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Billboard®

NEWSPAPER

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YEAR

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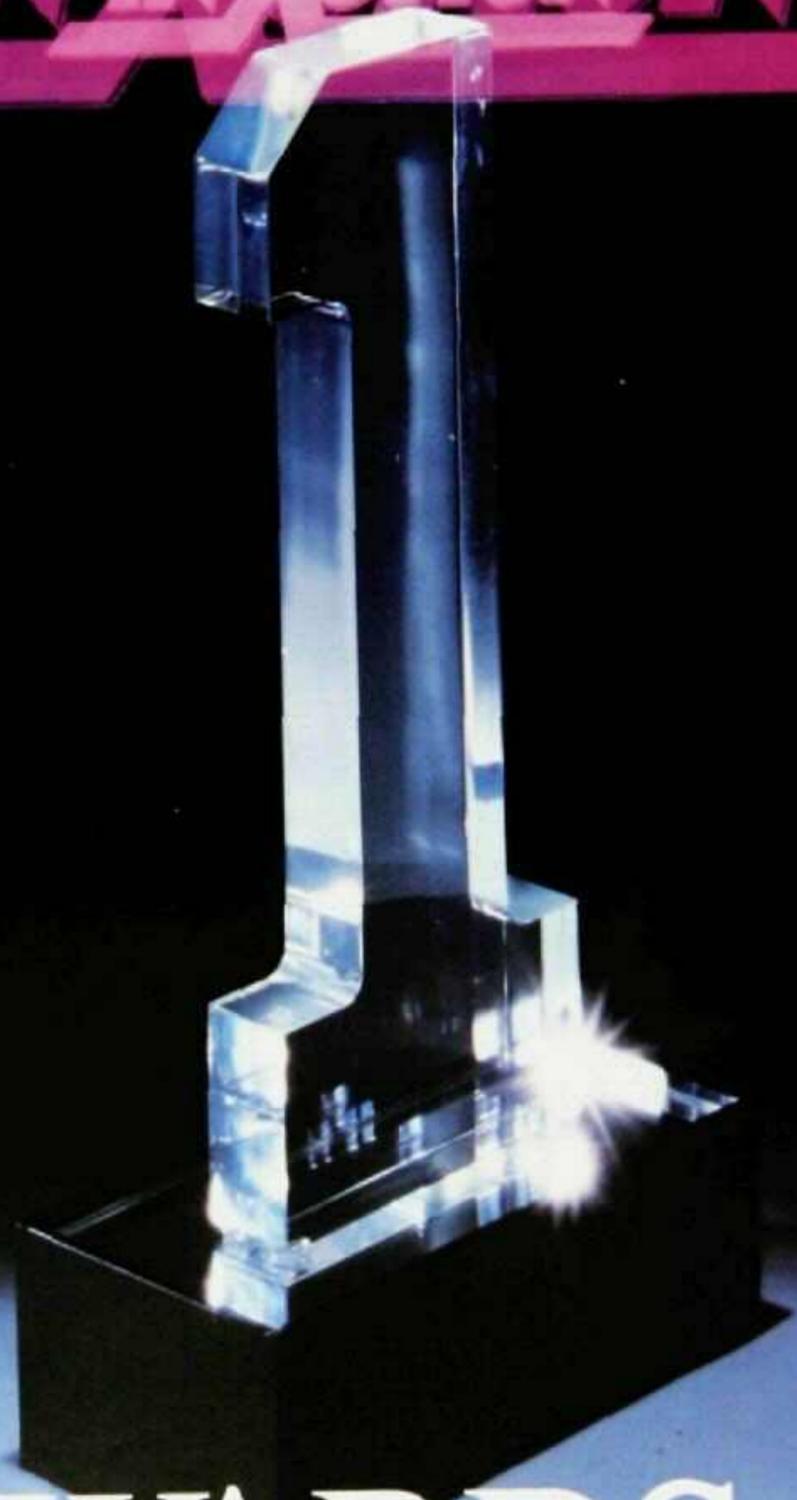
Dec. 22, 1979 • \$5.00 (U.S.)

YEAR END CHARTS

TOP ARTISTS
TOP RECORDS

- POP
- DISCO
- SOUL
- COUNTRY
- JAZZ
- ADULT CONTEMPORARY
- COMEDY
- SOUNDTRACKS
- GOSPEL
- LATIN
- CLASSICAL
- BOX OFFICE

TALENT IN TALENT IN ACTION



AWARDS

THE MCA RECORDS FAMILY...



Superstar LPs To Launch '80s

By JIM McCULLAUGH

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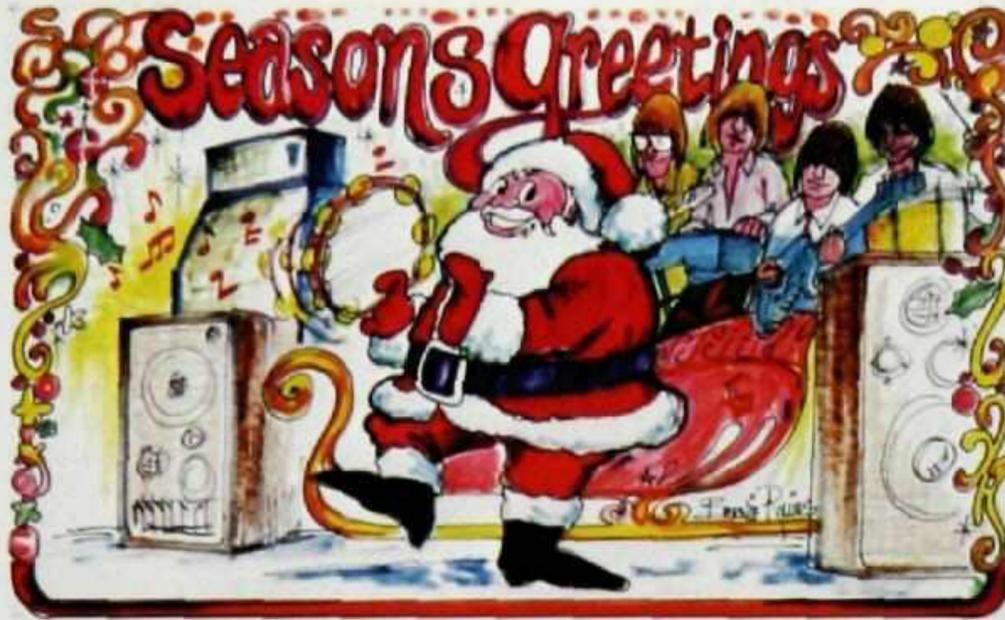
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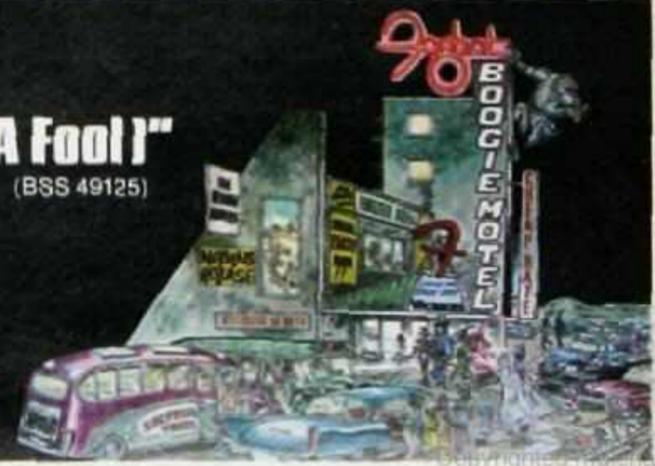
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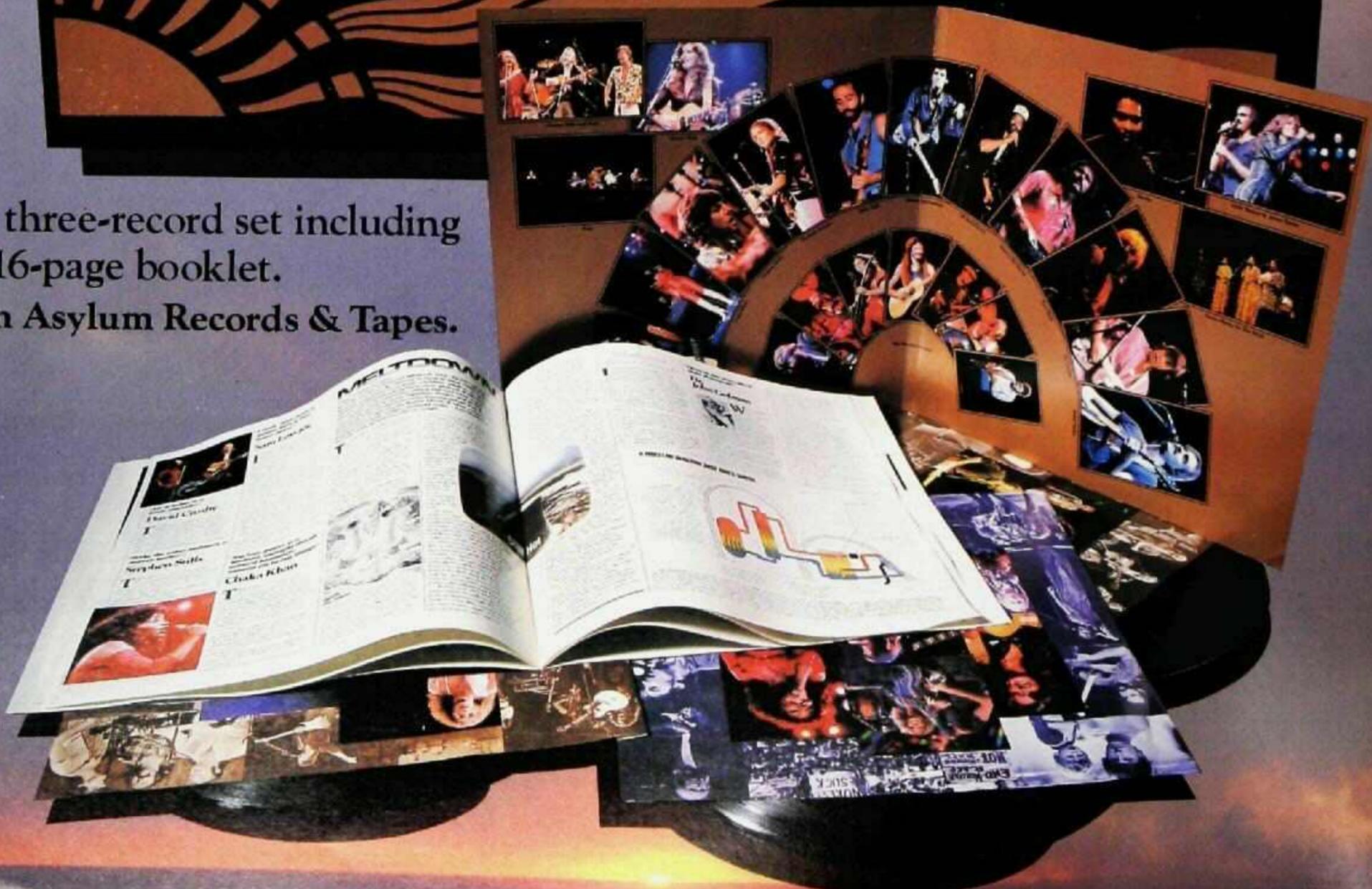


NO NUKES

FROM THE MUSE CONCERTS FOR A NON-NUCLEAR FUTURE · MADISON SQUARE GARDEN · SEPTEMBER 19-23, 1979

THE DOOBIE BROTHERS · JACKSON BROWNE
CROSBY, STILLS AND NASH · JAMES TAYLOR
BRUCE SPRINGSTEEN & THE E STREET BAND
CARLY SIMON · GRAHAM NASH · BONNIE RAITT
TOM PETTY & THE HEARTBREAKERS · RAYDIO
NICOLETTE LARSON · POCO · CHAKA KHAN
JESSE COLIN YOUNG · RY COODER · JOHN HALL
GIL SCOTT-HERON · SWEET HONEY IN THE ROCK

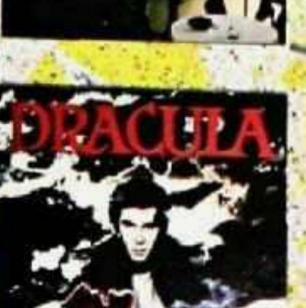
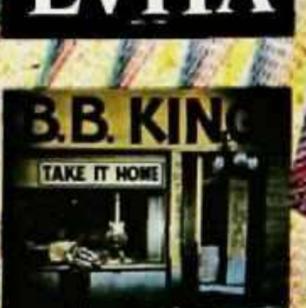
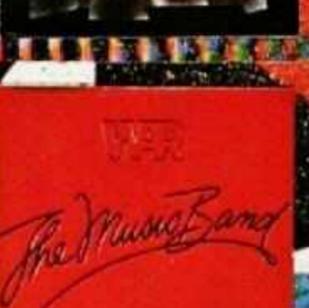
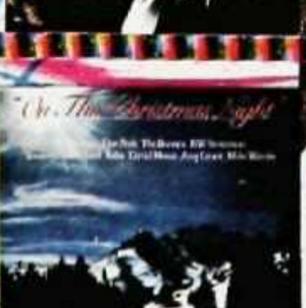
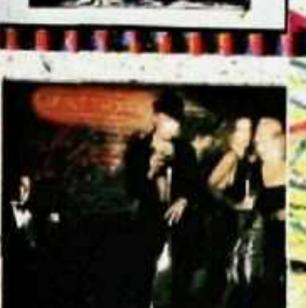
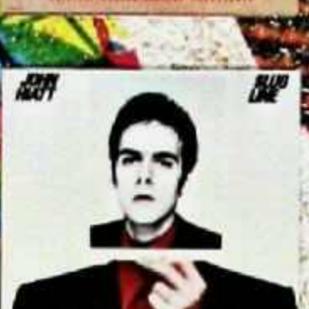
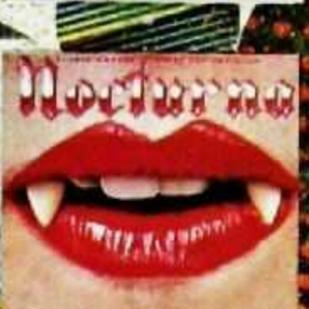
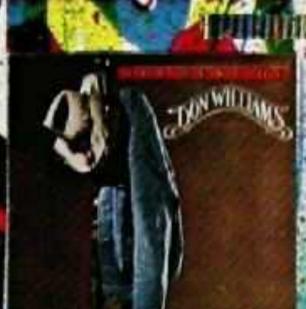
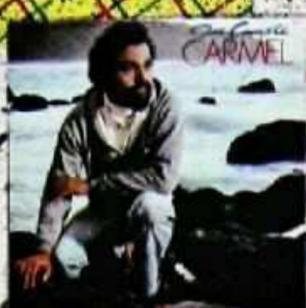
A three-record set including
a 16-page booklet.
On Asylum Records & Tapes.



1979... BEST WISHES, SEASON'S GREETINGS AND THANK



YOU ALL FROM MCA RECORDS. LOOKING FORWARD TO... 1980



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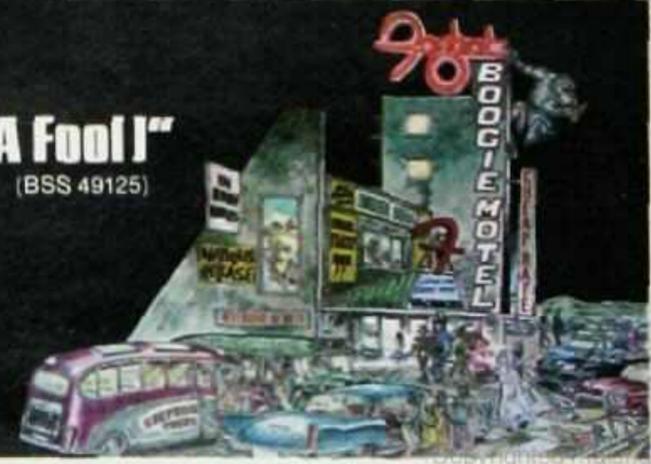
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DONNA SUMMER

No. 1 POP FEMALE ARTIST
No. 1 POP SINGLE ARTIST
No. 1 POP FEMALE SINGLE ARTIST
No. 1 POP FEMALE ALBUM ARTISTS
No. 1 DISCO ARTISTS
No. 1 DISCO AUDIENCE RESPONSE "HOT STUFF"



SUSAN MUNAO
MANAGEMENT



Copyrighted material

Catalog Sales Dominate Christmas Action

By ALAN PENCHANSKY

CHICAGO—Christmas sales volume is being supported by an expanded product base this year, prompting many dealers to label it a "Catalog Christmas."

The past several years have seen a handful of key new releases garnering a lion's share of Christmas business. However, dealers report a surprising reversal of the trend this year, with classic rock/pop releases from the last 10 years, \$5.98 mid price titles, movie and show albums, classical and audiophile recordings all playing an important part in the holiday sales picture.

"The sales are up slightly in catalog but down a decent amount in the top 50," Jim Grimes of the 60-store National Record Mart chain observes. "We're not really doing the quantity on the top numbers."

The specialty record retailer may be benefitted, suggests Grimes. He believes that thinly-stocked rack accounts will be hurt by the demand pattern.

At Rose Records, Chicago, Jim Rose suggests that older more affluent buyers are setting the pattern. "Usually Christmas is dominated by two or three best sellers," Rose says.

"This year there are good sellers but they're not clobbering everything else."

Rose says original cast and classical sales percentages are up. "People are buying catalog," he says. "I think the older people just have more money to spend."

Mike Conwisher, owner of two Chicago Record Estate stores, admits that the shift took him partially by surprise. "It's definitely a catalog Christmas," remarks Conwisher. "It makes buying a lot tougher."

The trend suggests to Conwisher that there may be fewer gift pur-

chases this Christmas. "There's no one big thing you can really play in the store and push out," he relates.

Minneapolis' Great American Music stores echo the findings. Says Micky Fischer, chain manager, "The hit product isn't happening. There seems to be more interest in catalog product."

It's Fischer's belief that enthusiasm for new rock product has diminished somewhat. "Artistically it's just not happening," he relates. "There's nothing exciting being created musically, nothing really new."

It's believed that some consumers

are playing it safe by filling in important gaps in their collections, rather than experimenting.

Handleman Co. vice president John Kaplan says the giant rack has seen a "significant" shift toward catalog sales.

"There's also been a shift to a lot of budget product too in addition to a lot of budget catalog," Kaplan adds.

Kaplan endorses the view that the older buyer is more in evidence in the marketplace this season, and suggests that the shift should be studied more carefully if it is sustained.

(Continued on page 17)

Ariola Closes Calif. Offices

By DICK NUSSER

NEW YORK—Ariola Records closes its West Coast offices and relocates here effective Jan. 1. No employees from the present organization will be retained but spokesmen for the label deny it is being phased out and incorporated into Arista Records.

"Ariola-America will always remain separate and apart from Arista," believes departing Ariola president Jay Lasker. He will stay on to oversee the transition to the East Coast, and says he will remain with the company in an advisory capacity, as will executive vice president Howard Stark.

Arista officials reserved comment on the shift. The announcement, which came from Lasker's office Thursday (13), noted that "the names of a new management team in New York will be announced shortly."

Lasker wouldn't speculate on whether Arista executive vice president and general manager Elliot Goldman is in line for the top Ariola post. Goldman wouldn't comment on this report either, but he admits

(Continued on page 73)

15 Pirates Plead Guilty

NEW YORK—As part of its massive and continuing "Operation Turntable" crackdown on record piracy, federal investigators have received guilty pleas from 15 "small timers" in a plea bargain deal in return for an agreement to testify against major figures to be indicted later.

All 15 who pleaded guilty before U.S. Magistrate Harvey Schlesinger in Jacksonville, Fla., were charged with infringing copyrights on the pirated sound recordings. The government recommended probation not to exceed five years.

The FBI says that the 15, mostly flea market dealers in Central Florida, are lower level operators in a pirating ring operating in the Southeast that may cost the legitimate industry more than \$40 million in sales yearly.

The ring was broken last April with raids in the Carolinas, Maine and Florida. So far no major figures have been charged in the case, though Curtis Fallgatter, assistant U.S. attorney, anticipates indicting them early next year.

So far, 26 persons have been indicted in Florida, including the 15 who pleaded guilty. They admitted to buying pirated tapes for \$1.25 which they resold for \$2.50 or \$3.



YOUNG & OLD—Doc Severinsen performs on the "Midnight Special" with 16-year-old French-Canadian vocalist France Joli. The trumpeter also introduced his new group Xebon on the show.

Public Hearings In Cincy Study 11 Concert Deaths

This story prepared by Victor Harrison in Cincinnati and Eliot Tiegel in Los Angeles

CINCINNATI—Local government working with the citizenry has begun probing the reasons behind the deaths of 11 persons at a recent Who concert outside the Riverfront Coliseum.

The show goes on in other cities. See story on page 8.

Mayor Kenneth Blackwell has asked the city attorney to draft two ordinances banning festival seating entirely and giving the police more involvement in crowd control.

According to a spokesman for the mayor's office, ordinances concerning these two subjects should be on the books before the next major rock

concert at Riverfront Coliseum next Jan. 25.

And a task force on crowd control and safety comprised of 12 persons, city officials, students and businessmen, has been formed at the request of the mayor.

It was in attendance Tuesday (11) at the first of two public hearings created to get first-hand statements from persons at the Dec. 3 disaster and to gain better insights into how to prevent this sort of tragedy from happening again.

The public hearings are being conducted by the Law and Safety Committee on Crowd Control in the main chambers of the City Council.

City safety director Richard Castellini requested that a license should be required for any event which will

(Continued on page 41)

Patrons Flock To Holiday Bargain Retail Stores In L.A.

By JOHN SIPPET

Chapter XI bankruptcy petitioning from that same address.

"This country is learning what we found out years ago in England that records are too expensive," Pearce explains. "I rent these stores for a month around Christmas. I pack up and leave at the end of the month. Business right now is slow compared to the weekend."

Monday (10) late afternoon a spotcheck revealed there were about 20-plus customers browsing. Those checking out were buying multiples

BANKRUPTCY STATEMENT Odyssey Liabilities Listed At \$11.8 Mil

By JACK McDONOUGH

SAN FRANCISCO—Odyssey Records & Tapes and Richard H. Bulloch, who filed an early November petition for reorganization under Chapter XI of the bankruptcy act in federal district court here, show liabilities of \$11,813,253 and assets of \$4,582,850. The statement of affairs and schedule, filed last week, shows no industry creditors among the secured creditors. Five non-industry secured creditors are owed \$226,000, \$170,000 of which is for a mortgage on Bulloch's home.

Among unsecured creditors are: RCA, \$1.1 million; Polygram, \$1.8 million; A&M Pacific, \$65,900; ABC Records, \$310,000; Capitol Records, \$593,658; CBS Records, \$2,785,973; GRT, \$192,000; MCA Records, \$332,000; Pickwick Distributing, \$127,000; Peters International, \$80,000; Rack Service of Hawaii, \$65,000; Record Shack, \$212,000; and WEA, \$1,427,542. Approximately 75 radio stations are listed, owed amounts ranging from \$42,000 into the hundreds of dollars.

The filing shows that the petitioner paid in full a January 1978 loan of \$150,000 at 10% from the Chartered Bank of London by November of that year. On an early 1979 \$50,000 loan at 12.5% from the Santa Cruz County Bank, the petitioner has paid interest of \$1,341.

According to the schedule, Odyssey returned over the past year the

(Continued on page 14)

To Our Readers

This is a combined year-end issue for the weeks of Dec. 17 and 24. Due to the holiday period and often delayed mail deliveries, we are combining the last two weeks of the year into this single holiday issue. Our next regular issue will appear the week of Dec. 31, 1979, dated Jan. 5, 1980.

U.K. GROUP MAY STRIKE SOVIET GOLD

By PETER JONES

LONDON—Gold, a local six-piece pop group virtually unknown in the U.K., has broken into the Russian marketplace and set up new links between East and West by recording for Melodiya, the state-owned label in Moscow.

Latest available figures from Russia claim the band could sell around 3.5 million units of this "historic" LP, which is released in Britain in revised format via President Records.

The acceptance by the Russians for Gold has taken traders by surprise considering the kinds of super name acts which have previously played the U.S.S.R. And these include Elton John, B.B. King and Boney M this year; Ray Conniff last year and of course Benny Goodman in the early 1960s.

First exposure in Russia for Gold, based in South London, came from a tour arranged by Stanley Laudan, a promoter-manager, who has so far organized 15 different tours of Russia.

(Continued on page 70)

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Who Concerts Uneventful In 4 Major Cities

Providence Ban Remains In Effect

By ROMAN KOZAK

NEW YORK—Who concerts after the Cincinnati stampede have gone on without incident for the most part, with the group playing successful dates in Cleveland, Pontiac, Mich., Chicago and Philadelphia.

The Who concert in Chicago was successfully simulcast via closed circuit television to nine area theatres so that 25,000 fans could see the show in addition to the 12,000 at the International Amphitheatre.

However, seven persons were arrested outside the Pontiac Silverdome Dec. 7 on charges of conspiring to obtain more than \$100 under false pretenses when they were caught with 1,100 alleged counterfeit concert tickets. And the Who show originally scheduled for Providence, R.I., for Monday (17) remains cancelled by order of Mayor Vincent Cianci, despite protests and threat of court action.

Lt. Branton Dennis, of the Pontiac Police Dept. says that the seven arrested were picked up on the basis of a tip from the Los Angeles Police Dept. and they come from New York State, leading investigators to believe that they are part of a nationwide ring. They were being held under \$30,000 bail each, and face up to five years' imprisonment, if convicted.

Dennis says all the counterfeit tickets were for general admission to the Silverdome. He says such tickets are easier for counterfeiters to deal with since they do not have to print different numbers on different tickets.

Meanwhile in Providence, as the Who concert remained cancelled, a demonstration by several hundred fans took place in front of City Hall Dec. 7. There were also appeals by local station WAAF-FM in Worcester, Mass., and threats of lawsuits by the local promoter.

Larry Vaughn, the promoter, says he has been informed by various booking agencies that they are hesitant to bring in future shows under circumstances where any show could be cancelled by the city without notice. A spokesperson for Mayor Cianci, however, says the ban applies only to the specific Who date and other rock concerts are welcome.

"But just as it is not necessary to toss out the baby with the bathwater, it is not necessary to suspend any rock concerts, or any concerts by the Who, simply because of the inadequate planning and lack of security measures taken in Cincinnati," reads the WAAF editorial.

Trade Show Suit Is 'Secretly' Settled

CAMDEN—A "secret" settlement ended the civil trial in which International R.P.M. Inc., Cherry Hill, N.J., promoters of a record trade show, charged that the National Assn. of Recording Merchandisers broke a promise to support the show and thereby ruined the firm.

State Superior Court Judge H. Hurlburt Tomlin, who presided over the trial here, announced Wednesday (12) that attorneys for both sides had reached a settlement. Under terms of the settlement, Judge Tom-



Billboard photo by V.L. Gozbekian

COMING HOME—members of the Cars sign copies of their Elektra/Asylum album "Candy-O" for scores of home town fans at the Strawberries store in Boston. Behind the counter obliging their fans are, from left, Ric Ocacek, Ben Orr and David Robinson.

VEGAS EXPOSITION REPORT

Medium & Big Acts Have Slots In '80s

By PAUL GREIN

LAS VEGAS—Medium-sized acts will continue pulling back to smaller halls in the immediate future, but the expanding popularity of film, video and laser effects will insure the continuation of big spectacle shows for concert superstars.

That was the consensus of the music-related panels at the first International Entertainment Exposition, held at the Convention Center here Tuesday through Thursday (11 to 14). The conference included seminars on live entertainment and discotheques, with an emphasis on technical sound and lighting topics rather than the talent side.

It was stressed that growth in the concert market will hinge on an avoidance of future tragedies like the Cincinnati Who stampede, which, said one panelist, did for the image of rock concerts what the Three Mile Island incident did for the nuclear industry.

The 1979 downturn in the U.S. concert industry was reflected in comments made at the panel, "The Rock Tour." Said Jim Moody of Sundance Lighting in Chatsworth, Calif.: "Everybody's pulling back to smaller halls. A few years ago acts were playing 5,000 to 10,000 seaters; now it's more like 3,000."

Barry Molitch of Clark Transfer in Burlington, N.J., added, "The number of small one-trailer acts is on the rise."

But an encouraging note was struck by Larry Hitchcock of FM Productions in San Francisco. "There will still be 11 and 12 truck

shows," he said. "The advent of film and video is increasing production demands and will require increased productions and even greater technical support."

"The big venues depend on rock shows," added Hitchcock. "We pay the rent at the Oakland Coliseum. It's obvious the A's don't."

Hitchcock addressed the soft concert market conditions by saying: "For medium-sized acts it's important to fit sound and lights and band gear in the same truck. This can be done through clever engineering and consolidation of space. In fact

(Continued on page 73)

Executive Turntable

Record Companies

Hermann Franz moves up to executive vice president for Polygram's World-wide Group based in Hanover, Germany. Franz, formerly joint managing director of the Siemens subsidiary Vacuumsmelze in Germany, transferred to the Polygram group as vice president in April 1978. He moved to senior vice president at Polygram in October 1978. He fills a vacancy created by the retirement of Dick Van Amstel in 1978. . . . Donald H. Williams upped to international distribution and warehousing operations vice president for CBS Rec-



Franz



Williams



Shmerler



Osborn

ords International in New York. Williams was international distribution and warehousing operations director with the firm. . . . Allan Greenberg comes to Polydor Records in New York as business affairs director. He was with the Wall Street firm of Hughes, Hubbard and Reed. . . . Steven Shmerler joins Chrysalis Records in Los Angeles as product development director. Shmerler was with RCA Records as product manager of associated labels. . . . Marko Babineau takes over as national promotion manager at A&M Records in Los Angeles. Previously, he was A&M's assistant national AOR director in Chicago. . . . Changes in the MCA Records field promotion department include Rob Senn, head of field promotion, moving to Atlanta as Southeast regional director. Wayne McManners, formerly Infinity's Dallas promotion manager, takes the post of Southwest regional director in Dallas for MCA. Brad Hunt, ex-Southwest regional manager, joins the Boston office. And Jim Francis, local



Babineau



Senn



McManners

Atlanta promotion man, has departed. . . . Bob Osborn comes to MCA Records in Los Angeles as associate national album promotion director. He was Southeast regional promotion manager for Infinity Records. . . . Arista in New York has restructured its advertising department. Alice Gottlieb is promoted to associate director from advertising manager. Doreen Lomax is lifted to field advertising services manager from assistant to the advertising director. Vivian Wispler, formerly the assistant to the advertising manager, is boosted to field advertising services coordinator. Larry Couture is made advertising data services coordinator from an advertising clerk. . . . Jack Snyder shifts to the post of Cleveland-Pittsburgh local promotion manager for Columbia Records. He was a sales representative in the Cleveland area for CBS. . . . Jack Hopke joins RCA Records in New York as local promotion manager for the New York area. Hopke was program director and on-air personality at WQBK-FM Albany, N.Y. . . . Thomas "Tom" Jodka becomes the Elektra/Asylum promotion person in the Boston market. He was with Ariola as local New England promotion representative and as national secondary promotions director. . . . Ornetta Barber, formerly a Warner Communications management trainee assigned to Elektra/Asylum Records in Los Angeles, joins as national retail liaison for Elektra/Asylum's promotion department. . . . Gary Van Haaf segues to administration vice president for Europa Records in Los Angeles from administration vice president for the International Record Co.

Marketing

Joseph Riggio goes to Polygram Distribution in Edison, N.J., as East Coast regional credit manager. Riggio was credit manager for Lebo Products. . . . Randy Patrick moves to the Denver branch for WEA as sales manager. Patrick was a sales representative in Denver for WEA. . . . Larry Foster moves up with the Licorice Pizza retail chain, based in Glendale, Calif., to purchasing director for the 25-store chain. He has held a variety of positions with the company over the past three years. . . . The Record Bar has four new managers. Marianne Goldman, formerly assistant manager of the Des Peres, Mo., store, is upped to manager. Darrell Housh, formerly assistant manager with the Overland Park, Kan., store, is now manager. Donnie Morse, previously the assistant manager of the Gastonia, N.C., store, is promoted to manager for the Mattoon, Ill., outlet. Jean Ware, assistant manager in Norman, Okla., is upgraded to manager of that outlet. Housh replaces Nancy Billsborough, manager of the Cedar Rapids, Iowa, store which recently opened. . . . David McCormick, manager of Ernest Tubb's Record Shop in Nashville, assumes the duties of buyer for that outlet. Former buyer Mary Frances Crowder has retired.

Publishing

Gary Le Mel joins Weintraub/Okin Music and Management III Music in Los Angeles as executive director. Le Mel was recently music division vice president of the First Artists Publishing Companies. . . . Philip R. Graham joins BMI Nashville in the performing rights department. Graham formerly worked with both Precision Record pressing and CBS Records in Nashville.

Related Fields

Wayne Jones is boosted to vice president, assistant secretary to the corporation at InterMagnetics Corp., Santa Monica, Calif. He was manager of financial planning and assistant controller. . . . Brendan Cahill takes over the new post of creative director of film music at Universal Studios where he is responsible for the creation, development and exploitation of soundtrack music. Cahill was music supervisor at Columbia Pictures for both features and television.

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Sinatra's 40th Year In the Business Gala Due On NBC

LAS VEGAS—For those of you who weren't invited to Frank Sinatra's 40th anniversary in show business party at Caesars Palace Wednesday (12), you can see it all on NBC-TV Jan. 3.

The event was planned by NBC and the hotel as a media event, with awards and Sinatra in concert to round out the tv program.

Caesars has been closely associated with the singer since he jumped ship from the Sands Hotel in the mid-1960s to become one of its main headliners. In fact, the hotel threw a major bash, replete with a special Italian food banquet on the occasion of his first opening there in November 1968.

For last week's bash the hotel donated a check for \$50,000 to the John Wayne Memorial Cancer Foundation at UCLA in tribute to Sinatra.

And as another honor the hotel dedicated a fountain in front of the main building to Sinatra with all coins tossed therein also going to the Wayne cancer fund.

Among the awards given Sinatra were a Trustees award from the Recording Academy, ASCAP's first Pied Piper accolade and the Variety

(Continued on page 13)

GORDON MANAGEMENT GROUP EXPANDS

Video Software By Alive Firm

By JIM McCULLAUGH

LOS ANGELES—Wanting to be a "full service" artist management company into the 1980s, Alive Enterprises here is making a major commitment to video software production, according to Shep Gordon, Alive chairman of the board.

The 14-year-old management firm, which now helms the careers of such recording artists as Alice Cooper, Blondie, Yvonne Elliman, Teddy Pendergrass, Burton Cummings, Carol Bayer Sager and others has recently formed Alive Video, Inc., with Alan Strahl named president of that company while Bob Emmer is vice president in charge of business affairs. The multi-faceted firm already has departments in film, television, and music publishing in addition to personal management.

The firm recently participated in the first known album videocassette with Blondie's "Eat To The Beat" album which was put entirely on video by Jon Roseman Productions.

Chrysalis Records, Blondie's label, is near a cable television deal for that video while an agreement with a prerecorded videocassette

marketer is also in the blueprint stage. Alive also sees that video as fair game for videodisk software later.

"Alice Cooper's next album," says Gordon, "will be a video album and we may possibly release another video package with Alice."

"The Strange Case Of Alice Cooper" is already available on videocassette licensed to Magnetic Video from 20th Century-Fox.

"Yvonne Elliman In Concert" is the first piece of product to be supplied by Alive, which is being distributed in both VHS and Beta formats by Visual Records of Anaheim, Calif. Alive has entered into a non-exclusive agreement with Visual Records.

The Elliman concert, which features such material as "I Don't Know How To Love Him" and "If I Can't Have You" from the film "Saturday Night Fever," is the first videocassette manufactured under a fully executed contract by the American Federation of Musicians.

Visual's distribution is via reps and through Fotomat. Suggested list for the videocassette is \$24.94.

Upcoming from Alive and also to be distributed through Visual Records is "Teddy Pendergrass Live."

Another Alive project in the production stage is "The Alberta Hunter Story" for England's Southern TV.

But music-oriented videos are not the only projects Alive will produce. The firm hopes to have a series of 'how to' programs which will feature Mexican cooking by a Carlos & Charlie restaurant cook, a Bruce Jenner Olympic guide and a video on basketball with ex-New York Knickerbocker guard Earl Monroe.

"We're looking at all outlets," says Gordon, "including cable tv, videocassette, videodisk and institutional rentals. Unlike television where the demographics are so wide, we can target programs at specific markets."

Alive's basic staff is now at 40, according to Emmer, and the company also maintains a two-man base in New York. The firm also is involved in producing a motion picture called "Roadie" for United Artists.

BROADWAY REVIEW

Midler Does It All In Majestic One-Woman Show

NEW YORK—Bette Midler, who has made a career out of campy bad taste and who has crossed over from music to film with her appearance in "The Rose," is now scaling the heights of Broadway again with what is essentially a one-woman show.

The "Bette! Divine Madness" show opened Dec. 5 at the Majestic Theatre for an anticipated run until Jan. 6. Though Midler has the Staggering Harlettes—three women who sing backup for her—a 10-piece band and dancer Shabba-Doo to help out, it is Midler's show throughout the two hours.

She alternates songs with some off-color jokes about the British royal family, about her "boyfriend Ernie" while playing her "Soph" role, and about the foibles of people in the audience whom she dispatches with some keen one-liners.

Her 20 songs run through a gamut of styles from "In The Mood" and "The Boogie Woogie Bugle Boy Of Company C," evoking the '40s to such ballads as "Stay With Me" and "When A Man Loves A Woman;" to the rock anthems, "You Can't Always Get What You Want" and "I Shall Be Released;" to selections from "The Rose" including "Sold My Soul To Rock'n'roll" and "The Rose."

Throughout she was in fine voice, belting song after song without much apparent restraint. Midler has a big voice and her band and the acoustics of the Majestic did her proud. And is she overemphatic a bit on some of the brassier or more mundane moments, that is part of the Midler persona too.

ROMAN KOZAK

N.Y.'s Public Cable TV Open To Anyone

By ROMAN KOZAK

NEW YORK—Public access cable television in Manhattan is providing

an opportunity for new recording artists and young video entrepre-

neurs to develop their skills and show off their talents before a potential audience of 250,000 homes.

With the projected growth of cable to the other boroughs of New York, and with other public access channels opening up on cable systems in other cities, a potential is developing for a syndicated network of low budget cable shows which is beginning to attract the attention of major record companies and artists.

Such programs can be seen on the cable systems in New York as a result of the city's decision more than six years ago to permit Manhattan Cable and Teleprompter, the two cable systems serving Manhattan, to operate only if they reserved channels for public use.

As a result, virtually anyone can get on cable television for a minimum fee of \$25 for half an hour. Short of hardcore pornography there are "no limitations" on content, says Trygve Lund, who handles public access programming for Teleprompter.

This has led to a plethora of off-beat programming. And it has spawned a number of music shows, among them "Manhattan Alley," produced and hosted by singer/songwriter Moogy Klingman; "Nightclubbing;" produced by Pat and Emily Armstrong; "Glenn O'Brian's TV Party," hosted by writer Glenn O'Brian; "Starfingers TV," produced by George Haynes; and "TNT," produced by Teleprompter's Lund.

According to Lund, the public access programs can be produced either in the studios of Manhattan Cable or Teleprompter. At Teleprompter the \$25 fee covers the production costs and the cable company will keep the finished black and white tape (color is extra). Or it will sell it to the producer. The producer can use his own studios, and deliver a finished product.

Since budgets are low and talk is cheap, the cable music shows devote most of their time to conversations with struggling young musicians. Sometimes a band will perform (usually by lip synching) in the stu-

Chicago Food Stores Sell Old Radio LPs

By ALAN PENCHANSKY

CHICAGO—Nostalgia Lane Inc. is exploring supermarket merchandise promotions with its albums of broadcast transcriptions from radio's golden age. Chicago-area Dominick's food stores are offering 16 of the disks in a month-long post-Thanksgiving promotion.

Programs are by Abbott and Costello, Fred Allen, Groucho Marx, "Lone Ranger," "Lights Out" and "Gunsmoke," among others. Nostalgia Lane is recognized as one of the authorized issuers of old-time radio programming, with its product licensed to Columbia House and offered as premiums by many major companies.

According to Nostalgia Lane's Nina Mattikow, all 76 Chicago Dominick's stores are involved. Sixteen-pocket wire racks, finished

newspaper ad mats and in-store slicks were provided to the food chain, which is pricing the disks at \$2.99.

It's reportedly Nostalgia Lane's first agreement with a supermarket chain. Regular suggested list on the product is \$5.99 for the album, \$6.99 for the cassette and 8-track.

Mattikow says talks with several other supermarket chains are progressing. There are also plans to skew programming of upcoming releases toward desirability for food store sales.

Nostalgia Lane counts on record stores for only about 25% of sales, explains Mattikow. The company has strong penetration of the traditional gift store market, representation in approximately 20 sales catalogs, and sales to the premium and

specialty markets. There's also an in-house direct mail division.

Price undercutting from bootleggers is one of the company's major concerns. Mattikow says Nostalgia Lane has brought litigation charging unfair competition against one competitor.

"There are a lot of titles I'd like to have but I can't get licenses," Mattikow explains. She says each royalty deal must be negotiated individually, and it's taken up to 1½ years to track down some copyright owners.

Musicraft Masters Acquired By Trend

LOS ANGELES—Trend Records has acquired the Musicraft catalog of recordings of the '40s. Three LPs comprise the initial release and feature Georgie Auld and his orchestra, Teddy Wilson and his all stars and Artie Shaw and his orchestra.

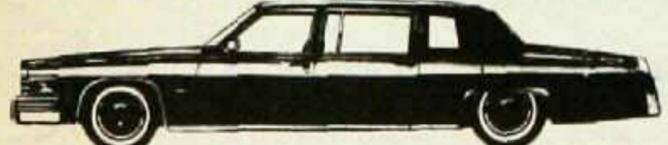
Plans call for the release of 24 LPs over the next four years, notes Trend president Albert Marx. Artists to be covered include Duke Ellington, Dizzy Gillespie, Sarah Vaughan, Mel Torme, the Meltones, Fletcher Henderson, Boyd Rayburn, Al Hibbler, Ledbelly, Stuff Smith, Shep Fields, Cozy Cole, Orrin Tucker, Les Elgart and Art Van Damme, among others.

Trend is run by Marx and associate Dennis Smith.

Ship Ames' First

LOS ANGELES—Lorimar Records, distributed by CBS, is shipping the first recording by television star Willie Ames. Produced by Bones Howe and written by Robbie Patton, the song is "You're The Only One That I Ever Needed."

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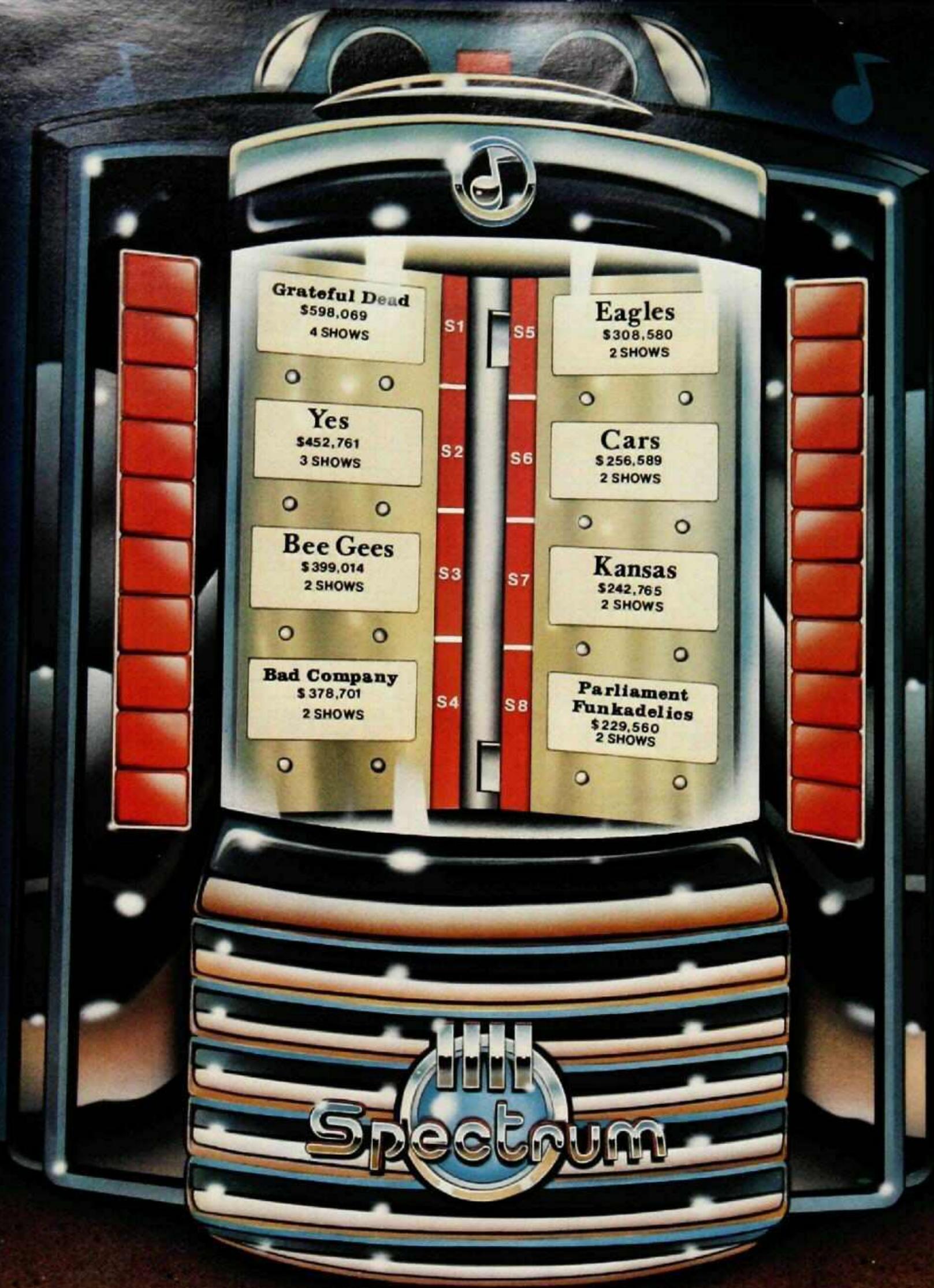
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Sachs Summary Pinpoints Slight Dealer Sales Jump

NEW YORK—A recent investment summary from Goldman Sachs in New York estimates the U.S. record industry's retail dollar sales

increased modestly by perhaps 2% in the first half of 1979, while dealer shipments declined about 10% "due to retail inventory adjustments provoked by less-than-expected demand."

K-tel Intl Sales Rise To \$32 Mil

LOS ANGELES—K-tel International, Inc.'s record level performance recorded during most of 1979 continued in the first quarter of fiscal 1980 ended Sept. 30.

Sales for the three-month period rose to \$32,151,000, up almost 9% from the previous record level of \$29,570,000 recorded a year ago.

Consolidated worldwide pretax results rose to a profit of \$356,000 compared with a loss of \$17,000 for the same period last year.

Net income after taxes and related extraordinary items rose to the first initial quarter profit since 1973 of \$193,000, or five cents per share, compared with a net loss of \$644,000 or 18 cents per share for the first quarter of 1979.

The report notes the weak demand surprised an industry that had averaged 21% annual growth between 1975 and 1978. Goldman Sachs expects the 1979-82 industry growth will be about 10%, well below the historical rate but an improvement over 1979, with the firm's belief that the poor performance emanates from factors for the most part within management's power to correct.

Metromedia Payoff Hiked To 80 Cents

SECAUCUS, N.J.—The board of Metromedia has voted to increase the company's regular quarterly dividend 14.3% from 70 cents to 80 cents to stockholders of record as of Jan. 18. This is equivalent to an annual dividend rate of \$3.20.

Financial

Off The Ticker

Pioneer Electronic Corp. in Tokyo reports sales on a "parent alone" basis for the year ended Sept. 30 rose 8.4% to \$737.37 million, with net income up 18.5% to \$49.34 million. On a consolidation basis, net sales were up 11.7% to \$944.089 million, as net income rose 11.6% to \$61.22 million. All were the highest in company history, despite the depressed economy of the U.S., the major overseas market, and the steep rise in raw materials costs. All figures reflect 246 Yen to \$1 U.S., as of Nov. 19, 1979.

Sales for the **BASF Group** in North America and elsewhere for the first nine months through September hit \$10 billion, some 20.7% higher than the depressed 1978 period, with pre-tax earnings of \$726 million up 76.8%. Group sales were higher in the third quarter chiefly on the strength of business in Germany. Parent BASF AG based in Ludwigshafen rose 25% to \$4.8 billion, with exports declining slightly to 55% of sales, while pre-tax earnings gained 52% to \$395 million. BASF Group/North America includes BASF Systems, Bedford, Mass.

STUDY TOUR FOR BRITISH

LONDON—A week-long record and tape study tour of the U.S. has been arranged by Britain's Music Trades Assn. training center here, the visit to include attendance at the 22nd National Assn. of Recording Merchandisers convention in Las Vegas.

Delegates, paying roughly \$1,400 a head, will sit in on business sessions covering one-stops, independent distributors and television advertising, then go to Los Angeles for a tour of MCA, Universal and Capitol, a tour of record stores on Sunset Strip and various suburban centers.

In New York, on the last stage of the visit (March 23-30, 1980), they will tour downtown stores like Korvettes, Sam Goody, Colony and King Karol, as well as some out-of-town retail outlets.

Who do you have to be to join ASCAP?

Applicants for membership in the American Society of Composers, Authors & Publishers who meet the following requirements will be accepted as members:

Writers: Any composer or author of a copyrighted musical composition who shall have had at least one work of his composition or writing regularly published or commercially recorded.

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

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

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Market Quotations

As of closing, December 13, 1979

1979		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
1%	13/16	Alec Corp.	18	57	13/16	13/16	13/16	-1/16
47%	32%	ABC	7	1136	38%	38%	38%	+ 1/4
41%	33%	American Can	5	229	34%	34%	34%	+ 1/4
20%	14	Ampex	10	406	20	19%	20	+ 1/4
3%	1%	Automatic Radio	—	7	2%	2%	2%	Unch.
56%	44%	CBS	7	577	51	49%	50	- 1
33%	18%	Columbia Pictures	9	2803	36%	33%	35%	+ 1/4
13%	7%	Craig Corp.	27	42	8	7%	7%	- 1/4
44%	33	Disney, Walt	72	1308	43%	42	43%	+ 1/4
3%	1%	EMI	—	85	2%	2%	2%	Unch.
18%	10	Filmways, Inc.	7	160	11	10%	10%	Unch.
19%	13%	Gulf + Western	4	879	17%	17%	17%	Unch.
17	10%	Handi-man	8	309	13	12%	13	+ 1/4
34%	17	Harrath's	15	145	33%	33%	33%	- 1/4
8%	3%	K-Tel	6	50	7%	7%	7%	+ 1/4
3%	1%	Lafayette Radio	—	—	—	—	—	Unch.
37%	27%	Matsushita Electronics	8	37	29%	29%	29%	- 1/4
55%	37%	MCA	10	219	52%	51%	51%	- 1/4
39	17%	Memorex	4	203	21	20%	20%	- 1/4
66	48%	3M	9	1005	50%	50%	50%	Unch.
55%	36	Motorola	10	351	50%	49%	49%	- 1/4
32	24%	North American Philips	5	46	27%	27	27%	- 1/4
22%	15%	Pioneer Electronics	13	—	—	—	—	Unch.
28%	21%	RCA	6	830	22%	22%	22%	- 1/4
10%	6%	Sony	16	60	7%	7	7	- 1/4
26%	15	Storer Broadcasting	10	121	26%	25%	25%	- 1/4
8%	3%	Superscope	—	38	3%	3%	3%	- 1/4
34%	18%	Taff Broadcasting	10	108	34%	33%	34	- 1/4
20%	16	Transamerica	5	549	17%	17%	17%	- 1/4
46%	30	20th Century	7	108	44	42%	44	+ 1/4
49%	32%	Warner Communications	9	322	49%	48%	48%	- 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
ABKCO	—	—	1%	2%	Integrity Ent.	—	119	1%	1%
Data	—	—	—	—	Koss Corp	9	20	5%	5%
Packaging	4	—	6%	7%	Kustom Elec	12	19	1%	2
Electrosound	—	—	—	—	M. Josephson	8	6	14%	15
Group	5	8	5%	5%	Orrox Corp.	9	71	5%	5%
First Artists	—	—	—	—	Recoton	3	—	1%	1%
Prod	13	141	3%	4%	Schwartz Bros	3	5	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 Voltmer, 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.

Billboard SALES BAROMETER

LPs				SINGLES			
	UP	DOWN	STABLE		UP	DOWN	STABLE
LAST WEEK	86%	4%	10%	LAST WEEK	71%	10%	19%
PREVIOUS WEEK	70%	9%	21%	PREVIOUS WEEK	70%	6%	24%
PRERECORDED CASSETTES				PRERECORDED 8-TRACKS			
	UP	DOWN	STABLE		UP	DOWN	STABLE
LAST WEEK	80%	2%	18%	LAST WEEK	41%	18%	41%
PREVIOUS WEEK	74%	11%	15%	PREVIOUS WEEK	40%	30%	30%
BLANK TAPE				BUSINESS OVERALL COMPARED TO LAST YEAR			
	UP	DOWN	STABLE		UP	DOWN	STABLE
LAST WEEK	67%	2%	31%	LAST WEEK	36%	38%	26%
PREVIOUS WEEK	69%	4%	27%	PREVIOUS WEEK	27%	42%	31%

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

Sinatra Party Toasts 40th Anny

Continued from page 10

Club's humanitarian man of the year plaque.

President Carter's own accolade read: "When we recall the great events of our times and the important moments of our individual lives, it is always with the accompaniment of a song done your way." Among the musical personalities

in the star-studded elite guest-only crowd were Paul Anka, Tony Bennett, Sammy Cahn, Don Costa, Mac Davis, Sammy Davis Jr., Jimmy Van Heusen, Harry James, Gordon Jenkins, Quincy Jones, Billy May, Dean Martin, Robert Merrill, Wayne Newton, Sy Oliver, Lou Rawls, Dinah Shore, Donna Summer, Jule Styne, Dionne Warwick, Henry Mancini and Andy Williams.



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Polygram-Young Japan Tie

Continued from page 5

gram operation here—itsself seen as an unusual move—alongside Nippon Phonogram and Polydor KK, but also signals the increasingly important role being played by independents in this, the world's second largest music market.

Young Japan is owned by Alice, popular Japanese soft rock band currently signed to Toshiba-EMI. Though established some five years ago, it's relatively young by local industry standards. With headquarters in Tokyo and offices in Osaka, the company's interests span publishing, production and a roster of more than a dozen acts, many of which

will reportedly now be released here through Casablanca.

President of Polystar is Dieter Bliersbach, who is also chief of Polygram's Far Eastern operations. Other principals include Young Japan president, Ken Hosokawa, and Intersong/Chappell chief, Hiroyuki Takashima.

Polystar will open offices in January, with some 15 promotion, sales and publicity staffers. Handling distribution will be Phonogram, origi-

nally lined up as Casablanca's licensee in this territory when its deal with Victor Musical Industries expires March 31.

Victor will have a six-month sell-off period, confirms Casablanca's California-based international vice president Mauri Lathower. He adds regret at leaving what has been the U.S. company's original and long-standing Japanese licensee, commending it for success achieved with

(Continued on page 88)

Ackerman Memorial Scholarship Set

NEW YORK—The Paul Ackerman Memorial Scholarship is the latest scholastic award to be an-

nounced by the National Assn. of Recording Merchandisers.

Named in honor of Billboard's late editor emeritus, the four-year scholarship will be presented to a student who demonstrates outstanding academic credentials and financial need, based upon the decision of NARM's scholarship awards panel.

Ackerman, who died Dec. 31, 1977, was with Billboard for 34 years, retiring with the title of music editor. He is credited with helping pave the way for the acceptance of rock, r&b and country idioms into the mainstream of American popular music, which until the 1950s was dominated by conservative ballads.

NARM will present a total of 17 scholarships in 1980. They are open to employees of NARM member companies and associate members, their children and/or spouses. This includes manufacturers as well as retail and rackjobber members.

RCA BREAKS WINNER

Test Sales Break Denver & Muppets

NEW YORK—A test market approach in 500 retail outlets in October played a key role in RCA Records' marketing strategy to break the John Denver/Muppets album, "A Christmas Together," which the label claims has hit the one million unit sales mark.

The reported sales mileage would make the best selling \$7.98 album the first Christmas product to sell a million in one year since Denver's own 1975 release, "Rocky Mountain Christmas." The label also says its Elvis Presley album, "Wonderful World of Christmas," hit the million mark over two seasons in 1976-77.

"We got the idea that we did not want to wait until the Christmas season to prove the sales potential of the album, partly because of the skepticism of the record industry this year," declares Larry Gallagher, sales vice president. "We never ran out of product and I expect a minimal returns factor."

Although a single from the LP was marketed, Don Wardell, Denver product manager, notes, "What we expected wouldn't happen, didn't happen. That is, we didn't anticipate airplay that early and we knew it was a question of merchandising from the word go."

In October, a month after its release, the album became a top 15 seller at key rack locations plus such dealers as King Karol in New York and Sam Goody in Philadelphia were already showing a large reorder pattern.

The label emphasizes that the million unit mark was achieved before the Denver/Muppet television special based on the album's concept was aired Dec. 5 over ABC. The program ranked 13 in national ratings for that week.

Back in July, the merchandising strategy began to take shape, according to Frank O'Donnell, manager of field merchandising, after strategy sessions with Jim Hensen Associates, creator of the Muppet concept.

One major approach was a tie-in with Fisher-Price, which has toy rights to the Muppet characters. RCA received a supply of Muppet toys in exchange for copies of the album, with each company using the material to inform their customers of the album and the tv special. Also, many record dealers arranged display contests for store personnel with Muppet toys as giveaways.

Another manufacturer, Pico Watches, which has Muppet tie-ins, too, could not supply watches, O'Donnell explains, since it had already sold its inventory for the balance of the year. But, the company was given posters, which made their way into jewelry stores and boutiques.

Fisher-Price also included the Denver/Muppet album in its "plan-o-gram" merchandising aid, which advised toy dealers how to properly sell the album and Muppet toys side-by-side.

"When we had product in position," declares Wardell, "we began to zero in on the tv show, with ads placed in such publications as TV Guide, New York Magazine and New West plus radio and tv spots."

Also, a videotape presentation was earmarked to the RCA field, while 50,000 additional posters were made available. A counter box, a 3-D display and store flyers have also been utilized.

In the spirit of the season, more than 70,000 children will benefit from a joint Christmas campaign between Korvettes and WXLO-FM in New York. From Dec. 3-15, 28 Korvettes in the Metropolitan area donated \$1 from the sale of the album to the station's children's fund, which has aided youngsters in hospitals and agencies throughout the tri-state area. No administrative costs will be deducted from the contributions.

And helping to keep the Denver/Muppet album an annual sales annuity for the label is word that the tv special is scheduled for a repeat showing next year.

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Odyssey Liabilities Listed

Continued from page 7

following dollar amounts: ABC Records, \$64,250; A&M, \$14,481; All Records Service, Oakland, \$905,220; Capitol Records, \$246,480; Capitol Magnetics, \$22,000; CBS, \$837,775; GRT, \$18,478; MCA, \$323,412; Pickwick, \$127,174; Polygram, \$855,958; Pacific Records & Tape, Emoryville, \$657,048; RCA, \$876,688; Record Merchandising, Los Angeles, \$64,458; WEA, \$773,564 and Record Shack, \$57,000.

Local, state and federal tax and welfare appropriations delinquencies amount to \$449,536, according to the filing.

Inventory as of Jan. 1, 1979, was shown as \$9,492,027. In a summary at the end of the filing, inventory is shown as \$1 million, along with other assets listed as property at \$2,582,850 and real property at \$1 million.

A listing of real property leases for stores showed the following expiration dates and monthly rent: Anchorage, Alaska, Nov. 1982, \$6,000; Phoenix, store number 1, Nov. 1981, \$939; number 2, no expiration date,

\$6,000; number 3, Nov. 1984, \$1,864; Tempe, Jan. 1988; \$800; Tucson, Nov. 1981, \$2,187; Berkeley, store number 1, June 1980, \$1,450 and number 2, May 1988, \$3,500;

Assistance in preparing this story provided by John Sippel.

Also: corporate headquarters, Capitola, Sept. 1987, \$9,000; Capitola store, no expiration date, \$2,177; Davis, Calif., Sept. 1983, \$1,300; Isla Vista, Calif. store number 1, June 1983, \$954; number 2 May 1983, \$954; Monterey, Nov. 1984, \$2,800; Oakland, June 1980, \$1,650; Pleasant Hill, Calif., Sept. 1988, \$3,219; Salinas, Nov. 1980, \$1,600; Two Sutter St., San Francisco adjoining stores, \$7,500 collectively; Haight St., San Francisco, Nov. 1980, \$1,200;

Also: Santa Clara, Nov. 1983, \$4,333; San Jose, June 1984, \$3,536; Santa Barbara, May 1983, \$4,200; Santa Rosa, no expiration date on 10-year lease, \$4,391; Honolulu, July 1986, \$11,458; Kaila, Hawaii, July

(Continued on page 86)

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- Spot
- Snuff in the Teard
- The Mitchell Family Band
- Billy Thorpe
- Jolo
- The Jubet
- Roger Youngburg
- Jesse Winchester
- Jesse Colin Young

Monterey Peninsula	Artists	3
Big Sur		26
San Luis Obispo		132
Los Angeles		337

San Verman Paul Goldman Fred Boklander

*All my thanks to Casablanca, everyone in the industry
and God for making this a wonderful year.
Love, Donna*



Photo: Harry Langdon

Albums Bonanza

• Continued from page 5

Jackson and Grover Washington Jr. LPs coming in at \$7.98. John Denver's RCA LP will be \$8.98.

Phonogram/Mercury's Rush LP called "Permanent Wave" will be its first \$8.98 product with releases by Con Funk Shun and Southside Johnny & the Asbury Jukes scheduled for a \$7.98 list.

While upper level pop chart positions seem a sure bet from major artists, a number of labels are betting on newer efforts also to chart well in addition to being potential retail traffic magnets. And labels are also projecting potential pop crossover action from new country, jazz, r&b product and soundtracks.

RSO, for example, is releasing the soundtrack to the "Star Wars" sequel entitled "The Empire Strikes Back." Casablanca's new Mecco set will feature a combination of music from the films "Star Trek: The Motion Picture" and "The Black Hole."

Capitol is releasing solo LPs from two-thirds of one of the most solid selling acts of the 1970s, Crosby, Stills and Nash. Both Graham Nash and David Crosby efforts are expected soon. Other promising Capitol LPs include sets by Cherie & Marie Currie, Tavares, an Anne Murray compilation of top country tracks, and Amy Holland.

Expected pop breakthroughs from RCA, according to Bob Fead, head of RCA U.S. commercial operations, include the "Together?" soundtrack with original music by Burt Bacharach featuring Jackie De Shannon, Paul Anka, Michael McDonald and Libby Titus plus Sylvain Sylvain of the Dolls, Thelma Houston's first RCA LP, "Breakwater Cat," under Dolly Parton's new White Diamond production logo, and Tommy James, former lead singer of the Shondells.

Mario DiFilippo, sales vice president at Polydor Records, says the label will hold off on a January release because the label hopes to break product then on the market. For February and after, however, the label will release hit Spring acts James Brown, Fatback Brown and Millie Jackson.

Major country artists with possible pop crossover potential soon to be released include RCA's Charley Pride, Elektra/Asylum's Jerry Lee Lewis, Warner Bros.' Bellamy Brothers, Rex Allen Jr. and T.G. Sheppard, UA's Billie Jo Spears and Cristy Lane, MCA's Brenda Lee, Oak Ridge Boys, Loretta Lynn, Conway Twitty and Mel Tillis, CBS/Epic's Johnny Rodriguez, Bobby Bare and Freddy Fender, and Casablanca's Mac Davis.

Catalog Sales

• Continued from page 7

Max Tuchten, owner of four Chicago Hear Here stores, sees relatively light numbers on new releases in his top 20. "We're selling catalog," explains Tuchten. "We're selling carloads of the Columbia \$5.98 product."

Disc Records regional manager Gary Arnold notes an absence of "real hot product." Past Christmases have brought two or three albums that sold "incredibly well," but Arnold says the pattern was broken this year.

"Even stuff like the old Beatles albums and show tunes are selling real well," he observes.

Lew Garrett of Stark Records' Camelot chain has seen catalog perform "very well" throughout the year, he says.

A&M is also prepping a solo Karen Carpenter LP, while Warner Bros. has high hopes for the highly touted San Francisco new wave group Pearl Harbor & the Explosions. Fantasy has a new McCoy Tyner set due.

Assistance in preparing this story provided by Stephen Trainman, Irv Lichtman, Roman Kozak, Cary Darling, Ed Harrison, Alan Penchansky, Paul Grein, John Sippel, Kip Kirby and Dick Nusser.

There is also a handful of major artists who are in the studio and who may have sets released before the end of the first quarter. They include Elektra/Asylum's Jackson Browne, who is working in Los Angeles, and Capitol's Steve Miller who is working in Seattle.

Arista Records expects to be releasing LPs from a variety of artists who have achieved top chart positions in the past. Among these are Raydio, G.Q., the Kinks, Graham Parker, Eric Carmen, Tycoon and Gil Scott-Heron.



DANCER'S CHOICE—Dick Asher, deputy president and chief operating officer of CBS Records, and his wife Shiela, greet Vera Zorina, right, at a reception in New York following the release of "Dancer's Choice," a book/record set about the world of dance produced by Zorina.

Polygram Exec Frisoli To Receive Award

NEW YORK—John Frisoli, president of Polygram Distribution, Inc., receives the 1980 Human Relations Award of the American Jewish Committee Appeal for Human Relations at a testimonial dinner-dance to be held here at the Sheraton Centre on Saturday evening, Jan. 26. Assisting George Levy, president

of Sam Goody, Inc. as cochairmen for the dinner-dance are Neil Bogart, president of Casablanca Record & Filmworks; Al Coury, president of RSO Records; Fred Haayen, president of Polydor Records, and Bob Sherwood, president of Phonogram/Mercury.

CBS Selling King 'Tapestry' LP At \$5.98

NEW YORK—CBS Records has put Carole King's "Tapestry" album, one of the first multimillion album rock sellers, along with seven other titles into its \$5.98 "P" series line. The only exception is her "Greatest Hits" album, first marketed in March of 1978 and still carrying a \$7.98 list.

The eight albums with a PE prefix comprise product first marketed by Ode Records through A&M, but were brought into the Epic/Ode catalog via a short-lived deal by CBS and Ode mentor Lou Adler.

Besides "Tapestry," the other albums falling into the \$5.98 series are "Writer," "Music," "Rhymes & Reason," "Wraparound Joy," "Really Rosie," "Fantasy" and "Thoroughbred."

CBS first marketed its \$5.98 line in September with almost 400 titles featuring 60 artists.

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AWARDS BY TREE INTL

By GERRY WOOD

NASHVILLE—Sonny Throckmorton continued his torrid awards pace by snaring five of Tree International's 1979 country music awards at the publishing firm's annual Christmas Brunch.

Held at the Hillwood Country Club Dec. 8, the event drew 275 writers, producers and music business executives.

Throckmorton was named Tree's songwriter of the year at the awards presentation that followed a cocktail reception, brunch, and welcoming remarks by Jack Stapp, Tree's chairman of the board, and Buddy Killen, president.

Stapp and Killen recounted the company's 1979 progress, including completion of a 24-track computerized studio, record high print music sales, No. 1 publisher designation

(Continued on page 58)

PUBLISHING PROJECTION

Welk Group Bets On Audio/Visuals

By IRV LICHMAN

NEW YORK—The bet for the '80s at the Welk Music Group is that the future of the music business is well on its way towards becoming as dependent upon the audio/visual media as it is on the sale of recordings.

Backing this projection, according to Gaylon Horton, Hollywood division manager, is the "unilateral" move that the Welk Group has made into television and film as well as records while developing its pop music division.

"We've always been extended into these areas administratively," Horton maintains. "And, of course, we work closely with the 'Lawrence Welk Show,' which is syndicated into around 400 markets. Among the company's most successful tv music are 'Here's Johnny,' the 'Tonight Show' theme and music from the 'Big Valley'."

Horton, a 26-year-old former radio and tv programmer, took charge of the Welk Music Group's pop music expansion two years ago.

Drawing from his media background as well as experience in production and publishing, he has involved the company in film and tv projects as well as expanding pop music catalogs.

In prior years, the company had been an acquisition-oriented company with standard-filled acquisitions by Welk. Among these purchases were T.B. Harms, Harry Von Tilzer Music and Vogue Music, among others.

Three of the company's nine West Coast writers are actively involved in film and tv music.

Fred Karlin, who scores the new series, "Paris," scored more than 70 hours of tv and film music last year, while rock composer/arranger Tony Berg did both the scoring and wrote original material for the Robert Altman film, "A Perfect Couple," as well as 106 episodes of the syndicated variety show, "Everyday."

Staffers Richard Hieronymus and Roger Stone recently penned the title theme for "The Girl Next Door," which was scored by Hieronymus and packaged by Horton to include compositions by other Welk Music Group writers and singer Gary Hyde.

Also, three compositions by the company's writers have been licensed for the upcoming John Travolta film, "Urban Cowboy," and two compositions from the Welk catalogs were licensed for use in the hit film, "10."

On the pop disk front, the Welk Group claims material on seven chart albums, including product by Bette Midler, Captain & Tennille, Anne Murray, Gloria Gaynor, Eric Clapton, Crystal Gayle, Tanya Tucker and Waylon Jennings.

"We look forward to the '80s in terms of the '90s," Horton says. He adds, "I hope to be able soon to announce projects in the works which will be capitalizing on these musical and audio/visual accomplishments together in response to the growing videodisk and tape markets."

New Weintraub/Okun Firm

LOS ANGELES—Jerry Weintraub, Milt Okun and Robert A. Finkelstein have formed a music publishing partnership as Weintraub/Okun Music and Management III Music. The former company will be affiliated with BMI and the latter is

associated with ASCAP. Gary LeMel is executive director for both firms.

Weintraub/Okun Music has also concluded negotiations with First Artists for the purchase of the First Artists publishing companies.

AGAC Will Offer 3 Writing Courses

NEW YORK—The American Guild of Authors & Composers is adding three new courses for songwriters starting the week of Jan. 7.

For the first time, AGAC will be offering courses in theory and composition for new writers as well as intermediate harmony and theory courses for the more advanced. Both courses run 12 weeks.

Also, there will be a 10-week "Craft Of Lyric Writing" given by AGAC's special projects director Sheila Davis, a lyricist in her own right.

All three workshops will be limited to 12 students each and will be conducted at AGAC headquarters in New York at 40 W. 57th St. Interested parties can contact AGAC at (212) 757-8833 for details.

Island Ties French

LOS ANGELES—Island Music has renewed its French subpublishing deal with Editions Panache. Since Jan. 1, 1978, Island copyrights on the French radio charts have included five No. 1's with "Rivers Of Babylon," Boney M; "Baker Street," Gerry Rafferty; "Video Killed The Radio Star."

Chappell Celebrates 10 Years In Nashville With Top Honors

By KIP KIRBY

NASHVILLE—As Chappell/Intersong Music celebrates its 10th anniversary this month in Nashville, it is also winding up its first decade here with a fitting record year of activity.

From January through June 1979, the local Chappell/Intersong division logged a 45% increase over the previous year in charted country product. And in the past five months, it has reaped a total of 23 Billboard country chart releases. This includes three No. 1 singles: "You're The Only One" recorded by Dolly Parton and Anne Murray's back-to-back chart-toppers, "Shadows In The Moonlight" and "Broken Hearted Me."

October saw the publishing company's Nashville operation carting off an all-time high of 18 accumu-

lated ASCAP, BMI and SESAC awards. Chappell/Intersong was named ASCAP country publisher of the year for its second consecutive time, while staff songwriters Rory Bourke and Charlie Black scored respective honors as ASCAP's and SESAC's country writers of the year.

Additionally, SESAC spotlighted Skippy Barrett and Black for their tune, "Love Lies," which was named that organization's most recorded country song of the year.

When Chappell opened the doors of its Nashville wing in December 1969, it was the first non-Nashville-headquartered publishing company to bring a branch here. Now, under the direction of Chappell vice president and general manager Henry Hurt and Intersong vice president

(Continued on page 62)

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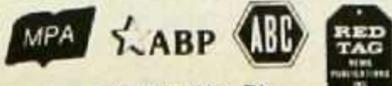
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Vol. 91 No. 51

The Radio-Record Connection

By BOB SHERWOOD

Recently, I wrote an open letter acknowledging RKO Radio's support of the record industry.

The letter, which also thanked RKO for its leadership in giving assistance to help solve what I believe to be the record industry's most serious problem, emphasized the following points:

1. Sales of blank tapes are skyrocketing, as is radio's practice of pre-promoting play of an album, complete and without interruption. Some programmers have even gone so far as to suggest "getting your tape recorders ready." Many of us in the music business (particularly former radio people) question the wisdom of that practice. Once someone has taped a complete album they'll probably be listening to it rather than the radio station.

2. Tracking several cuts at a time, while changing the rotation of songs, would retain the programming feature and would still give a programmer input to determine the correct tracks while virtually eliminating the total taping of albums.

3. The record industry has had a difficult year. We've now effected many long-overdue changes in our business practices. One change we can't make alone is reduction of home taping. Our artists deserve a fair return for their art. Record companies deserve a fair return on their investment. It must be remembered that the radio and record industries are in this together. A problem for us ultimately becomes a problem for that segment of broadcasting that plays music. Our profits are used to find and develop the new talent that is critical to success for both of us.



Bob Sherwood: "We need radio's cooperation and understanding."

RKO took a stand on behalf of the disk industry

The letter unleashed a surprisingly intense storm of protest. Far too many have missed the point.

Did I write this letter to get close to RKO programmers? That is ridiculous! Further, it's an insult to an excellent group of broadcasters. It is difficult to believe that anyone would think Les Garland would add Johnny Cougar because of praise for his organization. It is an insult to RKO programmers and to me.

I'm fascinated that some people should be surprised at my acknowledging RKO's stand on behalf of the record industry. A typical complaint was, "we've never played albums in their entirety—where's our thanks?"

That's true; and it's appreciated. The major difference and reason for acknowledging RKO is that they chose to take a stand and to give unusual support to our industry's difficulties as well as urge others to join them.

Will a dramatic cutback in the play of complete albums (with advance promotional announcements assuring ample time to get blank cassettes ready) solve all of the record industry's problems? Of course not. The point is that home duplication is the biggest problem we have that we can't solve on our own. We need radio's understanding and cooperation.

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.

A mandatory delay in certification of gold and platinum sellers has already slowed the practice of over-shipping. Intelligent return policies will definitely reduce the philosophy of over-saturation of product in the marketplace. The insane "sign at whatever cost" deals are certainly going away.

In the flush of extraordinary success over the past decade, we apparently forgot that "music business" is two words, and the second word is equal to the first.

Only in '79 did we discover that we were not a recession proof industry. 1979 made us aware that we must give attention to that second word... business.

We will survive. We'll be a better industry because of 1979. This is not a limousine world.

The problem of individual piracy cannot be fixed by taxation. It would probably take years to implement a tax, and the amount would be the merest fraction of money lost to artists and their representatives. While a mechanical solution may be developed some day, at this time and in the foreseeable future there is no method known that will prevent anything that's recorded from subsequently being rerecorded.

What's left? The cooperation of broadcasters in not encouraging individual taping and not programming complete albums that can be easily duplicated.

I, like every other head of a record company, need and want radio to play our records. Without airplay we'd all be in the door-to-door aluminum siding sales business (or some, like me, would be back in radio... trying to take a job away from one of you).

I must restate that we are in this together. Make no mistake about it. A problem for us ultimately will be a problem for you.

We both exist on new talent. The amazing creativity of acts like the Knack, South Side Johnny & the Asbury Jukes, Nick Lowe, the Police, Rickie Lee Jones, ad infinitum, must be found, developed, recorded and marketed for both our industries to grow and prosper.

Radio should not make it easy for home duplicators

It is our success and the profit that comes from those successes that give us the human and financial resources to continue to find that talent and bring it to the marketplace for our customers. I repeat, our customers. Your listeners and our buyers.

I love radio. I made my living doing radio for 9½ years. I love the excitement of it and the extraordinary rush when I hear a Phonogram/Mercury record on the air—knowing that it has become the vehicle for bringing our artists' music to the public.

I hope to continue hearing all of our artists on the radio a lot—but not complete albums without interruption.

Bob Sherwood is president of Phonogram/Mercury, headquartered in Chicago.

Letters To The Editor

Dear Sir:

Record companies should send two copies of each album to radio stations—one in stereo to be used for selected cuts, and the other in mono to be used when the station wishes to play the entire album.

Thus, radio will get the ratings it wants, tapers will be discouraged for the sound will be in mono, labels will get the LPs on the air, and people will have to buy the album to get stereo sound.

David Peloso
Canton, Ohio

Dear Sir:

I am a die-hard rock'n'roll fan living in a small town and it is hard for me to find out what the latest releases are, and if I do, to get radio stations to play something off them.

As has been suggested, I agree that it would be good for stores to play albums for persons interested in purchasing them. But some stores have a policy that requires the purchaser to buy the album that the store plays.

I think the store should have a copy of the album

just for in-store play. Then the listener would have the freedom to buy or not to buy, as he wishes.

Debbie Crawford
Cumberland, Md.

Dear Sir:

While not wishing to detract from CBS International establishing an office in Kenya, we do feel that CBS executives are being flippant in remarks concerning piracy (Billboard, Nov. 24, 1979). CBS has not had a hit on the Kenyan market for the last five years, so there is no demand for the real or pirated item.

We conservatively estimate piracy (backstreet taping onto cassette) is 80% of music business turnover in Kenya today—possibly more. After all, it is impossible to believe that with total figures for 1978 showing something like 200,000 albums, 50,000 cassettes and 1.5 million blank tapes sold, the pirates are not having a field day.

M.R. Andrews Managing Director
AIT Records Ltd.
Nairobi, Kenya

Dear Sir:

Concerning the broadcast of entire LPs, the uproar is not due to the airing of older catalog product, but of new releases by major artists, sometimes weeks before they hit the shelves. That is where our attention should be focused. I find it very disheartening when suggesting the new Fleetwood Mac album to a customer to be told that he has just taped it off the air.

Tom Connor
Bradenton, Fla.

Dear Sir:

Those who hate FM stations that are playing whole albums should love K-WAVE. My "new" 50,000-watt station discourages taping by "branding" each selection with a back-announced identification of the title and artist recorded over the music.

The reason is not altruistic, but selfish. We prefer people to listen to our station rather than to tape. And, besides, we have found that our listeners like it.

Cliff Gill
President, KWVE-FM
San Clemente, Calif.

MOLLY HATCHET

...GOIN' STEADY!

What do you expect from six battlin' bruisers who have turned "Flirtin' With Disaster" into a solid gold triumph?

Not to mention the chart longevity of their ultra-aggressive debut album "Molly Hatchet" which is at this moment also slashing toward platinum.

To coincide with their retail success, the Hatchet are now in the midst of some recreational road wrecking, collecting more

consumer scalps on the concert warpath.

And Madison Square Garden is still feeling the effects of a Molly Hatchet stampede!

From here on the Hatchet veer south and then westward into 1980, with ultimate capitulation of Japan and Europe a foregone conclusion.

As a rallying point for radio, Molly Hatchet now announce the release of the provocative title cut of their new album,

"Flirtin' With Disaster," as their latest single. A more appropriate anthem for the 80's and indeed, for Molly Hatchet, would be exceedingly difficult to imagine.

They've got the cutting edge.

Molly Hatchet is "Flirtin' With Disaster" (and proud of it). Featuring the new title single. On Epic Records and Tapes.



1979 HAS BEEN A BANNER YEAR FOR MOTOWN'S CLASSIC ARTISTS!



DIANA ROSS'

"The Boss." A hit single that went to the top of the disco charts and took the album of the same name to the top ten everywhere!



SMOKEY ROBINSON'S

"Cruisin'," a single equally at home on R&B, POP and AOR outlets has made Smokey's latest album, "Where There's Smoke..." his biggest solo success ever!



STEVIE WONDER'S

"Journey Through The Secret Life of Plants." Stevie has done it again! An album so innovative, Billboard magazine calls it "... the recording medium's *"Citizen Kane."*

1979 HAS BEEN A BANNER YEAR FOR MOTOWN'S ARTISTS OF THE '70's!



COMMODORES

In 1969 nobody knew the name. In 1979 Commodores stands for the state of the art in POP/Rock/R&B musicianship! Their new album "Midnight Magic" has already produced two number one singles, "Sail On" and "Still," with an unprecedented third, "Wonderland," now heading for the top of the charts!



RICK JAMES

"Fire It Up," Rick's third album has shipped gold and is now heading for platinum! Surprised? We're not. Rick's first two albums each went well over platinum and are today strong catalogue sellers!



SWITCH

Three years ago this band was a dream in the minds of its members. In 1979, with their debut album "Switch" already platinum, "Switch II" was released. This second effort shipped gold and is heading straight for platinum with such hot singles as "Best Beat In Town" and their current hit "I Call Your Name!"



BONNIE POINTER

Bonnie's solo debut was a masterpiece. Paced by the fabulous update of "Heaven Must Have Sent You," Bonnie's first lp was the golden favorite of radio programmers coast to coast! Now her second album (also called "Bonnie Pointer") is striking gold with "I Can't Help Myself (Sugar Pie, Honey Bunch)," the single the whole industry is talking about!

LONGEVITY FOR THE '80's!

Motown is hot and getting hotter!

Enjoying total R&B domination and making massive inroads into POP and AOR radio, Motown Records is about to embark upon the most exciting decade ever.

Our established acts are more popular than ever!

Our recent acts are being accepted with unqualified enthusiasm (and sales) everywhere!

Now, as we start our 20th year, we intend to further strengthen the position we have carved over the last two decades.

New acts.

New ideas.

New music.

Energetic expansion into areas not normally considered "Motown" territory.

Plus an enthusiasm unmatched by any other label in the business.

MOTOWN

The singles company.
The album company.
The artist's company.



Billboard Singles Radio Action

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

Based on station playlists through Thursday (12/13/79)

TOP ADD ONS - NATIONAL

FLEETWOOD MAC—Sara (WB)
DIONNE WARWICK—Deja Vu (Arista)
TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)

D—Discotheque Crossover

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

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

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

KTKT—Tucson

- **SMOKEY ROBINSON**—Cruisin' (Motown)
- **FOGHAT**—Third Time Lucky (Bearsville)
- ★ **EAGLES**—The Long Run (Asylum) 5-2
- ★ **DONNA SUMMER**—On The Radio (Casablanca) 10-3

KQED—Albuquerque

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

KENO—Las Vegas

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

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

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

KFMB—San Diego

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

Pacific Northwest Region

TOP ADD ONS:

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

PRIME MOVERS:

- ★ **EAGLES**—The Long Run (Asylum)
- MICHAEL JACKSON**—Rock With You (Epic)
- CLIFF RICHARD**—We Don't Talk Anymore (EMI)

BREAKOUTS:

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

KFRC—San Francisco

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

KYA—San Francisco

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

KROY—Sacramento

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

KYNO—Fresno

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

KGW—Portland

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

KING—Seattle

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

PRIME MOVERS - NATIONAL

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

KJRB—Spokane

- **QUEEN**—Crazy Little Thing Called Love (Elektra)
- **STYX**—Why Me (A&M)
- ★ **EARTH, WIND & FIRE**—Star (Arc) D-21
- ★ **RONNIE MILSAP**—Get It Up (RCA) 18-11

KTAC—Tacoma

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

KCPX—Salt Lake City

- **MOLLY HATCHET**—Flirtin' With Disaster (Epic)
- **SPINNERS**—Working My Way Back To You (Atlantic)
- ★ **EAGLES**—The Long Run (Asylum) 8-4

D★ KOOL & THE GANG—Ladies Night (De-Lite) 16-9

KRSP—Salt Lake City

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

KTLK—Denver

- **FLEETWOOD MAC**—Sara (WB)
- **TOTO**—99 (Columbia)
- ★ **ELECTRIC LIGHT ORCHESTRA**—Last Train To London (Jet) X-36
- ★ **O'JAYS**—Forever Mine (P.I.R.) X-35

KIMN—Denver

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

KJR—Seattle

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

KYXK—Seattle

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

KCBN—Reno

- **STEVE FORBERT**—Romeo's Tune (Nemperor)
- **JOHN STEWART**—Lost Her In The Sun (RSO)
- ★ **KENNY ROGERS**—Coward Of The County (UA) 21-12
- ★ **FOGHAT**—Third Time Lucky (Bearsville) 32-22

North Central Region

TOP ADD ONS:

- **FLEETWOOD MAC**—Sara (WB)
- ELECTRIC LIGHT ORCHESTRA**—Last Train To London (Jet)
- ALAN PARSONS PROJECT**—Damned If I Do (Arista)

PRIME MOVERS:

- **CAPTAIN & TENNILLE**—Do That To Me One More Time (Casablanca)
- EAGLES**—The Long Run (Asylum)
- KENNY ROGERS**—Coward Of The County (UA)

BREAKOUTS:

- **QUEEN**—Crazy Little Thing Called Love (Elektra)
- JENNIFER WARNES**—Don't Make Me Over (Arista)
- NEIL DIAMOND**—September Morn' (Columbia)

CNLW—Detroit

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

WDRQ—Detroit

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

WTAC—Flint

- **QUEEN**—Crazy Little Thing Called Love (Elektra)
- **BOB WELCH**—Rebel Rouser (Capitol)
- ★ **RUPERT HOLMES**—Escape (Infinity) 8-1
- ★ **MICHAEL JACKSON**—Rock With You (Epic) 29-11

Z-96 (WZZR-FM)—Grand Rapids

- **STEVE FORBERT**—Romeo's Tune (Columbia)

D★ PRINCE—I Wanna Be Your Lover (WB)

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

WAKY—Louisville

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

WBGW—Bowling Green

- **ROD STEWART**—I Don't Want To Talk About It (WB)

- **NEIL DIAMOND**—September Morn' (Columbia)
- ★ **EAGLES**—The Long Run (Asylum) 27-17
- ★ **TERI DE SARIO w/K.C.**—Yes, I'm Ready (Casablanca) 16-9

WGCL—Cleveland

- **ELECTRIC LIGHT ORCHESTRA**—Last Train To London (Jet)
- **JENNIFER WARNES**—Don't Make Me Over (Arista)
- ★ **CAPTAIN & TENNILLE**—Do That To Me One More Time (Casablanca) 15-8
- ★ **ISAAC HAYES**—Don't Let Go (Polydor) 24-19

WZZP—Cleveland

- **EAGLES**—The Long Run (Asylum)
- **FLEETWOOD MAC**—Sara (WB)
- ★ **CLIFF RICHARD**—We Don't Talk Anymore (EMI) 23-14
- ★ **LITTLE RIVER BAND**—Cool Change (Capitol) 18-10

Q-102 (WKRR-FM)—Cincinnati

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

WNCL—Columbus

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

WCUE—Akron

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

BREAKOUTS - NATIONAL

QUEEN—Crazy Little Thing Called Love (Elektra)
STEVE FORBERT—Romeo's Tune (Nemperor)
NEIL DIAMOND—September Morn' (Columbia)

13-Q (WKTQ)—Pittsburgh

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

WPEZ—Pittsburgh

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

Southwest Region

TOP ADD ONS:

- **FLEETWOOD MAC**—Sara (WB)
- FOGHAT**—Third Time Lucky (Bearsville)
- DIONNE WARWICK**—Deja Vu (Arista)

PRIME MOVERS:

- **KENNY ROGERS**—Coward Of The County (UA)
- SMOKEY ROBINSON**—Cruisin' (Tamla)
- ROD STEWART**—I Don't Want To Talk About It (WB)

BREAKOUTS:

- **EAGLES**—The Long Run (Asylum)
- CHEAP TRICK**—Voices (Epic)
- NEIL DIAMOND**—September Morn' (Columbia)

KILT—Houston

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

KRBE—Houston

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

KLIF—Dallas

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

KNUS-FM—Dallas

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

KIFZ-FM (Z-97)—Ft. Worth

- **ZZ TOP**—I Thank You (WB)
- **KENNY LOGGINS**—This Is It (Columbia)
- ★ **RED SPEEDWAGON**—Only The Strong Survive (Epic) 25-17
- ★ **ALAN PARSONS PROJECT**—Damned If I Do (Arista) 29-21

KINT—El Paso

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

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

KELI—Tulsa

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

WTIX—New Orleans

- **FLEETWOOD MAC**—Sara (WB)
- **O'JAYS**—Forever Mine (P.I.R.)
- ★ **CLIFF RICHARD**—We Don't Talk Anymore (EMI) 17-13
- ★ **K.C. & THE SUNSHINE BAND**—I Betcha Didn't Know That (Sunshine Sound) 6-4

WNOE—New Orleans

- **FLEETWOOD MAC**—Sara (WB)
- **STYX**—Why Me (A&M)
- ★ **KENNY ROGERS**—Coward Of The County (UA) 10-5
- ★ **RUPERT HOLMES**—Escape (Infinity) 2-1

KEEL—Shreveport

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

Midwest Region

TOP ADD ONS:

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

PRIME MOVERS:

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

BREAKOUTS:

- **DAN FOGELBERG**—Longer (Full Moon/MCA)
- STEVE FORBERT**—Romeo's Tune (Nemperor)
- LOBO**—Holdin' On For Dear Love (MCA)

WLS—Chicago

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

WEFM—Chicago

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

WRCK—Rockford

- **STEVE FORBERT**—Romeo's Tune (Nemperor)
- **TERI DE SARIO w/K.C.**—Yes, I'm Ready (Casablanca)
- ★ **EAGLES**—The Long Run (Asylum) 28-16
- ★ **STEVE WONDER**—Send One Your Love (Tamla) 23-15

(Continued on page 26)

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“Thank you for a great year.”

Billboard Singles Radio Action

Playlist Top Add Ons
Playlist Prime Movers

Based on station playlists through Thursday (12/13/79)

Continued from page 24

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

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

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

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

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

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

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

KOWB—Minneapolis
• KENNY LOGGINS—This Is It (Columbia)
★ JEFFERSON STARSHIP—Jane (Grant) 10-5
★ FLEETWOOD MAC—Sara (WB) 20-15

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

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

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

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

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

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

Northeast Region

TOP ADD ONS:

DR. HOOK—Better Love Next Time (Capitol)
KENNY LOGGINS—This Is It (Columbia)
ANNE MURRAY—Daydream Believer (Capitol)

PRIME MOVERS:

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

BREAKOUTS:

NEIL DIAMOND—September Morn' (Columbia)
QUEEN—Crazy Little Thing Called Love (Elektra)
CHEAP TRICK—Voices (Epic)

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

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

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

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

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

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

WBBF—Rochester
• FLEETWOOD MAC—Sara (WB)
• TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
★ MICHAEL JACKSON—Rock With You (Epic) 9-5
★ RUPERT HOLMES—Escape (Infinity) 3-1

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

WBZ-FM—Boston
• MICHAEL JACKSON—Rock With You (Epic)
• SMOKEY ROBINSON—Cruisin' (Motown)
F-105 (WVBF)—Boston
• ALAN PARSONS PROJECT—Damned If I Do (Arista)
• CHEAP TRICK—Voices (Epic)
★ K.C. & THE SUNSHINE BAND—Please Don't Go (Sunshine Sound) 7-4
★ RUPERT HOLMES—Escape (Infinity) 27-9

WDRG—Hartford
• NEIL DIAMOND—September Morn' (Columbia)
★ SUPERTRAMP—Take The Long Way Home (A&M) 15-9
★ KENNY ROGERS—Coward Of The County (UA) 13-6

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

WPRO-FM—Providence
• FLEETWOOD MAC—Sara (WB)
• EAGLES—The Long Run (Asylum)
★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 15-8
★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 10-7

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

Mid-Atlantic Region

TOP ADD ONS:

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

PRIME MOVERS:

CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)
LITTLE RIVER BAND—Cool Change (Capitol)
RUPERT HOLMES—Escape (Infinity)

BREAKOUTS:

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

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

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

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

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

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

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

WYRE—Annapolis
• FLEETWOOD MAC—Sara (WB)
• QUEEN—Crazy Little Thing Called Love (Elektra)
★ EAGLES—The Long Run (Asylum) 19-15
★ MICHAEL JACKSON—Rock With You (Epic) 7-2

WLEE—Richmond
• STEVE FORBERT—Romeo's Tune (Nemperor)
• FLEETWOOD MAC—Sara (WB)
★ MICHAEL JACKSON—Rock With You (Epic) 18-9
★ KENNY ROGERS—Coward Of The County (UA) 12-7

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

WAEB—Allentown
• FLEETWOOD MAC—Sara (WB)
• BUGGLES—Video Killed The Radio Star (Island)
★ J.D. SOUTHER—You're Only Lonely (Columbia) 9-4
★ PABLO CRUISE—I Want You Tonight (A&M) 13-5

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

Southeast Region

TOP ADD ONS:

FLEETWOOD MAC—Sara (WB)
DIONNE WARWICK—Deja Vu (Arista)
DAN FOGELBERG—Longer (Full Moon/Epic)

PRIME MOVERS:

EAGLES—The Long Run (Asylum)
CLIFF RICHARD—We Don't Talk Anymore (EMI)
(D) PRINCE—I Wanna Be Your Lover (WB)

BREAKOUTS:

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

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

Z-93 (WZGC-FM)—Atlanta
• STEVE FORBERT—Romeo's Tune (Nemperor)
• QUEEN—Crazy Little Thing Called Love (Elektra)
★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 25-15
★ KENNY ROGERS—Coward Of The County (UA) 12-5

WBBQ—Augusta
• FLEETWOOD MAC—Sara (WB)
• RUFUS/CHAKA KHAN—Do You Love What You Feel (MCA)
★ THE DIRTY BAND—An American Dream (UA) 22-17
★ KENNY LOGGINS—This Is It (Columbia) 19-14

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

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

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

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

WMJX (96X)—Miami
★ PRINCE—I Wanna Be Your Lover (WB) 23-15
★ SUZIE LANE—Harmony (Elektra) 12-9

Y-100 (WHYI-FM)—Miami
• DIONNE WARWICK—Deja Vu (Arista)
• FOGHAT—Third Time Lucky (Bearsville)
★ DONNA SUMMER—On The Radio (Casablanca) 10-3
D★ PRINCE—I Wanna Be Your Lover (WB) 21-15

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

Q-105 (WRBQ-FM)—Tampa
• STEVE FORBERT—Romeo's Tune (Nemperor)
• QUEEN—Crazy Little Thing Called Love (Elektra)
★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 13-7
★ KENNY LOGGINS—This Is It (Columbia) 12-5

BJ-105 (WBJW-FM)—Orlando
• STYX—Why Me (A&M)
• ROBERT PALMER—Can We Still Be Friends (Island)
★ RUPERT HOLMES—Escape (Infinity) 12-6
D★ SUGAR HILL GANG—Rapper's Delight (Sugar Hill) 20-13

WQXQ—Daytona Beach
• TOTO—99 (Columbia)
• FLEETWOOD MAC—Sara (WB)
D★ PRINCE—I Wanna Be Your Lover (WB) 31-21
★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 19-9

WAFB—Jacksonville
• JOHN COUGAR—I Need A Lover (Riva)
★ KENNY ROGERS—Coward Of The County (UA) 14-10
★ EAGLES—The Long Run (Asylum) 23-5

WAYS—Charlotte
• DAN FOGELBERG—Longer (Full Moon/Epic)
• SPINNERS—Working My Way Back To You (Atlantic)
★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 19-11
★ EAGLES—The Long Run (Asylum) 31-14

WXIX—Raleigh
• THE DIRTY BAND—An American Dream (UA)
• RUFUS/CHAKA KHAN—Do You Love What You Feel (MCA)
D★ PRINCE—I Wanna Be Your Lover (WB) 22-14
★ TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 0-28

WZDQ—Chattanooga
• QUEEN—Crazy Little Thing Called Love (Elektra)
• J.D. SOUTHER—White Rhythm & Blues (Columbia)
★ EAGLES—The Long Run (Asylum) 22-15
★ DAN FOGELBERG—Longer (Full Moon/Epic) 27-19

WTMA—Charleston
• DIONNE WARWICK—Deja Vu (Arista)
• JOHN STEWART—Lost Her In The Sun (RSO)
D★ DONNA SUMMER—On The Radio (Casablanca) 26-17
★ SMOKEY ROBINSON—Cruisin' (Motown) 17-9

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

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

(WBQY) 92-Q—Nashville
• STEVE FORBERT—Romeo's Tune (Nemperor)
• QUEEN—Crazy Little Thing Called Love (Elektra)
★ MICHAEL JACKSON—Rock With You (Epic) 17-7
★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 21-11

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

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

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

WERC—Birmingham
• DIONNE WARWICK—Deja Vu (Arista)
• FLEETWOOD MAC—Sara (WB)
★ BLACKFOOT—Train, Train (Atco) 18-12
★ FOGHAT—Third Time Lucky (Bearsville) 24-17

WSGN—Birmingham
D• PRINCE—I Wanna Be Your Lover (WB)
• STEVE FORBERT—Romeo's Tune (Nemperor)
★ KENNY ROGERS—Coward Of The County (UA) 10-5
D★ ISAAC HAYES—Don't Let Go (Polydor) 16-10

WHY—Montgomery
• DAN FOGELBERG—Longer (Full Moon/Epic)
• STYX—Why Me (A&M)
★ EAGLES—The Long Run (Asylum) 11-5
D★ PRINCE—I Wanna Be Your Lover (WB) 25-15

KAAY—Little Rock
• ROBERT JOHN—Lonely Eyes (EMI)
• MICHAEL JACKSON—Rock With You (Epic)
★ RUPERT HOLMES—Escape (Infinity) 4-1
★ J.D. SOUTHER—You're Only Lonely (Columbia) 8-5

WSEZ (Z-93)—Weston-Salem
• THE DIRTY BAND—An American Dream (UA)
• STYX—Why Me (A&M)
★ KENNY ROGERS—Coward Of The County (UA) 24-10
★ FLEETWOOD MAC—Sara (WB) Ad-30

WAV—Jacksonville
D• PRINCE—I Wanna Be Your Lover (WB)
• ROBERT PALMER—Can We Still Be Friends (Island)
★ KENNY LOGGINS—This Is It (Columbia) 11-6
★ EAGLES—The Long Run (Asylum) 25-17

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By popular demand,
LED-ZEPPELIN
announces the release
of their first single,
“FOOL IN THE RAIN,”
from their
multi-platinum album,
“In Through the Out Door.”

71003

SS 16002



ON SWAN SONG RECORDS

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Produced by Jimmy Page

Billboard Album Radio Action

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

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

Top Add Ons-National

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

ADD ONS—The four key products added at the radio stations listed, as determined by station personnel.
TOP REQUESTS/AIRPLAY—The four products registering the greatest listener requests and airplay, as determined by station personnel.
BREAKOUTS—Billboard Chart Dept. summary of Add Ons and Requests/Airplay information to reflect greatest product activity at regional and national levels.

Western Region

- TOP ADD ONS:**
 - THE ROSE—Soundtrack (Atlantic)
 - IAN McLAGAN—Troublemaker (Mercury)
 - EMERSON LAKE & PALMER—In Concert (Atlantic)
 - STEVE NARDELLA—It's All Rock & Roll (Blind Pig)
- ★ TOP REQUEST/AIRPLAY:**
 - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
 - JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
 - EAGLES—The Long Run (Asylum)
 - LED ZEPPELIN—In Through The Out Door (Swan Song)
- BREAKOUTS:**
 - NO NUKES—Various Artists (Asylum)
 - PINK FLOYD—The Wall (Columbia)
 - FRANK ZAPPA—Joe's Garage Acts II & III (Zappa)
 - WRECKLESS ERIC—The Whole Wide World (Stiff)

KSAN FM—San Francisco (David Perry)

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

KLOS FM—Los Angeles (Ruth Pinedo)

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

KSJO FM—San Jose (Paul Wells)

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

KWST FM—Los Angeles (Ted Habeck)

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

KOME FM—San Jose (Osma Iang)

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

KDPI FM—Denver (Frank Cody)

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

KISW FM—Seattle (Steve Slaton)

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

KZEL FM—Eugene (C. Kovarik/P. Mays)

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

Southwest Region

- TOP ADD ONS:**
 - IAN McLAGAN—Troublemaker (Mercury)
 - GARRISON AND VAN DYKE—(Atco)
 - THE ROSE—Soundtrack (Atlantic)
 - ROY SUNDHOLM—The Chinese Method (Polydor)
- ★ TOP REQUEST/AIRPLAY:**
 - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
 - EAGLES—The Long Run (Asylum)
 - LED ZEPPELIN—In Through The Out Door (Swan Song)
 - FLEETWOOD MAC—Tusk (WB)
- BREAKOUTS:**
 - PINK FLOYD—The Wall (Columbia)
 - NO NUKES—Various Artists (Asylum)
 - FINGERPRINTZ—The Very Dab (Virgin International)
 - PHOENIX—In Full View (Charisma)

KZEW FM—Dallas (Doris Miller)

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

KLOL FM—Houston (Paul Riann)

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

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

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

Top Requests/Airplay-National

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

KMOD FM—Tulsa (Bill Bruin)

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

KRBC FM—Phoenix (J.D. Freeman)

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

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

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

Midwest Region

- TOP ADD ONS:**
 - GARRISON AND VAN DYKE—(Atco)
 - ROY SUNDHOLM—The Chinese Method (Polydor)
 - CLIFF RICHARD—We Don't Talk Anymore (EMI/America)
 - APRIL WINE—Harder Faster (Capitol)
- ★ TOP REQUEST/AIRPLAY:**
 - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
 - EAGLES—The Long Run (Asylum)
 - STYX—Cornerstone (A&M)
 - JEFFERSON STARSHIP—Freedom At Point Zero (GrunT)
- BREAKOUTS:**
 - PINK FLOYD—The Wall (Columbia)
 - NO NUKES—Various Artists (Asylum)
 - BONNIE POINTER—(Motown)
 - TONY BANKS—A Curious Feeling (Charisma)

WABZ FM—Detroit (John Duncan)

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

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

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

WMMS FM—Cleveland (John Gorman)

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

WLVO FM—Columbus (Steve Runner)

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

WDFE FM—Pittsburgh (Dave Lange)

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

WLPE FM—Milwaukee (Bobbin Beam)

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

WEBN FM—Cincinnati (Carl Gary)

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

Southeast Region

- TOP ADD ONS:**
 - NO NUKES—Various Artists (Asylum)
 - IAN McLAGAN—Troublemaker (Mercury)
 - JOHN CALE—Sabotage/Live (IRS/A&M)
 - THE ROSE—Soundtrack (Atlantic)
- ★ TOP REQUEST/AIRPLAY:**
 - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
 - EAGLES—The Long Run (Asylum)
 - ZZ TOP—Deguello (WB)
 - LITTLE FEAT—Down On The Farm (WB)
- BREAKOUTS:**
 - PINK FLOYD—The Wall (Columbia)
 - TURLEY RICHARDS—Therfu (Atlantic)
 - RICHARD LLOYD—Alchemy (Elektra)
 - PENETRATION—Coming Up For Air (Virgin International)

WRAS FM—Atlanta (Mark Williams)

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

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

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

National Breakouts

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

WSHE FM—Fl. Lauderdale (Michelle Robinson)

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

ZETA-7 (WDRJ) FM—Orlando (Bill Mims)

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

WKDF FM—Nashville (Alan Speed)

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

WQOR FM—Raleigh (Ron Phillips)

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

Northeast Region

- TOP ADD ONS:**
 - THE ROSE—Soundtrack (Atlantic)
 - IAN McLAGAN—Troublemaker (Mercury)
 - FINGERPRINTZ—The Very Dab (Virgin International)
 - ROY SUNDHOLM—The Chinese Method (Polydor)
- ★ TOP REQUEST/AIRPLAY:**
 - TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
 - PINK FLOYD—The Wall (Columbia)
 - EAGLES—The Long Run (Asylum)
 - LED ZEPPELIN—In Through The Out Door (Swan Song)
- BREAKOUTS:**
 - NO NUKES—Various Artists (Asylum)
 - TANTRUM—Rather Be Rockin' (Ovation)
 - M—New York, London, Paris, Munich (Sire)
 - JOURNEY—In The Beginning (Columbia)

WNEW FM—New York (Maryanne McIntyre)

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

WRWV FM—New York (G. Rezak/M. LaCicera)

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

WLIR FM—Long Island (D. McRama/L. Kleinman)

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

WOUR FM—Syracuse/Utica (Robin Sherwin)

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

WBUF FM—Buffalo (Jeff Appleton)

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

WBCH FM—Boston (Kate Ingram)

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

WMMR FM—Philadelphia (Dick Hengstler)

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

WBUR FM—Providence (Jeremy Schaeberg)

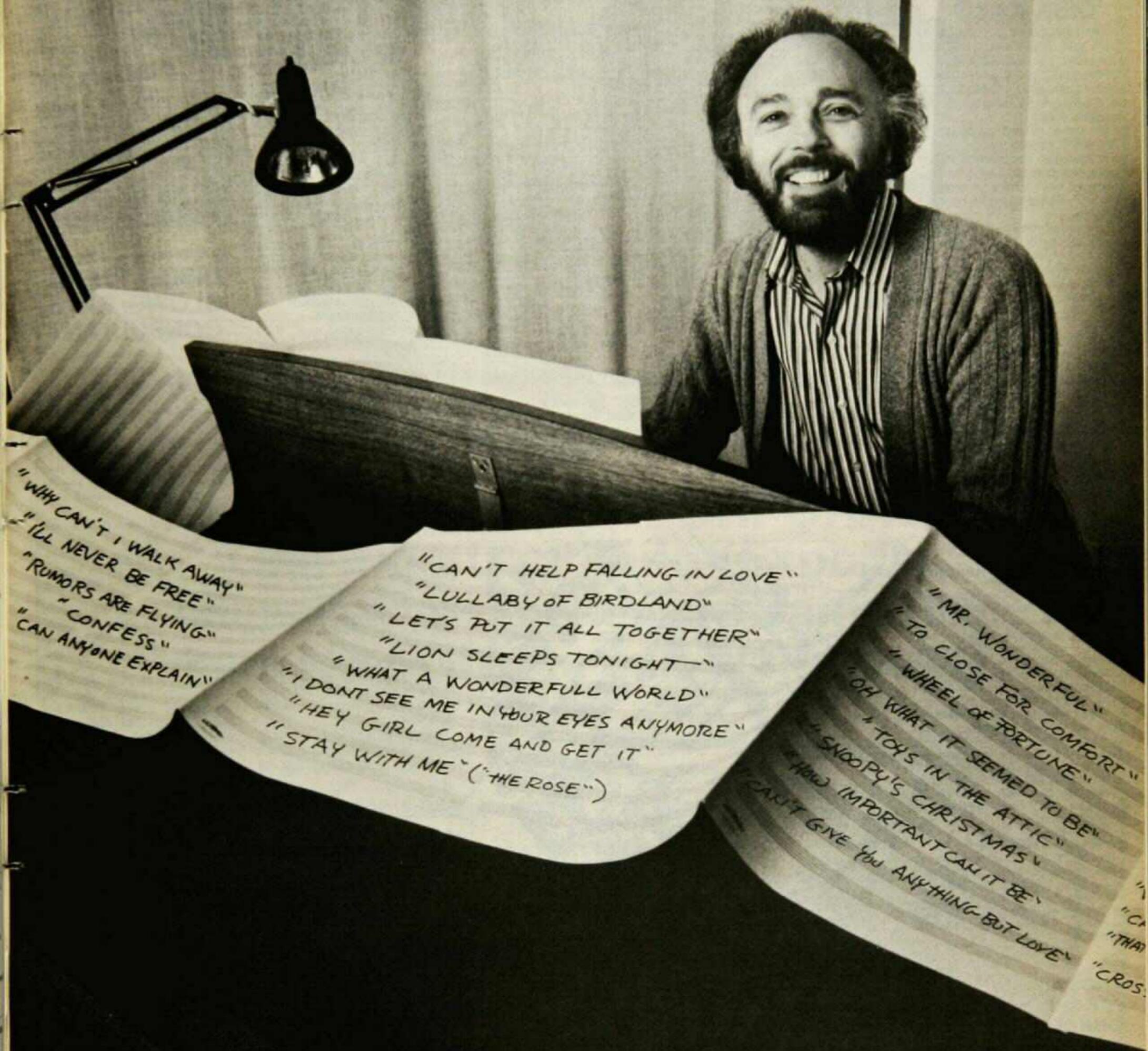
- MANHATTAN TRANSFER—Extensions (Atlantic)
- JOHN CALE—Sabotage/Live (IRS/A&M)
- LIZZY MERCER DESLOUX—(Ze)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- THE POLICE—Reggatta de Blanc (A&M)

WHCV FM—Hartford (Ed O'Connell)

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

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WHO IS GEORGE DAVID WEISS AND WHAT DID HE EVER WRITE?



"WHY CAN'T I WALK AWAY"
"I'LL NEVER BE FREE"
"RUMORS ARE FLYING"
"CONFESS"
"CAN ANYONE EXPLAIN"

"CAN'T HELP FALLING IN LOVE"
"LULLABY OF BIRDLAND"
"LET'S PUT IT ALL TOGETHER"
"LION SLEEPS TONIGHT"
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"TO CLOSE FOR COMFORT"
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"TOYS IN THE ATTIC"
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"HOW IMPORTANT CAN IT BE"
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Radio Programming

Aid To Iran's Hostages Rallied By Broadcasters

LOS ANGELES—Several of the nation's leading music stations and music personalities have launched

their own diplomacy efforts in the Iranian crisis. These acts resemble the effort put into contests and promotions, but this drive has a more humanitarian thrust.

KMPC-AM air talent Robert W. Morgan here Dec. 5 launched a Christmas card drive in which he urged listeners to send holiday greetings to the hostages. The effort ends Tuesday (18) and is being done through Alex Paen, KMPC's correspondent in Iran, who apparently has been allowed to deliver mail to the hostages.

Working in conjunction with Morgan on this project are Don Imus at WNBC-AM New York, Kelly Van Dyke at WRKO-AM Boston and "Chicago" Schwartz at WIND-AM Chicago. Also participating are such Golden West outlets as KEX-AM Portland, KSFO-AM San Francisco and KVI-AM Seattle. KMPC is a Golden West station.

Stan Friedman, promotion director at KNUS-FM Dallas, last week delivered a message to Richard Petrie who is in charge of the U.S. mission to the U.N. The message, calling for a peaceful solution to the Iranian situation, was signed by 13,000 Dallas residents.

WBAP-AM Dallas has been giving away white arm bands to listeners who support the 50 American hostages being held in Iran. And WCXI-AM, another Golden West outlet, sponsored a candle light vigil for the hostages Dec. 5.

N.Y. WKTU-FM Retreating From Disco; New Sounds & New DJs

By DOUG HALL

NEW YORK—WKTU-FM, the station that started disco radio on its meteoric climb a little more than a year ago and in the process became the number one station in this market, has taken several steps to disassociate itself from disco and modify its format.

The on-air line up is changed, a new program director, Paul Zarcone, is in place, and the word "disco" has been banned from its airwaves.

Zarcone, whose on-air name is J.D. Holiday, came over recently from arch rival WBLS-FM New York, which has also moved away from its close association from disco. Holiday and Dale Reeves are the new morning team which starts the day with a new on-air lineup.

Holiday and Reeves work from 6 to 10 a.m. and are followed by G. Keith Alexander, who had worked at WBLS, but came directly from WRVR-FM, the jazz outlet in this market. Alexander is on from 10 a.m. to 2 p.m.

He is followed by Paco, the only survivor from the "Disco 92" days, but he has been moved from 6 to 10 p.m. to 2 to 6 p.m. Taking over the 6 to 10 p.m. spot is Rosko, another former WBLS DJ.

Bill "BK" Kirkland, another ex-WBLS staffer, handles the 10 p.m. to 2 a.m. slot and is followed by Guy



Billboard photos by Steve Friedman
New Lineup: Rosko, above, WKTU-FM evening jock, pauses during a broadcast, while, at right, Dale Reeves studies some copy for his morning drive show on WKTU with cohost J.D. Holiday.



SONGWRITER ASKS CARTER DISK KAYO

FAYETTEVILLE, N.C.—Back in June, R.B. Stone, who operates a commercial sign company here and used to make promotional records in connection with a nightclub he ran, sat down and wrote a song criticizing President Carter.

By August he had recorded the tune called "Peanuts To You" on his own Armadillo Records (not to be confused with another label, Armadillo) and was hoping to promote it and capitalize on Carter's slump in the polls.

Now he's advertising in Billboard urging DJs not to play the record. "We need to let the Iranians know we stick together. Now is not the time to be attacking the president," Stone says.

He says 400 singles have been shipped to radio stations and he hopes all will hold off on airplay until the Iranian crisis is settled.

No records have been shipped to retail outlets, he says. Stone is still hopeful he can promote the record after the hostages have been returned from Iran.

DISCO TREND SLOWS, SAYS CONSULTANT

ATLANTA—While WKTU-FM New York is moving away from disco, Kent Burkhardt, the man who parlayed his work at WKTU into a syndicated consultancy with stations across the nation, has backed away from disco too.

Many of the stations consulted by Burkhardt earlier this year in a disco format have switched to Top 40. Burkhardt continues to consult many of those stations.

Among those still in the disco format are KRLY-FM Houston, KXTC-FM Phoenix, KSET-AM-FM El Paso, KIIS-FM Los Angeles, WDMT-FM Cleveland and WXKS-FM Boston.

However, Burkhardt has advised these stations to phase the "disco" name out and has modified the format so they are playing "dance rock and ballads for relief."

Among the Burkhardt clients that have totally scrapped disco are WDRQ-FM Detroit, WMJX-FM Miami, WIKS-FM Indianapolis and WEZB-FM New Orleans. They have moved to Top 40.

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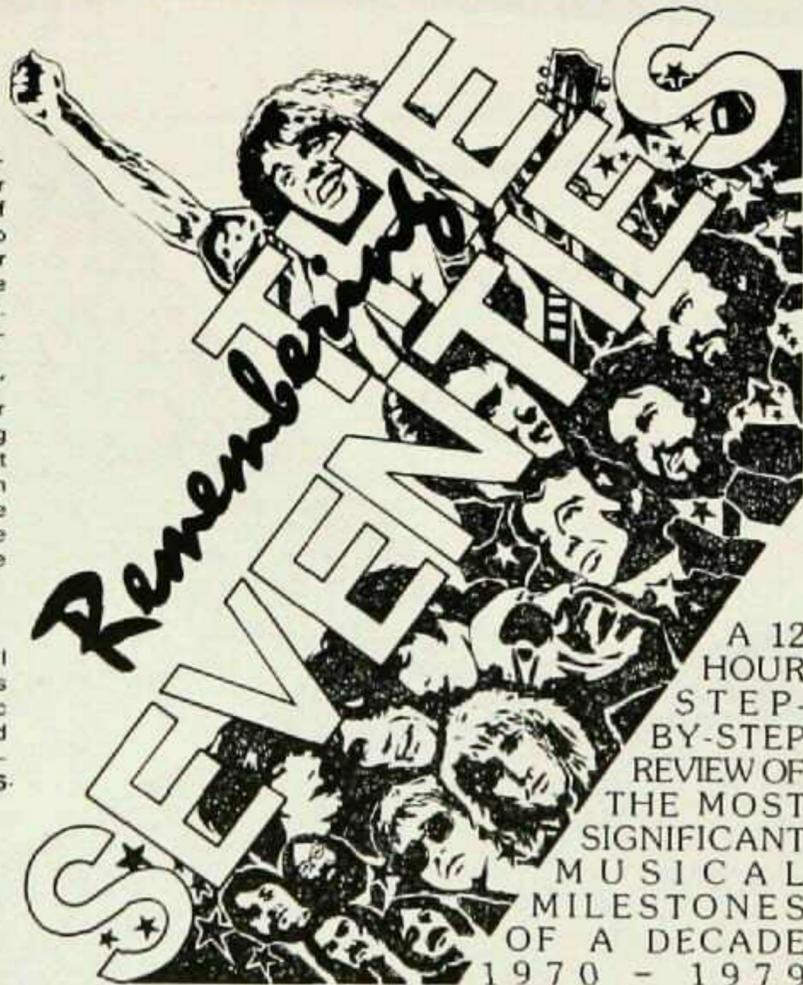
Since 1976, writer-researcher-producer Gary Theroux and engineer Jim Pierce have been behind some of the most spectacular events in radio history — "Elvis: A Three-Hour Special," "The Golden Years," "The Golden Years of Country," "Sgt. Pepper: Backstage," and the epic, 52-hour "History Of Rock and Roll."

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ABC & BILLBOARD PRODUCTIONS

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"Super '70s, The Decade In Music." Produced by Richard Lorenzo. ABC Contemporary Network, Jan. 1.

NEW YORK—ABC has produced a monumental 10-hour musical review of the decade now closing for its Contemporary Network for New Year's Day airing.

The program, to be cleared by around 480 stations, charts the music from 1970 beginning with the first number one hit of the decade, B.J. Thomas' "Raindrops Keep Falling On My Head" to 1979 and the Village People's "Ready For The Eighties."

In between via 10 disks shipped to the stations carrying the show are almost 150 top records often with intros by the artists and producers who created them. The show is hosted by WABC-AM New York morning man Dan Ingram.

The show also includes news
(Continued on page 35)

"Billboard's 1979 Yearbook," produced by Gig Barton. Syndicated to stations for Jan. 1 play.

NEW YORK—Billboard's end of year recap of the decade from its Music In The Air division comes in a five-hour package in three formats: MOR, rock and country.

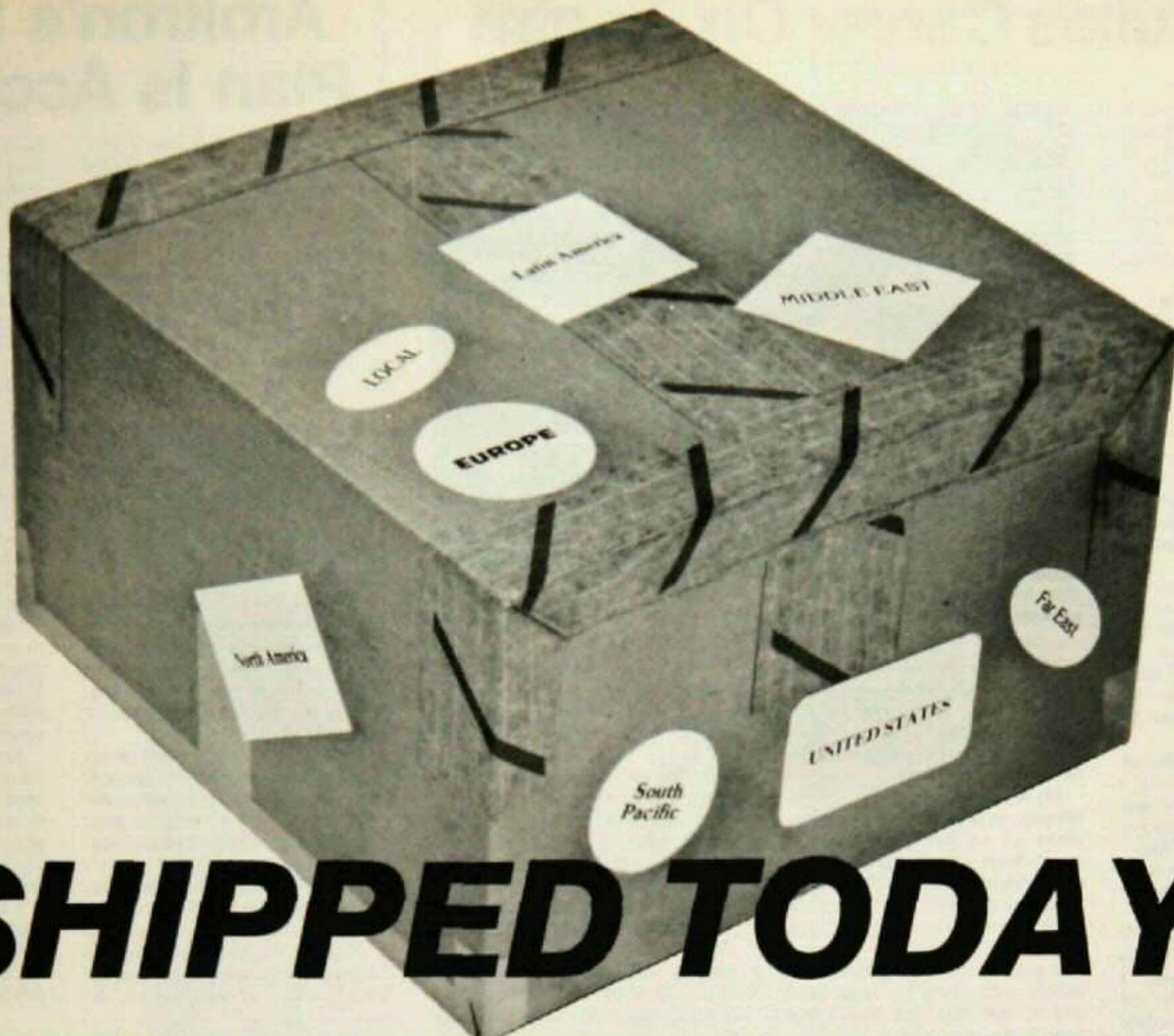
Each is narrated by WBYQ-FM Nashville DJ Mark Damon, who has handled the job for the last two years.

Each package contains 50 recordings taken from the top 15 positions of the Billboard charts for each format. Damon skillfully weaves comments about the selections, AP news highlights and artist interviews for an interesting mix.

Altogether more than 350 stations will carry the shows with MOR claiming almost 150 stations.

Each of the shows devotes four hours to 1979 and wraps up the last hour with a decade recap.

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DOES MUTUAL NEW YEAR'S EVE SPECIAL

Mark Builds Career On Sinatra

By DOUG HALL

NEW YORK—It all began by doing an imitation of Frank Sinatra when he was in the third grade. Today, Sid Mark has parlayed his expertise on "Ol' Blue Eyes" and his devotion as a Sinatra fan into doing special shows here and in Philadelphia and a New Year's network special on Mutual.

The New Year's "It Was A Very Good Year" will look at Sinatra's 40 years in show business in a three-hour show. The show, which will be fed from 9 p.m. to midnight on New Year's Eve, is being offered to the 950 Mutual affiliates.

The music portion of this show began with 52 hours, but perfectionist Mark worked on it until he selected 50 minutes. The show is filled out with Mark interviewing Sinatra, who Mark says reminisces.

Mark began his Sinatra shows in 1956 when at the last minute he was asked to sit in for the all-night man at WHAT-AM Philadelphia. He had some Sinatra and some Miles Davis albums in hand and asked listeners which they'd like to hear. Sinatra won out.

A window trimmer, Sonny Borish, working through the night in a Philadelphia store, called and suggested Mark play Sinatra every Friday and call it "Friday With Frank." Today, Mark and the window trimmer, now vice president of After Six Formal Wear, are good friends.

One day William Banks, owner of the station, asked Mark if "he would like to try FM." Mark recalls, "I thought it was a drug." But he did try FM and moved from the middle of the night to 6 to 8 p.m. on WHAT-FM (now WWDB-FM).

Within 13 weeks the show was sold out to advertisers. But Mark still had a way to go. It was 1958. He was making \$35 a week and spending \$12 a week to get to work from New Jersey.

He then developed other special shows: Thursday with Ella Fitzgerald, Wednesday a "Night With Nancy" Wilson, Nat Cole and Nina Simone were also featured.

"For 10 years we did Sinatra," Mark recalls. Sinatra's recording companies, first Capitol and then Reprise "became aware of me and often asked what they could do for me. I always told them I just want to meet Frank and they always told me that was impossible."

Mark notes in 1966 Sinatra was at the Sands in Las Vegas and "I played a pre-release album made at the Sands. The record shop sponsor was flooded with calls for the album. When the store received 200 albums they were sold out in a few hours on Friday."

Mark recalls the store needed more albums for the next day, Saturday, and couldn't get the wholesaler to ship them on Saturday. So I called the wholesaler. I was told he wouldn't make a Saturday delivery of just a few pieces so I went out on a limb and said, "Ship him 1,000



Busy Mark: Sinatra specialist Sid Mark takes a phone call from a listener while selecting an album during his WYNY-FM New York "Saturday With Sinatra" show.

pieces." The store sold the 1,000 albums by the end of the day.

That did it. Mark and his wife were invited to Las Vegas not only to meet Sinatra, but to see his show and have dinner with him.

Mark found Sinatra "warm, friendly, nice and considerate and above all he made sure I was at ease." Mark and Sinatra have become friends and Mark says he "feels privileged to know him."

"We try to see him whenever he is in the East" and Mark and his wife flew to Las Vegas to attend Sinatra's 64th birthday party last week. Mark and WNEW-AM New York's William B. Williams were probably the only DJs invited to the party of 2,500.

A little more than four years ago, WWDB went to a talk format, but the Sinatra show was retained. Then earlier this year Mark was approached to do his show on NBC's FM outlet in New York, WYNY.

Mark didn't want to do the show live. But general manager Dan Griffin finally convinced him so now

Mark drives to New York Saturday afternoon and back to Philadelphia Saturday night so he can do a Sunday morning show he has added on WWDB.

He brings his own records, selected from 200 LPs in his private collection, and his own engineer, Ron Hughes, a former jock from WPEN-AM Philadelphia.

Mark speaks highly of Hughes. "I feel like my fingers have been cloned," Mark, who is used to working combination in Philadelphia (the jock works as his own engineer) did not think he could work with an engineer (engineers are required in the NBC union contract) but he's worked it out. He is also the only one who plays records on WYNY, an otherwise cartridge-programmed station.

The network special came about because WWDB is a Mutual affiliate and Mark knows the new head of Mutual, Marty Rubinstein. "So I got on a train and went to Washington (Mutual's headquarters)." The special followed.

London-Engleman Shake Up L.A. KRTH-FM Morning Duo's Comedy Jars Listeners

By CARY DARLING

"The wildest we ever were was in Denver," notes London.

"We did sicker stuff," admits Engleman. "For instance, we thought nothing of this at the time, but we gave out the first energy conservation award to Karen Ann Quinlan's parents."

"Listeners either loved us or hated us," says London. "One day we asked all the kids in the audience 12 years or younger to go out and rob a convenience store and bring us \$50."

Because of antics like these, the pair moved to such markets as Dallas and Portland before settling in at KULF-AM in Houston. They stayed there for six months where Engleman and London admit they were not loved by management.

At KRTH though, they say they have toned down their act. "It was our creditors' idea," jokes London.

"It's an evolution. When we started, that way was an easy out," adds Engleman.

Still, they have managed to raise the hackles of some KRTH listeners. "In our first week we had Eddie Haskell teaching the Beaver how to snort cocaine," explains London.

Their routines are only partially scripted. "It's half and half. We do

SAN DIEGO REACTION

Arbitron's Survey Plan Is Acceptable

SAN DIEGO—Arbitron's proposed plan to go to an extended measurement ratings survey for this city is being greeted warmly though there are some reservations being expressed by broadcasters.

The plan calls for four 12-week ratings periods as opposed to the two four-week periods now offered. The new survey would go into effect with the April/May book. A final decision on its implementation is to be made in early 1980.

"It is contingent on whether we go with this for Los Angeles," says Connie Anthes, director of communications for Arbitron. "San Diego is part of the total survey area for Los Angeles, Seattle, New Orleans and Indianapolis are already on the new system.

"We feel this is better because it neutralizes hypoing," she says, referring to the practice of stations using excessive promotions and contests during rating periods. "Eventually, this will become the standard service nationwide."

"It won't have much effect on my programming," says Dene Hallam, program director at adult contemporary KBZT-FM. "We've never gone in for contests and hypoing and non-commercial hours."

Norm Feuer, president and general manager of KBZT, has some doubts initially with the sample size of 1,200 persons. "All their doing is taking the same sample size and extending it to a 12-week period," he says.

"They can never guarantee how many returns they're going to get but they have a history in this market of what percentage of returns they're going to get based on the number of diaries sent out. Therefore, they should send out the number of diaries to insure that basic return."

"Over the past few years, it has been increasingly difficult to get returns," says Arbitron's Anthes. "But with each survey we set goals and we

have been doing better than those goals. For us 1,200 is a statistically perfectly adequate number to work with."

"Increasing the rating period without increasing the sample size is a dreadful problem," notes Jack Woods, program director at mass appeal KCBQ-AM.

"The good thing is that it takes away the seasonal look," says Woods. "It's assinine to have ratings in the first month of baseball season." He reasons that the station carrying sports events skews the figures.

KFMB-FM, known for its non-commercial time sweeps, will continue mostly unchanged. "We won't be doing the 100-hour sweeps in one block but we will still continue," says KFMB-FM operations manager Glen McCartney.

"We promote year round anyway so it really doesn't have that much effect. In fact, I'd rather not drop \$75,000 in four weeks for television, billboards and all the rest. I think you will see a decrease in hypoing."

Ernesto Gladden, program director at AOR KPRI-FM, is totally behind the new survey. "People listen to the radio 12 months out of the year, not just two or three. The survey is getting closer to people's actual listening habits," he states.

"As for hypoing, what's 'hypoing'? It's an appeal to gain listeners which may be bona fide or bogus. Its honesty or dishonesty depends on the individual station."

WOL-AM Sale Awaiting Okay

WASHINGTON — WOL-AM, this city's popular but beleaguered soul station, has found a new owner and a new lease on life pending approval of the Federal Communications Commission.

Target of an extended FCC payola and plugola probe, WOL held up the recently accomplished Viacom-Sonderling merger for some months before Sonderling agreed to cut WOL from the deal and sell the station, through the FCC's distress sale policy, at a loss.

Now, Almic Broadcasting Co., a partnership of local blacks involved in broadcasting and related fields, has agreed to purchase WOL from Sonderling for a consideration of \$950,000. Almic's chief figures include Dewey Hughes, former WOL public affairs director; his wife, Catherine Liggins Hughes, formerly of WHUR-FM and WYCB-FM, and E.W. Finley, who works for the Sheraton Broadcasting Co.

The prospective owners say they would change WOL's format; get rid of the fast-rapping deejays in favor of a "more sophisticated" sound. Once final contracts on the sale are signed, the FCC must approve the transaction, a process which usually takes between six and eight weeks.

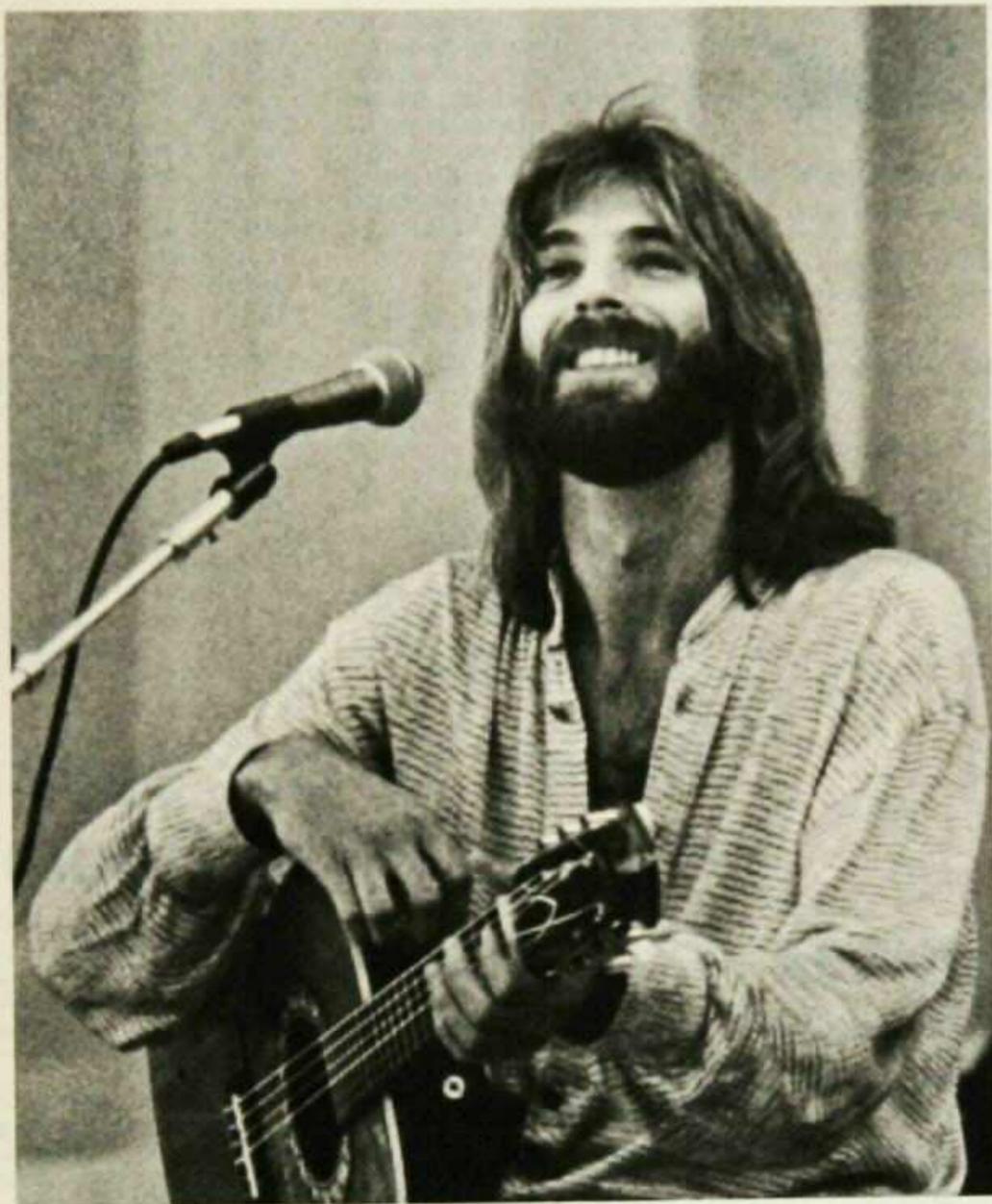
Forms Its Own Band

PORTLAND, Ore.—Country station KYTE-AM here has formed its own band called 97 Country Band for the station's dial position. The creation of program director Chris Collier recently performed at the Portland Memorial Coliseum at a concert known as the "Elvis Experiment" concert.

2 KMEOs Sold

PHOENIX — Scripps-Howard Broadcasting has reached an agreement to purchase for \$4 million beautiful music stations KMEO-AM-FM from B&D Broadcasting. B&D stands for Bruce Dodge and Jack Beauchamp, who have operated the stations. Scripps-Howard also operates WMC-AM-FM Memphis, WNOX-AM Knoxville and is in the process of acquiring WITH-AM-FM Baltimore.

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ICM

Consulting Firms High On Top 40

Changing Musical Tastes No Headache To 4 Companies

By CARY DARLING

LOS ANGELES—Rapid fluctuations in popular musical tastes are not bothering four major broadcast consulting firms which among them program nearly 300 Top 40 outlets in the U.S.

With disco settling down in popularity and a noted resurgence in ballads and rock, these firms believe they can cope with the changes, and that the very essence of Top 40 connotes change.

"Top 40 is a mass appeal format. It's a potpourri of current popular records," says Dwight Douglas, a partner in the Burkhardt-Abrams-Michaels-Douglas firm. "It has tapped album rock, jazz and disco crossover. Top 40 is a melting pot. We are in a position where we have to mirror the times." His company services 20 Top 40 stations including KJR-AM Seattle and KPUR-AM Amarillo.

Despite the proliferation of Top 40 stations with different slants, such as AOR or soft rock, Century 21's vice president and general manager Dave Scott says Top 40's main task remains unchanged. "Because there are more competitors in the field, the definitions have changed but a true Top 40 plays the most popular music and that hasn't changed," he states.

Century 21 services approximately 100 Top 40 stations in small

and medium markets including WOOS-FM Canton, Ohio, and KTDY-FM Lafayette, La.

At Dallas' TM Productions, which services 115 Top 40 outlets, disco was never a major factor in programming. "We were never involved in disco per se," says Bob Harper, director of programming for Stereo Rock, the mass appeal division of his firm. "I don't think our volume has changed that much." Stations under TM are WQUE-FM New Orleans, WBEN-FM Buffalo and WQHI-FM Louisville.

"We have always used disco that crossed over," notes Jack Crawford, national programming consultant for Drake-Chenault. "We are conservative, playing only the legitimate mass appeal disco hits just as we play only the mass appeal country or black hits. As a result, our stations are playing much less disco now than they were six or eight months ago."

Drake-Chenault has more than 40 stations including KOAQ-FM Denver, WZEE-FM Madison, Wis. and WAFB-FM Baton Rouge.

Dave Scott of Century 21 is not as eager to write off disco. His firm still supplies a weekend disco show to its automated stations. He feels there is always a place for dance-oriented

music. "We knew the appeal of the format," he says. "What is disco? The definition has changed but it's a matter of semantics."

"There's definitely less disco in the Top 40 than six months ago but you can't go to the extreme and avoid it. It's not the same ultra-slick, ultra-New York City sound that's getting play now but that's mainly due to the record companies and artists, not radio," he says.

As for the return to a rock sound, all are being cautious. "There have been moves before. Going back to the 1960s, you had the Motown sound and the move away from it. You had the Otis Redding type of soul and the move away from it. There was the British invasion and the Iron Butterfly sound. The more things change, the more they stay the same," declares Scott.

"We're cautious with it," states Crawford of Drake-Chenault. "Our stations now are playing Tom Petty, John Cougar, Blackfoot, all fairly established Top 40 music."

As with disco, Douglas says his company tests some questionable or risky disks at its smaller market stations. "To quote Ben Bradlee of the Washington Post, 'One source is not good enough,'" he says.

"Because we're mass appeal, we only start to deal with something as it moves towards center," says Bob Harper of TM. "So we're watching rock."

Scott states Century 21 is moving into album rock programming. "As soon as disco came forward, the pro-disco and antidisco factions were strong. At that time, we were not into album rock radio to the degree we will be in 1980."

"There's the stereotype that people who are pro-album rock are anti-automation or anti-programming service. The one thing that's been proven is that album rock is one of the formats that really is more similar as you go across the country and there are fewer local variations," he says.

Century 21 has already gone into AOR with KXFM-FM Santa Maria, Calif., and KKIC-FM Ashland, Ore.

There is also a noted return to ballads in Top 40 programming. "The ballad has found itself; people are looking for a song that says something," comments Douglas.

"There is a lot of slower material now," says Harper. "I don't know if it's an overreaction to disco or not."

"As Top 40 is getting into rock, there'll always be a place for ballads. You have to have variety," comments Scott.

The length of playlists is something no one can get a fix on for the 1980s. "That's a phenomenon that fluctuates over the years. It's like fashion," states TM's Harper.

"It depends on the competition," says Dwight Douglas. "List is determined by competing factors. With increased competition, you become tighter."

As for the future of Top 40 mass appeal radio in general, the general outlook is optimistic though Douglas feels stations have to follow certain guidelines involving their image. "First, the disk jockey's approach has to be in keeping with the projected image. Second, you have to know what music to play as well as not to play. And in promotion, the stations have to get away from the big money giveaways, taking the 15th caller to win a kazoo or whatever it happens to be," he explains—jokingly.

interview with WRVR-FM New York. In Salt Lake City, Ponty did a live interview (on air) with KUER-FM, to coincide with Ponty's appearance at the Univ. of Utah, Kimpurg Hall, Nov. 21.

Virgin Records artist Noel did an interview with DJ Vinnie Peruzzi at Boston's WXKS-FM to promote a "Wishing You A Merry Christmas" and her current single, "Dancing Is Dangerous."

Boston's disco club, "Celebration," did a live broadcast on WBOS-FM starring the Ritchie Family and Noel who performed both sides of her current single, "Dancing Is Dangerous" and "They Night They Invented Love." She was interviewed by club DJ Joey Iantosca over the air.

ABC Show

• Continued from page 30

highlights often played over music of the period. For example, former President Nixon is heard complaining that he had to resign over the Hues Corporation's "Rock The Boat."

While the show includes just about all the top hits of the decade based on trade charts, there are also a few additions such as "If You Could Read My Mind" by Gordon Lightfoot, which "would be wrong not to include" according to network programming vice president Dick Foreman.

After ABC assembled the top hits from the charts, it took the selection process a subjective step further by checking with a number of key program directors around the country.

The result is a show which seems to lean toward an adult contemporary sound, but Foreman maintains "that's just the way the music was in the past decade." DOUG HALL

Pro-Motions

LOS ANGELES—Epic Cincinnati promotion man Tom Genetti and WEBN-FM Cincinnati co-sponsored the third annual Turkey Trek in Cincinnati Nov. 19. The trek is a benefit concert, held at Bogart's club, in which two persons are admitted for the price of one turkey. The birds are collected at the door and distributed by the Cincinnati Free Store to needy families for Thanksgiving. This year, Epic's Fabulous Poodles, pushing their new "Think Pink" album, were the featured act.

Genetti says Epic picked up the entire production and promo tab for the Fabulous Poodles' appearance including 18 60-second spots on WEBN, pink punch, Think Pink T-shirts, club decorations and local equipment rental.

Motown artist Vic Caesar, producer and composer for the group known as Cook County and its just released LP "Pinball Playboy," visited such Los Angeles stations as KJLH-FM and KACE-FM last week. This, in and of itself is not unusual, though he is taking along two playboy "bunnies" in keeping with the album's title.

Program director Keith Isley of WINZ-FM Miami set up a Dec. 9 performance by Radio & Records artist Keith Herman at the grand opening of a Peaches outlet there. Two air talents, Robin Martin and Stu Grant, hosted the show.

Jean-Luc Ponty did a live on-air interview with WLIR-FM Garden City, N.Y., to coincide with his November 10 concert at the Palladium, in New York. Ponty also did a taped interview with Boston Univ.'s WTBU-FM in conjunction with an album giveaway. While in New York, Ponty also did an (on air) in-

Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	7	SEND ONE YOUR LOVE Stevie Wonder, Tamla 54303 (Motown) (Jobete/Black Bull, ASCAP)
2	1	13	YOU'RE ONLY LONELY J.D. Souther, Columbia 1-11079 (Ica Age, ASCAP)
3	3	9	DEJA VU Dionne Warwick, Arista 0459 (Ikeco/Angela, BMI)
4	7	6	I'D RATHER LEAVE WHILE I'M IN LOVE Rita Coolidge, A&M 2199 (Irving/Woolinough/Jemava/Unichappell/Begonia Melodies, BMI)
5	4	8	DO THAT TO ME ONE MORE TIME Captain & Tennille, Casablanca 2215 (Moonlight & Magnolias, BMI)
6	13	6	COWARD OF THE COUNTY Kenny Rogers, United Artists 1327 (Roger Bowling, BMI/Sleepy Hollow, ASCAP)
7	5	7	WE DON'T TALK ANYMORE Cliff Richard, EMI America 9025 (Capitol) (ATV, BMI)
8	9	8	COOL CHANGE Little River Band, Capitol 4789 (Screen Gems/EMI, BMI)
9	10	10	BETTER LOVE NEXT TIME Dr. Hook, Capitol 4785 (House Of Gold, BMI)
10	15	9	LOOKS LIKE LOVE AGAIN Dann Rogers, International Artists 500 (Duchess Music, BMI)
11	6	8	PETER PIPER Frank Mills, Polydor 2002 (Peter Piper/Unichappell, BMI)
12	8	8	ESCAPE Rupert Holmes, Infinity 50035 (MCA) (The Holmes Line Of Music, ASCAP)
13	12	14	BROKEN HEARTED ME Anne Murray, Capitol 4773 (Chappell & Co./Sailmaker, ASCAP)
14	14	11	SHIPS Barry Manilow, Arista 0464 (April Music/Ian Hunter, ASCAP)
15	16	10	BABE Styx, A&M 2188 (Stygian/Almo, ASCAP)
16	11	11	STILL Commodores, Motown 1474 (Jobete/Commodores, ASCAP)
17	19	4	HOLDIN' ON FOR DEAR LOVE Lobo, MCA/Curb 41152 (House of Gold, BMI)
18	18	6	CHIQUITITA Abba, Atlantic 3629 (Unicel, ASCAP)
19	25	5	YES, I'M READY Teri De Sario With K.C., Casablanca 2227 (Dandelion, BMI)
20	17	14	YOU DECORATED MY LIFE Kenny Rogers, United Artists 1315 (Music City, ASCAP)
21	20	9	NO MORE TEARS (Enough Is Enough) Barbra Streisand & Donna Summer, Columbia/Casablanca 1-11125 (Olga/Fedora, BMI)
22	21	14	HALF THE WAY Crystal Gayle, Columbia 1-11087 (Chriswood, BMI/Murlecamps, ASCAP)
23	22	26	ALL THINGS ARE POSSIBLE Dan Peek, MCA/Songbird 41123 (Christian Soldier, ASCAP/Home Sweet Home, BMI)
24	23	5	ROTATION Herb Alpert, A&M 2202 (Almo/Badazz, ASCAP)
25	24	7	THIS IS IT Kenny Loggins, Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)
26	38	2	WHEN I WANTED YOU Barry Manilow, Arista 0481 (Home Grown, BMI)
27	29	5	WAIT FOR ME Hall & Oates, RCA 11747 (Hot Cha/Six Continents, BMI)
28	30	4	CAN'T TAKE MY EYES OFF OF YOU Maureen McGovern, Warner/Curb 49129 (Saturday/Seasons Four, BMI)
29	31	6	ROCK WITH YOU Michael Jackson, Epic 950797 (CBS) (Almo, ASCAP)
30	33	5	MAKE BELIEVE IT'S YOUR FIRST TIME Bobby Vinton, Tapestry 002 (Music City, ASCAP)
31	NEW ENTRY		SEPTEMBER MORN' Neil Diamond, Columbia 111175 (Stonebridge, ASCAP)
32	32	6	SMOOTH SAILIN' Jim Weatherly, Elektra 46547 (KECA, ASCAP)
33	26	7	PRETTY GIRLS Melissa Manchester, Arista 0456 (Neve Bianca, ASCAP)
34	34	4	CRUISIN' Smokey Robinson, Tamla 54306 (Motown) (Bertam, ASCAP)
35	27	14	RAINBOW CONNECTION Kermit The Frog, Atlantic 3610 (Welbeck, ASCAP)
36	NEW ENTRY		SARA Fleetwood Mac, Warner Bros. 49150 (Fleetwood Mac, BMI)
37	37	3	NO CHANCE Moon Martin, Capitol 4794 (Rockslam, BMI)
38	28	8	TAKE THE LONG WAY HOME Supertramp, A&M 2193 (Almo/Delicate, ASCAP)
39	44	2	AN AMERICAN DREAM The Dirt Band, United Artists 1330 (R. Crowell/Jolly Cheeks, BMI)
40	40	2	GOD BLESS THE CHILDREN B.J. Thomas, MCA/Songbird 41134 (Home Sweet Home, BMI/Bug and Bear, ASCAP)
41	43	2	I DON'T WANT TO BE LONELY Dana Valery, Scotti Bros. 509 (Atlantic) (Duchess, BMI)
42	36	6	DO IT IN A HEARTBEAT Carlene Carter, Warner Bros. 49083 (Rare Blue/Plangnet Visions, ASCAP/Unichappell, BMI)
43	39	5	YOU ARE MY MIRACLE Roger Whittaker, RCA 11760 (Tembo Music Canada, CAPAC)
44	41	2	TRAVELLIN' The Jeremy Spencer Band, Atlantic 36948 (Poces Prod., R&M Music, ASCAP)
45	45	2	WITH YOU I'M BORN AGAIN Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)
46	47	2	THE LONG RUN The Eagles, Asylum 0454 (Cass Country/Red Cloud, ASCAP)
47	46	2	VOLCANO Jimmy Buffett, MCA 41161 (Coral Reefer/Keith Sykes, BMI)
48	NEW ENTRY		LOST HER IN THE SUN John Stewart, RSO 1016 (Bugle/Stigwood, BMI)
49	42	3	MY PRAYER Glen Campbell, Capitol 4799 (Seventh Son, ASCAP)
50	NEW ENTRY		DON'T MAKE ME OVER Jennifer Warnes, Arista 0455 (Jac/Blue Seas, ASCAP)

Billboard Hot Soul Singles

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Soul Sauce

Chi Retailer Intends To Coach Kids

By JEAN WILLIAMS

LOS ANGELES—The television series "White Shadow" has triggered an idea to get musically inclined teenagers off the streets through talent contests and at the same time boost record sales.

So says George Daniels, owner of Chicago's George's Music Room and the newly opened Ears Records, both retail record outlets.

According to Daniels, the tv series' segment showing basketball players in the showers engaged in a '50s-type doo-wop harmonizing session has spawned a resurgence of street corner singing groups.

"I see this as a positive reaction to the show. That's how a lot of our major groups got started," says Daniels. "But I want to take these kids off the streets, couple them with major acts and give them some direction."

The retailer has been involved with community teenagers for a number of years, maintaining that in the last seven years he has trained 15 youngsters to become retailers. "Seven of my proteges are now in college," he says.

To garner help for his newest idea, he is seeking major recording artists who are willing to use winners of the talent contest as opening acts on their tours. Members of the Spinners have offered their assistance, among other artists.

"Many artists want to get closer to the people who buy their records. The artists I have spoken with all feel we can use music as the catalyst to help the kids," says Daniels.

"There are six high schools in the area," he continues, "and we're working through a local organization, Lawndale People's Planning & Action Committee, to get into the schools. We will try to have contestants from each school."

"The groups will be judged by nationally known performers along with the audience and the winners will go on tour with the act."

He points out that he also is using his shops as instruments to draw youngsters who want to break into the music industry.

"I want to teach these kids that they can be in the music industry without necessarily going onstage."

"Generally, kids walk away from the business side of the industry in

(Continued on page 86)

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	1	11	DO YOU LOVE WHAT YOU FEEL—Rufus And Chaka (D. Welinski), MCA 41131 (Overdue, ASCAP)	★	44	5	SPECIAL LADY—Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.E./Dark Cloud, BMI)	★	NEW ENTRY		BAD TIMES—Tavares (G. McMan, Capitol 4811 (Donna-Dixon/MacAlley, BMI)	
★	4	8	ROCK WITH YOU—Michael Jackson (R. Temperon), Epic 9 50797 (Almo, ASCAP/Road)	★	42	6	WITCH DOCTOR—Instant Funk (B. Sigler), Sabulou 2108 (RCA) (Henry Suesmay/Ulichappell, BMI)	★	81	2	DON'T TAKE IT AWAY—War (Allen Brown, Goldstein, Hammon, Jordan, Oskar, Rabb, Rizzo, Scott, Smith), MCA 41158 (Far Out, ASCAP)	
	3	3	10	★	36	38	7	★	82	2	UNCLE JAM—Funkadelic (G. Clinton, G. Shider), Warner Bros. 49117 (Rubber Band, BMI)	
	4	2	14		37	37	8	★	73	75	6	TIT FOR TAT—Bobby Bland (V. Pea, M. Higgins), MCA 41140 (Avert, BMI)
	5	5	11	★	31	57	4	★	84	2	PRAYIN'—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	
★	8	7	SEND ONE YOUR LOVE—Stevie Wonder (S. Wonder), Tamla 54303 (Motown) (Jobete/Black Bull TM, ASCAP)	★	39	46	6	★	89	2	I'M CAUGHT UP—Inner Life (P. Adams, I. Gonzalez), Prelude 8004 (Pap/Leeds/Emerald, ASCAP)	
	7	6	16	★	40	50	5	★	86	2	CATCHIN' UP ON LOVE—Kinsman Dazz (B. Harris), 20th Century 2435 (RCA) (20th Century/All Sunray, ASCAP)	
	8	7	12		41	43	7	★	87	2	I'M IN LOVE WITH YOU—Ron Woods (L.J. McNally), ARC/Columbia 1-11146 (McNally, ASCAP)	
	9	9	17		42	32	12	★	88	2	ONLY MAKE BELIEVE—Bell & James (L.M. Bell, C. James), A&M 2204 (Mighty Three, BMI)	
★	17	9	PEANUT BUTTER—Tommynine Featuring Lenny White (D. Blackman), Elektra 46552 (Nodlew/Mchoma, BMI)		43	23	18	★	79	79	3	I GET EXCITED—David Burfin (S. Hairston), Warner Bros. 49123 (Groovesville, BMI)
	11	10	12		44	39	6	★	80	80	5	I NEED LOVE—Shadow (J. Williams, W. Beck, C. Willis), Elektra 46540 (Finch Line, BMI)
	12	12	10		45	41	13	★	90	3	I JUST WANNA BE YOUR GIRL—Chapler B (M. Powell), Arista 7777 (Woodson/Chapler B, BMI/U.S. Arabella)	
★	15	9	SPARKLE—Cameo (A. Lockett, L. Blackmon), Chocolate City 3202 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)		47	48	7	★	NEW ENTRY		I CAN'T HELP MYSELF—Bonnie Pointer (B. Holland, L. Dozier, E. Holland Jr.), Motown 1478 (Stone Age, BMI)	
★	21	5	GIMME SOMETIME—Natalie Cole & Peabo Bryson (N. Cole), Capitol 4804 (Cole-arama, BMI)		48	45	7	★	83	83	2	I'VE BEEN PUSHED ASIDE—McFadden & Whitehead (J. Whitehead, G. McFadden, J. Cohen), P.I.R. 9-3725 (CBS) (Mighty Three, BMI)
★	19	10	JUST A TOUCH OF LOVE—Slave (M. Adams, D. Webster, M. Hicks, R. Turner, S. Arrington, S. Young), Cotillion 45005 (Atlantic) (Cotillion/Spartree/Slave Song/It's Still Our Funk, BMI)		49	59	4	★	NEW ENTRY		SIT DOWN AND TALK TO ME—Lou Rawls (K. Gamble, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI)	
	16	14	11		50	60	5	★	85	85	2	PLAY SOMETHING PRETTY—Johnnie Taylor (G. Jackson, W. Shaw), Columbia 1-11084 (Muscle Shoals Sound, BMI)
	17	11	15		51	34	9	★	NEW ENTRY		DISCOED TO DEATH—Lattimore (B. Lattimore), Glades 1756 (T.K.) (Sheryls, BMI)	
★	40	4	FOREVER MINE—O'Jays (K. Gamble, L. Huff), P.I.R. 9-3727 (CBS) (Mighty Three, BMI)		52	53	6	★	NEW ENTRY		WHAT I WOULDN'T DO—Angela Bofill (J. Ferrone, D. Uhl), Arista/GRP 2503 (Rising Fork/Purple Bull, BMI/Twelf Street/Whiffie, ASCAP)	
	19	20	7		53	49	6	★	NEW ENTRY		WORKING MY WAY BACK TO YOU—Spinners (S. Linder, D. Randell), Atlantic 3537 (Screen Gems-EMI/Seasons' Four, BMI)	
★	25	13	THE SECOND TIME AROUND—Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)		54	NEW ENTRY		★	NEW ENTRY		MY LOVE DON'T COME EASY—Jean Carr (E. Levitt, D. Williams, M. Jackson), P.I.R. 9-3732 (CBS) (Mighty Three, BMI/Rose Tree, ASCAP)	
	21	22	8		55	65	4	★	NEW ENTRY		I'LL TELL YOU—Sergio Mendes Brasil '88 (N. Wall), Elektra 46567 (Berma, ASCAP)	
★	26	7	HAVEN'T YOU HEARD—Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Showbreeze, ASCAP/Fredie Dee, BMI)		56	66	4	★	NEW ENTRY		STREET PLAYER—Chicago (D. Seraphine, D. Welinski), Columbia 111124 (Balloon Head, ASCAP)	
	23	13	8		57	55	6	★	NEW ENTRY		BUSSLE—Opus-7 (G. Crut, C. Burns, S. Hamlin Jr., G.B. Hairston, W.T. Robinson, A.R.J. Amiy, V. Burks), Source 41121 (MCA) (Ascend/Opus VII, BMI)	
	24	18	12		58	NEW ENTRY		★	NEW ENTRY		BEAT OF THE NIGHT—Frees (Reed, Bomback, Wadlington), Fantasy 878 (Pump It Up/Biceman/Hedges)	
	25	27	9		59	63	5	★	NEW ENTRY		HIGH STEPPIN', HIP DRESSIN' FELLA—Love Unlimited (B. White, F. Wilson, P. Pruitt), Unlimited Gold 9-1409 (CBS) (Seven Songs/Ba-Da-Ba, BMI)	
	26	24	10		60	NEW ENTRY		★	NEW ENTRY		JUBILEE—Spyro Gyra (J. Wall), Infinity 5041 (MCA) (Harlem/Crossed Bear, BMI)	
	27	28	7		61	61	12	★	NEW ENTRY		WEAR IT OUT—Stargard (R. Wright, C. Fearing, R. Runnells), Warner Bros. 49066 (Patmos/Charleville, BMI/Chaz/Modern American, ASCAP)	
	28	21	15		62	NEW ENTRY		★	NEW ENTRY		I BETCHA DIDN'T KNOW THAT—KC & The Sunshine Band (F. Knight, S. Dees), T.K. 1035 (Moonsong/East Memphis/Two-Knight, BMI)	
★	54	4	STEPPIN'—Gap Band (C. Wilson, L. Simmons, R. Wilson), Mercury 7602 (Total Experience, BMI)		63	73	3	★	NEW ENTRY		BREAKIN' THE FUNK—Faz-O (K.D. Harrison, R. Neal Jr., R. Aikens Jr.), She 800 (Atlantic) (Match, BMI)	
	30	31	6		64	74	3	★	NEW ENTRY		SO GOOD, SO RIGHT—Grenda Russell (B. Russell), Horizon 123 (A&M) (Ruffland Road, ASCAP)	
★	35	7	I WANT YOU FOR MYSELF—George Duke (G. Duke), Epic 9 50792 (Mycene, ASCAP)		65	NEW ENTRY		★	NEW ENTRY		RISE—Herb Alpert (A. Armer, R. Badazz), A&M 2151 (Almo/Badazz, ASCAP)	
★	36	7	PULL MY STRINGS—Lakeside (F. Lewis), Solar 11746 (RCA) (Spectrum VII, ASCAP)		66	76	3	★	NEW ENTRY			
	33	29	11		67	77	3	★	NEW ENTRY			
					68	78	3	★	NEW ENTRY			
					69	69	5	★	NEW ENTRY			

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Rapping Records Flooding Stores In N.Y. Market

By NELSON GEORGE

NEW YORK—The success of the Sugar Hill Gang's rapping deejay record "Rapper's Delight" on the disco and Hot 100 charts and the Fatback Band's "King Tim the III" on the soul chart has had a twofold effect in the lad-conscious music market.

One, the field has been deluged with similar rapping records that vary in originality and quality. Two, it has led record buyers to explore other danceable recordings that feature rhythmic speaking voices over music.

At least six rapping deejay records have appeared in New York record stores in the last month. Most are on small independent labels, created just to capitalize on the popularity of rapping.

The Manhattan-based independent label P&P has two 12-inch rap records on the market. "Spoonin" (Continued on page 53)



BIG NUMBERS—Gloria Gaynor receives a platinum record for 4 million copies of her Polydor single, "I Will Survive," during an appearance at the Valley Forge Music Fair in Devon, Pa. Making the presentation are Jim Powell of McDonalds restaurants and R. J. Lawrence, WCAM-FM's program director out of Philadelphia.

Slave Group 'Locked Into' R&B, Yearns For Variety

By PAUL GREIN

LOS ANGELES—Tags can be confining. Slave, a seven-man group from Dayton, is interested in cutting material ranging from straight rock to country, jazz and reggae, but feels locked into r&b.

"These are things we've been into for a long time," says Steve Washington, leader of the Cotillion act, "but sometimes when you come in as r&b, that's all they expect you to play."

Washington concedes that the group's fourth LP, "Just a Touch Of Love," eschews the experimentation he longs for and sticks instead to the r&b/funk sound it has offered since its first LP went gold in June 1977.

"Since we hadn't been out for a while (the act hasn't performed live in almost 18 months) we thought we should first try to make a comeback in the r&b market."

Slave, booked by ICM, has long had big plans for its live show, including the use of 3-D, animation and holography. "We started working on it," reports Washington, "but we never actually used them."

"We have used a lot of psychedelic effects and some video in a few of the shows, but we've never really done it the way we wanted. The way we're classified in the r&b market makes it hard to pull that off."

"We have to find somebody who really believes in the kind of stage show we want to do. Most everybody when they hear what we have in mind says, 'Who do you think you are—Led Zeppelin?'"

The reason for Slave's recent hiatus: "We pretty much stopped in 1978," says Washington, "because the kind of music we were playing wasn't r&b and wasn't rock, and lots of r&b stations weren't into it. So we decided to cool out and let this disco craze blow over."

Washington acknowledges that the group's diversified tastes pose a challenge. "The problem that we're having," he says, "is that it's impos-

(Continued on page 78)

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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)
★ 3	6	6	MASTERJAM Rufus & Chaka, MCA MCA 5103	39	38	29	STREET LIFE Crusaders, MCA MCA 3094
2	1	17	OFF THE WALL Michael Jackson, Epic FE 35745	40	40	23	SECRET OMEN Cameo, Chocolate City Polydor/MVP PD 1-6229
★ 6	6	6	PRINCE Prince, Warner Bros. BSK 3366	41	30	6	TWICE THE FIRE Peaches & Herb, Polydor/MVP PD 1-6229
★ 5	4	4	JOURNEY THROUGH THE SECRET LIFE OF PLANTS Steve Wonder, Tamla T13-371C2 (Motown)	42	29	10	IN THE BEGINNING Nature's Divine, INF 9013 (MCA)
5	2	7	INJOY Bar Kays, Mercury SRM 1-3781	43	43	27	THE BOSS Dana Ross, Motown M7-923
★ 7	19	19	MIDNIGHT MAGIC Commodores, Motown MB 926	★ NEW ENTRY			NO STRANGER TO LOVE Roy Ayers, Polydor PD 1-6246
7	4	7	ON THE RADIO—GREATEST HITS VOLUME ONE & TWO Donna Summer, Casablanca NBLP 2-7191	45	39	9	MARATHON Santana, Columbia FC 36154
8	8	14	LADIES NIGHT Kool & The Gang De-Lite OSR 9513 (Mercury)	46	46	9	ONE WAY FEATURING AL HUDSON One Way Featuring Al Hudson, MCA 3178
9	9	15	IDENTIFY YOURSELF O'Jays, P.I.R. FZ 36007 (CBS)	★ 59	2	2	LIVE AND UNCENSORED Millie Jackson, Spring SP2-6725 (Mercury)
10	10	27	WHERE THERE'S SMOKE Smokey Robinson, Tamla T7-366 (Motown)	48	48	26	TEDDY Teddy Pendergrass, P.I.R. FZ 36003 (CBS)
★ 13	5	5	YOU KNOW HOW TO LOVE ME Phyllis Hyman, Arista AL 9509	49	37	32	BAD GIRLS Donna Summer, Casablanca NBLP 2-7150
12	11	8	FIRE IT UP Rick James, Gordy GR-990 (Motown)	★ 60	2	2	CAN'T YOU TELL IT'S ME Tyronne Davis, Columbia JC 36149
★ 32	2	2	WE'RE THE BEST OF FRIENDS Natalie Cole/Peabo Bryson, Capitol SW 12019	51	42	33	WHATCHA GONNA DO WITH MY LOVE Stephanie Mills, 20th Century T-583 (RCA)
★ 17	6	6	PIZZAZZ Patrice Rushen, Elektra 6E-243	52	35	6	SURVIVAL Bob Marley & The Wailers, Island ILPS 9542 (Warner Bros.)
15	12	10	UNCLE JAM WANTS YOU Funkadelic, Warner Bros. BSK 3371	★ NEW ENTRY			THE DANCE OF LIFE Narada Michael Walden, Atlantic SD 19259
16	15	11	RISE Herb Alpert, A&M SP 4790	★ NEW ENTRY			BONNIE POINTER Bonnie Pointer, Motown M7-929R1
17	14	7	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	★ NEW ENTRY			HEARTBEAT Curtis Mayfield, RSO RS-1-3053
18	18	6	MASTER OF THE GAME George Duke, Epic JE 36263	55	41	22	XII Fatback Band, Spring SP 1-6723 (Mercury)
19	16	13	DON'T LET GO Isaac Hayes, Polydor PD 1-6224	★ NEW ENTRY			GAP BAND II Gap Band, Mercury SRM 1-3804
★ 24	4	4	JUST A TOUCH OF LOVE Slave, Cotillion SD 5217 (Atlantic)	56	36	13	LIVING PROOF Sylvester, Fantasy F 79010
★ 25	10	10	BIG FUN Shalamar, Solar BXL1-3479 (RCA)	58	45	4	HERE'S MY LOVE Linda Clifford, Curtom/RSO RS 1-306
22	21	20	PLEASURE Future New, Fantasy 9578	60	58	14	BOBBY BLAND I Feel Good, I Feel Fine, MCA MCA 3157
23	23	4	WITCH DOCTOR Instant Funk, Saboul SA 8529 (RCA)	61	52	5	HAPPY HOLIDAYS TO YOU Whispers, Solar BXL1-3490 (RCA)
24	19	26	DO YOU WANNA GO PARTY KC & The Sunshine Band, T.K. TK-611	62	54	9	TOTALLY CONNECTED T-Connection, Dash 30014 (T.K.)
25	20	17	STAY FREE Ashford & Simpson, Warner Bros. WS-3357	63	56	12	SO SOON WE CHANGE David Ruffin, Warner Bros. BSK-3306
★ 33	9	9	ROUGH RIDERS Lakeside, Solar BXL1-3485 (RCA)	64	53	4	WHEN I FIND YOU LOVE Jean Carr, P.I.R. JZ 36196 (CBS)
27	27	9	ROYAL RAPPIN'S Millie Jackson & Isaac Hayes, Polydor PD 1-6225	65	64	18	TAKE IT HOME B.B. King, MCA MCA-3151
28	22	25	DEVOTION L.T.D., A&M SP-4771	66	63	28	WINNER TAKES ALL Isley Brothers, T-Neck P2-2-36077
★ NEW ENTRY			LIVE! COAST TO COAST Teddy Pendergrass, P.I.R. KZ 2-36294 (CBS)	67	★ NEW ENTRY		CHIC'S GREATEST HITS Chic, Atlantic SD 16011
★ 57	2	2	BEST OF FRIENDS Tennynine Featuring Lenny White, Elektra 6E-223	68	65	37	IN THE PUREST FORM Mass Production, Atlantic SD-5211
31	31	27	DIONNE Donna Warwick, Arista AB 4230	69	49	4	POP GOES THE CAPTAIN Captain Sky, A&I 6077
32	28	14	BRENDA RUSSELL Brenda Russell, Horizon SP-739 (A&M)	70	★ NEW ENTRY		LOVE IS BACK Love Unlimited, Unlimited Gold JZ 36130 (CBS)
33	26	27	J AM Earth, Wind & Fire, Arc/Columbia FC 35730	71	71	2	I'LL BE THINKING OF YOU Andrae Crouch, Light LS-5763
★ 44	3	3	BRASS CONSTRUCTION 5 Brass Construction, United Artists UA 977	72	72	23	WHEN LOVE COMES CALLING Deniece Williams, Arc/Columbia JC-35568
★ 50	2	2	COME INTO OUR WORLD The Emotions, ARC/Columbia JC 36149	73	62	3	INSIDE IS LOVE Leon Ware, Fabulous 8500 (TK)
★ 51	2	2	THE MUSIC BAND 2 War, MCA MCA-3193	74	74	4	I WANT YOU Wilson Pickett, EMI/America SW 17019
37	34	31	SWITCH II Switch, Gordy G7-988 (Motown)	75	70	10	THE WORLD WITHIN Stevie Nicks, MCA 3180
★ 38	★ NEW ENTRY		GLORYHALLASTOOPID Parliament, Casablanca NBLP 7195				

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HEFTY PRIZE—London Records \$240 list complete limited edition set of Haydn Symphonies is awarded at ceremonies celebrating the grand opening of Great American Music's newest Minneapolis store. Gathered for the prize drawing are, from left, Bev Nordstrom, Pickwick International, Dick Olmsted, Ira Heilicher and Mickey Fisher, Great American Music, and John Harper, London Records. The 48-LP edition, signed and numbered by conductor Antal Dorati, was won by Helen Akaki of Roseville, Minn.

New Budget MCA Line Due Feb. 8

CHICAGO—A Feb. 8 shipping date has been firmed for retail introduction of MCA's new budget classical line. It's the first MCA classical release since the early 1970s.

Original Westminster, Decca, Command and MCA label releases are being reissued. John Sievers, MCA classical release coordinator, says the new \$4.98 list series is being called MCA/Westminster.

Eight titles will be released in February, with five albums expected to follow in March. According to Sievers, there will be advertising in consumer and trade publications and promotion with radio and reviewer mailings.

Sievers plans a promotional tour to visit major markets and the support campaign also includes in-store display items and local advertising finds, he says.

A complete Beethoven "Fidelio," conducted by Knappertsbusch, in a three-LP boxed set will be part of the initial shipment.

Classical Notes

Reader Tom Null of Varese-Sarabande Records noticed our item concerning Pickwick's reissue of the Beethoven Seventh Symphony recording by Leopold Stokowski and the *Symphony of the Air*, and the fruitless search for stereo master tapes. Now Pickwick will release the performance in stereo after all. Null contributed his mint stereo disk copy of the 1957-8 United Artists release, and Pickwick's Steve Vinig is satisfied with the quality of the stereo dub. The industry's apparent loss of important master tapes remains a source of concern, however.

Boston's Copley Plaza hotel will be the site of the 1980 Music Personnel Conference meeting. Dates are July 24-27 under the sponsorship of the Eastern Public Radio Network. . . . Unicorn Records' digital Royal Philharmonic recording of the Gliere "Ilya Murometz" Symphony is being imported by Marcos Klorman's Euroclass Distributors. The two-LP set lists for \$24.95.

ALAN PENCHANSKY

ANTAL DORATI CONDUCTOR

Detroit Symphony Triumphs In 8-Nation Europe Jaunt

LONDON—The five-week European concert tour just completed by the Detroit Symphony Orchestra was its first ever in the Old World. Mounted at a cost of \$1.5 million, it took in 24 performances and eight countries, among them West Germany, Switzerland, France, Sweden and the U.K.

The acclaim that has greeted Detroit Symphony concerts this tour has done much for the orchestra's international reputation and its own confidence. As Decca Records' John Kehoe puts it: "When they started out they didn't know how good they were. They were new boys following Cleveland and Boston round the circuit. Now they know that, like them, they are a top class symphony orchestra."

Much of the orchestra's recent development stems from the arrival in 1976 of veteran conductor Antal Dorati as musical director. The city of Detroit and hometown sponsors like Ford, Chrysler, Bendix and Burroughs see its activities as important

p.r., a chance to overlay the city's tarnished image with a cultural gloss.

In London, Dorati was presented with a gold disk to mark the sale of two million units worldwide of the 10-LP Haydn symphonies set recorded with the Philharmonia Hungarica. The presentation was made by Ford president Philip Caldwell, sponsors of the Royal Festival Hall concert featuring Yehudi Menuhin, Nov. 19.

Ford has been associated with the Detroit Symphony since before the war, and Menuhin himself was a soloist on the pre-war radio show, the "Ford Symphony Hour."

The tour coincided with the release of Decca's world premiere recording of Richard Strauss's "The Egyptian Helen" by the orchestra. Future recording plans with Decca are already fixed. Though undisclosed, they will certainly include digital recordings.

NICK ROBERTSHAW

ACCESSIBILITY FACTOR

'Star Power' Said Catalyst For Sales

By ALAN PENCHANSKY

CHICAGO—The classical music star of the 1980s will be down-to-earth and accessible, with a popularity that transcends the conventional boundaries of classical music interests.

That's the prediction of several classical label executives who point to a renewed influence of "star power" on classical record sales.

The new classical star character is typified in the careers of such artists as tenor Luciano Pavarotti, flutist James Galway and soprano Beverly Sills. These performers take a radically different approach to their celebrity status than their counterparts did 25 years ago, say label executives.

"That time when the superstar was in heaven is gone," says Raul Montano, head of Angel Records. Today, they're seen as human beings and they're judged as human performers as well as musical performers.

According to Montano, the trend has been underway for several years. "The consensus among artists is that they know they have to go down and reach the roots," he explains. "Pavarotti has gained a lot of attention because he is accessible."

Montano portrays the 1950s superstar as aloof. He adds, "They wouldn't even say hello to their own wife."

Where star power is of course central to pop music sales, a wider range of factors affects the classical market.

Recent years have seen exotic repertoire such as baroque and ragtime heavily influencing sales patterns. Also unusual technical devices such as the synthesizer have captured big sales. However, "star power" now appears to be gaining influence in the classical market.

"The old stars were untouchable," comments Peter Munves, classical production and marketing veteran. Munves' new position in the CBS Masterworks division is expected to be announced in early 1980.

"The new stars are approachable," Munves continues. "Personalities have always sold records, but it's probably coming back in a different way," he explains.

Album sales patterns are indicative of the new emphasis on personality, says Munves. "These artists obviously are crossing over and getting out of the little ghetto of the classical thing," he points out.

The Dec. 15 Billboard best selling Classical LPs chart confirms the impact of artist popularity today.

Four chart positions, including the No. 1 slot, went to recordings by Pavarotti for London. Pavarotti placed three LPs in the top 15.

Flutist James Galway also placed four albums on the chart, including his former No. 1 "Annie's Song." Equally significant is the fact that repertoire on the charted Galway disks includes concertos of Mozart and Rodrigo, not ordinarily considered top selling fare.

RCA Red Seal marketing manager Irwin Katz says the label will be placing increasing stress on "star power" as it moves into the 1980s. Katz attributes Galway's popular U.S. acceptance to the musician's outgoing nature coupled with television exposure.

These are qualities RCA will be seeking in artists in the future, Katz explains. However, he cautions against attempting to force all artists into the informal, outgoing mold. Says Katz: "You have to deal with each personality in its own way."

MARKETPLACE

Continued from page 39

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Talent

Rigidly Policed, Who Buffalo Concert Safe, Successful

By JIM BAKER

BUFFALO—Only one night after 11 persons were trampled to death at the Who concert in Cincinnati, Harvey and Corky Productions doubled its security force here to an imposing 225 uniformed guards to make sure a similar tragedy does not occur.

The Who, after considering and rejecting cancellation of the remain-

der of its American tour, dedicated its Dec. 4 Memorial Auditorium concert to those who were killed and treated a sellout of 17,400 to one of the finest rock shows this city has ever seen.

But another impressive triumph was that realized by the promoters, who were confident a repeat of the Cincinnati tragedy was impossible here because all seats were reserved. In Cincinnati's Riverfront Coliseum, roughly half the 18,000 tickets for the soldout performance were for festival style or general admission seating—first come, first served.

"It was a completely different ballgame here," declares Eddie Tice, Harvey and Corky vice president. "There was no standing in line. We doubled security and stopped people a block away, as they pulled into parking lots. If they didn't have a ticket, they couldn't come any closer."

"We didn't take any chances whatsoever," Tice adds. "We knew everyone was watching Buffalo."

The Buffalo Police Dept. also was out in force to prevent any stampede. Commissioner James Cunningham even ordered a contingent including dogs onto the scene "to make sure we don't have a repeat here of the Cincinnati tragedy."

Outside the auditorium, easily in view was a large detail of motorcycle officers, traffic officers, the dogs and their masters, and a backup of the Tactical Patrol Unit.

Unlike Cincinnati, doors to the auditorium were opened nearly three hours before the concert's start, which was pushed back to 9:30.

While the first teens were entering the auditorium, the Who and its entourage were still in their suburban hotel suite, regretting they had left Cincinnati without making a statement on the tragedy.

"You try to convince yourself that it had nothing to do with us, but that would be a bit childish and a bit egotistic," said Pete Townshend, the British rock group's lead guitarist.

"We're a big part of rock'n'roll, so we feel partly responsible. It's going to be a bit of a fight tonight on-stage."

Townshend said he hadn't slept since hearing about the tragedy. Bill Curbishley, the Who's manager, said he was informed of the deaths only 25 minutes before the group was to perform and decided not to tell the band.

"There was a possibility that there'd be rioting if they didn't perform," Curbishley said. "What would you do in that situation? The fire chief thought it was essential to start the show. I don't really know what to say. But why were only three doors open? Where was the whole security?"

Drummer Kenny Jones looked up when Curbishley said the group considered cancelling its tour. But then the manager added that idea was "really negative" and Jones added: "It would just be letting down all the kids. And it's not our fault. We weren't even there."

Singer Roger Daltrey also was clearly distressed. On the flight from Cincinnati, he told a reporter he would rather not get off the plane.

At the auditorium, after showing the tense crowd a seven-minute clip of the Who's new film, "Quadrophonia," Daltrey bared his feelings about the Cincinnati tragedy.

"We all know what happened yesterday," said Daltrey after taking the stage with a grim and menacing stare. "We're all sorry for those people and their families. We're totally shattered."

"But life goes on. We lost a lot of family yesterday. This show's for them." And then the band put the anxious at ease with "Substitute," beginning a raging 2½-hour set.

Conspicuously, the band did not precede this performance with its usual sound check—which had reportedly triggered the stampede in Cincinnati when the pressing crowd outside the coliseum doors heard the music and thought the concert was starting.

Probing Of 11 Deaths

Continued from page 7

draw at least 5,000 persons indoors and 3,000 outdoors.

Castellini also pitched for a ban on unreserved, festival seating in any facility with 2,000 or more permanent seats.

"I don't think there's any question we should ban festival seating," stated councilman Gerald Springer, adding he felt any law should include a waiver provision.

A second public hearing is slated for Tuesday (18). According to vice mayor David Mann, the "purpose of the public hearings is to answer these questions: What could have prevented the Dec. 3 deaths? What should be contained in the proposed ordinances banning festival seating and increased police authority at major events? What other legislation and measures are needed?"

Mann also says the hearings "are intended to allow the fullest opportunity for concerned citizens, eyewitnesses and others to express their thoughts, ideas and proposals to prevent any possible repetition of what happened at Riverfront Coliseum."

The official continues that if an event is soldout, there needs to be an alternative means of collecting tickets. "There also needs to be an end to such problems as drugs, fireworks, aisle clogging and alcohol. There's been lots of eye winking at these events and they're not going to continue."

The task force on its own is looking into these areas: reviewing existing reports of past experiences relating to crowd control in this city where issues of public safety are involved and examining and ascertaining the effectiveness of current city policies and laws relating to crowd control and public gatherings.

The task force will be able to draw manpower from experts to develop a clear picture on what happened and what needs to be done.

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DECEMBER 22, 1979, BILLBOARD

New Country Showcase For L.A.

By GERRY WOOD

NASHVILLE—Citing a "crying need" for such a facility, Chuck Landis, co-owner of the popular Roxy in Los Angeles, plans to open a \$3 million country music-oriented club.

To be located at Sherman Way and Reseda in the San Fernando Valley area, the country music nitery should be completed within three months.

The venue is being adapted for television location work, motion picture facilities and recording.

"This has everything I've always wanted in a club because it's the first time I've been able to build one from the ground up," comments Landis. The seating capacity of 1,000 will allow Landis to "get the top names in country music and showcase them properly."

Noting that two shows per night can accommodate a crowd of 2,000, Landis adds, "Now we can pay Las Vegas salaries." He has booked country crossover acts at the Roxy, but that club's limited capacity normally precludes grosses that can attract the biggest names in the business.

Though he emphasizes that no one has yet been booked because the opening date is not firm, Landis is looking for acts the stature of Dolly

Parton, Linda Ronstadt, Rick Nelson and Glen Campbell. "There isn't any nightclub atmosphere on the whole West Coast to showcase these acts properly," claims Landis.

The need for such a facility and the recent growth of country music on the West Coast has Landis predicting a "tremendous future" for the country concert scene.

"Especially in this area, they're really turning out for concerts and in record stores," he says.

Named Chuck Landis' Country Club, the venue will feature highly sophisticated sound and lighting systems. "We'll have a full range sound reinforcement system guided through a permanent in-house 24 pre-set computer board," explains Jerry Laidman, the audio and lighting designer.

Sound Chamber Audio, designed the audio and lighting systems, including a power generator capable of yielding 180,000 watts of lighting for filming ease.

The 25,000 square foot site con- (Continued on page 44)



Billboard photo by Chuck Pulin

PETER FAN—A young fan joins Tom Petty onstage at the Palladium Theatre in New York recently. After kissing Petty, left, she was escorted offstage by the security man in the background.

Bob Marley a Philosopher As Well As a Top Artist

By CARY DARLING

LOS ANGELES—"This tour is different from the previous ones. It's about the fire and the struggle," says

Island artist Bob Marley of his current North American trek. "We are living in the judgment times."

These words sound strange coming from a music artist but Marley is no average music star. A member of the Rastafarian religion, which states that the West will destroy itself imminently and all blacks will return to the African homeland, Marley has survived much, including an assassination attempt several years ago.

His personal, spiritual and political survival—as well as that of his fellow Jamaicans and all Third World peoples—is documented on his LP titled just that, "Survival." It is oppression as he sees it which leads to his music.

"This is the source of the music. It comes from that. There is a greater force at work than music and that's where music comes from," he states.

The new album is much more political and militant than last year's "Kaya" which featured love songs. However, Marley sees no contradiction between his current hard-boiled militancy and his earlier romanticism.

Recalls Marley: "People have to see what we're all about. There's more to us than just one thing. We're not just about this or that. That's what we showed with 'Kaya'."

Part of the American audience he wants to reach is American blacks who have received reggae coolly. He believes this is due to the fact the music has been marketed to whites. "It's because you have a black store and a white store. What the record companies put in one, you don't have in the other. What they don't realize is that music is for all people," notes Marley.

On the current tour, he and his band are playing such large halls as UCLA's 12,000-seat Pauley Pavilion. However, he is also doing dates in such venues as Harlem's Apollo Theatre and Los Angeles' Roxy. "There are people who want to see you and you have to play places large enough for them but I like the small places," Marley notes.

Bluegrass Scores At Lincoln Center

NEW YORK—A capacity crowd turned out for a four-hour bluegrass extravaganza at Lincoln Center's Avery Fisher Hall Dec. 8.

Promoter Geoff Berne emceed the affair, which starred the Dirt Band's John McEuen, Doc Watson, Tex Logan, Ralph Stanley, Pete Rown and autoharpist Bryan Bowers.

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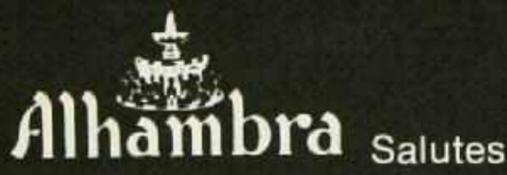
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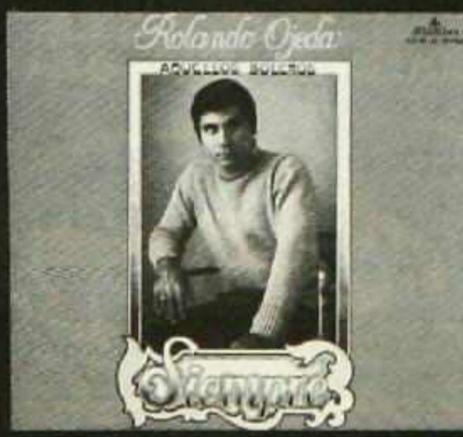


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DECEMBER 22, 1979, BILLBOARD

An open letter to Joe Sullivan from a grateful artist and friend.

Dear Joe

I'll soon be seven years and I'm still just as damned excited as I was when we first got together. I wish that all the artists in this music business could feel the same way about their manager as I feel about you. But then, you're such a special person.

Thinking back over the years, I can remember when your cool saved the day so many times getting the job done. Here to many more years ab with my honest gratitude and love.

Charlie Daniels

Starship's Tour Gaining Altitude

By ROMAN KOZAK

NEW YORK—The Jefferson Starship is out on the road again. But without singers Grace Slick and Marty Balin it is a "new" band, say Paul Kantner, who first founded the Jefferson Airplane almost 15 years ago, and Bill Thompson, manager of the band.

And because it is a new band, it has had a problem common to most new bands—low ticket sales, at least at the outset of its 29-date tour of medium sized halls booked by ICM.

"We had some problems selling

tickets," concedes Thompson. "Maybe we went out a bit too soon, before the album was released. But we had things set, the album was finished, and we were ready to go after 1½ years of not playing. We knew the initial (ticket) response wouldn't be good."

But with the release of the album, "Freedom At Point Zero," which has shot up to the top 20 within three weeks of shipment, and with greater acceptance of the band's more rock'n'roll style, and a new singer, Mickey Thomas, crowds have picked up. Nevertheless Kantner says he is in no hurry to return to the "lifeless" arenas, where the band played its last tour.

Though the Airplane/Starship was among the first to establish the now pervasive trend of using women in rock, the band made a decision not to get another woman, because, both Kantner and Thompson say, "there is no replacing Grace."

And since this is a band not especially noteworthy for its long range planning, both say it is possible that Slick may return, as Balin once did after leaving the band for four years.

Jefferson Airplane was the first of the San Francisco bands to sign with a major record label in 1965 and it is still with that label: RCA Records. It is a relationship that Thompson says is mostly good, but sometimes bad for the band.

It has been good because though the Airplane/Starship has had its commercial ups and downs through the years, it has always been one of the company's top five bands, which

meant that it always got the attention and support it needed. Even now, without two of its most famous members, RCA has stuck by the band, says Thompson.

"In my 10 years with the band I have been through five or six presidents here," adds Thompson, pointing out the disadvantages. "The problem is that as each new guy comes in a lot of people are changed within the structure of the company. It usually takes about six months for it all to get sorted out, and by then you get a new man. There is no sense of steadiness, though I think that now things are settled down a bit."

The Jefferson Starship is signed to RCA via its own Grunt Records label, which Thompson says is now more or less moribund, though Jorma Kaukonen is still signed to it. Grunt has now become more of a logo than a label.

For the future both Thompson
(Continued on page 46)

Country Showcase

• Continued from page 42

tains three bar areas, inclined seating with optional balcony viewing, eight dressing rooms, V.I.P. lounge, an overhead private seating area, 432 parking places, optional valet service and a menu that will feature steak, ribs and chicken.

Landis is personally handling all booking of the club, with Todd Landis serving as general manager. A tv remote is planned for the opening night as soon as the date is finalized.

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Rank	ARTIST—Promoter, Facility, Dates <small>• DENOTES SELLOUT PERFORMANCES</small>	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	FLEETWOOD MAC/DANNY DOUMA—Avalon Attractions, Forum, L.A., Calif., Dec. 4-6 (3)	42,359	\$10.35-\$14.35	\$560,560
2	EARTH, WIND & FIRE—Bill Graham Presents, Colis., Oakland, Calif., Dec. 2-4 (3)	36,589	\$8.50-\$10.50	\$363,641*
3	STYX/APRIL WIND—Contemporary Productions, Checkerdome, St. Louis, Mo., Dec. 6 & 7 (2)	31,450	\$8.50-\$9.50	\$291,442*
4	NEIL DIAMOND—Jerry Weintraub/Concerts West, Convention Center, Ft. Worth, Tx., Dec. 10	13,894	\$10-\$15	\$201,685*
5	EARTH, WIND & FIRE—Lewis Grey Productions/Avalon Attractions, Forum, L.A., Dec. 8	15,896	\$10.50-\$12.50	\$187,495*
6	OUTLAWS/MOLLY HATCHET—Electric Factory Concerts, Spectrum, Philadelphia, Pa., Dec. 7	19,567	\$7.50-\$9	\$150,562*
7	FLEETWOOD MAC/DANNY DOUMA—Larry Vallon Presents, Sports Arena, San Diego, Calif., Dec. 9	11,748	\$11.50-\$12.50	\$143,278*
8	EARTH, WIND & FIRE—Bill Graham Presents, Cow Palace, San Francisco, Calif., Dec. 5	14,010	\$9.50-\$10.50	\$135,236*
9	KENNY LOGGINS/TOM JOHNSTON—Pace Concerts/Louis Messina, The Summit, Houston, Tx., Dec. 9	8,350	\$8.65-\$9.65	\$78,350
10	BARKAYS/KOOL & THE GANG/PLEASURE/RODNEY WINFIELD—Lewis Grey Productions, Municipal Aud., Kansas City, Mo., Dec. 9	9,183	\$7.50-\$8.50	\$72,905*
11	GRATEFUL DEAD—Contemporary Productions, Kiel Aud., St. Louis, Mo., Dec. 9	8,394	\$7.50-\$8.50	\$70,642
12	OUTLAWS/MOLLY HATCHET—Don Law Co., Civic Center, Portland, Me., Dec. 9	9,300	\$7.50	\$69,338*
13	FOREIGNER/WET WILLIE/NANTUCKET—Entam, Freedom Hall, Johnson City, Tenn., Dec. 7	8,500	\$8	\$67,544*
14	OUTLAWS/MOLLY HATCHET—Don Law Co., Civic Center, Springfield, Mass., Dec. 5	8,041	\$8.50	\$67,522*
15	FOREIGNER/WET WILLIE—Sound Seventy Productions, Civic Center, Huntsville, Ala., Dec. 4	7,534	\$7.50-\$8.50	\$61,310
16	ATLANTA RHYTHM SECTION/MOTHER'S FINEST/ALIAS—Albert Promotions, Civic Center, Savannah, Ga., Dec. 7	7,391	\$7-\$8	\$57,581
17	FOREIGNER/WET WILLIE/38 SPECIAL—Entam, Colis., Knoxville, Tenn., Dec. 6	7,182	\$8	\$55,512
18	BOB MARLEY & THE WAILERS/BETTY WRIGHT—Feyline Presents, Arena, D.U., Denver, Co., Dec. 5	5,398	\$8-\$9.50	\$46,401
19	WAYLON JENNINGS/THE CRICKETS—Entam, Aud., Greenville, N.C., Dec. 4	5,676	\$7-\$8	\$42,396
20	GRATEFUL DEAD—Sunshine Promotions/Monarch Entertainment, Conventions Center, Indianapolis, Ind., Dec. 7	5,123	\$7.50-\$8.50	\$38,579
21	BARKAYS/KOOL & THE GANG/PLEASURE—Feyline Presents/R'n'B Productions/JAM, Civic Center, Monroe, La., Dec. 9	5,059	\$6.50-\$7.50	\$35,658
22	JEFFERSON STARSHIP/SWEETBOTTOM—Landmark Productions, Aud., Milwaukee, Wisc., Dec. 4	4,341	\$8-\$9	\$34,884
Auditoriums (Under 6,000)				
1	GRATEFUL DEAD—Monarch Entertainment/JAM, Uptown Theatre, Chicago, Ill., Dec. 3-5 (3)	13,143	\$9.50-\$10.50	\$130,272*
2	DAN FOGELBERG—Bill Graham Presents, Community Theatre, Berkeley, Calif., Dec. 8	3,497	\$7.50-\$9.50	\$31,638*
3	JEFFERSON STARSHIP/SWEETBOTTOM—Landmark Productions, Sawyer Aud., La Crosse, Wisc., Dec. 5	3,693	\$8-\$8.50	\$29,189
4	DAN FOGELBERG—Concerts West, Paramount Theatre, Portland, Ore., Dec. 6	2,956	\$8.50-\$9.50	\$26,896*
5	KARLA BONOFF—John Bauer Concerts, Paramount Theatre, Seattle, Wa., Dec. 9	2,823	\$8-\$9	\$24,995
6	FIREBALL/STEVE ALDRICH—Feyline Presents, Thunderbird Gym, Casper, Wyoming, Dec. 7	3,160	\$6-\$8	\$21,385*
7	JEFFERSON STARSHIP/SWEETBOTTOM—Landmark Productions, Colis., Madison, Wisc., Dec. 5	2,516	\$8-\$8.50	\$19,298
8	KARLA BONOFF/STEVE FORBERT—John Bauer Concerts, Paramount Theatre, Portland, Ore., Dec. 8	1,882	\$8-\$9	\$16,885
9	RAINBOW/GAMMA—Monarch Entertainment, Landmark Theatre, Syracuse, N.Y., Dec. 8	1,337	\$6.50-\$7.50	\$9,883
10	GAMMA/RICK DERRINGER—Monarch Entertainment, Aud., Theatre, Rochester, N.Y., Dec. 7	1,165	\$6.50-\$7.50	\$8,470
11	REX SMITH—Monarch Entertainment, Aud. Theatre, Rochester, N.Y., Dec. 9	778	\$6.50-\$7.50	\$5,745
12	PAT BENATAR/GIBRALTAR—Sound Seventy Productions, Walden Aud., Conway, Ark., Dec. 8	1,151	\$2.94	\$3,384*

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| Kim Fowley | Pancho Makzoume | Dave Williamson |

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FOR THE VERY BEST NEW YEAR



Talent In Action

SANTANA

Palladium, New York

There was nothing subtle about Santana's 10th anniversary celebration concert Nov. 25. Rock boomed through the soldout house at a galloping pace, led by the searing guitar leads of Carlos Santana. And the thunderous responses given 21 no-miss selections served as testimony to the band's staying power, especially as a concert attraction.

Greatest hits made up the bulk of this 2 1/4-hour program, the second of two performances. Of course, sturdy warhorses like "Black Magic Woman/Gypsy Queen," "Soul Sacrifice" and "Europa" enjoyed their umpteenth incarnation, packing an ever mighty wallop.

But selections from "Marathon," the band's latest Columbia release, also hit with much the same impact. The atmospheric "Aqua Marine" and "Lightning In The Sky," with its heated guitar-drum interplay, were given impressive debuts.

The eight-piece band's musicianship is polished, providing one of the most exciting rhythmic drives offered by a group. Santana may have a limited bag of guitar tricks, but his emotionally intense attack did not let Santanaphiles down.

Each of the three separate encores elevated the program's feverish pulse. The band's popular cover of "She's Not There" moved over the crowd in a tidal wave of power riffing, rhythm trade-offs and the arrangement's notorious guitar breaks.

But the surprise of the final encore was a blues-soaked "I Want You/She's So Heavy." The Beatles' song opened with call and response between new vocalist Alexander J. Ligertwood and Santana's wailing guitar and climaxed in a percussive barrage of drums, timbales and congas.

BOB RIEDINGER JR.

Talent Talk

Two Portlands, on two coasts, have proven unlucky for two major acts with **Kiss** and **Aerosmith** having to cancel shows recently. Kiss was stymied by pyrotechnics while a virus brought down Aerosmith.

The Kiss show at the Portland Coliseum was called off after the Oregon fire marshal refused to issue a permit, despite appeals by Pyro Tech Inc., a federally licensed special effects company, which does the Kiss effects.

In the case of Aerosmith, concerts have also been cancelled in Hampton, Va., Pittsburgh, and Knoxville, after Aerosmith's **Steven Tyler** was felled by a virus three songs into his Portland, Me., show. The remainder of the Portland concert had to be cancelled.

A few firsts: "Pop Muzik" is the first RIAA certified single in **Sire Records'** 14-year-old history; "Fool In The Rain," is the first **Led Zeppelin** single in more than 3 1/2 years. And the first LP of the '80s will be "**Low Stevens**" on **Cloze Records** which will be released at 12:01 a.m. on New Year's Day.

It was **Phillip D'Arrow** who played at the recent "Burn The Disco" party at the Heat rock disco. In addition, D'Arrow says he printed at his own expense copies of his new **Polydor** single, "Burn The Disco Down" to give to fans who brought disco records to the party. These disco records were then given away to charity, and not burned, continues D'Arrow.

Elton John and **Cher** will host the seventh annual **American Music Awards** live from Los Angeles Jan. 18 on ABC-TV at 9 p.m. Fifteen awards will be awarded in the pop/rock, country and soul categories. **Dick Clark** is the executive director.

LA's **Roxy** played host to two benefit performances Nov. 27 and Dec. 6. The first show was a \$20 per ticket **Bob Marley** concert for the **Sugar Ray Robinson Youth Foundation**. Grossing \$6,500 for the Foundation, the soldout concert was attended by personalities including **Rolling Stone Ron Wood**, **Rita Coolidge**, **Jimmy Cliff** and **Jack Nicholson**.

Joining **Santana** onstage at the Roxy at the Dec. 6 benefit, proceeds from which went to UNICEF's International Year of the Child 1979, were **Herbie Hancock** and **Al McKay** of **Earth, Wind & Fire**. That soldout concert generated some \$6,000.

Veteran writer/producer **Kenny Laguna**, best known for his work with the **Steve Gibbons Band**, ex-**Runaway Joan Jett** and **Tommy James & the Shondells**, has cut his first record after 15 years behind the glass.

JETHRO TULL

Civic Auditorium, Santa Monica, Calif.

In a special benefit concert sponsored by KMET-FM for UNICEF, with tickets selling at a

flat \$25 per Nov. 16, the Tull band put on a 20-minute, one hour and 47-minute show before a three-fourths filled house.

The veteran six piece band leaned heavily on
(Continued on page 46)

Signings

Pop band the **Eighties** to **Meanwhile Records** in Los Angeles. ... Singer/songwriter **B. W. Stevenson** parts with contemporary Christian label **MCA/Songbird Records**.

Leo Leichter, president of **PDQ Directions**,

takes over personal management of **DJM Record's Johnny "Guitar" Watson**. Watson's forthcoming LP will be released early next year, followed by a summer tour of the U.S. and Europe.

If you want the condenser microphone sound on stage, Electro-Voice gives you that option.

The PL76 and PL77 condenser cardioid microphones are fast becoming the number one choices of vocalists who want to make the "studio-condenser" sound a part of their act. Both mikes give you condenser performance in a package that competes with dynamic microphone durability. Their gutsy, bass-boosting proximity effect adds presence to any voice. The PL76 is powered by a 4.5 volt battery. The PL77 is similar except that it is also phantom powerable. The "77's" output is 4 dB down from the "76's" to allow for more flexibility at the mixing board, and it has a recessed on/off switch that many sound men prefer.

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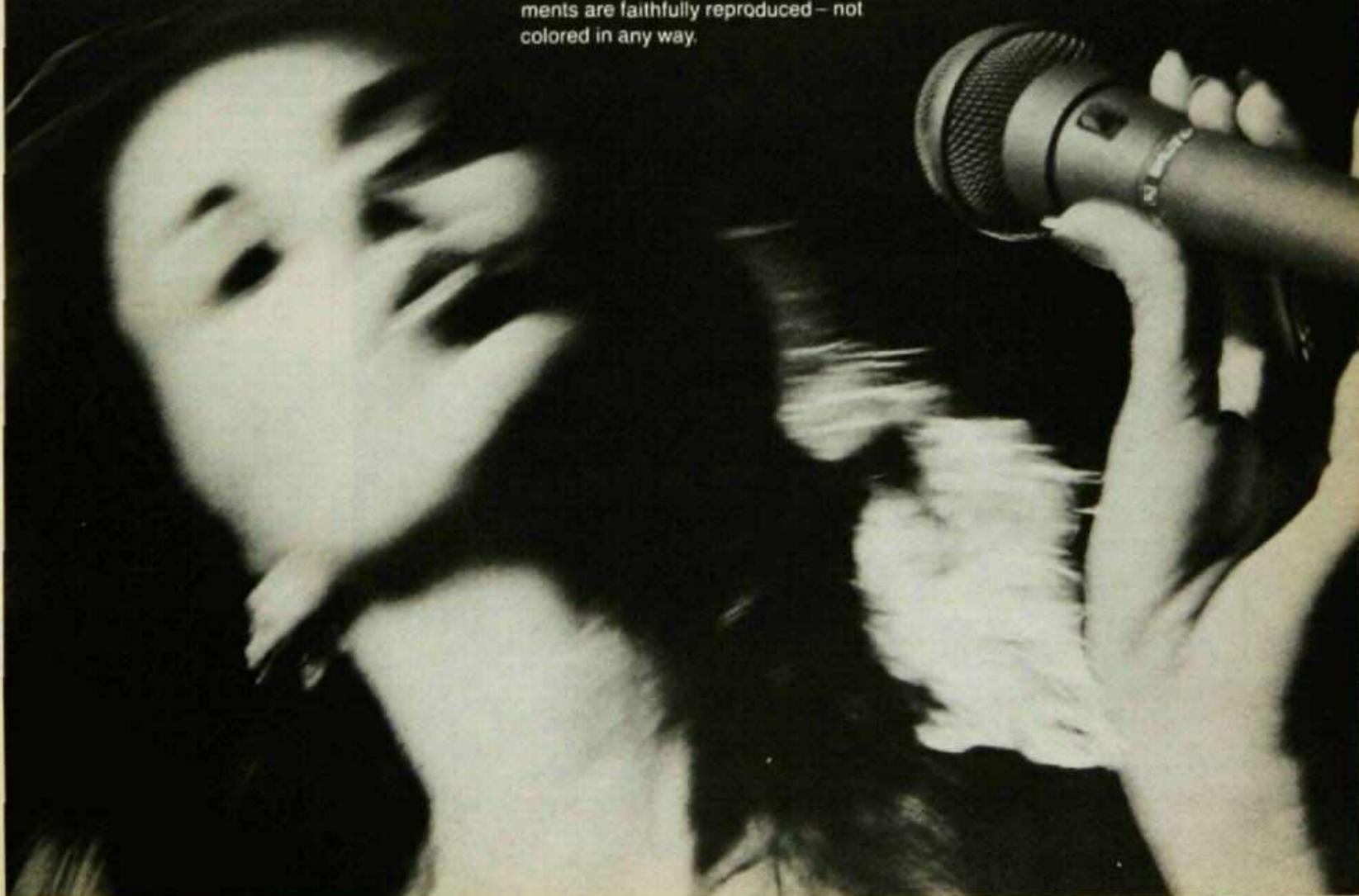
All E-V Pro-Line microphones come with super-tough Membrallex grille screens that resist denting. Designed to

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Talent

Talent In Action

• Continued from page 45

its newer, less poignant material throughout. It also took a more raucous approach to its playing than usual, which detracted somewhat from the group's patented subtle baroque touches, largely effected by leader Ian Anderson's expertise on flute.

The first half-hour was devoted entirely to material off the group's most recent Chrysalis LP "Stormwatch," hammering home "Orion," "Elegy," "Warm Sporan" and the single, "Home." That the audience reacted more enthusiastically to Tull's vintage material—"Aqualung," "Thick As A Brick" and the encore number, "Locomotive Breath"—proved that concentrating on the new, while a bold stroke, indeed, may not have been the most prudent one.

Backing Anderson instrumentally were: Barri-more Barlowe, drums, whose mid-set solo enthralled the crowd; John Evan and David Palmer on keyboards; Martin Barre, guitar, and Dave Pegg, bass. The latter replaced the late John Glascock last spring when Glascock was forced to drop out due to a heart condition which proved fatal Nov. 18, just two days after the Friday concert. Glascock was 27.

Sound, lighting and special effects were flawless. The onstage nautical motif and showering the crowd with balloons and confetti at show's end went over big. **JOE X. PRICE**

MANHATTAN TRANSFER

Masonic Auditorium, San Francisco
The veteran harmonizers, whose spiffy, challenging and highly cosmopolitan style has always found a ready audience in the Bay Area, did two nights, Dec. 7-8, at this attractive Nob Hill venue, drawing 60%-70% capacity each night.

As expected, the 20-song show (presented in two segments of 45 minutes and one hour) highlighted material from the latest Atlantic LP, "Extensions." The show itself preserved the perhaps paradoxical approach of the album which presents a highly futuristic visual image of the group despite the fact that the emphasis is on older, almost reverently jazzy material.

The proceedings began with a tightly honed, blistering tour de force delivery of the lengthy "Extensions" opener "Birdland," composed by Weather Report's Joe Zawinul with lyrics by Jon Hendricks.

This nine-song opening segment, which included a Janis Siegel solo on "This Love Of Mine," a Siegel lead on "Don't Let Go" and an Alan Paul lead on the Four Tops' classic "Baby Don't Leave Me," ended with another jazz dazler, "Four Brothers," certainly a most appropriate tune for this group.

The longer and more varied second segment opened with an instrumental statement of Bernard Hermann's "Twilight Zone" theme, which led into the Alan Paul-penned "Twilight Tone." Other highlights included yet another venerable jazz piece, "Body And Soul," a charming and well-executed comic monolog by Hauser as ultra-hipster Eldorado Caddy; a dynamite fusion instrumental by the six-man backing band; and "Candy," which got a strong response.

New member Cheryl Bentyne, an equally leggy, redhead replacement for Laurel Masse, lent excellent visual and vocal support without taking any forefront roles.

The four performers, seasoned professionals that they are, were dazzling and satisfying throughout, but there is a problem in that they do not quite fulfill the intimations of new directions that the album promotion sets up.

This is indicated by the fact that Alan Paul's Guido Panzini schtick is still a climactic part of the show, as it has been for many years, and the closing songs are the equally tried and true "Operator" and "Tuxedo Junction."

Perhaps the group is trying to make a mildly prophetic statement that one form of '80s music will harken back to older, complexly layered material as a logical adjunct to advancing technology. Then again, perhaps it's just a confusion of images. **JACK McDONOUGH**

PAT BENATAR

Roxy, Los Angeles

It looks as if the '80s are going to be the decade in which women finally get a grip on rock'n'roll consciousness and fling it back at their audience as something more than just urbanized country or easy listening with a heavy backbeat.

While Blondie's Deborah Harry has broken a lot of ground, there are plenty of contenders coming up right behind her, and at a tollout

show here Nov. 19, Pat Benatar flung out an hour-plus 11-song challenge to go nine rounds with the best of them.

Benatar's greatest asset is a powerhouse voice with range and grit that startled more than one audience member into open-mouthed submission. She also had some great material to work with: three Chinn/Chapman gems, Johnny Cougar's "I Need A Lover," chestnuts from the Rascals and Paul Revere & the Raiders, and some promising compositions of her own with bassist Roger Capps.

The show didn't really get off the ground until the third song, "I Need A Lover," which Benatar delivered with admirable hard-edged desperation. Chinn/Chapman's "In The Heat Of The Night," was another high point, kicking off with a sonic wall intro from the band, a sort of slinky "Town Without Pity" delivery from Benatar and an effective break from guitarist Neil Gardo.

"We Live For Love" showcased Benatar's impressive command of the higher octaves, while "No You Don't" delivered her promise of anger gratification for all those in the audience "who ever loved someone who treated you like shit."

The problems with this show were twofold: Benatar needs to work on matching her stage presence, which was a little stiff, self-conscious and hesitant, to her vocals, which were none of the above. And the band, which was so hot, got carried away with itself and needs to lay back more and let the star of the show keep those electrifying vocals up front where they belong. **SUSAN PETERSON**

DAN FOGELBERG

Berkeley Community Theatre, Berkeley, Calif.

Fogelberg, presently touring behind his new Columbia album "Phoenix," delivered a two-hour, 24-song set to an early sellout house at this 3,600-seat venue Dec. 8, playing solo and accompanying himself only on piano and six and 12-string guitar.

Fogelberg did not rely overly much on the "Phoenix" material but offered a wide range of songs from throughout his career, including his well-known "state songs" picturing feelings for Tennessee, Illinois and Colorado; also included were a few short pace-changers from other writers; a brief bit of material from his 1978 collaboration with Tim Weissberg; and some classical guitar pieces, most notable of which was a rendition of fine theme from the 1959 Brazilian film "Black Orpheus."

Fogelberg is a pleasant enough (if sometimes obnoxiously ingratiating) performer whose piano work is particularly attractive, but his songs—hollow, overwrought dramaturgy cast in pastel and shot through a Vaseline lens—are certainly among the wimpiest in the general world of rock and continually exhibit the worst faults of the "sensitive songwriter" school.

The most egregious examples were a tune called "The Same Auld Lang Syne" (identified as a "Phoenix" outtake destined for the next album) and an equally dreadful collection of cliches from "Phoenix" titled "Longer," cited by Fogelberg as "my own favorite song from the past three years."

These transparently romanticized images, coupled with Fogelberg's pop-operatic approach, Ultrabrite guitars and high tenor voice, yielded an impression like that achieved in Barbara Cartwright novels of being out on a wind-swept cliff on a moonlit midnight.

Of course, there is always a ready market for such facile sentimentalized "poetry," and Fogelberg's audience—predominately white females of college age—eats it up and asks for more. In fact, at times the performance had the ambience of a special weekend event at a sorority gathering.

Indeed, after the set-closer, "Part of the Plan" (one of the few songs with any real substance) the fans rabidly called the singer back for two encores, one of them after the house lights had been turned up. **JACK McDONOUGH**

Starship's Tour

• Continued from page 44

and Kantner are looking to video. The mysterious object on the LP cover that the young boy, Thompson's son, is either chasing or throwing is a representation of an RCA videodisk. In between shows Kantner is working to turn his science fiction LP, "Blows Against The Empire" into either a novel or a screenplay, if backing a found.

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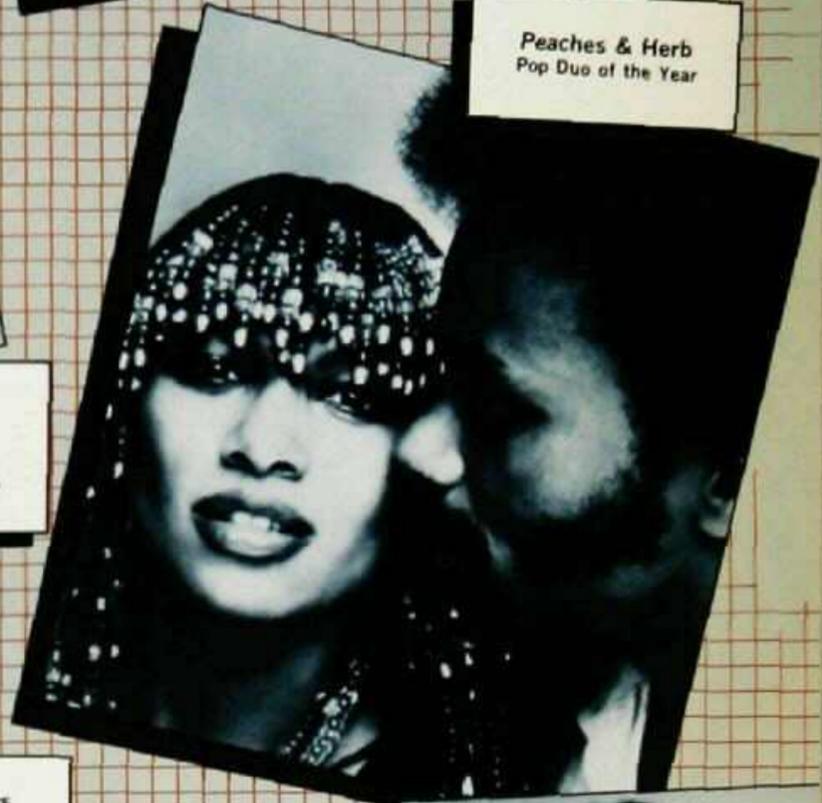
TALENT AWARDS

NO.1 ARTISTS OF THE YEAR

Chic
Soul Artist of the Year



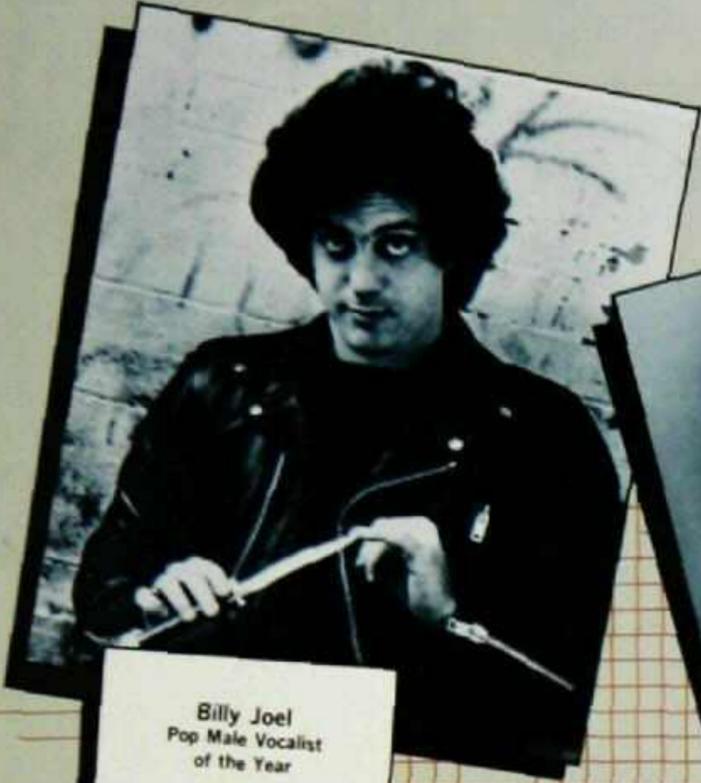
Peaches & Herb
Pop Duo of the Year



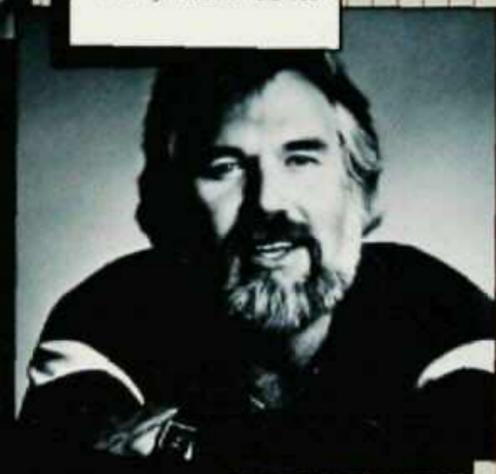
Donna Summer
Pop Female Vocalist
of the Year
Disco Artist of the Year



Billy Joel
Pop Male Vocalist
of the Year



Kenny Rogers
Country Artist of the Year



The Knack
New Pop Artist
of the Year



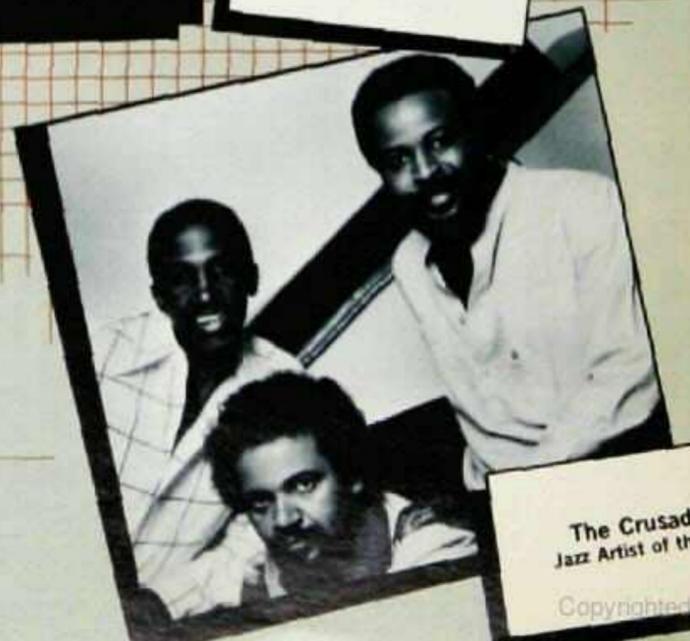
Al Stewart
Adult Contemporary Artist
of the Year



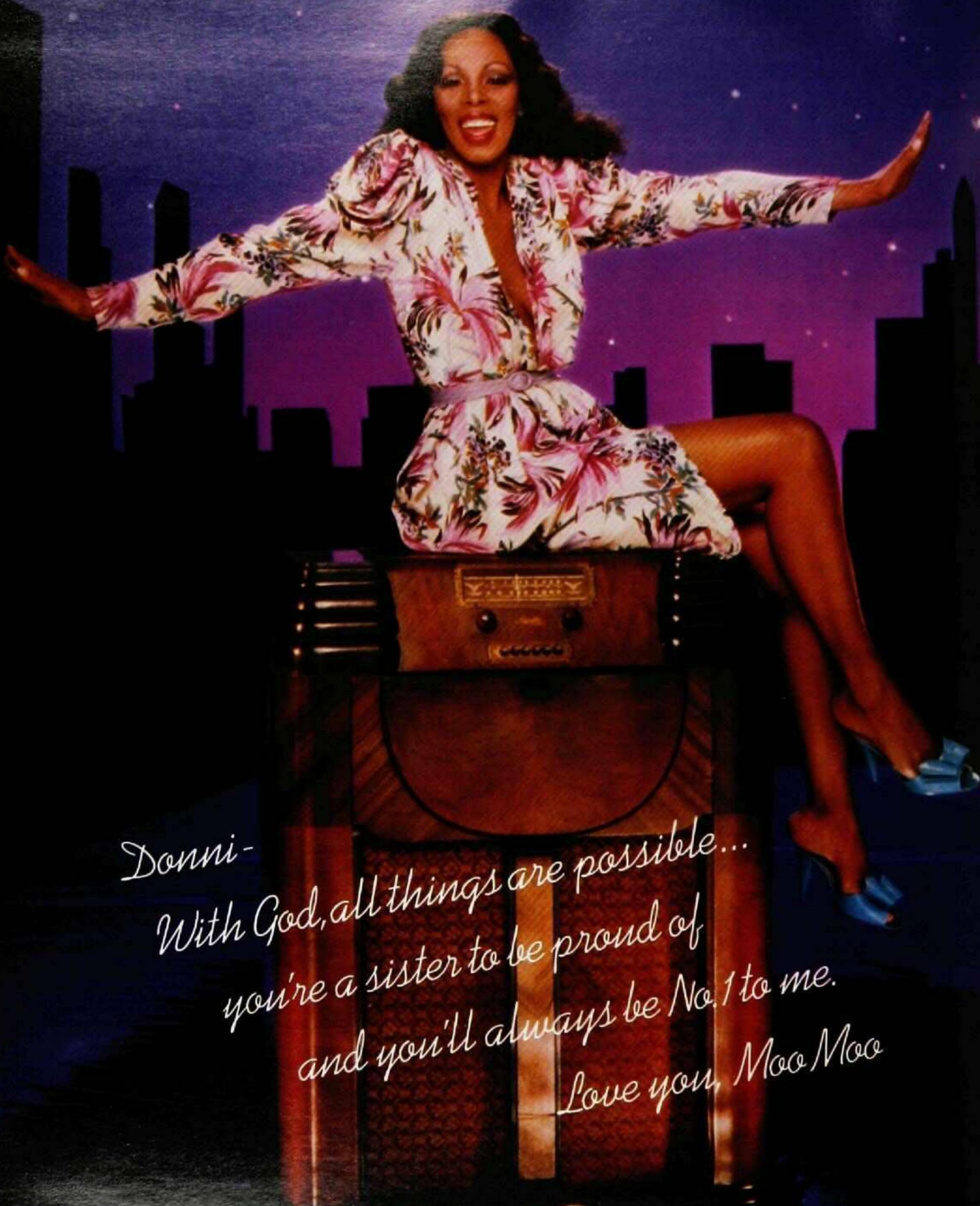
The Bee Gees
Pop Group of the Year



The Crusaders
Jazz Artist of the Year



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Donni-
With God, all things are possible...
you're a sister to be proud of
and you'll always be No. 1 to me.
Love you, Moo Moo

SUSAN HUNAO
MANAGEMENT



TALENT IN ACTION

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1979: THE GREAT ROCK/DISCO TITLE BOUT

By PAUL GREIN

1979 was a year of change in popular music, and that evolutionary process is reflected in Billboard's year-end charts. Rock's strong resurgence after a lengthy disco cycle is reflected in the posting of Dire Straits, Joe Jackson and Rickie Lee Jones as the top new album group, male and female performers of the year, replacing 1978 newcomer champs the Village People, Peter Brown and Evelyn "Champagne" King.

The rock upswing also factors in the awards sweep made by the Knack, whose "My Sharona" was the clarion call of the new music when it hit No. 1 in August. That song is the year's top single, while the Knack is the top new act (albums and singles combined) and its producer, Mike Chapman, is No. 1 in his field.

Chapman has two other records in this year's top 30: Blondie's "Heart Of Glass," one of the first rock/disco fusion hits, and Suzi Quatro & Chris Norman's slick duet "Stumblin' In."

The return of rock is also seen in the fact that the year's top 20 albums include product by such new or recently-emerging groups as the Cars, Blondie, the Knack, Cheap Trick and Van Halen, as well as such veteran acts as the Doobie Brothers, Supertramp, Styx and Bob Seger & the Silver Bullet Band.

The preponderance of disco in the first half of the year is reflected in that seven of the year's top 10 singles have a strong dance hook, up from three of the top 10 last year.

Donna Summer emerges as the top pop female artist after finishing second the past two years to Linda Ronstadt. Summer is also the year's top overall singles artist—the first female to cop the prize since Diana Ross in 1976.

Billy Joel is the top overall album artist—the first solo act to win since Elton John in 1975. Aerosmith, Fleetwood Mac and the Bee Gees took the prize the past three years.

Joel is also the top male artist, up from last year when he finished third behind Andy Gibb and Barry Manilow. Joel is the male album winner, while Rod Stewart nabs the male singles artist prize for the second time in three years.

And Joel's "52nd Street" is the year's top album, giving him the crown he narrowly missed last year when "The Stranger" finished fourth.

The Bee Gees repeat their 1978 win as top overall pop group, though Chic replaces the trio as top pop singles group, while the Cars take the album group title.

Top duo on both singles and albums is Peaches & Herb, replacing 1978 champs Steely Dan.

Columbia repeats as top pop album label and regains the top pop singles crown for the first time since 1974, after being bested, in turn, by Capitol, Warner Bros. and RSO.

Columbia was the No. 1 label in both soul singles and albums in 1978, but this year relinquishes both titles to Warner Bros. It's a big breakthrough for WB, which wasn't even in the top 10 on either tally as recently as 1975. The takeover was accomplished on the strength of Funkadelic, Ashford & Simpson and Chaka Khan.

But the year's top soul act is Atlantic's Chic, which makes a clean sweep of the r&b awards, hauling in top album ("C'est Chic") and top single ("Good Times") in addition to being cited as top act in both categories. Chic helps Atlantic climb to number two in the soul albums and singles label tallies—its strongest year since 1975, when it topped both charts. And Chic's musical kingpins, Bernard Edwards and Nile Rodgers, finish second only to Mike Chapman on the pop producer listing.

In country, Kenny Rogers is top overall artist and top album artist, helping UA to dethrone RCA as top country album label

after many consecutive wins. Rogers' "The Gambler" is also the year's top country LP. Willie Nelson is the top country singles artist, with RCA retaining its perennial championship as top country singles label.

The crossover connection is seen in the naming of Anne Murray's "I Just Fall In Love Again" as top country record. It's also fifth on the adult contemporary list.

Adult contemporary saw big changes in 1979, as what were once middle-of-the-road stations incorporated more mainstream album-oriented sounds. This is best seen by the naming of disks by Al Stewart ("Time Passages") and Poco ("Crazy Love") as the top adult contemporary hits of the year. The top label in the field is again Columbia.

Columbia is also No. 1 again in jazz, though MCA comes out of nowhere to finish number two, based on the fact that it has the year's top act and top album with the Crusaders and "Street Life."

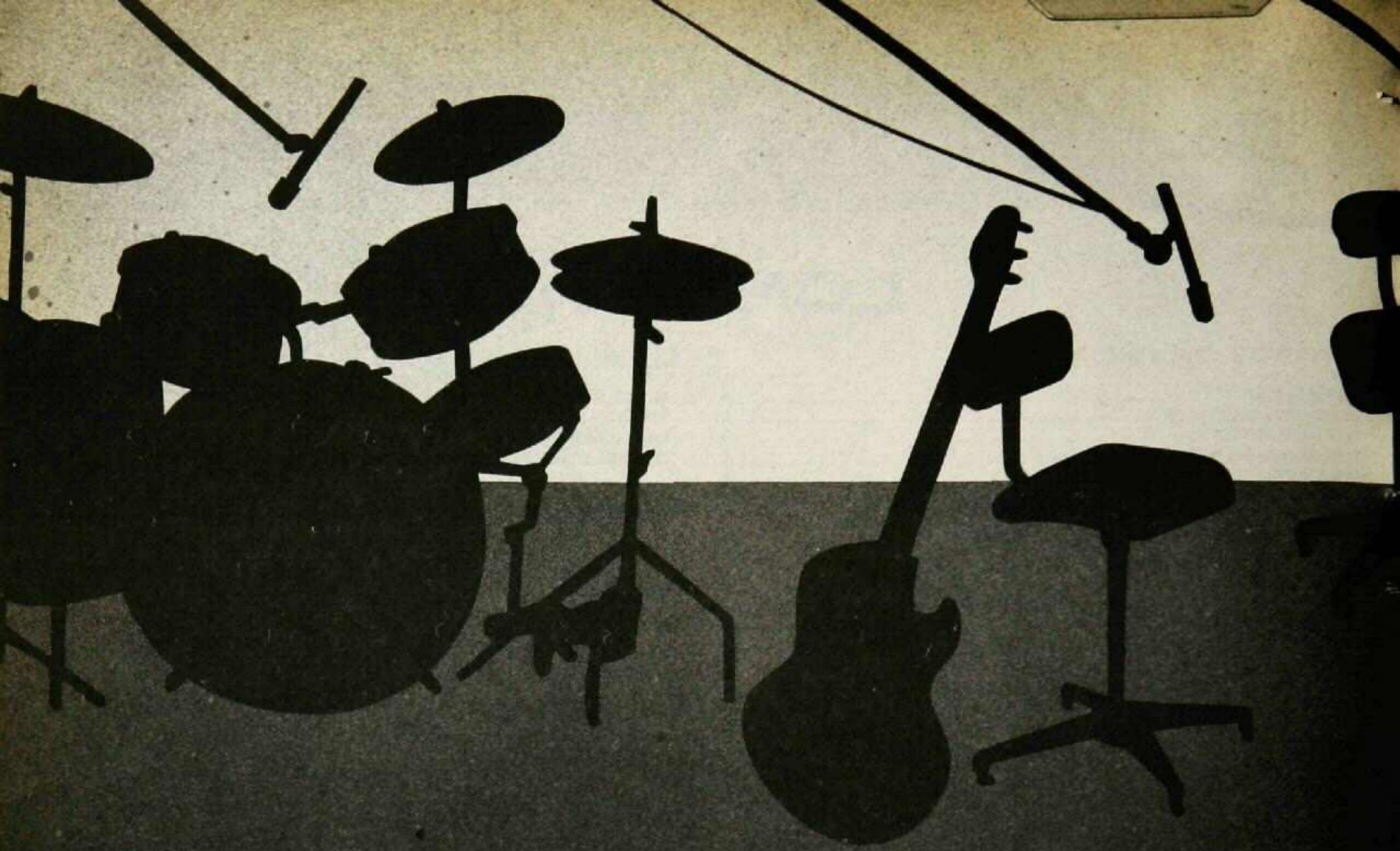
Chuck Mangione was top jazz artist last year; George Benson won the two years before that. Benson is this year's top male jazz artist; Angela Bofill takes the female prize, replacing Bobbi Humphrey.

Casablanca is the top disco label for the third straight year, paced by the fourth consecutive award to Donna Summer as the year's top disco artist. Summer and Chic repeat their one-two finish in the disco record category with "Hot Stuff" and "Le Freak;" they were one-two last year with "Last Dance" and "Dance, Dance, Dance"/"Everybody Dance."

London is a repeat winner as top classical label, while Savoy continues its unbroken win streak in gospel. But for the second time in three years, the top gospel album is by Walter Hawkins & The Love Center Choir on Light. "Love Alive II" reprises the 1977 gospel win of "Love Alive."

A Billboard Spotlight

DECEMBER 22, 1979, BILLBOARD



The success of our artists

#1 Pop Male Artist:

Billy Joel

#1 Pop Album:

"52nd Street"

#1 Pop Album Artist:

Billy Joel

#1 Country Single Artist:

Willie Nelson

#1 Pop Male Album Artist:

Billy Joel

With artists like ours, nine #1 awards and thirteen #2

Columbia

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reflects on us.

**#1 Pop Single Label:
Columbia**

**#1 Pop Album Label:
Columbia**

**#1 Adult Contemporary Label:
Columbia**

**#1 Jazz Label:
Columbia**

and #3 awards isn't very surprising—just very satisfying.

Records

1

TOP ARTISTS OF THE YEAR

TOP OVERALL MALE ARTISTS

HOT 100 & TOP LPs COMBINED

1. BILLY JOEL (6) Columbia
2. BEE GEES (5) RSO
3. CARS (6) Elektra
4. EARTH, WIND & FIRE (3) Columbia, (4) ARC/Columbia
5. DOOBIE BROTHERS (4) Warner Bros.
6. VILLAGE PEOPLE (7) Casablanca
7. VAN HALEN (4) Warner Bros.
8. KENNY ROGERS (7) United Artists
9. SUPERTRAMP (5) A&M
10. THE KNACK (3) Capitol
11. ROD STEWART (3) Warner Bros.
12. DIRE STRAITS (4) Warner Bros.
13. FOREIGNER (7) Atlantic
14. LITTLE RIVER BAND (5) Capitol, (1) Harvest
15. BARRY MANILOW (6) Arista
16. TOTO (4) Columbia
17. POCO (2) MCA, (1) ABC
18. CHUCK MANGIONE (3) A&M, (1) Mercury
19. BAD COMPANY (4) Swan Song
20. JACKSONS (2) Epic, (1) Columbia
21. CHICAGO (6) Columbia
22. G.Q. (3) Arista
23. NEIL YOUNG (3) Reprise
24. ERIC CLAPTON (4) RSO
25. RICK JAMES (6) Gordy
26. THE WHO (4) MCA, (1) Polydor
27. KANSAS (5) Kirshner
28. GERRY RAFFERTY (6) United Artists
29. ELTON JOHN (5) MCA
30. GEORGE THOROGOOD (1) Rounder, (1) (MCA)
31. BLUES BROTHERS (3) Atlantic
32. WILLIE NELSON (2) Columbia, (1) RCA
33. SYLVESTER (5) Fantasy
34. BOSTON (5) Epic
35. WAYLON JENNINGS (3) RCA
36. AL STEWART (3) Arista
37. JOHN STEWART (3) Arista
38. DR. HOOK (5) Capitol
39. EDDIE MONEY (6) Columbia
40. GINO VANELLI (3) A&M
41. CHARLIE DANIELS BAND (2) Epic
42. MARSHALL TUCKER BAND (2) Warner Bros., (1) Capricorn
43. QUEEN (4) Elektra
44. SPYRO GYRA (2) Infinity
45. RAYDIO (2) Arista
46. SANTANA (5) Columbia
47. FOXY (4) Dash
48. JOE JACKSON (2) A&M
49. TEDDY PENDERGRASS (3) P.I.R.
50. TED NUGENT (3) Epic

TOP OVERALL NEW ARTISTS

HOT 100 & TOP LPs COMBINED

1. THE KNACK (3) Capitol
2. DIRE STRAITS (4) Warner Bros.
3. SISTER SLEDGE (3) Atlantic
4. GQ (3) Arista
5. RICKIE LEE JONES (3) Warner Bros.
6. JOE JACKSON (2) A&M
7. AMII STEWART (3) Ariola
8. ANITA WARD (2) Juana
9. INSTANT FUNK (2) Salsoul
10. POLICE (2) A&M
11. REX SMITH (2) Columbia
12. STEPHANIE MILLS (2) 20th Century
13. TRIUMPH (3) RCA
14. BLACKFOOT (3) Atco
15. McFADDEN & WHITEHEAD (2) P.I.R.
16. ROCKETS (3) RSO
17. BELL & JAMES (2) A&M
18. NICK LOWE (2) Columbia
19. McGUINN, CLARK & HILLMAN (2) Capitol
20. ANGELA BOFILL (2) GRP (Arista)
21. PATRICK HERNANDEZ (2) Columbia
22. BRAM TCHAIKOVSKY (2) Polydor
23. BILLY THORPE (1) Polydor
24. SNIFF 'N' THE TEARS (2) Atlantic
25. MOLLY HATCHET (2) Epic

TOP OVERALL FEMALE ARTISTS

HOT 100 & TOP LPs COMBINED

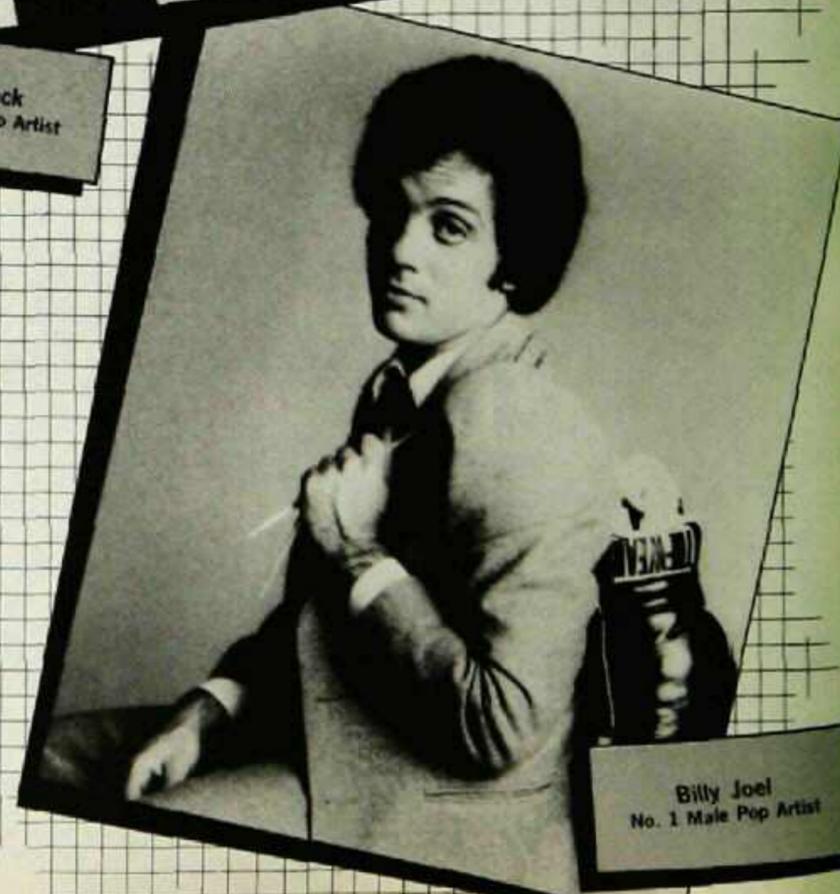
1. DONNA SUMMER (7) Casablanca
2. ANNE MURRAY (6) Capitol
3. OLIVIA NEWTON-JOHN (5) MCA, (1) RSO
4. SISTER SLEDGE (3) Atlantic
5. BARBRA STREISAND (3) Columbia
6. GLORIA GAYNOR (4) Polydor
7. RICKIE LEE JONES (3) Warner Bros.
8. POINTER SISTERS (4) Planet
9. LINDA RONSTADT (4) Asylum
10. DIANA ROSS (3) Motown
11. NICOLETTE LARSON (3) Warner Bros.
12. EVELYN "CHAMPAGNE" KING (5) RCA
13. DOLLY PARTON (6) RCA
14. AMII STEWART (3) Ariola
15. ANITA WARD (2) Juana
16. DIONNE WARWICK (2) Arista
17. ALICIA BRIDGES (3) Polydor
18. CHER (4) Casablanca
19. MELISSA MANCHESTER (4) Arista
20. STEPHANIE MILLS (2) 20th Century
21. CHAKA KHAN (2) Warner Bros.
22. EMMYLOU HARRIS (2) Warner Bros.
23. SUZI QUATRO (4) RSO
24. MAXINE NIGHTINGALE (2) Windsong
25. A TASTE OF HONEY (4) Capitol
26. MINNIE RIPERTON (1) Capitol
27. CRYSTAL GAYLE (4) United Artists, (2) Columbia
28. ANGELA BOFILL (1) GRP/Arista
29. PATTI SMITH (2) Arista
30. JONI MITCHELL (1) Asylum
31. LINDA CLIFFORD (2) RSO
32. BONNIE POINTER (3) Motown
33. JONES GIRLS (2) P.I.R.
34. TANYA TUCKER (2) MCA
35. CARLY SIMON (3) Elektra
36. JUDY COLLINS (2) Elektra
37. NATALIE COLE (2) Capitol
38. BETTY WRIGHT (2) Alston
39. JENNIFER WARNES (3) Arista
40. PHYLLIS HYMAN (1) Arista
41. TEENA MARIE (1) Gordy
42. MAUREEN McGOVERN (3) Warner/Curb
43. BARBARA MANDRELL (3) MCA, (2) ABC
44. LOUISE GOFFIN (2) Asylum
45. ST. TROPEZ (2) Butterfly
46. MELBA MOORE (2) Epic
47. FRANCE JOLI (2) Prelude
48. THE ROCHES (1) Warner Bros.
49. BETTE MIDLER (2) Atlantic
50. BRENDA RUSSELL (2) Horizon



Donna Summer
No. 1 Female Pop Artist



The Knack
No. 1 New Pop Artist



Billy Joel
No. 1 Male Pop Artist

**THANKS,
FOR A
GREAT YEAR!
MIKE CHAPMAN**

TOP ARTISTS OF THE YEAR

1

Peaches & Herb
No. 1 Pop Duo



Chic
No. 1 Soul Artist



Kenny Rogers
No. 1 Country Artist



Bee Gees
No. 1 Pop Group



TOP OVERALL POP GROUPS

HOT 100 & TOP LPs COMBINED

1. BEE GEES (5) RSO
2. CARS (6) Elektra
3. EARTH, WIND & FIRE (3) Columbia (4) ARC/Columbia
4. STYX (7) AM
5. CHIC (6) Atlantic
6. DOOBIE BROTHERS (4) Warner Bros.
7. VILLAGE PEOPLE (7) Casablanca
8. VAN HALEN (4) Warner Bros.
9. SUPERTRAMP (5) A&M
10. THE KNACK (3) Capitol
11. DIRE STRAITS (4) Warner Bros.
12. BLONDIE (5) Chrysalis
13. FOREIGNER (7) Atlantic
14. CHEAP TRICK (5) Epic (1) EMI-America
15. LITTLE RIVER BAND (5) Capitol (1) Harvest
16. TOTO (4) Columbia
17. POCO (2) MCA (1) ABC
18. LED ZEPPELIN (4) Swan Song (4) Atlantic
19. BOB SEGER & SILVER BULLET BAND (3) Capitol
20. BAD COMPANY (3) Swan Song (1) Atlantic
21. SISTER SLEDGE (3) Atlantic
22. JOURNEY (6) Columbia
23. WINGS (4) Columbia (3) Capitol
24. COMMODORES (7) Motown
25. JACKSONS (2) Epic (1) Columbia

TOP OVERALL POP DUOS

HOT 100 & TOP LPs COMBINED

1. PEACHES & HERB (4) Polydor/MVP
2. BLUES BROTHERS (3) Atlantic
3. ASHFORD & SIMPSON (3) Warner Bros.
4. FOGELBERG & WEISBERG (2) Full Moon/Epic
5. McFADDEN & WHITEHEAD (2) P.I.R.
6. BELL & JAMES (2) A&M
7. ENGLAND DAN & JOHN FORD COLEY (2) Big Tree
8. WILLIE & LEON (1) Columbia
9. BARBRA STREISAND & NEIL DIAMOND (1) Columbia
10. CAPTAIN & TENNILLE (3) A&M (1) Casablanca
11. SUZI QUATRO/CHRIS NORMAN (1) RSO
12. KENNY ROGERS & DOTTIE WEST (1) United Artists
13. BROTHERS JOHNSON (1) A&M
14. DARYL HALL & JOHN OATES (1) RCA
15. DONNY & MARIE (2) Polydor
16. GREY & HANKS (2) RCA
17. HERBIE HANCOCK & CHICK COREA (1) Columbia
18. KRIS KRISTOFFERSON & RITA COOLIDGE (1) A&M
19. PINK LADY (1) Elektra/Curb
20. BELLAMY BROTHERS (1) Warner/Curb

TOP OVERALL COUNTRY ARTISTS

COMBINED SINGLES & LPs

1. KENNY ROGERS (8) United Artists
2. WILLIE NELSON (6) Columbia (3) RCA (2) Lone Star (2) United Artists
3. WAYLON JENNINGS (7) RCA
4. CRYSTAL GAYLE (6) United Artists (2) Columbia
5. ANNE MURRAY (5) Capitol
6. DON WILLIAMS (4) MCA (2) ABC
7. DOLLY PARTON (8) RCA
8. BARBARA MANDRELL (5) MCA (1) ABC
9. STATLER BROTHERS (9) Mercury
10. RONNIE MILSAP (6) RCA
11. OAK RIDGE BOYS (4) MCA (3) ABC (1) Columbia
12. EDDIE RABBITT (5) Elektra
13. THE KENDALLS (7) Ovation
14. JOHN CONLEE (4) MCA (1) ABC
15. CONWAY TWITTY (5) MCA
16. KENNY ROGERS & DOTTIE WEST (5) United Artists
17. CHARLEY PRIDE (5) RCA
18. EMMYLOU HARRIS (6) Warner Bros.
19. T.G. SHEPPARD (5) Warner/Curb
20. DAVE AND SUGAR (6) RCA
21. MEL TILLIS (6) MCA (1) Elektra
22. BELLAMY BROTHERS (4) Warner/Curb
23. ELVIS PRESLEY (7) RCA
24. JIM ED BROWN & HELEN CORNELIUS (5) RCA
25. GENE WATSON (6) Capitol
26. MOE BANDY (6) Columbia
27. MERLE HAGGARD (6) MCA (2) Capitol
28. TANYA TUCKER (3) MCA
29. RAZZY BAILEY (5) RCA
30. BILLY "CRASH" CRADDOCK (5) Capitol
31. LARRY GATLIN (4) Monument (2) Columbia
32. MARGO SMITH (6) Warner Bros.
33. RANDY BARLOW (6) Republic
34. CHARLIE RICH (1) Elektra (3) United Artists (3) Epic
35. SUSIE ALLANSON (4) Elektra/Curb (1) Warner/Curb
36. MICKEY GILLEY (5) Epic
37. CRISTY LANE (3) LS (2) United Artists
38. GLEN CAMPBELL (5) Capitol
39. JOE STAMPLEY (6) Epic
40. JOHNNY RODRIGUEZ (3) Epic

TOP OVERALL SOUL ARTISTS

COMBINED SINGLES & LPs

1. CHIC (6) Atlantic
2. PEACHES & HERB (4) Polydor/MVP
3. DONNA SUMMER (6) Casablanca
4. TEDDY PENDERGRASS (5) P.I.R.
5. SISTER SLEDGE (4) Cotillion
6. RICK JAMES (6) Gordy
7. SWITCH (6) Gordy
8. EARTH, WIND & FIRE (3) Columbia (3) ARC/Columbia
9. BARRY WHITE (5) 20th Century (3) Unlimited Gold
10. FUNKADELIC (5) Warner Bros.
11. G.Q. (3) Arista
12. ASHFORD & SIMPSON (6) Warner Bros.
13. EVELYN "CHAMPAGNE" KING (5) RCA
14. THE JACKSONS (3) Epic
15. MICHAEL JACKSON (3) Epic
16. BAR-KAYS (5) Mercury (2) Stax
17. CON FUNK SHUN (5) Mercury
18. ANITA WARD (3) Juana
19. CHERYL LYNN (3) Columbia
20. INSTANT FUNK (3) Salsoul
21. PARLIAMENT (3) Casablanca
22. LTD (7) A&M
23. PEABO BRYSON (5) Capitol
24. CAMEO (5) Chocolate City
25. COMMODORES (6) Motown
26. FOXY (5) Dash
27. CHAKA KHAN (3) Warner Bros.
28. ROSE ROYCE (6) Whitfield
29. VILLAGE PEOPLE (5) Casablanca
30. BOBBY CALDWELL (4) Clouds
31. CHUCK BROWN & THE SOUL SEARCHERS (3) Source
32. ISLEY BROTHERS (5) T-Neck
33. GAP BAND (3) Mercury
34. GLORIA GAYNOR (5) Polydor
35. SYLVESTER (5) Fantasy
36. RAYDIO (3) Arista
37. MINNIE RIPERTON (3) Capitol
38. MAZE (4) Capitol
39. K.C. & THE SUNSHINE BAND (6) TK
40. GENE CHANDLER (4) Chi Sound/20th Cen.

62.1%

OF BILLBOARD CHART POSITIONS DURING 1979 WERE BMI LICENSED, INCLUDING THESE BILLBOARD YEAR-END AWARD WINNERS:

AMANDA
BAD GIRLS
C'EST CHIC
CRAZY ARMS
DIM ALL THE LIGHTS
GOOD TIMES
HOT STUFF
I JUST HAD TO FALL IN LOVE AGAIN
I WANT YOUR LOVE

LE FREAK
MY FORBIDDEN LOVER
RING MY BELL
RISQUE
SIEMBRA
STREET LIFE
SWEET MEMORIES
THERE'LL BE NO TEARDROPS TONIGHT
WHISKEY RIVER
WILL YOU REMEMBER MINE

AND THESE BMI-AFFILIATED BILLBOARD YEAR-END AWARD WINNERS:

THE BEE GEES
THE CARS
CHIC
JAMES CLEVELAND
WILLIE COLON
CRUSADERS
BIG AL DOWNING
BERNARD EDWARDS
HOUSE OF GOLD MUSIC, INC.
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WILL JENNINGS
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EDDIE RABBITT
NILE RODGERS
JOE SAMPLE
JOHN STEWART
DONNA SUMMER
TREE PUBLISHING CO., INC.
ANITA WARD



**What the world expects from
the world's largest music licensing organization.**

TOP SINGLES OF THE YEAR

1



The Knack
No. 1 Pop Single:
My Sharona

Columbia



Columbia
No. 1 Pop Single Label

TOP SINGLES

Pos. TITLE—Artist—Label

1. MY SHARONA—The Knack—Capitol
2. BAD GIRLS—Donna Summer—Casablanca
3. LE FREAK—Chic—Atlantic
4. DO YA THINK I'M SEXY—Rod Stewart—Warner Bros.
5. REUNITED—Peaches & Herb—Polydor/MVP
6. I WILL SURVIVE—Gloria Gaynor—Polydor
7. HOT STUFF—Donna Summer—Casablanca
8. Y.M.C.A.—Village People—Casablanca
9. RING MY BELL—Anita Ward—Juana
10. SAD EYES—Robert John—EMI-America
11. TOO MUCH HEAVEN—Bee Gees—RSO
12. MAC ARTHUR PARK—Donna Summer—Casablanca
13. WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook—Capitol
14. MAKIN' IT—David Naughton—RSO
15. FIRE—Pointer Sisters—Planet
16. TRAGEDY—Bee Gees—RSO
17. A LITTLE MORE LOVE—Olivia Newton-John—MCA
18. HEART OF GLASS—Blondie—Chrysalis
19. WHAT A FOOL BELIEVES—Doobie Brothers—Warner Bros.
20. GOOD TIMES—Chic—Atlantic
21. YOU DON'T BRING ME FLOWERS—Barbra Streisand & Neil Diamond—Columbia
22. KNOCK ON WOOD—Amii Stewart—Ariola
23. STUMBLIN' IN—Suzi Quatro & Chris Norman—RSO
24. LEAD ME ON—Maxine Nightingale—Windsong
25. SHAKE YOUR BODY—Jacksons—Epic
26. DON'T CRY OUT LOUD—Melissa Manchester—Arista
27. THE LOGICAL SONG—Supertramp—A&M
28. MY LIFE—Billy Joel—Columbia
29. JUST WHEN I NEEDED YOU MOST—Randy VanWarmer—Bearsville
30. YOU CAN'T CHANGE THAT—Raydio—Arista

31. SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor/MVP
32. I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick—Arista
33. LOVE YOU INSIDE OUT—Bee Gees—RSO
34. I WANT YOU TO WANT ME—Cheap Trick—Epic
35. MAIN EVENT—Barbra Streisand—Columbia
36. MAMA CAN'T BUY YOU LOVE—Elton John—MCA
37. I WAS MADE FOR DANCING—Leif Garrett—Scotti Bros.
38. AFTER THE LOVE HAS GONE—Earth, Wind & Fire—ARC/Columbia
39. HEAVEN KNOWS—Donna Summer & Brooklyn Dreams—Casablanca
40. THE GAMBLER—Kenny Rogers—United Artists
41. LOTTA LOVE—Nicolette Larson—Warner Bros.
42. LADY—Little River Band—Capitol
43. HEAVEN MUST HAVE SENT YOU—Bonnie Pointer—Motown
44. HOLD THE LINE—Toto—Columbia
45. HE'S THE GREATEST DANCER—Sister Sledge—Atlantic
46. SHARING THE NIGHT TOGETHER—Dr. Hook—Capitol
47. SHE BELIEVES IN ME—Kenny Rogers—United Artists
48. IN THE NAVY—Village People—Casablanca
49. MUSIC BOX DANCER—Frank Mills—Polydor
50. THE DEVIL WENT DOWN TO GEORGIA—Charlie Daniels Band—Epic
51. GOLD—John Stewart—RSO
52. GOODNIGHT TONIGHT—Wings—Columbia
53. WE ARE FAMILY—Sister Sledge—Atlantic
54. ROCK 'N' ROLL FANTASY—Bad Company—Swan Song
55. EVERY 1'S A WINNER—Hot Chocolate—Infinity
56. TAKE ME HOME—Cher—Casablanca
57. BOOGIE WONDERLAND—Earth, Wind & Fire—Columbia
58. (OUR LOVE) DON'T THROW IT ALL AWAY—Andy Gibb—RSO
59. WHAT YOU WON'T DO FOR LOVE—Bobby Caldwell—Czouds

60. NEW YORK GROOVE—Ace Frehley—Casablanca
61. SULTANS OF SWING—Dire Straits—Warner Bros.
62. I WANT YOUR LOVE—Chic—Atlantic
63. CHUCK E'S IN LOVE—Rickie Lee Jones—Warner Bros.
64. I LOVE THE NIGHT LIFE—Alicia Bridges—Polydor
65. AIN'T NO STOPPIN' US NOW—McFadden & Whitehead—P.I.R.
66. LONESOME LOSER—Little River Band—Capitol
67. RENEGADE—Styx—A&M
68. LOVE IS THE ANSWER—England Dan & John Ford Coley—Big Tree
69. GOT TO BE REAL—Cheryl Lynn—Columbia
70. BORN TO BE ALIVE—Patrick Hernandez—Columbia
71. SHINE A LITTLE LOVE—Electric Light Orchestra—Jet
72. I JUST FALL IN LOVE AGAIN—Anne Murray—Capitol
73. SHAKE IT—Ian Matthews—Mushroom
74. I WAS MADE FOR LOVIN' YOU—Kiss—Casablanca
75. I JUST WANNA STOP—Gino Vanelli—A&M
76. DISCO NIGHTS—G.Q.—Arista
77. OOH BABY BABY—Linda Ronstadt—Elektra
78. SEPTEMBER—Earth, Wind & Fire—ARC
79. TIME PASSAGES—Al Stewart—Arista
80. RISE—Herb Alpert—A&M
81. DON'T BRING ME DOWN—Electric Light Orchestra—Jet
82. PROMISES—Eric Clapton—RSO
83. GET USED TO IT—Roger Voudoris—Warner Bros.
84. HOW MUCH I FEEL—Ambrosia—Warner Bros.
85. SUSPICIONS—Eddie Rabbitt—Elektra
86. YOU TAKE MY BREATH AWAY—Rex Smith—Columbia
87. HOW YOU GONNA SEE ME NOW—Alice Cooper—Warner Bros.
88. DOUBLE VISION—Foreigner—Atlantic
89. EVERY TIME I THINK OF YOU—Babys—Chrysalis
90. I GOT MY MIND MADE UP—Instant Funk—Salsoul

91. DON'T STOP 'TILL YOU GET ENOUGH—Michael Jackson—Epic
92. BAD CASE OF LOVIN YOU—Robert Palmer—Island
93. SOMEWHERE IN THE NIGHT—Barry Manilow—Arista
94. WE'VE GOT TONIGHT—Bob Seger—Capitol
95. DANCE THE NIGHT AWAY—Van Halen—Warner Bros.
96. DANCING SHOES—Nigel Olsson—Bang/ CBS
97. THE BOSS—Diana Ross—Motown
98. SAIL ON—Commodores—Motown
99. I DO LOVE YOU—G.Q.—Arista
100. STRANGE WAY—Firefall—Atlantic

TOP SINGLE LABELS

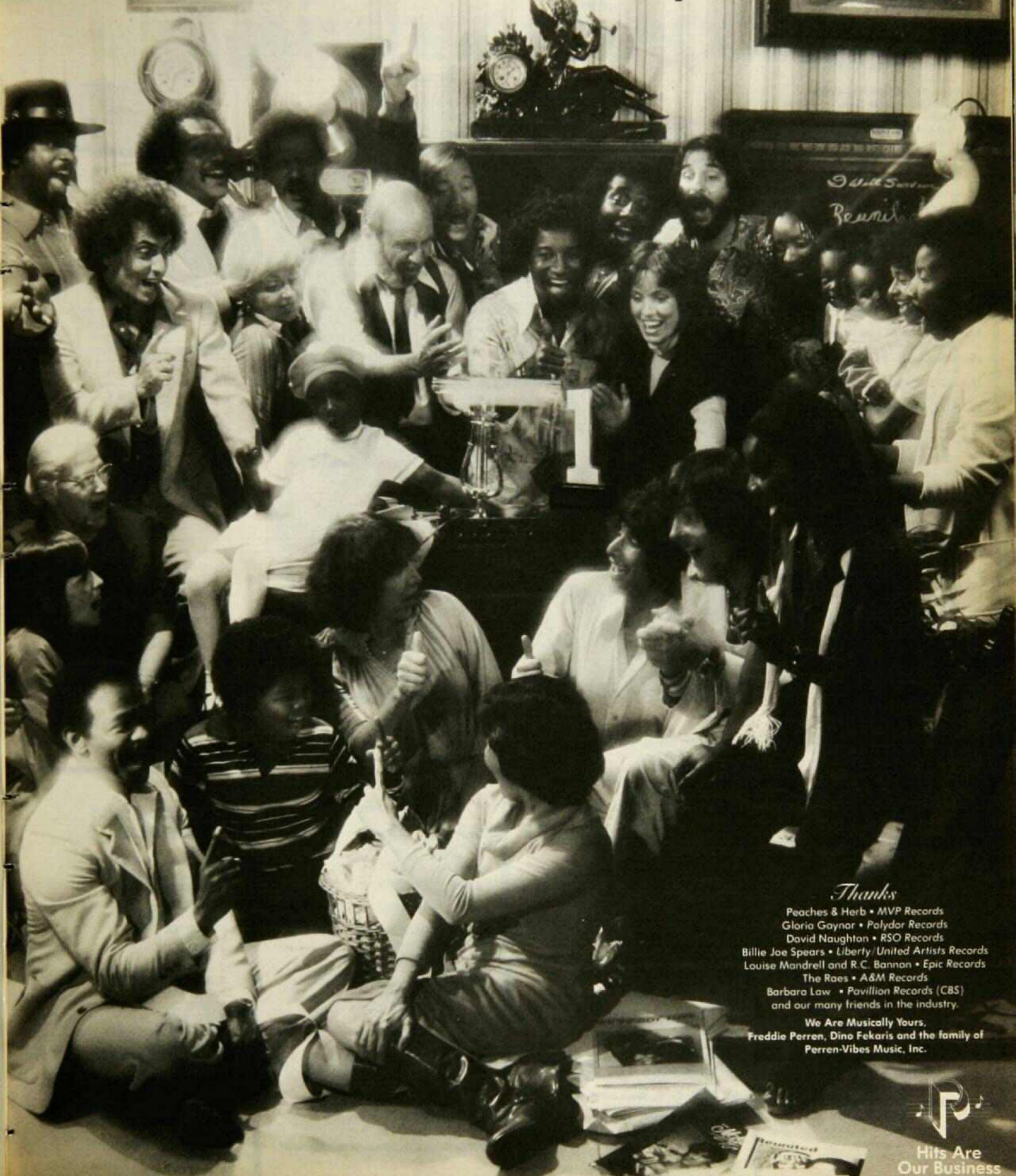
Pos. LABEL
(No. of Charted Singles)

1. COLUMBIA (51)
2. CAPITOL (37)
3. WARNER BROS. (29)
4. CASABLANCA (24)
5. ATLANTIC (29)
6. RSO (26)
7. A&M (29)
8. ARISTA (23)
9. EPIC (26)
10. POLYDOR (21)
11. MCA (21)
12. ELEKTRA (17)
13. RCA (19)
14. CHRYSALIS (9)
15. MOTOWN (9)
16. UNITED ARTISTS (10)
17. POLYDOR/MVP (3)
18. INFINITY (9)
19. ARIOLA (9)
20. EMI-AMERICA (11)
21. PLANET (3)
22. SCOTTI BROTHERS (7)
23. WARNER/CURB (7)
24. TK (6)
25. ARC/Columbia (4)

WOW!

NO. 1 POP SINGLES PUBLISHER OF 1979

PERREN-VIBES MUSIC, INC.



Thanks

Peaches & Herb • MVP Records
Gloria Gaynor • Polydor Records
David Naughton • RSO Records
Billie Joe Spears • Liberty/United Artists Records
Louise Mandrell and R.C. Bannon • Epic Records
The Raes • A&M Records
Barbara Law • Pavillion Records (CBS)
and our many friends in the industry.

We Are Musically Yours,
Freddie Perren, Dino Fekaris and the family of
Perren-Vibes Music, Inc.



Hits Are
Our Business

TOP ALBUMS OF THE YEAR

TOP ALBUMS

Pos. TITLE—Artist—Label

1. **52ND STREET**—Billy Joel—Columbia
2. **SPIRITS HAVING FLOWN**—Bee Gees—RSO
3. **MINUTE BY MINUTE**—Doobie Brothers—Warner Bros.
4. **CARS**—Cars—Elektra
5. **BREAKFAST IN AMERICA**—Supertramp—A&M
6. **LIVE AND MORE**—Donna Summer—Casablanca
7. **PIECES OF EIGHT**—Styx—A&M
8. **BAD GIRLS**—Donna Summer—Casablanca
9. **PARALLEL LINES**—Blondie—Chrysalis
10. **BLONDES HAVE MORE FUN**—Rod Stewart—Warner Bros.
11. **THE GAMBLER**—Kenny Rogers—United Artists
12. **CRUISIN'**—Village People—Casablanca
13. **CHEAP TRICK AT BUDOKAN**—Cheap Trick—Epic
14. **STRANGER IN TOWN**—Bob Seger & Silver Bullet Band—Capitol
15. **VAN HALEN**—Van Halen—Warner Bros.
16. **GET THE KNACK**—The Knack—Capitol
17. **2-HOT**—Peaches & Herb—Polydor/MVP
18. **THE STRANGER**—Billy Joel—Columbia
19. **TOTO**—Toto—Columbia
20. **GREASE**—Soundtrack—RSO
21. **LEGEND**—Poco—MCA
22. **SOME GIRLS**—Rolling Stones—Rolling Stones
23. **DIRE STRAITS**—Dire Straits—Warner Bros.
24. **THE BEST OF EARTH, WIND & FIRE**—Earth, Wind & Fire—Columbia
25. **DOUBLE VISION**—Foreigner—Atlantic
26. **IN THROUGH THE OUT DOOR**—Led Zeppelin—Swan Song
27. **SATURDAY NIGHT FEVER**—Soundtrack—RSO
28. **GREATEST HITS VOL. II**—Barbra Streisand—Columbia
29. **DESOLATION ANGELS**—Bad Company—Swan Song
30. **C'EST CHIC**—Chic—Atlantic
31. **DESTINY**—Jacksons—Epic
32. **DOG AND BUTTERFLY**—Heart—Portrait
33. **RICKIE LEE JONES**—Rickie Lee Jones—Warner Bros.
34. **MOVE IT ON OVER**—George Thorogood—Rounder
35. **TOTALLY HOT**—Olivia Newton-John—MCA
36. **GREATEST HITS**—Barry Manilow—Arista
37. **WE ARE FAMILY**—Sister Sledge—Atlantic
38. **VAN HALEN II**—Van Halen—Warner Bros.
39. **DISCO NIGHTS**—G.Q.—Arista
40. **LOVE TRACKS**—Gloria Gaynor—Polydor
41. **LIVING IN THE U.S.A.**—Linda Ronstadt—Asylum
42. **BACKLESS**—Eric Clapton—RSO
43. **BRIEF CASE FULL OF BLUES**—Blues Brothers—Atlantic
44. **EVOLUTION**—Journey—Columbia
45. **MORNING DANCE**—Spyro Gyra—Infinity
46. **MACHO MAN**—Village People—Casablanca
47. **BROTHER TO BROTHER**—Gino Vanelli—A&M
48. **MILLION MILE REFLECTIONS**—Charlie Daniels Band—Epic



Billy Joel
No. 1 Pop Album:
52nd Street

Columbia
No. 1 Pop Album Label

COLUMBIA



49. **MORE SONGS ABOUT BUILDINGS & FOOD**—Talking Heads—Sire
50. **LOOK SHARP**—Joe Jackson—A&M
51. **NICOLETTE**—Nicolette Larson—Warner Bros.
52. **TIME PASSAGES**—Al Stewart—Arista
53. **A WILD AND CRAZY GUY**—Steve Martin—Warner Bros.
54. **INNER SECRETS**—Santana—Columbia
55. **HOT STREETS**—Chicago—Columbia
56. **COMES A TIME**—Neil Young—Warner Bros.
57. **TWIN SONS OF DIFFERENT MOTHERS**—Fogelberg & Weisberg—Full Moon/Epic
58. **BUSTIN' OUT OF L. SEVEN**—Rick James—Gordy
59. **LIVE**—Willie Nelson—Columbia
60. **LET'S KEEP IT THAT WAY**—Anne Murray—Capitol
61. **YOU DON'T BRING ME FLOWERS**—Neil Diamond—Columbia
62. **BOMBS AWAY DREAM BABIES**—John Stewart—RSO
63. **CHILDREN OF SANCHEZ**—Chuck Mangione—A&M
64. **LIVIN' INSIDE YOUR LOVE**—George Benson—Warner Bros.
65. **I AM**—Earth, Wind & Fire—ARC/Columbia
66. **SLEEPER CATCHER**—Little River Band—Harvest
67. **ROCK ON**—Raydio—Arista
68. **ENERGY**—Pointer Sisters—Planet
69. **LIFE FOR THE TAKING**—Eddie Money—Columbia

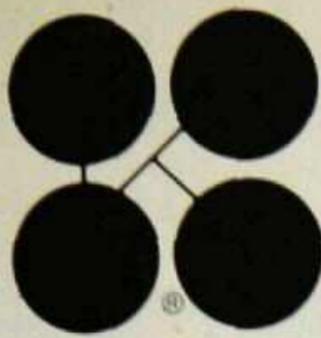
70. **BAT OUT OF HELL**—Meat Loaf—Cleveland Int./Epic
71. **OUTLANDOS D'AMOUR**—Police—A&M
72. **DON'T LOOK BACK**—Boston—Epic
73. **GOT TO BE REAL**—Cheryl Lynn—Columbia
74. **DISCOVERY**—Electric Light Orchestra—Jet
75. **BOBBY CALDWELL**—Bobby Caldwell—Clouds
76. **ENLIGHTENED ROGUES**—Allman Brothers Band—Capricorn
77. **ARMED FORCES**—Elvis Costello—Columbia
78. **STREET LIFE**—Crusaders—MCA
79. **FLAG**—James Taylor—Columbia
80. **GREATEST HITS**—Waylon Jennings—RCA
81. **INSTANT FUNK**—Instant Funk—Salsoul
82. **CANDY-O**—Cars—Elektra
83. **TOUCHDOWN**—Bob James—Tappan-Zee/Columbia
84. **HEAD FIRST**—Babys—Chrysalis
85. **THE BOSS**—Diana Ross—Motown
86. **YOU'RE NEVER ALONE WITH A SCHIZOPHRENIC**—Ian Hunter—Chrysalis
87. **ALICIA BRIDGES**—Alicia Bridges—Polydor
88. **TEDDY**—Teddy Pendergrass—P.I.R.
89. **GO WEST**—Village People—Casablanca
90. **ACE FREHLEY**—Ace Frehley—Casablanca
91. **LIVE BOOTLEG**—Aerosmith—Columbia

92. **SHEIK YER BOUTI**—Frank Zappa—Zappa/Mercury
93. **DIONNE**—Dionne Warwick—Arista
94. **DYNASTY**—Kiss—Casablanca
95. **KNOCK ON WOOD**—Amii Stewart—Ariola
96. **JUST A GAME**—Triumph—RCA
97. **WHAT CHA GONNA DO WITH MY LOVIN'**—Stephanie Mills—20th Century
98. **NEW KIND OF FEELING**—Anne Murray—Capitol
99. **THE MAN**—Barry White—20th Century
100. **MONOLITH**—Kansas—Kirshner

TOP ALBUM LABELS

Pos. LABEL

- (No. of Charted Albums)
1. **COLUMBIA** (84)
 2. **WARNER BROS.** (57)
 3. **A&M** (43)
 4. **CASABLANCA** (27)
 5. **CAPITOL** (37)
 6. **ARISTA** (44)
 7. **ATLANTIC** (39)
 8. **RSO** (19)
 9. **EPIC** (29)
 10. **RCA** (41)
 11. **MCA** (25)
 12. **POLYDOR** (36)
 13. **ELEKTRA** (25)
 14. **CHRYSALIS** (19)
 15. **UNITED ARTISTS** (9)
 16. **SWAN SONG** (7)
 17. **MOTOWN** (8)
 18. **GORDY** (6)
 19. **MERCURY** (17)
 20. **P.I.R.** (8)
 21. **ASYLUM** (9)
 22. **20TH CENTURY** (10)
 23. **ABC** (11)
 24. **INFINITY** (8)
 25. **FANTASY** (8)



Kirshner Records

Delivers



COMING FOR 1980

STEVE WALSH

SARAH DASH

DANCER

Don Kirshner Entertainment Corp.

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9000 Sunset Blvd., Los Angeles, CA 90069 • (213) 278-4160

TOP SINGLE ARTISTS OF THE YEAR

1

Pos. ARTIST—Label, TITLES

1. **DONNA SUMMER**—Casablanca
HOT STUFF
BAD GIRLS
MAC ARTHUR PARK
DIM ALL THE LIGHTS
2. **CHIC**—Atlantic
GOOD TIMES
I WANT YOUR LOVE
LE FREAK
MY FORBIDDEN LOVER
3. **BEE GEES**—RSO
TOO MUCH HEAVEN
LOVE YOU INSIDE OUT
TRAGEDY
4. **PEACHES & HERB**—Polydor/MVP
WE'VE GOT LOVE
REUNITED
SHAKE YOUR GROOVE THING
5. **THE KNACK**—Capitol
MY SHARONA
GOOD GIRLS DON'T
6. **EARTH, WIND & FIRE**—ARC/Columbia
AFTER THE LOVE HAS GONE
BOOGIE WONDERLAND
SEPTEMBER
IN THE STONE
7. **ROD STEWART**—Warner Bros.
DO YA THINK I'M SEXY
AIN'T LOVE A BITCH
8. **DR. HOOK**—Capitol
BETTER LOVE NEXT TIME
SHARING THE NIGHT TOGETHER
WHEN YOU'RE IN LOVE WITH A
BEAUTIFUL WOMAN
ALL THE TIME IN THE WORLD
9. **VILLAGE PEOPLE**—Casablanca
Y.M.C.A.
IN THE NAVY
GO WEST
10. **DOOBIE BROTHERS**—Warner Bros.
MINUTE BY MINUTE
WHAT A FOOL BELIEVES
DEPENDING ON YOU
11. **KENNY ROGERS**—United Artists
SHE BELIEVES IN ME
YOU DECORATED MY LIFE
THE GAMBLER
12. **ANNE MURRAY**—Capitol
SHADOWS IN THE MOONLIGHT
I JUST FALL IN LOVE AGAIN
BROKEN HEARTED ME
YOU NEEDED ME
13. **LITTLE RIVER BAND**—Capitol
LONESOME LOSER
LADY
COOL CHANGE
REMINISCING
14. **BILLY JOEL**—Columbia
SHE'S ALWAYS A WOMAN
BIG SHOT
MY LIFE
HONESTY
15. **OLIVIA NEWTON-JOHN**—MCA/RSO
TOTALLY HOT (MCA)
HOPELESSLY DEVOTED TO YOU
(RSO)
DANCIN' 'ROUND & 'ROUND (MCA)
DEEPER THAN THE NIGHT (MCA)
A LITTLE MORE LOVE (MCA)
16. **BLONDIE**—Chrysalis
ONE WAY OR ANOTHER
HEART OF GLASS
DREAMING
17. **SISTER SLEDGE**—Atlantic
HE'S THE GREATEST DANCER
WE ARE FAMILY
18. **GLORIA GAYNOR**—Polydor
LET ME KNOW (I HAVE A RIGHT)
I WILL SURVIVE
19. **SUPERTRAMP**—A&M
GOODBYE STRANGER
TAKE THE LONG WAY HOME
THE LOGICAL SONG
20. **WINGS**—Columbia/Capitol
GETTING CLOSER (Columbia)
LONDON TOWN (Capitol)
GOODNIGHT TONIGHT (Columbia)
ARROW THROUGH ME (Columbia)
21. **ELECTRIC LIGHT ORCHESTRA**—Jet
SHINE A LITTLE LOVE
IT'S OVER
DON'T BRING ME DOWN
CONFUSION
22. **GERRY RAFFERTY**—United Artists
DAYS GONE DOWN
23. **FOREIGNER**—Atlantic
DIRTY WHITE BOY
HOT BLOODED
BLUE MORNING, BLUE DAY
DOUBLE VISION
24. **STYX**—A&M
BABE
BLUE COLLAR MAN
SING FOR THE DAY
RENEGADE
25. **POINTER SISTERS**—Planet
FIRE
HAPPINESS
26. **CARS**—Elektra
LET'S GO
IT'S ALL I CAN DO
MY BEST FRIENDS GIRL
GOOD TIMES ROLL
27. **G.Q.**—Arista
I DO LOVE YOU
DISCO NIGHTS
28. **ELTON JOHN**—MCA
MAMA CAN'T BUY YOU LOVE
PART TIME LOVE
VICTIM OF LOVE
29. **TOTO**—Columbia
GEORGY PORGY
I'LL SUPPLY THE LOVE
HOLD THE LINE
30. **CHEAP TRICK**—Epic
I WANT YOU TO WANT ME
DREAM POLICE
AIN'T THAT A SHAME
31. **ANITA WARD**—TK
RING MY BELL
32. **ROBERT JOHN**—EMI-America
SAD EYES
33. **CHICAGO**—Columbia
MUST HAVE BEEN CRAZY
NO TELL LOVER
GONE LONG GONE
ALIVE AGAIN
34. **BARRY MANILOW**—Arista
SHIPS
READY TO TAKE A CHANCE AGAIN
SOMEWHERE IN THE NIGHT
35. **JOHN STEWART**—RSO
GOLD
MIDNIGHT WIND
36. **JACKSONS**—Epic/Columbia
SHAKE YOUR BODY (Epic)
BLAME IT ON THE BOOGIE
(Columbia)
37. **AMII STEWART**—Ariola
LIGHT MY FIRE
KNOCK ON WOOD
38. **ATLANTA RHYTHM SECTION**—Polydor
DO IT OR DIE
SPOOKY
CHAMPAGNE JAM
39. **DAVID NAUGHTON**—RSO
MAKIN' IT
40. **NICOLETTE LARSON**—Warner Bros.
LOTTA LOVE
RHUMBA GIRL
41. **POCO**—ABC/MCA
CRAZY LOVE
HEART OF THE NIGHT
42. **CHER**—Casablanca
WASN'T IT GOOD
TAKE ME HOME
HELL ON WHEELS
43. **LINDA RONSTADT**—Asylum
OOH BABY BABY
BACK IN THE U.S.A.
JUST ONE LOOK
44. **RICKIE LEE JONES**—Warner Bros.
YOUNGBLOOD
CHUCK E'S IN LOVE
45. **AL STEWART**—Arista
TIME PASSAGES
SONG ON THE RADIO
46. **COMMODORES**—Motown
SAIL ON
STILL
FLYING HIGH
THREE TIMES A LADY
47. **BONNIE POINTER**—Motown
HEAVEN MUST HAVE SENT YOU
FREE ME FROM MY FREEDOM
48. **EDDIE RABBITT**—Elektra
SUSPICIONS
EVERY WHICH WAY BUT LOOSE
49. **BARBRA STREISAND & NEIL DIAMOND**—Columbia
YOU DON'T BRING ME FLOWERS
50. **SUZI QUATRO & CHRIS NORMAN**—RSO
STUMBLIN' IN
51. **MELISSA MANCHESTER**—Arista
THEME FROM ICE CASTLES
DON'T CRY OUT LOUD
PRETTY GIRLS
52. **MAXINE NIGHTINGALE**—Windsong
LEAD ME ON
53. **LEIF GARRETT**—Scotti Bros.
FEEL THE NEED
I WAS MADE FOR DANCING
54. **NIGEL OLSSON**—Bang/CBS
DANCING SHOES
LITTLE BIT OF SOAP
55. **DIRE STRAITS**—Warner Bros.
LADY WRITER
SULTANS OF SWING
56. **KISS**—Casablanca
I WAS MADE FOR LOVIN' YOU
SURE KNOW SOMETHING
57. **BAD COMPANY**—Swan Song
ROCK 'N' ROLL FANTASY
GONE GONE GONE
58. **RANDY VANWARMER**—Bearsville
JUST WHEN I NEEDED YOU MOST
59. **RAYDIO**—Arista
YOU CAN'T CHANGE THAT
60. **HOT CHOCOLATE**—Infinity
GOING THROUGH THE MOTIONS
EVERY 1'S A WINNER
61. **CHERYL LYNN**—Columbia
GOT TO BE REAL
STAR LOVE
62. **DIONNE WARWICK**—Arista
I'LL NEVER LOVE THIS WAY AGAIN
63. **EDDIE MONEY**—Columbia
CAN'T KEEP A GOOD MAN DOWN
YOU REALLY GOT A HOLD ON ME
MAYBE I'M A FOOL
GET A MOVE ON
64. **HEART**—Portrait
STRAIGHT ON
DOG & BUTTERFLY
65. **ERIC CLAPTON**—RSO
PROMISES
WATCH OUT FOR LUCY
66. **BARBRA STREISAND**—Columbia
MAIN EVENT
67. **SYLVESTER**—Fantasy
DANCE, DISCO HEAT
I WHO HAVE NOTHING
YOU MAKE ME FEEL MIGHTY REAL
68. **NICK GILDER**—Chrysalis
HOT CHILD IN THE CITY
YOU REALLY ROCK ME
HERE COMES THE NIGHT
69. **FOXY**—Dash
GET OFF
HOT NUMBER
70. **DONNA SUMMER & BROOKLYN DREAMS**—Casablanca
HEAVEN KNOWS
71. **BLUES BROTHERS**—Atlantic
SOUL MAN
RUBBER BISCUIT
72. **ANDY GIBB**—RSO
AN EVERLASTING LOVE
(OUR LOVE) DON'T THROW IT ALL
AWAY
73. **EXILE**—Warner/Curb
HOW COULD THIS GO WRONG
KISS YOU ALL OVER
YOU THRILL ME
74. **FRANK MILLS**—Polydor
MUSIC BOX DANCER
75. **CHARLIE DANIELS BAND**—Epic
THE DEVIL WENT DOWN TO
GEORGIA
76. **FIREFALL**—Atlantic
STRANGE WAY
GOODBYE, I LOVE YOU
77. **IAN MATTHEWS**—Mushroom
SHAKE IT
GIVE ME AN INCH
78. **JOURNEY**—Columbia
LOVIN', TOUCHIN', SQUEEZIN'
LIGHTS
JUST THE SAME WAY
79. **BOBBY CALDWELL**—Clouds
WHAT YOU WON'T DO FOR LOVE
80. **ALICIA BRIDGES**—Polydor
I LOVE THE NIGHT LIFE
BODY HEAT
81. **ACE FREHLEY**—Casablanca
NEW YORK GROOVE
82. **GINO VANELLI**—A&M
I JUST WANNA STOP
WHEELS OF LIFE
83. **McFADDEN & WHITEHEAD**—P.I.R.
AIN'T NO STOPPIN' US NOW
84. **MAUREEN MCGOVERN**—Warner/Curb
DIFFERENT WORLDS
CAN YOU READ MY MIND
85. **ENGLAND DAN & JOHN FORD COLEY**—Big Tree
LOVE IS THE ANSWER
86. **KANSAS**—Kirshner
PEOPLE OF THE SOUTHWIND
LONELY WIND
REASON TO BE
87. **PATRICK HERNANDEZ**—Columbia
BORN TO BE ALIVE
88. **CAPTAIN & TENNILLE**—A&M/Casablanca
YOU NEVER DONE IT LIKE THAT
(A&M)
DO THAT TO ME ONE MORE TIME
(Casablanca)
YOU NEED A WOMAN TONIGHT
(A&M)
89. **HERB ALPERT**—A&M
RISE
90. **ABBA**—Atlantic
DOES YOUR MOTHER KNOW
VOULEZ-VOUS
ANGEL EYES
91. **BOB SEGER**—Capitol
HOLLYWOOD NIGHTS
WE'VE GOT TONIGHT
92. **BABYS**—Chrysalis
HEAD FIRST
EVERY TIME I THINK OF YOU
93. **K.C. & THE SUNSHINE BAND**—TK
DO YOU WANNA PARTY
PLEASE DON'T GO
WHO DO YOU LOVE
DO YOU FEEL ALRIGHT
94. **ROGER VOUDORIS**—Warner Bros.
GET USED TO IT
95. **BOSTON**—Epic
DON'T LOOK BACK
A MAN I'LL NEVER BE
FEELIN' SATISFIED
96. **AMBROSIA**—Warner Bros.
HOW MUCH I FEEL
97. **REX SMITH**—Columbia
YOU TAKE MY BREATH AWAY
98. **VAN HALEN**—Warner Bros.
DANCE THE NIGHT AWAY
BEAUTIFUL GIRLS
99. **MICHAEL JACKSON**—Epic
DON'T STOP 'TILL YOU GET ENOUGH
YOU CAN'T WIN
100. **ALICE COOPER**—Warner Bros.
HOW YOU GUNNA SEE ME NOW

Donna Summer
No. 1 Pop Single Artist





LOVE AND THANKS FROM FLEETWOOD MAC

HAPPY 1980

J	A	N	U	A	R	Y
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28	29	30	31				

TOP ALBUM ARTISTS OF THE YEAR

1

Pos. ARTIST—Label, TITLES

1. **BILLY JOEL**—Columbia
52nd STREET
THE STRANGER
2. **DONNA SUMMER**—Casablanca
LIVE AND MORE
BAD GIRLS
ONCE UPON A TIME
3. **VILLAGE PEOPLE**—Casablanca
CRUISIN'
GO WEST
VILLAGE PEOPLE
LIVE AND SLEAZY
MACHO MAN
4. **CARS**—Elektra
CARS
CANDY-O
5. **VAN HALEN**—Warner Bros.
VAN HALEN
VAN HALEN II
6. **STYX**—A&M
PIECES OF EIGHT
THE GRAND ILLUSION
CORNERSTONE
7. **BEE GEES**—RSO
SPIRITS HAVING FLOWN
HERE AT LAST . . . LIVE
8. **EARTH, WIND & FIRE**—Columbia
THE BEST OF EARTH, WIND & FIRE
I AM (ARC/Columbia)
ALL 'N' ALL
9. **DOOBIE BROTHERS**—Warner Bros.
MINUTE BY MINUTE
10. **SUPERTRAMP**—A&M
BREAKFAST IN AMERICA
CRIME OF THE CENTURY
11. **KENNY ROGERS**—United Artists
THE GAMBLER
TEN YEARS OF GOLD
KENNY
DAYTIME FRIENDS
12. **DIRE STRAITS**—Warner Bros.
DIRE STRAITS
COMMUNIQUE
13. **CHUCK MANGIONE**—A&M
CHILDREN OF SANCHEZ
AN EVENING OF MAGIC
FEELS SO GOOD
THE BEST OF CHUCK MANGIONE
14. **FOREIGNER**—Atlantic
DOUBLE VISION
FOREIGNER
HEAD GAMES
15. **LED ZEPPELIN**—Swan Song
IN THROUGH THE OUT DOOR
LED ZEPPELIN IV
HOUSES OF THE HOLY
PHYSICAL GRAFFITI
LED ZEPPELIN II
SONG REMAINS THE SAME/
SOUNDTRACK
LED ZEPPELIN (I)
PRESENCE
16. **BLONDIE**—Chrysalis
PARALLEL LINES
EAT TO THE BEAT
17. **CHEAP TRICK**—Epic
CHEAP TRICK AT BUDOKAN
DREAM POLICE
HEAVEN TONIGHT
18. **CHIC**—Atlantic
C'EST CHIC
RISQUE
19. **ROD STEWART**—Warner Bros.
BLONDES HAVE MORE FUN
20. **BOB SEGER & SILVER BULLET BAND**—Capitol
STRANGER IN TOWN
LIVE BULLET
21. **ANNE MURRAY**—Capitol
LET'S KEEP IT THAT WAY
NEW KIND OF FEELING
22. **BARRY MANILOW**—Arista
GREATEST HITS
EVEN NOW
ONE VOICE
23. **NEIL YOUNG**—Reprise
COMES A TIME
RUST NEVER SLEEPS
24. **THE KNACK**—Capitol
GET THE KNACK
25. **PEACHES & HERB**—Polydor/MVP
2-HOT
26. **TOTO**—Columbia
TOTO
27. **POCO**—MCA
LEGEND
28. **BAD COMPANY**—Swan Song
DESOLATION ANGELS
BAD COMPANY
29. **BARBRA STREISAND**—Columbia
GREATEST HITS VOL. II
SONGBIRD
30. **JOURNEY**—Columbia
EVOLUTION
INFINITY
31. **ROLLING STONES**—Rolling Stones
SOME GIRLS
32. **GEORGE THOROGOOD**—Rounder
MOVE IT ON OVER
BETTER THAN THE REST (MCA)
33. **RICK JAMES**—Gordy
BUSTIN' OUT OF L. SEVEN
COME GET IT
34. **WILLIE NELSON**—Columbia
LIVE
STARDUST
SWEET MEMORIES
35. **LITTLE RIVER BAND**—Capitol
SLEEPER CATCHER (Harvest)
FIRST UNDER THE WIRE
36. **COMMODORES**—Motown
GREATEST HITS
MIDNIGHT MAGIC
NATURAL HIGH
37. **THE WHO**—MCA
THE KIDS ARE ALRIGHT
WHO ARE YOU
38. **HEART**—Portrait
DOG AND BUTTERFLY
DREAMBOAT ANNIE
39. **TALKING HEADS**—Sire
MORE SONGS ABOUT BUILDINGS
AND FOOD
FEAR OF MUSIC
40. **WAYLON JENNINGS**—RCA
GREATEST HITS
I'VE ALWAYS BEEN CRAZY
41. **JACKSONS**—Epic
DESTINY
42. **CHICAGO**—Columbia
HOT STREETS
CHICAGO 13
43. **RICKIE LEE JONES**—Warner Bros.
RICKIE LEE JONES
44. **KANSAS**—Kirshner
MONOLITH
TWO FOR THE SHOW
45. **ERIC CLAPTON**—RSO
BACKLESS
SLOWHAND
46. **OLIVIA NEWTON-JOHN**—MCA
TOTALLY HOT
47. **SWITCH**—Gordy
SWITCH II
SWITCH
48. **MARSHALL TUCKER BAND**—Warner Bros.
RUNNING LIKE THE WIND
GREATEST HITS
49. **SISTER SLEDGE**—Atlantic
WE ARE FAMILY
50. **G.Q.**—Arista
DISCO NIGHTS
51. **WINGS**—Capitol
BACK TO THE EGG (Columbia)
WINGS GREATEST
LONDON TOWN
52. **DIANA ROSS**—Motown
THE BOSS
ROSS
53. **GLORIA GAYNOR**—Polydor
LOVE TRACKS
I HAVE A RIGHT
54. **STEVE MARTIN**—Warner Bros.
A WILD AND CRAZY GUY
COMEDY IS NOT PRETTY
LETS GET SMALL
55. **TED NUGENT**—Epic
WEEKEND WARRIORS
STATE OF SHOCK
56. **LINDA RONSTADT**—Asylum
LIVING IN THE U.S.A.
57. **BOSTON**—Epic
DON'T LOOK BACK
BOSTON
58. **GROVER WASHINGTON JR.**—Motown
PARADISE (Elektra)
REED SEED
59. **QUEEN**—Elektra
JAZZ
QUEEN LIVE KILLER
60. **TEDDY PENDERGRASS**—P.I.R.
TEDDY
LIFE IS A SONG WORTH SINGING
61. **BLUES BROTHERS**—Atlantic
BRIEF CASE FULL OF BLUES
62. **BOB JAMES**—Tappan Zee/Columbia
TOUCHDOWN
LUCKY SEVEN
63. **SPYRO GYRA**—Infinity
MORNING DANCE
64. **SYLVESTER**—Fantasy
STEP TWO
STARS
65. **ASHFORD & SIMPSON**—Warner Bros.
IS IT STILL GOOD TO YA
STAY FREE
66. **FRANK ZAPPA**—Zappa/Mercury
SHEIK YER BOUTI
JOE'S GARAGE
STUDIO TAN (Discreet)
ORCHESTRAL FAVORITES (Discreet)
SLEEP DIRT (Discreet)
67. **POINTER SISTERS**—Planet
ENERGY
PRIORITY
68. **BARRY WHITE**—20th Century
THE MAN
THE MESSAGE IS LOVE
I LOVE TO SING THE SONGS I SING
69. **EDDIE MONEY**—Columbia
LIFE FOR THE TAKING
EDDIE MONEY
70. **BOB DYLAN**—Columbia
BOB DYLAN AT BUDOKAN
SLOW TRAIN COMING
STREET LEGAL
71. **GINO VANELLI**—A&M
BROTHER TO BROTHER
72. **ELTON JOHN**—MCA
A SINGLE MAN
THE THOM BELL SESSIONS
73. **SANTANA**—Columbia
INNER SECRETS
MARATHON
74. **CHARLIE DANIELS BAND**—Epic
MILLION MILE REFLECTIONS
75. **JOE JACKSON**—A&M
LOOK SHARP
76. **NICOLETTE LARSON**—Warner Bros.
NICOLETTE
77. **AL STEWART**—Arista
TIME PASSAGES
78. **EVELYN "CHAMPAGNE" KING**—RCA
SMOOTH TALK
MUSIC BOX
79. **ELECTRIC LIGHT ORCHESTRA**—Jet
DISCOVERY
OUT OF THE BLUE
80. **DOLLY PARTON**—RCA
HEARTBREAKER
GREAT BALLS OF FIRE
81. **FOGELBERG & WEISBERG**—Full Moon/Epic
TWIN SONS OF DIFFERENT
MOTHERS
82. **GERRY RAFFERTY**—United Artists
NIGHT OWL
CITY TO CITY
83. **NEIL DIAMOND**—Columbia
YOU DON'T BRING ME FLOWERS
84. **JOHN STEWART**—RSO
BOMBS AWAY DREAM BABIES
85. **GEORGE BENSON**—Warner Bros.
LIVIN' INSIDE YOUR LOVE
WEEKEND IN L.A.
86. **RAYDIO**—Arista
ROCK ON
87. **CRUSADERS**—MCA
STREET LIFE
IMAGES
88. **VAN MORRISON**—Warner Bros.
WAVELENGTH
INTO THE MUSIC
89. **FOXY**—Dash
HOT NUMBER
GET OFF
90. **MEAT LOAF**—Cleveland Int./Epic
BAT OUT OF HELL
91. **ATLANTIC RHYTHM SECTION**—Polydor
UNDERDOG
CHAMPAGNE JAM
92. **POLICE**—A&M
OUTLANDOS D'AMOUR
93. **DAVID BOWIE**—RCA
LODGER
STAGE
94. **CHERYL LYNN**—Columbia
GOT TO BE REAL
95. **BOBBY CALDWELL**—Clouds
BOBBY CALDWELL
96. **ALLMAN BROTHERS BAND**—Capricorn
ENLIGHTENED ROGUES
97. **ELVIS COSTELLO**—Columbia
ARMED FORCES
98. **JAMES TAYLOR**—Columbia
FLAG
99. **INSTANT FUNK**—Salsoul
INSTANT FUNK
100. **STEELY DAN**—ABC
GREATEST HITS
AIA



Billy Joel
No. 1 Pop Album Artist

Stevie Wonder and TDK. Both bring great music to millions.

There's nothing like music to bring people together. Your TDK cassette customers care about music. And Stevie Wonder makes the kind of music they care about. With seven gold albums and 22 gold singles, it makes perfect sense to bring Stevie Wonder and TDK together.

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As our featured cassette this fall, TDK D offers co-op and promotional opportunities unprecedented in the history of premium cassette merchandising. Tie-in with TDK advertising and take advantage of special promotions including TDK D in multi-packs. Remember, with hardware sales slowing down, tape has never been a more important profit-center. And economical TDK D has never been a more attractive value. Your customers recognize TDK quality, and the D cassette delivers it consistently. Watch for Stevie Wonder and TDK D this fall. Millions will.



TDK.

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TOP NEW ARTISTS OF THE YEAR

1

Dire Straits
No. 1 New Album Artist
No. 1 New Duo/Group
Album Artist



Rickie Lee Jones
No. 1 New Female Album
Artist



David Naughton
No. 1 New Male Single
Artist



Anita Ward
No. 1 New Female Single
Artist



Joe Jackson
No. 1 New Male Album
Artist



HONOR ROLL OF NEW SINGLE ARTISTS

Pos. ARTIST, Label:

Titles On Hot 100 Chart

1. **THE KNACK**, Capitol: My Sharona, Good Girls Don't
2. **ANITA WARD**, TK: Ring My Bell
3. **DAVID NAUGHTON**, RSO: Makin' It
4. **BLONDIE**, Chrysalis: One Way Or Another, Heart Of Glass, Dreaming
5. **AMII STEWART**, Ariola: Knock On Wood, Light My Fire
6. **RANDY VAN WARMER**, Bearsville: Just When I Needed You Most
7. **McFADDEN & WHITEHEAD**, P.I.R.: Ain't No Stoppin' Us Now
8. **PATRICK HERNANDEZ**, Columbia: Born To Be Alive
9. **G.Q.**, Arista: Disco Nights, I Do Love You
10. **ROGER VOUDORIS**, Warner Bros: Get Used To It
11. **REX SMITH**, Columbia: You Take My Breath Away
12. **INSTANT FUNK**, Salsoul: I Got My Mind Made Up
13. **BELL & JAMES**, A&M: Livin' It Up
14. **SNIFF 'N' THE TEARS**, Atlantic: Driver's Seat
15. **ROCKETS**, RSO: Oh Well, Can't Sleep
16. **NICK LOWE**, Columbia: Cruel To Be Kind
17. **NIGHT**, Planet: Hot Summer Nights
18. **M.**, Sire: Pop Muzik
19. **JOE JACKSON**, A&M: Is She Really Going Out With Him
20. **BLACKFOOT**, Atco: Highway Song; Train, Train
21. **STEPHANIE MILLS**, 20th Century: What Cha Gonna Do With My Lovin'
22. **TYCOON**, Arista: Such A Woman
23. **TRIUMPH**, RCA: Hold On
24. **POLICE**, A&M: Roxanne
25. **NEW ENGLAND**, Infinity: Don't Ever Wanna Lose You; Hello, Hello, Hello

HONOR ROLL OF NEW ALBUM ARTISTS

Pos., ARTIST, Label:

Titles On Top LPs Chart

1. **DIRE STRAITS**, Warner Bros.: Dire Straits: Communicue
2. **THE KNACK**, Capitol: Get The Knack
3. **RICKIE LEE JONES**, Warner Bros.: Rickie Lee Jones
4. **JOE JACKSON**, A&M: Look Sharp
5. **POLICE**, A&M: Outlandos D'Amour
6. **SISTER SLEDGE**, Atlantic: We Are Family
7. **INSTANT FUNK**, Salsoul: Instant Funk
8. **TRIUMPH**, RCA: Just A Game; Rock and Roll Machine
9. **AMII STEWART**, Ariola: Knock On Wood
10. **STEPHANIE MILLS**, 20th Century: What Cha Gonna Do With My Lovin'
11. **ANITA WARD**, TK: Songs Of Love
12. **REX SMITH**, Columbia: Sooner Or Later
13. **BLACKFOOT**, Atco: Strikes
14. **ANGELA BOFILL**, GRP (Arista): Angie
15. **ROBIN WILLIAMS**, Casablanca: Reality What A Concept
16. **MOLLY HATCHET**, Epic: Flirtin' With Disaster; Another Taste
17. **ROCKETS**, RSO: Rockets
18. **BELL & JAMES**, A&M: Bell & James
19. **McGUINN, CLARK & HILLMAN**, Capitol: McGuinn, Clark & Hillman
20. **BILLY THORPE**, Polydor: Children Of The Sun
21. **McFADDEN & WHITEHEAD**, P.I.R.: McFadden & Whitehead
22. **BRAM TCHAIKOVSKY**, Polydor: Strange Man, Changed Man
23. **WILLIE & LEON**, Columbia: One For The Road
24. **CHUCK BROWN & THE SOUL SEARCHERS**, Source: Bustin' Loose
25. **THE JONES GIRLS**, P.I.R.: The Jones Girls

TOP NEW MALE SINGLE ARTISTS

Pos. ARTIST

(No. of Charted Singles) Label

1. **DAVID NAUGHTON** (1) RSO
2. **RANDY VAN WARMER** (1) Bearsville
3. **PATRICK HERNANDEZ** (1) Columbia
4. **ROGER VOUDORIS** (1) Warner Bros.
5. **REX SMITH** (1) Columbia
6. **NICK LOWE** (1) Columbia
7. **JOE JACKSON** (1) A&M
8. **GIORGIO MORODER** (1) Casablanca
9. **BRAM TCHAIKOVSKY** (1) Polydor
10. **IAN GOMM** (1) Stiff/Epic

TOP NEW DUO/GROUP SINGLE ARTISTS

Pos. ARTIST

(No. of Charted Singles) Label

1. **KNACK** (2) Capitol
2. **BLONDIE** (3) Chrysalis
3. **GQ** (2) Arista
4. **SUZI QUATRO/CHRIS NORMAN** (1) RSO
5. **DIRE STRAITS** (2) Warner Bros.
6. **McFADDEN & WHITEHEAD** (1) P.I.R.
7. **INSTANT FUNK** (1) Salsoul
8. **BELL & JAMES** (1) A&M
9. **SNIFF 'N' THE TEARS** (1) Atlantic
10. **ROCKETS** (2) RSO

TOP NEW FEMALE SINGLE ARTISTS

Pos. ARTIST

(No. Charted Singles) Label

1. **ANITA WARD** (1) Juana
2. **AMII STEWART** (2) Ariola
3. **RICKIE LEE JONES** (2) Warner Bros.
4. **STEPHANIE MILLS** (1) 20th Century
5. **BRENDA RUSSELL** (1) Horizon
6. **FRANCE JOLI** (1) Prelude
7. **LOUISE GOFFIN** (1) Asylum
8. **BONNIE BOYER** (1) Columbia
9. **FERN KINNEY** (1) Malaco
10. **CINDY BULLENS** (1) United Artists

TOP NEW FEMALE ALBUM ARTISTS

Pos. ARTIST

(No. of Charted Albums) Label

1. **RICKIE LEE JONES** (1) Warner Bros.
2. **SISTER SLEDGE** (1) Atlantic
3. **ANITA WARD** (1) Juana
4. **AMII STEWART** (1) Ariola
5. **STEPHANIE MILLS** (1) 20th Century
6. **ANGELA BOFILL** (1) GRP (Arista)
7. **THE JONES GIRLS** (1) P.I.R.
8. **TEENA MARIE** (1) Gordy
9. **ST. TROPEZ** (1) Butterfly
10. **LOUISE GOFFIN** (1) Asylum

TOP NEW MALE ALBUM ARTISTS

Pos. ARTIST

(No. of Charted Albums) Label

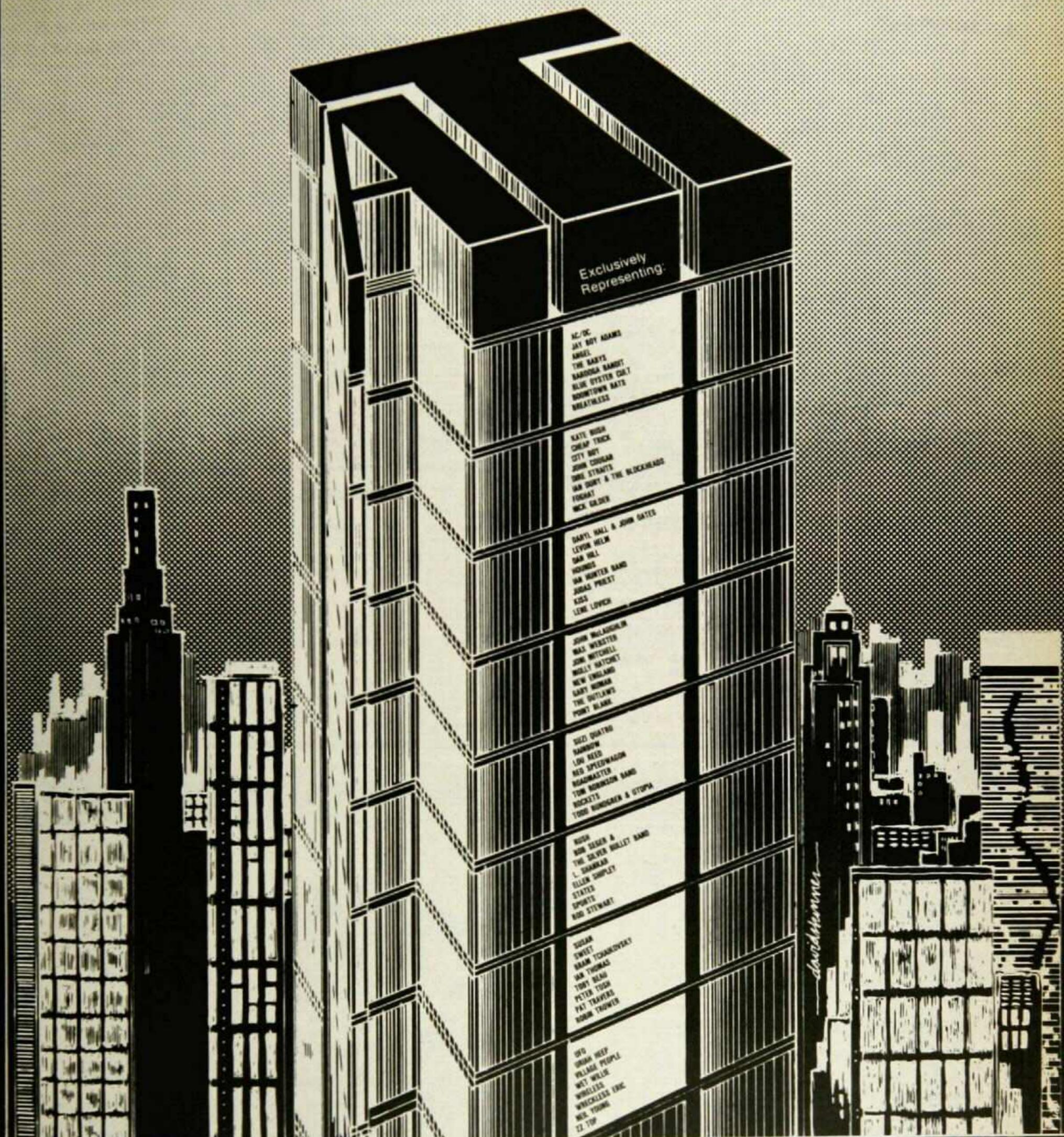
1. **JOE JACKSON** (1) A&M
2. **REX SMITH** (1) Columbia
3. **ROBIN WILLIAMS** (1) Casablanca
4. **BILLY THORPE** (1) Polydor
5. **BRAM TCHAIKOVSKY** (1) Polydor
6. **PATRICK HERNANDEZ** (1) Columbia
7. **DAVE EDMUNDS** (1) Swan Song
8. **ROBERT FRIPP** (1) Polydor
9. **STEVE FORBERT** (1) Nempor
10. **LOWELL GEORGE** (1) Warner Bros.

TOP NEW DUO/GROUP ALBUM ARTISTS

Pos. ARTIST

(No. of Charted Albums) Label

1. **DIRE STRAITS** (2) Warner Bros.
2. **THE KNACK** (1) Capitol
3. **POLICE** (1) A&M
4. **INSTANT FUNK** (1) Salsoul
5. **TRIUMPH** (2) RCA
6. **BLACKFOOT** (1) Atco
7. **MOLLY HATCHET** (2) Epic
8. **ROCKETS** (1) RSO
9. **BELL & JAMES** (1) A&M
10. **McQUINN, CLARK & HILLMAN** (1) Capitol



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CITY BOY
JOHN COUSAR
DRE STRAITS
HAR DURY & THE BLACKHEADS
FORNAT
NICK GLICK

BABY BALL & JOHN GATES
LEVIN HELM
DAN HILL
HOUNDS
HAR HUNTER BAND
JORDAS PREST
KISS
LENE LOVICH

JOHN MALACUHLIN
WAZ WEBSTER
JOHN MITCHELL
WILLY WATCHEL
NEW ENGLAND
GARY HUNTER
THE OUTLAWS
PUNK BLANK

SAEZ QUATRO
RAINBOW
LOW REED
RED SPEEDWAGON
ROADMASTER
TOM ROBINSON BAND
BUCKETTS
TODD RUNDGREN & STOPA

RUSH
BOB SEGER &
THE SILVER BULLET BAND
L. SHAKES
ELLEN SHIPLEY
STATS
SPORTS
BOB STEINMETZ

SUGAR
SWEET
BRAN TCHANKOVSKY
HAR THOMAS
TOBY BLAIR
PETER TOSI
PAT TRAVERS
ROBIN THOMAS

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1

TOP ARTISTS OF THE YEAR

Billy Joel
No. 1 Pop Male Album Artist



Donna Summer
No. 1 Pop Female Single and Album Artist



Rod Stewart
No. 1 Pop Male Single Artist



TOP FEMALE ALBUM ARTISTS

- Pos. ARTIST (No. of Charted Albums) Label
1. DONNA SUMMER (3) Casablanca
 2. ANNE MURRAY (2) Capitol
 3. BARBRA STREISAND (2) Columbia
 4. RICKIE LEE JONES (1) Warner Bros.
 5. OLIVIA NEWTON-JOHN (1) MCA
 6. DIANA ROSS (2) Motown
 7. GLORIA GAYNOR (2) Polydor
 8. LINDA RONSTADT (1) Asylum
 9. NICOLETTE LARSON (1) Warner Bros.
 10. EVELYN "CHAMPAGNE" KING (2) RCA
 11. DOLLY PARTON (2) RCA
 12. EMMYLOU HARRIS (2) Warner Bros.
 13. ALICIA BRIDGES (1) Polydor
 14. DIONNE WARWICK (1) Arista
 15. AMII STEWART (1) Ariola
 16. STEPHANIE MILLS (1) 20th Century (RCA)
 17. ANITA WARD (1) Juana
 18. MINNIE RIPERTON (1) Capitol
 19. CHAKA KHAN (1) Warner Bros.
 20. MELISSA MANCHESTER (1) Arista
 21. CHER (1) Casablanca
 22. PATTI SMITH (1) Arista
 23. SUZI QUATRO (2) RSO
 24. JONI MITCHELL (1) Asylum
 25. CRYSTAL GAYLE (1) United Artists

TOP MALE ALBUM ARTISTS

- HOT 100 & TOP LPs COMBINED
1. BILLY JOEL (2) Columbia
 2. KENNY ROGERS (4) United Artists
 3. ROD STEWART (1) Warner Bros.
 4. BARRY MANILOW (3) Arista
 5. NEIL YOUNG (2) Reprise
 6. GEORGE THOROGOOD (1) Rounder (1) MCA
 7. RICK JAMES (2) Gordy
 8. WILLIE NELSON (2) Columbia (1) RCA
 9. WAYLON JENNINGS (2) RCA
 10. ERIC CLAPTON (2) RSO
 11. TED NUGENT (2) Epic
 12. TEDDY PENDERGRASS (2) P.I.R.
 13. SYLVESTER (2) Fantasy
 14. FRANK ZAPPA (2) Zappa/Mercury (3) Discreet
 15. BARRY WHITE (2) 20th Century (1) Unlimited Gold (CBS)
 16. EDDIE MONEY (2) Columbia
 17. BOB DYLAN (3) Columbia
 18. GINO VANELLI (1) A&M
 19. ELTON JOHN (2) MCA
 20. JOE JACKSON (1) A&M
 21. AL STEWART (1) Arista
 22. GERRY RAFFERTY (2) United Artists
 23. NEIL DIAMOND (1) Columbia
 24. JOHN STEWART (1) RSO
 25. GEORGE BENSON (2) Warner Bros.

TOP MALE SINGLE ARTISTS

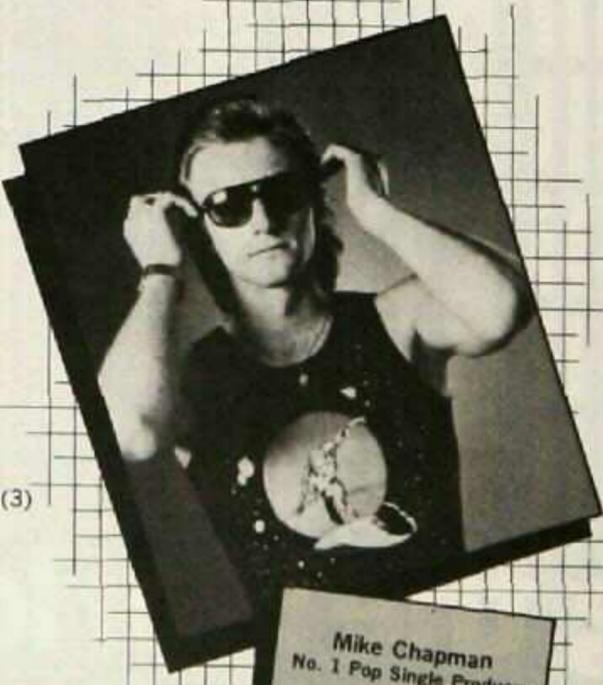
- Pos. ARTIST (No. of Charted Singles) Label
1. ROD STEWART (2) Warner Bros.
 2. KENNY ROGERS (3) United Artists
 3. BILLY JOEL (4) Columbia
 4. GERRY RAFFERTY (4) United Artists
 5. ELTON JOHN (3) MCA
 6. ROBERT JOHN (1) EMI-America
 7. BARRY MANILOW (3) Arista
 8. JOHN STEWART (2) RSO
 9. DAVID NAUGHTON (1) RSO
 10. AL STEWART (2) Arista
 11. EDDIE RABBITT (2) Elektra
 12. LEIF GARRETT (2) Scotti Bros.
 13. NIGEL OLSSON (2) Bang
 14. RANDY VANWARMER (1) Bearsville
 15. EDDIE MONEY (1) Columbia
 16. ERIC CLAPTON (2) RSO
 17. SYLVESTER (3) Fantasy
 18. ANDY GIBB (2) RSO
 19. FRANK MILLS (1) Polydor
 20. IAN MATTHEWS (2) Mushroom
 21. BOBBY CALDWELL (1) Clouds
 22. ACE FREHLEY (1) Casablanca
 23. GINO VANELLI (2) A&M
 24. PATRICK HERNANDEZ (1) Columbia
 25. BOB SEGER (2) Capitol

TOP FEMALE SINGLE ARTISTS

- Pos. ARTIST (No. of Charted Singles) Label
1. DONNA SUMMER (4) Casablanca
 2. ANNE MURRAY (2) Capitol
 3. OLIVIA NEWTON-JOHN (4) MCA (1) RSO
 4. GLORIA GAYNOR (2) Polydor
 5. ANITA WARD (1) Juana
 6. AMII STEWART (2) Ariola
 7. NICOLETTE LARSON (2) Warner Bros.
 8. CHER (3) Casablanca
 9. LINDA RONSTADT (3) Asylum
 10. RICKIE LEE JONES (2) Warner Bros.
 11. BONNIE POINTER (2) Motown
 12. MELISSA MANCHESTER (3) Arista
 13. MAXINE NIGHTINGALE (1) Windsong
 14. DIONNE WARWICK (1) Arista
 15. BARBRA STREISAND (1) Columbia
 16. ALICIA BRIDGES (2) Polydor
 17. MAUREEN McGOVERN (2) Warner/Curb
 18. DOLLY PARTON (4) RCA
 19. EVELYN "CHAMPAGNE" KING (3) RCA
 20. DIANA ROSS (1) Motown
 21. CHAKA KHAN (1) Warner Bros.
 22. BARBARA MANDRELL (2) MCA
 23. JENNIFER WARNES (1) Arista
 24. STEPHANIE MILLS (1) 20th Century
 25. SUZI QUATRO (2) RSO

TOP SINGLE PRODUCERS OF THE YEAR

- Pos. PRODUCER (No. of Charted Singles)
1. MIKE CHAPMAN (10)
 2. BERNARD EDWARDS/NILE RODGERS (12)
 3. GIORGIO MORODER/PETE BELLOTTE (10)
 4. FREDDIE PERREN (6)
 5. BEE GEES/KARL RICHARDSON/ALBHY GALUTEN (19)
 6. BOB ESTY (6)
 7. TED TEMPLEMAN (8)
 8. PHIL RAMONE (8)
 9. ROY THOMAS BAKER (11)
 10. TOM DOWD (5)
 11. JOHN BOYLAN & LITTLE RIVER BAND (8)
 12. MICHAEL LLOYD (7)
 13. RICHARD PERRY (5)
 14. RON HAFFKINE (4)
 15. BARRY MANILOW/RON DANTE (7)
 16. JOHN FARRAR (5)
 17. LARRY BUTLER (3)
 18. MAURICE WHITE (4)
 19. DINO FEKARIS (2)
 20. JEFF LYNNE (4)
 21. GERRY RAFFERTY/HUGH MURPHY (4)
 22. JACQUES MORALI/HENRI BELOLO (3)
 23. PETER ASHER (4)
 24. PAUL DAVIS (3)
 25. JIM ED NORMAN (3)
 26. PAUL McCARTNEY (4)
 27. CHEAP TRICK (2)
 28. FREDERICK KNIGHT (1)
 29. GEORGE TOBIN (1)
 30. BOB GAUDIO (2)
 31. JOHN STEWART (2)
 32. FRANK MILLS (2)
 33. DAVID FOSTER (3)
 34. THE JACKSONS (2)
 35. BUDDY BUIE (3)
 36. RICHARD SANFORD (2)
 37. VINI PONCIA (3)
 38. GLYN JOHNS (4)
 39. TOTO (2)
 40. FLOYD-CROPPER (1)
 41. DENNY DIANTE (1)
 42. ARIF MARDIN (5)
 43. CORY WADE (2)
 44. GENE McFADDEN/JOHN WHITEHEAD (2)
 45. BAD COMPANY (2)
 46. DEL NEWMAN (1)
 47. RAY PARKER JR. (1)
 48. JAMES CARMICHAEL (4)
 49. MICKIE MOST (2)
 50. HOWARD ALBERT/RON ALBERT (3)
 51. THOM BELL (1)
 52. STEVE BUCKINGHAM (3)
 53. ANN HOLLOWAY (1)
 54. PETER HENDERSON (3)
 55. SUPERTRAMP (3)
 56. RUSS TITELMAN (3)
 57. ALAN PARSONS (2)
 58. DIRE STRAITS (1)
 59. NICKOLAS ASHFORD/VALERIE SIMPSON (3)
 60. BOB MARLEY/WAILERS (1)
 61. KYLE LEHNIGHT (1)
 62. KANSAS (3)
 63. JEAN VANLOU (1)
 64. DARYL DRAGON (3)



Mike Chapman
No. 1 Pop Single Producer

65. DAVID MALLOY (2)
66. DENNIS LAMBERT/BRIAN POTTER (8)
67. QUINCY JONES (3)
68. CARTER (3)
69. RON NEVISON (2)
70. WARREN SCHATZ (2)
71. MICHAEL OMARTIAN (1)
72. TOM SCHOLZ (3)
73. BUNNY SIGLER (2)
74. JIMMY SIMPSON (2)
75. BEAU RAY FLEMING (2)
76. BJORN ULVAEUS/BENNY ANDERSSON (4)
77. KEITH OLSEN (2)
78. BILL SCHNEE (3)
79. GUS DUDGEON (3)
80. GLIMMER TWINS (2)
81. ROBERT PALMER (1)
82. DAVID KERSHENBAUM (2)
83. LUIGI SALUONI (1)
84. JOHNNY SANDLIN (2)
85. NICK LOWE (1)
86. BOB SEGER/PUNCH (2)
87. GARY KLEIN (4)
88. BOB T. SCHLER (1)
89. PAUL STANLEY (3)
90. ORLEANS (1)
91. EDWIN STARR (3)
92. MIDASCARE PRODUCTIONS (1)
93. TOMMY LIPUMA (1)
94. BOB JAMES (2)
95. MUSCLE SHOALS RHYTHM SECTION (2)
96. LENNY WARONKER (2)
97. ROBERT JOHN LANGE (3)
98. JEFFREY BOWEN (2)
99. BERRY GORDY, JR. (2)
100. TOM COLLINS (2)



Without music life would be a mistake.
Friedrich Nietzsche (1844-1900)



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Have You Heard The One About And The Dramatic Increase

Well, that's an old story to us. CBS Records International has always been aware that the best salespeople for American music overseas are the artists themselves.

That's why this year alone, we've supported major performance and promotional tours by over 75 acts in over 100 entertainment capitals all over the world.

The pay-off? Global sales figures that continue to break records.

1979
American Artists
On Tour:
Bobby Bare
The Beach Boys
Jeff Beck
Celi Bee
Harry Belafonte
Blue Oyster Cult
Boston
JoAnne Brackeen
John Lee/Gerry
Brown
The Charlie Daniels
Band

Cheap Trick
Chicago
Stanley Clarke
Billy Cobham
Leonard Cohen
Ray Conniff
Burton Cummings
Al Di Meola
George Duke
Bob Dylan

Earth, Wind & Fire
The Emotions
Ellen Foley
Steve Forbert
Frantique
Eric Gale
Gary's Gang

Larry Gatlin
Stan Getz
Dexter Gordon
Herbie Hancock
Heart
Heath Bros.

The Traveling American Artists In International Sales?

Freddie Hubbard
The Jacksons
Billy Joel
David Johansen
Journey

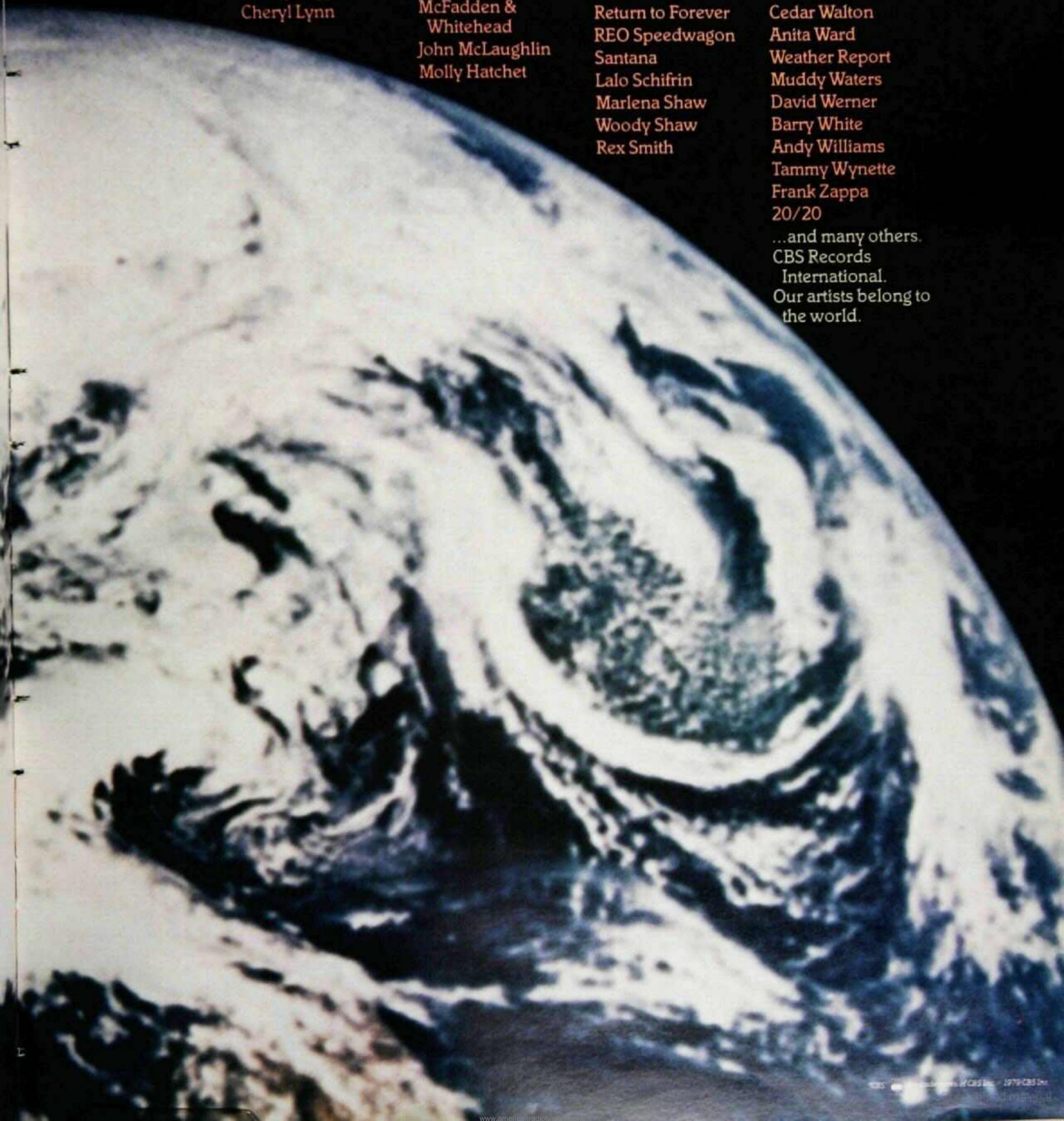
Gladys Knight &
The Pips
Patti LaBelle
Hubert Laws
Ramsey Lewis
Kenny Loggins
Cheryl Lynn

Frank Marino &
Mahogany Rush
Manhattans
Johnny Mathis
Marilyn McCoo &
Billy Davis, Jr.
McFadden &
Whitehead
John McLaughlin
Molly Hatchet

Eddie Money
Mongo Santamaria
Mother's Finest
New Barbarians
Ted Nugent
Lou Rawls
Return to Forever
REO Speedwagon
Santana
Lalo Schifrin
Marlena Shaw
Woody Shaw
Rex Smith

Phoebe Snow
Bruce Springsteen
Livingston Taylor
Tonio K.
Toto
Trickster
Cedar Walton
Anita Ward
Weather Report
Muddy Waters
David Werner
Barry White
Andy Williams
Tammy Wynette
Frank Zappa
20/20

...and many others.
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Our artists belong to
the world.



*We're Known by
The Company We Keep....*

George Benson
Edwin Birdsong

Jerry Butler
Jean Carn

Mary Clayton
Archie Bell & The Drells

The Force
The Futures

Frantique
Dee Dee Sharp Gamble

The Jones Girls
Bell & James

Ronnie James
O'Jays

Elton John
Tom Jones

Andre Kostelanetz
LTD

POPULAR, R&B/SOUL, JAZZ, DISCO, COUNTDOWN

COMMERCIALS
Revlon, C. Schmidt & Sons, Polaroid

MOTION PICTURES
"The Fish That Saved Pittsburgh" (fall 79)

Johnny Mathis
Jackie Moore

Billy Paul
Michael Pedicin

Teddy Pendergrass
Pockets

Helen Reddy
Cindy & Roy

Bobby Rush
Silk

Spinners
Amii Stewart

Stylistics
Dexter Wansel

Lou Rawls
McFadden & Whitehead

MFSB
and Many More



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Soul Singles Publisher of 1979,
and #8 Pop Publisher*

The Mighty Three Music Group
"You'll never forget our tunes"

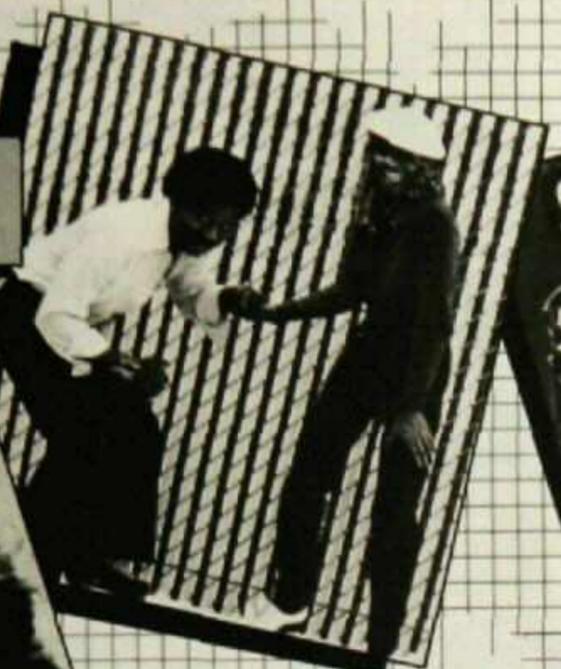


1

TOP GROUPS/DUOS/ INSTRUMENTALISTS OF THE YEAR



Herb Alpert
No. 1 Pop Single
Instrumentalist



Peaches & Herb
No. 1 Pop Single &
Album Duo



The Cars
No. 1 Pop Album Group



Chuck Mangione
No. 1 Pop Album
Instrumentalist



Chic
No. 1 Pop Single Group

TOP SINGLE DUOS

- Pos. ARTIST
(No. of Charted Singles) Label
1. PEACHES & HERB (3) Polydor/
M.V.P.
 2. BARBRA STREISAND/NEIL
DIAMOND (1) Columbia
 3. SUZI QUATRO/CHRIS NORMAN (1)
RSO
 4. McFADDEN & WHITEHEAD (1) P.I.R.
 5. ENGLAND DAN & JOHN FORD
COLEY (1) Big Tree
 6. CAPTAIN & TENNILLE (2) A&M (1)
Casablanca
 7. BELL & JAMES (1) A&M
 8. HALL & OATES (2) RCA
 9. FOGELBERG & WEISBERG (1) Full
Moon/Epic
 10. ASHFORD & SIMPSON (1) Warner
Bros.

TOP SINGLE GROUPS

- Pos. ARTIST
(No. of Charted Singles) Label
1. CHIC (4) Atlantic
 2. BEE GEES (3) RSO
 3. THE KNACK (2) Capitol
 4. EARTH, WIND, & FIRE (4) ARC/
Columbia
 5. DR. HOOK (4) Capitol
 6. VILLAGE PEOPLE (3) Casablanca
 7. DOOBIE BROTHERS (3) Warner
Bros.
 8. LITTLE RIVER BAND (4) Capitol
 9. BLONDIE (3) Chrysalis
 10. SISTER SLEDGE (2) Atlantic

TOP ALBUM INSTRUMENTALISTS

- Pos. ARTIST
(No. of Charted LPs) Label
1. CHUCK MANGIONE (3) A&M (1)
Mercury
 2. GROVER WASHINGTON JR. (1)
Elektra (1) Motown
 3. JEAN-LUC PONTY (2) Atlantic
 4. EARL KLUGH (1) United Artists
 5. HERBIE HANCOCK (11) Columbia

TOP ALBUM GROUPS

- Pos. ARTIST
(No. of Charted Albums) Label
1. CARS (2) Elektra
 2. VAN HALEN (2) Warner Bros.
 3. STYX (3) A&M
 4. BEE GEES (2) RSO
 5. EARTH, WIND, & FIRE (2) Columbia
(1) ARC/Columbia
 6. VILLAGE PEOPLE (4) Casablanca
 7. DOOBIE BROTHERS (1) Warner
Bros.
 8. SUPERTRAMP (2) A&M
 9. DIRE STRAITS (2) Warner Bros.
 10. FOREIGNER (3) Atlantic

TOP SINGLE INSTRUMENTALISTS

- Pos. ARTIST
(No. of Charted Singles) Label
1. HERB ALPERT (1) A&M
 2. HERBIE MANN (1) Atlantic
 3. MAYNARD FERGUSON (1) United
Artists
 4. JOHN WILLIAMS (1) Arista

TOP ALBUM DUOS

- Pos. ARTIST
(No. of Charted LPs) Label
1. PEACHES & HERB (1) Polydor/
M.V.P.
 2. BLUES BROTHERS (1) Atlantic
 3. ASHFORD & SIMPSON (2) Warner
Bros.
 4. FOGELBERG & WEISBERG (1) Full
Moon/Epic

TOP SOUNDTRACKS/ COMEDY ARTISTS OF THE YEAR

TOP COMEDY ALBUM ARTISTS

- Pos. ARTIST
(No. charted LPs) Label
1. STEVE MARTIN (3) Warner Bros.
 2. RICHARD PRYOR (1) Warner Bros.
 3. ROBIN WILLIAMS (1) Casablanca
 4. GEORGE CARLIN (1) Atlantic
 5. CHEECH & CHONG (1) Warner Bros.

TOP SOUNDTRACKS

- Pos. TITLE—Label
1. GREASE—RSO
 2. SATURDAY NIGHT FEVER—RSO
 3. THE KIDS ARE ALRIGHT—MCA
 4. THE MAIN EVENT—Columbia
 5. MIDNIGHT EXPRESS—Casablanca
 6. THE WIZ—MCA
 7. SGT. PEPPERS LONELY HEARTS
CLUB BAND—RSO
 8. THE LORD OF THE RINGS—Fantasy
 9. SUPERMAN—Warner Bros.
 10. HAIR—RCA
 11. THE MUPPETS—Atlantic
 12. EVERY WHICH WAY BUT LOOSE—
Asylum
 13. THE ROCKY HORROR PICTURE
SHOW—Ode
 14. MANHATTAN—Columbia
 15. WAR OF THE WORLDS—Columbia



Steve Martin
No. 1 Comedy Album Artist

Grease
No. 1 Soundtrack



1

TOP PUBLISHERS OF THE YEAR

TOP POP PUBLISHERS

- Pos. PUBLISHER, Licensee
(No. of Charted Singles)
1. PERREN VIBES, ASCAP (7)
 2. CHIC, BMI (6)
 3. ALMO, ASCAP (19)
 4. IRVING, BMI (17)
 5. STIGWOOD, BMI (13)
 6. SCREEN GEMS-EMI, BMI (11)
 7. UNICHAPPELL, BMI (14)
 8. MIGHTY THREE, BMI (6)
 9. RICK'S, BMI (6)
 10. JOBETE, ASCAP (13)
 11. RIVA, ASCAP (2)
 12. CHAPPELL, BMI (2)
 13. CAREERS, BMI (6)
 14. CHINNICHAP, BMI (5)
 15. WARNER BROS., ASCAP (4)
 16. HUDMAR, ASCAP (4)
 17. EIGHTIES, ASCAP (2)
 18. DEB DAVE, BMI (3)
 19. JET, BMI (3)
 20. NICK-O-VAL, ASCAP (3)
 21. LIDO, BMI (5)
 22. CHAPPELL, ASCAP (9)
 23. GREEN LIGHT, ASCAP (1)
 24. LOWERY, BMI (3)
 25. TWO KNIGHT, BMI (1)
 26. SMALL HILL, ASCAP (1)
 27. MUSIC FOR UNICEF, BMI (1)
 28. FOURTH FLOOR, ASCAP (2)
 29. CANOPY, ASCAP (1)
 30. SHERLYN, BMI (8)
 31. BEECHWOOD, BMI (5)
 32. BRUCE SPRINGSTEEN, ASCAP (1)
 33. ISLAND, BMI (3)
 34. APRIL, ASCAP (6)
 35. SNUG, ASCAP (4)
 36. EASY MONEY, ASCAP (2)
 37. COLGEMS-EMI, ASCAP (5)
 38. PEACOCK, BMI (1)
 39. LOW-SAL, BMI (3)
 40. STONE AGATE, BMI (2)
 41. GEAR, ASCAP (4)
 42. RAYDIOLA, ASCAP (1)
 43. FINCHLEY, ASCAP (2)
 44. KISS, ASCAP (4)
 45. SILVER FIDDLE, BMI (2)
 46. IMPULSIVE, ASCAP (3)
 47. ATV, BMI (12)
 48. WRITER'S NIGHT, ASCAP (1)
 49. RARE BLUE, ASCAP (3)
 50. ANGEL WING, ASCAP (1)
 51. MARKS, BMI (1)
 52. HAT BAND, BMI (1)
 53. STEPHEN STILLS, BMI (2)
 54. MDL COMMUNICATIONS, ASCAP (1)
 55. BADIO, ASCAP (1)
 56. DELICATE, ASCAP (4)
 57. WEED HIGH NIGHTMARE, BMI (3)
 58. ORLEANSONGS, ASCAP (2)
 59. STEAMED CLAM, BMI (1)
 60. MUSIC CITY, ASCAP (2)
 61. MILK MONEY, ASCAP (3)
 62. ROSS VANNELLI, ASCAP (1)
 63. STOP, BMI (1)
 64. SONGFIRE, BMI (1)
 65. WELBECK, ASCAP (5)
 66. NARWHAL, BMI (1)
 67. RUBICON, BMI (1)
 68. COUNTLESS, BMI (2)
 69. VAN HALEN, ASCAP (2)
 70. LAUGHING WILLOW, ASCAP (1)
 71. WARNER-TAMERLANE, BMI (6)
 72. LUCKY THREE, BMI (2)
 73. MIRAN, BMI (1)
 74. JOHN FARRAR, BMI (3)
 75. EDWARD B. MARKS, BMI (4)
 76. ROCKSLAM, BMI (1)
 77. EASY NINE, BMI (1)
 78. CHEVIS, BMI (1)
 79. HUDSON BAY, BMI (2)
 80. BRUIN, BMI (1)
 81. COMPLACENT TCUNZ, ASCAP (1)
 82. ALBION, BMI (2)
 83. STONEBRIDGE, ASCAP (2)
 84. PIROOTING, ASCAP (1)
 85. LINDSEYANNE, BMI (2)
 86. PEER INTERNATIONAL, BMI (1)
 87. SPIKES, BMI (2)
 88. SEE THIS HOUSE, ASCAP (2)
 89. ROBIN SCOTT, ASCAP (1)

90. GANGA, BMI (1)
91. PRINCE OF WALES, ASCAP (1)
92. PURE SONGS, ASCAP (2)
93. COTILLION, BMI (3)
94. COMMODORES, ASCAP (4)
95. STONE BRIDGE, ASCAP (1)
96. THREESONE, ASCAP (1)
97. MPL COMMUNICATIONS, BMI (4)
98. TARANTULA, ASCAP (1)
99. MAKE ME SMILE, ASCAP (1)
100. ABC-DUNHILL, BMI (3)

TOP SOUL PUBLISHERS

- Pos. PUBLISHER, Licensee
(No. of Charted Singles)
1. MIGHTY THREE, BMI (25)
 2. CHIC, BMI (7)
 3. JOBETE, ASCAP (28)
 4. SHERLYN, BMI (22)
 5. PERREN VIBES, ASCAP (6)
 6. IRVING, BMI (20)
 7. NICK-O-VAL, ASCAP (6)
 8. RUBBER BAND, BMI (6)
 9. TWO KNIGHT, BMI (3)
 10. MALBIZ, BMI (4)
 11. UNICHAPPELL, BMI (9)
 12. WARNER-TAMERLANE, BMI (17)
 13. SPECTRUM VII, ASCAP (4)
 14. MIRAN, BMI (1)
 15. SCREEN GEMS-EMI, BMI (6)
 16. LUCKY THREE, BMI (5)
 17. VAL-LE-JOE, BMI (5)
 18. ALMO, ASCAP (12)
 19. WARNER BROS., ASCAP (5)
 20. JOBETE, BMI (4)
 21. TOTAL EXPERIENCE, BMI (2)
 22. STONE DIAMOND, BMI (4)
 23. ARISTA, ASCAP (4)
 24. ROSY, ASCAP (3)
 25. BOVINA, ASCAP (2)
 26. SHERLYN, BMI (4)
 27. PEACOCK, BMI (1)
 28. AMAZEMENT, BMI (2)
 29. RICK'S, BMI (5)
 30. TWO PEPPER, ASCAP (2)
 31. RAYDIOLA, ASCAP (2)
 32. REICO, BMI (1)
 33. ASCENT, BMI (3)
 34. JANUARY, BMI (2)
 35. MARSANT, BMI (4)
 36. MAYFIELD, BMI (4)
 37. MILLS & MILLS, BMI (4)
 38. COTILLION, BMI (6)
 39. MAY TWELFTH, BMI (8)
 40. SIX CONTINENTS, BMI (3)
 41. BETTER DAYS, BMI (3)
 42. SPECO-LITE, BMI (5)
 43. MUSCLE SHOALS, BMI (5)
 44. NOUVEAU, BMI (2)
 45. FOUR KNIGHTS, BMI (4)
 46. CHAPPELL, ASCAP (5)
 47. AT HOME ASCAP (5)
 48. DECIBEL, BMI (3)
 49. EAST-MEMPHIS, BMI (2)
 50. ALEXSCAR, BMI (3)

TOP COUNTRY PUBLISHERS

- Pos. PUBLISHER, Licensee
(No. of Charted Singles)
1. TREE, BMI (56)
 2. HOUSE OF GOLD, BMI (20)
 3. PI-GEM, BMI (12)
 4. HALL-CLEMENT, (18)
 5. MUSIC CITY, ASCAP (13)
 6. ALGEE, BMI (11)
 7. CROSS KEYS, ASCAP (13)
 8. SCREEN GEMS-EMI, BMI (14)
 9. AL GALILICO, BMI (15)
 10. WARNER-TAMERLANE, BMI (13)
 11. CHESS, ASCAP (7)
 12. HALLNOTE, BMI (7)
 13. BOBBY GOLDSBORO, ASCAP (7)
 14. BEN PETERS, BMI (5)
 15. FREBAR, BMI (6)
 16. AMERICAN COWBOY, BMI (3)
 17. UNICHAPPELL, BMI (7)

Perren Vibes, ASCAP
No. 1 Pop Publisher

Tree, BMI
No. 1 Country Publisher

Mighty Three, BMI
No. 1 Soul Publisher

Tree International

Pirooting, ASCAP
No. 1 Adult Contemporary
Publisher

18. ACUFF ROSE, BMI (12)
19. CHAPPELL, ASCAP (14)
20. MILENE, ASCAP (9)
21. BLACKWOOD, BMI (14)
22. ROSE BRIDGE, BMI (5)
23. BELLAMY BROTHERS, ASCAP (2)
24. MULLET, BMI (4)
25. MUSIC WEST OF THE PECOS, BMI (5)
26. TRI-CHAPPELL, SESAC (5)
27. UNITED ARTISTS, ASCAP (8)
28. DEB DAVE, BMI (8)
29. KECA, ASCAP (2)
30. PRIMA-DONNA, BMI (2)
31. TWITTY BIRD, BMI (4)
32. PESO, BMI (4)
33. BOXER, BMI (2)
34. K.C.M., ASCAP (1)
35. ATV, BMI (9)
36. SHADE TREE, BMI (6)
37. EDWIN H. MORRIS, ASCAP (4)
- 38s PICK A HIT, BMI (3)
39. BRIAR PATCH, BMI (6)
40. COMBINE, BMI (8)
41. DANOR, BMI (2)
42. ANGEL WING, ASCAP (6)
44. MARIPOSA, BMI (2)
45. PERREN VIBES, ASCAP (2)
46. WRITER'S NIGHT, ASCAP (1)
47. GARY S. PAXTON, BMI (3)
49. WILJEX, ASCAP (6)
50. MOTHER TONGUE, ASCAP (1)

5. SCREEN GEMS-EMI, BMI (8)
6. FRABJOUS, ASCAP (2)
7. DJM, ASCAP (2)
8. CHAPPELL, ASCAP (6)
9. STONEBRIDGE, ASCAP (2)
10. PERREN VIBES, ASCAP (3)
11. DEB DAVE, BMI (5)
12. FOURTH FLOOR, ASCAP (2)
13. WARNER-TAMERLANE, BMI (3)
14. IMPULSIVE, ASCAP (3)
15. HUDSON BAY, BMI (2)
16. BRUIN, BMI (1)
17. SILVER FIDDLE, BMI (1)
18. ANGEL WING, ASCAP (1)
19. CAREERS, BMI (1)
20. WRITER'S NIGHT, ASCAP (1)
21. JOBETE, ASCAP (1)
22. STIGWOOD, BMI (6)
23. TRI-CHAPPELL, SESAC (2)
24. MIGHTY THREE, BMI (1)
25. SILVER BLUE, ASCAP (2)
26. NARWHAL, BMI (1)
27. TARANTUAL, ASCAP (1)
28. CHINNICHAP, BMI (1)
29. LOW-SAL, BMI (2)
30. STEPHEN STILLS, BMI (2)
31. CARMEX, BMI (1)
32. RICK'S, BMI (2)
33. MUSIC FOR UNICEF, BMI (1)
34. GANGA, BMI (2)
35. APRIL, ASCAP (3)
36. CHIC, BMI (4)
37. ROSS VANNELLI, ASCAP (1)
38. CANAL, BMI (1)
39. HOUSE OF BRYANT, BMI (2)
40. CAMERICA, ASCAP (1)
41. CROSSEYED BEAR, BMI (1)
42. HARLEM, BMI (1)
43. LEEDS, ASCAP (3)
44. PESO, BMI (2)
45. LAUGHING WILLOW, ASCAP (2)
46. EARMARK, BMI (1)
47. FICTION, BMI (1)
48. HOUSE OF GOLD, BMI (3)
49. BOBBY GOLDSBORO, ASCAP (2)
50. RUBICON, BMI (1)

TOP ADULT CONTEMPORARY PUBLISHERS

- Pos. PUBLISHER, Licensee
(No. of Charted Songs)
1. PIROOTING, ASCAP (1)
 2. ALMO, ASCAP (6)
 3. IRVING, BMI (8)
 4. UNICHAPPELL, BMI (11)

A Billboard Spotlight

DECEMBER 22, 1979, BILLBOARD

Billboard Picks The Class Of '79.



ABBA (STIM)



Herb Alpert



Ashford & Simpson



Roy Ayres



Bad Company



Razy Bailey



Bellamy Brothers



R. Blade



Blondie



Boston



Peabo Bryson



Cameo



Cheech & Chong



Cher



Chicago



Commodores



Chick Corea



Andrea Crouch



Neil Diamond



George Duke



Bob Dylan



Earth, Wind & Fire



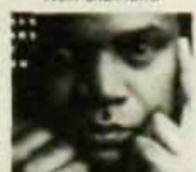
Dan Fogelberg



Foreigner



Ace Frehley



Eric Gale



Doobie Brothers



G.Q. (Paul Service)



Keith Sabu Drier



Gary's Gang



Marvin Gaye



Van Halen



Heart



Michael Henderson



P. Hernandez (SACEM)



Hot Chocolate



Con Hunley



Isley Brothers



Brian Jackson



Joe Jackson (PRS)



Bob James



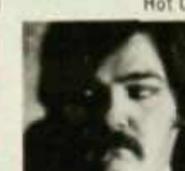
Rick James (CAPAC)



Billy Joel



Elton John (PRS)



J. Davis & Monster Or.



Rickie Lee Jones



The Kendalls



Chaka Khan



Earl Kluge



Kiss



The Knack



LTD



Cristy Lane



Ronnie Laws



Led Zeppelin



Lobo



Herbie Mann



Steve Martin



Harvey Mason



Mass Production



Ronnie Milsap



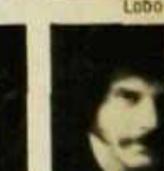
Melba Moore



Olivia Newton-John



Ted Nugent



Lee Osk



Poco



Police (PRS)



Tito Puente



Raydio



Lee Ritenour



Kenny Rogers



Patrice Rushen



Brenda Russell



Gil Scott-H



Bob Seger



Patti Smith



Rex Smith



Billy Jo Spears



Candi Staton



Rod Stewart



Barbra Streisand



Styx



Sylvester



Supertramp (PRS)



Livingston Taylor



B. Tchaikovsky (PRS)



Toto



Ralph Towner



Randy Vanwarmer



Gino Vanelli



Voyage (SACEM)



N. Michael Wald



Switch



G. Washington, Jr.



Don Williams



Wings (PRS)



Wings (PRS)

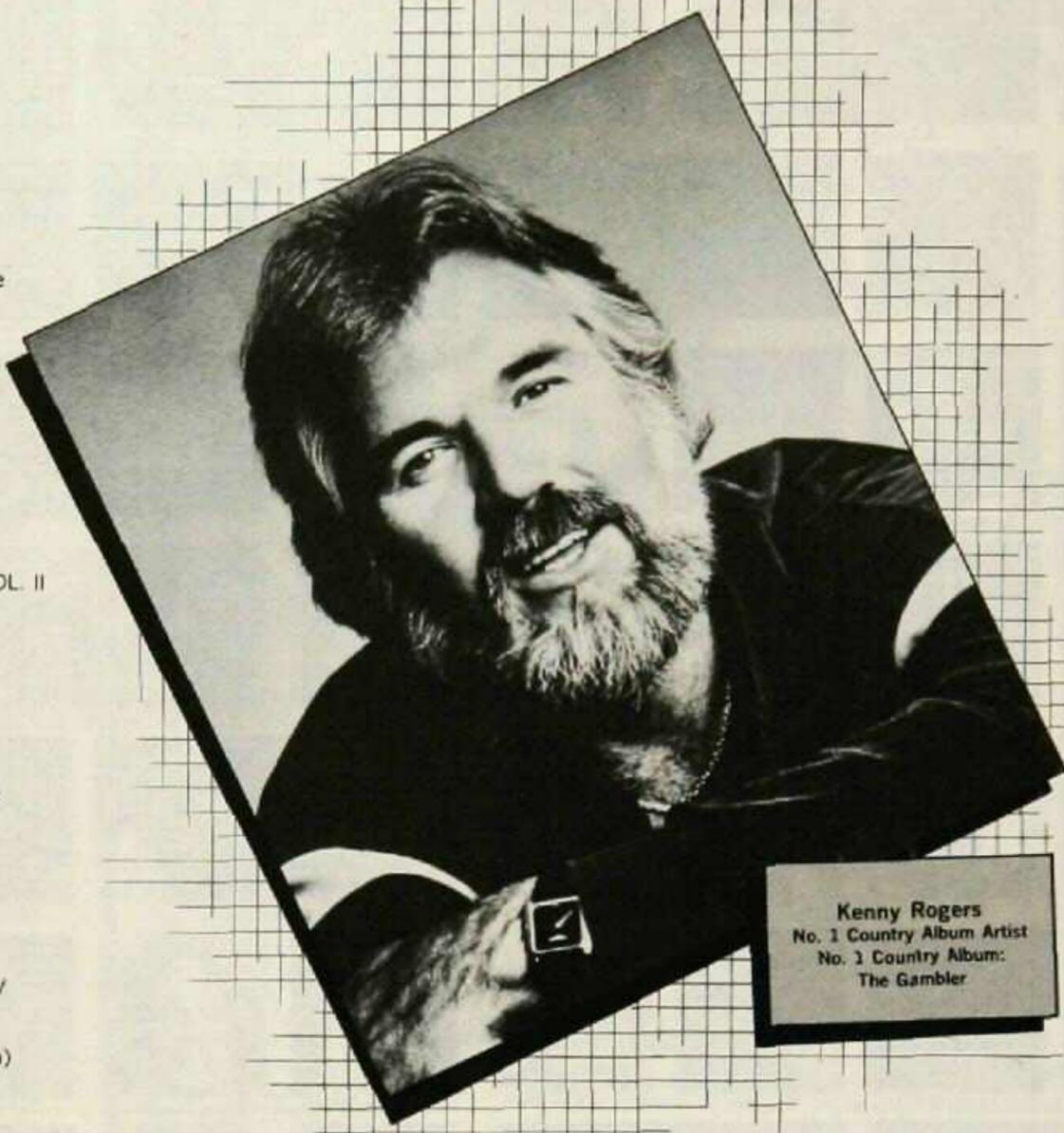
ASCAP
We've Always Had the Greats

1

TOP ALBUMS/ ARTISTS OF THE YEAR

TOP ALBUM ARTISTS

- KENNY ROGERS—United Artists**
TEN YEARS OF GOLD
KENNY
THE GAMBLER
DAYTIME FRIENDS
LOVE OR SOMETHING LIKE IT
- WAYLON JENNINGS—RCA**
I'VE ALWAYS BEEN CRAZY
GREATEST HITS
WANTED: THE OUTLAWS
- WILLIE NELSON—Columbia/Lone Star/United Artists**
STARDUST
FACE OF A FIGHTER (Lone Star)
THERE'LL BE NO TEARDROPS
TONIGHT (United Artists)
REDHEADED STRANGER
WILLIE & FAMILY LIVE
- ANNE MURRAY—Capitol**
LET'S KEEP IT THAT WAY
NEW KIND OF FEELING
- DON WILLIAMS—MCA/ABC**
THE BEST OF DON WILLIAMS, VOL. II
COUNTRY BOY (ABC)
EXPRESSIONS
- STATLER BROTHERS—Mercury**
A CHRISTMAS CARD
HOLY BIBLE
THE ORIGINALS
THE BEST OF THE STATLER BROTHERS
ENTERTAINERS... ON AND OFF THE ROAD
- DOLLY PARTON—RCA**
HERE YOU COME AGAIN
HEARTBREAKER
GREAT BALLS OF FIRE
BEST OF DOLLY PARTON
- CRYSTAL GAYLE—United Artists/Columbia**
WE SHOULD BE TOGETHER
MISS THE MISSISSIPPI (Columbia)
WHEN I DREAM
WE MUST BELIEVE IN MAGIC
- BARBARA MANDRELL—MCA**
MOODS
JUST FOR THE RECORD
THE BEST OF BARBARA MANDRELL
- EMMYLOU HARRIS—Warner Bros.**
QUARTER MOON IN A TEN CENT TOWN
BLUE KENTUCKY GIRL
PROFILE/BEST OF EMMYLOU HARRIS
- OAK RIDGE BOYS—MCA/ABC**
ROOM SERVICE
Y'ALL COME BACK SALOON (ABC)
THE OAK RIDGE BOYS HAVE ARRIVED
- ELVIS PRESLEY—RCA**
ELVIS: A CANADIAN TRIBUTE
OUR MEMORIES OF ELVIS, VOL. II
ELVIS: LEGENDARY PERFORMER, VOLUME 3
ELVIS SINGS FOR CHILDREN & GROWNUPS TOO
OUR MEMORIES OF ELVIS
- RONNIE MILSAP—RCA**
ONLY ONE LOVE IN MY LIFE
IMAGES
- KENNY ROGERS & DOTTIE WEST—United Artists**
CLASSICS
EVERYTIME TWO FOOLS COLLIDE
- EDDIE RABBITT—Elektra**
LOVELINE
VARIATIONS
- TANYA TUCKER—MCA**
TNT
- LINDA RONSTADT—Asylum**
GREATEST HITS
SIMPLE DREAMS
LIVING IN THE USA
- LARRY GATLIN—Monument/Columbia**
OH BROTHER
STRAIGHT AHEAD (Columbia)
LARRY GATLIN'S GREATEST HITS
- JOHN CONLEE—MCA**
ROSE COLORED GLASSES
FOREVER



Kenny Rogers
No. 1 Country Album Artist
No. 1 Country Album:
The Gambler

- CHARLIE DANIELS BAND—Epic**
VOLUNTEER JAM III AND IV
MILLION MILE REFLECTIONS
- OLIVIA NEWTON-JOHN—MCA**
TOTALLY HOT
- THE KENDALLS—Ovation**
OLD FASHIONED LOVE
JUST LIKE REAL PEOPLE
HEAVEN'S JUST A SIN AWAY
- CONWAY TWITTY—MCA**
CONWAY
CROSS WINDS
- JOHNNY PAYCHECK—Epic**
TAKE THIS JOB AND SHOVE IT
ARMED AND CRAZY
JOHNNY PAYCHECK'S GREATEST HITS, VOLUME II
- CHARLEY PRIDE—RCA**
BURGERS AND FRIES/WHEN I STOP LEAVING (I'LL BE GONE)
YOU'RE MY JAMAICA
- WAYLON JENNINGS & WILLIE NELSON—RCA**
WAYLON & WILLIE
- DAVE & SUGAR—RCA**
STAY WITH ME/GOLDEN TEARS
TEAR TIME
- WILLIE NELSON & LEON RUSSELL—Columbia**
ONE FOR THE ROAD
- POCO—MCA**
LEGEND
- MEL TILLIS—MCA**
MR. ENTERTAINER
ARE YOU SINCERE
I BELIEVE IN YOU
- MERLE HAGGARD—MCA/Capitol**
SERVING 190 PROOF
THE WAY IT WAS IN '51 (Capitol)
I'M ALWAYS ON A MOUNTAIN
- HANK WILLIAMS JR.—Elektra/Curb**
FAMILY TRADITION
- T.G. SHEPPARD—Warner/Curb**
3/4 LONELY

- JOHN DENVER—RCA**
JOHN DENVER
- BELLAMY BROTHERS—Warner/Curb**
THE TWO AND ONLY
- MOE BANDY—Columbia**
IT'S A CHEATING SITUATION
LOVE IS WHAT LIFE'S ALL ABOUT
- JERRY LEE LEWIS—Elektra/Sun**
JERRY LEE LEWIS
DUETS (Sun)
- SUSIE ALLANSON—Elektra/Curb**
HEART TO HEART
- DR. HOOK—Capitol**
PLEASURE & PAIN
- JIM ED BROWN & HELEN CORNELIUS—RCA**
JIM ED & HELEN
- TAMMY WYNETTE—Epic**
TAMMY WYNETTE'S GREATEST HITS, VOLUME IV
WOMANHOOD
JUST TAMMY
- RANDY BARLOW—Republic**
FALL IN LOVE WITH ME
RANDY BARLOW
- GENE WATSON—Capitol**
REFLECTIONS
SHOULD I COME HERE
- GLEN CAMPBELL—Capitol**
BASIC
- ERNEST TUBB—Cachet**
THE LEGEND AND THE LEGACY
- MARSHALL TUCKER BAND—Capricorn**
GREATEST HITS
- JIMMY BUFFETT—MCA/ABC**
YOU HAD TO BE THERE (ABC)
VOLCANO
- LORETTA LYNN & CONWAY TWITTY—MCA**
THE VERY BEST OF LORETTA AND CONWAY
- BILLY CRASH CRADDOCK—Capitol**
TURNING UP AND TURNING ON
- LORETTA LYNN—MCA**
WE'VE COME A LONG WAY, BABY

TOP ALBUMS

- Pos. TITLE—Artist—Label
- THE GAMBLER—Kenny Rogers—United Artists**
 - GREATEST HITS—Waylon Jennings—RCA**
 - I'VE ALWAYS BEEN CRAZY—Waylon Jennings—RCA**
 - STARDUST—Willie Nelson—Columbia**
 - WILLIE & FAMILY LIVE—Willie Nelson—Columbia**
 - WHEN I DREAM—Crystal Gayle—United Artists**
 - EXPRESSIONS—Don Williams—MCA**
 - TEN YEARS OF GOLD—Kenny Rogers—United Artists**
 - LET'S KEEP IT THAT WAY—Anne Murray—Capitol**
 - HEARTBREAKER—Dolly Parton—RCA**
 - NEW KIND OF FEELING—Anne Murray—Capitol**
 - TNT—Tanya Tucker—MCA**
 - MOODS—Barbara Mandrell—MCA**
 - TOTALLY HOT—Olivia Newton-John—MCA**
 - MILLION MILE REFLECTIONS—Charlie Daniels Band—Epic**
 - ROSE COLORED GLASSES—John Conlee—MCA**
 - THE BEST OF THE STATLER BROTHERS—Statler Brothers—Mercury**
 - PROFILE/BEST OF EMMYLOU HARRIS—Emmylou Harris—Warner Bros.**
 - CLASSICS—Kenny Rogers & Dottie West—United Artists**
 - LARRY GATLIN'S GREATEST HITS—Larry Gatlin—Monument**
 - ONLY ONE LOVE IN MY LIFE—Ronnie Milsap—RCA**
 - BLUE KENTUCKY GIRL—Emmylou Harris—Warner Bros.**
 - EVERY WHICH WAY BUT LOOSE—Soundtrack—Elektra**
 - WAYLON & WILLIE—Waylon Jennings & Willie Nelson—RCA**
 - THE OAK RIDGE BOYS HAVE ARRIVED—Oak Ridge Boys—MCA**
 - THE BEST OF BARBARA MANDRELL—Barbara Mandrell—MCA**
 - ROOM SERVICE—Oak Ridge Boys—MCA**
 - LOVELINE—Eddie Rabbitt—Elektra**
 - THE BEST OF DON WILLIAMS, VOL. II—Don Williams—MCA**
 - ONE FOR THE ROAD—Willie Nelson & Leon Russell—Columbia**
 - SWEET MEMORIES—Willie Nelson—RCA**
 - LIVING IN THE USA—Linda Ronstadt—Asylum**
 - BURGERS AND FRIES/WHEN I STOP LEAVING (I'll Be Gone)—Charley Pride—RCA**
 - GREAT BALLS OF FIRE—Dolly Parton—RCA**
 - IMAGES—Ronnie Milsap—RCA**
 - LEGEND—Poco—MCA**
 - TEAR TIME—Dave & Sugar—RCA**
 - THE ORIGINALS—Statler Brothers—Mercury**
 - ARMED AND CRAZY—Johnny Paycheck—Epic**
 - ENTERTAINERS... ON AND OFF THE ROAD—Statler Brothers—Mercury**
 - OUR MEMORIES OF ELVIS—Elvis Presley—RCA**
 - FAMILY TRADITION—Hank Williams Jr.—Elektra/Curb**
 - VARIATIONS—Eddie Rabbitt—Elektra**
 - CROSS WINDS—Conway Twitty—MCA**
 - REDHEADED STRANGER—Willie Nelson—Columbia**
 - LOVE OR SOMETHING LIKE IT—Kenny Rogers—United Artists**
 - JUST LIKE REAL PEOPLE—The Kendalls—Ovation**
 - EVERYTIME TWO FOOLS COLLIDE—Kenny Rogers & Dottie West—United Artists**
 - CONWAY—Conway Twitty—MCA**
 - ELVIS: LEGENDARY PERFORMER, VOLUME 3—Elvis Presley—RCA**

DECEMBER 22, 1979 BILLBOARD

**Warner
Communications
congratulates
the winners
of Billboard's
1979
Talent In Action
Year End
Awards...**

Bellamy Brothers (Warner-Curb)
#2 Country Single
"If I Said You Had
A Beautiful Body,
Would You Hold It
Against Me"

George Benson (Warner Bros.)
#2 Jazz Album Artist
#2 Jazz Album
"Livin' Inside Your Love"

Blues Brothers (Atlantic)
#2 Pop Duo
#2 Pop Album Duo

Cars (Elektra)
#1 Pop Album Group
#2 Pop Group

Chic (Atlantic)
#1 Pop Single Group
#1 Soul Artists
#1 Soul Single
"Good Times"
#1 Soul Album
"C'est Chic"
#1 Soul Single Artists
#1 Soul Album Artists
#2 Pop Single Artists
#2 Disco Artists
#2 Disco Audience Response
"Le Freak"

Dire Straits (Warner Bros.)
#1 New Album Artists
#1 New Pop Album Duo Group
#2 Pop New Artists

Big Al Downing (Warner Bros.)
#1 Country Single New Artist

Rickie Lee Jones (Warner Bros.)
#1 New Pop Album Female Artist

Herbie Mann (Atlantic)
#2 Pop Single Instrumentalist

Steve Martin (Warner Bros.)
#1 Comedy Album Artist

Richard Pryor (Warner Bros.)
#2 Comedy Album Artist

Eddie Rabbitt (Elektra)
#2 Country Single Artist

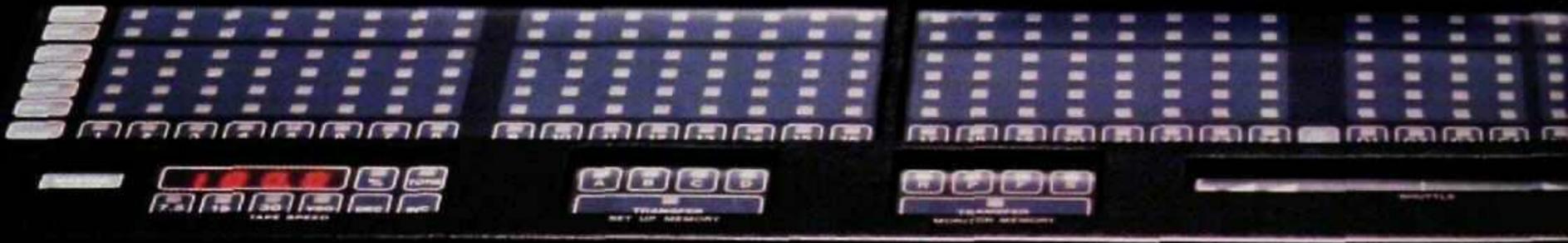
Sister Sledge (Cotillion)
#2 New Pop Album Female Artists

Rod Stewart (Warner Bros.)
#1 Pop Male Single Artist

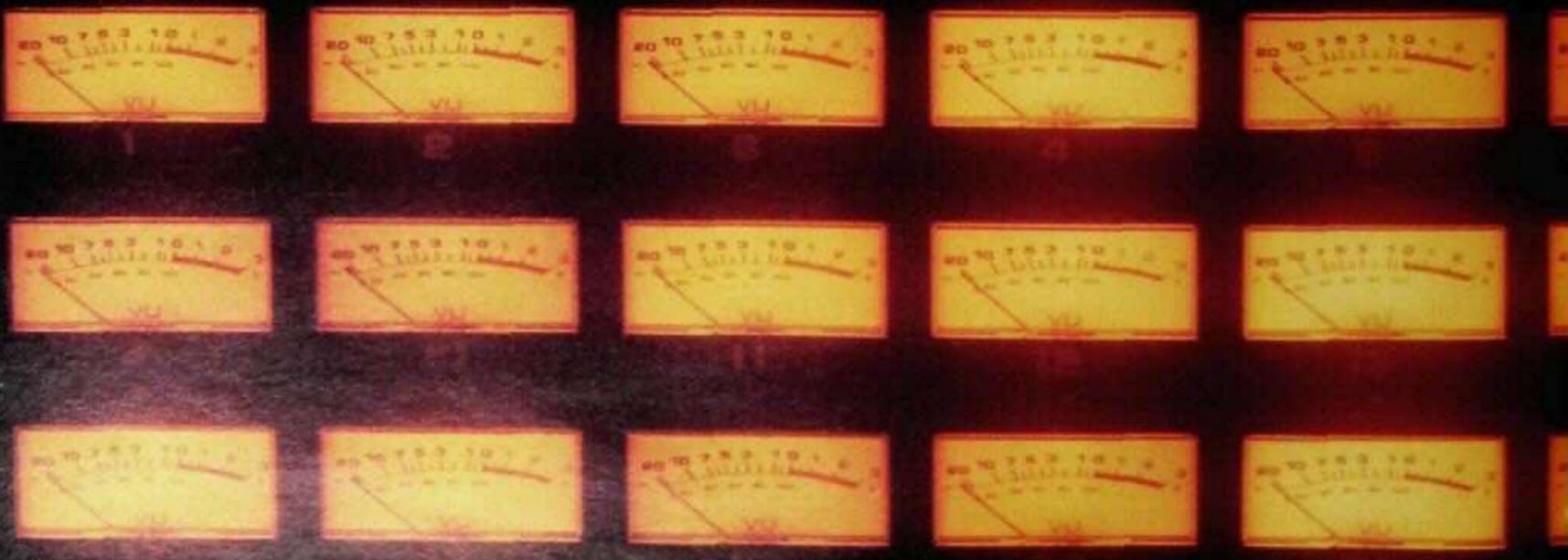
Van Halen (Warner Bros.)
#2 Pop Album Group

Warner Bros.
#1 Soul Album Label
#1 Soul Single Label
#2 Pop Album Label
#3 Disco Label

Atlantic
#2 Soul Album Label
#2 Soul Single Label
#2 Disco Label



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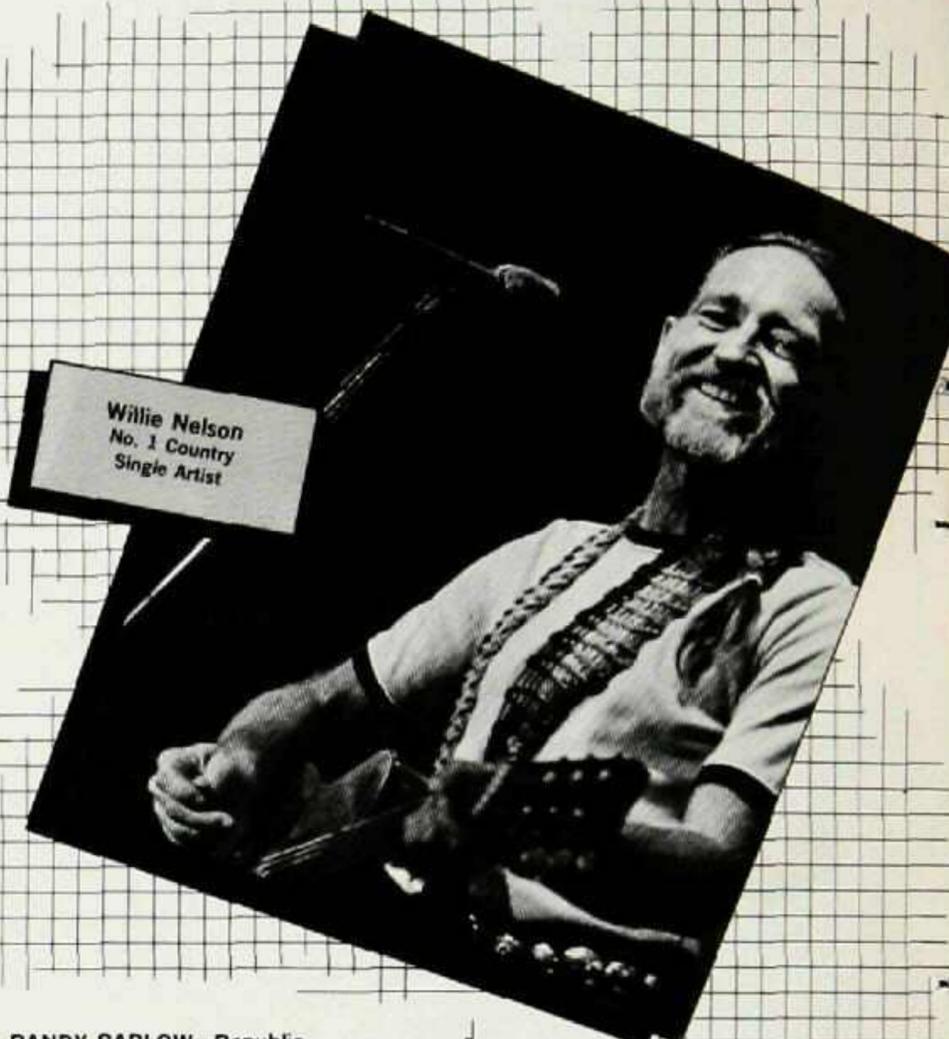


TOP SINGLE ARTISTS OF THE YEAR

1

Pos. ARTIST—Labels, TITLES

1. **WILLIE NELSON**—Columbia/RCA/
Lone Star/United Artists
ALL OF ME
SWEET MEMORIES (RCA)
WILL YOU REMEMBER MINE (Lone
Star)
THERE'LL BE NO TEARDROPS
TONIGHT (UA)
CRAZY ARMS (RCA)
SEPTEMBER SONG
WHISKEY RIVER
2. **EDDIE RABBITT**—Elektra
I JUST WANT TO LOVE YOU
SUSPICIONS
EVERY WHICH WAY BUT LOOSE
3. **CRYSTAL GAYLE**—United Artists/
Columbia
WHY HAVE YOU LEFT THE ONE
YOU LEFT ME FOR
HALF THE WAY (Columbia)
YOUR KISSES WILL
WHEN I DREAM
4. **T.G. SHEPPARD**—Warner/Curb
DAYLIGHT
HAPPY TOGETHER
LAST CHEATER'S WALTZ
YOU FEEL GOOD ALL OVER
5. **RONNIE MILSAP**—RCA
LET'S TAKE THE LONG WAY
AROUND THE WORLD
NOBODY LIKES SAD SONGS
BACK ON MY MIND AGAIN/SANTA
BARBARA
IN NO TIME AT ALL
6. **THE KENDALLS**—Ovation
SWEET DESIRE
I HAD A LOVELY TIME
I DON'T DO LIKE THAT NO MORE/
NEVER MY LOVE
JUST LIKE REAL PEOPLE
7. **BARBARA MANDRELL**—MCA/ABC
(IF LOVING YOU IS WRONG) I
DON'T WANT TO BE RIGHT
SLEEPING SINGLE IN A DOUBLE
BED (ABC)
FOOLED BY A FEELING
8. **CHARLEY PRIDE**—RCA
BURGERS AND FRIES
YOU'RE MY JAMAICA
WHERE DO I PUT HER MEMORY
9. **JOHN CONLEE**—MCA/ABC
BACKSIDE OF THIRTY
LADY LAY DOWN (ABC)
BEFORE MY TIME
10. **DON WILLIAMS**—MCA/ABC
LAY DOWN BESIDE ME
TULSA TIME (ABC)
IT MUST BE LOVE
11. **CONWAY TWITTY**—MCA
YOUR LOVE HAS TAKEN ME THAT
HIGH
DON'T TAKE IT AWAY
I MAY NEVER GET TO HEAVEN
12. **DOLLY PARTON**—RCA
HEARTBREAKER
YOU'RE THE ONLY ONE
SWEET SUMMER LOVIN'/GREAT
BALLS OF FIRE
I REALLY GOT THE FEELING/BABY
I'M BURNING
13. **KENNY ROGERS**—United Artists
THE GAMBLER
YOU DECORATED MY LIFE
SHE BELIEVES IN ME
14. **OAK RIDGE BOYS**—MCA/ABC/
Columbia
SAIL AWAY
CRYIN' AGAIN (ABC)
RHYTHM GUITAR (Columbia)
DREAM ON
COME ON IN (ABC)
15. **BELLAMY BROTHERS**—Warner/Curb
LOVIN' ON
IF I SAID YOU HAD A BEAUTIFUL
BODY WOULD YOU HOLD IT
AGAINST ME
YOU AIN'T JUST WHISTLIN' DIXIE
16. **ANNE MURRAY**—Capitol
I JUST FALL IN LOVE AGAIN
SHADOWS IN THE MOONLIGHT
BROKEN HEARTED ME
17. **DAVE & SUGAR**—RCA
TEAR TIME
MY WORLD BEGINS AND ENDS
WITH YOU/WHY DID YOU HAVE
TO BE SO GOOD
STAY WITH ME
GOLDEN TEARS
18. **MEL TILLIS**—MCA/Elektra
AIN'T NO CALIFORNIA
BLIND IN LOVE (Elektra)
SEND ME DOWN TO TUCSON/
CHARLIE'S ANGEL
COCA COLA COWBOY
19. **RAZZY BAILEY**—RCA
WHAT TIME DO YOU HAVE TO BE
BACK TO HEAVEN
I AIN'T GOT NO BUSINESS DOIN'
BUSINESS TODAY
IF LOVE HAD A FACE
TONIGHT SHE'S GONNA LOVE ME
(LIKE THERE WAS NO
TOMORROW)
20. **WAYLON JENNINGS**—RCA
I'VE ALWAYS BEEN CRAZY
COME WITH ME
DON'T YOU THINK THIS OUTLAW
BIT'S DONE GOT OUT OF
HAND/GIRL I CAN TELL
AMANDA
21. **JIM ED BROWN & HELEN
CORNELIUS**—RCA
IF THE WORLD RAN OUT OF LOVE
TONIGHT
YOU DON'T BRING ME FLOWERS
LYING IN LOVE WITH YOU
FOOLS
22. **GENE WATSON**—Capitol
ONE SIDED CONVERSATION
FAREWELL PARTY
PICK THE WILDWOOD FLOWER
SHOULD I COME HOME (OR
SHOULD I GO CRAZY)
23. **MARGO SMITH**—Warner Bros.
LITTLE THINGS MEAN A LOT
BABY MY BABY
STILL A WOMAN
IF I GIVE MY HEART TO YOU
24. **STATLER BROTHERS**—Mercury
WHO AM I TO SAY
HOW TO BE A COUNTRY STAR
THE OFFICIAL HISTORIAN ON
SHIRLEY JEAN BERRELL
HERE WE ARE AGAIN
25. **MICKEY GILLEY**—Epic
HERE COMES THE HURT AGAIN
JUST LONG ENOUGH TO SAY
GOODBYE
THE SONG WE MADE LOVE TO
MY SILVER LINING
26. **KENNY ROGERS & DOTTIE WEST**—
United Artists
ANYONE WHO ISN'T ME TONIGHT
TILL I CAN MAKE IT ON MY OWN
ALL I EVER NEED IS YOU
27. **BILLY "CRASH" CRADDOCK**—
Capitol
HUBBA HUBBA
MY MAMA NEVER HEARD ME SING
ROBINHOOD
IF I COULD WRITE A SONG AS
BEAUTIFUL AS YOU
28. **MOE BANDY**—Columbia
TWO LONELY PEOPLE
I CHEATED ME RIGHT OUT OF
YOU
IT'S A CHEATIN' SITUATION
BARSTOOL MOUNTAIN
29. **CHARLIE RICH**—United Artists/
Elektra/Epic
I WAKE YOU UP WHEN I GET
HOME (Elektra)
THE FOOL STRIKES AGAIN
SPANISH EYES (Epic)
LIFE GOES ON
I LOST MY HEAD
30. **CRISTY LANE**—LS/United Artists
PENNY ARCADE (LS)
SIMPLE LITTLE WORDS
SLIPPIN' UP, SLIPPIN' AROUND
I JUST CAN'T STAY MARRIED TO
YOU (LS)
31. **JOHNNY RODRIGUEZ**—Epic/Mercury
DOWN ON THE RIO GRANDE
ALIBIS (Mercury)
FOOLS FOR EACH OTHER
32. **RANDY BARLOW**—Republic
NO SLEEP TONIGHT
ANOTHER EASY LOVING NIGHT
SWEET MELINDA
FALL IN LOVE WITH ME TONIGHT
33. **REX ALLEN JR.**—Warner Bros.
IT'S TIME WE TALK THINGS OVER
IF I FELL IN LOVE WITH YOU
ME AND MY BROKEN HEART
34. **JOE STAMPLEY**—Epic
DO YOU EVER FOOL AROUND
PUT YOUR CLOTHES BACK ON
I DON'T LIE
35. **MERLE HAGGARD**—MCA/Capitol
IT'S BEEN A GREAT AFTERNOON/
LOVE ME WHEN YOU CAN
THE WAY IT WAS IN '51 (Capitol)
MY OWN KIND OF HAT/HEAVEN
WAS A DRINK OF WINE
THE BULL AND THE BEAVER
RED BANDANA/I MUST HAVE
DONE SOMETHING BAD
36. **SUSIE ALLANSON**—Elektra/Curb/
Warner/Curb
WORDS
BACK TO THE LOVE (Warner/Curb)
WITHOUT YOU
TWO STEPS FORWARD AND THREE
STEPS BACK
37. **CON HUNLEY**—Warner Bros.
YOU'VE STILL GOT A PLACE IN MY
HEART
I'VE BEEN WAITING FOR YOU ALL
MY LIFE
SINCE I FELL FOR YOU
38. **MARTY ROBBINS**—Columbia
PLEASE DON'T PLAY A LOVE SONG
BUENOS DIAS ARGENTINA
ALL AROUND COWBOY
TOUCH ME WITH MAGIC
39. **GLEN CAMPBELL**—Capitol
CAN YOU FOOL
CALIFORNIA
I'M GONNA LOVE YOU
HOUND DOG MAN
40. **DONNA FARGO**—Warner Bros.
ANOTHER GOODBYE
DADDY
SOMEBODY SPECIAL
41. **VERN GOSDIN**—Elektra
BREAK MY MIND
ALL I WANT AND NEED FOREVER
YOU'VE GOT SOMEBODY, I'VE GOT
SOMEBODY
42. **BILLIE JO SPEARS**—United Artists
'57 CHEVROLET
LIVIN' OUR LOVE TOGETHER
I WILL SURVIVE
YESTERDAY
LOVE AIN'T GONNA WAIT FOR US
43. **TOM T. HALL**—RCA
WHAT HAVE YOU GOT TO LOSE
THERE IS A MIRACLE IN YOU
YOU SHOW ME YOUR HEART (AND
I'LL SHOW YOU MINE)
SON OF CLAYTON DELANEY
44. **EMMYLOU HARRIS**—Warner Bros.
TOO FAR GONE
SAVE THE LAST DANCE FOR ME
BLUE KENTUCKY GIRL
45. **EDDY ARNOLD**—RCA
IF EVERYONE HAD SOMEONE LIKE
YOU
GOODBYE
WHAT IN HER WORLD DID I DO
46. **NARVEL FELTS**—MCA/ABC/Collage
ONE RUN FOR THE ROSES (ABC)
MOMENT BY MOMENT
BECAUSE OF LOSING YOU
(Collage)
TOWER OF STRENGTH
EVERLASTING LOVE (ABC)
47. **JACKY WARD**—Mercury
RHYTHM OF THE RAIN
YOU'RE MY KIND OF WOMAN
WISDOM OF A FOOL
48. **RAY PRICE**—Monument
FEET
THAT'S THE ONLY WAY TO SAY
GOOD MORNING
THERE'S ALWAYS ME
49. **TOMMY OVERSTREET**—Elektra/
ABC/MCA/Tina
I'LL NEVER LET YOU DOWN
FADIN' IN, FADIN' OUT (ABC)
CHEATER'S KIT (MCA)
TEARS (THERE'S NOWHERE ELSE
TO HIDE) (Tina/IRDA)
WHAT MORE COULD A MAN NEED
50. **MUNDO EARWOOD**—GMC
THINGS I'D DO FOR YOU
FOOLED AROUND AND FELL IN
LOVE
PHILODENDRON
MY HEART IS NOT MY OWN
WE GOT LOVE



Willie Nelson
No. 1 Country
Single Artist

**It's time to honor some
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Ella Fitzgerald
Henry Fonda
Martha Graham
Tennessee Williams**

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And written masterpieces. And when they did, it moved us. Lifted
our spirits. And changed our lives.

Their lifelong contributions, through the performing arts,
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 **Bell System**

TOP SINGLES/ NEW ARTISTS/LABELS OF THE YEAR

1

TOP SINGLES

- Pos. TITLE—Artist—Label
1. I JUST FALL IN LOVE AGAIN—Anne Murray—Capitol
 2. IF I SAID YOU HAD A BEAUTIFUL BODY WOULD YOU HOLD IT AGAINST ME—Bellamy Brothers—Warner/Curb
 3. AMANDA—Waylon Jennings—RCA
 4. EVERY WHICH WAY BUT LOOSE—Eddie Rabbitt—Elektra
 5. GOLDEN TEARS—Dave & Sugar—RCA
 6. SHE BELIEVES IN ME—Kenny Rogers—United Artists
 7. THE GAMBLER—Kenny Rogers—United Artists
 8. YOU'RE THE ONLY ONE—Dolly Parton—RCA
 9. SLEEPING SINGLE IN A DOUBLE BED—Barbara Mandrell—ABC
 10. WHY HAVE YOU LEFT THE ONE YOU LEFT ME FOR—Crystal Gayle—United Artists
 11. LAST CHEATER'S WALTZ—T.G. Sheppard—Warner/Curb
 12. NOBODY LIKES SAD SONGS—Ronnie Milsap—RCA
 13. JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley—Columbia
 14. WHERE DO I PUT HER MEMORY—Charley Pride—RCA
 15. ALL I EVER NEED IS YOU—Kenny Rogers & Dottie West—United Artists
 16. BACKSIDE OF THIRTY—John Conlee—MCA
 17. LADY LAY DOWN—John Conlee—ABC
 18. SUSPICIONS—Eddie Rabbitt—Elektra
 19. (IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT—Barbara Mandrell—MCA
 20. I MAY NEVER GET TO HEAVEN—Conway Twitty—MCA
 21. YOU'RE MY JAMAICA—Charley Pride—RCA
 22. COCA COLA COWBOY—Mel Tillis—MCA
 23. SHADOWS IN THE MOONLIGHT—Anne Murray—Capitol
 24. DON'T TAKE IT AWAY—Conway Twitty—MCA
 25. TULSA TIME—Don Williams—ABC
 26. LAY DOWN BESIDE ME—Don Williams—MCA
 27. IT MUST BE LOVE—Don Williams—MCA
 28. BACK ON MY MIND AGAIN/SANTA BARBARA—Ronnie Milsap—RCA
 29. FAREWELL PARTY—Gene Watson—Capitol
 30. SEND ME DOWN TO TUCSON/CHARLIE'S ANGEL—Mel Tillis—MCA
 31. (GHOST) RIDERS IN THE SKY—Johnny Cash—Columbia
 32. I REALLY GOT THE FEELING/BABY I'M BURNING—Dolly Parton—RCA
 33. HEARTBREAK HOTEL—Willie Nelson & Leon Russell—Columbia
 34. WHEN I DREAM—Crystal Gayle—United Artists
 35. SOMEBODY SPECIAL—Donna Fargo—Warner Bros.
 36. PICK THE WILDWOOD FLOWER—Gene Watson—Capitol
 37. I HAD A LOVELY TIME—The Kendalls—Ovation
 38. I JUST CAN'T STAY MARRIED TO YOU—Cristy Lane—LS
 39. SAIL AWAY—Oak Ridge Boys—MCA
 40. IT'S A CHEATIN' SITUATION—Moe Bandy—Columbia
 41. THE DEVIL WENT DOWN TO GEORGIA—Charlie Daniels Band—Epic
 42. TILL I CAN MAKE IT ON MY OWN—Kenny Rogers & Dottie West—United Artists
 43. IF I COULD WRITE A SONG AS BEAUTIFUL AS YOU—Billy "Crash" Craddock—Capitol
 44. DO YOU EVER FOOL AROUND—Joe Stampley—Epic

45. DOWN ON THE RIO GRANDE—Johnny Rodriguez—Epic
46. YOU FEEL GOOD ALL OVER—T.G. Sheppard—Warner/Curb
47. TEXAS (When I Die)—Tanya Tucker—MCA
48. LYING IN LOVE WITH YOU—Jim Ed Brown & Helen Cornelius—RCA
49. RED BANDANA/I MUST HAVE DONE SOMETHING BAD—Merle Haggard—MCA
50. YOUR LOVE HAS TAKEN ME THAT HIGH—Conway Twitty—MCA

TOP NEW SINGLE ARTISTS

- Pos. ARTIST (No. of Charted Singles) Label
1. BIG AL DOWNING (3) Warner Bros.
 2. GEORGE JONES & JOHNNY PAYCHECK (2) Epic
 3. MOE BANDY & JOE STAMPLEY (1) Columbia
 4. WILLIE NELSON & LEON RUSSELL (1) Columbia
 5. LOUISE MANDRELL & R.C. BANNON (2) Epic
 6. CHARLIE RICH & JANIE FRICKE (1) Epic
 7. TOM GRANT (3) Republic
 8. JESS GARRON (2) Charta
 9. WOOD NEWTON (3) Elektra
 10. JEWEL BLANCH (2) RCA

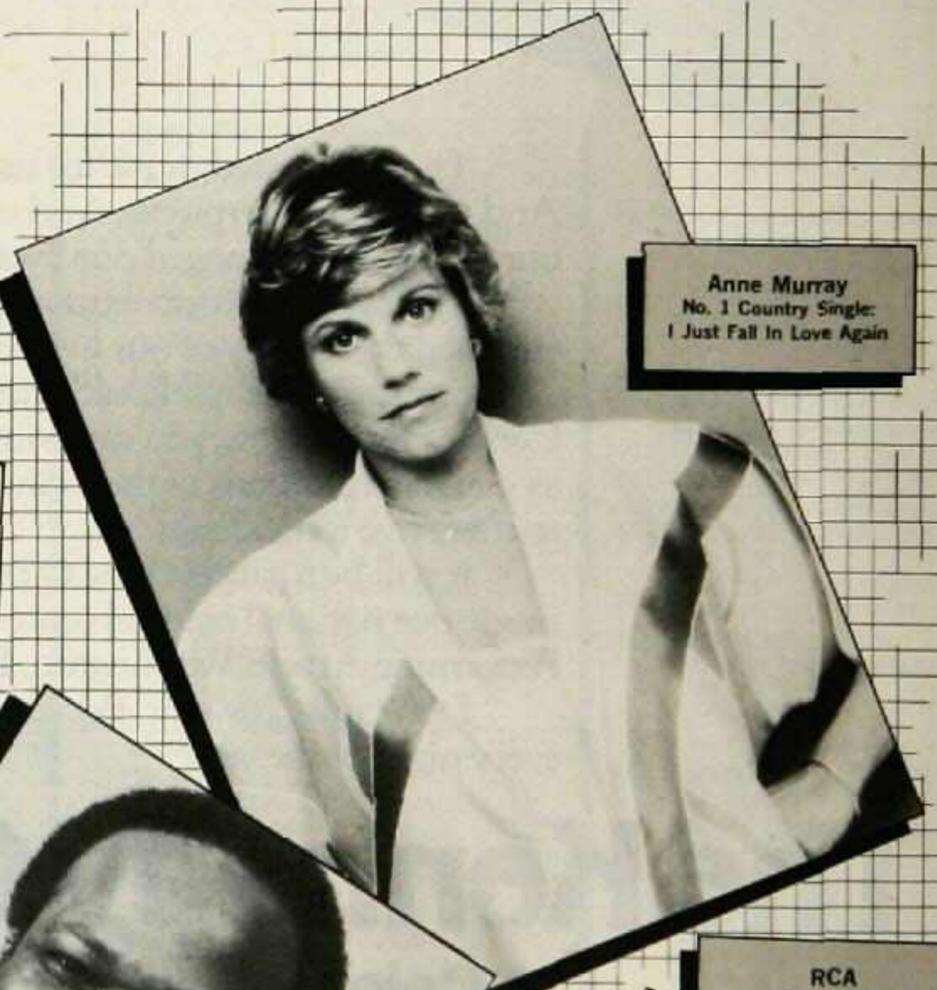
TOP ALBUM LABELS

- Pos. LABEL (No. of Charted LPs)
1. UNITED ARTISTS (11)
 2. RCA (29)
 3. MCA (28)
 4. COLUMBIA (18)
 5. CAPITOL (9)
 6. EPIC (16)
 7. ELEKTRA (5)
 8. MERCURY (6)
 9. WARNER BROS. (7)
 10. ASYLUM (3)
 11. OVATION (3)
 12. MONUMENT (2)
 13. ELEKTRA/CURB (2)
 14. WARNER/CURB (2)
 15. ABC (4)
 16. REPUBLIC (2)
 17. CACHET (1)
 18. CAPRICORN (1)
 19. ARISTA (1)
 20. SUN (1)
 21. A&M (1)
 22. JEREMIAH (1)
 23. LONE STAR (1)
 24. LS (1)
 25. ABC/DOT (1)

TOP SINGLE LABELS

- Pos. LABEL (No. Charted Singles)
1. RCA (79)
 2. MCA (62)
 3. COLUMBIA (50)
 4. EPIC (47)
 5. WARNER BROS. (39)
 6. CAPITOL (40)
 7. UNITED ARTISTS (27)
 8. ELEKTRA (33)
 9. WARNER/CURB (24)
 10. MERCURY (29)
 11. ABC (17)
 12. REPUBLIC (16)
 13. OVATION (11)
 14. MONUMENT (13)
 15. ELEKTRA/CURB (4)
 16. CON-BRIO (13)
 17. GMC (5)
 18. CAPRICORN (3)
 19. DOOR KNOB/WIG (12)
 20. CYCLONE (GRT) (4)
 21. LIFESONG/CBS (3)
 22. LS (2)
 23. LONE STAR (3)
 24. JEREMIAH (2)
 25. CENTURY (2)

A Billboard Spotlight
DECEMBER 22, 1979, BILLBOARD



Anne Murray
No. 1 Country Single:
I Just Fall In Love Again



United Artists
No. 1 Country
Album Label



Big Al Downing
No. 1 New Country
Single Artist



RCA
No. 1 Country
Single Label



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1

TOP ALBUMS/ARTISTS
OF THE YEAR

TOP ALBUMS

- Pos. TITLE—Artist—Label
1. C'EST CHIC—Chic—Atlantic
 2. TEDDY—Teddy Pendergrass—P.I.R.
 3. 2 HOT—Peaches & Herb—Polydor/MVP
 4. WE ARE FAMILY—Sister Sledge—Cotillion
 5. DESTINY—The Jacksons—Epic
 6. BARRY WHITE THE MAN—Barry White—20th Century
 7. BAD GIRLS—Donna Summer—Casablanca
 8. DISCO NIGHTS—G.Q.—Arista
 9. ONE NATION UNDER A GROOVE—Funkadelic—Warner Bros.
 10. BUSTIN' OUT OF L SEVEN—Rick James—Gordy
 11. LIVE AND MORE—Donna Summer—Casablanca
 12. CRUISIN'—Village People—Casablanca
 13. ROCK ON—Raydio—Arista
 14. CROSSWINDS—Peabo Bryson—Capitol
 15. IS IT STILL GOOD TO YA—Ashford & Simpson—Warner Bros.
 16. SWITCH—Switch—Gordy
 17. I AM—Earth, Wind & Fire—ARC/Columbia
 18. CHERYL LYNN—Cheryl Lynn—Columbia
 19. SWITCH II—Switch—Gordy
 20. CANDY—Con Funk Shun—Mercury
 21. HERE MY DEAR—Marvin Gaye—Tamla
 22. INSPIRATION—Maze—Capitol
 23. STREET LIFE—Crusaders—MCA
 24. MINNIE—Minnie Riperton—Capitol
 25. SMOOTH TALK—Evelyn "Champagne" King—RCA
 26. BOBBY CALDWELL—Bobby Caldwell—Clouds
 27. WHAT CHA GONNA DO WITH MY LOVIN'—Stephanie Mills—20th Century

28. FUNK—Instant Funk—Salsoul
29. LOVE TRACKS—Gloria Gaynor—Polydor
30. MOTOR BOOTY AFFAIR—Parliament—Casablanca
31. McFADDEN & WHITEHEAD—McFadden & Whitehead—P.I.R.
32. WINNER TAKES ALL—Isley Brothers—T-Neck
33. LIVIN' INSIDE YOUR LOVE—George Benson—Warner Bros.
34. GAP BAND—Gap Band—Mercury
35. STEP II—Sylvester—Fantasy
36. MIDNIGHT MAGIC—Commodores—Motown
37. STRIKES AGAIN—Rose Royce—Whitfield
38. IN THE PUREST FORM—Mass Production—Cotillion
39. THE BEST OF—Earth, Wind & Fire—Columbia
40. COME GET IT—Rick James—Gordy
41. IN THE MOOD WITH—Tyrone Davis—Columbia
42. CHAKA—Chaka Khan—Warner Bros.
43. FEETS DON'T FAIL ME NOW—Herbie Hancock—Columbia
44. THE BOSS—Diana Ross—Motown
45. REED SEED—Grover Washington Jr.—Motown
46. SHOT OF LOVE—Lakeside—Solar
47. THE JONES GIRLS—The Jones Girls—P.I.R.
48. SONGS OF LOVE—Anita Ward—Juana
49. OFF THE WALL—Michael Jackson—Epic
50. SECRETS—Gil Scott-Heron & Brian Jackson—Arista

TOP ALBUM ARTISTS

- Pos. ARTIST—Label, TITLES
1. CHIC—Atlantic
C'EST CHIC
RISQUE
 2. TEDDY PENDERGRASS—P.I.R.
LIFE IS A SONG WORTH SINGING
TEDDY
 3. PEACHES & HERB—Polydor/MVP
2 HOT
 4. DONNA SUMMER—Casablanca
LIVE AND MORE
BAD GIRLS
 5. SISTER SLEDGE—Cotillion
WE ARE FAMILY
 6. RICK JAMES—Gordy
BUSTIN' OUT OF L SEVEN
COME GET IT
 7. BARRY WHITE—20th Century/
Unlimited Gold
BARRY WHITE THE MAN
THE MESSAGE IS LOVE (Unlimited Gold)
I LOVE TO SING THE SONGS I SING
 8. SWITCH—Gordy
SWITCH
SWITCH II
 9. EARTH, WIND & FIRE—ARC/
Columbia
I AM
THE BEST OF EARTH, WIND & FIRE
 10. JACKSONS—Epic
DESTINY
 11. VILLAGE PEOPLE—Casablanca
CRUISIN'
GO WEST
MACHO MAN
 12. EVELYN "CHAMPAGNE" KING—RCA
MUSIC BOX
SMOOTH TALK
 13. COMMODORES—Motown
NATURAL HIGH
MIDNIGHT MAGIC
GREATEST HITS
 14. FUNKADELIC—Warner Bros.
ONE NATION UNDER A GROOVE
UNCLE JAM WANTS YOU
 15. ASHFORD & SIMPSON—Warner Bros.
IS IT STILL GOOD TO YA
STAY FREE
 16. G.Q.—Arista
DISCO NIGHTS
 17. GROVER WASHINGTON JR.—
Motown/Elektra
REED SEED (Motown)
PARADISE (Elektra)
 18. LTD—A&M
TOGETHERNESS
DEVOTION
 19. CAMEO—Chocolate City
UGLY EGO
SECRET OMEN
 20. PEABO BRYSON—Capitol
REACHING FOR THE SKY
CROSSWINDS
 21. RAYDIO—Arista
ROCK ON
 22. CON FUNK SHUN—Mercury
LOVE SHINE
CANDY
 23. SYLVESTER—Fantasy
STARS
STEP II
 24. ROSE ROYCE—Whitfield
STRIKES AGAIN
RAINBOW CONNECTION IV
 25. CRUSADERS—MCA
IMAGES
STREET LIFE
 26. BAR-KAYS—Stax/Mercury
MONEY TALKS (Stax)
LIGHT OF LIFE
 27. CHERYL LYNN—Columbia
CHERYL LYNN
 28. LENNY WILLIAMS—ABC/MCA
SPARK OF LOVE
LOVE CURRENT
 29. DIANA ROSS—Motown
ROSS
THE BOSS
 30. MARVIN GAYE—Tamla
HERE MY DEAR
 31. MAZE—Capitol
INSPIRATION
 32. FOXY—Dash
HOT NUMBERS
GET OFF
 33. MINNIE RIPERTON—Capitol
MINNIE
 34. ROY AYERS—Polydor
YOU SEND ME
FEVER
 35. BOBBY CALDWELL—Clouds
BOBBY CALDWELL
 36. MICHAEL HENDERSON—Buddah
IN THE NIGHT TIME
DO IT ALL
 37. STEPHANIE MILLS—20th Century
WHAT CHA GONNA DO WITH MY
LOVIN'
 38. INSTANT FUNK—Salsoul
FUNK
 39. GLORIA GAYNOR—Polydor
LOVE TRACKS
 40. ISLEY BROTHERS—T-Neck
TIMELESS
WINNER TAKES ALL
 41. PARLIAMENT—Casablanca
MOTOR BOOTY AFFAIR
 42. McFADDEN & WHITEHEAD—P.I.R.
McFADDEN & WHITEHEAD
 43. GEORGE BENSON—Warner Bros.
LIVIN' INSIDE YOUR LOVE
 44. GAP BAND—Mercury
GAP BAND
 45. BETTY WRIGHT—Alston
BETTY WRIGHT LIVE
BETTY TRAVELIN' IN THE WRIGH
CIRCLE
 46. RICHARD PRYOR—Warner Bros./
Laff
WANTED LIVE IN CONCERT
(Warner Bros.)
OUTRAGEOUS (Laff)
 47. MASS PRODUCTION—Cotillion
IN THE PUREST FORM
 48. TYRONE DAVIS—Columbia
IN THE MOOD WITH TYRONE
DAVIS
 49. CHAKA KHAN—Warner Bros.
CHAKA
 50. HERBIE HANCOCK—Columbia
FEETS DON'T FAIL ME NOW



Chic
No. 1 Soul Album Artist
No. 1 Soul Album:
C'est Chic



*Lyrical speaking, thanks to everyone who helped
make 1979 a terrific year.*

CHART SINGLES

DON'T CRY OUT LOUD • Melissa Manchester
(1979 Tokyo Song Festival Grand Prize Winner)
IF YOU REMEMBER ME • Chris Thompson
YOU'RE THE ONLY ONE • Dolly Parton
I'D RATHER LEAVE WHILE I'M IN LOVE • Rita Coolidge

CHART ALBUMS

PETER ALLEN
JUDY COLLINS
RITA COOLIDGE
DOOBIE BROTHERS
MICHAEL JACKSON
MELISSA MANCHESTER
DOLLY PARTON
BARBRA STREISAND
DENIECE WILLIAMS

SRO ON BROADWAY

THEY'RE PLAYING OUR SONG
Book: Neil Simon
Music: Marvin Hamlisch

FILMS

ICE CASTLES
STARTING OVER
"10"
CHAPTER TWO

Carole Bayer Sager

The songs of Carole Bayer Sager are published exclusively by Unichappell Music, Inc.,/Begonia Melodies, Inc.

1

TOP SINGLES/ARTISTS OF THE YEAR

TOP SINGLE ARTISTS

1. **CHIC**—Atlantic
LE FREAK
GOOD TIMES
I WANT YOUR LOVE
MY FORBIDDEN LOVER
2. **PEACHES & HERB**—Polydor/MVP
SHAKE YOUR GROOVE THING
REUNITED
WE'VE GOT LOVE
3. **DONNA SUMMER**—Casablanca
McARTHUR PARK
DIM ALL THE LIGHTS
HOT STUFF
BAD GIRLS
4. **RICK JAMES**—Gordy
BUSTIN' OUT
MARY JANE
HIGH ON YOUR LOVE SUITE
FOOL ON THE STREET
5. **FUNKADELIC**—Warner Bros.
ONE NATION UNDER A GROOVE
CHOLLY
KNEE DEEP
6. **G.Q.**—Arista
DISCO NIGHTS
MAKE MY DREAMS A REALITY
7. **EARTH, WIND & FIRE**—Columbia/ARC
GOT TO GET YOU INTO MY LIFE (Columbia)
AFTER THE LOVE IS GONE (ARC/Columbia)
SEPTEMBER (Columbia)
IN THE STONE (ARC/Columbia)
8. **MICHAEL JACKSON**—Epic
YOU CAN'T WIN
DON'T STOP TIL YOU GET ENOUGH
9. **SWITCH**—Gordy
THERE'LL NEVER BE
BEST BEAT IN TOWN
I WANNA BE CLOSER
I CALL YOUR NAME
10. **ASHFORD & SIMPSON**—Warner Bros.
IT SEEMS TO HANG ON
FOUND A CURE
FLASHBACK
IS IT STILL GOOD TO YA
11. **ANITA WARD**—Juana
RING MY BELL
DON'T DROP MY LOVE
12. **SISTER SLEDGE**—Cotillion
HE'S THE GREATEST DANCER
WE ARE FAMILY
LOST IN MUSIC
13. **EVELYN "CHAMPAGNE" KING**—RCA
I DON'T KNOW IF IT'S RIGHT
OUT THERE
MUSIC BOX
14. **TEDDY PENDERGRASS**—P.I.R.
ONLY YOU
TURN OFF THE LIGHTS
COME GO WITH ME
15. **BAR-KAYS**—Mercury/Stax
I'LL DANCE
HOLY GHOST (Stax)
MOVE YOUR BOOGIE BODY
ARE YOU BEING REAL
SHINE
16. **INSTANT FUNK**—Salsoul
I GOT MY MIND MADE UP
CRYING
17. **CHERYL LYNN**—Columbia
GOT TO BE REAL
STAR LOVE
18. **CHUCK BROWN & THE SOUL SEARCHERS**—Source
BUSTIN' LOOSE
GAME SEVEN
19. **PARLIAMENT**—Casablanca
AQUA BOOGIE
RUMPOFSTEELSKIN
20. **CON FUNK SHUN**—Mercury
SHAKE AND DANCE
CHASE
LOVE ON YOUR MIND
SO EASY
21. **BARRY WHITE**—20th Century/
Unlimited Gold
YOUR SWEETNESS IS MY WEAKNESS

22. **JACKSONS**—Epic
BLAME IT ON THE BOOGIE
SHAKE YOUR BODY
23. **CHAKA KHAN**—Warner Bros.
I'M EVERY WOMAN
LIFE IS A DANCE
24. **FOXY**—Dash
HOT NUMBER
GET OFF
RRRRROCK
25. **GAP BAND**—Mercury
SHAKE
OPEN UP YOUR MIND
26. **BOBBY CALDWELL**—Clouds
WHAT YOU WON'T DO FOR LOVE
CAN'T SAY GOODBYE
MY FLAME
27. **ISLEY BROTHERS**—T-Neck
I WANNA BE WITH YOU
WINNER TAKES ALL
IT'S A DISCO NIGHT
28. **PEABO BRYSON**—Capitol
I'M SO INTO YOU
CROSSWINDS
SHE'S A WOMAN
29. **K.C. & THE SUNSHINE BAND**—TK
DO YOU FEEL ALRIGHT
DO YOU WANNA GO PARTY
WHO DO YA LOVE
I BETCHA DIDN'T KNOW THAT
30. **GLORIA GAYNOR**—Polydor
SUBSTITUTE
LET ME KNOW
ANYBODY WANNA PARTY
I WILL SURVIVE
31. **LTD**—A&M
HOLDING ON
DANCE 'N' SING 'N'
WE BOTH DESERVE EACH OTHERS
LOVE
SHARE MY LOVE
STRANGER
32. **CAMEO**—Chocolate City
INSANE
GIVE LOVE A CHANCE
I JUST WANT TO BE
33. **ROSE ROYCE**—Whitfield
I'M IN LOVE
FIRST COME, FIRST SERVED
LOVE DON'T LIVE HERE ANYMORE
IS IT LOVE YOU'RE AFTER
34. **GENE CHANDLER**—20th Century/
Chi Sound
GET DOWN
WHEN YOU'RE #1
35. **MINNIE RIPERTON**—Capitol
MEMORY LANE
LOVER AND FRIEND
36. **MAZE**—Capitol
I WISH YOU WELL
TIMIN'
FEEL THAT YOU'RE FEELIN'
37. **SYLVESTER**—Fantasy
DANCE
I WHO HAVE NOTHING
YOU MAKE ME FEEL MIGHTY REAL
38. **FIVE SPECIAL**—Elektra
WHY LEAVE US ALONE
YOU'RE SOMETHING SPECIAL
39. **PETER BROWN**—Drive
YOU SHOULD DO IT
CRANK IT UP
40. **GREY & HANKS**—RCA
YOU FOOLED ME
DANCIN'
41. **MASS PRODUCTION**—Cotillion
CAN'T YOU SEE ME I'M FIRED UP
FIRECRACKER
42. **RAYDIO**—Arista
YOU CAN'T CHANGE THAT
MORE THAN ONE WAY TO LOVE A
WOMAN
43. **DELEGATION**—Shady Brook
OH HONEY
SOMEONE OUGHT TO WRITE YOU A
LOVE SONG
44. **WHISPERS**—Solar
LOST AND TURNED OUT
HOMEMADE LOVIN'
A SONG FOR DONNY

45. **McFADDEN & WHITEHEAD**—P.I.R.
AIN'T NO STOPPIN' US NOW
46. **BELL & JAMES**—A&M
LIVING IT UP
YOU NEVER KNOW WHAT YOU'VE
GOT
47. **NATALIE COLE**—Capitol
LUCY IN THE SKY WITH DIAMONDS
SORRY
STAND BY
YOUR LONELY HEART
48. **AMII STEWART**—Ariola
KNOCK ON WOOD
LIGHT MY FIRE
49. **STEPHANIE MILLS**—20th Century
WHAT CHA GONNA DO WITH MY
LOVIN'
50. **JONES GIRLS**—P.I.R.
YOU'RE GONNA MAKE ME LOVE
SOMEBODY ELSE

18. **WHY LEAVE US ALONE**—Five
Special—Elektra
19. **DO YOU WANNA GO PARTY**—K.C. &
The Sunshine Band—TK
20. **YOU'RE GONNA MAKE ME LOVE
SOMEBODY ELSE**—The Jones Girls—
P.I.R.
21. **I DON'T KNOW IF IT'S RIGHT**—
Evelyn "Champagne" King—RCA
22. **CHASE**—Con Funk Shun—Mercury
23. **I'M A SUCKER FOR YOUR LOVE**—
Teena Marie—Gordy
24. **WHAT YOU WON'T DO FOR LOVE**—
Bobby Caldwell—Clouds
25. **GET DOWN**—Gene Chandler—20th
Century
26. **SHAKE YOUR GROOVE THING**—
Peaches & Herb—Polydor/MVP
27. **IT IS ALL THE WAY LIVE**—Lakeside—
Solar
28. **LIVING IT UP**—Bell & James—A&M
29. **NEVER HAD A LOVE LIKE THIS
BEFORE**—Tavares—Capitol
30. **THE BOSS**—Diana Ross—Motown
31. **I WANNA BE WITH YOU**—Isley
Brothers—T-Neck
32. **HOT NUMBER**—Foxy—TK
33. **SEPTEMBER**—Earth, Wind & Fire—
Columbia
34. **IN THE MOOD**—Tyrone Davis—
Columbia
35. **I'LL NEVER LOVE THIS WAY
AGAIN**—Dionne Warwick—Arista
36. **FEEL THAT YOU'RE FEELIN'**—Maze—
Capitol
37. **I DON'T WANT NOBODY ELSE**—
Narada Michael Walden—Atlantic
38. **IT MUST BE LOVE**—Alton McClain &
Destiny—Polydor
39. **I JUST WANT TO BE**—Cameo—
Chocolate City
40. **FIRECRACKER**—Mass Production—
Cotillion
41. **AFTER THE LOVE IS GONE**—Earth,
Wind & Fire—ARC/Columbia
42. **MEMORY LANE**—Minnie Riperton—
Capitol
43. **OH HONEY**—Delegation—Shady
Brook
44. **I'M SO IN TO YOU**—Peabo Bryson—
Capitol
45. **HE'S THE GREATEST DANCER**—
Sister Sledge—Cotillion
46. **YOU CAN'T CHANGE THAT**—
Raydio—Arista
47. **LOVE BALLAD**—George Benson—
Warner Bros.
48. **SHADE**—Gap Band—Mercury
49. **FOUND A CURE**—Ashford &
Simpson—Warner Bros.
50. **NOW THAT WE FOUND LOVE**—Third
World—Island

TOP SINGLES

- Pos. TITLE—Artist—Label
1. **GOOD TIMES**—Chic—Atlantic
 2. **RING MY BELL**—Anita Ward—Juana
 3. **DON'T STOP 'TIL YOU GET
ENOUGH**—Michael Jackson—Epic
 4. **BUSTIN' LOOSE**—Chuck Brown &
The Soul Searchers—Source
 5. **LE FREAK**—Chic—Atlantic
 6. **AQUA BOOGIE**—Parliament—
Casablanca
 7. **REUNITED**—Peaches & Herb—
Polydor
 8. **I GOT MY MIND MADE UP**—Instant
Funk—Salsoul
 9. **I'M EVERY WOMAN**—Chaka Khan—
Warner Bros.
 10. **DISCO NIGHTS**—G.Q.—Arista
 11. **ONE NATION UNDER A GROOVE**—
Funkadelic—Warner Bros.
 12. **SHAKE YOUR BODY**—The
Jacksons—Epic
 13. **AIN'T NO STOPPIN' US NOW**—
McFadden & Whitehead—P.I.R.
 14. **TURN OFF THE LIGHTS**—Teddy
Pendergrass—P.I.R.
 15. **GOT TO BE REAL**—Cheryl Lynn—
Columbia
 16. **BAD GIRLS**—Donna Summer—
Casablanca
 17. **WHAT CHA GONNA DO WITH MY
LOVIN'**—Stephanie Mills—20th
Century



Chic
No. 1 Soul Single Artist
No. 1 Soul Single:
Good Times

A Billboard Spotlight

DECEMBER 22, 1979, BILLBOARD

**12 NIGHTS
THAT ROCKED
OUR BOX OFFICE!
167,178 Admissions
\$1,693,576.50 Gross Receipts**

Our thanks to ...

THE CARS — OCTOBER 9

Tony Ruffino, Larry Vaughn, Ron Delsner

CHARLIE DANIELS

OCTOBER 18 & 19

Tony Ruffino, Larry Vaughn, Ron Delsner

JETHRO TULL — OCTOBER 22

Tony Ruffino, Larry Vaughn, Ron Delsner

STYX — OCTOBER 25 & 26

Tony Ruffino, Larry Vaughn, Ron Delsner
and Cedric Kushner

GRATEFUL DEAD

OCT. 31, NOV. 1 & 2

Tony Ruffino, Larry Vaughn, Ron Delsner
and Monarch Enterprises

THE JACKSONS — NOVEMBER 8

Rowe Productions, Sun Song Productions

FLEETWOOD MAC

NOVEMBER 11 & 12

Cedric Kushner

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ARTHUR SCHARF Executive Director

WHAT A NEW YORK WAY TO GO!

1

TOP LABELS/NEW ARTISTS OF THE YEAR

NEW SINGLE ARTISTS

- | | |
|--|--|
| Pos. TITLE
(No. of Charted Singles) Label | 8. TEENA MARIE (1) Gordy |
| 1. ANITA WARD (1) Juana | 9. ALTON McCLAIN & DESTINY (1) Polydor |
| 2. INSTANT FUNK (1) Salsoul | 10. DELEGATION (1) Shady Brook |
| 3. G.Q. (1) Arista | 11. AMII STEWART (1) Ariola |
| 4. McFADDEN & WHITEHEAD (1) P.I.R. | 12. UNCLE LOUIE (1) TK |
| 5. STEPHANIE MILLS (1) 20th Century | 13. ROD STEWART (1) Warner Bros. |
| 6. FIVE SPECIAL (1) Elektra | 14. GAP BAND (1) Mercury |
| 7. JONES GIRLS (1) P.I.R. | 15. NITELYTE (1) Ariola |



Anita Ward
No. 1 New Soul Single Artist

Warner Bros.
No. 1 Soul Single and Album Label



SINGLE LABELS

- | |
|--|
| Pos. LABEL
(No. of Charted Singles) |
| 1. WARNER BROS. (34) |
| 2. ATLANTIC (25) |
| 3. COLUMBIA (30) |
| 4. CAPITOL (23) |
| 5. ARISTA (23) |
| 6. CASABLANCA (14) |
| 7. EPIC (18) |
| 8. P.I.R. (13) |
| 9. MERCURY (25) |
| 10. POLYDOR (19) |

ALBUM LABELS

- | |
|---------------------------------|
| Pos. LABEL
(No. Charted LPs) |
| 1. WARNER BROS. (19) |
| 2. ATLANTIC (13) |
| 3. P.I.R. (13) |
| 4. POLYDOR (12) |
| 5. ARISTA (14) |
| 6. CASABLANCA (11) |
| 7. COLUMBIA (21) |
| 8. CAPITOL (13) |
| 9. GORDY (6) |
| 10. EPIC (10) |

TOP ALBUMS/ARTISTS/LABELS OF THE YEAR

SOUL/GOSPEL

SOUL/GOSPEL ALBUMS

- | |
|---|
| Pos. TITLE—Artist—Label |
| 1. LOVE ALIVE II—Walter Hawkins & The Love Center Choir—Light |
| 2. I DON'T FEEL NOWAYS TIRED—James Cleveland & The Salem Inspirational Choir—Savoy |
| 3. I'LL KEEP HOLDING ON—Myrna Summers—Savoy |
| 4. LIVE IN LONDON—Andrae Crouch—Light |
| 5. VOL. 3, IS THERE ANY HOPE FOR TOMORROW—James Cleveland & Charles Fold Singers—Savoy |
| 6. FIRST LADY—Shirley Caesar—Hob |
| 7. LOVE ALIVE—Walter Hawkins & The Love Center Choir—Light |
| 8. GOSPEL FIRE—Gospel Keynotes—Nashboro |
| 9. AMAZING GRACE—Aretha Franklin—Atlantic |
| 10. FROM THE HEART—Shirley Caesar—Hob |
| 11. EVERYTHING WILL BE ALRIGHT—James Cleveland & The New Jerusalem Baptist Church Choir—Savoy |
| 12. LIVE, HE DECIDED TO DIE—Donald Vails Choraleers—Savoy |
| 13. FOUNTAIN OF LIFE JOY CHOIR—Fountain Of Life Joy Choir—Gospel Roots |
| 14. JESUS IS THE BEST THING THAT EVER HAPPENED TO ME—James Cleveland & The Charles Fold Singers—Savoy |
| 15. DWELL IN ME—Rev. Maceo Woods—Savoy |
| 16. LIVE AT CARNEGIE HALL—James Cleveland—Savoy |
| 17. JESUS IS THE WAY—Walter Hawkins—Light |
| 18. LEGENDARY GENTLEMEN—Jackson Southernaires—Malaco |
| 19. JACKSON SOUTHERNAIRES—Jackson Southernaires—Malaco |
| 20. TONIGHT IS THE NIGHT—Gospel Keynotes—Nashboro |
| 21. CHAPTER 5—Inez Andrews—ABC/Songbird |
| 22. BECAUSE HE LIVES—International Mass Choir Of Churches—Tomato |
| 23. WHAT A WONDERFUL SAVIOR—Donald Vails & The Voices Of Deliverance—Savoy |
| 24. COME LET'S REASON TOGETHER—Florida Mass Choir—Savoy |
| 25. REUNION—James Cleveland & Alberta Walker—Savoy |

- | |
|---|
| 26. TAKE ME BACK—Andrae Crouch—Light |
| 27. EVERYTHING WILL BE ALRIGHT—Rev. Clay Evans—Jewel |
| 28. WHEN JESUS COMES—Sara J. Powell—Savoy |
| 29. LIVE IN WASHINGTON D.C.—Gospel Music Workshop—Savoy |
| 30. RIDE THE SHIP TO ZION—Gospel Keynotes—Nashboro |
| 31. I'VE GOT A HOME—Williams Bros.—Savoy |
| 32. I'M BLESSED—Rev. Maceo Woods—Savoy |
| 33. REACH OUT—Gospel Keynotes—Nashboro |
| 34. PUSH FOR EXCELLENCE—Rev. Jesse L. Jackson & The Operation—Myrrh |
| 35. WONDERFUL—Edwin Hawkins & Singers—Birthright |

SOUL/GOSPEL ARTISTS

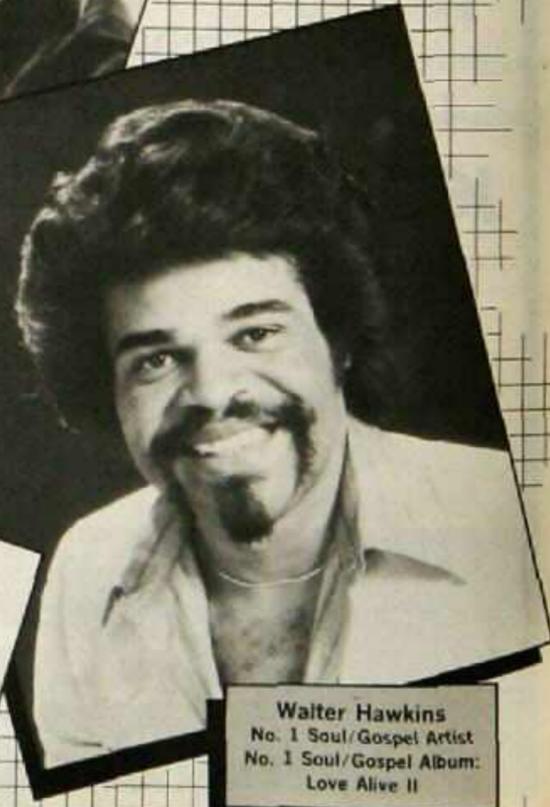
- | |
|---|
| Pos. Artist (No. Titles Charted) Label |
| *1. JAMES CLEVELAND (9) Savoy |
| * WALTER HAWKINS (3) Light |
| 2. GOSPEL KEYNOTES (5) Nashboro |
| 3. SHIRLEY CAESAR (3) Hob |
| 4. ANDRAE CROUCH (4) Light |
| 5. MYRNA SUMMERS (1) Savoy |
| 6. JACKSON SOUTHERNAIRES (2) Malaco |
| 7. DONALD VAILS CHORALEERS (2) Malaco |
| 8. REV. MACEO WOODS (4) Savoy |
| 9. ARETHA FRANKLIN (1) Atlantic |
| 10. FOUNTAIN OF LIFE JOY CHOIR (1) Gospel Roots |
- * TIES. All ties are in alphabetical order.

SOUL/GOSPEL LABELS

- | |
|------------------------------------|
| Pos. LABEL
(No. Of Charted LPs) |
| 1. SAVOY (36) |
| 2. LIGHT (7) |
| 3. NASHBORO (6) |
| 4. HOB (3) |
| 5. MALACO (2) |
| 6. ABC (5) |
| 7. ATLANTIC (1) |
| 8. GOSPEL ROOTS (1) |
| 9. TOMATO (2) |
| 10. JEWEL (2) |



James Cleveland
No. 1 Soul/Gospel Artist



Walter Hawkins
No. 1 Soul/Gospel Artist
Love Alive II



Savoy
No. 1 Soul/Gospel Label

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WE DON'T LIKE TO BLOW OUR OWN TRUMPET BUT MAYBE IT'S ABOUT TIME
YOU KNEW WHO WE WERE, WHAT WE DO AND WHERE WE ARE.

WE ARE PROBABLY THE 2nd LARGEST PROMOTION COMPANY IN THE U.K.
THESE ARE SOME OF THE ARTISTES THAT WE HAVE PRESENTED ON TOUR
IN THE LAST TWELVE MONTHS OR SO.....

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JEAN-LUC PONTY
JAMES BROWN
ALBERT KING BLUES BAND
BLONDIE
IAN DURY & THE BLOCKHEADS
TALKING HEADS
RUSH
BUDDY GUY/JUNIOR WELLS
BLUES BAND
ROSE ROYCE
CHEAP TRICK
BLUE OYSTER CULT
ELVIS COSTELLO
& THE ATTRACTIONS
HERBIE HANCOCK
LEO KOTTKE*
JOE TEX
BOOTSY'S RUBBER BAND
COMMODORES*
PETER TOSH
PATTI SMITH GROUP

DAVE EDMUNDS/NICK LOWE
ROCKPILE
PARLIAMENT/FUNKADELIC
B. B. KING
MOTORHEAD
TED NUGENT
SCORPIONS
DENNIS BROWN
THE BOOMTOWN RATS
DR. FEELGOOD
SAMMY HAGAR
THE B.52's
GEORGE THOROGOOD
& THE DESTROYERS
IGGY POP
THE SELECTER
THE ONLY ONES
THE DAMNED
THE UNDERTONES
PRETENDERS
SECRET AFFAIR
STIFF LITTLE FINGERS

NINA HAGEN
HERMAN BROOD & HIS WILD
ROMANCE
SYLVESTER*
PENETRATION
EMMY LOU HARRIS
BO DIDDLEY
LOU REED
LENE LOVICH
CULTURE
BUZZCOCKS
THE SPECIALS
LOUDON WAINWRIGHT III
MADNESS
EDDIE AND THE HOTRODS
SQUEEZE
SHAM 69
X.T.C.
STYX
THE TUBES
UFO
THE J. GEILS BAND

PLUS MANY,
MANY OTHERS

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1

TOP DISCO
OF THE YEARCasablanca
No. 1 Disco LabelCasablanca
Records and Film Works®Donna Summer
No. 1 Disco Artist
No. 1 Disco Audience
Response: Hot StuffTOP AUDIENCE RESPONSE
SINGLES/LPS

- | Pos.—TITLE—Artist—Label | |
|--|---|
| 1. HOT STUFF—Donna Summer—Casablanca | 21. I WHO HAVE NOTHING/STARS/BODY STRONG—Sylvester—Fantasy |
| 2. LE FREAK—Chic—Atlantic | 22. INSTANT REPLAY—Dan Hartman—Blue Sky |
| 3. DANCE TO DANCE/DANCER—Gino Soccio—RFC | 23. I'VE GOT THE NEXT DANCE—Deniece Williams—ARC |
| 4. MacARTHUR PARK—Donna Summer—Casablanca | 24. DANCE WITH YOU—Carrie Lucas—Solar |
| 5. I WILL SURVIVE/SUBSTITUTE—Gloria Gaynor—Polydor | 25. I LOVE THE NIGHT LIFE—Alicia Bridges—Polydor |
| 6. HE'S THE GREATEST DANCER/WE ARE FAMILY—Sister Sledge—Atlantic | 26. IF THERE'S LOVE—Amant—TK |
| 7. BORN TO BE ALIVE—Patrick Hernandez—Columbia | 27. ONE MORE MINUTE/FILL MY LIFE WITH LOVE/BELLE DE JOUR—St. Tropez—Butterfly |
| 8. THE BOSS—Diana Ross—Motown | 28. HERE COMES THAT SOUND AGAIN—Love Deluxe—Warner Bros. |
| 9. CRUISIN' (ALL CUTS)—Village People—Casablanca | 29. FORBIDDEN LOVE—Madleen Kane—Warner Bros. |
| 10. DO YA THINK I'M SEXY—Rod Stewart—Warner Bros. | 30. DISCO NIGHTS—G.Q.—Arista |
| 11. COME TO ME—France Joli—Prelude | 31. LET THE MUSIC PLAY (ALL CUTS)—Arpeggio—Polydor |
| 12. HOLD YOUR HORSES (ALL CUTS)—First Choice—Salsoul | 32. MY BABY'S BABY—Liquid Gold—Parachute |
| 13. I GOT MY MIND MADE UP—Instant Funk—Salsoul | 33. UNDER COVER LOVER—Debbie Jacobs—MCA |
| 14. FOUND A CURE—Ashford & Simpson—Warner Bros. | 34. AT MIDNIGHT—T-Connection—TK |
| 15. FLY AWAY (ALL CUTS)—Voyage—Marlin | 35. GET UP AND BOOGIE—Freddie James—Warner Bros. |
| 16. SHAKE YOUR GROOVE THING—Peaches & Herb—Polydor/MVP | 36. KNOCK ON WOOD—Amii Stewart—Ariola |
| 17. CONTACT—Edwin Starr—20th Century | 37. WHEN YOU WAKE UP TOMORROW—Candi Staton—Warner Bros. |
| 18. THIS TIME BABY—Jackie Moore—Columbia | 38. CRANK IT UP—Peter Brown—TK |
| 19. RING MY BELL—Anita Ward—TK | 39. MY CLAIM TO FAME/TRUE LOVE IS MY DESTINY—James Wells—AVI |
| 20. KEEP ON DANCIN'/DO IT AT THE DISCO—Gary's Gang—Sam/Columbia | 40. (EVERYBODY) GET DANCIN'—Bombers—West End |

TOP ARTISTS

- | Pos. ARTIST
(No. of Charted Products) Label | |
|---|---------------------------------------|
| 1. DONNA SUMMER (2) Casablanca | 19. DAN HARTMAN (2) Blue Sky |
| 2. CHIC (2) Atlantic | 20. JACKIE MOORE (1) Columbia |
| 3. GINO SOCCIO (1) RFC | 21. ANITA WARD (1) Juana |
| 4. GLORIA GAYNOR (2) Polydor | 22. CANDI STATON (2) Warner Bros. |
| 5. EDWIN STARR (2) 20th Century | 23. GARY'S GANG (1) Sam/Columbia |
| 6. SISTER SLEDGE (1) Atlantic | 24. BONNIE POINTER (2) Motown |
| 7. VILLAGE PEOPLE (2) Casablanca | 25. DENIECE WILLIAMS (1) Arc/Columbia |
| 8. PATRICK HERNANDEZ (1) Columbia | 26. CARRIE LUCAS (1) Solar |
| 9. DIANA ROSS (2) Motown | 27. ALICIA BRIDGES (1) Polydor |
| 10. ROD STEWART (1) Warner Bros. | 28. AMANT (1) TK |
| 11. FRANCE JOLI (1) Prelude | 29. ST. TROPEZ (1) Butterfly |
| 12. FIRST CHOICE (1) Salsoul | 30. CHERYL LYNN (2) Columbia |
| 13. JOHN DAVIS & THE MONSTER ORCH. (2) Sam/Columbia | 31. LOVE DELUXE (1) Warner Bros. |
| 14. SYLVESTER (2) Fantasy | 32. G.Q. (1) Arista |
| 15. INSTANT FUNK (1) Salsoul | 33. MADLEEN KANE (1) Warner Bros. |
| 16. ASHFORD & SIMPSON (1) Warner Bros. | 34. ARPEGGIO (1) Polydor |
| 17. VOYAGE (1) Marlin | 35. LIQUID GOLD (1) Parachute |
| 18. PEACHES & HERB (1) Polydor/MVP | 36. DEBBIE JACOBS (1) MCA |
| | 37. T-CONNECTION (1) TK |
| | 38. MELBA MOORE (2) Epic |
| | 39. TAANA GARDNER (2) West End |
| | 40. FREDDIE JAMES (1) Warner Bros. |

TOP LABELS

- | Pos. LABEL
(No. of Charted Product) | |
|--|----------------------|
| 1. CASABLANCA (20) | 13. BUTTERFLY (6) |
| 2. ATLANTIC (10) | 14. SAM/COLUMBIA (3) |
| 3. WARNER BROS. (11) | 15. EPIC (6) |
| 4. POLYDOR (16) | 16. FANTASY (5) |
| 5. TK (12) | 17. WEST END (6) |
| 6. PRELUDE (9) | 18. RCA (7) |
| 7. COLUMBIA (10) | 19. RSO (5) |
| 8. RFC (3) | 20. MARLIN (3) |
| 9. 20TH CENTURY (6) | 21. MCA (2) |
| 10. SALSOU (10) | 22. A&M (5) |
| 11. MOTOWN (8) | 23. P.I.R. (3) |
| 12. ARIOLA (6) | 24. ARISTA (5) |
| | 25. BLUE SKY (2) |

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this small
record
collection
represents a
\$1,000
investment**



It's true—the largest investment in almost any hi-fi system is frequently the cost of the records played on it... and just as true that a badly worn phono stylus tip may ruin a valuable (or irreplaceable) record in just a single playing.

With the rising cost of new phonograph records—and the difficulty of replacing treasured, older favorites—it's the worst kind of false economy to risk damaging them with a worn stylus.

check your stylus (needle) at least once a year

Even a precision crafted diamond stylus tip will eventually become worn, and a worn tip will degrade your system's sound quality. Your Shure dealer can inspect your stylus, and, if necessary, replace it with a Genuine Shure stylus. It's the least expensive insurance for your valuable record collection.

Always insist on a Genuine Shure replacement stylus. Look for the name "Shure" on the stylus grip.

**replacing your Shure stylus takes seconds...
And requires no tools**



- A. Grasp the stylus grip between thumb and forefinger.
- B. Gently withdraw the stylus assembly from cartridge.
- C. Push the new stylus into position in the cartridge until the stylus grip touches the cartridge body.

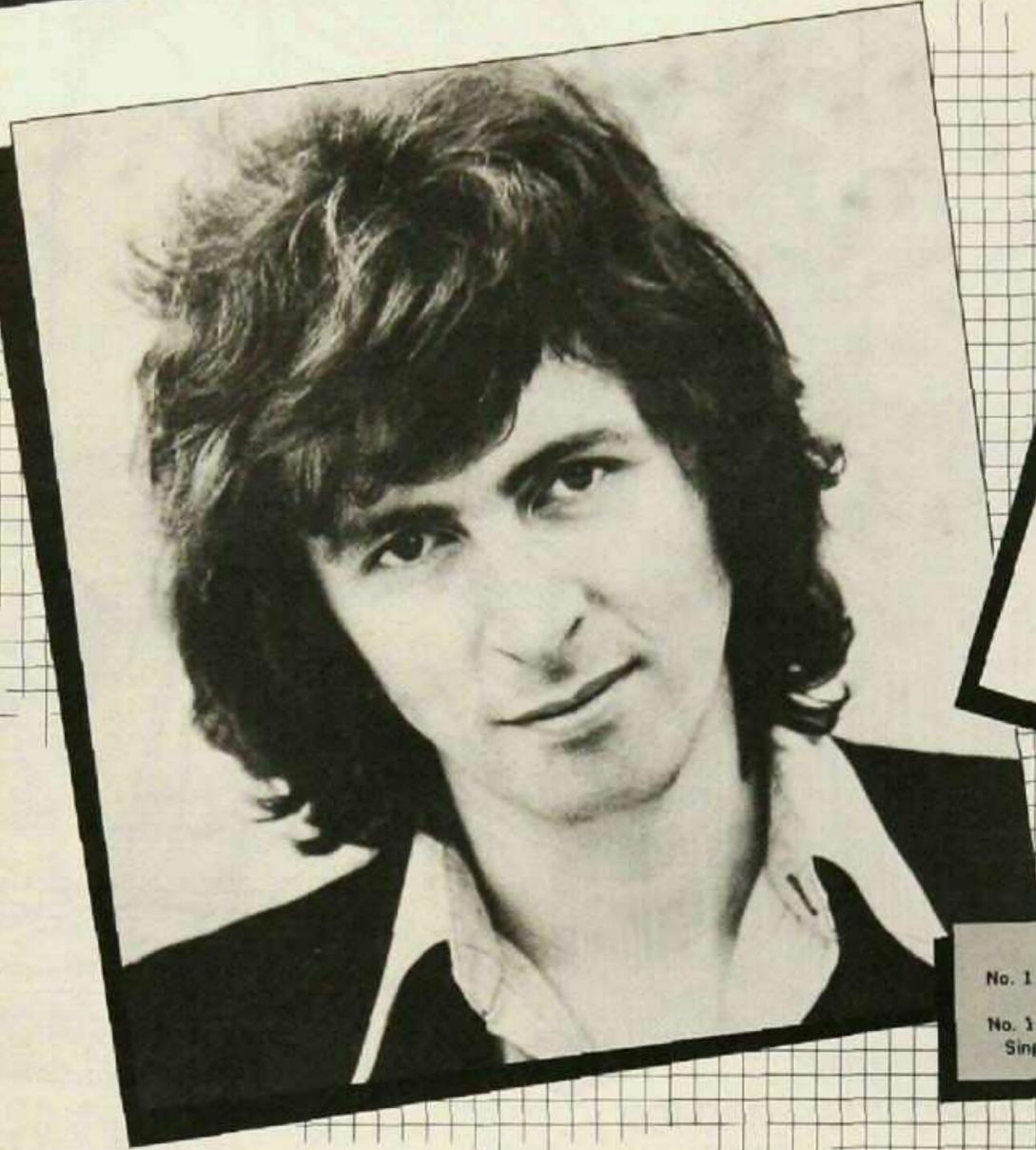
That's all there is to it, and your Shure cartridge is now back to its original specifications!



your customers will see this ad in the magazines they read most

1

TOP ADULT CONTEMPORARY OF THE YEAR



Columbia
No. 1 Adult Contemporary
Label

Al Stewart
No. 1 Adult Contemporary
Artist
No. 1 Adult Contemporary
Single: Time Passages

TOP SINGLES

- Pos. TITLE—Artist—Label
1. TIME PASSAGES—Al Stewart—Arista
 2. CRAZY LOVE—Poco—ABC
 3. LEAD ME ON—Maxine Nightingale—Windsong
 4. SHADOWS IN THE MOONLIGHT—Anne Murray—Capitol
 5. I JUST FALL IN LOVE AGAIN—Anne Murray—Capitol
 6. MORNING DANCE—Spyro Gyra—Infinity
 7. LOVE IS THE ANSWER—England Dan/John Ford Coley—Big Tree
 8. JUST WHEN I NEEDED YOU MOST—Randy VanWarmer—Bearsville
 9. DIFFERENT WORLDS—Maureen McGovern—Warner/Curb
 10. LOTTA LOVE—Nicolette Larson—Warner Bros.
 11. SHE BELIEVES IN ME—Kenny Rogers—United Artists
 12. I'LL NEVER LOVE THIS WAY AGAIN—Dionne Warwick—Arista
 13. THE GAMBLER—Kenny Rogers—United Artists
 14. RIGHT DOWN THE LINE—Gerry Rafferty—United Artists
 15. MAMA CAN'T BUY YOU LOVE—Elton John—MCA
 16. WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Dr. Hook—Capitol
 17. RISE—Herb Alpert—A&M
 18. WHERE WERE YOU WHEN I WAS FALLING IN LOVE—Lobo—Warner/Curb
 19. THIS MOMENT IN TIME—Engelbert Humperdinck—Epic
 20. MAIN EVENT—Barbra Streisand—Columbia
 21. (OUR LOVE) DON'T THROW IT ALL AWAY—Andy Gibb—RSO
 22. PROMISES—Eric Clapton—RSO
 23. MY LIFE—Billy Joel—Columbia
 24. A LITTLE MORE LOVE—Olivia Newton-John—MCA

25. HEART OF THE NIGHT—Poco—MCA
26. CAN YOU READ MY MIND—Maureen McGovern—Warner/Curb
27. YOU DON'T BRING ME FLOWERS—Barbra Streisand & Neil Diamond—Columbia
28. STUMBLIN' IN—Suzi Quatro & Chris Norman—RSO
29. I NEVER SAID I LOVE YOU—Orsa Lia—Infinity
30. SAD EYES—Robert John—EMI-America
31. UP ON THE ROOF—James Taylor—Columbia
32. LADY—Little River Band—Capitol
33. FOREVER IN BLUE JEANS—Neil Diamond—Columbia
34. AFTER THE LOVE IS GONE—Earth, Wind & Fire—ARC/Columbia
35. CHANGE OF HEART—Eric Carmen—Arista
36. TOO MUCH HEAVEN—Bee Gees—RSO
37. MUSIC BOX DANCER—Frank Mills—Polydor
38. OOH BABY BABY—Linda Ronstadt—Asylum
39. SUSPICIONS—Eddie Rabbitt—Elektra
40. REUNITED—Peaches & Herb—Polydor/MVP
41. DON'T CRY OUT LOUD—Melissa Manchester—Arista
42. IF YOU REMEMBER ME—Chris Thompson—Planet
43. I JUST WANNA STOP—Gino Vanelli—A&M
44. NO TELL LOVER—Chicago—Columbia
45. SOMEWHERE IN THE NIGHT—Barry Manilow—Arista
46. BLOW AWAY—George Harrison—Dark Horse
47. ALL THINGS ARE POSSIBLE—Dan Peek—MCA
48. DANCIN' SHOES—Nigel Olsson—Bang/CBS
49. I KNOW A HEARTACHE WHEN I SEE ONE—Jennifer Warnes—Arista
50. THIS IS LOVE—Paul Anka—RCA

TOP ARTISTS

- Pos. ARTIST
(No. of Charted Singles) Label
1. AL STEWART (2) Arista
 2. ANNE MURRAY (4) Capitol
 3. POCO (1) ABC, (1) MCA
 4. KENNY ROGERS (3) United Artists
 5. MAXINE NIGHTINGALE (1) Windsong
 6. MAUREEN MCGOVERN (2) Warner/Curb
 7. BILLY JOEL (3) Columbia
 8. OLIVIA NEWTON-JOHN (3) MCA, (1) RSO
 9. GERRY RAFFERTY (4) United Artists
 10. NICOLETTE LARSON (3) Warner Bros.
 11. DR. HOOK (4) Capitol
 12. BEE GEES (3) RSO
 13. LITTLE RIVER BAND (3) Capitol
 14. ENGLAND DAN & JOHN FORD COLEY (3) Big Tree
 15. NEIL DIAMOND (2) Columbia
 16. LINDA RONSTADT (4) Asylum
 17. SPYRO GYRA (1) Infinity
 18. BARRY MANILOW (3) Arista
 19. RANDY VANWARMER (1) Bearsville
 20. MELISSA MANCHESTER (2) Arista
 21. ART GARFUNKEL (3) Columbia
 22. ELTON JOHN (3) MCA
 23. BARBRA STREISAND (2) Columbia
 24. NIGEL OLSSON (2) Bang/CBS
 25. DIONNE WARWICK (1) Arista
 26. CRYSTAL GAYLE (4) United Artists, (1) Columbia
 27. DOLLY PARTON (4) RCA
 28. LIVINGSTON TAYLOR (2) Epic
 29. ENGELBERT HUMPERDINCK (3) Epic
 30. EDDIE RABBITT (3) Elektra
 31. HERB ALPERT (1) A&M
 32. LOBO (1) Warner/Curb
 33. ANDY GIBB (1) RSO
 34. ERIC CARMEN (2) Arista

35. ERIC CLAPTON (1) RSO
36. MICHAEL JOHNSON (3) EMI-AMERICA
37. GINO VANELLI (2) A&M
38. PAUL ANKA (2) RCA
39. BARBRA STREISAND & NEIL DIAMOND (1) Columbia
40. SUZI QUATRO & CHRIS NORMAN (1) RSO
41. DOOBIE BROTHERS (3) Warner Bros.
42. ORSA LIA (1) Infinity
43. EARTH, WIND & FIRE (2) ARC/Columbia
44. ROBERT JOHN (1) EMI-America
45. JAMES TAYLOR (1) Columbia
46. PEACHES & HERB (2) Polydor-MVP
47. FIREFALL (2) Atlantic
48. ATLANTIC RHYTHM SECTION (2) Polydor
49. FRANK MILLS (1) Polydor
50. CHIC (3) Atlantic

TOP LABELS

- Pos. LABEL (No. of Charted Singles)
1. COLUMBIA (29)
 2. ARISTA (12)
 3. CAPITOL (20)
 4. WARNER BROS. (18)
 5. RSO (15)
 6. MCA (11)
 7. UNITED ARTISTS (10)
 8. A&M (15)
 9. WARNER/CURB (8)
 10. ABC (2)

YOU MADE IT AN AWARD WINNING YEAR



THANK YOU

1

TOP LATIN ALBUMS OF THE YEAR

TOP LATIN POP ALBUMS

- Pos. ARTIST—Title, Label
1. VICENTE FERNANDEZ—A Pesar De Todo, Caytronics
 2. JULIO IGLESIAS—Emociones, Alhambra
 3. CAMILO SESTO—Sentimientos, Pronto
 4. PEDRITO FERNANDEZ—La De La Mochila Azul, Caliente
 5. ROCIO DURCAL—Canta a Juan Gabriel, Pronto
 6. ESTRELLAS DE ORO—America
 7. CHELO—Las Cuentas Claras, Muzart
 8. JUAN GABRIEL—Con Mariachi, Pronto
 9. CAMILO SESTO—Entre Amigos, Pronto
 10. LOS TIGRES DEL NORTE—El Tahir, Fama
 11. MERCEDES CASTRO—Musart
 12. LUPITA D'ALELIO—Juro Que Nunca Volvere, Orfeon
 13. JOSE DOMINGO—Con Motivos, Mericana Melody
 14. CHELO—A La Inspiracion De Jose Alfredo Jimenez, Musart
 15. ROBERTO CARLOS—Amigo, Caytronics
 16. JOSE LUIS RODRIGUEZ—TH
 17. SUSY LEMAN—Pronto
 18. JULIO IGLESIAS—A Mis 33 Años, Alhambra
 19. ROCIO DURCAL—Vol #2, Pronto
 20. RAMON AYALA—Musica Brava, Freddy
 21. JOSE JOSE—Lo Pasado Pasado, Pronto

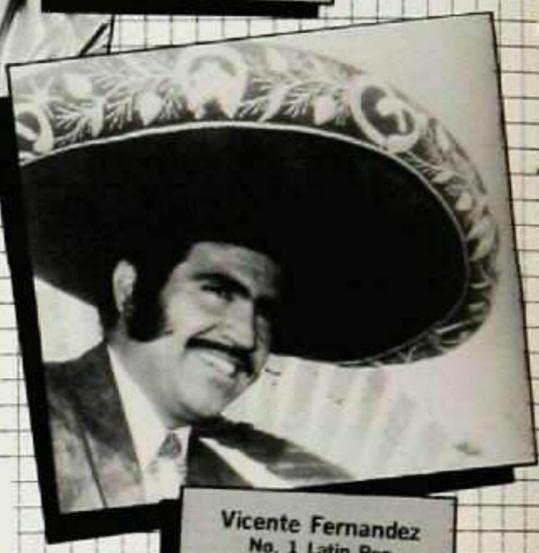
22. ROLANDO OJEDA—Aquellos Boleros, Alhambra
23. GERARDO REYES—Verdades Amargas, Caytronics
24. CADETES DE LINARES—Tu Nombre, Ramex
25. VICENTE FERNANDEZ—Mi Amigo El Tordillo, Caytronics

TOP LATIN SALSA ALBUMS

- Pos. ARTIST—Title, Label
1. WILLIE COLON & RUBEN BLADES—Siembra, Fania
 2. CELIA CRUZ & JOHNNY PACHECO—Eternos, Vaya
 3. HECTOR LAVOE—La Comedia, Fania
 4. OSCAR DE LEON—TH
 5. MONGO SANTAMARIA—Red Hot, Columbia
 6. ROBERTO ROENA—El Progreso, Internacional
 7. ISMAEL MIRANDA—Sabor Sentimiento Y Pueblo, Fania
 8. WILLIE COLON—Solo, Fania
 9. CHARANGA 76—En El 78, TR
 10. CONJUNTO IMPACTO—Teca
 11. ORQUESTA BROADWAY—New York City Salsa, Coco
 12. DIMENSION LATINA—Tremenda Dimension, Velvet
 13. TITO PUENTE—Homenaje a Benny, Tico
 14. CHARANGA AMERICA—El Sonido
 15. DIMENSION LATINA—Velvet



Willie Colon and Ruben Blades
No. 1 Latin Salsa
Album: Siembra



Vicente Fernandez
No. 1 Latin Pop
Album: A Pesar De Todo

16. CELIA CRUZ & JOHNNY PACHECO—Greatest Hits, Fania
17. SALSA MAYOR—De Frente Y Luchando, Velvet
18. BOBBY VALENTIN—La Boda De Ella, Bronco
19. ISMAEL RIVERA—Esto Es Lo Mio, Tico
20. ORQUESTA IRAQUERE—Columbia
21. CONJUNTO UNIVERSAL—Jaguar
22. TIPICA 73—En Cuba, Fania
23. WILLIE COLON & ASSOCIATES—49 MIN., Fania
24. FANIA ALLSTARS—Live, Fania
25. LA SONORA PONCENA—La Orquesta De Mi Tierra, Inca

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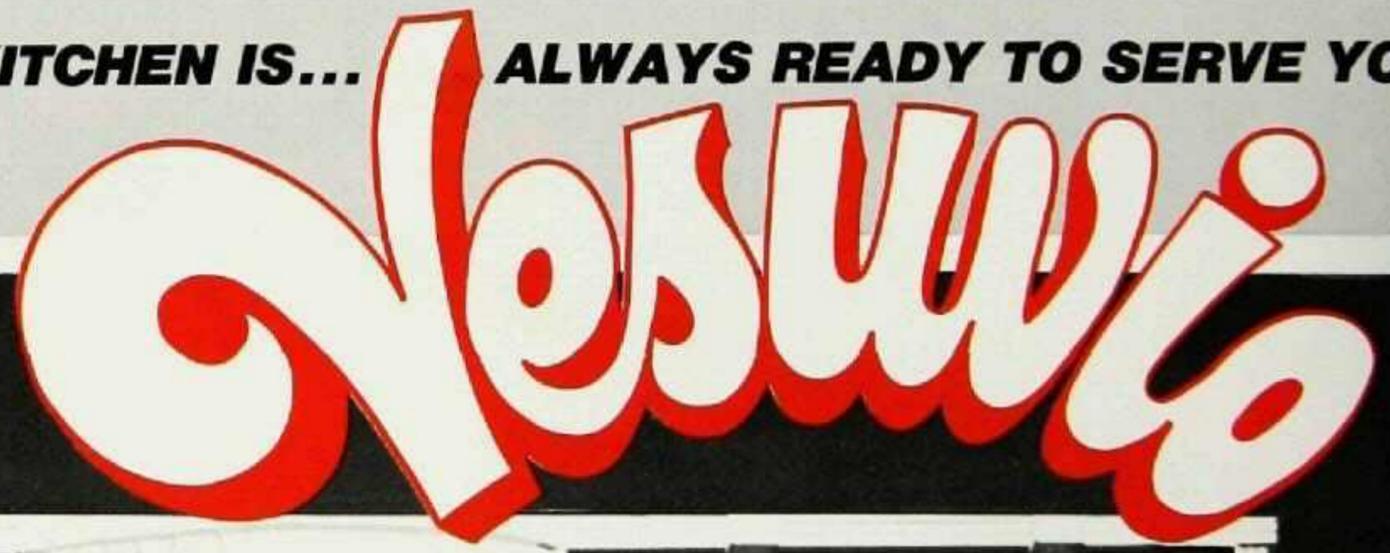
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1

TOP CLASSICAL OF THE YEAR

James Galway
No. 1 Album: Annie's Song



LONDON *ffrr?*

London
No. 1 Label

TOP ALBUMS

Pos. TITLE—Artist—Label

1. **ANNIE'S SONG:** James Galway
National Philharmonic Orchestra
(Gerhardt), RCA
2. **BRAVO PAVAROTTI:** Luciano Pavarotti
London
3. **HITS FROM LINCOLN CENTER:**
Luciano Pavarotti
London
4. **SUITE FOR VIOLIN & JAZZ PIANO:**
Claude Bolling
Zukerman/Hediguer, Columbia
5. **PACHELBEL:** Kanon
Paillard Chamber Orchestra (Andre),
RCA
6. **SUITE FOR FLUTE & JAZZ PIANO:**
Jean-Pierre Rampal & Claude Bolling
Columbia
7. **UP IN CENTRAL PARK:** Beverly Sills,
Milnes
Angel
8. **RAMPAL: JAPANESE MELODIES FOR
FLUTE & HARP**
Jean-Pierre Rampal & Laskine,
Columbia
9. **RACHMANINOFF: CONCERTO #3**
Horowitz, N.Y. Philharmonic
(Ormandy), RCA
10. **DONIZETTI: Don Pasquale**
Sills, Kraus, Gramm, Caldwell, Angel
11. **VERDI: OTELLO**
Domingo, Scotto, Milnes, (Levine),
RCA

12. **MASCAGNI: CAVALLERIA
RUSTICANA; LEONCAVALLO:
PAGLIACCI**
Pavarotti, Freni, Varady, Cappuccilli,
Wixell, National Philharmonic
Orchestra (Gavazzeni/Patane),
London
13. **LUCIANO PAVAROTTI: THE
WORLD'S FAVORITE TENOR ARIAS**
London
14. **VIRTUOSO VIOLINIST: Itzhak
Perlman**
Pittsburgh, Symphony, Royal
Philharmonic (Previn/Foster) Angel
15. **PETER GRIMES**
Britten, Davis, Philips
16. **HOROWITZ: GOLDEN JUBILEE
RECITAL 1977/1978**
RCA
17. **JULIAN BREAM & JOHN WILLIAMS:
LIVE**
RCA
- *18. **GERSHWIN: MANHATTAN**
(Soundtrack, Mehta), Columbia
* **GERSHWIN SONGS:** Morris Bolcom
Nonesuch
* **LEHAR: THE MERRY WIDOW**
New York City Opera (Rudel), Angel
21. **NYIREGYHAZI PLAYS LISZT**
Columbia
22. **NEW YEAR'S IN VIENNA**
Vienna Philharmonic (Boskovsky),
London
23. **PACHELBEL: Kanon**
Stuttgart Chamber Orchestra
(Munchinger), London
24. **BEETHOVEN: COMPLETE
SYMPHONIES**
Berlin Philharmonic (Von Karajan),
DG

25. **SUTHERLAND & PAVAROTTI:
Operatic Duets**
London
- *26. **GREATEST HITS OF 1720**
(Kapp) Columbia
* **PUCCINI: Tosca**
Freni, Pavarotti, Milnes, National
Philharmonic (Rescigno), London
28. **THE GREAT PAVAROTTI**
London
29. **DEBUSSY: PRELUDES**
Volume I-Michelangeli, DG
30. **BIZET: CARMEN**
Berganza, Domingo, Cotrubas,
Milnes, London Symphony (Abbado)
DG
31. **TCHAIKOVSKY: VIOLIN CONCERTO**
Stern, National Symphony Orchestra
(Rostropovich), Columbia
- *32. **BEETHOVEN: EROICA SYMPHONY**
L.A. Philharmonic (Guilini), DG
* **FREDERICK FENNEL CONDUCTS
CLEVELAND SYMPHONIC WINDS**
Telarc Digital
* **MASSNET: CENDRILLION**
Von Stade, Columbia
- *35. **THE LEGEND: Maria Callas**
Angel
* **MENDELSSOHN: SYMPHONY NO. 4**
Vienna Philharmonic (Von
Dohnanyi), London
37. **SONG RECITAL: Frederica Von Stade**
Columbia
38. **MAHLER: SYMPHONY NO. 4**
Israel Philharmonic (Mehta), London
39. **YOURI EGOROV: AT CARNEGIE
HALL**
Peters International

40. **PIPA CONCERTO: BOSTON
SYMPHONY CHINA TOUR**
(Ozawa), Philips

* Indicates ties. All ties are in alphabetical order

TOP LABELS

Pos. LABEL
(No. of LPs Charted)

1. **LONDON** (26)
2. **RCA** (19)
3. **COLUMBIA** (21)
4. **ANGEL** (15)
5. **DEUTSCHE GRAMMOPHON** (14)
6. **PHILIPS** (8)
7. **NONESUCH** (2)
8. **PETERS INTERNATIONAL** (2)
9. **TELARC DIGITAL** (2)
10. **TELEFUNKEN** (1)

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Progress Dist.

1

TOP JAZZ OF THE YEAR

TOP JAZZ ALBUMS

- Pos. TITLE—Artist—Label
1. STREET LIFE—Crusaders—MCA
 2. LIVIN' INSIDE YOUR LOVE—George Benson—Warner Bros.
 3. TOUCHDOWN—Bob James—Tappan-Zee/Columbia
 4. REED SEED—Grover Washington Jr.—Motown
 5. PAT METHENY—Pat Metheny—ECM
 6. CARMEL—Joe Sample—ABC
 7. CHILDREN OF SANCHEZ—Chuck Mangione—A&M
 8. MR. GONE—Weather Report—Columbia
 9. FLAME—Ronnie Laws—United Artists
 10. MORNING DANCE—Spyro Gyra—Infinity
 11. ANGIE—Angela Bofill—GRP/Arista
 12. ALL FLY HOME—Al Jarreau—Warner Bros.
 13. PARADISE—Grover Washington Jr.—Elektra
 14. FEELS DON'T FAIL ME NOW—Herbie Hancock—Columbia
 15. HEART STRING—Earl Klugh—United Artists
 16. FEELS SO GOOD—Chuck Mangione—A&M
 17. NEW CHAUTAUQUA—Pat Metheny Group—ECM
 18. COSMIC MESSENGER—Jean-Luc Ponty—Atlantic
 19. PATRICE—Patrice Rushen—Elektra
 20. SECRETS—Gil Scott-Heron & Brian Jackson—Arista
 21. INTIMATE STRANGER—Tom Scott—Columbia
 22. FEVER—Roy Ayers—Polydor
 23. YOU SEND ME—Roy Ayers—Polydor
 24. IMAGES—Crusaders—ABC
 25. FOLLOW THE RAINBOW—George Duke—Epic
 26. TOGETHER—McCoy Tyner—Milestone

27. IN CONCERT—Milestone Jazzstars—Milestone
28. CARNIVAL—Maynard Ferguson—Columbia
29. BRAZILIA—John Klemmer—MCA
30. WE ALL HAVE A STAR—Wilton Felder—ABC
31. TIGER IN THE RAIN—Michael Franks—Warner Bros.
32. BEFORE THE RAIN—Lee Oskar—Elektra
33. LIVE AT THE HOLLYWOOD BOWL—Chuck Mangione—A&M
34. MANHATTAN SYMPHONIE—Dexter Gordon Quintet—Columbia
35. LAND OF PASSION—Hubert Laws—Columbia
36. AWAKENING—Narada Michael Walden—Atlantic
37. MAGIC IN YOUR EYES—Earl Klugh—United Artists
38. MINGUS—Joni Mitchell—Asylum
39. EXOTIC MEMORIES—Lonnie Liston Smith—Columbia
40. I WANNA PLAY FOR YOU—Stanley Clark—Nemperor
41. SOFT SPACE—Jeff Lorber Fusion—Inner City
42. HOT DAWG—David Grisman—Horizon
43. LIGHT THE LIGHT—Seawind—Horizon
44. LIVE, JEAN LUC PONTY—Jean-Luc Ponty—Atlantic
45. LEGACY—Ramsey Lewis—Columbia
46. BROWNE SUGAR—Tom Browne—GRP/Arista
47. SECRET AGENT—Chick Corea—Polydor
48. PART OF YOU—Eric Gale—Columbia
49. THE JOY OF FLYING—Tony Williams—Columbia
50. GROOVIN' YOU—Harvey Mason—Arista

TOP JAZZ ARTISTS

- Pos. ARTIST
(No. of Charted Albums) Label
1. CRUSADERS (1) MCA, (1) ABC
 2. GEORGE BENSON (2) Warner Bros.
 3. BOB JAMES (1) Tappan-Zee/Columbia
 4. CHUCK MANGIONE (3) A&M
 5. GROVER WASHINGTON JR. (1) Motown, (1) Elektra
 6. EARL KLUGH (2) United Artists
 7. PAT METHENY (1) ECM
 8. JOE SAMPLE (2) ABC
 9. ROY AYERS (2) Polydor
 10. WEATHER REPORT (1) Columbia, (1) ARC
 11. JEAN-LUC PONTY (2) Atlantic
 12. RONNIE LAWS (1) United Artists
 13. HERBIE HANCOCK (2) Columbia
 14. SPYRO GYRA (1) Infinity
 15. ANGELA BOFILL (1) GRP/Arista
 16. AL JARREAU (1) Warner Bros.
 17. JOHN KLEMMER (1) MCA, (2) ABC
 18. CHICK COREA (3) Polydor
 19. MCCOY TYNER (2) Milestone
 20. MAYNARD FERGUSON (2) Columbia
 21. PAT METHENY GROUP (1) ECM
 22. PATRICE RUSHEN (1) Elektra
 23. JEFF LORBER FUSION (1) Inner City, (1) Arista
 24. GIL SCOTT-HERON & BRIAN JACKSON (1) Arista
 25. TOM SCOTT (1) Columbia
 26. STANLEY TURRENTINE (1) Fantasy, (1) Elektra

27. LONNIE LISTON SMITH (2) Columbia
28. RON CARTER (2) Milestone
29. HEATH BROTHERS (2) Columbia
30. GEORGE DUKE (2) Epic
31. MILESTONE JAZZSTARS (1) Milestone
32. RAMSEY LEWIS (2) Columbia
33. GATO BARBIERI (1) A&M
34. WILTON FELDER (1) ABC
35. MICHAEL FRANKS (1) Warner Bros.
36. LEE OSKAR (1) Elektra
37. DEXTER GORDON QUINTET (1) Columbia
38. HUBERT LAWS (2) Columbia
39. NARADA MICHAEL WALDEN (1) Atlantic
40. JONI MITCHELL (1) Asylum
41. STANLEY CLARKE (2) Nemperor
42. DAVID GRISMAN (1) Horizon
43. SEAWIND (1) Horizon
44. OREGON (2) Elektra
45. KEITH JARRETT (2) ECM, (1) ABC
46. TOM BROWNE (1) GRP
47. ERIC GALE (1) Columbia
48. TONY WILLIAMS (1) Columbia
49. HARVEY MASON (1) Arista
50. LEE RITENOUR (1) Elektra

TOP JAZZ LABELS

- Pos. LABEL
(No. of Charted LPs)
1. COLUMBIA (44)
 2. MCA (5)
 3. WARNER BROS. (13)
 4. TAPPAN-ZEE (5)
 5. ELEKTRA (13)
 6. A & M (10)
 7. ECM (14)
 8. ATLANTIC (13)
 9. UNITED ARTISTS (3)
 10. POLYDOR (5)



The Crusaders
No. 1 Jazz Album:
Street Life
No. 1 Jazz Artist

Columbia
No. 1 Jazz Label

COLUMBIA



HARRY BELAFONTE

EUROPEAN TOUR '79

What each country had to say:

Paris, Le Matin:

Trois concerts à L'Olympia: Trois triomphes!
Three concerts at Olympia: three triumphs!

Stockholm,

Svenska Dagbladet:

»Tre timmars underverk«
Three wonderful hours!

Helsinki, Suosikki:

Viihteen jättiläinen«
The Giant of entertainment.

Oslo, Verdens Gang:

»En av verdens fremste sangere og underholdere«
One of the world's greatest singers and performers.

Copenhagen, Politiken:

»I sine varmeste stunder besad musikken en næsten guddommelig intuition«
In it's warmest moments, the music had an almost divine intuition.

Hamburg,

Hamburger Abendblatt:

»Das war kein Konzert mehr, das war ein Triumph«
It wasn't a concert any longer, it was a triumph.

Zürich, Tages Anzeiger:

»Einer der grössten Entertainer der Welt. God bless him!«
One of the greatest entertainers of the world. God bless him.

Vienna, Kurier:

»Dieser Mann ist ein Phänomen«
This man is a phenomenon.

Haag, Haagsche Courant:

»Zijn show is een groot feest«
His show is a big festival.

Antwerp, Gazet van Antwerpen:

»Een onvergetelijk concert gebracht door een rasartiest«
A tremendous performance by a truly great artist.

PARIS: OLYMPIA OLYMPIA OLYMPIA	17. September 18. September 19. September	CONGRESS CENTER CONGRESS CENTER CONGRESS CENTER CONGRESS CENTER	9. October 10. October 11. October 12. October	GENEVE: VICTORIA HALLE	29. October	MUNICH: DEUTSCHES MUSEUM DEUTSCHES MUSEUM	20. November 21. November
STOCKHOLM: CONCERT HOUSE CONCERT HOUSE	21. September 22. September	HANNOVER: KUPPELSAAL KUPPELSAAL	14. October 15. October	ZÜRICH: KONGRESSHAUS KONGRESSHAUS	31. October 1. November	NÜRNBERG: MEISTERSINGERHALLE MEISTERSINGERHALLE	22. November 23. November
HELSINKI: FINLANDIA HALL FINLANDIA HALL	24. September 25. September	BERLIN: ICC CONGRESS CENTER	17. October	VIENNA: KONZERTHAUS KONZERTHAUS KONZERTHAUS	3. November 4. November 5. November	MANNHEIM MOZARTSAAL	25. November
OSLO: CONCERT HOUSE CONCERT HOUSE CONCERT HOUSE	28. September 29. September 30. September	DÜSSELDORF: PHILLIPSHALLE	19. October	MUNICH: DEUTSCHES MUSEUM: DEUTSCHES MUSEUM:	7. November 8. November	STUTTGART: LIEDERHALLE	26. November
COPENHAGEN: FALKONER TEATRET FALKONER TEATRET	2. October 3. October	ESSEN: GRUGAHALLE	21. October	HAGUE: CONGRESBOUW	11. November	KIEL: OSTSEEHALLE	28. November
GOTHENBURG: SCANDINAVIUM	6. October	STUTTGART: LIEDERHALLE LIEDERHALLE	23. October 24. October	AMSTERDAM: CARRE THEATRE	12. November	BRAUNSCHWEIG: STADTHALLE	29. November
HAMBURG: CONGRESS CENTER	8. October	FRANKFURT: JAHRHUNDERTHALLE JAHRHUNDERTHALLE JAHRHUNDERTHALLE	25. October 26. October 27. October	ANTWERP: QUEEN ELISABETH HALL QUEEN ELISABETH HALL	14. November 15. November	BREMEN: STADTHALLE	30. November
				BRUSSELS: PALAIS DES BEAUX ARTS	18. November	ESSEN: GRUGAHALLE	2. December

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1

TOP BOXOFFICE OF THE YEAR



Boston
No. 1 Stadium & Festival Artist



Sha Na Na
No. 1 Auditorium Artist



Bee Gees
No. 1 Arena Artist

STADIUMS & FESTIVALS

(20,000 & OVER)

Pos.	ARTIST—Promoter, Facility, Dates (No. of Performances)	GROSS RECEIPTS
1.	SUPERTRAMP —Concert Productions International, Canadian National Exhibit, Toronto, Canada, July 19-21 (3)	\$1,305,283
2.	BOSTON/HEART/VAN HALEN/BLUE OYSTER CULT/NAZARETH/SAMMY HAGAR/TKO —Pace Concerts/Louis Messina, Cotton Bowl, Dallas, Texas, June 9	\$1,215,000
3.	SUPERTRAMP —Donald K. Donald/Concert Productions International, Jerry Park, Montreal, Canada, July 24 & 25 (2)	\$ 891,711
4.	TED NUGENT/AEROSMITH/JOURNEY/THIN LIZZY/AC/DC/SCORPIONS —Belkin Productions, Stadium, Cleveland, Ohio, July 28	\$ 834,690
5.	BOSTON/HEART/VAN HALEN/BLUE OYSTER CULT/NAZARETH/SAMMY HAGAR/GRANATI BROTHERS —Pace Concerts/Louis Messina/Concert Co., Superdome, New Orleans, La., June 10	\$ 794,267
6.	PARLIAMENT/FUNKADELIC/BOOTSYS'S RUBBER BAND/RICK JAMES/BAR KAYS/BRIDES OF FUNKENSTEIN/CON FUNK SHUN/PARLET —Feyline Presents/R'N'B Productions, Coliseum, Los Angeles, Calif., May 26	\$ 781,750
7.	BOSTON/SAMMY HAGAR/EDDIE MONEY/ROBERT FLEISCHMAN —"Day On The Green #1"—Bill Graham Presents, Stadium, Oakland, Calif., May 6	\$ 743,750
8.	TED NUGENT/AEROSMITH/AC/DC/MAHOGANY RUSH/ST. PARADISE —Bill Graham Presents, Stadium, Oakland, Calif., July 21	\$ 720,733
9.	BEE GEES/SWEET INSPIRATION —Robert Stigwood/Jerry Weintraub w/Concerts West, Dodger Stadium, Los Angeles, Calif., July 7	\$ 700,000
10.	BOSTON/OUTLAWS/TODD RUNDGREN'S UTOPIA —Monarch Entertainment, Giant Stadium/Meadowlands, East Rutherford, N.J., June 17	\$ 654,869
11.	JOURNEY/UFO/J. GEILS BAND/THIN LIZZY/NAZARETH/ROCKETS —Bill Graham Presents, Stadium, Oakland, Calif., July 4	\$ 632,684
12.	TED NUGENT/HEART/CARS/UFO/ROCKETS —Feyline Presents, Mile High Stadium, Denver, Colo., June 16	\$ 569,414
13.	DOOBIE BROTHERS/BOSTON/BOB WELCH/POCO/COUNTRY JOE & THE FISH —Feyline Presents/Martin Wolff/C.U. Program Council, Folsom Field, C.U. Boulder, Colo., May 13	\$ 557,005
14.	PARLIAMENT/FUNKADELIC/BOOTSYS'S RUBBER BAND/RICK JAMES/BAR KAYS/BRIDES OF FUNKENSTEIN/PARLET/GAP BAND —Feyline Presents/R'N'B Productions, Cotton Bowl, Dallas, Texas, June 16	\$ 543,613
15.	TED NUGENT/HEART/CARS/SAMMY HAGAR/MISSOURI —Contemporary Productions/Chris Fritz & Co./Arrowhead Productions, Arrowhead Stadium, Kansas City, Missouri, June 17	\$ 520,407

AUDITORIUMS

(UNDER 6,000)

Pos.	ARTIST—Promoter, Facility, Dates (No. of presentations)	GROSS RECEIPTS
1.	PERRY COMO/JAY LENO/GOOD STUFF SINGERS —Dick Clark Presentations, Dick Clark Westchester Theatre, Tarrytown, N.Y., Aug. 20-26 (8)	\$311,500
2.	GRATEFUL DEAD —Bill Graham Presents, Winterland, San Francisco, California, Oct. 17-22 (5)	\$299,500
3.	JOHNNY MATTHIS —Dick Clark Presentations/Ron Delsener, Dick Clark Westchester Theatre, Tarrytown, N.Y., June 14-17 (5)	\$160,592
4.	ELTON JOHN —Bill Graham Presents, Community Theatre, Berkeley, California, Sept. 22-24 (3)	\$147,060
5.	STEVE MARTIN/STEVE GOODMAN —Artist Consultants, Hynes Auditorium, Boston, Mass., Oct. 9-11 (3)	\$144,987
6.	SHA NA NA/JAY LENO —Music Fair, Music Fair, Westbury, N.Y., Sept. 7-9 (5)	\$141,750
7.	SHA NA NA/JAY LENO —Front Row Theatre, Front Row Theatre, Cleveland, Ohio, Feb. 23-25 (5)	\$139,442
8.	AEROSMITH/EXILE —Sunshine Promotions, Market Square Arena, Indianapolis, Ind., Oct. 7	\$135,576
9.	SHA NA NA/FABULOUS POODLES —Di Cesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., Feb. 16-18 (5)	\$131,513
10.	SHA NA NA/DR. HOOK —Music Fair, Theatre, Valley Forge, Pa., Feb. 9-11 (5)	\$125,120
11.	GRATEFUL DEAD —Monarch Entertainment/Jerry Michaelson, Uptown Theatre, Chicago, Ill., Nov. 17-18 (3)	\$116,103
12.	LIZA MINNELLI —P.C.M.I./DiCesare-Engler Productions, Stanley Theatre, Pittsburgh, Pa., October 26 & 27 (3)	\$110,949
13.	TOWER OF POWER/PEACHES & HERB —Morning Sun Productions/Marquee Productions, Circle Star Theatre, San Carlos, Calif., April 26 & 27 (4)	\$107,033
14.	LIZA MINNELLI —Frank J. Russo, Inc., Ocean St. Theatre, Providence, R.I., April 20 & 21 (3)	\$104,971
15.	THE CARS —Don Law Co., Music Hall, Boston, Mass., October 1 & 3 (3)	\$104,558

ARENAS

(6,000 TO 20,000)

Pos.	ARTIST—Promoter, Facility, Dates (No. of Performances)	GROSS RECEIPTS
1.	THE WHO —Ron Delsener, Madison Square Garden, N.Y.C., N.Y., Sept. 13-18 (5)	\$1,140,000
2.	ROD STEWART —Avalon Attractions, Forum, Los Angeles, Calif., June 21-28 (6)	\$1,134,850
3.	ROD STEWART —Ron Delsener, Madison Square Garden, N.Y.C., N.Y., June 5, 7, 8 & 9 (4)	\$ 780,000
4.	GRATEFUL DEAD —Monarch Entertainment, Madison Square Garden, N.Y.C., N.Y., Sept. 4-6 (3)	\$ 625,011
5.	SUPERTRAMP/CHRIS DE BURGH —Alpine Valley Music Theatre, Music Theatre, E. Troy, Wisc., June 15-17 (3)	\$ 553,860
6.	BEE GEES/SWEET INSPIRATIONS —Robert Stigwood/Jerry Weintraub w/Concerts West/Bill Graham Presents, Col. Oakland, Calif., July 9-11 (3)	\$ 530,305
7.	TED NUGENT/THE CARDS —Brass Ring Productions, Silverdome, Pontiac, Mich., Dec. 28	\$ 521,358
8.	BEE GEES/SWEET INSPIRATIONS —Robert Stigwood/Jerry Weintraub w/Concerts West, Capital Centre, Landover, Md., Sept. 24 & 25 (2)	\$ 515,568
9.	BEE GEES/SWEET INSPIRATIONS —Robert Stigwood/Jerry Weintraub w/Concerts West, Stadium, Chicago, Ill., July 30 & 31	\$ 507,573
10.	BEE GEES/SWEET INSPIRATIONS —Robert Stigwood/Jerry Weintraub w/Concerts West, Col., Cleveland, Ohio, Sept. 18 & 19 (2)	\$ 496,000
11.	NEIL DIAMOND —Jerry Weintraub/Concerts West Presents, Col., Seattle, Wash., Feb. 24 & 25 (2)	\$ 494,873
12.	BEE GEES/SWEET INSPIRATIONS —Robert Stigwood/Jerry Weintraub w/Concerts West/Donald K. Donald, Forum, Montreal, Canada, Sept. 1 & 2 (2)	\$ 484,984
13.	BEE GEES/SWEET INSPIRATIONS —Robert Stigwood/Jerry Weintraub w/Concerts West/Electric Factory Concerts, Riverfront Co., Cincinnati, Ohio, Sept. 15 & 16 (2)	\$ 469,545
14.	BEE GEES/SWEET INSPIRATIONS —Robert Stigwood/Jerry Weintraub w/Concerts West, Omni, Atlanta, Ga., Sept. 29 & 30 (2)	\$ 469,545
15.	YES —Electric Factory Concerts, Spectrum, Philadelphia, Pa., June 20-22 (3)	\$ 452,762

DECEMBER 22, 1979, BILLBOARD

ARTISTS PROMOTERS

- | | |
|--------------------------|--|
| 1. BOSTON | 1. BILL GRAHAM PRESENTS |
| 2. SUPERTRAMP | 2. PACE CONCERTS PRESENTS/LOUIS MESSINA |
| 3. TED NUGENT | 3. CONCERT PRODUCTIONS, INTERNATIONAL |
| 4. BEE GEES | 4. FEYLINE PRESENTS |
| 5. DOOBIE BROTHERS | 5. MONARCH ENTERTAINMENT |
| 6. PARLIAMENT | 6. BELKIN PRODUCTIONS |
| 7. JOURNEY | 7. R'N'B PRODUCTIONS |
| 8. BOOTSYS'S RUBBER BAND | 8. DONALD K. DONALD PRODUCTIONS |
| 9. BLUE OYSTER CULT | *9. CONCERTS WEST/JERRY WEINTRAUB |
| 10. AEROSMITH | * ROBERT STIGWOOD |
| | 10. CONTEMPORARY PRODUCTIONS/CHRIS FRITZ & CO. |
| | * TIE |

FACILITIES

- STADIUM, Oakland, Calif.
- COTTON BOWL, Dallas, Texas
- CANADIAN NATIONAL EXHIBIT, Toronto, Canada
- JERRY PARK, Montreal, Canada
- STADIUM, Cleveland, Ohio
- CAPITAL CENTRE, Largo, Md.
- SUPERDOME, New Orleans, La.
- COLISEUM, Los Angeles, Calif.
- DODGER STADIUM, Los Angeles, Calif.
- GIANT'S STADIUM, Meadowlands, E. Rutherford, N.J.

ARTISTS PROMOTERS

- | | |
|-------------------------|---|
| 1. SHA NA NA | 1. BILL GRAHAM PRESENTS |
| 2. GRATEFUL DEAD | 2. MONARCH ENTERTAINMENT |
| 3. CHARLIE DANIELS BAND | 3. DI CESARE-ENGLER PRODUCTIONS |
| 4. STEVE MARTIN | 4. DON LAW CO. |
| 5. CHEAP TRICK | 5. BRASS RING PRODUCTIONS |
| 6. VAN HALEN | 6. RON DELSENER |
| 7. CARS | 7. CONTEMPORARY PRODUCTIONS/CHRIS FRITZ & CO. |
| 8. RUSH | 9. DICK CLARK PRESENTATIONS |
| 9. OUTLAWS | 10. AVALON ATTRACTIONS |
| 10. PERRY COMO | |

FACILITIES

- STANLEY THEATRE, Pittsburgh, Pa.
- COMMUNITY THEATRE, U.C. Berkeley, Calif.
- CAPITOL THEATRE, Passaic, N.J.
- WESTCHESTER THEATRE, Tarrytown, N.Y.
- MUSIC HALL, Boston, Mass.
- ORPHEUM, Boston, Mass.
- PALLADIUM, N.Y.C., N.Y.
- CIVIC AUDITORIUM, Santa Monica, Calif.
- CONVENTION HALL, Asbury Park, N.J.
- WINTERLAND, SAN FRANCISCO, Calif.

ARTISTS PROMOTERS

- | | |
|--------------------|---|
| 1. BEE GEES | 1. CONCERTS WEST/JERRY WEINTRAUB |
| 2. BAD COMPANY | 2. CONTEMPORARY PRODUCTIONS/CHRIS FRITZ & CO. |
| 3. ROD STEWART | 3. ROBERT STIGWOOD |
| 4. STYX | 4. ELECTRIC FACTORY CONCERTS |
| 5. SUPERTRAMP | 5. ENTAM |
| 6. GRATEFUL DEAD | 6. BRASS RING PRODUCTIONS |
| 7. BILLY JOEL | 7. PACE CONCERTS/LOUIS MESSINA |
| 8. TED NUGENT | 8. BILL GRAHAM PRESENTS |
| 9. DOOBIE BROTHERS | 9. SUNSHINE PROMOTIONS |
| 10. KISS | 10. FEYLINE PRESENTS |

FACILITIES

- SPECTRUM, Philadelphia, Pa.
- MADISON SQUARE GARDEN, N.Y., N.Y.
- FORUM, Los Angeles, Calif.
- SUMMIT, Houston, Texas
- COBO ARENA, Detroit, Mich.
- CHECKERDOME, St. Louis, Mo.
- OMNI, Atlanta, Ga.
- COLISEUM, Seattle, Wash.
- MARKET SQUARE ARENA, Indianapolis, Ind.
- COLISEUM, Oakland, Calif.

Technics RS-M85 MK2 with metal tape.
We pushed performance to a new high.
But kept the old price.*



Last year you could get the precision of direct drive and the unparalleled accuracy of quartz with Technics RS-M85. The cassette deck *Audio magazine* (June '79) said "had the best tape speed characteristics ever measured in a cassette deck." This year you can get that same accuracy with the RS-M85 MK2. Along with the additional benefits of metal tape. Yet we didn't add a cent to the price.

What we did add is more dynamic range, a wider frequency response and sendust-formulation heads that easily handle the difficult jobs of recording and erasing metal tape.

One more difficult job the RS-M85 MK2 easily handles is keeping wow and flutter down to a microscopic 0.035% while maintaining excellent speed accuracy. But that's not surprising. At least not with Technics quartz-locked direct drive. This servo system compares the rotation of our direct-drive motor with the unwavering frequency of a quartz oscillator,

and instantly applies corrective torque whenever the slightest speed deviation is detected.

Another one of the RS-M85 MK2's bright spots is its two-colored fluorescent (FL) bar-graph meters. A device attack time of just 5 millionths of a second proves they're fast. While no more than 0.1 dB deviation from the 0 VU level proves they're accurate. And that's proof enough.

Still, the RS-M85 MK2 has even more: Like a separate, coreless DC motor for reel drive. Dolby[†] NR. A low-noise, highly linear amplifier section. Full IC logic controls. A 3-position bias/EQ selector with bias fine adjustment. And an optional full-function infrared wireless remote control (RP-070).

Technics RS-M85 MK2. We pushed the performance up. Not the price.

FREQ. RESP. (Metal): 20-20,000 Hz. WOW AND FLUTTER: 0.035% WRMS. S/N RATIO (Dolby in): 69 dB. SPEED DEVIATION: No more than 0.3%.

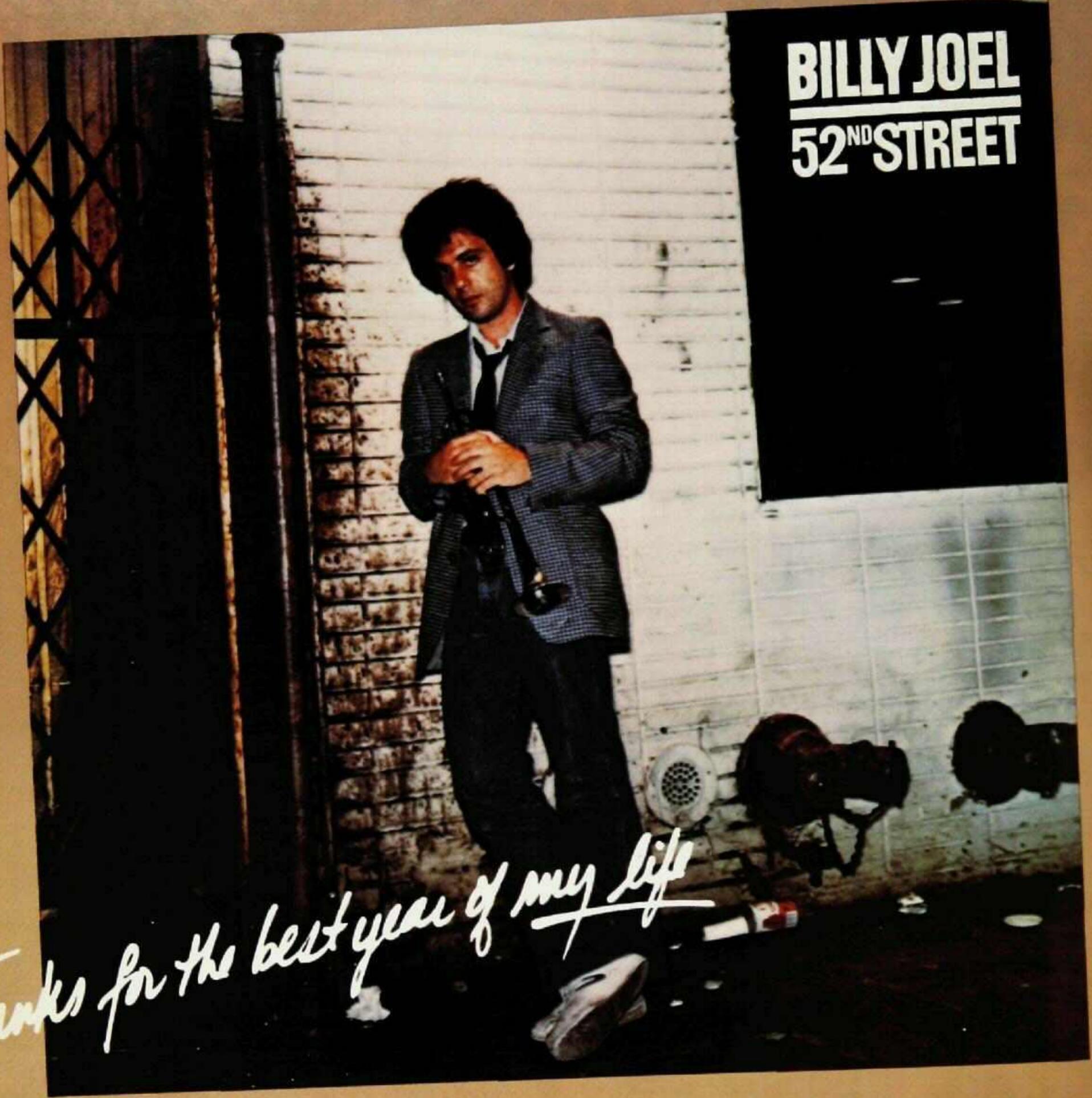
*Based on Technics recommended price for RS-M85 and RS-M85 MK2.

†Dolby is a trademark of Dolby Laboratories.

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Professional Series

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Thanks for the best year of my life



Jazz

ROLLINS' VIEW *Veteran Tenor Man Unapologetic For Having Disco Beat On Disks*

By CARY DARLING

LOS ANGELES—"I don't want to be a period piece of the 1950s," says Milestone artist Sonny Rollins.

The 49-year-old tenor saxophonist, who has had a reputation as a jazz trailblazer ever since he blew with Miles Davis and John Coltrane when barely out of high school, is referring to the disco flavored "Harlem Boys" track on his latest LP, "Don't Ask."

Another factor which may irritate purists is that Milestone has just shipped an edited, four-minute version of the song as a single. Rollins has no apologies.

"I liked the rhythm and there's a good energy there," explains Rollins. "I like to be expansive. I like to be experimental and have a wide scope. That's how I came to write that."

He doesn't feel hampered by any restrictions placed on the musician by a disco beat. "Everything has its own requirements so it's a challenge to work with it. My ears are still open. I want to keep fresh and to me it's all just one thing anyway," says the native New Yorker.

The editing of the single was the

responsibility of producer Orrin Keepnews. "I'm satisfied with it," responds Rollins who does not have any singles catalog.

David Lucchesi, national sales manager for Fantasy which distributes Milestone, notes the single is helping Rollins reach a crossover r&b audience. "The single is going to be a vehicle to get more airplay for Sonny on r&b stations," he says, also noting he is expecting some disco airplay.

For pop, though, Lucchesi is not as confident. "It's premature to talk about pop stations. They're tight as it is. Our efforts are going into r&b and disco stations," he declares.

By playing such rock haunts as the Bottom Line in New York and the Roxy in Los Angeles on his current tour, Rollins appears to be going after an audience not composed of the jazz faithful. "I want to be universal, that's what it's all about. If they like me and what I am, then I welcome them," he notes.

Rollins has played on LPs with

such jazz names as Ron Carter, McCoy Tyner, Max Roach and Clifford Brown. On the new album Larry Coryell lends his guitar skills. Coryell composed one song for the album.

"I wanted to have a guitar on the album and I've liked his playing for a long time and I thought we could play well together," explains Rollins. "So I called him and he said let's try it and see. We found we were compatible."

Rollins insists there were no clash of egos. "There are always ego problems when you're dealing with a performing artist. When you're constantly performing, you have to put up a front and have a strong ego. It's understandable but as far as Larry is concerned, we had no problems."

Rollins' future plans include writing a piece for his band and recording another album due out next spring. Though he has no plans to record an album entirely of disco, those rhythms may once again be felt.

New L.A. Jazz Spot Is Japanese-Owned

LOS ANGELES—The first Japanese-owned and operated jazz room in this city opened Monday (10) in the Wilshire district near MacArthur Park.

The 250-capacity club, Maiden Voyage, is booking local jazz and fusion acts through Musicians Local 47, in addition to occasionally seeking big names and musicians from Japan, according to Robin Othani, vice president of the club.

Othani says admission will range from \$5 or \$6 for a local act, for which the club would pay between \$250 and \$300, to \$10 or \$12 for a major name, which would cost the club \$1,000 to \$1,500 a night. Othani hopes to book top acts twice a month, such as the Toshiko Akiyoshi-Lew Tabackin Big Band, set for Friday (14) and Saturday (15).

That unit was preceded into the club by the Dudley Brooks Group on Monday (10), a quintet which

featured pianist Brooks plus Bobby Bryant on trumpet, Marshal Royal on alto sax, Eugene Wright on bass and Earl Palmer on drums. The Bruce Cameron Jazz Ensemble was set for Tuesday (11) through Thursday (13).

The nightspot will be open seven nights a week from 4 p.m. to 2 a.m., with a free admission "happy hour" extending from opening until 8:30 p.m., during which jazz records will be played. From 8:30 each evening acts will perform.

The club, headed by president Hajime Shinozaki, features a complete sound system by Kenwood (prominently plugged in the club's local advertising), consisting of four speakers, two turntables and a main amplifier.

The name, Maiden Voyage, was inspired by a Herbie Hancock composition.

Billboard SPECIAL SURVEY For Week Ending 12/22/79

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	7	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 30241	26	33	33	NEW CHAUTAUQUA Pat Metheny, ECM ECM 1-1131 (Warner Bros.)
2	2	11	RISE Herb Alpert, A&M SP 4790	27	43	2	THE BEST OF HERBIE HANCOCK Herbie Hancock, Columbia JC 38309
3	4	4	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1135 (Warner Bros.)	28	25	5	MOSAIC John Klemmer, MCA MCA-2-8011
4	3	8	ANGEL OF THE NIGHT Regina Belle, Arista/GRP GRP 5581	29	27	22	EUPHORIA Gato Barbieri, A&M SP-4774
5	5	29	STREET LIFE Columbia, MCA MCA 3054	30	26	46	CARMEL Joe Sample, MCA AA-1126
6	6	6	PIZZAZZ Patrice Rushen, Elektra GE-243	31	31	23	I WANNA PLAY FOR YOU Stanley Clarke, Warner/RK 2-35680 (CBS)
7	7	8	A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19252	32	32	28	IN MOTION Heath Brothers, Columbia JC-35816
8	3	5	STREET BEAT Tom Scott, Columbia JC 36137	33	30	16	FEEL IT Noel Pointer, United Artists UALA-973
9	8	7	DON'T ASK Sonny Rollins, Milestone M-9090 (Fantasy)	34	28	7	PRODUCT Brand X, Passport PB 9840 (JEM)
10	10	38	MORNING DANCE Syrinx Gyro, Infidelity INF 3004 (MCA)	35	34	3	I REMEMBER CHARLIE PARKER Joe Pass, Pablo 2332109 (RCA)
11	11	17	WINTER SIGN The Jeff Lorber Fusion, Arista AB-4234	36	35	4	DAYS LIKE THESE Jay Hoggard, Arista/GRP GRP 5004
12	12	8	BEST OF FRIENDS Tennessee Featuring Lesley White, Elektra GE-223	37	37	24	MINGUS Jon Mitchell, Asylum SE-505
13	13	12	B-3 Weather Report, Ar/Columbia PC2 36030	38	40	17	HIGH GEAR Neil Larsen, Horizon AP-738 (A&M)
14	16	4	PROBATION DANCE McCoy Tyner, Milestone M-9091 (Fantasy)	39	42	3	BASIE JAM #3 Count Basie, Pablo 2310840 (RCA)
15	14	33	HEART STRING Earl Klugh, United Artists UALA-342 (Capitol)	40	36	17	DUET Gary Burton & Chick Corea, ECM ECM 1-1140 (Warner Bros.)
16	15	5	AND 125TH STREET, N.Y.C. Donald Byrd, Elektra GE-247	41	41	26	LIVE AT THE HOLLYWOOD BOWL Chuck Mangione, A&M SP-6701
17	17	19	LUCKY SEVEN Bob James, Columbia/Tappan Zee JC-36206	42	NEW ENTRY		LITTLE GIANT Johnny Griffin, Milestone M-47054 (Fantasy)
18	18	18	THE WORLD WITHIN Stix Hooper, MCA 3180	43	39	7	MINGUS AT ANTIBES Charles Mingus, Atlantic SD 2-3891
19	20	7	THE HUNK Dave Valentin, Arista/GRP GRP 5066	44	44	35	PARADISE Green Washington Jr., Elektra GE-182
20	24	2	CIRCLE IN THE ROUND Miles Davis, Columbia KC 2-36278	45	45	50	ANGIE Angela Bofill, GRP/Arista GRP 5000
21	19	25	BROWN SUGAR Tom Brown, Arista/GRP GRP 5003	46	NEW ENTRY		JEFF LORBER FUSION Jeff Lorber Fusion, Inner City IC 1026
22	22	5	CHICK COREA/HERBIE HANCOCK Chick Corea, Herbie Hancock, Polydor PD-2-6238	47	38	5	BUSH DANCE Johnny Griffin, Galaxy GXY 5126 (Fantasy)
23	28	4	NIGHT CHILD Oscar Peterson, Pablo 2312108 (RCA)	48	48	4	OLD FRIENDS, NEW FRIENDS Ralph Towner, ECM ECM 1-1151 (Warner Bros.)
24	23	9	CARRY ON Flora Purim, Warner Bros. BSK 3344	49	49	2	LIGHT AS A FEATHER Aryzath, Milestone M-9089 (Fantasy)
25	21	7	AIN'T IT SO Ray Charles, Atlantic SD 19252	50	50	3	SOUND SUGGESTIONS George Adams, ECM ECM 1-1141 (Warner Bros.)

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Jazz Dominates Pre-1958 Entries To Hall Of Fame

LOS ANGELES—Jazz is the most dominating musical characteristic of this year's 441 entries submitted by members of the National Academy of Recording Arts & Sciences for its Recording Hall of Fame. Approximately 40% of the entries are jazz recordings.

Only recordings released before the advent of the Grammy Awards in 1958 are eligible for entry. The list will be pared down to 25 finalists by the 91-member Hall of Fame elections committee. The same committee votes on the finalists with the three receiving the most votes to be announced during NARAS' annual "Grammy Awards Show" Feb. 27 over CBS-TV.

Louis Armstrong, with 13 recordings, heads the list of the 10 most entered performers. He is followed by Tommy Dorsey and Duke Ellington with 10 each, Elvis Presley with eight, Benny Goodman and Glenn Miller with seven each, and Woody Herman, Jimmie Lunceford, Charlie Parker and Frank Sinatra with six apiece.

Sampler Available

LOS ANGELES—Kendor Music has developed a "soundsheet" sampler of six charts by the Toshiko Akiyoshi-Lew Tabackin band. The Delvan, N.Y.-based publisher also has a Toshiko Akiyoshi series of arrangements for advanced jazz ensembles. The firm is offering the free sampler by writing to it at Main and Grove Sts., Delvan, N.Y. 14042.

The six tunes in the sampler are all from tracks cut in Japan and released on LP there.

238-Cassette Cache

NEW YORK—If you're in the Times Square area and want to hear some old jazz, swing by the Songwriters Hall of Fame and listen to its 238-cassette collection of works by Eubie Blake, Duke Ellington and Fats Waller, all part of the compilation called "A Broadway Songbook."

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AT ALBUQUERQUE CONVENTION

Jazz Educators Attract Professionals

ALBUQUERQUE—The most imposing array of professional musicians ever to assemble for a convention of the National Assn. of Jazz Educators will highlight the group's Jan. 17-20 assemblage at Convention Center here.

The Bill Watrous Big Band, Chick Corea's Quartet, quartets led by Bobby Shew, Arlen Asher and Richie Cole, the Solar Plexus Sextet, Paul Horn, Clare Fischer, Bob Brookmeyer, Aireto, Bill Berry, Ed Shaughnessy, David Friesen, John Stowell, Dick Shearer's Trombone

Factory and a dozen others will appear in person, along with school bands from 12 colleges and high schools.

"There will be every kind of clinic, workshop and lecture for the amateur musician," says Matt Betton, executive director of the organization. Attendees will be awarded a one-hour graduate credit.

The 1980 conclave, the organization's seventh, will be dedicated to the memory of the late Stan Kenton. Betton says Kenton's efforts over the years helped "substantially" in the success of the group on a national basis.

Laine & Brackeen At Women's Fest

KANSAS CITY—The third annual Women's Jazz Festival is slated for March 20-23 in this Missouri city. Already signed for the event are Cleo Laine and the Johnny Dankworth band, Joanne Brackeen, the Carla Bley band, the festival all stars led by Jill McManus, the Mary Watkins band, Dianne Reeves and a 17-piece band from L.A.

In addition to two concerts, the festival will also sponsor a Genesis Jam for beginning students, a Jazz-women Jam, a salute to the original International Sweethearts of Rhythm and a lecture/film series.

Workshops for high school and college bands will be tied-in with the winners of a combo contest playing at one of the evening shows.

The March 23 concert will be held at the Music Hall. A venue for the new talent showcase is being negotiated.

MANAGEMENT FIRM BRANCHES OUT

Aviles, Mercado Into Miami

MIAMI—Because of the proximity of this city to Central and South America, Ray Aviles and Ralph Mercado, partners in Ralph Mercado Management, will open an office here next February.

Until a year ago, Miami was an unimportant market for record companies as well as for impresarios. Latin youth, most of them Cubans, were losing their ties with Latin music because the few Spanish radio stations were programming old music, which the young people could neither understand nor enjoy.

"Since 1978," Aviles says, "we have noticed a great change in the minds of these young Cubans. We presented a concert with the top salsa stars and the response was incredible. Now, we are featuring live concerts every two or three weeks with magnificent results."

Eddie Martinez, a Cuban impresario who presented, for the first time in Miami, Julio Iglesias, a recording star from Spain, believes that WQBA-AM is responsible for all this change.

"Herb Levine and Julio Mendez," says Martinez, "general manager and programming director of the station brought a new concept to bilingual programming. So, while our Cuban youth listen to the American superstars, they also listen to the Latin superstars."

The other radio stations, seeing the success of WQBA, are making changes in their programming, to the pleasure of the record companies who are experiencing a boom in sales.

"With this metamorphosis," declares Aviles, "it's impossible to stay

the same. We have to change according to the necessities of the market. In South America we opened markets in Venezuela, Colombia and Ecuador for the performers we promote, and I hope that with our new office in Miami, we'll be able to introduce salsa into Peru, Central America and Brazil."

Brazil is a nation the Latin American record companies have largely ignored, it is thought because of the difference in language. Brazil exports its music and performers to Latin America, but so far the reverse is not true; Latin American music and performers are not well known in the gigantic country.

"I think Brazil is a country where our music can be successful," Aviles added, "because we have the same musical roots, and a taste for 'fiestas'."

Besides promoting in-person performances, Aviles and Mercado will represent some record companies which don't have offices in Florida and will coordinate tours of Latin America by various American bands and performers.

Jazz Beat

LOS ANGELES—Theresa's Lounge, south side Chicago blues club and home of harp player Junior Wells, celebrated its 30th anniversary. Theresa's is the oldest blues club in the Windy City and enjoys an international reputation among blues fans.

Audiofidelity Enterprises of New York has secured world LP rights to "Trummy Young Jazz All Stars" on the Neptune International label out of Vancouver, Canada. Playing on the date are Barney Bigard, Pee Wee Erwin, Paul Madison, Dick Hyman, Milt Hinton and Bobby Rosen-garden.

Old and New Dreams, group featuring Dewey Redman, Don Cherry, Charlie Haden and Ed Blackwell will tour the U.S. next March and April. . . . Mike Mainieri's band at his recent Seventh Ave. South appearance in Gotham included Mike Brecker, Steve Gadd, Eddie Gomez and Don Grolick. Brecker is one of the owners of the club with his brother. . . . Steve Gadd to cut an

LP with Stuff. . . . George Duke is producing the Brecker Brothers next for Arista.

Roy Eldridge will be toasted Thursday (20) at a "Highlights In Jazz" series at NYU's Loeb Student Center in Manhattan. Appearing will be Clark Terry and Maxine Sullivan, among others.

Leslie Drayton's jazz ensemble continues at the Improvisation club on Melrose Ave. in Hollywood Sunday afternoons.

Shelly Manne makes one of his infrequent club engagements as leader of his own band at Carmelos in Sherman Oaks, Calif., Friday and Saturday (21-22). The following weekend it's Jon Hendricks and Bill Henderson offering varied vocal styles. . . . Vocalist Joe Derise working Sundays and Monday p.m.'s at Scrambles Cafe in New York.

Benny Goodman helped the Rose Parade select some of the songs which will be presented on the float sponsored by the Florists Transworld Delivery service. Theme of the pageant is "Music Of America." Goodman's selections for the top tunes of the big band era are "In The Mood," "Begin The Beguine," "Opus One" and "Woodchoppers' Ball." Frank Sinatra, who sang with Tommy Dorsey during the swing era, is grandmarshal of the parade. . . . The International Jazz Federation sponsored its first global seminar on jazz education in Budapest, Hungary, in late November. Twelve teachers spoke on progress in their respective nations.

Big bands playing Las Vegas recently included the following: Basie, Glenn Miller Orchestra, Buddy Rich, Harry James, Duke Ellington Orchestra, Jimmy Dorsey Orchestra and Tommy Dorsey Orchestra. Naturally some of these bands were led by Mercer Ellington, Lee Castle for Jimmy Dorsey and Buddy Morrow for Tommy. . . . the Las Vegas Jazz Society keeps building its membership. Its president, Monk Montgomery, is an active member of the music advisory panel of the National Endowment for the Arts in Washington and as such is working hard toward promoting jazz all over the U.S., not just in his hometown.

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

Smithsonian Issues Rare 6-LP Series

NEW YORK—The Smithsonian Institution is offering a six-LP set of original jazz performances ranging from Scott Joplin and Jelly Roll Morton to Miles Davis and John Coltrane. The LPs contain 86 tunes and are accompanied by a 46-page booklet containing notes on each selection.

The Smithsonian Collection of Classic Jazz is being sold via direct mail only. Price of the multi-record set is \$26.94 until Jan. 1, when the price jumps to \$32.95.

Armstrong On PBS

LOS ANGELES—A two-hour retrospective on the late Louis Armstrong was one of the musical programs slated for December over PBS as part of a fundraising effort.

Titled "Satchmo," it was a collection of film, kinescope, tape and other materials with Armstrong telling his story himself through music and interviews.

Billboard SPECIAL SURVEY For Week Ending 12/22/79

Billboard Special Survey Hot Latin LPs

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SAN ANTONIO (Pop) NEW YORK (Salsa)

This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	VICENTE FERNANDEZ El Tahir CBS 892	1	WILLIE ROSARIO El rey del ritmo TH 2070
2	PEDRITO FERNANDEZ CBS 890	2	PETE EL CONDE RODRIGUEZ Yo soy la ley Fania 549
3	ESTRELLAS DE ORO Vol #2 America 1007	3	OSCAR DE LEON El mas grande TH 2063
4	CHELO Ya me voy Musart 1775	4	CELIA CRUZ & SONORA PONCENA Ceiba Vaya 84
5	LOS CADETES DE LINARES Ramex 1036	5	EL GRAN COMBO Combo 2013
6	JOSE MARIA NAPOLEON Raff 9070	6	D. SANTOS & J. PACHECO Los distinguidos Fania 549
7	EMANOELLE Al final Arcano 3464	7	ANDY & PELLIN Velvet 3002
8	JUAN GABRIEL Pronto 1055	8	MONGUITO EL UNICO SAR 1002
9	RIGO TOVAR Con mariachi Melody 5629	9	LA MASACRE New generation 812
10	CAMILO SESTO Los mas grandes exitos Pronto 1058	10	ORQ. LA TERRIFICA Artomax 617
11	JOSE AGUSTO Mi primer amor Odeon 71101	11	MARVIN SANTIAGO Fuego a la icolea TH 2061
12	RAMON AYALA Soldado raso Fredy 1142	12	CHARANGA 76 En 79 TR 145
13	LIZA LOPEZ Omega 3316	13	LOS VIRTUOSOS Discolor 8801
14	RUBEN NARANJO Los grandes exitos Sarape 1146	14	HECTOR LAVOE Fania 545
15	ROBERTO PULIDO EL Primo ARV 1056	15	W. COLON Solo Fania 535
16	ROLANDO OJEDA Alhambra 50-150	16	W. COLON & R. BLADES Siembra Fania 537
17	MANOLO MUNOZ Animas que no amanecan Gas 4201	17	JOHNNY VENTURA Combo 210
18	TAM Y TEX Ramex 1034	18	WILFRIDO VARGAS Karen 50
19	JOSE JOSE Lo pasado pasado Pronto 1046	19	TONY OLIVENCIA TH 2077
20	LOS ANGELES NEGROS Odeon 72104	20	LOUI RAMIREZ Salsa progresiva Cotique 1100
21	MANOELA TORRES CBS 891	21	BOBBY VALENTIN LA Boda de ella Branco 107
22	ROCIO DURCAL Pronto 1068	22	SAOCO Salsoul 4121
23	WALLY GONZALEZ Las mujeres y las novelas Falcon 5026	23	ADALBERTO SANTIAGO Popeye Fania 536
24	CAMILO SESTO Pronto 1042	24	ROBERTO TORRES SAR 1003
25	JULIO IGLESIAS Alhambra 3122	25	CHARANGA AMERICA Sonido 2085

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Cool And Warm Guitar—T-1001

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Needle Vs. Laser Videodisk

RCA Set For Market Battle With Optical Systems

By STEPHEN TRAIMAN

NEW YORK—In flinging the gauntlet down to the optical competition, auguring a brushing battle in the videodisk field, RCA president Edgar Griffiths emphasized that the firm's "needle in the groove" capacitance videodisk system "is RCA from beginning to end."

"When we introduce the videodisk we are going to take over first place," he told distributors at the San Diego introduction (Billboard, Dec. 15, 1979). "I guarantee we will never lose first place."

Stressing that at RCA the videodisk is a unified effort in software and hardware, he touched on a key factor in the market battle. "This is

not an alliance between independent companies who do not see things always eye to eye (alluding to Philips' hardware and MCA's software), and have different end objectives."

The decision by RCA to go nationwide in early 1981 after units are introduced to dealers next December is in direct contrast to the Magnavox rollout that began in Atlanta in December 1978, entered Seattle/Tacoma in May and just bowed in Dallas/Fort Worth last week.

Given an option, and the availability of software, chances are it would have been far different, industry observers agree. But MCA DiscoVision Associates in the recent

partnership with IBM and Pioneer of Japan, has delivered only about 150 of the 200 initial titles, and only a handful in the hour-per-side format.

This is another key difference in the two systems, for all the special features of the far more sophisticated optical laser system—fast/slow motion, stop action, frame by frame advance—are available only in the half-hour-per-side format.

At this length, rotational speed is a constant 1,800 r.p.m., with one frame in each "groove," which permits all the special functions. With an hour per side, the "constant" (Continued on page 52)



RCA Videodisk Intro—With nationwide marketing set for early 1981, the RCA SelectaVision VideoDisc system is shown as an engineering prototype player, above, with the protective holder for the disk held by Rick Hunter. Answering queries at the San Diego distributor introduction, below from left, are key execs Jim Alic, Jack Sauter, Roy Pollack, Herb Schlosser and Dr. Jay Brandinger.



GLOBAL TEST MART?

WEA 'Bookassettes' Get Launch In U.K.

By PETER JONES

LONDON—WEA has pushed into the book cassette market here with a debut release of four two-cassette "Bookassettes" packs and, with worldwide rights signed on all but one, the U.K. launch is seen as a prelude to international action in this field for the major.

The first batch (cassette-only), marketed under the banner "Books That Read To You," features actor Dirk Bogarde reading his autobiography "Snakes And Ladders," Alec McCowen's solo performance of "St. Marks Gospel," "Emma And I," autobiography of blind author Sheila Hocken; and two children's adventures by Enid Blyton.

Ian Walker, WEA U.K. marketing projects manager, says thinking

around the book cassette prospects started some 18 months ago. He'd checked out a company which supplied libraries, had seen the way Music For Pleasure had launched its spoken word Listen For Pleasure subsidiary and started planning his launch.

"Libraries and schools represent a mini-market," he says. "There was no way WEA could launch a project for that area, for it is just too small for us."

He adds: "Our marketing plan centers on the stores themselves. Latest figures show that 37% of all record sales, tape or disk, are stimulated at the point of purchase, so

(Continued on page 68)

TDK LINES SPLIT 'Reference,' 'Premium' For Audio Tapes; High-End Vid

NEW YORK—Laying claim to the number one spot in the high-end audio tape market with a share of over one-third the volume, TDK introduced two new formulations as it announced a restructuring of its cassettes into "reference" and "premium" product lines.

At the same time, Ken Kohda, vice president and general manager of U.S. operations, announced the debut of an SA-X premium high bias audio cassette and an SA/HG, Super Avilyn/High Grade videocassette in Japan, the latter designed for the new six-hour VHS recorders. Both are anticipated here in 1980.

With complete new packaging to bow at the upcoming Winter Consumer Electronics Show in Las Vegas for the new tapes, the reference series is aimed for high-end equipment stores, he notes. Initial product is the new OD (optimum dynamic) normal bias cassette and the MA-R metal-particle cassette in the acrylic sandwich around a die-cast aluminum spine and zinc core bowed last year at \$12.99 list.

A new lower-priced metal cassette in a plastic shell, the TDK MA, plus the high bias SA, normal bias AD and upgraded D cassettes comprise the premium series, that will continue to be available through all TDK dealers.

The Avilyn particle, developed by TDK research in the early '70s, is a key to the new high-end products just bowed in Japan, notes Ed Pessara, video product manager. The SA-X premium high bias cassette is coated twice with avilyn particles, each with a different degree of coercivity, to provide an alternative to metal tapes with richer and fuller sound claimed.

With TDK a prime supplier of video recording/playback heads, working with hardware firms, it was the first to get approval for a four-hour VHS tape. Now the new SA/HG is claimed as the first to win an okay from manufacturers of the new six-hour VHS machines, with the T-60 and T-120 now being test-marketed in Japan "with noise reduction circuits built into the tape," Pessara says.

Video Music Photos By Positive Images

LOS ANGELES—Locally based Positive Images, headed by Renee Cottrell, handled all the photography for the recent Billboard International Video Music Conference. The firm was erroneously identified as Photographic Images in the Dec. 15 conference report credits.

The two new reference audio products, introduced by Ed Havens, audio product manager, include the OD formulation described as "optimum ferric" with broad dynamic range in a topline normal bias product. The MA metal cassette with the same formulation as the MA-R reference standard is offered in a plastic shell with a new TDK lab standard mechanism and many of the features of both the shell and mechanism in the SA, OD and MA-R lines, he notes.

After upgrading its D line last

year "to offer premium performance at promotional price," Havens says, the AD line is now improved to still provide its hot high-end but with bias noise level reduced by 2 dB in what is now called the "acoustic dynamic" tape.

In announcing worldwide packaging and color code conformity for all lines, advertising/public relations manager Ann Boucher alluded to the counterfeit problem with the note that certain design subtleties should hamper these ef- (Continued on page 52)

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SPECIAL DESIGNS ON REQUEST

DECEMBER 22, 1979, BILLBOARD

Audiophile Recordings

RACHMANINOFF: SYMPHONY NO. 2—London Symphony Orchestra, conducted by Andre Previn, Angel SSB4500, distributed by Capitol Records, two LP set, \$14.98 list.

Another of the Angel remastered 45s that uncovers beauties often buried away in the original analog tapes. Recorded six or more years ago, the lush score projects with unexpected clarity and freedom from any hint of dynamic strain. Yet, a small price in convenience is paid. It takes four sides to accommodate the complete symphony, and side one must be flipped to catch the final few minutes of the first movement. Audiophiles are likely to take the tradeoff as most acceptable.

DO YOU HEAR WHAT I HEAR: NEW SOUNDS FOR CHRISTMAS—Jay Welch Chorale And Orchestra, Phoenix Recordings PR1D, distributed by Phoenix Productions, \$7.98 list.

This amateur choral group doesn't bring tremendous power or precision to its work and some of the singing is rather bland. However, the album manages to fit the chorus into a larger musical and sonic framework that even the most discerning listeners will appreciate—a case of production triumphing over musical deficiencies. Credit the Soundstream digital process for the wonderfully pristine vocal and instrumental reproduction, and acknowl-

edgement goes to Salt Lake City's new Symphony Hall for aiding the engineers in achieving dramatic spatial and presence characteristics. Three hundred singers and a 60-piece orchestra are operating here and the record has vivid depth properties as well as a sense of intimacy. "We Three Kings" (side one, band three), with Middle Eastern-flavored orchestral setting, is the standout track, demonstrating super presence of shimmering flutes and percussion. Cuts with the orchestra are the cream among the 15 selections including "Silent Night," "First Noel," "White Christmas" and "Carol Of The Bells." Unfortunately, the pressing is not up to the standard of most imports.

THE ART OF LAURINDO ALMEIDA—Sine Qua Non SAS2027/dbx SS3003, distributed by dbx, \$8 list.

Surface noise is an intrusion no more unpleasant than in a solo guitar recording. But here, Almeida's guitar emerges out of near-pristine silence, with nary a tick or glitch to distract the listener. Nor does the dbx encoding process appear to tamper with the original high quality sound on the Sine Qua Non recording. Classical program is varied and attractive, weighted toward Spanish stalwarts such as Granados, Sor and Visee.

DREAMBOAT ANNIE—Heart, Mushroom/

Nautilus Half-Speed Mastered Series, NR3/MRS5005, distributed by Nautilus Recordings, \$14.95 list.

This first effort in the newest audiophile half-speed "remastering" area extends the audio pleasures of the Canadian group's biggest hit album. The careful production is evident in the overall richer, fuller sonic textures, and the smooth segues between livelier and slower tracks on both sides. Contrasted with the original pressing, all instrumental and vocal elements are much more clearly placed in their musical environments. Low-end bass enhancement on "Sing Child" is in vivid counterpoint to the flute tones on the same track, while the piano and synthesizer on "How Deep It Goes" provide an airy, almost "spacy" feeling. Title track, given short, long and reprise versions, is most effective in the final fadeout to almost total silence—another tribute to the "re-production." An ambitious start for this new series, with more to come. And the foldout four-color jacket is a dealer bonus.

Audiophile recordings for review should be sent to Alan Penchansky, Chicago, and Is Horowitz, New York.

The new 64:1 system is a pacesetter for high-speed duplicating. It's designed with the most sophisticated electronics and dependable transport mechanisms.

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Sound Waves

Big Decade Of Recording Arts

By IRWIN DIEHL

NEW YORK—The era of the 1970s is just days away from its close and the recording arts have prospered and enjoyed a certain prominence these past 10 years. For the record industry the period was at the least exciting and at times even awe-inspiring.

The decade couldn't have been more appropriately introduced in 1970 than by the events of the Audio Engineering Society Convention in October of that year. It was at this convention that the future in audio technology was clearly characterized by the first U.S. demonstration of Teldec's videodisk.

Not all the kinks had yet been ironed out. There were problems to overcome, not the least of which were software and its sources, and several more years were projected as the time required before hardware and software would be "on the market."

But, what in former years were considered as insurmountable technical hurdles in recording a signal of video bandwidth on an economical disk medium, had been overcome. New concepts in recording were at hand and the Teldec disk seemed a proper herald of what was then future technology. That system emerged this year as a prototype videodisk jukebox from General of Japan.

It was also that year that quad began building steam, given impetus by Peter Scheiber's demonstration of a working 4-2-4 matrix system in December of 1969, and spurred on by a small number of devotees within the profession and a larger number of dedicated though perhaps confused consumers without. The CD-4 discrete recording technique was announced by JVC and subsequently adopted by RCA Records and others.

CBS was developing its SQ Matrix system, while several other firms were plying alternative matrix hardware. Before "falling out of grace" with the industry in the late '70s, quad would involve dozens of firms

(Continued on page 56)

CHARLIE CERASIA

MAY 11, 1930 - DECEMBER 11, 1979

We will all miss you.



Video Takes

ABC Video Enterprises, headed by Herb Granath, will market the films or tapes of theatrical productions to be developed and produced under a new venture involving director Robert Altman ("M*A*S*H" and "Nashville") and his Lion's Gate Films, the Shubert Organization and ABC Inc. The new venture will produce videocassettes, and in the future videodisks, of Broadway, off-Broadway and regional theatre properties, as well as producing new shows and revivals.

Initial dealers for the Magnavox entry of the Philips/MCA videodisk system into Dallas Dec. 7 include Boyd's Good Housekeeping Shops, Dillard's Department Store, Inman's Television, Joske's, Orion Magnavox, Rick Furniture and Sanger Harris.

New TDK Lines

Continued from page 49

forts, with hidden product codes to help identify any ripoffs.

A major marketing and ad campaign will continue to use Motown artist Stevie Wonder as TDK spokesman, with an exclusive poster available only through dealers. As the official audio/videocassette supplier to the U.S. team for both Olympics, that tie-in will start with all January advertising, running the full year. The new packaging and a high bias campaign will key early 1980 ads, with new literature on all lines at CES. **STEPHEN TRAIMAN**

Both RCA and Sony have introduced sophisticated new home videotape recorders to their respective U.S. dealers this month. RCA's deluxe VDT625 at \$1,395 list is a switchable 2-4-6-hour VHS machine, with remote control special effects such as stop action and slow motion, single frame advance and double-speed cue and review, plus four-program memory over 7 days up to 6 hours. . . . The new Sony SL-5600 Betamax at \$1,350 list can be preset to record up to five hours on four stations over 14 days, and incorporates the BetaScan remote control feature for 7 to 13 times average speed cue and review with a recognizable picture.

U.S. home VTR sales to dealers in November of 56,771 represent a 13.6% boost over the 1978 month, with 11-month totals of 412,803 units, an 18.2% gain which eclipses the total 402,000 delivered in all of 1978, according to the Electronic Industries Assn./Consumer Electronics Group.

After editing work done earlier for "Rod Stewart Live At Budokan" aired on Japanese commercial tv earlier this year, the new Eizo House video post-production center in Tokyo is looking to more music and variety shows in the future. Part owned by Heibon Publishing, which also runs the Onkio Haus recording facilities, the state-of-the-art facility offers both on- and off-line editing with top-feature audio and video equipment. **STEPHEN TRAIMAN**

Needle Vs. Laser Videodisk Battle

Continued from page 49

tangential velocity" varies from 900 to 1,800 r.p.m., with the result that one "groove" will have perhaps three frames, eliminating most special function usage.

While the economies of an hour-per-side for feature films are obvious—and this is the bulk of the MCA catalog—the production process of achieving the "sandwich" is far more complex, a factor that has limited production at the single Torrance, Calif., plant to this time.

The infusion of IBM money and technology is expected to speed construction of a second West Coast plant, to be operational next year, and expansion of existing facilities. Magnavox expects to be in national distribution by year-end, but the timetable is limited by the availability of enough software to cover key dealers in all markets.

In the RCA system, a constant rotational speed of 450 r.p.m. is used for the hour-per-side disks. Unlike the MCA disks which are protected by a layer of plastic which makes them impervious to dust or other substances, the RCA disks are pressed with basically typical audio equipment, given a lubricant coating, then encased in a plastic holder so that the consumer will never touch the disk itself.

The diamond stylus used for the RCA playback, and the disks themselves, have been tested for play of "hundreds of hours," according to Dr. Jay Brandinger, head of videodisk operations. Replacement styli will be available at a moderate price,

and while the disks can theoretically wear out unlike the MCA variety, he notes it is unlikely that any one program would get such play.

Stereo is an inherent quality of the Philips/MCA player and the disks, though only some dozen of the initial 200 programs are two-channel recordings. The player interfaces with any hi fi system with a built-in audio jack, certainly an advantage with music programming, which again is relatively limited in the initial catalog.

RCA chose not to offer stereo in the first player, although music programming is expected to be more visible in the first year's release of some 300 titles. The tradeoff is strictly a cost factor at this stage, since the company is determined to bring the player onto the market at less than \$500 in 1981 dollars, promising a stereo option in the future.

With the more sophisticated Magnavox player already at \$775, up from the introduction price of \$695, and another increase anticipated this coming year, the spread between the two basic machines will be even more significant.

As for disk prices, the MCA programs which bowed at \$5.95 to \$15.95 for feature films, plus several classical specials at \$19.95, were increased to \$9.95 to \$24.95 in mid-year. With supplies limited, the price increase was less important to dealers and consumers, but in a competitive marketplace it may be different.

The RCA catalog will mostly be in the \$15 to \$20 range at introduction, according to Herb Schlosser, executive vice president in charge of software development. Some programs may be a bit higher or a bit lower, but the typical price is aimed to undercut MCA though with volume production by late next year, those prices could well drop, observers agree.

One of the keys to the battle will be the decision by various licensees to opt for either the RCA or the Philips/MCA approach. In the optical camp, Pioneer already is committed to a consumer player, although its introduction has been delayed with the new partnership. Sony, Sharp and Trio-Kenwood, all in Japan, also are licensees and while Sony demonstrated an optical prototype at the October ITA seminar here, company spokesmen emphasized they see the optical system as more for the industrial market with its sophisticated features, rather than the consumer area, though no commitment of any kind has been made.

At the introduction, RCA's Roy Pollack indicated that the company anticipates outside sourcing for the player to boost the capability within the 640,000 square foot plant at Indianapolis, prior to actual market launch.

This could come from European licensees BSR and Plessey, two of the major global audio turntable suppliers, or a Japanese group that includes Clarion, General, Hitachi, Mitsubishi, NEC, Pioneer, Sharp and Toshiba, among others.

Big question mark is the Matsushita decision, since that firm's Visc-O-Pak is compatible in most key parameters with the RCA system, and even the JVC VHD/AHD system is far more compatible with RCA's than any other. Since Matsushita has a controlling interest in JVC, it is considered likely that a corporate decision will be made, perhaps as early as next month when top execs hold their annual policy review.

Obviously the decisions by other major U.S. consumer electronics firm are factors, with General Electric among those confirming an

early announcement to protect its interests in this new area. Zenith is also a big question mark, with most of its prior testing in the optical area, and GTE Sylvania and Philco other American companies.

Many industry execs agree that a two-tier market may well emerge, with a higher priced optical system with sophisticated features that offers interface with home computers and other electronics, and a lower cost mechanical player family that offers only a good picture and decent sound at a more competitive price with home VTRs—less than half their retail list.

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BIG DELAY IN FOREIGN PRODUCT

Customs Hangups Stymie Portuguese

By FERNANDO TENENTE

LISBON—Disco has considerable impact on today's Portuguese pop scene and its potential as a record-selling tool is fully understood by the key executives of the local industry.

But the disco field has one serious barrier to face in seeking bigger developments: Delays in production of foreign material is due to a slow and heavy-handed bureaucracy in Customs, especially over clearing master tapes and samples.

Result of the interminable hang-ups is that several diskjockeys working in key discos are importing their records direct from abroad, despite the much increased costs.

This puts them ahead of the game in terms of besting the Portuguese release of the same product. And it means some of the spinners stop playing advance imports as soon as

the Portuguese-pressed versions go on sale in the shops.

The retail level tangle is made worse by production difficulties which means a frequent shortage of records for which a big sales potential has been built up in the clubs.

Polygram easily comes out top of the disco-producing majors in Portugal, with Jeao Afonso, promotion chief, presiding over pushes on an artist roster including Donna Summer, the Bee Gees, Boney M, Grace Jones, La Bionda, Gloria Gaynor, and Abba.

But serious competition looms via Valentim de Carvalho, licensee in Portugal for a new wave of Anglo-American rockers readily accepted in discos, such as Peter Tosh, Squeeze, Joe Jackson and Police. Other top producers in the disco field are Radio Triunfo, Arnaldo Trindada, Rossil, Nova, and Vadea.

Main disco halls in Portugal are Twins and Dona Urraca in Oporto, Club Dom Pedro in Pevoa de Varzim and Charlie Brown and Stones in Lisbon.

A unique establishment in the Portuguese disco circuit is the 2001 in Estoril, which plays only the new wave of heavy rock, featuring product from Sex Pistols, Devo, the

(Continued on page 54)

Rapping Disks Proliferating In N.Y. Mart

• Continued from page 37

Rap" by Spoonin' Gee is getting excellent responses in black clubs.

The other P&P release is "Willie Rap" by Willie Wood and the Willie Wood Crew.

"Rappin' & Rockin' The House" by the Funky Four Plus One on the Enjoy label and "To The Beat Y'all" by Lady B on Philadelphia's TEC label have attracted attention here also.

Salsoul's rap entry "Rapo-Clapo" by Joe Batann has appeared on Billboard's disco chart. The 12-inch single by the veteran Latin-soul performer was number 60 with a star last week.

Mercury Records is the only major label to have a rapping record in the stores. It's amusing and seasonal, as well.

"Christmas Rapping" is by a New York club deejay named Kurtis Blow that tells the story of what happens when Santa Claus makes a late night stop at a Harlem house party. The lyric was written by Blow, J.B. Moore and Robert Ford Jr., who also coproduced the session.

This novelty rapping record has found immediate acceptance on New York radio, something that has eluded the majority of rapping deejay records, as WBLS-FM has added it to its playlist. In fact WBLS program director Frankie Crocker is fond of segueing from "Christmas Rapping" to Nat King Cole's classic, "The Christmas Song."

The popularity of rap records has opened up the market to other non-singing material.

Stiff's Ian Dury and the Blockheads' "Reasons To Be Cheerful" is as popular here at black clubs as at rockdisco. This British rap record has also crossed radio format differences, receiving airplay on WBLS and WKTU-FM as well as AOR stations WNEW-FM and WPIX-FM. This is the second Dury tune to cross the rock and disco divide in New York. His "Hit Me With Your Rhythm Stick" did it this summer.

The Flying Lizards' odd sounding version of Berry Gordy's rhythm and blues classic "Money" is another non-singing rock-disco record. It is on the Virgin label.

Both "Rapper's Delight" and "Christmas Rapping" have found immediate acceptance in England and the Caribbean. The appeal of the rapping deejay disk in these markets is directly traceable to patrons' familiarity with Jamaican "toasting" records.

"Toasting" records feature a deejay rapping over a heavy reggae drum and bass rhythm track, often with an echo effect to make the deejay's words reverberate. This style was developed in Jamaica in the early 1960s. Its best known practitioner is Virgin Records' U-Roy.

Linton Kwesi Johnson's rock poetry spoken-rapped over a reggae rhythm track has garnered some critical attention in this country. The Mango artist and his "Forces Of Action" album are cult items in the U.S., but his political raps are having an influence on some of New York's rapping deejays.

The latest entry into the rapping DJ market is by Bronx-based DJ Eddie Cheba. Cheba is one of the best known rappers in New York which should guarantee his disk. "Looking Good (Shake Your Body)" on the Tree Line label, good initial acceptance on the club and retail level.

Polish Clubs Are Drawing Better Than Films, Circus

By ROMAN WASCHKO

WARSAW—Disco provide the most popular form of entertainment in Poland, with attendance figures easily topping those for the cinema, theatre, or circus.

An estimate of annual disco action shows a total 60 million visits to the various halls from a population of only 36 million.

The first disco was opened at Sopot, the seaside resort which hosts the Intervision Festival, in 1970. It was a somewhat primitive establishment set up in the staff canteen of the Grand Hotel, but the atmosphere was infectious. At the heart of the undertaking was Franciszek Walicki, "father of Polish rock," who has created several top bands and is also a diskjockey.

Today, it is hard to be precise about how many discos there are in Poland. Several thousand, certainly, for virtually every student club runs one, as do many hotels and night spots.

Walicki's original idea was simply to provide a venue where the customer could enjoy an evening of lighthearted entertainment and see a floorshow. Today's discos are built on a formula of a restaurant with disco music and generally a strip show, for the latter is very popular along the circuit.

There is constant conflict between those who want "pure" discos and the restaurant managers, who are basically interested in big cash flow from food and drink orders.

United Entertainment Enterprises is a key organization in professional discos. The company controls 12 clubs, plus a mobile unit, and more are planned. Entrance fees for this chain are between \$2.50-\$5 with food and drink extra.

So far there is no action on the roller disco front in Poland.

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(Continued on page 56)



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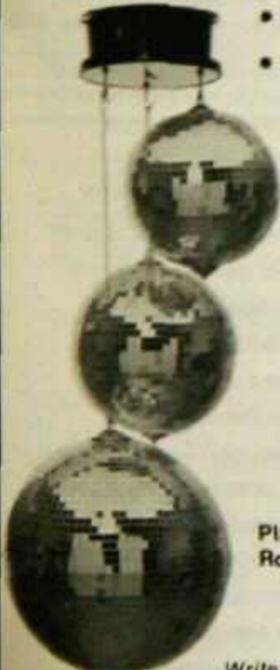
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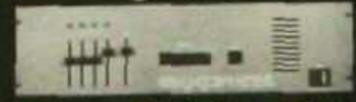
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Disco WKTU-FM Quits

Continued from page 30

picked all of the music right off the Billboard charts. In the following weeks, former WBLS staffer Wanda Ramos was retained by Burkhart to coordinate a playlist assembled from checks with disco club play and retail sales.

Michael Ellis, who worked with Ramos in this, is still involved in checking 50 discos and 50 retail outlets weekly, but final music selection is now in the hands of Zarcone, weekend utility man Carlos de Jesus and Ramos.

Ramos is now an employee of WKTU and Burkhart's role seems diminished.

Another shift of the station is the move to shorter records. "We are now playing seven-inch records," Zarcone explains. The station used to feature the long disco cuts, usually from 12-inch singles.

For the Christmas season, Zarcone has taken the station into an MOR mode. He's playing Gene Austry's "Rudolph, The Red-Nosed Reindeer" and Frank Sinatra plus B.J. Thomas' "On This Christmas Night" and Paul McCartney's "Wonderful Christmas."

Customs Hangups

Continued from page 53

Members, the Motors, Wreckless Eric and others.

Generally, Portuguese disco equipment follows European trends and there will be a build-up of usage of lasers. There are no mobile discos here and roller disco happens only in isolated contests around the country.

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Billboard's Disco Action

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ATLANTA	DALLAS/HOUSTON	NEW ORLEANS	PITTSBURGH
This Week 1 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch) 2 DON'T LET GO—Isaac Hayes—Polydor (12 inch) 3 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (12 inch) 4 ROLLER SKATIN' MATE—Peaches & Herb—Polydor (12 inch) 5 DEPUTY OF LOVE/WINTER LOVE—Don Armando—ZE (LP/12 inch) 6 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch) 7 BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy (LP/12 inch) 8 HARMONY—Suzi Lane—Elektra 9 (12 inch) 9 WEAR IT OUT—Stargard—Warner (12 inch) 10 E=MC ² —all cuts—Gorgio—Casablanca (LP) 11 I CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP) 12 DO YOU WANNA GO DANCIN'/SPIRITS—Gary's Gang—SAM/Columbia (LP/12 inch) 13 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12 inch) 14 HOLLYWOOD/DANCE LITTLE BOY BLUE—Freddie James—Warner (LP) 15 DANGER—Greg Diamond's Starcruiser—TK (LP)	This Week 1 GO DANCE—Billy Moore—Emergency (12 inch) 2 DON'T LET GO—Isaac Hayes—Polydor (12 inch) 3 THE SECOND TIME AROUND—Shalamar—Solar (LP/12 inch) 4 NIGHT DANCER—Jean Shy—RSD (12 inch) 5 DEPUTY OF LOVE—Don Armando—ZE (12 inch) 6 BEAT OF THE NIGHT/FEVER ROCK/PUMP IT UP—Fever—Fantasy (LP/12 inch) 7 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch) 8 RELIGHT MY FIRE/VERTIGO—Dan Hartman—Columbia (12 inch) 9 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP) 10 TEMPEST TRIO—all cuts—Tempest Trio—Marlin (LP/12 inch) 11 HOLLYWOOD/DANCE LITTLE BOY BLUE—Freddie James—Warner (LP/12 inch) 12 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12 inch) 13 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12 inch) 14 LOVE RUSH—Ann Margret—Ocean (12 inch) 15 THE RAPPERS DELIGHT—Sugar Hill Gang—Sugar Hill (12 inch)	This Week 1 THE SECOND TIME AROUND—Shalamar—Solar (12 inch) 2 PUMP IT UP/BEAT OF THE NIGHT—Fever—Fantasy (LP/12 inch) 3 TEMPEST TRIO—all cuts—Tempest Trio—Marlin (LP) 4 LOVE MASSAGE—Musique—Prelude (LP) 5 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12 inch) 6 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP) 7 DEPUTY OF LOVE—Don Armando—ZE (12 inch) 8 E=MC ² —all cuts—Gorgio—Casablanca (LP) 9 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch) 10 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12 inch) 11 T H P—all cuts—THP Orch—Atlantic (LP) 12 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP) 13 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP) 14 HOLLYWOOD/DANCE LITTLE BOY BLUE—Freddie James—Warner (LP) 15 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12 inch)	This Week 1 THE SECOND TIME AROUND—Shalamar—Solar (12 inch) 2 LOVE GUN—Rick James—Motown (12 inch) 3 MONDOLAY—LaFlavor—Sweet City (12 inch) 4 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12 inch) 5 DON'T LET GO—Isaac Hayes—Polydor (12 inch) 6 WEAR IT OUT—Stargard—Warner (12 inch) 7 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP) 8 U.N.—all cuts—UN—Prelude (LP) 9 ROLLER SKATIN' MATE—Peaches & Herb—Polydor (12 inch) 10 I'M CAUGHT UP—Inner Life—Prelude (12 inch) 11 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky (12 inch) 12 I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12 inch) 13 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP) 14 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch) 15 LOVE RUSH—Ann Margret—Ocean (12 inch)
BALT./WASHINGTON	DETROIT	NEW YORK	SAN FRANCISCO
This Week 1 WEAR IT OUT—Stargard—Warner (12 inch) 2 I'M CAUGHT UP—Inner Life—Prelude (LP/12 inch) 3 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12 inch) 4 THE SECOND TIME AROUND—Shalamar—Solar (12 inch) 5 DON'T LET GO—Isaac Hayes—Polydor (12 inch) 6 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch) 7 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch) 8 NIGHT DANCER—Jean Shy—RSD (12 inch) 9 DO YOU LOVE WHAT YOU FEEL—Rufus/Chaka—MCA (LP) 10 LOVE INJECTION—Trussel—Elektra (12 inch) 11 PUMP IT UP—David Hudson—TK (12 inch) 12 DEPUTY OF LOVE/WINTER LOVE—Don Armando—ZE (LP/12 inch) 13 HAVEN'T YOU HEARD—Pat Rushin—Elektra (12 inch) 14 PUMP IT UP/BEAT OF THE NIGHT—Fever—Fantasy (LP/12 inch) 15 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12 inch)	This Week 1 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP) 2 DEPUTY OF LOVE—Don Armando—ZE (12 inch) 3 WEAR IT OUT—Stargard—Warner (12 inch) 4 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12 inch) 5 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch) 6 E=MC ² —all cuts—Gorgio—Casablanca (LP) 7 TEMPEST TRIO—all cuts—Tempest Trio—Marlin (12 inch) 8 NIGHT DANCER—Jean Shy—RSD (12 inch) 9 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP) 10 MUSIC—Al Hudson—MCA (LP) 11 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12 inch) 12 DON'T LET GO—Isaac Hayes—Polydor (12 inch) 13 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12 inch) 14 SING SING SING—Charlie Calella Orch—Midson (LP) 15 TOUCH ME IN THE MORNING—Marlinea Shaw—Columbia (12 inch)	This Week 1 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12 inch) 2 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch) 3 I'M CAUGHT UP—Inner Life—Prelude (12 inch) 4 DEPUTY OF LOVE—Don Armando—ZE (12 inch) 5 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12 inch) 6 FESTIVAL—all cuts—Erita—RSD (LP) 7 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP) 8 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch) 9 WEAR IT OUT—Stargard—Warner (12 inch) 10 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP) 11 ROCK IT—Deborah Washington—Ariola (LP) 12 THE SECOND TIME AROUND—Shalamar—Solar (12 inch) 13 DANCE TO THE MUSIC—Sly Stone—Epic (12 inch) 14 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP) 15 NIGHT DANCER—Jean Shy—RSD (12 inch)	This Week 1 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12 inch) 2 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP) 3 NIGHT DANCER—Jean Shy—RSD (12 inch) 4 I DON'T NEED NO MUSIC—TIM—Casablanca (LP) 5 WEAR IT OUT—Stargard—Warner (12 inch) 6 DEPUTY OF LOVE—Don Armando—ZE (12 inch) 7 I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12 inch) 8 STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP) 9 DON'T LET GO—Isaac Hayes—Polydor (12 inch) 10 THE SECOND TIME AROUND—Shalamar—Solar (12 inch) 11 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12 inch) 12 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12 inch) 13 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP/12 inch) 14 LOVE INJECTION—Trussel—Elektra (12 inch) 15 PUMP IT UP/BEAT OF THE NIGHT—Fever—Fantasy (LP/12 inch)
BOSTON	LOS ANGELES	PHILADELPHIA	SEATTLE/PORTLAND
This Week 1 THE SECOND TIME AROUND—Shalamar—Solar (12 inch) 2 DEPUTY OF LOVE—Don Armando—ZE (12 inch) 3 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12 inch) 4 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP) 5 WEAR IT OUT—Stargard—Warner (12 inch) 6 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch) 7 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12 inch) 8 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12 inch) 9 NIGHT DANCER—Jean Shy—RSD (12 inch) 10 KINDA LOVE (Kinda Life)—Northend—West End (12 inch) 11 I WANNA ROCK WITH YOU—Michael Jackson—Columbia (LP) 12 I'M CAUGHT UP—Inner Life—Prelude (12 inch) 13 ROCK IT—Deborah Washington—Ariola (LP) 14 STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP) 15 LADIES NIGHT—Kool & The Gang—De-Lite (12 inch)	This Week 1 DEPUTY OF LOVE—Don Armando—ZE (12 inch) 2 DON'T LET GO—Isaac Hayes—Polydor (12 inch) 3 THE SECOND TIME AROUND—Shalamar—Solar (12 inch) 4 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch) 5 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP) 6 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP) 7 NIGHT DANCER—Jean Shy—RSD (12 inch) 8 WEAR IT OUT—Stargard—Warner (12 inch) 9 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12 inch) 10 ON THE RADIO—Donna Summer—Casablanca (12 inch) 11 WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP) 12 GO DANCE—Billy Moore—Emergency (12 inch) 13 KEEP ON MAKING ME HIGH—Unyque—DJM (12 inch) 14 THIS IS HOT—Pamela Stanley—EMI (12 inch) 15 E=MC ² —all cuts—Gorgio—Casablanca (LP)	This Week 1 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12 inch) 2 MUSIC—Al Hudson—MCA (LP) 3 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP) 4 I'M CAUGHT UP—Inner Life—Prelude (12 inch) 5 BODY SHINE/SLAP SLAP—Instant Funk—Salsoul (12 inch) 6 BODY LANGUAGE—Spinners—Atlantic (12 inch) 7 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12 inch) 8 I CAN'T TURN THE BOOGIE LOOSE—Controllers—TK (12 inch) 9 STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP) 10 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP) 11 LOVE INJECTION—Trussel—Elektra (12 inch) 12 I WANT YOU FOR MYSELF—George Duke—Epic (12 inch) 13 DON'T STOP THE FEELING—Roy Ayers—Polydor (12 inch) 14 HAVEN'T YOU HEARD—Patrice Rushin—Elektra (12 inch) 15 THE SECOND TIME AROUND—Shalamar—Solar (12 inch)	This Week 1 DON'T LET GO—Isaac Hayes—Polydor (12 inch) 2 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP) 3 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch) 4 T H P—all cuts—THP Orch—Atlantic (LP) 5 WEAR IT OUT—Stargard—Warner (12 inch) 6 HOW HIGH—Salsoul Orch—Salsoul (12 inch) 7 ROLLER SKATIN' MATE—Peaches & Herb—Polydor (12 inch) 8 INTERNO/DEVIL WOMAN—Fire & Ice—Butterfly (LP/12 inch) 9 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12 inch) 10 READY FOR THE BOYS/SLEAZY—Village People—Casablanca (LP) 11 HOLLYWOOD/DANCE LITTLE BOY BLUE—Freddie James—Warner (LP) 12 BEAT OF THE NIGHT/PUMP IT UP—Fever—Fantasy (LP/12 inch) 13 E=MC ² —all cuts—Gorgio—Casablanca (LP) 14 WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP) 15 DEPUTY OF LOVE—Don Armando—ZE (12 inch)
CHICAGO	MIAMI	PHOENIX	MONTREAL
This Week 1 DON'T LET GO—Isaac Hayes—Polydor (12 inch) 2 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP) 3 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch) 4 WEAR IT OUT—Stargard—Warner (12 inch) 5 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12 inch) 6 BODY LANGUAGE—Spinners—Atlantic (12 inch) 7 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (12 inch) 8 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch) 9 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP) 10 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12 inch) 11 ON THE RADIO—Donna Summer—Casablanca (LP) 12 HAVEN'T YOU HEARD—Patrice Rushin—Elektra (12 inch) 13 DEPUTY OF LOVE—Don Armando—ZE (12 inch) 14 ROLLER SKATIN' MATE—Peaches & Herb—Polydor (12 inch) 15 HARMONY—Suzi Lane—Elektra (12 inch)	This Week 1 DEPUTY OF LOVE—Don Armando—ZE (12 inch) 2 NIGHT DANCER—Jean Shy—RSD (12 inch) 3 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP) 4 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch) 5 VERTIGO/RELIGHT MY FIRE—Dan Hartman—Columbia (12 inch) 6 I'M CAUGHT UP—Inner Life—Prelude (12 inch) 7 I'LL TELL YOU—Sergio Mendes—Elektra (12 inch) 8 I DON'T NEED NO MUSIC—TIM—Casablanca (LP/12 inch) 9 WEAR IT OUT—Stargard—Warner (12 inch) 10 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12 inch) 11 DON'T LET GO—Isaac Hayes—Polydor (12 inch) 12 DANCE YOURSELF DIZZY—Liquid Gold—Parachute (12 inch) 13 MONEY—Flying Lizards—Atlantic (12 inch) 14 LOVE MASSAGE—Musique—Prelude (LP) 15 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12 inch)	This Week 1 NIGHT DANCER—Jean Shy—RSD (12 inch) 2 DON'T LET GO—Isaac Hayes—Polydor (12 inch) 3 LOVE RUSH—Ann Margret—Ocean (12 inch) 4 WEAR IT OUT—Stargard—Warner (12 inch) 5 KEEP ON MAKING ME HIGH—Unyque—DJM (12 inch) 6 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch) 7 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12 inch) 8 THE SECOND TIME AROUND—Shalamar—Solar (12 inch) 9 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP) 10 SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP/12 inch) 11 LOVE MASSAGE—Musique—Prelude (12 inch) 12 WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP) 13 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12 inch) 14 MOSKOW DISKOW—Teles—Sire/Warner (12 inch) 15 ROCK IT—Deborah Washington—Ariola (LP/12 inch)	This Week 1 RAPPERS DELIGHT—Sugar Hill Gang—QUA 2 LADIES NIGHT—Kool & The Gang—POL 3 LOVE INSURANCE—Front Page—RCA 4 LUCKY NUMBER—Lene Lovich—CBS 5 PUMP IT UP—David Hudson—CBS 6 BODY SHINE—Instant Funk—RCA 7 MONEY—Flying Lizards—POL 8 ROLLER SKATIN' MATE—Peaches & Herb—POL 9 LOVE MACHINE—Tempest Trio—CBS 10 MOVE ON UP—Destination—MCA 11 SHANGHAIDE—Electric Funk—LON 12 LOVE RUSH—Ann Margret—QUA 13 HIT THE ROAD JACK—Lautrec—LON 14 THAT'S WHY HOLLYWOOD LOVES ME—Geno Washington—LON 15 LOVE I DON'T WANNA HEAR ABOUT IT—Carolynn Bernier—LON

Disco Mix

By BARRY LEDERER

NEW YORK—With Christmastime upon us several seasonal favorites have reappeared on the disco scene. From Salsoul Records is the "Christmas Jollies" LP by the Salsoul Orchestra. Highlighting the album is the "Christmas Medley" at 12:08 consisting of up tempo versions of "Joy To The World," "Deck The Halls," "Jingle Bells," "Winter Wonderland" and "We Wish You A Merry Christmas." Salsoul's 12 inch 33 1/4 r.p.m. of Charo's "(Mamacita) Donde Esta El Santa Claus," produced by Tom Moulton and arranged by John Davis, should not be overlooked as seasonal music. AVI Records has from 1978 the Raindoff's "Disco Santa Claus," backed with "Santa's Theme," an instrumental version of the vocal side.

Current disco product in the Christmas vein should include "Oh Holy Night" by the Joe Long Sound on Salsoul's Pronto label. Executive producer Steve McCormick and producer Joe Long gave the Dis "Hallelujah 2000" last season, and have now come up with a spirited 14-minute version of another seasonal classic. A harmonica introduction blends a Western flavor to this almost entirely instrumental 12-inch disk.

This new rendition keeps a tight, strutting pace from beginning to end and should prove to be a classic in its own right.

Also in time for Christmas is Kurtis Blow's "Christmas Rapping." Appearing first on Discom's best package (Volume 3, Program 3) this 12-inch has been picked up by Mercury. A steady beat provides the rapper with a good tempo to do his thing. A partying crowd is heard in the background and contributes to the fun of the disk.

On Salsoul is Joe Bataan's "Rap-O Clap-O" at 4:22. The flip is an instrumental which allows the deejay to create his own dialog. This 12-inch contains a female chorus which highlights the elaborate production.

Dennis Franklin from New York's Disco Den Record Pool has discovered one of the first Puerto Rican rap records. On the ETC label is "Yaya Latinos" by P.J. LaBoy. A flip instrumental is utilized for the DJ's own interpretation. The rap by the artist is in Spanish and has the Latin overtones extend to the bongo and bell instrumentation as well as a strong emphasis on brass and guitar.

One of the up-and-coming record pools in the New York metropolitan area is the Sure Record Pool of the Bronx with a membership of 45 de-

jays from New Jersey, Westchester, New Rochelle and Upper Manhattan areas. Their playlist, compiled by Al Pizzaro, shows the following records gaining play.

"Still" by the Commodores (Motown), "Red Hot" by Mary Wilson (Motown) and "How High" by Cognac (Salsoul). Other picks include "I Can't Live Without You" by Dolores Hall on Capitol and "Bounce, Rock, Roll, Skate" by B. Mason and the Crew on Brunswick. Their reporting deejays include Paul Martin from Sharon's, Luis Riquelme from La Townhouse, Keith Harris of Galaxy and Eddie Banuche from Innovations. "Hollywood" by Freddie James on Warner Bros. and "Deputy Of Love" by Don Armando on Ze Records are still two of the favorites from this pool.

Westend Records new 12-incher by North End is correctly titled "Kind Of Life (Kind Of Love)." This record was mixed by John Luongo and Boston deejay Danae Jacovitis and is receiving initial strong response.

Following the success of "Pop Muzik" comes the LP "New York, London, Paris And Munich," produced by Robin Scott (M Factor). The current 12 inch 33 1/4 disk taken from the album is "Moonlight And Musak" at 6:03, backed with "Woman Make Man" at 2:16.

Prism Label Moves, Pacts New Distributors

NEW YORK—Prism Records is undergoing changes these days.

The disco-oriented label has moved to 636 11th Ave. here, signed several new acts, and lined up some new distributors. In addition, Harvey Avene has sold his interest in the firm and will be working in the future with Belgian-based Aquarius Records and producer Jean Van Loo. Avene takes Wrechia with him. Otherwise the Prism roster remains intact.

Meanwhile, label president Len Fichtelberg has signed Hydro, a Canadian group, and Cyclades, a group produced by Cerrone's brother, Max Berlin.

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
★	2	14	DEPUTY OF LOVE—Don Armando's Second Avenue Rumba Band—ZE (12 inch) ZEA 12-003	★	70	3	MOSKOW/DISKOW—Telex—Sire/Warner (12 inch) DSRS 8896
★	4	10	THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (LP/12 inch) BXL 3479/ID 11733	★	51	54	4 LOOSE LUCY/ROCKIN AND ROLLIN—Sabu—all cuts—Sabu—Ocean (LP) SW 49902
★	3	3	DON'T LET GO—Isaac Hayes—Polydor (LP/12 inch*) 1-6224	★	75	3	LOVE INJECTION—Trussel—Elektra (12 inch) AS-1143
★	4	1	NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12 inch) NBD 20199	★	74	3	MONEY—The Flying Lizards—Virgin (12 inch) DSK 217
★	6	12	WEAR IT OUT—Stargard—Warner (12 inch) DWBS 8891	★	76	3	DO YA' WANNA GO DANCIN/SPIRITS—Garys Gang—SAM/Columbia (LP) AL 35240
★	18	7	VERTIGO/RELIGHT MY FIRE—Dan Hartman—Blue Sky (12 inch) 682	★	55	63	12 SING, SING, SING—Charlie Calella Orchestra—Midsong (LP) MS1 010
★	19	9	I'M CAUGHT UP—Inner Life—Prelude (LP) PRL 8004	★	56	50	9 KEEP IT COMING/STOP YOUR TEASING—Hydro featuring Lorna—Prism (LP) PLP 1003
★	8	9	ON THE RADIO—Donna Summer—Casablanca (LP) NBLP 7189	★	57	41	14 THIS IS HOT—Paloma Stanley—EMI (12-inch) 7800
★	11	11	NIGHTDANCER—Jean Shy—RSD (12 inch) RSS 308	★	58	43	7 USA EUROPEAN CONNECTION—all cuts—USA European Connection—Marlin (LP/12-inch) 2231/TKD425
★	12	13	I'LL TELL YOU—Sergio Mendes Brasil '88—Elektra (12 inch) AS 11425	★	59	44	18 MOVE ON UP, UP, UP/DESTINATION'S THEME/MY #1 REQUEST—Destination—Butterfly (LP/12-inch) FLY 3103/FLY 13934
★	22	6	CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch*) F-79010/D-149	★	60	47	10 DON'T DROP MY LOVE—Anita Ward—TK (12-inch) TKD 420
★	16	7	I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP) BSK 3366	★	61	40	9 SING A SIMPLE SONG/DANCE TO THE MUSIC—Sly Stone—Epic (12-inch) 48-50794
★	13	5	E=MC²—all cuts—Giorgio—Casablanca (LP) NBLP 7169	★	72	2	FLY TOO HIGH—Janis Ian—Columbia (12-inch) XSS-166717
★	14	7	PUMP IT UP/BEAT OF THE NIGHT/FEVER ROCK—Fever—Fantasy (LP/12-inch) F-9580	★	63	37	19 LOVE INSURANCE—Front Page—Panorama/RCA (12-inch) YO 11677
★	15	10	LOVE MESSAGE—Musique—Prelude (LP) PRL 12172	★	64	42	12 LET ME KNOW (I Have The Right)—Gloria Gaynor—Polydor (LP/12-inch*) PD-1-6231
★	16	8	LOVE RUSH—Ann Margret—Ocean (12-inch) OR 8911	★	65	45	16 POP MUZIK—M—Sire/Warner (12-inch) DSRE 8887
★	17	10	BODY LANGUAGE/MEDLEY—Spinners—Atlantic (LP/12-inch) SD19256/DSKO 205	★	86	2	I WANT YOU FOR MYSELF—George Duke—Epic (12-inch)
★	33	6	DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka—MCA (LP/12-inch) 5103/L33 1852	★	87	2	I CAN'T DANCE WITHOUT YOU—Theo Vaness—Prelude (LP) PRL 12173
★	34	7	SMACK DAB IN THE MIDDLE—Janice McLean—Warner/RFC (12-inch) DRCS8893	★	68	64	14 I DON'T WANT TO BE A FREAK—Dynasty—Solar (12-inch) YO 11693
★	10	16	LADIES NIGHT—Kool & The Gang—De-Lite (LP/12-inch*) DSR 9513	★	69	65	13 MR. BIG SHOT—Simon Orchestra—Polydor (LP) PD 1 6216
★	21	13	TJM—all cuts—TJM—Casablanca (LP) NBLP 7172	★	84	3	SAINT TROPEZ—Diva Grey—Columbia (12-inch)
★	26	6	ROLLER SKATIN' MATE—Peaches and Herb—Polydor (LP/12-inch*) PD-1-6239/PRO 116	★	71	77	2 MANDOLAY—La Flavour—Sweet City (12-inch) SCD 5555
★	23	14	THE RAPPERS DELIGHT—Sugar Hill Gang—Sugar Hill (12-inch) SH 542	★	72	78	3 INFERNO/DEVIL WOMAN—Fire & Ice—Butterfly (LP/12-inch) FLY-3110
★	29	7	DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch) S-404	★	73	73	2 LINDA CLIFFORD—all cuts—Linda Clifford—RSD (LP) RS-1-3067
★	31	7	YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12-inch) SP-75 SA	★	74	83	30 YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch) T583/TCO 99
★	30	6	STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP) NBLP 7189	★	75	82	3 GLIDE—Pleasure—Fantasy (12-inch) F-874
★	27	13	HOLLYWOOD—Freddie James—Warner (LP/12-inch*) DWBS 8857	★	76	80	3 LOVE PAINS—Yvonne Elliman—RSD (LP) RS-1007
★	28	24	ROCK IT—Deborah Washington—Ariola (LP) SW 50066	★	77	80	3 DON'T STOP THE FEELING—Roy Ayers—Polydor (12-inch) NP-4560
★	29	11	GO DANCE—Billy Moore—Emergency (12-inch) EMDS-6503	★	78	48	4 RAPO CLAPO—Joe Bataan—Salsoul (12-inch) SQ-315
★	35	6	FESTIVAL—all cuts—Evita—RSD (LP) RS-1-3061	★	92	2	JUMP THE GUN—The Three Degrees—Ariola (12-inch)
★	36	11	READY FOR THE 80'S/SLEAZY—Village People—Casablanca (LP) NBLP 2-7183	★	82	52	13 PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Warner (LP/12-inch) BSK 3355
★	38	7	I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch) TKD 426	★	83	55	16 ROTATION—Herb Alpert—A&M (LP/12-inch) SP-12032
★	39	19	ROCK WITH YOU/DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch*) FE 35745	★	84	57	11 SWEET TALK—Robin Beck—Mercury (LP) SRM 1 3787
★	34	20	HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/12-inch) 6E 207/AS 11417	★	85	57	11 ANOTHER CHA CHA—Santa Esmeralda—Casablanca (LP) NBLP 7175
★	35	23	TEMPEST TRIO—all cuts—Tempest Trio—Marlin (LP) 2232	★	86	67	7 (not just) KNEE DEEP—Funkadelic—Warner (LP/12-inch*) BSK-3371
★	36	25	SADNESS IN MY EYES/BOYS WILL BE BOYS—Duncan Sisters—Earmarc (LP) EMLP 4001	★	87	71	4 WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carn—Philly Int'l (LP) JZ 36196
★	37	28	HOW HIGH—Salsoul Orchestra featuring Cognac—Salsoul (12-inch) SG 305	★	88	88	2 VICTIM OF LOVE—all cuts—Elton John—MCA (LP/12-inch) MCA 5104
★	38	32	PARTY DOWN/KEEP ON MAKING ME HOT—Unyque—DJM (LP/12-inch) DJM 26	★	89	79	13 SHAZAM/SPACE DUST—Deodato—Warner (LP/12-inch) PRO-A-834
★	39	49	DANCE YOURSELF DIZZY—Liquid Gold—Parachute (12-inch) RRD 20527	★	90	90	2 DISCO QUEEN—Patrick Hernandez—Columbia (LP/12-inch) C-36100
★	51	7	TAKE ALL OF ME—Barbara Law—Pavilion (12-inch) 4286401	★	91	91	2 ONE WAY TICKET—Eruption—Ariola (12-inch) AR-9020
★	53	5	WILLIE AND THE HAND JIVE—Rinder and Lewis—AVI (LP) 6073	★	92	92	2 MOVE YOUR BOOGIE BODY—Bar-Kays—Mercury (LP) 7501
★	42	46	I CAN'T TURN THE BOOGIE LOOSE—Controllers—TK (12-inch) TKD 409	★	93	93	8 DANCE FANTASY—Free Life—Epic (12-inch)
★	60	8	MUSIC—One Way/Al Hudson—MCA (LP) 3178	★	94	94	2 KINDA LOVE (Kinda Life)—Northend—West End (12-inch)
★	61	5	BODY SHINE/SLAP, SLAP, LICKEDY LAP—Instant Funk—Salsoul (LP) SA 8529	★	95	95	2 EVERYBODY GET UP—Ren Woods—Columbia (LP/12-inch) JC 36123/43-11075
★	59	2	HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch) AS-1143	★	96	96	2 SHAKE ME, WAKE ME—Carol Lloyd—Earmarc (12-inch) EMD-21002
★	56	5	LOVE GUN—Rick James—Motown (12-inch) 6519-D	★	97	97	2 LOVERS/LATE FOR LOVE—Bruni Pagan—Elektra (12-inch) AS-11438
★	58	5	T H P—all cuts—THP—Atlantic (LP) SD-19257	★	98	98	2 RUNNING FROM PARADISE/PORTABLE RADIO—Hall & Oates—RCA (12-inch)
★	68	5	U.N.—all cuts—U.N.—Prelude (LP) PRL 12168	★	99	99	2 LOVE IS IN YOU/DANCE FREAK AND BOOGIE—Night Life Unlimited—Casablanca (12-inch) NBD-20204
★	69	3	BLOW MY MIND—Celi Bee—TK (12-inch) APA-802	★	99	99	2 HOW'S YOUR LOVE LIFE BABY—Jackie Moore—Columbia (12-inch) WES-22125
				★	100	97	16 I SHOULD'VE LOVED YOU/TONIGHT I'M ALL RIGHT—Narada Michael Walden—Atlantic (LP) SD-19259
							LOOKING FOR LOVE—Fat Larry's Band—Fantasy/WMOT (12-inch) D-137

*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

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REACH OUT TO ROCK AUDIENCE

Arizona Club Broadens Dance Sounds

By AL SENIA

SCOTTSDALE—The Ride 'n Rock Discotheque in this Arizona city has begun programming on a regular basis what music director Scott Tuchman calls "dance-oriented music" into its nightly selections of disco hits.

"I like it. It's got a place. We'll try it a couple of months and see how it goes," explains Tuchman, as he includes selections from the Talking Heads, Blondie, the B-52's, Hall & Oates and Ian Dury along with more traditional disco fare like the sounds of Chic, Debbie Jacobs and Deneice Williams.

Tuchman's decision to broaden the Ride 'n Rock's musical appeal makes the disco the first major one in this area to broaden the playlist and reach out to a rock audience.

The Ride 'n Rock's "new sound"

will be even more pronounced by the end of November when the club institutes an all-rock format on Tuesday nights designed to appeal "to the very large rock audience in this town who have no place to go to listen to recorded music."

"The word disco has no more meaning as far as I'm concerned," asserts Tuchman. "Disco is not all there is to dance music. Dance music is rock, it's r&b, it's disco, it's jazz. That's what I choose to play—dance music."

Tuchman's approach has generated some criticism from the disco community and from fellow members of the Southwest Record Pool. But he appears unaffected by claims that he is a renegade disco spinner.

"Some people think it's terrible," he concedes. "But it's happening everywhere and anyone in this town or anyplace else that doesn't want to see it is blind."

Pole's Peak

Continued from page 53

hensive examinations. Each entrant has to pass a theory and practical test, and is then put into a specific diskjockey category on which depends the eventual size of his fee, generally around \$3 for two hours' work.

Though Polish artists are demanding greater programming space in local discos, it's not easy to comply since there are few suitable singles available. Even the efforts of Tonpress, which specializes in 45s and records a small number of disco items by Polish acts, fail to solve the problem.

But there are problems, too, on the technical side. Though disco equipment is manufactured in Poland by the Fonica company, it is not of the highest quality and it is sold mainly abroad, notably to Russia. Some operators used do-it-yourself methods to build up the right equipment, others buy from the West or hire foreign hardware from private individuals.

At the root of it all is the hang-up over spare parts, which simply are unavailable in Poland.



IN SYNC—Producer/writer/singer Lamont Dozier, left, is aided by brother Reggie, engineering director at Scott/Sunstorm Recording Studios, Los Angeles, in working on his new album there. Scott/Sunstorm is formerly the ABC Recording Studios.

Sound Waves

Continued from page 50

in production and manufacture of 4-channel hardware and software.

Though the industry once again demonstrated an inability to resolve differences in choosing between alternate and competitive formats, the development and refinement of technology during the quad era was a positive demonstration of what "new technology" might achieve when properly directed.

In 1971, MCI and 3M introduced their first model tape position locators, employed then with 2-inch, 16-track recorders. These were some of the earliest practical tape/transport control systems based largely on digital technology.

Automation of console functions was also becoming a practical reality during these years. Quad-Eight and Automated Processes were two companies to introduce early working automation systems. In the intervening years, from 1972 to present, have come evermore sophisticated automation of mixing functions from manufacturers such as Allison Research, Rupert Neve, MCI, Audiotronics, and most recently Solid State Logic.

In October of 1971 Eventide Clockworks made its first appearance at an AES Convention in New York with what were then unusual and innovative products and prototypes for signal processing.

A few years later this trend was continued with that company's in-

roduction of the Harmonizer, model H-910. Signal processing and special effects devices today represent a vast market in professional recording, and everything from digital delays to voice synthesizers are readily and economically available.

Just as analog recording was pressing to higher levels of perfection in 1975-76, digital recording of audio burst upon the industry. While many companies were contemplating what the ideal digital audio recorder should or might be, Thomas Stockham of Soundstream was demonstrating a digital system that offered audio quality unsurpassed by any other recording scheme then available.

The research and development activities by tape recorder manufacturers has grown demonstrably since Stockham's early accomplishments. Now 3M, Sony, Mitsubishi, JVC, MCI-EMI, Matsushita and Ampex are among the firms who have since introduced working prototypes and/or will soon announce production models.

As is well known, price tags for this new technology are anywhere from outlandish to astronomical. But, an encouragement from this past decade lies in the fact that while prices in most other areas of the economy have steadily risen, the competition and progress of electronics technology have resulted in actually dropping the costs of audio engineering over that time.

Knack Feasts In Philly After DJ Interviews

LOS ANGELES—Here's an interesting recording studio/radio station link that seems to benefit all parties concerned.

Last October Gary Bridges, evening personality for Philadelphia's AOR rocker WYSP-FM, interviewed the Knack's Doug Feiger when the Capitol band was in town for a concert. Bridges had known Feiger when he was a member of Sky in Detroit and Bridges aired the group's songs in that market.

Because of their previous association and because the aired interview met with good listener response, the band invited Bridges to Los Angeles recently where he spent every day of a week at MCA/Whitney Studios while Mike Chapman was producing the group's second album.

Bridges would then send back daily 90 second "reports" to the radio station updating listeners as to the progress of the album.

"Listeners in Philadelphia," indicates Bridges, "got involved and after the first few reports the audience response was tremendous."

"In fact," he adds, "I'm told that Capitol Records had a fantastic re-order pattern in the market the week we did these reports."

New Fanta Unit Is Semi-Mobile

NASHVILLE—A recent spate of activity in the past several weeks has taken Fanta Professional Service's 40-foot semi-mobile recording unit to projects from Knoxville to New York.

Fanta recorded the entire Ford's Theatre country music gala benefit in Washington, D.C., in October as well as a performance by the New York Philharmonic under the conductorship of Zubin Mehta.

Other recent projects, notes Fanta owner and head engineer Johnny Rosen, include recording a live Merle Haggard album with producer Fuzzy Owen, an on-site Michael Smotherman LP project at the Exit/In in Nashville and a live Larry Gatlin concert in Knoxville.

Now Rosen is working with PBS TV on recording a 46-track opera to be entitled "Bayou Legend" under the auspices of producer Curtis Davis.

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LOS ANGELES—Recent activity at Redwing includes Dan Hill doing overdubs with producers Don Potter and Roy Halee, who is also engineering. Al Kooper recording; Michael J. Jackson producing Robben Ford for Elektra/Asylum, Jim Isaacson engineering; and Tom Seufert producing/engineering Trance.

Action at Allen Zantz Recording includes: engineer Brian Gardner mastering the new George Clinton produced Parliament LP for Casablanca, as well as a Weather Report single entitled "Brownstreet," engineer Chris Bellman mastering the George Martin produced UFO album on Chrysalis, as well as the Specials LP for Chrysalis; and in the studio producer Giorgio Moroder working on the upcoming Sparks LP as well as soundtracks for "Foxes" and "American Gigolo" with Rick Ash and John Van Nest assisting.

At Rudy Records: Casablanca's Kid Works label working on a pair of projects with Tim Bruckner and Steve Sandzo producing, and David Crosby cutting tracks for his solo Capitol LP with Stan Johnston engineering.

Zane Management producer Skip Drinkwater producing Renee and Angela at Golden Sound for Capitol, with the Brothers Johnson, Toto and Rufus providing background musicianship.

Linda Ronstadt and Wendy Waldman adding vocals to John Stewart's upcoming RSO album at Larrabee. Bob Stone also engineering Randy Brown there for Casablanca. And Susan Whipple, former KSAN FM staffer in San Francisco, joins Larrabee as studio manager.

Kendun action sees: Jermaine Jackson producing Switch for Motown, Michael Schuman and Tom Cummings at the console; Quincy Jones producing the Brothers Johnson for A&M, Bruce Swedien and Ralph Osborn at the controls; Tom Werman producing Off Broadway for Atlantic, Gary Landinski at the console; Phil Ramone producing Karen Carpenter for A&M, Ramone and Ralph Osborn engineering; and Bruce Johnston producing the Beach Boys for CBS, Steve Despu and Bob Winard at the controls.

At the Sound Factory: Jackson Browne working on a new Elektra/Asylum album as is label-

mate Warren Zevon, Greg Ladanyi engineering both projects.

Bud Shank working on a new Concord Jazz LP at Crimson Sound, Hank Cicala at the board. Also there, Jimmy Cliff working on a new WEA International LP with Chuck Tranel and Luther Dixon behind the board, Tom Scott handling horn arrangement while Gene Paige sketches string arrangements.

* * *

Firefall working on its next Atlantic LP at NorthStar Studios, Boulder, Col., Duane Scott at the controls co-producing with the band.

First Choice mixing at Eras Recording Studio, N.Y., Neil Ceppos at the board. The Ghosts doing an album project at Tewsbury Sound Recorders, San Francisco, Richard Van Dorn engineering.

De-Lite artists Latitude in at Triad Recording Studios, Inc., Ft. Lauderdale, Fla., Michael Laskow engineering with assistants Vince Oliveri and Bob Corti.

At Kingdom Sound, Syosset, N.Y., Robin Gibb and Blue Weaver producing another Jimmy Ruffin single for RSO Records, Glen Kolotkin engineering, John Devlin assisting. Singer Debby Boone working on a new Warner Curb LP at Jack Clement Recording Studios, Nashville, Larry Butler at the production helm, Billy Sherrill engineering.

Barry Beckett and Jimmy Johnson producing tracks on Sue Richards at Muscle Shoals Sound Studios, Sheffield, Ala., Steve Melton engineering, Mary Beth McLemore assisting. Mark Radice producing Life for Roadshow at House Of Music, West Orange, N.J., with Jim Bonnefond and Clifford Hodson behind the console. Also there, Eric Thorngren producing Richard X. Heyman with Jeffrey Kawalek.

New England working on a second MCA LP at Intermedia recording studio, Boston, Mass., Mike Stone and John Fannon producing, John Brand engineering.

* * *

At Quadradi, Miami: Benny Mardones work-

ing on a new Polydor LP produced and engineered by Barry Mraz, assisted by Paul Speck and David Gottlieb; Pat Travers mixing an LP for Polydor with Dennis McKay at the board with Speck and Gottlieb assisting; and the studio received its first gold LP for the Ted Nugent album "State Of Shock."

Singer/songwriter Sonja Yancey working at Jack Clement Recording Studios, Nashville, for a Monument LP; Fred Foster producing, Charlie Tallent engineering. At Woodland Sound, Nashville: Island recording for Atlantic, Kyle Lehning producing, Danny Hilley at the board; David Barnes producing Conway Twitty for MCA, Hilley engineering; Ron Chancey producing the Oak Ridge Boys for MCA, Les Ladd engineering with David McKinley assisting; and Billy "Crash" Craddock beginning work for a new

Capitol LP, Dale Morris producing, Hilley engineering along with Steve Goostree.

Nan Mancini and her band JDB recently taped a live studio concert at Sigma Sound for Philadelphia's WMMR-FM, performing songs from the group's new RCA-distributed Windsong album "It's A Man's World." Attending were WMMR music director Dick Hungate and promo director Jane Norris, WYFI-FM personality Jeff Robbins, RCA's Associated Labels marketing director Larry Palmacci and most of the Northeast region promo staff, including Larry Van Druif, Washington; Don DeLacy, Boston; Jack Hopke, New York City; Mike Shalett, Northeast regional, and Bob Catania, Philadelphia.

JIM McCULLAUGH

DISKS DOMINATE CHART

Clement Studios Sizzle

By KIP KIRBY

NASHVILLE—Recent flurry of recording activity by major artists have given Jack Clement Studios here its strongest placement this year on the Billboard Hot Country Singles chart.

The studio has racked up a weekly total of up to 15 songs on the chart, including two No. 1 singles, "You Decorated My Life" by Kenny Rogers and "I Cheated Me Right Out Of You" by Moe Bandy.

Other songs which were re-

corded in the facility include Willie Nelson's "Help Me Make It Through The Night" at a starred 15; "Should I Come Or Should I Go Crazy" by Gene Watson which reached number 4; Kenny Rogers' "Coward Of The County" now at a starred no. 2; John Wesley Ryles' "You Are Always On My Mind" which reached 20; and Charlie Rich's "You're Gonna Love Yourself In The Morning," checking in at a starred 30.

Bee Jay Upgrades

ORLANDO, Fla.—Bee Jay Recording studios recently upgraded its "B" studio to full 24-track capability. The addition, supervised by Valley Audio of Nashville, features an MCI 24 track recorder; 26 input Auditronics 501 console and the UREI 811 Time-Aligned monitor system.

Bee Jay's studio "A" features a 32-track board, and both studios are equipped with dbx and Dolby noise reduction systems. In addition to the UREI system, Bee Jay also has available MDM-4, JBL 4311 and Auratone auxiliary systems for its clients desiring them.

The new facility, which opened Nov. 30, also includes the Eventide Harmonizer 849, ADR Scamp Rack, and the new Lexicon Prime time. In addition, the studio has a large selection of microphones.

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If this is a sample of DBX's direction for new products, we would just like to say - keep up the good work.

Sincerely,

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Christmas? Records Do Not Reflect The Season

By MIKE HYLAND

NASHVILLE—The 1979 Christmas season has seen the release of only two albums by major country flavored artists, "A Christmas Together" by John Denver (and the Muppets) on RCA and "Pretty Paper" by Willie Nelson on Columbia. Both albums contain traditional and original material.

Christmas music has always played a role in country radio and in country sales. Many top country stars have recorded Christmas albums, with many newcomer artists also recording and releasing Christmas product.

This year, in addition to a falling off of product from major labels, there is a decrease in the amount of Christmas product coming from independent labels as well.

Of the single releases by major labels this year, RCA has issued a Denver and the Muppets three-track single, Mercury has released a Statler Brothers single from its 1978 Christmas album, while United Artists issued "First

Christmas" by newcomer Sandra Steele. CBS issued two promotional singles from Willie Nelson's "Pretty Paper" album for radio only.

Of the releases from independent labels, the material ranges from the traditional to the original with a majority of it being original.

Titles include: "Christmas Cheer From Heaven" by Judy Storey on the Breaking Records label; "Christmas In The Country" by Robb Strandlund on the Timber Top Music label; "Merry Christmas From Lisa Marie" by Jana Sampson on Rock-It Records; and "You're All I Want For Christmas" by Tony McGill on the IRS label.

Also: "Silent Night" by Orion of Sun Records; "Home For Christmas" by Kenny Laguna on Sire; a two sided single on EBS Records "Santa's Trucker Buddies" and "Santa Only Had One Boot" by Eddie Singer; "Merry Christmas I Love You" by Susan Dodd and Steel Wheels; "Gonna Kidnap Santa

Tonight" by Mona Murry on the Empire label; and "Let's Keep The Christ In Christmas," on Paday Records by Pat Davis.

"A problem with Christmas records," explains Dave Wheeler, RCA's marketing development director, "is the limited amount of time for the retail outlets to sell the product. We guarantee our Christmas product 100%, which can become a problem for both the label and the retailer."

Catalog items that are available from RCA include Christmas albums by Elvis Presley, Chet Atkins, Eddy Arnold, Charley Pride and Floyd Cramer. MCA Records re-issued Christmas albums by Loretta Lynn and Brenda Lee, while Mercury has made available "The Statler Brothers Christmas Card" album. Many of the Christmas albums by CBS artists are available, and Elektra has re-issued the single "Please Come Home For Christmas" by the Eagles.

DISK & BOOK HALL TIE-IN

NASHVILLE—Top Billing, Inc., in cooperation with RCA Records and Doubleday Books, recently hosted an autograph party for artist Tom T. Hall at a local bookstore to celebrate his newest album, "Ol' T's In Town" and his just-released book, "The Storyteller's Nashville."

The party turned out to be the largest autograph event ever held at Mills Bookstore in the 100 Oaks shopping mall, with 300 copies of Hall's anecdote collection sold during the two-hour session and numerous LPs personally signed.

RCA ran a series of radio ads publicizing the album, while Top Billing rented a plane to fly over Nashville for three nights to advertise the singer-author's live in-store appearance.

At the autograph party, "Ol' T's In Town" was piped over the mall's p.a. system, alternating with the J.T. Gray & the Nashville Skyline bluegrass band hired for the occasion.

Top Billing also gave away guitar picks embossed with Hall's name, and Mills supplied watermelon punch in honor of Hall's previous record by the same name. T-shirts and posters were also printed up, advertising the record and the book.

Lofredo Resuming

NASHVILLE — Louis Lofredo will be resuming his independent consultant services here, following his resignation as managing director of creative affairs for the Mervyn Conn Organization. Lofredo can be reached at (615) 824-7144 or 824-1568.



Tree Topper: Sonny Throckmorton receives unanimous congratulations for his writer of the year honors from Tree's Jack Stapp, Buddy Killen, Don Gant and Donna Hilley.

Throckmorton Snares 5 1979 Tree Intl Honors

Continued from page 19

by Billboard and other publications, top BMI publishing honors, and a fast-rising ASCAP firm. They also noted that the company's songs were in the No. 1 position on trade magazine charts 11 weeks out of the last 52.

Presented by Tree vice presidents Don Gant and Donna Hilley, the awards went to both the writers and producers of No. 1 and top 10 songs.

No. 1 songs were "Heartbreak Hotel" by Mae Boren Axton (honored with the unveiling of a portrait to hang in the Tree offices) and Tommy Durden, produced by Willie Nelson and Leon Russell. "I May Never Get To Heaven" by Buddy Killen and Bill Anderson, produced by Conway Twitty and David Barnes. "It's A Cheating Situation" by Curly Putman and Throckmorton, produced by Ray Baker.

Also: "Lady Lay Down" by Rafe VanHoy and Don Cook, produced by Bud Logan; "Sail

Away" by VanHoy, produced by Ron Chancey; "Last Cheaters Waltz" by Throckmorton, produced by Killen; "Should I Come Home (Or Should I Go Crazy)" by Joe Allen, produced by Russ Reeder; and "Heavy Tears" by John Hiatt, produced by Conway Twitty and David Barnes.

The following songs earned top 10 honors:

- I HAD A LOVELY TIME—Sonny Throckmorton, Don Cook; producer, Brian Fether.
- TEXAS WHEN I DIE—Ed Bruce, Patsy Bruce, Bobby Borchers; producer, Jerry Goldstein.
- THEY CALL IT MAKING LOVE—Bobby Braddock, producer, Billy Sherrill.
- I MUST HAVE DONE SOMETHING BAD—Red Lane; producer, Fuzzy Owen.
- MY WORLD BEGINS AND ENDS WITH YOU—Steve Phipps, Larry Keith; producer, Jerry Brady.
- YOU FEEL GOOD ALL OVER—Sonny Throckmorton; producer, Buddy Killen.
- PICK THE WILDWOOD FLOWER—Joe Allen; producer, Russ Reeder.
- I AIN'T GOT NO BUSINESS DOIN' BUSINESS TODAY—Danny Morrison, Johnny Slate; producer, Bob Montgomery.
- MY OWN KIND OF HAT—Red Lane, Merle Haggard; proud producers, Fuzzy Owen, Jimmy Bowen.
- FADIN' IN, FADIN' OUT—Sonny Throckmorton, Don Cook; producer, Ron Chancey.

Country History Calendar Ready

NASHVILLE—The Country Music Foundation Press, the publishing division of the nonprofit Country Music Foundation, has just released its 1980 "History of Country Music" calendar.

The 24-page calendar includes 12 pages of rare historical photographs and is printed on glossy stock with a two-color cover. It lists the birth and death dates for numerous country music performers, a chronology of

historical events, facts about country songs and additional information of interest to both fans and scholars.

Included in the folio are such artists as Hank Williams, Eddy Arnold, Elvis Presley, Kitty Wells, Tex Ritter and Roy Acuff.

The calendars are available for \$2 each (plus 75 cents for postage and handling) from the Country Music Foundation Press, 4 Music Square E., Nashville 37203.

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British CMA Tottering Over Awards Dispute

LONDON—It may have been smooth sailing onstage when Britain's Country Music Assn. presented its annual awards at the Hilton Hotel in London late last month, but the subsequent controversy over the voting procedure for the awards has split the association.

Spearheading the confrontation on the newly introduced voting system, which allows record company members to carry additional votes, are two former CMA chairmen, David Sandison and Tony Byworth. Sandison, in a bitter attack on the new system, describes it as "suicidal."

Sandison has announced his resignation from the association, as has vice chairman Byworth and MCA Records' Martin Satterthwaite. RCA's Shaun Greenfield has lapsed his membership, and has stated he won't be rejoining.

Byworth's resignation is summed up as being because of the "smallness, inefficiency and apathy of the association."

Both Byworth and Sandison consider that many of the awards nominations, particularly in the international sections, were not representative of the industry's commercial development.

"The problem with the (British) CMA today," says Byworth, "is that, as a trade organization, it hardly reflects the trade that's being done in Britain."

"With all due respect to the artists nominated for awards—and particularly Boxcar Willie, who most certainly deserves an award for his achievements during the past 12 months—the international artist category completely overlooked all the artists who mean big business in the British Isles. Where were Don Williams, Dolly Parton, Crystal Gayle, Billie Jo Spears and the others?"

"The association now seems to be in the hands of the grass roots scene—the local promoters and agents—and the awards should be renamed to reflect that side of the business."

David Sandison feels that the only effective operation of the association is presenting the annual awards winner. "This year, however, the association was unable to reflect those artists who have moved the course of country music on in Britain," he says. "Quite simply, it is now proven to be ineffectual and an anachronism."

The 1979 award winners included Boxcar Willie as international artist of the year, and his album, "Daddy Was A Railroad Man," was named top LP. Single of the year was voted

"If I Said You Had A Beautiful Body" by the Bellamy Brothers, and the Warrington-based group, Poacher, was named British artist of the year.

Season's Greetings to all who made our 54th Grand Ole Opry Birthday Party the greatest ever.

And who contributed ideas that will make next year's even greater still!



Like the Grand Ole Opry itself, our annual Opry Birthday Celebration and DJ Convention just seems to get better and better. This year, once again, we reached new highs in almost every category...had more fun and got more done, too. So, to all of you who came... thanks, and our sincere best wishes for a happy holiday season!

Never has an Opry Birthday Party been more fun, more productive, or more constructive.

With disk jockeys from 32 states and five foreign countries, our DJ contingent showed a whopping 30 per cent increase over 1978. And attendance from other areas of the music industry was up, too... musicians,

songwriters, recording and publishing execs... promoters, agents, and managers... music shop and club owners, etc., etc.

We had ourselves a time!

We had entertainment by Roy Acuff, Ronnie Milsap, Barbara Mandrell, Larry Gatlin, Jim Ed Brown with Helen Cornelius, Dottie West, Don Williams, Bill Monroe, Porter Wagoner, Ernest Tubb, Grandpa Jones, and countless other Opry performers. The Opry's Hank Show was selected to the Country Music Hall of Fame. Dottie West won a share of the CMA Vocal Duo of the Year, with Kenny Rodgers. Barbara Mandrell was Female Vocalist of the Year.

Virtually all who attended agreed they were entertained royally. Record label parties were super, with star-studded shows featuring Janie Fricke, Chet Atkins, Kenny Rodgers, Crystal Gayle, Johnny Cash, Danny Davis and the Nashville Brass, Charlie Daniels, Lynn Anderson, The Oaks, Conway Twitty, Charlie Rich and many more. The Opryland Hotel made a terrific headquarters for our activities. What's more... because we asked for your feedback and got it... next year's birthday party will be bigger and better.

Just one more thing. You contributed generously to the Opry Trust Fund which, since 1965, has provided over \$650,000 in financial assistance to country musicians and their families in times of need and emergency. Recipients do not have to be members of the Opry, and this fund exemplifies how we in the entire Country Music Industry help each other when problems arise.

Thanks for coming to our party, and for supporting the Opry and the Opry Trust Fund. With your help, we made it to 54... and we just love growing older!

Thanks. And Happy Holidays!

Grandpa Jones Memorabilia Act

NASHVILLE—Grandpa Jones, featured member of "Hee Haw" and a 1979 inductee into the Country Music Hall of Fame, has donated a large collection of personal memorabilia to the Country Music Foundation's Library and Media Center.

The photographs, records, scrapbooks and songbooks chronicle Jones' 50 years as a country music entertainer, with many of the items relating to his stage shows with his wife, Ramona.

Commenting on the gift, Danny Hatcher, the Foundation's deputy director of library operations, says, "This covers a period when our library wasn't in existence. We have always been weak in material relating to country music in the 1930s and 1940s, and this donation fills a large gap in our collection on these important performers."

Among the items donated by Jones were photos of various "Hee Haw" cast members; recordings from Jones' early days with the King label; newspaper and magazine clippings; and many printed programs of radio shows and concerts, pamphlets, posters and other documents.

At his induction into the Hall of Fame last February, Jones presented the Foundation with the 1945 Vega banjo that he has played throughout most of his professional career.

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Billboard

Hot Country Singles

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Nashville Scene

By KIP KIRBY

No sooner did Kenny Rogers wash off the clouds of dust he accumulated filming the rough-and-tumble riding scenes for his recent "All-American Cowboy" television special than he's back at it again. This time Rogers is on location in Tucson, shooting his upcoming CBS special, "The Gambler." The show (due to air next May during prime network ratings sweeps) stars Rogers and young actor Ronnie Scribner who portrays his son in the script which is loosely based on Don Schlitz's song of the same name. "The Gambler's" 21-day shooting schedule winds up Dec. 21, giving Rogers just enough time to get back home for Christmas.



GRAND MARSHAL—Singer Charlie Daniels leads the annual Christmas parade recently in Nashville.

Emmylou Harris and husband Brian Ahern were in Nashville briefly doing some recording. They managed to squeeze in dinner with songwriter friends Guy and Susannah Clark (she painted the cover art for Emmylou's "Quarter Moon In A Ten-Cent Town" LP and wrote "I'll Be Your San Antonio Rose" which Harris has recorded). Also joining them was fellow Warner Bros. artist Gail Davies—Harris is a big fan of Davies' and had been wanting to meet her.

Native Mississippians Charley Pride and Jim Weatherly were inducted into the new Hall of Fame during the state's first Mississippi Song Festival. Also on hand for the occasion was another native son, singer O.B. McClinton, who was made an honorary governor for the day by Mississippi's Gov. Cliff Finch. Later that evening, McClinton and Pride were invited to stay overnight at the Governor's Mansion in Jackson.

Dottie West found an enthusiastic mob of fans awaiting her arrival at the Las Vegas airport recently for her month-long stint at the Frontier Hotel there. She had also never met Cher before, but both performers share the same costume designer—Bob Mackie—so Dottie took a break between shows to pay a quick dressing room visit backstage to Cher where she was headlining at Caesar's Palace. Reports are that both ladies hit it off immediately.

Did you know: That Jerry Reed is cutting an album of Jim Croce songs for RCA? ... That Eddie Rabbitt is getting ready to go into the studio with producer David Malloy for their sixth straight album collaboration together? ... That singer Rex Allen, Jr. and his wife Judy are expecting their first baby in mid-May? Not only that, but Rex's songwriter brother Curt and his wife Terrell are also expecting their first family addition the same month.

The Dirt Band (formerly the Nitty Gritty Dirt Band) played to a lively crowd at Nashville's David Lipscomb College. ... Delbert McClinton's taking to the road for five concerts with Willie Nelson and Bonnie Raitt in the southwest U.S. in late December. McClinton and friends will ring in the New Year in Houston to wind up the mini-tour.

Flying Fish artist Gave Scrivenor will be featured on the "Thirsty Ear" radio program this month with a taped interview to be intercut with his live performance recorded earlier when he opened for David Loggins at the Exit/In here. "Thirsty Ear" is a concert series especially designed for college radio stations and is carried on more than 60 campus radio outlets across the country.

When Billy Joe Shaver and Guy Clark per-

(Continued on page 64)

This Week			Last Week			Weeks on Chart			TITLE—Artist			This Week			Last Week			Weeks on Chart			TITLE—Artist																
★	★	★	★	★	★	★	★	★	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))	★	★	★	★	★	★	★	★	★	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))	★	★	★	★	★	★	★	★	★	(Writer, Label & Number (Dist. Label) (Publisher, Licensee))								
★	1	9	★	54	3	★	69	72	4	★	15	54	3	★	72	4	★	69	72	4	★	15	54	3	★	72	4	★	69	72	4						
★	2	6	★	44	5	★	80	80	3	★	16	44	5	★	80	3	★	80	80	3	★	16	44	5	★	80	80	3	★	80	80	3					
★	3	8	★	55	3	★	71	76	4	★	17	55	3	★	71	4	★	71	76	4	★	17	55	3	★	71	76	4	★	71	76	4					
★	4	10	★	59	2	★	72	77	3	★	18	59	2	★	72	3	★	72	77	3	★	18	59	2	★	72	77	3	★	72	77	3					
★	5	11	★	45	6	★	86	86	2	★	19	45	6	★	86	2	★	86	86	2	★	19	45	6	★	86	86	2	★	86	86	2					
★	6	8	★	51	5	★	87	87	2	★	20	51	5	★	87	2	★	87	87	2	★	20	51	5	★	87	87	2	★	87	87	2					
★	9	7	★	71	2	★	75	56	6	★	21	71	2	★	75	6	★	75	56	6	★	21	71	2	★	75	56	6	★	75	56	6					
★	10	10	★	42	7	12	★	76	48	13	★	22	42	7	12	★	76	48	13	★	22	42	7	12	★	76	48	13	★	76	48	13					
★	12	8	★	64	2	★	88	88	2	★	23	64	2	★	88	2	★	88	88	2	★	23	64	2	★	88	88	2	★	88	88	2					
★	10	11	★	44	47	5	★	78	NEW ENTRY	★	24	44	47	5	★	78	NEW ENTRY	★	78	NEW ENTRY	★	24	44	47	5	★	78	NEW ENTRY	★	78	NEW ENTRY	★	24	44	47	5	
★	14	6	★	45	46	6	★	79	52	13	★	25	45	46	6	★	79	52	13	★	25	45	46	6	★	79	52	13	★	79	52	13	★	79	52	13	
★	13	10	★	46	20	11	★	80	NEW ENTRY	★	26	46	20	11	★	80	NEW ENTRY	★	80	NEW ENTRY	★	26	46	20	11	★	80	NEW ENTRY	★	80	NEW ENTRY	★	26	46	20	11	
★	15	7	★	47	8	12	★	81	60	7	★	27	47	8	12	★	81	60	7	★	27	47	8	12	★	81	60	7	★	81	60	7	★	81	60	7	
★	17	6	★	48	50	6	★	82	83	2	★	28	48	50	6	★	82	83	2	★	28	48	50	6	★	82	83	2	★	82	83	2	★	82	83	2	
★	15	8	★	57	4	★	83	83	2	★	29	57	4	★	83	2	★	83	83	2	★	29	57	4	★	83	83	2	★	83	83	2	★	83	83	2	
★	19	8	★	50	65	3	★	84	84	4	★	30	50	65	3	★	84	84	4	★	30	50	65	3	★	84	84	4	★	84	84	4	★	84	84	4	
★	18	10	★	51	34	7	★	85	85	3	★	31	51	34	7	★	85	85	3	★	31	51	34	7	★	85	85	3	★	85	85	3	★	85	85	3	
★	21	8	★	52	37	12	★	86	89	2	★	32	52	37	12	★	86	89	2	★	32	52	37	12	★	86	89	2	★	86	89	2	★	86	89	2	
★	23	9	★	53	16	13	★	87	90	2	★	33	53	16	13	★	87	90	2	★	33	53	16	13	★	87	90	2	★	87	90	2	★	87	90	2	
★	27	4	★	54	17	12	★	88	90	2	★	34	54	17	12	★	88	90	2	★	34	54	17	12	★	88	90	2	★	88	90	2	★	88	90	2	
★	20	30	★	55	42	7	★	89	90	2	★	35	55	42	7	★	89	90	2	★	35	55	42	7	★	89	90	2	★	89	90	2	★	89	90	2	
★	21	6	★	56	43	10	★	90	90	2	★	36	56	43	10	★	90	90	2	★	36	56	43	10	★	90	90	2	★	90	90	2	★	90	90	2	
★	29	6	★	57	49	7	★	91	94	2	★	37	57	49	7	★	91	94	2	★	37	57	49	7	★	91	94	2	★	91	94	2	★	91	94	2	
★	24	8	★	57	49	7	★	92	92	NEW ENTRY	★	38	57	49	7	★	92	92	NEW ENTRY	★	38	57	49	7	★	92	92	NEW ENTRY	★	92	92	NEW ENTRY	★	38	57	49	7
★	24	8	★	58	53	9	★	93	93	NEW ENTRY	★	39	58	53	9	★	93	93	NEW ENTRY	★	39	58	53	9	★	93	93	NEW ENTRY	★	93	93	NEW ENTRY	★	39	58	53	9
★	25	8	★	59	70	3	★	94	94	2	★	40	59	70	3	★	94	94	2	★	40	59	70	3	★	94	94	2	★	94	94	2	★	94	94	2	
★	26	6	★	57	49	7	★	95	95	NEW ENTRY	★	41	57	49	7	★	95	95	NEW ENTRY	★	41	57	49	7	★	95	95	NEW ENTRY	★	95	95	NEW ENTRY	★	41	57	49	7
★	28	6	★	57	49	7	★	96	96	5	★	42	57	49	7	★	96	96	5	★	42	57	49	7	★	96	96	5	★	96	96	5	★	96	96	5	
★	36	3	★	57	49	7	★	97	97	5	★	43	57	49	7	★	97	97	5	★	43	57	49	7	★	97	97	5	★	97	97	5	★	97	97	5	
★	31	7	★	58	53	9	★	98	98	2	★	44	58	53	9	★	98	98	2	★	44	58	53	9	★	98	98	2	★	98	98	2	★	98	98	2	
★	32	6	★	58	53	9	★	99	99	3	★	45	58	53	9	★	99	99	3	★	45	58	53	9	★	99	99	3	★	99	99	3	★	99	99	3	
★	35	5	★	59	70	3	★	100	95	2	★	46	59	70	3	★	100	95	2	★	46	59	70	3	★	100	95	2	★	100	95	2	★	100	95	2	
★	40	5	★	59	70	3	★	100	95	2	★	47	59	70	3	★	100	95	2	★	47	59	70	3	★	100	95	2	★	100	95	2	★	100	95	2	
★	41	4	★	59	70	3	★	100	95	2	★	48	59	70	3	★	100	95	2	★	48	59	70	3	★	100	95	2	★	100	95	2	★	100	95	2	
★	32	33	★	59	70	3	★	100	95	2	★	49	59	70	3	★	100	95	2	★	49	59	70	3	★	100	95	2	★	100	95	2	★	100	95	2	
★	38	7	★	59	70	3	★	100	95	2	★	50	59	70	3	★	100	95	2	★	50	59	70	3	★	100	95	2	★	100	95	2	★	100	95	2	
★	39	6	★	59	70	3	★	100	95	2	★	51	59	70	3	★	100	95	2	★	51	59	70	3	★	100	95	2	★	100	95	2	★	100	95	2	

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"The Rare Breed")



Buzz
RECORDS

GREAT DECADE *Chappell Celebrates 10 Years In Nashville With Top Honors*

• Continued from page 19

Pat Rolfe, the division is concentrating not only on country but also MOR and pop cuts as well.

Staff songwriters consist of Randy Goodrum (author of "You Needed

Me," "Shadows In The Moonlight" and "Broken Hearted Me"), Charlie Black, Rory Bourke, Jerry Gillespie, Skippy Barrett, Gene Dobbins, Barbara Wyrick, Rebecca Brown and Tim Daniels (former Juno award

winner as Canada's top male vocalist of the year).

Chart songs in the vein of "Great Balls Of Fire," "Heartbreaker," "You're A Part Of Me," "Save The Last Dance For Me" and "Walkin' The Floor Over You" have kept Chappell's banner flying throughout 1979 on the charts.

Newly-signed writer Wyrick scored with "Slippin' Up, Slippin' Around" on Cristy Lane, while another of her tunes, "Regrets," has been cut this year by Andy Williams, Tony Orlando and James Brown.

Bourke and Black enjoyed a streak of popularity for their "Love Is A Cold Wind" when the song was cut by Bobby Bare, Roy Orbison, Charlie Rich and Andy Williams. The same team also penned "Lucky Me" for Anne Murray's next album.

"No Relief In Sight," written by Bourke, Gene Dobbins and Johnny Wilson, turned up on Ronnie Milsap's gold "Images" LP, as well as on "You're My Jamaica" by Charley Pride and John Conlee's "Forever" album.

Conway Twitty and Loretta Lynn recorded two Chappell/Intersong tunes, "Even A Fool Would Let Go" and "True Love," for their recent "Diamond Duet" MCA collaboration, and Twitty also cut a cover version of the company's "Smoke From A Distant Fire," a former Top 40 hit for the Sanford-Townsend Band.

"Even A Fool Would Let Go" was recorded by singer Debby Boone during her recent Nashville sessions with producer Larry Butler, while Andy Williams put six Chappell/Intersong songs in the can when he cut here for an upcoming album in February.

Other compositions active for the publishing company's Nashville division this year were "Second Hand Emotion," "That Over Thirty Look," "I Just Can't Stay Married To You," "I Know A Heartache When I See One" and "It's Too Late To Love Me Now," recorded by Dolly Parton, Dottie West, Charly McClain and Cher (her first foray into the realm of country).

Chappell writer Randy Goodrum has become heavily involved in recent months with production. He and Brent Maher are responsible for the production and six of the songs on Dottie West's splashy new LP, "Special Delivery," including her current single, "You Pick Me Up (And Put Me Down)."

On the same album is another Chappell/Intersong tune, "All He Did Was Tell Me Lies (To Try To Woo Me)," written by Kim Carnes. Goodrum also penned "Doors" and "The Very First Time" for Michael Johnson's "Dialogue" album on EMI/America.

The company's RSO catalog enjoyed flurries of activity on the country charts throughout 1979. Hank Williams Jr. cut "To Love Somebody," as did Johnny Rodriguez; Suzie Allanson scored with "Words;" Connie Smith had "I Just Want To Be Your Everything;" and Eric Clapton's "Wonderful Tonight" got a cover version by Johnny Duncan.

As Chappell/Intersong launches its second decade of Nashville operation, the company plans to concentrate increasing emphasis on developing its pop and MOR potential through its local songwriters while continuing to maintain a secure reputation in the country field.

With Hurt and Rolfe guiding the reins, and professional manager Celia Hill and office manager Charlene Thompson backing up their efforts, Chappell is looking ahead to its next 10 years in Nashville.

Merry Christmas

We love you,

Susan Dodd

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THE WRITERS AND STAFF AT

PI GEM MUSIC & CHESS MUSIC INC.

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY For Week Ending 12/22/79

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★	1	13	KENNY—Kenny Rogers, United Artists LWAN-979
★	3	6	WHAT GOES AROUND COMES AROUND—Waylon Jennings, RCA AHL1-3493
	3	2	34 GREATEST HITS—Waylon Jennings, RCA AHL1-3378
	4	4	8 I'LL ALWAYS LOVE YOU—Anne Murray, Capitol S0012112
	5	5	54 THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
★	6	12	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
★	7	11	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
	8	8	6 CLASSIC CRYSTAL—Crystal Gayle, United Artists U00-982
★	9	6	WHISKEY BENT AND HELL BOUND—Hank Williams Jr., Elektra/Curb 6E-237
★	10	5	WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson, Columbia JC 36158
	11	12	6 PORTRAIT—Don Williams, MCA 3192
★	14	6	THE BEST OF EDDIE RABBITT, Elektra 6E-235
	13	13	31 MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE-35751
	14	11	11 JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC 36202
	15	15	100 TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
	16	16	4 PRETTY PAPER—Willie Nelson, Columbia JC 36189
★	21	20	3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3353
	18	19	4 A CHRISTMAS TOGETHER—John Denver & The Muppets, RCA AFL1-3451
	19	17	25 FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E-194
★	32	36	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H
	21	23	33 BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK 3318
	22	24	85 STAROUST—Willie Nelson, Columbia JC 35305
	23	18	27 IMAGES—Ronnie Milsap, RCA AHL 13346
	24	20	15 VOLCANO—Jimmy Buffett, MCA 5102
	25	27	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2038064
★	33	5	DIAMOND DUET—Conway Twitty & Loretta Lynn, MCA 3190
	27	28	18 YOU'RE MY JAMAICA—Charley Pride, RCA AHL1-3441
★	28	22	10 SHOULD I COME HOME—Gene Watson, Capitol ST 11947
★	35	20	THE LEGEND AND THE LEGACY, VOL. I—Ernest Tubb, Cachel CL 33001
	30	31	37 THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
	31	30	55 WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
	32	27	33 THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
	33	36	2 TEAR ME APART—Tanya Tucker, MCA 5106
	34	26	14 JUST FOR THE RECORD—Barbara Mandrell, MCA 3165
	35	39	15 STAY WITH ME/GOLDEN TEARS—Dave & Sugar, RCA AHL1-3360
	36	34	30 LOVELINE—Eddie Rabbitt, Elektra SE-181
	37	43	19 RANDY BARLOW, Republic 6024
	38	41	20 THE VERY BEST OF LORETTA LYNN & CONWAY TWITTY, MCA 3164
★	50	12	FOREVER—John Conlee, MCA 3174
	40	45	3 THE BEST OF THE STATLER BROTHERS, Mercury SRM1-1037
	41	42	44 NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
	42	44	4 MY VERY SPECIAL GUESTS—George Jones, Epic JE 35544
	43	49	5 SIMPLE LITTLE WORDS—Cristy Lane, United Artists UALA 978-H
	44	NEW ENTRY	SPECIAL DELIVERY—Dottie West, United Artists LT 1000
	45	46	24 THE TWO AND ONLY—Bellamy Brothers, Warner/Curb BSK-3347
	46	48	17 A RUSTY OLD HALO—Hoyt Axton, Jeremiah JH5000
	47	NEW ENTRY	HEART OF THE MATTER—The Kendalls, Ovation OV 1746
	48	29	17 SHOT THROUGH THE HEART—Jennifer Warnes, Arista AB 4217
	49	40	10 DON'T LET ME CROSS OVER—Jim Reeves, RCA AHL1-3454
	50	47	3 ME AND PEPPER—Mel Tillis, Elektra 6E-236

Texans Shaping Up TV Pilot Show

NASHVILLE—MDJ Productions of Dallas is developing a television pilot tentatively titled "Saturday Night In Dallas." The show, which will be filmed on location, stars veteran actors Slim Pickens and Sheb Wooley, and will also feature Terry McMillan.

The show was developed by Roger Galloway. Galloway has two country music specials which will air during 1980, "Trucking In Nashville" and "The Great Ladies Of Country."

A MESSAGE TO KHOMEINI



KHOMEINI, YOU OI' MEANIE

"A MESSAGE TO KHOMEINI"

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Produced by: Kenny Wallis Publishing Co.: This Side Up
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Newsbreaks

• **EL PASO**—While performing here recently, Waylon Jennings invited KHEY-AM program director Ray Potter backstage after the show, at which time the RCA artist presented Potter with a platinum record thanking him for his support of "Waylon's Greatest Hits."

• **NASHVILLE**—Tom T. Hall has been turning up on television lately, having guested on the Johnny Cash Christmas Special on CBS and the PBS-TV "Bluegrass Spectacular" special. Upcoming for Hall is an appearance in "Skinflint: A Country Christmas Carol" for NBC. The

show is loosely based on Dickens' "A Christmas Carol."

• **LOS ANGELES**—Eddie Rabbitt sent cases of Jameson's Irish Whiskey to NBC-TV executives hoping to sway them toward airing his first tv special on St. Patrick's Day, since Rabbitt is a first generation Irish-American. If that doesn't work, Rabbitt plans to cater their programming meetings with corned beef and cabbage. "And if that doesn't work," says Rabbitt, "I know a gang of leprechauns back in my hometown of Brooklyn who could punch out their knee-caps." Rab-

bitt's special features appearances by Emmylou Harris, Stockard Channing, Jerry Lee Lewis and Henny Youngman.

• **LONDON**—Boxcar Willie, a Texan hobo character who has built a big following among U.K. country enthusiasts over the past few years, scored a double triumph in the 10th annual Country Music Assn. (Great Britain) Awards. Willie was named international artist of the year, and his album "Daddy Was A Railroad Man" was voted top album of the year.

SELECT 18 KEY CITIES

Kool Country Fest Expanding In 1980

By KIP KIRBY

NASHVILLE—Buoyed by the initial impact and success of its first two Kool Country On Tour festivals, the Brown & Williamson Tobacco Co. is preparing its third annual Kool Country series, coupled with major expansions for this year's series.

At a special industry press conference in Nashville hosted by Brown

& Williamson, the company unveiled its new tandem partnership with the Tulsa-based Jim Halsey Co. for exclusive booking and coordination of the 1980 Kool Country On Tour Program.

Also it was announced that for the first time this year, the tour is scheduled to encompass a total of 18 cities nationwide, concluding with double country music festival extravaganzas in Tulsa.

The 1980 Kool Country On Tour will feature headlining combinations of Johnny Rodriguez, Mel Tillis, Tammy Wynette, the Oak Ridge Boys, Michael Murphey, Margo Smith and Freddy Fender. The tour kicks off March 14 in Valley Forge, Pa., and ends May 11 in Kansas City.

Then, following this, the Kool Country Fest will make its debut in Tulsa May 16-17, presenting approximately 16 of country music's top acts for two separate performances at the downtown Tulsa Assembly Center.

This two-day event, formerly billed under the title of Tulsa International Music Festival, has been redesigned as part of the brand new Tulsa International Mayfest week-long celebration which the Halsey Co. is cosponsoring.

Already slated to appear at the Kool Country Fest are Joe Stampley, Rex Allen Jr., Roy Clark, Jody Miller, Jana Jae, George Lindsey, Minnie Pearl, Hank Thompson, Gatemouth Brown and the full cast of the Kool Country On Tour Show.

Representatives from Brown & Williamson and the Halsey Co. flew into Nashville Dec. 6 to spotlight their new joint association for this project, taking the stage against a special glitter-encrusted replica of a touring bus emblazoned with the Kool Country logo. This backdrop is being used for set design on all 1980 Kool tour dates in this series.

Comments Kool Country On Tour producer George Wein: "We started with concerts in three cities in 1978. Now, in 1980, more than 80,000 fans on our itinerary will enjoy them."

Nashville Scene

• Continued from page 60

formed at a new club in Nashville called J. Austin's recently, even they didn't expect Dickey Betts and Bonnie Bramlett to show up and guest-set for an impromptu hour of music but that's what happened, and—needless to say—the surprised crowd went wild.

Expect sales on Willie Nelson to skyrocket even more as "The Electric Horseman" soundtrack from the film is released this month. Also expect sales of western wear—cowboy boots, belt buckles, stetsons—to leapfrog as the rest of the nation catches onto country gear in a big way. (CBS Records, in conjunction with Columbia and Universal Pictures, hosted a private preview screening in Nashville for "The Electric Horseman." Approximately 200 industry members attended.) . . . A real cowboy-singer, Chris LeDoux, is back in town recording his next album of western tunes for Lucky Man Music.

Now that her infant daughter is old enough to spare her famous mom from time to time, Emmylou Harris is active musically again. Following a week at the Palomino Club in L.A., Harris flies to Amsterdam to tape a tv show there titled "ShowBizKwiz." She's also wrapped up her appearance on the upcoming Eddie Rabbitt special.

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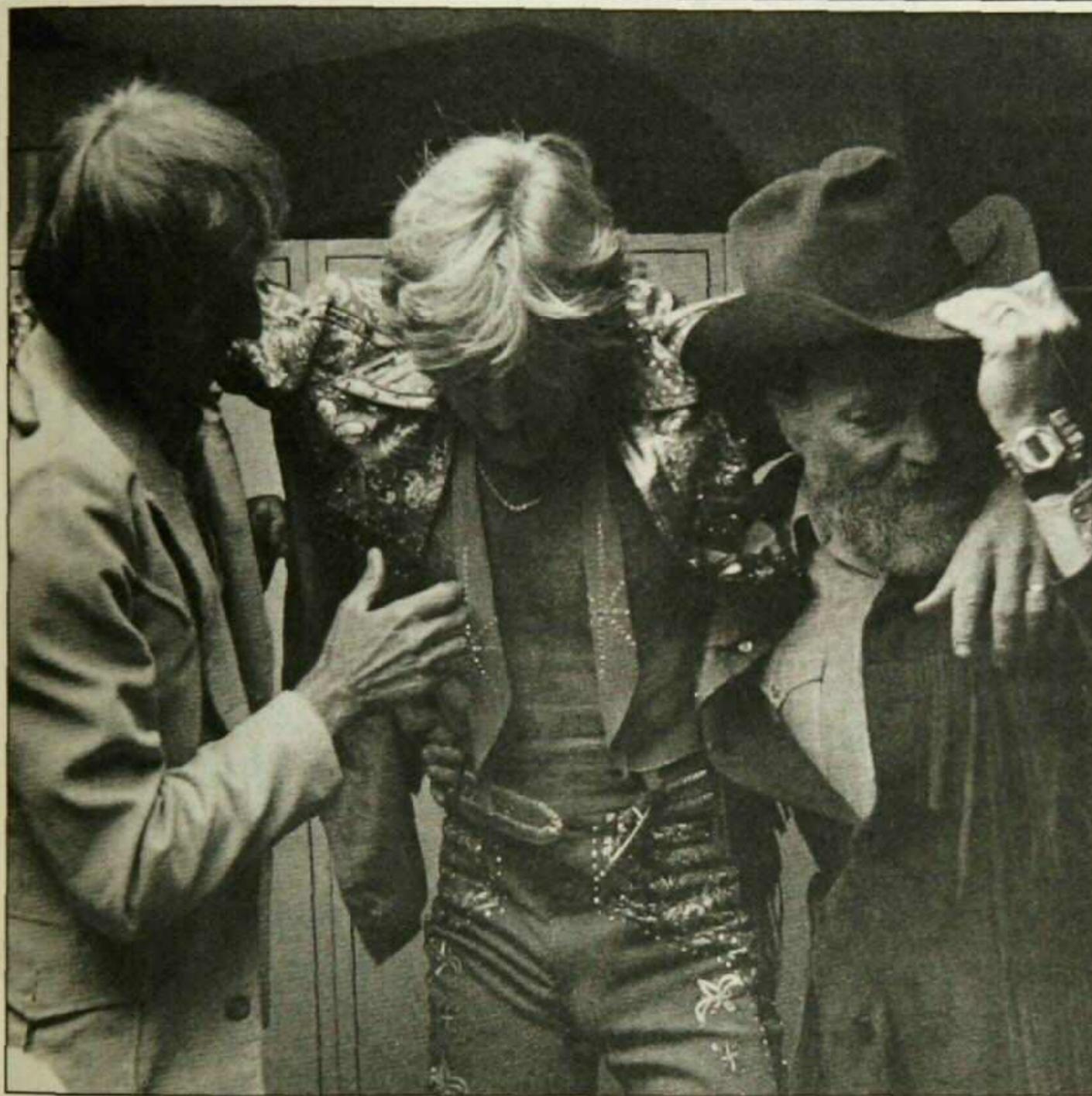
There were a lot of big winners at this year's Country Music Awards. Kenny Rogers, Dottie West, Charlie Daniels, Barbara Mandrell, The Statler Brothers and more. But the biggest winner of all was Scotch Recording Tape. Nine out of eleven awards originated on Scotch. So to those winners and all the others who strive for excellence, we offer our thanks and our congratulations.



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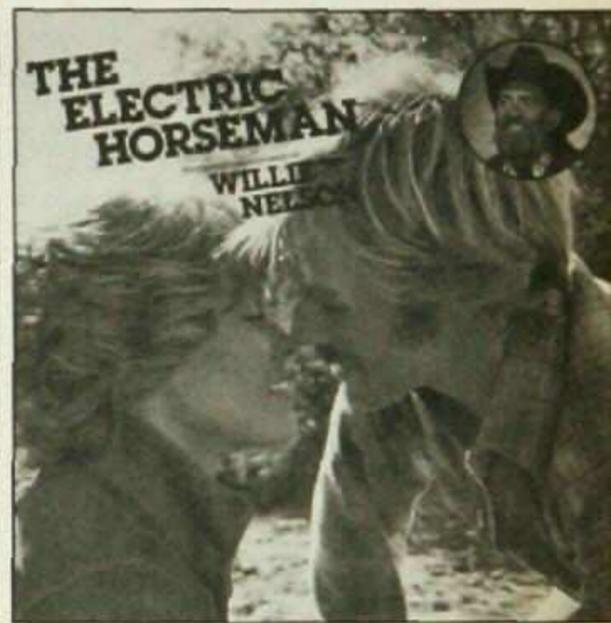
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Parallel Imports: Accuse Labels Of Double Standards

Sister Cos. Hurt Each Other's \$

• Continued from page 5

And Leo Wernli, head of Inter-Transit, an import and rackjobbing company in Basle, Switzerland, says: "Record companies are quick to blame importers when they fail to achieve sufficient sales to satisfy their licensors. They have even resorted to sending circulars to dealers warning that certain importers are supplying bootleg product—even though they know the product is quite legitimate.

"But a lot of the time, they have only themselves to blame for not getting new releases onto the market fast enough."

Wilfried Jung, EMI's director for Central Europe, agrees that the record industry has to take its share of the blame for the parallel import problem, currently assuming alarming proportions in Europe. "Within one multinational company, it is possible to coordinate deletions internationally and to have an internal pricing structure for exported product; but when it comes to third party repertoire, there is not much we can do," he says.

Europe, especially West Germany, has been a victim of parallel imports for years, but the problem has become acutely exacerbated by the mountain of overstocks in the U.S., resulting from calamitously misguided optimism about the sales potential of an immense range of product.

There are two salient categories of direct imports: hot current product on one hand, and cutouts and overstocks on the other.

Says Jung: "While nobody likes to see millions of deletions dumped on the European market, this traffic is much less horrifying than the trade in current product. It has been estimated in Germany that direct imports account for 20% of the market. But I would say, where some current hot product is concerned, the figure is more like 50%.

"EMI in Holland tells me that the market for the latest Stevie Wonder release, 'Journey Through The Secret Life Of Plants,' is dead because importers have claimed 90% of the sales. In Germany, we cannot possibly reduce our wholesale price below DM 12 (\$6.90) because of the royalty commitment we have. But importers can obtain the album for DM 7.50 (\$4)."

Certainly the traffic in current repertoire is the most disturbing aspect of the parallel import problem as far as record companies are concerned, but they can hardly be jubilant about the avalanche of schlock product which is polluting the European marketplace.

Even if the cutouts don't compete with the domestic output of European record companies—and many of them do because they are items deleted in the U.S. but still current in Europe—they tend to devalue the phonograph record and clutter sales outlets.

The dimensions of the cutout traffic are not easy to assess with any accuracy. What is certain, however, is that imports of overstocks are currently pouring into Europe on a huge scale.

On Oct. 11, the International Herald Tribune, published in Paris, carried the following small advertisement:

"Phonograph records available. Major U.S. company has over five million brand new phonograph records for sale or barter. All 12-inch

long playing records with four color jackets. Major artists and labels. All less than two years old. Tapes and cassettes available as well. Will sell or trade for other products. Priced for quick sale. Write Box No. . . ."

More recently, Rudi Baer, who runs the Inter Discount chain of 50 photographic and electrical goods shops from headquarters in Berne, Switzerland, acquired three million U.S. albums and one million cassettes—an amount equal to one-fifth of Switzerland's annual unit turnover in sound carriers—at the derisory landed price of 35 cents per album.

'Export depts. of certain labels are actively seeking foreign outlets for their product'

Baer told Billboard: "I had a photographic and electrical goods shop in Miami which went into liquidation, and I exchanged the stock for records and cassettes. I have been marketing the albums in Switzerland in batches of 50 at 99 Swiss francs per batch (or \$1.25 per LP). I plan to sell 200,000 or 300,000 in Switzerland. The rest will be re-exported."

Needless to say, German record companies are keeping a sharp eye open for the appearance of this product in German record stores. Says Wilfried Jung, "We have alerted GEMA, the German performing and mechanical right society, and as soon as any of this product shows up, GEMA will be claiming a mechanical right of DM 1.25 per record."

One reason why so much product comes into Europe through Switzerland is that, hitherto, the Swiss mechanical right society has adopted a laissez-faire attitude as far as imported records are concerned. However, when Mechanlizenz learned of the size of Baer's consignment, they immediately requested payment of a mechanical royalty of 84 Swiss centimes per piece—a total of 2.52 million Swiss francs (\$1.58 million). Baer is contesting the matter, pointing out that mechanicals have already been paid in the U.S. by the manufacturing record companies.

The Baer consignment came from the Richard Kastner Co. Inc., a promotional merchandise company in Philadelphia. Kastner claims to be shipping upwards of 20 million pieces a year, supplying 40 to 50 importers. He says he deals with all the American majors. "It is an expanding business, and there is a good demand for this product," he says.

Most of the product in the Baer consignment is RCA repertoire, but also represented are Motown, Casablanca, Capitol, MCA, K-tel and Ronco. Artists include Wilson Pickett, Curtis Mayfield, the Guess Who, Joe Simon, Buddy Miles, Lionel Hampton and a number of country acts.

Most importers talked to claimed that record companies could easily exert stricter control over the distribution of their product, and even Wilfried Jung admitted that it was often a case of record companies turning a blind eye to the massive traffic in exports from low-cost countries.

Mikulski of Pop Import goes even further, and claims that the export

departments of certain record companies actively seek foreign outlets for their product even when these outlets are in competition with their own licensees and affiliates.

"I have copies of invoices dated Sept. 16, 1976, from Phonodisc, Vienna, to the Vistula Export/Import Co. in London (now no longer in business) in respect of Abba and Status Quo albums. And Polygram in Montreal is offering importers Bee Gees albums for \$4.50 (Canadian). They are even exporting albums by German artists, including James Last," he claims.

Mikulski argues that the actions being brought against importers amount to restriction of trade. "In a free market, importers should be free to compete with record companies. Record companies are not, after all, the producers of the repertoire—merely the distributors, like ourselves.

"If I can get a Pink Floyd album from the States for \$6.50 and the best price EMI Electrola can offer me is \$8.80, why should I not be free to buy at the cheaper price?"

Mikulski, whose business turns over 1.5 million records and DM 50 million (\$28.7 million) annually, obtains most of his product currently from Israel, the U.S., Canada and certain EEC countries. He pays the required duty on imported records, and also pays GEMA the mechanical royalty differential.

To record company claims that by selling product cheaply, importers erode artists' royalties, Mikulski argues that the competitive prices of importers result in bigger overall sales and the artists therefore benefit.

In the course of this reporter's interview with Mikulski, he alleged that at least one record company in Britain was actively promoting exports of its own product to importers in Germany, thus deliberately competing with its own licensee. Upon checking, this story was found to be correct.

As a result of information provided by Mikulski, this reporter talked to Leo Wernli, who runs Inter Transit, an import/export business in Basle, Switzerland. Wernli, who says cheerfully that he is regarded by record companies as the black sheep of Switzerland, confirmed the accu-

Blind Eye Turned To Exports?

racy of Mikulski's charge and named the company.

"This is the way it works," he said. "The U.K. record company advises me that there is an importer in Germany who is anxious to obtain 1,000 copies of a certain album.

"The record company then consigns the albums to a shipper and is invoiced by the shipper. I then contact the shipper and instruct him where to dispatch the consignment. The shipper then invoices me and I invoice the importers. Most of the record manufacturers know perfectly well what is going on, but as long as they don't have to invoice the importer directly, they are quite happy to compete with their own licensees."

Wernli claims he has a letter from Mechanlizenz advising him that he's not required to pay mechanical royalties on imported product if mechanicals have already been paid in the country of origin.

Wernli roundly condemns certain record companies for their two-faced attitude to imports, and asserts that certain firms have been guilty of practices which are, to say the least, highly unethical.

"The affiliate of an American multinational in France was doing a very good export trade to West Germany, but it received a complaint from the group's German affiliate. The French company was asked by the head office to stop shipping product into West Germany.

"The next thing that happened was that I got a call from its French company asking me to import albums from its German affiliate and to ship them to a certain retail shop in Paris.

"This I did, and some days later a representative from the French company went into the shop, bought a few of the albums and then sent them to the U.S. head office to show that the German affiliate was also exporting product into the territories of its sister companies."

(Continued on page 72)

Pickwick Exec: Challenge GEMA 'Differential' Rate

LONDON—The practice of GEMA, the German performing and mechanical right society, of demanding a "differential" mechanical on imported records so that its members can recoup the balance between the mechanical right paid in the country of origin and the statutory 8% of retail price provided for in the BIEM agreement is being challenged by Monty Lewis, head of Pickwick Records U.K.

Claiming that GEMA's practice is a violation of Articles 85 and 86 of the Treaty of Rome, Pickwick has referred the matter to the European Economic Community Commission.

In a statement issued this week, Lewis said the complaint was made to the ECC Commission earlier this year, "when it was discovered that GEMA was attempting to obtain a second copyright royalty from Pickwick's German customers, even though Pickwick had already paid the U.K. royalty on the records concerned."

The statement continues, "So far, the Commission has stated that, once a royalty in respect of copyright has been paid in one member country of the EEC, that exhausts the copyright for the whole of the EEC and no state or court may put obstacles in the way of the free importation of such records in other EEC countries.

"The Commission is also studying the question of whether or not GEMA has infringed Articles 85 and 86 of the Treaty of Rome by the levy of a further royalty, or indeed by the charge in Germany of an 8% royalty and a minimum of 80 pfennigs as such. The position is such that the Commission is still awaiting GEMA's reply to certain factual questions."

GEMA claims to have the authority of the EEC Commission to collect the royalty differential, but the matter has not so far been tested in the European court.

Whatever the outcome of the case, it will have no effect on GEMA's collecting the differential on product imported from countries outside the EEC.

Scientific Piracy Proof Asked In Singapore Suit

By PETER ONG

SINGAPORE—What kind of proof is necessary to determine whether a cassette is a pirate copy?

This was the poser set before the Chief Justice in the High Court here Nov. 28 during an appeal hearing involving EMI (Singapore), Chiang Huat Co. and Life Records, and the owner of a retail music outlet, Lok Shoon Shing.

Lok, of the Corina Music Center, was fined \$900 U.S. by a magistrate last June on six summons charges under the Copyright (Gramophone Records & Broadcasting) Act.

He was found guilty of having for sale five cassettes each of recordings by local star Tracy Huang, Hong Kong artists Teresa Carpio, Frances Yip and Emilia Contessa, and Paul Anka and Olivia Newton-John. Copyright of these recordings is held by EMI, Chiang Huat and Life.

But, he said, the prosecution had failed to show that each and every song was exactly reproduced on the tapes. He said the prosecution must prove that the cassettes reproduced the same sounds, and to do this, it must have some sort of scientific and evidential proof.

He said there was no evidence, scientific or evidential, to establish the similarity of sounds in the originals and the allegedly pirated cassettes.

The prosecution argued that its witnesses had testified that the cassettes were identical to the original record.

However, the chief justice, Mr. Wee Chong Jin, said it was not enough to just listen to the cassettes and the records, and then judge that the tapes were an exact replica. He reserved his judgement at the end of the hearing.

The case illustrates the unusual arguments being employed in countries where the music market is relatively undeveloped by Western industry (and legal) standards.

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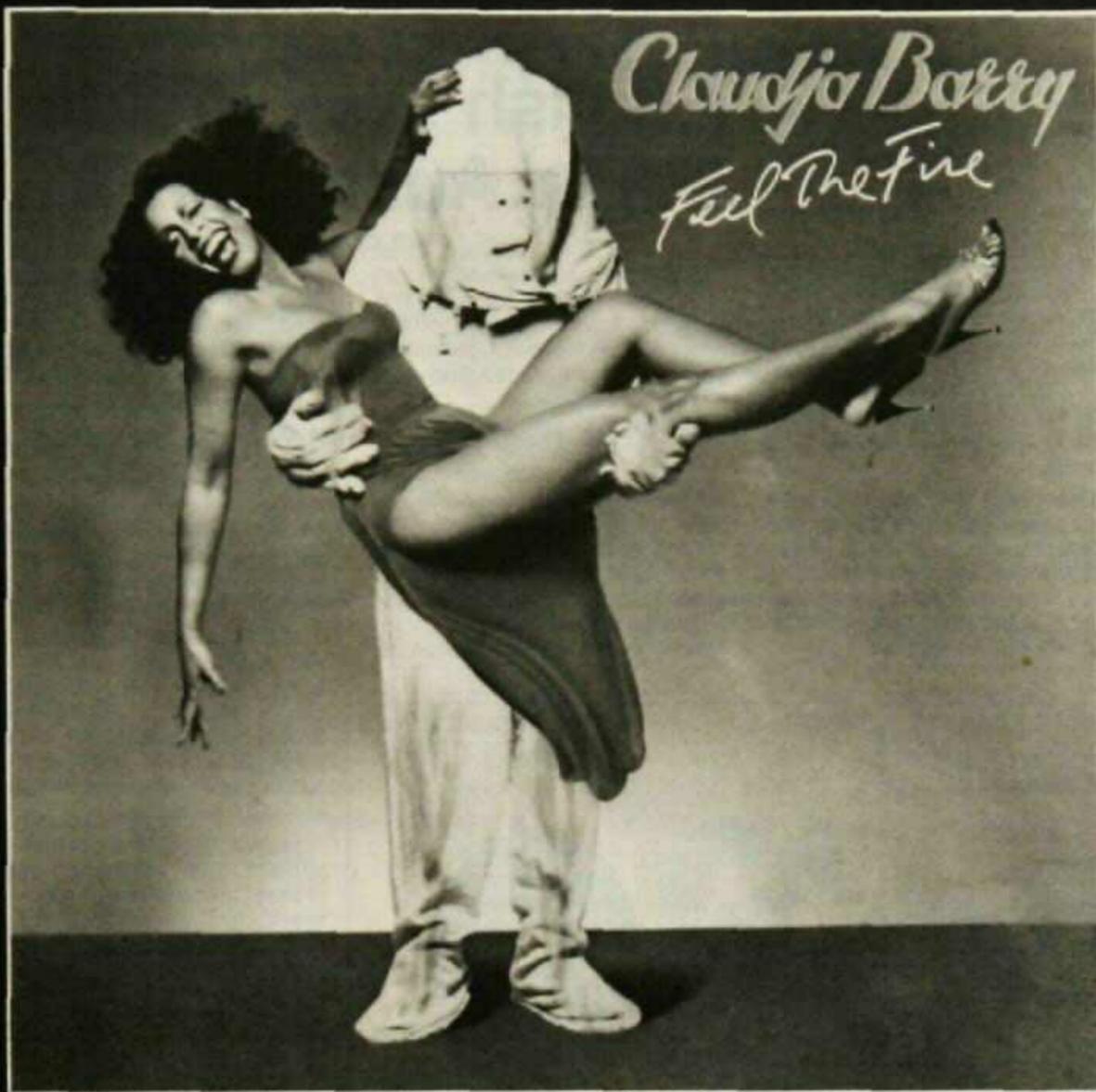
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"THE SWEET TASTE OF MUSIC"

Argentina Triumphs At Caracas Contest

CARACAS—Winner of the eighth Festival OTI (Organization of Ibero-American Television) here Dec. 8 was Daniel Riobolos, representing Argentina, with the song "Cuenta conmigo" (Count on me) written by Chico Novarro and Raul Parentella, with arrangement by Oscar Cardoso.

Riobolos records for RCA Argentina, and his triumphant entry is expected to become a hit in Ibero-America, i.e. Latin American markets and Spain and Portugal. The 1978 winning entry, by Denise de Kalafe from Brazil, reportedly sold more than 100,000 copies. De Kalafe records for Ariola.

Festival OTI is carried by all Ibero-American tv stations, including the Spanish Network in the U.S.

The contest was broadcast live, with a total audience estimated at 300 million people. Presiding over the occasion was Venezuelan president, Luis Herrera Campins.

Participants must compete in their own countries first, and the song and performer who wins locally goes on to the finals. And though it's a song contest, the singer's performance counts for much with the judging panel, whose members are named by local radio stations. They can vote for any country but their own.

The jury of each nation has 15 points to be shared among the contest participants, with a five-point maximum per performer/song. Voting is done by long-distance telephone, and in case of technical problems, there's an alternate jury on the scene.

Riobolos had a 10-point lead over the runner-up, Delia from Venezuela, who performed "Cuando Era Niño" (When I was a child), written by Jose "Pollo" Sifontes. In third place was Jose Cid from Portugal, with "Ma Cabana Junto Ali Praia" (Our cabin on the beach), self-penned.

Fourth and fifth places went to Rosa Maria Lobo from Spain, and Ednita Nazario from Puerto Rico. The U.S. representative, Mario Alberto Milar, was eighth, tying with Don Romano from Dutch Antilles and Miltonho from Brazil.



Billboard photo by Bob King

IN GRATITUDE—Dave Edmunds' Rockpile performs a special "thank you" concert for Sydney media folk, at the close of the British group's successful Australian tour. The occasion was a barbecue reception at the beachside Bondi Pavilion where Edmunds, Nick Lowe and the band offered an hour of rock'n'roll at the base of a natural amphitheatre.

English Disk Yields Major Australian \$

By GLENN BAKER

SYDNEY—Australian actor/singer Jon English has generated more than \$1 million (\$900,000 U.S.) in retail business here with his two-disk package, "English History," on Polydor.

Polygram claims this has been achieved with sales of more than 100,000 units at \$9.99 each, representing one of the largest dollar volume totals for an Australian-recorded album. It's also the largest-selling local two-disk set, says Polygram.

English is a unique figure in Australian entertainment. Though he

continues to proclaim himself as "a singer who acts, not an actor who sings," his considerable mainstream popularity is directly attributable to his acclaimed screen performances.

Originally coming to prominence in the Sydney stage cast of "Superstar" in the early '70s, English shone brightly in the role of Jonathan Garrett in the television series, "Against The Wind," described as an Australian version of roots. This series has been sold throughout the world, and will soon premiere in the U.S.

A close friend of Helen Reddy and her husband/manager, Jeff Wald, English is shortly to appear in "Snow Blind," a film featuring Wald's act, Chicago. To coincide with the release, Polygram will mount a major American promotion campaign for the singer.

English's five albums, which contributed to the content of "English History," are primarily comprised of tough, hard-edged rock, for the singer has refused to be swayed by the broad nature of his audience.

BRITAIN, THEN THE WORLD?

WEA Thrusts Into Tape 'Books' Market

• Continued from page 49

we're putting heavy money into our merchandising campaign.

"The level of access for this kind of product is tremendous, considering the percentage of households with cassette players. It's an obvious expanding market. And many people in the industry have been waiting for a major to get into the cassette-only field this way.

"People read a hardrock book once, maybe twice. But having the author himself reading the story adds a whole new dimension and people will surely build up a library of sounds. It's like the friendly disk jockey on radio—he's switched on to have another voice there in the kitchen area.

"Purchasers can switch off any time they like, and go back to the story later. Book publishers are interested in anything that stimulates sales. This won't break people's habit of reading but, for instance, car drivers will find they are able to 'read' books that otherwise they'd not get round to."

Of the first batch, WEA has world rights to all but the Blyton product, and the two "Famous Five" stories on that package are already selling

Rocking Into The '80s Via CBC Campaign

By DANIELE CAROLI

MILAN—CBS is bannering an unusually heavy campaign, "From Rock To Rock," in Italy, boosting the music as a major dance and teenage trend again, and aimed at implanting strong CBS-equals-rock links in the consumer consciousness.

First phase of what's expected to be a long-term promotion has involved the national radio and television network, RAI, as well as local broadcast outlets, and trade and consumer periodicals. Plan is to establish wider acceptance for acts like Toto, Boston and Kansas, already popular here, and to break previous unknowns, like Cheap Trick and Molly Hatchet.

Posters, stickers and in-store merchandising are components, plus a special compilation double album and a 16-page color booklet.

First weeks of the drive have concentrated on catalog product by the established names noted above, and Aerosmith, Meat Loaf, Blue Oyster Cult, Ted Nugent and others. A further stage will involve latest release by these acts and more.

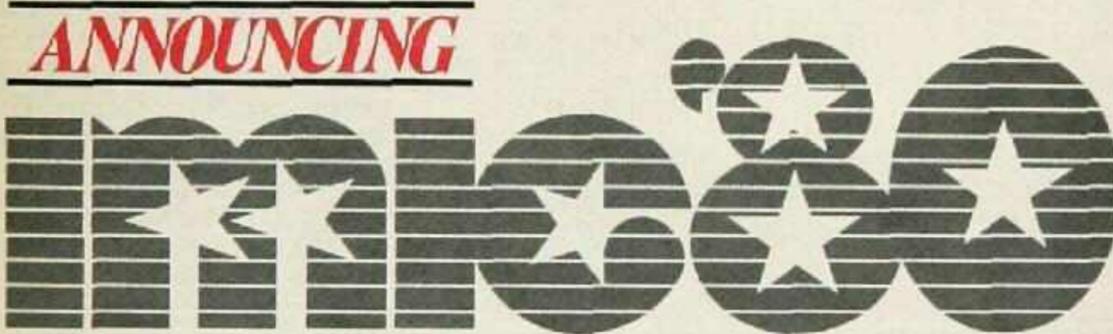
While live shows and promotional visits by CBS rock acts are promised for 1980, free trips to see some of the artists in concert are being offered now to listeners and disk jockeys supporting the "From Rock To Rock" campaign.

Fabrizio Intra, CBS Dischi product manager, says: "This whole idea originated at the CBS Convention in Los Angeles in 1978. Some of the acts involved appeared live there, or at least had new records on show.

"The range of talent fascinated us in Italy, but despite our interest, we had to wait until the right time for this kind of music to be acceptable within the Italian market. Then, last

(Continued on page 70)

DECEMBER 22, 1979, BILLBOARD



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Decca Defers To Chrysalis

LONDON—Decca Records here has withdrawn its controversial single, "Little GTO," following threats of legal action by Chrysalis Records (Billboard, Dec. 8, 1979).

Label information gives the performing group as the New York Blondes, but, in fact, the lineup includes members of Blondie, notably Debbie Harry.

Legal proceedings have started in the U.S. by Chrysalis against Hollywood-based Deep Sleep Productions. Chrysalis explained that it had been agreed that members of Blondie could play and sing on a recording by deejay Rodney Biggenheimer, with Debbie Harry later singing through the track on the under-

standing that her voice would be wiped once Biggenheimer had studied her performance.

Subsequent promotion material in the U.K. included a sketch of a blonde girl looking similar to Harry.

Now a Decca statement explains: "We released the single in all good faith as part of a licensing deal we have the Bomp Records in the U.S. The 45 seemed set for success in the U.K., and we did have express warranties from Bomp that the company had full consent from Chrysalis for its release.

"Now it seems Bomp has been persuaded otherwise, and we have no option but to withdraw the record."

UNKNOWN AT HOME

British Group May Strike Soviet Gold

• Continued from page 7

sia, mostly with lesser-known artists. The Gold package also included Australian trumpeter Greg Bonham and a two-girl vocal team Lips, now signed to Pye Records in the U.K. The trek took in 75 concerts in seven weeks.

The resultant album, recorded in Moscow's Rossya Theatre, has also been split into a single and an EP release in Russia.

Laudan says that Gold was recommended to him as a potential "draw" within the Russian marketplace. "I found them a professional band, intelligent and no trouble-makers."

In Russia, the group played mostly old Beatles' numbers, some of their own compositions and one of their biggest successes was an updated version of "Sabre Dance."

Laudan says he is currently "inching up the Iron Curtain" for pop acts. His previous tours have featured Peter Gordeno, folk singer/television personality Isla St. Clair, and the groups Marmalade, Love Affair and Tremeloes, plus artists like Wilma Reading and Robert Young, who have made records as solo singers but with comparatively little sales success in the U.K.

Logo: No Sale

LONDON—Publishing firm Marshall Cavendish has denied rumors here that its record operation, Logo is being sold.

A proposed deal with RCA, which handles the label's pressing and distribution, apparently fell through at the last minute recently. The company has been cutting back on staff, and a move is planned into more modest London offices than its current HQ.

Logo Records' sales this year have been disappointing, although it is currently represented in the U.K. top 10 with a single by the Tourists, "I Only Want To Be With You."

Legal Conference

NEW YORK—Attorneys from the U.S., Britain, Brazil, Canada, Italy, Germany, France, Japan, Switzerland and the Netherlands will make presentations at the international lawyers' meeting at MIDEM, Jan. 18. Venue is Cannes' Salle Miramar.

International

Confab Agrees Home Taping Tax Governments Should Legislate To Compensate \$ Loss

By ROBERT ROTH

NEW YORK—Governments should consider laws to compensate copyright owners for revenues lost through home taping, such compensation to come via levies on blank tape or tape recorders.

This view has numerous proponents throughout the international record industry, but it's also supported by the Rome Convention's intergovernmental committee, which met recently in Paris under the joint sponsorship of UNESCO, the World Intellectual Property Organization and the International Labor Organization.

The draft report of the conference session on the legalities of videotapes and videodisks endorsed its subcommittee's view that member nations should consider compensating copyright holders for the growing practice of home dubbing.

The committee continued its discussion of a year ago (Billboard, Sept. 23, 1978) of the Austrian draft legislation still pending, which calls for a 10% blank tape levy.

It also heard Erich Schulze, German law professor and president of that country's mechanical and performing right society, GEMA, underscore the problems of compensatory levies in a paper entitled "Right of remuneration in respect of reproduction for personal use."

Schulze traced the history of Article 53 of the German Copyright Act from prior to its enactment in September, 1965, to the present, and observed that, "taken as a whole, the remuneration is no longer appropriate to present circumstances."

The professor claimed the problem resulted from the discussions of the legal committee of the Bundestag during which an average price of DM 300 (now equal to about \$174) was assumed for tape recorders, with a 5% levy yielding DM 15 (now \$8.70) per machine.

Fourteen years ago, the committee noted that the DM 15 fee per machine was "far less than the DM 12 annual fee for use at present claimed by authors and already recognized as justified by a court in one specific case."

Today, this remuneration is no longer equitable according to Schulze, since, "Because of the reduced prices of cassettes and radio

recorders, the author now receives virtually only DM 4.50 (\$2.61) per machine."

To make matters worse, the lawyer noted that, "The sale of recorders is static, whereas blank cassettes are flooding onto the market in increasing numbers: turnover in this sector is estimated at 100 million."

Schulze's authority is backed not only by his leadership of GEMA, representing composers, authors and publishers, but by his stewardship of the Central Body For Private Re-recording Rights (ZPU), the three-member body which collects and distributes the hardware levy.

Other members of ZPU are GVL (society for the Collection of Related Rights) which represents performers and record companies, and WORT, which represents print authors.

GEMA gets a commission for administering the group, which has the sole right to collect the levy from recorder manufacturers and importers.

Since Jan. 1, 1977, GEMA and GVL each get 42% of the net funds with the remaining 16% going to WORT.

Schulze had suggestions for getting more money to his clients. "It would perhaps be desirable to con-

sider" a blank tape levy. "But, if this idea is rejected, the fee to be charged on each recording device will have to be so high as to be prohibitive."

The catch is that the committee rejected a blank tape levy in 1965 because it felt that "Such a fee does not seem necessary for the purpose of copyright protection," and because there was no way to tell whether blank tape was used for dictating machines (exempt from the hardware levy) or for recording copyrighted works.

"This argument is no longer valid today," the administrator emphasized. "It has been estimated that 65 per cent of blank cassettes are used to re-record radio broadcasts," so "their inclusion in the fee-paying sector would thus seem to be fully justifiable."

What Schulze wants is a revision of Article 53 to provide for unspecified "equitable remuneration" to be collected from manufacturers not only of hardware but also of "sound or visual records suitable for making such reproductions."

Schulze says the percentage could be negotiated by the collecting societies, or, failing agreement, by an arbitration committee of the German Patents Office.

Union Drive Over Pub Rates

By NICK ROBERTSHAW

LONDON — The Musicians' Union here plans action to win a better deal for acts appearing in the many hundreds of British pubs that feature live music one or more nights a week.

Such action will likely take the same form as the MU's recent campaign on club rates, where strategy was to focus on a handful of prime London venues—the Marquee, the Music Machine, and Upstairs At Ronnie's—in the hope of establishing successful precedents for improved pay.

The situation is complicated by the pressure of bands seeking work, an inversion of the usual laws of supply and demand. In a newsletter on the pub issue, the Union says: "Musicians, unlike many other workers, want to work. The desire to play sometimes overpowers other

considerations such as requiring a decent fee. This desire is often ruthlessly exploited in the pub world. The Union must try to persuade players not to cooperate in their own rip-off."

Furthermore, the pubs themselves vary considerably in size and capacity to pay. Unlike clubs, their primary business is to sell drink, and the Union is conscious of the need to tread carefully the line between action so mild as to be ineffective or so strong as to deter pubs from live music altogether.

For this reason, no blanket rate is envisaged, though the basic principle established during the club campaign is that no musician should work for less than \$20, the current official minimum Dance Rate.

Where possible, approaches will be made direct to breweries operating entertainment policies in their pubs. Instances are known of breweries making sizeable live music allowances which are promptly pocketed by landlords.

The MU is also hoping to exploit the position of pubs that do not adhere strictly to music licensing codes. Some, for instance, charge admission on music nights even to drinking customers.

Over the Christmas period, two or three London pubs will be singled out and approached for meetings. If they prove unamenable, says the MU, then an official dispute may be declared.

Since virtually all name bands and more than 50% of unknown acts are MU members, its action packs a powerful punch. However, Mike Evans and Maurice Jennings, organizers of the campaign, are aware of the considerable difficulties that accompany any attempt to bring order out of the present chaos on the pub and club gig scene.

Ever since the threat of boycott brought agreement with the Marquee club, for instance, the Union has found groups having deductions made from their minimum fee for the use of house PA and lights, and even for playing overtime.

CBS Italy Rocks Into the '80s

• Continued from page 68

summer, we developed a large-scale marketing plan involving several promotional channels.

"We opted for a unifying logo, designed by Cesare Monti, and the slogan 'From Rock To Rock,' which enabled us to use various styles and eras of rock music in the campaign. But at first we concentrated on the younger artists, giving emphasis to new acts like Cheap Trick and Molly Hatchet, alongside the Nugents and Meat Loaf."

Luciano Giacotto, head of the CBS Dischi press office, says market research in retail outlets in Milan and Rome helped convince the company the basic demand for rock.

CBS put together a film of some of its acts, including Meat Loaf, Kansas, Toto, Cheap Trick, Journey and Ted Nugent, and this was unveiled to the press in Milan and Rome, then distributed to local television stations.

Now more films, of individual acts, are being circulated, and the RAI-TV program "Disco Ring" has worked energetically with the cam-

aign. As interest grew, even the huge-circulation television magazine "Sorrisi E Canzoni" started running major features on the likes of Peter Frampton, Supertramp and ELO.

Giacotto notes another spin-off gain. "The attitude towards Italy of foreign artists is changing. They realise something new is happening here."

"Supertramp, during its recent European tour, was ready to change the schedule to include Italian dates, though a series of coincidences preventing this going through" (CBS distributes A&M here, to which Supertramp is signed).

Ettore Olivelli, CBS marketing services manager, looks forward eagerly to phase two, with its emphasis on new product. Part of it is a re-release of Janis Joplin's "In Concert," "Greatest Hits" and "Original Soundtrack," linked with the late rock artist's Jan. 19 birthdate—and, says Olivelli: "Also to stress that women also create rock we'll run heavy promotion on product by such as Ellen Foley and Heart"

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As of 12/15/79
SINGLES

This Week	Last Week	Title	Artist
1	2	ANOTHER BRICK IN THE WALL, Pt. 2	Pink Floyd, Harvest
2	1	WALKING ON THE MOON	Police, A&M
3	12	RAPPER'S DELIGHT	Sugarhill Gang, Sugarhill
4	6	I ONLY WANT TO BE WITH YOU	Tourists, Logo
5	3	NO MORE TEARS	Donna Summer & Barbra Streisand, Casablanca/CBS
6	5	QUE SERA MI VIDA	Gibson Brothers, Island
7	22	OFF THE WALL	Michael Jackson, Epic
8	4	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN	Dr. Hook, Capitol
9	10	ONE STEP BEYOND	Madness, 2-Tone
10	26	MY SIMPLE HEART	Three Degrees, Arista
11	9	CONFUSION / LAST TRAIN TO LONDON	Electric Light Orchestra, Jet
12	7	CRAZY LITTLE THING CALLED LOVE	Queen, EMI
13	16	UNION CITY BLUE	Blondie, Chrysalis
14	14	NIGHTS IN WHITE SATIN	Moody Blues, Deram
15	8	COMPLEX	Gary Numan, Beggars Banquet
16	15	DIAMOND SMILES	Boontown Rats, Ensign
17	11	STILL	Commodores, Motown
18	30	LIVING ON AN ISLAND	Status Quo, Vertigo
19	21	ROCKABILLY REBEL	Matchbox, Magnet
20	31	WONDERFUL CHRISTMASTIME	Paul McCartney, Parlophone
21	NEW	I HAVE A DREAM	Abba, Epic
22	17	IT'S A DISCO NIGHT (ROCK DON'T STOP)	Isley Brothers, Epic
23	NEW	JOHN I'M ONLY DANCING	David Bowie, RCA
24	29	IS IT LOVE YOU'RE AFTER	Rose Royce, Whitfield
25	24	SARAH	Thin Lizzy, Vertigo
26	NEW	DAYTRIP TO BANGOR	Fiddler's Dream, Dingles
27	28	WORKING FOR THE YANKEE DOLLAR	Skids, Virgin
28	19	THE SPARROW	Ramblers, Decca
29	NEW	MY FEET KEEP DANCING	Chic, Atlantic
30	33	BRASS IN POCKET	Pretenders, Real
31	NEW	TEARS OF A CLOWN / RANKING FULLSTOP	Beat, 2-Tone
32	27	ONE DAY AT A TIME	Lena Martell, Pye
33	18	LADIES NIGHT	Kool and the Gang, Mercury
34	NEW	BOMBER	Motorhead, Bronze
35	NEW	PLEASE DON'T GO	K.C. & the Sunshine Band, TK
36	NEW	IT'S MY HOUSE	Storm, Scope
37	35	SPACER	Sheila B. Devotion, Carrere
38	36	SHE'S NOT THERE / KICKS EP	UK Subs, RCA
39	40	IT'S MY HOUSE	Diana Ross, Motown
40	NEW	BLUE PETER	Mike Oldfield, Virgin

ALBUMS

1	1	GREATEST HITS VOL. 2	Abba, Epic
2	2	THE WALL	Pink Floyd, Harvest
3	3	REGGATTA DE BLANC	Police, A&M
4	5	LOVE SONGS	Elvis Presley, K-tel
5	4	20 GOLDEN GREATS	Diana Ross, Motown
7	NEW	PEACE IN THE VALLEY	Various, Ronco
8	8	CREPES & DRAPES	Showaddywaddy, Arista
9	7	GREATEST HITS	Electric Light Orchestra, Jet
10	12	NIGHT MOVES	Various, K-tel
11	NEW	20 HOTTEST HITS	Hot Chocolate, RAK
12	NEW	THE KENNY ROGERS SINGLES ALBUM	United Artists
13	10	LENA'S MUSIC ALBUM	Lena Martell, Pye
14	9	ROCK 'N' ROLLER DISCO	Various, Ronco
15	13	OFF THE WALL	Michael Jackson, Epic
16	23	TRANQUILITY	Mary O'Hara, Warwick
17	14	EAT TO THE BEAT	Blondie, Chrysalis
18	11	SETTING SONS	Jam, Polydor
19	15	TUSK	Fleetwood Mac, Warner Brothers
20	19	ONE STEP BEYOND	Madness, Stiff
21	16	GREATEST HITS 1972-1978	10cc, Mercury
22	17	20 GOLDEN GREATS	Mantovani, Warwick
23	18	METAL BOX	Public Image Ltd., Virgin
24	22	DISCOVERY	Electric Light Orchestra, Jet
25	25	OUTLANDOS D'AMOUR	Police, EMI

26	26	OUT OF THIS WORLD	Moody Blues, K-tel
27	21	STRING OF HITS	Shadows, EMI
28	27	THE FINE ART OF SURFACING	Boontown Rats, Ensign
29	20	SPECIALS, Specials	2-Tone
30	24	SOMETIMES YOU WIN	Dr. Hook, Capitol
31	31	ECHOES OF GOLD	Adrian Brett, Warwick
32	NEW	ALL ABOARD	Various, EMI
33	33	ON THE RADIO / GREATEST HITS	Donna Summer, Casablanca
34	32	GREATEST HITS	Bee Gees, RSO
35	28	WET	Barbra Streisand, CBS
36	NEW	SID SINGS	Sid Vicious, Virgin
37	36	THE PLEASURE PRINCIPLE	Gary Numan, Beggars Banquet
38	29	PARALLEL LINES	Blondie, Chrysalis
39	35	TOGETHER	Various, K-tel
40	39	WAR OF THE WORLDS	Jeff Wayne's Musical Version, CBS

CANADA

(Courtesy Canadian Recording Industry Assn.)
As of 12/12/79
SINGLES

This Week	Last Week	Title	Artist
1	2	BABE	Styx, A&M
2	1	POP MUZIK	M. Sire
3	3	NO MORE TEARS	Donna Summer & Barbra Streisand, Columbia
4	4	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson, Epic
5	5	HEARTACHE TONIGHT	Eagles, Asylum
6	19	I DON'T LIKE MONDAYS	Boontown Rats, Mercury
7	9	STILL	Commodores, Motown
8	NEW	PLEASE DON'T GO	K.C. & the Sunshine Band, TK
9	15	YOU'RE ONLY LONELY	J.D. Souther, Columbia
10	NEW	ESCAPE	Rupert Holmes, Infinity
11	NEW	WE DON'T TALK ANYMORE	Cliff Richard, Capitol
12	NEW	UNDER MY THUMB	Streethart, Atlantic
13	7	BORN TO BE ALIVE	Patrick Hernandez, Columbia
14	6	SAD EYES	Robert John, EMI
15	17	CRUEL TO BE KIND	Nick Lowe, CBS
16	NEW	COME TO ME	France Joli, TGO
17	10	TAKE THE LONG WAY HOME	Supertramp, A&M
18	NEW	SEND ONE YOUR LOVE	Stevie Wonder, Tamla
19	NEW	JANE	Jefferson Starship, Grunt
20	NEW	COOL CHANGE	Little River Band, Capitol

ALBUMS

1	1	THE LONG RUN	Eagles, Asylum
2	2	CORNERSTONE	Styx, A&M
3	3	IN THROUGH THE OUT DOOR	Led Zepplin, Swan Song
4	6	VOULEZ VOUS	Abba, Atlantic
5	5	BREAKFAST IN AMERICA	Supertramp, A&M
6	4	WET	Barbra Streisand, Columbia
7	7	GREATEST HITS	Bee Gees, RSO
8	15	KENNY	Kenny Rogers, United Artists
9	9	DREAM POLICE	Cheap Trick, Epic
10	20	DISCOVERY	Electric Light Orchestra, Jet
11	13	GET THE KNACK	Knack, Capitol
12	12	SLOW TRAIN COMING	Bob Dylan, CBS
13	18	THE CARS	Elektra
14	19	I'M THE MAN	Joe Jackson, A&M
15	14	REGGATTA DE BLANC	Police, A&M
16	NEW	SUNDAY MORNING SUITE	Frank Mills, Polygram
17	NEW	EAT TO THE BEAT	Blondie, Chrysalis
18	NEW	ON THE RADIO GREATEST HITS	Donna Summer, Casablanca
19	NEW	FINE ART OF SURFACING	Boontown Rats, Mercury
20	8	TUSK	Fleetwood Mac, Warner Bros.

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 12/17/79
SINGLES

This Week	Last Week	Title	Artist
1	1	MAYBE	Thom Pace, RSO
2	2	VIDEO KILLED THE RADIO STAR	Buggles, Island
3	4	GIMME GIMME GIMME	Abba, Polydor
4	3	WE DON'T TALK ANYMORE	Cliff Richard, EMI
5	5	NACHTS, WENN ALLES SCHLAEFT	Howard Carpendale, EMI
6	7	DAS LIED VON MANUEL	Manuel & Pony, Polydor
7	8	A WALK IN THE PARK	Nick Straker Band, Decca
8	9	BABE IT'S UP TO YOU	Smokie, RAK
9	10	TUSK	Fleetwood Mac, Warner Bros.
10	12	EL LUTE	Boney M, Hansa
11	20	SCHWARZES GOLD	Peter Alexander, Ariola
12	6	BANG BANG	B.A. Robertson, Asylum
13	13	DON'T BRING ME DOWN	Electric Light Orchestra, Jet

14	15	CRAZY LITTLE THING CALLED LOVE	Queen, EMI
15	11	SHE'S IN LOVE WITH YOU	Suzi Quatro, EMI
16	16	WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN	Dr. Hook, Capitol
17	14	EL LUTE	Michael Holm, Ariola
18	17	BOY OH BOY	Racey, RAK
19	19	YOU CAN DO IT	Al Hudson & The Partners, MCA
20	NEW	LUCIFER	Alan Parsons Project, Arista
21	24	SUN OF JAMAICA	Goombay Dance Band, CBS
22	21	WHATEVER YOU WANT	Status Quo, Vertigo
23	28	ZABADAK	Saragosta Band, Ariola
24	18	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson, Epic
25	NEW	CONFUSION	Electric Light Orchestra, Jet
26	22	I WAS MADE FOR LOVIN' YOU	Kiss, Casablanca
27	31	DU HATTEST KEINE TRANEN	Mehr, Peter Maffay, Telefunken
28	23	TU SEI L'UNICA DONNA PER ME	Alan Sorrenti, Decca
29	27	SO BIST DU	Peter Maffay, Telefunken
30	29	I DON'T LIKE MONDAYS	Boontown Rats, Mercury

ALBUMS

1	1	TRAUM WAS SCHONES	James Last, Polydor
2	2	DER OSTFRIESISCHE GOTTERBOTE	Otto, Russl
3	NEW	TRAUMLAND DER PANFLOTE	Cheorghie Zamfir, Polystar
4	3	FREI SEIN	Peter Maffay, Arcade
5	5	MEIN WEG ZU DIR	Howard Carpendale, EMI
6	4	EVE	Alan Parsons Project, Arista
7	7	CLASSIC ROCK	London Symphony Orchestra, K-tel
8	13	TUSK	Fleetwood Mac, Warner Bros.
9	6	EYES OF THE UNIVERSE	Barclay James Harvest, Polydor
10	8	BREAKFAST IN AMERICA	Supertramp, A&M
11	14	GREATEST HITS VOL. 2	Abba, Polydor
12	10	OCEANS OF FANTASY	Boney M, Hansa
13	18	DISCOVERY	Electric Light Orchestra, Jet
14	9	MIDNIGHT MELODY	Jean Claude Borsilly, K-tel
15	11	STEPPEWOLF	Peter Maffay, Telefunken
16	17	TRAEUMEREIEN	Richard Clayderman, Telefunken
17	NEW	WISH YOU WERE HERE	Pink Floyd, Harvest
18	15	OPERNMELODIEN, WIE WIR SIE LIEBEN	Fischer Choir, Polydor
19	12	MOON RIVER	Ray Conniff, Arcade
20	16	ROCK 'N' ROLL JUVENILE	Cliff Richard, EMI

JAPAN

(Courtesy Music Labo)
As of 12/17/79
SINGLES

This Week	Last Week	Title	Artist
1	1	IHO-JIN	Saki Kubota, CBS/Sony (April)
2	2	SACHIKO	Hirofumi Banba, Epic (JCM)
3	3	OYAJI-NO-ICHIBAN-NAGAI-HI	Masashi Sada, Freeflight (Masashi)
4	6	YOSEBA-IHONJI	Toshi Itoh / Happy & Blue, Canyon (Victor)
5	4	C-CHO-KOTOBANA-NI-GOYOUJIN	Southern All Stars, Invitation (PMP)
6	5	ANNA	Kai Band, Express (Shinko)
7	7	OMAE-TO-FUTARI	Hiroshi Itsuki, Minorufon (Sound Eye)
8	8	OMOIDEZAKE	Sachiko Kobayashi, Warner Pioneer (Daichi)
9	16	OYAJI-NO-UMI	Kenkichi Muraki, Philips (Yusen/HBC)
10	13	DAITOKAI	Crystal King, Aard Vark / Canyon (Yamaha)
11	9	MY LADY	Hiroshi Gou, CBS/Sony (Burning)
12	17	REVIVAL	Miyuki Nakajima, Aard Vark (Yamaha)
13	12	AI-NO-SUICHIKURA	Keiko Matsuzaka, Columbia (Nichion)
14	14	SOPPO	Twist, Aard Vark (Yamaha)
15	11	KANPAKU SENGEN	Masashi Sada, Freeflight (Masashi)
16	10	WANTED	Dooleys, GTO (PMP)
17	15	MANGERYO	Hiroshi Iwasaki, Victor (Asahi/NTV/Geie)
18	NEW	GIMME GIMME GIMME	Abba, Discomate
19	19	HOLLY AND BRIGHT	Godiego, Nippon Columbia (Jenica)
20	NEW	SAYONARA	Offcourse, Express (PMP)

ALBUMS

1	1	KISHO-TENKETSU	Chiharu Matsuyama, F
2	2	OKAERINASAI	Miyuki Nakajima, F
3	3	ESSAY	Masashi Sada, Freeflight
4	4	GREATEST HITS VOL. 2	Abba, Discomate

5	5	KAGIRI-NAKI-CHOSEN	Alice, Express
6	NEW	KANASHII-HODO-OTENKI	Yumi Matsutoya, Express
7	6	RAINY WOOD AVENUE	George Yanagivrainy Wood, Bourbon
8	10	THREE AND TWO	Offcourse, Express
9	13	YOU'RE ONLY LONELY	J.D. Souther, CBS/Sony
10	11	CITY CONNECTION	Terumasa Hino, Flying Disk
11	9	THE LONG RUN	Eagles, Asylum
12	8	TABITATEBA SOKOKARA OTOKO	Kohsatsu Minami, Orchid
13	14	PEPPERMINT JACK	Arabesque, Victor
14	18	MICHI	Mayumi Itsuwa, Umi
15	NEW	MY COLLECTION	Mako Ishino, Victor
16	16	SOLID STATE SURVIVOR	Yellow Magic Orchestra, Alfa
17	12	GYAKURYU	Gou Nagabuchi, Express
18	15	TOKIO	Kenji Sawada, Polydor
19	7	MAGIC CAPSULE	Godiego, Nippon Columbia
20	NEW	YUMEGATARI	Saki Kubota, CBS/Sony

AUSTRALIA

(Courtesy Kent Music Report)
As of 12/10/79
SINGLES

This Week	Last Week	Title	Artist
1	1	VIDEO KILLED THE RADIO STAR	Buggles, Island
2	2	COMPUTER GAMES	Mi-Sex, CBS
3	4	TUSK	Fleetwood Mac, Warner Bros.
4	3	I DON'T LIKE MONDAYS	Boontown Rats, Mercury
5	8	DREAM POLICE	Cheap Trick, Epic
6	7	SURE KNOW SOMETHING	Kiss, Casablanca
7	5	GOOSE BUMPS	Christie Allen, Mushroom
8	6	BORN TO BE ALIVE	Patrick Hernandez, CBS
9	16	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson, Epic
10	12	NO MORE TEARS	Donna Summer & Barbra Streisand, Casablanca/CBS
11	9	SAD EYES	Robert John, EMI America
12	14	BOY OH BOY	Racey, RAK
13	20	HEARTACHE TONIGHT	Eagles, Asylum
14	10	GIRLS TALK	Dave Edmunds, Swan Song
15	13	I WAS MADE FOR LOVIN' YOU	Kiss, Casablanca
16	18	THE DEVIL WENT DOWN TO GEORGIA	Charlie Daniels Band, Epic
17	11	WE DON'T TALK ANYMORE	Cliff Richard, EMI
18	15	LET'S GO	Cars, Elektra
19	17	CRUEL TO BE KIND	Nick Lowe, Radar
20	NEW	GIMME GIMME GIMME	Abba, RCA

ALBUMS

1	1	ROD STEWART'S GREATEST HITS	Warner Bros.
2	3	GREATEST HITS	Bee Gees, RSO
3	2	TUSK	Fleetwood Mac, Warner Bros.
4	4	THE LONG RUN	Eagles, Asylum
5	5	DYNASTY	Kiss, Casablanca
6	6	THE BEST OF KENNY ROGERS	United Artists
7	9	WET	Barbra Streisand, CBS
8	7	DISCOVERY	Electric Light Orchestra, Jet
9	8	DREAM POLICE	Cheap Trick, Epic
10	10	SLOW TRAIN COMING	Bob Dylan, CBS
11	12	SMASH AND GRAB	Racey, RAK
12	11	THE FINE ART OF SURFACING	Boontown Rats, Mercury
13	NEW	REGGATTA DE BLANC	Police, A&M
14	17	NIGHTOUT	Ellen Foley, Epic / Cleveland Int'l.
15	15	GREATEST HITS 1972-78	10cc, Mercury
16	20	GRAFFITI CRIMES	Mi-Sex, CBS
17	18	STORM WATCH	Jethro Tull, Chrysalis
18	14	INTO THE MUSIC	Van Morrison, Mercury
19	16	IN THROUGH THE OUT DOOR	Led Zepplin, Swan Song
20	NEW	ON THE RADIO / GREATEST HITS	Donna Summer, Casablanca

ITALY

(Courtesy Germano Ruscitto)
As of 12/11/79
ALBUMS

This Week	Last Week	Title	Artist
1	1	BUONA DOMENICA	Antonello Venditti, Philips/Polygram
2	2	VIVA, I POOH	CGD-MM
3	14	VIVA L'ITALIA	Francesco De Gregori, RCA
4	3	BANANA REPUBLIC	L. Dalla & F. De Gregori, RCA
5	4	COGLI LA PRIMA MELA	Angelo Branduardi, Polydor/Polygram
6	6	BREAKFAST IN AMERICA	Supertramp, A&M/CGD-MM

7	7	DISCOVERY	Electric Light Orchestra, Jet/CGD-MM
8	5	SURVIVAL	Bob Marley & The Wailers, Island
9	8	SOLI	Adriano Celentano, Clan/CGD-MM
10	12	DALLA	Lucio Dalla, RCA
11	10	THE LONG RUN	Eagles, Asylum/WEA
12	9	MYSTIC MAN	Peter Tosh, Rolling Stone/EMI
13	13	IN CONCERTO	Febrizio De Andre, Ricordi
14	15	SLOW TRAIN COMING	Bob Dylan, CBS/CGD-MM
15	11		

Quebec Talent Back On Disk, Tour Scene

TORONTO—After a relatively long fallow period in Quebec's music scene, the province's big name stars are starting to record again and, more importantly, tour.

The break-up of several major superstar acts in the francophone province did much to unsettle the growing musical identity this market was shaping across the country.

Harmonium, signed to CBS Disques, alone had sold well over a half million albums with only three releases. By all accounts, this is a substantial figure in Quebec or Canada.

Recently Polygram signed Harmonium lyricist Michel Normandeau to the label, resulting in the recently issued "Jouer" LP. The artist plans a Quebec/Ontario tour in the February and March period of the new year.

Michel Rivard is another major Quebecois music figure, a figure who formerly helmed Capitol's Beau Dommage. Rivard recently released his second solo LP with the same label and is mixing his live concert activity with European and Quebec dates.

Polygram has also issued new releases by popular singers Diane Tell

and Diane Dufresne, the latter signed to Barclay and a major artist in both Europe and French Canada. Dufresne's LP, "Strip Tease," is the first she has recorded in Montreal in quite some time following several live at the Paris Olympia releases reinforcing her continental appeal in Europe.

CBS Disques, meantime, has just released "Midnight Music" by disco star Martin Stevens. The album is coproduced with Michel Daigle and features all-English songs, meaning that it is targeted at North American audiences.

London Records is backing pianist Andre Gagnon's latest "Movements" package with an aggressive promotional push that sits him with media in several major centres across the country. Gagnon is a former Juno winner and has sold a considerable number of records in this country over the years.

Aimed specifically at the Christmas buyers in the province though is an MCA "Graffiti Kebec" set featuring big hits in the province by Quebecois artists, all from the '60s. "Graffiti Kebec" is a triple album set with a low \$14.98 list.

Motown Keys Quality Growth

TORONTO—The acquisition of the Motown license in Canada for Quality Records (Billboard, Nov. 3, 1979) is a significant factor in the overall growth of the country's largest independent record company.

This is the view of George Struth, president of Quality Records, an umbrella company that includes manufacturing, distribution and a&r adjuncts. Quality, in turn, is held by Selkirk Holdings with interests in radio, television, film and jingle production.

In the '60s, Quality practically ruled the roost in Canada as a dis-

tributor of many major labels, including Motown. In the leaner years, the operation has continued its commitment to developing its own roster, but until last year had not been successful.

"I would have to say that our a&r successes is a part of the new future of Quality. We have Gino Soccio and the Mighty Pope signed with Warners/RFC in the U.S., and now Karen Silver with Arista."

Quality plans to expand its manufacturing plant at head office in Scarborough in 1980, Struth says. At present, the plant supplies approximately 18% of the industry's tape and vinyl needs.

Asked about reports of negotiations for the Arista license in Canada, which expires with Capitol-EMI at the end of this month, the president laughs and sidesteps by saying, "We're interested in any deal so long as it's a good one."

In the new year, the Quality national promotion seat is to be taken over by John Small, currently creative director for Yorkville Advertising. Small has broadcast experience, and served as promotion director for Capitol at one time.

Larry Macrae vacates his slot for Small, to become product manager for Motown.

Chairman Named

OTTAWA—Political science professor John Meisel has been named the new chairman of the Canadian Radio Television and Telecommunications Commission (CRTC) by Prime Minister Joe Clark.

The appointment replaces Pierre Camu, who resigned to pursue private business interests. The CRTC is Canada's version of the FCC.

Key areas of discussion (and dispute) on the communication agency agenda today include pay-tv, provincial cable systems and their role in national affairs, Bell telephone hikes and, from radio, the possibility of deregulations for the broadcast industry.

Imports Stir Europe Controversy

• Continued from page 66

Commenting upon the recent U.K. court cases in which record companies have sought to protect their copyright against importers, Wernli says, "It is not without significance that these cases have arisen at a time when the export-import situation in the U.K. has been completely turned around."

"At one time, 75% of my imports used to come from the U.K., but now, with the big increase in prices and the strengthening of the pound, the U.K. finds itself on the receiving end of imported product. It's dead as far as exports are concerned."

Concord Troupe Taped In Japan

LOS ANGELES — President / founder Carl Jefferson has returned to his Concord, Calif., base here after three weeks of touring and recording his Concord Jazz All-Stars in Japan.

Jefferson supervised a possible multi-pocket live recording of the sextet's concert in Kosei Nenkin Hall, Tokyo, and a PCM recording at EMI-Toshiba studios. Both were engineered by Yoichi Watanabe. Clarinetist Eiji Kitamura was featured on the PCM session.

Jefferson's entourage included Scott Hamilton, Dave McKenzie, Warren Vache, Cal Collins, Jake Hanna and Phil Flanagan. The concert itinerary was composed of two concerts in Tokyo and single gigs in Osaka, Hamamatsu, Matsue, Kurume and Yokohama. Ducats ranged from \$10 to \$12 American. Bookings for the halls were set by Kambara Music there.

While in Japan, the All-Stars did a television commercial for Toshiba Electric.

Jefferson presided at two dealer indoctrination sessions in Tokyo and Osaka, where he presented a videotaped history of Concord Jazz, after which he and retailers discussed jazz album marketing, concentrating on building catalog sales. Approximately 50 store owners attended each meeting.

Wernli now gets 40% of his records from Italy, 15% from the U.S. and a small proportion from Canada. He says he can buy current LPs from Italy for as little as 5.50 Swiss francs (\$3.40). "I can also buy Abba albums from Vogue in Paris for 16 French francs (\$3.92) and ship them into Germany."

Assistance in preparing this story provided by Wolfgang Spahr in Hamburg.

Wernli, who says he is turning over 10 million Swiss francs (\$6.25 million), plans not to be a thorn in the side of the European record industry for much longer. He is moving, he says, to the Bahamas in March.

With direct imports now flooding the European market on an unprecedented scale, the problem of policing payment of mechanical royalties becomes almost insuperable.

Says Bob Montgomery, managing director of Britain's Mechanical Copyright Protection Society: "Where product originating from North America is concerned, the statutory license does not cover external territories."

"There is no mechanism by which the Harry Fox Agency can license the export of records. All that happens is that, on an American album with 10 tracks, a mechanical royalty of 27.5 cents is paid by the manufacturer. But that same album sold in the U.K. would yield a mechanical royalty of more than twice that sum."

Ronald Mooy, manager of the special projects department of STEMRA, the Dutch mechanical rights society, estimates that the volume of direct imports coming into Europe annually could be anything up to 100 million units. "And I would be very surprised if mechanical royalties are paid on even one-half of that product."

The rights society is taking court action against some importers who have declined to pay mechanicals.

Home Taping Survey

• Continued from page 5

the prior 12 months, while the Hamilton study for the Copyright Tribunal came up with a 24% figure of 1,500 respondents older than 14.

Both studies also turned up prior documented evidence that the biggest tapers also were the biggest purchasers of LPs and prerecorded tapes. In the NPMA/RIAA study, twice as many adult recorders as non-recorders buy LPs, singles and 8-tracks; four times as many buy prerecorded cassettes, seven times as many buy blank 8-tracks and nine times as many buy blank cassettes.

In the Tribunal survey, of those who purchased two or more blank tapes in a month, 30% spend \$11 to \$20 on LPs or prerecorded tapes and 26% spend \$21 to \$50 in an average month.

Only children who had taped music the prior year in surveyed households were questioned in the NPMA/RIAA study. The age group 10-17 was the heaviest buyer of singles, with purchases of LPs and all types of tape slightly less than adult recorders.

Two areas of statistical presentation and projections cloud the Roper study, with vastly overstated figures from projections of respondents on the total number of units they claim to have bought in all categories bearing little correlation to actual sales figures reported to RIAA in

and meantime is tracking down imported product in retail outlets and persuading the stores themselves to pay the mechanicals.

Mooy says: "The record companies are being two-faced over this question. When local managers of multinational companies here see their figures going down as a result of direct imports, they become very concerned. But their sister companies which are shipping product into Holland and other overseas markets are very happy to find these additional outlets, particularly at a time of general recession."

Mooy believes that the record companies and the copyright societies should get together to clean up the imports mess and present their case to the European Commission.

There has, in fact, been a move in that direction with the setting up of a joint committee by the International Federation of Producers of Phonograms and Videograms (IFPI) and the Bureau International des Societes Gerant les Droits d'Enregistrement et de Reproduction Mecanique to study the problem of parallel imports.

The committee had its first meeting in Munich Oct. 29, when it was agreed that the Italian group would look into the possibility of producing a special stamp for legitimate imports certifying that mechanicals have been paid. This system is used with considerable success in the U.K.

Says the IFPI's Ian Thomas, "There is no way at present by which legitimate licensed imports can be distinguished from illegal imports."

Mooy of STEMRA echoes this comment and adds that there is considerable concern that among the flood of imports into Europe may be a considerable proportion of pirate and bootleg material. "A great deal of this product is being handled by agencies outside the regular record trade, such as street market traders and this makes it extremely difficult to control," comments Mooy.

Circle Sights Strong Sales

TORONTO—Canadian retailers are grimacing as Christmas traffic continues to come in dribs and drabs and key releases by top acts fail to pull mass audiences into their shops.

One chain that snubs this overall picture of gloom and doom, however, is the Circle Of Sound arm of Taylor Records, a rack operation.

Vice president Bob Taylor says his 83-outlet chain is in a strong position this year and that a "substantial" ad budget using loss leaders is bringing in brisk business in all markets his outlets operate in.

"The industry is continuing to labour under the misconception that they can equal last year's banner business without the RSO packages. Well, the industry is going to have to adjust," Taylor says. "To do last year's business, one is going to have to sell twice the volume because both of those soundtracks were double albums."

Taylor's game plan includes giveaway prices on his ad mat specials. A recent quarter-page Sunday Star ad featured 18 A&M albums, 15 featuring \$4.99 tags and \$2.99 specials on new releases by Pablo Cruise, Styx and Supertramp.

Taylor's chain currently operates in the Maritime provinces and Ontario, but in the new year, Circle Of Sound is going national the price slashing retail buccaneer reports.

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Michael Jackson's "Don't Stop Til You Get Enough" on Epic. Disk is his first gold single.

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Platinum LPs

Little River Band's "First Under The Wire" on Capitol. Disk is its second platinum LP.

Town Hall Moves

NEW YORK—Town Hall Record One-Stop has moved to new headquarters at 788 E. 43rd St. in Brooklyn. New phone number is: (212) 859-4050.

(Continued on page 88)

1st Intl Expo Talks Music

Continued from page 8
trusses and cases should be custom-built to fit the dimensions of the truck."

But all this time and effort can be easily subverted. Explained Moody: "Small acts want to go out with the same gear as the big acts, when they shouldn't take more than they can afford." Added Hitchcock: "Especially because of the lack of record company subsidy (tour support)."

The "Laser Technology" panel focused on its growth in various fields. "The laser industry has a long way to go," exclaimed Ivan Dryer, president of Laser Images. "It's where the film industry was in 1905, before 'Birth Of A Nation' and 'The Great Train Robbery.'"

The film industry parallel was further explained by Bart Johnson of Laser Displays, who noted: "Early on, the main attraction of movies was the novelty of the medium itself, as it has been for us. But now, as happened in film, we're getting more involved in the content of what's presented, as well as improving graphic capability and techniques."

"In the beginning, laser shows were just abstract," echoed Ron Hays, head of his own laser firm. "But now the focus is on form, story and content."

According to Dryer, the next step will be combining laser with video and film. "They need software in the videodisk industry," he said. "There will be a flood of hardware a year or two from now they'll have to accommodate."

But Dryer cited a number of "stumbling blocks" to be overcome, including anti-technology suspicions, fear of laser's harmful health effects and concern that it's neither cost nor energy efficient.

Bob Weiner of Weiner & Associates insisted that laser effects were

safe, "used under the right conditions and with the right controls." He pointed out that in addition to the Federal standards of the Bureau of Radiological Health, New York, Texas and Georgia have strongly-enforced state statutes.

Dick Sandhaus of Science Fiction, who moderated the panel, said that a laser system in a small club would cost about \$12,000. He added he would discourage a club owner who wanted to get by spending much less on the grounds that it would be ineffectual as well as posing

a safety and liability hazard.

The use of lasers in other fields will have a beneficial effect on lasers in the entertainment field, according to Carl Schulthess of Spectra Physics. "Laser company service departments have never been geared to making instant repairs," he said, "much less having a piece of equipment fixed by an 8 p.m. showtime. But the situation is improving with the expansion of laser in fields like medicine."

Laser was also discussed in the "Rock Tour" session, when Moody

of Sundance Lighting noted that "in two years laser has gone from being unregulated to being super-regulated. Blue Oyster Cult had to modify its use of laser every few months as Washington changed its requirements."

That panel also keyed in on the need to establish a chain of liability to prevent legal calamities. Said Moody: "We include a liability clause for theft and damage to our equipment in every contract. Even if it's not the act's fault, we have no relationship with the venue, promoter or hall, so we can't get the money out of them. We would have to sue the artist, the artist sue the promoter and the promoter sue the hall."

Moody added that his firm carries \$7 million of liability insurance. "And our contracts with artists have a blanket denial of liability for anything hanging in the air."

In the "Safety Standards" panel, Tom Yarsley of Theatre Systems Inc. of Westfield, Mass. noted: "We try to make devices idiot-proof, but nothing can ever be fool-proof because fools are so ingenious. That's why it's important there be standardization whenever possible, because even if the design isn't perfect, if it's the same everywhere, it will become familiar."

L.A. Ariola Dark, But Label's Alive In N.Y.

Continued from page 7
that Ariola Group chairman Monti Lueftner will be in New York Monday (17) to discuss the Ariola transfer.

An official release says the move "will provide closer liaison" between Ariola and Arista, which was acquired by the German conglomerate last July.

Both Lasker and Goldman acknowledge that Goldman will be involved in Ariola's move from the

West Coast in at least an interim capacity.

There has been persistent speculation that Ariola-America would be absorbed into the Arista fold since Arista was purchased from Columbia Pictures Industries, but observers of the international company's operation believe the parent firm wants to keep the Ariola identity apart from Arista, much in the same way Epic Records is separate from Columbia Records.

The Ariola-America artist roster will remain intact. This includes acts such as Amii Stewart, Japan, Chapter 8, Nite Flyte and Herman Brood.

The label was formed as a partnership in July 1975 between Lasker, Howard Stark and Ariola of West Germany. Both Lasker and Stark came from ABC Records, as president and vice president respectively. They had left that firm in January 1975.

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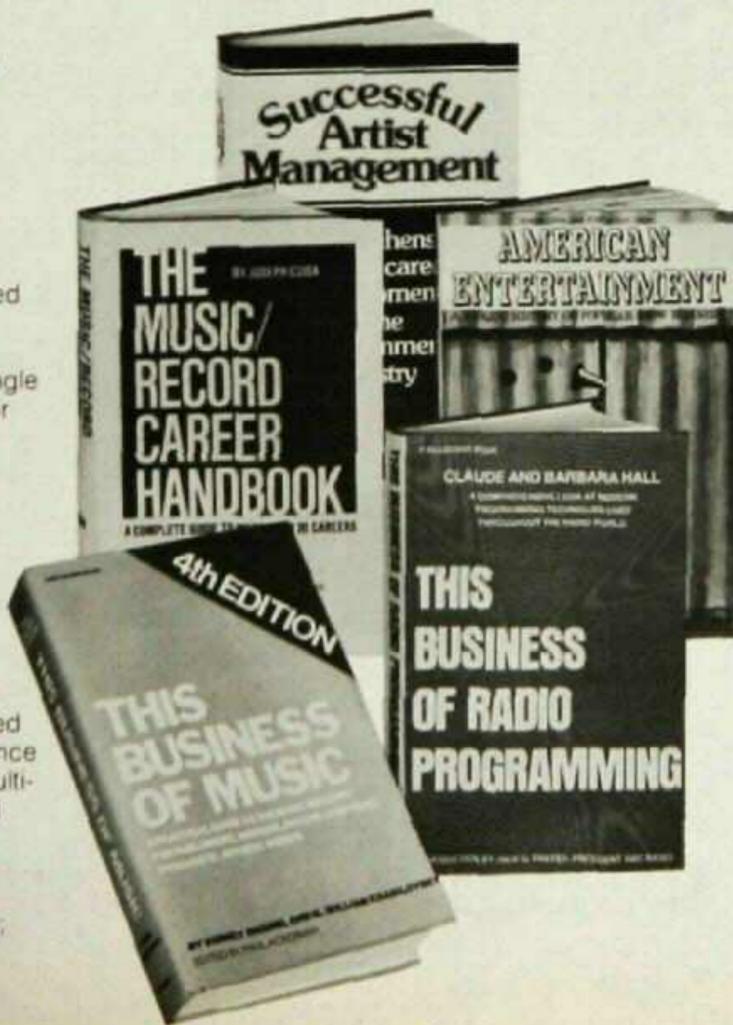
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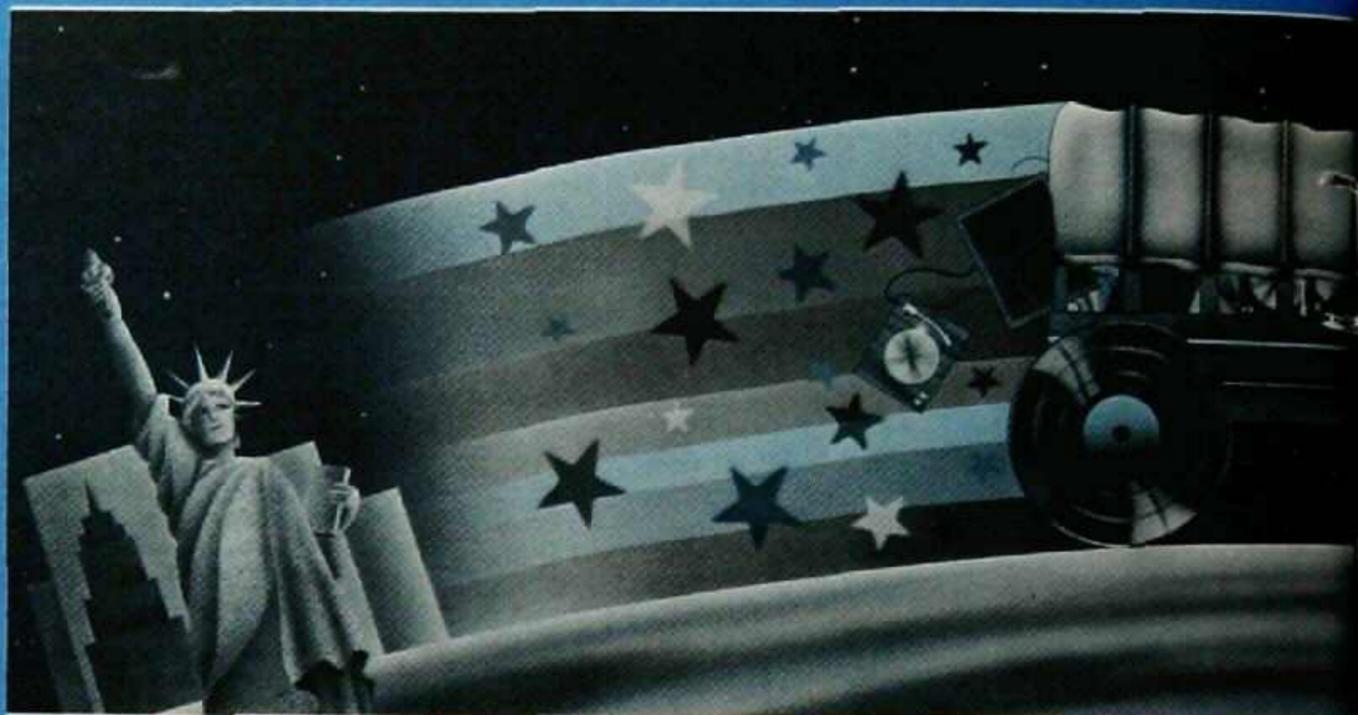
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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 12/22/79

Number of LPs reviewed this week 30 Last week 34



MUSIC FROM THE ORIGINAL SOUNDTRACK—Star Trek The Motion Picture, Columbia JS36334. Produced by Jerry Goldsmith. The film is one of the most eagerly awaited in some time and this soundtrack is bound to attract attention just because it's "Star Trek." However, the music here has appeal to more than just the "Trekkies." Goldsmith's thunderous, orchestral arrangements are alternately romantic and eerie. Package comes out just in time for the last minute Christmas buyer and has appeal to varying ages just as other "Star Trek" paraphernalia does. Cover and inner sleeve make for striking display.

Best cuts: "Main Title/Klingon Battle," "The Enterprise," "End Title."



First Time Around

IAN MCLAGAN—Troublemaker, Mercury SRM13786. Produced by Geoff Workman. Energetic, robust rock'n'roll in the tradition of the Rolling Stones and the Faces is served up here on this debut. Most is upbeat though "Truly" is reggae, "If It's Alright" is an acoustic barroom number and "Mystifies Me" is a charged ballad. Ringo Starr, Ron Wood, Stanley Clarke, among others, provide the musical muscle.

Best cuts: "Mystifies Me," "La De La," "Truly," "Headlines."



WHISPERS—Solar BXL13521 (RCA). Produced by Dick Griffey, Whispers, Leon Sylvers. The five-man group mixes sublime and soulful ballads with uptempo disco affairs on its latest LP, with the softer, moodier material the more satisfying. The best of the ballads are the big hit "A Song For Donny," a loving tribute to Donny Hathaway, "Lady" and

"Welcome Into My Dream." For the sake of variety and pacing, the LP is sparked with discreetly discotized numbers like a sprightly reworking of the Temptations' classic "My Girl." Leon Sylvers coproduced the album's most danceable track, "Out The Box," which he also cowrote. Sizzling horn work highlights the brassy uptempo tracks.

Best cuts: those cited plus "I Love You," "Can You Do The Boogie."



MUSIC FROM THE ORIGINAL MOTION PICTURE SOUNDTRACK—The Electric Horseman, Columbia JS36327. Produced by Dave Grusin, Larry Rosen. Featuring Willie Nelson on side one singing "Mammas Don't Let Your Babies Grow Up To Be Cowboys," "Midnight Rider," and "My Heroes Have Always Been Cowboys," this soundtrack album is divided up with the vocal work on side one and the background music on side two. Most of the material on side two was written by producer Dave Grusin, and features several disco-flavored tracks including "Electro Phantasma" and "Disco Magic." The music on both sides evokes memories of the film, and buyers should be plentiful after seeing the movie.

Best cuts: "Midnight Rider," "Mammas Don't Let Your Babies Grow Up To Be Cowboys," "My Heroes Have Always Been Cowboys," "Hands On The Wheel," and "Rising Star (Love Theme)."

Billboard's Recommended LPs

pop

JOHN CALE—Sabotage/Live, I.R.S. SP004 (A&M). Produced by John Cale. A former member of the Velvet Underground, which inspired many of the now successful new wave acts, Cale recorded this during a gig at New York's legendary CBGB's last June. On this nine-song set, Cale gruffly sings his

hard rock and avant-garde rock songs which have a catchy edge. Guitarist Marc Aaron is excellent. **Best cuts:** "Evidence," "Dr. Mudd," "Only Time Will Tell."

ORIGINAL SOUNDTRACK ALBUM—1941, Arista AL9510. Produced by John Williams. Composer-conductor Williams hit the jackpot with the soundtracks from "Star Wars" and "Close Encounters," and this set—from the current Stephen Spielberg comedy—of epic, classically influenced pieces lives up to the reputation of those soundtracks. The only '40s flavored piece is the jazzy "Swing, Swing, Swing" on which Louis Bellson plays drums and Abe Most plays clarinet. **Best cuts:** "Swing, Swing, Swing," "To Hollywood And Glory."

JORGE SANTANA—It's All About Love, Tomato TOM7033. Produced by Allen Toussaint. Not as fiery in his guitar playing as his brother Carlos, Jorge Santana is possibly more tasteful and certainly more funky. Allen Toussaint's production helps a lot, as here is a producer who knows how to play with subtle internal rhythms. The music, as performed by a six-man band, is r&b and funk, moving easy and nice. **Best cuts:** "Three Mile Island," "New York, New York," "Feeling Good."

ANNETTE PEACOCK—The Perfect Release, Tomato TOM7044. Produced by Annette Peacock. This is the second LP by Peacock, a pop jazz singer whose phrasing sometimes calls to mind Rickie Lee Jones, but whose concerns are a bit more cosmic, with songs about sex, capitalism, synergy, technology and survival itself. The music is often low key but the singing is insistent. Yet it is seductive, as if the singer is a bit abashed about the content of her urgent polysyllabic and libidinal messages. It is intelligent stuff, and winning in its own way. **Best cuts:** "The Succubus," "Rubber Hunger," "American Sport."

VARIOUS ARTISTS—Intensified! Original Ska 1962-66, Mango MLPS 9524 (Island). Various producers. There are no less than 16 cuts here tracing the development of Jamaican popular music in the early '60s, music that presaged reggae. It's infectious stuff, full of kinky rhythms and while the mix and the fidelity is rusty, the spirit is there. For true reggae fans. **Best cuts:** "John & James."

WAILING SOULS—Wild Suspense, Mango MLPS9523 (Island). Produced by Wailing Soul. Spare, but commercial, reggae with meaningful lyrics is what this quartet does. Its style is enhanced by the four-part harmonies used throughout effectively. Guitarist Rad "Duggie" Bryan throws in some tasty licks on several cuts. The four-piece horn section also lends

useful support. **Best cuts:** "Slow Coach," "Feel The Spirit," "Very Well," "Wild Suspense."

VARIOUS ARTISTS—One Big Happy Family, Mango MLPS9530. Various producers. Eight solid reggae cuts delivered by the likes of Bob Marley & the Wailers, Toots & the Maytals, Burning Spear, Third World and others provide a neat intro to reggae for the uninitiated. Otherwise this LP is a perfect sampler for the fan who might not know Steel Pulse, Inner Circle or Ijahman. **Best cuts:** "Exodus," "Roots Man," "Macka Splaff," "One Cold Vibe."

soul

BRASS CONSTRUCTION—5, United Artists LT977. Produced by Jeff Lane. Although this package finds Brass Construction in less than distinctive form, the group presumably still has enough fans to generate some solid sales. Material is the problem, with lackluster melodies and inane lyrics. The octet's brassy performance continues to pack a punch, however, and it's fine party music. **Best cuts:** Pick and choose.

country

JERRY LEE LEWIS, CHARLIE RICH, CARL PERKINS—Trio Plus, Sun 1018. Produced by Shelby Singleton. Singleton takes old tracks by Lewis, Rich and Perkins and overdubs a vocal track by a singer listed only as "friend" but sounds an awful lot like Orion. The basic tracks are raw late '50s and early '60s and include such classics as "Matchbox," "Be Bop A Lula," "Money," "Good Rockin' Tonight" and "Sittin' And Thinkin'." The cover and liner features a silhouette of Elvis, but we all know who is singing on this album. **Best cuts:** Those mentioned.

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hyland, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullough, Disk Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

Billboard's Top Single Picks

Billboard SPECIAL SURVEY For Week Ending 12/22/79

Number of singles reviewed this week 75 Last week 64

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QUEEN—Crazy Little Thing Called Love (2:44); producer: Queen; writer: Freddie Mercury; publishers: Beechwood BMI/Queen, Elektra E46579A. No strings or lavish techniques this time out. Veteran British quartet offers a solid slice of '50s rockabilly flavored pop. Brian May's guitarwork, stunning in its simplicity, really stands out and Freddie Mercury's vocals are subdued.

NEIL DIAMOND—September Morn' (3:40); producer: Bob Gaudio; writers: N. Diamond, G. Becaud; publisher: Stonebridge ASCAP, Columbia 111175. Diamond serves up one of his traditional midtempo ballads that boasts several lyrical hooks. While his voice is the record's predominant strength, the tasty keyboard work gives the track an extra sparkle.

ANNE MURRAY—Daydream Believer (2:26); producer: Jim Ed Norman; writer: John Stewart; publisher: Screen Gems-EMI BMI, Capitol P4813. Murray follows the sublime "Broken Hearted Me" and a string of soft ballads with a change of pace uptempo tune. The blissful naivete of the lyric line is instantly endearing.

BARBRA STREISAND—Kiss Me In The Rain (4:16); producer: Gary Klein; writers: S. Farina, L. Ratner; publishers: Songs of Bandier-Koppelman/Emanuel/Cortlandt ASCAP, Columbia 111179. Streisand returns to a traditional ballad after scoring back-to-back gold singles with discotized tunes by Paul Jabara. Some rocking guitar work gives this a slightly funky feel, though it is hardly one of the singer's more impressive 45s.

M—Moonlight And Muzak (3:53); producer: Robin Scott; writer: Robin Scott; publisher: Platinum N.V. ASCAP, Sire SRE49136 (Warner Bros.). Followup to the No. 1 "Pop Muzik" is another fusion of new wave with a solid danceable backbeat. Lyrics are broken up with a funky instrumental interlude.

DAN FOGELBERG—Longer (3:14); producers: Dan Fogelberg, Norbert Putnam, Marty Lewis; writer: D. Fogelberg; publishers: Hickory Grove/April ASCAP, Full Moon/Epic 950824 (CBS). Initial single from Fogelberg's "Phoenix" LP is

a tranquil love ballad that highlights Fogelberg's smooth vocal. Simple, but melodic orchestration serves as a perfect canvas.

SISTER SLEDGE—Got To Love Somebody (3:35); producers: Nile Rodgers, Bernard Edwards; writers: Bernard Edwards, Nile Rodgers; publisher: Chic BMI Cotillion 45007 (Atlantic). A melodyline rather reminiscent of "He's The Greatest Dancer" and some jazzy brass work highlight the latest by the four Sledge sisters. But the most appealing hook is the group's punchy, sharp vocal work.

THE CARS—Double Life (3:35); producer: Roy Thomas Baker; writer: Ric Ocasek; publisher: Lido BMI, Elektra E46580A. Third single from the hot "Candy O" LP is a throbbing midtempo cut featuring the band's characteristic nonchalant vocals and taut instrumentation. Guitar solo midway through gives the song a harder feel.

AEROSMITH—Remember (Walking In The Sand) (4:05); producer: Gary Lyons; writer: G. Morton; publishers: Trio/Robert Mellin/Tender Tunes BMI, Columbia 111181. From the "Night In The Ruts" LP, Aerosmith turns in a fierce remake of this Shangri-Las hit. Steve Tyler's tough vocal is backed by some heavy guitar riffs.

recommended

TOTO—99 (3:28); producers: Toto, Tom Knox; writer: D. Paich; publisher: Hudmar ASCAP, Columbia 111173.

BOB JAMES—Main Theme From Startrek (3:19); producer: Bob James; writer: J. Goldsmith; publisher: Ensign BMI, Columbia/Tappan Zee 111171.

MOLLY HATCHET—Flirtin' With Disaster (3:48); producer: Tom Werman; writers: D. Klubeck, D.J. Brown, B.H. Thomas; publisher: Mister Sunshine BMI, Epic 950822 (CBS).

NICOLETTE LARSON—Let Me Go, Love (3:47); producer: Ted Templeman; writers: Michael McDonald, B.J. Cook Foster; publishers: Snug/Big Stroke BMI, Warner Bros. WBS49130.

BETTE MIDLER—When A Man Loves A Woman (4:55); producer: Paul A. Rothchild; writers: Calvin Lewis, Andrew Wright; publishers: Pronto/Quincy BMI, Atlantic 3643.

JOAN ARMATRADING—Rosie (3:10); producer: Joan Armatrading; writer: Joan Armatrading; publishers: Rondor/Irving BMI, A&M 2210.

GRAHAM NASH—In The 80's (2:59); producers: Graham Nash, Stanley Johnston; writer: Graham Nash; publisher: Putzy Putzy ASCAP, Capitol P4812.

WILLIE AAMES—You're The Only One That I Ever Needed (2:40); producer: Bones Howe; writers: R. Patton, L. Mallah; publishers: British Rocket/Meow Baby ASCAP, Lorimar ZS98006 (CBS).

ORIGINAL MOVIE SOUNDTRACK—Movin' Right Along (2:59); producer: Paul Williams; writers: Paul Williams, Kenny Ascher; publisher: Welbeck ASCAP, Atlantic 3642.

THE SINCEROS—Worlds Apart (3:02); producer: none listed; writer: M. Kjeldsen; publisher: Blackwood BMI, Columbia 111178.

THE FABULOUS POODLES—Man With Money (2:32); producer: Muff Winwood; writers: P. Everly, D. Everly; publisher: Acuff-Rose BMI, Epic 950823 (CBS).

HANSIE—Automobile (2:50); producer: Pim Koopman; writers: J. Ravesteijn, R. Funcke; publisher: Bandora BMI, Millennium JH11783 (RCA).

JONA LEWIE—God Bless Whoever Made You (3:08); producer: Bob Andrews; writers: N. Lowe, I. Gomm; publishers: Plangent Vision/Albion, Stiff/Epic 950826 (CBS).



PEACHES & HERB—I Pledge My Love (4:11); producer: Freddie Perren; writers: Dino Fekaris, Freddie Perren; publisher: Perren Vibes ASCAP, Polydor PD2053. "Roller Skatin' Mate" didn't shake too many people's groove things, but the duo returns to form in this emotional ballad which has the sensitive lyrical appeal of "Reunited."

CHERYL LYNN—I've Got Faith In You (3:55); producer: Barry Blue; writer: B. Caldwell; publisher: Syn-drome BMI, Columbia 111174. From a forthcoming LP, Lynn delivers this uptempo soul-disco effort with her characteristic energetic fervor. Horns and strings push this disk along.

THE JONES GIRLS—I'm At Your Mercy (3:29); producers:

Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three BMI, Philadelphia International ZS93735 (CBS). This is a soulful ballad full of the harmonies which have made the group popular. The start is slow but there is a buildup to a very strong ending. Backup is simple but effective.

recommended

SILK—I Can't Stop (3:36); producers: Joseph B. Jefferson, Charles B. Simmons; writers: J.B. Jefferson, R. Roebuck, C.B. Simmons; publisher: Mighty Three BMI, Philadelphia International ZS93730 (CBS).

CAROL LLOYD—Shake Me Wake Me (2:58); producers: Michael Forte, Bruce Weeden; writers: Holland, Dozier, Holland; publisher: Jobete ASCAP, EarMarc EM5504 (Casablanca).

BILL SUMMERS AND SUMMERS HEAT—Walking On Sunshine (3:45); producers: Bill Summers, Phil Kaffel; writer: Eddy Grant; publisher: Marco ASCAP, Prestige P770AS (Fantasy).

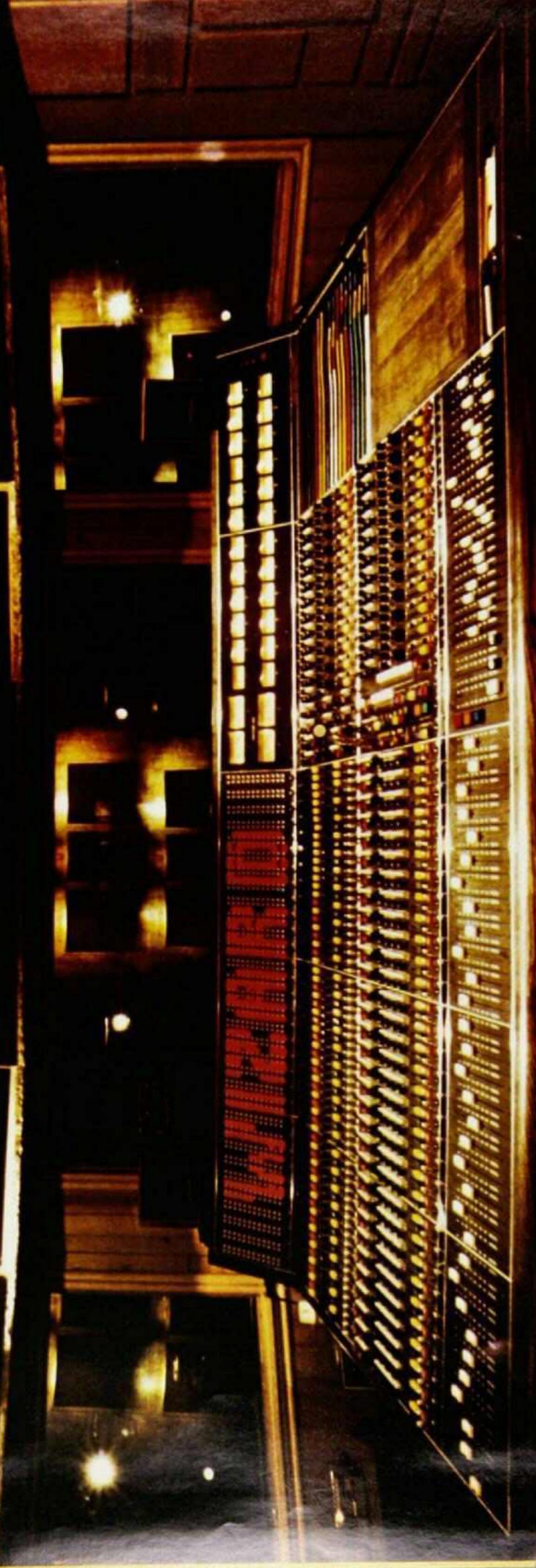


GENE WATSON—Nothing Sure Looked Good On You (3:42); producer: Russ Reeder; writer: Jim Rushing; publisher: Coal Miners, BMI, Capitol P4818. Watson continues his straight-arrow trajectory toward country stardom with another classic outing in the finest country tradition. Watson's pure, resonant vocal performance plays perfectly against Reeder's excellent production.

ANNE MURRAY—Daydream Believer (2:26); producer: Jim Ed Norman; writer: John Stewart; publisher: Screen Gems-EMI, BMI, Capitol P4813. This song, a former No. 1 pop hit for the Monkees in 1967, makes an ideal followup to Murray's string of MOR ballads. It's light-hearted and ingratiating with a breezy chorus and interesting tempo changes, suited for all radio formats.

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 21 and 100. Review editor: Ed Harrison.

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AM Radio's Band Squeeze Arousing Protests

• Continued from page 5

ming of additional stations on the AM band will degenerate stations' signals by 2% to 3%.

National Radio Broadcasters

Assn. president Sis Kaplan, whose Sis Broadcasting operates stations in Charlotte and Jacksonville, questions the effect on AM stereo of the shift from the current 10 khz to 9

khz. She charges that the government is trying to "railroad" 9 khz and says: "I don't know how you can approve something without study."

National Assn. of Broadcasters

executive vice president and general manager John Summers is among those who charge the FCC with failure to make an adequate study. But he says his organization is neither

for nor against the move to 9 khz.

Arnold Lerner, general manager of WLLH-AM/WSSH-FM Lowell, Mass., chairman of NAB's radio committee, also charges that it was "not enlightened of the FCC to move without knowing the implications."

Bob Foosner of the FCC's general counsel's office and chief of the commission's AM Channel Spacing Task Force, defends his committee's study of the situation.

The task force compiled comments on 9 khz that have been filed with the FCC since the body solicited such comments in October. And Foosner says his task force also did an independent study, but he complains that he did not get cooperation from some stations that had been asked to conduct tests.

The lack of firm opposition from broadcasters is interesting since it is estimated the tighter spacing on the dial could add 1,400 stations to the airwaves and could cost stations as much as \$200,000 in converting to the new channel assignments. But Foosner says the average conversion cost \$150 when Australia changed to 9 khz last year.

The FCC vote, taken in a closed meeting Wednesday (12), will probably be the first step in a position to be developed by the State Dept. and presented at a Western Hemisphere meeting of broadcasters in Buenos Aires in March.

The tighter spacing requires international consideration because it would affect broadcasting in U.S. neighboring countries. It has been indicated that Canada will oppose the tighter spacing.

Slave R&B Act

• Continued from page 37

sible to channel everything we're into through Slave. Eventually we're going to have to have outlets for the guys who are into different kinds of music."

To this end, Washington notes that vocalist Curt Jones will have an LP in February on Salsoul, while album projects are also on the boards for vocalist Starlena Young and Washington himself.

Jones, Young and drummer Steve Arrington were recently added to the group's vocal section for records and tour dates, though they are not officially members of the group, per Washington.

The introduction of Young into the group's vocal sound two years ago reflects the increasing tendency of male standup groups to try to expand their demographic appeal by adding a female member. Tower of Power and Al Hudson's One Way unit are other acts in the r&b field which have done this, as have Shalamar and Creme d'Cocoa in the disco arena.

Slave has near-total control over its music and career. It produces, writes and arranges the tunes on its LPs, does some engineering, and has even managed itself for the past year, since parting ways with Jeff Dixon, former program director of r&b powerhouse WNJR-AM in Newark. The group is assisted in management chores by Cecil Banks, its attorney.

Davis Hosts 5th

NEW YORK—Mac Davis hosts his fifth Christmas television special on NBC Monday (24) with guest stars Kenny Rogers and Dolly Parton. Highlights of the show include Davis and Rogers in a medley of Buddy Holly and Sam Cooke songs and Davis and Parton in a medley of love songs from the '70s.

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- ★ 38 TRAIN, TRAIN, Blackfoot, Atco 7207, (Atlantic)
- ★ 60 MONEY, The Flying Lizards, Virgin 67003, (Atlantic)
- ★ 64 FOOL IN THE RAIN, Led Zeppelin,
Swan Song 71003, (Atlantic)
- ★ 72 WORKING MY WAY BACK TO YOU, Spinners,
Atlantic 3637
- ★ 80 MEMORIZE YOUR NUMBER, Leif Garrett,
Scotti Bros. 510 (Atlantic)
- ★ 88 SHOOTING STAR, Dollar, Atco 7208 (Atlantic)

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Billboard HOT 100

Chart Bound

TOO LATE—Journey (Columbia 1-11143)
REMEMBER—Aerosmith (Columbia 1-11181)
SEE TOP SINGLE PICKS REVIEWS, page 76

DECEMBER 22, 1979, BILLBOARD

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		
★	4	10	ESCAPE—Rupert Holmes (Rupert Holmes & Jim Boyer), R. Holmes, Infinity 50035 (MCA)	★	45	2	SARA—Fleetwood Mac (Fleetwood Mac), S. Hicks, Warner Bros. 49150	★	69	79	DIRTY WATER—The Inmates (Vic Male), Ed Cobb, Polydor 2032		
★	3	18	PLEASE DON'T GO—K.C. & The Sunshine Band (Casey/Finch), H. W. Casey, R. Finch, TK 1035	★	43	6	YES, I'M READY—Teri De Sario with K.C. (H.W. Casey), B. Mason, Casablanca 2227	★	70	80	AN AMERICAN DREAM—The Dirt Band (Jeff Hanna & Bob Edwards), R. Crown, United Artists 1330		
	3	1	BABE—Styx (Styx), D. DeYoung, A&M 2188	★	37	24	BROKEN HEARTED ME—Anne Murray (Jim Ed Norman), R. Goodman, Capitol 4773	★	71	81	LOOKS LIKE LOVE AGAIN—Dann Rogers (Jan Gardner), D. Marim, International Artists 500		
★	5	8	SEND ONE YOUR LOVE—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54303 (Motown)	★	41	10	TRAIN, TRAIN—Blackfoot (Al Halli & Henry Weck), S. Medlocke, A&M 7207 (Atlantic)	★	72	82	WORKING MY WAY BACK TO YOU—Spinners (Michael Zager), S. Linzer & D. Randall, Atlantic 3637		
	5	2	STILL—Commodores (James Anthony Carmichael, Commodores), L. Richie, Motown 1474	★	39	9	I STILL HAVE DREAMS—Richie Furay (Val Garay), B. Batstone, Asylum 46534	★	73	83	GLIDE—Pheaux (Marken McClain & Phil Kaffel), N. Phillips, B. Smith, Fantasy 874		
★	8	10	DO THAT TO ME ONE MORE TIME—The Captain & Tennille (Daryl Dragon), T. Tennille, Casablanca 2215	★	44	6	ROTATION—Herb Alpert (Herb Alpert & Randy Badazz), A. Armer, R. Badazz, A&M 2202	★	74	77	MESSAGE IN A BOTTLE—Police (Police & Nigel Gray), Sting, A&M 2190		
	7	7	YOU'RE ONLY LONELY—J.D. Souther (J.D. Souther), J.D. Souther, Columbia 1-11079	★	41	34	LOVE PAINS—Yvonne Elliman (Steve Barr), M. Price, D. Walsh, S. Barr, RSD 1007	★	75	85	YOU'RE GONNA GET WHAT'S COMING—Bosnia Butt (Peter Asher), R. Palmer, Warner Bros. 49116		
	8	6	NO MORE TEARS—Barbra Streisand & Donna Summer (Gary Klein), P. Jabara, B. Roberts, Columbia/Casablanca 1-11125	★	42	46	FOREVER MINE—O'Jays (Kenneth Gamble & Leon Huff), K. Gamble, L. Huff, P.I.R. 93727	★	76	NEW ENTRY	HEARTBREAKER—Pat Benatar (Peter Coleman), G. Gill, C. Wade, Chrysalis 2395		
★	11	12	LADIES NIGHT—Kool & The Gang (Emir Deodato), G.M. Brown, Kool & Gang, De-Lite 801 (Mercury)	★	43	47	RAPPER'S DELIGHT—Sugar Hill Gang (S. Robinson, H. Jackson, M. Wright, G. O'Brien, Sugar Hill 542 (Roulette))	★	77	87	LONGER—Dan Fogelberg (Dan Fogelberg & Herbert Putnam & Marty Lewis), D. Fogelberg, Full Moon/Epic 950824		
	10	10	TAKE THE LONG WAY HOME—Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson, A&M 2193	★	44	48	I'D RATHER LEAVE WHILE I'M IN LOVE—Rita Coolidge (David Anderle & Booker T. Jones), C.B. Seger & Peter Allen, A&M 2199	★	78	88	WHEN I WANTED YOU—Barry Manilow (Barry Manilow & Ron Dante), G. Conca, Arista 9481		
★	12	8	ROCK WITH YOU—Michael Jackson (Quincy Jones), R. Temperton, Epic 950797 (CBS)	★	45	49	SAVANNAH NIGHTS—Tom Johnston (Ted Templeman), T. Johnston, Warner Bros. 49096	★	79	89	STARGAZER—Peter Brown (Cory Wade & Peter Brown), P. Brown, Drive 6281 (T.K.)		
★	13	10	COOL CHANGE—Little River Band (John Boyen & Little River Band), G. Shorrock, Capitol 4789	★	46	40	VIDEO KILLED THE RADIO STAR—The Buggles (The Buggles), T. Horne, G. Downes, B. Woolley, Island 49114 (Warner Bros.)	★	80	90	MEMORIZE YOUR NUMBER—Leif Garrett (Michael Lloyd), B. Kirkland, Scotti Bros. 510 (Atlantic)		
★	14	10	WE DON'T TALK ANYMORE—Curt Richard (Bruce Welch), A. Tarnay, EMI America 9025 (Capitol)	★	47	42	RAINBOW CONNECTION—Kermit The Frog (Paul Williams & Jim Henson), P. Williams, K. Racher, Atlantic 3610	★	81	NEW ENTRY	STAR—Earth, Wind & Fire (Maurice White), M. White, E. Del Barrio, A. Willis, ABC/Columbia 1-11165		
★	16	7	HEAD GAMES—Foreigner (Roy Thomas Baker, Mick Jones, Ian McDonald), L. Gramm, M. Jones, Atlantic 3633	★	48	56	ROMEO'S TUNE—Steve Forbert (John Simon), S. Forbert, Nonesuch 97525 (CBS)	★	82	NEW ENTRY	CAN WE STILL BE FRIENDS—Robert Palmer (Robert Palmer), T. Sundgren, Island 49137 (Warner Bros.)		
★	22	12	CRUISIN'—Smokey Robinson (William "Smokey" Robinson), W. Robinson, M. Tarplin, Tamla 54306 (Motown)	★	49	54	MISTRUSTED LOVE—Mistress (Thomas Jefferson Kaye), B. Hopkins, RSO 1009	★	83	93	THE SECOND TIME AROUND—Stalamar (Leon Sylvers & Dick Griffey), L. Sylvers, W. Shelby, Salar 11709 (RCA)		
★	18	11	BETTER LOVE NEXT TIME—Dr. Hook (Ron Hoffaine), S. Pippin, L. Keith, J. Slate, Capitol 4785	★	50	36	DIM ALL THE LIGHTS—Donna Summer (Giorgio Moroder & Pete Bellotte), D. Summer, Casablanca 2201	★	84	NEW ENTRY	I DON'T WANT TO TALK ABOUT IT—Burt Stewart (Tom Dowd), D. Whitten, Warner Bros. 49138		
★	19	3	THE LONG RUN—Eagles (Bill Szymczyk), D. Henley, G. Frey, Asylum 46569	★	51	57	SHE'S IN LOVE WITH YOU—Suzi Quatro (Mike Chapman), R. Chinn, M. Chapman, RSO 1014	★	85	NEW ENTRY	99—Toto (Toto & Tom Kner), G. Paich, Columbia 1-11173		
★	20	8	JANE—Jefferson Starship (Ron Keenan), D. Freiberg, J. McPherson, C. Chaquico, P. Kanter, Grant 11750 (RCA)	★	52	37	TUSK—Fleetwood Mac (Fleetwood Mac, Richard Dashut, Ken Caillat), L. Buckingham, Warner Bros. 49077	★	86	NEW ENTRY	I CAN'T HELP MYSELF—Bonnie Pointer (Jeffrey Brown), B. Holland, L. Ozzier, E. Holland Jr., Motown 1478		
★	21	11	I WANT YOU TONIGHT—Pablo Cruise (Bill Schnee), C. Larius, D. Jenkins, A. Willis, A&M 2195	★	53	59	YOU KNOW THAT I LOVE YOU—Santana (Keith Olsen), C. Solberg, D. C. Santana, A. Ligertwood, A. Pasqua, Columbia 111344	★	87	NEW ENTRY	DON'T MAKE ME OVER—Jennifer Warnes (Bob Fraboni), B. Bacharach, H. David, Arista 0455		
★	20	9	HEARTACHE TONIGHT—Eagles (Bill Szymczyk), D. Henley, G. Frey, B. Seger, J.D. Souther, Asylum 46545	★	54	64	DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka (Quincy Jones), D. Wolinski, MCA 41131	★	88	NEW ENTRY	SHOOTING STAR—Dollar (Christopher Weil), D. Courtney, A&M 7208 (Atlantic)		
★	23	10	THIS IS IT—Kenny Loggins (Tom Dowd), K. Loggins, M. McDonald, Columbia 1-11109	★	55	61	LONELY EYES—Robert John (George Tobin), M. Piccinillo, EMI-America 9030	★	89	NEW ENTRY	VOLCANO—Jimmy Buffett (Warner Bros.), J. Buffett, K. Sykes, H. Dailey, MCA 41161		
★	26	6	COWARD OF THE COUNTY—Kenny Rogers (Larry Butler), R. Bowling, B.E. Wheeler, United Artists 1327	★	56	62	VOICES—Cheap Trick (Tom Werman), R. Neilsen, Epic 5-50814	★	90	NEW ENTRY	LET ME SLEEP ALONE—Cugini (John D'Andrea & Andy Ditarano), A. Ditarano, D. Cugini, A. Papa, Scotti Bros. 503 (Atlantic)		
★	27	5	I WANNA BE YOUR LOVER—Prince (Prince), Prince, Warner Bros. 49050	★	57	58	SINCE YOU'VE BEEN GONE—Rainbow (Roger Glover), R. Ballard, Polydor 2014	★	91	92	8	I CALL YOUR NAME—Switch (Bobby DeBarge), B. DeBarge, G. Williams, Gordy 7175 (Motown)	
★	24	15	HALF THE WAY—Crystal Gayle (Alan Reynolds), B. Wood, R. Murphy, Columbia 1-11067	★	58	NEW ENTRY	CRAZY LITTLE THING CALLED LOVE—Queen (Queen), F. Mercury, Elektra 46579	★	92	94	3	WITH YOU I'M BORN AGAIN—Billy Preston & Syreeta (James DePasse & David Shire), D. Shire, C. Connors, Motown 1477	
★	31	6	DON'T DO ME LIKE THAT—Tom Petty and The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, Backstreet 41138 (MCA)	★	59	69	LOST HER IN THE SUN—John Stewart (John Stewart), J. Stewart, RSO 1016	★	93	NEW ENTRY	HOLDIN' ON FOR DEAR LOVE—Lobo (Bob Montgomery), J. Slate, S. Pippin, L. Henley, MCA 41152		
★	30	9	WAIT FOR ME—Baryl Hall & John Oates (David Foster), D. Hall, RCA 11747	★	60	68	MONEY—The Flying Lizards (David Cunningham), B. Gordy Jr. & I. Bradford, Virgin 67003 (Atlantic)	★	94	50	16	YOU DECORATED MY LIFE—Kenny Rogers (Larry Butler), D. Rupp, B. Morrison, United Artists 1315	
★	29	13	DAMNED IF I DO—The Alan Parsons Project (Alan Parsons), E. Woolson, A. Parsons, Arista 0454	★	61	71	MOVE YOUR BOOGIE BODY—Bar-Kays (Allen A. Jones), J. Alexander, L. Dodson, A. Jones, H. Henderson, C. Allen, L. Smith, M. Beard, R. Thompson, S. Guy, W. Stewart, M. Bynum, Mercury 76015	★	95	51	18	IF YOU REMEMBER ME—Chris Thompson & Night (Richard Perry), C. B. Seger, M. Hamblin, Planet 45904 (Elektra/Asylum)	
★	32	9	DON'T LET GO—Isaac Hayes (Isaac Hayes), J. Stone, Polydor 2011	★	62	70	DIG THE GOLD—Joyce Cobb (Andy Black), J. Cobb, L.C. Lewis, Cream 7939	★	96	55	22	RISE—Herb Alpert (Herb Alpert, Randy Badazz), A. Armer, R. Badazz, A&M 2151	
★	29	17	SHIPS—Barry Manilow (Barry Manilow, Ron Dante), I. Hunter, Arista 0454	★	63	72	LAST TRAIN TO LONDON—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 9-5067 (CBS)	★	97	53	13	DREAMING—Blondie (Mike Chapman), D. Harry, C. Stein, Chrysalis 2379	
★	33	6	THIRD TIME LUCKY—Foghat (Foghat), D. Pezerett, Bearsville 49125 (Warner Bros.)	★	64	NEW ENTRY	FOOL IN THE RAIN—Led Zeppelin (Jimmy Page), Jones, Page, Plant, Swan Song 71003 (Atlantic)	★	98	52	8	READY FOR THE 80'S—Village People (Jacques Morali), L. Morali, H. Belinfante, F. Hurtt, B. Whitehead, Casablanca 2220	
★	35	7	CHIQUITITA—Abba (Benny Andersson, Bjorn Ulvasson), B. Anderson, B. Ulvasson, Atlantic 3629	★	65	75	WHY ME—Styx (Styx), D. DeYoung, A&M 2206	★	99	60	8	PETER PIPER—Frank Mills (Frank Mills), F. Mills, Polydor 2062	
★	32	25	POP MUZIK—M (R. Scott), Sire 49033 (Warner Bros.)	★	66	NEW ENTRY	SEPTEMBER MORNING—Neil Diamond (Bob Gaudio), N. Diamond, C. Beaud, Columbia 1-11175	★	100	63	14	PLEASE DON'T LEAVE—Laursh Wood (Michael James Jackson, Ted Templeman), L. Wood, Warner Bros. 49043	
★	33	28	I NEED A LOVER—John Cougar (John Cougar), J. Mellencamp, Riva 202 (Mercury)	★	67	NEW ENTRY	DAYDREAM BELIEVER—Anne Murray (Jim Ed Norman), John Stewart, Capitol 4813	★					
★	38	7	DEJA VU—Dionne Warwick (Barry Manilow), L. Hayes, A. Anderson, Arista 0459	★	68	78	2	WONDERLAND—Commodores (James Anthony Carmichael & Commodores), M. Williams, Motown 1479	★				

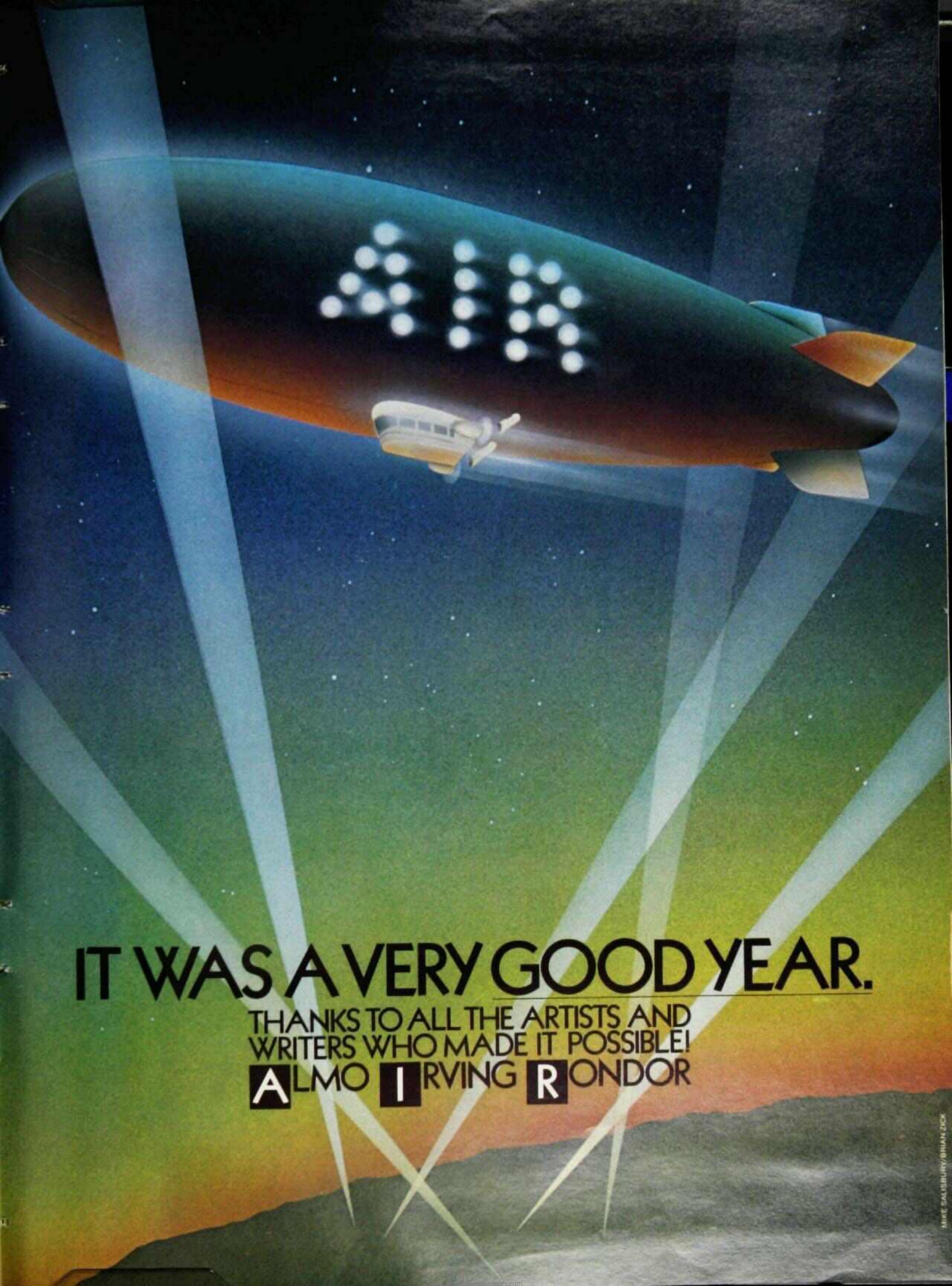
★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

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 Belts; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Camino 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)

An American Dream (Jolly Cheeks, BMI)	Daydream Believer (Screen Gems, ASCAP)	Escape (The Holmes Line Of Music, ASCAP)	I'd Rather Leave While I'm In Love (Irving/Woolfough/Jermova/Unichappell/Begonia, BMI)	Longer (Hickory Grove/April, ASCAP)	Pop Muzik (Robin Scott, ASCAP)	Star (Sagehill, ASCAP/Ninth/Irving/Craig, BMI)	We Don't Talk Anymore (ATV, BMI)
Babe (Slygin/Almo, ASCAP)	Deja Vu (Hecko/Angelo, BMI)	Fool In The Rain (Flames Of Albion, ASCAP)	I Need A Lover (H.G., ASCAP)	Looks Like Love Again (ABC/Dunhill, BMI)	Stargazer (Sheryl/Dedee, ASCAP)	When I Wanted You (Home Grown, BMI)	Why Me (Stylian Song/Almo, ASCAP)
Better Love Next Time (House Of Gold, BMI)	Dig The Gold (Birds/Fallon/Archie, ASCAP)	Forever Mine (Mighty Tens, BMI)	I Still Have Dreams (Batroc/Song Mountain, ASCAP)	Lost Her In The Sun (Buller/BMI)	Ready For The 80's (Can't Stop, BMI)	With You I'm Born Again (Check Out, BMI)	Wonderland (Jobete/Commodores, ASCAP)
Broken Hearted Me (Chappell/Salsamaker, ASCAP)	Dim All The Lights (Sweet Summer Lights, BMI)	Half The Way (Chrimwood/Markeznig, BMI/ASCAP)	I Want You Tonight (Irving/Pablo Cruise, BMI)	Love Plunk (World Song/Golden Clover, ASCAP)	Rise (Almo/Badazz, ASCAP)	Working My Way Back To You (Screen Gems-EMI/Seasons' Four, BMI)	Yes, I'm Ready (Dandelion, BMI)
Can We Still Be Friends (Earmark, BMI)	Dirty Water (Equinox, BMI)	Heartache Tonight (Cass Country/Red Cloud, ASCAP)	I Wanna Be Your Lover (Eonarp, BMI)	More Tears (Olga/Fedora, BMI)	Rock With You (Almo, ASCAP)	You Decorated My Life (Music City, ASCAP)	You Know That I Love You (Light, BMI/Urmlia, ASCAP)
Chiquita (Unicel, ASCAP)	Do That To Me One More Time (Moonlight & Magnolias, BMI)	Heartbreaker (Dick James, BMI)	If You Remember Me (Chappell/Rod Buller, ASCAP)	Message In A Bottle (Virgin, ASCAP)	Rotations (Almo/Badazz, ASCAP)	99 (Hudmar, ASCAP)	
Cool Change (Screen Gems-EMI, BMI)	Do You Love What You Feel (Overdue, ASCAP)	Head Games (Gomersel/Exanson, ASCAP)	Jane (Floyd/Lunafun/Little Dragon, BMI)	Mistreated Love (Mistress, BMI)	Sara (Fleetwood Mac, BMI)		
Coward Of The County (Rogar Bowling, BMI/Sleepy Holow, ASCAP)	Don't Do Me Like That (Skyhill, BMI)	Holdin' On For Dear Love (House Of Gold, BMI)	Ladies Night (Delightful/Gang, BMI)	Mistreated Love (Mistress, BMI)	Savannah Nights (Windace, BMI)		
Crazy Little Thing Called Love (Blackwood/Queen, BMI)	Don't Let Go (Screen Gems-EMI, BMI)	I Call Your Name (Jobete, ASCAP)	Last Train To London (Jet, BMI)	Money (Jobete, ASCAP)	Send One Your Love (Jobete/Black Bull, ASCAP)		
Cruisin' (Bartam, ASCAP)	Don't Make Me Over (JAC/Blue Seal, ASCAP)	I Can't Help Myself (Stone Agate, BMI)	Let Me Sleep Alone (Saber Tooth, BMI)	Move Your Boogie Body (Bar-Kays/Warner Tamerlane, BMI)	Shooting Star (World Song, ASCAP)		
Damn If I Do (Woolfongs/Carrere/Irving, BMI)	Dreaming (Riva Blue/Monster Island, ASCAP)	I Don't Want To Talk About It (Crazy Horse, BMI)	Lonely Eyes (High Sierra, ASCAP)	No More Tears (Olga/Fedora, BMI)	Since You've Been Gone (Island, BMI)		

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.



IT WAS A VERY GOOD YEAR.

THANKS TO ALL THE ARTISTS AND
WRITERS WHO MADE IT POSSIBLE!

ALMO **I**RVING **R**ONDOR

WHAT'S IN A NAME?

If the name is
BONNIE POINTER,
it's the best material,
the strongest vocals,
the high technology
of digital mastering
and hit singles
all together in
one hit album.

Again.



Bonnie Pointer

A name that speaks for itself.

M7-929R1

On Motown Records & Tapes

Includes "I Can't Help Myself (Sugar Pie, Honey Bunch)"

Produced by Jeffrey Bowen

M-1478F

Billboard TOP LPs & TAPE

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. ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE		
				ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE
★	1	10	EAGLES The Long Run Asylum 52 508	8.98	8.98	8.98	36	22	9	★	71	71	26	THE KNACK Get The Knack Capitol SD 11948	▲	7.98	7.98	7.98		
★	2	8	DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP 2 7191	13.98	13.98	13.98	37	37	6	TOTO Hydra Columbia FC 34229	★	79	54	KENNY ROGERS The Gambler United Artists UMLA 934	▲	7.98	7.98	7.98		
★	3	11	STYX Cornerstone A&M SP 3711	8.98	8.98	8.98	38	33	9	DARYL HALL & JOHN OATES K-Static RCA AFL1 3494	★	80	4	EMERSON, LAKE & PALMER In Concert Atlantic SD 19755	▲	7.98	7.98	7.98		
★	4	5	STEVIE WONDER Journey Through the Secret Life of Plants Tamla T13 37107 (Motown)	13.98	13.98	13.98	★	54	5	Z.Z. TOP Deguello Warner Bros. WS 3361	★	74	74	37	JOURNEY Evolution Columbia FC 35797	▲	8.98	8.98	8.98	
★	5	6	BEE GEES Greatest RSO RS 2-4298	13.98	13.98	13.98	★	44	8	ANGELA BOFILL Angel Of The Night Arista/GRP GRP 5501	★	85	3	PHYLLIS HYMAN You Know How To Love Me Arista AL 9509	▲	7.98	7.98	7.98		
★	6	16	LED ZEPPELIN In Through The Out Door Swan Song SS 14082 (Atlantic)	8.98	8.98	8.98	41	41	14	J.D. SOUTHER You're Only Lonely Columbia JC 34093	★	76	67	16	BOB DYLAN Slow Train Coming Columbia FC 36120	▲	8.98	8.98	8.98	
★	7	8	BARBRA STREISAND Wet Columbia FC 36258	8.98	8.98	8.98	42	43	13	ISAAC HAYES Don't Let Go Polydor PD 1-6224	★	101	2	NATALIE COLE & PEABO BRYSON We're The Best Of Friends Capitol SW 12019	▲	7.98	7.98	7.98		
★	8	8	FLEETWOOD MAC Tusk Warner Bros. WRS 3350	15.98	15.98	15.98	43	42	26	CARS Candy-O Elektra EC 907	★	78	55	8	OUTLAWS In The Eye Of The Storm Arista AL 9507	▲	8.98	8.98	8.98	
★	9	7	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5125 (MCA)	8.98	8.98	8.98	44	45	13	MOLLY HATCHET Flirtin' With Disaster Epic JE 36118	★	79	61	16	TIM CURRY Fearless A&M SP 4773	▲	7.98	7.98	7.98	
★	10	19	COMMODORES Midnight Magic Motown M 8526	8.98	8.98	8.98	★	57	10	PAT BENATAR In The Heat Of The Night Chrysalis CHR 1236	★	80	83	10	MILLIE JACKSON & ISAAC HAYES Royal Rappin's Polydor PD 1-6229	▲	7.98	7.98	7.98	
★	11	17	MICHAEL JACKSON Off The Wall Epic FE 25745	8.98	8.98	8.98	★	50	7	RUPERT HOLMES Partners In Crime Infinity INF 9620 (MCA)	★	89	4	GILDA RADNER Live From New York Warner Bros. WS 3370	▲	7.98	7.98	7.98		
★	14	13	FOREIGNER Head Games Atlantic SD 29999	8.98	8.98	8.98	47	47	6	WILLIE NELSON Willie Nelson Sings Kristofferson Columbia JC 36188	★	82	84	34	WAYLON JENNINGS Greatest Hits RCA AHL1 3378	▲	7.98	7.98	7.98	
★	13	14	KOOL & THE GANG Ladies First De-Lite DLR 1513 (Mercury)	7.98	7.98	7.98	★	105	2	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2 11008	★	93	4	WILLIE NELSON Pretty Paper Columbia JC 36189	▲	7.98	7.98	7.98		
★	15	6	RUFUS & CHAKA Masterjam MCA MCA 5183	8.98	8.98	8.98	49	39	6	PABLO CRUISE Part Of The Game A&M SP 3712	★	84	63	8	MELISSA MANCHESTER Melissa Manchester Arista AL 9506	▲	8.98	8.98	8.98	
★	17	4	JEFFERSON STARSHIP Freedom At Point Zero Gord 821.13452 (RCA)	8.98	8.98	8.98	★	56	6	CAPTAIN & TENNILLE Make Your Move Casablanca NBLP 7 1188	★	85	70	6	BOB MARLEY & THE WAILERS Survival Island ILPS 9542 (Warner Bros.)	▲	7.98	7.98	7.98	
★	16	11	HERB ALPERT Rise A&M SP 4790	7.98	7.98	7.98	51	52	7	ATLANTA RHYTHM SECTION Are You Ready Polydor PD 2-6226	★	86	72	11	BONNIE RAITT The Glow Warner Bros. BSA 3369	▲	8.98	8.98	8.98	
★	19	3	DAN FOGELBERG Floresca Full Moon/Epic FE 25634	8.98	8.98	8.98	52	53	12	CHEAP TRICK Dream Police Epic FE 35773	★	87	87	15	JIMMY BUFFETT Volcano MCA MCA 5102	▲	8.98	8.98	8.98	
★	18	10	KENNY LOGGINS Keep The Fire Columbia JC 36172	7.98	7.98	7.98	53	46	15	THE ALAN PARSONS PROJECT Eve Arista AL 9504	★	97	5	DR. HOOK Sometimes You Win ... Capitol SW 12018	▲	7.98	7.98	7.98		
★	21	4	AEROSMITH Night In The Ruts Columbia FC 36058	8.98	8.98	8.98	54	36	13	CRYSTAL GAYLE Miss The Mississippi Columbia JC 36203	★	89	82	23	NEIL YOUNG & CRAZY HORSE Rust Never Sleeps Reprise RS 2295 (Warner Bros.)	▲	8.98	8.98	8.98	
★	51	2	PINK FLOYD The Wall Columbia FC 2 36183	13.98	13.98	13.98	★	65	26	SMOKEY ROBINSON Where There's Smoke Tamla T7 366 (Motown)	★	90	90	9	JEAN-LUC PONTY A Taste Of Passion Atlantic SD 19253	▲	7.98	7.98	7.98	
★	21	18	BARRY MANILOW One Voice Arista AL 9505	8.98	8.98	8.98	56	49	7	WAYLON JENNINGS What Goes Around Comes Around RCA AHL1 3483	★	91	77	21	LITTLE RIVER BAND First Under The Wire Capitol 500 11954	▲	8.98	8.98	8.98	
★	25	3	NEIL YOUNG WITH CRAZY HORSE Live Rust Warner Bros. WAR 2296	13.98	13.98	13.98	57	34	8	RICK JAMES Fire It Up Gordy GB 990 (Motown)	★	92	88	33	DONNA SUMMER Bad Girls Casablanca NBLP 2 7150	▲	13.98	13.98	13.98	
★	23	8	BOB JAMES & EARL KLUGH One On One Tappan/Ten/Columbia FC 36241	8.98	8.98	8.98	58	59	23	SOUNDTRACK The Muppets Atlantic SD 16001	★	★	94	94	12	STEVE MARTIN Comedy Is Not Pretty Warner Bros. WS 3392	▲	8.98	8.98	8.98
★	27	5	ROD STEWART Greatest Hits Vol. 1 Warner Bros. WS 3373	8.98	8.98	8.98	★	69	25	K.C. & THE SUNSHINE BAND Do You Wanna Go Party TK 611	★	★	94	94	12	ABBA Greatest Hits Vol. 2 Atlantic SD 160009	▲	8.98	8.98	8.98
★	25	26	POLICE Regatta De Blanc A&M SP 4792	7.98	7.98	7.98	60	32	10	VILLAGE PEOPLE Live And Sleazy Casablanca NBLP 2 7183	★	★	106	3	THE EMOTIONS Come Into Our World ARC/Columbia FC 36149	▲	7.98	7.98	7.98	
★	28	13	KENNY ROGERS Kenny United Artists UMLA 979	8.98	8.98	8.98	★	81	5	PAT METHENY GROUP American Garage ECM 1-1155 (Warner Bros.)	★	★	98	76	15	O'JAYS Identify Yourself F.R. FZ 36027 (CBS)	▲	8.98	8.98	8.98
★	29	6	PRINCE Prince Warner Bros. BSA 3366	7.98	7.98	7.98	62	62	13	KARLA BONOFF Restless Nights Columbia JC 35799	★	★	109	3	SLAVE Just A Touch Of Love Catalina SD 5217 (Atlantic)	▲	7.98	7.98	7.98	
★	28	29	SUPERTRAMP Breakfast In America A&M 3798	▲	8.98	8.98	63	48	18	AC/DC Highway To Hell Atlantic SD 19244	★	★	100	95	28	EARTH, WIND & FIRE I Am Arc FC 35730 (CBS)	▲	8.98	8.98	8.98
★	29	30	ANNE MURRAY I'll Always Love You Capitol 506 12812	8.98	8.98	8.98	64	64	7	APRIL WINE Harder ... Faster Capitol ST 12813	★	★	101	98	14	BRENDA RUSSELL Horizon SP 739 (A&M)	▲	7.98	7.98	7.98
★	35	3	LITTLE FEAT Down On The Farm Warner Bros. WS 3345	8.98	8.98	8.98	65	66	6	CRYSTAL GAYLE Classic Crystal United Artists UAA 942	★	★	102	102	65	STYX Pieces Of Eight A&M SP 4774	▲	7.98	7.98	7.98
★	31	7	PEACHES & HERB Twice The Fire Polydor/MFP PD 1-6229	8.98	8.98	8.98	★	75	19	JOHN COUGAR John Cougar Epic BVL 1461 (Mercury)	★	★	104	104	6	LARRY GATLIN Straight Ahead Columbia JC 36250	▲	7.98	7.98	7.98
★	40	3	ELECTRIC LIGHT ORCHESTRA ELO's Greatest Hits Jet FZ 36318 (CBS)	8.98	8.98	8.98	★	73	7	STEVE FORBERT Jackrabbit Slim Rampart RZ 36191	★	★	★	★	★	★	★	★	★	
★	33	24	BLONDIE Eat To The Beat Chrysalis CHR 1225	8.98	8.98	8.98	68	68	10	SANTANA Marathon Columbia FC 36154	★	★	★	★	★	★	★	★	★	
★	60	7	JOHN DENVER & THE MUPPETS A Christmas Together RCA AFL1 3451	7.98	7.98	7.98	★	99	2	FRANK ZAPPA Jon's Garage Acts II & III Zappa SRZ 2 1502 (Mercury)	★	★	★	★	★	★	★	★	★	
★	38	7	BAR-KAYS Injoy Mercury SRM 1 3781	7.98	7.98	7.98	★	78	29	DIONNE WARWICK Dionne Arista AB 4230	★	★	★	★	★	★	★	★	★	

DECEMBER 22, 1979, 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.

WE'RE NUMBER 1

POP
1
SINGLE



RUPERT HOLMES

"Escape" (The Pina Colada Song) INF 50,035

Produced by Rupert Holmes and Jim Boyer for The Holmes Line of Records



Rufus & Chaka



R&B
1
SINGLE

**"Do You Love
What You Feel"**

MCA-41131

Produced by Quincy Jones for Quincy Jones, Inc.

COUNTRY
1
SINGLE



CONWAY TWITTY

"Happy Birthday Darlin" MCA-41135

B/W **"Heavy Tears"**

Produced by Conway Twitty & David Barnes for Twitty Bird Productions, Inc.

TOP LPs & TAPE

POSITION 100-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
114	4	4	BOB WELCH The Other One Capitol SM 12017	7.98	7.98	7.98
106	92	17	TALKING HEADS Fear Of Music See SRX 4078 (Warner Bros.)	7.98	7.98	7.98
107	107	33	BLACKFOOT Strikes A&M SP 38117 (Atlantic)	7.98	7.98	7.98
108	108	12	JETHRO TULL Stormwatch Chrysalis CDB 1238	7.98	7.98	7.98
109	96	6	HEAD EAST A Different Kind Of Crazy A&M SP 4765	7.98	7.98	7.98
110	112	11	FOGHAT Boogie Motel Mercury BM 096 (W&A)	8.98	8.98	8.98
123	3	3	WAR The Music Band 2 MCA MCA 3153	8.98	8.98	8.98
122	5	5	PATRICE RUSHEN Pizzazz Epic 9E 243	7.98	7.98	7.98
113	113	4	BOOMTOWN RATS The Fine Art Of Surfacing Columbia IC 36248	7.98	7.98	7.98
114	86	8	NICOLETTE LARSON In The Nick Of Time Warner Bros. WS 3370	8.98	8.98	8.98
124	20	20	PLEASURE Future Now Fantasy F-8578	7.98	7.98	7.98
116	116	33	CHARLIE DANIELS BAND Million Mile Reflections Epic 9E 25751	8.98	8.98	8.98
117	119	4	LINDA CLIFFORD Here's My Love RSD-Capitol KS-3367	7.98	7.98	7.98
118	118	44	CHEAP TRICK Cheap Trick At Budokan Epic 9E 25793	8.98	8.98	8.98
119	120	18	JOURNEY Infinity Columbia IC 34917	7.98	7.98	7.98
120	110	29	CRUSADERS Street Life MCA 3094	7.98	7.98	7.98
131	4	4	TANYA TUCKER Tear Me Apart MCA MCA 5156	8.98	8.98	8.98
142	4	4	THE INMATES First Offense Polygram PD 1-6241	7.98	7.98	7.98
151	2	2	SHALAMAR Big Fun Sals 821-3479 (RCA)	7.98	7.98	7.98
124	58	10	JIMMY MESSINA Oasis Columbia IC 36140	7.98	7.98	7.98
143	5	5	PAVARTOTTI O Sole Mio-Favorite Neapolitan Songs London OS 26560	8.98	8.98	8.98
136	5	5	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	7.98	7.98	7.98
157	5	5	SYLVESTER Living Proof Fantasy F-79018	11.98	11.98	11.98
128	121	11	SOUNDTRACK Quadrophonia Polygram PD-7-6225	13.98	13.98	13.98
139	5	5	GEORGE DUKE Master of the Game Epic 9E 26283	7.98	7.98	7.98
140	14	14	FRANK ZAPPA Joe's Garage See SRX 3821-3823 (Mercury)	7.98	7.98	7.98
131	133	28	DIANA ROSS The Boss Motown M2-823	7.98	7.98	7.98
132	132	8	BARRY MANILOW Greatest Hits Arista A21-8601	13.98	13.98	13.98
133	128	17	ASHFORD & SIMPSON Stay Free Warner Bros. WS-2257	8.98	8.98	8.98
134	135	11	FUNKADELIC Uncle Jam Wants You Warner Bros. BSK 3377	8.98	8.98	8.98
135	125	38	SPYRO GYRA Morning Dance Infinity IM 9084 (MCA)	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LPs registering greatest proportion- ate upward progress this week.	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
138	137	67	★	DONNA SUMMER Live And More Casablanca NBLP 7119	12.98	12.98	12.98
147	12	12	★	KENNY ROGERS Ten Years Of Gold United Artists UA LA 875-11	7.98	7.98	7.98
138	111	14	★	BETTE MIDLER Thighs And Whispers Atlantic SD 16084	7.98	7.98	7.98
139	117	37	★	VAN HALEN Van Halen II Warner Bros. WS 3312	7.98	7.98	7.98
140	129	27	★	ELECTRIC LIGHT ORCHESTRA Discovery Int. RT 55769 (CBS)	8.98	8.98	8.98
141	141	8	★	LAKESIDE Rough Riders Sals 821-3490 (RCA)	7.98	7.98	7.98
142	127	66	★	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.98
143	130	53	★	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3187	8.98	8.98	8.98
144	148	7	★	THE HEADBOYS The Headboys RSD KS 1-3068	7.98	7.98	7.98
155	3	3	★	CLIFF RICHARD We Don't Talk Anymore EMI-America SM 17014	7.98	7.98	7.98
166	3	3	★	TWENNYNINE FEATURING LENNY WHITE Best Of Friends Elektra EK 223	7.98	7.98	7.98
167	2	2	★	BRASS CONSTRUCTION Brass Construction 5 United Artists UA 917	7.98	7.98	7.98
168	3	3	★	JOAN ARMSTRADG How Cruel A&M SP 3302	4.98	4.98	4.98
159	3	3	★	INSTANT FUNK Witch Doctor Sals 821-3479 (RCA)	7.98	7.98	7.98
150	150	27	★	TEDDY PENDERGRASS Teddy P.A. 72 34003 (CBS)	8.98	8.98	8.98
151	152	5	★	FRANK MILLS Sunday Morning Suite Polygram PD 1-6225	7.98	7.98	7.98
152	154	78	★	THE CARS Candy Elektra EK 135	7.98	7.98	7.98
153	144	15	★	SUPERTRAMP Crime Of The Century A&M SP 3647	7.98	7.98	7.98
190	2	2	★	ROY AYERS No Stranger To Love Polygram PD 1-6246	7.98	7.98	7.98
155	100	10	★	TOM JOHNSTON Everything You've Heard Is True Warner Bros. BSK 3304	8.98	8.98	8.98
178	2	2	★	ROLLING STONES Hot Rocks 1964-71 London ZPS-6967	13.98	13.98	13.98
170	290	290	★	PARLIAMENT Gloryhallastopid Casablanca NBLP 7195	7.98	7.98	7.98
170	290	290	★	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
179	3	3	★	FLEETWOOD MAC Fleetwood Mac Reprise R-2281	7.98	7.98	7.98
160	145	8	★	20/20 20/20 Parade NBR 36205	7.98	7.98	7.98
161	163	4	★	EAGLES Hotel California A&M SP 3624	7.98	7.98	7.98
172	2	2	★	TOM SCOTT Street Beat Columbia IC-36127	7.98	7.98	7.98
163	153	5	★	EDDIE RABBITT The Best of Eddie Rabbitt Elektra EK 225	7.98	7.98	7.98
164	156	4	★	STYX Equinox A&M SP 4550	7.98	7.98	7.98
165	165	25	★	ABBA Voulez-Vous Atlantic SD 14008	7.98	7.98	7.98
167	169	22	★	BONNIE POINTER Bonnie Pointer Motown M7-92981	7.98	7.98	7.98
167	169	22	★	VARIOUS ARTISTS Studio 54 Casablanca NBLP 71161	13.98	13.98	13.98
168	160	32	★	STEPHANIE MILLS What Cha Gonna Do With My Love 20th Century T-583 (RCA)	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
169	91	7	NATURE'S DIVINE In The Beginning Infinity IM 9013 (MCA)	7.98	7.98	7.98
180	2	2	LEIF GARRETT Same Goes For You Scotti Bros. SR 1408 (Atlantic)	8.98	8.98	8.98
171	103	9	ELTON JOHN Victim Of Love MCA MCA-5104	8.98	8.98	8.98
172	134	11	SHOES Present Tense Elektra EK 244	7.98	7.98	7.98
173	126	23	ROBERT PALMER Secrets Island ILPS 9544 (Warner Bros.)	8.98	8.98	8.98
196	109	109	SOUNDTRACK Saturday Night Fever RSD KS 7-4001	12.98	12.98	12.98
185	2	2	TONY BANKS A Curious Feeling Charisma CA 1-2201 (Polygram)	7.98	7.98	7.98
176	175	56	EARTH, WIND & FIRE The Best Of Earth, Wind & Fire Columbia PC 35647	8.98	8.98	8.98
188	2	2	THE GAP BAND The Gap Band II Mercury SRM 1-3804	7.98	7.98	7.98
188	2	2	KENNY ROGERS & DOTTIE WEST Classics United Artists UALA 946	7.98	7.98	7.98
189	45	45	BEE GEES Spirits Having Flown RSD KS 3041	8.98	8.98	8.98
191	3	3	EAGLES Greatest Hits 1971-1975 A&M SP 365	7.98	7.98	7.98
191	3	3	MANHATTAN TRANSFER Extensions Atlantic SD 14254	7.98	7.98	7.98
182	182	22	SCORPIONS Love Drive Mercury SRM 1-3795	7.98	7.98	7.98
184	184	14	M New York, London, Paris, Munich See SRX 6084 (Warner Bros.)	7.98	7.98	7.98
184	184	14	LED ZEPPELIN Led Zeppelin IV Atlantic SD 18129	7.98	7.98	7.98
185	146	23	LTD Devotion A&M SP 4771	7.98	7.98	7.98
185	146	23	SOUNDTRACK The Rose Atlantic SD 16010	8.98	8.98	8.98
185	146	23	MILLIE JACKSON Live & Uncensored Spring SP 2-6725 (Polygram)	12.98	12.98	12.98
198	3	3	ROGER WHITTAKER Mirrors Of My Mind RCA AFL 1-3501	7.98	7.98	7.98
189	192	30	SWITCH Switch II Sentry G7-958 (Motown)	7.98	7.98	7.98
191	115	10	JO CC Greatest Hits 1972-78 Polygram PD-1-6244	8.98	8.98	8.98
191	115	10	GLORIA GAYNOR I Have A Right Polygram PD 1-6231	8.98	8.98	8.98
192	149	12	SUZI QUATRO Suzi And Other Four Letter Words RSD KS 1-3064	7.98	7.98	7.98
193	193	8	SUPERTRAMP Even In The Quietest Moments A&M SP 4634	7.98	7.98	7.98
194	194	5	STYX The Grand Illusion A&M SP 4637	7.98	7.98	7.98
195	195	2	BRAND X Product Passport PB 9840 (Jem)	7.98	7.98	7.98
196	196	2	VAN HALEN Van Halen Warner Bros. BSK 3075	7.98	7.98	7.98
197	197	2	HIROSHIMA Hiroshima Arista AR-4252	7.98	7.98	7.98
198	138	16	FRANCE JOLI France Joli Prelude PRL 12170	7.98	7.98	7.98
199	174	38	JOE JACKSON Look Sharp A&M SP 4743	7.98	7.98	7.98
200	162	11	MOLLY HATCHET Molly Hatchet Epic 9E 35347	7.98	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	95, 165
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Apryl Wine	64
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Barbra Streisand	25
Jena-Luc Pouty	90
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Suzi Quatro	192
Eddie Rabbitt	163

Gilda Radner	81
Bonnie Raitt	86
Cliff Richard	145
Smoky Robinson	55

C'right Agreement By China, U.S.

• Continued from page 5

soon develop copyright laws protecting their own work.

Signed by former Secretary of Commerce Juanita Kreps in Canton in July, the U.S./China agreement requires the joint approval of Congress and the president's signature before taking effect.

The agreement is now before the Senate Finance Committee and the House Ways and Means Committee and is expected to be voted out of these committees for floor action soon after Congress reconvenes from its holiday recess.

Article 6 of the U.S./China trade agreement grants copyright protection in paragraph five which reads: "Both contracting parties agree that each party shall take appropriate measures, under its laws and regulations and with due regard to international practice, to insure to legal or natural persons of the other party, protection of copyrights equivalent to copyright protection correspondingly accorded by the other party."

The wording of this article commits both nations to extend to each other the highest levels of copyright protection available under the Universal Copyright Convention and the Berne Convention. The new agreement "lays the legal basis for normal commercial relations" between the U.S. and China, says Townsend Hoopes, president of the Assn. of American Publishers.

Hoopes' group sent representatives to China earlier this year to ex-

plore possibilities for marketing U.S. publications in the People's Republic.

Harvey Winter, director of the office of business practices in the Bureau of Economic and Business Affairs of the State Dept., expects that there will be informal discussions between the two governments in Peking this spring to map out strategies for the implementation of the new trade agreement.

Soul Sauce

• Continued from page 36

favor of the stage without realizing that this area can be just as rewarding as performing.

"I am arranging to go into schools with workshops dealing with every facet of the business, including a&r packaging, how to handle money and contracts," Daniels says he is talking to experts in different fields

and lining up speakers for the workshops.

Daniels' new venture will not only help local teens, but he admits "I get continued and additional support for my record shops from the community and some future executives for my operation."

★ ★ ★

It seems that after all the speculation surrounding the original Temptations reforming to record for Philadelphia International Records, it may soon be announced that the idea has been aborted.



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Closeup

PINK FLOYD—The Wall, CBS 36183. Produced by Dave Gilmour, Bob Ezrin, Roger Waters.

"The Wall" is an elaborately constructed hi fi production piece that immediately excites the ears with its incredible panopolies of sounds woven into the frame of the text. The quartet's performance has a stately quality about it too, with guitarist Dave Gilmour checkering the old dominance of bassist Roger Waters.

"Is There Anybody Out There" and "Nobody Home" are typically hypnotic Floyd songs which explore themes they have introduced on earlier works. Both talk of alienation and plead the case for a better world. "Vera" rises out of a shooting skirmish on the left and right channels, a song dedicated to Vera Lynn and connected to the choral chant of "Bring The Boys Back Home." More audio effects and "Comfortably



Pink Floyd: Loud and energizing.

The first side opens with "In The Flesh," a heavy metal fandango that crashes to its end with what sounds like a squadron of bombers screaming across the speakers. It is also the most obvious first choice for a single.

"The Thin Ice" follows, an oppressive lyric juxtaposed with a buoyant piano melody and '50s vocal refrain. "The Happiest Days Of Our Lives" and "Another Brick In The Wall (Part 1)" segue together and highlight the versatility of the four core members as soloists.

"Mother" closes this side, a number that is not unlike a folk protest song with acoustic guitar and vocals. The lyric is something else: "Mother do you think they will drop the bomb? Mother do you think they will like this song?" It is not unlike the first lines of Camus' "Outsider."

Gilmour's "Goodbye Blue Skies" is a remembrance of an air raid, couched in a pretty acoustic guitar melody with the sound of birds twittering at the beginning. Following are "One Of My Tunes" and "Don't Leave Now," both penned by Waters. These are tracks to crank up the sound on, since both are intrinsically instrumental jams.

Audio effects such as a crackly snippet of an overseas operator chatting on the line are bonuses added for the listener with headphones. An abridged "Another Brick In The Wall" leads to the less than a minute-long "Goodbye Cruel World."

Numb" is developed, a track that is a miniature masterpiece in terms of arrangement, production and performance.

A Beach Boys influence is obvious on "The Show Must Go On." "In The Flesh" is introduced, but this time with a caustic lyric that slams away at common prejudices.

Gilmour and Waters get cocredits on the feisty rocker, "Run Like Hell." A prison scene is the setting for "Waiting For The Worms." It is not up to par with other material however, and quickly evolves into the double album's center piece.

"The Trial," co-authored by Waters and coproducer Bob Ezrin, is beautifully illustrated with effects such as a cell door creaking open, the sounds of footsteps marching to the court house and the rabble inside. Arranged as a light opera piece, the judge, prosecutor, defendant and jury all sing their parts and a full orchestra, including brass, is employed for a grandiose finale.

Following the judgment being handed down, an explosion is heard, shortly followed by the epilogue titled "Outside The Wall."

The album is weighty and is bound to fascinate audio and Floyd buffs, but the plot is hard to follow and far too gloomy for Yuletide listening. All in all though, a professional work with more than a few dashes of upright enthusiasm in the tracks. **DAVID FARRELL**

Warner Acquires 'Roadie' Soundtrack

LOS ANGELES—Warner Bros. has obtained exclusive soundtrack rights to the United Artists film "Roadie." Steve Wax, former president of Elektra/Asylum, is the executive producer of the album, his first project under his new Steve Wax Enterprises banner, in conjunction with Shep Gordon's Alive Enterprises.

The soundtrack will include cuts by Alice Cooper, Blondie and Meat Loaf, as well as performances and original recordings by Styx, Hank Williams Jr., Roy Orbison and other acts to be announced. Bones Howe is musical director.

Dallas RCA Move

DALLAS—RCA Records' Dallas branch has moved to new offices. The address is RCA, 4232 Spring Valley Rd., Dallas 75234. Telephone: (214) 661-3739.

Odyssey Liabilities

• Continued from page 14

1986, \$1,543; Kaneohe, Hawaii, April 1984, \$1,300; Boise, Jan. 1988, \$2,650; Ogden, Utah, March 1982, \$1,080; Pocatello, Aug. 1981, \$550; Provo, Aug. 1987, \$1,300; Salt Lake City, Dec. 1980, \$2,083; Albuquerque, June 1981, \$600; Las Cruces, N.M., Oct. 1982, \$711; Las Vegas, Nev., July 1984, \$5,050; Reno, Aug. 1980, \$2,400; Corvallis, Ore., Jan. 1987, \$1,800; Eugene, Ore., Nov. 1982, \$1,500; Salem, Ore., Dec. 1983, \$1,920; Spokane, Wash., Sept. 1982, \$2,400; Yakima, Wash., Nov. 1979, \$500; and Pacific Ave., Santa Cruz, Dec. 1981, \$1,740.

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IMPORT EXPORT

Lifelines

Births

Daughter, Laura, to Sandy and Jeff Lynne in Los Angeles Dec. 7. Father is lead singer, producer and composer with Electric Light Orchestra.

Daughter, Dana Anne, to Lynn and Rich Kudolla Nov. 29. Father is branch manager of CBS Records in Cleveland-Pittsburgh.

Daughter, Joanna Rachel, to Stephanie and Jeff Ross Nov. 19 in Champaign, Ill. Father is manager of MCA group Screams.

Son, William Jr., to Gayle and William Elson in New York last month. Father is vice president, American Talent International.

Deaths

Charlie Cerasia, 49, sales vice president of ASR Recording Services, Dec. 11 at his home in Edison, N.J., of a heart attack. He had more than 20 years in the music industry, 15 managing Abbey Records and Premier Albums. He is survived by his widow, Susan, and daughters Lisa and Robin.

Bertha Keyser Bergman, 66, associate corporate secretary of the Record Bar retail store chain, following surgery in Durham, N.C. Dec. 11. Survivors include her husband, Harry, chairman of the Record Bar board; son, Barrie, president; daughter, Mrs. Lane Golden, secretary, and brother, Paul Keyser, prominent Florida retailer.

Helen Pine, 68, Dec. 6 in Los Angeles of cancer. She worked at London Records 1949-1953 in publicity, then joined MGM Records, Los Angeles and New York, where she worked with Jerry Schoenbaum. Later, she returned to L.A., toiled with Dunhill Records, then ABC Records, and more recently, was an international publicity executive with MCA Records. She is survived by two sons, Robbie and Dan, the latter a publicist at Casablanca Records.

Leonard Smith, 63, founder and president of Bee Gee Record & Tape Distributors, Albany, N.Y., in Miami Beach Dec. 13. Smith began as a Capitol salesman and then founded Leslie Distributors. Then came Bee

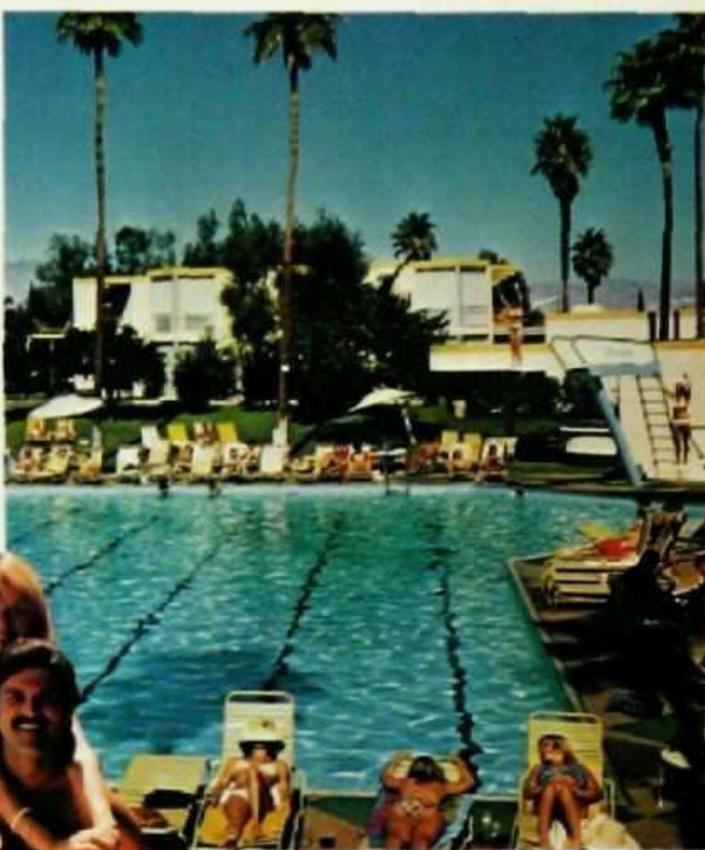
Gee, which racks throughout the Northeast and operates 15 retail stores. He is survived by his widow, Lenore, secretary-treasurer of the firm; a son, Lawrence, executive vice

president of Bee Gee, and a daughter, Leslie Beltrani.

Hilo Hattie, 78, renowned Hawaiian singer and dancer who be-

came prominent in the 1950s with Harry Owens' dance band on West Coast television and who recorded many songs for various labels, of cancer in Honolulu Dec. 12. She ap-

peared in several motion pictures and popularized the songs "Hilo Hop" and "The Cockeyed Mayor Of Kaunakakai" before she retired professionally in 1969.



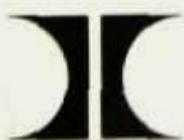
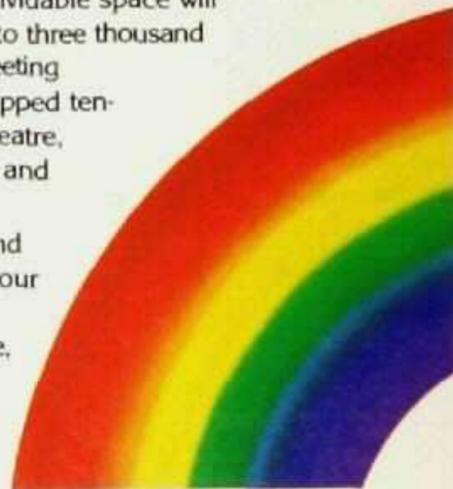
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NBC-TV Signs Pink Lady Duo

LOS ANGELES—NBC-TV chief Fred Silverman is getting fast action from Pink Lady, the twosome from Tokyo who have sold more records in Japan than any other act of the late 1970s.

Silverman has contracted with Pink Lady's U. S. manager, Paul Drew, for exclusive television rights to the two beautiful young women, who spent all last week in Burbank toiling on a program which will be telecast in one of two ways.

Silverman will either give Pink Lady its own weekly show starting in February, in prime time, or beam the duo's efforts as a one-hour special. The special would be the first of several to be produced in 1980, Drew reports.

"The fee the girls are getting," Drew adds, "is the highest ever paid an unknown imported act."

Drew also is active this month preparing his forthcoming record label, Zephyr, which will debut in 1980 with Atlantic Records as distributor.

Executive Turntable

• Continued from page 8

... **Joey Palminteri**, formerly national disco promotion director of United Artists Records, is now the music and sound director of the Barnum Room, New York's theatre-disco complex. ... **Roman Kozak**, a New York reporter with Billboard magazine, takes on the added duties of the newly created post of rock editor for the publication. ... **Bobby Goldwater** moves in the Madison Square Garden's public relations department to director from assistant director. ... **Zohn Artman**, press and public information vice president and charge d'affaires to chairman of the board of the Bill Graham organization in San Francisco for the past eight years, has resigned. Artman will work on independent projects in public relations, including some for Graham. ... **Lila Wassenaar** moves from traffic manager at New York Record Plant recording studios to general manager. ... **Amy Sexauer** comes to Aucoin Management Inc. in New York as assistant to the vice president, **Ric Aliberte**. Formerly, she was communications manager for Polygram Distribution, Inc. ... **Bob Caviano** is now special projects director at the Steve Ellis Agency in New York. He was president of International Artist Development. ... **Nancy Mosher** moves up to executive producer's assistant for Pacific Art's television show "Popclips," a daily half-hour music show featuring video records. Formerly with the firm's record division, she is based in Carmel, Calif. ... **Guy R. Mazzeo**, personal manager for Ted Neeley and ex-tour manager for Manhattan Transfer has opened his law practice in Beverly Hills, Calif. ... **Peter Schindo** joins Panasonic in Secaucus, N.J., as consumer video national sales manager. He was video manager at Harvey Sound. ... **Richard K. Keas** is upped to national accounts manager for GC Electronics in Rockford, Ill., which produces record and tape accessories, home and auto stereo speakers and other components. Keas was sales administration manager for the firm. ... **Leon Oakley** joins OAC Industries in Hayward, Calif., as director of the new special audio products division. He has worked in various capacities at OAC since 1976. ... **Eliot Sekular** joins the Gibson Group, a division of Rogers and Cowan, Inc. in Los Angeles, as an account executive. Sekular comes from Solters and Roskin public relations. ... **Helen Sive Paxton** now handles press relations for the Brooklyn Philharmonia in New York. She was formerly employed by CBS Records International in publicity.

Japan Partner

• Continued from page 14

Kiss from the beginning and, more recently with Donna Summer.

(Casablanca's global partnership with Polygram calls for the former to bring all foreign licensing to the latter as deals come up for renewal.)

Lathower confirms the intention to sign Japanese acts via Polystar to Casablanca, noting that president Neil Bogart has been looking to expand the company's presence in this market beyond the confines of a straightforward licensing deal.

It's also thought that promoters Kyodo Tokyo will link with Polystar to tour Casablanca acts in Japan. Casablanca's publishing arrangements under the new venture are not yet clear, however.

2 LABELS IN PHOTO MOVE

LOS ANGELES—Taking the picture singles jacket one step further are A&M and Warner Bros., each issuing singles in sleeves that fold out into 22-inch by 15-inch color posters.

A&M first issued the Police's "Message In A Bottle" from the group's "Regatta De Blanc" LP that opens into a poster of the band.

Last week Warner Bros. released Ravei's "Bolero" from the "10" movie soundtrack within a foldout color sleeve that contains a striking picture of bathing suit clad Bo Derek, the film's star, as well as other scenes from the film.

Look for more shrinkage in the present industry labor force in the U.S. Now that the conglomerates have sliced individual label staffs about as thin as possible, non-creative sectors like accounts payable/receivable, credit, billing and such will consolidate in one geographical location. And then the cost reductions will follow a similar pattern in some creative areas. You can figure that publicity will be the first such area to be centralized, with a single flack staff serving a group of labels.

L.A. recording studios are doing holiday partying more than ever before. The contrast holds true as far as L.A. label Christmas bashes go. ... In the future the Newport Jazz Festival will be known as the Kool Newport Jazz Festival. Brown & Williamson Tobacco Co. spokesman Brad Broecker says the move "assures the continuance of the ambitious program the festival has been known for." Newport support from the firm meshes with its continuing expansion of subsidization of live music. **George Wein**, founder of the jazz fest, is the tobacco firm's musical mentor for all its events. **Joseph Schlitz Brewing, Milwaukee**, bows out of the event, for which it previously was the major bankroller. ... Few labels get the kind of television exposure **Arista** enjoys. The label gets its second 90-minute tribute on daytime television when **Dinah Shore** toasts Arista label chief Clive Davis and three of its femme stars, **Angela Bofill**, **Dionne Warwick** and **Phyllis Hyman**, plus an undisclosed guest artist. Show airs Jan. 10 in most markets. Mike Douglas performed a similar service two years ago. Davis, meanwhile, is appearing in tv spots aimed at stimulating Christmas sales of Arista product.

Joyce Bogart, frau of the Casablanca Records founder, Neil, chaired the L.A. Children's Museum benefit last week, when it premiered the film, "Kramer Vs. Kramer." ... Country music radio split over whether to accept next week's Caribbean cruise invitation of producer/promotion man **Ray Ruff**, who's calling it a "seminar." ... First week of the Long Island Railroad strike didn't impact on record business there. **Roy Imber of Elroy Enterprises**, which serves island stores, feels it could have influence if the layoff is prolonged. ... **Larry Urtal's** name keeps popping up in terms of a possible venture in London, where recently he's spent much time.

Dick Haymes expects to keep himself busy during

chemotherapy treatments at Cedars-Sinai Hospital, Los Angeles, for a malignant lung tumor by starting to write his autobiography. ... **Dixon Ridgway**, assistant manager of Everybody's Records, Corvallis, Ore., received a year's pass for two on Amtrak from the railroad after he thwarted an attempted murder on a train on which he was a passenger. ... Look for a new game, "The Record Biz Game," to fit the market soon. ... **Capitol Records** is sponsoring a "Sometimes You Win" contest with the Record Bar chain. Five prizes run in \$100 graduations from \$500 down. Artists **Ray Sawyer** and **Dennis Locorriere** will host autograph parties at the two winning stores. The chain's Norfolk Track store manager **Paul Fussell** received \$480 to buy a moped as winner of the recent AMPRO October Dustbuster contest. Manager **Bob Leary of the Record Bar, Lafayette, La.**, received a Kissmobile for winning the "Night In Studio 54" competition staged by Casablanca through Polygram Distributing.

Is Republic Records being eyed by a Midwest electronics maker for possible acquisition? ... Track is happy to hear that **Chris Veremis**, long-time sales executive in Phoenix and L.A. with Capitol and now with Alta Distributing, L.A., is convalescing well from a ruptured appendix. ... The **Jobete Music** buyout heating up, with Warner Bros. Music and Ariola's Intersong Music apparently vying with the previously announced Entertainment Co. ... Will **Dave Rothfeld's** role at Korvettes evolve into a situation where he'll have a company that services the chain's recording needs on a leased basis? ... **Nevin St. Romaine** has received a suspended sentence in Denver District Court Thursday (13) in a criminal suit charging theft by deception. He was ordered to make restitution of \$10,000 to the Bonding Co. which secured him when he was employed as general manager of Western Merchandising Distributing, Denver. St. Romaine was charged earlier this year with the theft of approximately \$250,000 worth of albums from that distributor from August 1977 to January 1979. ... MCA jettied **Al Bergamo**, **Bob Siner**, **Dan McGill** of MCA Records, U.S., and MCA corporate president **Sid Sheinberg** hurriedly to New York last week where they confabbed with **Roy Featherstone** of MCA Records, U.K. Could **Pickwick** executives have been in on those meetings as well?

Roper On Home Taping Sales Losses

• Continued from page 72

lion sold. Even with the 120 million record/tape club and television unit sales added, the total is overstated by 33%.

In blank tape, Roper survey respondents indicated purchases of 472 million cassettes and 8-tracks the prior year (open-reel purchases weren't asked), yet manufacturer shipments totalled only 252 million cassette/8-track units in 1978, with the NMPA/RIAA figure overstated by 87%.

Among other findings of the NMPA/RIAA study:

- Of the 24% who taped music, they did a reported 836 million individual tapings, with 37% from their own record or tape collection, 30% off radio, 24% from borrowed LPs or tapes, and 10% from live concerts. The 10-17 age group record more from the radio (42%), then 30% from their own collection, 25% from borrowed music and 5% from live concerts.

- Asked whether they were taping more or less music now than a year ago, 38% of all respondents were taping more, 36% about the same and 24% less. In age 10-17, more than half or 51% had increased their taping, 24% about the same and 25% decreased.

- In the 24% of respondents who had taped, 69% of all blank tape purchases or gifts were used to record music—67% of adult tapes and 76% of children's tapes. Half of all blank tapes bought or received were used to re-record music, 3% originally used for music were re-used for non-music purposes and 31% were never used for music.

- Adults who are recorders are the heaviest owners of all types of music playing and recording equipment. Some 94% of these 24% of

households have recorded players, compared to 78% of all households surveyed; 73% have cassette recorders, versus only 34% of all households, and 37% have 8-track recorders, versus 18% of all homes surveyed.

- In the home versus portable area, 56% of 8-track players are in homes, 25% in the car and 20% portables; 40% of cassette players are in the home, 13% in autos and 47% are portables. In recorders, 72% of 8-track units are in the home and 24% portable, with 5% in cars; while 53% of cassette units are portable, 45% in the home and 2% in autos.

- In the demographic breakdown, the higher the income, the greater the incidence of music taping, with 28% of respondents in the \$25,000 and over family income, 27% in the \$15,000-\$24,999 range, 19% in the \$7,000-\$14,999 range and only 11% in the under \$7,000 house-

holds. Geographically, the West has the biggest group of tapers with 30% followed by the Midwest 25%, South 21% and Northeast 17%. Males tape far more than females, by 27% to 18% in the respondent group.

This preliminary research will be updated periodically "to observe trends in home taping practices and the possible displacement of the commercial sales on which our industries are creatively and commercially dependent," according to a joint statement from NMPA president Leonard Feist and RIAA president Stan Gortikov.

"We intended that our home taping study findings would supplement those of the Copyright Royalty Tribunal. We expect that the combined intelligence from the two independent reports will provide valued knowledge and guidance to government and concerned branches of the music industry."

Disk Promo Is 'X-Rated'

NEW YORK—Recognizing its explicit nature, Spring Records and its distributor, Polydor Records, are underway with an "X-rated" campaign for Millie Jackson's new "Live & Uncensored" double-album.

Both companies have devised a print, radio and television marketing campaign, in addition to retail "listening sessions" around the country.

A series of teaser commercial spots are being run on radio with the theme, "To hear the new Millie Jackson album uncensored, you'll have to take it home with you." Multi-media campaigns in major markets include tv and radio spots, outdoor billboard ads and the plastering of posters in various cities.

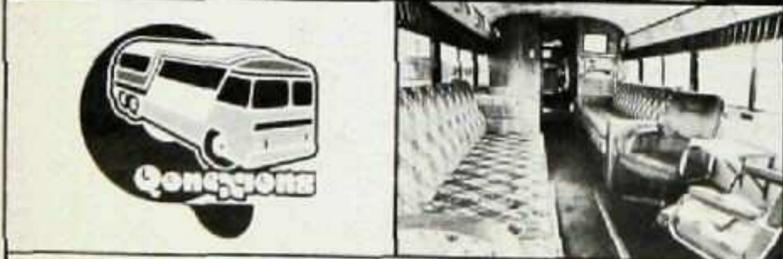
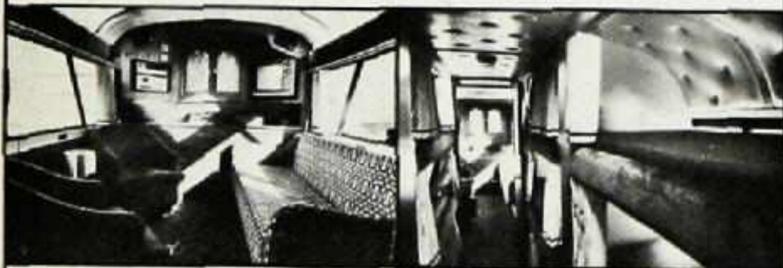
The "listening sessions" center around the idea of an "After-Hours

Party For After-Hours Music." Stores have been sponsoring promotions held in-store at night during which the album is played for local media.

Some will set up special "Mature Listeners Only" areas, equipped with headphones, while in-store posters, streamers, over-sized, kiss-shaped buttons plus bumper stickers call attention to the "X-rated" message.

The album itself—taped at the Roxy Theatre in Los Angeles last August—sports a bright orange decal which reads, "X-rated, X-plicit, X-actly Like It Is!" and the following legend, "For Mature Audiences Only: This album contains explicit language which may be considered objectionable by some listeners."

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