR THE 80'S/SLEAZY—Village People—Casablanca (LP) NBLP-2-7183	★75	85	4	I SHOULD'VE LOVED YOU/TONIGHT I'M ALL RIGHT—Narada Michael Walden—Atlantic (LP) SD-19259
27	19	19	E=MC²—all cuts—Giorgio—Casablanca (LP) NBLP 7169	76	49	14	THE RAPPERS DELIGHT—Sugar Hill Gang—Sugar Hill (12-inch) SH 542
28	29	12	ROCK IT—Deborah Washington—Ariola (LP) SW 50066	★77	NEW ENTRY	AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE—The Whispers—SOLAR (LP & 12-inch*) BXL1-3521	
29	30	9	DANCE YOURSELF DIZZY—Liquid Gold—Parachute (12-inch) RRD 20527	78	50	14	GO DANCE—Billy Moore—Emergency (12-inch) EMDS-6503
30	33	11	MUSIC—One Way/Al Hudson—MCA (LP) 3178	79	51	13	PARTY DOWN/KEEP ON MAKING ME HOT—Unyque—DJM (LP/12 inch) DJM-26
★31	38	8	BODY SHINE/SLAP, SLAP, LICKEDY LAP—Instant Funk—Salsoul (LP) SA-8529	★80	90	2	YOU MAKE ME FEEL THE FIRE—Claudia Barry—Chrysalis (12-inch) CCS-2389
★32	39	8	LOVE GUN—Rick James—Motown (12-inch) 6519-D	81	56	15	SING, SING, SING—Charlie Callelo Orchestra—Midsong (LP) MSI-011
★33	40	8	T H P—all cuts—THP—Atlantic (LP) SD-19257	★82	92	4	HOW'S YOUR LOVE LIFE BABY—Jackie Moore—Columbia (12-inch) WES-22125
★34	41	8	U.N.—all cuts—U.N.—Prelude (LP) PRL-12168	83	53	16	HOW HIGH—Salsoul Orchestra featuring Cognac—Salsoul (12-inch) SG 305
★35	42	6	BLOW MY MIND—Celi Bee—APA/TK (LP/12-inch*) APA/TK-77005	84	54	22	HARMONY/OOH LA LA—Sazi Lane—Elektra (LP/12-inch) 6E 207/AS 11417
★36	45	7	LOOSE LUCY/ROCKIN AND ROLLIN—Sabu—all cuts—Sabu—Ocean (LP) SW-49902	★85	95	2	MOON CHILD—Captain Sky—AVI (LP) AVI-6077
★37	46	6	MONEY—The Flying Lizards—Virgin (12-inch) DSK 217	★86	NEW ENTRY	JUST A TOUCH OF LOVE—Slave—Atlantic (LP)	
38	37	10	TAKE ALL OF ME—Barbara Law—Pavillion (12-inch) 4286401	★87	NEW ENTRY	ONLY LOVE CAN MAKE IT RIGHT/DANCE THE NIGHT AWAY—Jet Brown—Polydor (LP) PD-1-6218	
★39	48	5	I CAN'T DANCE WITHOUT YOU—Theo Vaness—Prelude (LP) PRL-12173	★88	NEW ENTRY	SIZZLIN' HOT—Chuck Cizel—Arista (LP)	
40	34	22	ROCK WITH YOU/DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch*) FE 35745	★89	NEW ENTRY	WE GOT THE FUNK—The Fositive Force—Turbo (LP)	
41	20	19	PUMP IT UP/BEAT OF THE NIGHT/FEVER ROCK—Fever—Fantasy (LP/12-inch) F-9580	90	71	12	SING A SIMPLE SONG/DANCE TO THE MUSIC—Sly Stone—Epic (12-inch) 48-50794
42	27	13	LOVE MASSAGE—Musique—Prelude (LP) PRL-12172	91	74	10	USA EUROPEAN CONNECTION—all cuts—USA European Connection—Marlin (LP/12-inch) 2231/TKD425
43	28	19	LADIES NIGHT—Kool & The Gang—De-Lite (LP/12-inch*) DSR 9513	92	86	17	THIS IS HOT—Pamala Stanley—EMI (12-inch) 7800
44	44	6	MOSKOW/DISKOW—Telex—Sire/Warner (12-inch) DSR8-8896	93	NEW ENTRY	YOU SET ME ON FIRE—Paradise Express—Fantasy (LP)	
★45	79	2	I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP) M7-929	94	94	2	HIGH SOCIETY—Norma Jean—Bearsville (12-inch) PRO-A-839
★46	60	5	MANDOLAY—La 'Flavor—Sweet City (12-inch) SCD-5555	95	91	7	SHAZAM/SPACE DUST—Deodato—Warner (LP/12-inch) PRO-A-834
★47	58	4	DON'T STOP THE FEELING—Roy Ayers—Polydor (LP/12-inch*) P-6246	96	89	4	SHAKE ME, WAKE ME—Carol Lloyd—Earmarc (12-inch) EMD-21002
★48	59	5	I WANT YOU FOR MYSELF—George Duke—Epic (12-inch)	97	96	19	POP MUZIK—M—Sire/Warner (12-inch) DSRE 8887
49	25	12	LOVE RUSH—Ann Margret—Ocean (12-inch) OR 8911	98	98	2	YOU GOT ME DANCING IN MY SLEEP/TUTTY FRUITTY BOOTY—Frisky—Vanguard (LP) VSD-79430
				99	100	2	SHOWDOWN—Martha High—Salsoul (12-inch) SG-317
				100	88	13	DON'T DROP MY LOVE—Anita Ward—TK (12-inch) TKD 420



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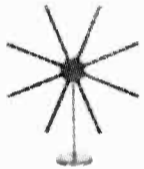
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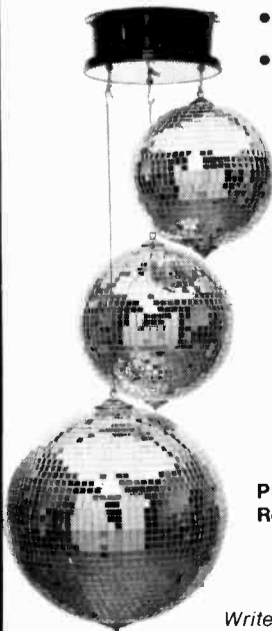


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STAMP OUT PIRACY

Lobby Lawmakers In Colombian Crackdown

By TONY MORENO

NEW YORK—The Colombian record industry is lobbying members of the judiciary, Senate and Congress in the country's most important cities to support reformation of current laws against record and tape piracy.

Illegal operators are thought to take some 25% of the nation's music market, itself estimated at around \$40 million annually.

The campaign is being conducted by the Assn. of Phonographic Producers and Industrialists of Colombia (ASINCOL). Its members include CBS, RCA, Polydor, Orbe, Discomada de Colombia, Discos y Cintas, Fonobosa, Philips, Fuentes, Sonoluz, Codiscos Victoria, Industria Nacional del Sonido and Grabarco, representing 90% of Colombian sales.

Says ASINCOL president Dr. Orlando Parra Castro, speaking from Bogota, "We have Law 86 dating from 1946 which punishes piracy with prison and a fine, but we're lobbying to modernize this legislation and update it to present-day realities.

"On Dec. 6 last year, the Senate approved the project to reform Law 86," he continues, and although it must still be approved by the Congress and President, "we're very hopeful about the future with an effective legal instrument to fight the pirates."

In the 11th Congress of the Latin American Federation of Phonogram and Videogram Producers (FLAPF) in Rio de Janeiro September, Dr. Parra Castro was named the organization's vice president, and one of the issues he raised was piracy.

Italians Move To Disco-Rock

• Continued from page 41

ian music circles is that disco music will adopt ideas from other musical areas, with a new title given "dance music," taking in reggae and some rock sounds.

The problem is that disco itself cannot count on many real personality acts, while rock stars have been very successful with a disco-rock fusion.

The manufacturing of disco equipment is on the up-and-up, with sound reproduction systems and lighting, such as Davoli, Munter, Amplilux and others cashing in profitably.

Two huge discos were built in Italy this year from the shells of movie theatres: Studio 54 in Milan and Much More in Rome. Recently the Paradiso discotheque in Rimini has added an air wall which keeps the temperature constant in every season, and this is claimed to be the first European club to employ such technology.

In Milan, a big suburban disco Odissea 2001 has gradually turned to rock programming, including new wave and reggae, and now disco material seems totally omitted.

This move has proved successful, with a wider age group of patrons attending, and a similar venue is being set up in another part of the city.

Odissea 2001 is currently featuring new wave and rock live shows, featuring local groups on a weekly basis. And downtown Studio 54 has started regular roller-skating disco nights each Monday evening.

The Congress approved an official war on the problem, recommending modifications in the laws that punish the illegal reproduction of records and tapes.

"After the Congress in Rio," notes Alfonso Escobar Nieto, manager of the music division of Philips in Colombia and an ASINCOL executive board member, "we started seminars in Bogota, Cali, Medellin and Pereira, inviting judges and members of the judiciary to hear our views on intellectual property rights, and the gravity of the non-authorized reproduction of music and its consequences.

"The response was completely positive. Since then, 15 people have been arrested for such offenses, with 50 cassette duplicators, other hardware and 80,000 pirate tapes confiscated. A few days ago, we discovered an illegal factory, confiscating one million cassette cases, including artwork," Escobar declares.

The Colombian industry doesn't have as much of a problem with the illegal reproduction of records as it does with tapes, because most of the country's pressing facilities are controlled by ASINCOL members.

However, there remains a problem with contraband records brought into Colombia by way of San Andres Island, a free port near Panama, where the majority of international recordings enter the country without payment of the required import taxes.

To support the Colombian initiative, Dr. Henry Jessen of Brazil, secretary general of FLAPF, and Argentinian lawyers Miguel Angel Emery and Antonio Mille, legal advisers for the organization, visited Colombia to join members of ASINCOL in a seminar with senators, congressmen, judges and public officials. During this, a report was presented about the enormous damage piracy and contraband not only cause the music industry itself, but also the economy of the country by evasion of taxes.

"The commercial and industrial activity of the legitimate record producers," explains Dr. Emery, "constitute a stable and important job source, uniting the labor of all: impresarios, specialists, technicians, workers, promotion and sales people, in the service of an artistic creation.

"Through this, artists receive remuneration linked to the success of the musical product to which they give life, by means of contracts which grant them a percentage of the sales of legitimate copies.

"The pirate fraudulently and gratuitously leeches from all these efforts and rights, since he neither maintains studios, factories, administrators, nor artistic directors, and neither recompenses artists, nor pays royalties. He has the advantage of choosing only the hits in the repertoire of any company and normally avoids paying taxes, thus defrauding the State also," Emery says.

Because of the immediate positive results in Colombia, the Argentine industry will begin a national campaign against piracy, hoping the military will cooperate with them by reforming old laws which now are obsolete, while in Brazil, Dr. Jessen is working on a modification of the present law to put to the consideration of the judiciary.

British Labels Granted Injunctions Over Imports

LONDON—Polydor and RSO have won the latest round in the protracted battle between record companies and importers here, with a temporary High Court injunction banning the import and sale in Britain of records lawfully manufactured in Portugal by one of their affiliate companies.

The injunction restrains Harlequin record shops and Simons Records from importing, selling or distributing unlicensed copies of the Bee Gees' "Spirits Having Flown" album, or otherwise infringing Polydor's and RSO's copyright, pending full trial of a copyright action between the parties.

The hold doesn't apply to copies of sound recordings lawfully made in EEC member states; Portugal is currently applying to join the Community.

Harlequin and Simons were given 14 days in which to provide Polydor and RSO with the names and addresses of their suppliers, and those to whom they have supplied the disputed records.

The judge refused a cross-application by Harlequin and Simons that he should refer three points of law to the European Court, and that all further proceedings should be stayed until the court had made a ruling. He also refused leave to appeal against his refusal.

Summing up, the judge said that in his view, the "balance of convenience" tipped in favor of granting Polydor and RSO the injunction they sought. A ruling by the European Court on European law was not necessary to enable a trial court to reach a judgment on the issues in the case, he said.

After the hearing, a Simons Records spokesman said, "This case only concerns one particular record, and the judge didn't decide a number of points which will have to be decided later, either at the European Court or at the trial.

"Obviously we are disappointed at losing this skirmish, but the battle is not over."

Softrockers Offer Sales Spurt In Japanese Mart

TOKYO—CBS Sony is going after the older Japanese record buyer by promoting softrock artists representing a style the label calls "beautiful AOR."

The decision is based upon a recent survey conducted among the label's seven sales and distributing branches. It reflects the popularity of such acts as J.D. Souther, whose "You're Only Lonely" album has reached top 10 status here, Karla Bonoff and Randy Vanwarmer (Bearsville recently inked with CBS Sony for Japanese distribution).

And, to a degree, it reflects the personal preference of many of the label's employees.

"Our sales people in all seven branches and many of the retailers are now in their early thirties, and therefore their enthusiasm and energy is 100% pure when they promote music they listen to personally," believes Taisuke Ohnishi, CBS

Sony manager of promotion and advertising.

Ohnishi says the boom for AOR, defined here as "adult oriented" rock rather than "album oriented" rock, began in September with the release of LPs by Souther, a former member of the Eagles, and Bonoff.

Until that point, the disk market for CBS Sony was dominated by rockers such as Cheap Trick and Eddie Money, who appealed to a younger crowd.

Acts such as Earth, Wind & Fire and Billy Joel had substantial sales among upper demographics, but the softer Souther/Bonoff sound is thought to have greater sales potential for sales in that market than before.

It's rumored that Bonoff will be an entrant for this year's Tokyo Music Festival, to tie in with her Japanese tour thereafter.

Shrimpton Sizes Up New Post At McCartney HQ

SYDNEY—Stephen Shrimpton's stint as head of EMI Records Australia seems to have prepared him for his new post, as London-based managing director of Paul McCartney's MPL group of companies.

The nine-year veteran of EMI (five years at the helm) says, "Australia has become a very significant world market for Wings product and, being managing director during the 1976 tour, I was able to develop a strong relationship with Paul McCartney."

Shrimpton, who confesses some

surprise at being selected for the post, fills the vacancy left by Brian Brolly's departure last year. He takes up his new duties Feb. 11.

He's been given a broad brief, to coordinate marketing strategies, assist in the organization of tours, liaise with Capitol (worldwide) and CBS (North America) executives, and generally administer McCartney's business affairs.

Shrimpton leaves EMI Records as it enjoys a revival of fortunes in Australia, with the past six months' sales the strongest in five years—including a reported 25% increase in the first quarter of its new fiscal year.

The acquisition of the United Artists line (Festival is the loser) and the renewal of the Arista pact (Ariola having no self-sufficient operation in Australia) points to further progress in 1980. Shrimpton's successor, as earlier reported, is Peter Jamieson, moving from managing director of EMI Records in New Zealand.

Music Film Accoladed By French

PARIS—The 1979 awards presented by the Academie du Disque Francais contained, for the first time, a new category for audiovisual films.

Joseph Losey's Gaumont-Paris Opera production of Mozart's "Don Giovanni" (with script by Rolf Liebermann) with Lorin Maazel leading the Paris Opera Orchestra took one of these accolades. Projects such as this—a disk of the performance is on release—have previously been suggested as one means of tackling the Opera's financial problems.

A second award went to a television film in the "Music Lesson" series, featuring harpist Lily Laskine.

Pierre Cochereau, organist of Notre Dame, received the Prize of the President of the Republic for his disk, "Patrimoine Francais" on FY, while the award offered by the ministry of cultural affairs went to Deutsche Grammophon for the opera "Lear."

The City of Paris prize was given to George Brassens for the Philips album "Brassens," and Norman Granz took the jazz award for Clark Terry's Pablo-RCA album "Ain't Misbehavin'."

The prize for French song was shared by RCA's "Le Coeur Grenadine" with Laurent Voulzy, and Disc AZ's "Los Mains Au Chaud" with Isabelle Mayerrea. Both artists represent the new French talent being launched for 1980.

Supraphon-Eurodisc won the National Phonothèque prize for a disk entitled "French Music," with the Czech Philharmonic Orchestra directed by Vaclav Neumann, while INA/GRM took the electronic music award with Bernard Parmegiani's "Pour En Finir Avec Le Pouvoir Orphee."

CBS and STILL scored in the best soloists category; and the vocal music prize was shared between CBS, EMI, Decca and Erato. Erato and FY shared the spiritual music award, RCA took the children's disks prize, and Le Chant Du Monde the prize for ancient dance music.

Deutsche Grammophon won a special concerto award, Philips the chamber music category, and Supraphon-Eurodisc the prize for symphonic music.

The technical progress award went to a digital recording of Beethoven's "Emperor" Piano Concerto by Radu Lupu and the Israel Philharmonic, conducted by Zubin Mehta.

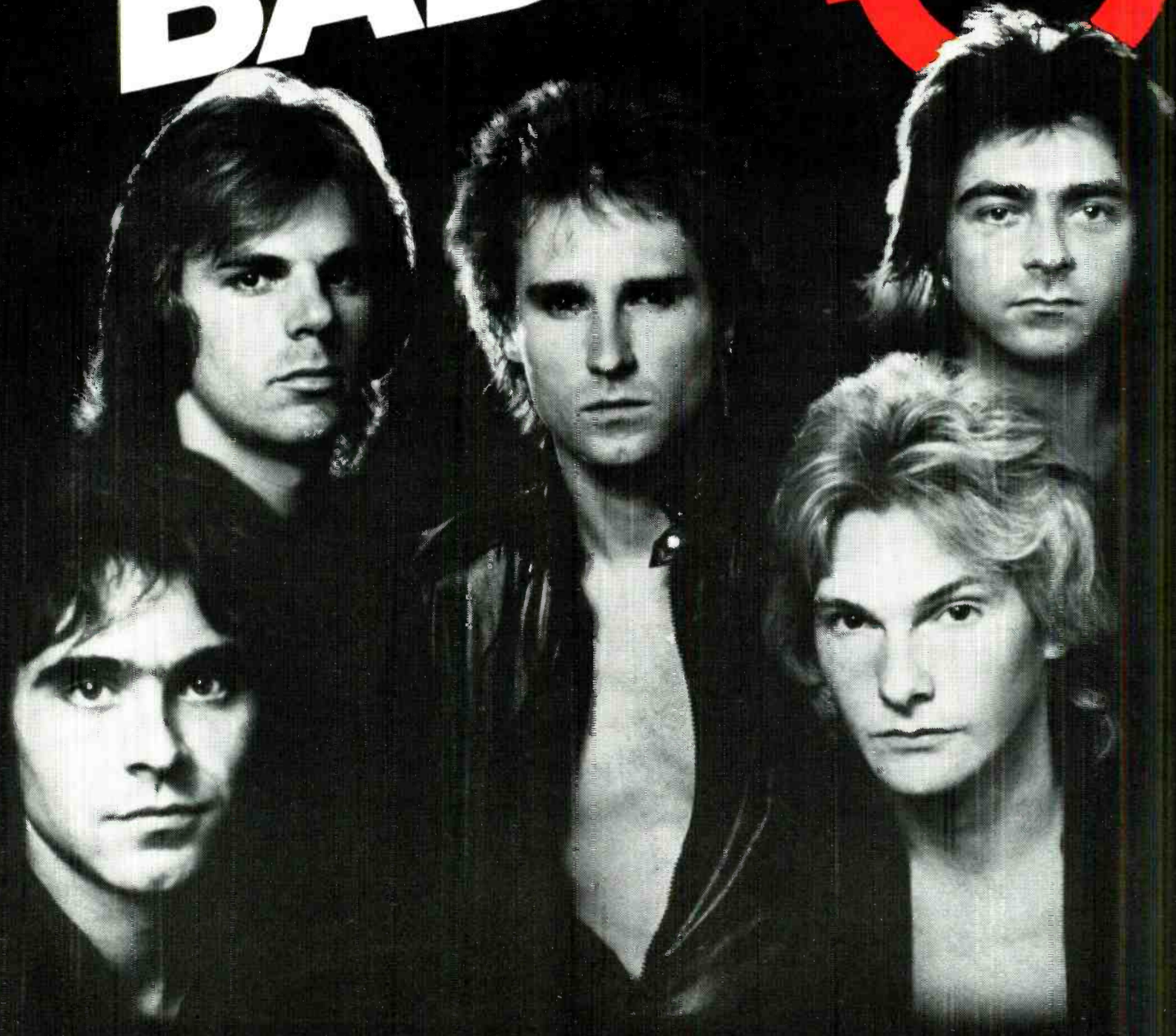
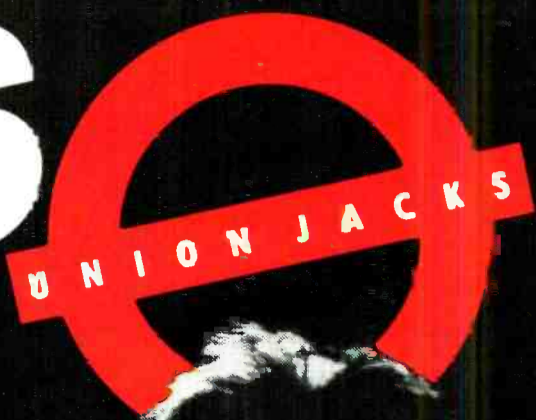
Cliff Honored

LONDON—Cliff Richard, who had his first hit ("Move It") 21 years ago and, now 39, is one of the most durable of all British pop performers, is named an Order of the British Empire in the 1980 New Year's Honors List here.

Richard, whose "We Don't Talk Anymore" is an international hit, has registered a total of 50 singles in Britain's top 20 over the years, beating and outlasting his nearest U.K. rivals, the Beatles, each of whom received the MBE (Member of the British Empire).

He's also long worked for and been identified with Christian causes, becoming known as the "Mr. Clean" of the local music scene—a characterization which has not denied him hit records.

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Chrysalis
Records and Tapes

The album CHR 1267
Produced by Keith Olsen
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BACK ON MY FEET AGAIN—Baby's (Chrysalis 2398)
THE HARDEST PART—Blondie (Chrysalis 2408)
SEE TOP SINGLE PICKS REVIEWS, page 47

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), and corresponding data for three columns of songs.

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee) listing songs and their publishers/licenses in alphabetical order.

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
★	2	9	BEE GEES Greatest RSO RS-2-4200	13.98	13.98	13.98	★	38	9	CAPTAIN & TENNILLE Make Your Move Casablanca NBLP 7188	8.98	8.98	8.98	★	79	8	DR. HOOK Sometimes You Win Capitol S00 12018	8.98	8.98	8.98
	2	11	DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP-2-7191	13.98	13.98	13.98	★	39	10	RUPERT HOLMES Partners In Crime Infinity INF 9020 (MCA)	7.98	7.98	7.98	★	83	2	SOUNDTRACK Star Trek Columbia JS 36334	7.98	7.98	7.98
★	7	5	PINK FLOYD The Wall Columbia PC 2-36183	13.98	13.98	13.98	★	42	29	CARS Candy-O Elektra SE-507	8.98	8.98	8.98	★	109	4	PARLIAMENT Gloryhallastoopid Casablanca NBLP 7195	7.98	7.98	7.98
★	5	13	EAGLES The Long Run Asylum SE-508	8.98	8.98	8.98	★	49	4	SOUNDTRACK The Rose Atlantic SD 16010	8.98	8.98	8.98	★	99	5	SHALAMAR Big Fun Solar BXL1-3479 (RCA)	7.98	7.98	7.98
	5	8	STEVIE WONDER Journey Through the Secret Life of Plants Tamla T13-371C2 (Motown)	13.98	13.98	13.98	★	43	16	MOLLY HATCHET Flirtin' With Disaster Epic JE 36110	7.98	7.98	7.98		75	37	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	7.98	7.98	7.98
★	8	10	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	8.98	8.98	8.98	★	41	16	ISAAC HAYES Don't Let Go Polydor PD-1-6224	7.98	7.98	7.98		76	19	BOB DYLAN Slow Train Coming Columbia FC-36120	8.98	8.98	8.98
	7	14	STYX Cornerstone A&M SP 3711	8.98	8.98	8.98	★	45	9	WILLIE NELSON Willie Nelson Sings Kristofferson Columbia JC 36188	7.98	7.98	7.98		77	7	WILLIE NELSON Pretty Paper Columbia JC 36189	7.98	7.98	7.98
★	15	16	KENNY ROGERS Kenny United Artists LWAK-979	8.98	8.98	8.98	★	43	13	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	7.98	7.98	7.98		78	13	SANTANA Marathon Columbia FC-36154	8.98	8.98	8.98
★	10	20	MICHAEL JACKSON Off The Wall Epic FE-35745	8.98	8.98	8.98	★	61	57	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98		79	18	THE ALAN PARSONS PROJECT Eye Arista AL 9504	8.98	8.98	8.98
	10	9	FLEETWOOD MAC Tusk Warner Bros. 2HS-3350	15.98	15.98	15.98	★	52	15	CHEAP TRICK Dream Police Epic FE 35773	8.98	8.98	8.98	★	94	8	PAVARETTI O Sole Mio-Favorite Neapolitan Songs London OS 26560	8.98	8.98	8.98
	11	6	LED ZEPPELIN In Through The Out Door Swan Song SS-16002 (Atlantic)	8.98	8.98	8.98	★	50	4	TEDDY PENDERGRASS Teddy Live! Coast To Coast P.I.R. KZ2 36294 (CBS)	13.98	13.98	13.98	★	92	18	O'JAY'S Identify Yourself P.I.R. FZ-36027 (CBS)	8.98	8.98	8.98
★	12	6	DAN FOGELBERG Phoenix Full Moon/Epic FE 35634	8.98	8.98	8.98		47	16	CRYSTAL GAYLE Miss The Mississippi Columbia JC 36203	7.98	7.98	7.98		82	36	DONNA SUMMER Bad Girls Casablanca NBLP-2 7150	13.98	13.98	13.98
★	13	7	JEFFERSON STARSHIP Freedom At Point Zero Grunt BZL1-3452 (RCA)	8.98	8.98	8.98		48	12	DARYL HALL & JOHN OATES X-Static RCA AFL1-3494	7.98	7.98	7.98		83	15	STEVE MARTIN Comedy Is Not Pretty Warner Bros. HS 3392	8.98	8.98	8.98
	14	11	FOREIGNER Head Games Atlantic SD 29999	8.98	8.98	8.98		49	13	BLONDIE Eat To The Beat Chrysalis CHR-1225	8.98	8.98	8.98		84	40	JOURNEY Evolution Columbia FC 35797	8.98	8.98	8.98
	15	14	RUFUS & CHAKA Masterjam MCA MCA 5103	8.98	8.98	8.98	★	56	4	ABBA Greatest Hits Vol. 2 Atlantic SD 160009	8.98	8.98	8.98		85	6	TWENNYNINE FEATURING LENNY WHITE Best Of Friends Elektra GE 223	7.98	7.98	7.98
	16	7	AEROSMITH Night In the Ruts Columbia FC 36050	8.98	8.98	8.98	★	51	NEW ENTRY	NEIL DIAMOND September Morn Columbia FC 36121	8.98	8.98	8.98		86	13	VILLAGE PEOPLE Live And Sleazy Casablanca NBLP-2-7183	13.98	13.98	13.98
	17	11	BARBRA STREISAND Wet Columbia FC 36258	8.98	8.98	8.98		52	10	BAR-KAYS Injoy Mercury SRM-1 3781	7.98	7.98	7.98		87	26	NEIL YOUNG & CRAZY HORSE Rust Never Sleeps Reprise HS 2295 (Warner Bros.)	8.98	8.98	8.98
	18	22	COMMODORES Midnight Magic Motown M 8926	8.98	8.98	8.98		53	28	K.C. & THE SUNSHINE BAND Do You Wanna Go Party TK 611	7.98	7.98	7.98		88	4	CHIC Chic's Greatest Hits Atlantic SD-16011	8.98	7.98	7.98
	19	13	KENNY LOGGINS Keep The Fire Columbia JC-36172	7.98	7.98	7.98	★	65	10	STEVE FORBERT Jackrabbit Slim Nemperor JZ 36191	7.98	7.98	7.98		89	10	PEACHES & HERB Twice The Fire Polydor/MVP PD-1-6239	8.98	8.98	8.98
	20	6	NEIL YOUNG WITH CRAZY HORSE Live Rust Warner Bros. 2AX 2296	13.98	13.98	13.98		56	8	PAT METHENY GROUP American Garage ECM 1-1155 (Warner Bros.)	7.98	7.98	7.98		90	24	LITTLE RIVER BAND First Under The Wire Capitol S00 11954	8.98	8.98	8.98
★	23	14	HERB ALPERT Rise A&M SP 4790	7.98	7.98	7.98		57	12	JOE JACKSON I'm The Man A&M SP4794	7.98	7.98	7.98		91	9	TOTO Hydra Columbia FC 36229	8.98	8.98	8.98
	22	8	ROD STEWART Greatest Hits Vol. 1 Warner Bros. HS 3373	8.98	8.98	8.98		58	36	POLICE Reggatta De Blanc A&M SP 4792	7.98	7.98	7.98	★	103	4	M New York, London Paris, Munich Sire SRK 6084 (Warner Bros.)	7.98	7.98	7.98
★	25	9	PRINCE Prince Warner Bros. BSK 3366	7.98	7.98	7.98		59	5	FRANK ZAPPA Joe's Garage Acts II & III Zappa SRZ 2-1502 (Mercury)	13.98	13.98	13.98		93	6	SLAVE Just A Touch Of Love Cotillon SD 5217 (Atlantic)	7.98	7.98	7.98
★	31	5	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	12.98	12.98	12.98		60	26	SOUNDTRACK The Muppets Atlantic SD 16001	7.98	7.98	7.98	★	104	2	SOUNDTRACK "10" Warner Bros. BSK 3399	7.98	7.98	7.98
★	27	11	ANNE MURRAY I'll Always Love You Capitol S00 12012	8.98	8.98	8.98		61	10	WAYLON JENNINGS What Goes Around Comes Around RCA AHL1-3493	7.98	7.98	7.98		95	20	TALKING HEADS Fear Of Music Sire SRK-6076 (Warner Bros.)	7.98	7.98	7.98
	26	10	JOHN DENVER & THE MUPPETS A Christmas Together RCA AFL1-3451	7.98	7.98	7.98		62	9	CRYSTAL GAYLE Classic Crystal United Artists L00-982	8.98	8.98	8.98		96	36	BLACKFOOT Strikes Atco SD 38112 (Atlantic)	7.98	7.98	7.98
★	32	4	VARIOUS ARTISTS No Nukes Asylum ML-901	17.98	17.98	17.98		63	21	AC/DC Highway To Hell Atlantic SD 19244	7.98	7.98	7.98		97	19	TIM CURRY Fearless A&M SP-4773	7.98	7.98	7.98
	28	13	BARRY MANILOW One Voice Arista AL 9505	8.98	8.98	8.98		64	22	JOHN COUGAR John Cougar Riva RVL 7401 (Mercury)	7.98	7.98	7.98		98	68	STYX Pieces Of Eight A&M SP 4724	7.98	7.98	7.98
	29	42	SUPERTRAMP Breakfast In America A&M 3708	8.98	8.98	8.98	★	72	6	PHYLLIS HYMAN You Know How To Love Me Arista AL 9509	7.98	7.98	7.98		99	14	BONNIE RAITT The Glow Warner Bros. BSK 3369	8.98	8.98	8.98
	30	6	ELECTRIC LIGHT ORCHESTRA ELO's Greatest Hits Jet FZ 36310 (CBS)	8.98	8.98	8.98		66	5	NATALIE COLE & PEABO BRYSON We're The Best Of Friends Capitol S00 12019	8.98	8.98	8.98		100	11	OUTLAWS In The Eye Of The Storm Arista AL 9507	8.98	8.98	8.98
★	33	29	SMOKEY ROBINSON Where There's Smoke Tamla T7-366 (Motown)	7.98	7.98	7.98		67	32	DIONNE WARWICK Dionne Arista AB 4230	7.98	7.98	7.98		101	8	PATRICE RUSHEN Pizzazz Elektra GE-243	7.98	7.98	7.98
	32	17	KOOL & THE GANG Ladies Night De-Lite DSR 9513 (Mercury)	7.98	7.98	7.98	★	80	293	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98		102	18	JIMMY BUFFETT Volcano MCA MCA-5102	8.98	8.98	8.98
	33	11	BOB JAMES & EARL KLUGH One On One Tappan Zee/Columbia FC 36241	8.98	8.98	8.98		69	29	THE KNACK Get The Knack Capitol SO 11948	7.98	7.98	7.98	★	103	NEW ENTRY	LOU RAWLS Sit Down And Talk To Me P.I.R. JZ 36304 (CBS)	7.98	7.98	7.98
	34	6	LITTLE FEAT Down On The Farm Warner Bros. HS 3345	8.98	8.98	8.98		70	7	GILDA RADNER Live From New York Warner Bros. HS 3320	7.98	7.98	7.98		104	9	LARRY GATLIN Straight Ahead Columbia JC 36250	7.98	7.98	7.98
★	37	8	ZZ TOP Deguello Warner Bros. HS 3361	8.98	8.98	8.98														

★ 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.

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 1/12/80

Number of LPs reviewed this week 20 Last week 26



Pop

THE BABYS—Union Jacks, Chrysalis CHR1267. Produced by Keith Olsen. This English quartet ups the rock'n'roll quotient considerably here. From the new wave influenced cover art to the music itself, the Babys put across the image of a tough rock band. Only one song, "Love Is Just A Mystery," slows the pace. Still, even the uptempo numbers are relieved from being too frantic by graceful and melodic melodies. The playing is professional and the rhythm section of bassist Ricky Phillips, and drummer Tony Brock keeps everything tight. Most notable are the hard rocking "Anytime" and sweeping title track which is the highlight of the LP.

Best cuts: "Union Jack," "Anytime," "Jesus, Are You There," "Back On My Feet Again," "Love Is Just A Mystery."



First Time Around

SYLVAIN SYLVAIN, RCA AFL13475. Produced by Lance Quinn, Tony Bongiovi, Syl Sylvain. Former New York Dolls member Sylvain serves up a rousing set of 10 goodtime songs which range in influence from rockabilly to mid-'60s pop. The emphasis is on upbeat material though the slower songs, especially the smoky instrumental "Tonight," are also very effective in evoking a bygone era. Sylvain's vocals are strong as is the five-piece backup band. Jon Gerber on saxophone is especially noteworthy. Sound effects are used with good results, on the rocking "14th Street Beat." Though the New York Dolls never made a big impact commercially, the band still has its admirers—as the group is considered to have been at the front of the new wave.

Best cuts: "14th Street Beat," "Tonight," "Teenage News," "Deeper And Deeper," "Ain't Got No Home."

Billboard's Recommended LPs

pop

IJAHMAN—Are We A Warrior, Mango MLP9557 (Island). Pro-

duced by Geoffrey Chung, Ijahman. Though everything here is solid reggae, nothing comes close to "Miss Beverly" with a sensuous guitar line that is similar in mood to the guitar work of Dire Straits' Mark Knopfler. It is a lilting, rhythmic love song that ranks as one of the best of the genre. This cut should have across the board appeal to reggae and non-reggae fans. **Best cuts:** "Miss Beverly," "Two Sides Of Love."

GOOD RATS—Live At Last, Ratcity RCR998 (JEM). Produced by Mickey Marchello, Charlie Conrad. Pride of Long Island, the Good Rats has been around for a while, with a few good records to its credit. But it has never achieved the popularity it was due. Its happy bar band sound was never adequately captured on vinyl. So a live LP makes perfect sense for this five-man band. Recorded at My Father's Place the double LP captures the Rats at its best: its solid and melodic mainstream rock working flawlessly before an adoring audience. **Best cuts:** "Taking It To Detroit," "Does It Make You Feel Good," "Injun Joe," "Tasty," "Reason To Kill."

soul

GREY AND HANKS—Prime Time, RCA AFL13477. Produced by Len Ron Hanks, Zane Grey. Songwriting-producing and singing duo shine with their brand of silky soul, funk and disco. The standout cut is "I'm Calling On You," an uptempo dance cut punctuated by a tight horn section arranged by Dexter Wansel. However, this act is just as adept on ballads as the sensitive "Since I Found You" proves. The optimistic lyrics and full production are reminiscent of the work of Gamble and Huff. **Best cuts:** "I'm Calling On You," "Love's In Command," "Since I Found You," "Now I'm Fine."

disco

GOTHAM—Void Where Uninhibited, Aurum AU0002. Produced by Gene Allan, Gary Knight, Harold Wheeler. Gotham, camp vocal trio popular on the nightclub circuit, comes across as Village People Meet Manhattan Transfer on this, its second album. Production and arrangements are slick, with the vocal emphasis on harmony vocals across a clutch of disco-length tunes which—with titles like "I'm Your) AC/DC Man" and "Menage A Trois"—should appeal to their regular fans. **Best cuts:** Those cited, plus "Put Your Money Where Your Mouth Is."

jazz

COOK COUNTY—Pinball Playboy, Motown M7930R1. Produced by Vic Caesar. Veteran producer Caesar wrote or co-wrote six of the seven tracks here which are a mixture of straight ahead jazz and disco. "Little Girls And Ladies" is a

slow jazz number with nice sax work. All are instrumentals except for the ballad "Reach Out For Love" and the upbeat "Funky Get It." Cuts have disco, soul and jazz potential. **Best cuts:** "Little Girls And Ladies," "State Street Samba," "Reach Out For Love."

CHARLES LLOYD—Big Sur Tapestry, Pacific Arts PAC7139. Produced by Charles Lloyd. This one requires several hearings as the leader alternates on alto flute, Chinese oboe and C flute with only Georgia Kelly's harp as backup. Lloyd's compositions are ethereal, almost dream-like, and are ideally suited as piped-in background music in a Polynesian restaurant. **Best cuts:** "Home," "Partington Cove."

SUSAN MUSCARELLA—Rainflowers, Pacific Arts PACB7135. Produced by Mel Martin. California keyboardist plays six compositions, all unknown originals, accompanied by four sidemen. It's all pleasant enough, if unspectacular. Muscarella, her next time out on vinyl, might impress more strongly by working in a standard or two, and perhaps a current chart tune. Still, this is a nicely produced, well performed album. **Best cuts:** "Prelude," "Rainflowers."

BOB DEGEN—Children Of The Night, Inner City 3027. Produced by Horst Weber, Matthias Winckelmann. The only regrettable thing about this album is that it shows jazz pianist Degen to be such a giant artist that it is a shame he's been away from his native U.S. shores for so many years. The German-based Degen leads a quartet featuring Terumasa Hino on cornet through five outstanding selections that includes an easy-swinging title track, the starkly introspective "Neged," and the solidly driving "Sun Dive." **Best cuts:** all.

HANK JONES—Hanky Panky, Inner City IC6020. Produced by Yasohachi Itoh, Kiyoshi Itoh. Here's a gem that's just making it out of the vault after four years. Recorded in New York, this album features Jones on piano, Ron Carter on bass and Grady Tate on drums. Each is at his best for the nine selections of standards and originals. Typical is the rich embellishment and restructuring of intervals Jones pulls off with ease on "Oh, What A Beautiful Morning" as he gets strong support from Carter and Tate. **Best cuts:** "Nothin' Beats An Evil Woman."

CHET BAKER—The Touch Of Your Lips, SteepleChase SCS1122. Produced by Nils Winther. Trumpeter Baker shows he still has a way with a ballad—there's six of them here—but he still plays better than he sings. His sparse lyrical trumpet solos are well complimented by a sensitive Doug Raney on guitar and Niels-Henning Orsted Pedersen on bass in this Danish import. **Best cuts:** "I Waited For You," "Autumn In New York," "Star Eyes."

JOHN MCNEIL—Faun, SteepleChase SCS1117. Produced by

Nils Winther. This Danish import features trumpeter McNeil leading his quintet through six selections. Along the way there is effective interplay by McNeil and tenor saxist David Liebman, who both play thoughtful solos. Liebman plays a wistful flute solo on the title track and McNeil switches to flugelhorn on "Iron Horse," which is only McNeil and drummer Billy Hart. **Best cuts:** "Faun," "Down Sunday," "C.J."

BILL HOLMAN—The Fabulous, Sackville 2013. Reissue produced by John Norris, Bill Smith. Prominent internationally today for his arranging skills, Holman on this 1957 LP plays tenor sax with a brassy, full-sized big band which still sounds contemporary. Sidemen include aces like Mel Lewis, Lou Levy and Richie Kamuca. **Best cuts:** "Bright Eyes," "Evil Eyes," "Come Rain Or Come Shine."

DON STIERBERG—Rosetta, Flying High FH9502. Produced by Don Stierberg. More mandolin jazz by the leader-producer, backed by six sympathetic sidemen. Tunes range from Charlie Parker to Rodgers & Hart. A jazz oddity, admittedly, but there's some humor and sterling musicianship evident on these 11 unconventional cuts. **Best cuts:** "Jitterbug Waltz," "Billie's Bounce."

JAY MCSHANN—Kansas City Hustle, Sackville 3021. Produced by John Norris and Bill Smith. Nine enjoyable tracks are served up by pianist McShann, who chooses repertoire ranging from Monk to Carmichael and proves his skill on the 88 is not limited to traditional blues. Pleasing, simple, swinging solo piano. **Best cuts:** "Kansas City Hustle," "Blue Turbulence," "Willow Weep For Me."

DUKE JORDAN—Lover Man, SteepleChase SCS1127. Produced by Nils Winther. This Danish release showcases a brilliant jazz trio led by pianist Jordan. Six selections include Jordan's own easily swinging "Dancer's Call" and the interestingly structured "Love Train." The last features a shining bass solo by Sam Jones, who throughout the album shows he is still one of the best bass players around. The competent drumming of Al Foster rounds out the trio. **Best cuts:** "Dig," "Lover Man," "Out Of Nowhere."

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 Nussler, Alan Penchansky, Elliot Tiegel, Adam White, Gerry Wood, Jean Williams.

JANUARY 12, 1980, BILLBOARD

Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 1/12/80

Number of singles reviewed this week 25 Last week 88

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Pop

THE ALAN PARSONS PROJECT—You Won't Be There (3:26); producer: Alan Parsons; writers: E. Woolfson, A. Parsons; publishers: Woolfson/Careers/Irving BMI. Arista AS0491. Parsons shines on this contemplative love ballad that effectively highlights the vocals and lyrics. Tune is backed by melodic orchestration.

recommended

JOHN COUGAR—Small Paradise (3:38); producers: Ron & Howard Albert; writer: John "Cougar" Mellencamp; publishers: G.H./H.G. ASCAP. Riva R203 (Mercury).

GLORIA GAYNOR—Midnight Rocker (3:42); producer: Dino Fekaris; writers: Dino Fekaris, Freddie Perren; publisher: Perren-Vibes ASCAP. Polydor PD2056.

THE JAM—The Eton Rifles (3:58); producer: Vic Coppersmith-Heaven; writer: Paul Weller; publisher: Front Wheel BMI. Polydor PD2051.

DESMOND CHILD AND ROUGE—Tumble In The Night (2:39); producer: Richard Landis; writer: Desmond Child; publishers: Desmobile Music ASCAP. Capitol P4815.

LEONORE O'MALLEY—First . . . Be A Woman (3:46); producers: Michael/Lana & Paul Sebastian; writers: Michael/Lana & Paul Sebastian; publisher: Seacoast BMI. Polydor PD2055.



recommended

JAMES BROWN—Regrets (4:08); producer: Brad Shapiro; writer: B. Wyrick; publisher: Intersong ASCAP. Polydor PD2054.

STAGE THREE—The Nights That I Cried (3:30); producer:

Dwight Mitchell; writer: Dwight Mitchell; publisher: Zelia BMI. Zelia ZEL2001.

BROTHERS BY CHOICE—Oh, Darlin' (3:45); producers: E.J. Gurren, Barnett Williams; writers: B. Williams, E.J. Gurren; publishers: Alva/Laff BMI. Ala 108A.



STATLER BROTHERS—(I'll Even Love You) Better Than I Did Then (2:30); producer: Jerry Kennedy; writers: D. Reid/H. Reid; publisher: American Cowboy, BMI. Mercury 57012. Off the Statler's "Best Of . . ." album this ballad features tasty guitar work coupled with a thumping bass which underscores the fine harmonies of the group.

MEL TILLIS—Lying Time Again (3:06); producer: Jimmy Bowen; writer: C. Walker; publisher: Sawgrass, BMI. Elektra E46583. Culled from Tillis' debut Elektra album comes this moving ballad complete with backing church-like chorus while strings surround Tillis' upfront vocal.

GEORGE BURNS—I Wish I Was Eighteen Again (3:22); producer: Jerry Kennedy; writer: Sonny Throckmorton; publisher: Tree, BMI. Mercury 57011. A classy, talkalong song is rendered perfectly by Burns. It's a touching tale of bitter-sweet golden years. Slick string arrangements, crystal clear production and on-the-mark background voices merge effectively with Burns' solid delivery.

recommended

BOBBY BARE—Numbers (5:08); producer: Bobby Bare and Foster and Rice Productions; writer: S. Silverstein; publisher: Evil Eye, BMI. Columbia 1-11170.

FREDDY FENDER—My Special Prayer (2:45); producer: Huey P. Meaux; writer: W. Scott; publisher: Maureen, BMI. Starlite ZS94906.

ANN J. MORTON—I Like Being Lonely (2:22); producer: Larry Morton; writer: Kelly Bach/Sheryl McCament; publisher: One More/Music Craftshop, ASCAP. Prairie Dust PD7633.

GLORIA MONROE—The Used To Be Ain't What It Used To Be (2:34); producer: Eddie Kilroy; writers: G. Monroe/M. Kilroy; publishers: Brandenburg/Shaggy Dog, BMI. Shaggy Dog SD6901.

BILL WENCE—Break Away (3:32); producer: Jim Foster/Bill Wence; writer: Bill Wence; publisher: Cristy Lane/Iron Skillet, ASCAP. Rustic R1005.

LULU ROMAN—How Would I Know (3:05); producer: not listed; writer: John Gallagher; publisher: Bending Oak, ASCAP. R&R R8015.



recommended

DEBBIE JACOBS—High On Your Love (3:11); producer: Paul Sabu; writer: Paul Sabu; publishers: Kreimers/Six Continents BMI. MCA 41167.

CINDY & ROY—I Wanna Testify (4:39); producer: Walter Kahn; writers: George Clinton, Daron Taylor; publishers: Groovesville/Orange Bear BMI. Casablanca NB2231.

BRUNI PAGAN—Late For Love (3:31); producers: Janet Rosenblatt, Al "Smiley" Harrison; writers: Janet Rosenblatt, Bruni Pagan, Billy Dietrich; publisher: Sound Palace ASCAP. Elektra E46563A.

BARBARA JEAN ENGLISH—Dancing To Keep From Crying (4:11); producer: Herschel Dwellingham; writers: H. Hackett, H. Dwellingham; publishers: Hershey & Buck/My Organization/Robert Hill BMI. Helva/Zakia Z100AS.

DUNCAN SISTERS—Sadness In My Eyes (3:44); producers: Ian Guenther, Willi Morrison; writer: Willi Morrison; publisher: Ample Parking ASCAP. Ear Marc EM5503 (Casablanca).

PEGGY SCOTT—Start My Motor (3:21); producer: Bob McRee; writers: Bob McRee, Cliff Thomas; publishers: Malaco/Molasses BMI. RCA JB11900A.

LA FLAVOUR—Mandolay (3:20); producers: Carl Maduri,

Mark Avsec; writer: Mark Avsec; publisher: Bema ASCAP. Sweet City SC7376.

CLIFTON DYSON—Body In Motion (7:45); producers: Clifton Dyson, Cal Guinard, Bill Holmes; writers: L. Harrington, C. Dyson, P. Harrington; publishers: Magic Lamp/Pretty P ASCAP. All-American AA373.

Adult Contemporary recommended

ORIGINAL MOTION PICTURE SOUNDTRACK—Ravel's Bolero (3:18); producer: Joe Reisman; writer: M. Ravel; publisher: none listed. Warner Bros. WBS49139.

GEORGE BURNS—I Wish I Was Eighteen Again (3:22); producer: Jerry Kennedy; writer: Sonny Throckmorton; publisher: Tree BMI. Mercury 57011.

DEMETRISS TAPP—Power Of Love (2:52); producer: Bob Tubb; writer: Linda Darrell; publishers: Equinox/Excellorec BMI. AVI297S.



PEARL HARBOR & THE EXPLOSIONS—You Got It (Release It) (2:29); producer: David Kahne; writers: Pearl E. Gates, Peter Bilt, John Stench, Hilary Stench; publisher: Keintunen ASCAP. Warner Bros. 49143. San Francisco based power pop outfit turns in a hook filled slice of upbeat rock'n'roll. Pearl's vocals have an earthy quality and backing vocals have '60s edge.

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.

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STAR PERFORMER—LPs registering greatest proportionate upward progress this week.

Main chart table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 8-TRACK, CASSETTE.

Star Performer chart table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 8-TRACK, CASSETTE.

Continuation of main chart table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 8-TRACK, CASSETTE.

JANUARY 12, 1980, BILLBOARD

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Alphabetical listing of artists and their album titles with corresponding chart positions.

Alphabetical listing of artists and their album titles with corresponding chart positions.

Alphabetical listing of artists and their album titles with corresponding chart positions.

Closeup

MIGHTY DIAMONDS—Deeper Roots (Back To The Channel), Virgin International VIFL1045. Produced by Joseph Hookim.

Except for Bob Marley and Peter Tosh, reggae has not gained much of a foothold in the U.S. If any act can open the door for lesser known reggae artists, it is the Mighty Diamonds.

A Jamaican vocal trio, its harmonies, melodies and production mix are compatible with other rock, soul and pop songs though the politics of reggae have not been co-opted.

Kicked off by what seems to be a church organ, "Reality" sets the tone for the LP. The rhythm is danceable and the lyrics are politically aware from a Third World point of view.

However, "Blackman" is stronger because the three-part harmonies which make the group distinctive are utilized more so than in "Reality." Also, the four-piece horn section, part of a tight 11-piece backup band, punctuates "Blackman" and adds a further dimension.

It is with the celebrative "Dreadlocks Time" that the album begins to take off. The harmonies, overlaid on a chunky rhythm, soar freely. Ironically, though the few comprehensible lyrics seem to have little of the political content of the first two songs, the sheer spirit of fun makes "Dreadlocks Time" a prime cut.

Due to the heavy Jamaican patois, the lyrics to "Dreadlocks" are mostly obscured. This only adds to the sense of feel as the words blend into the rhythmic and danceable woodwork.

Not since Johnny Nash took "I Can See Clearly Now" to the top 10 in 1972 has a reggae song had as much single potential as "Diamonds And Pearls." A love song with no political references, the lyrics are audible while the melody has a heavy r&b flavor. The lyrics are refreshingly simple: "I don't carry no diamonds/I don't carry no pearls/Even though you may see me traveling around the world/All I have is love/Natural love, in my heart."

After that simplicity, the return to politics on "One Brother Short" does not seem as repetitive as it would

have been if the LP never strayed from its political subject matter. Featuring a taut rhythm and some of singer Donald Shaw's most expressive vocals on the album, "One Brother Short" knocks the internal struggles between blacks around the world. The simple guitar work of Earl "Chinna" Smith is effective.

In "Bodyguard," Shaw asks "who's going to bodyguard against the bodyguard?" in a stinging attack on police force reminiscent in tone of the Clash's "Police And Thieves."

"4000 Years" is a call for youth to not take what past generations had to endure. "The youth of tomorrow/They won't be like no shadow/The youth of tomorrow/They won't beg, steal or borrow," sings Shaw.

Both "Bodyguard" and "4000 Years" are good midtempo reggae but the highly infectious "Master Plan" takes these one step farther. Not only is it lyrically powerful but it is the best arranged composition on the album. The harmonies shine and the horn section is upfront and punchy. Most interesting is the subtle saxophone work of Dean "Youth Sax" Praser which wraps itself around the vocals of Shaw like a kid glove.

Even though it may be delivering a serious message, the group is at its best when celebrative. This is the case in "Master Plan" and "Two By Two." The latter title refers to an amount of living space through the joyous tune is as much a love song and tribute to family unity.

"Be Aware" ends the LP on a hopeful note as it says: "We pray that the day will come/When we see the rising sun/I know there's a promised land/Where we all belong."

Instrumentally, this song is not as striking as some of the others because it is slightly more somber in mood.

Some may criticize the Mighty Diamonds for being too commercial. However, the hard liners should note that once exposed to a group like the Mighty Diamonds, an uninitiated audience may be willing to step into more "roots reggae." This album is a solid first step.

CARY DARLING



WHO PROTEST—Who fans picket Providence (R.I.) City Hall after the mayor cancelled a scheduled concert by the group in the wake of the deaths of 11 Cincinnati fans earlier in December. Giraffe is mascot of WAAF-FM, a rocker based in nearby Worcester, Mass., that pushed for the unsuccessful reinstatement of the Who concert.

Lifelines

Marriages

Gregg Allman to Julie Bindas Nov. 11 in Sarasota, Fla. He is keyboardist-vocalist with the Allman Brothers band.

* * *

Lee Morgan to Christiana Dever Dec. 24 in Nashville. He is Buzz Records artist and president of Brightside Music.

Deaths

Richard Rodgers, 77, renowned composer, in New York Dec. 30. Details on page 8.

* * *

Amos Milburn, 51, singer-songwriter, in Houston Jan. 3. He recorded many hits, including "Chicken Shack Boogie," "One Scotch, One Bourbon, One Beer" and "Bad, Bad Whiskey." He had been paralyzed for 10 years.

* * *

Adolph Deutsch, 82, composer who won three Oscars for his motion picture scores, Jan. 1 in Palm Desert, Calif. A Londoner by birth, he resided in the U.S. 70 years and is survived by his widow, Dianne Axelle, and a son, Alan.

* * *

William C. LaPata Sr., 77, who played guitar for Paul Whiteman and Bing Crosby, in Upper Darby, Pa., Dec. 21. Survivors include sons Buddy and Tony who are musicians, a daughter and a third son.

* * *

Ernie Washington, 53, pianist-singer, Dec. 24 in Chula Vista, Calif. He played with numerous jazz groups and appeared at the 1979 Newport Jazz Festival with Dizzy Gillespie. He is survived by his widow and a son.

* * *

Howard Toby Roberts, 38, veteran tour coordinator who worked Woodstock, the Isle of Wight Concert, the Sunshine Festival and other events, Dec. 27 in a motor car accident on his way to Aspen, Colo. A wake will be held in Los Angeles Sunday (13).

Bernstein Moves

NEW YORK—Sid Bernstein Assoc. Inc. has moved to new offices at 180 West End Ave., Suite 1E, N.Y., N.Y. 10023 (212) 595-5515.

Rock'n'Rolling

Query: Are Some Benefit Concerts Truly Justifiable?

By ROMAN KOZAK

NEW YORK—Are rock benefit concerts more trouble than they are worth?

With rock stars raising money for causes ranging from no-nukes to Jerry Brown's campaign to the preservation of the American bald eagle, the question arises as to whether such good work can become counterproductive to both the charity and the artists involved.

There is no doubt that benefit concerts can raise money. According to latest figures, two benefits by the Eagles, Linda Ronstadt and Chicago for Gov. Jerry Brown's presidential campaign in San Diego and Las Vegas recently netted more than \$360,000. And the MUSE concerts in New York last September raised \$300,000 from the live shows alone, of which \$233,350 was given to various grass roots antinuke organizations.

But not everybody in the business is happy having their acts identified with any particular cause or candidate.

"I advise my acts not to get involved with any political campaign," says the president of a top booking agency. "We get nothing at all from the politicians, but every four years they come around with their hands out because they know this is a way they can raise money. The rest of the time you never see them."

Such concerts can also be a mixed blessing for the politicians. Jerry Brown suffered one indignity when a concert scheduled in his name for the Los Angeles Forum was cancelled at the last minute this fall because his campaign office announced the show before the headliner, Chicago, was ready to make its commitment to the campaign.

When the concert was finally held in San Diego, Dec. 21, the candidate

was reportedly greeted by a mixed chorus of boos when he was introduced to the audience. "I guess the crowd didn't want to get involved with the politics and would rather listen to the music," says a spokesperson for the Eagles' Front Line Management.

Sometimes a bit of controversy may actually help a cause as is witnessed by the latest tempest in a teapot over Pickwick's handling of the "No Nukes" LP (Billboard Jan. 5, 1980). Both Chuck Smith, president of Pickwick, and Susan Kellam, codirector of the MUSE Foundation, agree that it was a good idea for Pickwick to put special stickers on the LPs informing customers that revenues will go to support antinuke causes.

"It was nothing other than responsible merchandising," says Smith. "We wanted to alert our customers as to what the LP is about, but we certainly didn't discriminate against it."

The MUSE concerts featured performances by Bruce Springsteen, the Doobie Brothers, Jackson Browne, Poco, James Taylor, Carly Simon, John Hall, Bonnie Raitt, Chaka Khan, Crosby, Stills & Nash, and Tom Petty.

Susan Kellam points out that even though the artists played for free, the five MUSE concerts could have made more money if the roster had been pared down somewhat. This is the same problem that was worrying promoters of the latest antinuke concert, set for Friday (4) at New York's Town Hall featuring Carolyne Mas, John Hammond, Don McLean, and Steve Burgh's Actual Music.

Publishers Demand Full \$\$

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was seriously considering a similar move. Policy is decided by individual publishers, with the Harry Fox Agency serving as a licensing and collection conduit.

Assistance in preparing this story provided by Irv Lichtman.

Berman welcomes as a constructive step the statement by Polygram that it will scrap substantial numbers of overstock records and tapes rather than throw them into a market already burdened with difficult-to-sell product (Billboard, Jan. 5, 1979).

He says publishers believe that insistence on the statutory mechanical rate for cutouts will act as a brake on future dumps of distress merchandise. Demand of the full rate, which could easily total more than 25 cents per album, might well remove substantial numbers of cutouts from the viable schlock market.

Normal industry practice has been to arrive at a figure for cutout sales during regular biannual audits of record companies by the Fox Agency. Credit for material protected by publishers represented by the Agency is then determined according to experience, and 12% of the dollar volume of that portion of

the bulk schlock sales are paid to the Fox organization.

If the record company unloads in bulk at an average rate of 50 cents an album—not considered unusual—publishers might thus realize only about 6 cents in mechanicals per unit. This would compare to a high of more than 25 cents for "regular" sales.

Rodgers

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now part of the Welk Music Group, and Chappell.

With "Oklahoma!," Rodgers and Hammerstein formed Williamson Music (named after their fathers, who were named William), which was administered by Chappell with the exception of a few years in the early '70s, when MCA Music handled the catalog. MCA Music also administered publishing rights to Rodgers' last show, "I Remember Mama." Rodgers became an ASCAP member in 1926. Interestingly, some of Rodgers' songs are in a BMI catalog, that of Marks Music, which published the "Garrick Gaieties" score in 1925 (including "Manhattan") and later became affiliated with BMI.

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CBS Sets Pace In Gold, Platinum Disks

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The rest of the CBS gold and platinum was divided among the custom labels, with Philadelphia International earning two gold singles, a platinum single, three gold LPs, and two platinum LPs.

The Polygram Group totaled 30 golds (16 singles and 14 LPs) and 13 platinums (seven singles and six LPs). Polydor had four gold singles, two platinum singles, four gold LPs and two platinum LPs. Casablanca had six gold singles, three platinum singles, seven gold LPs and three platinum LPs. RSO had four gold singles, two platinum singles, a gold LP and a platinum LP. Phonogram had a gold single and a gold LP. Capricorn had a gold LP, and RSO/Polydor has a gold single.

WEA earned a total of 28 golds (eight singles and 20 LPs), and 11 platinums with 10 LPs and one single.

Atlantic had three gold singles, a platinum single, four gold LPs and four platinum LPs. The figures for Warner Bros. were two gold singles, eight gold LPs and four platinum LPs. Elektra/Asylum had a gold single, three gold LPs, and a platinum LP. Among other WEA companies Sire had a gold single, as did Bearsville. Swan Song had a gold LP and a platinum LP, Cotillion and Dark Horse both had one gold LP

apiece, and Reprise had two gold LPs.

Capitol Records earned five gold singles, a platinum single, 15 gold LPs and four platinum LPs. Capitol Records itself had three gold singles, 11 gold LPs, and three platinum LPs. UA had a gold single, three gold LPs and a platinum LP. Ariola had a gold single, a platinum single and a gold LP.

RCA/A&M had a total of five gold singles, 13 gold LPs and three platinum LPs with the RCA label accounting for two gold singles, six gold LPs and a platinum LP. A&M had two gold singles, four gold LPs and two platinum LPs. Salsoul had a gold single and a gold LP, and Grunt and 20th Century-Fox both had a gold LP.

The MCA group had four gold singles, nine gold LPs and a platinum LP, with the MCA label earning two gold singles, six gold LPs and a platinum LP. MCA/Source had a gold single and a gold LP, and the now defunct Infinity label had a gold single and a gold LP. ABC also earned a gold LP.

Among the independents, Arista had two gold singles, four gold LPs and two platinum LPs. Chrysalis had one gold and one platinum LP, and one gold and one platinum single. Fantasy had a gold LP and London had an LP certified platinum.

Explains Polygram Policy

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"We would like to influence the labels to our way of thinking, of course, and, indeed, the whole industry, just as CBS influenced our thinking with its returns plan."

Steinberg confirms that distributed labels' repertoire is included in

'Cold Fire' Becomes 'Hot Stuff' In Suit

LOS ANGELES—Songwriter/musician/producer Kenneth Roberts charges a group of defendants with infringing on his copyright, "Cold Fire," in Superior Court here.

Casablanca Records, Giorgio Moroder, Pete Belotte, Harold Faltermeyer, Keith Forsey, Rick's Music, Stop Music, BMI and Donna Summer are the defendants.

The plaintiff alleges he sent Casablanca a tape of his song, originally released on an album on Simco Records in May 1977. The defendants, it is charged, copied the song, released in April 1979 on a Summer album under the title, "Hot Stuff."

A petition for a temporary restraining order was refused by the court.

Record Shack Sues

LOS ANGELES—Record Shack, the national one-stop chain which has a local outlet in Compton here, has instituted suit against Music Odyssey, a local retailer in Superior Court.

The suit seeks a judgment for \$36,826.31 plus 7% interest on billing for merchandise due since June 21, 1979, according to the filing.

2 'Fevers' Beaming

NEW YORK—Showtime, the pay television system, has acquired both the PG and the R version of "Saturday Night Fever." The R version of the disco musical will run in prime time and late night periods, while the PG version will play in early evening hours.

Dr. Vogelsang's estimate to 10 to 15 million Polygram group cutouts and overstocks, figures he characterizes as "in the ballpark."

But before junking this volume, the executive says the company also wants some idea of the effectiveness of its newly introduced returns scheme.

"We're hoping that the program will mitigate the current problem." If that works out well and shipping is under control, then Polygram will be in an improved position to formulate the scrapping policy. "We'll need the middle of the year to see the light, for ourselves and in the context of the whole industry, which is shipping much more sensibly now."

Steinberg confirms that initiative for scrapping surplus is, in large part, attributable to European concern. "There have been considerable discussions with our European colleagues, beginning some five or six months ago."

"The concern is still growing over there, and of course the flood of product is industrywide. It's certainly diluting the value of catalog."

New Survey

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ers. The diary mailout will be to 50% heavy purchasers, defined as those who buy 15 LPs or more a year; 25% middle-level buyers, defined as those buying seven to 14 albums a year; and 25% light buyers, defined as those buying six LPs or less.

According to Mihaly, during 1979 48% of the total population over the age of six bought at least one LP.

Breaking it down by age, he notes that 55% of those between the ages of six and 19 buy at least one LP per year; as do 55% of those between 22 and 29; 48% of those between 30 and 39; 33% of those between 40 and 49; 26% of those between 50 and 59; and 14% of those between 60 and 99.

Mihaly adds that there is a strong correlation between heavy radio listening and heavy record buying.

Inside Track

Chuck Smith, president of Pickwick Int'l., resigned at press time. Details were unavailable.

Creed Taylor's independently distributed CTI label, currently in the throes of Chapter XI bankruptcy proceedings, may enter into a production and distribution deal with CBS via Epic Records if current negotiations work out. CBS custom pressing is one of CTI's major creditors. Interesting sidebar is that the masters to **Bob James'** early CTI albums may be reverting to James as a result of a court decision upholding a default judgment against CTI brought by the keyboarder, whose **Tappan Zee** label is a CBS custom label. CTI's appeal of that decision was turned down by a higher court recently.

Ariola Group president Monti Lueftner is expected in New York City Monday (7) to resume talks with **Arista** brass concerning the future of **Ariola-America** now that the label has moved from the Coast. A decision on the label's new management team "probably" won't be made until later this month, Track was told. **Arista**, meanwhile, is reportedly close to announcing finalization of its distribution agreement with **Pickwick Distributing**, which could pave the way for more such agreements.

The Australian Copyright Tribunal has recommended a mechanical copyright increase from 5%, which includes sales tax, to 6.75% excluding sales tax of the retail selling price of recordings to the **Attorney General**, who is to decide whether or not to accept the new rate. If approved, the new rate takes effect shortly, while a rejection means that the rate holds at 5% for at least another five years. The Australian Music Publishers Assn. had requested an increase to 8%. . . Two current movies, "1941" and "The Jerk" enter the **MCA-Philips** videodisk pipeline in April at \$24.95 each.

Paul Cooper, Atlantic's energetic Coast-based head of national publicity is in Midway Hospital in L.A., recuperating from knee surgery done Friday (4). He had broken his right knee playing football on the beach at the Kahala Hilton Hotel Dec. 30 in Honolulu. And after emergency treatment at a Honolulu hospital he returned to L.A. Wednesday (2) and entered Midway.

Arthur Shimkin's role as president of **Sesame Street Records** will be decided soon after completing negotiations over the extension of his deal with **Children's Television Workshop**, producer of the "Sesame St." tver which acquired the label last August. . . There's a three-way battle over who winds up with the primary independent label distributorship in Seattle. **Gull Industries**, which was bankrolling the **Ed Richter** and **Ray Watson** operation, has reportedly pulled out, leaving the duo seeking subsidization to continue. **Mike Paikos** and **Bob Sarenpa** of **Pacific Records & Tapes**, Emeryville, Calif., who made an abortive effort to open a sales office in Seattle in 1979, are in the middle of the fracas, while **Pickwick Distributing's Jack Bernstein** is also ogling the city for a sales office. It all depends on who can convince **Arista** and **Chrysalis Records**, the two pivotal lines, to accept them as label representatives.

Amos and Danny Heilicher, the Minneapolis industry veterans now in virtual exile industrywide as "consult-

ants" to Pickwick, will be cutting the ribbon on their first Circus, an indoor kiddieland project in a Twin Cities mall. The multimillion-buck experiment will be duplicated and possibly franchised if it proves a moneymaker. . . **Jimmy Bowen** explains that **Warner/Elektra** did not drop **Stella Parton**. The split was mutually agreed upon (Billboard, Dec. 1, 1979). . . **At least one Nashville publishing company, a branch of a multinational biggie, is considering holding a global confab there this spring, following Billboard's IMIC (April 23-26 in Washington, D.C.), taking advantage of the firm's worldwide reps being in the States.**

At a one minute hearing in New York Friday (4) sentencing for convicted tape pirate **George Tucker** was again postponed, this time until Jan. 25, by U.S. District Judge Thomas C. Platt in order to give Tucker an opportunity to testify before a grand jury investigating recording piracy. According to assistant U.S. Attorney Max Sayah, Tucker's cooperation will be made known to the court at the time of sentencing. . . Management at the 50-store **Korvettes'** chain plans to close a number of un-specified stores and further reduce its executive staff. . . **Chris Blackwell** has drafted former UA and Radar chief, **Martin Davis**, to become Island Records chairman, responsible for all the company's operations worldwide.

Arnold Caplin, president of **Biograph Records**, says pressing and production parts of an infringing **Scott Joplin** album from **Sine Qua Non Productions** will be destroyed. The materials were turned over to the Chatham, N.Y., firm under terms of a New York City Federal District Court decision last summer. . . The three weeks between the week prior to Christmas and the week after New Year's were the leanest record-release weeks in many moons, **Ed Harrison**, **Billboard's** review editor, reports. Both singles and album mailings slumped sharply. . . Track erred. **Nevin St. Romaine** was put on probation and ordered to pay back \$10,000 in bonding fees by **Denver District Judge Alvin D. Lichinsein**. The judge sentenced St. Romaine to five years' imprisonment, and then put him on probation. He did not receive a suspended sentence (Billboard, Dec. 15, 1979). St. Romaine was found guilty by a Denver jury of stealing almost \$250,000 in albums from the Denver warehouse of **Western Merchandising**. **Denver District Attorney prosecution staffer Steve Marsters** says his office is petitioned to get an order to have St. Romaine make restitution.

Could be the oft-hinted **Ray Price/Willie Nelson duet** LP project becomes a reality this week in Nashville. Except for a last-minute snag, Price, with Monument Records, and Nelson on Columbia, will record at Columbia, with that label to distribute. . . No sale of **Jobete Music** as yet, according to **Jay Lowy**, the **Motown** publishing wing's vice president and general manager. "There are discussions going on," he acknowledges, "but that's true of half the companies in the business." . . Now it's **Casablanca Record & FilmWorks & StageWorks**. The **Bogart-Guber-Polygram** firm is reported to have a co-interest in a new Broadway presentation of "Frankenstein." . . **Ringo Starr** to headline the United Artists' flick, "Cave Man."

United Church Of Christ Suing FCC

NEW YORK—A suit in Federal District Court here challenges the Federal Communications Commission's authority to deregulate radio without making public studies and documents supporting its move.

The plaintiff in the action is the Office of Communication of the United Church of Christ, which accuses the FCC of unlawfully deciding the issue by deliberately and unlawfully withholding such information.

The church contends it needs the details leading to the FCC's deci-

sion, announced Sept. 6, so it can effectively prepare its argument against the proposal. The deadline for public reply was set by agency at Jan. 25.

The church along with other public interest groups fear that deregulation—loosening broadcast obligations in the areas of commercial and public affairs airtime—would se-

verely limit programming in the public interest.

The church specifically calls for the FCC to reveal the results of an experimental study under which the agency exempted smaller stations from its ascertainment requirement, which calls for formal surveys by the stations to determine community broadcasting needs.

American Music Award Ballots Close

LOS ANGELES—Kenny Rogers and Donna Summer top the nominations for television's seventh annual American Music Awards, with four bids each, followed by Waylon Jennings and Michael Jackson, each with three nominations; and the Bee Gees, Crystal Gayle, Barbara Mandrell, Teddy Pendergrass and the Commodores, each with two.

The 15 awards are for achievements in pop, soul and country; disco, which had been included in last year's balloting, was dropped as a separate category.

Last year's winners were again nominated in most artist categories, with Earth, Wind & Fire shooting for its fourth consecutive prize as top soul group and Barry Manilow looking for his third straight award as top male pop vocalist.

But Linda Ronstadt and Natalie Cole, who had been named the top female singers in pop and soul, respectively, the past two years running, were overlooked in this year's nominations.

Cole will perform on the show nonetheless, in tandem with partner Peabo Bryson, as will Lionel Hampton and this year's nominee Cheap Trick and Dottie West. Also performing are cohosts Cher and Elton John, who won the award as top male pop singer in 1976, after having been bested in the three prior years of his peak popularity by Jim Croce and John Denver.

The telecast, overseen by executive producer Dick Clark, is set to air live over ABC-TV Jan. 18. It will emanate from ABC studios in Hollywood.

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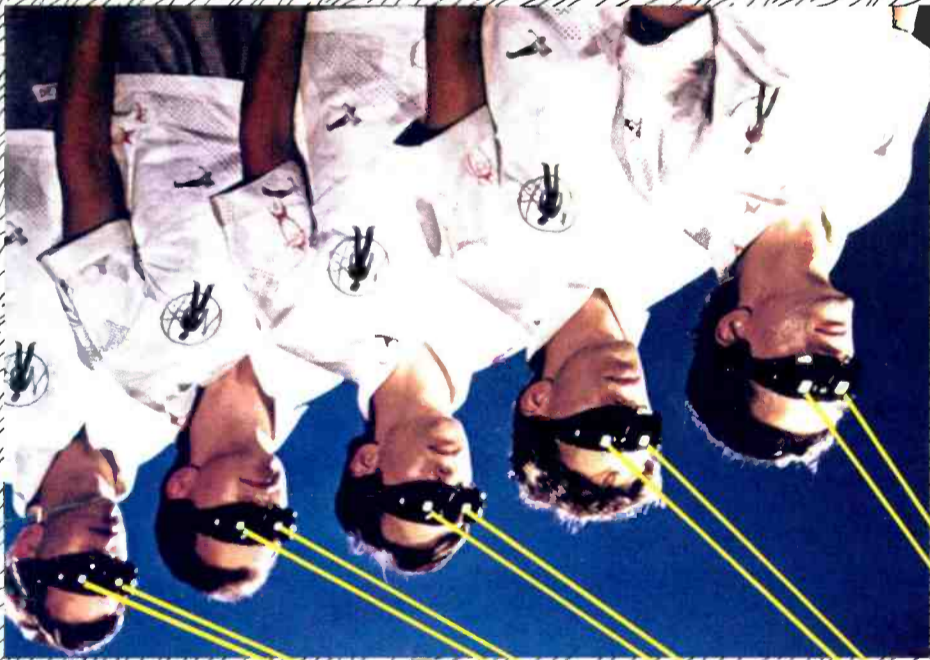
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