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CBS New Artists Deal

By ROMAN KOZAK

NEW YORK—CBS is offering retailers a deal on selected new artists beginning March 3 where the retailers can make their initial purchase on any of seven titles as if they were \$5.98 list price items with dating until July 10, and an additional 10% discount.

According to retail sources, subsequent purchases of the titles will be at the regular \$7.98 or \$8.98 list price level. This program is similar to one instituted in Britain. (See separate story in international section on page 48.)

The initial albums must be ordered in advance and will carry an "N" prefix. Returns will not count against the normal 20% limit, and they can be returned for full \$5.98 list credit, despite the discount, retail sources add.

CBS wholesales its \$5.98 product at \$2.90 for multiple dealers and \$3.03 for single stores. CBS currently has a catalog program in which some 300 titles have been reduced to a \$5.98 list, but this may be the first known time it is selling new product at \$5.98.

The seven titles to be released under the new program include "Protect The Innocent" by Rachel Sweet, "You'll Never Know," by Rodney Franklin, "Island Nights," Tony Sciuto, "Masquerade," Lacy J. Dalton, "Face To Face" by Angel City and "Reality Effect" by the Tourists.

Initial reaction by dealers is reported as favorable, with one large New York merchant.

(Continued on page 53)

U.S. Disk And Tape Exports In 30% Rise

By RICHARD M. NUSSER

NEW YORK—Exports of records and tapes continue to rise, current U.S. Commerce Dept. statistics show, with key exporters estimating that rise to be as high as 30% in terms of the number of albums shipped overseas last year compared to 1978.

Japan continues to be the chief beneficiary of U.S. disk and tape exports, and Switzerland appears to be continuing its role as a major distribution point for U.S. shipments to European markets. In addition, the statistics show that unit shipments have doubled in some markets.

Although official Commerce Dept. figures appear to show only a slight rise in the total number of albums shipped in 1979 (12.7 million) compared to the previous year (12.2 million), a change in how those figures are compiled makes current figures misleading, exporters agree.

Due to a government ruling in March 1979, complete data on exports are only compiled on shipments valued at more than \$1,000. Shipments worth \$500-\$999 are judged by a 50% sample, while shipments under \$500 are only estimated, based on past totals in individual markets. The exception is Canada, where complete statistics are compiled only for shipments valued over \$2,000 and lesser shipments are estimated via a 10% sample.

Several exporters here, representing some of

(Continued on page 57)

China, U.S. Accord On Copyright Protection

By JEAN CALLAHAN

WASHINGTON—The U.S. and the People's Republic of China have ratified a major trade agreement which includes reciprocal copyright protection. The U.S.-China Trade Act grants most favored nation status to the People's Republic.

The new treaty's copyright provisions require both countries to provide the level of protection guaranteed by the Universal Copyright Convention and the Berne Convention, although the People's Republic does not belong to either convention and has no internal copyright law.

Explaining why the Chinese government is willing to extend such generous protection to the U.S. while its ideology does not recognize the concept of copyright, Ruth Goldberg of the State Dept.'s China Desk says, "The Chinese realize that if they don't honor the copyright provisions of Western countries, there will be problems trading with them."

Chinese officials are busy studying the copyright laws of Western nations and prepar-

(Continued on page 52)

Up College Music Use \$\$

By ED HARRISON

WASHINGTON—Colleges and universities can imminently expect increases in the amount of performance royalty money they will pay BMI, ASCAP and SESAC for use of copyrighted music on campus. One estimate is around \$400,000 in funds for the three organizations.

While the amounts of the license increases won't be disclosed until negotiations are completed, Shelton Steinbach, chief negotiator for the educational organizations, terms the near-completed BMI license "fair and equitable."

He also says that certain provisional changes in the original two-year license that

expired Dec. 31, 1979 will compensate for the fee hike.

The lengths of the new licenses are expected to be for 3½ years with payment retroactive to Jan. 1, 1980.

Annual payments to the three licensing organizations thus far have been as much as \$2,500 and higher per school, depending on full-time enrollment and frequency of musical activity.

When the new license takes effect, BMI, ASCAP and SESAC will reportedly realize collectively about \$400,000 annually, a sizable amount considering they collected no income

(Continued on page 66)



PATRICE RUSHEN HAS "PIZZAZZ" (6E-243). And the vivacious, delightful, and infinitely talented Patrice is proving that "Pizzazz" is more than just the title of her second Elektra album, featuring the hit single "Haven't You Heard" (E-46551). It's the essence of this remarkable entertainer—Patrice Rushen, on Elektra Records and Tapes. (Advertisement)

PolyGram's Restructuring

By IS HOROWITZ

NEW YORK—PolyGram here is pooling its label support functions in a common facility, leaving the group's individual record labels free to concentrate on a&r, marketing and promotion.

The restructuring of the company under a new umbrella entity, PolyGram Record Operations (PRO U.S.A.), is expected to result in significant economies, placing it in a stronger position to cope profitably with "the cost explosion," says Irwin Steinberg, named its chairman and chief executive officer.

The move comes at the same time as PolyGram announces its acquisition of

(Continued on page 15)

Bogart Bows His BogArts

By JOHN SIPPEL

LOS ANGELES—By September Neil Bogart expects his first releases from an as yet unnamed local record label, a part of BogArts, an entertainment company he's establishing.

"I'm already trying to get key people," he says. "I have no non-competitive clause in my agreement with PolyGram," says Bogart in explaining his future plans after resigning as president of Casablanca Record and FilmWorks Feb. 8.

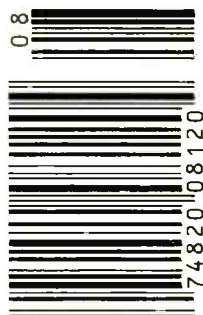
Bogart says PolyGram made him an offer he "chose not to refuse." The 37-year-old millionaire is reported to have received upwards of \$15 million for his

(Continued on page 9)



By now it should be apparent to everyone that The FOOLS SOLD OUT long before signing with EMI-America Records or touring with The Knack. Listen to their debut single, "It's A Night For Beautiful Girls" and you'll see that they made the right choice. (Advertisement)

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Dr. Hook



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4831

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SW-12018



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Forum Attendees Unite, Vow To Aid Disco

LOS ANGELES—Close to 800 registrants attending Billboard's seventh Disco Forum at the Century Plaza here pledged to form a united front to redefine the true meaning of the word disco and to work towards allaying widespread concerns that the multi-billion dollar discotheque industry may be in a state of decline.

The conventioners from 14 countries around the world, including Australia, Brazil, Japan, Hong Kong, France, Germany, Switzerland, Sweden and the United Kingdom, spent most of the four days of the confab Monday through Thursday (11-14) exploring ways of strengthening the industry, and counteracting what they feel has been the short shrift given to disco

by a poorly informed consumer press, unscientific radio programming, and a lackadaisical approach to the development of software by some record labels.

Setting the tone for the air of optimism which pervaded all aspects of the convention was the keynote address by Radcliffe Joe, Billboard's disco editor.

In his opening remarks, Joe assured his audience that the discotheque industry was as viable and full of energy today as it was during the pinnacle of its popularity in the late 1970s.

Joe lambasted those who "would conspire to foster the demise of the industry," and reminded that with an estimated gross of between \$7

and \$9 billion a year, and enjoying the support of conservative financial establishments such as Wall St. investors and major banks, disco "was hardly about to go the way of the hula hoop."

To support his arguments, Joe pointed to the recent opening of several million dollar discotheques

Additional coverage appears on page 4.

around the country, including the Limelight in Atlanta, Cinderella Rockefeller in Chicago, Dreamland, San Francisco; the Palace, Los Angeles; and two proposed clubs in the legendary Fillmore East, and in an

old Bond's department store in New York.

He also pointed out that separate Billboard surveys have revealed that roller, teen and mobile disco markets have never been healthier.

Joe pointed out that while disco music was changing and assimilating elements of pop, rock, r&b, jazz, new wave and reggae, other facets of the business from clubs, light and sound systems to special effects and accessories manufacturers were all doing well.

Sounding the same positive note about the future of the industry, Ray Caviano, president of RFC Records, and head of Warner Bros. dance music department, told a lunchtime crowd Wednesday (13) that 20,000

clubs are flourishing throughout the U.S. and that people are dancing like never before.

"While some people are waiting to shovel disco into its coffin, the music is expanding and opening its arms to new forms like rock and reggae, and providing a new kind of musical fusion between black music, white music, traditional disco, and danceable rock," Caviano said.

"Dance music," he added, "is proving itself to be a major launching pad for new acts at a time when these new acts are the hope of the business. The disco dance floors, too, are proving themselves to be a viable marketing tool for a variety of records that range from artists like (Continued on page 53)

LIEBERMAN LATEST

One-Stops Multiplying Throughout Chicago

By ALAN PENCHANSKY

CHICAGO—The number of one-stops serving the Chicago area has multiplied. It's a trend bringing increased competition among wholesalers for the small mom and pop accounts. A giant share of Chicago area record and tape billing is funneled through one-stops. The percentage is reportedly much greater than in New York and L.A. due to the area's traditional pattern of neighborhood businesses.

Lieberman Enterprises, which opened its one-stop here last month, is the biggest new competitive force in this picture.

Lieberman's aggressive sales promotion is expected to increase competition for independent stores. Says Bruce Lowry, Lieberman regional one-stop manager, "The street rap we've been getting is that there's room for improvement in the market and the market is big enough to support three one-stops."

Tom O'Flynn, sales manager, adds: "We're taking a power merchandising approach to the one-stop business. We're plugging in all the energies this business has to offer to the independent retailer."

Other full-line one-stops are Sound Unlimited, which handles the largest share of accounts; Galgano, the oldest of the major one-stops, and the recently opened Chicago One-Stop under veterans Irv Rothblatt and Howard Rosen.

According to one independent distributor, more than 15 one-stops

are serving the area. The biggest competition is expected to be between Sound Unlimited, Galgano and Lieberman.

(Continued on page 66)

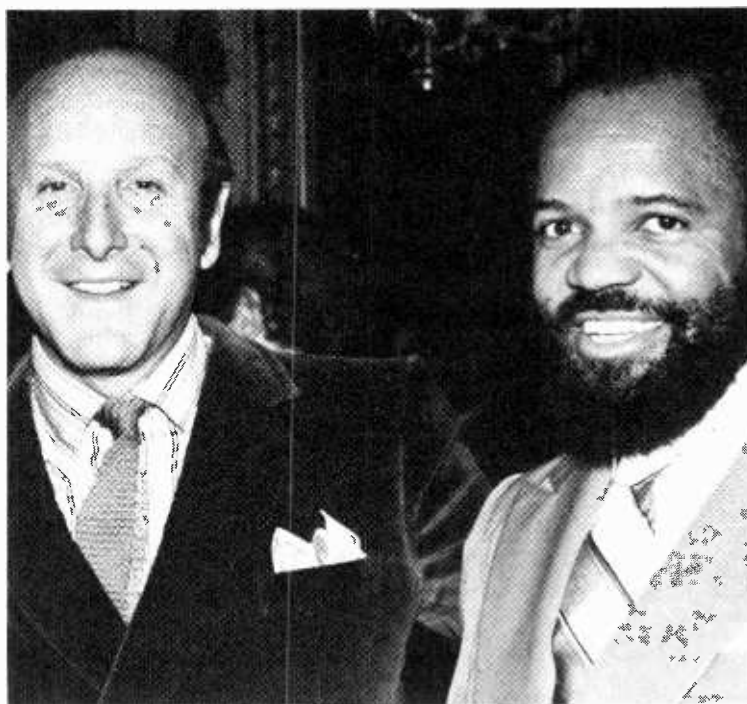
Auction Due At Record Merch?

By JOHN SIPPEL

LOS ANGELES—Unless injunctive relief is supplied, the first of the assets of Record Merchandising, this city's oldest independent label distributorship, goes on the auction block Friday (29) at the Federal Courthouse here.

Court-appointed referee in bankruptcy Irving Sulmeyer told a creditors meeting here Wednesday (13) before a U.S. trustee that approximately "\$89,000 worth of Motown product" will be auctioned. Sulmeyer based his appraisal of the Motown inventory on a bid already proffered.

A creditors committee meeting Feb. 5 decided against continuing (Continued on page 10)



Billboard photo by Sam Emerson

CHARITY TIME—Clive Davis, Arista's president, meets Berry Gordy Jr., chairman of the Board of Motown Industries, for the first time at the Los Angeles luncheon inaugurating the T.J. Martell Memorial Foundation for Leukemia Research's 1980 fund-raising campaign. Davis will receive the organization's fourth humanitarian award April 19 at the Waldorf-Astoria in New York.

U.S. & Labels In Counterfeit Meet

NEW YORK—Top executives of at least a half-dozen major record companies are scheduled to meet with U.S. Justice Dept. officials here later this week in connection with the developing case against counterfeiting (Billboard, Feb. 9 & 16, 1980).

Among those labels known to

have received subpoenas are Casablanca, CBS, RCA, Arista and RSO.

They are expected to be asked to identify copyrighted recordings to buttress charges of copyright infringement that will be among counts in indictments believed due shortly against suspected traffickers in illicit product.

Intl Disco Confab Awards Reflect Changes In Sound

By PAUL GREIN

LOS ANGELES—The fusion of disco rhythms with r&b, rock and easy listening sounds was reflected in the awards distributed at the end of Billboard's seventh International Disco Forum at the Century Plaza Hotel here Thursday (14).

The winners ranged from new wave-oriented M to MOR veteran Herb Alpert to a host of long-standing black music acts which pre-date the disco boom: Michael Jackson, Kool & the Gang, Jackie Moore and Ashford & Simpson.

Casablanca's Donna Summer and Epic's Michael Jackson were named top male and female disco artists, while their record companies shared the prize for top disco label. It's the first time Casablanca has had to share that top award since a tie with TK in 1977.

In her customary awards sweep, Summer was also named top overall disco artist, while her "Bad Girls" won prizes for top album and best

heavy disco/heavy radio single. Summer's coproducer, Giorgio Moroder, was named the year's top disco producer.

In addition to Jackson, Epic was represented in the winner's circle by Dan Hartman on Blue Sky, whose "Relight My Fire" (featuring Loleatta Holloway) tied for favorite 12-inch record with Bonnie Pointer's "Heaven Must Have Sent You" on Motown.

Warner Bros. won several awards, with Ashford & Simpson's "Found A Cure" cited as top heavy disco/light radio single, while Prince was named most promising new male disco artist and M on Sire was tabbed most promising new disco group.

Atlantic's two awards were for Chic, which tied with De-Lite's Kool & the Gang as top disco group, and the Mike Theodore Orchestra on Westbound, which tied for top disco orchestra with John Davis & the Monster Orchestra on Midsong.

There was also a tie for best single or LP cut (with more disco than radio play), between Destination's "Move On Up" on MCA-distributed Butterfly and Jackie Moore's "This Time Baby" on Columbia.

Prelude's France Joli was cited as most promising new female disco artist. Solar won as the most promising disco label. Herb Alpert's "Rise" on A&M was named top disco instrumental, and Gloria Gaynor's 1974 smash "Never Can Say Good-

bye" won a special prize as the top disco remake of the '70s.

Casablanca promotion specialist Michele Hart tied with Ray Caviano of Warners/RFC for top in-house promotion person.

Tom Hayden and Marc Kreiner's MK Dance Promotions tied for best independent promotion company; Conceptual Entertainment of San Francisco was cited as the top disco concert promoter and 2001 Clubs won as top disco club franchiser.

In the sound awards, Richard Long & Associates won for top disco designer/installer, Paradise Garage in New York won for best sound system and the SL 1200 MK II turntable, Technics by Panasonic, was cited top new sound product.

Winners in the equivalent lighting categories were Design Circuit as top designer/installer, New York's Studio 54 for best lighting system and Varaxon 883 controller with (Continued on page 53)

FEBRUARY 23, 1980 BILLBOARD

U.K. FIRM'S 6-TRACK SINGLES DUE

By PETER JONES

LONDON—Chas Chandler, former bass player with the Animals and then discoverer and producer of Jimi Hendrix, has formed a "revolutionary" new record company which won't release either conventional singles or albums.

It's called Six Of The Best, and the only product coming from it will be six-track EPs bagged in the most economical of paper sleeves and set to retail at around \$3.40.

Says Chandler: "I'm calling these records Super 45s, and I'm sure they're the answer to a lot of problems currently besetting the record industry—which, anyway, has been brainwashed into accepting that the only basic disk formats are singles and albums."

He's finalized a pressing and distribution deal with RCA Records U.K., and notes, "Apart from being (Continued on page 47)

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Refinements In Product By Exhibitors At '80 Forum

By CARY DARLING

LOS ANGELES—The 91 firms exhibiting at the Billboard's International Disco Forum here last week demonstrated mostly subtle refinements on existing technologies.

Blackstone Productions, an Austin, Tex.-based firm, for example, is using two older technologies to create multi-image environments. It is working with film and slide projection. "The format of film is a lot more expandable than video and it's more versatile," notes Blackstone president Lowell Fowler.

To produce its "atmospheres," wide screen animated or filmed projections, the firm utilizes the Avtec Master III programmer. This is used in conjunction with three Kodak Ektagraphic slide projectors. The number of scenes to choose from numbers 162.

Dick Sandhaus, president of Science Faction Corp. in New York which produces the SFC-2000 laser system, feels the major break for lasers will be in their acceptance in the U.S. "Six to nine months ago," he says, "our business was basically overseas. Now, people here have reached the saturation point with conventional hardware and clubs are looking for something that will put them one step ahead of the other guy."

Litelab, of Los Angeles, showcased a number of lighting systems (the MLS6, MLS12 and MLS18) with which the operator can write messages with lights much like those used for weather/time billboards. "We're seeing a trend to the micro-light and expandable message generator systems," notes Reed Rankin, New York office international sales manager for the firm.

Though Meteor Light and Sound offers both services, national sales manager Vincent G. Finnegan notes the emphasis for any disco should be lights. "Basically, any club that spends 70% of its budget for lighting, as opposed to 30% for sound is the successful club," he notes. Meteor offers the SonaLite 3000 three channel sound-to-light controller which also has a multi-effect switch panel. For audio, Meteor offers Clubman 1-1 and Clubman 1-1M mixers. A PowerMaster 75 amplifier is also available.

Times Square, the New York firm, offering theatrical lighting in addition to standard disco effects, says its "products are designed more for the

(Continued on page 66)



TALKING MUSIC?—Leif Garrett is obviously happy over what he hears California Lt. Gov. Mike Curb saying during a post concert dinner which saw Garrett raise \$25,000 for the Hereditary Disease Foundation in Bakersfield, Calif. The Foundation seeks a cure for Huntington's Disease, which killed folk singer Woody Guthrie.

FBI CRACKDOWN

Porn Raids Uncover Legit Films-Videocassette Dupes

NEW YORK—A nationwide FBI crackdown on the pornography industry has uncovered a well-organized and widespread pirating operation of legitimate films into the videocassette market.

A search of 30 business establishments in 10 states by FBI agents turned up scores of pirate masters of at least 15 major Hollywood features including "Baltimore Bullet," which has yet to be released. Fifty-five persons have been indicted on both pornography and piracy charges.

Among the films found to be pirated were "Saturday Night Fever," "Grease," "The Rose," "Star Wars" and "Kramer vs. Kramer."

Motion Picture Assn. vice president and deputy general attorney James Bouras noted the federal agents kept finding the pirate copies in raids where they were really looking for porno materials.

Bouras noted that videocassette transfer of films made for theatrical release was an emerging industry and that there was no set policy of

the studios on releasing these films on cassette. But he said a pattern had developed "that such films were being transferred to cassette within eight to 12 months after theatrical release.

Such a policy gives the pirates an additional advantage with a public which does not want to wait up to a

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Executive Turntable

Record Companies

Bruce Bird takes over as president and chief executive officer at Casablanca Records in Los Angeles, replacing Neil Bogart. He was formerly executive vice president of the label. Peter Woodward, formerly a European Polygram executive and finance senior vice president for Casablanca, replaces Bird as executive vice president. Peter Guber remains on the board of directors of Casa-



Bird

blanca Records and heads all the firm's motion picture and non-music activities. . . .

Stephen D. Reed is upped to executive assistant to the president of CBS Records in New York. Reed was formerly development director. . . . Theodore S. Bache is promoted to finance and administration vice president for CBS Records in New York. Bache was vice president and controller of the CBS Specialty Stores division which includes the Pacific Stereo chain. . . .

Monty A. Houdeshell is now finance and administration vice president for 20th Century-Fox Records in Los Angeles. Houdeshell was controller for the record and music publishing divisions. . . . Bill Cureton moves up to r&b product a&r director for Atlantic/Cotillion in New York. Cureton had been r&b a&r product manager. . . . Billy Brill exits Phonogram/Mercury in Chicago as head of national singles promotion. . . . Joel Newman becomes associate director of national promotion for Arista in Los Angeles. Newman was formerly national promotion associate director at Infinity Records. . . . Frank Polomski moves to CBS Records International in New York as senior process engineer. He comes from RCA Records, where he held various



Bache

posts in engineering, supervisory and quality control positions in record and tape operations. . . . Margaux Levy becomes contract development specialist for business affairs at RCA Records in New York. Levy was counsel to the New York state legislative subcommittee on government productivity. . . . Bob Laul joins International Record Syndicate in New York as national sales director. He was formerly a salesman for Alpha Records Dis-



Levy

tribution. . . . Phil Colbert named national r&b promotions director for Mid-song International Records in New York. He has worked in executive promotional capacities for Roulette, Invictus and London Records. . . . Shy Raiken heads Sesame Street Records in New York. Raiken was previously sales vice president for Sesame Street Records and national sales manager for Golden Records and Columbia Records children's division. . . . Cynthia Jeffers moves to the post of national promotion director for T.E.C. Records in Philadelphia. She had been national r&b promotion coordinator with Arista. Also joining T.E.C. are Gene Burleson as Southeast regional promotions director and Dar-



Burleson

ryl Williams as Southwest local promotion manager. Burleson was with Arista as Southeast regional director. . . . James Kirk resigns as vice president of business affairs at MVP Records in Studio City, Calif. He had held the post since April 1978.



Kirk

Marketing

Lisa Biundo becomes national advertising administrator for PolyGram Distribution Inc. in New York. She was advertising coordinator for PolyGram Distribution, Inc. Also at PolyGram, Dorothy Lider becomes West-

ern regional credit manager. Lider had been national credit manager for 20th Century-Fox.



Biundo

Publishing

Jay Warner now heads the Creative Music Group in Los Angeles, a new music publishing firm in association with K-tel International. Warner had been vice president of the Entertainment Co. for more than two years.



Warner

Related Fields

Theodore R. Sullivan upped to finance vice president for the CBS Video Enterprises division in New York. Since 1977, Sullivan had been administration, planning and finance vice president for CBS' Toys division. . . . Steve Shelton becomes finance vice president for JBL, Inc. in Northridge, Calif. He was finance vice president at SSP Industries in Burbank. . . .



Shelton

Thomas R. DeMaeyer, vice president and general manager of Teletronics Video Services, Inc., is now vice president of the parent firm, Video Corp. of America in Des Plaines, Ill. . . . James C. Van Eaton becomes engineering director for Vidtronics' Los Angeles facilities. He was the engineering director's



DeMaeyer

assistant at Vidtronics. . . . George Sheehan is now Northeast regional manager for Sony Video Products Co. in New York. He had been New Jersey senior district manager. . . . Gordon Bennett joins Kragen & Co. in Los Angeles as head of licensing and merchandising. Previously, he was an executive with the Entertainment Licensing Corp. . . . Fred Muhl comes to Cetec Gauss in Los Angeles as operations manager. Previously, he was manufacturing manager at RCA Records pressing plant in Indianapolis for 12 years and operations manager at the GRT Corp., in Sunnyvale, Calif., for two years. . . . Allen Whitcombe joins Nashville's Top Billing, Inc. as a talent agent and business associate. Formerly, Whitcombe was booking agent at United Talent, also in Nashville. . . .



Sheehan

Cheech Iero named traffic manager at the Record Plant Studios in New York. He had been associate editor of Modern Drummer magazine. Also at the Record Plant, Randi Greenstein becomes production coordinator. Greenstein was recently with Infinity Records. . . . M. Travis Ludwig joins Electro-Voice's marketing staff in Buchanan, Mich. Travis was a student at the Univ. of Illinois. . . . Gene Weiss is now national sales manager for Sine-Qua Non Productions, Ltd. in Providence, R.I. Weiss had been associated with Columbia Records. . . . Roxy Myzal is now national pop and AOR promotion director for Record Logic, an artist development and public relations firm in New York. He was formerly national disco promotion director at Atlantic Records.



Iero

(Continued on page 47)

British Groups Sneaking In On Reggae's Rhythms

By JON FUTRELL

LONDON—As Jamaica's reggae rhythms continue to scratch the lower rungs of the U.K. charts, British rock groups are acting covertly and incisively to exploit the Caribbean backbeat.

It's a re-enactment of the 1960s group drain on songs from the Motown and Stax stables. Songs by the Holland-Dozier-Holland team, Smokey Robinson and Chuck Berry were possibly the backbone of the Beatles, Rolling Stones and Animals.

Today, the focus is still firmly on

black music in the U.K. by British rockers.

The Police, with hit singles, albums and sellout tours under its belt, has never disputed the group's debt to reggae. Drummer Stuart Copeland's own gruelling offbeat playing, harnessed to the unorthodox fretless bass of group member Sting, has hoisted the band to the forefront of the growing "white reggae" scene.

London is the springboard for the music. The city continues to play a vital role in establishing reggae east

(Continued on page 47)

Produced by Mike Flicker, Connie and Howie. Management & Direction by Ken Kinnear, Albatross Management Inc.

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Heart.

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U.S. Court Upholds Heilman's Conviction

NEW YORK—The U.S. Court of Appeals has affirmed the conviction of David Heilman on charges of criminal copyright infringement. Heilman was convicted by U.S. District Court for the Northern District of Illinois under section 104 of the Copyright Act and sentenced to six months' imprisonment and a \$500 fine on 18 counts, with the prison terms to run concurrently and the fines to be accumulated.

In its decision, the Appeals Court rejected Heilman's arguments that

the Copyright Law was constitutionally vague, that his infringements, if they occurred, were not willful, and that he was selectively prosecuted.

The court said Heilman's involvement in various civil actions ruled out his position concerning willful violations of the law. Recently, a Milwaukee court rendered a decision holding Heilman liable for more than \$4 million in damages to record companies.

Heilman operated E-C Tape Service.

MCA Sued By Butterfly—\$10 Mil

LOS ANGELES—CM Records, doing business as Butterfly Records, is seeking \$10 million in punitive damages plus damages to be determined by Superior Court here from MCA Records.

The pleading alleges that MCA failed to make certain advance payments to the A.J. Cervantes firm agreed upon in an April 1979 con-

tract, causing the plaintiff to lose important artist acquisitions and making it impossible to meet certain necessary fiscal obligations. CM claims the payments were to be \$100,000 monthly with an estimated \$500,000 allegedly unpaid by the defendant.

MCA is also accused of failing to provide accounting to the plaintiff on an agreed upon regular basis.

Lighter, Attorney, Teaching Hit Records

MERRICK, N.Y.—Larry Lighter, former legal advisor for MCA, Capitol Industries and Mills Music, will teach a four-week course called "The Business Of Hit Records" at Five Towns College here beginning Feb. 19.

Lighter, a specialist in entertainment law, has represented a number of artists including the Cars, Michael Stanley Band and Wild Cherry.

His course will deal with publishing, management, record contracts.

FCC Deplores Vidisk Units' Incompatibility

By JEAN CALLAHAN

WASHINGTON—Incompatibility among videotape recorder formats is creating "confusion which keeps potential buyers out of the market" according to a just released Federal Communications Commission report on home video technology, part of that agency's ongoing television network inquiry.

Sales competition between VTR formats has centered on efficiency of tape use, the report notes, and variations within formats have further compounded buyer hesitation. Rapid obsolescence, repair and parts supply problems have discouraged prospective buyers.

Two home markets may emerge for videotape recorders, the FCC task force projects: one for an inexpensive machine with limited features and one for a more versatile unit.

FCC figures show that by the end of 1979, videotape recorders were in use in 1.2 million U.S. homes (1.5% of all households). Some 5.5 to 6.8 million American homes will have videotape recorders, it's projected, by 1984. (Continued on page 44)

'PARSIFAL' GOES DIGITAL

LOS ANGELES—Herbert Von Karajan has completed what is believed to be the first digital multi-track recording of an opera, Richard Wagner's "Parsifal," for PolyGram.

The opera was recorded with 3M digital equipment at the Berlin Philharmonic Hall. It was also recorded with analog equipment.

After being edited with 3M's new digital editor, a decision will be made in what format the disk will be issued—analogue or digital.

German Intercord Ovation Licensee

CHICAGO—Germany's Intercord Records will begin releasing product of Ovation Records under the Ovation logo. The deal is Ovation's first European licensing agreement.

According to Dick Schory, Ovation president, a major push into foreign markets is underway. Agreements covering British, Scandinavian and Japanese licensing also will be announced, Schory says.

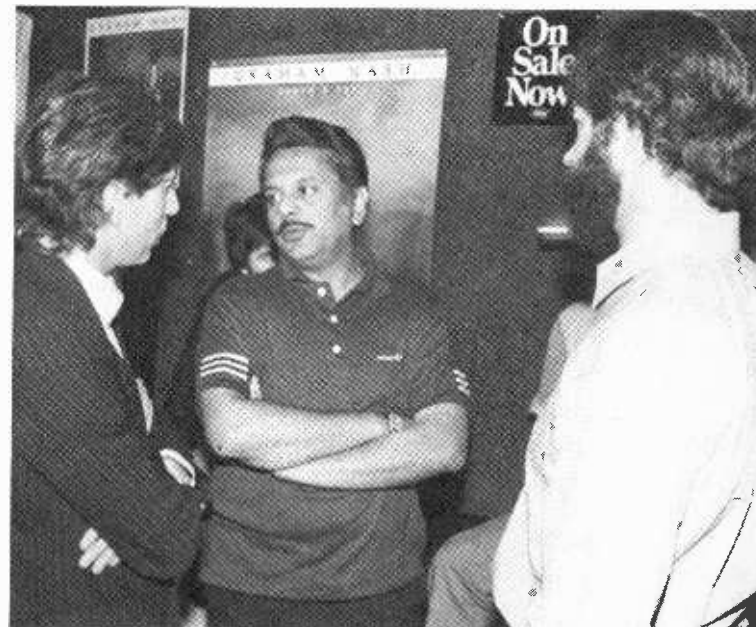
Releases by all Ovation artists are provided for in the Intercord pact. The roster includes the Kendalls, Joe Sun, Sheila Andrews, the Cates, Tantrum, Mark Gaddis and Cleveland Eaton.

Videocassettes

• Continued from page 4

year to obtain cassettes of such films. Bouras noted the tapes seized were in both ¼-inch, which is used as a master, and ½-inch configurations. Both Beta and VHS cassettes were being manufactured by the pirates, he said.

Bouras indicated he expected the piracy charges to widen. An FBI source said, "Every major producer and distributor (of porn) in this country is in the indictments. We could have indicted 500 people, but we didn't want numbers, we wanted the top people."



Billboard photo by Henry Diltz

CAPITOL IDEA—Singer Graham Nash, left, meets with Capitol's chief executive and chairman Bhaskar Menon, center, a&r vice president Rupert Perry, right, and Harlan Goodman of the Hartmann & Goodman management firm. Nash's first solo LP for Capitol has just shipped.

Phonograph Imports Gain; Changers, Turntables Drop

WASHINGTON — Imports of phonographs, radio-phonograph combinations, changers and turntables and audio and videotape recorder/players for 1979 present a mixed picture, with phonographs showing the greatest gain and changers and turntables the largest decline.

According to the Electronic Industries Assn., phonograph imports for 1979 broke through the million mark, up 36% from 768,000 in 1978. Imports for the fourth quarter of 1979 were 421,000, up 40.6% from 299,000 in the same period of 1978.

Imports of changers and turntables in 1979 dropped to 6.995 million, a decline of 36.7% from 11 million in 1978. Fourth quarter 1979 imports for the product category were 1.8 million, down 37.4% from 2.8 million.

Audio tape recorder/player imports for 1979 advanced to 16.2 million, a gain of 1.2% from 15,996 million units in 1978. Imports in this category for the fourth quarter of 1979 were 4.3 million units, up 0.7% from 1978.

Videotape recorder/player imports in 1979 increased to 629,280 units, or 23.6% ahead of 509,155 units in 1978. Fourth quarter 1979 imports of these units were 222,000, an increase of 66% over 134,000 units imported in the same period in 1978.

Auto audio tape player imports in 1979 were 10.5 million units, off 0.2% in 1978. Fourth quarter imports of these players declined to 2.4 million, a decrease of 14.3% from 2.8 million units imported in the fourth quarter of 1978.

Home audio tape player imports in 1979 amounted to 2.9 million units, down 12.2% from 3.3 million shipped in the year before. These imports in the fourth quarter of 1979 fell to 708,000, a decline of 24.4% from 936,000.

Videotape player imports in 1979 were 51,000 units, down 33.3% from 77,000 in 1978. Fourth quarter imports of these players declined to 3,900 units, off 87.4% from 31,000.

Customs value of most consumer electronics imports declined in 1979, but increased for phonographs, audio tape recorder/players, videotape recorder/players and auto audio tape players.

U.S. exports of audio and videotape equipment increased in 1979, but decreased for phonographs.

Campbell Tapes 2

LOS ANGELES—Glen Campbell has cut two movie songs for his upcoming Capitol LP. They are "It Goes Like It Goes" from "Norma Rae" and the title tune from "The Rose." Both tunes are published by 20th Century-Fox Music.

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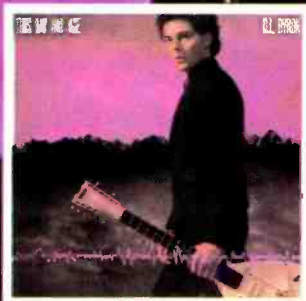
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Financial

Revenues At WCI Leap To 33% Gain

NEW YORK—Warner Communications Inc. posted a 33% rise in revenues to \$1,648,027,000 in 1979 from \$1,243,134,000 in 1978 with income from continuing operations (before the gain on the sale of 50% of its cable operation) also going up 33% in the year from \$82,197,000 to \$109,058,000.

Recorded music and music publishing revenues went up 18% to \$725,323,000 from \$617,068,000 and operating income actually declined 12% in music to \$81,706,000 from \$92,557,000.

About half the music revenue increase came from the inclusion of Japanese revenues which were previously unconsolidated.

Steven J. Ross, chairman of Warner Communications, says the music operation income decline for the year was "modest in the context of the overall industry's performance in a difficult year. The division ended the year on a strong note as the fourth quarter showed the second highest profits in the division's history: revenues set a quarterly record, with profits 8% below the record level achieved in 1978's final period."

Operating revenues for the last quarter of 1979 in the music division were \$226,712,000, up from \$207,464,000 in the last quarter of the previous year, while operating income for the period went down from \$33,142,000 to \$30,463,000.

Overall, WCI's fully diluted earnings per share from continuing operations, before the gain on the cable sale, rose 27% to \$5.26 in 1979 from \$4.15 in 1978. The overall yearly figure is before a gain in 1979 of \$91,689,000 after taxes (\$4.41 per fully diluted share) from the sale of 50% interest in Warner's cable operation to American Express.

Bogart Plan

• Continued from page 1
shares in Casablanca. He had sold 49% of the company to PolyGram in 1977.

"Music is floating right now. If history repeats, we'll see the next major change in 1984. In '54, we had rock, '64 the English invasion and '74 disco. I see signs of the generation gap in music developing. Two of the three top 10 singles on the Billboard Hot 100 from Casablanca are indications. The Captain and Tennille and Teri De Sario are good music. I signed acts to Casablanca like Tony Orlando and Mac Davis, figuring that was the direction," the youthful executive states.

Meanwhile at the label, Bruce Bird, who joined Casablanca several years ago after many years as a key independent promo man out of Cleveland, moves to the presidency from executive vice president. Peter Woodward, a former PolyGram executive in the U.K. and Holland, who quietly joined Casablanca late in 1979 as senior vice president of finance, replaces Bird.

Bogart will continue to be associated with Casablanca Records as a minority shareholder and will work in a non-exclusive advisory capacity to Casablanca and PolyGram.

The Bogart exodus in no way affects PolyGram's agreement with the Casablanca FilmWorks, headed by Peter Guber. Separate agreements covered these acquisitions in October 1977.

(Continued on page 66)

'SLUGGISH ENVIRONMENT'

CBS Profits Up; Records Down 46%

NEW YORK—Earnings per share, net income and revenues for CBS Inc. all increased in 1979 over 1978, but operating profits of the CBS Records Group declined 46% in 1979 despite a 10% increase in revenues.

Revenues in 1979 for the Records Group were \$1,044,800,000 compared with \$946,500,000 in 1978, but profits for the last year skidded from \$93,800,000 in 1978 to \$51,000,000. The profits include equity-basis investment in Japan.

CBS says the profit decline "reflected the year-long difficulties experienced by the entire U.S. recorded music industry. A sluggish retail environment leading to poor sales was coupled with delays in delivery of product by major artists and severe pressures from increased marketing costs. Strong sales and profit growth for the Group's international division partially offset these domestic problems."

Overall for CBS Inc., revenues rose 13% in 1979 over 1978, from

\$3,290,052,000 to \$3,729,701,000 with net income rising 1% to \$200,707,000 from \$198,079,000 in 1978. Earnings per share for 1979 were \$7.21, a 1% rise over 1978's \$7.15.

Fourth quarter 1979 earnings per share were \$2.29, up 12% over the same period in 1978. Net income in 1979 for the fourth quarter was \$63,978,000 compared with \$56,496,000 in that quarter of 1978, a 13% gain. Fourth quarter revenues were \$1,109,572,000 in 1979, compared with \$987,056,000 for the same period in 1978.

The CBS board of directors has declared a cash dividend of 70 cents per share on CBS common stock, payable March 14. The directors also declared a 25 cent dividend on CBS preference stock.

The CBS Broadcast Group showed a profit increase of 12% on a revenue gain of 15%, with revenues at \$1,525,500,000 in 1979 versus \$1,327,500,000 in 1978, and profits of \$253,600,000 up from \$225,700,000.

TV Marketers Buck Odds, Make Big Bucks On Sales

By KIP KIRBY & MIKE HYLAND

NASHVILLE — Skyrocketing sales. Minimal returns. Record profits. A pipedream for the beleaguered music industry? No, just daily facts of life, according to a Billboard survey of national direct-response television marketing firms, who claim that their sales volume in across-the-board music product is already running substantially higher than last year's figures.

These active tv marketing houses see a variety of reasons explaining

this dramatic incline in their profits and sales levels, both in country and non-country product.

"We're competing with retail for the discretionary income of the public," notes Wesley Wood, president of Candlelite Music in New York. "Simply speaking, we are able to offer a buyer a lot more for his money."

Other reasons behind the burgeoning success of tv record mer-

(Continued on page 39)

Market Quotations

As of closing, Feb. 14, 1980

1979		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
1 1/2	3/4	Altec Corp.	23	20	1 1/2	1 1/2	1 1/2	Unch.
47%	32 1/2	ABC	6	920	34 3/4	34	34	- 1/4
41%	32%	American Can	5	124	33 1/2	32 1/2	32 1/2	- 1/4
22 1/4	14	Amplex	10	360	20 1/2	19 1/4	19 1/4	- 1/4
5	1 1/2	Automatic Radio	—	51	4 1/4	4 1/4	4 1/4	- 3/8
56 1/2	44 1/2	CBS	8	289	52 1/2	51 1/2	51 1/2	- 1/4
37 1/4	18 1/2	Columbia Pictures	10	89	36 1/2	36 1/4	36 1/4	Unch.
13 1/4	6 1/2	Craig Corp.	22	28	7	6 1/2	7	+ 1/8
48 1/2	33	Disney, Walt	12	909	46 1/2	45 1/2	45 1/2	- 1/4
3 1/4	1 1/2	EMI	—	177	3 1/4	3 1/4	3 1/4	- 1/8
18 1/2	8 1/4	Filmways, Inc.	7	207	9 1/2	9	9 1/4	+ 1/4
22 1/2	13 1/2	Gulf + Western	4	1871	21 1/2	21	21 1/4	Unch.
17	10 1/2	Handleman	5	31	11	10 1/2	11	Unch.
37 1/4	17	Harrish's	16	201	37	36 1/2	36 1/2	- 1/4
9	3 1/2	K-tel	7	30	8 1/2	8 1/4	8 1/4	- 3/8
3 1/4	1 1/2	Lafayette Radio	—	—	—	—	1 1/2	Unch.
37 1/4	27 1/2	Matsushita Electronics	8	—	—	—	29 1/2	Unch.
57 1/2	37 1/2	MCA	10	222	54 1/2	54 1/2	54 1/2	- 1/4
39	16 1/2	Memorex	4	259	17 1/2	17 1/4	17 1/4	Unch.
66	46 1/2	3M	10	1985	54 1/2	53	53 1/2	- 1/4
63 1/2	36	Motorola	13	2145	62 1/2	59	59 1/2	- 2
32	24 1/2	North American Philips	5	11	30 1/2	30	30	Unch.
22 1/2	15 1/2	Pioneer Electronics	12	—	—	—	17 1/2	Unch.
28 1/2	21 1/2	RCA	7	3398	24 1/2	24	24 1/4	Unch.
10 1/2	6 1/2	Sony	21	60	7 1/2	7	7	Unch.
33 1/2	15	Storer Broadcasting	12	304	31 1/2	28 1/2	29	- 2 1/2
8 1/2	3 1/2	Superscope	—	351	5 1/2	4 1/2	4 1/2	- 3/8
35 1/2	18 1/2	Taft Broadcasting	9	98	33	31 1/2	31 1/2	- 1 1/2
20 1/2	16	Transamerica	5	290	17 1/2	17 1/2	17 1/2	Unch.
53	30	20th Century	7	207	49 1/2	49 1/4	49 1/4	+ 3/8
57 1/2	32 1/2	Warner Communications	11	776	57 1/2	56 1/2	56 1/2	+ 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	—	—	2	3	Integrity Ent.	—	606	1 1/2	1 1/2
Data	—	—	—	—	Koss Corp.	8	3	5 1/2	5 1/2
Packaging	5	85	8 1/4	9 1/2	Kustom Elec.	10	20	1 1/2	1 1/2
Electrosound	—	—	—	—	M. Josephson	8	10	12 1/2	13 1/2
Group	5	252	5 1/2	6 1/4	Orrox Corp.	11	60	6 1/2	6 1/2
First Artists	—	—	—	—	Recoton	3	—	1 1/2	1 1/2
Prod.	13	99	3 1/4	4 1/4	Schwartz Bros.	6	—	1 1/2	2 1/2

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

Foreign Assets On Superscope Block

LOS ANGELES—Superscope, Inc., is holding discussions to sell its foreign assets in an effort to shore up its troubled financial situation.

The huge Chatsworth, Calif.-headquartered consumer electronics firm has been plagued by financial difficulties for the past several years, posting losses since the last quarter of 1977.

Involved in the potential sale, reportedly to an undisclosed buyer, would be Japanese, Taiwanese and European operations, leaving the firm with only U.S. and Canadian marketing units.

BBC's Cable Rock

LOS ANGELES—The BBC's "The Old Gray Whistle Test" rock television show will be made available in U.S. cable tv systems by the Time-Life satellite network.

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Billboard SALES BAROMETER

LPs

	UP	DOWN	STABLE
LAST WEEK	33%	19%	48%
PREVIOUS WEEK	36%	28%	36%

SINGLES

	UP	DOWN	STABLE
LAST WEEK	29%	16%	55%
PREVIOUS WEEK	33%	20%	47%

PRERECORDED CASSETTES

	UP	DOWN	STABLE
LAST WEEK	34%	13%	53%
PREVIOUS WEEK	41%	20%	39%

PRERECORDED 8-TRACKS

	UP	DOWN	STABLE
LAST WEEK	13%	42%	45%
PREVIOUS WEEK	7%	45%	48%

BLANK TAPE

	UP	DOWN	STABLE
LAST WEEK	46%	11%	43%
PREVIOUS WEEK	31%	31%	38%

BUSINESS OVERALL COMPARED TO LAST YEAR

	UP	DOWN	STABLE
LAST WEEK	28%	30%	42%
PREVIOUS WEEK	26%	35%	39%

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

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CALIFORNIA'S ZOSLAW

Retailers Ask U.S. Judge Reconsider Their Lawsuit

LOS ANGELES—Independent retail plaintiffs ask a Federal District Judge to reconsider his summary judgment against them in a precedent suit charging Northern California distributors and a retail chain discriminated against them.

Charles and Jane Zoslaw, doing business as Marin Music Centre, are asking Judge Robert Peckham of San Francisco to reconsider his decision and order the five-year landmark antitrust litigation to trial.

Judge Peckham exonerated WEA, MCA, ABC and PolyGram, along with Tower Records and its ad agency, Don Robertson, of charges defendants conspired to provide favored treatment to the Sacramento-based chain.

The judge will hear the petition to reconsider and perhaps order the case for trial March 3.

Zoslaw counsel Maxwell Keith contends in his memorandum that the plaintiffs can authenticate their documentation and demonstrate the defendants did enough business interstate to warrant a federal district trial.

Judge Peckham had ruled there was less than \$250,000 in interstate trade documented.

The brief argues that the Zoslaws amassed sufficient evidence to prove antitrust law violation.

An amended complaint (Billboard, July 24, 1976) boosted original damages from \$400,000 to \$1,886,900. Still later, the couple, who operated a retail hardware/software shop in suburban San Francisco, increased their damages claim to \$9.4 million (Billboard, Oct. 8, 1977).

Auction Of Record Merch Nears

• Continued from page 3.

business, after operational audits indicated each day the firm was spending \$5,000 against assets. Robert Yaspan, counsel for the debtor, and Sid Talmadge, debtor principal, warned against holding the sales at that time, because a Record Merchandising directive notified accounts that the last day for certain Motown catalog return fell on the same day.

Sulmeyer countered by stating there will be other auction sales of the distributor's merchandise. Sulmeyer also stated that more than Motown goods might be auctioned Friday. He ordered a complete inventory.

Sulmeyer stated the debtor has \$30,000 in liquid cash assets at present.

Yaspan expressed his discontent over the liquidation decision of the creditors committee, noting that four members of the committee are distributor competitors of the debtor and stand to gain a stronger business posture if Record Merchandising closes.

Videocassettes

• Continued from page 3

not convey the right to copy and sell."

Publishers have soft-pedaled the issue until now in fear that development of an infant industry might be inhibited through burdensome early financial demands. They also have hesitated to set deals that might become precedential before the true potential of the marketplace becomes more evident.

That time is now closer to hand. Berman contends, indicating that publisher demands for royalty payments would be forthcoming in greater numbers.



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CAREER BEGUN AT 14

Quincy Jones, 30-Year Veteran, Now a Top Versatile Producer

By PAUL GREIN



Quincy Jones: Good things come to those who persist.

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

LOS ANGELES—"The first 30 years are the hardest," quips Quincy Jones, who three weeks away from his 47th birthday is suddenly one of the hottest producers in the business.

Jones started his career at 14 working with Billie Holiday and Ray Charles, but it wasn't until 1976 that he got his first taste of platinum—with the first of three consecutive million-selling albums by the Brothers Johnson.

He's followed it with platinum awards for his own "Sounds ... And Stuff Like That," Michael Jackson's "Off The Wall" and "The Wiz" soundtrack in addition to a gold citation for Rufus & Chaka's "Masterjam."

"Twenty years ago if things had gotten this hot, I probably would have freaked out," Jones admits. "When so much is available to you, that's where you can blow it. I'm glad that didn't happen in my career, because I wouldn't know how to handle being wiped out at 30."

"This way, if you haven't arrived at your peak at that stage, you've had a chance to grow, pay some dues and understand life."

Jones, the only nominee for producer of the year who's been a finalist in the category before, has won five Grammys to date. The first came in 1963 for arranging Count Basie's instrumental version of Ray Charles' "I Can't Stop Loving You." His first nomination, in 1960, was for arranging Charles' own "Let The Good Times Roll."

Jones says he's produced "hundreds" of sessions in his career, starting with Clifford Brown and Art Farmer and the Swedish All Stars in Stockholm in 1953. But he's hard-pressed to pinpoint it more exactly. "Producer" is really an intangible word," he says. "It's hard to define: when I started, nobody even knew what the word meant."

Though Jones has produced a number of high-charting records—including four top five singles in the early '60s by Lesley Gore—Michael Jackson's "Off The Wall" is far and away his biggest success.

"Even with all the heartaches we had with 'The Wiz,' Jones says, "That's the one great thing that came out of it. During the filming I got to see another side of Michael that I don't think had ever been exposed before; I could sense that there was more to him than just that little high voice in the Jackson Five."

"I tried to see the different ways we could take his voice; we pulled the keys down in a lot of instances. And certain subject matter he had never explored before: he'd never really dealt with love on an over-20-year-old basis."

"At 21, Michael's been in the business 15 years," Jones says. "He's really disciplined. There are no headaches in the studio; no star trips. That's the one thing I can't stand at sessions. We have an imaginary sign that says 'Check Your Ego At The Door.'"

The "heartaches" Jones felt with "The Wiz" centered around the way the film was received, he says. "I could sense a feeling of almost hostility about it that transcended whatever flaws were in the picture. Would Jones score a musical

ment on trends in recording over the years.

"If we didn't have 24-track," he says, "I think we might lost 75% of the acts in the business today. Twenty-four track enables an artist to go in and do lines over and consequently it's made many people lazy. In the school we came up in, there was no punching in; if you blew a line, that was it."

"You can do some amazing things today with 24-track," says Jones, "if you remember it's working for you. But don't ever let it get on top of you."

Jones, who estimates his average studio budget at between \$175,000 and \$250,000, has utilized the same engineer, Bruce Swedien, for 23 years. "We don't waste words," Jones says. "We go back to Dinah Washington and Count Basie, Billy Eckstine and Sarah Vaughan."

Did Jones find his old "jazz musician" tag confining? "It was worse than confining," he says. "There was a strong racial thing in the '50s with black arrangers. It was unheard of (for a black) to go into the studio to do strings; you couldn't even look at a violin. If they had horns or a big band for jazz, it was okay, but whenever they had strings, they'd call somebody else in."

Jones, who went to Europe with Lionel Hampton's band at 19, credits his world travels as a young man for expanding his musical horizons. He was able to study jazz and classical, plus Greek, Turkish and North African music and Swedish folk songs.

To this day, in fact, Jones says he has a global approach to music. "I think past crossover," he says. "I don't just think of the r&b and pop markets here—I try to think universally."

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	24 Houston, TX.
	28 Chicago, IL.
	29 Chicago, IL.
March	1 Pittsburgh, PA.
	2 Pittsburgh, PA.
	5 Greenville, S.C.
	6 Atlanta, GA.
	7 Jacksonville, FL.
	8 Lakeland, FL.
	9 Ft. Lauderdale, FL.
	14 Hampton, VA.
	15 Greensboro, N.C.
	16 Columbia, S.C.
20 Rochester, N.Y.	
21 Cleveland, OHIO	
22 Louisville, KY.	
23 Detroit, MI.	
27 Columbus, GA.	
28 New Orleans, LA.	
29 Jackson, MISS.	
30 Lake Charles, LA.	
April	2 Buffalo, N.Y.
	4 Saginaw, MI.
	5 Indianapolis, IND.
	6 St. Louis, MO.
	7 Milwaukee, WIS.
	10 Savannah, GA.
	11 Raleigh, N.C.
	12 Baltimore, MYLD.
	13 Springfield, MASS.
	17 Birmingham, ALA.
	18 Memphis, TENN.
	19 Huntsville, ALA.
	20 Dayton, OHIO
24 Richmond, VA.	
25 Charlotte, N.C.	
26 Macon, GA.	
27 Nashville, TENN.	
May	1 Largo, MYLD.
	2 New York, N.Y.
	3 New York, N.Y.
	4 New York, N.Y.
	7 Denver, COL.
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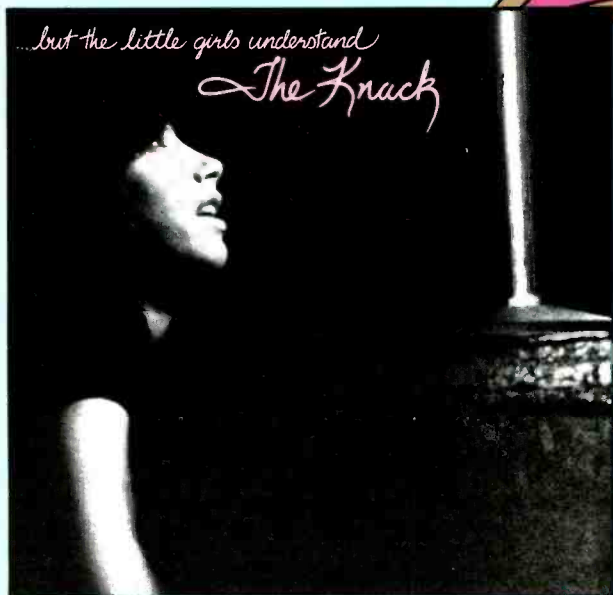
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THIS MONTH'S



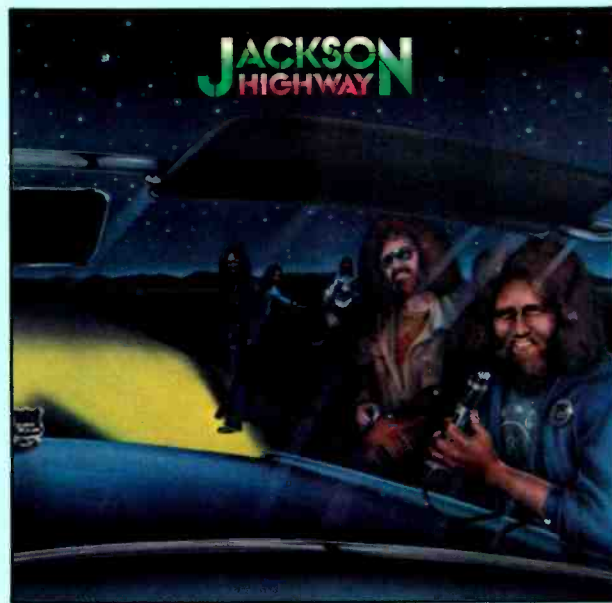
THE KNACK / ... But The Little Girls Understand
SOO-12045 • 8XOO-12045 • 4XOO-12045



GRAHAM NASH / Earth & Sky
SWAK-12014 • 8XN-12014 • 4XN-12014



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ST-12026 • 8XT-12026 • 4XT-12026



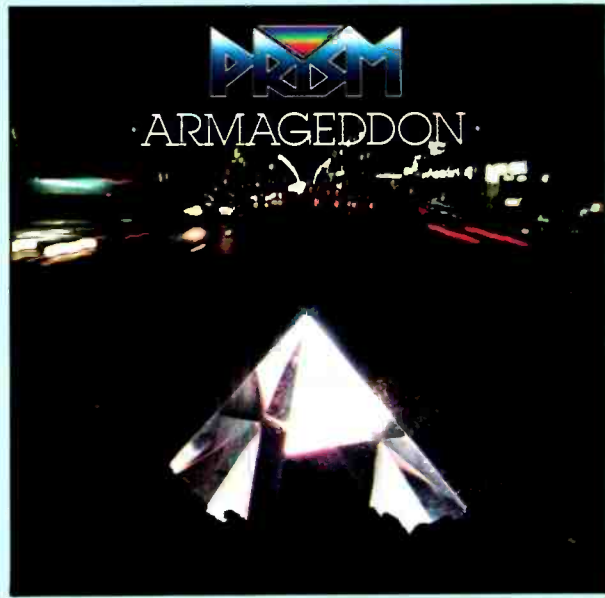
JACKSON HIGHWAY / Jackson Highway
ST-12044 • 8XT-12044 • 4XT-12044



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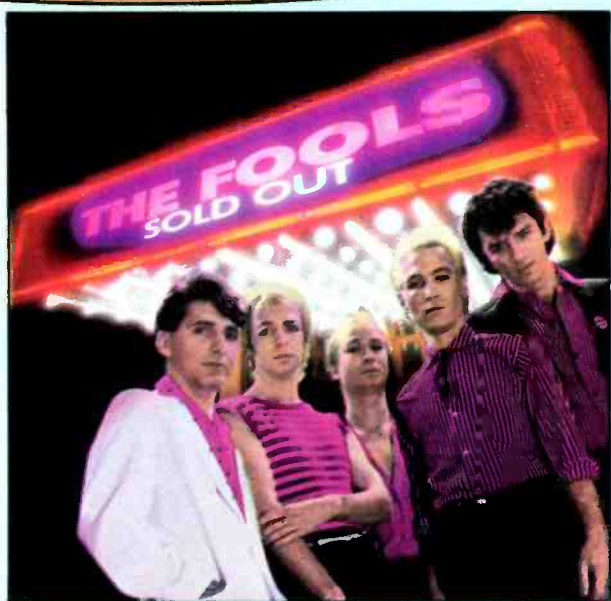


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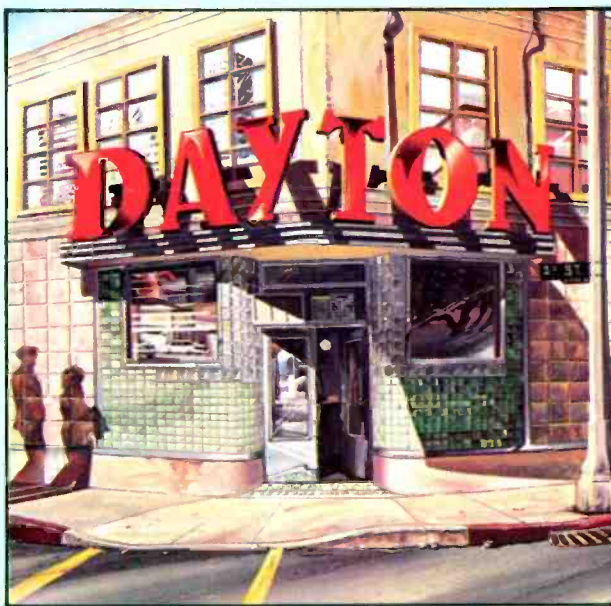
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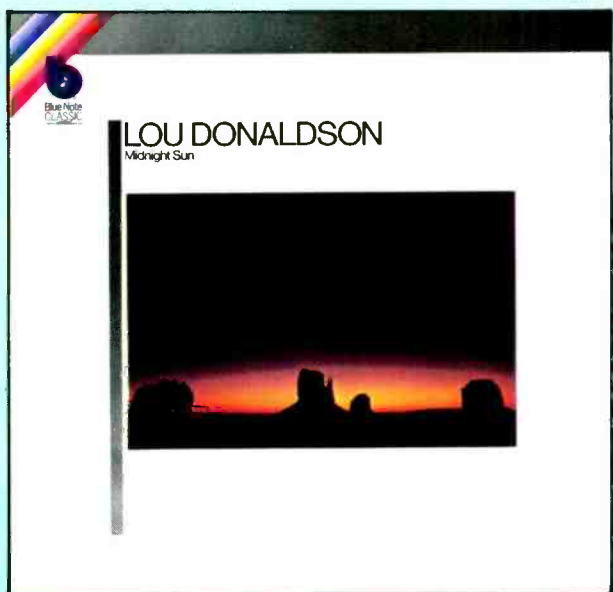
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SW-17024 • 8XW-17024 • 4XW-17024



KORONA / Korona
LT-1020 • 8LT-1020 • 4LT-1020

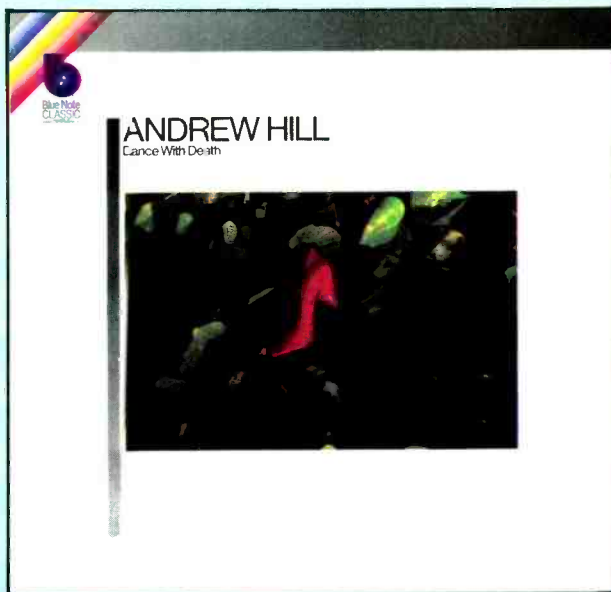


DAYTON / Dayton
LT-1025 • 8LT-1025 • 4LT-1025



LOU DONALDSON
Midnight Sun

LOU DONALDSON / Midnight Sun
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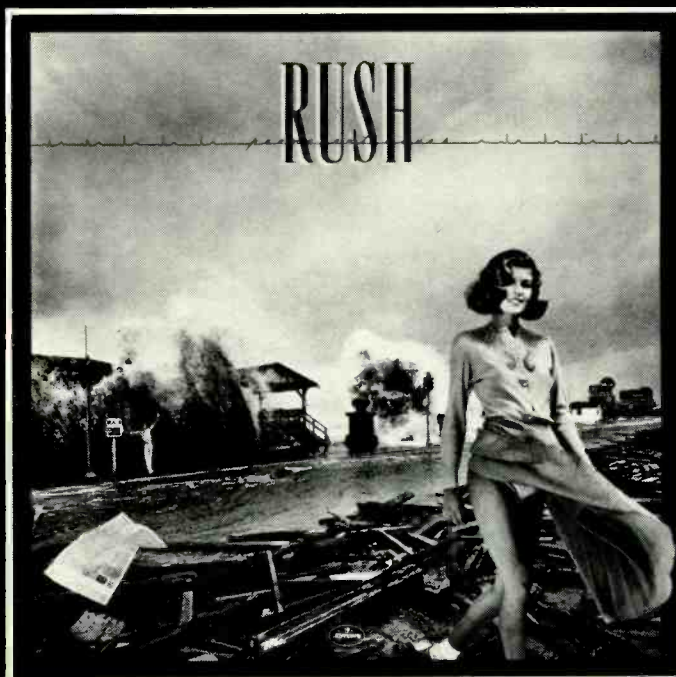
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LT-1030 • 8LT-1030 • 4LT-1030



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UNDER NMPA AUSPICES

Chappell Leads Publishers In Song Awards Nominees

NEW YORK—Chappell Music-associated songs lead a parade of 48 tunes nominated for the first Song Awards by members of the National Music Publishers Assn.

Winners in nine categories will be honored at March 19 ceremonies at the Plaza Hotel here. In addition, a song of the year award will be voted from the nominee list.

While five songs are included in each category, there are three instances of ties, leading to six nominations in the disco, Latin and movie categories. The other areas are Broadway, country, easy listening, gospel, pop and r&b.

Of Chappell's nine nominations, three are in the country list.

In the Broadway area, two of the nominees are old songs that appear in "new" vehicles: "Don't Blame Me," the Dorothy Fields-Jimmy McHugh song performed in "Sugar

Babies," and Eubie Blake's "Low Down Blues," which appeared in the Blake-inspired review, "Eubie!"

According to Leonard Feist, NMPA president, evergreen material was allowed to qualify as long as it appeared in a new vehicle. Songs in a revival of a musical would not qualify, he adds.

The 48 finalists were determined by a nominations list containing both songs from non-charted areas (i.e., shows, movies, easy listening) and those that hit the top 10 on the various music charts.

Feist says that about one-third of the 200 publisher members of NMPA responded, but he contends that a much larger percentage of publishers will vote on the final winners. All ballots must be received by the accounting firm of Prager & Fenton at 444 Madison Ave. here by Friday (15).

'HIGH 6 FIGURE GUARANTEE'

Copublishing Agreement For Entertainment, Jabara

NEW YORK—The signing of writer/artist Paul Jabara to a long-term copublishing agreement is the newest move by the Entertainment Co.

The firm, a four-year-old publishing-production complex, continues to produce a number of major acts, which, according to company president Charles Koppelman, enables it to profitably enter major writer deals, of which Jabara's represents a guarantee "in high six figures."

Jabara, whose Olga Music (BMI) is now associated with Koppelman-Bandier Music, has already been involved in major Entertainment Co. hits over the past year, including Barbra Streisand's "Main Event" and Streisand and Donna Summer's "No More Tears." He is also the author of the Academy Award winner, "The Last Dance."

In another move, Koppelman is about to make a major catalog deal involving a major writer/artist. Also, the company has entered into a renewal with Gary Klein, senior vice president and head of a&r, who joined the company shortly after its establishment.

"The small independent publisher today is helpless without a significant production arm," maintains Koppelman. "We can pay the bucks

for top talent because we feel we'll get the money back through usage via acts we produce."

Koppelman points out, however, that the production wing maintains an open-door policy with regard to outside material, although he admits he'll make an attempt to get a copublishing deal on material he plans to use.

Currently, the company has completed or is in the process of completing albums by Dolly Parton, Glen Campbell, Livingston Taylor, Barbra Streisand, Jeannie French, Gary Portnoy, B.J. Thomas, Heat, Sandy Farina, Thelma Houston, Billy Falcon, Max Damiani, Roberto Carlos and Savannah Band.

Also, an anthology by REO Speedwagon on CBS will feature nine Entertainment Co. copyrights.

The company writer staff now totals 14, with the addition of Jabara's talents and that of Ian Gomm, writer/artist of "Hold On" (Stiff) fame who will be represented in the U.S. and Canada by the Entertainment Co.

And, emphasizes Koppelman and executive vice president Martin Bandier, the company continues to seek substantial catalog deals, having recently attempted to acquire Jobete Music.

Memphis Writers Assn. In Move To Aid Tunersmiths

By ROSE CLAYTON

MEMPHIS—The Memphis Songwriters Assn., announces a new direction in activities concurrent with the election of new slate of officers for 1980.

"This year our major focus will be on working with individual members on proper construction of their songs and helping them obtain quality demos to shop," says Bill Harris, newly elected president and owner of Musiplex, an artist management and development complex.

Estelle Axton, owner of Fretone Records, who will serve as vice president, is scheduling prominent songwriters to serve as guest speakers and instruct workshops at regular monthly meetings.

The decision to direct more effort

into teaching basic song construction was made by the board of directors due to the large number of inexperienced songwriters who have recently joined the organization, creating a need for a rearrangement of priorities.

The major activity of the organization has previously been a membership competition with an annual showcase and awards presentation.

About 40% of the 200-member organization lives out of state but receives three benefits from affiliation which the group will continue to offer: a directory of the membership; a list of Memphis publishing companies and recording studios with procedures for submitting demo

(Continued on page 52)

General News

PolyGram Starts Restructuring

• Continued from page 1

a controlling interest in Casablanca Record and FilmWorks and prepares to relocate Phonogram/Mercury to New York from Chicago. (See separate story on this page.)

RSO, in which PolyGram holds a substantial interest, is not affected by the reorganization, and will remain a distributed label.

Under the new plan, the heads of Polydor, Phonogram, PolyGram Classics, Casablanca and PolyGram Distribution all report directly to Steinberg, who indicates he will now involve himself even more actively in the record area.

In addition to his new assignment, Steinberg retains his position as executive vice president of PolyGram Corp., which includes music publishing and other entertainment areas within its domain.

The support functions for all divisions, which encompass such duties as accounting, royalty distribution and computer services, are in the hands of a new division, Central PolyGram Record Services. Headed by Walter Stein-Schomburg, it too reports to Steinberg.

The domestic restructuring follows a similar PolyGram consolidation in the U.K. last summer (Billboard, Aug. 18, 1979). Equivalent

moves are now being taken by PolyGram in Scandinavia and the Benelux countries, to be followed later in most other world markets.

In all cases the national operating groups come under the jurisdiction of PolyGram Record Operations Worldwide, headed by Dr. Werner Vogelsang, with offices in Baarn, Holland, and Hamburg, Germany.

The British reorganization resulted in some retrenchment in staff, expected to occur here as well as common functions are centralized.

In announcing the establishment of PRO U.S.A., Coen Solleveld, president of PolyGram Corp., said its purpose is to "consolidate PolyGram's current U.S. market share, to enhance future growth prospects and profitability, and to integrate its pending acquisition of certain of Decca Ltd.'s music activities."

The latter reference is to the division headed by Guenter Hensler, PolyGram Classics, which will oversee exploitation of the Decca family of classical labels—London, Argo and L'Oiseau-Lyre—in addition to Deutsche Grammophon and Philips.

Just how London's extensive pop catalog will be handled in the U.S. is still to be determined, says Steinberg.

The PRO U.S.A. chief also would

not comment on speculation that PolyGram Distribution would seek to represent other independent labels in the U.S. Such speculation arose in a section of the company's official release on the reorganization which told of "an expanded PolyGram Distribution" without indicating what that expansion might be.

Casablanca, with Bruce Bird as president, remains headquartered in Los Angeles, as does RSO. Polydor, with Fred Haayen as president, stays in New York although it will retain a presence in Los Angeles. Phonogram, under Bob Sherwood, will move to this city, but will continue to operate offices in both Los Angeles and Nashville.

In effect, 810 Seventh Ave. here becomes the nerve center of all PolyGram record functions, with Steinberg also due to move there from present corporate headquarters on Park Avenue.

New York Mercury Move Ends Midwest Domination

By JOHN SIPPEL

LOS ANGELES—The consolidation of Phonogram/Mercury into PolyGram's New York base, due no later than July 1, brings to an end the longest run of any industry label in the Midwest.

Mercury Records began as a hydraulic 78 r.p.m. pressing plant in 1945, when plastics engineer Irving B. Green began at 215 S. Peoria, Chicago, with Ray Greenberg. By 1947's fall, Green had released his first sides on the Mercury label with acts like Sippie Wallace and Bill Samuels.

The label soon became the outstanding independent firm of the post-World War II era. Its rapid rise was nurtured by its instant covers of hits starting to break on other labels.

Its early executives included: Art Talmadge, a former commercial artist who became its long-time a&r chief; the late Morry Price, considered dean of indie label sales manager; Kenny Myers, who along with Talmadge conceived the idea of local promo men, jointly financed by

the distributor and label; Jerry Fisher, its first controller; and Berle Adams, its first a&r director who signed Frankie Laine, biggest of its earliest acts.

Mercury's first offices were at 839 S. Wabash, a former mortuary. Masters were stored in the vaults of the one-time funeral home.

The firm eventually became one of the industry's first full-line independent, with a comprehensive children's line and a classical line that produced the precedent "1812 Overture" by the Minneapolis Symphony which remained atop the Billboard charts for several years.

The firm was sold by Green to Philips, the Dutch electronics cartel,

(Continued on page 52)

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Vol. 92 No. 8

Editorials

Disco: What's It All About?

What is Disco?

Disco is far more than a radio format. It is far more than a sound. What it really is—and too many of us have lost sight of this fact—is a multi-billion dollar industry. It is a facet of the entertainment business that is alive, healthy and thriving, growing stronger with each passing day here in the U.S. and throughout the world.

The great and all-encompassing impact of disco has made this high-voltage form of the entertainment industry into a force that runs in many channels. Today, it is a lifestyle, embracing dancing, fashion, recorded entertainment, live entertainment, motion pictures, television—and it has emerged as the strongest, most vibrant form of entertainment in which the entertained actively participate.

Confronting the Emergency

NARM should be commended for its immediate response to the call in these columns for stepped up action in the fight against counterfeiting. The fact that this threat to industry well-being has surfaced in the mainstream of retailing only underscores its insidious nature.

If ever there had been a doubt, disco's strength was brought home with full force during last week's International Disco/Dance Forum at the Century Plaza in Los Angeles. There, from all corners of the world, successful club operators, their DJs and the suppliers to this burgeoning industry convened to reaffirm the ever growing strength of the disco phenomenon.

Too many in the industry have allowed their vision to be clouded when radio in its eagerness to embrace a new sound jumped aboard the disco bandwagon. Radio frequently changes its programming formats, but such changes are never interpreted as the fading of a given music category. It should not be done with disco.

Yes, disco is more than a radio format. It's big business.

NARM Eyes Counterfeit Peril

By JOE COHEN

I was delighted to read the Billboard editorial last week regarding the National Assn. of Recording Merchandisers convention and its suggestion that a seminar be held relative to the counterfeiting of recordings and the sale of promotional product.

As the largest gathering of recording industry merchandisers and manufacturers, the NARM convention is indeed the forum at which mutual problems of such importance should be discussed. A program devoted to a matter of such grave concern will certainly be included at the upcoming convention.

We thank Billboard for recognizing that the NARM convention is the proper forum for an in-depth examination of the problem.

At the general business session on Tuesday, March 25, Stan Gortikov, president of the Recording Industry Assn. of America, will address our entire membership, including retailers, wholesalers and manufacturers. In addition, a workshop/seminar will be held, at which guidelines for internal control of inventory, with built-in checks and balances, will be offered to all merchandiser members. These guidelines will enable the retailer and rackjobber to protect themselves against the unwitting purchase and sale of illegal product.

The focus on problems of counterfeiting and piracy at the 1980 convention is still another step by NARM in its continuing march against these illegal activities. Beginning in 1971,

NARM, at its grass roots membership level was instrumental in the passage not only of the federal antipiracy statutes, but of individual state laws as well. It became the driving force at the onset of enforcement of these statutes with its "Shopper's Report" campaign, spearheaded by committees in every state, and coordinated by the NARM national office with RIAA investigators.

At its 22 regional meetings, NARM provided a forum at which more than 3,000 industry members throughout the country heard attorneys from RIAA delineate the current counterfeiting problem and sound an alert for awareness.

When the problem of promotional records being sold in retail outlets appeared to be growing at an alarming rate in the past year, NARM developed and distributed with its Sounding Board 5,000 report forms. Valuable information assisting in curtailing the sale of promo product has been coming in at a rapid pace.

Adds workshop/seminar on control of illegal product

NARM has enjoyed an excellent record of cooperation through the years with RIAA, having contributed financially on an annual basis. This year, NARM's contribution of \$50,000 highlights its increasing interest in the ever expanding problem.

NARM, as a trade association dedicated to the maintenance of a healthy marketplace for the retailer, wholesaler and manufacturer, must always be in the forefront of the fight against illegal intrusion on legitimate business operations. We intend never to retreat from that objective.

We thank Billboard and all others in the industry who have looked to NARM for leadership once again to confront the issue and eliminate the problem.

Joe Cohen is NARM's executive vice president.

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

Letters To The Editor

Dear Sir:

Increasingly, I hear of record executives complaining that record and tape sales are down because of consumers duplicating their records for friends. My response is "hogwash."

During the past six months I acquired 22 disco singles, about 50 45s, two cassettes and two 8-tracks. This is about half of what I would have bought if the records I wanted were available, or if I knew the titles and artists of the records I wanted.

Ten years ago when I was working as a disk jockey we had a policy to "back announce" everything. Now a record comes and goes before I can find out the title, simply because the titles are announced in "sets" 20 or 30 minutes after the songs are played. By then I am no longer listening, or my attention is drawn to something else.

Another problem is finding the records once you know what they are. I'm still looking for a 45 version of "Bad Girls." I could have bought the album, but I wanted only that song.

In my opinion, record sales are down because the songs are not available in the form the consumer wants them. The songs are not properly identified by DJs, radio stations and jukeboxes; and record stores are inadequately stocked.

Give us what we want (at a reasonable price) and we will buy it... if we can figure out what it is.

Jack Encell
West Sacramento, Calif.

Dear Sir:

As someone who is involved in the music industry in the region of the country covered in your spotlight on the Pacific Northwest (Dec. 15, 1979), I am disappointed at some of the omissions in your coverage.

For example, no mention was made of some stations programming country music which are important factors in their broadcast areas. These include KRPM-AM, covering Tacoma, Wash., and southern Puget Sound; KRDR-AM out of Portland Ore.; and KBAM-AM in Longview, Wash., which has more than once won the Coun-

try Music Assn. award for best radio promotion of Country Music Month.

In addition, the Jack Roberts Agency was ignored in the article on booking agencies, as well as our own Roseway International.

Larry Briel
Executive Director
Roseway International
Seattle

Dear Sir:

I have an audience of approximately 100,000 potential listeners. Like others who have written you, I have not received anything of any worth from record companies since I took over as music director in June.

I have written to all major and minor distributors but have received nothing. It makes it very difficult to promote new releases if they are not sent, and very difficult to program good music.

Dave Theriault
WAGM-AM
Presque Isle, Me.

THE BEAT

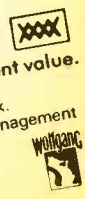
Anyone who's heard them knows.
Everyone who's seen them agrees.
The Beat is not going to wait for anybody.



Listen to
the new single from The Beat: "Don't Wait Up for Me."
Play it loud.

"The Beat." On Columbia Records and Tapes.
See The Beat on "American Bandstand," Saturday, March 8th, on ABC.

Buy it once. Enjoy it a lifetime. Recorded music **is** your best entertainment value.
Produced by Bruce Botnick.
Direction: Bill Graham Management



Radio Programming

Philly WMMR Boosts Numbers With Constant Movie Tie-Ins

By MAURIE ORODENKER

WMMR-FM Philadelphia is an AOR-formatted station that has risen rapidly in ratings and expanded its audience through a variety of promotions. Last week, promotions tied-in with events, holidays and concerts were discussed. This is the second part of this story and covers promotions tied-in with films and other events.

PHILADELPHIA—Movies are a natural for WMMR promotions—from classics to cult films to current music-oriented releases. Promo chief Marcia Hrichson has a plan for all of them.

For example in a tie-in with the Walnut Mall Cinema near the Univ. of Pennsylvania campus here, the station sponsors late shows on Friday and Saturday nights.

Classic and cult films with a big following with college kids are featured and admission is set at \$1.93 (the station is at 93.3 mhz on the dial).

Getting together with Electric Factory Concerts, which operates the Tower Theatre and promotes rock shows there, WMMR wrapped up a Rocktober 1979 promotion Oct. 27-28 there with the showing of the Led Zeppelin film, "The Song Remains The Same." And on Halloween night, the last night of Rocktober (Oct. 31), WMMR sponsored the showing of a double creeper, the original "Dracula" and "Frankenstein." A Christmas holiday promo at the Walnut Mall Cinema called for everyone who brought in a home-made ornament to receive a Christmas present, with the most "interesting" decoration winning a complete Beatles catalog and a year's pass to the cinema's late shows.

In tie-ins with new movie openings, WMMR linked with the Philadelphia Daily News and Rosenbluth Travel for the opening Dec. 7 of "Star Trek—The Movie" at the Fox Theatre. Two top prize winners in a random drawing of coupons published in the newspaper were given all-expenses-paid vacations for two in Florida or the Caribbean ar-

ranged through the travel agency.

For the movie "Rock And Roll High School" starring the Ramones, WMMR and the Daily News gave away 15 pairs of tickets to the combination film and live performance Oct. 9 at the Walnut St. Theatre. The winners attending the movie premiere also received a free copy of the soundtrack album.

To select the best concerts, songs, albums and groups of the '70s, WMMR decade ballots were distributed through all the record stores in the area. The first 500 listeners who sent in their ballots received a special decade poster.

After all the entries were in, one name was selected at random. That listener will receive every Warner Bros. album that is released in 1980. Between Nov. 9 and 11, the balloting period, the station every hour saluted a different year by playing some of the most memorable songs released in that year. Starting with 1970, the cycle started all over again when 1979 came up.

Beginning Dec. 1 and continuing until the new year, the top albums of the '70s, as voted by the listeners, were aired at 11 each night. A salute to the favored artists marked the weekend ushering in the decade of the 80s, with a variety of giveaways to listeners in free dinners at Bookbinder's and Pagano's restaurants, tickets for the performances of the Pennsylvania Ballet Company, subscriptions to Philadelphia magazine, and lots of Philadelphia's favorite foods like soft pretzels and Pat's cheese steaks.

No opportunity is missed for an on-air promotion, nor is any excuse needed. With "Beatlemania" scheduled for the Shubert Theatre, and to mark the 10th anniversary of the "Paul Is Dead" rumors, WMMR staged a Beatles weekend Nov. 3. Beginning at 8 a.m., all the songs the Beatles ever recorded were aired in alphabetical order from "a to z," along with stories about the Beatles' local appearances.

Beatles memorabilia were given

away to listeners, including concert tickets, "Reunion '79" tour jackets; books, albums and catalogs; and videotapes of their Shea Stadium and Budokan concerts along with a cassette unit to watch them on.

To make it a complete Beatles weekend, the Walnut Mall Cinema near the college campus played Beatles Movies ("Help," "A Hard Day's Night" and "Let It Be") all day on Sunday, starting at noon. Admission was naturally \$1.93.

The ninth anniversary of the passing of Jimi Hendrix was marked with a special two-part tribute Jan. 18. At 11 p.m. there was an hour's salute by deejay Joe Bonadonna, followed at midnight by a special Hendrix concert recorded live at the Isle of Wight.

This month a special feature, "The Work Force Block," was added. Every day at noon, it's an hour of "Blocks"—three or four songs by favorite artists played back-to-back.

And every day, one of the Blocks is reserved for people who are listening at work to encourage "work force" listeners to write in. Selected work force blocks not only get a segment on the air but also selected as station guests for an evening at the Bijou Cafe, a pop and rock club in center city.

Nothing is done and nothing goes on without an eye on audience promotion. When Michael Picozzi came here from Connecticut last Aug. 25 to join the staff of record spinners, WMMR made sure the town knew about his coming.

Instead of plane or car, they had Picozzi arriving by boat at Penn's Landing in midtown along the riverfront. As he landed from the tugboat, he was greeted by the marching band from the Philadelphia College of Performing Arts, joined by some 300 WMMR listeners who joined in the playing with kazoos handed out by the station. Keys to the city were handed to him by Ben Franklin and Betsy Ross figures, the city's historical figures.

Las Vegas KLAV-AM Goes MAD No Longer Strictly Disco; Music Appeal Broadened

By HANFORD SEARL

LAS VEGAS—KLAV-AM, formerly Disco 1-2-3, has adapted a new programming concept to broaden its dance-oriented base to a wider market appeal.

Known as Mass Appeal Dance-music, or MAD, the format combines contemporary, Top 40 and dance music.

"We can't just be disco anymore since the product isn't there that much anymore," says Bill Berkey, general manager. "Since disco started later here than the rest of the country, it's lasting longer."

A brainchild of Berkey, program director Dave Wilmont and music director Susan Korngold, the new format allows for more crossovers and shorter cuts while targeted for the 12-49 age group.

By molding contemporary music and Top 40, which attracts the 18-24 listener, the station also hopes to build a solid across-the-board appeal, states Berkey.

Having switched from disco to dance-oriented in September, KLAV 1-2-3 (1230 AM) is presently 65% disco and will soon alter its station identification tag to "People Radio."

That new slogan is part of the

1,000-watt station's programming promotion that invites listeners to send in lists of their popular songs in determining airplay.

While Berkey agrees the recent unpopularity of the word disco has played a major part in the changes, he maintains it will always be the roots of the station's music.

Danceable mass appeal rock and some new wave have been added to the format as the once last place station anticipates a top five finish in the upcoming Arbitron ratings.

Last April-May's Arbitron sweep found the disco station in second last place at 3.0 but up 300% from its usual last place finish with rival stations. (Continued on page 20)

For the Record

NEW YORK—In the review of the RKO Eagles special in the Feb. 2 issue of Billboard Jackson Browne should have been identified as having played a crucial role in the Eagles' first hit "Take It Easy."

Kansas City WDAF Reigns With Country

KANSAS CITY—This market is a country radio town with the emergence of Taft Broadcasting's WDAF-AM as the new number one station on the AM dial.

Noting the rise to the top with an 11.9 overall share of the listening audience in the October/November Arbitron general manager Dave Martin comments, "We've worked hard and it's nice to see the fruits of our labor. This is the best book we've ever had."

Of course for every winner there must be a loser and in this case it's MOR-formatted KMBZ-AM, which dropped almost half of its audience from the spring Arbitron, down from 16.8 to an 8.9 share.

WDAF rose from 8.8 in the spring by plugging its solid country format as well as its news service in a heavy television campaign.

KMBZ program director Steve Bell notes, "This is the only book in seven years that I've been here where we haven't been number one."

Bell believes Kansas City Royals play-by-play baseball helped the station in the spring. He also credits contemporary WHB-AM with tak-

ing a portion of KMBZ's audience away.

Storz Broadcasting's WHB has been losing listeners in every book for the past two years. Under the programming leadership of Al Casey, WHB, in the fall, gained in overall share from 4.8 to 6.0.

Explains Casey: "We used to own all the 18 to 34-year-olds. We lost our teens and the 18 to 24s to FM. We're fine tuning now to the 25-year-old plus adult with an information-music mix."

It worked. WHB gained audience in every time period, particularly in the 7 p.m. to midnight slot, held down by DJ Annie Austin. Austin's audience gained from 2.0 to 5.5.

WDAF's sister FM outlet, KYYS (KY-102) added audience with its Burkhart/Abrams SuperStars AOR format. The station gained from 10.3 to 12.7. Program director Max Floyd comments, "Our time has come. Our core audience has, and always will be, young males. We damn well know what we are. We will not insult our core. No Manilow, no disco. Rock 'n' roll did it."

ROBBIE VORHAUS

Vox Jox

By DOUG HALL

NEW YORK—KWST-FM Los Angeles has hired two former KLOS-FM Los Angeles jocks. J.J. Jackson has been employed for the 2 to 6 p.m. slot and China Smith for the 6 to 10 p.m. position.

Jackson, who had been with KLOS in afternoon drive for nine years, left in November. Smith, who followed in December, was on in the 6 to 10 p.m. slot.

Jackson has been succeeded by B. Mitchell Reed and Smith by John Leslie at KLOS. Both have worked weekends at the ABC outlet.

Norm N. Nite, who is known to listeners as "Mr. Music" and has authored a book on rock history, has returned to WCBS-FM New York. He will be heard from 10 a.m. to 3 p.m. on Saturdays and 11 a.m. to 3 p.m. on Sundays. He has written "Rock On" volumes one and two and is working on a third.

Mark Ellis, KPLZ-FM (K-PLUS) Seattle morning drive personality, has been promoted to assistant program director. He will continue his

morning on-air duties. The station also is planning a new feature, "The Sixties At Six," a 30-minute Monday through Saturday show at 6 a.m. and p.m. with hits from the 1960s.

Don Bleu, former jock on KHJ-AM Los Angeles, has been hired for afternoon drive at NBC's KYUU-FM San Francisco. . . . Dan McKinnon, president of KSON-AM-FM San Diego, will seek the 41st U.S. Congressional seat being vacated by Rep. Bob Wilson.

Ken Noble has been hired as the new afternoon drive man at KFOX-FM Redondo Beach, Calif. He moves from KZOK-AM-FM Seattle. . . . Roxanne Seiler has joined the on-air staff at WSPA-AM Spartanburg, S.C. She comes from WLJB-FM Bowling Green, Ky.

Former Idaho DJ Neil Sargent has joined TM Special Projects as general sales manager. He has been in radio sales for a number of years in several markets. . . . Jee Fontaine has joined WKIE-AM Richmond, Va. in the midday shift.

Research Perspectives



By DR. ROB BALON

Research consultant and president of Multiple Systems Analysis

IRVINE, Calif.—Recently, a number of major and small market radio stations have been jumping off the disco bandwagon with as much speed as they originally jumped on.

What is killing disco? Well, it's a variety of factors: a severe cutback in the amount of pure product available from the record labels, the disco "backlash" resulting from the unabashed overselling and overhyping of a sociological phenomenon, a general audience antipathy toward the sameness of the beat and the music, and to a much lesser extent, the

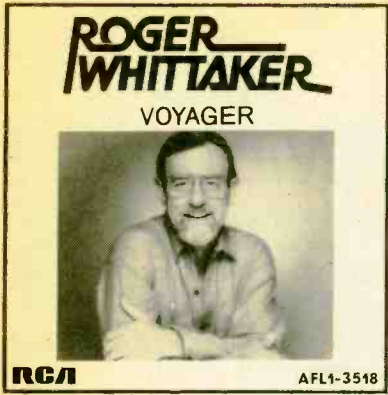
residual feedback from the disco sucks movement.

But the real problem right now is one that has long been a common one in radio. The stations that are effecting the wholesale abandonment of disco formats are creating even more difficulties for themselves. And that problem is that too many radio stations, the demise of disco notwithstanding, jump on and off formats much too quickly.

Radio and television are reactionary media, at least in terms of (Continued on page 20)

**RADIO/TV
JOB MART
NOW APPEARS
IN THE
MARKETPLACE**

See Page 54



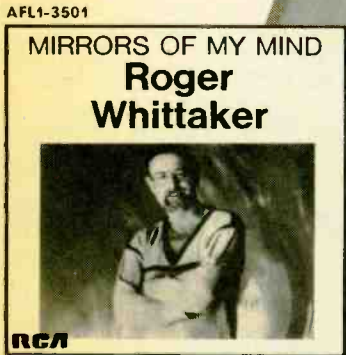
THE AMERICAN VOYAGE Roger Whittaker ventures into 1980 with a brand new LP, "Voyager," and his first major-market American tour which begins in March and concludes in October. This album and tour, with a blitz of TV appearances and growing acceptance of the single, "You Are My Miracle," virtually guarantees to expand the appeal of this already well-established artist.

- 3/1 Worcester, MA – Memorial Auditorium
- 3/2 Boston, MA – Symphony Hall
- 3/4 Hartford, CT – Bushnell Auditorium
- 3/5 Providence, RI – Ocean State Theatre
- 3/8 Buffalo, NY – Kleinhans Music Hall Auditorium
- 3/11 Detroit, MI – Ford Theatre
- 3/12 Detroit, MI – Ford Theatre
- 3/15 Atlanta, GA – Civic Centre Auditorium

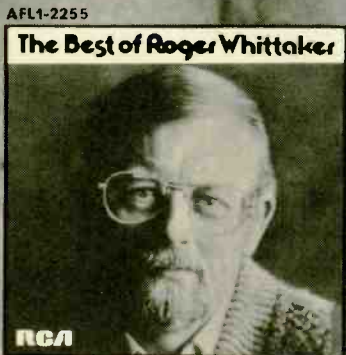
- 3/16 Nashville, TN – Grand Ole Opry House
- 3/17 Orlando, FL – Tupperware Centre
- 3/19 St. Petersburg, FL – Bayfront Theatre
- 3/20 Ft. Lauderdale, FL – War Memorial Auditorium
- 3/21 Miami, FL – Dade County Auditorium
- 3/24 Milwaukee, WI – Performing Arts Centre
- 3/25 Minneapolis, MN – Orchestra Hall
- 3/26 Chicago, IL – Opera House



ROGER WHITTAKER



Currently getting strong airplay, "You Are My Miracle" PB-11760



Contains the hits, "The Last Farewell" and "New World In The Morning"



Produced for Tembo Records by Eric Robertson & John Mackswith

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.

WASHINGTON, DC 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+	%	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	486	331	97	81	7	1	2	91	29	12	3	4	155	AOR	11.3	29.1	15.0	2.1	0.3	22.1	5.8	3.7	0.9	36.0			
AOR	172	131	47	31	7	1	1	22	18	3	0	1	41	AOR	4.2	14.6	6.3	2.5	0.4	5.4	3.9	0.9	0.0	8.3			
BEAUTIFUL	592	588	10	30	50	71	43	20	60	41	82	85	4	BEAUTIFUL	13.7	3.0	5.6	15.4	23.5	4.8	12.1	12.9	25.8	1.0			
BEAUTIFUL	513	507	0	35	35	41	49	14	27	62	63	93	6	BEAUTIFUL	12.4	0.0	7.1	12.3	16.0	3.4	5.9	19.5	20.0	1.2			
BLACK	604	523	98	115	25	20	15	77	99	31	13	7	97	BLACK	14.0	29.8	20.5	7.5	6.6	18.7	20.0	9.7	4.1	22.5			
BLACK	366	280	40	45	18	14	2	56	58	23	19	5	86	BLACK	8.8	12.5	9.1	6.4	5.5	13.8	12.5	7.2	6.1	17.4			
CLASSICAL	122	120	3	15	9	10	13	1	9	15	18	12	2	CLASSICAL	2.8	0.9	2.8	2.8	3.3	0.2	1.8	4.7	5.6	0.5			
CLASSICAL	116	115	1	9	16	8	15	6	12	10	19	12	1	CLASSICAL	2.8	0.3	1.8	5.6	3.1	1.4	2.6	3.1	6.1	0.2			
CONTEMP	350	329	20	67	30	11	3	73	78	21	10	9	21	CONTEMP	8.1	6.0	12.4	9.3	3.6	17.7	15.7	6.6	3.1	4.9			
CONTEMP	747	660	71	142	42	34	20	91	143	57	36	17	87	CONTEMP	18.1	22.0	28.7	14.8	13.3	22.4	31.0	18.0	11.4	17.6			
COUNTRY	307	288	17	26	46	35	20	21	36	54	19	17	6	COUNTRY	7.1	5.1	4.7	14.3	11.5	5.1	7.2	16.8	5.9	1.4			
COUNTRY	134	134	6	20	8	27	4	13	16	11	4	19	0	COUNTRY	3.2	1.8	4.0	2.8	10.5	3.2	3.5	3.5	1.3	0.0			
DISCO	132	118	16	33	9	4	2	17	16	4	7	1	14	DISCO	3.1	4.8	6.1	2.8	1.3	4.1	3.2	1.3	2.2	3.2			
DISCO	128	110	12	29	4	3	0	26	17	12	3	4	18	DISCO	3.1	3.7	5.9	1.4	1.2	6.4	3.7	3.8	1.0	3.7			
MOR	508	499	4	31	59	82	44	7	28	55	64	44	9	MOR	11.8	1.2	5.7	18.3	27.1	1.7	5.7	17.2	20.1	2.1			
MOR	474	464	15	30	38	52	68	11	27	38	83	38	10	MOR	11.5	4.7	6.1	13.5	20.4	2.7	5.8	11.9	26.4	2.0			
NEWS	170	167	5	21	18	20	16	2	14	9	13	14	3	NEWS	3.9	1.5	3.9	5.6	6.6	0.5	2.8	2.8	4.1	0.7			
NEWS	274	270	3	24	31	20	21	4	14	19	26	13	4	NEWS	6.6	0.9	4.8	11.0	7.8	1.0	3.0	6.0	8.3	0.8			
PROG ROCK	50	48	6	32	0	0	0	2	8	0	0	0	2	PROG ROCK	1.2	1.8	5.9	0.0	0.0	0.5	1.6	0.0	0.0	0.5			
PROG ROCK	69	63	30	11	0	0	0	13	8	0	1	0	6	PROG ROCK	1.7	9.3	2.2	0.0	0.0	3.2	1.7	0.0	0.3	1.2			
RELIGIOUS	151	119	7	5	12	9	0	15	14	18	25	14	7	RELIGIOUS	3.5	2.1	1.0	3.7	3.0	3.6	2.8	5.9	9.1	1.6			
RELIGIOUS	54	54	0	2	5	9	2	2	7	8	7	9	0	RELIGIOUS	1.3	0.0	0.4	1.8	3.5	0.5	1.5	2.5	2.2	0.0			
TALK	160	159	3	16	7	16	13	6	5	6	23	25	1	TALK	3.7	0.9	3.0	2.2	5.3	1.5	1.0	1.9	7.2	0.2			
TALK	0	0	0	0	0	0	0	0	0	0	0	0	0	TALK	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0			
TOP 40	356	264	36	36	25	4	1	61	68	26	6	1	92	TOP 40	8.3	10.8	6.7	7.8	1.3	14.8	13.7	8.2	1.9	21.3			
TOP 40	450	269	41	44	18	3	1	79	46	27	6	4	181	TOP 40	10.9	12.7	8.9	6.3	1.2	19.4	9.9	8.5	1.9	36.8			

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

FEBRUARY 23, 1980 BILLBOARD

In the Capital, Black Music Tops Beautiful

WASHINGTON—Apparently reflecting the racial makeup of this capital market, black formatted radio has emerged as the most listened to in an exclusive Billboard analysis of the October/November Arbitron survey.

The share of radio listening de-

voted to black stations has almost doubled over the rating period for fall 1978. Black music has a share of 14.0, compared with 8.8 a year ago.

This rise surpasses beautiful music, which has a 13.7 share, up from 12.4 a year ago.

These leading formats are followed by MOR with an 11.8 share,

up from 11.5; AOR, with 11.3, up from 4.2; Top 40 with 8.3, down from 10.9; contemporary with 8.1, down from 18.1; and country with 7.1, up from 3.2.

Among men 18 to 24, black music is almost tied with the traditional favorite format for this group, AOR. Black music has 29.8 share and AOR

follows with 29.1. Men 25 to 34 also prefer black for a 20.5 share.

MOR is the choice among men 35 to 44 and 45 to 54 with 18.3 and 27.1 shares, respectively.

Among women 18 to 24 AOR is the most listened to format for a 22.1 share. Black music is the choice among women 25 to 34 for a 20.0 share, while women 35 to 44 prefer country for a 16.8 share.

Women 45 to 55 listen to beautiful music for a 25.8 share. AOR is tops among teens for a 36 share.

Looking at persons listening in an average quarter hour overall, the black format has the most with an estimated 60,400.

This is followed by beautiful with an estimated 59,200. MOR with an estimated 50,800, AOR with an estimated 48,600, Top 40 with an estimated 35,600, contemporary with an estimated 35,000 and country with an estimated 30,700.

Las Vegas KLV-AM

• Continued from page 18

Owned by Korngold Broadcasting, which has fellow properties KWFM-FM, an AOR number 1 station as well as Spanish AM station KEVT-AM, both in Tucson. KLV-AM went disco March 10. It employs five DJs.

The daily lineup includes Alan Mack, 6-10 a.m., Eric Chase, 10-3 p.m., C.C. McCartney 3-7 p.m., Randy Hood, 7-midnight and Chris Haze midnight-6 a.m.

Berkey, who for eight years was general manager of KLEF-FM in Houston, an all-classical station, also worked as a radio consultant in New Orleans, Jacksonville and Michigan.

Research Perspectives

• Continued from page 18

programming. Find something that works and then give it to the public in multiples of 10. The network television series are filled to overflowing with the fruits of that kind of thinking.

Television can get away with that much more easily than radio can. A radio station can't simply change a program or two; when it changes format, everything goes. Hence, radio stations ought to be much more careful in contemplating and implementing format changes.

I know of one station in a sunbelt market that has changed formats six times in the last 4½ years. Its most recent changes—you probably guessed it—were too and away from disco; and that all happened in the space of about a year.

The temptation to jump on the wagon of a popular musical trend can be almost irresistible, especially if your rating books have been flat or declining. So too is the temptation to go after the leader in the market, if a lot of other people haven't already done the same thing. But, the impulse to make that sudden change, unless there is a compelling motive for it, must be resisted.

From a research standpoint, several things should occur before a format change is contemplated: (1) The ratings history of the station should be closely analyzed; too many broadcasters panic after getting a down book. Your station may well be in a cyclical holding pattern—and trends may indicate an upturn—if you give your sound a chance to develop. (2) Are there any external factors which point to the fact that your format is getting stale? (3) Is the format you want to copy something that has staying power—or will it fade in popularity? (4) Are you absolutely convinced that your present format is beyond rescue and has no future ratings potential?

The point that I'm trying to make here is that you don't have the luxury of numerous format changes. They take time, they're expensive in terms of dollars and audience erosion, and the changes often leave you in poorer position than before you made them.

Remember, old images also die hard. If you've been on your prior format for any length of time it will take an appreciable length of time before the new audience even begins to identify you with a "new" sound. At first, there will be identification

confusion. So you've got to give it time.

I'd like to share with you an example of a disco station that didn't "abandon ship"—regarding format changes. It resisted the impulse to go adult contemporary (that seems to be the new rallying cry for all disenfranchised discoers). Instead, it conducted lengthy research on its market.

It found that the core audience was still there (even though it had a couple of down books) and that there really wasn't another viable format to change to at that time. The station is in a top 10 market.

It realized that it needed to soften its hard-and-pure disco, approach and to broaden its playlist. It simply stopped using the word "disco." In fact, it just let the music and programming speak for itself. It altered its billboards and tv spots slightly, and then just let the process work. The result: a 25% increase in women and teens and maintaining on men.

Obviously, not every disco station could maintain a similar format. But probably a number of stations that jumped could have made minor modifications in image and programming and still remained competitive.

Pro-Motions

LOS ANGELES—Supported by 60-second spots on Atlanta's WQXY-AM/FM, Elektra-Asylum gave away a waterbed to promote Richie Furay's "I Still Have Dreams" album, according to Alan Golden, Elektra/Asylum Southeast regional sales manager. Waterbed Concepts in Atlanta donated the waterbed and entry blanks were available in the 11 stores in the Turtles chain.

★ ★ ★

Mick Jones of Foreigner did an interview with WLIR-FM, Garden City, N.Y. DJ Dennis McNamara and played guest DJ on the show. Jones did the interview while Atlantic recording group was in town for its Madison Square Garden appearance. Meanwhile, Lou Gramm, also a member of the group, did an on-air interview with Jimmy Fink on WPLJ-FM New York.

★ ★ ★

Atlantic Records recently sponsored a Jean-Luc Ponty promotion and contest with the Peaches Record store in Cincinnati and WNOP-AM in that market. The grand prize in the contest built around the jazz violinist was an antique violin, which was on display at the store for a three-week period.

Customers registered their names at the store. The promotion coincided with a Ponty appearance at Cincinnati's Palace Theatre and was also tied-in with the release of Ponty's Atlantic album "A Taste For Passion." WNOP promoted both the contest and Ponty's appearance. The project was coordinated by Atlantic local promotion rep Bill Heltemes, regional sales rep Mike Dragas and Peaches manager Bob Naive.

Bubbling Under The HOT 100

- 101—THE VERY FIRST TIME, Michael Johnson, EMI-America 8031
- 102—YOU KNOW HOW TO LOVE ME, Phyllis Hyman, Arista 0463
- 103—STOMP, Brothers Johnson, A&M 2216
- 104—DANA VALERY, I Don't Want To Be Lonely, Scotti Bros. 509 (Atlantic)
- 105—WHITE RHYTHM AND BLUES, J.D. Souther, Columbia 1-11196
- 106—BABY DON'T GO, Karla Bonoff, Columbia 1-11206
- 107—THE WALK, The Inmates, Polydor 2058
- 108—BODYSHINE, Instant Funk, Salsoul 72112 (RCA)
- 109—YOU WON'T BE THERE, The Alan Parsons Project, Arista 0491
- 110—YOU GOT IT, Pearl Harbor & The Explosions, Warner Bros. 49143

Bubbling Under The Top LPs

- 201—THELMA HOUSTON, Breakwater Cat, RCA AFL1-3500
- 202—SOUNDTRACK, American Gigolo, Polydor PD-1-6259
- 203—SUE SAAD & THE NEXT, Sue Saad & The Next, Planet, P-4 (Elektra)
- 204—CHUCK CISSEL, Just For You, Arista AB-4257
- 205—AHMAD JAMAL, Genetic Waltz, 20th Century T-600 (RCA)
- 206—SHOTGUN, Shotgun IV, MCA, MCA-3201
- 207—SOUNDTRACK, Together, RCA, ABL1-3541
- 208—PRESSURE, Pressure, LAX MCA 3195 (MCA)
- 209—PETER GREEN, In The Skies, Sail 0110 (Rounder)
- 210—JOHN CALE, Sabotage, I.R.S. SP 004 (A&M)

To my Casablanca
Family and Friends-
Here's looking at you, kids.

See you in the sequel.....
coming soon.

With love, appreciation
and wishes
for good fortune.

Neil



Billboard Singles Radio Action

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

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

TOP ADD ONS - NATIONAL

- EAGLES—I Can't Tell You Why (Asylum)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- BILLY PRESTON w/SYREETA—With You I'm Born Again (Motown)

PRIME MOVERS - NATIONAL

- PINK FLOYD—Another Brick In The Wall (Columbia)
- DAN FOGELBERG—Longer (Full Moon/Epic)
- RUPERT HOLMES—Him (MCA)

BREAKOUTS - NATIONAL

- BOB SEGER—Fire Lake (Capitol)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- AIR SUPPLY—Lost In Love (Arista)

D—Discotheque Crossover

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

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

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

KOPA—Phoenix

- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- SHALAMAR—The Second Time Around (Solar)
- TOTO—99 (Columbia) 25-14
- EAGLES—I Can't Tell You Why (Asylum) HB-16

KTXT—Tucson

- MICHAEL JACKSON—Off The Wall (Epic)
- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- THE DIRT BAND—An American Dream (UA)
- RUPERT HOLMES—Him (MCA) 7-2

KQEO—Albuquerque

- RUPERT HOLMES—Him (MCA)
- CRYSTAL GAYLE—It's Like We Never Said Goodbye (Columbia)
- BARRY MANILOW—When I Wanted You (Arista) 5-1
- NEIL DIAMOND—September Morn' (Columbia) 7-3

KENO—Las Vegas

- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- LINDA RONSTADT—How Do I Make You (Asylum)
- RUPERT HOLMES—Him (MCA) 20-15
- QUEEN—Crazy Little Thing Called Love (Elektra) 10-5

KFMB—San Diego

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- BOB SEGER—Fire Lake (Capitol)
- KENNY NOLAN—Us And Love (Casablanca)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- BOB SEGER—Fire Lake (Capitol)
- PINK FLOYD—Another Brick In The Wall (Columbia) 15-9
- RUPERT HOLMES—Him (MCA) 23-16

KFRC—San Francisco

- JOURNEY—Any Way You Take It (Columbia)
- BOB SEGER—Fire Lake (Capitol)
- KENNY LOGGINS—This Is It (Columbia) 18-10
- MICHAEL JACKSON—Off The Wall (Epic) 25-15

KYA—San Francisco

- TOTO—99 (Columbia)
- THE DIRT BAND—An American Dream (UA)
- ANDY GIBB—Desire (RSO) 21-17
- DAN FOGELBERG—Longer (Full Moon/Epic) 9-5

KYX—Sacramento

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- BLONDIE—Call Me (Chrysalis)
- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA) 12-6
- DAN FOGELBERG—Longer (Full Moon/Epic) 10-1

KGW—Portland

- THE DIRT BAND—An American Dream (UA)
- TOM PETTY & THE HEARTBREAKERS—Refugee (MCA)
- PINK FLOYD—Another Brick In The Wall (Columbia) 20-10
- RUPERT HOLMES—Him (MCA) 18-11

KING—Seattle

- DAN FOGELBERG—Longer (Full Moon/Epic)
- EAGLES—I Can't Tell You Why (Asylum)
- NICOLETTE LARSON—Let Me Go Love (WB) 24-16
- FLEETWOOD MAC—Sara (WB) 23-13

KJRB—Spokane

- BLONDIE—Call Me (Chrysalis)
- BOB SEGER—Fire Lake (Capitol)
- TOM PETTY & THE HEARTBREAKERS—Refugee (Full Moon/Epic) 8-3
- PINK FLOYD—Another Brick In The Wall (Columbia) 6-1

KTAC—Tacoma

- ZZ TOP—I Thank You (WB)
- BARRY MANILOW—When I Wanted You (Arista)
- PAT BENATAR—Heartbreaker (Chrysalis) 20-13
- PINK FLOYD—Another Brick In The Wall (Columbia) 23-16
- ANDY GIBB—Desire (RSO)
- PINK FLOYD—Another Brick In The Wall (Columbia)
- RUPERT HOLMES—Him (MCA) 15-10
- BILLY PRESTON w/SYREETA—With You I'm Born Again (Motown) 21-15

KRSP—Salt Lake City

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- BOB SEGER—Fire Lake (Capitol)
- ZZ TOP—I Thank You (WB) 22-15
- RUPERT HOLMES—Him (MCA) 23-16

KTLC—Denver

- MICHAEL JACKSON—Off The Wall (Epic)
- KENNY NOLAN—Us And Love (Casablanca)
- CHUCK MANGIONE—Give It All You Got (A&M) HB-35
- SLAVE—Just A Touch Of Love (Atlantic) HB-36

KIMN—Denver

- KOOL & THE GANG—Too Hot (De-Lite)
- EAGLES—I Can't Tell You Why (Asylum)
- ANNE MURRAY—Daydream Believer (Capitol) 13-6
- PAT BENATAR—Heartbreaker (Chrysalis) 14-9

KJR—Seattle

- BOB SEGER—Fire Lake (Capitol)
- CHUCK MANGIONE—Give It All You Got (A&M)
- PINK FLOYD—Another Brick In The Wall (Columbia) 4-1
- RUPERT HOLMES—Him (MCA) 16-10

KYYX—Seattle

- BOB SEGER—Fire Lake (Capitol)
- CRYSTAL GAYLE—It's Like We Never Said Goodbye (Columbia)
- CHRISTOPHER CROSS—Ride Like The Wind (WB) D-23
- RAY, GOODMAN & BROWN—Special Lady (Polydor) D-25

KCBN—Reno

- ANDY GIBB—Desire (RSO)
- TOMMY JAMES—Three Times In Love (Millennium)
- SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 34-24
- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA) 35-25

North Central Region

TOP ADD ONS:

- EAGLES—I Can't Tell You Why (Asylum)
- RUPERT HOLMES—Him (MCA)
- SHALAMAR—The Second Time Around (Solar)

PRIME MOVERS:

- SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic)
- DAN FOGELBERG—Longer (Full Moon/Epic)
- PINK FLOYD—Another Brick In The Wall (Columbia)

BREAKOUTS:

- BOB SEGER—Fire Lake (Capitol)
- DR. HOOK—Sexy Eyes (Capitol)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)

CKLW—Detroit

- BOB SEGER—Fire Lake (Capitol)
- EAGLES—I Can't Tell You Why (Asylum)
- PINK FLOYD—Another Brick In The Wall (Columbia) 27-11
- SHALAMAR—The Second Time Around (Solar) 13-5

WDRQ—Detroit

- BOB SEGER—Fire Lake (Capitol)
- CHUCK MANGIONE—Give It All You Got (A&M)
- LINDA RONSTADT—How Do I Make You (Asylum) D-20
- THE ROMANTICS—What I Like About You (CBS) 16-12

WTAC—Flint

- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- BOB SEGER—Fire Lake (Capitol)
- SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 20-6
- THE DIRT BAND—An American Dream (UA) 21-7

Z-96 (WZZR-FM)—Grand Rapids

- CHUCK MANGIONE—Give It All You Got (A&M)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- NEIL DIAMOND—September Morn' (Columbia) 12-6
- RUPERT HOLMES—Him (MCA) 22-16

WAKY—Louisville

- BOB SEGER—Fire Lake (Capitol)
- EAGLES—I Can't Tell You Why (Asylum)
- QUEEN—Crazy Little Thing Called Love (Elektra) 12-8
- RUPERT HOLMES—Him (MCA) 25-17

WBGW—Bowling Green

- MICHAEL JACKSON—Off The Wall (Epic)
- BOB SEGER—Fire Lake (Capitol)
- LINDA RONSTADT—How Do I Make You (Asylum) 20-15
- NEIL DIAMOND—September Morn' (Columbia) 14-7

WGCL—Cleveland

- RUPERT HOLMES—Him (MCA)
- SHALAMAR—The Second Time Around (Solar)
- BETTE MIDLER—When A Man Loves A Woman (Atlantic) 30-22
- SPINNERS—Working My Way Back To You/Forgive Me Girl (Capitol) 20-9

WZZP—Cleveland

- DR. HOOK—Sexy Eyes (Capitol)
- EAGLES—I Can't Tell You Why (Asylum)
- BARRY MANILOW—When I Wanted You (Arista) 14-8
- SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 20-9

Q-102 (WKQR-FM)—Cincinnati

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- TOTO—99 (Columbia)
- DONNA SUMMER—On The Radio (Casablanca) 28-18
- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA) 29-23

WNCI—Columbus

- MOLLY HATCHET—Flirtin' With Disaster (Epic)
- LINDA RONSTADT—How Do I Make You (Asylum)
- STEVE FORBERT—Romeo's Tune (CBS) 12-8
- SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 22-15

WCUE—Akron

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- DAN FOGELBERG—Longer (Full Moon/Epic) 6-1
- PINK FLOYD—Another Brick In The Wall (Columbia) 12-3

13-Q (WKTQ)—Pittsburgh

- EAGLES—I Can't Tell You Why (Asylum)
- CRYSTAL GAYLE—It's Like We Never Said Goodbye (Columbia)
- DAN FOGELBERG—Longer (Full Moon/Epic) 14-8
- DONNA SUMMER—On The Radio (Casablanca) 10-6

WPEZ—Pittsburgh

- DR. HOOK—Sexy Eyes (Capitol)
- JOURNEY—Any Way You Want It (Columbia)
- SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 8-4
- DAN FOGELBERG—Longer (Full Moon/Epic) 10-7

WPKZ—Pittsburgh

- EAGLES—I Can't Tell You Why (Asylum)
- LINDA RONSTADT—How Do I Make You (Asylum)
- MICHAEL JACKSON—Off The Wall (Epic)

PRIME MOVERS:

- PINK FLOYD—Another Brick In The Wall (Columbia)
- KOOL & THE GANG—Too Hot (De-Lite)
- DONNA SUMMER—On The Radio (Casablanca)

BREAKOUTS:

- AIR SUPPLY—Lost In Love (Arista)
- GEORGE BURNS—I Wish I Was Eighteen Again (Mercury)
- KENNY NOLAN—Us And Love (Casablanca)

KILT—Houston

- LINDA RONSTADT—How Do I Make You (Asylum)
- GEORGE BURNS—I Wish I Was Eighteen Again (Mercury)
- DONNA SUMMER—On The Radio (Casablanca) 14-7
- PINK FLOYD—Another Brick In The Wall (Columbia) 16-8

KRBE—Houston

- RUPERT HOLMES—Him (MCA)
- EAGLES—I Can't Tell You Why (Asylum)
- BABYS—Back On My Feet Again (Chrysalis) 28-21
- THE DIRT BAND—An American Dream (UA) 19-12

KLIF—Dallas

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

KNUS-FM—Dallas

- KENNY LOGGINS—Keep The Fire (Columbia)
- AIR SUPPLY—Lost In Love (Arista)
- THE DIRT BAND—An American Dream (UA) 18-7
- SHALAMAR—The Second Time Around (Solar) 40-20
- STEVE FORBERT—Romeo's Tune (Nemperor)
- BETTE MIDLER—When A Man Loves A Woman (Atlantic)
- DAN FOGELBERG—Longer (Full Moon/Epic) 18-13
- AEROSMITH—Remember (Columbia) 12-7

KINT—El Paso

- PINK FLOYD—Another Brick In The Wall (Columbia)
- KENNY NOLAN—Us And Love (Casablanca)
- KOOL & THE GANG—Too Hot (De-Lite) 25-11
- DONNA SUMMER—On The Radio (Casablanca) 10-6

WKY—Oklahoma City

- MICHAEL JACKSON—Off The Wall (Epic)
- CHUCK MANGIONE—Give It All You Got (A&M)
- STEVE FORBERT—Romeo's Tune (Nemperor) 16-10
- KOOL & THE GANG—Too Hot (De-Lite) 20-13

KELI—Tulsa

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- NEIL DIAMOND—September Morn' (Columbia) 6-3
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 7-4

WTIX—New Orleans

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

WNOE—New Orleans

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

KEEL—Shreveport

- BABYS—Back On My Feet Again (Chrysalis)
- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)
- PINK FLOYD—Another Brick In The Wall (Columbia) 21-7
- TOTO—99 (Columbia) 11-8

Midwest Region

TOP ADD ONS:

- EAGLES—I Can't Tell You Why (Asylum)
- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- BILLY PRESTON w/SYREETA—With You I'm Born Again (Motown)

PRIME MOVERS:

- PINK FLOYD—Another Brick In The Wall (Columbia)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- RUPERT HOLMES—Him (MCA)

BREAKOUTS:

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

WLS—Chicago

- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- HEART—Even It Up (Epic)
- PINK FLOYD—Another Brick In The Wall (Columbia) 23-11
- QUEEN—Crazy Little Thing Called Love (Elektra) 7-2

WEFM—Chicago

- 38 SPECIAL—Rockin' Into The Night (A&M)
- THE ROMANTICS—What I Like About You (CBS)
- PINK FLOYD—Another Brick In The Wall (Columbia) 16-1
- QUEEN—Crazy Little Thing Called Love (Elektra) 13-8

WRCK—Rockford

- AIR SUPPLY—Lost In Love (Arista)
- OR. HOOK—Sexy Eyes (Capitol)
- BABYS—Back On My Feet Again (Chrysalis) 25-12
- SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 19-7

(Continued on page 23)

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FEBRUARY 23, 1980 BILLBOARD

Pacific Southwest Region

TOP ADD ONS:

- SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic)
- BILLY PRESTON w/SYREETA—With You I'm Born Again (Motown)
- BLONDIE—Call Me (Chrysalis)

PRIME MOVERS:

- RUPERT HOLMES—Him (MCA)
- DAN FOGELBERG—Longer (Full Moon/Epic)
- PEACHES & HERB—I Pledge My Love (Polydor/MVP)

BREAKOUTS:

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- BOB SEGER—Fire Lake (Capitol)
- KENNY NOLAN—Us And Love (Casablanca)

KFI—LA

- KENNY NOLAN—Us And Love (Casablanca)
- BILLY PRESTON w/SYREETA—With You I'm Born Again (Motown)
- LINDA RONSTADT—How Do I Make You (Asylum) 20-12
- DAN FOGELBERG—Longer (Full Moon/Epic) 8-3

KHJ—LA

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic)
- PEACHES & HERB—I Pledge My Love (Polydor/MVP) 26-12
- DAN FOGELBERG—Longer (Full Moon/Epic) 18-9

KRTH (FM)—LA

- BLONDIE—Call Me (Chrysalis)
- BOB SEGER—Fire Lake (Capitol)
- MICHAEL JACKSON—Off The Wall (Epic) 17-8
- RUPERT HOLMES—Him (MCA) 19-11

KCBQ—San Diego

- DR. HOOK—Sexy Eyes (Capitol)
- BOB WELCH—Don't Let Me Fall (Capitol)
- STEVE FORBERT—Romeo's Tune (Nemperor) 25-15
- RUPERT HOLMES—Him (MCA) 20-11

KFXM—San Bernardino

- PEACHES & HERB—I Pledge My Love (Polydor/MVP)
- ZZ TOP—I Thank You (WB)
- DAN FOGELBERG—Longer (Full Moon/Epic) 20-12
- ANDY GIBB—Desire (RSO) 22-19

KERN—Bakersfield

- HEART—Even It Up (Epic)
- EAGLES—I Can't Tell You Why (Asylum)
- STYX—Why Me (A&M) 12-9
- TOTO—99 (Columbia) 20-16

KUPD—Phoenix

- PINK FLOYD—Hey You (Columbia)
- THE ROMANTICS—What I Like About You (Nemperor)
- RUSH—The Spirit Of Radio (Mercury) 25-15
- PINK FLOYD—Another Brick In The Wall (Columbia) 6-2

Pacific Northwest Region

TOP ADD ONS:

- THE DIRT BAND—An American Dream (UA)
- ANDY GIBB—Desire (RSO)
- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)

PRIME MOVERS:

- RUPERT HOLMES—Him (MCA)
- PINK FLOYD—Another Brick In The Wall (Columbia)
- DAN FOGELBERG—Longer (Full Moon/Epic)

BREAKOUTS:

- BOB SEGER—Fire Lake (Capitol)
- JOURNEY—Any Way You Take It (Columbia)
- BLONDIE—Call Me (Chrysalis)

KFRC—San Francisco

- JOURNEY—Any Way You Take It (Columbia)
- BOB SEGER—Fire Lake (Capitol)
- KENNY LOGGINS—This Is It (Columbia) 18-10
- MICHAEL JACKSON—Off The Wall (Epic) 25-15

KYA—San Francisco

- TOTO—99 (Columbia)
- THE DIRT BAND—An American Dream (UA)
- ANDY GIBB—Desire (RSO) 21-17
- DAN FOGELBERG—Longer (

• Continued from page 22

- WIFE—Indianapolis**
- ENGLAND DAN & JOHN FORD COLEY—In It For Love (Big Tree)
 - MAUREEN MCGOVERN—We Can Have It All (Warner/Curb)

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

- WOKY—Milwaukee**
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
 - SHELLY LOONEY—Thank You Canada (Mercury)
 - DAN FOGELBERG—Longer (Full Moon/Epic) 11-5

- D★ DONNA SUMMER—On The Radio (Casablanca) 13-8**

- WZUU-FM—Milwaukee**
- EAGLES—I Can't Tell You Why (Asylum)
 - DAVID GATES—Where Does The Lovin' Go (Elektra)
 - CHUCK MANGIONE—Give It All You Got (A&M) 16-7
 - RUPERT HOLMES—Him (MCA) 15-6

- KSLQ-FM—St. Louis**
- RICK DERRINGER—Don't Every Say Goodbye (Epic)
 - RAY, GOODMAN & BROWN—Special Lady (Polydor)

- D★ SHALAMAR—The Second Time Around (RCA) 19-9**
- PINK FLOYD—Another Brick In The Wall (Columbia) 18-6

- KXOK—St. Louis**
- DONNA SUMMER—On The Radio (Casablanca)
 - SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic)
 - NEIL DIAMOND—September Morn' (Columbia) 17-2
 - ROBERT PALMER—Can We Still Be Friends (WB) 14-1

- KIOA—Des Moines**
- PINK FLOYD—Another Brick In The Wall (Columbia)
 - RUPERT HOLMES—Him (MCA)
- D★ PRINCE—I Wanna Be Your Lover (WB) 14-10**
- DAN FOGELBERG—Longer (Full Moon/Epic) 11-3

- KDWB—Minneapolis**
- ANNE MURRAY—Daydream Believer (Capitol)
 - HEART—Even It Up (Epic)
 - NICOLETTE LARSON—Let Me Go Love (WB) 25-17
 - TOMMY JAMES—Three Times In Love (RCA) 18-13

- KSTP—Minneapolis**
- STARLAND VOCAL BAND—Loving You With My Eyes (Windsong)
 - EAGLES—I Can't Tell You Why (Asylum)
 - SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 19-13
 - RUPERT HOLMES—Him (MCA) 24-15

- WHB—Kansas City**
- EAGLES—I Can't Tell You Why (Asylum)
 - RAY, GOODMAN & BROWN—Special Lady (Polydor)
 - KOOL & THE GANG—Too Hot (De-Lite) 14-8
 - ANDY GIBB—Desire (RSO) 13-6

- KBEQ—Kansas City**
- DR. HOOK—Sexy Eyes (Capitol)
 - BOB SEGER—Fire Lake (Capitol)
 - CHUCK MANGIONE—Give It All You Got (A&M) 29-18

- D★ DONNA SUMMER—On The Radio (Casablanca) 15-8**

- KKLS—Rapid City**
- J. GEILS BAND—Come Back (EMI)
 - CHRISTOPHER CROSS—Ride Like The Wind (WB)
 - DAN FOGELBERG—Longer (Full Moon/Epic) 9-4
 - TOTO—99 (Columbia) 15-11

- KQWB—Fargo**
- CRYSTAL GAYLE—It's Like We Never Said Goodbye (Columbia)
 - TOTO—99 (Columbia)
 - SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 14-8
 - CHUCK MANGIONE—Give It All You Got (A&M) 21-14

- KLEO—Wichita**
- DR. HOOK—Sexy Eyes (Capitol)
 - BOB SEGER—Fire Lake (Capitol)
- D★ DONNA SUMMER—On The Radio (Casablanca) 10-3**
- RUPERT HOLMES—Him (MCA) 16-5

Northeast Region

- TOP ADD ONS:**
- QUEEN—Crazy Little Thing Called Love (Elektra)
 - PINK FLOYD—Another Brick In The Wall (Columbia)
 - EAGLES—I Can't Tell You Why (Asylum)

- PRIME MOVERS:**
- DAN FOGELBERG—Longer (Full Moon/Epic) 11-5
 - ANDY GIBB—Desire (RSO)
 - KOOL & THE GANG—Too Hot (De-Lite)

- BREAKOUTS:**
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
 - BOB SEGER—Fire Lake (Capitol)
 - TOMMY JAMES—Three Times In Love (Millennium)

- WABC—New York**
- QUEEN—Crazy Little Thing Called Love (Elektra)
 - PINK FLOYD—Another Brick In The Wall (Columbia)
 - DAN FOGELBERG—Longer (Full Moon/Epic) 35-16
 - STEVE FORBERT—Romeo's Tune (CBS) 34-25

- WXLO—New York**
- LTD—Stranger (A&M)
 - QUEEN—Crazy Little Thing Called Love (Elektra)
 - DAN FOGELBERG—Longer (Full Moon/Epic) 22-14
 - KOOL & THE GANG—Too Hot (De-Lite) 27-10

- WPTR—Albany**
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
 - CHUCK MANGIONE—Give It All You Got (A&M)
 - ANDY GIBB—Desire (RSO) 18-12
 - CRYSTAL GAYLE—It's Like We Never Said Goodbye (Columbia) 23-19

- WTRY—Albany**
- SHALAMAR—The Second Time Around (Solar)
 - EAGLES—I Can't Tell You Why (Asylum)
 - PINK FLOYD—Another Brick In The Wall (Columbia) 18-9
 - PAT BENATAR—Heartbreaker (Chrysalis) 16-10

- WKBW—Buffalo**
- AIR SUPPLY—Lost In Love (Arista)
 - CHRISTOPHER CROSS—Ride Like The Wind (WB)
 - NEIL DIAMOND—September Morn' (Columbia) 21-14
 - DONNA SUMMER—On The Radio (Casablanca) 26-18

- WYSL—Buffalo**
- DAN FOGELBERG—Longer (Full Moon/Epic)
 - CHUCK MANGIONE—Give It All You Got (A&M)
 - MICHAEL JOHNSON—The Very First Time (EMI) 21-15
 - WAYNE NEWTON—Years (Arista) 24-18

- WBFB—Rochester**
- DAN FOGELBERG—Longer (Full Moon/Epic)
 - PINK FLOYD—Another Brick In The Wall (Columbia)
 - CHUCK MANGIONE—Give It All You Got (A&M) 13-8
 - BARRY MANILOW—When I Wanted You (Arista) 21-16

- WRKO—Boston**
- BOB SEGER—Fire Lake (Capitol)
 - TOMMY JAMES—Three Times In Love (Millennium)
 - J. GEILS BAND—Come Back (EMI-America) 22-17
 - ANDY GIBB—Desire (RSO) 20-12

- WBZ-FM—Boston**
- EAGLES—I Can't Tell You Why (Asylum)
 - CHARLIE DORE—Pilot Of The Airways (Island)

- F-105 (WVBF)—Boston**
- J. GEILS BAND—Come Back (EMI-America)
 - BABYS—Back On My Feet Again (Chrysalis)
 - ANDY GIBB—Desire (RSO) 31-24
 - DAN FOGELBERG—Longer (Full Moon/Epic) 22-17

- WDRG—Hartford**
- DR. HOOK—Sexy Eyes (Capitol)
 - KOOL & THE GANG—Too Hot (De-Lite)
 - DAN FOGELBERG—Longer (Full Moon/Epic) 15-7
- D★ DONNA SUMMER—On The Radio (Casablanca) 23-11**

- WPRO (AM)—Providence**
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
 - EAGLES—I Can't Tell You Why (Asylum)
 - KOOL & THE GANG—Too Hot (De-Lite) H-22
 - DAN FOGELBERG—Longer (Full Moon/Epic) 10-3

- WPRO-FM—Providence**
- PINK FLOYD—Another Brick In The Wall (Columbia)
 - BOB SEGER—Fire Lake (Capitol)
 - THE KNACK—Baby Talks Dirty (Capitol) 23-18
 - LED ZEPPELIN—Fool In The Rain (Atlantic) 17-13

- WICC—Bridgeport**
- BLONDIE—Call Me (Chrysalis)
 - BOB SEGER—Fire Lake (Capitol)
 - SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 13-8
 - PINK FLOYD—Another Brick In The Wall (Columbia) 22-17

- Mid-Atlantic Region**

- TOP ADD ONS:**
- EAGLES—I Can't Tell You Why (Asylum)
 - CHUCK MANGIONE—Give It All You Got (A&M)
 - TOMMY JAMES—Three Times In Love (Millennium)

- PRIME MOVERS:**
- SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic)
 - PINK FLOYD—Another Brick In The Wall (Columbia)
 - TOTO—99 (Columbia)

- BREAKOUTS:**
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
 - THE WHISPERS—And The Beat Goes On (Solar)
 - MICHAEL JACKSON—She's Out Of My Life (Epic)

- WFIL—Philadelphia**
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
 - EAGLES—I Can't Tell You Why (Asylum)
 - SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 9-4
 - TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 7-2

- WZZD—Philadelphia**
- YELLOW MAGIC ORCHESTRA—Computer Games (A&M)
 - RICHARD TEE—First Love (Tappan Zee/Columbia)

- WIFI-FM—Philadelphia**
- PAT BENATAR—Heartbreaker (Chrysalis)
 - TOMMY JAMES—Three Times In Love (RCA)
 - TOTO—99 (Columbia) 13-8
 - PINK FLOYD—Another Brick In The Wall (Columbia) 14-1

- WPGC—Washington**
- THE WHISPERS—And The Beat Goes On (RCA)
 - MICHAEL JACKSON—She's Out Of My Life (Epic)
 - SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 18-13
 - PINK FLOYD—Another Brick In The Wall (Columbia) 11-7

- WGH—Norfolk**
- BOB SEGER—Fire Lake (Capitol)
 - BOBBY BARE—Numbers (Columbia)
 - SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 19-9
 - ANDY GIBB—Desire (RSO) 22-6

- WCAO—Baltimore**
- PINK FLOYD—Another Brick In The Wall (Columbia)
 - CHUCK MANGIONE—Give It All You Got (A&M)
 - BARBRA STREISAND—Kiss Me In The Rain (Columbia) 25-19
 - KOOL & THE GANG—Too Hot (De-Lite) 14-8

- WYRE—Annapolis**
- BOB SEGER—Fire Lake (Capitol)
 - EAGLES—I Can't Tell You Why (Asylum)
 - SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 25-16
 - PINK FLOYD—Another Brick In The Wall (Columbia) 28-19

- WLEE—Richmond**
- DR. HOOK—Sexy Eyes (Capitol)
 - CHRISTOPHER CROSS—Ride Like The Wind (WB)
 - SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 7-5
 - TOTO—99 (Columbia) 15-11

- WRVQ—Richmond**
- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)
 - EAGLES—I Can't Tell You Why (Asylum)
 - MICHAEL JACKSON—Off The Wall (Epic) 20-15
 - PAT BENATAR—Heartbreaker (Chrysalis) 11-8

- WABE—Allentown**
- BLONDIE—Call Me (Chrysalis)
 - CHUCK MANGIONE—Give It All You Got (A&M)
 - PINK FLOYD—Another Brick In The Wall (Columbia) 22-14
 - ANDY GIBB—Desire (RSO) 14-7

- WKBO—Harrisburg**
- MOLLY HATCHET—Flirtin' With Disaster (Epic)
 - EAGLES—I Can't Tell You Why (Asylum)
 - PINK FLOYD—Another Brick In The Wall (Columbia) 25-14

- D★ ISAAC HAYES—Don't Let Go (Polydor) 21-16**

Southeast Region

- TOP ADD ONS:**
- EAGLES—I Can't Tell You Why (Asylum)
 - DR. HOOK—Sexy Eyes (Capitol)
 - KOOL & THE GANG—Too Hot (De-Lite)

- PRIME MOVERS:**
- RUPERT HOLMES—Him (MCA)
 - TOTO—99 (Columbia)
 - NEIL DIAMOND—September Morn' (Columbia)

- BREAKOUTS:**
- BOB SEGER—Fire Lake (Capitol)
 - AIR SUPPLY—Lost In Love (Arista)
 - BLONDIE—Call Me (Chrysalis)

- WQXI—Atlanta**
- AIR SUPPLY—Lost In Love (Arista)
 - BOB SEGER—Fire Lake (Capitol)
 - PINK FLOYD—Another Brick In The Wall (Columbia) 6-3
 - TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA) 9-5

- Z-93 (WZGC-FM)—Atlanta**
- BOB SEGER—Fire Lake (Capitol)
 - AIR SUPPLY—Lost In Love (Arista)
 - CHUCK MANGIONE—Give It All You Got (A&M) 17-10
 - BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) 26-19

- WBBQ—Augusta**
- MICHAEL JACKSON—Off The Wall (Epic)
 - BOB SEGER—Fire Lake (Capitol)
 - TOTO—99 (Columbia) 14-8
 - ANDY GIBB—Desire (RSO) 20-13

- WFOM—Atlanta**
- BOB SEGER—Fire Lake (Capitol)
 - DR. HOOK—Sexy Eyes (Capitol)
 - MELISSA MANCHESTER—Fire In The Morning (Arista) 30-26
 - BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) 25-19

- WSGA—Savannah**
- THE WHISPERS—And The Beat Goes On (RCA)
 - BLONDIE—Call Me (Chrysalis)
 - TOTO—99 (Columbia) 15-11
 - PINK FLOYD—Another Brick In The Wall (Columbia) 28-21

- WFLB—Fayetteville**
- AIR SUPPLY—Lost In Love (Arista)
 - BOB SEGER—Fire Lake (Capitol)
 - THE WHISPERS—And The Beat Goes On (RCA) 23-17
 - YELLOW MAGIC ORCHESTRA—Computer Games (A&M) 5-3

- WQAM—Miami**
- DR. HOOK—Sexy Eyes (Capitol)
 - KOOL & THE GANG—Too Hot (De-Lite)
 - THE DIRT BAND—An American Dream (UA) 22-15
 - QUEEN—Crazy Little Thing Called Love (Elektra) 13-5

- WMJX (96X)—Miami**
- GARY NUMAN—Cars (Atlantic)
 - WAYNE NEWTON—Years (Arista) 11
 - TOTO—99 (Columbia) 8-3
 - PAT BENATAR—Heartbreaker (Chrysalis) 23-17

- Y-100 (WHYI-FM)—Miami**
- PINK FLOYD—Another Brick In The Wall (Columbia)
 - TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)
 - DAN FOGELBERG—Longer (Full Moon/Epic) 15-6
 - TOTO—99 (Columbia) 18-8

- WLOF—Orlando**
- GARY NUMAN—Cars (Atco)
 - CLIFF RICHARD—Carrie (EMI)
 - RUPERT HOLMES—Him (MCA) 22-17
 - NEIL DIAMOND—September Morn' (Columbia) 17-11

- Q-105 (WRBQ-FM)—Tampa**
- BLONDIE—Call Me (Chrysalis)
 - EAGLES—I Can't Tell You Why (Asylum)
 - SHALAMAR—The Second Time Around (Solar) 27-21
 - TOTO—99 (Columbia) 21-15

- BJ-105 (WBJW-FM)—Orlando**
- ZZ TOP—I Thank You (WB)
 - BOB SEGER—Fire Lake (Capitol)
 - TERI DE SARIO w/K.C.—Yes I'm Ready (Casablanca) 12-6
 - CHRISTOPHER CROSS—Ride Like The Wind (WB) 40-32

- WQXQ—Daytona Beach**
- MICHAEL JACKSON—Off The Wall (Epic)
 - CRYSTAL GAYLE—It's Like We Never Said Goodbye (Columbia)
 - KOOL & THE GANG—Too Hot (De-Lite) 16-8
 - RUPERT HOLMES—Him (MCA) 37-2

- WAPE—Jacksonville**
- BETTE MIDLER—When A Man Loves A Woman (Atlantic)
 - ANDY GIBB & OLIVIA NEWTON-JOHN—Rest Your Love (RSO)
 - 38 SPECIAL—Rockin' Into The Night (A&M) 16-10
 - DAN FOGELBERG—Longer (Full Moon/Epic) 10-3

- WAYS—Charlotte**
- BLONDIE—Call Me (Chrysalis)
 - EAGLES—I Can't Tell You Why (Asylum)
 - KOOL & THE GANG—Too Hot (De-Lite) 18-10
 - RUPERT HOLMES—Him (MCA) 20-12

- WKIX—Raleigh**
- PEACHES & HERB—Pledge My Love (Polydor/MVP)
 - CHRISTOPHER CROSS—Ride Like The Wind (WB)
 - BARBRA STREISAND—Kiss Me In The Rain (Columbia) D-27
 - RUPERT HOLMES—Him (MCA) D-28

- WTMA—Charleston**
- MELISSA MANCHESTER—Fire In The Morning (Arista)
 - RUPERT HOLMES—Him (MCA)
 - TOTO—99 (Columbia) 15-5
 - STYX—Why Me (A&M) 8-4

- WORD—Spartanburg**
- DONNA SUMMER—On The Radio (Casablanca)
 - BLONDIE—Call Me (Chrysalis)
 - RUPERT HOLMES—Him (MCA) AD-23
 - KOOL & THE GANG—Too Hot (De-Lite) 27-18

- WLAC—Nashville**
- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)
 - BOB SEGER—Fire Lake (Capitol)
- (WBQ) 92-Q—Nashville**

- NICOLETTE LARSON—Let Me Go Love (WB)
- BOB SEGER—Fire Lake (Capitol)
- RAY STEVENS—Shriners' Convention (RCA) 9-1
- NEIL DIAMOND—September Morn' (Columbia) 10-6

- WHBQ—Memphis**
- BOB SEGER—Fire Lake (Capitol)
 - NARADA MICHAEL WALDEN—I Shoulda Loved Ya (Atlantic)
 - NEIL DIAMOND—September Morn' (Columbia) 22-17
 - KOOL & THE GANG—Too Hot (De-Lite) 29-22

- WZDQ—Chattanooga**
- FLEETWOOD MAC—Think About Me (WB)
 - BOB SEGER—Fire Lake (Capitol)
 - RUSH—The Spirit Of Radio (Mercury) 37-32
 - PINK FLOYD—Another Brick In The Wall (Columbia) 5-1

- WRJZ—Knoxville**
- CHARLIE DORE—Pilot Of The Airways (Island)
 - BOB SEGER—Fire Lake (Capitol)
 - SHALAMAR—The Second Time Around (RCA) 28-21
 - ANDY GIBB—Desire (RSO) 22-16

- WGOW—Chattanooga**
- PINK FLOYD—Another Brick In The Wall (Columbia)
 - DONNA SUMMER—On The Radio (Casablanca)
 - ANDY GIBB—Desire (RSO) 21-16
 - RUPERT HOLMES—Him (MCA) 17-10

- WERC—Birmingham**
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
 - EAGLES—I Can't Tell You Why (Asylum)
 - DONNA SUMMER—On The Radio (Casablanca) 22-17
 - RUPERT HOLMES—Him (MCA) 16-8

- WSGN—Birmingham**
- SHALAMAR—The Second Time Around (Solar)
 - KOOL & THE GANG—Too Hot (De-Lite)
 - TOTO—99 (Columbia) 12-6
 - MICHAEL JACKSON—Off The Wall (Epic) 27-16

- WHYY—Montgomery**
- AIR SUPPLY—Lost In Love (Arista)
 - BOB SEGER—Fire Lake (Capitol)
 - PINK FLOYD—Another Brick In The Wall (Columbia) 25-12
 - RUPERT HOLMES—Him (MCA) 19-10

- KAAY—Little Rock**
- EAGLES—The Long Run (Asylum)
 - CHUCK MANGIONE—Give It All You Got (A&M)
 - QUEEN—Crazy Little Thing Called Love (Elektra) 10-6
 - DAN FOGELBERG—Longer (Full Moon/Epic) 5-1

- WSEZ (Z-93)—Winston-Salem**
- BOB SEGER—Fire Lake (Capitol)
 - EAGLES—I Can't Tell You Why (Asylum)
 - TOMMY JAMES—Three Times In Love (RCA) 28-20
 - CHUCK MANGIONE—Give It All You Got (A&M) 37-29

- WAIV—Jacksonville**
- CLIFF RICHARD—Carrie (EMI)
 - BOB SEGER—Fire Lake (Capitol)
 - QUEEN—Crazy Little Thing Called Love (Elektra) 25-12
 - MOLLY HATCHET—Flirtin' With Disaster (Epic) 27-17

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Billboard Album Radio Action

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

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

Top Add Ons-National

- THE KNACK—But The Little Girls Understand (Capitol)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- WARREN ZEVON—Bad Luck Streak In Dancing School (Asylum)
- WISHBONE ASH—Just Testing (MCA)

Top Requests/Airplay-National

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

National Breakouts

- RAMONES—End Of The Century (Sire)
- SHOOTING STAR—(Virgin)
- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- SEARCHERS—(Sire)

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

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

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

KBPI-FM—Denver (Frank Cody)

- SHOOTING STAR—(Virgin)
- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- THE KNACK—But The Little Girls Understand (Capitol)
- WISHBONE ASH—Just Testing (MCA)
- PAT BENATAR—In The Heat Of The Night (Chrysalis)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- JEFFERSON STARSHIP—Freedom At Point Zero (Grun)
- PINK FLOYD—The Wall (Columbia)

KZEL-FM—Eugene (C. Kovarik/P. Mays)

- SEARCHERS—(Sire)
- THE KNACK—But The Little Girls Understand (Capitol)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- RAMONES—End Of The Century (Sire)
- DANN ROGERS—Hearts Under Fire (IA)
- WISHBONE ASH—Just Testing (MCA)
- PRETENDERS—(Sire)
- J. GEILS BAND—Love Stinks (EMI/America)
- NAZARETH—Malice In Wonderland (A&M)
- SUE SAAD & THE NEXT—(Planet)

KSJO-FM—San Jose (Paul Wells)

- BUGGLES—The Age Of Plastic (Island)
- AMERICAN GIGOLO—Soundtrack (Polydor)
- MAX DEMIAN—Call Of The Wild (RCA)
- THE KNACK—But The Little Girls Understand (Capitol)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- WISHBONE ASH—Just Testing (MCA)
- RAMONES—End Of The Century (Sire)
- D.L. BYRON—This Day And Age (Arista)
- J. GEILS BAND—Love Stinks (EMI/America)
- PINK FLOYD—The Wall (Columbia)

KLBJ-FM—Austin (G. Mason/T. Quarles)

- LENE LOVICH—Flex (Stiff/Epic)
- THE KNACK—But The Little Girls Understand (Capitol)
- CHRIS DE BURGH—Crusader (A&M)
- ROGER POWELL—Air Pocket (Bearsville)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- WISHBONE ASH—Just Testing (MCA)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PRETENDERS—(Sire)
- XTC—Drums And Wires (Virgin)
- MARIANNE FAITHFUL—Broken English (Sire)

WRNO-FM—New Orleans (Rod Glenn)

- NAZARETH—Malice In Wonderland (A&M)
- SHOOTING STAR—(Virgin)
- SURVIVOR—(Scotti Brothers)
- RUSH—Permanent Waves (Mercury)
- TURLEY RICHARDS—Therfu (Atlantic)
- CHEAP TRICK—Dream Police (Epic)
- FOGHAT—Boogie Motel (Bearsville)
- TOTO—Hydra (Columbia)

KLQI-FM—Houston (Paul Riann)

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

WMMS-FM—Cleveland (John Gorman)

- THE KNACK—But The Little Girls Understand (Capitol)
- MADNESS—One Step Beyond (Sire)
- BRUCE COCKBURN—Dancing In The Dragon's Jaws (Millennium)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- WARREN ZEVON—Bad Luck Streak In Dancing School (Asylum)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- J. GEILS BAND—Love Stinks (EMI/America)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- JEFFERSON STARSHIP—Freedom At Point Zero (Grun)
- SYLVAIN SYLVAIN—(RCA)

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

- THE KNACK—But The Little Girls Understand (Capitol)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- RICK DERRINGER—Guitars & Women (Blue Sky)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- JEFFERSON STARSHIP—Freedom At Point Zero (Grun)

WQFM-FM—Milwaukee (P. Kelly/E. DiMiceli)

- THE KNACK—But The Little Girls Understand (Capitol)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- WISHBONE ASH—Just Testing (MCA)
- HEART—Bebe Le Strange (Epic)
- WARREN ZEVON—Bad Luck Streak In Dancing School (Asylum)
- PINK FLOYD—The Wall (Columbia)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- RUSH—Permanent Waves (Mercury)

KSHE-FM—St. Louis (Rick Bails)

- CLASH—London Calling (Epic)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- SURVIVOR—(Scotti Brothers)
- SEARCHERS—(Sire)
- THE KNACK—But The Little Girls Understand (Capitol)
- CHRISTOPHER CROSS—(WB)
- RUSH—Permanent Waves (Mercury)
- PINK FLOYD—The Wall (Columbia)
- UTOPIA—Adventures In Utopia (Bearsville)
- NAZARETH—Malice In Wonderland (A&M)

Western Region

TOP ADD ONS

- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- THE KNACK—But The Little Girls Understand (Capitol)
- WISHBONE ASH—Just Testing (MCA)
- BUGGLES—The Age Of Plastic (Island)

TOP REQUEST/AIRPLAY

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

BREAKOUTS

- NAZARETH—Malice In Wonderland (A&M)
- D.L. BYRON—This Day And Age (Arista)
- AMERICAN GIGOLO—Soundtrack (Polydor)
- SEARCHERS—(Sire)

Southwest Region

TOP ADD ONS

- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- THE KNACK—But The Little Girls Understand (Capitol)
- SURVIVOR—(Scotti Brothers)
- WISHBONE ASH—Just Testing (MCA)

TOP REQUEST/AIRPLAY

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- Z Z TOP—Deguello (WB)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

BREAKOUTS

- RUSH—Permanent Waves (Mercury)
- PEARL HARBOR & THE EXPLOSIONS—(WB)
- SHOOTING STAR—(Virgin)
- RAMONES—End Of The Century (Sire)

Midwest Region

TOP ADD ONS

- THE KNACK—But The Little Girls Understand (Capitol)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- WARREN ZEVON—Bad Luck Streak In Dancing School (Asylum)
- HEART—Bebe Le Strange (Epic)

TOP REQUEST/AIRPLAY

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

BREAKOUTS

- SYLVAIN SYLVAIN—(RCA)
- CHRISTOPHER CROSS—(WB)
- SEARCHERS—(Sire)
- BRUCE COCKBURN—Dancing In The Dragon's Jaws (Millennium)

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KMEL-FM—San Francisco (Paul Vincent)

- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- PINK FLOYD—The Wall (Columbia)
- HEART—Bebe Le Strange (Epic)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- BLONDIE—Eat To The Beat (Chrysalis)

KWST-FM—Los Angeles (Ted Habeck)

- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- WISHBONE ASH—Just Testing (MCA)
- NAZARETH—Malice In Wonderland (A&M)
- D.L. BYRON—This Day And Age (Arista)
- HEART—Bebe Le Strange (Epic)
- GRAHAM NASH—Earth & Sky (Capitol)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- J. GEILS BAND—Love Stinks (EMI/America)
- BABYS—Union Jacks (Chrysalis)

KPRI-FM—San Diego (Jesse Summers)

- THE KNACK—But The Little Girls Understand (Capitol)
- WISHBONE ASH—Just Testing (MCA)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- PRETENDERS—(Sire)

KOME-FM—San Jose (Dana Jang)

- AMERICAN GIGOLO—Soundtrack (Polydor)
- BUGGLES—The Age Of Plastic (Island)
- THE KNACK—But The Little Girls Understand (Capitol)
- NAZARETH—Malice In Wonderland (A&M)
- SEARCHERS—(Sire)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- PINK FLOYD—The Wall (Columbia)
- STYX—Cornerstone (A&M)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- JEFFERSON STARSHIP—Freedom At Point Zero (Grun)
- EAGLES—The Long Run (Asylum)

KZAP-FM—Sacramento (Chris Miller)

- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- THE KNACK—But The Little Girls Understand (Capitol)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- JEFFERSON STARSHIP—Freedom At Point Zero (Grun)
- STYX—Cornerstone (A&M)

KZEW-FM—Dallas (Doris Miller)

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

KMOD-FM—Tulsa (B. Bruin/C. West)

- D.L. BYRON—This Day And Age (Arista)
- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- PEARL HARBOR & THE EXPLOSIONS—(WB)
- CHRISTOPHER CROSS—(WB)
- SHOOTING STAR—(Virgin)
- 3-O—(Polydor)
- NO NUKES—Various Artists (Asylum)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- 38-SPECIAL—Rockin' Into The Night (A&M)
- EAGLES—The Long Run (Asylum)

KATT-FM—Oklahoma City (Mark Dempsey)

- WISHBONE ASH—Just Testing (MCA)
- SHOOTING STAR—(Virgin)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- SURVIVOR—(Scotti Brothers)
- PEARL HARBOR & THE EXPLOSIONS—(WB)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- EAGLES—The Long Run (Asylum)

WWWV-FM—Detroit (D. Hungate/M. McEwen)

- SYLVAIN SYLVAIN—(RCA)
- THE KNACK—But The Little Girls Understand (Capitol)
- WARREN ZEVON—Bad Luck Streak In Dancing School (Asylum)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- PINK FLOYD—The Wall (Columbia)
- ROMANTICS—(Nemperor)
- ROCKETS—No Ballads (RSO)
- J. GEILS BAND—Love Stinks (EMI/America)

WLUP-FM—Chicago (Sky Daniels)

- WARREN ZEVON—Bad Luck Streak In Dancing School (Asylum)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- THE KNACK—But The Little Girls Understand (Capitol)
- PINK FLOYD—The Wall (Columbia)
- RUSH—Permanent Waves (Mercury)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ROMANTICS—(Nemperor)

WLQV-FM—Columbus (Steve Runner)

- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- THE KNACK—But The Little Girls Understand (Capitol)
- HEART—Bebe Le Strange (Epic)
- PINK FLOYD—The Wall (Columbia)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- EAGLES—The Long Run (Asylum)

Southeast Region

TOP ADD ONS

- THE KNACK—But The Little Girls Understand (Capitol)
- WARREN ZEVON—Bad Luck Streak In Dancing School (Asylum)
- WISHBONE ASH—Just Testing (MCA)
- GRAHAM NASH—Earth & Sky (Capitol)

TOP REQUEST/AIRPLAY

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- STYX—Cornerstone (A&M)

BREAKOUTS

- SHOOTING STAR—(Virgin)
- RUTS—The Crack (Virgin International)
- EARTHQUAKE—Two Years In A Padded Cell (Berserkey)
- OFF BROADWAY—On (Atlantic)

WKLS-FM—Atlanta (Rich Piombino)

- NAZARETH—Malice In Wonderland (A&M)
- SHOOTING STAR—(Virgin)
- PINK FLOYD—The Wall (Columbia)
- JEFFERSON STARSHIP—Freedom At Point Zero (Grun)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- WROQ-FM—Charlotte (Jackie Forsting)
- CLASH—London Calling (Epic)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- STYX—Cornerstone (A&M)

Northeast Region

TOP ADD ONS

- WARREN ZEVON—Bad Luck Streak In Dancing School (Asylum)
- THE KNACK—But The Little Girls Understand (Capitol)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- GRAHAM NASH—Earth & Sky (Capitol)

TOP REQUEST/AIRPLAY

- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- NO NUKES—Various Artists (Asylum)

BREAKOUTS

- A. MOORE—Flying Doesn't Help (Guango)
- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- ROGER POWELL—Air Pocket (Bearsville)
- RAMONES—End Of The Century (Sire)

WNEW-FM—New York (M. McIntyre)

- A. MOORE—Flying Doesn't Help (Guango)
- GRAHAM NASH—Earth & Sky (Capitol)
- THE KNACK—But The Little Girls Understand (Capitol)
- ROGER POWELL—Air Pocket (Bearsville)
- DICKIES—Dawn Of The Dickies (A&M)
- WARREN ZEVON—Bad Luck Streak In Dancing School (Asylum)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- EAGLES—The Long Run (Asylum)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)

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

- WARREN ZEVON—Bad Luck Streak In Dancing School (Asylum)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- NO NUKES—Various Artists (Asylum)
- RUSH—Permanent Waves (Mercury)

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Classical

STOKOWSKI INCLUDED

Old Bell Masters Pulled From Vault

By ALAN PENCHANSKY

CHICAGO—Bell Telephone Labs is donating its collection of historic early high fidelity sound recordings to major U.S. archives. The move, begun this year, opens the door to possible commercial release of the material at the same time.

The sound recordings, dating from the 1920s and 1930s, are by-products of early Bell experiments in wide-band sound transmission. The collection most notably contains 120 experimental recordings made of live performances by the Philadelphia Orchestra conducted by Leopold Stokowski, including early electrical stereo transcriptions. These waxings date from 1931-32.

The Stokowski/Philadelphia recordings are the first part of the collection to be brought to light. However, an attempt is being made to uncover all culturally important recordings from the Bell archives, Bell spokesman Arnold Durham says. These materials have not been previously available to sound historians and scholars.

The Stokowski waxings, many of which are only fragments of actual performances, are being transferred to tape under a long range program. The metal parts of the recordings have been kept in the Bell archives in New Jersey for almost 50 years.

According to Durham, information about commercial release of the records will be supplied to interested labels. An LP pressing of several of the Stokowski/Philadelphia examples has been issued by the company to promote the archival program.

Though commercial release is not a major consideration of the program, information on clearances has been researched by Bell, claims Durham.

Experimental recording of many live performances was done in the 1920s and 1930s as part of Bell telecommunications experiments. Much

of Bell's pioneering work contributed to advances in high fidelity sound recording for the entertainment industry.

Bell investigation into improved methods of high frequency transmission provided the impetus for the Stokowski recording experiments, which were conducted by engineer Arthur C. Keller.



Recording Pioneer: Arthur C. Keller, retired Bell Labs engineer, holds one of thousands of early recordings made at Bell Labs.

Only part of the Stokowski collection is being made available at this time. Presentation ceremonies were conducted in January at the Rodgers and Hammerstein Recorded Sound Archives in New York's Lincoln Center, and at the Library of Congress in Washington.

Several of the recordings were made in stereo and are claimed to be the first use of this technique with an orchestra. An unusual twin-groove process was used by Bell to record two-channel sound.

Selections from Mussorgsky's "Pictures At An Exhibition" and Scriabin's "Prometheus" can be heard in stereo on the privately circulated promotional LP pressing. The album also includes a complete performance of Berlioz's "Roman Carnival Overture," and Weber's "Invitation To The Dance," taken from 1931 rehearsals and performances.

Reportedly, many other major musical and theatrical figures participated in Bell experiments. A series of Bell recordings done at New York's Roxy Theatre during the same era also is expected to be brought to light.

New Consumer Magazine Encourages Off-Air Taping

NEW YORK—Classical buffs in this area seeking to build their music libraries by off-the-air dubbing rather than album purchase, have received a strong assist from a new consumer magazine, Ovation, which placed its debut issue on sale this month.

The publication, aimed directly at the classical music listener, carries detailed listings of WQXR-AM-FM programs for the month. Cross-referenced by time of broadcast and composer, the listings also provide complete artist, label and timing information.

Such listings are hardly unusual in major cities, but Ovation goes a step forward with a step-by-step,

RCA Red Seal 'Coming Across' For Flute Star

NEW YORK—RCA Records seeks to widen the U.S. pop base of flutist James Galway with a "Coming Across" campaign.

Irwin Katz, director of Red Seal marketing, says the campaign will cover 10 major markets and its focal point will be extensive time-buys on adult contemporary stations. The markets are Boston, New York, Philadelphia, Washington, San Francisco, Chicago, Los Angeles, Atlanta, Dallas and Minneapolis.

For exposure on participating stations and for in-store play, the label has created a promotional album with six pop-oriented cuts from Galway's catalog. A field contest is being set up in the 10 markets with the winner to receive a trip for two to Los Angeles to attend the performer's Hollywood Bowl concert this summer.

RCA has also taped a 1½-hour radio interview with Galway talking and performing for local radio airing during the campaign. Galway has also agreed to do telephone interviews with radio stations His new album, "Song Of The Seashore (And Other Melodies Of Japan)," will be featured in local window and in-store displays during the promotion.

PREVIN TO PHONOGRAM

CHICAGO—The Pittsburgh Symphony Orchestra led by Andre Previn will make its first recordings for Phonogram later this year under a three-year contract with Phonogram, calling for two records annually.

Tchaikovsky's Fourth Symphony and the complete "Gaité Parisienne" of Offenbach will be recorded in the U.S. in late September. The recordings will be issued on the Philips label.

Previn and the Pittsburgh Symphony also record for EMI/Angel.

Andre's Composing

CHICAGO—The world premiere of a new work by Andre Previn, dedicated to the Pittsburgh Symphony's 10th anniversary season in Heinz Hall, is slated for the opening concerts of the orchestra's 1980-81 season. The first performance of a new work by Ezra Laderman, Concerto for String Quartet, also has been scheduled by the orchestra.

how-to article on getting best results in off-air taping.

The reader is instructed to calibrate his cassette recorder to the Dolby tone broadcast each morning over WQXR, a leading classical station here for decades. He is also advised how to adjust his receiver, and to make certain that timings are checked so that cassettes of adequate playing time may be used.

FM radio "is a bottomless reservoir waiting to be tapped—and taped!" Ovation enthuses.

The magazine expects to enter other markets with a similar format, the publisher declares.

IS HOROWITZ

TOP 50 Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	7	5	GIVE IT ALL YOU GOT Chuck Mangione, A&M 2211 (Gates, BMI)
2	2	9	DAYDREAM BELIEVER Anne Murray, Capitol 4813 (Screen Gems, BMI)
3	3	9	LONGER Dan Fogelberg, Full Moon/Epic 950824 (Hickory Grove/April, ASCAP)
4	1	11	WHEN I WANTED YOU Barry Manilow, Arista 0481 (Home Grown, BMI)
5	5	5	HIM Rupert Holmes, MCA 41173 (Warners/Holmes Line Of Music, ASCAP)
6	6	6	MEDLEY/WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL Spinners, Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)
7	4	10	SEPTEMBER MORN' Neil Diamond, Columbia 111175 (Stonebridge, ASCAP)
8	15	4	THREE TIMES IN LOVE Tommy James, Millennium 11785 (RCA) (Big Teeth/Tommy James, BMI)
9	11	6	LET ME GO, LOVE Nicolette Larson, Warner Bros. 49130 (Snug/Big Stroke, BMI)
10	10	4	DESIRE Andy Gibb, RSO 1019 (Stigwood/Unichappell, BMI)
11	9	9	KISS ME IN THE RAIN Barbra Streisand, Columbia (Songs of Bandier-Koppelman/Emanuel/Cortlant, ASCAP)
12	8	14	YES, I'M READY Teri De Sario With K.C., Casablanca 2227 (Dandelion, BMI)
13	13	9	ROMEO'S TUNE Steve Forbert, Nemperor 97525 (CBS) (Rolling Tide, ASCAP)
14	12	11	AN AMERICAN DREAM The Dirt Band, United Artists 1330 (R. Crowell/Jolly Cheeks, BMI)
15	14	10	SARA Fleetwood Mac, Warner Bros. 49150 (Fleetwood Mac, BMI)
16	23	11	WITH YOU I'M BORN AGAIN Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)
17	16	17	DO THAT TO ME ONE MORE TIME Captain & Tennille, Casablanca 2215 (Moonlight & Magnolias, BMI)
18	25	6	CRAZY LITTLE THING CALLED LOVE Queen, Elektra 46579 (Beechwood/Queen, BMI)
19	22	5	99 Toto, Columbia 1-11173 (Hudmar, ASCAP)
20	20	16	WE DON'T TALK ANYMORE Cliff Richard, EMI America 9025 (Capitol) (ATV, BMI)
21	21	15	COWARD OF THE COUNTY Kenny Rogers, United Artists 1327 (Roger Bowling, BMI/Sleepy Hollow, ASCAP)
22	31	5	LOVING YOU WITH MY EYES Starland Vocal Band, Windsong 11899 (Cherry Lane Music, ASCAP)
23	24	11	I DON'T WANT TO BE LONELY Dana Valery, Scotti Bros. 509 (Atlantic) (Duchess, BMI)
24	19	18	DEJA VU Dionne Warwick, Arista 0459 (Ikeco/Angela, BMI)
25	17	16	SEND ONE YOUR LOVE Stevie Wonder, Tamla 54303 (Motown) (Jobete/Black Bull, ASCAP)
26	18	10	LOST HER IN THE SUN John Stewart, RSO 1016 (Bugle/Stigwood, BMI)
27	33	4	ON THE RADIO Donna Summer, Casablanca 2236 (Sweet Summer Night, ASCAP/Risk's/Revelation A.G., BMI)
28	37	3	IT'S LIKE WE NEVER SAID' GOODBYE Crystal Gayle, Columbia 1-11190 (Cookaway Music, Inc./Dejamus Music, Inc., ASCAP)
29	36	3	FIRE IN THE MORNING Melissa Manchester, Arista 0485 (Hobby Horse Music, BMI/Cotton Pickin' Songs, ASCAP)
30	32	5	I WISH I WAS EIGHTEEN AGAIN George Burns, Mercury 57011 (Tree, BMI)
31	35	5	THE VERY FIRST TIME Michael Johnson, EMI-America 8031 (Chappell & Co./Sailmaker, ASCAP)
32	40	2	LOST IN LOVE Air Supply, Arista 0479 (Arista/BRM, ASCAP)
33	38	3	I PLEDGE MY LOVE Peaches & Herb, Polydor/MVP 2053 (Perren-Vibes, ASCAP)
34	43	4	TOO HOT Kool & The Gang, De-Lite 802 (Mercury) (Delightful/Gang, BMI)
35	41	2	ONLY A LONELY HEART SEES Felix Cavaliere, Epic 9-50829 (Ki Music, ASCAP)
36	44	2	WHERE DOES THE LOVIN' GO David Gates, Elektra 46588 (Kipahula, ASCAP)
37	39	5	THEME FROM LOVE BOAT Jack Jones, Polydor/MGM 14851 (Aaron Spelling Prod., BMI)
38	49	2	SPECIAL LADY Ray, Goodman & Brown, Polydor 2033 (H.A.B./Dark Cloud)
39	45	4	YEARS Barbara Mandrell, MCA 41162 (Pi-Gem, BMI)
40	NEW ENTRY		SEXY EYES Dr. Hook, Capitol 4831 (April, ASCAP/Blackwood, BMI)
41	47	2	US AND LOVE Kenny Nolan, Casablanca 2234 (Sound Of Nolan, BMI)
42	48	2	YEARS Wayne Newton, Aries II 108 (Pi-Gem, BMI)
43	NEW ENTRY		LOVES ONLY LOVE Engelbert Humperdinck, Epic 9050844 (Silver Blue/Ryan, ASCAP)
44	46	4	WONDERLAND Commodores, Motown 1479 (Jobete/Commodores, ASCAP)
45	NEW ENTRY		WE COULD HAVE IT ALL Maureen McGovern, Warner/Curb 49177 (Dutchess/MCA, BMI)
46	NEW ENTRY		MY HEROES HAVE ALWAYS BEEN COWBOYS Willie Nelson, Columbia 1-11186 (Jack & Bill, ASCAP)
47	50	2	YOU ARE MY HEAVEN Roberta Flack with Donny Hathaway, Atlantic 3627 (Black Bull, ASCAP)
48	NEW ENTRY		I CAN'T TELL YOU WHY Eagles, Asylum 46608 (Jeddrh/Cass County/Red Cloud, ASCAP)
49	NEW ENTRY		A LESSON IN LEAVIN' Dottie West, United Artists 1339 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP)
50	NEW ENTRY		VOICE OF FREEDOM Jim Kirk & The TM Singers, Capitol 4834 (TM, ASCAP)

Classical Notes

St. Francis de Sales Church in Philadelphia is becoming a popular venue for classical recording work. EMI sessions staged in Philadelphia last fall included two recitals on the church's pipe organ. This month the Philadelphia Orchestra made its maiden journey to St. Francis to tape the Saint-Saens Symphony No. 3, "Organ Symphony," conducted by Eugene Ormandy. The session was for Telarc Records, which was using digital equipment, as had EMI for its taping of organist Jane Parker-Smith.

Organist for the Saint-Saens recording was Michael Murray. The Soundstream digital system was used, with two channels allotted to the orchestra and a separate stereo mix of the organ occupying two additional channels. Plans call for the mixdown to be done with purely digital methods, bypassing any analog stages. The four-hour session was Telarc's most ambitious and costliest to date. It required the removal of 24 rows of church pews to position the orchestra on the floor of the cathedral, a job costing several thousand dollars.

The New Orleans Philharmonic is in a major rebuilding effort. Philippe Entremont has been named music advisor and principal guest conductor, and a \$1 million fund-raising drive—"a necessity not a goal"—is underway. . . . Avant-gardist Steve Reich will introduce three of his newest pieces to a Carnegie Hall audience, Tuesday (19), with a total of 40 percussion, keyboard, string, wind, brass and vocal performers under the composer's direction. There will be a new ECM recording of two of the new works, "Music For Large Ensemble" and Octet.

ALAN PENCHANSKY

Inglewood Forum Forms Own 'Noncompetitive' Concert Firm

By CARY DARLING

LOS ANGELES—The Forum, a major 17,000-seat venue in suburban Inglewood, now has its own in-house talent promotion firm and its owners are trying to convince local promoters that Forum Talent Enterprises is not after their business. And that it doesn't represent unfair competition.

Charges have been made that because Forum Talent is in-house, it has lower union costs. "Unions are unions are unions," states Jeff Cheen, co-owner of the organization along with partner Bobby Paris and Forum owners Jerry Buss and Frank Mariani. "They charge anybody and everybody the same rate."

The company was formed to fill in the dark nights on the Forum's booking schedule. "It was started by

Buss because he wanted to get as many nights at the Forum into action as possible," continues Cheen.

"Buss has instituted a program of season tickets to the Forum. When you buy a season ticket to the Forum, that enables you to buy everything from the Lakers and the Kings to Rod Stewart and the circus. Obviously, the more nights the Forum is in action, the more attractive it is to a season ticket holder."

Producer Paris and former Far Out management staffer Cheen say they were chosen to head the new company as both have been friends of Buss for several years.

Forum Talent's initial Forum show was Jan. 17 and featured LTD and War. The concert, held during

Super Bowl week, was dubbed "The Super Bowl Of Super Soul."

"That was on a Thursday night and nothing would have happened that night," adds Paris. "That's what Buss was looking for, a dark night to fill. We made the place function that night. We're going for the Thursdays and the Tuesdays."

"All the local promoters seem to have a little bit of fear, that's the total opposite of what Buss wants them to think," notes Cheen. "We want them to keep calling."

"In the summer there are many the nights the Forum is closed because there are no sporting events going on and there aren't enough other events or concerts. We can't fill every open night. We need Avalon, Weintraub and all those guys," says Paris.

The biggest Forum Talent date so far is the upcoming Eagles show which the firm is copromoting with the band's own organization. "We are not going out and soliciting acts that are signed to anybody else. Acts have been coming to us. And, if an act comes to us, we're not going to turn it away," comments Paris.

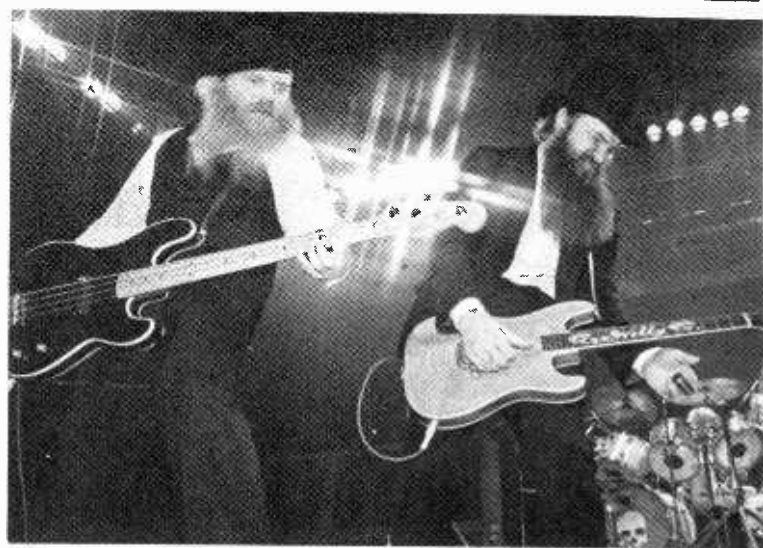
Avalon president Gary Perkins is not perturbed by Forum Talent. "It could potentially be a problem but it depends on how it operates. I've talked to them and I don't think we're going to have any problems," he says.

There was rumor of a boycott of the facility by outside promoters, but Perkins sees that only as an extreme measure. "That will happen only if Forum Talent became exclusive promoters for the Forum. They say that is not their intention. I tend to believe people until proved otherwise."

The promotion arm of Forum Talent is just one of four areas the company plans to tackle. In the future, record production, management and publishing will be included. So far, nothing concrete has been done in these areas.

Forum Talent, which has been in operation since July, also promotes concerts in Buss' Market Square Arena in Indianapolis. Though Forum Talent has no plans to become an outside promoter, it plans to be involved in any future hall acquisitions by Jerry Buss.

(Continued on page 31)



ZZ TOP—Warner Bros.' ZZ Top pours on the music at the Omni in Atlanta as part of the band's 60-city tour, its first in three years.

Old Cincy Movie Theatre Now Booking Live Talent

By VICTOR HARRISON

CINCINNATI—The Palace Theatre has begun the first bookings of its 1980 winter-spring series. The music schedule which opened Jan. 23 with Jan & Dean also had multiple dates with Jose Feliciano, Feb. 7-10. B.B. King and Bobby Blue Bland are on for Feb. 23 & 24 and Johnny Mathis is due June 12-15.

Formerly a movie theatre, the Palace opened its doors again to live entertainment in the fall of 1978 under local management. The Palace, which seats 2,560, was beautifully renovated and featured an all-star lineup of Las Vegas type entertainment. The Palace went under less than a year after its opening. The promotion team of Dino Santangelo of Festival Productions in Cincinnati, Jules Belkin, of Belkin Productions in Cleveland, and Larry Dolin of the Front Row Theatre in Cleveland then took over its management and booking.

Under its new management, the Palace has been revitalized and over the past six months, has presented a wide variety of live entertainment.

According to the Palace's new general manager, Brian Hansen, all types of entertainment will be featured with a concentrated effort to bring top recording artists and stars of stage and screen to the Palace at the "fairest" possible prices.

Ticket prices now range from \$5.75 to \$11.75 for the previously mentioned shows where under the

original management they averaged higher. Hansen says these prices can be attributed in part to the block booking type of arrangement the Palace will maintain with Larry Dolin's Front Row Theatre in Cleveland plus the Belkins and Santangelo's varied entertainment activities promoted throughout the Midwest.

During its first season under its new management, the Palace presented a variety of jazz, rock and MOR type shows.

This past season the Palace had success with the multiple date bookings of Mitzi Gaynor, Liza Minnelli and Four Girls Four. Hansen adds that the multiple date MOR acts already announced for this season will lay the framework for the scheduling of many one nighters around them. Chuck Mangione has been added to the list for a March 17 date.

The Palace is also available for rental and a number of regional promoters have already used the facility mostly for soul shows. This season an independent bluegrass show will be presented Feb. 22 featuring the Seldom Scene, the Osborne Brothers, Muddy River and the Katy Laur Band. Tickets for this show are \$8.

The Palace's new advertising manager, Stephen Schildmeyer, in heading the Palace's promotional campaign, has adopted the slogan "The Stars Will Truly Shine" in Cincinnati.

DRUG STIGMA EVAPORATES

Artists Wooed For Ads, Arenas And Endorsements

By ROMAN KOZAK

NEW YORK—As contemporary music has entered the commercial mainstream, advertising agencies are looking more to those artists to represent their corporate clients.

"Ten years ago the ad agencies didn't want to use musical acts," says Jeff Troncone, president of International Talent Negotiators. "There was frankly an association with drugs that the major companies did not want. But that stigma has been lifted, and some of the new performers know how to keep their reputations clean. They know what a commercial is worth."

The firm specializes in finding talent not just for ad agencies, but also for charities, business conventions, colleges, Rotary clubs, exhibition halls and amusement parks. Troncone comes from an ad agency background.

He refuses to divulge which artists he has found for what corporate giants because, he says, he is often approached by "full service" ad agencies that are not anxious to let it be known they must engage the services of a middleman in order to contact the celebrities they need.

However, Troncone says a major beer maker is about to use rock'n'roll artists while one top female country artist has refused \$1 million to have a brand of chewing tobacco named after her.

Troncone points out that music people, being unfamiliar with the

endorsement business, often tend to undervalue themselves.

Troncone says he personally represents no talent. He only represents the buyers of talent, and is only paid by those buyers, with fees ranging from 5% to 10%.

To help out in the music end of his business Troncone has Chip Rigo as head of his college department and Ralph Valente in charge of civic centers and arenas.

International Talent represents 20 colleges, says Troncone, which helps both sides since students are sometimes victimized by unscrupulous middlemen while at the same time agents prefer to deal with somebody professional rather than 40 different students and their committees.

In terms of arenas and auditoriums, Troncone says he is not in the business of bringing in the Who or Jefferson Starship into Madison Square Garden. But he says when industrial exhibitions, trade shows and charities are mounted in such venues, auditorium and arena managers refer the talent buyers to him.

(Continued on page 31)

Rockabilly Music Emerges From Hibernation

By DAVID FARRELL

TORONTO—After two decades, rockabilly music is back in vogue and many of the original stars of the era are getting the surprise of their lives as they play to the applause of today's young audiences.

In Nashville, Sun Records is spinning back the hands of time and signing rockabilly artists to its roster once more, in addition to putting a heavy push behind its own catalog of vintage '50s takes.

In Britain, Charly Records continues to grow in stature by way of its impeccable repackages of Sun sides and other assorted rockabilly items.

In that country and Holland, there are several annual rockabilly festivals which import headline attractions from the U.S. and Canada, among them Jack Scott, Carl Mann, Charlie Feathers and Billy Lee Riley.

And several major contemporary acts have turned in rockabilly flavored tunes, most notably Led Zep-

pelin with "Hot Dog" and Queen with "Crazy Little Thing Called Love."

Sun Records president Shelby Singleton says he is confident that rockabilly is to play an important role in the music of the early '80s.

"Rockabilly is the next big trend, no doubt about it. The whole thing in rock with electronic music has been taken about as far as it can go and now people want to get back to a simpler form of music," he says.

Sun recently signed Sleepy LaBeef, Roy Clark's backup band, which is being released as Rodney Lay & the Wild West and Orion.

Singer John Prine recently made his Nashville Skyline album in Memphis at the Sam Phillips studio and titled it "Pink Cadillac."

In Canada, Ronnie Hawkins says he and his new band are getting the best reception in years in concert. The 45-year-old Arkansas hounddog says he has several anthologies set

for release this year and plans a new album of rockabilly tunes as well.

He recently completed work on Michael Cimino's new film, "Heaven's Gate," which gives him a top billing in the U.A. film set for a fall release.

Singleton at Sun says the main airwaves support in radio for rockabilly is still country radio, but it could cross to rock.

"You got to understand down here most of the persons who program the music at country stations came out of rock radio. They did this music. But for rock radio to get behind it—well, it's going to have to be FM stations today."

While the U.S. market has had a number of reissues made available domestically from Coral/MCA, Capitol, Sun and Roulette, it is believed that most of the newer compilations and certainly most of the best are put together in France, Germany and Britain.

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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	EAGLES/AMAZING RHYTHM ACES —Concerts West, Convention Center, Ft. Worth, Tx., Feb. 7 (2)	27,439	\$7.50-\$12.50	\$230,918*
2	EAGLES/AMAZING RHYTHM ACES —Concerts West, Summit, Houston, Tx., Feb. 5	16,630	\$7.50-\$12.50	\$202,858*
3	EAGLES/AMAZING RHYTHM ACES —Concerts West, Events Center, Univ., Austin, Tx., Feb. 10	17,115	\$7.50-\$12.50	\$183,748*
4	EAGLES/AMAZING RHYTHM ACES —Concerts West, Assembly Center, LSU, Baton Rouge, La., Feb. 11	14,470	\$7.50-\$12.50	\$162,748*
5	STYX/BABYS —Di Cesare-Engler Productions, Civic Arena, Pittsburgh, Pa., Feb. 4	16,989	\$7.75-\$8.75	\$143,708
6	WILLIE NELSON/KRIS KRISTOFFERSON/DON BOWMAN —Feyline Presents, Salt Palace, Salt Lake City, Utah, Feb. 9	10,077	\$8-\$9	\$86,507
7	BLUE OYSTER CULT/TWISTED SISTER —Ruffino & Vaughn/Ron Delsener, Colis., Uniondale, N.Y., Feb. 8	9,145	\$8.50-\$9.50	\$86,415
8	WILLIE NELSON/KRIS KRISTOFFERSON/DON BOWMAN —Feyline Presents/Concerts West, Colis., Portland, Ore., Feb. 4	10,247	\$7.50-\$8.50	\$83,861
9	ZZ TOP/POINT BLANK —Feyline Presents/Beaver Productions, Salt Palace, Salt Lake City, Utah, Feb. 8	9,132	\$8.50-\$9.50	\$83,220
10	BLUE OYSTER CULT/ROCKETS —Frank J. Russo, Inc./Cross Country Concerts, Civic Center, Springfield, Mass., Feb. 9	9,192	\$7.50-\$8.50	\$75,131*
11	BLUE OYSTER CULT/BABYS/ROCKETS —Frank J. Russo, Inc., Civic Center, Providence, R.I., Feb. 7	8,641	\$7.50-\$8.50	\$70,487
12	SHA NA NA/SAM & DAVE —Di Cesare-Engler Productions, Colis., Charlotte, N.C., Feb. 8	8,477	\$6-\$8	\$63,579
13	WILLIE NELSON/KRIS KRISTOFFERSON/DON BOWMAN —Feyline Presents/Concerts West, Colis., Spokane, Wa., Feb. 6	6,794	\$8.50-\$9.50	\$63,380
14	PETER, PAUL & MARY —Pace Concerts/Louis Messina, Arena, Dallas, Tx., Feb. 9	7,502	\$7.50-\$8.50	\$61,427
15	SHA NA NA/SAM & DAVE —Di Cesare-Engler Productions/Entam, Mem'l. Aud., Greenville, S.C., Feb. 6	6,209	\$7.50-\$8.50	\$49,554
16	WILLIE NELSON/KRIS KRISTOFFERSON/DON BOWMAN —Feyline Presents, Fieldhouse, Univ., Missoula, Montana, Feb. 7	5,807	\$7.50-\$8.50	\$48,173
17	SHA NA NA/SAM & DAVE —Di Cesare-Engler Productions/Entam, Beach Club Booking, Colis., Columbia, S.C., Feb. 5	5,907	\$7.50-\$8.50	\$47,257
18	SHA NA NA/SAM & DAVE —Di Cesare-Engler Productions, Colis., Greensboro, N.C., Feb. 9	6,360	\$6.50-\$7.50	\$44,492
19	SHA NA NA/SAM & DAVE —Di Cesare-Engler Productions, Arena, Raleigh, N.C., Feb. 10	3,969	\$7.50-\$8.50	\$34,276
20	BLUE OYSTER CULT/ROCKETS —Di Cesare-Engler Productions, War Mem'l, Johnstown, Pa., Feb. 6	3,381	\$6.50-\$7.50	\$22,942
21	SHA NA NA/SAM & DAVE —Sunshine Promotions/Entam, Colis., Knoxville, Tenn., Feb. 7	1,859	\$7.50-\$8.50	\$15,643

Auditoriums (Under 6,000)

1	TEDDY PENDERGRASS/MARSHA WARFIELD —Di Cesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., Feb. 5 & 6 (2)	4,618	\$12.50	\$55,826
2	PETER, PAUL & MARY —Pace Concerts/Louis Messina, Arena Theatre, Houston, Tx., Feb. 7 & 8 (2)	5,720	\$8.50-\$9.50	\$47,736*
3	RANDY HANSEN —Albatross Productions, Paramount Theatre, Seattle, Wa., Feb. 3 & 4 (2)	5,952	\$7.50-\$8.50	\$42,376*
4	B.B. KING/BOBBY BLUE BAND —Di Cesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., Feb. 9 (2)	4,166	\$7.75-\$8.75	\$35,302
5	MOLLY HATCHET/HEADSTONE —Schon Productions, Five Seasons Arena, Dubuque, Iowa, Feb. 9	4,250	\$7.50	\$31,875
6	MOLLY HATCHET/FLAMINGO —Schon Productions, St. College, Makato, Minn., Feb. 10	4,500	\$7	\$31,500*
7	LARRY GATLIN —Entam, Mem'l Fieldhouse, Huntington, W. Va., Feb. 8	2,661	\$7-\$8	\$19,998
8	ATLANTA RHYTHM SECTIONS/38 SPECIAL —Cross Country Concerts, Palace Theatre, Waterbury, Ct., Feb. 9	2,078	\$8.50-\$9	\$17,776
9	MUDDY WATERS/JUKE —Perryscope Concert Productions, Commodore Ballroom, Vancouver, Canada, Feb. 8 & 9 (2)	2,000	\$8	\$16,000*
10	ATLANTA RHYTHM SECTIONS/NEW RIDERS/38 SPECIAL —Frank J. Russo, Inc., Civic Center, Portland, Me., Feb. 8	3,001	\$6.50-\$7.50	\$15,584
11	KARLA BONOFF/JOHN McEUEEN —Contemporary Productions/New West Presentations, Midland Theatre, Kansas City, Mo., Feb. 9	1,718	\$7.50-\$8.50	\$14,223
12	GEORGE THORGOOD —Fantasma Productions, Gussman Cultural Center, Miami, Fla., Feb. 10	1,883	\$7.50	\$13,875*
13	LEON RUSSELL/NEW GRASS REVIVAL —Pace Concerts/Louis Messina, Opera House, Austin, Tx., Feb. 5 & 6 (2)	1,742	\$7.50	\$13,065
14	DAVID BROMBERG/LEON REDBONE —Monarch Entertainment, Plaza Theatre, Englewood, N.J., Feb. 9 (2)	2,403	\$7.50-\$8.50	\$19,835*

Talent

Talent In Action

PINK FLOYD

Sports Arena, Los Angeles
Tickets: \$15; \$12.50

Pink Floyd's concerts have always been nothing less than events, but its live performance of "The Wall" transcends even the word "event." Roger Waters, David Gilmour, Nick Mason and Richard Wright have truly outdone themselves this time around.

The multi-media, nearly two dozen tune stage show is so complex and expensive, Pink Floyd will be performing it only in Los Angeles (seven shows) and New York (five shows).

"The Wall" performed live is an ambitious undertaking, the zenith so far of techno-rock productions. At the outset of the three-hour extravaganza, a giant plane comes zooming across the Sports Arena leading into "In The Flesh," the first song on "The Wall."

Throughout the first half of the presentation, Feb. 8, Floyd's stage crew methodically constructed an enormous wall that runs from one end of the stage to the other and is about 35 feet high. By intermission the wall is constructed, with the band hidden behind it. In addition there were giant animated figures dangling from the ceiling, a huge pig (presumably left over from the '77 "Animals" tour) incredible sound effects booming in quadrophonic sound and some of the most ingenious animation courtesy of art director Gerald Scarfe.

At the show's conclusion, following "The Trial," the wall came crashing down amidst smoke as the band anticlimactically marched across the stage like minstrels until the house-lights came on.

Throughout the show, the predominately young crowd was pretty much subdued, with "Another Brick In The Wall," "Comfortably Numb" (which Roger Waters sang from atop the wall), "Young Lust," "Hey You" and "Mother" registering the biggest response.

Stripped of the magnificent staging, this show at best would have been a good rock concert. The band, supported by a four-piece rhythm section, had little interaction with the crowd and at times there were a few too many overextended guitar solos.

And despite a clean and crisp sound system, lyrics were often inaudible. Because "The Wall" is open to interpretation, with the visuals only adding more fuel for thought, this was one show that did more than entertain. It left you thinking.

ED HARRISON

O'JAYS PHYLLIS HYMAN

City Center, New York

Tickets: \$20, \$17.50, \$10.50, \$8.50

While the ticket prices for this five-day stand were steep, the veteran headliner did all it could to give the people their money's worth. This intimate venue, used mostly for ballet and modern dance, was a perfect setting for the O'Jays as it recalled the now almost defunct Apollo Theatre 70 blocks to the north.

The 70-minute, eight-song set showed the three-man group at its best. The vocals were as strong as ever, the dance steps were snappy yet unobtrusive and the set moved like a fine Swiss watch.

Eddie Levert remains one of the great showmen of popular music, as he cavorted about the stage and worked the crowd with masterful ease. Walter Williams is a vocalist of remarkable range and his cool stage manner makes him a perfect foil for the flamboyant Levert. Sammy

Strain makes a most complementary addition to the group and never gets in the way of the two veterans.

Backed by a full orchestra that played as tight as a trio, the O'Jays could do no wrong as it delighted the sellout crowd for the Feb. 10 show.

In her opening set Phyllis Hyman displayed her outstanding voice, her stunning looks and her impressive five-piece band. Hyman's career is enjoying new life thanks to her current Arista album produced by Mtume and Reggie Lucas. But the tasteful pop material did not mesh well with the rather childish stage manner of Hyman, who does not always act like the high fashion model she appears to be.

Fortunately Hyman sang a bit more than she talked and the set worked fine while the music was going. Her band, drummer John Susswell, percussionist Myra Casales, bassist Tom Barney, guitarist Ronnie Miller and former Gil Scott-Heron keyboardist Brian Jackson, showed great deftness. The seven-song, 50-minute set was highlighted by strong renderings of "Betcha By Golly Wow," "Kiss You All Over" and "Complete Me."

ROBERT FORD JR.

WEATHER REPORT

Beacon Theatre, New York

Tickets: \$10.50, \$8.50

That Weather Report has no peer in the field of fusion jazz was apparent to the SRO crowd

Feb. 1. For 120 well paced minutes keyboardist Joe Zawinul, bassist Jaco Pastorius, saxophonist Wayne Shorter, drummer Peter Erskine and new addition percussionist Robert Thomas displayed their mastery in an idiom that is basically still being explored.

They played 11 compositions, the bulk of it new material, which will probably appear on their next studio album. As usual Pastorius was brilliant, showing how he has outdistanced most competitors for the title of best electric jazz bassist.

And as usual Zawinul appeared to run the show from his bank of keyboard instruments, while Shorter's play was capable, but at times lacked the inspiration one expects from a former Miles Davis sideman.

The surprise of the evening was how Erskine's rhythms, augmented by Thomas's bongos and congas, altered even well-known pieces such as "Birdland." Also, with Erskine and Thomas laying down a platform of swirling polyrhythms, Pastorius was free to utilize his talent for melodic bass playing.

The addition of Thomas has added not only to the rhythmic but harmonic range of the group.

In the band's only bow to showmanship, a laser show was briefly used and a three-panel slide show featuring jazz greats and shots of New York's 52nd St. were shown prior to the performance of "Birdland." NELSON GEORGE

Talent Talk

When the Lorelei on New York's Upper East Side changed format to become the rock disco of the '80s nobody notified the club's previous clientele or the Royals, a lounge cover tune band, of the new music policy. So the band and its middle-aged German and Hungarian fans arrived as usual as did the Bullets and the The, and their own rather more colorful younger fans.

A serious conflict of cultures was possible right there and then, but the situation resolved itself pleasantly all around. First the Royals played, and around midnight, with the au-

dience mix at the packed 600-capacity club at about 60-40 in favor of the old folks, the racially mixed new wave/progressive Bullets hit the stage with trepidation.

But as the Bullets played on the oldsters began to pick up on them. Some got on the floor to dance, and by the end of the set the Bullets had earned an encore. The transition went off without a hitch. "It was a pivotal moment in rock'n'roll history," says Victor Somogyi, manager of the Bullets.

ROMAN KOZAK &
SHAWN HANLEY

Signings

Lola Falana to Motown Records. Her debut LP is tentatively slated for an early spring release. . . . Stiff Records' Ian Gomm to the Entertainment Co. for publishing in the U.S. and Canada. . . . Ronnie Milsap to Nashville's Dick Blake International for booking. . . . Lacy J. Dalton, CBS artist, to Shelly Bauer Public Relations. Also inked with Bauer is Mayf Nutter. . . . L.A. band Scooters to EMI-America. The group's debut LP, "Young Girls," will be released in March. . . . Keyboardist/songwriter Mark Soskin to Prestige Rec-

ords. His first LP for the label, "Rhythm Visions," was produced by Orrin Keepnews and is due in April.

Amy Grant and David Meece have re-signed with Myrrh Records. . . . Thunderbird Artists booking agency has Capitol's Kenny Dale, Rounder Records' artists Riders In The Sky, and the Thrasher Brothers. . . . Songwriter/artist Joyce Cobb to Don Dortch International for representation and booking.

'Chorus Line' Clicks At Opryland

NASHVILLE—For the first time since Opryland U.S.A. opened its Roy Acuff Theatre nearly a year ago, the theme park experimented

with the importation of a touring Broadway musical.

"A Chorus Line" was staged for 16 performances Jan. 22-Feb. 3 by Opryland itself, with all packaging and promotion handled in-house. This was the first time the theme park had originated this type of event, according to press manager Tom Adkinson, and tickets were priced from \$13-\$17.

"We sold almost 23,000 seats during the run for a total of 88% of our available theatre space," he notes. "The success of this venture has shown us that there is an audience for this kind of musical production in Nashville."

Opryland U.S.A. now plans to bring in another major Broadway musical next fall, after the close of its regular theme park season.

Endorsement Acts

• Continued from page 30

Among organizations that Troncone says he has represented are the American Cancer Society, Rotary International and American Lung Assn.

Currently, says Troncone, he is working on about 100 projects, breaking down about evenly among ad agencies, corporations, colleges, and auditoriums. He is presently working on establishing an office in Japan where there is now a great demand for American personalities to appear in local ads.

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BOOKED FOR A YEAR

Phoenix Club Tees 'History' Concerts

By AL SENIA

PHOENIX—The Century Sky Room, this city's oldest continuous jazz club, has begun presenting a year-long series of concerts devoted to the history of jazz.

The 12-part series called "The Roots of Jazz," began with a three-act concert entitled "The Blues."

A different topic will be explored each month throughout the year, according to Mary Bishop, club manager.

She terms the series "a singing book" that will both educate and entertain the public.

"This is an entertaining way to help people understand what jazz is and how to hear it," she says.

"They were raised on records and don't know how to listen to music," she continues. "They don't know when to clap or how to react to what they are hearing."

Bishop also hopes the jazz series will demonstrate that Phoenix "has a lot of unheralded talent."

"People shouldn't have to leave town to make money (as musicians) if they're good at it," she states.

The concerts feature exclusively local musicians, some of whom have been playing in Arizona for years.

These include "Chuy" Castro (guitar), Lawrence Carrol (drums), Andy Gonzales (bass), Prince Shell (piano), Virgil Lake (saxophone), Emerson Carruthers (saxophone), James "Fish" Price (trumpet), Peter Martin (piano) and "Baby Rama" Bagley (vocals). Duke Draper narrates and assists in vocals along with "Big Pete" Pearson. The musicians were hand-picked by Bishop.

Each weekly concert includes a narrated history of the particular topic and several musical acts that

examine the music in different contexts.

For example, the first concert on blues offered a narrated definition of the music and was presented in three acts: the early years (with the scene in New Orleans at the turn of the century); urban blues (music from Chicago in the late '20s to late '40s); and rhythm & blues (with the scene switched to the Apollo Theatre during the '50s and early '60s).

Songs performed ran the gamut from the traditional "Saint James Infirmary" to Avery Parrish's "After Hours" to James Brown's "I Feel Good."

Bishop says other topics in the series will include a salute to male jazz singers, as well as females; the big band sound, fusion, the Latin influence on jazz, the rock influence, a second blues show that will cover the mid-'60s through '70s period and tributes to various jazz artists.

57 School Bands At Glassboro Fest

GLASSBORO, N.J.—The ninth annual Glassboro Jazz Festival presented 12 college jazz bands and 45 high school bands topped by the Gerry Mulligan band.

From 9 a.m. to 5 p.m. for one week, the high school bands coming in from New York, Delaware, New Jersey and Pennsylvania played straight through as professionals listened, criticized and showed them how they can play it better.

The 12 college jazz ensembles, followed by drummer Mel Lewis and the Bob Brookmeyer Quartet, played in concert Feb. 1.

L.A. Roxy Going To Jazz? No Way

LOS ANGELES—Is the Roxy nightclub here going to a jazz format?

No way, although one would never know it from the list of artists performing at the club the entire month of February.

"It's just a coincidence," says a club spokesperson. "Some of the acts that were booked dropped out and we had to fill the slots. Many of the acts live in the area." She admits however, that she cannot remember when so many jazz performers appeared at the club in such a short period of time.

Booked for the month of February are Sonny Rollins, Angela Bofill, Herbie Mann, Lenny White, Ronnie

Laws, Hiroshima and the Willie Bobo show featuring Spanky Wilson. Sandwiched in are Kenny Rankin and Ron Joseph.

The Roxy is one of the West Coast's most popular showcase nightclubs and it's not often that such an array of jazz talent is spotlighted at the pop, rock and r&b room.

JAZZ MONTH IN MISSOURI

KANSAS CITY, Mo.—The third annual Women's Jazz Festival will also herald March as jazz month in this city. The all women's event takes place March 20-23 in various locations around the city.

In addition to the concerts there will be discussions, seminars and screenings of jazz films.

Artists slated to appear include: Calico, a local quartet; the Ohio St. Women's Jazz Ensemble. North Texas State Musicians Ain't Always Men Band. Quintess group, the Mary Watkins band, Bonnie Janofsky-Ann Patterson 17-piece band, vocalist Dianne Reeves, Joanne Brackeen, Carla Bley, Dianne Gregg, Carol Comer, Marian McPartland, Cleo Laine, Johnny Dankworth, Jill McManus, Louise Davis, Barbara Merjan, Stacy Rowles, Jane Fair and Janet Lawson. Leonard Feather will narrate several of the sessions.

Jazz

THAD JONES Popular U.S. Jazz Musician Is Now Residing And Working In Denmark

By KNUD ORSTED

COPENHAGEN—Following his break with drummer Mel Lewis and the band they jointly led for 13 years, Thad Jones, the bandleader,

trumpet/flugelhorn player, composer and arranger, has settled in Denmark and formed a new big band, Eclipse.

Jones' association with Denmark began two years ago when he came here to conduct the Danish Radio Big Band. He liked the city and is now installed in a house 50 miles outside Copenhagen with his Danish wife and a new-born baby.

"Denmark has some of the best musicians in the world," says Thad. "and I enjoyed working with the Radio Band. But now I have formed my own band and I'm going to concentrate on that."

Eclipse is a 20-piece band with a nucleus of expatriate American musicians—Horace Parlan, piano; Richard Boone, trombone; Sahib Shihab, baritone saxophone; and Ed Thigpen, drums. The remainder of the band consists of Danish musicians and two Swedes.

The band has a Monday night res-

idency in the Vognporten Club in Copenhagen, often when the Danish Radio Big Band is appearing at the Montmartre Jazz House.

"But," says Thad, "there is room for two jazz orchestras in Copenhagen so there is no real competition. Copenhagen is a city which boasts many jazz fans."

Metronome has three Thad Jones-conducted albums on the market, two with the Danish Radio Big Band and one with Eclipse.

As a result of a lip injury sustained by falling through a plate glass window, Jones no longer plays trumpet and flugelhorn, but he has taken up valve trombone and has written three arrangements for the orchestra which feature the instrument.

Thad says he has no plans to return to the U.S. and is concentrating on building up work possibilities for Eclipse in Europe. The band is tentatively scheduled to play the Montreux Jazz Festival in July.

Detroit Will Have Its Own Montreux Fest

DETROIT—The Montreux Jazz Festival will have its first American counterpart here over the Labor Day Weekend. The event is called the Montreux-Detroit International Jazz Festival and will feature five days of free and paid ticket shows featuring local and international musicians.

The 14th annual Montreux festival opens in Montreux, Switzerland, July 4 with a special night dedicated to Detroit jazzmen.

The concerts here will be presented at the Philip A. Hart Plaza, Detroit Plaza Hotel, Music Hall Center for the Performing Arts and other downtown venues.

The Detroit Renaissance Foundation is working with Montreux officials on the event. The schedule of concerts has yet to be firmed, but there will be representatives from such schools of jazz as modern, dixieland, big band and Detroit blues.

JAZZ 2% OF AUSSIE MART

By GLEN BAKER

SYDNEY—Despite a share of only 2% of the Australian record and tape market, jazz stands as a confident and progressive idiom within the country's culture, spawning stylish musicians who are gathering increasing acclaim in international circles.

Three major Australian record companies—Polygram, Festival and WEA—and a handful of specialist independents-cum-importers carve up the bulk of the small but consistent jazz market between them.

The music has no greater champion than Horst Liepold, who, under the wing of a sympathetic Polygram, operates the specialist 44 label. In five years, this label has issued around 35 albums, representing artists as varied as the Brian Brown Quintet, the Sydney Stompers and Peter Boothman.

(Continued on page 47)

Goodman Will Open Boston's Festival

BOSTON—The ninth Boston Globe Jazz Festival will again span a spectrum of musical styles. Benny Goodman opens the bash March 7 at Symphony Hall.

Other names signed by George Wein for the nine-day bash are: Dizzy Gillespie, Carmen McRae, Sonny Rollins, Freddie Hubbard, plus newcomers Dave McKenna, Scott Hamilton, Muddy Waters, George Shearing, Bill Evans, Carla Bley and Eddie Palmieri.

WBUR-FM personality Tony Cennamo will produce the local artist showcases.

Among the special features is a concert in memory of Lester Young and Billie Holiday featuring music and film clips.

And Dizzy Gillespie will jam with an all star high school ensemble.

Billboard SPECIAL SURVEY For Week Ending 2/23/80

Billboard® Best Selling Jazz LPs™

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	16	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241	26	26	14	AND 125TH STREET, N.Y.C. Donald Byrd, Elektra 6E-247
2	5	15	PIZZAZZ Patrice Rushen, Elektra 6E-243	27	23	26	WATER SIGN The Jeff Lorber Fusion, Arista AB-4234
3	3	13	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)	28	20	13	PASSION DANCE McCoy Tyner, Milestone M-9091 (Fantasy)
4	4	6	HIROSHIMA Hiroshima, Arista AB-4252	29	28	11	LIGHT AS A FEATHER Azimuth, Milestone M 9089 (Fantasy)
5	2	17	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	30	27	34	BROWN SUGAR Tom Browne, Arista/GRP GRP 5003
6	7	17	BEST OF FRIENDS Tweynyine Featuring Lenny White, Elektra 6E-223	31	29	14	MOSAIC John Klemmer, MCA MCA-2-8014
7	6	20	RISE Herb Alpert, A&M SP 4790	32	30	8	WHEN I FIND YOU LOVE Jean Carn, P.I.R. JZ 36196 (CBS)
8	8	17	A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253	33	33	42	NEW CHAUTAUQUA Pat Metheny, ECM ECM-1-1131 (Warner Bros.)
9	9	14	STREET BEAT Tom Scott, Columbia JC 36137	34	35	32	I WANNA PLAY FOR YOU Stanley Clarke, Nemperor KZ-2-35680 (CBS)
10	10	47	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)	35	32	13	DAYS LIKE THESE Jay Hoggard, Arista/GRP GRP 5004
11	11	4	GREAT ENCOUNTERS Dexter Gordon, Columbia JC 35978	36	NEW ENTRY	NEW ENTRY	SOUNDSCAPES Cedar Walton, Columbia JC 36285
12	NEW ENTRY	NEW ENTRY	EVERY GENERATION Ronnie Laws, United Artists UA-1001	37	31	44	PARADISE Grover Washington Jr., Elektra 6E-182
13	25	4	GENETIC WALK Ahmad Jamal, 20th Century T-600 (RCA)	38	38	7	STRAIGHT LIFE Art Pepper, Galaxy GXY 5127 (Fantasy)
14	12	38	STREET LIFE Crusaders, MCA MCA 3094	39	NEW ENTRY	NEW ENTRY	I WILL SAY GOODBYE Bill Evans Trio, Fantasy F-9593
15	14	16	DON'T ASK Sonny Rollins, Milestone M-9090 (Fantasy)	40	39	11	THE BEST OF HERBIE HANCOCK Herbie Hancock, Columbia JC 36309
16	18	21	8:30 Weather Report, Arc/Columbia PC2-36030	41	36	10	JEFF LORBER FUSION Jeff Lorber Fusion, Inner City IC 1026
17	15	42	HEART STRING Earl Klugh, United Artists UALA-942 (Capitol)	42	40	3	TRIBUTARIES Larry Coryell, Novus AN 3017 (Arista)
18	13	16	THE HAWK Dave Valentin, Arista/GRP GRP 5006	43	41	8	GIANTS Various Artists, LAX MCA-3188 (MCA)
19	21	7	PRESSURE Pressure, LAX MCA-3195 (MCA)	44	43	16	AIN'T IT SO Ray Charles, Atlantic SD 19252
20	16	19	THE WORLD WITHIN Stix Hooper, MCA 3180	45	45	14	BUSH DANCE Johnny Griffin, Galaxy GXY-5126 (Fantasy)
21	19	11	CIRCLE IN THE ROUND Miles Davis, Columbia KC 2-36278	46	46	2	CHASER John Lee & Gerry Brown, Columbia NJC 36212
22	22	4	IN THE TRADITION Arthur Blythe, Columbia JC 36300	47	42	14	CHICK COREA/HERBIE HANCOCK Chick Corea, Herbie Hancock, Polydor PD-2-6238
23	NEW ENTRY	NEW ENTRY	FUN AND GAMES Chuck Mangione, A&M SP-3715	48	44	8	OLD AND NEW DREAMS Various Artists, ECM ECM-1-1155 (Warner Bros.)
24	24	59	ANGIE Angela Bofill, GRP/Arista GRP-5000	49	49	13	OLD FRIENDS, NEW FRIENDS Ralph Towner, ECM ECM-1-1153 (Warner Bros.)
25	17	28	LUCKY SEVEN Bob James, Columbia/Tappan Zee JC-36056	50	50	26	DUET Gary Burton & Chick Corea, ECM ECM-1-1140 (Warner Bros.)

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Counterpoint

Children Of Marleys On New Single

By JEAN WILLIAMS

LOS ANGELES—A new trio called Melody Makers, the offspring of Bob and Rita Marley, has cut a record, "Children Playing," on Marley's Tuff Gong label.

The children, Cedella, 12; Ziggy 11 and Stephen, seven, first appeared in concert with their father when he performed in Nassau.

The tune, written, arranged and produced by Marley, is about conditions in the ghetto, pointing out that children have no choice but to play in the streets.

Rita, also a singer, is a member of the I Threes, Marley's backup vocal group.

Word is attempting to emphasize its involvement in black gospel music and stimulate sales through a new "Complete Guide To Black Gospel" catalog.

The catalog, going to retailers and distributors, contains a listing of Word-distributed labels' black artists and their product.

In addition, the catalog also will advise on those artists with tapes and songbooks available.

Among the artists included in the four-page catalog are Andrae Crouch, Walter Hawkins, Danniebelle, Jessy Dixon, Tramae Hawkins, Billy Preston, Shirley Caesar, who comes with her first album on the label shortly; the Rev. Jesse Jackson & his "Push For Excellence" LP, Bili Thedford with his first solo LP since leaving Andrae Crouch, Teddy Huffman & the Gems, Leon Patillo and Nedra Ross.

The Brothers Johnson have taken a stand against PCP (angel dust). On the inside jacket of their latest LP, "Light Up The Night," the brothers signed off with, "Before we go we would like to mention the fact that we have seen a lot of our brothers and sisters fall victim to an evil that knows no equal, angel dust. For what PCP can eventually do to you, you might as well put a gun to your head and pull the trigger. Don't trust that dust, life is far too precious to destroy."

The Brothers Johnson have placed their message permanently where their fans are most likely to see it.

Image building is still important, but a press release about Teddy Pendergrass sending boxes of candy to 15 well-known women for Valentines Day?—come on—his music can still stand on its own. There's even a quote from Pendergrass in the release which says: "I'd like to make this an annual event. I get tired of the negative lists like Mr. Blackwell's worst dressed. I want to make my list a positive one." Oh well. But Mr. Blackwell does have a best dressed list, also.

Ray, Goodman & Brown, formerly known as the Moments, after a time away from recording, are back with a new hit, "Special Lady," their first on Polydor. The trio is winding up a Midwest and Southern tour, which started Feb. 2. ... Brass Construction has started laying down tracks for its Brass Construction Six LP at Opal Studios in New

(Continued on page 53)

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	2	14	SPECIAL LADY —Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter, Polydor 2033 (H.A.B./Dark Cloud, BMI))	34	44	6	COMPUTER GAME —Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto, Horizon 127 (A&M) (Alpha, ASCAP))	70	80	3	SINGING A SONG ABOUT YOU —Triple "S" Connection (C. Matthews, 20th Century 2440 (ATV/Fox Fanfare, BMI))
2	5	6	AND THE BEAT GOES ON —Whispers (L. Sylvers, S. Shockley, Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP))	35	31	18	SPARKLE —Cameo (A. Lockett, L. Blackmon, Chocolate City 3202 (Casablanca) (Better Days, BMI/Better Nights, ASCAP))	71	85	2	DON'T PUSH IT, DON'T FORCE IT —Leon Haywood (Haywood, 20th Century 2443 (RCA) (Jim-Edd, BMI))
3	1	22	THE SECOND TIME AROUND —Shalamar (L. Sylvers, W. Shelby, Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP))	36	60	2	WHAT YOU WON'T DO FOR LOVE —Natalie Cole & Peabo Bryson (B. Caldwell, A. Kettner, Capitol 4826 (Lindseyanne/Sherlyn, BMI))	72	77	3	MAGIC CARPET RIDE —Diva Gray & Oyster (P. Nacabal, M. Beaucarty, C. Bennett, Columbia 1-11216 (Bertha Drive, BMI))
4	3	17	ROCK WITH YOU —Michael Jackson (R. Temperton, Epic 9-50797 (Almo, ASCAP/Rondor))	37	37	8	I PLEDGE MY LOVE —Peaches & Herb (D. Fekaris, F. Perren, Polydor/MVP 2053 (Perren-Vibes, ASCAP))	73	83	2	MUSIC TRANCE —Ben E. King (B.E. King, Atlantic 3635 (Smiling Clown, BMI))
5	8	8	TOO HOT —Kool & The Gang (G.M. B. town, Kool & The Gang, De-Lite 802 (Mercury) (Delightful/Gang, BMI))	38	48	3	WHY YOU WANNA TREAT ME SO BAD —Prince (Prince, Warner Bros. 49178 (Ecnirp, BMI))	74	14	23	I WANNA BE YOUR LOVER —Prince (Prince, Warner Bros. 49050 (Ecnirp, BMI))
6	6	8	GOT TO LOVE SOMEBODY —Sister Sledge (B. Edwards, N. Rodgers, Cotillion 45007 (Atlantic) (Chic, BMI))	39	32	11	DON'T TAKE IT AWAY —War (Allen Brown, Goldstein, Hammond, Jordan, Oskar, Rabb, Rizzo, Scott, Smith, MCA 41158 (Far Out, ASCAP))	75	76	4	LOVE AIN'T EASY —Barry White (B. White, P. Polit, Unlimited Gold 9-1411 (CBS) (Seven Songs/Ba-Da-De, BMI))
7	4	13	I SHOULD'A LOVED YA —Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis, Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI))	40	54	4	WELCOME BACK HOME —Dramatics (R. Banks, R. Johnson, T. Green, MCA 41178 (Conquistador, ASCAP/Groovesville, BMI))	76	86	2	CAN'T YOU TELL IT'S ME —Tyrone Davis (L. Graham, Columbia 1-11199 (Content/Tyrone, BMI))
8	7	18	PEANUT BUTTER —Tweennine Featuring Lenny White (D. Blackman) Elektra 46552 (Nodlew/Mchoma, BMI)	41	51	5	RIGHT PLACE —Brass Construction (W. Williamson, M. Grudge, United Artists 1332 (Not Listed))	77	NEW ENTRY		YOU ARE MY FRIEND —Sylvester (La Belle, Ellison, Edwards, Fantasy 883 (Zuri, BMI))
9	9	16	HAVEN'T YOU HEARD —Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown, Elektra 46551 (Baby Fingers/Mims/Shownbreare, ASCAP/Freddie Dee, BMI))	42	50	5	MUSIC —Oneway Featuring Al Hudson (K. McCord, MCA 41170 (Perk's/Duchess, BMI))	78	78	3	WITHOUT YOU —Jimmy "Bo" Horne (H.W. Casey, R. Finch, Sunshine Sound 1015 (T.K.) (Sherlyn/Harrick, BMI))
10	16	10	BAD TIMES —Tavares (G. McMann, Capitol 4811 (Donna-Dijon/MacAlley, BMI))	43	53	4	GIVE IT ALL YOU GOT —Chuck Mangione (C. Mangione, A&M 2211 (Gates, BMI))	79	88	2	WOP THAT WANDY —Gangsters (Gangsters, Heat 2001 (Mirus) (Mirus/Jimi Mac, BMI))
11	10	13	FOREVER MINE —O'Jays (K. Gamble, L. Huff, P.I.R. 93727 (CBS) (Mighty Three, BMI))	44	52	5	BODYSHINE —Instant Funk (S. Miller, L. Davis, K. Miller, R. Earl, Salsoul 2112 (RCA) (Lucky Three/WarpFactor, BMI))	80	90	2	DO THAT TO ME ONE MORE TIME —Captain & Tennille (D. Dragon, Casablanca 2215 (Moonlight & Magnolias, BMI))
12	12	19	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 Dur Funk, BMI))	45	46	8	IT'S NOT MY TIME —L.V. Johnson (L.V. Johnson, I.C.A. 026 (Alvert, BMI))	81	NEW ENTRY		OFF THE WALL —Michael Jackson (R. Temperton, Epic 9-50838 (Almo, ASCAP))
13	15	5	ON THE RADIO —Donna Summer (G. Moroder, D. Summer, Casablanca 2236 (Rick's/Revelation, BMI/Sweet Summer Night, ASCAP))	46	81	2	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE —Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Wilson, R. Taylor, Mercury 76037 (Total Experience, BMI))	82	NEW ENTRY		NO BETTER LOVE —Shadow (J. Williams, W. Beck, C. Willis, Elektra 46605 (Finch Line, BMI))
14	21	6	BOUNCE, ROCK, SKATE, ROLL —Vaughn Mason & Crew (V. Mason, G. Buford, G. Bell, Brunswick 55548 (Lena/Funky Feet, BMI))	47	47	6	I DON'T EVER —Creme D'Cocoa (T. Camillo, Venture 118 (Barcam, BMI))	83	NEW ENTRY		HIGH —Sky (R. Muller, Salsoul 72113 (RCA) (One To One, ASCAP))
15	25	6	THEME FROM THE BLACK HOLE —Parliament (W. Collins, G. Clinton, J.S. Theracon, Casablanca 2235 (Rick's/Malbiz/Rubberband, BMI))	48	61	3	COME INTO MY LIFE —Rick James (R. James, Gordy 7177 (Motown) (Jobete/Stone City, ASCAP))	84	42	10	I CAN'T HELP MYSELF —Bonnie Pointer (B. Holland, L. Dozier, E. Holland Jr., Motown 1478 (Stone Agate, BMI))
16	17	8	FUNK YOU UP —Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm, Sugar Hill 543 (Sugar Hill, BMI))	49	57	4	WAY BACK WHEN —Brenda Russell (B. Russell, Horizon 2207 (A&M) (Rutland Road, ASCAP))	85	NEW ENTRY		TONIGHT'S THE NIGHT —Sharon Page w/ Harold Melvin & The Blue Notes (K. McCord, A. Myers, Source 41157 (MCA) (Duchess/Perk's, BMI))
17	23	10	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL —Spinners (S. Linzer, D. Randell, Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI))	50	58	4	DIDN'T I BLOW YOUR MIND —Millie Jackson (T. Bell, W. Hart, Spring 3007 (Polydor) (Mighty Three/Bellboy, BMI))	86	NEW ENTRY		DESIRE —Andy Gibb (B. R. M. Gibb, RSO 1019 (Stigwood/Unichappell, BMI))
18	18	10	WHAT I WOULDN'T DO —Angela Bofill (J. Perricone, D. Utt, Arista/GRP 2503 (Roaring Fork/Purple Bull, BMI/Twelf Street/Whiffie, ASCAP))	51	59	5	OH, DARLIN' —Brothers By Choice (B. Williams, E.J. Gurren, Ala 108 (Alva/Laff, BMI))	87	92	10	I'LL TELL YOU —Sergio Mendes Brasil '88 (N. Watts, Elektra 46567 (Merma, ASCAP))
19	19	10	HIGH SOCIETY —Norma Jean (B. Edwards, N. Rodgers, Bearsville 49119 (Warner Bros.) (Chic, BMI))	52	63	3	STANDING OVATION —G.Q. (E.R. LeBlanc, H. Lane, K. Crier, P. Service, Arista 04583 (Arista-G.Q., ASCAP/Careers, BMI))	88	56	11	ONLY MAKE BELIEVE —Bell & James (L.M. Bell, C. James, A&M 2204 (Mighty Three, BMI))
20	24	5	YOU ARE MY HEAVEN —Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury, Atlantic 3627 (Black Bull, ASCAP))	53	55	6	HERE COMES THE SUN —Fat Larry's Band (A. Middleton, L. Taylor, L. James, A. Austin, L. Barry, WMOT/Fantasy 881 (Parker/WIMOT, BMI))	89	34	10	SHOUT AND SCREAM —Teddy Pendergrass (K. Gamble, L. Huff, P.I.R. 9-3733 (CBS) (Mighty Three, BMI))
21	26	11	PRAYIN' —Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden, Source 41156 (MCA) (Mighty Three, BMI))	54	72	3	YES I'M READY —Teri De Sario (B. Mason, Casablanca 2227 (Dandelion, BMI))	90	NEW ENTRY		US AND LOVE —Kenny Nolan (K. Nolan, Casablanca 2234 (Sound Of Home, BMI))
22	22	11	I'M CAUGHT UP —Inner Life (P. Adams, T. Gonzalez, Prelude 8004 (Pap/Leeds/Emerade, ASCAP))	55	41	7	I'VE GOT FAITH IN YOU —Cheryl Lynn (B. Caldwell, Columbia 1-11174 (Syn-Drome, BMI))	91	NEW ENTRY		CAN YOU FEEL IT —Pressure (B. Vega, R. Laws, LAX MCA 41179 (MCA) (Far Out/At Home/Fizz, ASCAP))
23	29	8	THIS IS IT —Kenny Loggins (K. Loggins, M. McDonald, Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI))	56	66	4	WE DON'T —Controllers (J. Sahnwell, T. Tate, Juana 3426 (T.K.) (Groovesville/Every Knight, BMI))	92	94	2	MUSIC SPEAKS LOUDER THAN WORDS —Wilbert Longmire (H. Payne, E. Pease III, M. Scartello, Tappan Zee/Columbia 1-11189 (Warner-Tamerlane/Crank, BMI))
24	11	20	DO YOU LOVE WHAT YOU FEEL —Rufus And Chaka (D. Wolinski, MCA 41131 (Overdue, ASCAP))	57	43	10	MY LOVE DON'T COME EASY —Jean Carn (E. Levert, D. Williams, M. Jackson, P.I.R. 9-3732 (CBS) (Mighty Three, BMI/Rose Tree, ASCAP))	93	95	2	IN THE MORNING —Southroad Connection (C. Smalls, United Artists 1333 (Shaduby, BMI))
25	40	2	STOMP —Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton, A&M 2216 (State Of The Arts/Broyay, ASCAP))	58	45	12	CISSELIN' HOT —Chuck Cissel (C. Cissel, Arista 0471 (Careers/Lessic, BMI))	94	NEW ENTRY		SADNESS IN MY EYES —Duncan Sisters (W. Morrison, Ear Marc 5503 (Casablanca) (Ample Parking, ASCAP))
26	13	13	STEPPIN' —Gap Band (C. Wilson, L. Simmons, R. Wilson, Mercury 76021 (Total Experience, BMI))	59	62	14	DON'T STOP THE FEELING —Roy Ayers (R. Ayers, C. O'Ferral, W. Ramseur, Polydor 2037 (Roy Ayers/Ubiquity, ASCAP))	95	69	5	YOU'RE MY SWEETNESS —Billy Paul (K. Gamble, L. Huff, P.I.R. 9-3736 (CBS) (Mighty Three, BMI))
27	27	10	WONDERLAND —Commodores (M. Williams, Motown 1479 (Jobete/Commodores Entertainment, ASCAP))	60	70	3	IS THIS THE BEST —L.A. Boppers (V. Tenor, Mercury 76038 (L.A. Boppers/Relaxed/What You Need, BMI))	96	36	14	ROTATION —Herb Alpert (A. Armer, R. Badazz, A&M 2202 (Almo/Badazz, ASCAP))
28	28	10	SIT DOWN AND TALK TO ME —Lou Rawls (K. Gamble, L. Huff, P.I.R. 9-3738 (CBS) (Mighty Three, BMI))	61	65	4	RUNNIN' FROM THE LAW —Stargard (R. Rannels, Warner Bros. 49165 (Elechor, BMI))	97	35	14	GIMME SOMETIME —Natalie Cole & Peabo Bryson (N. Cole, Capitol 4804 (Cole-arama, BMI))
29	39	5	EVERY GENERATION —Ronnie Laws (R. Laws, United Artists 1334 (Fizz/At Home, ASCAP))	62	74	3	LOVE IS GOOD NEWS —Ara Cherry (C. Mayfield, Curtop/RSD 1017 (Mayfield, BMI))	98	84	10	GET UP —Vernon Burch (V. Burch, H. Redmon Jr., Chocolate City 3203 (Casablanca) (Rick's/Sand B., BMI))
30	20	26	CRUISIN' —Smokey Robinson (W. Robinson, M. Tarplin, Tamla 54306 (Motown) (Bertam, ASCAP))	63	64	5	REGRETS —James Brown (B. Wyrick, Polydor 2054 (Intersong, ASCAP))	99	87	16	I WANT YOU FOR MYSELF —George Duke (G. Duke, Epic 9-50792 (Mycenae, ASCAP))
31	30	19	YOU KNOW HOW TO LOVE ME —Phyllis Hyman (J. Mtume, R. Lucas, Arista 0463 (Frozen Butterfly, BMI))	64	49	7	BRAZOS RIVER BREAKDOWN —Stix Hooper (S. Hooper, MCA 41165 (Four Knights, BMI))	100	82	10	DISCOED TO DEATH —Latiimore (B. Latiimore, Glades 1756 (T.K.) (Sherlyn, BMI))
32	38	8	LOVE INJECTION —Trussel (H. Lane, R. Smith, Elektra 46560 (Cowcatcher/Nikki's Dream, BMI))	65	75	3	TODAY IS THE DAY —Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beards, F. Thompson, W. Stewart, C. L. Smith, H. Henderson, M. Bynum, S. Guy, Mercury 76036 (Bar-Kays/Warner-Tamerlane, BMI))				
33	33	11	CATCHIN' UP ON LOVE —Kinsman Dazz (B. Harris, 20th Century 2435 (RCA) (20th Century/All Sunray, ASCAP))	66	71	5	COUNTRY FREAKIN' —Mighty Fire (Mighty Fire, B. Atkins, D. Richardson, Zephyr 001 (Arcturus II/Sheinger, ASCAP))				
				67	67	7	NEVER BUY TEXAS FROM A COWBOY —The Brides Of Funkenstein (G. Clinton, R. Dunbar, Atlantic 3640 (Malbiz BMI))				
				68	68	4	SHUT 'UM DOWN —Gil Scott-Heron (G.S. Heron, Arista 0488 (Brohans, ASCAP))				
				69	79	3	GIVE ME SOME EMOTION —Webster Lewis (W. Lewis, R. Barnes, C. Pitts) Epic 950832 (Webb/Bach To Rock/Gadtoon, BMI)				

FEBRUARY 23, 1980 BILLBOARD

'HERCULEAN CAMPAIGN' PROMISED

LAX Label Launching Looms

By JEAN WILLIAMS

LOS ANGELES—Although LAX Records was formed several months ago, the label will have its official launching next month through what its vice president of promotion, Al Edmondson, calls "a herculean campaign to push artist and label."

The label, distributed by MCA Records, will release LPs by Blood, Sweat & Tears featuring David Clayton-Thomas and the Funkadelics.

According to Edmondson, "We're buying two-sheet ads for the top of taxis during NARM's convention in Las Vegas. The town will be flooded with them."

"We're also going into a heavy print campaign in both consumer and trade publications. There will be a pullout insert calendar ad in Billboard and we'll have large billboards across country advertising our product. Of course the standard displays and radio time buys will be utilized."

"To top things off, the Blood, Sweat & Tears record, to be released commercially, will be made of orange vinyl."

Todate, LAX has signed four acts, Blood, Sweat & Tears, the Funkadelics, Giants and Pressure. The Giants and Pressure were in the first release schedule and both have records on the charts. Edmondson notes that Eddie Levine, label president, is negotiating with other acts. The label was formed by Steve Gold and Jerry Goldstein, also owners of Far Out Productions.

Although MCA has its own full staff to work LAX product, Edmondson insists his label puts its own marketing plans together and works them out prior to presenting them to MCA. "We work closely with MCA, that's important, and although we're a small label we're able to complement MCA's efforts by working our product."

"Our people are responsible for

Herman And Band Lead Zulu Parade

LOS ANGELES—Woody Herman, now in his 44th year as leader of a big band, headlined the Zulu coronation party at New Orleans' River Gate Thursday (15).

Herman and band rode atop the Zulu's float which leads off the Mardi Gras Parade. Woody and his musicians were dressed in grass skirts and blackface.

Preceding this, the band was set for dates at Al Hirt's Club Saturday (16) and Sunday (17) and at the Civic Theatre later in the evening of Saturday (16).

Pleasure Strays From Pop-Funk

LOS ANGELES—Now that nine-member Fantasy act Pleasure has achieved some national success, the band is getting involved in solo projects which stray from the pop-funk style of the group's sound.

"We'll be producing a solo album this year with our sax player," says Marlon "The Magician" McClain. "All the members may not have solo albums but all will be involved in different solo projects to some degree."

McClain himself is doing a rock album this year. "We're definitely moving in that direction whereby we each can satisfy our musical tastes and not hinder what Pleasure's trying to do as a unit," he says.

everything," he continues. "We believe they must be record people who can handle any area of the music business and they work our product both r&b and pop."

"LAX's philosophy is that, like other labels, we recognize radio breaks our records, but we're not gearing ourselves to black radio—although much of our product may be considered black-oriented."

BERTHELOT THE SPARK

New Orleans School Beefs Up On Music

By KELLY TUCKER

NEW ORLEANS—The Univ. of New Orleans, which last fall became the first educational institution here to offer a course in the music business field, has not only decided to continue the program but to expand its offerings in the field as well.

The debut course, titled "The Business Of Music," was offered on a trial basis last fall. Because of the interest generated and successful turnout, it and an advanced course, "Music Business II: Recording Studio Techniques," are being offered this spring semester. Both courses are within the university's continuing education department and are held once a week for two hours in the evening.

The music business program was instituted by local producer-publisher John Berthelot and several others who feel that most New Orleanians involved in the music business lack a basic comprehension of recording industry practices.

"Most people here don't know anything about the business," says Berthelot. "They don't know how to get into it, or what to do once they are. These courses are designed to help these people learn how to become more successful in building their careers."

"Another reason for the course is that a lot of local artists have been burned over the past 20 years. Also, I'm getting tired of seeing so-called name local acts such as the Neville Brothers, Meters, Dixie-Kups and Irma Thomas get on local television and cry about how they were ripped off and should have made it bigger."

"They think that if they had one hit record they should have income for the rest of their lives. If they knew anything about the business they'd know that a small percentage of acts are able to sustain long careers from just one hit."

What gave the Portland, Ore.-based band national attention was the single "Glide" which recently hit number 10 on the Soul charts and 55 on the Hot 100. "Before, we had only had hits in places like Philadelphia, Washington, D.C., and Detroit," states McClain.

"Glide" is not the band's first attempt to break into the pop market though. The title cut from the latest LP, "Future Now," was aimed at the pop market. "Our record company tried to get some AOR and pop play but they ran into a few deadends as far as not being able to get it played on an r&b station because of the type of song it was. They couldn't get a lot of black stations," he concedes. Though "Glide" received disco

Edmondson notes that he applies tactics at LAX taught him by Harold Childs, vice president at A&M, when Edmondson was with that company. "Harold believes that a good record person is one who is able to cover all bases, and these are the people we've hired."

LAX has brought in Emmitt Gardner to handle the Midwest, based in (Continued on page 53)

Another problem among local musicians that Berthelot points out is that most expect New Orleans producer-songwriter Allen Toussaint to help them enter the business. Toussaint, who's written songs such as "Southern Nights," "Happiness" and "What Do You Want The Girl To Do?," operates Sea-Saint Recording Studios here.

"Everyone here acts as if Toussaint is supposed to discover them, get them a production deal and make them a star," says Berthelot. "But he can't do everything for everybody. They are going to have to learn to start doing something for themselves."

According to Berthelot, who taught last fall's "Business Of Music" course, the class had a total of 20 students, among them lawyers, recording engineers, songwriters, artists and musicians.

Guest speakers included local retailer Gordon Desoto and Harold Battiste, former conductor for Sonny and Cher and producer for a number of artists including Dr. John (Mac Rebennack).

The "Music Business II: Introduction To Recording Studio Techniques" course, which has a \$75 enrollment fee, will be taught by George Hallowell and Jay Gallagher of Ultrasonic Studios here.

Berthelot says that though there isn't enough demand here for a degree program in the music business, the Univ. of New Orleans plans to continue expanding the program on the continuing education level. Already planned for next year is a course in artist management. "We're hoping all of this will lay the groundwork for a larger music industry that will develop here over the next 20 years and beyond," he says.

play, it was not designed for discos. Notes McClain: "When we first recorded it, we had no intentions of it being a big disco hit. It just turned out that it has a real nice rhythm that people can dance to," he explains.

One of the more unique aspects of the group is that it continues to be based in Portland, far from the center of the music industry. "I used to think being based there hampered our careers but over the last couple of years I've changed my mind," McClain asserts.

"We have grown to the point now where people come to us. In fact, it may help us in that we can stay outside the hustle and bustle and get our ideas together."

CARY DARLING

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 2	8	2	THE WHISPERS The Whispers, Solar BXL1-3521 (RCA)	★ 47	6	6	YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra, Horizon SP-736 (A&M)
2	1	26	OFF THE WALL Michael Jackson, Epic FE-35745	40	42	32	SECRET OMEN Cameo, Chocolate City CCLP-2008 (Casablanca)
★ 6	10	4	GAP BAND II Gap Band, Mercury SRM 1-3804	41	37	18	ROUGH RIDERS Lakeside, Solar BXL1-3489 (RCA)
4	4	19	BIG FUN Shalamar, Solar BXL1-3479 (RCA)	★ 52	13	13	WHEN I FIND YOU LOVE Jan Carr, P.I.R. JZ 36196 (CBS)
★ 12	8	6	RAY, GOODMAN & BROWN Ray, Goodman & Brown, Polydor PD 1-6240	43	45	11	THE MUSIC BAND 2 War, MCA MCA-3193
6	3	10	GLORYHALLASTOOPID Parliament, Casablanca NBLP 7195	44	46	18	ONE WAY FEATURING AL HUDSON One Way Featuring Al Hudson, MCA 3178
7	7	15	PRINCE Prince, Warner Bros. BSK 3366	45	41	29	PLEASURE Future Now, Fantasy 9578
8	5	15	MASTERJAM Rufus & Chaka, MCA MCA-5103	46	40	10	BONNIE POINTER Bonnie Pointer, Motown M7-929R1
★ 15	10	10	THE DANCE OF LIFE Narada Michael Walden, Atlantic SD 19259	47	43	36	THE BOSS Ciana Ross, Motown M7-923
10	10	16	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	★ 57	7	7	I'M CAUGHT UP Inner Life, Prelude PRL-12175
★ 16	15	12	PIZZAZZ Patrice Rushen, Elektra 6E-243	49	44	35	DO YOU WANNA GO PARTY MC & The Sunshine Band, T.K. TK-611
12	9	16	ON THE RADIO—GREATEST HITS VOLUME ONE & TWO Donna Summer, Casablanca NBLP-2-7191	★ 60	2	2	JUST FOR YOU Chuck Cissel, Arista AB 4257
13	13	23	LADIES NIGHT Kool & The Gang De-Lite DSR-9513 (Mercury)	51	53	15	TWICE THE FIRE Peaches & Herb, Polydor/MVP PD-1-6239
14	11	13	JUST A TOUCH OF LOVE Slave, Cotillion SD 5217 (Atlantic)	52	50	26	STAY FREE Ashford & Simpson, Warner Bros. HS-3357
15	8	36	WHERE THERE'S SMOKE Smokey Robinson, Tamla T7-366 (Motown)	53	51	11	COME INTO OUR WORLD The Emotions, ARC/Columbia JC 36149
16	14	14	YOU KNOW HOW TO LOVE ME Phyllis Hyman, Arista AL 9509	★ NEW ENTRY			SHOTGUN IV Shotgun, MCA MCA-3201
★ 20	11	18	WE'RE THE BEST OF FRIENDS Natalie Cole/Peabo Bryson, Capitol SW 12019	55	55	41	BAD GIRLS Donna Summer, Casablanca NBLP-2-7150
18	18	28	MIDNIGHT MAGIC Commodores, Motown M8-926	56	54	19	UNCLE JAM WANTS YOU Funkadelic, Warner Bros. BSK 3371
★ 39	2	20	EVERY GENERATION Ronnie Laws, United Artists LT-1001	57	49	13	WITCH DOCTOR Instant Funk, Salsoul SA 8529 (RCA)
20	21	5	HIROSHIMA Hiroshima, Arista AB-4252	58	62	3	GENETIC WALK Ahmad Jamal, 20th Century T-600 (RCA)
★ 26	12	22	BRASS CONSTRUCTION 5 Brass Construction, United Artists LT-977	59	56	11	CAN'T YOU TELL IT'S ME Tyrone Davis, Columbia JC 36149
22	24	11	LIVE AND UNCENSORED Millie Jackson, Spring SP2-6725 (Polydor)	60	61	3	PRIME TIME Grey & Hanks, RCA AFL 13477
23	25	7	SIT DOWN AND TALK TO ME Lou Rawls, P.I.R. JZ 36304 (CBS)	61	58	36	I AM Earth, Wind & Fire, Arc/Columbia FC 35730
24	17	10	LIVE! COAST TO COAST Teddy Pendergrass, P.I.R. KZ 2-36294 (CBS)	62	59	23	BRENDA RUSSELL Brenda Russell, Horizon SP-739 (A&M)
25	19	16	INJOY Bar-Kays, Mercury SRM 1-3781	63	66	5	8 FOR THE 80'S Webster Lewis, Epic NJE 36197
26	22	11	BEST OF FRIENDS Twennynine Featuring Lenny White, Elektra 6E-223	64	68	11	I'LL BE THINKING OF YOU Andrae Crouch, Light LS-5763
27	28	10	NO STRANGER TO LOVE Roy Ayers, Polydor PD 1-6246	65	70	2	MOONLIGHT MADNESS Teri De Sario, Casablanca NBLP 7178
28	29	7	DANCIN' AND LOVIN' Spinners, Atlantic SD 10256	66	65	34	DEVOTION L.T.D., A&M SP-4771
29	27	24	IDENTIFY YOURSELF O'Jays, P.I.R. FZ-36027 (CBS)	67	67	18	MARATHON Santana, Columbia FC 36154
30	23	22	DON'T LET GO Isaac Hayes, Polydor PD-1-6224	68	71	42	WHATCHA GONNA DO WITH MY LOVE Stephanie Mills, 20th Century T-583 (RCA)
31	31	13	JOURNEY THROUGH THE SECRET LIFE OF PLANTS Stevie Wonder, Tamla T13-371C2 (Motown)	69	73	13	I WANT YOU Wilson Pickett, EMI/America SW 17019
32	32	15	MASTER OF THE GAME George Duke, Epic JE 36263	70	NEW ENTRY		FUN AND GAMES Chuck Mangione, A&M SP-3715
33	30	8	ONE ON ONE Bob James/Earl Klugh, Columbia/Tappan Zee FC 36241 (CBS)	71	64	15	SURVIVAL Bob Marley & The Wailers, Island ILPS 9542 (Warner Bros.)
34	33	20	RISE Herb Alpert, A&M SP 4790	72	NEW ENTRY		LA. BOPPERS L.A. Boppers, Mercury SRM-1-3816
35	34	36	DIONNE Dionne Warwick, Arista AB 4230	73	NEW ENTRY		RIPE Ava Cherry, RSO RS-1-3072
36	35	40	SWITCH II Switch, Gordy G7-988 (Motown)	74	74	13	LIVING PROOF Sylvester, Fantasy F 79010
37	36	17	FIRE IT UP Rick James, Gordy G8-990 (Motown)	75	48	7	IN LOVE Cheryl Lynn, Columbia, JC 36145
38	38	18	ROYAL RAPPIN'S Millie Jackson & Isaac Hayes, Polydor PD-1-6229				

FROM TRICKLE TO TORRENT

Rock Overwhelming
The Clubs' Playlists

By ROMAN KOZAK

NEW YORK—What was only a mere trickle a year ago has turned into a steady stream as rock dance music continues to enter the playlists of established discos, while new clubs, devoted only to rock dancing, are emerging from the underground in greater numbers.

On New York's chic Upper East Side, since the beginning of the year, five clubs are now devoted strictly to rock dancing: Club '80s, Privates, Mr. Laff's, Atlantic and Ashleys, with live music featured in Club '80s, Mr. Laff's and Atlantic.

"Out in middle America the disco operators are getting worried because the crowds are not coming any more and they have a lot of money invested in property and equipment. So they are looking for a gimmick and are beginning to play rock 'n'roll and book rock acts," claims Mark Josephson, partner with Danny Heaps in Rock Pool, which now services about 50 clubs around the country and is getting new mem-

bers at the rate of two or three a week.

Among the latest of established discos to get on the rock bandwagon are New York's Ice Palace and Circus City, a 600-capacity teen disco in Plymouth Meeting, Pa. Ice Palace is experimenting with rock bands one night a week, when it also programs new wave rock for dancing. Circus City is starting live rock on Friday nights.

Other new rock format discos include Neo in Chicago, City in San Francisco, the Rock 'n' Roll Palace in Columbus, Ohio, the Limelight in Montreal, the Playpen in Fort Lauderdale, and the One Way in Los Angeles.

In New Jersey, the Soap Factory, home of the television disco show of the same name, has gone all rock. Emerald City, also in New Jersey, programs rock one or two nights a week.

At the same time top established

(Continued on page 37)



HAPPY MOMENTS—Disco artists Tasha Thomas, left, and Keith Barrow, right, along with Eddie Rivera, head of the International Disco Record Center, make the promotional rounds of Manhattan discotheques.

Disco Mix

By BARRY LEDERER

NEW YORK—It is always exciting to see an artist change direction with new material and format. Roberta Flack's upcoming LP on Atlantic featuring the late Donny Hathaway will surprise and delight her followers. Ballads such as "Stay With Me" and "Disguises" will surely become part of her classic repertoire. Flack's duet with Hathaway is a spark that does not go out. "Don't Make Me Wait Too Long" at 7:45 minutes and "Back Together Again" at 9:45 have the class and style of Ashford & Simpson with a smoothness all their own. Flack coproduced this album with Eric Mercury. With each new LP The Players Association seems better able to fuse jazz and disco to the commercial beat. Its latest outing from Vanguard, "We've Got The Groove," exemplifies its growth. The title cut and especially "Dance" (with an enticing break), are up-tempo funk that rely on a synthesizer and brass combination for effect. This smart and spicy production is by Danny Weiss.

Westend Records has Billy Nichols' second release, "Diamond Ring," available on a 12-inch 33-1/2 rpm with a short and long version.

"Diamond Ring" runs 9:25 and 5:40, respectively. Both versions run the gamut of disco/pop with the artist's uplifting voice working against spirited rhythm tracks. Also included is a sensuous ballad titled "My Woman." Both tunes were penned by the artist.

For these troubled times the Love Unlimited Orchestra has come across with a rousing patriotic disco tune titled "Young America" produced by Barry White. The tracks are an up-tempo, rebel rousing salute. The result is in good taste. The flip of this 12-inch 33-1/2 r.p.m. disk from the Unlimited Gold label is a sweet, sassy but short instrumental titled "Freeway Flyer."

Chuck Cissel has released his first LP for Arista Records titled "Just For You." Included is his current 12-inch "Cisselin Hot." When Cissel

puts his heart to the music, his talents shine through. His voice is as smooth as Johnny Mathis' with the richness and huskiness of Lou Rawls. The songs range in tempo from ballads to mellow dancing. Highlights include "Emergency," "Forever" and "Do You Believe." Producer Skip Scarborough and David N. Crawford have contributed to bring forth a fine first effort from this artist.

The classic "I Heard It Through The Grape Vine" as previously recorded by Gladys Knight and Creedence Clearwater Revival has been revived again with fine results on Roy B. Records. The group P'Zazz has put together the tune with spunk and drive. A handclapping, bongo and guitar combination provides for concentrated upbeat material. Roy B., long-time deejay favorite in disco promotion, is now on his own with his first label. His years of expertise in the business seem to work on this premiere outing.

For those clubs catering to a rock-oriented crowd, Warner Bros.' 12-inch release from Pearl Harbor & the Explosions should be checked out. Though the cuts are short, they are nevertheless exciting and above average for new wave groups. Most notable cuts are "You Got It" and "Drivin'."

Varaxon Debuts
Light Controller

NEW YORK—Varaxon Electronics Inc. has a new light controller incorporating computer design techniques that enables it to produce more than 256,000 different pattern and/or color combinations.

The 883 Memory Controller is keyboard operated, with LED readouts for status checking on the various controller functions.

The unit can be used to control underlit dance floors, starbursts, wall panels, rain lights, neon and other displays. It features a pre-programmed memory module that allows automatic operation, enabling the DJ to concentrate on spinning records.

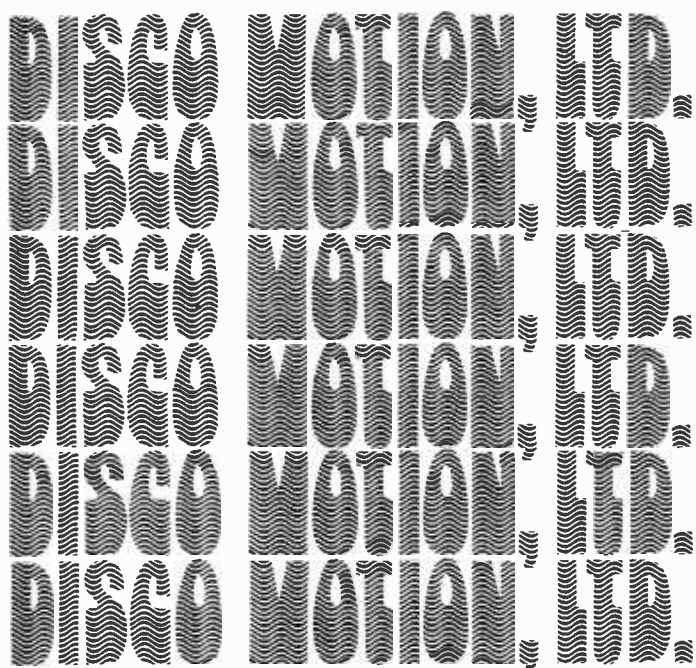
Lansing Adds 2
Speaker Lines

NEW YORK—James B. Lansing Sound has added two new heavy duty loudspeakers to its disco line.

The first is described as a "two or three-way" system that is portable. It is the 4690, a compact system featuring JBL E140 bass loudspeaker, special crossover network and new horn and compressor driver combination. Three-way status is possible with the addition of a high frequency power pack and 075 ring radiator tweeter.

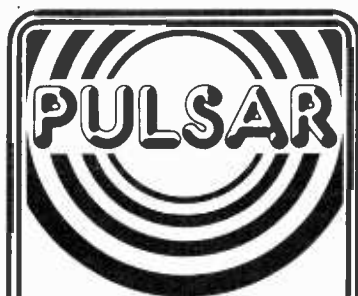
The other new speaker is a 10 cubic foot vented subwoofer system, called the 4695, featuring a JBL 18-inch driver mounted in a heavy duty enclosure. It is reportedly capable of full power down to 30 Hz.

The firm is also bowing the 2403 integrated elliptical radiator and an array of cone drivers featuring JBL's new Symmetrical Field Geometry magnetic structures.



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Forum Coverage

LOS ANGELES—Complete coverage of Billboard's Disco/Dance Music Forum VII will be featured in a forthcoming issue. Other Forum stories can be found in this issue in the general news section.

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Disco

37

'Teen-80 Rock' Contest Slated

NEW YORK—The Soap Factory disco which recently switched to a rock disco format, is sponsoring a "Teen-80 Rock" contest for emerging rock and new wave groups in the area.

The contest was launched Sunday (3) with the sounds of Reality, an 18-piece band from Englewood, N.J. Eighteen other groups from such New Jersey communities as Cliffside Park, Leonia, Glen Rock, Palisades Park and Waldwick have already registered to take part in the contest which is expected to run for several weeks. According to Mike Sinatra, owner of the Soap Factory, there is still time for other interested groups to register for the competition.

Sinatra has staged the contest because he feels that "there are many exceptionally talented young people in New Jersey who never have the chance to perfect their techniques before a live audience." He hopes that the contest will help them in launching their professional careers.

The Soap Factory discotheque is located in Palisades Park, N.J.

Rock Dominates Club Playlists

• Continued from page 36

disco artists, Donna Summer, Chic, and the Village People, are all moving toward rock in their music.

There has also been a growth, especially in New York, where it all began, for discos to program nothing but dance oriented rock music. On a given night in Manhattan, a rock dance fan can get on the dance floor to his favorite music at: Hurray's, Heat, the Mudd Club, the Rucker Room, Ashley's, Privates, Club 57, Trax, Tramps, Tomato, Squat, Studio 10, Tier 3, Stickball, Mr. Laff's or the UK Club.

Ambiance varies from club to club, as do cover charges, and admission policies. But most, though not all, feature live entertainment, giving many new bands a chance to play new music before their own audience. There is now a whole circuit of such clubs developing, enabling bands that don't get played on the radio to make a living.

The new rock discos have all the advantages of a regular disco, with few of the disadvantages. Fans are not forced to sit in one place as in most rock concerts or rock clubs, so they can move around, meet each other, and dance when they want to. At the same time, it being rock 'n' roll, they don't have to dress up, unless they want to, and almost anybody is welcome at a rock disco.

There is little of the snobbish selection at the door that takes place at some of New York's better known discos.

But lines in front of the door there sometimes are, especially if a name act is playing, or if it is in front of the Mudd Club, which even on a slow night attracts a crowd in front of the door to rival Studio 54.

The two-floor club, total capacity about 400, carries the rock disco concept about as far as it will go. The downstairs dance area is trashy chic with black walls, exposed pipes, and a metal garage door that looks perfectly appropriate as a stage curtain.

The club plays the best mixture of new wave rock, Motown oldies, and strange off-the-wall songs of any club in town, say its fans, who include show business celebrities, new wave musicians, occasional bikers, local Soho artists, some of the most beautiful models in town, and the usual tourists.

FEBRUARY 23, 1980 BILLBOARD

ATLANTA

- This Week**
- 1 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 2 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 3 EVITA—all cuts—Festival—RSO (LP)
 - 4 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—MCA (LP/12-inch)
 - 5 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (12-inch)
 - 6 I CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 7 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 8 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 9 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
 - 10 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (12-inch)
 - 11 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 12 AND THE BEAT GOES ON—The Whispers—Solar (LP)
 - 13 WILLIE & THE HANDJIVE/LOVE POTION #9—Rinder & Lewis—AVI (LP)
 - 14 GOOD TO ME—all cuts—THP—Atlantic (LP)
 - 15 MONEY—The Flying Lizards—Virgin (LP/12-inch)

BALTI./WASHINGTON

- This Week**
- 1 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 2 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 3 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 4 EVITA—all cuts—Festival—RSO (LP)
 - 5 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 6 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
 - 7 I WANT YOU FOR MYSELF—George Duke—Epic (12-inch)
 - 8 KIND OF LIFE (Kind Of Love)—North End—West End (12-inch)
 - 9 LOVE INJECTION—Trussel—Elektra (12-inch)
 - 10 I SHOULD LOVED YOU—Narada Michael Walden—Atlantic (LP)
 - 11 I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC—Theo Vaness—Prelude (LP)
 - 12 SEXY DANCER/DO YOU WANNA BE MY LOVER—Prince—Warner (LP)
 - 13 RIPE—all cuts—Ava Cherry—RSO/Curtom (LP)
 - 14 JUST A TOUCH OF LOVE—Slave—Atlantic (LP)
 - 15 I'M CAUGHT UP—Inner Life—Prelude (LP/12-inch)

BOSTON

- This Week**
- 1 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 2 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 3 I SHOULD LOVED YOU/TONIGHT I'M ALL RIGHT—Narada Michael Walden—Atlantic (LP)
 - 4 KIND OF LIFE (Kind Of Love)—North End—West End (12-inch)
 - 5 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (LP)
 - 6 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 7 RIPE—all cuts—Ava Cherry—RSO/Curtom (LP)
 - 8 EVITA—all cuts—Festival—RSO (LP)
 - 9 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 10 WORKING MY WAY BACK TO YOU—Spinners—Atlantic (LP/12-inch)
 - 11 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (12-inch)
 - 12 LIVING IT UP—Sweet Touch—B.C. (12-inch)
 - 13 LOVE INJECTION—Trussel—Elektra (12-inch)
 - 14 SEXY DANCER/I WANNA BE YOUR LOVER—Prince—Warner (LP)
 - 15 BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason—Brunswick (12-inch)

CHICAGO

- This Week**
- 1 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 2 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 3 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 4 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 5 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
 - 6 I SHOULD LOVED YOU—Narada Michael Walden—Atlantic (LP)
 - 7 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 8 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 9 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
 - 10 FEEL ME UP—Elain & Ellen—Lanco (12-inch)
 - 11 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (LP)
 - 12 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (12-inch)
 - 13 FLY TOO HIGH—Janis Ian—Columbia (12-inch)
 - 14 RAPA CLAPA—Joe Bataan—Salsoul (12-inch)
 - 15 EVITA—all cuts—Festival—RSO (LP)

DALLAS/HOUSTON

- This Week**
- 1 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 2 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 3 EVITA—all cuts—Festival—RSO (LP)
 - 4 AND THE BEAT GOES ON—The Whispers—Solar (LP)
 - 5 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 6 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
 - 7 HOTEL PARADISE/SAINT TROPEZ—Diva Grey—Columbia (LP)
 - 8 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 9 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 10 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 11 WORKING MY WAY BACK TO YOU—Spinners—Atlantic (LP)
 - 12 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (LP/12-inch)
 - 13 I SHOULD LOVED YOU—Narada Michael Walden—Atlantic (LP)
 - 14 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP/12-inch)
 - 15 GOOD TO ME—all cuts—THP—Atlantic (12-inch)

DETROIT

- This Week**
- 1 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 2 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 3 EVITA—all cuts—Festival—RSO (LP)
 - 4 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 5 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 6 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
 - 7 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (12-inch)
 - 8 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 9 MOSKOW DISKOW/ROCK AROUND THE CLOCK—Telex—Sire/Warner (12-inch)
 - 10 ROCK LOBSTER/PLANET CLAIRE/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch)
 - 11 CISSELIN' HOT—Chuck Cissell—Arista (LP/12-inch)
 - 12 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 13 LOVE INJECTION—Trussel—Elektra (12-inch)
 - 14 KEEP IT HOT/I GOT FAITH IN YOU—Cheryl Lynn—Columbia (LP)
 - 15 RIPE—all cuts—Ava Cherry—RSO/Curtom (LP)

LOS ANGELES

- This Week**
- 1 EVITA—all cuts—Festival—RSO (LP)
 - 2 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
 - 3 AND THE BEAT GOES ON—The Whispers—Solar (LP)
 - 4 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
 - 5 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 6 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 7 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 8 PLANET CLAIRE/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch)
 - 9 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 10 WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP)
 - 11 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 12 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12-inch)
 - 13 THE VISITORS—Gino Soccio—Warner/RFC (12-inch)
 - 14 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—Ocean (LP)
 - 15 LET'S FLY—all cuts—Paradise Express—Fantasy (LP)

MIAMI

- This Week**
- 1 EVITA—all cuts—Festival—RSO (LP)
 - 2 AND THE BEAT GOES ON—The Whispers—Solar (LP)
 - 3 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 4 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 5 THE SECOND TIME AROUND—Shalamar—Solar (LP)
 - 6 LOVE INJECTION—Trussel—Elektra (12-inch)
 - 7 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
 - 8 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 9 AFRICAN SUITE—all cuts—African Suite—MCA (LP)
 - 10 COMPUTER GAME—Yellow Magic Orchestra—A&M (LP)
 - 11 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
 - 12 I SHOULD LOVED YOU—Narada Michael Walden—Atlantic (LP)
 - 13 HOTEL PARADISE—all cuts—Diva Grey—Columbia (LP)
 - 14 GOOD TO ME—all cuts—THP—Atlantic (LP)
 - 15 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)

NEW ORLEANS

- This Week**
- 1 AND THE BEAT GOES ON—The Whispers—Solar (LP)
 - 2 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
 - 3 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 4 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—MCA (LP/12-inch)
 - 5 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
 - 6 I CAN'T DANCE WITHOUT YOU—Theo Vaness—Prelude (LP)
 - 7 GOOD TO ME—all cuts—THP—Atlantic (LP)
 - 8 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 9 TAKE ALL OF ME—all cuts—Barbra Law—Pavillion (LP)
 - 10 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 11 EVITA—all cuts—Festival—RSO (LP)
 - 12 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 13 HOTEL PARADISE—Diva Grey—Columbia (LP)
 - 14 LET'S FLY—all cuts—Paradise Express—Fantasy (LP)
 - 15 LOVE INJECTION—Trussel—Elektra (12-inch)

NEW YORK

- This Week**
- 1 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
 - 2 AND THE BEAT GOES ON—The Whispers—Solar (LP)
 - 3 EVITA—all cuts—Festival—RSO (LP)
 - 4 FUNKYTOWN/POWER—Lipps Inc.—Casablanca (LP)
 - 5 LOVE INJECTION—Trussel—Elektra (12-inch)
 - 6 CAN'T DANCE WITHOUT YOU—Theo Vaness—Prelude (LP)
 - 7 WILLIE AND THE HANDJIVE—Rinder and Lewis—AVI (LP)
 - 8 JUST A TOUCH OF LOVE—Slave—Atlantic (LP)
 - 9 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 10 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 11 CAN'T STOP DANCING—Sylvester—Fantasy (LP)
 - 12 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)
 - 13 I SHOULD LOVED YOU—Narada Michael Walden—Atlantic (LP)
 - 14 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 15 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)

PHILADELPHIA

- This Week**
- 1 AND THE BEAT GOES ON—The Whispers—Solar (LP)
 - 2 WE GOT THE FUNK—The Positive Force—Turbo (12-inch)
 - 3 I SHOULD LOVED YOU—Narada Michael Walden—Atlantic (LP)
 - 4 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 5 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 6 DON'T PUSH IT—Leon Haywood—20th Century
 - 7 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
 - 8 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 9 ONLY LOVE CAN MAKE IT RIGHT—Jet Brown—Polydor (LP)
 - 10 DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka—MCA (LP)
 - 11 BODY SHINE—Instant Funk—Salsoul (LP)
 - 12 DON'T STOP THE FEELING—Roy Ayers—Polydor (12-inch)
 - 13 WORKING MY WAY BACK TO YOU—Spinners—Atlantic (LP)
 - 14 RIGHT PLACE—Brass Construction—United Artists (LP)
 - 15 FUNKYTOWN—Lipps Inc.—Casablanca (LP)

PHOENIX

- This Week**
- 1 YES I WILL/TEARS—C.O.D.—Casablanca (LP)
 - 2 WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP)
 - 3 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 4 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
 - 5 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 6 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 7 MOONLIGHT AND MUZIK—M—Sire/Warner (LP)
 - 8 AND THE BEAT GOES ON—The Whispers—Solar (LP)
 - 9 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 10 MOSKOW DISKOW/ROCK AROUND THE CLOCK—Telex—Sire/Warner (LP)
 - 11 EVITA—all cuts—Festival—RSO (LP)
 - 12 ROCK LOBSTER/PLANET CLAIRE—The B-52's—Sire/Warner (LP/12-inch)
 - 13 SHAKE YOUR BAIT—Barbra Law—Pavillion (LP)
 - 14 SATURDAY NIGHT—Arpeggio—Polydor (LP)
 - 15 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)

PITTSBURGH

- This Week**
- 1 AND THE BEAT GOES ON—The Whispers—Solar (LP)
 - 2 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 3 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
 - 4 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 5 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 6 EVITA—all cuts—Festival—RSO (LP)
 - 7 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—MCA (LP)
 - 8 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
 - 9 IT'S STILL A THRILL/SATISFIED—Dynasty Solar (LP)
 - 10 PLANET CLAIRE/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP)
 - 11 LOVE INJECTION—Trussel—Elektra (12-inch)
 - 12 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 13 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 14 RIPE—all cuts—Ava Cherry—RSO/Curtom (LP)
 - 15 WORKING MY WAY BACK TO YOU—Spinners—Atlantic (LP)

SAN FRANCISCO

- This Week**
- 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
 - 2 AND THE BEAT GOES ON—The Whispers—Solar (LP)
 - 3 EVITA—all cuts—Festival—RSO (LP)
 - 4 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP)
 - 5 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—Ocean (LP)
 - 6 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 7 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 8 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
 - 9 LOVE INJECTION—Trussel—Elektra (12-inch)
 - 10 I SHOULD LOVED YOU—Narada Michael Walden—Atlantic (LP)
 - 11 GOOD TO ME—all cuts—THP—Atlantic (LP)
 - 12 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 13 LOVE IS IN YOU—Nightlife Unlimited—Casablanca (LP)
 - 14 ALL NIGHT THING—Invisible Man's Band—Mango (12-inch)
 - 15 TIGER TIGER—Bionic Boogie—Polydor (LP)

SEATTLE/PORTLAND

- This Week**
- 1 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 2 AND THE BEAT GOES ON—The Whispers—Solar (LP)
 - 3 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 4 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
 - 5 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP)
 - 6 GOT TO LOVE SOMEBODY—Sister Sledge—Cotillion (12-inch)
 - 7 "1-2-3"—Salazar—City Records (12-inch)
 - 8 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—Ocean (LP)
 - 9 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 10 DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka—MCA (LP)
 - 11 TIGER TIGER—Bionic Boogie—Polydor (LP)
 - 12 EVITA—all cuts—Festival—RSO (LP)
 - 13 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (LP)
 - 14 QUEEN OF FOOLS—Jessica Williams—Polydor (LP)
 - 15 KEEP IT HOT/HIDE IT AWAY—Cheryl Lynn—Columbia (LP)

MONTREAL

- This Week**
- 1 RELIGHT MY FIRE—Dan Hartman—CBS
 - 2 STRAIGHT LINES—New Music—CBS
 - 3 FLY TOO HIGH—Janis Ian—CBS
 - 4 TWILIGHT ZONE—Manhattan Transfer—WEA
 - 5 WEEK END ROCK—Puzzles—Quality
 - 6 HEARTBREAKER—Pat Benatar—Capitol
 - 7 I CAN'T HELP MYSELF—Bonnie Pointer—Motown
 - 8 FIRE/MISSION IMPOSSIBLE—Mercier Descloux—London
 - 9 ROCK ME NOW—Peter Batah—London
 - 10 VIDEO KILLED THE RADIO STAR—Bugles—WEA
 - 11 THAT'S WHY HOLLYWOOD LOVES ME—Geno Washington—London
 - 12 POWER HUNGRY—Radiah Frye—Quality
 - 13 BE A BOY—Gina X—Montreco
 - 14 WORLD X—Angela Dean—TC
 - 15 WILLIE AND THE HANDJIVE/LOVE POTION #9—Rinder & Lewis—Quality

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

It Rains Peanuts In New, Plush \$5 Mil Atlanta Club

ATLANTA—This city has a new \$5 million club that is attempting to become one of the most lavish and spectacular in the entire country. The Limelight is a 48,000 square foot club in Northeast Atlanta that has pulled out all the stops in its quest for patrons.

Among the features planned by principal club owner Peter Gatien was a glass dance floor which was to cover a cage for a live black panther. Unfortunately for Gatien but fortunately for the panther, the Atlanta humane authorities stepped in and killed that idea with a lawsuit.

However, the Limelight still features every state-of-the-art disco gadget imaginable such as snow, fog and rain effects as well as a giant sphinx with searchlight eyes, and a huge swinging peanut that spews thousands of little peanuts on the dancers.

Gatien feels that club's unique gimmicks and promotions will attract enough patrons to insure a profit on the substantial investment.

Two weeks out of every month the Limelight will feature live entertainment. For the club's Jan. 30 opening Sylvester and Carol Douglas performed to taped music.

The club will also feature a number of theme parties such as a Valentine Day affair which Gatien feels will attract extra people.

Admission prices will range from \$3 to \$6 with the drinks going for between \$2 and \$2.50. The Limelight is also planning to add a full restaurant in the spring.

Gatien is the former owner of the highly successful Limelight club of Hollywood, Fla., and he is now looking at a number of other cities for possible sites of the Limelight concept.

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Billboard

Billboard SPECIAL SURVEY For Week Ending 2/23/80

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	7	AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE/OUT THE BOX—The Whispers—SOLAR (LP/12-inch) BXL1-3521	50	67	5	ALL NIGHT THING—The Invisible Man's Band—Mango (12-inch) MLPS-7782
2	6	5	FUNKYTOWN/ALL NIGHT DANCING—Lipps, Inc.—Casablanca (LP/12-inch*) NBLP-7197	51	80	6	SATISFIED/IT'S STILL A THRILL—Dynasty—Solar (12-inch) BXL1-3398
3	3	15	EVITA—all cuts—Festival—RSO (LP) RS-1-3061	52	56	11	DANCE FANTASY—Free Life—Epic (12-inch) NBLP2-7183
4	4	8	I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP) M7-929	53	79	3	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew—Brunswick (12-inch)
5	5	8	HIGH ON YOUR LOVE/HOT HOT (Give It All You Got)—Debbie Jacobs—MCA (LP/12-inch*) MCA-3203	54	28	14	BODY SHINE/SLAP, SLAP, LICKEDY LAP—Instant Funk—Salsoul (LP/12-inch*) SA-8529
6	1	16	VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch) LP-36302	55	46	8	SATURDAY NIGHT (Breakout)—Arpeggio—Polydor (12-inch) PD-515
7	8	11	HAVEN'T YOU HEARD—Patrice Rushen—Elektra (LP/12-inch*) EK-243	56	34	14	LOVE GUN—Rick James—Gordy/Motown (LP/12-inch*) 6519-D
8	10	10	I SHOULD'VE LOVED YOU/TONIGHT I'M ALL RIGHT—Narada Michael Walden—Atlantic (LP) SD-19259	57	64	10	HOW'S YOUR LOVE LIFE BABY—Jackie Moore—Columbia (12-inch) WES-22125
9	12	11	MANDOLAY—La Flavour—Sweet City (12-inch) SCD-5555	58	41	16	I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch) TKD 426
10	13	13	WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—OCEAN (LP/12-inch*) SW-49902	59	60	5	BROKEN ENGLISH/WHY D'YA DO IT—Marianne Faithfull—Island & Antilles—(LP/12-inch) ILP-9570 & AN-801
11	7	16	I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP) BSK-3366	60	NEW ENTRY		DON'T PUSH IT DON'T FORCE IT—Leon Haywood—20th Century (12-inch) TCO 105
12	9	16	SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch*) DRCS8893	61	73	6	TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP) SD-19258
13	19	12	LOVE INJECTION—Trussel—Elektra (12-inch) AS-1143	62	42	21	RUNNING FROM THE LAW/WEAR IT OUT—Stargard—Warner (12-inch) DWBS 8891
14	14	15	CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch*) F-79010/D-149	63	61	22	I'LL TELL YOU—Sergio Mendes/Brasil '88—Elektra (LP/12-inch*) AS 11425
15	15	16	YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (LP/12-inch*) LP 9509	64	54	17	MUSIC—One Way/Al Hudson—MCA (LP) 3178
16	16	19	WORKING MY WAY BACK TO YOU—Spinners—Atlantic (LP/12-inch*) SD19256/DSKO 205	65	65	4	LOVE IN OUR HEARTS/LEADMEON—Peter Brown—Drive/TK (LP) DRI-108
17	18	14	GOOD TO ME—all cuts—THP—Atlantic (LP) SD-19257	66	68	15	STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP) NBLP-7189
18	11	15	DO YOU LOVE WHAT YOU FEEL/ANY LOVE—Rufus and Chaka—MCA (LP/12-inch*) MCA-5103	67	87	2	COMPUTER GAME—Yellow Magic Orchestra—A&M (LP) SP-736
19	17	11	I CAN'T DANCE WITHOUT YOU/THANK GOD THERE IS MUSIC—Theo Vaness—Prelude (LP) PRL-12173	68	88	2	TONIGHT'S THE NIGHT—Sharon Page—Source/MCA (12-inch) SOR-13952
20	20	19	THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (LP/12-inch) BXL1-3479	69	89	7	ONLY LOVE CAN MAKE IT RIGHT/DANCE THE NIGHT AWAY—Jet Brown—Polydor (LP) PD-1-6218
21	21	14	WILLIE AND THE HAND JIVE/LOVE POTION #9—Rinder and Lewis—AVI (LP) 6073	70	NEW ENTRY		HOT TO TROT—Laurel Russel Grant—Alvarez (12-inch)
22	24	10	KIND OF LIFE (Kind Of Love)—North End—West End (12-inch)	71	81	2	RAPO CLAPO—Joe Bataan—Salsoul (12-inch) SG-315
23	27	11	I WANT YOU FOR MYSELF—George Duke—Epic (LP/12-inch*)	72	38	21	DON'T LET GO—Isaac Hayes—Polydor (LP/12-inch*) 1-6224
24	26	10	PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch*) BSK-3355	73	76	7	CISSELIN' HOT—Chuck Cissel—Arista (LP/12-inch*)
25	25	12	HOTEL PARADISE/SAINT TROPEZ—Diva Grey & Oyster—Columbia (LP) BL-36265	74	NEW ENTRY		THEME FROM BLACK HOLE—Parliament—Casablanca (12-inch)
26	48	7	JUST A TOUCH OF LOVE—Slave—Atlantic (LP) AS 11425	75	75	4	CAN'T YOU FEEL IT—Beverly Johnson—Buddah (LP/12-inch*) BDS-5726
27	71	3	RIPE—all cuts—Ava Cherry—RSO/Curtom (LP) RS-1-3072	76	NEW ENTRY		RIGHT PLACE—Brass Construction—United Artists (LP)
28	32	7	LET'S FLY—all cuts—Paradise Express—Fantasy (LP/12-inch*) F9589	77	74	15	ON THE RADIO—Donna Summer—Casablanca (LP) NBLP-7189
29	23	18	I'M CAUGHT UP/YOU DON'T HAVE DANCING ON YOUR MIND/I HOPE IT'S THE RIGHT TIME—Inner Life—Prelude (LP/12-inch*) PRL8004	78	78	3	"1-2-3"—Salazar—City Records (12-inch) CRA 1405
30	31	11	FLY TOO HIGH—Janis Ian—Columbia (12-inch) XSS-166717	79	59	10	WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carn—P.I.R. (LP) JZ-36196
31	36	8	THE VISITORS (remix)—Gino Soccio—Warner/RFC (12-inch) DRCS-8894	80	70	28	ROCK WITH YOU/DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch*) FE 35745
32	44	16	TAKE ALL OF ME—all cuts—Barbara Law—Pavillion (LP) JZ-36148	81	83	2	ARMED & EXTREMELY DANGEROUS/THUNDER & LIGHTNING—Abbe—Butterfly (LP) 3107
33	33	10	LOVE IS IN YOU/DANCE FREAK AND BOOGIE—Night Life Unlimited—Casablanca (LP/12-inch*) NBD-20204	82	90	18	I CAN'T TURN THE BOOGIE LOOSE—Controllers—TK (12-inch) TKD 409
34	45	5	GOT TO LOVE SOMEBODY—Sister Sledge—Cotillion (LP/12-inch*)	83	43	23	DEPUTY OF LOVE—Don Armando's Second Avenue Rumba Band—ZEA (LP/12-inch*) 3305
35	35	10	DON'T STOP THE FEELING—Roy Ayers—Polydor (LP/12-inch*) P-6246	84	86	2	REMONO—Kocky—Windsong/RCA (12-inch*) BXL1-3502
36	37	12	MOSKOW DISKOW/ROCK AROUND THE CLOCK—Telex—Sire/Warner (12-inch) DRSR-8896	85	85	4	LIVING IT UP—Sweet Touch—BC (12-inch) BC-40003
37	47	10	RUNNING FROM PARADISE/PORTABLE RADIO—Hall & Oates—RCA (12-inch)	86	91	2	THE EVE OF THE WAR—Jeff Wayne—Columbia (LP/12-inch*) PC2-35920
38	40	4	MOONLIGHT AND MUZAK/COWBOYS AND INDIANS—M-Sire/Warner (LP/12-inch*) SRK 6084	87	92	2	PARTY BOYS—Foxy—TK (LP) DASH-30015
39	29	12	BLOW MY MIND—Celi Bee—APA/TK (LP/12-inch*) APA/TK-77005	88	NEW ENTRY		HOLLYWOOD PARTY—Brooklyn Express—B C (12-inch)
40	50	5	I ZIMBRA—Talking Heads—Sire/Warner (LP/12-inch*) SRK-6076	89	39	16	DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch) S-404
41	22	12	MONEY—The Flying Lizards—Virgin (12-inch) DSK-217	90	NEW ENTRY		STOMP—Brothers Johnson—A&M (LP) SP-3716
42	52	7	WE GOT THE FUNK—The Positive Force—Turbo (12-inch) T-452	91	93	21	SING, SING, SING—Charlie Calello Orchestra—Midsong (LP) MSI-010
43	53	4	KEEP IT HOT/HIDE IT AWAY/I GOT FAITH IN YOU—Cheryl Lynn—Columbia (LP) JC 36145	92	82	3	BURN ME UP (With Your Love)—Frisky—Vanguard (LP/12-inch*) V-79430
44	58	8	TIGER TIGER (Feel Good For A While)—Gregg Diamond Bionic Boogie—Polydor (LP) PD-1-6237	93	96	2	WALK THE NIGHT/LIFE AT THE OUTPOST—Skatt Bros.—Casablanca (LP) NBLP7192
45	30	11	JUMP THE GUN—The Three Degrees—Ariola (12-inch*)	94	94	2	ABOVE AND BEYOND—Edgar Winter—Blue Sky (LP/12-inch*) JZ-35989
46	72	3	IN THE POCKET—all cuts—African Suite—MCA (LP) MCA-3205	95	97	4	COME INTO OUR WORLD—The Emotions—Columbia (LP) JC-36149
47	57	8	QUEEN OF FOOLS—Jessica Williams—Polydor (LP) PD-1-6248	96	62	10	ROTATION—Herb Alpert—A&M (LP/12-inch*) SP-12032
48	51	6	YES I WILL/TEARS/PUTTING MY (Heart On The Line)—C.O.D.—Casablanca (LP) NBLP-7193	97	77	14	U.N.—all cuts—U.N.—Prelude (LP) PRL-12168
49	49	3	HERE COMES THE SUN/LAST CHANCE TO DANCE—Fat Larry's Band—Fantasy (LP/12-inch*) F-9587	98	84	20	READY FOR THE 80'S/SLEAZY—Village People—Casablanca (LP) NBLP-2-7183
				99	69	20	NIGHTDANCER—Jean Shy—RSO (12-inch) RSS-308
				100	66	8	BURNIN' ALIVE—Tony Rollo—Casablanca (LP) NBLT-7187

*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Country

Bucking Trend, TV Marketing Brings Bucks

'More For Money' Key Sales Lure

• Continued from page 9

chandising are the built-in convenience of home ordering; the rapidity with customer orders are filled (usually within 48 hours); effects of the gasoline shortage curtailing travel; growing reputation and reliability of these mail-order firms; the wide variety of musical packages offered at low prices; and more sophisticated advertising campaigns coupled with bigger budgets to attract customers.

Returns appear to be a very minor problem for tv record marketing firms, especially in the area of country music. They indicate that replacements on defective merchandise average around 1%, while even C.O.D. returns tend to hover at the 20%-25% bracket in country.

"Country product has a much

lower-than-average return rate because country buyers tend to be less impulsive," says Richard Huntley, president of Suffolk Marketing in New York. "They know what they want when they order, and they will often prepay by check rather than C.O.D."

Though actual sales percentages for total volume of product sold through tv advertising are difficult to obtain, Don Mundo, president of Lakeshore Music in Newport Beach, Calif., estimates that 75% of his overall product sold is in country.

Says Mundo: "We average approximately 1½ million units annually and spend around \$4 million on tv advertising and marketing. Two thirds of this is country."

And Candlelite's Wood adds, "We total more than \$45 million in across-the-board tv and mail-orders annually. A little more than 60% of this figure—approximately \$25-\$30 million—is done in country alone."

Sessions Records in Chicago, the tv marketing label arm of parent company Audio Research, repeat-

edly refused to divulge any information for this article. However, a source close to the company estimates that the majority of its sales are done in non-country packages.

The most active direct-response tv record marketers in the industry today are Candlelite, Lakeshore, Suffolk, Tee Vee Records and Sessions, with both Ronco and K-tel handling their LP product through retail and tv campaigns.

Record labels operating their own special products divisions to handle direct-response mail order include Columbia House/Vista Marketing (CBS), Capitol and EMI/UA.

Licensing arrangements and pressing present little difficulty for these independents. "We license about half of our material from the record companies directly, and package the other half ourselves in campaigns we design," says Mundo.

Suffolk's Huntley adds: "If the major label prefers to press its own records for us and has the facilities, we simply lease directly from them. If, however, they don't have pressing capabilities or don't want to get involved with it, then we pay the artist's royalties, along with the union and publisher royalties, and handle the pressing and duplication ourselves through independent facilities in the area."

Some of the firms surveyed are able to provide their own in-house production departments for commercials. Direct Response Productions in Pittsburgh specializes in creating, writing, producing, directing and distributing television commercials for many of these companies. Roughly 75% of Direct Response's business comes from marketing record albums on tv, giving it a total volume of approximately 1,500 commercials within the past three years.

The majority of the packages offered by tv marketing dealers consists primarily of greatest hits collections by a particular artist or a compilation package featuring the best-known hits of numerous artists.

"You can't create an artist through a tv campaign," elucidates Joe Petrone, vice president of EMI/UA. "To justify the prohibitive costs of a national tv campaign—around \$200,000-\$300,000—the artist should already be selling at least a million units."

Does the airing of these packages and catalogs adversely affect sales of new album product?

Although some label sources disagree, the direct-response houses feel that their efforts only boost an artist's current sales.

"Tv marketing can really enhance sales by stimulating the public's taste for a certain artist. A compilation or best of package often boosts sales for us," comments Petrone, offering a label's positive viewpoint.

The key seems to be that the campaign must interface, not interfere, with the major label's current marketing strategy.

In a recent successful example, United Artists highlighted its latest Kenny Rogers release, the "Kenny" LP, in a specially-produced national campaign that also featured eight other Rogers catalog items. Though it's hard to isolate the overall effectiveness, UA estimates that sales of "Kenny" doubled when the tv spots kicked in.

"And," adds Petrone, "we also saw a jump in Rogers' catalog as well."

Underscoring the economic appeal of businesses such as Lakeshore, Mundo explains, "When

Firms Say \$\$ Leading 1979 Figure

people buy a regular album at a retail store, they pay \$7.98 and end up with maybe two or three hits. With us, they're getting a two-record set containing nothing but hits—for the exact same price."

These firms are steadily optimistic about the future of their operation. However, they do recognize that not everything is rosy on the tv marketing horizon.

Offering a note of cautionary perspective is long-time tv marketer Wesley Wood, who points out that, "Six or seven years ago, you had such established giants as Brookfield, Tampa Marketing, Tele House and Dynamic House, each racking up annual sales volumes of \$15-\$20 million. Today, there are a bunch of newer companies who have been in business five years or less. So an annual sales gross of \$10 million seems like a lot to them."

Other drawbacks affecting the direct-response field are the rising costs of postage, a high mortality rate for firms within their industry, more selective and discriminating buyers and escalating prices in tv ad time.

Tv marketing companies unanimously agree that both record labels

(Continued on page 42)



KING SESSION—Don King, left, Epic's newest artist, checks song arrangements with Rick Blackburn, CBS vice president of marketing, center, and King's producer, Ken Laxton, right. The artist's first single, "Lonely Hotel," has shipped.

'Personalized Touch' Hits Chart Fischer's IBC Label And Pruett Bucking the Majors

NASHVILLE—It's not easy these days for a small independent record label to crack the top 10 of the country charts, but Nashville's IBC Records has managed to succeed.

Jeanne Pruett's release of "Back To Back" on IBC reached an impressive number six on the Billboard Hot Country Singles chart, while her current album, "Encore," has settled onto the Hot Country LP chart and is moving up to a starred 25 this week.

Although Pruett is not an unknown artist—her original version of "Satin Sheets" was a huge seller some years ago—this is her first top 10 record in a long time. Though IBC has successfully charted all six of its releases in the past year, "Back To Back" is the company's first top 10 record.

Bobby Fischer, president and founder of IBC, attributes his fledgling label's prowess to what he deems "the personalized touch."

"Obviously with a small promotional staff, it isn't easy for us to compete with the majors," Fischer observes. "So what we've done is try to establish a genuinely personal approach with radio stations and retailers. We feel that this direct contact, plus the strength of the song, is

what made Jeanne's record a hit."

IBC employs an independent promotion team consisting of John Curb, Tom McBee and Sam Cerami, with Jan Rhees Marketing in Nashville handling all retail accounts. These efforts are coordinated by Joe Lucas, director of merchandising for IBC.

Following up Pruett's success with "Back To Back," the label is now shipping a special gold vinyl edition of her next single, "Temporarily Yours," cowritten by Fischer and Sonny Throckmorton.

Approximately 1,000 of these promotional versions are being sent out to key radio markets in special sleeves inscribed, "Temporarily Yours... IBC's First Gold Record." Preceding the shipment were Valentine's mailings from Pruett, and supporting the new release will be a concentrated two-week telephone campaign to spark initial interest in the record.

Fischer believes the key to his label's future success is in keeping the talent roster small and manageable. At present, the only other artists on IBC are Hilka and Jebry Lee Briley. The label did score publicity recently when it released "Cheaper Crude Or No More Food" by Bobby

Butler, playing off the oil shortage and the Iranian situation.

Production for IBC Records is handled by executive staff producer Walter Haynes, who originally produced Pruett's "Satin Sheets."

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This Week			Last Week			Weeks on Chart	★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.			This Week			Last Week			Weeks on Chart	This Week			Last Week			Weeks on Chart																																																																																																							
TITLE—Artist	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))	★	TITLE—Artist	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))	★		TITLE—Artist	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))	★	TITLE—Artist	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))	★	TITLE—Artist	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))	★		TITLE—Artist	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))	★																																																																																																											
2	11	★	YEARS—Barbara Mandrell (K. Fleming, D. W. Morgan, MCA 41162 (Pi-Gem, BMI))	35	55	3	SHRINERS CONVENTION—Ray Stevens (R. Stevens, RCA 11911 (Ray Stevens, BMI))	69	79	3	YOU TURN MY LOVE LIGHT ON—Billy Walker (B. Walker, Caprice 2060 (Best Way, ASCAP))	70	86	2	LONELY HOTEL—Don King (K. Stegall, S. Harris, Epic 9-50840 (Blackwood/Vector, BMI))	71	65	4	THE FIRE OF TWO OLD FLAMES—Roy Head (T. Seals, M.D. Barnes, Elektra 46582 (Irving/Down 'N' Dixie, BMI))	72	NEW ENTRY	PERFECT STRANGERS—John Wesley Ryles (S. Lorber, J. Silbar, MCA 41184 (Bobby Goldsboro, ASCAP))	73	83	2	(If I'd Only Known) IT WAS THE LAST TIME—Faron Young (N. Martin, A. Jordan, MCA 41177 (Pi-Gem/Chess, BMI/ASCAP))	74	NEW ENTRY	STANDING TALL—Billie Jo Spears (L. Butler, B. Peters, United Artists 1336 (Blackwood/Ben Peters, BMI))	75	75	5	YOU WIN AGAIN—Jeris Ross (H. Williams, Door Knob 9-117 (WIG) (Acuff-Rose, BMI))	76	66	14	WHAT'LL I TELL VIRGINIA—Johnny Rodriguez (B. McDill, Epic 9-50808 (Hall-Clement, BMI))	77	68	15	COWARD OF THE COUNTY—Kenny Rogers (R. Bowling, B.E. Wheeler, United Artists 1327 (Roger Bowling, BMI/Sleepy Hollow, ASCAP))	78	78	3	MADE IN THE U.S.A.—Ivory Jack (C. Morman, B. Emmoms, NSD 36 (Baby Chick BMI))	79	NEW ENTRY	LONG HAired COUNTRY BOY—The Charlie Daniels Band (C. Daniels, Epic 9-50845 (Kama Sutra/Rada/Dara, BMI))	80	NEW ENTRY	SEXY SONG—Carol Chase (M. Brown, S. Dorff, S. Garrett, Casablanca West 4502 (Palamino, BMI))	81	94	3	AN AMERICAN DREAM—The Dirt Band (R. Crowell), United Artists 1330 (R. Crowell/Jolly Cheeks, BMI)	82	85	2	I DON'T FEEL MUCH LIKE SMILIN'—Ray Sawyer (R. Sawyer, D. Locarriere, Capitol 4820 (Horse Hairs, BMI))	83	NEW ENTRY	WELL ROUNDED TRAVELIN' MAN—Kenny Price (R. Pennington, T. Seals, Dimension 1003 (Almarie, BMI))	84	84	3	HAVEN'T I LOVED YOU SOMEWHERE BEFORE—BlueStone (R. Pennington, J. McBea, Dimension 1002 (Diversified) (Almarie/Millstone, ASCAP))	85	88	2	ONE NIGHT HONEYMOON—Troy Seals (T. Seals, T.E. Daey, Elektra 46573 (Irving/Down 'N' Dixie, BMI))	86	96	2	LONGER—Dan Fogelberg (D. Fogelberg, Full Moon 9-50824 (Epic) (Hickory Grove/April, ASCAP))	87	89	4	WHAT'S A NICE GIRL LIKE YOU (Doin' In A Love Like This)—Springer Brothers (K. Walker, Elektra 46575 (Acuff-Rose, BMI))	88	90	2	HASN'T IT BEEN GOOD TOGETHER—Hank Snow & Kelly Foxton (L. Kaufman, G. Shayne, RCA 11891 (September, ASCAP))	89	NEW ENTRY	LOST THE GOOD THING—Steve Gillette (S. Gillette, D. McKechnie, Regency 45002 (Flying Fish) (Bandana, ASCAP))	90	NEW ENTRY	FRIDAY NIGHT FOOL—Roger Bowling (R. Bowling), NSD 37 (ATV, BMI)	91	91	3	THREE LITTLE WORDS—Boyer Twins (D. Loggins, Sabre 4516 (Leeds/Patchwork, ASCAP))	92	NEW ENTRY	LEAVIN' ON YOUR MIND—Karen Casey (W. Walker, W. Pierce, Western Pride 112 (Cedarwood, BMI))	93	NEW ENTRY	IS IT WRONG—Mike Lunsford (W. McPherson, Gusto 9024 (Rightsong, BMI))	94	67	15	YOU'D MAKE AN ANGEL WANNA CHEAT—The Kendalls (B. Morrison, B. Zerface, J. Zerface), Ovation 1136 (Combine, BMI/Southern Nights, ASCAP)	95	82	3	AMERICA THE BEAUTIFUL—Mickey Newbury (M. Newbury), Hickory 1673 (Milene, ASCAP)	96	87	3	NAG, NAG, NAG—Bobby Braddock (B. Braddock), Elektra 46585 (Tree, BMI)	97	97	2	COULD YOU EVER REALLY LOVE A POOR BOY—Dan Williams (D. Williams, S. Williams), Phono 2693 (NSD) (HitKit, BMI)	98	72	8	THE MIDNIGHT CHOIR—Larry Gatlin and the Gatlin Brothers Band (L. Gatlin), Columbia 7-1191 (Larry Gatlin, BMI)	99	92	4	HER CHEATIN HEART (Made A Drunken Fool Of Me)—Jerry Nail (D. Kirby, J. Nail, J. Okonski, El Dorado 156 (Longhorn))	100	95	3	DRAGGIN' LEATHER—Mitch Goodson (B. Emerson, J. Emerson), Partridge 002 (Cypress, ASCAP)

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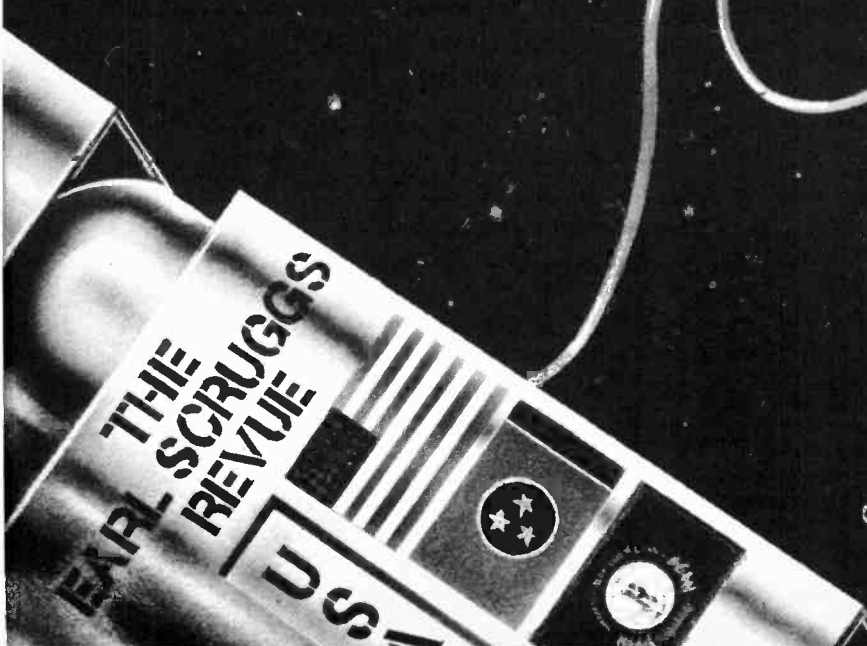
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Country

TV Marketers Buck Odds, Make Big Bucks On Sales

• Continued from page 39

and tv stations tend to view them as the "low men on the totem pole." And extraneous circumstances such as elections or the Olympics can drastically reduce the amount of available prime time, forcing the rates sky-high.

"In a year like 1980," muses Lee Graham of Columbia House, "you've got both national elections and televised Olympics in prime time, leaving no time left to buy. Late-night, morning and fringe times during that period are gone. You always know that every four years there'll be a crunch on your time buys."

As far as scheduling, tv marketers prefer to buy into re-run movies, afternoon slots and entire weekend daytime periods.

"For country product," says Lakeshore's Mundo, "you don't want to be in the middle of sophisticated programming. It's better to be in some of the re-runs and middle American shows so our commercials jump out at the viewer. We've found that between 5-8 p.m. best for our country spots."

These independent tv-only marketers have also learned that they can expect their heaviest sales volume to occur in the first and third financial quarters.

Says Stephen Hawkins, vice president of Tee Vee Records: "Television time is most available during the first quarter of the year. It slows down during the second quarter and picks up again in the third quarter. By the fourth quarter, sales slow down again because Christmas advertising makes tv time very scarce."

Another negative darkening the picture is the prevalent attitude of record companies (and artists) toward these firms. Direct-response houses have long felt the disdain of the labels in dealing with them. They say they are often treated as "poor cousins" by the special projects divisions at record companies, as well as by the tv stations from whom they purchase their time.

Says one representative from a Nashville tv station who did not wish to be identified, "We've found some of these companies to be pretty slow in paying their bills. They wait up to 90 days until their profits are in before we can collect."

Television stations protest that they have no recourse but to check out these firms carefully before they do business with them.

"Many times we request cash upfront or letters of obligation," states Bob Cliff of WTVF-TV in Nashville. Another ploy adopted by the stations is running extensive credit investigations on prospective record marketers before accepting their accounts.

Though record companies have traditionally tended to be less than 100% cooperative with tv record houses, the undeniable sales volume the firms are steadily racking up is beginning to cause a change in attitude.

"We're getting more cooperation these days from the labels," notes Mundo with a degree of satisfaction. "They're starting to see us as an effective way to move product for them. And certainly country label divisions and country artists are a lot easier to work with than pop or rock people."

"They apparently understand that our efforts are helping earn them more money and gain them maximum exposure in homes across the nation."

Another label executive added

this: "Record companies have tended to overlook these tv marketing operations rather mistakenly. The proven success of these guys is evidence that we might need to take a serious look at their efforts in the future."

Mundo doubts that a corporately-structured record company could deal effectively in the area of extensive tv marketing. "The way these labels are set up, everything goes through channels. I have to deal on the spot with \$200,000 a week advertising budgets and make quick decisions. Time is expensive, and record companies are not known for moving quickly on anything."

The successful tv record houses have learned that they are dealing with a high-impact method of selling product. They have also learned that the buyer who orders product from them is usually not the same customer who walks into a retail outlet to buy records.

But with continually-growing sales coming in, surprisingly low numbers of returns coming back, and a relatively trouble-free degree of operation, these direct-response marketers believe they may have the key to staying afloat in the rocky waters of today's music business.

Chart Fax

By GERRY WOOD

MCA Records completes its No. 1 hat trick this week as **Barbara Mandrell** takes her "Years" to the top. MCA scored at No. 1 last week with **Don Williams**, and the previous week with the **Oak Ridge Boys**. For Mandrell, it's a happy return to the summit. Her last single peaked at number four—a disappointment, since her previous two releases had reached No. 1.

Among the stations going No. 1 with Mandrell is **WHK-AM** Cleveland, where the latest WHK Music survey was printed in pink with a Valentine message from Gary Dee, Joe Finan, Bill Wilkins, Tim Byrd, Steve Norris and Carolyn Carr. Tim's the WHK music director.

Waylon Jennings looks like the best bet to boot Barbara out of the top spot. Ol' Waylon is at a starred two, just ahead of **Willie Nelson** who makes a major jump to three. RCA Records could equal MCA's No. 1 success with the proper moves by **Waylon**, **Razzy Bailey** (at five) and **Ronnie Milsap** (number eight). That's three starred songs in the top eight for Nipper's Nashville crew.

Other prime movers include **Mel Tillis**, up eight notches to a starred 10; **Conway Twitty** zooming from 25 to 12; the **Statlers** rising to 13; **Charly McClain** to 15; **Cristy Lane** at 16; **Johnny Duncan**, the **Bellamy Brothers**, **Moe Bandy**, **Hoyt Axton** (who's becoming a solid chart performer), **Jack Greene**, **Lacy J. Dalton**, **Crystal Gayle** reaching 27 with "It's Like We Never Said Goodbye" in only its third week on the chart; and **Hank Williams Jr.**

Biggest mover this week is **Debby Boone**, up 29 notches to number 52 with "Are You On The Road To Lovin' Me Again." **Dottie West** moves 21 positions ahead, **Ray Stevens** leaps 20 spots, and **Brenda Lee** 19 (to number 51).

After floundering for two weeks in the mid-90s, the **Dirt Band** is picking up steam, gaining a star and bolting to 81.

What position is **George Burns** with "I Wish I Was Eighteen Again"? **Number 18.**

Mike Lunsford is back on the charts—an A.1 singer who enters at 93 this week.

Kenny Dale scores with the hottest new entry. His "Let Me In" comes on at 68. Other strong new entries are **John Wesley Ryles**, **Billie Jo Spears**, the **Charlie Daniels Band** and **Carol Chase**.

On the LP listing, **Kenny Rogers** continues his hammerhold on No. 1, with **Waylon** waiting in the wings (and picking up a star at number two). **Anne Murray** and **George Burns** post healthy moves—at 15 and 19. **Moe Bandy** edges onto the chart at 47.

Billboard

Billboard SPECIAL SURVEY
For Week Ending 2/23/80

Hot Country LPs

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This Week	Last Week	Weeks on Chart	* Star Performer—LPs registering proportionate upward progress this week.
★ 1	22	1	KENNY —Kenny Rogers, United Artists LWAK-979
★ 2	15	2	WHAT GOES AROUND COMES AROUND —Waylon Jennings, RCA AHL1-3493
3	43	3	GREATEST HITS —Waylon Jennings, RCA AHL1-3378
★ 4	63	4	THE GAMBLER —Kenny Rogers, United Artists UA-LA 934-H
5	14	5	WILLIE NELSON SINGS KRISTOFFERSON —Willie Nelson, Columbia JC 36158
6	21	6	MISS THE MISSISSIPPI —Crystal Gayle, Columbia JC 36203
7	15	7	WHISKEY BENT AND HELL BOUND —Hank Williams Jr., Elektra/Curb 6E-237
★ 8	4	9	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II , Mercury SRM 1-5024
★ 9	6	10	THE ELECTRIC HORSEMAN —Soundtrack, Columbia JS 36327
10	11	20	STRAIGHT AHEAD —Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
11	12	46	THE OAK RIDGE BOYS HAVE ARRIVED , MCA AY-1135
12	13	17	I'LL ALWAYS LOVE YOU —Anne Murray, Capitol S0012112
13	14	29	3/4 LONELY —T.G. Sheppard, Warner/Curb BSK 3353
14	8	15	CLASSIC CRYSTAL —Crystal Gayle, United Artists L00-982
★ 15	23	2	A COUNTRY COLLECTION —Anne Murray, Capitol ST 12039
16	17	23	JUST FOR THE RECORD —Barbara Mandrell, MCA 3165
17	18	34	FAMILY TRADITION —Hank Williams Jr., Elektra/Curb 6E-194
18	20	15	PORTRAIT —Don Williams, MCA 3192
★ 19	24	2	I WISH I WAS EIGHTEEN AGAIN —George Burns, Mercury SRM 1-5025
20	15	109	TEN YEARS OF GOLD —Kenny Rogers, United Artists UA-LA 835-H
21	21	94	STARDUST —Willie Nelson, Columbia JC 35305
22	22	15	THE BEST OF EDDIE RABBITT , Elektra 6E-235
23	16	42	THE BEST OF DON WILLIAMS, VOL. II —Don Williams, MCA 3096
24	25	10	HEART OF THE MATTER —The Kendalls, Ovation OV 1746
★ 25	31	5	ENCORE! —Jeanne Pruett, IBC 1001
26	28	39	LOVELINE —Eddie Rabbitt, Elektra 6E-181
27	27	26	A RUSTY OLD HALO —Hoyt Axton, Jeremiah JH5000
28	19	12	THE BEST OF THE STATLER BROTHERS , Mercury SRM1-1037
29	29	64	WILLIE AND FAMILY LIVE —Willie Nelson, Columbia KC 2-35642
30	30	5	OL' T'S IN TOWN —Tom T. Hall, RCA AHL1-3495
31	34	27	YOU'RE MY JAMAICA —Charley Pride, RCA AHL1-3441
32	32	3	I DON'T WANT TO LOSE YOU —Con Hunley, Warner Bros. BSK 3378
33	37	20	JUST GOOD OL' BOYS —Moe Bandy & Joe Stampley, Columbia JC 36202
★ 34	42	3	M-M-MEL LIVE —Mel Tillis, MCA 3208
35	36	19	SHOULD I COME HOME —Gene Watson, Capitol ST 11947
36	33	40	MILLION MILE REFLECTIONS —Charlie Daniels Band, Epic JE-35751
37	41	42	BLUE KENTUCKY GIRL —Emmylou Harris, Warner Bros. BSK-3318
38	35	21	FOREVER —John Conlee, MCA 3174
39	39	36	IMAGES —Ronnie Milsap, RCA AHL 13346
40	26	45	CLASSICS —Kenny Rogers & Dottie West, United Artists UALA 946H
41	46	36	ONE FOR THE ROAD —Willie Nelson and Leon Russell, Columbia KC 2036064
42	44	3	THE GAME —Gail Davies, Warner Bros. BSK 3395
43	43	19	DON'T LET ME CROSS OVER —Jim Reeves, RCA AHL1-3454
44	38	5	SIMPLE LITTLE WORDS —Cristy Lane, United Artists LT-978
45	48	7	DAYTIME FRIENDS , Kenny Rogers, United Artists UALA-754-H
46	50	29	THE LEGEND AND THE LEGACY, VOL. I —Ernest Tubb, Cachet CL 33001
47	NEW ENTRY		ONE OF A KIND —Moe Bandy Columbia JC 36228
48	49	4	EVERYBODY'S GOT A FAMILY—MEET MINE —Johnny Paycheck, Epic JE 36200
49	40	14	DIAMOND DUET —Conway Twitty & Loretta Lynn, MCA 3190
50	45	6	A BELIEVER SINGS THE TRUTH —Johnny Cash, Cachet 9001

Prophet Negotiates TV MC Role

NASHVILLE—Negotiations are currently in the works between Cachet artist Ronnie Prophet and the producers of the television series he hosts, "Grand Ole Country." Prophet has just completed taping shows in Toronto for winter and

spring segments of the award winning country music show.

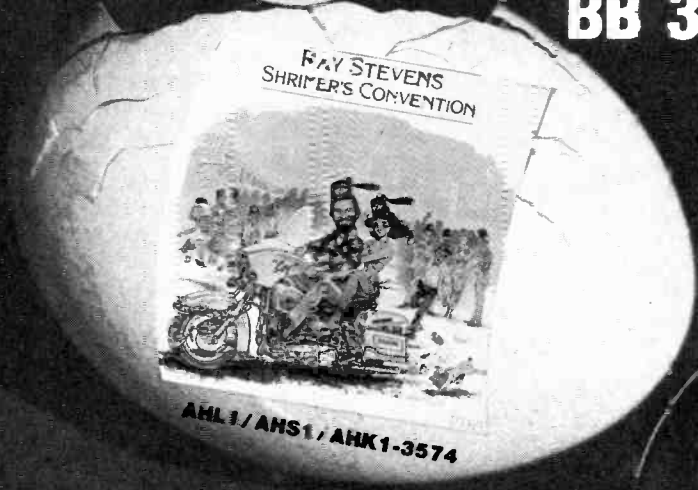
Ending his fifth year as host of "Grand Ole Country," Prophet captured the Juno award as country male vocalist of the year for 1979.

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"NIGHT LIFE"**

PB-11893

BB 44★ CB 52★ RW 52★



FCC STUDY OF VIDEOTAPE RECORDERS

'Incompatibility Creates Confusion'

• Continued from page 6

VTR prices, presently about \$1,000, are expected to rise at about the rate of inflation through 1985. Sales are expected to level off at one million units a year and "videodisk player sales are expected to surpass videocassette recorder sales within five years."

Videodisks are less expensive than videocassette recorders but cannot be used for home recording, the report notes. Among their advantages over VTRs: disks are simpler to produce, easier to operate, have indexed, single-frame access and dual high fidelity audio tracks, and play in slow-motion, freeze frame, search and reverse modes.

The FCC network inquiry is the first full scale examination of the television industry since the Barrow Report, the last comprehensive study of networking, was completed in 1957.

Confusion among prospective videotape recorder purchasers is likely to increase in 1980 as two other manufacturers, Toshiba and BASF, are scheduled to introduce yet another VTR system—the LVR (longitudinal video recorder). It would join the current Beta and VHS modes. And several other man-

ufacturers are reportedly working on still different formats.

Sanyo, at the Winter CES in Las Vegas, opened the door to lower priced, stripped-down VTRs when the firm cut the price on its single speed Beta from \$900 to \$700. At the same time, many of the more than 12 firms offering VTR hardware in the U.S. introduced highly sophisticated, feature-laden models near the \$1,500 mark.

Assistance in preparing this story provided by Jim McCullaugh.

Industry observers predict that this may be the last several months VTR marketers have to gain an exclusive foothold in the U.S. market as the videodisk is scheduled to become a mass market reality by the end of this year.

The Philips/MCA MagnaVision optical system, videodisk system, available today in Atlanta, Dallas and Seattle/Tacoma, is rolling out to 50 U.S. markets by year's end. The compatible Pioneer videodisk is due to hit the market also this year. And RCA's SelectaVision will be introduced in the early part of 1981.

Matsushita, parent company of Panasonic and Quasar in the U.S., which has adopted the Japan Victor

Co. electro-capacitance videodisk, will bring it to market in Japan in 1981, with Europe and the U.S. to follow. Other Japanese and American firms are likely also to introduce videodisks in 1980-81—their own systems or others on a licensing basis.

According to the Electronic Industries Assn., VTR sales for January in the U.S. were in excess of 40,000.

Interestingly, VTR use in the U.S. has reached sufficient levels that both major television rating services now include an indication of its use.

Film-Copy Club Ordered Closed By French Court

PARIS—A French court has roundly condemned a club set up here offering members the chance of copying films, including musicals and comedies, allegedly pirated off television by the club, Video International Production.

Members paid a fee of around \$200 to join, then a further \$10 for each film "copied" within the circle of club membership. The National Cinema Center took legal action against the club which offered a defense that this activity was "private diffusion" and therefore no breach of any copyright or other law.

But the court found that though the films were diffused within "a private and family circle," the object was to make money and therefore not defensible on those grounds.

All videocassettes were ordered to be confiscated, and the organizers were given a three-month jail sentence and fined a total \$7,000. Now, video copyright experts are deciding what damages will eventually have to be paid.

RCA SelectaVision Nabs 100 UA Films

NEW YORK—RCA will make available on its SelectaVision videodisk 100 films from United Artists Corp.

The long-term agreement calls for the marketing of UA films issued over the past 25 years, films yet to be released and classics from the Warner Bros. collection owned by UA.

The features include "Rocky," "Coming Home," "Annie Hall," "Fiddler On The Roof," "West Side Story," "Exodus," "Casablanca," "Treasure Of Sierra Madre," "Some Like It Hot" and "Little Caesar" among others.

In recent weeks, SelectaVision has made licensing deals for five NBC-TV specials, including "Victory At Sea" and 12 films featuring Charlie Chaplin.

While feature films are expected to make up a good 50% of SelectaVision's initial catalog, according to Herb Schlosser, RCA executive vice president, music will also play a vital role.

Music will comprise approximately 10% of the initial catalog with that figure expected to increase in the next few years. Negotiations are underway, indicates the firm, with more music industry sources and more music-oriented videodisks will be announced shortly.

Rock figure Don Kirshner has been contracted to produce music videodisks for SelectaVision.



DOC'S DIGITAL—Charles Underwood, left, producer of Doc Severinsen's two upcoming albums, makes some final edits with Sony's DEC-1000 digital audio editor with assistance from coconductor Al Viczutti, center, and Rick Plushner, Western district manager for Sony's digital audio division. Both LPs were recorded with Sony's PCM-1600 digital recording system.

U.S. & EUROPE TO FOLLOW

Matsushita Videodisks On Japan Mart In '81

By ELISE KRENTZEL

TOKYO—Matsushita plans to market its videodisk system in Japan in 1981, according to the firm, with the U.S. and Europe to follow after that.

Matsushita (which owns Japan Victor) recently adopted the Victor VHD capacitance videodisk system (Billboard, Feb. 9, 1980) for worldwide development and marketing.

One of the main reasons Matsushita chose to go along with the Victor system, according to the firm, is that Victor has the conventional facilities to produce and press videodisks like it does audio disks.

Both Matsushita and JVC have held discussions with all software manufacturers regarding the possibility of licensing their various disk technologies in both Japan and the U.S.

Matsushita's Nagano San indicates: "We've been speaking with all manufacturers including RCA, EMI, Warner Bros. and CBS. The agreement between CBS and RCA for the former to manufacture RCA's SelectaVision disks does not

exclude them from manufacturing or distributing other systems' disks.

Matsushita does not specify yet what its videodisk might sell for but indicates it "would be in the competitive range of RCA." The initial RCA videodisk system, expected in early 1981 in the U.S., has an approximate \$500 or less suggested list.

Disks for the Matsushita system may retail higher than other systems, the firm suggests, since the VHD disk has one hour playing capacity on each side.

Both Matsushita and JVC are approaching other hardware electronics manufacturers in Japan in an effort to standardize the VHD system.

WCI Adds 4 Titles

LOS ANGELES—WCI Home Video has added four new titles to its prerecorded videocassette catalog.

They include "10," "Life Of Brian," "A Star Is Born" and "Main Event." This brings the firm's offering to 24. Ten more are scheduled to be added in time for the June CES.

More Studio Films, Less Porno Product—Silverman

NEW YORK—The greater the flow of feature film product from major studios, the more X-rated videotapes will diminish in impact.

So states Gene Silverman of Detroit-based Video Trend, a one-time independent record distributor who now solely deals in prerecorded video product.

"As the heavyweight films come out, with more attention to family fare, we're seeing fewer sales in the X-rated area," Silverman adds. When he first went into the videotape business, Silverman refused to handle X-rated product, but later started to carry such lines because he found he was "giving business to my competitors."

Buyant on the potential of this market, the wholesaler notes that more and more recent film efforts

are to become available to the videotape market before they make their way to cable television—and he adds that Warner Bros. is making a commitment with such fare as "10," due in March, and "The Main Event," set for April release.

Since January, Video Trend has been racking two J.L. Hudson stores with 50 titles, with a reorder pattern already established. He hopes to eventually obtain at least seven stores in the 11-store chain, since they place more emphasis on appliance goods.

As a distributor, Video Trend exclusively handles Magnetic Video, Paramount, Nostalgia Merchant, Meda and the Video Television Network in his area, while he one-stops the Warner Bros. and VCI lines and looks forward to handling MCA's videotapes. **IRV LICHTMAN**

40 EXHIBITS BOOKED

U.K. Prosound Intl Event Sept. 2-4

LONDON—More than 40 exhibits have been booked for Prosound International, an exhibition for the professional audio industry staged for the first time Sept. 2-4 and claimed to be the first of its kind for this market here.

Among the companies booked so far are AEG-Telefunken, Revox, Yamaha and Mega Sound Systems.

Shure Electronics is to show latest

developments in its range of Stereo Dynetic pickup cartridges, the Super Plus IV, plus its Unidyne series of moving-coil cardioid microphones, much favored by singers.

Industrial Tape Applications, supplying products by Itam, TEAC, Revox and Otari, is showing its Itam 1610, a 16-track one-inch recorder said to be the first to offer a viable alternative to existing two-inch machines.

Also on display will be MCI's new JH-600 series, said to be the first stock automated console.

Mexico Gets British Videocassette Units

LONDON—JVC (U.K.) Ltd., the North London electronics company, is to provide the Mexican video market with its first VHS videocassette machines, to be sold under the brand name of Philco.

The machines will be supplied to Grupo Industrial Alfa within the next few weeks. This leading electronics firm in Mexico has decided to adopt the VHS format.

JVC facilities are being expanded here to reach a monthly production and shipment figure of 75,000 units, of which roughly 70% goes for export.

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Sound Business: Audio



Billboard photo by Alan Penchansky

Direct Talk: Engineer Steve Haselton, left, talks with Sheffield Labs Doug Sax, about the merits of a Sheffield developed microphone for direct-to-disk work.

DOUG SAX ADMITTEDLY A MAVERICK

Direct-To-Disk Expert Argues It's Superior To Digital Sound

By ALAN PENCHANSKY

LOS ANGELES—When Doug Sax “reinvented” direct-to-disk recording in the late 1960s it was a major break with the recording industry mainstream.

Direct-to-disk, of course, allows no editing, overdubbing or correcting of any sort, and also places limitations on the amount of pressings that can be made. It's a nerve-wracking, highly inflexible way to make records, but one that opened the door to the new high technology segment of the market.

Today, Sax once again is cast in the role of the maverick, and once again at issue is an uncompromising dedication to audio quality.

A major conversion of audiophile labels to digital recording technology is taking place. Sax, founder of the pioneering audiophile label Sheffield Lab Records, is standing firmly apart from this movement and taking a “show me” attitude in regard to the claims for digital's superior audio properties.

A small constellation of U.S. audiophile labels worked with direct-to-disk methods in the late 1970s. Today, there are no more than three labels with an absolute dedication to direct-to-disk remaining, one of them Sheffield.

Sheffield began as a cottage industry selling directly to a small number of high-end audio salons. This year the company is putting finishing touches on a new \$1 million permanent recording facility that is predicated on a continuation of direct-to-disk work.

One of the biggest sound purist criticisms of digital is aimed at the method's sharp high frequency filtering. Sax and others contend that this filtering—generally at between 20 kHz and 22 kHz—not only robs cymbal clashes and trumpet fanfares of a degree of overtone filigree and sheen, but produces untoward effects farther down in the audible area of the spectrum.

The debate is currently raging between digital supporters and direct-to-disk proponents, with the digital backers claiming that the effect is imaginary—the filtering is above the range of human hearing—or negligible at worst.

An all-digital playback system for the home, linked with digital master recordings, is widely viewed as the home entertainment system of the future. Sax is convinced, however, that the analog phono disk as we know it has a long life ahead as the ultimate source for high-end music reproduction.

In addition to running Sheffield Lab Records—a duty shared with pianist/producer Lincoln Mayorga—Sax is one of the industry's most respected disk cutting engineers. Sax dates his pro engineering career from 1968, the year he opened the Mastering Lab in Hollywood. At one time, this cutting room took credit for 25% of the Billboard Top 100 charted pop albums.

Sheffield's earliest direct-to-disk sessions were carried out at the Mastering Lab with the musicians performing in a nearby church. Direct-to-disk sessions included small group jazz and big band, bluegrass, soul, pop and classical guitar.

In 1977 Sheffield was seeking a hall in which to record the L.A. Philharmonic, which was to be its biggest project to date. These sessions, under conductor Erich Leinsdorf,

brought Sheffield to the historic MGM film scoring soundstage. It was the beginning of Sheffield's new film studio label-in-residency status, an apparently unique position within the record industry.

Today, the focus of Sheffield activity has shifted to the MGM movie lot with a crew of research and development technicians working there fulltime. The new arrangement gives Sheffield exclusive access to the soundstage for record making.

In a recent interview at the movie lot, Sax launched a strong attack against digital equipment in use today. To his criticisms, digital supporters respond with private allegations that Sax has too many vested interests in the disk medium and too much personal involvement to make an objective evaluation.

Says Sax: “Let them all go to digital because I know in my bones from 11 years as a professional engineer that it's going to back up. All I hope is that they fix it because the merit is really there.”

Adds Sax: “I firmly believe that the highest resolution thing that you can buy will still be a phonograph record. With all of its problems there will still be more music on it.”

Sax says he believes it will be necessary to twice double the sampling frequency of digital machines in order to eliminate any possible interference with the overtone spectrum. This would produce an incredible 100 kHz bandwidth.

Most audiophile labels do not enjoy particularly close ties with the record industry's pop mainstream. However, some of L.A.'s leading rock producers and engineers regularly come through the Mastering Lab on business, and Sax intends to parlay these long-standing connections into a direct-to-disk session with a major name artist to be done within the next two years.

It will be a piggyback session using direct disk and two-track tape recording simultaneously, explains Sax. The producer's sights apparently are set on a major female vocalist and Linda Ronstadt and Barbra Streisand both were mentioned.

Says Sax: “I work with some of the top producers in the industry and what we're putting together will be a name artist in a dual release.”

The audio quality that purists admire in Sheffield product is a result not only of tape distortion elimination, but of special proprietary electronics developed by Sheffield. Sheffield's engineers shun transistor electronics, believing—as do many audio buffs—that the older tube equipment produces a warmer, more natural and musical sound.

This is one lure Sax intends to hold out to attract a major talent to the MGM facility.

“The one thing I know I can offer them,” says Sax, “is a better recording than they can get at any price anywhere in the world.”

A mass market version of the piggyback disk, cut from tape, would be released by the major label to which the artist is signed. Sax points out that this version could be edited from several takes, while the best complete sides are chosen for a direct cut release.

More than \$200,000 was spent on construction of a cutting, control and storage room adjoining the soundstage. This property eventually will be turned over to MGM,

claims Sax, who spent six months in negotiations with the movie company.

Related research and development costs and the price of four modified cutting lathes bringing the total cost to \$1 million, reportedly. It is probably the biggest investment ever made by an independent audiophile label.

Sax has an almost missionary attitude about capturing the acoustical properties of the big soundstage, used for more than 40 years for the recording of motion picture scores.

“There's magic in that room, absolutely,” enthuses Sax. “I've got to somehow get it out of the room and out into the listener's house.”

The original plan for Sheffield's expansion in the 1980s called for the construction of a four-lathe direct-to-disk mobile van. This idea was scrapped when the permanent studio site beckoned.

The wide-ranging Sheffield repertoire approach will be maintained in the new facility. Sax believes the big hall is ideal for sessions ranging in size from solo instrument to symphony orchestra, and including pop music production.

Sax's vision of future projects also takes in medieval music, performed by a group such as the Waverly Consort. The Harry James big band will make its fourth album for Sheffield at MGM, and guitarist Michael Newman is slated to cut an album with a chamber orchestra.

Conductor Erich Leinsdorf is signed to Sheffield as an exclusive artist for direct-to-disk work, and he also is expected to take part in future sessions.

Sheffield's agreement with MGM runs for five years and is renewable.

“We can only be in that room and record 30 days out of the year, which allows us about five records,” explains Sax. “We pay a very, very sizable rent to be here.”

Superior sound reproduction does not originate solely in the stages between microphone and cutting lathe. Many audiophile companies labor to optimize plating and pressing fidelity as well, and Sheffield has been forced to diversify to control these parameters.

Last year its Santa Monica plating facility was put into full operation under engineer Richard Doss. In addition to handling all of Sheffield's work, Doss is taking on jobs for some of the major labels based in L.A.

Technical shortcomings in other ends of the industry could force even greater diversification. There is particular concern among audiophile labels about a decline in the quality of blank lacquers for disk cutting. Both direct-to-disk and digital labels are wrestling with this problem, which becomes super-critical when ultra-low noise program material is involved.

Explains Sax: “I have a stockpile of selected lacquers that will get me through the next three years.”

“But if they don't start making some good lacquers we will be out there developing lacquer material or die.”

According to Sax, all but one of Sheffield's 11 releases have sold in excess of 100,000 copies worldwide. The single exception is a disk that is available in only limited quantities because of a technical failure that ruined two lacquers.

Audiophile Recordings

TIP OF THE WEISBERG—Tim Weisberg, Nautilus Recordings NR7, distributed by Nautilus Recordings, \$15.98 list.

The benefits of the digital recording process are noticeable here in many instances although one never transcends to the point where the listening experience doesn't sound like recorded music. Percussion is crisp and punchy, while guitar, keyboard and bass solos do sound more like the real thing. Stereo separation is also good. At times Weisberg's flute doesn't sound as prominent in the ensemble as it might be, but its tonal quality is better when compared to previous Weisberg analog efforts. Outstanding is the music as the MCA flutist gets to do what he claims he likes to do best—play rock music. Backed by a rock-solid band, the performances have a free-spirited, spontaneous energy that's hard to resist and suggests little editing. A disk like this—which sounds about 10%-20% better than a probable analog equivalent—stands as an important step in the digital rock conversion.

CATHARINE CROZIER IN RECITAL—Gothic Records, D87904, distributed by Gothic Records, \$24.95 list.

The medium is decidedly not the message in this recording of pipe organ. Through a combination of expert single vantage microphoning and mastering with Technics digital equipment Gothic has managed to strip away from the listening virtually any trace of the method of transmission. The experience is like sitting in Alice Tully Hall in New York, rather than just hearing a recording made there. Catharine Crozier is one of America's foremost organists, and her performances are fully deserving of the sort of singular attention placed upon them by this transparency. The selections, programmed for variety and originality, begin with Bach and end with American modern Ned Roem. Audio buffs have always paid special attention to the pipe organ, and there should be a large audience for this two-record set.

Audio Consultants Dark In Nashville

NASHVILLE—Audio Consultants, Inc., a Nashville-based dealer for MCI professional recording equipment, closed its doors Jan. 31. Claude Hill, president of the firm, cited several major factors including limited sales, high cost of inventory financing, lengthening of delivery and increasing costs of field service support as reasons for the closing.

Additionally, MCI will open a Nashville sales and service office to provide continued support for its equipment. The new office will be headed by Graham Goodall, former vice president of Audio Consultants.

Hill will be involved in two new companies based in Nashville: Audicon, Inc. and Professional Computer Consultants, Inc.

Jimmy Kronides Expands Studio

NEW YORK—Jimmy Kronides, writer and producer, has expanded his studio in Darien, Conn., into a 16-track facility with a new Allen & Heath console.

In addition, the studio is now a video facility with the professional one-inch standard, with three recorders, two cameras, switchers, lights, etc.

The studio falls under the umbrella of Jimmy Kronides Enterprises, which includes consulting, promotion and custom recording. He recently produced a video album called “Country Gold,” in which all elements, including a commercial, were produced in-house.

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DESPITE STAGNANT SALES ELSEWHERE

CBS Delegates Optimistic Over Growth In Latin America Marts

By MARV FISHER & TONY MORENO

MIAMI—The Latin American market won't reach the peak of its potential until the middle '80s, according to Nick Cirillo, vice president in charge of the region for CBS Records International.

That's why the company is working to establish and sustain a roster of artists over the long haul, embracing talent from the various Latin territories (there are six CBS affiliates in the region) as well as from the U.S. and Europe.

Cirillo was addressing the 60-plus delegates who converged on the Hotel Inter-Continental here Feb. 7-11 for a special conference devoted to CBS' Latin game plan for the new decade.

The feeling at the meetings was that while major markets around the world have been leveling off or dipping saleswise, Latin America will be in a strong growth pattern for the next five years.

"We mustn't make the mistake that's being made in the U.S. of concentrating solely on the hit song, and neglecting the artist," commented Steve Diener, the multilingual executive vice president of creative operations who joined CBS Records In-

ternational's Latin American Operations (LAO) late last year.

"The phenomenon in the U.S. is that sometimes a company will be plugging a song while in the process of going bankrupt. This won't happen with us as we move deeper into the area, building more international names for repeat hit sales."

Among the international names to be given heavy promotion in the months ahead throughout Mexico, Central America, Colombia, Venezuela, Brazil and Argentina are Barbra Streisand, Rex Smith, Neil Diamond, Art Garfunkel, Bob Dylan and the Electric Light Orchestra.

Another CBS-distributed property, TK's Puerto Rican-born Celi Bee will be doing some additional waxings in Spanish this year, to enhance her sales potential—though it's not a route CBS intends to follow with every act, Cirillo notes.

Instead of fielding a huge group of artists in the various Latin nations, all delegates agreed that the better format would be to concentrate on a few, for maximum impact.

One of the countries with the lowest English-language penetration is Colombia (estimated 6% of overall

sales is non-Spanish product). Consequently, CBS there will try some added promotion techniques, including video pre-sells.

Conference consensus at the session chaired by the company's longtime Latin American coordinator, Fritz Hentschel, was that disco music is now beginning to wane in the territories—although another executive, Ele Juarez, reported that this doesn't necessarily mean that discos will disappear.

"On the contrary, the Latins love to dance and their tastes will simply adjust to more rock-oriented sounds and big band music," he noted. "It could also mean more of a shift to the ballad, something the people in these countries have always thrived on."

Reports from the various markets demonstrated the extra business which was already coming in. One example: last year, the Electric Light Orchestra sold more than 155,000 album units for one release in Argentina. Another: Streisand topped 150,000 with her "No More Tears" duet with Donna Summer.

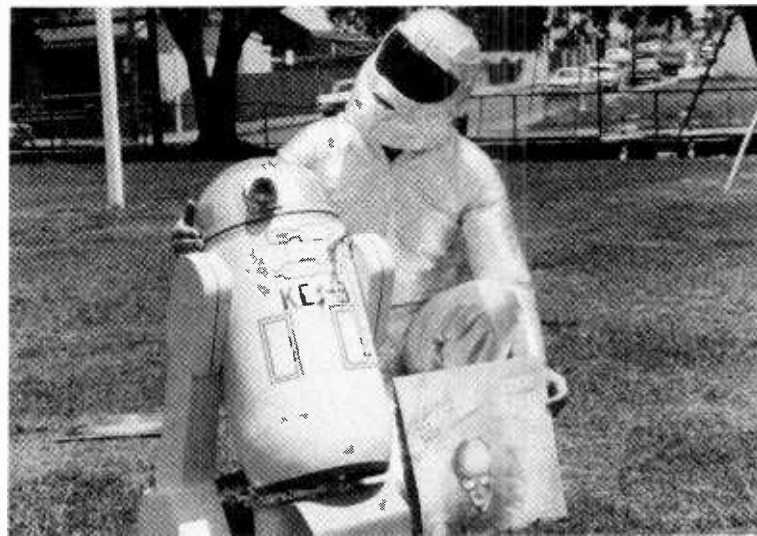
But the most extraordinary sales claim came from Brazil, where Roberto Carlos' latest LP sold a resounding 2.3 million copies. "Fortunately," noted Cirillo, "our new automatic pressing plant, the first for CBS in that mammoth country, handled a good portion of the load via 14 presses. But we still had to farm out some of the orders."

Another major CBS artist within the Latin American bloc is young Pedrito Fernandez from Mexico. Cirillo noted that he's soared to 1.5 million singles and over 400,000 albums in recent months, more than half the latter to Spain, ironically.

A few more from the CBS European stable who will be boosted this year include Rafaella Carra and Umberto Tozzi from Italy, Cherry Lane from Germany and Joe Dassin from France. "We'll also keep concentrating on Miguel Bose and Lolita from Spain," commented director Manolo Diaz.

Julio Iglesias and Roberto Carlos continue to be surefire CBS attractions in the Latin lands. "We know

(Continued on page 50)



SCIENCE FACT—Australia's KGC Records recently sent its KC-3 robot, pictured here with an unnamed companion, into Sydney shopping centers to promote the label's new line of science fiction drama recordings, including "The Mutant Strain."

London: Springboard For 'White Reggae'

• Continued from page 4

of Jamaica. It has become a myriad of import record stores filtering pre-releases in the import field through to radio stations and musicians.

The wheel of genre absorption turns full cycle when the idiosyncratic sound of Jamaica is sent back to its birthplace clad in the glossy veneer of British rock.

Paul Simon, U.S. superstar singer-composer, was one of the first to discover reggae. More than a decade ago, he traveled to Jamaica to record his "Mother And Child Reunion." Eric Clapton went a step further in 1974 when he recorded Bob Marley's antiestablishment battle-cry "I Shot The Sheriff." The Rolling Stones have long acknowledged more than a passing interest in reggae music.

The Stones explored the music with "Cherry O Baby" on the "Black And Blue" LP. Two years ago the Glimmer Twins (also known as Jagger and Richards) signed Peter Tosh to the Rolling Stones Records roster, collaborating with the self-styled lieutenant of reggae on Smokey Robinson's "Don't Look Back."

That record enjoyed a limited success in the U.K., where the ethnic market was sceptical of the Stones involvement. Tosh explained the venture as an attempt to broaden reggae's commercial appeal.

Keith Richards tried again in

1979, featuring a version of Jimmy Cliff's "The Harder They Come" on the flip side of his first solo single.

Perhaps the greatest opportunity for the expansion of "white reggae" came in 1977 with the development of punk rock. The socio-political alchemy of the two working class cultures fused in the U.K.

Assistance in preparing this story provided by Peter Jones.

It was celebrated by Bob Marley on "Funky Reggae Party." In the ensuing musical whirlwind, the Clash revamped Junior Murvin's "Police And Thieves," Elvis Costello stormed the chart with "Watching The Detectives" and numerous bands began to include reggae songs in live shows, notably Dave and Ansell Collins' "Monkey Spanner."

The rhythms spread north across the border to Scotland where Dan McCafferty, ex-lead singer with Scottish hard-rock band Nazareth, in the company of drummer Sly Dunbar and bass player Robbie Shakespeare, went to Kingston, Jamaica, to recut the Small Faces' "Whatcha Gonna Do About It?" and worked in the studio there with producer Winston Niney.

U.K. female tribalist group the Slits recorded its first album with Dennis "Blackbeard" Bovell, the trenchant bass guitarist and leader of Matumbi, a group in the vanguard of Anglo-reggae.

"The way you go about your music is the way you go about your life. Rhythm and life go together." So says Ari Upp, lead singer with the Slits. The group later toured in the company of Jamaican artist Prince Hammer.

The most recent development in white reggae involvement comes from the so-called "Coventry sound explosion," featuring Madness, the Selecter and the Specials, revivalists of ska and blue-beat, two musical forms direct progenitors of modern reggae. The accent in the U.K. now is firmly upon good times and dancing.

The Specials, by far the most popular and consistent of the acts to emerge on the 2-Tone label, had a hit with Dandy Livingstone's "A Message To You Rudy" and onstage the band regularly performs a medley of reggae classics: "The Guns Of Navarone," "Long Shot Kick The Bucket" and "Liquidator."

Says the Police's Stuart Copeland: "The difference between myself and

(Continued on page 51)

British Label Bows Multi-track Singles

• Continued from page 3

impressed with the company generally, the fact is that the Super 45s could be the death of the single if they take off. And RCA has the lowest single pressing capacity of the majors—just 20,000 per day, against 100,000 albums per day—so it has least to lose."

First release on Six Of The Best is by En Route, a group signed to Chandler's old Barn Records company, while Slade, Freddy Myer and Nick Van Eede (all Barn acts) are also on the schedule.

Says Chandler: "Without exception, all our acts have reacted immediately in favor of the new idea, and simply wonder why it hasn't been done before.

"The truth is that I don't know a musician who doesn't feel that the three minutes of music used on a single is rarely a reflection of talent. In many ways, singles have put a necklock on the business.

"I'm in favor of the truly great single. But it's essentially a three-minute wonder—and that's why there are so many one-hit wonder singers and groups."

He emphasizes that his six-track recordings will sell more cheaply than the usual maxi-track single here (around \$4.15). "That's a rip-off price."

"With our system, the artist gets much more scope to show his talent. We eliminate the huge costs of making albums, and we could be helping to solve home taping problems, for if a couple of tracks are on radio—and therefore capable of being taped—there are still four more on the record to make the fans buy.

"As for the sleeves, they will all be of standard design, made of paper, and with just a space left for a picture of the act involved. We've got to go for cheapness in order to keep the prices down.

"Basically, it's an effort to get the record industry to face up to the reality of modern times.

"Another fact is that, via my own experiences with the Animals, Jimi Hendrix and Slade, one hit single makes little difference to how many people go through the doors at a live gig to see the act. It needs a better and longer showcase of the talent on record to bring in the crowds."

Chandler's Six Of The Best logo is a cartoon drawing of a schoolmaster flexing a cane, with a small boy bending over, six records shoved down the back of his pants.

Chandler anticipates that no further product will go through Barn, and he will concentrate all his efforts on the new venture.

JAZZ IN AUSTRALIA

Small But Flourishing Market

• Continued from page 32

Liepod's greatest talent as a producer is his economy: he's been known to bring in album budgets for \$300 and has never exceeded \$1,000. Often the cost of packaging a 44 album is more than the recording costs. Sales are generally around the 500 mark.

Apart from 44, support of local jazz entities on a recording level is somewhat less than impressive. Though EMI recently issued a digital album of Kerrie Biddell & Compared To What, it's Polygram which remains a near-sole bastion of jazz commitment.

"I believe that every record company should be covering the entire spectrum of music," insists managing director Ross Barlow. "We owe it to the jazz community to at least try with local production."

Polygram's Galapagos Duck (who began on the 44 label) are the only

local jazz aggregation to achieve a gold album, with their first release, "Ebony Quill," from 1976. To coincide with a March/April European tour. Phonogram there will be issuing a compilation, "Galapagos Duck On Tour."

"We're much more an importer than a presser of international jazz repertoire," Barlow explains. "We have rights to the Verve and Pablo labels, but it simply isn't practical to tool up locally for sales of between 200 and 500 units per title."

WEA and Festival also import specialist labels as an alternative to expensive local manufacture. The latter estimates 100-300 sales per item on titles from Milestone, Fantasy, Prestige and Concord; the former quotes 100-150 for Atlantic and Black Lion jazz product.

Certain local manufacturing does occur. Festival is presently undertaking an "All That Jazz" campaign

with domestic pressings by Les McCann, Toshiko Akiyoshi and Dave Brubeck. WEA also reports steady sales from local releases of product by Charlie Mingus, Jean-Luc Ponty, Stanley Turrentine and Herbie Mann. Sales estimates average out to around 500 per title.

While the majors concentrate primarily on the mainstream, a group of small specialist import and distribution companies such as Janda, Carinia and Avant Guard, work valiantly to fill the huge gap, with material from ECM, ENJA, Contemporary Jazz and other international labels.

Tiny local outfits such as Swaggie and Cherry Pie join with 44 in providing the bulk of what small amount of local recording is available. Size of the market generally dictates a predominance of traditional and mainstream style, though

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IN BRITISH MARKET

Lowprice Strategy For New LP Acts

By ADAM WHITE

NEW YORK—The mother of invention is persuading an increasing number of British record companies to experiment with lower-than-usual introductory pricing for product by new artists.

Of necessity, they're looking for effective strategies to break fresh talent in a marketplace where sales are particularly flat—1979 statistics are expected to show a unit decline of eight million albums against the previous year—and where competition for those declining sales has become fiercer than before.

A significant number of label executives in Britain, as elsewhere, believe that the industry's woes are in part attributable to consumer resistance to high prices.

No matter that the gramophone record appears to offer to those consumers better value for money, more return on investment than, say, a movie ticket. The perception is that records and tapes are much more expensive than they used to be, and people have tailored their purchases accordingly.

Thus, low introductory pricing for new artists' product. The strategy materialized in Britain last year, in response to the sales slump and to sharp increases in disk and tape prices brought about by a new rate of Value Added Tax, imposed by the incoming Conservative administration.

Virgin was among those in the front line, followed by Arista (Billboard, July 28, 1979). The latter introduced a \$6.20 (including tax) suggested list price on specific titles for six months, after which the release would be deleted and reissued at the normal, higher price (over \$10).

At the time, Arista's marketing director Denis Knowles noted, "Our business relies too much on hit singles to sell albums. This restricts a band's development. If we want the regular rock music buyer to purchase more albums, we have to show the way by lowering the price."

Knowles hasn't significantly altered his views since then, though he agrees that two of the first titles to carry the low price—by the Zones, a new wave band, and Native, from Jamaica—weren't particularly successful.

What's convinced him that the strategy should be sustained are several of the releases which followed, most notably the Ian Gillan band's "Mr. Universe" on Arista-distributed Acrobat Records.

The album was issued last October with a recommended retail price of three pounds (application of the exchange rate doesn't always present an accurate picture, but at that time it would have been around \$6.60) after Knowles discussed the low introductory offer with Gillan himself.

The musician doesn't strictly qualify as a newcomer to the rock scene, having once been a member of Deep Purple, but "Mr. Universe" was his solo debut.

The result was an album which made the top 20—a boost to Gil-

lan's live performance appeal—and went on to sell approximately 30,000 copies, a useful figure in the U.K. market for a "new" artist.

The strategy, then, was successful from Knowles' point of view, and he's since applied it to other releases, including albums by two more ex-group musicians-turned-solo, Roger Chapman from Family and Pete Bardens from Camel. Latter has just shipped, so it's too soon for results, but Knowles is optimistic.

Speaking from London, the Arista executive expounds his thoughts on variable pricing. "Why should people pay full price for albums by new acts when they can buy product from established rock artists at cut-price?" That's a reference to the fact that discounting is widespread in Britain on chart items, rarely on newcomers and catalog.

And it's rock talent which figures most prominently in Knowles' equation, as he seeks to relieve some of the pressure upon newcomers in this field to produce a hit 45. In what's again become a heavily singles-oriented market—the configuration is about the healthiest aspect of 1979 statistics from the British Phonographic Industry—this can be heavy pressure, indeed.

"It wasn't always that way," saw Knowles, noting that there was a time in the late '60s and early '70s when a hit single wasn't so vital to album sales for fledgling rock talent. Making the LP attractive pricewise, encouraging the consumer to take that chance with his or her disposable income, is a valuable substitute, he suggests.

Knowles' approach has been to offer the low price titles for a specific period—six months, as with the Zones, and, more recently, with the Speed-O-Meteors also on Acrobat—or a specific pressing run, 10,000 with Ian Gillan (though strong advance orders actually bumped this up to 13,000) and currently with Bardens' "Heart To Heart" disk.

The executive likes the six-month offer because it provides sufficient time for the newcomers to make themselves seen and heard on the tour circuit, but the choice is up to the act and its management.

To implement the lower-than-usual price, Arista takes a cut in its profit percentage, as does the act—and the retailer. "Of course, we don't make any money on a three pound album," says Knowles, "but it's sort of a self-liquidating offer."

Knowles says there hasn't been any resistance at artist level in those cases where Arista felt the low price was necessary, though the label's judgement hasn't always been accepted. He points to the Glory Boys on another Arista-distributed label, I-Spy. The band wanted their album out at four pounds (roughly \$9.20) instead of three for one week's duration, believing that their hardcore followers would move to snap up the disk as soon

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International

Polygram Priority: Local Talent Mexico Topper Looks To Boost Domestic Repertoire

By MARV FISHER

MEXICO CITY—Polygram Mexico is striving for a market share mix that's evenly divided between domestic and international repertoire within five years, according to Alejandro Parodi, installed three months ago as the company's new general director.

Polygram has been substantially behind in the race to sell home-grown performers in this market, but Parodi and his team have ambitious catchup plans. The projected goal for this year is to jump from the present 17% domestic, 83% international ratio to a 30-70 share, approximately a 13% increase for the coming 11 months.

The firm should easily reach that figure, observers agree, and could even better it. More than a 50% increase in budget for the development of domestic repertoire has been set, says Parodi.

During the last week of January, Polygram held its annual sales and promotion pow-wow in the tropical setting of Ixtapa, about 100 miles Northwest of Acapulco.

One of the ways the Mexican subsidiary of the Dutch-German multi-

national will go will be more local product with the "tropical" sound. Comments Parodi, "It'll be the kind of beat the locals are accustomed to listening and dancing to."

One of these entries will feature the relatively new Los Ruidos Del Mar. Another will be Peruvian Rulli Rendo, one of the top arranger-musicians in Latin America, currently here to record in Polygram's brand new studio.

"The company has never had the luxury of a modern, fully equipped recording facility before now," notes Parodi. "Now we'll have more of an advantage in obtaining and introducing new 'valores' (numbers/artists) for the territory."

A third personality Polygram plans to bring to the Mexican market during the late winter months is Edwin Alvarado, who Parodi predicts will be the surprise of the year, "perhaps the decade."

Rendo is not a newcomer to the scene, since Polygram has distributed his product in Mexico for the past four years via its licensing arrangement with IEMPSA, which in turn has been serviced by the inde-

pendent entity of Rendo's Promusa. The new, special deal is expected to add substantially to Rendo's 200,000-plus album sales here so far.

Los Yonics and Los Yndio are a pair of established tropical-style combos geared for promotion this year. They're part of the handful of other acts on the Polygram roster who have sold from fair to excellent in the past: Victor Iturbe "Piruli," Oscar Chavez, Tehua, Hector Bonilla, Sergio Esquivel, Carmen Del Valle and Norma Herrera.

"Of course, our label has always enjoyed enormous success with such foreign artists as the Bee Gees and Donna Summer," notes Parodi, who formerly toiled for El Virrey in Peru. "But the answer is to build a powerful lineup of local names."

Apart from Polygram and the established catalogs of CBS and RCA, mounting competition for market share with Mexican-bred artists comes from such independents as Peerless, Musart, Orfeon, Melody, Coro and Gas, among more than a dozen solvent, solidly entrenched labels.

Ariola is still in the process of building its national catalog, and two other companies are expected to expand activity in the Mexican talent pool: Helix and the Televisa disk offshoot, Discos America.

The fifth international company on the scene, EMI-Capitol, is also poised to exploit more local repertoire this year. One of the label's artists, Arianna, was a recent competitor in the prestigious Vina Del Mar song festival in Chile; she was there with composer Amparo Rubin.

Gamma has always been one of the biggest distributors of international product in Mexico, but according to the label's general director, Carlos Camacho, there'll be a shift in the mix there, too.

Concludes Parodi: "Of course, we're aware of the formidable competition, but this is a giant market—certainly a gateway to Latin America, perhaps to the entire world in this new decade."

"We're going after as much as we can attract, meaning composers and arrangers, too. You could call it a further 'Mexicanisma' of the company."

2-Stroke Bows

LONDON—Elton John and John Reid's Rocket Records have launched 2-Stroke, a new label specifically formed for product by new band, the Lambrettas. First release is a single, "Poison Ivy," updating the vintage Coasters hit.

Rocket policy will be to supervise 2-Stroke in only a minimal way. "We feel that this new idea could lead to a spate of new, small labels being formed for new bands joining the so-called establishment labels," says Reid, a philosophy which has echoes of 2-Tone, the Specials' label through Chrysalis here.

2-Stroke singles will be marketed in white and black sleeves, features the label's logo "mod," silhouetted in his parka jacket.

• Rocket managing director David Croker has resigned, and label promotions chief, John Hall, has been named successor.

Disco Brass

BRUSSELS—RKM Records has issued a three-track single of disco tunes, "YMCA," "Ring My Bell" and "Rivers Of Babylon," performed by the 57-piece brass band from the Walloon village of Quevaucamps.

EMI Backs Malay Acts; Copyright Changes Help

By CHRISTIE LEO

KUALA LUMPUR—EMI Malaysia is planning to record more local artists, particularly now that copyright legislation (Billboard, Sept. 8, 1979) offers better protection against pirates of such local repertoire.

It's part of the company's strategy to regain ground lost last year, when its artist management division was scrapped, and general manager Michael Comerford departed.

This was followed by severe budgetary cutbacks under EMI Singapore's financial director, Joseph Koo, who temporarily took the Malaysian helm. The previous release schedule of three albums per month—to fulfill the quota from three a&r departments, covering Malay, Chinese and English/international repertoire—was trimmed.

"We hope to be more actively engaged in local language recordings,"

notes Waharp Yusoff, head of the company's Malay a&r division. "The market for these is very strong."

Nevertheless, EMI will be cautious with new signings, eschewing repetition of last year's swollen roster, from which several artists have been dropped. These include Rose Iskandar, Rozita, Hail Amir, Jackie Lin, Rafael Centenera and Discovery.

Says Yusoff: "The bitter experience taught us to be concerned with quality output rather than quantity."

The company currently has 10 acts under contract, most notably Carefree, whose 1979 album, "Kebebasan," exceeded sales expectations, and D.J. Dave, whose first English-language waxing, "A Different Kind Of Lady," also performed well, in tandem with his Malay-language releases.

Other strong-selling names include Sudirman, Sharifah Aini and Rosemaria. There are also high hopes for a more recent acquisition, Rina.

Jennifer Yen's English LP, "Summertime Feeling," was not a major seller, but did suggest future potential; similarly, the third Chinese album by Timmy Koong. More of a problem is model and actress-turned-singer, Noor Kumalasari, whose two Malay albums haven't yet ignited sales fires.

Yusoff emphasizes that the three EMI a&r arms will take greater care in planning material and production for recording dates, and there'll be close liaison with the marketing division to ensure that finished product is correctly handled according to type.

"We'll also be more selective with future signings," he continues. "We want to be able to pick and choose from the best talent available."

This artist orientation will characterize EMI Malaysia's future, he stressed, as the company looks to regain the frontline position it previously enjoyed.

Ban Wings On Radio

TOKYO—Wings aren't getting too much airplay in Japan at present, the result of a ban imposed by the national broadcasting system, Nippon Hoso Kyokai, after Paul McCartney's drugs bust and deportation.

Both FM Tokyo, the commercial FM station, and five other commercial AM stations agreed to follow suit after the incident.

It came as a particularly hard blow to station JOQR, which after procuring special rights to interview McCartney and broadcast Wings' Tokyo concert over the air, had to re-schedule its programs and disappoint listeners. Deejays at the station are playing Wings repertoire, but not as frequently as usual.

The ban's duration hasn't been disclosed, though it will probably endure until the whole affair cools down.

And the response of McCartney's label outlet, Toshiba-EMI, here? It's "ridiculous," said a spokesman.

YELLOW MAGIC

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BRITAIN

(Courtesy of Music Week)
As of 2/16/80
SINGLES

This Week	Last Week	Singles
1	2	COWARD OF THE COUNTY, Kenny Rogers, United Artists
2	1	TOO MUCH TOO YOUNG, Specials, 2-Tone
3	3	I'M IN THE MOOD FOR DANCING, Nolan Sisters, Epic
4	8	SOMEONE'S LOOKING AT YOU, Boomtown Rats, Ensign
5	15	CAPTAIN BEAKY/WILFRED THE WEASEL, Captain Beaky, Polydor
6	18	AND THE BEAT GOES ON, Whispers, Solar
7	5	IT'S DIFFERENT FOR GIRLS, Joe Jackson, A&M
8	12	I HEAR YOU NOW, Jon Anderson & Vangelis, Polydor
9	6	BABE, Styx, A&M
10	4	MY GIRL, Madness, Stiff
11	20	SAVE ME, Queen, EMI
12	35	ROCK WITH YOU, Michael Jackson, Epic
13	27	CARRIE, Cliff Richard, EMI
14	13	LIVING BY NUMBERS, New Muzik, GTO
15	11	7TEEN, Regents, Rialto
16	21	THREE MINUTE HERO, Selecter, 2-Tone
17	NEW	I CAN'T STAND UP FOR FALLING DOWN, Elvis Costello, F-Beat
18	NEW	SO GOOD TO BE BACK HOME AGAIN, Tourists, Logo
19	7	BRASS IN POCKET, Pretenders, Real
20	25	BABY I LOVE YOU, Ramones, Sire
21	26	RIDERS IN THE SKY, Shadows, EMI
22	24	BUZZ BUZZ A DIDDLE IT, Matchbox, Magnet
23	29	TOO HOT, Kool & The Gang, Mercury
24	17	BETTER LOVE NEXT TIME, Dr. Hook, Capitol
25	10	GREEN ONIONS, Booker T & MG's, Atlantic
26	30	JANE, Jefferson Starship, RCA
27	28	LIVING IN THE PLASTIC AGE, Buggles, Island
28	23	ESCAPE, Rupert Holmes, Infinity
29	22	JAZZ CARNIVAL, Azymuth, Milestone
30	19	SPACER, Sheila & B. Devotion, Carrere
31	33	UNDERPASS, John Foxx, Virgin
32	9	WITH YOU I'M BORN AGAIN, Billy Preston & Syreeta, Motown
33	14	PLEASE DON'T GO, K.C. & The Sunshine Band, TK
34	NEW	TOUCH TOO MUCH, AC/DC, Atlantic
35	16	I WANNA HOLD YOUR HAND, Dollar, Carrere
36	31	SPIRITS (Having Flown), Bee Gees, RSO
37	NEW	ALL NIGHT LONG, Rainbow, Polydor
38	NEW	GAMES WITHOUT FRONTIERS, Peter Gabriel, Charisma
39	NEW	SINGING THE BLUES, Dave Edmunds, Swan Song
40	NEW	MAYBE TOMORROW, Chords, Polydor

ALBUMS

1	1	PRETENDERS, Pretenders, Real
2	2	THE LAST DANCE, Various, Motown
3	3	ONE STEP BEYOND, Madness, Stiff
4	5	SHORT STORIES, Jon & Vangelis, Polydor
5	4	PERMANENT WAVES, Rush, Mercury
6	6	GOLDEN COLLECTION, Charlie Pride, K-tel
7	8	SPECIALS, Specials, 2-Tone
8	7	REGGATTA DE BLANC, Police, A&M
9	18	KENNY, Kenny Rogers, United Artists
10	9	OFF THE WALL, Michael Jackson, Epic
11	11	GREATEST HITS VOL. 2, Abba, Epic
12	13	I'M THE MAN, Joe Jackson, A&M
13	12	THE WALL, Pink Floyd, Harvest
14	NEW	END OF THE CENTURY, Ramones, Sire
15	38	THE NOLAN SISTERS, Nolan, Epic
16	10	GREATEST, Bee Gees, RSO
17	40	JUST FOR YOU, Des O'Connor, Warwick
18	21	METAMATIC, John Foxx, Metalbeat
19	23	LONDON CALLING, Clash, CBS
20	19	FLEX, Lane Lovich, Stiff
21	16	GREATEST HITS, Rod Stewart, Riva
22	28	THE FINE ART OF SURFACING, Boomtown Rats, Ensign
23	14	SEPTEMBER MORN, Neil Diamond, CBS
24	15	OUTLANDOS D'AMOUR, Police, A&M
25	NEW	GOING STEADY, Original Soundtrack, Warwick
26	22	PARALLEL LINES, Blondie, Chrysalis
27	27	VIDEO STARS, Various, K-tel
28	26	SOMETIMES YOU WIN, Dr. Hook, Capitol
29	NEW	CAPTAIN BEAKY & HIS BAND, Keith Michell, Polydor
30	30	DISCOVERY, Electric Light Orchestra, Jet
31	32	EAT TO THE BEAT, Blondie, Chrysalis
32	34	KENNY ROGERS SINGLES ALBUM, United Artists
33	NEW	SHEER GREED, Girl, Jet

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 2/18/80
SINGLES

This Week	Last Week	Singles
1	1	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
2	2	SUN OF JAMAICA, Goombay Dance Band, CBS
3	3	RAPPER'S DELIGHT, Sugarhill Gang, Metronome
4	4	HERBERT, Gottlieb Wendehals, CNR
5	NEW	WEEKEND, Earth & Fire, Vertigo
6	NEW	QUE SERA MI VIDA, Gibson Brothers, Polydor
7	7	I HAVE A DREAM, Abba, Polydor
8	10	INDIAN RESERVATION, Orlando Riva Sound, Ariola
9	6	ZABADAK, Saragossa Band, Ariola
10	5	MAYBE, Thom Pace, RSO
11	9	CONFUSION, Electric Light Orchestra, Jet
12	NEW	THE BALLAD OF LUCY JORDAN, Marianne Faithfull, Island
13	11	HADACHI HALEF OMAR, Dschinghis Khan, Jupiter
14	8	LUCIFER, Alan Parsons Project, Arista
15	20	WIE FREI WILLST DU SEIN, Howard Carpendale, EMI
16	12	I'M BORN AGAIN, Boney M, Hansa
17	13	VIDEO KILLED THE RADIO STAR, Buggles, Island
18	15	TUSK, Fleetwood Mac, Warner Bros.
19	14	IT'S A REAL GOOD FEELING, Peter Kent, EMI
20	19	WHAT'S IT TAKE, Robert Palmer, Island
21	17	SWEET SEPTEMBER, Tony Christie, RCA
22	16	BANG BANG, B.A. Robertson, Asylum
23	21	LADIES NIGHT, Kool & The Gang, De-Lite
24	22	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
25	NEW	ROCKABILLY REBEL, Matchbox, Telefunken
26	18	SUCH A NIGHT, Racey, RAK
27	NEW	MONO, Monotones, Metronome
28	NEW	I DO THE ROCK, Tom Curry, CBS
29	30	CAN I REACH YOU, Jack Goldbird, CBS
30	29	CARRIE, Cliff Richard, EMI

ALBUMS

1	1	THE WALL, Pink Floyd, Harvest
2	2	EVE, Alan Parsons Project, Arista
3	4	EYES OF THE UNIVERSE, Barclay James Harvest, Polydor
4	NEW	HITHAUS RAMBA ZAMBA 2, Diverse, Polystar
5	8	BREAKFAST IN AMERICA, Supertramp, A&M
6	5	MOVE IT, Cliff Richard, Arcade
7	3	TUSK, Fleetwood Mac, Warner Bros.
8	NEW	BROKEN ENGLISH, Marianne Faithfull, Island
9	6	GREATEST HITS VOL. 2, Abba, Polydor
10	9	DER OSTFRIESISCHE GOTTERBOTE, Otto, Ruessl
11	15	PLATINUM, Mike Oldfield, Virgin
12	NEW	WISH YOU WERE HERE, Pink Floyd, Harvest
13	7	DISCOVERY, Electric Light Orchestra, Jet
14	10	UDO '80, UDO Juergens, Ariola
15	20	STEPPEWOLF, Peter Maffay, Telefunken
16	17	TRAEUMEREIEN, Richard Clayderman, Telefunken
17	19	GONE TO EARTH, Barclay James Harvest, Polydor
18	18	HIGHWAY TO HELL, AC/DC, Atlantic
19	NEW	DYNASTY, Kiss, Casablanca
20	NEW	WAS ICH DENKE, Miwa, Metronome

CANADA

(Courtesy Canadian Recording Industry Assn.)
As of 2/6/80

This Week	Last Week	Singles
1	1	RAPPER'S DELIGHT, Sugarhill Gang, Quality
2	2	COWARD OF THE COUNTY, Kenny Rogers, United Artists
3	NEW	CRAZY LITTLE THING CALLED LOVE, Queen, Elektra
4	NEW	LADIES NIGHT, Kool & The Gang, Mercury
5	4	ROCK WITH YOU, Michael Jackson, Epic
6	5	PLEASE DON'T GO, K.C. & The Sunshine Band, TK
7	6	VIDEO KILLED THE RADIO STAR, Buggles, Island
8	3	POP MUZIK, M, Sire
9	14	DO THAT TO ME ONE MORE TIME, Captain & Tennille, Casablanca
10	8	ESCAPE, Rupert Holmes, Infinity
11	7	BABE, Styx, A&M

12	NEW	THIS IS IT, Kenny Loggins, Columbia
13	17	STILL, Commodores, Motown
14	9	MONEY, Flying Lizards, Virgin
15	NEW	99, Toto, Columbia
16	NEW	MESSAGE IN A BOTTLE, Police, A&M
17	NEW	CHIQUITITA, Abba, Atlantic
18	11	BORN TO BE ALIVE, Patrick Hernandez, Columbia
19	NEW	YES I'M READY, Teri Desario & K.C., Casablanca
20	NEW	RISE, Herb Alpert, A&M

ALBUMS

1	4	THE WALL, Pink Floyd, Columbia
2	3	THE LONG RUN, Eagles, Asylum
3	13	REGGATTA DE BLANC, Police, A&M
4	5	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song
5	1	BREAKFAST IN AMERICA, Supertramp, A&M
6	9	CORNERSTONE, Styx, A&M
7	7	GREATEST HITS VOL. 2, Abba, Atlantic
8	2	KENNY, Kenny Rogers, United Artists
9	11	FINE ART OF SURFACING, Boomtown Rats, Mercury
10	NEW	EAT TO THE BEAT, Blondie, Chrysalis
11	NEW	SPECIALS, Specials, Chrysalis
12	NEW	PERMANENT WAVE, Rush, Anthem
13	10	DREAM POLICE, Cheap Trick, Epic
14	16	GET THE KNACK, Knack, Capitol
15	NEW	TUSK, Fleetwood Mac, Warner Bros.
16	15	DISCOVERY, Electric Light Orchestra, Jet
17	NEW	HYDRA, Toto, Columbia
18	6	VOULEZ VOUS, Abba, Atlantic
19	NEW	DARK SIDE OF THE MOON, Pink Floyd, Capitol
20	NEW	IN THE HEAT OF THE NIGHT, Pat Benatar, Chrysalis

ITALY

(Courtesy Germano Ruscitto)
As of 2/12/80
ALBUMS

This Week	Last Week	Albums
1	1	INNAMORARSI ALLA MIA ETA, Julio Iglesias, CBS/CGD-MM
2	2	THE WALL, Pink Floyd, Harvest/EMI
3	4	VIVA L'ITALIA, Francesco de Gregori, RCA
4	5	BUONA DOMENICA, Antonello Venditti, Philips/Polygram
5	6	ATTILA, Mina, PDU/EMI
6	7	BANANA REPUBLIC, Lucio Dalla & Francesco de Gregori, RCA
7	3	VIVA, I Pooh, CGD-MM
8	8	BREAKFAST IN AMERICA, Supertramp, A&M/CGD-MM
9	11	ROBINSON, Roberto Vecchioni, Ciao/CGD-MM
10	9	DISCOVERY, Electric Light Orchestra, Jet/CGD-MM
11	10	COGLI LA PRIMA MELA, Angelo Branduardi, Polydor/Polygram
12	13	ON THE RADIO/GREATEST HITS, Donna Summer, Casablanca/Durium
14	16	NEW TROLLS, New Trolls, Warner Bros./WEA
15	14	DALLA, Lucio Dalla, RCA
16	15	JOURNEY THROUGH THE SECRET LIFE OF PLANTS, Stevie Wonder, Motown/EMI
17	NEW	GREATEST HITS VOL. 1, Donna Summer, Casablanca/Durium
18	NEW	GET THE KNACK, The Knack, Capitol/EMI
19	NEW	SENSITIVE AND DELICATE, Steven Schlaks, Baby/CGD-MM
20	18	HIGH ENERGY, Fratelli La Bionda, Baby/CGD-MM

HOLLAND

(Courtesy Nationale Hitparade)
As of 2/11/80
SINGLES

This Week	Last Week	Singles
1	1	NEDERLAND DIE HEETF DE BAL, Andre van Duin, CNR
2	2	RAPPER'S DELIGHT, Sugarhill Gang, Vogue
3	5	DO THAT TO ME ONE MORE TIME, Captain & Tennille, Casablanca
4	4	RAP-O-CLAP-O, Joe Bataan, Salsoul
5	7	QUE SERA MI VIDA, The Gibson Brothers, CNR
6	8	CRYING, Don McLean, EMI
7	3	I HAVE A DREAM, Abba, Polydor
8	NEW	HOT SHOT, Herman Brood & Wild Romance, Ariola
9	6	WHAT'S A MATTER BABY, Ellen Foley, Epic
10	NEW	AN ENGLISHMAN IN NEW YORK, Godley & Creme, Polydor

ALBUMS

1	10	DE DAVERENDE 13 CARNAVAL, Various, CNR
2	1	I LOVE YOU, Various, K-tel
3	3	20 GOLDEN HITS, Cats, Arcade
4	2	THE WALL, Pink Floyd, Harvest
5	4	REGGATTA DE BLANC, Police, A&M
6	8	DEMOOISIE FILMMELODIEEN, Ennio Morricone, RCA
7	NEW	LOVE SONGS, Elvis Presley, K-tel
8	NEW	SHORT STORIES, Jon Anderson & Vangelis, Polydor
9	9	VOULEZ VOUS, Abba, Polydor
10	7	NIGHTOUT, Ellen Foley, Epic

International Disco Artists Play At Manila Benefit

By CES RODRIGUEZ

MANILA—Four leading U.S. disco acts are headlining a series of benefit concerts here Feb. 28-29 and March 1. Set to appear at the 57,000-seat Rizal Memorial football field are Arpeggio. Gary's Gang, Evelyn "Champagne" King and Samantha Sang.

Called "Discomania In Manila," the shows are being coordinated by Cruz Productions of Santa Cruz, Calif., and Constructive Arts Corp. of Manila for the benefit of the drug rehabilitation program of the Philippines' Narcotics Foundation, a private organization.

The concerts are being produced at an estimated cost of \$200,000. Special sound equipment is being flown in from the U.S., and Laser Media has been contracted to handle the event's special effects.

In addition, World Stage Corp. of Los Angeles may be asked to erect a giant videodisplay at the concert site, to accommodate some of the effects and to simulcast stage proceedings for the benefit of the general admission crowd.

More than \$600,000 is anticipated from ticket sales alone. Additional revenues are also expected from the commercials of a four-part television special which will be taped during the show, and broadcast at later dates.

Lee Carpenter, partner with Jack Coates in C&C Inc. of Santa Fe, N.M., and consultant for Cruz Productions, says the project was planned after Concepcion Martelino, founder, treasurer and overall coordinator of the Narcotics Foundation, was introduced by a U.S. resident in the Philippines to Betty Freeman, foreign affairs consultant to Cruz.

In a three-way long-distance telephone conversation last September, which involved Richard Puckett of Cruz, Freeman and Martelino, the Narcotics Foundation coordinator expressed her wish to stage the fund raiser. Freeman and Cruz partners Puckett, Douglas MacKay and Ken Espinola, together with Lee Carpenter, flew to Manila in early December to examine venues and facilities.

"We first wanted to put on a rock show," says Espinola. They had already solicited tentative agreements with both Fleetwood Mac and Foreigner before deciding to make a more thorough study of the market. Polling deejays and surveying record bars, Cruz Productions learned that disco is a strong favorite with the Filipinos.

After deciding on disco as the format, Carpenter then contacted U.S. promoters. He adds that it took semantics, determination ("we wouldn't take no for an answer") and the promise that the gigs would be tax deductible to convince agents to urge their acts to participate. Espinola, acting as talent procurer for Cruz, received particular help from the Norby Walter Agency's Sal Michaels.

All acts, including entourages which Cruz estimates may total up to 48 persons, have apparently agreed to receive an average of \$50 per day for incidental expenses. The acts have also waived their rights to the tv broadcasts in the Philippines.

A local consortium of businessmen have already pledged sponsorship to the tune of \$130,000. Philippines Airlines has likewise offered a 50% discount in fares, while Philippine Global Communications (RCA) has donated telex facilities.

The three-and-a-half shows before an audience estimated at

173,000 will open with local dancers, followed by Samantha Sang. Evelyn King and Arpeggio will follow, and Gary's Gang will close the show. All artists are billed equally. An all-Filipino orchestra, under noted composer and arranger Lorrie Ilustre, will be utilized.

According to Doug Mackay, Discomania In Manila will be "the first in a series of concerts" to be coordinated by Cruz and Constructive Arts Corp. Cruz and C&C are planning to merge for their Asian operations, which will base in Manila.

Other projects lined up include a "Star Wars" concert utilizing Laser Media's special effects and the music of the Philippines Symphony Orchestra, and a "Discomania From Manila" concert to be presented in Hawaii, aimed at attracting the island's burgeoning Filipino community.

Danish Talent Raises Funds

COPENHAGEN—Danish record company Medley has put out a special album, "Fixed And Finish," on which local artists performed to raise funds to help solve the massive drugs problem existing in the central Copenhagen area of Christiania.

The album, selling at the normal retail price of around \$12, comes in a limited edition of 10,000 units, \$2 on each sale going to the People's Movement Against Hard Drugs.

Artists involved, performing for just half the usual royalty rate, include Delta Cross, featuring Bob Dylan guitarist Billy Cross; Burning Red Ivanhoe; punk groups No Parking and Lost Kids; and solo acts Sebastian, Tom Lunden, Nis P. Jorgensen and Benny Holst. There are 50 acts involved in all.

In Denmark, it is a Musicians' Union rule that every artist must receive payment for recorded work, but it is likely that most of the artists will hand back their royalty share to the anti-drugs organization.

See Growth In Latin \$

• Continued from page 47

precisely where we stand with both of them," gestured Cirillo, "thus, our confidence in pressing the maximum without too much risk." The 30-year veteran of the business sees their staying power for a long time to come in the region.

A further look into the future yielded the view that big band music will gain increasing acceptance, and CBS has given the green light to Ray Conniff to cut another Latin-geared collection of tunes.

Cirillo and Diener both admitted that the stepped-up effort with international repertoire is just part of the CBS story in Latin America. National product is where the company's bottom line strength lies, they emphasized, with the possible exception of Venezuela.

In addition to the intense work sessions, which ran through Sunday (10) night, another highlight was the formal cocktail affair launching Discos CBS International.

"We know we're in a glamor industry, but it's still where and how the business stands," concluded Cirillo. "Nobody can deny that while the industry is struggling in the U.S., the growth factor is still with us in Latin America."

International

Introduce Acts Via Lower Album Prices

Continued from page 48

as it was in the stores. "We felt it didn't make a great deal of sense at four pounds," comments Knowles, but the plan went ahead anyway.

And retail response to the Arista scheme has been good, he reports. "I generally find that dealers who specialize in rock product have a commitment to the music, and are prepared to go along with the label if it means breaking new talent—and even if it means a cut in their margin."

For retailers, the low-price introductions mean a 30% profit instead of the customary 33 1/3%. Dealer price for a \$6.90 album is around \$4.20, compared with about \$6.67 for an \$11.50 release.

Arista plugs its newcomer prices

Awards Go To Maffay

By WOLFGANG SPAHR

HAMBURG—Teldec recording artist Peter Maffay was named top solo singer—and his pairing with Briton Johnny Tame, also on Teldec, drew the top group accolade—in the 1980 German record awards, presented on television for the first time Jan. 7.

Maffay and Tame were winners in the national category of the awards, which are presented annually by the German Phono Academy. Named newcomer of the year was Polydor singer-songwriter Ludwig Hirsch.

A special award was handed out to Dschinghis Khan, Jupiter label group produced by Ralph Siegel.

In the international category, Randy Newman (Reprise) was named top solo singer. Pink Floyd honored as top group of the year, and Police acclaimed top newcomer.

The awards, drawn up via the Academy by a panel of journalists, radio/tv programmers and producers, were televised from Saarbrücken as part of the top-rated "Starparade" tv show.

Reggae Is Developing

Continued from page 47

the other white drummers who play reggae, as on Clapton's "Shot The Sheriff," is that they play accurately, with great feel, and recreate the Jamaican sound.

"And no way is that our intention, and it never has been. Our intention was to make something new with this basic source of inspiration. So what we've got, what the others get, is not the real thing—it is something else."

A strongly held view is that until such time as reggae is taken more seriously by the media and the major record companies, it will remain a kind of fuel for groups this side of the Atlantic.

The Police, the Special, UB 40s, China Street and the Slits all have different things to say. What they share, however, is a common root language.

Gibb Promotion

NEW YORK—RSO recording artist Andy Gibb is currently on a two-week promotion trip to Europe, boosting his new album, "After Dark." The singer visits London, Munich, Paris and Amsterdam, for radio and television appearances, and press interviews.

to the consumer in media advertising and point-of-sale material, but expects the retailer to boost the value-for-money, too, whether in the form of additional discounting or in-store promotion.

Knowles is not unaware of the pitfalls, however. "It would be naive to suggest that lower prices automatically mean selling a lot more records," he cautions, lest it all be in vain. "But it's a move in the right direction, a trend to better value-for-money for the consumer, and that can only help our industry."

Knowles knows that if other labels don't pursue a similar strategy, his move won't amount to much in the overall U.K. market—of which Arista's share is about 2 1/2%. But he takes encouragement from other low-price introductions which have been evident in recent months.

These include:

- Stiff Records, with albums by Lene Lovich (\$9.20 for the first 15,000 copies, reverting to about \$11.50 thereafter) and Wreckless Eric (same pricing for the first 10,000, and it's a double album);
- Jet Records, with the debut LP by Girl, "Sheer Greed," at \$8.00 until May 31 and already in the top 40;
- Bronze Records, employing a \$9.20 price for the first 10,000 copies of the new album, "Conquest," from an established act, Uriah Heep;
- EMI Records, offering the "Smash And Grab" album by popular RAK singles band, Racey, at \$9.20 for a period prior to Christmas;
- Phonogram, with the first 10,000 copies of the Original Mirrors' LP at \$8.00 and 2,000 cassettes at \$8.40;
- Polydor Records, with 5,000 copies of Alicia Bridges' "Play It As It Lays" selling for around \$8.00.

But the newest contender in the low-price introductory stakes is CBS, which will be shipping the new LP by the Psychedelic Furs at \$9.20 for the first 15,000 copies.

"It's an experiment," explains marketing director Peter Robinson. "Dealers like the idea, and it's worked for other labels."

Since CBS, in common with every company, has evidence of consumer resistance to higher prices, says Robinson, "this is one way to gain greater recognition for a new band." He continues: "There's no guarantee that it's going to work, but we believe it stands a good chance."

As with Arista, the label and dealer margins are trimmed. There's no reduction for the act, however, beyond the fact that its royalty is pegged to a recommended retail price and will, therefore, be proportionately lower for the \$9.20 run.

CBS will be advertising the price break in its consumer promotion material and point-of-sale items, and looking to the retailer for other in-store support, perhaps with additional discounting to the level of \$8.00 or even \$7.50.

If the Furs album is successful, Robinson says he has one or two other releases in mind for similar pricing.

And that seems to reflect fairly the mood of much of the British industry during these gloomy times. Unusual strategies which can help to offset the decline in sales—apart from low introductory offers, there have been many gimmick-laden packaging ideas, from giant sleeves to film-can album containers—are only too welcome, once proven effective.

Variable pricing for new talent may be an idea whose time has come.

Billboard Hits Of The World

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JAPAN

(Courtesy Music Labo)
As of 2/18/80
SINGLES

This Week	Last Week	Title	Artist
1	1	DAITOKAI	Crystal King, Aardvark (Yamaha)
2	2	SAYONARA	Offcourse, Express (PMP)
3	3	WAKE UP	Kazuo Zaitzu, Express (Shinko)
4	4	IHO-JIN	Saki Kubota, CBS/Sony (April)
5	5	SHUSHIFU	Alice, Express (Noel)
6	6	TOKIO	Kanji Sawada, Polydor (Watanabe)
7	8	KOI	Chiharu Matsuyama, F (STV)
8	7	SACHIKO	Hirofumi Banba, Epic (JCM)
9	9	OMAE-TO-FUTARI	Hiroshi Itsuki, Minorophon (Soundeye)
10	10	TOMARIGI	Sachiko Kobayashi, Warner Bros. (Daiichi)
11	11	SEXY YOU	Hiroshi Gou, CBS/Sony (Burning)
12	12	KANASHIKI YUJOU	Hideki Saijou, RCA (PMP)
13	NEW	KANASHIMI-WARAI	Miyuki Nakajima, F
14	13	AIZENBASHI	Momoe Yamaguchi, CBS/Sony (Tokyo)
15	17	FUNAUTA	Aki Yashiro, Teichiku (PMP/RFMP)
16	14	OYAJI-NO-UMI	Kenkichi Muraki (Philips, Yusen/HBC)
17	18	HARU-LA LA LA	Mako Ishino (Victor, NTV/Burning)
18	16	SLOW-NA-AI-GA-IWA	Hirmoi Iwasaki, Victor (NTV/Burning)
19	NEW	OKURU KOTOKO	Kaientai, Polydor (Nichion/Noel)
20	15	GIMME GIMME GIMME	Abba, Discomate (Shinko)

ALBUMS

This Week	Last Week	Title	Artist
1	1	KISHOTENKEXU	Chiharu Matsuyama, F
2	2	YUMEGATARI	Saki Jubota, CBS/Sony
3	3	GREATEST HITS VOL. 2	Abba, Discomate
4	4	OKAERINASAI	Miyuki Nakajima, Aardvark
5	5	SOLID STATE SURVIVOR	Yellow Magic Orchestra, Alfa
6	6	KAGIRINAKI CHOSEN	Alice, Express
7	7	YOU'RE ONLY LONELY	J.D. Souther, CBS/Sony
8	14	HARUTSUGEDORI	Momoe Yamaguchi, CBS/Sony
9	9	RISE	Herb Alpert, A&M
10	10	ZUISOROKU	Masashi Sada, Freeflight
11	8	KANASHII-HODO-OTENKI	Yumi Matsutoya, Express
12	11	THREE AND TWO	Offcourse, Express
13	12	JOLLY JIVE	Masayoshi Takanaka, Kitty
14	NEW	JUKAI BALLADE	Goro Noguchi, Polydor
15	13	ROTATION	Shogun, CBS/Sony
16	17	ANGEL OF THE NIGHT	Karla Bonoff, CBS/Sony
17	16	TOKIO	Kenji Sawada, Polydor
18	18	ICHIBANGAI-NO-UTA	Shin-Nihon Philharmonic, Freeflight
19	19	SAIUN	NSP, Canyon
20	NEW	AQUARIUS	Keiko Mizukoshi, Polydor

AUSTRALIA

(Courtesy Kent Music Report)
As of 2/11/80
SINGLES

This Week	Last Week	Title	Artist
1	2	PLEASE DON'T GO	K.C. & The Sunshine Band, TK
2	1	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson, Epic
3	4	ESCAPE	Rupert Holmes, MCA
4	7	BLAME IT ON THE BOOGIE	Jacksons, Epic
5	3	VIDEO KILLED THE RADIO STAR	Buggles, Island
6	5	BABE	Styx, A&M
7	6	MESSAGE IN A BOTTLE	Police, A&M
8	9	STAY WITH ME 'TIL DAWN	Judie Tzuke, Rocket
9	8	COMPUTER GAMES	Mi-Sex, CBS
10	15	C'MON AUSSIE C'MON	Mojo Singers, WEA
11	17	DREAMING MY DREAMS WITH YOU	Colleen Hewett, Wizard
12	10	CARS	Gary Numan, Atlantic/Beggars Banquet
13	11	NO MORE TEARS	Donna Summer & Barbra Streisand, Casablanca/CBS
14	14	RAINBOW CONNECTION	Kermit, CBS
15	12	DREAM POLICE	Cheap Trick, Epic
16	20	HOT TOWN	Jon English, Mercury
17	18	CHOIR GIRL	Cold Chisel, WEA
18	13	GIMME GIMME GIMME	Abba, RCA
19	16	DRIVERS SEAT	Sniff 'N' Tears, EMI
20	NEW	YOU'RE ONLY LONELY	J.D. Souther, CBS

ALBUMS

This Week	Last Week	Title	Artist
1	1	20 GOLDEN HITS	Creedence Clearwater Revival, Fantasy

This Week	Last Week	Title	Artist
2	5	REGGATTA DE BLANC	Police, A&M
3	4	THE WALL	Pink Floyd, CBS
4	3	DYNASTY	Kiss, Casablanca
5	2	GREATEST HITS	Electric Light Orchestra, Jet
6	6	TUSK	Fleetwood Mac, Warner Bros.
7	11	OFF THE WALL	Michael Jackson, Epic
8	8	THE LONG RUN	Eagles, Asylum
9	9	BEST OF SKYHOOKS	Skyhooks, Mushroom
10	7	GREATEST	Bee Gees, RSO
11	10	DISCOVERY	Electric Light Orchestra, Jet
12	15	SEPTEMBER MORN	Neil Diamond, CBS
13	14	THE BEST OF THE SOLO ALBUMS	Kiss, Casablanca
14	13	ROD STEWART'S GREATEST HITS	Warner Bros.
15	18	THE BEST OF KENNY ROGERS	United Artists
16	NEW	WELCOME TO THE CRUISE	Judie Tzuke, Rocket
17	12	WET	Barbra Streisand, CBS
18	NEW	MONTY PYTHON'S LIFE OF BRIAN	Original Soundtrack, Warner Bros.
19	16	SMASH AND GRAB	Racey, RAK
20	19	BACK STAGE PASS	Little River Band, EMI

SWEDEN

(Courtesy GLF)
As of 2/10/80
SINGLES

This Week	Last Week	Title	Artist
1	2	VIDEO KILLED THE RADIO STAR	Buggles, Island
2	1	NO MORE TEARS	Donna Summer & Barbra Streisand, Casablanca/CBS
3	7	RAPPER'S DELIGHT	Sugarhill Gang, SOS
4	4	BOYSS	Strix Q, CBS
5	3	OH SUSIE	Secret Service, Sonet
6	NEW	FLICK PA TV 2	Gyllele Tider, EMI
7	9	KOM OCH TA MIG	Intermezzo, SOS
8	NEW	LOVER BOY	Magnum Bonum, Mercury
9	8	JEALOUSY	Amii Stewart, Hansa
10	6	KNOCK ON WOOD	Amii Stewart, Ariola

ALBUMS

This Week	Last Week	Title	Artist
1	1	THE WALL	Pink Floyd, Harvest
2	2	LONDON CALLING	The Clash, CBS
3	4	GORAN SOLLSCHER	Goran Sollscher, DG
4	5	HAIR	Original Soundtrack, RCA
5	NEW	BROKEN ENGLISH	Marianne Faithfull, Island
6	10	KICKING A DREAM	Michael Rockfors, Sonet
7	7	OH SUSIE	Secret Service, Sonet
8	9	JOE'S GARAGE	Frank Zappa, CBS
9	NEW	CAPITOL CITY	Strix Q, CBS
10	8	SCENBUDDISM	Dag Vag, Silence

SPAIN

(Courtesy El Gran Musical)
As of 2/16/80
SINGLES

This Week	Last Week	Title	Artist
1	1	MAN GAVE NAMES TO ALL THE ANIMALS	Bob Dylan, CBS
2	3	NO MORE TEARS	Donna Summer & Barbra Streisand, Casablanca
3	2	HABLAME DE TI	Pecos, Epic
4	7	WHATEVER YOU WANT	Status Quo, Vertigo
5	4	EL LUTE/GOTTA GO HOME	Boney M, Ariola
6	5	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson, Epic
7	10	ANOTHER BRICK IN THE WALL	Pink Floyd, Harvest
8	NEW	VIDEO KILLED THE RADIO STAR	Buggles, Island
9	9	MY SHARONA	The Knack, Capitol
10	6	SIN AMOR	Ivan, CBS

ALBUMS

This Week	Last Week	Title	Artist
1	2	SLOW TRAIN COMING	Bob Dylan, CBS
2	3	THE WALL	Pink Floyd, Harvest
3	1	UN PAR DE CORAZONES	Pecos, Epic
4	4	OCEANS OF FANTASY	Boney M, Ariola
5	5	GREATEST	Bee Gees, RSO
6	7	JOURNEY THROUGH THE SECRET LIFE OF PLANTS	Stevie Wonder, Motown
7	8	TIEMPO DE OTO	Jose Luis Perales, Epic
8	10	DISCOVERY	Electric Light Orchestra, Jet
9	6	20 DIAMOND HITS	Neil Diamond, MCA
10	NEW	RAMA LAMA	Rocky Sharpe & Replays, Movieplay

NEW ZEALAND

(Courtesy Record Publications)
As of 2/17/80
SINGLES

This Week	Last Week	Title	Artist
1	1	ANOTHER BRICK IN THE WALL	Pink Floyd, CBS
2	4	CRAZY LITTLE THING CALLED LOVE	Queen, EMI
3	5	COWARD OF THE COUNTY	Kenny Rogers, United Artists
4	2	MONTEGO BAY	Jon Stevens, CBS
5	6	BABE	Styx, A&M
6	NEW	LITTLE SISTER	Ry Cooder, Warner Bros.

This Week	Last Week	Title	Artist
7	10	COMPUTER GAMES	Mi-Sex, CBS
8	3	ROCK WITH YOU	Michael Jackson, Epic
9	9	SOMETHING'S MISSING IN MY LIFE	Marcia Hines, RCA
10	NEW	I GOT YOU	Split Enz, Polydor

ALBUMS

This Week	Last Week	Title	Artist
1	1	THE WALL	Pink Floyd, CBS
2	5	20 GREATEST HITS	Creedence Clearwater Revival, Fantasy
3	2	ON THE RADIO/GREATEST HITS	Donna Summer, Casablanca
4	3	SEPTEMBER MORN	Neil Diamond, CBS
5	4	OFF THE WALL	Michael Jackson, Epic
6	6	GRAFFITI CRIMES	Mi-Sex, CBS
7	7	LIVE RUST	Neil Young, Reprise
8	NEW	BOP 'TIL YOU DROP	Ry Cooder, Warner Bros.
9	8	REGGATTA DE BLANC	Police, A&M
10	NEW	TUSK	Fleetwood Mac, Warner Bros.

ISRAEL

(Courtesy Reshet Gimmel/IBA)
As of 2/8/80
SINGLES

This Week	Last Week	Title	Artist
1	1	I HAVE A DREAM	Abba, Epic
2	2	LAST TRAIN TO LONDON	Electric Light Orchestra, Jet
3	3	ANOTHER BRICK IN THE WALL	Pink Floyd, Harvest/CBS
4	4	LIVING ON AN ISLAND	Status Quo, Vertigo
5	8	RAPPER'S DELIGHT	Sugarhill Gang, Sugarhill
6	9	SPIRITS HAVING FLOWN	Bee Gees, RSO
7	5	CONFUSION	Electric Light Orchestra, Jet
8	6	OFF THE WALL	Michael Jackson, Epic
9	NEW	THE LONG RUN	Eagles, Asylum
10	7	HEAD GAMES	Foreigner, Atlantic

ALBUMS

This Week	Last Week	Title	Artist
1	1	THE WALL	Pink Floyd, CBS
2	2	GREATEST HITS VOL. 2	Abba, Epic
3	3	CHILDREN'S SONG FESTIVAL NO. 10	Various, Isradisc
4	4	HAIR	Original Soundtrack, RCA
5	5	DISCOVERY	Electric Light Orchestra, Jet
6	7	EMOCIONES	Julio Iglesias, CBS
7	6	REINCARNATION	Gazoz, Hed Arzi
8	9	GAZAZ	Gazoz, Hed Arzi
9	8	MILK AND HONEY WITH GALI	Reco-O-Hit
10	10	ON THE RADIO/GREATEST HITS	Donna Summer, Casablanca

BELGIUM

(Courtesy Billboard Benelux)
As of 2/14/80
SINGLES

This Week	Last Week	Title	Artist
1	1	RAP-O-CLAP-O	Joe Bataan, Salsoul
2	3	RAPPER'S DELIGHT	Sugarhill Gang, Vogue
3	NEW	IT WILL COME IN TIME	Billy Preston & Syreeta, Motown
4	2	I HAVE A DREAM	Abba, Vogue
5	5	WHAT'S A MATTER BABY	Ellen Foley, Epic
6	NEW	DO THAT TO ME ONE MORE TIME	Captain & Tennille, Casablanca
7	4	FLY TOO HIGH	Janis Ian, CBS
8	6	TIRED OF TOWEN' THE LINE	Rocky Burnette, EMI
9	7	ON MY RADIO	Selecter, Chrysalis
10	NEW	QUE SERA MI VIDA	Gibson Bros., Island

ALBUMS

This Week	Last Week	Title	Artist
1	1	THE WALL	Pink Floyd, Harvest
2	2	GREATEST HITS VOL. 2	Abba, Vogue
3	7	NIGHT TRAIN	Janis Ian, CBS
4	3	MUSIC BY CANDLELIGHT	Zamfir & Van Hoof, Philips
5	9	NIGHTOUT	Ellen Foley, Epic
6	NEW	PRETENDERS	Pretenders, Real
7	4	24 GREATEST HITS	Rod Stewart, Warner Bros.
8	6	VOULEZ VOUS	Abba, Vogue
9	5	REGGATTA DE BLANC	Police, A&M
10	10	BROKEN ENGLISH	Marianne Faithfull, Island

SOUTH AFRICA

(Courtesy Springbok Radio)
As of 2/16/80

This Week	Last Week	Title	Artist
1	4	ANOTHER BRICK IN THE WALL	Pink Floyd, CBS
2	1	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson, Epic
3	2	THE PART OF ME THAT NEEDS YOU MOST	Exile, RAK
4	3	RISE	Herb Alpert, A&M
5	5	CRAZY LITTLE THING CALLED LOVE	Queen, EMI
6	NEW	VIDEO KILLED THE RADIO STAR	Buggles, Island
7	8	GREAT BALLS OF FIRE	Nightmare, Bullet
8	6	SHE'S IN LOVE WITH YOU	Suzi Quatro, RAK
9	10	BABE	Styx, A&M
10	7	IF I SAID YOU HAD A BEAUTIFUL BODY	Bellamy Bros., Warner Bros.

FEBRUARY 23, 1980 BILLBOARD

Sales Soar For CBS Kiwi Unit

By PHIL GIFFORD

AUCKLAND—Sales are sizzling for CBS New Zealand. The two-year-old company has been holding down the nation's No. 1 singles slot for the past four months, and it's also locked up the album summit for the past six weeks with Pink Floyd's "The Wall"—ever since the now-platinum (that's sales of 15,000 units in this market) album debuted at No. 1 in December, in fact.

The winning streak with 45s began when Patrick Hernandez' "Born To Be Alive" topped the national Record Publications charts in October for two weeks, followed by Michael Jackson's "Don't Stop 'Til You Get Enough" for four weeks.

Teenage newcomer Jon Stevens (Billboard, Feb. 16, 1980) deposed Jackson, himself once a teen star, with "Jezebel" to spend five weeks at the top. The record was also the first New Zealand-produced single to reach No. 1 since 1977.

There were no best-sellers published over the Christmas holiday period, but the first chart of the new year saw Steve's followup, "Montego Bay," in first place.

Two weeks later, that was deposed by Pink Floyd's "Another Brick In The Wall," giving the British group simultaneous summit slots in singles and albums.

The company has also been strongly represented on the charts in recent weeks with product by Mi-Sex, Neil Diamond and K.C. and the Sunshine Band.

CBS New Zealand was formed in early 1978 under the managing directorship of John McCready, who was for 14 years with CBS' previous licensee, Phonogram, before spending time in Britain with Decca and Motown.

Apart from Jon Stevens, the firm's local talent roster includes Sharon O'Neil and Citizen Band.



SERIOUS BUSINESS—Allen Davis, right, president of CBS Records International, participates in a strategy meeting with Maurice Oberstein, chairman of CBS U.K. It was part of Davis' first trip to western Europe since being appointed president of CRI; he also visited Germany, France, Holland and Switzerland.

Aussie Jazz Market Diminutive, But \$\$

• Continued from page 47

Liepold, a staunch progressive, is committed to the development of new and innovative strains.

Australian jazz lovers, meanwhile, were in January treated to more quality performances than were staged during all of 1979.

Entrepreneur Peter Korda presented the Sydney International Music Festival at the Regent Theatre over six days, securing the Dave Brubeck Quartet, Herbie Mann and the Family of Mann, Les McCann and Toshiko Akiyoshi. Local supports, representing the cream of Australian jazz talent, included the Young Nothside Big Band, Bob Barnard's Jazz Band, Crossfire, the Judy Bailey Quintet, John Sangster. Compared To What, Howie Smith and the Jazz Co-Op and Galapagos Duck.

Korda is staggered by the response to the shows, particularly two SRO houses for Brubeck. He has already begun planning of the 1981 festival which will extend to 10 days.

In direct competition, and also enjoying exceptional success, is Horst Liepold's series of concerts under the Festival of Sydney banner, presenting the Art Ensemble of Chicago, the Dollar Brand Quintet and the David Liebman Quartet, alongside leading local entities.

At the end of February, the Festival of Perth will be presenting the Stan Getz Quintet, the Charlie Byrd Trio and, from Brazil, the Tania Maria Trio.

Despite the buoyancy of live jazz, there are no more than a handful of full-time, professional outfits. Kerrie Biddell & Compared To What find that they have to accept regular session work to supplement their fairly meager income.

Crossfire is a rare example of a modern jazz aggregation able to sustain itself within Australia, albeit with regular session playing.

When Trafalgar Studios bowed Australia's first direct-to-disk album early in 1979, Crossfire was chosen for its precision musicianship. The album, "Crossfire Direct To Disk," retailing at \$11.99, has so far moved around 5,000 copies, including batches of a few hundred to Germany and the U.S. It stands, accordingly, as one of the top five selling local jazz recordings in this country.

Notes Paula Langlands, chairman of the New South Wales Jazz Action Society: "Jazz doesn't have a great hold on radio in this country, but it is healthy. There is emerging an enormous amount of exciting, young jazz talent, which could become our Chick Corea of the future."

Langlands feels that indigenous Australian jazz has a unique flavor, though she finds it hard to pinpoint: "It certainly isn't as intense as what's coming out of New York. It has a bright, happy, easy feel which, I think, reflects our lifestyle."

PM To Ariola

LONDON—In the wake of official confirmation that Emerson, Lake & Palmer have broken up comes news that Carl Palmer has signed his new band, PM, to Ariola Records. Debut album will be available March 7. Lineup features Palmer, John Nitzinger, Barry Finerty, Erik Scott and Todd Cochran.

China & U.S. Agree

• Continued from page 1

ing to join the Berne Convention. Presently, there is no one in China familiar enough with copyright law to implement the copyright provisions of the new trade act, Goldberg explains.

She adds that there is only a limited market for American music in China today. "The market is small. Many Chinese peasants don't have electricity. Some communes have radios and televisions but there are few

stereos," she says. "The foreign community would probably buy records but at the moment there is no overwhelming market for American popular music in China."

The Chinese are interested in Western classical music. The Boston Symphony Orchestra's recent trip to China was so successful that a return visit may soon be scheduled. There is also an interest in printed Western music—again, mostly classical—to be studied and played by Chinese orchestras.

N.Y. Mercury Move

• Continued from page 14

in the early 1960s. Green left the firm in 1969, when Irwin Steinberg was appointed president.

Mercury's Chicago employes will be told next week as to which of them will be offered positions in a realigned New York base.

Cansler Scores TV

LOS ANGELES—Larry Cansler is scoring the CBS-TV movie "Kenny Rogers As The Gambler." Ken Kragen is the producer. Cansler coauthored "Wildfire" with Michael Murphy in addition to writing hundreds of commercials.

Writers Assn.

• Continued from page 14

tapes; and a newsletter, which will be changed from a monthly to a quarterly publication.

Other new officers include Tom Davis, treasurer; Stephony Smith, recording secretary; Jon Robert Cox, corresponding secretary; and Ken Thomas, productions-promotions.

The association meets at 7:30 p.m. on the first Tuesday of each month at Musiplex, 38 S. Willett, Memphis 38104. Inquiries concerning membership application may be directed to the above address.

FEBRUARY 23, 1980 BILLBOARD

Carpendale Career Soars With Sentimental Songs

COLOGNE—South African by birth, resident now in West Germany, Howard Carpendale is one of a handful of artists able to break into the international marketplace using German repertoire.

His successes span the past decade, 10 years marked by major triumphs, such as winning the German pop festival in Baden-Baden, and collecting prestigious awards such as Radio Luxembourg's Golden Lion and Europawelle Saar's Goldene Europa trophy.

Now 1980 looks like being his best year, already yielding a top 20 hit here with "Wie Frei Willst Du Sein" on EMI, an Italian song with German lyrics by Fred Jay, who also pens the words for Boney M. And Carpendale's album, "Mein Weg Zu Dir," continues in the German top 20 after 10 weeks.

Through February and March, he undertakes a 40-concert trek to Ger-

many, Austria and Switzerland for the Lippmann & Rau agency. Also on the way is a one-hour special documentary for German television, "Portrait Of A Singer-Songwriter."

These past 10 years have seen just one career hiccup, in 1975. Success eluded him for a while then, and he recalls: "I realized I could either go on hopefully for a couple of years, then get out of the profession when I reached 35, or find a new start with a new direction."

He chose the latter, writing his own songs and producing them. The hits flowed non-stop from that point, mostly with his own material like "Da Nahm Er Seine Gitarre" and "Du Fangst Den Wind Niemals Ein," but sometimes with songs from other sources, such as Smokie's "Tuer An Tuer Mit Alice" or Umberto Tozzi's "Ti Amo."

Today, he ranks with Udo Jurgens and Peter Maffay as a world-ranked interpreter of German pop. Two years ago, starting his first majority concert tour, he proved that he could pack big halls in addition to selling millions of records.

His musical policy is to provide unashamedly sentimental songs, working with Fred Jay.

By the end of last year, Carpendale was number one singer with the top-rated ZDF "Hit Parade," German tv pop series.

Abba Backup

OSLO—Norwegian singer and composer Finn Kalvik was in Stockholm recently to record an English version of his last Norwegian album, "Kum Ut, Kom Fram," which has achieved substantial Scandinavian sales. The disk was produced by Benny Andersson of Abba, and the rest of the Abba group back Kalvik on the recording.

Billboard SPECIAL SURVEY For Week Ending 2/23/80

Special Survey Hot Latin LPs

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MIAMI (Pop)		LOS ANGELES (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	CAMILO SESTO Horas de amor Pronto 1071	1	ANGELA CARRASCO Quererte a ti Pronto 1069
2	ROBERTO CARLOS CBS 903	2	JOSE JOSE Si me dejas ahora Pronto 1070
3	ANGELA CARRASCO Quererte a ti Pronto 1069	3	CAMILO SESTO Horas de amor Pronto 1071
4	JOSE JOSE Si me dejas ahora Pronto 1070	4	PEDRITO FERNANDEZ CBS 20-303
5	MARCO ANTONIO MUNIZ Arcano 3458	5	RIGO TOVAR Melody 5633
6	ROCIO DURCAL Pronto 1068	6	ESTRELLAS DE ORO Vol #2 America 1007
7	BRAULIO Pequena amante Alhambra 6044	7	LA PEQUENA COMPANIA Alhambra 4021
8	NAPOLEON Raff 9070	8	JOSE LUIS Por si volvieras TH 2057
9	SOPHY En Mexico Velvet 3003	9	MERCEDES CASTRO Musart 10788
10	CHIRINO Olive cantu 214	10	JULIO IGLESIAS Todos los dias un dia Alhambra 3151
11	JOSE DOMINGO Con motivos Melody 5628	11	EDUARDO NUNEZ Raff 9076
12	DENNIS DECALAF Pronto 1053	12	NAPOLEON Raff 2-002
13	ELIO ROCA En Mexico Mercurio 1914	13	MANOELA TORRES Que me perdone tu senora CBS 891
14	JULIO IGLESIAS Emociones Alhambra 3122	14	CLAUDIA DE COLOMBIA Caytronics 1533
15	ESTRELLAS DE ORO Vol #2 America 1007	15	ROBERTO CARLOS CBS 903
16	ALBERTO CORTES Alhambra 142	16	JOSE AUGUSTO Latin 6609
17	LISSETE Yo te amo Borinquen 1377	17	VICENTE FERNANDEZ El tahir CBS 892
18	JULIO IGLESIAS Todos los dias un dia Alhambra 3151	18	LOS HERMANOS FLORES TH 2072
19	JOSE LUIS RODRIGUEZ Por si volvieras TH 2057	19	LA MIGRA Mar 111
20	SUSY LEMAN Pronto 1051	20	ALVARO DAVILA Profono 3010
21	OSCAR DE FONTANA Terlot 100	21	VERONICA CASTRO Perless 2129
22	ISABEL Soy la mujer Funny 516	22	LOS BUCKYS Melody 5631
23	GRUPO FANTASIA Velvet 3006	23	ROCIO DURCAL Pronto 1068
24	EMANOELLE Al final Arcano 3464	24	GRUPO IMPACTO Profono 3012
25	CLOUD Disco tango common cause 003	25	YOLANDA DEL RIO Arcano 3456

Closeup

FELIX CAVALIERE—Castles In The Air, Epic NJE35990. Produced by Felix Cavaliere, Cengiz Yaltkaya.

Since the demise of the Rascals in the early '70s, Felix Cavaliere, who fronted that group, has embarked on an erratic solo career. While making great records as a solo artist, Cavaliere recorded infrequently and rarely toured. His albums featured seasoned session musicians and were rooted deep in New York funk, a sound that the Rascals had a hand in initiating back in the '60s.

When the Rascals dissolved after 10 albums, Cavaliere signed with Bearsville Records and recorded two solo albums which were severely overlooked. Several years ago, Cavaliere formed a new band called Treasure and signed with Epic. Cavaliere and the band recorded one album for the label and broke up.

Back to solo albums, "Castle In The Air" is Cavaliere's solo debut for the label, and like his previous efforts, contains a fair amount of funk.

It was recorded at Atlantic Records studios on 60th St. in Manhattan, the site of many Rascals recordings. Cavaliere seems to have re-entered music with more wisdom, soul and ability than most artists.

The album opens with an up-tempo love song titled "Good To Have You Back," which sets the tone for the album: a mix of New York funk streamlined with '80s rock. When Cavaliere sings, "Now the shadows have been lifted/ From everything I see/ My eyes have been gifted/ With love's sweet recipe," it sure sounds good to have him back.

"Only A Lonely Heart Sees" features a lilting vocal by Cavaliere. A hook-laden number featuring an alto sax solo by George Young, the song is also the first single from the album.

A stinging guitar opens "All Or Nothing." A full-bodied song featuring outstanding percussion and horns, Cavaliere rocks out on this one. The Brigati brothers along with Cavaliere provide the background vocals, sounding similar to a late Rascals track. "Smile like an angel you hurt like the devil/ You are my

heartaches and happiness/ Worth more than gold you're my story untold," they sing.

"Castles In The Air" produces a flugel horn solo by Randy Brecker partway through the moody, moving track. Ed Walsh's synthesizers give the song a bubbling undercurrent which fades and then segues into a very uptempo version of Cavaliere's and Brigati's "People Got To Be Free."

A little looser and somewhat funkier than the original, the track features the Brigati brothers singing background. Never outdated, "People Got To Be Free" is perhaps the biggest hit of the Rascals career. Recorded in one take, the song rocks along with a tasty guitar solo by former Rascal Buzzy Feiton.

Side two opens with the jazzy, upbeat "Dancin' The Night Away," which immediately jumps into a disco beat, complete with syndrums by Steve Ferrone. The horn arrangement is a standout on this number, with vocal support provided by the Brigatis.

"Love Is The First Day Of Spring" was written by Cavaliere and Eddie Brigati, the first collaboration by the two in a number of years. It falls into the peace/love category made famous by the Rascals in the '60s. A bouncy number, it features another alto solo by Young.

"Outside Your Window," written by Cavaliere, Dan Beck and Willie Young, rocks along at a steady pace. It is another love song with strong background vocals.

Another Rascal sounding tune is "Don't Hold Back Your Love." Moody and moving, the story concerns a girl once burned by a love affair. A guitar solo by Vinnie Cusano partway through and again in the vamp adds spice to the track.

The closing tune on the album, "You Turned Me Around," is a disco-influenced song featuring a punchy Hammond organ by Cavaliere. The song is most fitting for a final tune, as it is an upbeat, positive song. When Cavaliere sings, "People ask what happened/ What's this new change of mind/ I just say I've found me a brand new love," he is most believable.

MIKE HYLAND

Counterpoint

• Continued from page 34

York. As always, it is being produced by Jeff Lane. . . . Herbie Hancock has completed overdubs and is now mixing his new LP, "Monster," for Columbia Records at the Automatt Recording Studios in San Francisco.

RCA Records, through its regional promo rep in Jacksonville, and WERD-AM, a black contemporary outlet, cosponsored a Valentine Sweetheart line contest.

Winner of the contest was to receive an all expenses paid evening out. The evening was to include limousine service to a local dinner theatre, champagne and dancing at one of the area's top discos. Chauffeur for the night was to be WERD's program director, Marc Little. With February tagged Black History Month, Studio 14 as the station is called, planned a variety of activities celebrating the event.

According to the station, several of its advertisers are purchasing its black history month package called "Moments In Black History." Studio 14 also is working hand in hand with two local colleges, Florida Junior

College and the Edward Waters College, on their black history programs. Added into its regular format for the month are "A Matter Of Fact," hosted by Regina Pierce, and "Viewpoints In Black," hosted by Murray Ervin, general manager of the station.

KGFJ-AM in Los Angeles is gearing up to revive its "Soul Search" talent hunts in L.A. high schools.

The station, under the new leadership of general manager Greg Howard, has become more community-oriented, with plans to have one project a month involving the black community.

Beverly Johnson, the model turned singer, who records for Buddah Records, recently appeared at Jane Adams high school in the Bronx, N.Y. Johnson, who is pushing both her modeling and recording careers, talked to a group of cosmetology students. She has an LP on Buddah, "Don't Lose The Feeling," with a single, "Can't You Feel It."

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

General News

Disco Industry Becomes United

• Continued from page 3

Ashford & Simpson to Talking Heads."

Caviano stressed that the vitality of the club scene is obvious from the number of equipment manufacturers and suppliers represented at the convention, and added that the technology in the clubs is increasing at a tremendous rate as owners funnel profits back into their businesses.

However, Caviano warned that the growth potential of danceable music could be hampered by those in disco who remain resistant to change. He stressed, "Those of us who have been in this business from its inception have got to realize that people are dancing to a wider spectrum of music. We cannot restrict ourselves to 130 beats per minute. We must open our minds to the new sounds in pop and r&b."

Stewart Feinstein, president, Le Clique, the theatrical disco troupe, pointed to a lack of industry controls and guidelines with forcing disco into becoming a hackneyed word, and charged industry voices defecting from disco with abdicating their responsibilities.

Feinstein suggested that convention registrants should use the confab as a forum from which to create a total direction for the 1980s "which protects the autonomy and beauty of disco."

In a lighter vein, the forum

(Continued on page 66)

Disco Forum

• Continued from page 3

memory computer for best new disco lighting product.

Top winners among disk jockeys were John Luongo, named best disco DJ at studio mixer, and Roy Thode, who tied with San Francisco's Bob Viteritti for the national DJ prize. Thode was also tabbed best regional DJ for New York.

Other regional DJ winners were Richard Hackney, Columbus/Dayton; Howard Metz, Dallas; Doug McDuff, Las Vegas; Gene Molnar, Pittsburgh; Angelo Solar, Atlanta; Tyrone Robinson, Baltimore/Washington, D.C.; Ken Jason, Chicago; Danae Jacovidis, Boston and Larry Petrask, Cleveland.

The remaining DJ winners were: Duane Bradley, Detroit; Frank Collins, Houston; Mark Hultmark, Indianapolis; Carlos Nodal, Miami; Michael Simard, Montreal; Brian Burke, New Orleans; Wayne Gftman, Philadelphia; Hubert Charles, Phoenix; Bill Allman, Portland; Lester Temple, San Francisco; Dana Andrews, Seattle, and John Webber, Toronto.

LAX Records

• Continued from page 35

Chicago; Fiseha Dimetros takes care of the West Coast, based in Los Angeles; Larry Davis covers the South, headquartered in Atlanta; and Edmondson says he's looking for a rep for the Northeast area.

"By good record people, I mean that my staff is not only experienced in promoting records but is familiar with accounting, sales/marketing, and even graphics.

"They can go to the distributor and talk about the retailers and what the retailers should be getting in terms of special deals. I have a person who, two days a week, follows through to see what's happening at the retail level and finds out if they are receiving our product," says Edmondson.

Rock 'n' Rolling

Can Certain Music Harm One's Health?

By ROMAN KOZAK

NEW YORK—Can rock music be harmful to one's health? Maybe. But only certain types of rock music with a certain beat. So says John Diamond, psychiatrist and author.

"I am not against rock music per se, and I am not trying to beat any sort of religious drum. But just as there are many types of music that are beneficial and have clear analgesic and anesthetic effects, so must it follow that a small portion of music has the effect of weakening life's energy," says Diamond, author of the book, "Your Body Doesn't Lie," and whose theories have been picked up recently by the popular press.

Diamond says not all rock music has a weakening effect, only music with a "stopped anapestic beat" the kind that goes "da da DA." Diamond theorizes that it has a weakening and disconcerting effect on the body because it is the opposite of a heartbeat and consequently sets up a stress on the body's normal physiological rhythm. Volume has no effect; it is just the rhythm.

As far as Diamond has been able to determine, this rhythm was first invented by a Motown studio drummer, the late Benny Benjamin, and first appears on "You Can't Hurry Love" in 1962 and on many subsequent Motown tunes. The beat also is in such diverse songs as Stevie Wonder's "Sir Duke," Glen Campbell's "Southern Nights" and "Stayin' Alive" by the Bee Gees. The Rolling Stones are among the worst offenders, as are also the Doors, the Band, Janis Joplin, Queen, America, Alice Cooper and Led Zeppelin. But not the Beatles.

Diamond says this beat is "very seductive and even addictive" with those exposed to the beat craving more of it even as it makes them weaker. Oddly, once someone gets enough of the beat he or she begins to get stronger with it.

Diamond says he has tested 20,000 pieces of music and except for rock music the beat occurs only at the conclusions of Stravinsky's "Rite Of Spring," Ravel's "La Valse" and in a piece of Haitian voodoo drumming.

Diamond tests the music by using a standard medical procedure, testing the strength of the deltoid muscle by determining how much strength and spring there is in an arm outstretched to the side. A normal strong man can stand up to 45 pounds of pressure on the arm but the anapestic beat can cut that by a third, Diamond claims.

Diamond says he seeks no campaigns or stickers on albums because of his discoveries, but he says people should know that they are not going to be as strong and attentive as they usually are when such music is played.

"Rock music is not going to kill anybody, but I really doubt if Mick Jagger is going to live as long as Pablo Casals or Segovia," says Diamond.

The new Bram Tchaikovsky LP will be called "The Russians Are Coming" everywhere except in the U.S. where it will be called "Pressure."

"Yeah, we did it, we changed the name," admits Polydor's Jerry Jaffe, "though Bram called us a bunch of punks for doing it. But we told him he doesn't live here, doesn't have to worry about the John Birch Society

putting a bomb under his bed. So he agreed to the change finally."

Grace Slick is back with a new solo album, to be released by RCA next month, titled "Dreams." "This album will be more acoustically-oriented than other records I've made in the past," she says. "Having explored the excitement of electronic instruments, I wanted to demonstrate the power possessed by acoustic instruments."

To help demonstrate that power, she has a 60-piece orchestra playing behind her on some of the cuts, including "Dreams" by Sean Delaney and her own "Seasons."

The Clash will play eight cities in the U.S. in mid-March, including two benefits for disabled soul artist Jackie Wilson tentatively set for Philadelphia and Detroit. At 50 with a star on the charts, "London Calling," the new Clash LP appears set to finally break the band in the U.S.

"The Clash is the band of the future," says Ron McCarrell, vice president of marketing for Epic, Portrait and Associated Labels. This attitude is in marked contrast to CBS' reluctance to release the first Clash album for almost two years because it was deemed "too raw."

"Train In Vain," which CBS is releasing this week, is the first single off the LP and it is typical of the Clash that while the song appears on the LP, it was the decision of the band not to list it on either the cover or the record label. It was also the decision of the Clash to sell the double LP for \$9.98, making it a music bargain.

McCarrell says the Clash is more interested in image than profits and consequently CBS is keeping its marketing efforts low key and at a grass roots level.

U.S. Aid Sought For Composers

WASHINGTON — If Congress approves, the National Endowment for the Arts will launch a program in 1981 to support contemporary American composers' works. "The recording of commercially non-viable American music, such as string quartets, badly needs a shot in the arm," explains Ezra Laderman, director of the Endowments music program.

The new grants category will fund non-profit companies to record, tape, film or videotape outstanding work by American composers of classical, jazz and folk music. Still in the exploratory stages, the program has been okayed by the National Council on the Arts at an initial funding level of \$150,000 for 1981. The program requires congressional approval to be included in the Endowment's 1981 budget and hearings are scheduled for April.

New Columbia Acts

• Continued from page 1

diser saying he plans to order 90 copies of each title, which he will display in special bins, and which he will sell for \$4.98.

The product mix includes soft rock, new wave and jazz (pianist Franklin).

MARKETPLACE

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Billboard SPECIAL SURVEY For Week Ending 2/23/80

Number of LPs reviewed this week **55** Last week **50**

Spotlight

Pop

SISTER SLEDGE—*Love Somebody Today*, Cotillion SD16012. (Atlantic) Produced by Bernard Edwards, Nile Rodgers. The quartet's last album, "We Are Family," caught the nation's disco frenzy at its peak last spring, and featured three of the finest tracks in disco history: "He's The Greatest Dancer," "We Are Family," and "Lost In Music." This follow-up album may not enjoy the perfect timing of its predecessor as far as market trends go, but it contains some of the punchiest, snappiest pop-disco-soul sounds around. The chief hooks here are the ladies' razor-sharp vocals and impeccably tight production by Chic's Rodgers and Edwards.

Best cuts: "Got To Love Somebody" (the undeservedly overlooked first single from the LP), "You Fooled Around," "Let's Go On Vacation," "Reach Your Peak."

IGGY POP—*Soldier*, Arista AB4259. Produced by Pat Moran. Popular tastes are catching up to Iggy Pop and it is to be hoped that with this LP Iggy's level of sales will finally catch up to his influence on the course of new rock music. The no-nonsense band includes ex-Sex Pistol Glen Matlock, and Patti Smith Group member Ivan Kral. The music is highly rhythmic, almost pulsing basic rock but with enough hooks, enough general strangeness, and enough character in Iggy's vocals to be instantly distinctive.

Best cuts: "I Snub You," "Dog Food," "Loco Misquito," "I'm A Conservative."

Country

OAK RIDGE BOYS—*Together*, MCA MCA 3220. Produced by Ron Chancey. These talented guys continue to ride the crest of deserved popularity with another well-balanced package. The Oaks' definitive four-part harmonies and shades of pop/country/gospel characterize the album's flavor. Orchestration takes a back seat to feeling and energy, and there's enough real country instrumentation to keep everyone satisfied.

Best cuts: "Ready To Take My Chances," "A Little More Like Me (The Crucifixion)," "Holdin' On To You."

CONWAY TWITTY—*Heart & Soul*, MCA MCA 3210. Produced by Conway Twitty, David Barnes. Twitty serves up a well balanced set of material from the pens of such writers as Kenny O'Dell, Ben Peters and Bob Seger. Standout selections are plentiful, as Twitty scores on ballads and semi-rockers, such as "Smoke From A Distant Fire." Musically, Twitty selected some of the best players in Nashville, including Reggie Young, Mike Leech, Shane Keister and Terry McMillan. "Soulful Woman" and the current single, "I'd Love To Lay You Down" are top notch.

Best cuts: Those mentioned above, plus "Turn On Your Love Light," "I've Never Seen The Likes Of You," "She Thinks I Still Care."

CHARLEY PRIDE—*There's A Little Bit Of Hank In Me*, RCA AHL1-3548. Produced by Jerry Bradley, Charley Pride. Pride offers 11 Hank Williams songs and one track written expressly for this project. Long a fan of Williams, Pride has re-discovered some of the more obscure tunes, as well as some of Williams' classics. The title tune, penned by John Schweers, sums it all up nicely. The project is something Pride always wanted to do, and he's done Williams right by the selection of the material. An attractive package, utilizing several of Williams' "moments." Pride has captured the feel and the talent of Hank Williams.

Best cuts: All of them.

RAY STEVENS—*Shriner's Convention*, RCA AHL13574. Produced by Ray Stevens. A collection of zany songs that Stevens renders in his exuberant wacky style. From the semi-ribald title tune to his hilarious gig at the gospel whirl "The Doorright Family" and Lips Lablonski's slobbery version of "Hey There," Stevens again proves a master at mixing great music—and musicians—with some crazed creativity.

Best cuts: "Shriner's Convention," "The Watch Song," "The Doorright Family," "You're Never Goin' To Tampa With Me," "Hey There."

Jazz

GROVER WASHINGTON JR.—*Skylarkin'*, Motown M7933RI. Produced by Grover Washington Jr. This is the last LP owed Motown by the reedman who now cuts for Elektra. Naturally the performance is first-rate, Washington's sax and flute playing cozy and relaxed. Top studio players include Eric Gale, Richard Tee, Idris Muhammed and Ralph MacDonald insure that the backing sounds are funky and together. This is fine crossover jazz with pop undertones with controlled dynamics and easy to take solos. The leader's tenor sax and soprano wield mighty rays of joy as the music sweeps along.

Best cuts: "Easy Loving You," "Love," "Open Up Your Mind."

MINGUS DYNASTY—*Chair In The Sky*, Elektra 6E248. Produced by İlhan Mimaroglu. Mingus Dynasty is the name of a group of varying personnel dedicated to preserving and playing the music of Charles Mingus. From the poignant "Goodbye, Porkpie Hat" to the tongue-in-cheek fun of "My Jelly Roll Soul" the seven men involved here play unflaggingly spirited



BROTHERS JOHNSON—*Light Up The Night*, A&M SP-3716. Produced by Quincy Jones. The brothers' brand of energetic boogie is reflected in most of the cuts on their fourth A&M album. Several of the songs were cowritten by Heatwave's Rod Temperton, who wrote "Rock With You" and "Off The Wall" for Jones' sessions with Michael Jackson. Jackson cowrote "This Had To Be" with the brothers and lends soulful background vocal fills. A few ballads vary the mood: "Treasure" and "All About The Heaven," both written by Temperton. "Smilin' On Ya," an instrumental with a vibrant trumpet solo by Jerry Hey, could draw airplay from stations that were early in adding Herb Alpert's "Rise."

Best cuts: "This Had To Be," "Stomp" (hot 45), "Light Up The Night," "Treasure"



HEART—*Bebe Le Strange*, Epic FE36371. Produced by Mike Flicker, Connie and Howie. Seattle quintet rocks harder on this LP than any of its predecessors. Guitar player Roger Fisher is gone but Nancy Wilson and Howard Leese alternate on lead and rhythm guitars. They retain much of the punch of Fisher's playing. The Tower of Power horn section enlivens "Even It Up," the driving current single. Though it's admirable that Heart wants to rock harder, the de-emphasis of the acoustic Heart makes seven of the 10 cuts sound similar. "Pilot," "Sweet Darlin'," and the short instrumental "Silver Wheels" prove the band can still be effective and soft.

Best cuts: "Even It Up," "Sweet Darlin'," "Pilot," "Bebe Le Strange"

WARREN ZEVON—*Bad Luck Streak In Dancing School*, Asylum 5E509. Produced by Warren Zevon, Greg Ladanyi. "Bad Luck" carries on in the slightly kinky way of "excitable Boy," Zevon's previous LP, combining beautiful arrangements and humable melodies with themes of violence, sex, and the bestiality in us all. Musicians on this include the various members of the Eagles, Jackson Browne, Linda Ronstadt, and some of L.A.'s top session men. This is California soft rock with a hard edge, slightly threatening to the established order but perfect for AOR radio. Not a weak track here.

Best cuts: "Jeannie Needs A Shooter," "Play It All Night Long," "Bed Of Coals," "Bad Luck Streak In Dancing School"

First Time Around

AVA CHERRY—*Ripe It!!!*, RSO/Curtom RS13072. Produced by Bobby Eli, Curtis Mayfield, Gil Askey. Newcomer Cherry bows with an exciting album of tantalizing soul/disco/pop tunes that showcase well the singer's impacting vocals. Three impressive production credits give the material very dissimilar sounds which makes for more interesting listening. While the arrangements are sprightly and the playing cohesive, it's Cherry's vocals that are most intriguing.

Best cuts: "Love Is Good News," "I'm Always Ready," "You Never Loved Me."

ROSE—*Worlds Apart*, Millenium BXL17749 (RCA). Produced by Serge Perathoner. Quintet has a schizophrenic personality as it plays professional rock in a Toto vein on one cut ("The Clown") and on another ("Traffic") plays instrumental

THE KNACK—... but the little girls understand, Capitol SO012045. Produced by Mike "Commander" Chapman. The liner notes, penned by Chapman, indicate this triple guitar/one drum foursome is the future of rock 'n' roll. It would have been appropriate to have added the phrase "with a little help from the past." "Baby Talks Dirty" is a re-cycling of "My Sharona" while another tune, "The Feeling I Get," sounds like the Crystals' "And Then He Kissed Me." The rest of the LP, made up of straight ahead rock and a few ballads, is heavily influenced by the Beatles, Phil Spector, the Everly Brothers, Elvis Presley and other recognizable early rock forces. Not that the LP isn't a smartly put together effort. It is. And it should do very well. But now that the extraordinary freshness of "My Sharona" (the distinctive Knack sound) is past history, the band might consider digging deeper into its own original well and rely less on what seems a mimicking of '60s rock.

Best cuts: "Baby Talks Dirty," "Tell Me You're Mine" (Havin' A) Rave Up," "Hold On Tight And Don't Let Go"



jazz a la Weather Report. Mostly though, the jazz and rock meet in a subdued brand of fusion. David Rose's violin work keeps the proceedings interesting as does Serge Perathoner's vast army of keyboard equipment. This type of music has across the board appeal to AOR and jazz audience, with an individual cut being more conducive to one format than the other. Cover graphics are simple but eye catching.

Best cuts: "The Clown," "Traffic," "Annibai," "Go Away," "Renaissance."

Billboard's Recommended LPs

pop

WISHBONE ASH—*Just Testing*, MCA MCA 3221. Produced by Martin Turner, John Sherry, Wishbone Ash. The veteran rock group returns to MCA with one of its most aggressive albums in recent years. The band has contemporized its sound for a more earthy and basic sound. The band's predominate guitar assault is center focus: **Best cuts:** "Living Proof," "Pay The Price," "Haunting Me," "Master Of Disguise."

BUZZCOCKS—*A Different Kind Of Tension*, International Record Syndicate SP009 (A&M). Produced by Martin Rush-

ent. English new wave band plays a raw and uncompromising, very unstructured rock with plenty of enthusiasm and vigor. Most of the 14 tracks are short and catchy even if the lyrics are kind of shallow. The band is very heavy on the guitar riffs with some nifty keyboard work as well. **Best cuts:** "Paradise," "Money," "Raison D'Être," "You Say You Don't Love Me," "A Different Kind Of Tension."

MAX DEMIAN—*The Call Of The Wild*, RCA APL13525. Produced by Al Garrison with Larry Osterman, Max Demian. This five-man band plays traditional mainstream rock, and it does it very well. The songs are well paced, well played and well arranged. Each song works well on its own and meshes with the one next to it for a fine consistent whole. Good cover art makes this entire package a quality product that should not be overlooked. **Best cuts:** "Terminal Man," "Born Senile," "The Call Of The Wild."

JESSE BARISH—*Mercury Shoes*, RCA AFL13420. Produced by John Hug, Marty Balin. Singer/songwriter/guitarist and flautist Barish turns in a crafty LP with enough rock 'n' roll charm to sustain his message, which is generally acerbic. Music is mainstream, vocals are clear and undistinguished, and the backing is solid. Overall, it shows promise although the slickness of production and the sometimes trite lyrics combine to dilute the album's strengths. **Best cuts:** "Too Hip To Be Happy," "Rock'n'Roll Thing," "Mercury Shoes."

MIKE BATT & FRIENDS—*Tarot Suite*, Epic NJE36312. Produced by Mike Batt. "Tarot Suite" is a symphonic rock concept LP based around the Tarot cards, written and arranged by Mike Batt. Some of the "friends" on the LP include Rory Gallagher, Roger Chapman, Tony McPhee, Colin Blunstone, and the London Symphony Orchestra. The music is sometimes overblown, and sometimes very pretty depending on tastes and moods. **Best cuts:** "Lady Of The Dawn," "Night Of The Dead," "Run Like The Wind."

PROFESSOR LONGHAIR—*Crawfish Fiesta*, Alligator 4718. Produced by Bruce Iglauer, Andy Kaslow, Allison Kaslow. Although this isn't the late New Orleans' pianist Henry Roeland (Roy) Byrd's best album, it's all today's audience will find available. The recently deceased professor, hailed too late as one of the pillars of rock'n'roll, nevertheless puts in a yeomanlike performance, backed by Dr. John on guitar and six other swinging moderns. **Best cuts:** "Her Mind Is Gone," "Red Beans," "In The Wee Wee Hours," "Whole Lotta Lovin'."

SOUNDTRACK—*Rockers*, Mango (Island) MLPS9587 (JEM). Various producers. Advance buzz on the movie is positive. Reggae is in the air and the precedential "Harder They Come" augurs well for this collection of smoothly rocking reggae tunes served by masters of the genre. It's a neat, painless intro for the uninitiated. **Best cuts:** "Rockers," "Police And Thieves," "Fade Away," "Stepping Razor," "Tenement Yard."

FRANCOIS GLORIEUX—*Plays The Beatles Vol. 2*, Vanguard VSD79428. Produced by Lou Van Ryemanant. Belgian composer and pianist Glorieux churns out another 14 Beattle standards in the style of the great composers, from Liszt ("Lady Madonna") to Satie ("Hello Goodbye"), and while the melody is often obscured by technique, enough of the original remains to appeal to AOR, MOR and adult contemporary programmers as well as Beattle fans. **Best cuts:** above mentioned, "I Wanna Be Your Man" (Gershwin).

ROSEMARY CLOONEY—*Sings The Lyrics Of Ira Gershwin*, Concord CJ112. Produced by Carl E. Jefferson. Rosie once worked in the Tony Pastor big band, but she's a better singer today and this stands as perhaps the finest example of her talent on vinyl. Ten songs are included, and her accompaniment includes Nat Pierce, Cal Collins, Roger Glenn, Scott Hamilton, Warren Vache, Jeff Hamilton and Chris Amberger—excellent musicians all. Gershwin's lyrics are immaculately fashioned and Clooney milks them faultlessly. **Best cuts:** "Our Love Is Here To Stay," "But Not For Me."

soul

SKYY—*Skyway*, Salsoul SA 8532. Produced by Randy Muller. This Brooklyn band's second album is an improvement on the first, with both solo and harmony vocals smoother, and the instrumentation less frenetic, more subtle. Problem is still that there's no distinctive sound evident to boost Skyy's identity, but their enthusiasm—most noticeable in the chunky rhythm work, and the punchy brass—does a lot to compensate. **Best cuts:** "High," "Skyy Zoo," "Who's Gonna Love Me."

GIL SCOTT-HERON AND BRIAN JACKSON—1980, Arista AL9514. Produced by Gil Scott-Heron, Brian Jackson, Malcolm Cecil. Nobody has ever accused Heron or Jackson of biting their tongues and with titles such as "Shah Mot (The Shah Is Dead/Checkmate)" these two urban poet/musicians continue to view life through a uniquely Third World perspective. Except for the excellent "Push Comes To Shove," though, the music doesn't live up to the bite and urgency of the lyrics. It's mostly somewhat sluggish r&b with jazz shadings. **Best cuts:** "Push Comes To Shove," "Shut 'Um Down," "Shah Mot (The Shah Is Dead/Checkmate)," "1980."

KLEER—*Winners*, Atlantic SD 19262. Produced by Dennis (Continued on page 58)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks**—predicted for the top half of the chart in the opinion of the reviewer; **recommended**—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hyland, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullaugh, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

U.S. Tape, Disk Exports Up 30%

• Continued from page 1

the country's biggest volume dealers, recommend that the Commerce Dept.'s current figures be revised upwards by 25% in order to bring the data closer to what they believe is the actual volume. This would boost the government's 1979 total of LPs from 12.7 million to 15.8 million. Measured against 1978's LP total of 12.2 million, this accounts for the 30% rise in LP shipments.

The government's statistics can be misleading for other reasons as well—the economics of inflation and the value of the dollar abroad.

These factors account for disparities such as the apparent decline in volume exports to a country such as Italy, where unit sales dropped from 985,386 in 1978 to 661,271 in 1979 although reported dollar volume rose from \$3.3 million to \$4.6 million.

Nevertheless, the normally reticent export community here agrees that the overseas market continues to be bullish on account of both the devalued dollar and a continued demand for American rock, r&b, disco and country product—a sizable portion of it coming from cutout lists and overstock (Billboard Dec. 8 and 22, 1979).

The following are highlights of the export year for disks and tape, culled from reports obtained from the Commerce Dept.'s Bureau of the Census, Foreign Trade Division. Dollar amounts are based on the amount the foreign customer is billed, less freight charges.

- Exports to Japan and Canada continue to dominate U.S. action, with more than 2.1 million LPs shipped last year to Japan and more than 1.2 million LPs shipped to Canada.

- Album sales, in unit figures, continue to show growth in various world markets. Countries receiving more than one million units of LPs from the U.S. in 1979 included the U.K., Holland, West Germany and Switzerland.

- Since tape sales are reported by the government only in dollars, and since the dollar's worth fluctuates in the various world markets, it is hard to extrapolate dollar sums into unit sales. With that in mind, tapes worth more than \$2.2 million were reported shipped to Canada last year compared to \$1.6 million in 1978. In Japan, where the yen remains strong against the dollar, a dip in tape dollar volume was reported, from

\$611,078 in 1978 to \$286,000 last year.

Other markets strong in U.S. tape exports are Sweden, where dollar volume rose from \$84,577 in 1978 to \$176,648 last year; Holland, where they rose from \$279,797 to \$523,932; Russia, where they rose from \$10,819 to more than \$267,000; and Singapore, where sales went from \$31,078 to \$132,631, a rise that can be attributed at least partly to crackdowns on tape pirates in that country.

Other countries posting more than \$100,000 in U.S. tape exports include Argentina, Israel, Saudi Arabia, Hong Kong and Australia.

Total tape exports went from \$7.7 million in '78 to \$8.6 million in '79.

- A strong Swiss franc encouraged a rise in volume exports to that country far out of proportion to the size of the market, giving rise to speculation that the Swiss are "brokering" LPs and tapes to other European countries, particularly Italy and West Germany. Export of albums to Switzerland rose from 231,758 in 1978 to over one million last year. Dollar volume, however, only rose from \$821,373 to \$1.6 million for the same period.

Lifelines

Births

Son, Aaron James, to Suzy and Michael Gershman in Los Angeles Feb. 10. Father is music industry publicist; mother is a writer.

Deaths

Charles Joseph Bubeck, 72, baritone saxophonist who became prominent in the 1930s with Ozzie Nelson's orchestra, last month in New York. He is survived by his widow.

Charles Fowlkes, 63, baritone saxophonist with Count Basie's band for many years, in Dallas this month

of a heart attack. He also had played with the Tiny Bradshaw and Lionel Hampton bands.

Anthony Candelori, 90, retired music editor for the Theodore Presser Co., music publishers, in Philadelphia Jan. 30. A violinist, he was at one time music director of WFIL-AM. He is survived by his widow, Dorothy; a brother and two grandchildren.

Jack Robert Dichter, 77, former orchestra leader, Jan. 31 in Philadelphia. He was a member of ASCAP and a former musical director of WELK-AM in Philadelphia. He is survived by his widow, Mollie; two sons and four grandchildren.

Frank Murcic, 60, bandleader, Feb. 4 in Easton, Pa. He headed AFM Local 411 for 11 years. He is survived by his widow, Elsie.

Irwin S. Linsky, 51, twin brother of Herbert A. Linsky, president of Herbert A. Linsky Associates and partner in Project 3 Records, Feb. 6 while undergoing open heart surgery in New York.

For the Industry—BILLBOARD BOOKS

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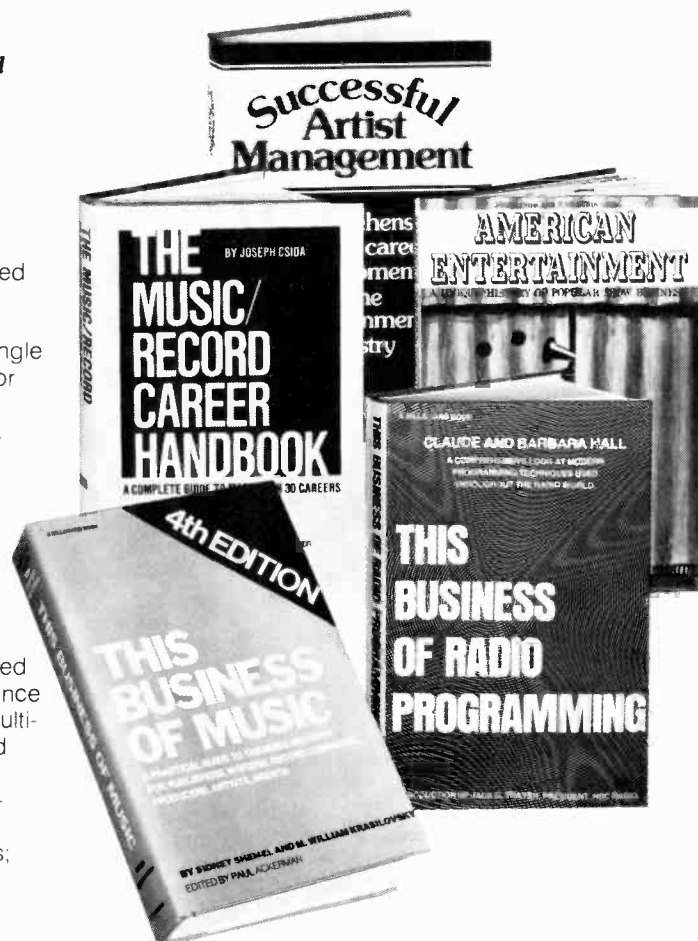
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Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 2/23/80
Number of singles reviewed
this week **93** Last week **81**

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BOB SEGER—Fire Lake (3:32); producers: Bob Seger, Muscle Shoals Rhythm Section; writer: Bob Seger; publisher: Gear ASCAP, Capitol P4836. From Seger's long-awaited forthcoming LP, this excellent song is paced by acoustic guitar which lends a folk flavor. This fits in with the lyrics about the subversion of small town life. Song builds from a soft opening to a rousing, handclapping ending.

STEVIE WONDER—Outside My Window (3:45); producer: Stevie Wonder; writer: S. Wonder; publishers: Jobete/Black Bull, Tamla T54308F (Motown). Wonder's "Send One Your Love" was an unexpected smash, logging 10 weeks in the top 10. This followup is markedly more "commercial," sparked by an engaging rhythm track and catchy sound effects.

CAPTAIN & TENNILLE—Love On A Shoestring (3:37); producer: Daryl Dragon; writers: Kerry Chater, Douglas Foxworthy; publishers: Vogue/Unichappell BMI, Casablanca NB2243. The duo follows its No. 1 hit "Do That To Me One More Time" with a moody, midtempo ballad which emphasizes Toni Tennille's gutsy, full-throated vocals.

recommended

FOGHAT—Somebody's Been Sleepin' In My Bed (3:43); producers: Foghat, Tony Outdale; writers: G. Johnson, G. Perry, A. Bond; publisher: Gated Forever BMI, Bearsville BSS49192.

CINDY BULLENS—Too Close To Home (3:18); producers: Cindy Bullens, Mark Doyle; writers: Cindy Bullens, Mark Doyle; publishers: Gooserock/Fleur/Almost BMI, Casablanca NB2246.

HERB ALPERT—Street Life (3:11); producers: Herb Alpert, Randy Badazz; writers: Joe Sample, Will Jennings; publishers: Four Knights/Irving BMI, A&M 2221S.

SANTANA—All I Ever Wanted (3:26); producer: Ketih Olsen; writers: D.C. Santana, C. Solberg, A. Ligertwood; publishers: Light BMI/Urmila ASCAP, Columbia 111218.

JANIS IAN—Fly Too High (3:49); producer: Giorgio Moroder; writers: Janis Ian, Giorgio Moroder; publishers: Rick's/Revelation Music A.G. BMI/Mine ASCAP, Casablanca NB2245.

MOTHER'S FINEST—Baby Love (3:50); producer: Bobby Colomby; writers: J. Seay, G. Murdock, J. Kennedy, B. Borden, M. Keck, G. Moore; publisher: Satsongs ASCAP, Epic 950848 (CBS).

NAZARETH—Holiday (3:35); producer: Jeff Baxter; writers: McCafferty, Cleminson, Charlton, Agnew, Sweet; publisher: Panache ASCAP, A&M 2219.

D.L. BYRON—Listen To The Heartbeat (1:37); producers: Jimmy Iovine, Jon Small; writer: D.L. Byron; publisher: Inner Sanctum BMI, Arista AS0496.

PETER MCLAN—Solitaire (4:23); producer: Peter McLan; writers: P. McLan, A. McLan; publishers: Mac's Million/Modern American ASCAP, ARC/Columbia 111214.

THELMA CAMACHO—Jesse James (3:33); producer: Chris Brunt; writers: Thelma Camacho, Fred Beckmeier; publishers: Cafe Americana/Miah/Von Helsing ASCAP, Casablanca NB2241.

DON ARMANDO'S 2ND AVENUE RHUMBA BAND—Winter Love (3:54); producer: "Sugar Coated" Andy Hernandez; writer: Don Armando; publishers Sounds/Don Armando, Ze/Buddah ZEA45305 (Arista).

BRYAN ADAMS—Hidin' From Love (3:17); producers: Jim Vallance, Bryan Adams; writers: Adams, Vallance, Kagna; publishers: Irving/Adams Bros. Communications, Calypso Toonz BMI, A&M 2220S.

THE JURY—A Place For Love (4:22); producer: Erick King; writers: Michael King, Dereck Brooks; publishers: Johnniea/Immy BMI, RCA JH11917.



RUFUS AND CHAKA—Any Love (3:55); producer: Quincy Jones; writer: David Wolinski; publisher: Overdue ASCAP, MCA 41191. The act follows its No. 1 r&b hit "Do You Love Like You Feel" with this sprightly dance floor delight, which should do equally well r&b and disco. Jones' effervescent production is predictably first-rate, framing Chaka's soulful vocals.

MILLIE JACKSON & ISAAC HAYES—You Never Cross My Mind (3:55); producers: Millie Jackson, Brad Shapiro; writers: R. Van Hoy, D. Allen, C. Putman; publishers: Tree/Duchess (MCA)/Posey BMI, Spring PD2063 (Polydor). A spoken rap by Isaac Hayes opens this soulful duet, featured on the duo's "Royal Rappings" LP. Hayes' current momentum, coming off top 20 hits with "Don't Let Go" and "Deja Vu" (which he cowrote) portends well for this rhythmic midtempo ballad.

KEITH & DARRELL—Kickin' It Around (3:47); producer: Smokey Robinson; writers: K. Burston, C. Burston; publisher: Bertam ASCAP, Tamla T54309F (Motown). This is a solid mid-tempo ballad featuring nice vocal interplay between the singers. Disk has a lazy feel.

recommended

WILSON PICKETT—Live With Me (3:30); producer: Andre Perry; writers: W. Pickett, D. Covay; publishers: Erva/Rag-mop BMI, EMI-America P8034 (Capitol).

JEAN CARN—Was That All It Was (3:26); producers: Jerry Butler, John L. Usry Jr.; writers: L. Conlon, J. Usry Jr., J. Butler; publishers: Mighty Three BMI/Jahmilla ASCAP, Philadelphia International ZS93745 (CBS).

PHYLLIS HYMAN—Under Your Spell (3:24); producers: James Mtume, Reggie Lucas; writers: J. Mtume, R. Lucas; publisher: Frozen Butterfly BMI, Arista AS0495.

CISSY HOUSTON—Break It To Me Gently (3:53); producer: Michael Zager; writers: D. James, D. Frank; publisher: Sumac BMI, Columbia 111208.

BUNNY SIGLER—How Can I Tell Her (It's Over)? (3:24); producer: Bunny Sigler; writer: Jimmy Sigler; publishers: Henry Suemay/Unichappell BMI, Salsoul S72114.

7TH WONDER—Living My Life Just For You (3:45); producer: Jerry Weaver; writers: Tony Miller, Keith Echol, Alice Sanderson; publishers: Jay Enterprises/Chappell ASCAP, Parachute RR2904 (Casablanca).

JERRY BUTLER—The Best Love I Ever Had (3:33); producers: Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three BMI, Philadelphia International ZS93746 (CBS).

DOROTHY MOORE—Talk To Me/Every Beat Of My Heart (3:15); producers: Couch, Stephenson, Whitsett; writers: Joe Seneca, J. Otis; publishers: Jay and Cee BMI/Jobete ASCAP, Malaco M2062A.

QUIET STORM—Only You (3:47); producer: Smokey Robinson; writer: R. Rancifer; publisher: Bertam ASCAP, Tamla T54310F (Motown).

JAMES BRADLEY—Let's Do It Together (3:25); producer: Frederick Knight; writer: D. Brantley; publisher: Every Knight BMI, Malaco M2063A.

CLIFFORD COULTER—Don't Wanna See You Cry (3:40); producer: Bill Withers; writer: C. Coulter; publisher: Coultron ASCAP, Columbia 111202.

RANDY BROWN—We Ought To Be Doin' It (4:20); producers: Homer Banks, Chuck Brooks; writers: Homer Banks, Chuck Brooks; publisher: Irving BMI, Chocolate City CC3204 (Casablanca).

WILLIAM HART—Follow Every Dream (4:12); producer: Thom Bell; writers: T. Bell, L.M. Bell, C. James; publishers: Roliram Lorimar BMI/Mighty Three BMI (admin. by Lorimar Roliram, Div. of Lorimar). Lorimar ZS98007 (CBS).

GANGSTERS—Wop That Wandy (3:30); producer: Gangsters; writers: Gangsters; publishers: Mirus/Jimi Mac BMI, Heat H2001A (Mirus).



GEORGE JONES and TAMMY WYNETTE—Two Story House (2:41); producer: Billy Sherrill; writers: G. Tubb/D. Lindsay/T. Wynette; publishers: ATV/First Lady, BMI, Epic 9-50840. First single by this newly reunited duo finds both artists in top form. It's a strong, positive country song featuring top notch production by Sherrill.

LORETTA LYNN—Pregnant Again (3:35); producer: Owen Bradley; writer: M. Sameth/L. Pockriss; publisher: Sugar 'N' Soul/Emily, ASCAP, MCA 41185. Loretta offers a real slice of life on this single which, because of the title and storyline, might meet some resistance from radio. Surrounded by steel and strings, Loretta's vocal is exceptionally strong.

EDDY ARNOLD—Let's Get It While The Gettin's Good (3:10); producer: Bob Montgomery; writer: Bobby Springfield; publisher: House Of Gold, BMI, RCA JH-11918. Arnold delivers a good, uptempo song which will live on playlists, not only in country but adult contemporary formats as well.

CHARLIE RICH—I'd Build A Bridge (3:34); producer: Larry Butler; writer: Mike Settle; publisher: House of Gold, BMI, United Artists UAX1340Y. A soft piano intro sets the mood for this smooth ballad about an attempt to resurrect a fallen love. Guitars and strings balance Rich's warm vocals, creating a record that can go beyond country into adult contemporary and pop.

DONNA FARGO—Walk On By (2:28); producer: Stan Silver; writer: Kendall Hayes; publisher: Lowery, BMI, Warner Bros. WBS49183. A sprightly remake of the hit that launched the career of Leroy Van Dyke 19 years ago. There's a heavy bass line, plus fiddles to enhance this traditional country version.

JEANNE PRUETT—Temporarily Yours (3:19); producer: Walter Haynes; writers: Bobby Fischer-Sonny Throckmorton; publishers: Bobby Fischer Music, ASCAP/Tuff, BMI, IBC 0008A. Pruettt bounced back onto the charts in a big way with her last release which reached number six. Her forte has been the heartfelt ballad, boosted by steel.

JIM ED BROWN/HELEN CORNELIUS—Morning Comes Too Early (2:46); producer: Tom Collins; writers: Kye Fleming-Dennis W. Morgan; publisher: Pi-Gem, BMI, RCA JH11927. Cornelius has a way with her harmonies that makes any song

sound good. Syrupy strings are audible in the background, but clear, strong guitars, electric piano and steel give a needed crisp touch in an MOR-styled production.

CON HUNLEY—You Lay A Whole Lot Of Love On Me (2:55); producer: Norro Wilson; writers: Forest Borders/Hank Beach; publishers: Tree/Stickbuddy, BMI, Warner Bros. 49187. Good solid country ballad gets a sturdily resonant treatment from Hunley. Welcome acoustic touches with rhythmic percussion counteract pervasive strings.

LEON EVERETT—I Don't Want To Lose (2:52); producers: Ronnie Dean/Leon Everett; writers: Roger Murrach/Tim Lewis; publishers: Blackwood/Magic Castle, BMI, Orlando ORC106. From the opening strains of driving energy through the free-wheeling arrangement, Everett kicks loose with another fine performance. The imaginative production features everything from banjo and harmonica to fiddle and punchy drums.

R.C. BANNON—Lovely Lonely Lady (3:17); producer: Larry Rogers; writers: W. Holyfield/Mark Wright; publishers: Maple-hill/Vogue/Gary S. Paxton, BMI, Columbia 111210. Smooth ballad performance builds with background vocal harmonies and instrumental crescendos. Production is aimed at country and MOR formats.

recommended

ROGER BOWLING—Friday Night Fool (3:07); producer: Roger Bowling; writer: Roger Bowling; publisher: ATV, BMI, NSD 37.

BOBBY HOOD—When She Falls (3:04); producer: Jerry Fuller; writer: Jerry Foster/Bill Rice; publisher: Jack & Bill, ASCAP, Chute 0010.

KITTY WELLS—Old Milwaukee's Talking (1:47); producer: Don Davis/Johnny Wright; writer: Kallie Jean; publisher: Milene, ASCAP, Ruboca 123.

CLAY MAC—Navajo Wrangler (2:44); producer: not listed; writer: Jake Brooks/Tony Bessire; publisher: Enchantment/Lucky Man, ASCAP/BMI, Goldust GR5094.

ARCHIE CAMPBELL—Louisiana (3:26); producer: Ansley Fleetwood; writer: A. Fleetwood; publisher: Brandwood, BMI, Brandwood BWR0011.

MELISSA LEWIS—The First Time (2:25); producer: Gene Kennedy; writer: M. Phillips/D. Zepp/O. Casper; publisher: Liumo, BMI, Door Knob DK122.



XTC—Ten Feet Tall (3:11); producer: Phil Wainman; writer: Colin Moulding; publishers: Nymph/O. P. Virgin, BMI, Virgin VA67004 (Atlantic). Quirky new band which has had considerable success in the U.K., offers a hypnotic tune which bears many of the subtler elements of M's "Pop Mu-zik." Though commercial, it offers a diversion from mainstream pop for Top 40 and dance stations.

JAVAROO—Change It Up (3:06); producer: Barry Blue; writers: B. Blue, R. Temperton; publishers: Carbert/Almo, BMI/ASCAP, Capitol P4837. Band turns in a pop-funk tune with much the same appeal as the Whispers' "And The Beat

Billboard's Recommended LPs

• Continued from page 56

King, Kleer. This quartet offers sharp and smooth sophisticated funk, rather in the Earth, Wind & Fire mold, with male vocals (and occasional female help) riding atop a potent mix of brass, percussion and keyboards. The group isn't afraid of a few rhythm experiments, either, exemplified by the reggae-tinted "I Still Love You." **Best cuts:** "Hunger For Your Love," "I Still Love You," "Close To You."

KALYAN—All The Way "Live," RCA AFL13514. Produced by T. Life. Ten member group plays a brand of dance music which borrows from disco, calypso and jazz. Two out of the six numbers ("Can You Love Me?," "Hot Tea") are slower numbers with more emphasis on jazz and r&b while the others are designed for the dance floor. Despite the title, none of these cuts were recorded before a live audience. Those who prefer r&b flavored disco of such acts as Kool & the Gang and Lake-side may like this. **Best cuts:** "Just Let Me Love You #1 More Time," "Can You Love Me," "Dry River Breakdown."

country

DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS. Produced by Danny Davis, Bill McElhiney, RCA AHL13549. Davis took some of the old Nelson RCA tapes, stripped away the instrumental tracks and added his own sprightly brass touches, percussion and bass. It's a fresh-sounding LP, and captures a vintage period of Nelson creativity (in retrospect, '69 was a good year for Chateau Willie). **Best cuts:** "Night Life," "December Day," "Hello Walls," "My Own Peculiar Way."

FARON YOUNG—Free And Easy, MCA MCA 3212. Produced by Eddie Kilroy. Young's a country long-timer who manages to sound totally refreshing and contemporary. This album deserves strong airplay as there are numerous potential singles

Goes On." Hook is so forceful that it nearly turns the title into an anthem. Production values are strong.

IAN MCLAGAN—Little Troublemaker (2:27); producer: Geoff Workman; writer: Scheil; publisher: Hot Sheet BMI, Mercury 76046 (Phonogram). British rocker shows his chops on this uptempo steamroller. His vocals are gruffly attractive and backing is strong. Sax solo adds traditional spice.

TONY SCIUTO—Hold Back The Night (4:16); producer: Steve Dorff; writers: T. Sciuto, S. Egorin; publishers: First Concourse, BMI/Sweet Kelly, ASCAP, Epic 950843 (CBS). Smooth vocalist combines the best in acoustic and electric elements to make a soaring midtempo pop number. Hook, which is repeated often, is memorable.



recommended

SARAH DASH—Oo-La-La, Too Soon (3:07); producers: Tom Anthony, Wally Gold, Jay Siegel; publisher: THA, ASCAP, Kirshner ZS94286 (CBS).

LOVE UNLIMITED ORCHESTRA—Young America (4:15); producer: Barry White; writers: B. White, E. Rosado, T. Sepe, D. Peake; publishers: Seven Songs, BMI/McBenish, ASCAP, Unlimited Gold, ZS91413 (CBS).

RINDER & LEWIS—Willie And The Hand Jive (4:30); producers: W. Michael Lewis, Laurin Rinder; writer: Johnny Otis; publisher: Eldorado, BMI, AVI 306S.



recommended

ENGELBERT—Love's Only Love (3:54); producer: Joel Diamond; writer: P. Ryan; publishers: Silver Blue/Ryan ASCAP, Epic 950844 (CBS).

FRANK MILLS—Ski Fever (3:20); producer: Frank Mills; writer: Frank Mills; publishers: Peter Piper/Unichappell, BMI, Polydor PD 2067.

JUDY ONGG—Love Is Calling Me (3:40); producer: None listed; writer: Y. Aki; publishers: April/Nichion/Towa, PMP, Columbia 111209.

SHELLIE JACOBS—You Bring Out The Best Of The Woman In Me (4:14); producers: Tony Camillo, Cecile Barker; writers: Les Reed, Roger Greenaway; publishers: Dick James/Arrgee, BMI, Venture V121 (Camillo Barker).

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.

contained here, surrounded by free-wheeling, energetic arrangements. The beauty of Young's voice showcases perfectly in this bright country setting. **Best cuts:** They're all strong.

FLYING BURRITO BROTHERS—Live From Tokyo, Regency REG79001. Produced by the Flying Burrito Brothers. The Burrito's have surfaced again, this time live in Japan, where they turn in a credible set of traditional country tunes such as "There'll Be No Teardrops Tonight," "Rocky Top" and "Six Days On The Road." Also included is "Hot Burrito #2" and Rick Roberts' "Colorado." Musically, the Burritos have not lost their touch, and they cover some of the best writers of country music. **Best cuts:** Those mentioned above, plus "White Line Fever" and "Truck Drivin' Man."

disco

THE PLAYERS ASSOCIATION—We Got The Groove, Vanguard VSD 79431. Produced by Danny Weiss. The market for this rather faceless type of disco may be shrinking, but the Players perform with sufficient verve and vigor—particularly in the brass and keyboards departments—to insure some sales. There's little distinction about the vocals, but the rhythms are powerful, and the vocals harmonious. **Best cuts:** "We Got The Groove," "Dance."

jazz


ELLA FITZGERALD & COUNT BASIE'S BAND—A Perfect Match, Pablo Today D2312110. Produced by Norman Granz. As she nears 60, Fitzgerald's high notes are not what they once were. Nor has she ever been convincing singing blues. But with kicky big band backing she's still as good as they come in this 10-tune romp. Basie plays piano on only one track ("Basella") but Paul Smith lays down batches of great keyboard and Freddie Green's guitar is, as always, superb. **Best cuts:** "You've Changed," "Some Other Spring."

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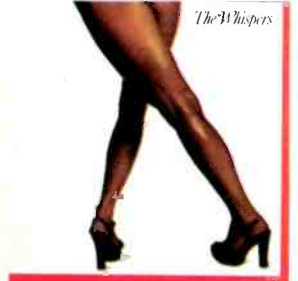


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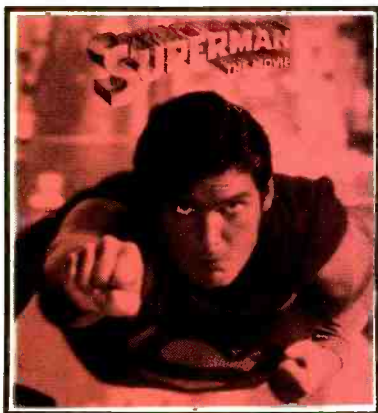
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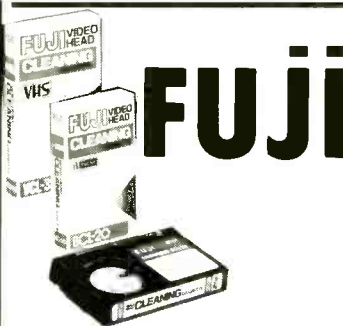
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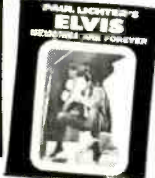
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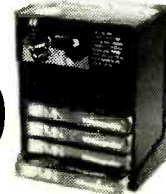
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ANY WAY YOU WANT IT—Journey (Columbia) GIMME, GIMME—Abba (Atlantic 3652) SEE TOP SINGLE PICKS REVIEWS, Page 58

Main chart table with columns for This Week, Last Week, Weeks on Chart, Title-Artist, and other chart data.

FEBRUARY 23, 1980 BILLBOARD

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.

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE	
★	1	11	PINK FLOYD The Wall Columbia PC 2-36183	13.98	13.98	13.98	36	35	14	★	STEVIE WONDER Journey Through the Secret Life of Plants Tamia T13-371C2 (Motown)	13.98	13.98	13.98	71	56	17	POLICE Reggatta De Blanc A&M SP 4792	7.98	7.98	7.98
★	2	16	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	8.98	8.98	8.98	37	37	48	▲	SUPERTRAMP Breakfast In America A&M 3708	8.98	8.98	8.98	72	58	14	PAT METHENY GROUP American Garage ECM 1-1155 (Warner Bros.)	7.98	7.98	7.98
	3	26	MICHAEL JACKSON Off The Wall Epic FE-35745	▲	▲	▲	38	36	20	▲	HERB ALPERT Rise A&M SP 4790	7.98	7.98	7.98	73	68	12	LITTLE FEAT Down On The Farm Warner Bros. HS 3345	8.98	8.98	8.98
★	5	12	DAN FOGELBERG Phoenix Full Moon/Epic FE 35634	8.98	8.98	8.98	39	39	17	▲	BOB JAMES & EARL KLUGH One On One Tappan Zee/Columbia FC 36241	8.98	8.98	8.98	74	74	12	PHYLLIS HYMAN You Know How To Love Me Arista AL 9509	8.98	8.98	8.98
	5	4	EAGLES The Long Run Asylum SE-308	▲	▲	▲	40	40	16	▲	RUPERT HOLMES Partners In Crime Infinity INF-9020 (MCA)	7.98	7.98	7.98	★	83	3	ANNE MURRAY A Country Collection Capitol ST 12039	7.98	7.98	7.98
★	7	17	DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP-2-7191	13.98	13.98	13.98	★	65	5	★	RAY, GOODMAN & BROWN Ray, Goodman & Brown Polydor PD-1-6240	7.98	7.98	7.98	76	73	18	JOE JACKSON I'm The Man A&M SP4794	7.98	7.98	7.98
	7	6	KENNY ROGERS Kenny United Artists LWAK-979	8.98	8.98	8.98	★	48	15	★	TOTO Hydra Columbia FC 36229	8.98	8.98	8.98	★	87	8	NARADA MICHAEL WALDEN Dance Of Life Atlantic SD 19252	7.98	7.98	7.98
★	15	4	RUSH Permanent Waves Mercury SRM-1-400	7.98	7.98	7.98	43	42	17	▲	BARBRA STREISAND Wet Columbia FC 36258	8.98	8.98	8.98	78	78	38	DIONNE WARWICK Dionne Arista AB 4230	8.98	8.98	8.98
	9	9	STYX Cornerstone A&M SP 3711	8.98	8.98	8.98	44	45	299	▲	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98	79	77	35	CARS Candy-O Elektra SE-507	8.98	8.98	8.98
	10	10	NEIL DIAMOND September Morn Columbia FC 36121	8.98	8.98	8.98	45	34	15	▲	PRINCE Prince Warner Bros. BSK 3366	7.98	7.98	7.98	★	90	4	THE B-52'S The B-52's Warner Bros. BSK 3355	7.98	7.98	7.98
	11	11	JEFFERSON STARSHIP Freedom At Point Zero Grant BZL1-3452 (RCA)	8.98	8.98	8.98	46	47	11	▲	NATALIE COLE & PEABO BRYSON We're The Best Of Friends Capitol S00 12025	8.98	8.98	8.98	★	106	6	TERI DE SARIO Moonlight Madness Casablanca NBLP 7178	7.98	7.98	7.98
★	13	10	SOUNDTRACK The Rose Atlantic SD 16010	8.98	8.98	8.98	★	52	6	★	THE BABYS Union Jacks Chrysalis CHR 1267	7.98	7.98	7.98	82	84	87	THE CARS Elektra 6E-135	7.98	7.98	7.98
★	16	8	THE WHISPERS The Whispers Solar BXL1-3521 (RCA)	7.98	7.98	7.98	★	53	14	★	PATRICE RUSHEN Pizzazz Elektra 6E-243	7.98	7.98	7.98	★	93	11	ROY AYERS No Stranger To Love Polydor PD 1-6246	7.98	7.98	7.98
	14	8	FLEETWOOD MAC Tusk Warner Bros. ZHS-3350	15.98	15.98	15.98	★	54	22	▲	ISAAC HAYES Don't Let Go Polydor PD-1-6224	7.98	7.98	7.98	84	86	22	CRYSTAL GAYLE Miss The Mississippi Columbia JC 36203	7.98	7.98	7.98
	15	12	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	12.98	12.98	12.98	★	60	3	▲	THE CLASH London Calling Epic E2 36328	9.98	9.98	9.98	★	95	8	38 SPECIAL Rockin' Into The Night A&M SP 4782	7.98	7.98	7.98
	16	14	BEE GEES Greatest RSD RS-2-4200	13.98	13.98	13.98	★	71	3	▲	J. GEILS BAND Love Stinks EMI-America S00 17016	7.98	7.98	7.98	86	89	43	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	7.98	7.98	7.98
	17	17	LED ZEPPELIN In Through The Out Door Swan Song SS-16002 (Atlantic)	8.98	8.98	8.98	52	44	10	▲	PARLIAMENT Gloryhallastopid Casablanca NBLP 7195	7.98	7.98	7.98	87	81	16	WAYLON JENNINGS What Goes Around Comes Around RCA AHL1-3493	7.98	7.98	7.98
	18	18	COMMODORES Midnight Magic Motown M 8926	8.98	8.98	8.98	★	59	10	▲	HIROSHIMA Hiroshima Arista AB-4252	7.98	7.98	7.98	88	79	18	DARYL HALL & JOHN OATES X-Static RCA AFL1-3494	7.98	7.98	7.98
★	20	35	SMOKEY ROBINSON Where There's Smoke Tamia T7-366 (Motown)	7.98	7.98	7.98	★	57	12	▲	TWENNYNINE FEATURING LENNY WHITE Best Of Friends Elektra 6E 223	7.98	7.98	7.98	★	99	4	THE ROMANTICS The Romantics Nemperor NJZ-36273 (CBS)	7.98	7.98	7.98
★	21	19	KENNY LOGGINS Keep The Fire Columbia JC-36172	7.98	7.98	7.98	★	80	2	▲	NAZARETH Malice In Wonderland A&M SP-4799	7.98	7.98	7.98	90	82	15	CRYSTAL GAYLE Classic Crystal United Artists L00-982	8.98	8.98	8.98
	21	22	STEVE FORBERT Jackrabbit Slim Nemperor JZ-36191	7.98	7.98	7.98	★	62	5	▲	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	7.98	7.98	7.98	91	92	11	BRASS CONSTRUCTION Brass Construction 5 United Artists LT 977	7.98	7.98	7.98
★	26	19	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	7.98	7.98	7.98	★	67	6	▲	SPINNERS Dancin' and Lovin' Atlantic SD 19256	7.98	7.98	7.98	92	76	16	BAR-KAYS Injoy Mercury SRM-1-3781	7.98	7.98	7.98
	23	19	VARIOUS ARTISTS No Nukes Asylum ML-901	17.98	17.98	17.98	★	66	10	▲	THE GAP BAND The Gap Band II Mercury SRM-1-3804	7.98	7.98	7.98	93	49	13	THE INMATES First Offence Polydor PD 1-6241	7.98	7.98	7.98
	24	24	Z.Z. TOP Deguello Warner Bros. HS 3361	8.98	8.98	8.98	59	43	19	▲	BARRY MANILOW One Voice Arista AL-9505	8.98	8.98	8.98	94	72	34	K.C. & THE SUNSHINE BAND Do You Wanna' Go Party TK 611	7.98	7.98	7.98
★	30	23	KOOL & THE GANG Ladies Night De-Lite DSR 9513 (Mercury)	7.98	7.98	7.98	★	70	4	▲	ROCKETS No Ballads RSD RS-1-3071	7.98	7.98	7.98	95	85	19	SANTANA Marathon Columbia FC-36154	8.98	8.98	8.98
	26	23	CAPTAIN & TENNILLE Make Your Move Casablanca NBLP 7188	8.98	8.98	8.98	61	51	6	▲	UFO No Place To Run Chrysalis CHR 1239	7.98	7.98	7.98	96	75	21	CHEAP TRICK Dream Police Epic FE 35773	8.98	8.98	8.98
	27	28	SHALAMAR Big Fun Solar BXL1-3479 (RCA)	7.98	7.98	7.98	★	69	7	▲	SOUNDTRACK The Electric Horseman Columbia JS 36327	7.98	7.98	7.98	97	100	10	MILLIE JACKSON Live & Uncensored Spring SP-2-6725 (Polydor)	12.98	12.98	12.98
	28	27	RUFUS & CHAKA Masterjam MCA MCA 5103	8.98	8.98	8.98	63	63	10	▲	BONNIE POINTER Bonnie Pointer Motown M7-929R1	7.98	7.98	7.98	98	97	30	LITTLE RIVER BAND First Under The Wire Capitol S00 11954	8.98	8.98	8.98
	29	29	NEIL YOUNG WITH CRAZY HORSE Live Rust Warner Bros. 2AX 2296	13.98	13.98	13.98	64	64	63	▲	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98	99	98	14	ROD STEWART Greatest Hits Vol. 1 Warner Bros. HS 3373	8.98	8.98	8.98
	30	31	MOLLY HATCHET Flirtin' With Disaster Epic JE 36110	7.98	7.98	7.98	65	55	15	▲	WILLIE NELSON Willie Nelson Sings Kristofferson Columbia JC 36188	7.98	7.98	7.98	★	110	5	THE SPECIALS The Specials Chrysalis CHR 1265	7.98	7.98	7.98
	31	25	AEROSMITH Night In The Ruts Columbia FC 36050	8.98	8.98	8.98	★	NEW ENTRY	66	▲	CHUCK MANGIONE Fun And Games A&M SP 3715	8.98	8.98	8.98	101	101	7	LOU RAWLS Sit Down And Talk To Me P.R. JZ 36304 (CBS)	7.98	7.98	7.98
★	38	5	UTOPIA Adventures In Utopia Bearsville BRK 6991 (Warner Bros.)	7.98	7.98	7.98	67	33	10	▲	TEDDY PENDERGRASS Teddy Live! Coast To Coast P.I.R. K2Z 36294 (CBS)	13.98	13.98	13.98	★	109	2	BRIDES OF FUNKENSTEIN Never Buy Texas From A Cowboy Atlantic SD-19261	7.98	7.98	7.98
	33	32	FOREIGNER Head Games Atlantic SD 29999	8.98	8.98	8.98	★	104	2	▲	RONNIE LAWS Every Generation United Artists LT 1001	7.98	7.98	7.98	103	103	13	BOOMTOWN RATS The Fine Art Of Surfacing Columbia JC 36248	7.98	7.98	7.98
★	41	19	BLONDIE Eat To The Beat Chrysalis CHE-1225	8.98	8.98	8.98	69	61	17	▲	ANNE MURRAY I'll Always Love You Capitol S00 12012	8.98	8.98	8.98	★	113	2	OFF BROADWAY On Atlantic SD 19263	7.98	7.98	7.98
★	46	17	ANGELA BOFILL Angel Of The Night Arista/GRP GRP 5501	8.98	8.98	8.98	70	50	8	▲	SOUNDTRACK Star Trek Columbia JS 36334	7.98	7.98	7.98							

FEBRUARY 23, 1980 BILLBOARD

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

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EXECUTIVE PRODUCER: JERRY GOLDSTEIN

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TOP LPs & TAPE

POSITION 105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
105	91	32	NEIL YOUNG & CRAZY HORSE Rust Never Sleeps Reprise HS 2295 (Warner Bros.)	▲	8.98	8.98
106	96	42	DONNA SUMMER Bad Girls Casablanca NBLP-2 7150	▲	13.98	13.98
119	5	5	YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra Horizon SP-736 (A&M)	▲	7.98	7.98
108	108	12	ELECTRIC LIGHT ORCHESTRA ELO's Greatest Hits Jet FZ 36310 (CBS)	▲	8.98	8.98
109	107	24	THE ALAN PARSONS PROJECT Eye Arista AL 9504	▲	8.98	8.98
110	111	21	KENNY ROGERS Ten Years Of Gold United Artists UA-LA 835-H	▲	7.98	7.98
121	5	5	PEARL HARBOR & THE EXPLOSIONS Pearl Harbor & The Explosions Warner Bros. BSK 3404	▲	7.98	7.98
134	3	3	FESTIVAL Evita RSD RS-1-3061	▲	7.98	7.98
113	116	27	AC/DC Highway To Hell Atlantic SD 19244	▲	7.98	7.98
114	114	75	BLONDIE Parallel Lines Chrysalis CHR 1192	▲	7.98	7.98
115	102	74	STYX Pieces Of Eight A&M SP 4724	▲	7.98	7.98
116	105	35	THE KNACK Get The Knack Capitol SD 11948	▲	7.98	7.98
117	112	14	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	▲	7.98	7.98
118	115	17	RICK JAMES Fire It Up Gordy G8-990 (Motown)	▲	8.98	8.98
119	117	19	VILLAGE PEOPLE Live And Sleazy Casablanca NBLP-2-7183	▲	13.98	13.98
120	120	26	TALKING HEADS Fear Of Music Sire SRK-6076 (Warner Bros.)	▲	7.98	7.98
121	118	10	ABBA Greatest Hits Vol. 2 Atlantic SD 160009	▲	8.98	8.98
122	122	12	SLAVE Just A Touch Of Love Columbia SD 5217 (Atlantic)	▲	7.98	7.98
123	123	12	CLIFF RICHARD We Don't Talk Anymore EMI-America SW-17018	▲	7.98	7.98
135	2	2	SYLVAIN Sylvain RCA AFL1 3475	▲	7.98	7.98
125	128	6	IAN MCLAGAN Troublemaker Mercury SRM 1-3786	▲	7.98	7.98
153	5	5	THE DIRT BAND An American Dream United Artists UALA 974	▲	7.98	7.98
127	124	24	O'JAY'S Identify Yourself P.I.R. FZ-36027 (CBS)	▲	8.98	8.98
128	126	46	JOURNEY Evolution Columbia FC 35797	▲	8.98	8.98
129	131	8	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers Shelby SR 52006 (MCA)	▲	7.98	7.98
130	127	14	PAVAROTTI O Sole Mio-Favorite Neapolitan Songs London OS 26560	▲	8.98	8.98
131	NEW ENTRY	NEW ENTRY	JANE OLIVOR The Best Side Of Goodbye Columbia JC 36355	▲	7.98	7.98
132	132	37	EARTH, WIND & FIRE I Am Aric FC 35730 (CBS)	▲	8.98	8.98
157	3	3	GEORGE BURNS I Wish I Was Eighteen Again Mercury SRM-1-5025	▲	7.98	7.98
134	130	18	JEAN-LUC PONTY A Taste Of Passion Atlantic SD-19253	▲	7.98	7.98
135	NEW ENTRY	NEW ENTRY	THE RAMONES End Of The Century Sire SRK 6077 (Warner Bros.)	▲	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LPs registering greatest proportionate upward progress this week	ALBUM	8-TRACK	CASSETTE
136	94	32	SOUNDTRACK The Muppets Atlantic SD 16001	●	7.98	7.98
162	4	4	GARY NUMAN The Pleasure Principle Atco SD-38120 (Atlantic)	●	7.98	7.98
138	88	11	FRANK ZAPPA Joe's Garage Acts II & III Zappa SRZ 2-1502 (Mercury)	●	13.98	13.98
139	129	11	LEIF GARRETT Same Goes For You Scotti Bros. SB 16008 (Atlantic)	●	8.98	8.98
150	16	16	APRIL WINE Harder...Faster Capitol ST-12013	●	7.98	7.98
151	17	17	NICOLETTE LARSON In The Nick Of Time Warner Bros. HS 3370	●	8.98	8.98
142	142	12	MANHATTAN TRANSFER Extensions Atlantic SD 19258	●	7.98	7.98
143	139	17	BARRY MANILOW Greatest Hits Arista AZL 8601	●	13.98	13.98
144	140	22	KARLA BONOFF Restless Nights Columbia JC 35799	●	7.98	7.98
155	4	4	MARIANNE FAITHFULL Broken English Island ILPS 9570 (Warner Bros.)	●	7.98	7.98
146	138	12	INSTANT FUNK Witch Doctor Salsoul SA 8529 (RCA)	●	7.98	7.98
147	133	24	JIMMY BUFFETT Volcano MCA MCA-5102	●	8.98	8.98
148	148	28	JOHN COUGAR John Cougar Riva RVL 7401 (Mercury)	●	7.98	7.98
149	137	23	FRANK ZAPPA Joe's Garage Zappa SRZ1-1603 (Mercury)	●	7.98	7.98
150	143	15	PABLO CRUISE Part Of The Game A&M SP 3712	●	8.98	8.98
161	2	2	STEVE WALSH Schemer Dreamer Kirchner JZ 36320 (CBS)	●	7.98	7.98
152	152	20	FOGHAT Boogie Motel Bearsville BHS 6990 (WB)	●	8.98	8.98
153	149	54	BEE GEES Spirits Having Flown RSD RS1-3041	●	8.98	8.98
154	141	21	STEVE MARTIN Comedy Is Not Pretty Warner Bros. HS 3392	●	8.98	8.98
165	2	2	ROGER MCGUINN & CHRIS HILLMAN FEATURING GENE CLARK City Capitol ST-12043	●	7.98	7.98
156	158	5	THE UNDERTONES The Undertones Sire SRK 6081 (Warner Bros.)	●	7.98	7.98
157	163	4	THE STATLER BROTHERS The Best Of The Statler Bros. Rides Again Vol. II Mercury SRM-1-5024	●	8.98	8.98
168	2	2	THE JAM Setting Sons Polydor PD-1-6249	●	7.98	7.98
169	4	4	ROBERT GORDON Bad Boy RCA AFL1 3523	●	7.98	7.98
170	2	2	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	●	7.98	7.98
161	159	27	JOURNEY Infinity Columbia JC 34912	●	7.98	7.98
172	2	2	D.L. BYRON This Day And Age Arista AB 4258	●	7.98	7.98
163	125	25	BOB DYLAN Slow Train Coming Columbia FC-36120	●	8.98	8.98
164	166	2	STEVE HOWE The Steve Howe Album Atlantic SD-19243	●	7.98	7.98
165	164	14	STYX The Grand Illusion A&M SP 4637	●	7.98	7.98
166	NEW ENTRY	NEW ENTRY	ANGEL Live Without A Net Casablanca NBLP 2-7203	●	13.98	13.98
177	3	3	ROGER WHITTAKER Voyager RCA AFL1-3518	●	7.98	7.98
178	3	3	LAKESIDE Rough Riders Salar BXL1-3490 (RCA)	●	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
169	167	42	CHARLIE DANIELS BAND Million Mile Reflections Epic JE 35751	▲	8.98	8.98
170	144	12	WAR The Music Band 2 MCA MCA 3193	▲	8.98	8.98
171	147	12	JOAN ARMATRADE How Cruel A&M SP-3302	▲	4.98	4.98
172	145	8	SOUNDTRACK "10" Warner Bros. BSK 3399	▲	7.98	7.98
174	180	3	TOMITA Ravel-Bolero RCA ARL1-3412	▲	8.98	8.98
175	175	14	DR. HOOK Sometimes You Win Capitol SDD 12023	▲	8.98	8.98
176	176	5	XTC Drums And Wires Virgin VA-13134 (Atlantic)	▲	7.98	7.98
178	179	3	999 The Biggest Prize In Sport Polydor PD-1-6256	▲	7.98	7.98
178	179	3	DEBBIE JACOBS High On Your Love MCA MCA 3202	▲	7.98	7.98
180	160	20	BONNIE RAITT The Glow Warner Bros. BSK 3369	▲	8.98	8.98
182	182	38	CRUSADERS Street Life MCA 3094	▲	7.98	7.98
183	156	15	HEAD EAST A Different Kind Of Crazy A&M SP 4795	▲	7.98	7.98
184	184	11	ROLLING STONES Hot Rocks 1964-71 London 2PS-6067	▲	13.98	13.98
185	181	17	OUTLAWS In The Eye Of The Storm Arista AL 9507	▲	8.98	8.98
186	186	16	PEACHES & HERB Twice The Fire Polydor/MVP PD-1-6239	▲	8.98	8.98
187	187	62	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	▲	8.98	8.98
188	188	19	MILLIE JACKSON & ISAAC HAYES Royal Rappin's Polydor PD-1-6229	▲	7.98	7.98
190	189	46	VAN HALEN Van Halen II Warner Bros. HS 3312	▲	7.98	7.98
191	195	10	EAGLES Greatest Hits 1971-1975 Asylum 6E-105	▲	7.98	7.98
192	154	29	PLEASURE Future Now Fantasy F-9578	▲	7.98	7.98
193	191	3	PINK FLOYD Meddle Capitol SMAS 832	▲	7.98	7.98
194	194	13	STYX Equinox A&M SP 4559	▲	7.98	7.98
195	NEW ENTRY	NEW ENTRY	GREY & HANKS Prime Time RCA AFL1-3477	▲	7.98	7.98
196	198	24	SUPERTRAMP Crime Of The Century A&M SP-3647	▲	7.98	7.98
197	NEW ENTRY	NEW ENTRY	BRUCE COCKBURN Dancing In The Dragon's Jaws Millennium BXL1-7747 (RCA)	▲	7.98	7.98
198	196	37	DIANA ROSS The Boss Motown M7-923	▲	7.98	7.98
199	197	118	SOUNDTRACK Saturday Night Fever RSD RS-2-4001	▲	12.98	12.98
200	199	53	CHEAP TRICK Cheap Trick At Budokan Epic JE 35795	▲	8.98	8.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	121
AC/DC	113
Aerosmith	31
Herb Alpert	38
Angel	166
April Wine	140
Joan Armatrading	171
Roy Ayers	93
Bar-Kays	82
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Molly Hatchet	30
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Cliff Richard	123

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The Flying Lizards	179

The Gap Band	1
The Innates	1
The Jam	1
The Knack	1
The Ramones	1
The Romantics	1
The Specials	1
The Statler Brothers	1
The Undertones	1
The Whispers	1
Telectra	1
Tennynine	1
UFO	1
Utopia	1
Various Artists	1
Village People	1
Narada Michael Walden	1
Steve Walsh	1
War	1
Donna Warwick	1
Roger Whittaker	1
Sylvie Wonder	1
Yellow Magic Orchestra	1
Nail Young	29, 1
Z.Z. Top	1
Frank Zappa	138, 1
999 Special	1

FEBRUARY 23, 1980 BILLBOARD

Inside Track



HONORARY SWEETHEARTS—Heart members Ann and Nancy Wilson are surrounded by admiring Sigma Chi fraternity brothers at UCLA after naming the pair honorary sweethearts following the group's speaking engagement on campus in L.A.

91 Firms At Forum

• Continued from page 4

illumination of the artist," according to representative Kenneth Lewis. "Whereas with disco lighting, it's all effect."

Varaxon, a New York based manufacturer of lighting controllers, displayed its 883 and 881 memory controllers. The 881 features a digital LED pattern readout while the 883 memory controller has a preprogrammed computermemory module which allows for automatic operation of the controller.

In terms of sound, JBL showcased its speakers which now contain magnets that reportedly lower harmonic distortion.

Though BOSE is featuring its model 802 speakers and 1800 amplifiers for discos, manager of professional products Roy Komack says, none of BOSE's products are designed with discos specifically in mind.

Technics was showing its new SL10 direct drive turntable which has a linear tracking tonearm. The entire turntable is no bigger than an album jacket.

Also at the Forum were: Altec Lansing speakers and amplifiers; A-Lumination, Ltd. lighting; American Uniform Co.'s disco and cocktail uniforms; Audio International Inc. preamps, amplifiers; Bestek Entertainment Equipment Co.'s special effects; Call Me Different's screen printed products; Canstrut Manufacturing's displays and floors; Casablanca Records and FilmWorks; Cerwin-Vega's sound systems; Chic Lighting Corp.; Crown Industries' dance floors;

Also: Dazzlite Electronics lighting and video projection; dbx sound systems; Design Circuit's lighting and sound; Dinner/Scherban's lights and special effects; Discody Sound Systems Inc.'s lighting and sound; Disco Explosion Inc.'s lighting and sound; Disco Fair lighting and sound; Disco Lighting Systems Inc.; Disco Motion Ltd.'s special effects; Disconet's programming aids; Disco Scene Inc.'s accessories; Diversitronics Inc.'s lighting and effects;

Also: Ekkor's lighting controls; Electra Display's special effects; Electronic Designers' Inc.'s lighting effects; Entertainment Lighting, Inc.; Entertainment Production Systems, Inc.'s effects;

Also: Fraser Electronics' lighting and sound; Fulcrum's light controllers, G&G Optics, Inc., GLI/Integrated Sound Systems, Inc.; Graebur Inc.; Immedia Sound; International Electronic Production Ltd.'s sound and effects; Kruger Associates, Inc.; Lace Enterprises' lights; Laser Images, Inc.'s laser projection systems; Laser Media Inc.; Laser Systems Development Corp.; Lasertronics; Lewis Lektronics, Inc.'s electronic displays;

Also: Light 'Em Up's lighting; Lightworks; Lumens Corp.'s crystalline plastic sheets; M.A.S.S. Lasers, Inc.; M.E. Products' lights and controllers; MGM Stage Equipment, Inc.'s lights and effects; Miller Brewing Co.'s lighted dance floor and beverages; Motion Message Corp.'s electronic displays and effects;

Also: Music-Image's video and projection with help from General Electric; Music In The Air's record services; Newth Lighting Co.; Partee Products' percussive instruments; the Phoebus Co. Inc.'s lighting; Pioneer's sound systems; Portman Shore Electronics' sound systems; Prelude Records; QRK Electronics Inc.'s sound systems; Rank Audio Visual; RKB Industrial Inc.; Rosco Laboratories; Schlitz Brewing Co.; Serendipity Inventions Inc.'s dance floor; Showco Manufacturing Corp.'s audio systems; Sound Creations' sound systems; Sound Promotions; Sound Unlimited Systems; Sparkl-Art's interior decoration;

Also: Stanton Magnetics' sound products; Tel-Com Office Products; Tivoli Industries, Inc.; Towards 2000 Inc.'s effects; U.S.S. Sound Systems; Vista Lighting & Entertainment Ltd.; Vue-More's lights and effects and Warner/RFC Records.

Forum Attendees Unite On Disco

• Continued from page 53

presented such acts as War, Ann-Margret, Peaches & Herb, Debbie Jacobs, Bonnie Pointer, Sabu and Patrice Rushen in concert at the Studio One disco as part of the entertainment program.

There was also a champagne roller disco party presented jointly by Aralos International Records and Lynda Emon's Roller Review magazine.

Complete coverage of the Disco

Panel For R&B

NEW YORK—The direction of r&b music in the '80s has been chosen as the panel discussion topic for the next meeting of the Music & Performing Arts Lodge of the B'nai B'rith March 3.

Due to participate are Bernie Block of DeLite Records, Ray Harris of RCA, Andre Perry of Arista and Sonny Taylor of Polydor.

Election of lodge officers will also be held at the meeting, set for the Sutton Place Synagogue here.

Forum will be featured in an upcoming issue.

Chicago One-Stops

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Other area one-stops include United-National (located in Gary, Ind.), Sander's, Fletcher's, Barney's, Town and Country, Ernie's and Gardner.

According to one major label Chicago branch manager, direct sales to larger retail interests represent only 25% of the company's total area business. The remaining 75% is to one-stops and racks.

Lieberman is offering full-line prerecorded records and tapes, blank audio and videotape, full-line accessories, cutouts supplied from the company's Indianapolis surplus goods warehouse, and special ordering service. Hit product in various music categories is discounted in 10-count lots in weekly special offers. Also based at the one-stop are sales managers Sam Schulman and Wayne Kahn.

Bank of America representative Chuck Murphy, currently liquidating assets of **GRT Corp.**, of which the branch bank giant is principal secured creditor, has sold the assets of **Ranwood Records** back to the combine from which it was purchased in early 1978. **Ranwood founder Randy Wood, Larry Welk, Christine Hamilton and Morry Goldman** paid an undisclosed price for the catalog, for which they were paid a reported \$600,000 to be paid in regular installments. It's understood the four were never fully paid for the catalog, but when GRT went Chapter XI, its assets were frozen.

Chicago sales manager Goldman is already operating. He is realigning his old independent distributor network in the U.S. Where previously Goldman sold only record product while GRT even before the buyout sold the prerecorded tape, now Goldman will sell both tape and LP merchandise. In an auction Thursday (7) in San Jose, the plant and office assets of GRT were liquidated for an undisclosed sum. The 2.5 million-unit prerecorded inventory did not move. The creditors committee had a change of heart and stayed sales of one million ABC tapes, pending the settlement of the MCA legal claims over the inventory. The remaining 1.5 million units, primarily 8-track, did not receive a bid worthy of consideration, a spokesperson for the auctioneer states.

Pye of Great Britain has not yet divulged what its new monicker will be after March 31 when its right to the name reverts to the British audio electronics firm, **Pye of Cambridge**. Three new labels grouped under the new corporate identity have been launched: **Blueprint**, specializing in contemporary rock; **Calibre**, disco and soul and **Piccadilly**, revived to handle MOR product. . . . A quarter of the 80 **Camelot Music** stores will introduce videocassettes in the near future. **Stark Record Service's Dwight Montjar** reports he will buy his opening inventories based on the new **Billboard** videocassette best seller lists from **Video Trends, Detroit**.

Neil Bogart is on the Colorado ski slopes pondering his reemergence as a label chief as you read this. . . . **Clive Davis** fanned LP interest at meetings last week with his distributors in Chicago and Los Angeles, where he previewed new **Arista/Ariola** wares. . . . Early last week, **Pickwick International** brass conferred at meetings in Scottsdale, Ariz. . . . **Britain's Racal Electronics** has won its takeover struggle against General Electric Corp. for **Decca's** non-music interests with an increased cash bid worth around \$232 million. Some 50.4% of Decca shareholders agreed to the new Racal offer. The deal doesn't significantly affect PolyGram's purchase of Decca's music division.

The **Joe Yukl** who died in L.A. last week was not the former **Dorsey Brothers** trombonist. He lives on. . . . You are getting older if you recall **Vaughn Meader**, kingpin

behind the best selling "**First Family**" album. He is now a Maine delegate committed to **Sen. Ted Kennedy**. . . . **The Ladd Company** is shooting **Bette Midler's one-woman show, "Divine Madness,"** for theatre release. . . . Because of the flap over Soviet direct intervention in Afghanistan, NBC-TV has kayoed the **Kris Kristofferson-Rita Coolidge** concert in Moscow. And the February concert tour of Denmark by the **Leningrad Chamber Orchestra** is the latest victim of the Russ freeze on cultural trips to the West. The Communist statement claims the conductor, **Edward Serov**, is ill, but the protest letter sent to the U.S.S.R. capital by the Danish prime minister is thought the more likely cause.

Look for a new Billy Joel album in the next four weeks. . . . **George T. Simon**, author/NARAS consultant, back at his Gotham home after serious surgery. . . . **Gordon Lightfoot** finished the second all-digital pop album done at **Warner Bros. Amigo Studios, Burbank**, last week. Producing were **Russ Titleman and Lenny Waronker**. . . . The **Joel M. Friedman building**, which will house **WEA's** home force on Olive in Burbank, is now slated to open late this year. A year ago the ribbon-cutting was set for early 1980. . . . 500 of the first 30,000 copies of the MCA U.K. single, "**That's The Way The Money Goes**" by **M** contain a contest eligibility tag hidden under the shrink wrap. By answering the query about M's album, "**New York, London, Paris, Munich,**" the contestant becomes eligible for a drawing for a free trip for two to the Apple. The retailer who sold the winner the 45 gets a personalized gold 45.

Wayne Newton is featured on a segment of ABC-TV's "**20-20 News,**" Thursday (28). . . . **Local 47, AFM, L.A.,** hosts a seminar on grantmanship for jazz at its Hollywood HQ at 2 p.m. Thursday (21) with **Aida Champman**, director, jazz program, **National Endowment For The Arts**, and **Mari Joann Johnson**, director of **Consortium of Jazz Organizations and Artists**, headlining. . . . **Chicago** has released guitarist **Donnie Dacus**, with a replacement to be named. . . . **NARM scholarship chairman John Cohen** will award 21 scholarship, a record high, at the convention banquet Monday, March 24.

The **Recording Industry Assn. of America** has certified the first ever gold 12-inch single for the **Donna Summer-Barbra Streisand** "No More Tears (Enough Is Enough)" effort.

The 12-inch version was released by Casablanca while the regular 7-inch 45 was released by Columbia. Both have been certified by the RIAA for sales of more than one million units each. These are the first awards to individual 12-inch and 7-inch versions of the same title. Previously, there have been at least eight gold and one platinum disks where sales of the 7-inch and 12-inch versions have been combined.

College Music License Fee Hike Due

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from colleges until two years after the passage of the 1976 revised copyright law.

The American Council on Education maintains that these "cost outlays" are miniscule in relation to budget, although many community and small colleges with modest budgets have drastically curtailed entertainment events including dances.

Steinbach adds the license fees are a far cry from the astronomical amount a lengthy legal battle will entail, a prime reason why initial opposition to the fee has waned.

Gary English, executive director of the National Entertainment and Campus Activities Assn. stated here at the organization's 20th annual convention that "after considerable soul searching," the NECAA "in good conscience" has withdrawn from negotiations with the three licensing organizations on the ground

that it cannot support these fee increases.

English said that it appears that the new licenses presented by BMI, ASCAP and SESAC will be accepted by the other educational organizations. He adds that the NECAA will still provide its membership with "alternatives" to the license they will shortly be receiving.

Steinbach claimed that all attempts at exempting colleges for paying for music use as well as the transferring of fees to the performer had been exhausted. He said it also appeared likely that the licensing fee will continue to escalate through the years.

Meanwhile, the Committee for Fairness In Music Use, a coalition of administrators and educational organizations, has not abandoned the fight and is still seeking two basic changes in Section 110 of the Copyright Law.

It is seeking to place responsibility for performance rights fees with the parties who profit from the perform-

ance such as promoters, agencies and musicians and a general exemption for music use by schools when such use is pursuant to the school's educational purposes.

Says Tom Matthews, coordinator of the committee: "There is something wrong having to pay the Eagles for its performance and also a copyright license fee when the Eagles are performing its own repertoire.

"We're not opposed to the composer getting his share but if a promoter is making a profit, he/she should pay the license fee."

A number of delegates at the convention journeyed to Capitol Hill to meet with their district legislators and lobby for such changes.

According to August Steinhilber, chairman of the Ad Hoc Committee on Copyright, discussions for amending Section 110 can now be reopened since it was not open to major discussion while the bill was being passed.

Bogart Bows His BogArts

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In a farewell letter to Casablanca employees Monday (13), **Bogart** reminded them he will be seeing them. "I'm still your landlord," he noted. **Bogart and Guber** are principals in a combine that owns the five buildings which Casablanca occupies on the north side of the 8600 block on Sunset Blvd.

Bogart, who has experience dealing his label through independent and branch (Warner Bros. and PolyGram) distribution, says he has not determined which avenue of distribution will handle the new label.

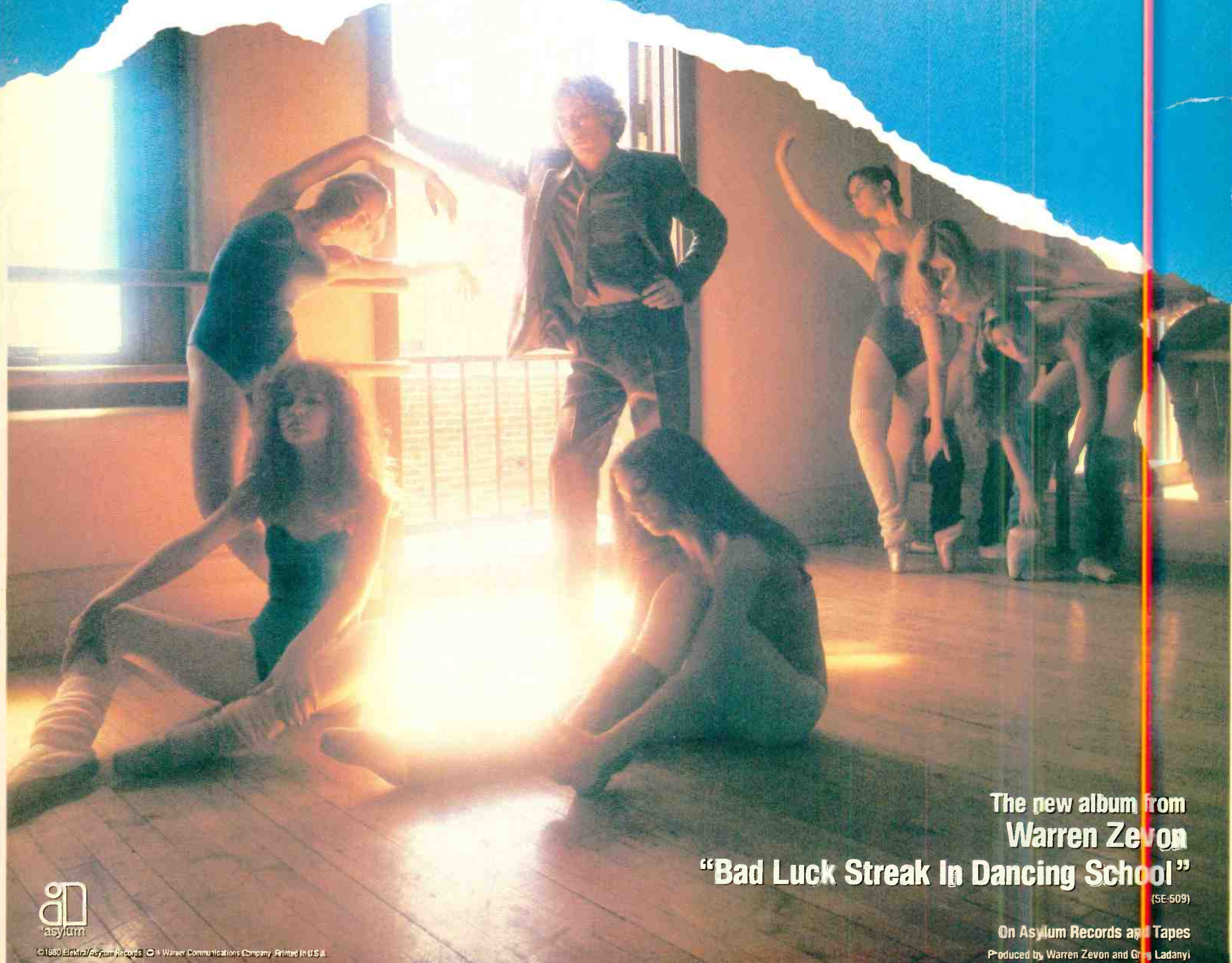
Bogart, a former executive with Cameo/Parkway and Buddah labels back East, started Casablanca in 1974.

Pincus To Hungary

NEW YORK—George Pincus has acquired subpublishing rights to "Meanwhile," a top hit in Hungary for domestic, Canadian and U.K. usage. Gabor Knish is the Hungarian publisher. American lyricist **Carla Sigman** has written the English lyrics for the tune. Among Sigman's credits are "Ebb Tide," "What Now My Love" and "Love Story," among others.

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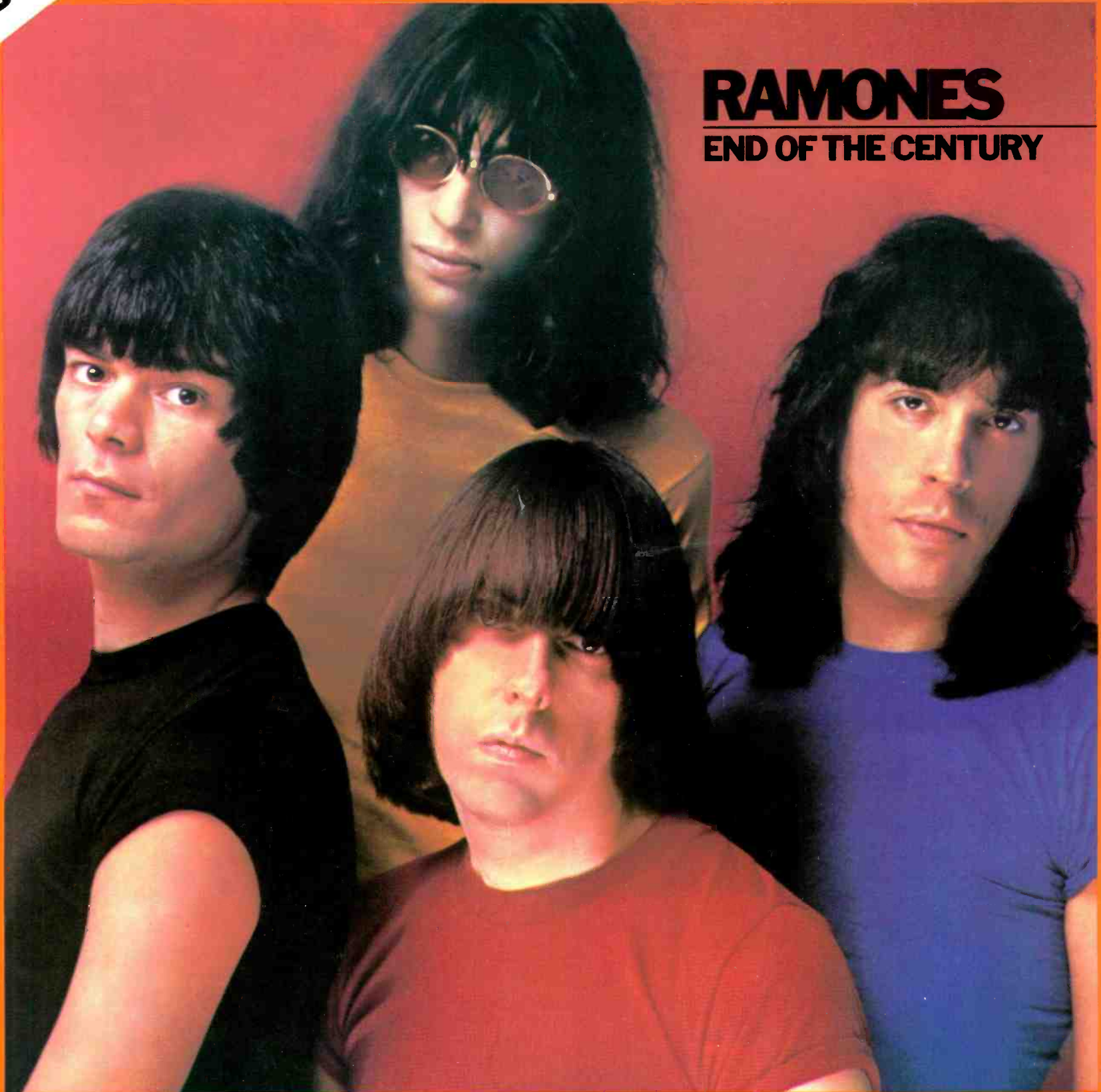


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