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ITA Reflects Home Video Explosion

CBS Tests Indie Label Distribution Concept

By IRV LICHTMAN

NEW YORK-CBS Records is experimenting with a plan offering independent labels distribution through its branches. The plan, at present, is viewed as a limited

alternative to independent distribution.

This approach, wherein CBS will provide no label funding and limited sales assistance, is being launched via an agreement with Midsong Records, which will continue to handle basic marketing, sales and promotion functions. For its part, CBS will receive a distribution fee. The CBS name will not appear on any Midsong

CBS' custom pressing and duplicating

operation will manufacture Midsong prod-

CBS also manufactures and distributes a number of other labels, including Philadelphia International, T-Neck, Blue Sky, Kirshner and Starflite as part of its Epic. Portrait and Associated Labels, But in these relationships CBS assumes virtually all marketing and promotion functions and may provide financial assistance.

In addition to the new distribution thrust. CBS will make attempts to add such distributed labels to its roster of pressing and duplicating accounts, although this is

(Continued on page 16)

Tape, Disk **Future Rosy**

SAN DIEGO-Explosive video developments paced the jam-packed 10th annual International Tape Assn. seminar here. Among them: arch rivals Zenith and RCA agreed to exchange videodisk technology, Philips showed its new Video 2000 eight-hour 1/2-inch vidoecassette (which is incompatible with the Beta and VHS systems). JVC/Matsushita showed its VHD videodisk system using 10inch disks, Toshiba bowed its new LVR videotape recorder and Funai displayed its sevenpound 1/4-inch portable VCR unit.

Just as explosive at the four-day meeting. ending Wednesday (5) at the Sheraton Harbor (Continued on page 42)

U.K. Slaps Wholesalers

By RICHARD M. NUSSER

NEW YORK-The international crackdown on alleged counterfeit recorded product continues with a British High Court Wednesday (5) issuing permanent injunctions against two U.K. wholesalers restraining them from dealing in bogus sound recordings.

The product, described by authorities as cassettes manufactured in the U.S., has been tied to some of the same sources uncovered in the U.S. Justice Dept.'s Operation Mod Sound, which has yielded indictments against Sam Goody Inc. and two of its key executives.

(Continued on page 10)



Get ready for the dynamic music, high energy and electrifying stage presence of Suzanne Fellini, who seizes centerstage with her debut LP. Suzanne Fellini. A "right there" production, bristling with live power, quickly lets the listener know Fellini's voice is not one to get lost amid stacks of amps. Bold with lots of sass-especially rock n' roll. It's just the sort of musical offering you'd expect from Suzanne Fellini on Casablanca Record and FilmWorks. NBLP 7205

High Court Studies FCC Edict

WASHINGTON-The Supreme Court's agreement to review an Appeals Court decision requiring the Federal Communications Commission to regulate changes in radio station formats is provoking reactions here ranging from euphoria to disillusionment.

David Saylor, the FCC attorney who wrote the Commission's peti-

tion to the high court, says he is "very encouraged" by the court's de-

The FM dial: will it become overcrowded? See story on page 3.

cision to hear arguments in this case which goes back to 1976 when the FCC issued a policy statement up-(Continued on page 32)

Concert Tickets Up To \$25

LOS ANGELES-Are audiences willing to pay what many call "in-flated concert ticket prices" because some acts desire the intimacy of small venues and therefore the tickets have to cost more?

The answer apparently is yes most of the time. And the general consensus is that concert tickets are be

ing scaled based on "what the market will bear."

Therefore, some major (and not so major) r&b/pop acts are getting as much as \$15. \$20 and even \$25 a ticket. Top ducat for the latest Stevie Wonder tour went for \$25.

Wonder recently toured approxi-(Continued on page 37)



PHOTOGLO is a sensational new artist ⊆epping out nationally thanks to growing airplay on the single 'We Were Meant To Be Lovers' (TC-2446). This exciting new single is only the first flash of an enormous new talent to be found on the album PHOTOGLO (~604) on 20th Century-Fox Records. Manufactured and distributed by RCA Records.



The Spinners are working their way back to you with their sensational new single!

"Working My Way Back To You, 3637 from the album, "Dancin' and Lovin'." SD 19256

On Atlantic Records & Tapes.

Produced, arranged and conducted by Michael Zager for Love/Zager Productions, Inc. Executive Producer. Lerry Love. "A. Product of Love."

49

"Hot Stuff"

Best Rock Vocal Performance Female
Produced by Giorgio Moroder

Donna, Congratulations from your friends at Casablanca Record and FilmWorks



FCC Plan For More FM Space Is Proposed

Broadcast Quality And Dial Location Affected

By JEAN CALLAHAN

WASHINGTON-The Federal Communication Commission has initiated rulemaking procedures aimed at opening up more space on the FM dial for "a substantial number" of new stations.

The prospect of this rulemaking's adoption has FM station owners concerned about the quality of broadcast signals and worried that the squeeze might force them to move to new places on the spectrum.

The rulemaking would establish two new classes of FM stations and would also allow some existing FMs to operate on parts of the band that are currently reserved for others.

Class A stations (usually located in rural areas and smaller communities) would be allowed to operate on Class B and Class C channels usually reserved for larger market spacing in cases where no Class A space is available. Two new classes of spacing, B1 and C1, would be added to accommodate intermediate size operations.

The proposed rulemaking also establishes new power and antenna height operating requirements for Class B and Class C stations and sets power limits for B1 and C1 stations. B1 stations would be allowed to operate at a maximum of 20 kw and C1s could operate at up to 100 kw.

A separate request for a rulemaking from the National Telecommunications & Information Administration asks the FCC to create new classes of FM stations and to examine the opportunities that directional antennas, terrain shielding devices and reduced FM channel spacings would provide for adding new stations to the FM dial.

The FCC's Broadcast Bureau has recommended that the Commission study the numerous implications of the Tele-

communications Administration's proposal before recommending a rulemaking proce-

There are presently 3.110 commercial FMs as well as 1.010 educational FMs on the air.

2 New Classes Of Stations Planned

The FCC hopes to create opportunities for minority ownership and for more diversity in programming on the FM band by this expan-

The FCC will establish deadlines for public comments on the proposed change. Once comments are in, the Broadcast Bureau will recommend action to the commissioners. There is no telling how long this process will take.

Switch In Mechanical Royalties? Copyright Tribunal Meeting April 28 To Mull Requests

WASHINGTON - Copyright Royalty Tribunal hearings to adjust the rate of mechanical royalties are scheduled to open April 28 with interested parties already into their maneuvering.

Documents filed with the Tribunal Monday (3) put the National Music Publishers Assn. on record as urging the Tribunal to set the mechanical royalty rate at a percentage of the suggested retail price of recreasonable as economic conditions change.

The American Guild of Authors & Composers also supports establishing a percentage of the suggested retail price of records as the base for a mechanical royalty rate, adding that it would accept a fallback position of a fixed mechanical royalty rate adjusted annually by the Consumer Price Index.

Without stating its preference for a mechanical rate, the Recording In-

dustry Assn. of America is asking the Tribunal to modify its pre-hearing schedule to "accommodate petitions for change in the mechanical royalty

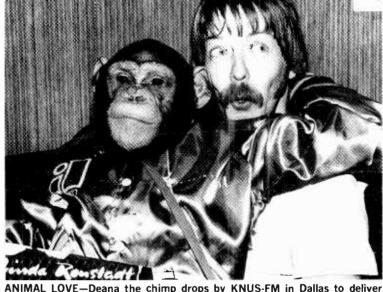
The RIAA proposes that any party seeking an adjustment of the mechanical rates must petition the Tribunal, specifying what change is desired and providing compelling reasons for those adjustments.
"Whoever wants change should

say what change he's looking for so that the parties can intelligently frame the issues," says RIAA legal counsel Cary Sherman.

"RIAA wants to change the proceedings into a trial situation," counters NMPA legal counsel Peter Felcher. "By couching its petition in terms of an adversary proceeding, RIAA is trying to put a burden of proof on the parties asking for an adjustment in the mechanical royalty rates. But under the Copyright Act, the Tribunal has an expressed statutory obligation to hold hearings and a further obligation to make a determination on the rate of adjustments. Congress built in a review of

The argument should be resolved Monday (10) when Tribunal chairman May Lou Burg has scheduled an informal meeting to respond to RIAA's petition. Representatives from RIAA, NMPA and AGAC are expected to participate.

JEAN CALLAHAN



ANIMAL LOVE—Deana the chimp drops by KNUS-FM in Dallas to deliver Linda Ronstadt's new album "Mad Love" and give a warm hug to Mike Seldon, the station's music director. The affectionate simian arrived in the company of Denny Mosesman, E/A's local promo rep in Dallas.

IRAN POP SINGERS INTO 'COURT'

TEHERAN-Some of Iran's top pop singers have been ordered to present themselves before a people's revolutionary court here to answer allegations that they have "spread corruption" through the country.

Included among them is Gougush, for several years the most popular female singer in Iran.

Last year, Ayatollah Khomeini said that music anesthetized the minds of the young; it was an "opium" which dulled the spirit.

Ayatollah Mohammadi Gilani, a

RS INTO 'COURT'
senior official of the central Islamic court, says arrest orders are ready for issue should any of the summoned singers not attend the hearings at the singers not attend the hearings at the Evin prison here.

3 Nations In **Asia Backing Osmond Tour**

By PETER ONG

SINGAPORE-The active participation of three Asian governments has helped the Osmond family to mount an extensive, 23-date tour of all the countries of the Far East and Australasia, from Korea in the north to Australia in the south.

The Mav-through-June trek marks the first time that such a wellknown international act will visit every nation in the region except

More significantly, it marks the first time that three governments—those of Taiwan, the Philippines and South Korea-will be involved in concerts of this kind.

And it follows concert dates in the region by Britain's Police, which, while not as extensive as the projected Osmonds swing, neverthless took in shows in Thailand, Hong Kong and India (Billboard, March 8, 1980) in addition to concerts in Japan. Australia and New Zealand.

In other words, international talent and its management is beginning to recognize the potential of Asian markets for both live appearances and record sales, despite the contin-

(Continued on page 60)

NASHVILLE-Southeastern area album-oriented rock stations have gone to tighter playlists, contests and station-oriented promotions as they

Laidback Radio Approach

Dims On S.E. AOR Radio

move away from a laidback approach in favor of a sound geared slightly more toward Top 40.

These are the trends emerging from a Billboard survey of AOR stations throughout the Southeast.

Although the stations surveyed reach a demographic age bracket of 18 to 34, almost all of them admit their listeners range in age from 15 to 28, and are predominately male. "Teens weren't into album rock

three years ago," explains Rick Harris, corporate program director for WKQB-FM in Nashville, "They were still into Top 40. Now, AOR is teen radio.

Drake Hall, music director of WLRS-FM in Louisville agrees. "Our primary listeners are 16 to 30year-old males, and they want to hear high energy rock 'n' roll." In an effort to increase listeners,

almost all of the stations have tightened their playlists in recent years. "We play roughly 25 different albums," says Frank Holler, program director of WKLS-FM in Atlanta. 'We play anywhere from one to four cuts from each album, and we watch the new music carefully."

Bob Davis, program director at WRXL-FM in Richmond admits his (Continued on page 30)

WEA's Novel \$2 Promo LP Policy Gaining Acceptance

NEW YORK - Radio programmers are not alone in being upset about WEA's policy which imposes a \$2 charge on stations for all catalog albums. Even more upset are the promotion men in the front lines at Atlantic, Elektra/Asylum and

There were some initially strong reactions from the promotion departments at these labels, but cool heads have prevailed and all agree that the policy is a good one to prevent abuses.

Actually, the policy has been on the books for some time, but in more prosperous times it had been ignored.

Promotion people, under attack from radio programmers, at first resisted agreeing to enforce the policy. But all seem to now agree that the policy will be enforced-with some possible exceptions where deemed necessary

Officially, both Atlantic and Warner Bros. had little to say, but a promotion executive at Atlantic who asked not to be quoted said, "We will handle stations on an individual basis. The policy is to prevent abuses or unreasonable demand on catalog. But we don't want to put the screws to radio people." Those same feelings were echoed by WB.

Most talkative was Kenny Buttice, vice president of promotion of Elektra/Asylum. He said, "What we're trying to stop is the DJ at the boondock radio station, who as soon as he gets records, gives them away to his family and then calls the record company and wants more.

Buttice gives three reasons defending the curtailment of labelsupplied replacement copies: the fact that radio programmers shift jobs so frequently that it's difficult for a label to keep tabs on who's received what; that most big stations are on cartridge anyway and thus won't be affected by record warpage or scratches; and that labels have to start getting tough in difficult market conditions.

Assistance in preparing this story provided by Jean Williams and Paul

On that later point, Buttice explains: "I think it's time we started doing something to make people realize we're trying to run a business.

Rip Pelley, Elektra/Asylum's national field promotion director. points out that the catalog charge policy has been "in effect since WEA began, but in the heydays we were able to overlook it. Also, in 1974 Elektra/Asylum didn't have the catalog it does in 1980. I still get people asking for Doors catalogs

300 records for their libraries. It's be-Pelley stresses that stations will not receive only one copy of a record on release, as was implied in the

story in last week's Billboard, but

and even stations asking for 200 to

will continue to receive as many copies as they had all along. 'It in no way affects new product service." he says. "If a station figures it needs four copies initially and two others for its library, it should be sure it procures six copies before the 90-day period is up," he notes.

But even after 90 days, Pelley indicates, reasonable requests will be honored. "If a station needs one copy, we'll probably overlook it and send it to them."

Pelley notes other exceptions that will be unchanged: "We're still going to sponsor station giveaways and be involved in any promotions we were involved in in the past. If each individual DJ at a station is the programmer of his own show, he's going to continue to receive service.

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VideoVision Shooting For Chain Of 100

By JOHN SIPPEL

LOS ANGELES-VideoVision Inc., a publicly held company in negotiation to acquire the 16 retail stores under the Emerald City umbrella (Billboard, March 8, 1980), is shooting for 100 stores nationally by

VideoVision president Steve Flaks will be at the NARM convention later this month hoping to augment the present 4 Music Scene, 12 Oz and three Video-To-Go stores the firm already operates in greater

New York by acquisitions.

"We are fully prepared to make cash deals for chains if necessary," Flaks asserts. "We are situated in an emerging industry ready to explode. Retail won't stay down for long. Video software, up to now our primary interest, is the natural partner to marry to records, tapes and accessories. Record stores are the natural mart for video software.

"We are aiming for clusters of stores in markets with strong potential," Flaks adds. "We have made some appointments at NARM with chain principals." Flaks says he could not divulge with whom he will

Late last week Flaks and David Kaye. Emerald City principal, were conferring in VideoVision's New York base regarding the quickest possible conversion of a percentage of present Emerald City stores' space to video software.

The two were mapping out fixtures as well as four-color merchan-dising materials. The in-store material would revolve around VideoVision's own growing library of videocassettes, which is a mix of nostalgia, music and feature movies.

In the first 90 days of operation, Emerald City's franchise retail concept has opened three locations and three more deals have been consummated. Kaye anticipates a minimum of 12 Oz franchisees through 1980.

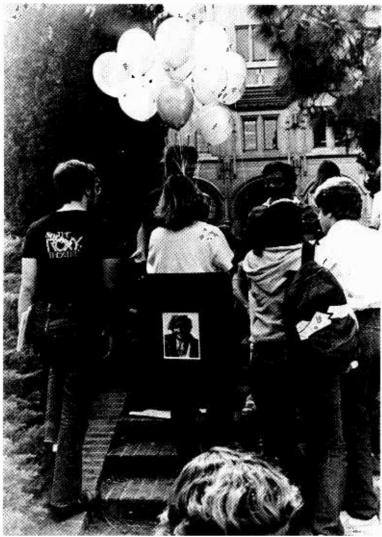
Kaye has joined VideoVision's board of directors and will figure prominently in the corporation's retail expansion. Flaks states.

Boo-Fant Is Signed

LOS ANGELES-Island Music will administer Boo-Fant Tunes, the publishing company of Warner/Island group, the B-52's in the U.S.. Canada and the U.K.

supplier of consumer electronics goods.

electronic products for foreign firms.



Billboard photo by Chuck Krall

MOVING PROTEST—UCLA student walks the campus in L.A. as part of a rally to collect 10,000 signatures to try and persuade Bruce Springsteen to perform at the school. "Get Bruce Off My Back And Into Pauley" reads the sign, referring to Pauley Pavilion where concerts are held.

Goody Officials Plead Not Guilty In Counterfeit Case

By RICHARD M. NUSSER

NEW YORK-A long legal battle seems to be shaping up in the case against Sam Goody Inc. and two of its chief executives over the government's charge that its recent indict-ment against Goody et al is tied to its case against admitted tape counter-

feiter George Tucker.

After entering pleas of not guilty to all charges, lawyers for Sam Goody Inc., its president. George Levy and vice president Sam Stolon, were denied a request Friday (7) that U.S. District Court Judge Thomas C. Platt, who is also presiding in the case of George Tucker, disassociate himself from the Goody action. Stolon's attorney claims that

any connection between the two is "far-fetched."

(Continued on page 80)

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Executive Turntable

Mark Weinstein moves up to vice president and deputy general counsel for Warner Communications, Inc. in New York. He was assistant vice president and deputy general counsel.... Vic Faraci takes over the new post of vice president, marketing director for Elektra/Asylum Records in Los Angeles. He was executive vice president of WEA. . . . Eugene A. Sekulow promoted at RCA

Corp. in New York to corporate affairs executive vice president. Sekulow was corporate



and international relations vice president. LeBaron Taylor moves to the new post of divisional affairs vice president and general manager of CBS Records. He has served since 1974 as black music marketing vice president.... Arthur Bruno and Micki Yoshmura are now operations vice president and



Faraci manufacturing and engineering vice president, respectively, for CBS Records International in New York. Bruno was manufacturing and engineering vice president while Yoshimura was manufacturing and engineering services vice president. . . . Larry Harris now in the new post of business affairs and product administration vice president for CBS Video Enterprises, a division of CBS Records, in New York. Harris was vice



president and general manager of Portrait Records.... Orrin Keepnews resigns his slot as vice president and jazz a&r director for Fantasy/Prestige/Milestone/Stax in Berkeley. Calif., after seven years. He is leaving to concentrate fully on freelance record producing... Richard G. Lionetti and George Rossi move to Elektra/Asylum as marketing vice president, and sales, promotion adminstration, respectively. Lionetti was sales



vice president of WEA, and Rossi was Los Angeles branch manager. Russ Bach continues as marketing development vice president though his duties have been expanded to include WCI home video products. . . . Joe Grossman moves up to national promotion manager for Phonogram/Mercury in Chicago. He was local promotion manager in St. Louis and Minneapolis. . . Salzman and Ara Guzelimian join Nonesuch



Records in Los Angeles as a&r consultants. Salzman is a composer-writer. Guzelimian is music director of KUSC-FM Los Angeles.

Steve Campfield, formerly with the Wherehouse and VIP/Freeway record chains in Southern California. is now WEA Los Angeles black music promotion manager for Warner Bros. product. . . . Kathy Bacigalupo moves to national radio promotion



director for the International Record Syndicate in New York. She was assistant national college director for A&M Records. . . . Harold Thomas is now promotion manager for the Southeast region for 20th Century-Fox Records in Decatur, Ga. Thomas was Southeast regional manager for Motown... Bobbie Kittle upped to the new post of business affairs supervisor for 20th Century-



Fox Records in Los Angeles. She was in a similar capacity at MCA Records. . . . Christine Chestis now production director and a&r administrator for Virgin Records in New York. She was executive assistant to the president. ... Sharon Rothstein is now sales and promotion director for Aurum Records in New York. She was associate director for the William H. May management firm. . . . Rhonda Shore joins JEM Records in South



Plainfield, N.J., as publicity services manager. She was publicity director for GRP Records and an account executive at the Howard Bloom Organization. Darcy Fuerst is now national marketing coordinator for Mirus Music, Inc. She was with PolyGram as promotion coordinator and MCA as singles marketing coordinator.

Marketing



Rick Bleiwess moves up to promotion vice president for PolyGram Distribution. Inc. in New York. Bleiwess was national singles director.... Victoria Dargis comes to the 1812 Overture record chain, Music Man one-stop and Landmark Productions in Milwaukee as in-house controller. Dargis was formerly with Global Consolidation Enterprises.



headed the United Artists Records publicity department for several years before joining ASCAP.

John W. Findlater resigns as president of MCA DiscoVision in anticipation of his retirement. Taking his duties is James N. Fiedler whose title is vice president of DiscoVision. Fiedler was an executive vice president of the division. . . M. Thomas Taylor joins Soundcraft, Inc. in Kalamazoo, Mich., as president. He was president of Pro-Co Sound, Inc. . . . Ed Conway upped to president of Sunstorm Management Consulting, a division of Sunstorm Entertainment Services, Inc. in Los Angeles. He had been financial director of Scott/Sunstant Properties and the Properties of Scott/Sunstant Properties and Prop Services, Inc. in Los Angeles. He had been financial director of Scott/Sunstorm recording studios. . . . John Huie joins Frontier Management in New York as vice president. He was college department director for the Paragon Agency in Macon, Ga. . . . Glenn Orsher moves to Sanford Ross Management in New York as executive vice president. Orsher was Champion Entertainment's production director. . . . Glen McCandless joins Neve in Nashville as regional sales manager. He formerly worked at Anderson Audio in Nashville. . . . Janet Bothe joins Sony Video Products Co. in Paramus, N.J., as sales coordinates. She just graduated for Montoloir State College. Also joining Sony dinator. She just graduated fom Montclair State College. Also joining Sony Video Products in New York is Mark Heyer as capability specialist. He was research director and cofounder of the Greenwich Video Research Labora-

Publishing

Allen Levy exits his post as West Coast director of publicity for ASCAP. He **Related Fields**

settes, television sets, records, phonographs and radios. The Chinese have already started to market music cassettes in Asia. According to Mort Fujii, president of Cetec Gauss, whose firm installed the first highspeed tape duplicating system in the country (Billboard, Jan. 19, 1980), these cassettes feature Chinese artists performing their version of popular songs as well as classical music. The tape duplicator is among the first two American firms to actually start doing business with Mainland China. In the past, several U.S. record labels and individuals have made exploratory visits to China. But there have not as yet emerged any licensing agreements for American music in the People's In the broadcasting area, Harrison Systems has sold the Chinese professional broadcasting consoles. **RECORD REVIEWS** A recent trade agreement between the U.S. and the People's Republic is sup-
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 posed to establish reciprocal copyright protection, something labels and music publishers need before trying to develop the Chinese market.

CHINA EYES WORLD

ELECTRONIC TRADE

LOS ANGELES—The People's Republic of China plans becoming a world

The official New China News Agency revealed last week that the Peking

These products include cassette tape recorders with radios, prerecorded cas-

government has signed 186 contracts worth \$24 million to process or assemble

EXPERIENCE PAYS.



Les Dudek recorded three solo albums, played and recorded with Boz Scaggs, and toured with The Allman Brothers Band. Mike Finnigan recorded a solo album, recorded an album as one half of Finnigan and Woods, played and recorded with Dave Mason, and was part of the legendary Jerry Hahn Brotherhood.

Jim Krueger recorded a solo album, played and recorded with Dave Mason, and wrote a number of great songs including "We Just Disagree." Put them all together and you get one of the strongest bands...and albums...of this, or any year.

"The DFK Band," on Columbia Records and Tapes.

"Columbia" is a trademark of CBS Inc. © 1980 CBS Inc.
Buy it ance. Enjoy it a 1 fetime. Recarded music is your best entertainment value.

Produced by E nes Nevrton Howard and Andy Johns



STORE VISIT-Harry Ray, Al Goodman, and Billy Brown, the three members of Polydor's Ray, Goodman and Brown sign autographs during a promotional visit to the Discomat record store in New York

RIAA Back To 60-Day Certification

NEW YORK-The Recording Industry Assn. of America has cut down the delay between the time a disk is released and the time it can qualify for gold or platinum certification to 60 days from 120.

The decision was made by the RIAA board of directors, making all recordings released before Jan. 4 eligible for certification. The 120-day certification period was adopted July 1, 1979.

It was the decision of the board that the more stringent controls on returns allowances and credit policies adopted by the industry will minimize instances of subsequent returns netting sales below the minimum stanards required for certifi-

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cation," says Stan Gortikov, RIAA's president.

The board believes that the new 60-day certification delay is an appropriate compromise between the original 'instant' gold and platinum availability and the 120-day period. While maintaining responsible industry practices, it makes the awards more useful as marketing and merchandising tools."

Haggard Will Open

LOS ANGELES-Merle Haggard is slated to perform at the grand opening of the Country Club. March 28 and 29. The showroom, located in the San Fernando Valley here, seats 1,000. Artists booked for the future include Billy "Crash" Craddock, Hoyt Axton, Freddy Fender, Donna Fargo and Johnny Rodriguez.



Records/Manager of **Business Affairs**

A unique opportunity exists at Franklin Mint Corporation for someone with a strong financial background, as well as knowledge of the music industry's licensing practices.

Franklin Mint Record Society, one of our newest divisions, has created a new position...Manager of Business Affairs. This position offers a unique opportunity to have an important role in an expanding direct marketing business. The Manager can be based either in New York City or at Corporate Headquarters, in beautiful Delaware County near Philadelphia.

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Songwriters Oppose Arrangers Royalties

By JEAN CALLAHAN

WASHINGTON-The American Guild of Authors and Composers, the Nashville Songwriters Assn. and the National Music Publishers Assn. have filed reply comments with the Copyright Royalty Tribunal in response to the American Society of Music Arrangers' bid to share royalties for their contributions to copyrighted music.

AGAC, filing jointly with the Nashville group, contends that the Tribunal lacks the authority to create what it calls "essentially a new compulsory license" for the arrang-

The Copyright Law authorizes the Tribunal to insure that a compulsory license royalty is paid to the copy right owner of the original musical composition, says AGAC, and only Congress has the authority to create a new and separate mechanical royalty which AGAC believes to be the essence of the music arrangers' peti-

NMPA's response notes that a music arranger can "copyright his arrangement, if the underlying work is in the public domain or if he secures a license from the copyright

owner of the underlying work."

When the arranger does this,
NMPA argues, he is entitled to royalties like any other copyright owner. And, when the arranger works under contract, royalties belong to his employer, the copyright owner, concludes the NMPA argument.

The American Society of Music Arrangers has until March 20 to respond to the comments of the other group. Then, the Copyright Royalty Tribunal will decide how to resolve this matter.

NECAA COOPERATIVE

12 Showcase Acts **May Land Tours**

LOS ANGELES-Although it is still premature to gauge how much money schools will save through the National Entertainment & Campus Activities coop buying program, there is sufficient student interest in at least 12 acts that showcased at the organization's recent national convention for strong national or inter-regional tours.

According to Mary Beth Gibson, national coordinator for co-op buying, it will take another month before contracts are signed and tours are formulated. Student buyers and respective agencies are now in the process of putting price and tour details

together.
Gibson says that the Washington convention Feb. 13-17 was the testing ground for the NECAA's new co-op buying procedure which places member firms in a more vital role.

This year, for the first time, student buyers and representatives of the showcased acts were able to immediately identify time periods and routing agreeable to the artist, agent and school based on the number of preliminary interest forms schools submitted.

There are 11 regional coordinators trying to firm up blocks bookings for acts.

Among the showcase acts receiving the most interest forms were rock group Oak, comedians Michael Marlin, O'Brien & Sevara and Mark McCollum, Lonnie Brooks Blues Band, mime Trent Atterberry. Spheeris & Voudouris and guitarist Allen

Canadian rock act Stonebolt also received a lot of interest but due to conflicts in timing at the convention, routing schedules are yet to be worked out.

Price of these acts will depend on the number of schools in the block and the routing. Gibson says it will take until the summer before actual savings can be de-

Disk Business Likes Bar Codes, Says NARM Study

NEW YORK-An overwhelming number of retail, one-stop, rackjobber and independent distributor operations favor the universal implementation of UPC bar coding, with similar endorsement of the need for 100% manufacturer participation to make the system work for the bene-

These are the key conclusions of a study commissioned by the National Assn. of Recording Merchandisers and sent to 200 NARM merchandisers, 100 of whom responded. The survey was conducted by ADVCOM. a New York-based automation research and consulting firm.
According to Joe Cohen, NARM's

executive director, it is hoped the survey will "reinforce commitment and implementation" among those labels which already have opted for bar coding, and to convey an urgency that "the time is now" for others to get into the bar coding picture.

Adds Cohen soberly: "There is grave concern at NARM that those manufacturers which have already made commitments may question that commitment in light of a lack of interest by other large manufacturers.

The scoreboard for bar coding companies presently reads CBS, Capitol, A&M, Chrysalis, while the PolyGram companies and RCA and MCA have yet to declare a program of bar coding their product.

Elektra/Asylum's Jack Reinstein

stresses as a spokesman for WEA on bar coding, the distribution giant is prepared to bar code new releases and start to convert saleable catalog backliners to the coding concept "if our customers indicate they require

Reinstein states WEA's decision awaits results of the NARM canvass. "WEA has spent well into six figures (Continued on page 9)

Music Union Reacting To BBC On Cuts

By PETER JONES

LONDON-The shock revelation that the British Broadcasting Corp. plans to disband five of its orchestras as part of an economy plan to save around \$270 million over the next two years has brought the immediate threat of serious retaliations, mainly from the musicians union.

The union is already telling 400 "approved contractors" who supply the BBC with musicians not to sign contracts with the corporation after April 1. (See separate story on page 80.)

But the possible retaliation could go much farther, maybe to bar use of recorded music via a withdrawal of the "needletime" agreement. Strike action would also mean the end of television music showcases such as "Top Of The Pops," which draws million of viewers each week and is vital to the local record industry in

displaying product.

Loss of the five orchestras means that 172 musicians will be out of work. To be disbanded are the BBC Northern Radio Orchestra, the Midland Radio Orchestra, the London Studio Players, the Scottish Symphony Orchestra and the Northern Ireland Symphony Orchestra.

(Continued on page 64)

RIAA/Video **Division Is** Established

By ROMAN KOZAK

NEW YORK-The Recording Industry of America Assn. is establishing RIAA/Video, a new division that will work in the field of video rights and represent companies involved in videocassettes and videodisks.

"Any U.S. company or division of a company engaged in the creation and production of video recordings-videodisks or videocassettesmay apply for membership in the new RIAA/Video entity." says Stan Gortikov, RIAA's president. "Our embracing video recordings is a natural extension of a traditional interest in all recorded formats, irrespective of technological configurations."

Among the areas where RIAA would get involved with video would be gold and platinum video awards certifications, audio/video copyrights and other legal rights, antipiracy intelligence, federal/state/local legislative needs, taxation interests, postal matters, favorable freight rates, government agency contact. legal representation, engineering standards, bar coding, international links with the International Federation of Producers of Phonograms and Videograms (IFPI), and

The RIAA board of directors plans to create a RIAA/Video council which will comprise 15 executive representatives of member video companies. The council will elect its own chairman, and two of its representatives will sit as regular members

of the RIAA board.

The new council will set its own projects and priorities and will adopt its own dues schedule. RIAA board chairman Bruce Lundvall. president of the CBS Records Division, will be an ex-officio member of the council, while Gortikov and Steve Traiman, RIAA executive di-

(Continued on page 72)



If things get out of control, DON'T FIGHT IT-play Red Rider's rock music loud! Contains the single "White Hot". Produced by Michael James Jackson



U.K. Decca Losses May Reach \$22 Mil

LONDON-Losses at Decca are likely to reach \$22 million for the full financial year to March 31, of which around \$8.8 is attributable to the disk and music division, now sold to PolyGram.

The television arm, now likely to be sold to Japan's Victor company, is expected to show a \$4.4 million loss

This leaves Racal, purchasers of Decca's radar and electronics divisions, with around \$6-\$8 million to turn around in those operations.

News of the likely total loss for the vear is included in the formal documents of Racal's offer for Decca, which closes officially next month. After a pretax deficit of roughly \$4.1 million in the half year to September 30, says the document, "Losses have continued but at a much higher rate than expected."

Racal originally thought Decca

would lose no more than \$12 million in 1979-80, following an actual loss of only \$850,000 the previous full year. Racal now believes Decca can be hauled back to break-even point

Meanwhile, the Decca recording studios in London ended operations under the Decca name last week, a result of the new PolyGram deal. Latter has bought a large part of the recording equipment, while the premises remain with Decca for ultimate selling off. It's believed there will be some 20 jobs lost from a total studio staff of 70. Some studio employes are to be relocated within areas of Decca not acquired by Poly-

And the latter is offering employment to the Decca classical recording division, with the aim of keeping this successful team together.

Approval Of Shareholders Needed For Silo Web Sale

PHILADELPHIA-Shareholders of Silo, Inc., locally-based chain of audio and appliance stores, have to approve the sale of the company to Cyclops Corp., of Pittsburgh, a man-ufacturer of steel products.

Silo, which operates 25 stores in the Philadelphia tri-state market, eight stores in Arizona, six in California, and 14 stores in its Colorado-New Mexico division, went for nearly \$35 million. Considered one of the nation's biggest buyers of audio equipment, it carries everything except recordings and prerecorded

Net income for the fiscal year ended last July 31 for Silo was \$5.3 million, based on sales of \$127 million. Cyclops, for its fiscal year ended Dec. 31, 1978, reported net income of \$19.8 million, with about \$900 million in sales.

Cyclops officials say that under the sale, which took effect immediately, Silo will function as a whollyowned subsidiary. No changes in management or marketing strate-gies—which places the emphasis on discount sales-are contemplated.

In approving the sale, Silo shareholders agreed to accept \$24 a share for their 1,442 million shares. About 56% of the shares were owned by family members of Silo founders Sydney A. Cooper and Paul Dinnerman, both of whom died in 1976.

Billboard SALES BAROMETER SINGLES UP DOWN STABLE DOWN STABLE 35% 14% 51% 39% 17% 44% PREVIOUS WEEK **PREVIOUS** 51% 17% 32% 31% 16% 53% PRERECORDED **PRERECORDED** 8-TRACKS DOWN STABLE DOWN STABLE LAST WEEK LAST WEEK 57% 5% 38% 15% 45% 40% **PREVIOUS** 52% 15% 33% 9% 45% 46% **BLANK BUSINESS OVERALL TAPE** COMPARED TO LAST YEAR DOWN STABLE DOWN STABLE LAST WEEK 47% 23% 30% 44% 7% 49% WEEK **PREVIOUS** 37% 15% 48% 28% 32% 40% WEEK

Data for Sales Barometer is compiled via telephone from national retail stores

and one-stops by Billboard's research department.

PAY 50-CENT FOX DIVIDEND

LOS ANGELES-20th Century-Fox Film Corp. has raised its quarterly dividend from 35 cents to 50 cents per share and declared a special cash dividend of 40 cents per share. Both are payable March 25 to stockholders of record March 11.

At its annual meeting April 24, Fox will ask its shareholders to approve an increase in authorized common shares to 30 million from 15 million. Fox currently has 7.8 million shares outstanding. Following the meeting, assuming the increase is authorized, a four-for-three split is expected to be declared.

With the split and special dividend, this year's total dividend would be \$2.40 per share, equal to last year.

Audio Concepts To Filmways Audio Inc.

LOS ANGELES-The principle assets of Audio Concepts. Inc., a professional audio equipment sales company here, have been acquired and will become part of the Filmways Audio Group of companies

Dave Kelsey, owner and operator of Audio Concepts/Dave Kelsey, will become president and chief operating officer of the Filmways Audio Services, Wally Heider Recording Studios (L.A. and San Francisco) and Heider Scoring Services. Both Larry Estrin, president of the Audio Group, and Bob Estrin, president of Filmways Audio Serv-

French FNAC Now Public Co.

PARIS-France's largest discount retail chain and most important disk distribution operation, FNAC, has become a public company, the only one of its kind to be quoted on the Stock Exchange here.

Its total turnover, including discount activities in the book and hardware sectors, topped \$283 million last year, an increase of 20.5% over 1978; net profits were more than \$4.5 million.

Announcing the decision to make it shares available to the public, FNAC founder Andre Essel says investors shouldn't expect "superprofits" from the company. "Everything we sell is at discount, and we also run a personnel profit-sharing scheme into which \$1.7 million was paid last year."

Essel looks for a turnover increase of around 32% this year. FNAC has three stores in Paris, two big outlets in Lyons and a number of smaller affiliated record shops.

Bar Coding

• Continued from page 6

to create a new numbering system, which is 90% completed to implement bar coding," the label vice president/treasurer explains. If its customer sentiment strongly favors bar coding on albums, WEA could join those adding the backliner boxes by late 1980 or early 1981, Reinstein feels.

Eighty-six percent of the merchandisers surveyed favor universal implementation of bar coding and 78% feel that total manufacturer

participation is necessary.

The survey responses also reveal

• Inventory control is considered a primary advantage of bar coding, with the current economic slowdown (Continued on page 72)

Market Quotations_

				As	of closing	, March	6, 1 980				
198 High	Low		NAI	ME		P-E	(Sales 100s)	High	Low	Close	Change
1 1/2	3/4	Altec C	Corp.			23	57	11/4	11/4	11/4	_ ,
47%	30	ABC				5	546	301/4	29%	29 %	- 1
411/4	30%		can Can			5	196	311/6	30%	30%	_ 3
28¾	14	Ampe				12	922	24%	23%	23%	_ 1
5	17/		atic Rad	io			52	3%	31/2	31/2	- 1
56%	44%	CBS				6	1094	47%	45%	461/4	- 1
371/4	18%		bia Pictu	ires		8	269	31%	291/4	30%	- 13
131/4	5%	Craig (Corp.			17	21	51/2	5%	5%	Unch.
48%	33	Disney				12	1561	431/2	42%	43	- 13
31/4	11/8	EMI				_	25	3	3	3	Unch.
181/2	81/4		ays, Inc.			8	215	10%	101/6	101/4	- 1
22%	13%		Wester	n		4	3057	191/4	18	181/2	- 5
17	101/2	Handle				6	45	10%	10%	10%	+ 1
371/4	17	Harrat				16	_	_	_	371/4	Unch.
9	31/2	K-tel	-			7	37	71/2	7	7	_ 5
31/4	11/2		tte Radio	,			_	_	_	1 1/2	Unch.
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57%	37%	MCA	57 III C E I G	011011100		9	407	54%	541/4	54%	_ 3
39	14	Memo	rex			4	325	141/2	14	14	_ 7
66	46%	3M				9	1805	47%	46%	47	_ 5
63%	36	Motore	ola			11	352	54%	53%	53%	+ !
32	24%		America	n Philips	1	4	15	26%	25%	261/4	+ 1
22%	15		er Electro			9	1	15	15	15	Unch.
281/4	21%	RCA				6	2184	23%	231/4	23%	- 1
10%	61/2	Sony				19	1094	6%	61/2	61/2	- 1
33%	15		Broadca	estina		9	109	28	27	27	_ 3
8%	3%	Super				_	61	5	4%	- 1/4	351
351/4	181/4		roadcast	ina		8	34	28	27%	27¾	_ 3
30%	143/4		america	9		4	867	151/2	14%	143/4	
53	30		entury-F	OX		6	157	43%	421/4	42%	- 1
57%	32%		r Comm		ns	10	362	52%	491/2	50	- 21
OVER TI		P-E Sales Bid Asi					R THE JNTER	P-E	Sale	es Bid	Ask
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5%

41/4

M. Josephson Orrox Corp.

Schwartz Bros

Cetec Corp. Posts Higher Earnings In Annual Report

LOS ANGELES-Cetec Corp., parent company of Cetec Gauss, manufacturer of high-speed tape duplicators and professional loudakers, reports higher earnings and sales for the year ended Dec. 31.

16 22

3¾

Group First Artists

The company posted earnings of \$1,489,000, or 69 cents a share, on sales of \$65,376,000 for 1979, compared to earnings of \$1,011,000, or cents a share, on sales of \$51,623,000 for the previous year.

Cetec's annual report of a year ago states, "Sales (at Cetec Gauss) continued on an uninterrupted up-ward curve." According to the report, Cetec Gauss sales showed a significant increase ... Sales of the 1200 Series high-speed tape duplicators went well beyond forecast.
Giving the Series 1200 a sales

spurt are two technological breakthroughs: a micro processor to assist in production and quality control, and amplifier boards to minimize noise in the duplicated finished product, according to Mort Fujii, president of Cetec Gauss.

Since much of the world volume in tape duplicating is produced outside the U.S., the report notes, Cetec Gauss sales were strong in Europe and Japan.

18 3 6

122

"More than 50 new or improved system modifications have been developed in 10 years to improve (Series 1200) performance, increase productivity and assure quality," Fuiii savs.

In the loudspeaker field, demand has run ahead of supply, with Cetec Gauss now delivering the full-range of professional speakers, including bass and middle-range and high frequency units.

Speakers are marketed through music distributors and retailers to record acts, and can be found in discos, auditoriums and theatres.

In a statement to shareholders, Cetec announced that the company has purchased a new facility in Sun Valley, Calif., to house its Gauss division.

"Demands for magnetic tape duplicators and professional loudspeakers have 'grown rapidly, and the present facility in North Hollywood is totally inadequate for the division's needs," says a company

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U.K. Court Whacks Wholesalers

The U.K. case is the latest example of how the Recording Indus-Assn. of America, the British Phonographic Industry, the International Federation of Producers of Phonograms and Videograms, the FBI, Scotland Yard and Interpol are exchanging information in order to crack down on illegally recorded product, which IFPI estimates costs the global industry \$850-million a year.

U.S. arraignment: see page 4.

The U.K. defendants have been ordered by the High Court to pay all costs of prosecution and an inquiry into damages has been ordered. However, the wholesalers, Warrens Records of London and Simons Sales Stores of Essex, have been granted a seven day stay in order to submit a defense.

The nine titles handled by Warrens and Simons were "Greatest Hits" by Paul Simon; Abba's "The Album;" Rod Stewart's "Footloose And Fancy Free;" Fleetwood Mac's "Rumours;" "Saturday Night Fever;" the Carpenter's "Passage;" Linda Ronstadt's "Simple Dreams," Queen's "News Of The World;" and Elton John's "Greatest Hits Vol. 2."

Four of those titles are named in various indictments touching upon the current Goody investigation in New York. Authorities hope to prove that the current stage of the investigation will lay the distribution pipeline bare insofar as the alleged illegal traffic in counterfeit and pirated product is concerned.

Much of the evidence gathered so far by authorities here and abroad. in fact, stems from the massive FBI raids in the U.S. in December 1978. Such stepped-up vigilance had already begun to cause manufacturers and distributors of allegedly illicit product to increase sales to overseas contacts in order to avoid discovery

But the concerted efforts of industry organizations on keeping tabs on alleged pirates has resulted in the FBI being able to track Americanmanufactured product shipped overseas.

One of the initial leads in the long investigation that has culminated in the Goody indictments, in fact, was a communication between the FBI

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and Scotland Yard inaugurated by the RIAA. The following narrative is derived from court files dating from 1978 to the present:

The U.K. raid was at the warehouse of Scarlet Band Records Ltd., Perivale, Middlesex, owned by the same Jeffrey Collins named in the Goody indictment. Among the items found there were documents linking B.C.F. Productions of Long Island and Norton Vernor of Canada to shipments of the seized alleged counterfeit tapes, affidavits show.
As convicted duper George

Tucker mentioned in recent court papers revealing taped conversations between him and undercover agents, "the duplicator is one guy, the winder and splicer is another guy, the packager is somebody else.'

This information, culled from a review of court documents, resulted in an FBI stakeout of the B.C.F. plant where agents found labels in a trash bin that were copies of the "Grease" soundtrack wrapper. Further communication with Scotland Yard revealed that Scarlet Band had obtained the alleged counterfeit cassettes from Vernor, who, the U.S. government now claims, had purchased them through Tucker.

The undercover conversations also divulged this comment from Tucker: "My people who I deal with . are very, are heavies in New York. I mean heavies, these are not guys from Canton. Ohio, these are guys from Mulberry St., beautiful people as long as you don't f--k them, if they think you're f--king them, they blow your head off, simple as that."

Later, in describing to the undercover agents how the counterfeiting process works, Tucker says via court documents.

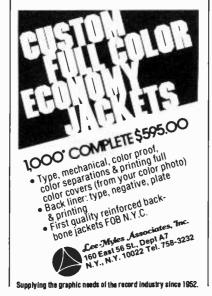
"You gotta come up with the cart (cartridge), an original cart and a record of any particular number you

He also describes the process through which printers manage to

FLORIDA PARADISE

L.A. based record company (on stock exchange) opening office sota, Florida. Now looking for ener-getic and knowledgeable staff with track-record in A and R and production. Travel will be required by us. Creativity will be required of you. Salary and company benefits commensurate with experience. Interviews conducted from March 31st-

Send resume in strict confidence to Ronald Collier c/o Rosin, Abel, Band, Brown and Russell, Attorneys and Counsellors at Law, 200 S. Washington Boulevard, Sarasota, Florida 33577.



copy the original art and reproduce

Even then, according to transcripts of the conversations, Tucker was aware of the risky nature of the counterfeiting trade and the in-creased diligence and expertise of the authorities in uncovering coun-

"It's not like it used to be." he says. "The Feds are very hip. You know they came to my plant one time we were doing legitimate stuff, and I had some P-tapes on in pancake form on the sides. They never even knew what a pancake was, never even went to look. Now they take the pancake, they listen to it, they're hip, and you gotta really know what the

hell you're doing."

(A "P-Tape" is jargon identifying a cassette or 8-track recording as one protected by Copyright Law. Pancakes are large rolls of magnetic recording tape, as much as 8.000 feet and 14-inches round, that can be processed into as many as 50 8-track cartridges.)

Assistance in preparing this story provided by Peter Jones in London.

It was through operations such as this, the government hopes to prove, that counterfeit tapes first began the journey into the pipeline of legitimate wholesale and retail distributors and, in some cases, back as returned merchandise.

If the government succeeds in bringing about a conviction of Sam Goody Inc. and its two top officers on charges they "knowingly" traf-ficked in unlicensed, counterfeit product, the accused executives face a maximum penalty of 20-years in. prison and/or \$25,000 fines on a racketeering charge; 10 year prison terms and/or \$10,000 fines on the transportation of stolen property charges, as well as a one year term in prison or a \$25,000 fine on each of 12 counts of copyright infringement for private gain.

This last charge involves the 12 titles named in the indictment handed down against Goody and its president, George Levy, and Sam Stolen, vice president on Feb. 28. These titles were RSO's "Saturday Night Fever" and "Grease" soundtracks; the same label's "Flowing Rivers" by Andy Gibb and "Slowhand" by Eric Clapton; RCA's "Earth" by Jefferson Starship; CBS' "Stranger" by Billy Joel and James Taylor's "J.T. Casablanca's "Thank God It's Friday" soundtrack and the same la-bel's "Double Platinum" by Kiss; Arista's "Even Now" by Barry Manilow; and "Paul Simon's Greatest Hits" and "London Town" by Paul McCartney and Wings.

2 Video Pirates Jailed In Calif.

LOS ANGELES-David Mark Katz, a resident of suburban Thousand Oaks. Calif., has been fined \$15,000 and sentenced to 30 days in jail for selling pirated videocassettes of motion pictures. Katz was found guilty in a federal court.

Katz, who admitted to the crime, operated National Video Co. for six months in 1978.

An associate of Katz's, David Mulberg of Los Angeles, who also pleaded guilty to misdemeanor copyright violations, was fined \$1,500 and given a five-day jail term.

Assistant U.S. Attorney Philip J. McAleer, who coordinates local federal prosecutions of criminal copyright infringement cases, had asked for fines of \$25,000 and \$10,000 respectively for the two men.

HIGH SCHOOLS & COLLEGES

Jazz In Classroom **Undergoing a Boom**

LOS ANGELES-The figures are impressive. Some 15.000 American high schools and upwards of 250 U.S. colleges and universities have active jazz programs in their curricu-

The figures are from the National Assn. of Jazz Educators which monitors the growth of jazz on secondary and higher educational levels.

This base audience, a quietly growing community over the past 10 years, represents for many record company executives the continual growth element for jazz music. For the educators themselves, right on the teaching and learning firing line, it represents a quiet evolution in musical attitudes for America's young people.

Some educators are prone to call it a revolution in that it wasn't too long ago that jazz was a verboten subject within the hallowed halls of higher learning. In fact, most educators got around identifying with jazz by calling their jazz bands lab bands or studio bands.

It is only now, reveals Matt Betton, executive director of the National Assn. of Jazz Educators, that schools are openly calling their jazz bands jazz bands or jazz ensembles.

Times have clearly changed. "Twenty or 30 years ago you couldn't use the words 'jazz' or 'dance band' in many parts of the country because of religious problems," Betton says. "Today, the term 'stage band' is on its way out and is being replaced by jazz ensemble."

According to the educators group there are 22 U.S. colleges offering a jazz degree. "We see continual growth in schools adding jazz to their curriculum." says Betton. But there are still a large number of schools afraid to get involved with jazz, Betton acknowledges.

The phenomenon of high schoolers studying and playing jazz is a di-(Continued on page 41)

Suspect Latin Tapes Seized In California

By JOHN SIPPEL

LOS ANGELES-Evidence of a well coordinated plan to counterfeit Latin label 8-track tapes and cassettes has been ferreted out here in south suburban Pico Rivera.

Officers of the Los Angeles Sheriff's Youth Services Bureau happened upon a garage behind a residence in the suburb loaded with equipment, which they thought was a counterfeit tape operation. The enforcement agents were at the time trailing a juvenile suspect armed with a gun.

Their investigation disclosed a cache of tape duplicating equipment, prerecorded tapes and alleged counterfeit labels with a market value of more than \$20,000. Police are still investigating the matter, so they could not provide specific details at presstime.

An adult male suspect has been charged with violation of California penal code 653(h), the statute condemning unauthorized tape duplication. which is a felony. He is out

Found in the garage were more than 2.000 prerecorded tapes, primarily made up of Latin hit and catalog tapes. Titles found included: "Exitos" by Los Freddy's; "A Los

Amigos Que Tengo" by Pedro Innte, "El Tahur" by Los Tigres Del Norte, "Un Pobre No" by Los Humilides, "Los Alambrados Yostros Exitos" by Los Bukis and "Julio Iglesias," among others.

The suspected counterfeit operation offered a catalog containing more than 200 different Latin titles. Thousands of boxed four-color tape labels were confiscated, along with a master and six Becht and slave units plus packaging and quality control equipment.

Officers say they hit the alleged illicit plant at dusk just as three workers were leaving. The suspected boss of the alleged illegal tape plant said he was in business six weeks, making 800 tapes weekly.

A well-contrived plan is believed to be at work because producing four-color labels of a wide variety for such a small operation would be financially unfeasible. The tape labels are identical in every detail to the original except that label logos are not carried.

Product on the following labels was found: Alhambra, Profono, Orfeon, Mar International, Gas, Cavtronics, Music Latina, Musart, Fama, Coronos, Ramex. Arriba, Freddie, Raff Marsal and CBS.

AND SOME STAFFERS QUIT

New Format For N.Y.'s WPIX-FM

NEW YORK-"The Next 25 Years Of Rock 'n' Roll" seems about to come to an end at WPIX-FM a little more than a year after the station adopted this slogan.

The station, which made a name for itself with a small group of loyal fans by playing a combination of new wave and rock oldies, never achieved substantial ratings or commercial success with the new format

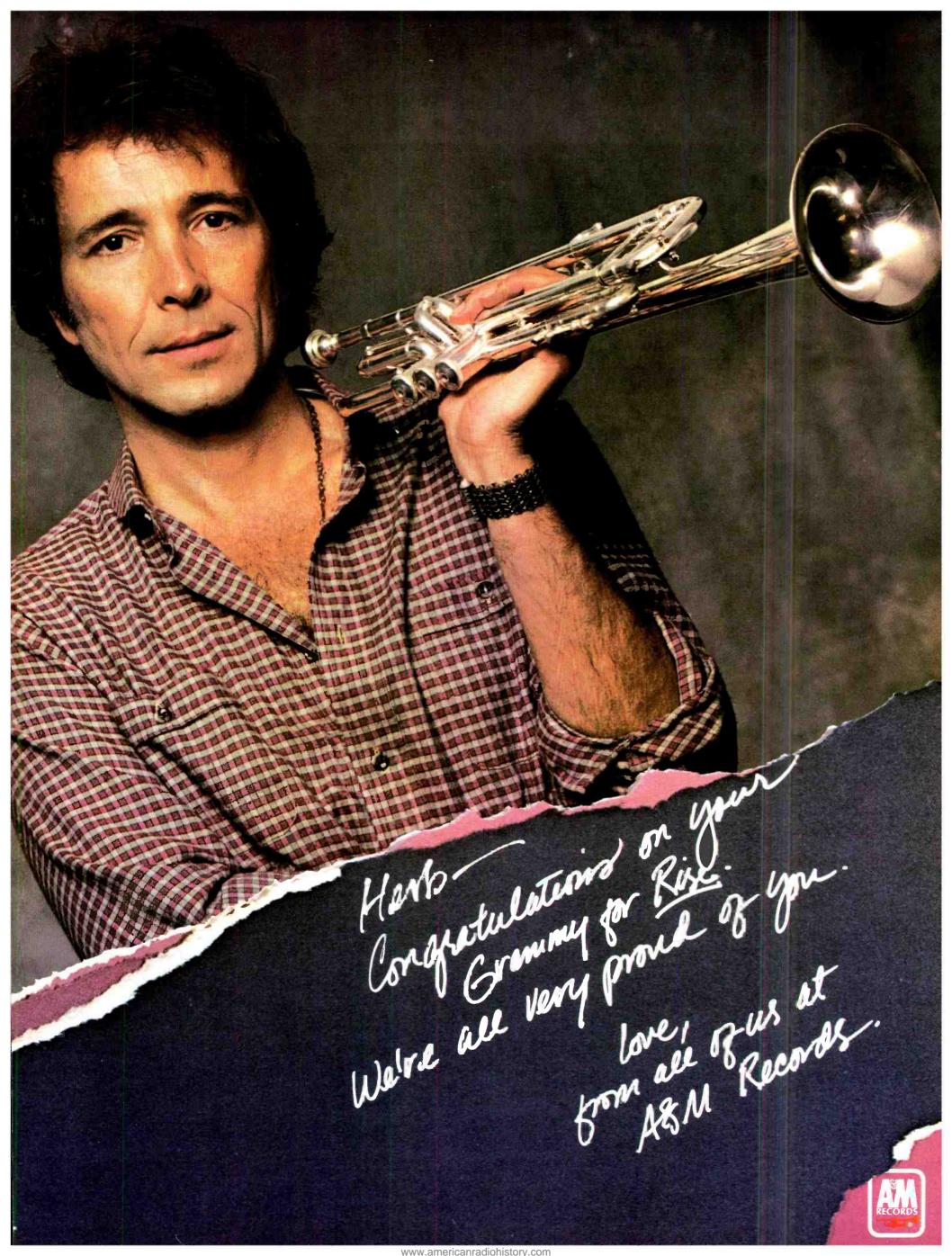
So the new general manager Ray Yorke has begun to make changes. He has brought in Radio Index president Todd Wallace as consultant and Wallace has installed Chuck Morgan as program director.

Morgan has been working with Wallace at the research firm as vice president in charge of consultation.

Wallace said he did not expect Morgan to stay more than a year.

Morgan will work on a yet unidentified format which will debut April 18. Wallace says the new format could not be identified for competitive reasons, but he notes that there's a 15 share disco audience in this market (now shared by WKTU-FM and WBLS-FM) just waiting to be split three ways."

The existing format has already been modified into a mainstream rock and oldies mixture. Morgan succeeds Joe Piasek. To protest the change four other air personalities resigned including Piasek's wife, Meg Griffin. Others department are Dan Neer, Jane Hamburger and Allison.



Featuring "Satisfied"

Dynasty

BXL1-3398



BXL1-3490 Featuring "Pull My Strings" Lakeside

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MORODER UP Producer-Composer Won't Fret Over 'Little Mistakes' In Studio

LOS ANGELES-You'd think with Giorgio Moroder's extraordin-ary success with Donna Summer and now Blondie that he'd be a painstaking perfectionist in the studio, diligently laboring over every nuance of the recording process. Nothing could be farther from the

"We work fast," he says. "I hate to be in the studio for 18 hours a day. Life is too short to spend all my time in the studio. So there's a little mistake here or there: who cares? The important thing is the overall atmosphere. If you have 95% of quality, that's enough. There is no audible difference between 95% and 99%.

"Donna is very fast: she sings a song once and that's it. And we don't fool around. We've done mixes of complete albums in two days. After a certain amount of time, you can't tell which version is better, and when you play them for people, most of the time they can't even tell the difference.'

According to Moroder, this swiftly-paced approach extends to the songwriting process. "A song has to be there in a short time," he suggests. "If you work on a song for three or four hours, it's not going to be a good song. If it comes it comes; if not, forget it.

Moroder, who won an Oscar for scoring "Midnight Express" and who currently has a top five hit with a song he produced and cowrote for "Foxes" (Donna Summer's "On The Radio"), may have his biggest film hit todate with "Call Me" from "American Gigolo." The Blondie single on Chrysalis streaks from 28 to 12 on this week's Hot 100 as the Polydor soundtrack cracks the top

"The director, Paul Schrader, and I figured Blondie would be perfect," Moroder says. "Its image is rock and very vital: new wave but not too new wave. The only other person we contacted was Stevie Nicks, but she didn't like the song.

Moroder confirms that he's moving in a rock direction. "I'm no Mike Chapman," he says, "but I still have a little background in rock: I just didn't have any chance to use it when disco was doing so well. But Donna doing 'Hot Stuff' gave me a chance to go back to rock; and with Blondie the chances are even

There had been talk that Moroder (and his partner Pete Bellotte) might produce Donna Summer's next LP digitally, but Moroder says that's now not likely. "I'm afraid it would distract me a little bit from the crea-

Sinatra's Life Slated For Film

LOS ANGELES-Frank Sinatra's life is coming to the movie screen. "The Frank Sinatra Story" is being produced by the singer's own company, Artanis, with John Gay writing the script.

Earlier this year, Sinatra's Bristol Productions put together an NBC-TV two-hour special on his 40th year in show business.

For the film project, budgeted at \$10 million, Sinatra is said to be planning to rerecord several of his standards for the soundtrack. Other original recordings will be used in early sequences.

Filming is slated for the spring of next year in Hoboken, N.J., New York and Los Angeles.

Early Sinatra disks can be found on Brunswick, Columbia and RCA with his later works on Capitol and By PAUL GREIN

tive side," he says. "Besides, editing is so difficult on digital: it's a little too messy.

"I know the mistakes I made on my own album (last year's live-todigital " $E = MC^2$ "). I overemphasized the technique and should have worried more about the melodies and arrangements. I remember we were talking more about computers than about music: I think you can hear that on the record."

Moroder says he's also backing away a bit from the synthesizer sound that characterized big early

successes like "I Feel Love."
"It is limiting," he acknowledges.
"Although on paper you can have millions of different sounds on the synthesizer, in the end it's similar. I want to reduce its use to just a normal instrument, like piano or gui-

Moroder seems to have a special affinity for female artists. Besides Summer and Blondie's Deborah Harry, he's cut two albums with the Three Degrees, one with Suzy Lane and individual tracks with Cher and Janis Ian. (The only male singers he's handled, by comparison, are two LPs by Sparks and one by the Sylvers.)

Moroder's explanation for this preference won't win him any awards for consciousness-raising, but it's to the point. "I think I personally work better with girls," he says. "It's easier to tell a girl what to do than a man."

Moroder has a special sense of pride at Summer's growth as an artist from her sex goddess beginnings. "She's learned a lot in the last two or three years," he says.

Even though the voice on 'Love To Love You Baby' is really little and thin, I knew she was able to sing everything," Moroder says. "I used to hire her as a background singer before we cut the first hit and she was the one we always had to put way in the back away from the mike because she was so powerful."

Through most of Summer's LPs, the writer credit was shared three ways, with Summer and Bellotte taking care of lyrics and Moroder composing the melodies. On "Bad Girls" this system broke down, with Summer collaborating with Moroder on just one cut ("Our Love") and Moroder and Bellotte not teaming up at

"I wanted to have a double album." Moroder says, "and I'm not stupid enough to think I'm able to compose 15 songs (though he did it on 1977's "Once Upon A time"). So Donna came in with a few. I had some and I asked Harold Faltermeyer and Keith Forsey to compose a few. We were lucky: they composed 'Hot Stuff.' "

Faltermeyer and Forsey are the first signings to a production com-Moroder has just formed, which may also encompass a film division. Faltermeyer's first project is an album of his own; Faltermeyer's is a Three Degrees LP for Ariola.

Moroder wants to open a studio for himself and his producers, but first needs to decide whether to go digital or not. "I don't want to invest \$1 million on analog now and in two years find I'm outdated." he says.

According to Moroder, Summer's next LP, due in October or November, will be a single disk, her first since 1977's "I Remember Yester-day." It will follow four consecutive double-disk packages. "It's defi-nitely time to slow down and maybe release less product," he says.

MINORS BANNED FROM BUYING

Assn. Seeking Dope Item Compromise

By ALAN PENCHANSKY

CHICAGO-Clashes between record stores and their local governments over bans on the sale of headshop paraphernalia have intensified in the last several years. Now, a compromise solution to these legal bat-tles is being sought.

The Accessories Trade Assn., representing manufacturers and distributors of smoking accessories, is formally endorsing an across the board ban on purchase of smoking materials by minors, which would extend to all types of stores. Such a ban, proponents note, is far less cumbersome than existing control measures, and avoids many of the alleged Constitutional rights violations of existing bans.

Attorney Mike Pritzker, the group's chief counsel, is author of the new legislation that it is showing to states and municipalities. Pritzker is the spearhead of the association's legal battle that has resulted in successfully invalidating control ordinances in several states.

Record chains involved in the legal battles include Music Plus and Licorice Pizza on the West Coast and Flip-Side and Record City in Chicago. Recent years have brought a wave of new control legislation which has affected countless record and tape dealers.

Estimates of the paraphernalia business done with record shops range to as much as 50% of total sales volume of Accessories Trade Assn. member companies.

Pritzker believes the record store expansion into paraphernalia is a result of shrinking profits on records and tapes.

One associatiion member. a major Chicago-area paraphernalia distributor, says he believes between 60% and 70% of the nation's record stores are stocking smoking supplies.

According to Pritzker, previous attempts at regulation of accessories sales have been unconstitutionally

Korvettes Opening Free-Stander

NEW YORK-Under the banner of Korvette's Home Entertainment. Korvette's opens its first free-standing location this week in the King of Prussia Mall in King of Prussia, Pa.

This is one of the unit's designed to replace record and tape outlets lost with the recent closing of 14 Korvettes department stores. With news of the closings, Dave Rothfeld, company vice president in charge of its music interests, states that the company will eventually reenter many of the areas with music oper-

In addition to audio recordings. the King of Prussia location, contained within 8,000 square feet, will sell audio and video hardware, including prerecorded and blank

Rothfeld indicates that more openings will be revealed shortly, all under the name of Korvettes Home Entertainment.

Rock'n' Rolling

Public Image Album Tagged At \$11.98 List

NEW YORK-"Second Edition," the double album U.S. debut of Public Image Ltd., the group fronted by former Sex Pistol Johnny Lydon, will carry a \$11.98 list price, despite the \$13.98 price printed on the sleeve. The album arrives in stores this week.

"We changed it after the artwork was submitted." says Tim Devine, Warner Bros. product manager for the LP. The feeling of the band was to present its music at a reasonable price."

The change came after a "business" visit to Warner Bros. headquarters by Lydon and his guitarist Keith Levene. Since starting Public Image two years ago, Lydon says the band now manages itself, as well as handling its own promotion, publicity and some of the bookings.

In addition, the group takes the "Ltd." part of its name seriously, seeing itself less as a musical group and more as a production company and corporate clearing house not just for its musical properties but also for future video albums.

"What is important is not when we are first going to do this, but the fact that by using Super 8 we bring filmmaking accessibility to the publie, so it is not just some smart director doing it." says Levene.

Initially, at least Public Image will concentrate on its own projects. Lydon is a little leary of helping others.

"I have done favors for other bands and have gotten kicked in the teeth for it." he remembers. "You help bands by supplying them gear, introducing them to people, getting them gigs, and putting in a lot of effort, and then they sell your gear for a holiday in Spain. It has happened.'

The "Second Edition" album was released in Britain as "Metal Box," a three-record set that appeared packaged in a metal canister. Some 60,000 "Metal Boxes" were released in Britain by Virgin, costing the band an extra 30 cents each to manufacture. They have all since soldout, with import copies in the U.S. selling for \$25 each. Subsequent releases in Britain of the album will appear as a two-record set, like in the U.S., where it is released by Island, and distributed by Warners.

To promote the LP, Public Image is going on a 10-city U.S. tour, partially subsidized by Warners. It will play dance halls and "unusual"



Billboard photo by Chuck Pulin Johnny Smiling: Johnny Lydon, formerly Johnny Rotten, flashes a rare smile during a recent interview.

venues. In Los Angeles the band may play the Olympic Auditorium, normally the home of boxing, wrestling and roller derby, while in New York the band hopes to play the venerable Roseland.

Also to help promote the album Lydon will be doing in-store appearances as well as press and radio interviews, something he doesn't much like to do. "Who wants to hear some poxy character talking about himself" poxy character talking about himself on the radio?" asks Lydon. *

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Details are still being worked on. but expect the Who to be going back out on the road come summer. Sources say the band expects to play areas rather than outdoor shows, and to break up the tour into short segments. The Who is now recording its next LP, its first for Warner Bros.

"Only In America," a musical based on the songs of Jerry Leiber and Mike Stoller, will open in London this spring. It will be presented by Carlin Music and Chrysalis Records in association with H.M. Tennent and the Roundhouse, and is being described as "music theatre, not just another rock'n'roll review.'

The play is set in a Brooklyn slum in 1959, with the characters expressing themselves through Leiber & Stoller words and songs. The two have written such rock'n'roll masterpieces as "Hound Dog." "Jailhouse Rock." "Charlie Brown," "On Broadway" and "Spanish Harlem."

7 Sound Warehouse Stores Mapped

LOS ANGELES-The Sound Warehouse chain in the Southwest will open seven more stores by year's end and add Mississippi as its seventh state of operation.

Before 1981, the chain opens its

first Jackson, Miss., outlet, a 15,000 square foot operation, to be followed immediately by a second smaller location in the same city.

Newest and 35th store in the chain opens Thursday (13) on Granville Ave., Dallas, making it the seventh Warehouse in the Ft. Worth-Dallas area. The 10,500 square footer will be managed by Kerry Chamberlin.

The ninth chain outlet in Houston will be a 4.800 square footer near the Univ. of Houston and Texas Southern Univ. to be managed by Les Ganther. The second and third stores in Wichita are blueprinted for 1980. Both will be 5,000 square feet.

Wichita manager Kay Thompson will appoint managers.

A second Austin, Tex., store of

15.000 square feet will be overseen by Louis Karp, while a second San Antonio store of 6.500 square feet awaits a managerial appointee.

Show Atlantic Art

NEW YORK-The Art Directors Club of New York has selected two Atlantic album jackets and nine examples of the company's graphic designs for inclusion in its 59th annual exhibition.

The honored covers are City Boy's "The Day The Earth Caught Fire" on Atlantic and Chuck Berry's "Rocket" on Atco. The exhibit opens May 12 at the Union Carbide Gallery in Manhattan and will tour the U.S., Europe and Japan.

www.americanradiohistory.com

While a formalized division to handle such business has not been established, a high level source at CBS indicates that if this limited alternative concept proves effective, a new operating unit within the CBS organization is a possibility after a short-term.

In this formative stage, it's understood that Cal Roberts of Columbia Record Productions and Paul Smith, senior vice president of operations are charged with weighing the possibilities of similar ties with other independent labels, with the CBS source noting that one of the biggest problems in this area is the number of labels seeking such associations.

According to the CBS source, the choice of Midsong was partly based on its modest size, thus offering greater flexibility in what CBS still considers an "experiment" both for itself and Midsong.

Steve Metz, executive vice president of Midsong, points out that the label is "clean" in terms of inventory at its former lineup of independent distributors, since it returned to this distribution system only last year after an association with MCA Records. The label started out as an

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RCA manufactured and distributed label in 1975.

The first product under the CBS agreement will be Wardell Piper's new single, "Gimme Something Real," and the rerelease of a Charlie Calello album, "Sing, Sing, Sing, Sing," formerly tagged "Calello Serenade.'

In recent months, Midsong has added several new executives, including Bernie Yudkofsky, sales manager; Phil Colbert, director of r&b promotion, and Ken Levy, director of creative services.

Besides its potential financially. the CBS spokesman pictures CBS' position as one of a desire to maintain the status of independent labels with the contention that the business has derived strength from independent label contributions to new artists, developments and trends.

Rock Resumes At Cincy Venue

CINCINNATI-Electric Factory Concerts and the Cincinnati Riverfront Coliseum both agreed to the six public safety measures issued by Cincinnati safety director Richard Castellini by a Monday (3) deadline.

The city has given these parties permission to hold both shows in question, which are concerts by ZZ Top March 21 and Linda Ronstadt March 25. In addition, Electric Factory Concerts recently announced the addition of the following concerts: Graham Nash at the Cincinnati Palace Theatre April 16, Van Halen at the Cincinnati Riverfront Coliseum April 24, the Crusaders at the Cincinnati Music Hall April 29 and John Denver at the Riverfront Coliseum May 3.

Renew Jeff Twell

NEW YORK-United Artists Music has renewed its exclusive writer agreement with Jeff Twell, according to Jimmy Gilmer, vice president of Nashville operations.

1,000 Flock To Berry Gordy's Tribute Dinner

LOS ANGELES-A star-studded crowd of more than 1,000 persons paid \$150 each to witness a salute to Motown's Berry Gordy, the recipient of this year's Whitney M. Young Award.

The magnetism of the Gordy name drew more people than the Century Plaza ballroom could accommodate Wednesday (5), resulting in the L.A. branch of the Urban League, the sponsoring group, doing turnaway business.

Sammy Davis Jr. is the only other music industry person to be awarded the Young Award, in 1972.

According to Vernon Jordan, president of the Urban League, the event was the largest and most successful in history. John Mack is president of the local chapter.

Paying tribute to Gordy was Alex Haley, who served as master of ceremonies. Diana Ross, who was on hand, gave a special salute in the form of a short film, in which she, along with the Muppets sang "He's A Jolly Good Fellow."

A highlight of the evening was Billy Preston and Syretta performing a number of Gordy-penned tunes such as "Lonely Teardrops," "Money," "Do You Love Me," and "I'll Be There," among others.

Krasilovsky Speaker At NAIRD Workshop

CHICAGO-A workshop conducted by music industry expert William Krasilovsky will be one of the highlights of this year's convention of the National Assn. of Independent Record Distributors and Manufacturers. Krasilovsky is author of the book, "This Business Of Music" published by Billboard.

The convention and trade show, set for April 17-19 at the Radisson-Muehlebach hotel in Kansas City. brings together the nation's small and moderate sized independent labels and their distributors. Also scheduled is an April 18 concert by legendary Kansas City jazz artist Jay McShann. Krasilovsky is scheduled to lead a discussion April 19.

Workshops for those just entering the record business as well as for industry veterans are lined up for April 18 and 19. Topics to be covered include: "Marketing And Economics For The 1980s," "Overseas Sales," "Publishing," "Business Start-Up," "Artist Relations And Development," "Radio Promotion" and "Print Media Promotion."

An April 19 banquet will include presentation of the group's Indie awards. Accomplishments in recording, marketing and distribution will be recognized.

Registrations (\$75 overall, \$30 daily) are being handled by the NAIRD office at Box 115, Bladensburg, Md. 20710 (301) 699-1145.

British Crackdown Snares Bootlegger

LONDON-The latest High Court case stemming from the British Phonographic Industry's "Operation Moonbeam" has resulted in a Manchester retailer paying \$1,600 in damages plus court costs for sales of bootleg LPs.

During the large-scale "Moonbeam" crackdown last year, it was established that Leslie Smith, owner of the Paramount Book Exchange, Manchester, was selling bootleg albums by artists such as David Bowie, the Buzzcocks, Bob Dylan and Siouxsie and the Banshees.

ALSO LINKS WITH CHERRY LANE

Subpublishing Pacts Firmed By MLO

NEW YORK-MLO Music, the umbrella company for film-television producer Martin Poll's music publishing interests, has completed a number of subpublishing deals.

They include: U.K., France and Australia: Warner Bros.; Germany: Edition Intro; Scandinavia: Sweden Music; Benelux: Bizet Productions: Italy, Greece, Israel, Spain and Portugal: CBS Songs; Japan: Shinko Music.

According to MLO, South America and Mexico deals are still in the negotiating stage.

In the print field, the company has also made a deal with Cherry Lane Music for the U.S. and Canada.

The present core of MLO Music is the Neil Sedaka catalog purchased several years ago. Sedaka is under exclusive contract as a songwriter for the next four years, according to Janie Gans, manager of administration and foreign administration.

Under the agreement, he is to deliver to MLO 55 recorded songs and 10 unrecorded songs. His new album on Elektra is set for release this month and contains eight new songs.

Also, MLO has recently inked deals for material by Jerry Liliedahl, Stephen Schwartz/Leida Snow and Carol Hall/Lesley Gore. The Schwartz/Snow song, "Manchild Lullaby," is on the new Jane Olivor album on Columbia Records.

In addition to Gans, MLO executives include Henry Silverman, chief of operations, and Dick Stone, general manager. Firm's BMI catalog is Kiddio Music, while its ASCAP company is Top Pop Music.

SONGWRITERS TAKE BOWS IN NASHVILLE

By MIKE HYLAND

NASHVILLE - Sonny Throckmorton was named songwriter of the year while Steve Gibb's "She Believes In Me" was voted song of the year at the 13th annual Nashville Songwriters Assn. International banquet and awards ceremony March I following a full day of workshops sponsored by the organization at the Hyatt Regency Hotel here.

Throckmorton, author of "Last Cheater's Waltz," "I Wish I Was Eighteen Again," and "Middle Age Crazy," was in competition for the award with Bob McDill, Rafe Van Hoy, Rory Bourke and Steve Dorff. While the writer of the year is determined by positions of songs on the record charts, the song of the year is (Continued on page 51)

Sugar N' Soul **Broadens Scope**

NEW YORK-Sugar n' Soul Music, two-year-old music publishing firm with disco and country success, has expanded into management and production.

Artists brought into the management and production phase include Jerri BoKeno, a singer; Jeff Kline, a singer/writer/guitarist, and r&b artists Hernandez and Allecca. All have completed or are in the process of completing sessions, some of which are under the direction of Michael Berman, who has joined the company as a producer.

Also at Sugar n' Soul is professional manager Mark Sameth, who also is the cowriter of "Pregnant Again," Loretta Lynn's latest MCA single.

In addition to previous country success, the publisher was associated with a disco hit on the West End label, Bettye Lavette's "Doin' The Best That I Can."

Sugar n' Soul is located in Forest Hills, N.Y., and is headed by Don

Issue 'Torpedos'

NEW YORK-A matching song folio of the hit album, "Damn The Torpedos" by Tom Petty & the Heartbreakers, on MCA-handled Backstreet Records, is being released by Columbia Pictures Publications.

The 56-page, \$7.98 book, which includes an eight-page art section, contains all the songs from the al-

'Jazz Shop' By ASCAP

NEW YORK-ASCAP's first Jazz Songwriters Workshop is set to get underway March 31 under the guidance of Billy Taylor, the jazz writer-

Sponsored by the ASCAP Foundation, the Workshop will meet every Monday evening from 7 to 9 p.m. at the society's New York headquarters across from Lincoln Center.

Guest panelists who will be invited to analyze participants' material will include writers, publishers, arrangers, performers and a&r staffers involved in jazz product.

Writers interested in applying for the Jazz Workshop may send a resume and cassette to: ASCAP Jazz Workshop, One Lincoln Plaza, New York, New York 10023. Deadline for entries is March 21.

The Jazz Workshop is part of an ongoing series of East Coast workshops which have previously included the disco and musical theatre

L.A. Publishers **Invite 4 Guests**

LOS ANGELES-The Music Publisher's Forum meets at the Continental Hyatt House here Monday (10) at 6:30 p.m. to discuss "Showcasing The Writer."

Set for the panel are Frannie Golde, songwriter and CBS record act; Skip Nelson, coowner of the Bla Bla Cafe and Red Line Talent & Booking; John Braheny, codirector of the Alternative Chorus Songwriter Showcase; and Len Latimer, editor of Songwriter, Tunesmith and Songplugger magazines.

At its last meeting the group elected its steering committee for the next year, to be headed by chairperson Carol Cassano, professional manager at April/Blackwood Music. Also on the committee are Martin Kitcat, also professional manager at April/Blackwood; Dale Tedesco, director of music publishing at Rubicon Music; Terry Fricon, president of Filmways Music and A.I.P. Music; Shelly Weiss, professional manager at Homegrown Music; Danny Strick, professional manager at UA Music, and Bernadette Gorman, international chief at Shelter Records' Skyhill Music.

Randy Pitch, professional manager at MCA Music, was named secretary, while Patty Shanahan, vice president of Island Music, was tabbed assistant secretary.



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_Commentary

Samplers May Be the Answer

By JAMES ZEBORA

The recent commentary by Philip Lasky on the abuses of promotional product within the industry (Billboard, Jan. 19, 1980) deserves careful study.

While I am in total agreement with him on the need for increased awareness of artist and music publisher interests, and



James Zebora: "It troubles me to see a promo sold in a flea market."

for greater control by the manufacturer over the destination of promotional product, we should not lose sight of the many benefits resulting from the proper use of promos.

The first and most obvious is the generation of sales through in-store play. Playing a hit album in the store often serves to remind customers that they wanted to buy it. It's often responsible for a decision to purchase the album on the spot.

More obscure product also benefits from in-store play.

Many of us have had the experience of selling four or five copies of a relatively unknown album after one spin on the turntable. Back in the days when promotional service on jazz and classical product was more common than it is today, I witnessed many examples of impulsive and profitable sales of product which the customer would have heard nowhere else.

Another important use of promotional product in the retail environment is as an aid to the store or chain buyer. Listening to a promo is frequently an important factor, and sometimes the only factor, in his decision to stock or not to stock an album. Along with this goes the importance of having a knowledgable sales staff. If a salesperson can give an informed answer or play a promo when asked by a customer what an album is like, it will often spell the difference between making a sale and not making one.

It is also preferable, in this era of limited returns, to put a promotional copy on the turntable rather than open a stock copy and then have the customer decide he doesn't like it after all.

I am sure that Lasky would agree that promotional albums do have many positive aspects, even though an excessive number end up being sold to the public. A solution for this latter problem already exists within the promotional arsenal. This is the sampler, usually a 12-inch pressing with three to five cuts, or approximately 10 to 15 minutes of music, and which contains simpler and less expensive artwork than the commercial version of the LP.

A record company could prepare a sampler for any album it expects might chart in the top 20 or 30, and use this in the field for promotion rather than white label or otherwise marked, complete copies. Additional expense that this might incur would be offset by the probability that the album will sell well, and the certainty that regular sales will not be lost due to competing promos.

If copies of the sampler made it out for sale, as some undoubedly would, they would be viewed by the fan as a collector's item, and desired in addition to, but not as a replacement for, the complete album

Further cutbacks in promo service will reduce sales

Not to be overlooked is another benefit which might accrue from the use of samplers rather than complete promos—a decrease in off-the-air taping.

In a recent conversation, a representative of PolyGram suggested that he would like to see radio stations provided with such samplers at the time of an album's release, perhaps followed by a complete promo after the album had been in the stores for several weeks.

The promo has been and continues to be a highly useful tool in selling records, and I would not advocate any further cutbacks in this service by the record companies. I am, however, strongly in favor of issuing samplers in cases where we might be hurt by promo sales and home taping. I am also in favor of exercising more control over the final destination of promotional product.

But it troubles me that the promotional service of many labels has been reduced. And it troubles me even more to see a promo that I could have used as a buyer, or for in-store play being sold at a flea market for \$2 or \$3.

James Zebora is assistant manager of Music World in Meriden, Conn., part of a 12-store New England chain.

Give Us Back Our Name!

BY COLIN E. HAMMOND

There's no exact date, but it was something like two years ago that the media decided that disco was no longer a venue, or entertainment facility, but rather their newly discovered brand of music

Let's leave aside why society obviously needed the stimulation of the solid beat and the pulsating sound at that particular time. The fact remains that disco fever caught on so well that even half-awake record companies polluted a too-eager audience with a plethora of mindless material that finally reaped its own reward.

Disco: a venue for dancing, not just a brand of music

Disco, as the recently borrowed label for that kind of music may be dead, yet dance music in all its popular forms is still very much alive!

We would like our name back. Disco—the industry, our industry. After all, it's been around for a very long time, for what

we mean by disco is entertainment, usually dancing, with the use of records or tapes. Thus disco can claim to go back as long as dance music has been recorded and replayed, and that's a long time.

Our disco industry is currently very active. We are proud of our growing contribution to worldwide entertainment. Every night, millions enjoy the exciting experience of integrated light and sound systems created by talented designers, decorators and installers, all working hand-in-hand to captivate and entertain.

Yet there is still so much to do to raise standards until all sound systems are easy on the ears, and all lighting installations feature artistic concepts.

Now the mobile disco begins to take a key place in successful party giving. And in another field altogether, the restaurant disco starts to provide a permanent social alternative. The specialized equipment and services required to fulfill these needs are our business—the disco business.

Colin Hammond is president of Meteor Light and Sound Co. in Syosset, N.Y.

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

Letters To The Editor

Dear Sir

In July 1979 I mailed song material to about 50 recording companies, of which half were religious labels. I included a self-addressed envelope. I waited and waited and wrote several times, but only two were returned (with no comments).

It seems to me that the personnel in the recording business are rather discourteous. I know they get a lot of material. But just how long does it take to return a self-addressed, stamped envelope, or mark the original material "refused?"

V. Rizzutti Upton Music Walla Walla, Wash.

lear Sir:

I have been in the music business for over 20 years, having met with and represented many professional artists, writers, record executives, producers, arrang-

ers, promotional people and personal managers. All have been credited at one time or another with the success of a recording artist or group.

It seems unfair that many hard working publishing executives, songpluggers, professional managers go unnoticed or unrecognized in their role in this business. If record companies, producers, writers and artists acknowledge these creative individuals it would surely serve as a strong incentive to all music publishers to seek out the best and most commercial product.

The individual publishing representative has become low man on the industry totem pole. As a result of this situation, already brought to our attention via Lester Sill and Billy Meshel, new talent is working with personal managers, accountants and even attorneys to handle their publishing representation, as opposed to seeking out publishers directly who can evaluate their

material and give them the most accurate advice and direction.

How can writers know who to contact if the music publishing business itself does not spotlight key personnel, their responsibilities, their functions and achievements like all other aspects of the music industry? Finding new talent and the right material for a new or established artist is the thing that launches or sustains a career, and this is a role of the creative publisher

There are many responsibilities connected with making and sustaining a successful recording career and they should all be acknowledged by those professionals who are fortunate to get into the spotlight and become spokesmen for our industry.

Bob Esposito Blendingwell Music New York City

www.americanradiohistory.com



When an irresistable force meets an immovable object, the sparks fly "Crash and Burn," the new Pat Travers Band album, is a case in point. Pat, with Pat Thrall, Mars Cowling and Tommy Aldridge, burns up the wires with harddriving tock and roll that explodes in exciting new directions.

"Crash and Burn" features Pat's version of the Bob Marley classic, "Is This Love," a hell-raising, rip-roaring "Snortin" Whiskey" and more Pat Travers Band originals of the type that ay his audiences out in the aisles.

Every new Pat Travers Band album

has topped the one before. Killer live concerts and incredible musicianship have sweled the ranks of hard-core Pat Travers Band fanatics. And now Pat Travers Band is ready to crash right through the roof. "Crash and Burn." The power of Pat Travers Band s no accident. On Polydor Records and Tapes.

Pat Travers, on the record



Pat Travers, on the road: Pat Travers, on the road:
Apr 14 Cleveland, OH
Apr 12 Pittsburgh, PA
Apr 15 College Park, MD
Apr 19 New York, NY
Apr 22 Rocxford, IL
Apr 25 Omaha, NE
Apr 26 St. Paul, MN
Apr 27 Royal Oak, MI
Apr 30 Grand Rapids, MI
May 2 Chicago, IL
May 3 Dayron, OH
May 6 Indianapolis IN

Indianapolis, IN
South Bend, IN
Kansas C ty, MO
Wichita, KA
Mesa, AR
Mesa, AR
Tucson, AR
San Diego, CA
Santa Manica, CA
Fresno, CA
Reno, NV
San Francisco, CA
Santa Cruz, CA
Oakland, CA
Socramento, CA
Eugene, OR
Portland, OR
Spokane, WA
Seattle, WA
Victoria, B.C., Ca.
Vancouver, B.C., Ca May 7
May 8
May 9
May 11
May 13
May 46
May 46
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May 30
May 31

Jun 6 Daigan, Alberta, Ga.
Jun 7 Edmonton, Alberta Ca.
Jun 12 Oklahoma City, Ok
Jun 13 Dailas. TX
Jun 14 San Antonic, TX
Jun 15 Beaumort, TX
Jun 17 McAllen, TX
Jun 18 Austin, TX
Jun 19 Houston, TX
Jun 20 Wichita Fails, TX
Jun 21 Lubbock TX
Jun 22 Midland, TX
Jun 23 Dorpus Christi, TX
Jun 25 New Orleans, LA



He's Julius Barnathan, President of Broadcast Operations & Engineering at ABC. And some say he eats electronics salesmen for lunch.

So when he purchased a Sony wireless system for his network's most prestigious event, the 1980 Winter Olympics, you can bet it was second to none. It had better be.

Mr. Barnathan doesn't like to be disappointed.

Billboard Singles Radio Action Regional Breakouts & National Breakouts laylist Top Add Ons Playlist Prime Movers *

TOP ADD ONS -NATIONAL

AIR SUPPLY—Lost In Love (Arista) PEACHES & HERB-I Pledge My Love (Polydor/MVP) MICHAEL JACKSON-Off The Wall (Epic)

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 sta tion personnel.

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

Pacific Southwest Region

• TOP ADD ONS

BILLY PRESTON & SYREETA-With You I'm MICHAEL JACKSON -Off The Wall (Epic) FLEETWOOD MAC—Think About Me (WB)

* PRIME MOVERS:

BLONDIE-Call Me (Chrysalis) PINK FLOYD-Another Brick In The Wall RUPERT HOLMES-Him (MCA)

BREAKOUTS

BILLY JOEL—You May Be Right (Columbia) FLEETWOOD MAC—Think About Me (WB) BROTHERS JOHNSON—Stomp (A&M)

KFI-LA

- JIMMY RUFFIN-Hold On To My Love (RSO)
- BILLY PRESTON & SYREETA—With You I'm
- ★ TOMMY JAMES—Three Times In Love (RCA)
- * PINK FLOYD-Another Brick In The Wall (Columbia) 21-12

KHJ-LA

- ★ BLONDIE-Call Me (Chrysalis) 29-17
- ★ RUPERT HOLMES—Him (MCA) 16-13

KRTH (FM)-L.A.

- BROTHERS JOHNSON-Stomp (A&M)
- BILLY JOEL-You May Be Right (Columbia)
- ★ PINK FLOYD—Another Brick In The Wall
- ★ BLONDIE—Call Me (Chrysalis) 9-1

KCBQ-San Diego

- THE DIRT BAND—An American Dream (UA)
- KARLA BONOFF—Baby Don't Go
- ★ WILLIE NELSON—My Heroes Have Always Been Cowboys (Columbia) 30-9
- ★ DAVID GATES—Where Does The Lovin' Go (Elektra) 28-15

KFXM-San Bernardino

- EAGLES-I Can't Tell You Why (Asylum)
- DR. HOOK—Sexy Eyes (Capitol)
- ★ RAY, GOODMAN & BROWN—Special Lady
- ★ TOMMY JAMES—Three Times In Love (RCA)

KERN-Bakersfield

- BILLY JOEL—You May Be Right (Columbia)
- FLEETWOOD MAC-Think About Me (WB)
- ★ ANDY GIBB—Desire (RSO) 11-4
- ★ LINDA RONSTADT—How Do I Make You (Asylum) 14-11

KOPA-Phoenix

- BILLY JOEL-You May Be Right (Columbia)
- FLEETWOOD MAC-Think About Me (WB)
- ★ CHUCK MANGIONE—Give It All You Got
- * CHRISTOPHER CROSS—Ride Like The Wind (WB) 25-15

KTKT-Tucson

- PRETENDERS-Brass In Pocket (WB)
- KENNY LOGGINS-Keep The Fire
- ★ JOURNEY—Any Way You Want It (Columbia) 28-18
- ★ CHRISTOPHER CROSS—Ride Like The Wind

KQEO-Albuquerque

- KARLA BONOFF Baby Don't Go
- EAGLES—I Can't Tell You Why (Asylum)
- ★ MELISSA MANCHESTER—Fire In The Morning (Arista) 24-16
- ★ CRYSTAL GAYLE—It's Like We Never Said Goodbye (Columbia) 13-7

- BLONDIE-Call Me (Chrysalis)
- DR. HOOK—Sexy Eyes (Capitol)
- ★ PINK FLOYD—Another Brick in The Wall
- ★ EAGLES-I Can't Tell You Why (Asylum) 21-

KFMB-San Diego

- MICHAEL JACKSON—Off The Wall (Epic)
- BILLY JOEL—You May Be Right (Columbia)
- * EAGLES-I Can't Tell You Why (Asylum)
- * BLONDIE-Call Me (Chrysalis) 14-4

Pacific Northwest Region

• TOP ADD ONS

CHRISTOPHER CROSS-Ride Like The Wind

MICHAEL JACKSON-Off The Wall (Epic)

* PRIME MOVERS:

ROB SEGER-Fire Lake (Capitol) NE-Call Me (Chrysalis) SPINNERS-Working My Way Back To You/ Forgive Me Girl (Atlantic)

BREAKOUTS:

BILLY JOEL—You May Be Right (Columbia)
PRETENDERS—Brass In Pocket (WB) FLEETWOOD MAC-Think About Me (WB)

KFRC-San Francisco

- PRETENDERS-Brass In Pocket (WB)
- BILLY JOEL You May Be Right (Columbia)
- ★ BLONDIE—Call Me (Chrysalis) 19-7
- * BOB SEGER & THE SILVER BULLET BAND-Fire Lake (Capitol) 29-21

KYA-San Francisco

- CHRISTOPHER CROSS—Ride Like The Wind
- AIR SUPPLY—Lost In Love (Arista)
- ★ KOOL & THE GANG—Too Hot (De-Lite) 13-7
- ★ SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 19-10

KROY-Sacramento

- PRETENDERS-Brass In Pocket (WB)
- BILLY JOEL—You May Be Right (Columbia)
- ★ BLONDIE—Call Me (Chrysalis) 19-14
- ★ EAGLES—I Can't Tell You Why (Asylum) 18-

PRIME MOVERS-NATIONAL

Based on station playlists through Thursday (3/6/80)

BOB SEGER—Fire Lake (Capitol) PINK FLOYD-Another Brick In The Wall (Columbia) BLONDIE-Call Me (Chrysalis)

KYNO-Fresno

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- TOMMY JAMES—Three Times In Love (RCA)
- ★ TOTO-99 (Columbia) 24-19
- ★ EAGLES-I Can't Tell You Why (Asylum) 18-

KGW-Portland

- DR. HOOK—Sexy Eyes (Capitol)
- ★ CHRISTOPHER CROSS—Ride Like The Wind
- SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 15-8

KING-Seattle

- CRYSTAL GAYLE-It's Like We Never Said
- KENNY LOGGINS—Keep The Fire
- MELISSA MANCHESTER-Fire In The Morning (Arista) D-21
- ★ BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) D-19

KJRB-Spokano

- MICHAEL JACKSON-Off The Wall (Epic)
- BILLY JOEL-You May Be Right (Columbia)
- ★ HEART-Even It Up (Epic) 11-6
- * CHRISTOPHER CROSS—Ride Like The Wind CKLW—Detroit (WB) 17-10

KTAC-Tacoma

- DR. HOOK—Sexy Eyes (Capitol)
- BILLY JOEL You May Re Right (Columbia)
- ★ RUPERTHOLMES—Him (MCA) 18-10
- ★ SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 19-9

KCPX-Salt Lake City

- MICHAEL JACKSON Off The Wall (Epic)
- BILLY JOEL—You May Be Right (Columbia)
- **★ BOB SEGER & THE SILVER BULLET BAND** Fire Lake (Capitol) 24-15
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 15-9

KRSP-Salt Lake City

- PRETENDERS-Brass In Pocket (WB)
- BILLY JOEL-You May Be Right (Columbia)
- ★ BOB SEGER & THE SILVER BULLET BAND— Fire Lake (Capitol) 19-15
- ★ EAGLES—I Can't Tell You Why (Asylum) 15-

KTLK-Denver

- EAGLES—I Can't Tell You Why (Asylum)
- CHRISTOPHER CROSS—Ride Like The Wind

 WAKY—Louisville
- ★ BLONDIE—Call Me (Chrysalis) 27-18
- ★ JIMMY RUFFIN—Hold On To My Love (RSO)

KIMN - Denver

KIR—Seattle

- JIMMY BUFFETT—Survive (MCA)
- FLEETWOOD MAC-Think About Me (WB)
- * BABYS-Back On My Feet Again (Chrysalis)

- FLEETWOOD MAC-Think About Me (WB)
- BILLY JOEL-You May Be Right (Columbia) ★ KARLA BONOFF—Baby Don't Go (Columbia) 7-5
- ★ RUPERT HOLMES—Him (MCA) 5-3

KYYX-Seattle

(WB) 10-6

- JIMMY RUFFIN—Hold On To My Love (RSO)
- BILLY JOEL—You May Be Right (Columbia) ★ RUPERT HOLMES—Him (MCA) 16-10
- ★ CHRISTOPHER CROSS—Ride Like The Wind

KCBN-Reno

- FLEETWOOD MAC-Think About Me (WB)
- LINDA RONSTADT—Hurt So Bad (Asylum)
- * TOMMY JAMES-Three Times In Love (RCA)

★ EAGLES-I Can't Tell You Why (Asylum) 34-

- North Central Region • TOP ADD ONS:
 - KOOL & THE GANG-Too Hot (Oe-Lite) DR. HOOK-Sexy Eyes (Capitol)

* PRIME MOVERS:

BOB SEGER-Fire Lake (Capitol) EAGLES—I Can't Tell You Why (Asylum)
PINK FLOYD—Another Brick In The Wall (Columbia)

BREAKOUTS:

LLY JOEL-You May Be Right (Columbia) GARY NUMAN-Cars (Atco) JIMMY RUFFIN-Hold On To My Love (RSO)

- BLONDIE—Call Me (Chrysalis)
- KORONA-Let Me Be (UA)
- * ROBERTA FLACK & DONNY HATHAWAY-
- You Are My Heaven (Atlantic) 19-12 ★ MICHAEL JACKSON — Off The Wall (Epic) 29-14

- WDRQ-Detroit • FLEETWOOD MAC-Think About Me (WB)
- CHARLIE DORE—Pilot Of The Airwaves **★ BLONDIE**—Call Me (Chrysalis) 16-6

★ BOB SEGER & THE SILVER BULLET BAND-Fire Lake (Capitol) 11-4

- GARY NUMAN-Cars (Atco) • SHALAMAR — The Second Time Around
- (Solar) ★ KOOL & THE GANG—Too Hot (De-Lite) 20-
- ★ BLONDIE—Call Me (Chrysalis) 26-14

Z-96 (WZZR-FM)—Grand Rapids

- MELISSA MANCHESTER—Fire In The
- Morning (Arista)
- ★ CHRISTOPHER CROSS—Ride Like The Wind

- BILLY JOEL-You May Be Right (Columbia)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 24-13
- * TOM PETTY & THE HEARTBREAKERS-Refugee (MCA) 27-15

- PAUL DAVIS—Do Right (Bang)
- BILLY JOEL—You May Be Right (Columbia)
- ★ J. GEILS BAND—Come Back (EMI) 28-10 * RAY, GOODMAN & BROWN—Special Lady

SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 6-2

- KOOL & THE GANG-Too Hot (De-Lite) ROBERTA FLACK & DONNY HATHAWAY— You Are My Heaven (Atlantic)
- **★ BOB SEGER & THE SILVER BULLET BAND** Fire Lake (Capitol) X-14

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FLEETWOOD MAC-Think About Me (WB) JOURNEY-Anyway You Want It (Columbia)

Q-102 (WKRQ-FM) — Cincinnati

- HEART-Even It Up (Epic)
- BILLY JOEL-You May Be Right (Columbia) * CHRISTOPHER CROSS—Ride Like The Wind
- ★ PAT BENATAR—Heartbreaker (Chrysalis)

WNCI-Columbus

- KOOL & THE GANG—Too Hot (De-Lite)

(Polydor) 20-8

- WCUE-Akron
- GARY NUMAN-Cars (Atco)

13-Q (WKTQ) — Pittsburgh

- CAPTAIN & TENNILLE-Love On A oestring (Casablanca)
- RAY, GOODMAN & BROWN-Special Lady (Polydor) D-19

- WPEZ-Pittsburgh
- 38 SPECIAL-Rockin' Into The Night (A&M)

Southwest Region

- (£pic)

 BLONDIE—Call Me (Chrysalis)

- ★ BOB SEGER & THE SILVER BULLET BAND— Fire Lake (Capitol) 25-18
- DR. HOOK—Sexy Eyes (Capitol)
- WBGN-Bowling Green
- CHUCK MANGIONE—Give It All You Got (A&M) 13-7
- WZZP-Cleveland
- EAGLES—I Can't Tell You Why (Asylum) 23-

BREAKOUTS-NATIONAL

BILLY JOEL-You May Be Right (Columbia)

- BLONDIE—Call Me (Chrysalis)
- * RUPERT HOLMES-Him (MCA) 9-3 * RAY, GOODMAN & BROWN—Special Lady

- BILLY JOEL—You May Be Right (Columbia)
- * KOOL & THE GANG-Too Hot (De-Lite) 18-6 ★ BLONDIE—Call Me (Chrysalis) 40-24
- FELIX CAVALIERE—Only A Lonely Heart Sees (Epic)

★ EAGLES—I Can't Tell You Why (Asylum) D-

- JIMMY RUFFIN—Hold On To My Love (RSO)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 8-1 ★ LINDA RONSTADT—How Do I Make You
- TOP ADD ONS

(Colombia)

STEVIE WONDER-Oustide My Wind

BREAKOUTS FLEETWOOD MAC—Think About Me (WB)

KRBE-Houston

- FELIX CAVALIERE—Only A Lonely Heart • FLEETWOOD MAC - Think About Me (WB)
- PINK FLOYD Another Brick In The Wall (Columbia) 6-1
- * CHRISTOPHER CROSS-Ride Like The Wind * EAGLES-I Can't Tell You Why (Asylum) D-
- Born Again (Motown) 14-10 KNUS-FM - Dallas
- ★ RUPERT HOLMES—Him (MCA) 11-3

JOURNEY—Any Way You Want It

(Columbia)

* BLONDIE—Hardest Part (Chrysalis) 15-9 KINT-El Paso

KFJZ-FM (Z-97)—Ft. Worth

(Asylum)

HEART—Even It Up (Epic)

• CHRISTOPHER CROSS-Ride Like The Wind

• LINDA RONSTADT—How Do I Make You

★ BABYS—Back On My Feet Again (Chrysalis)

- ★ RUPERTHOLMES—Him (MCA) 16-6
- BOB SEGER & THE SILVER BULLET BAND— Fire Lake (Capitol)

★ PINK FLOYD—Another Brick In The Wall

- WKY-Oklahoma City • STEVIE WONDER-Outside My Window
- HERB ALPERT—Street Life (A&M)

★ MICHAEL JACKSON—Off The Wall (Epic)

• JIMMY RUFFIN—Hold On To My Love (RSO)

★ EAGLES—I Can't Tell You Why (Asylum) 24-

* STEVE FORBERT—Romeo's Tune (Nemperor) 25-16 KELI-Tulsa

- CLIFFRICHARD—Carrie (EMI) WTIX - New Orleans
- AIR SUPPLY-Lost In Love (Arista) HEART—Even It Up (Epic) ★ BLONDIE—Call Me (Chrysalis) 23-13
- WNOE-New Orleans
- MICHAEL JACKSON Off The Wall (Epic) • BLONDIE—Call Me (Chrysalis) ★ TERI DE SARIO w/K.C.—Yes, I'm Ready

• MICHAEL JACKSON - Off The Wall (Epic)

* KOOL & THE GANG-Too Hot (De-Lite) 24-

• BLONDIE-Cal Me (Chrysalis)

DR. HOOK - Sexy Eyes (Capitol) 31-23

KEEL-Shreveport

Midwest Region

 TOP ADD ONS WILLIE NELSON-My Heroes Have Always Been Cowboys (Columbia)

SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) PAT RENATAR—Hearthreaker (Chrysalis)

* PRIME MOVERS:

EAGLES-I Can't Tell You Why (Asylum)

CHARLIE DORE—Pilot Of The Airways (Island)
JIMMY RUFFIN—Hold On To My Love (RSO) JOURNEY-Any Way You Want It (Columbia)

- ★ SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 45-27 (Continued on page 24)
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- (Asylum) 16-11
- HEART-Even It Up (Epic) FELIX CAVALIERE—Only A Lonely Heart Sees
- PRIME MOVERS BILLY PRESTON & SYREETA-With You I'm

HERB ALPERT-Street Life (A&M)

- KILT-Houston
- * BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) 14-7

• BOB SEGER & THE SILVER BULLET BAND-

• KOOL & THE GANG-Too Hot (De-Lite)

- ★ TOMMY JAMES—Three Times In Love (RCA) ★ BILLY PRESTON & SYREETA—With You I'm
- SHOOTING STAR—You Got What I Need
- D* DONNA SUMMER-On The Radio (Casablanca) 32-15

Born Again (Motown)

EAGLES—I Can't Tell You Why (Asylum) * RAY, GOODMAN & BROWN - Special Lady PINK FLOYD-Another Brick In The Wall

ow (Tamla)

- PAUL DAVIS-Oo Right (Bang) AIR SUPPLY—Lost In Love (Arista)
- BREAKOUTS

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- * CHRISTOPHER CROSS—Ride Like The Wind WLS-Chicago (Polydor) 25-15 KLIF-Dallas • BLONDIE-Call Me (Chrysalis) WGCL-Cleveland • EAGLES-I Can't Tell You Why (Asylum) PAT BENATAR - Heartbreaker (Chrysalis) BLONDIE—Call Me (Chrysalis) JACKIE DESHANNON—I Don't Need You D★ DONNA SUMMER—On The Radio GARY NUMAN — Cars (Atco) Anymore (RCA) (Casablanca) 9-5



RSO RECORDS NEWS

ALL THE MUSIC THAT'S FIT TO PLAY

VOL. NO. 3

TUESDAY, MARCH 11, 1980

LOS ANGELES, CALIF.

JOHN STEWART GOES HOLLYWOOD

DREAM BABIES GO HOLLYWOOD. A new album from the man who "turns the music into gold" to hit the streets on March 9, 1980. All sources agree this album will be his biggest yet!



PRODUCED BY JOHN STEWART RECORDED BY JIM HILTON

MANAGEMENT: SAL BONAFEDE, MANAGEMENT III, BEVERLY HILLS, CALIF.

Billboard Singles Radio Action Based on station playlists through Thursday (3/6/80)

Playlist Top Add Ons Playlist Prime Movers ★

• Continued from page 22

WEFM-Chicago

- JOURNEY-Any Way You Want It (Columbia)
- OFF BROADWAY Stay In Time (Atlantic)
- * RUSH-The Spirit Of Radio (Mercury) 18-11
- ★ BLONOIE—Call Me (Chrysalis) 19-13

WROK-Rockford

- CHARLIE DORE—Pilot Of The Airwaves
- UTOPIA—Set Me Free (WB) * ANDY GIBB-Desire (RSO) 15-4
- * BOB SEGER & THE SILVER BULLET BAND-
- Fire Lake (Capitol) 29-10

WIFE-Indianapolis

- JIMMY RUFFIN—Hold On To My Love (RSO)
- AIR SUPPLY—Lost In Love (Arista)

WNDE-Indianapolis

- JIMMY RUFFIN—Hold On To My Love (RSO)
- DAVID GATES—Where Does The Lovin' Go
- ★ TOMMY JAMES—Three Times In Love (Millennium) 11-6
- ★ EAGLES—I Can't Tell You Why (Asylum) 14-

WOKY-Milwaukee

- WILLIE NELSON-My Heroes Have Always Been Cowboys (Columbia)
- CHARLIE DORE—Pilot Of The Airwaves
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 8-4
- ★ AIR SUPPLY—Lost In Love (Arista) 30-23

WZUU-FM-- Milwaukee

- STARLAND VOCAL BAND—Loving You With My Eyes (RCA)
- DIONNE WARWICK-After You (Arista)
- ★ SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 7-1
- ★ BILLY PRESTON & SYREETA-With You I'm Born Again (Motown) 15-5

KSLQ-FM-St. Louis

- CHARLIE DORE—Pilot Of The Airwaves
- BILLY JOEL-You May Be Right (Columbia)
- * EAGLES-I Can't Tell You Why (Asylum) 12-
- ★ MICHAEL JACKSON—Off The Wall (Epic) 26-20

KXOK-St. Louis

- AIR SUPPLY—Lost in Love (Arista)
- WILLIE NELSON—My Heroes Have Always Been Cowboys (Columbia)
- * EAGLES-I Can't Tell You Why (Asylum) 16-
- * NICOLETTE LARSON -- Let Me Go Love (WB)

KIOA-Des Moines

- TOMMY JAMES-Three Times In Love
- TOM PETTY & THE HEARTBREAKERS-Refugee (Backstreet/MCA)
- ★ PINK FLOYO—Another Brick In The Wall (Columbia) 16-10
- D★ DONNA SUMMER On The Radio (Casablanca) 15-11

KOWB-Minneapolis

- JOURNEY—Any Way You Want It (Columbia)
- PAUL DAVIS-Do Right (Bang)
- ★ GARY NUMAN—Cars (Atlantic) 26-22
- * RUPERTHOLMES-Him (MCA) 30-26 KSTP-Minneapolis
- BOB SEGER & THE SILVER BULLET BANO-Fire Lake (Capitol)
- PAUL DAVIS-Do Right (Bang)
- * MELISSA MANCHESTER-Fire In The Morning (Arista) 22-17
- ★ RUPERT HOLMES—Him (MCA) 8-3

WHB-Kansas City

- BILLY JOEL-You May Be Right (Columbia) ★ WILLIE NELSON—My Heroes Have Always
- Been Cowboys (Columbia) 9-2
- * NEIL DIAMOND-September Morn (Columbia) 10-6

KBEQ—Kansas City

- FLEETWOOD MAC-Think About Me (WB)
- BILLY JOEL—You May Be Right (Columbia)
- ★ BLONO1E—Call Me (Chrysalis) 33-20 * BOB SEGER & THE SILVER BULLET BANO-

KKLS-Rapid City

- TOM PETTY & THE HEARTBREAKERS-Refugee (MCA)
- DR. HOOK Sexy Eyes (Capitol)
- * EAGLES-I Can't Tell You Why (Asylum) 14-
- * TOMMY JAMES—Three Times In Love (RCA)

- FAGLES—I Can't Tell You Why (Asylum)
- Do DONNA SUMMER On The Radio (Casablanca)
- * STARLAND VOCAL BAND-Loving You With My Eyes (RCA) 21-16
- ★ TOMMY JAMES—Three Times In Love (RCA)

KLEO-Wichita

- MICHAEL JACKSON—Off The Wall (Epic)
- FLEETWOOD MAC-Think About Me (WB)
- ★ SHALAMAR—The Second Time Around (RCA) 22-12
- ★ EAGLES—I Can't Tell You Why (Asylum) 17-

Northeast Region

• TOP ADD ONS

BILLY PRESTON & SYREETA-With You I'm Born Again (Motown)
AIR SUPPLY—Lost In Love (Arista)

* PRIME MOVERS

PINK FLOYD-Another Brick In The Wall BOB SEGER-Fire Lake (Capitol)
RAY, GOODMAN & BROWN-Special Lady (Polydor)

BREAKOUTS:

(Columbia)

BILLY JOEL-You May Be Right (Columbia) FOOLS-A Night For Beautiful Girls (EMI/ America) THE ROMANTICS—What I Like About You

WABC-New York

- RUPERT HOLMES-Him (MCA)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 13-7
- ★ DAN FOGELBERG-Longer (Full Moon/ Epic) 11-5

WXLO-New York

- JIMMY RUFFIN Hold On To My Love (RSO)
- BILLY JOEL You May Be Right (Columbia) ★ BLONDIE-Call Me (Chrysalis) 28-14
- * RAY, GOODMAN & BROWN—Special Lady

WPTR-Albany

- RAY, GOODMAN & BROWN-Special Lady
- BILLY PRESTON & SYREETA-With You I'm
- * DAVIO GATES-Where Does The Lovin' Go (Elektra) 23-16
- * CHRISTOPHER CROSS—Ride Like The Wind

(WB) 22-10 WTRY-Albany

- FLEETWOOD MAC-Think About Me (WB)
- BILLY JOEL You May Be Right (Columbia)
- ★ LINDARONSTADT—How Do I Make You (Asylum) 13-8
- ★ MICHAEL JACKSON—Off The Wall (Epic)

WKBW-Buffalo

- THE ROMANTICS—What I Like About You
- WAYNE NEWTON—Years (Aries II)
- ★ PINK FLOYO—Another Brick In The Wall (Columbia) 23-10
- * EAGLES—I Can't Tell You Why (Asylum) 28-

WYSL-Buffalo

- CAPTAIN & TENNILLE—Love On A Shoestring (Casablanca)
- DIONNE WARWICK-After You (Arista)
- * HERB ALPERT-Street Life (A&M) 25-17

WBBF-Rochester

- KOOL & THE GANG Too Hot (De-Lite)
- BILLY JOEL-You May Be Right (Columbia)
- ★ PINK FLOYO—Another Brick In The Wall (Columbia) 10·1
- * BLONDIE-Call Me (Chrysalis) D-18

WRKO-Boston

- BILLY JOEL You May Be Right (Columbia)
- FOOLS—A Night For Beautiful Girls (EMI/
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 28-17 ★ BOB SEGER & THE SILVER BULLET BANO-
- WBZ-FM-Boston BILLY JOEL—You May Be Right (Columbia)

Fire Lake (Capitol) 20-13

• AIR SUPPLY—Lost In Love (Arista)

F-105 (WVBF) - Boston

- AIR SUPPLY—Lost In Love (Arista)
- DR. HOOK—Sexy Eyes (Capitol)
- * PINK FLOYD-Another Brick In The Wall
- * KOOL & THE GANG—Too Hot (De-Lite) 17-

WDRC-Hartford

- BILLY JOEL—You May Be Right (Columbia)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- * KOOL & THE GANG-Too Hot (De-Lite) 18-7 ★ TERRI DE SARIO w/K.C.—Yes, I'm Ready

(Casablanca) 9-2 WPRO (AM) - Providence

- THE WHISPERS—And The Beat Goes On
- PAUL DAVIS-Do Right (Bang)
- ★ BOB SEGER & THE SILVER BULLET BAND-Fire Lake (Capitol) D-25

(Polydor) 24-17 WPRO-FM-Providence

• FELIX CAVALIERE—Only A Lonely Heart

* RAY, GOODMAN & BROWN - Special Lady

- BILLY JOEL-You May Be Right (Columbia) ★ PINK FLOYD—Another Brick In The Wall (Columbia) 22-14
- * PEACHES & HERB-I Pledge My Love (Polydor/MVP) 19-12

WICC-Bridgeport

- THE WHISPERS—And The Beat Goes On
- BILLY JOEL—You May Be Right (Columbia) ★ SHALAMAR—The Second Time Around
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) D-25

Mid-Atlantic Region

TOP ADD ONS

TOM PETTY & THE HEARTBREAKERS—Refugee (MCA)
BLONOIE—Call Me (Chrysalis) JOURNEY-Any Way You Want It (Columbia)

* PRIME MOVERS

RAY. GOODMAN & BROWN—Special Lady (Polydor)
SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlant)

CHUCK MANGIONE-Give It All You Got (A&M)

BREAKOUTS;

BILLY JOEL—You May Be Right (Columbia) FLEETWOOD MAC—Think About Me (WB) BAR KAYS—Today's The Day (Mercury)

- WFIL-Philadelphia
- BLONDIE-Call Me (Chrysalis) • BILLY JOEL-You May Be Right (Columbia)
- * RAY, GOODMAN & BROWN Special Lady (Polydor) 14-10

* CHUCK MANGIONE—Give It All You Got

- WZZD-Philadelphia NATALIE COLE & PEABO BRYSON—Why You
- Wanna Treat Me So Bad (Capitol) BEN E. KING-Music Trance (Atlantic)
- * RAY, GOODMAN & BROWN—Special Lady
- ★ BROTHERS JOHNSON—Stomp (A&M) 32-4 WIFI-FM - Philadelphia JOURNEY—Any Way You Want It
- DAN FOGELBERG-Heart Hotel (Full Moon/

★ BLONDIE-Call Me (Chrysalis) 16-2

- ★ GARY NUMAN—Cars (Atco) 17-10 WPGC-Washington • TOM PETTY & THE HEART BREAKERS-
- Refugee (Backstreet/MCA) • THE BAR KAYS-Today's The Day (Mercury)
- * SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 8-2 ★ TOTO-99 (Columbia) 11-9
- CLASH—Train In Vain (Epic) BLONDIE—Call Me (Chrysalis)

★ RAY, GOODMAN & BROWN—Special Lady

★ ANDY GIBB-Desire (RSO) 6-4

WCAO-Baltimore • FLEETWOOD MAC-Think About Me (WB)

(Polydor) D-18

WGH-Norfolk

- BILLY JOEL—You May Be Right (Columbia)
- ★ BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) 17-7 ★ PINK FLOYD -- Another Brick In The Wall

WYRE-Annapolis

- BILLY JOEL You May Be Right (Columbia)
- FLEETWOOD MAC-Think About Me (WB)
- * BOB SEGER & THE SILVER BULLET BAND-Fire Lake (Capitol) 22-14
- * MICHAEL JACKSON-Off The Wall (Epic)

WLEE-Richmond

- MELISSA MANCHESTER—Fire In The
- Morning (Arista) • JIMMY RUFFIN-Hold On To My Love (RSO)
- * AIR SUPPLY—Lost In Love (Arista) 21-18 * KOOL & THE GANG-Too Hot (De-Lite) 15-

WRVO-Richmond

- CLIFF RICHARD—Carrie (EMI) • FLEETWOOD MAC-Think About Me (WB)
- ★ AIR SUPPLY—Lost In Love (Arista) 28-18 * EAGLES—I Can't Tell You Why (Asylum) 20-

- WAEB-Allentown
- RUPERTHOLMES-Him (RCA) BOB SEGER & THE SILVER BULLET BAND —
- Fire Lake (Capitol) * CHRISTOPHER CROSS—Ride Like The Wind (WB) 18-9

* BLONDIE-Call Me (Chrysalis) 19-11

- WKBO-Harrisburg • CHARLIE DORE-Pilot Of The Airways
 - BETTE MIDLER-When A Man Loves A Woman (Atlantic)
- ★ SHALAMAR—The Second Time Around (Solar) 18-11 * MICHAEL JACKSON-Off The Wall (Epic) D-

Southeast Region

TOP ADD ONS

PEACHES & HERB-I Pledge My Love (Polydor/MVP) AIR SUPPLY—Lost In Love (Arista) THE WHISPERS-And The Beat Goes On (Solar)

BOB SEGER—Fire Lake (Capitol) KOOL & THE GANG—Too Hot (De·Lite) BLONOIE-Call Me (Chrysalis)

* PRIME MOVERS

BREAKOUTS BILLY JOEL—You May Be Right (Columbia) FLEETWOOD MAC-Think About Me (WB)

JOURNEY-Any Way You Want It (Columbia)

- **WQXI**—Atlanta
- DAN FOGELBERG Heart Hotel (Full Moon/
- BILLY JOEL—You May Be Right (Columbia)
- ★ PAUL DAVIS-Do Right (CBS) 22-15

* AIR SUPPLY-Lost In Love (Arista) 18-10 Z-93 (WZGC-FM) — Atlanta

- BILLY JOEL-You May Be Right (Columbia) ★ BLONOIE—Call Me (Chrysalis) 14-10
- ★ BOB SEGER & THE SILVER BULLET BAND—
- JOURNEY—Any Way You Want It BILLY JOEL—You May Be Right (Columbia)
- ★ BLONDIE—Call Me (Chrysalis) 21-11 ★ BOB SEGER & THE SILVER BULLET BAND-

WFOM-Atlanta

WSGA-Savannah

WBBQ-Augusta

 PEACHES & HERB—I Pledge My Love (Polydor/MVP) • BILLY JOEL—You May Be Right (Columbia)

Fire Lake (Capitol) 28-11

* BOB SEGER & THE SILVER BULLET BAND-Fire Lake (Capitol) 16-3

BILLY JOEL—You May Be Right (Columbia)

• BROTHERS JOHNSON-Stomp (A&M)

* PINK FLOYO-Another Brick In The Wall

★ PINK FLOYO—Another Brick In The Wall

(Columbia) 15-6 ★ BLONO!E—Call Me (Chrysalis) 16-7

WFLB-Fayetteville

- * BILLY PRESTON & SYREETA-With You I'm
- ★ TOM PETTY & THE HEARTBREAKERS—

WQAM-Miami

- PEACHES & HERB-I Pledge My Love
- (Polydor) ★ KOOL & THE GANG—Too Hot (De-Lite) 29-

- FOREIGNER-Woman (Atlantic)
- ★ THE WHISPERS—And The Beat Goes On (RCA) 12-1

(Polydor) D-21

- (Asylum)
- BILLY JOEL-You May Be Right (Columbia) * KOOL & THE GANG-Too Hot (De-Lite) 14-9

10.5 WLOF-Orlando

• FLEETWOOD MAC-Think About Me (WB) BILLY JOEL - You May Be Right (Columbia)

★ CHUCK MANGIONE—Give It All You Got

- THE WHISPERS—And The Beat Goes On
- ★ BLONDIE—Call Me (Chrysalis) 16-9 ★ LINOA RONSTADT—How Do I Mak^ You
- BILLY JOEL -- You May Be Right (Columbia) • FLEETWOOD MAC-Think About Me (WB)

★ PINK FLOYD—Another Brick In The Wall

(Columbia) 37-26 * NICOLETTE LARSON—Let Me Go Love (WB)

- WQXQ -- Daytona Beach
- THE WHISPERS-And The Beat Goes On (RCA)

(MCA) 15-5

- WAPE-Jacksonville
- RUSH-The Spirit Of Radio (Mercury) • RAYOIO-Two Places At The Same Time

★ BLONDIE—Call Me (Chrysalis) 23-17 * TOM PETTY & THE HEARTBREAKERS-

- Refugee (MCA) 11-8 WAYS-Charlotte
- TOM PETTY & THE HEARTBREAKERS-Refugee (MCA) ★ DOTTIE WEST—A Lesson In Leavin' (UA) 16-

* RAY, GOODMAN & BROWN—Special Lady (MCA) 13-7

- WKIX—Raleigh • BOB SEGER & THE SILVER BULLET BANO-
- * CHUCK MANGIONE—Give It All You Got * BETTE MIDLER-The Rose (Atlantic) 10-6
- BILLY JOEL-You May Be Right (Columbia) ★ SHALAMAR—The Second Time Around (RCA) 17-9
- MARSHALL TUCKER—It Takes Time (WB)

- WHBQ-Memphis
- FLEETWOOD MAC-Think About Me (WB)
- BILLY JOEL-You May Be Right (Columbia) D★ THE WHISPERS—And The Beat Goes On

- ★ BOB SEGER & THE SILVER BULLET BANO— Fire Lake (Capitol) 29-24
- WRJZ-Knoxville
- FLEETWOOD MAC-Think About Me (WB) • BILLY JOEL-You May Be Right (Columbia)
- ★ BOB SEGER & THE SILVER BULLET BAND-Fire Lake (Capitol) 24-17

* RAY, GOODMAN & BROWN-Special Lady (Polydor) 28-19 WGDW-Chattanooga

• DIONNE WARWICK—After You (Arista)

KORONA—Let Me Be (UA)

* EAGLES-I Can't Tell You Why (Asylum) 17-

* AIR SUPPLY—Lost In Love (Arista) 22-15

 CHARLIE DORE—Pilot Of The Airwaves • OOTTIEWEST-A Lesson In Leavin' (UA)

★ MICHAEL JACKSON—Off The Wall (Epic) * CHRISTOPHER CROSS—Ride Like The Wind (WB) 19-9

WSGN-Birmingham

WERC-Birmingham

- UTOPIA-Set Me Free (WB) • PAUL DAVIS-Do Right (CBS)
- **★ BLONDIE**—The Hardest Part (Chrysalis)

* KOOL & THE GANG-Too Hot (De-Lite) 14-6

• DOTTIE WEST-A Lesson In Leavin' (UA) • PRETENDERS-Brass In Pocket (WB)

* CHRISTOPHER CROSS-Ride Like The Wind

KAAY-Little Rock

WHHY-Montgomery

- * BOB SEGER & THE SILVER BULLET BANO-Fire Lake (Capitol) 18-10
- BOB SEGER & THE SILVER BULLET BAND-Fire Lake (Capitol) Do PRINCE-I Wanna Be Your Lover (WB)

★ CHUCK MANGIONE—Give It All You Got (Columbia) 18-11 * KOOL & THE GANG-Too Hot (De-Lite) 20-

(Asylum)

(Polydor) 32-20

WAIV-Jacksonville

- WSEZ (Z-93) Winston-Salem • WARREN ZEVON—A Certain Feeling
- BILLY JOEL-You May Be Right (Columbia) * CHRISTOPHER CROSS—Ride Like The Wind

* RAY, GOODMAN & BROWN-Special Lady

 FLEETWOOD MAC—Think About Me (WB) • BILLY JOEL-You May Be Right (Columbia)

★ RUPERTHOLMES—Him (MCA) 25-16 WZDQ-Chattanooga • CHARLIE DORE—Pilot Of The Airwaves

★ BOB SEGER & THE SILVER BULLET BANO— Fire Lake (Capitol) 18-13

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★ BOB SEGER & THE SILVER BULLET BANO-

- AIR SUPPLY—Lost In Love (Arista)
- ★ SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 21-12

WMJX (96X) -- Miami

- JOURNEY—Any Way You Want It (Columbia)
- ★ RAY, GOODMAN & BROWN—Special Lady
- Y-100 (WHYI-FM) -- Miami
- LINDARONSTADT-How Do I Make You

★ MICHAEL JACKSON—Off The Wall (Epic)

(Columbia) 14-7

Q-105 (WRBQ-FM)--Tampa

(Asylum) 18-14

- ★ MICHAEL JACKSON—Off The Wall (Epic) 16-10
- AIR SUPPLY—Lost In Love (Arista)
- BJ-105 (WBJW-FM)-Orlando
- PEACHES & HERB-I Pledge My Love

* RAY, GOODMAN & BROWN-Special Lady

(Polydor/MVP)

- * SHALAMAR-The Second Time Around (RCA) 37-25
- - PINK FLOYO Another Brick In The Wall

Fire Lake (Capitol) • BLONDIE-Call Me (Chrysalis)

- WTMA-Charleston • MICHAEL JACKSON-Off The Wall (Epic)
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 28-18 WORO-Spartanburg
- ★ CHRISTOPHER CROSS—Ride Like The Wind

(Columbia) 11-3

WLAC - Nashville

(Polydor/MVP)

- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 13-7
- BILLY JOEL—You May Be Right (Columbia) ★ WARREN ZEVON—A Certain Feeling

• BILLY JOEL—You May Be Right (Columbia) * JIMMY RUFFIN-Hold On To My Love (RSO)

- PAUL DAVIS Do Right (CBS)
- FLEETWOOD MAC-Think About Me (WB)

 - Born Again (Motown) 26-22

Refugee (MCA) 18-13 ★ RUPERT HOLMES—Him (MCA) 17-11

(WBYQ) 92-Q - Nashville • FLEETWOOD MAC-Think About Me (WB) • BILLY JOEL—You May Be Right (Columbia)

Fire Lake (Capitol) 28-17

• PEACHES & HERB-1 Pledge My Love

• FLEETWOOD MAC-Think About Me (WB)

* RAY, GOODMAN & BROWN-Special Lady (Polydor) 18-12

★ PINK FLOYO - Another Brick In The Wall

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BORROWED TIME

AM 2228





IN THIS AGE OF UNCERTAINTY, ONE THING IS FOR CERTAIN, "BORROWED TIME" IS A HIT SINGLE FROM STYX.

"Borrowed Time"... The new single from Cornerstone SP 3711
Inflation Proof Music from Styx. On A&M Records & Tapes. Produced by Styx.

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Billboard, Album Radio Action.

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

Top Add Ons-National

BILLY JOEL-Glass Houses (Columbia) MARSHALL TUCKER BAND-Tenth (WB) CRETONES-Thin Red Line (Planet) WILLIE NILE-(Arista)

ADD ONS—The four key prod-ucts 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 ac tivity at regional and national

Western Region

TOP ADD ONS

Talking (Columbia) RSHALL TUCKER BAND—Tenth (WB) TONES—Thin Red Line (Planet)

*TOP REQUEST/AIRPLAY

PHNK FLOYD—The Wall (Columbia)

J. GEILS BAND—Love Stinks (EMI/America)

TOM PETTY AND THE HEARTBREAKERS—Dar The Torpedoes (Backstreet/MCA)
CLASH—London Calling (Epic)

BREAKOUTS

BOB SEGER & THE SILVER BULLET BAND-Against The Wind (Capitol)

LINDA RONSTADT—Mad Love (Asylum)

KMEL-FM-San Francisco (Paul Vincont)

- BILLY JOEL—Glass Houses (Celumbia)
- * HEART-Bebe Le Strange (Epic) * J. GEILS BAND-Love Stinks (EMI/America)
- * LINDA RORSTADT—Mad Love (Asylum)
- BOO SEGER & THE SHLVER BULLET BAND—Against

KWST-FM — Les Angeles (Ted Habeck)

- BILLY JOEL -- Glass Houses (Columbia)
- CHRISTOPHER CROSS—(WB) SURWIVOR—(Scotti Brothers)
- RAMONES—End Of The Century (Sire)
- * PHRK FLOYD—The Wall (Columbia)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- * JOURNEY-Departure (Columbia)

KSJO-FM - San Jose (Sally Gill)

- CRETONES-Thin Red Line (Panet)
- MARSHALL TUCKER BAND—Tenth (WB) TOURISTS—Reality Effect (Epic)
- e PLANETS_(Motown)
- * PINK FLOYD—The Wall (Columbia)
- * D.L. BYRON This Day And Age (Arista)
- ★ J. GEILS BAND—Love Stinks (EMI/America)

KG8-FM-San Diego (Bruce Tucker)

- BOB SEGER & THE SILVER BULLET BAND—Against
- JOE PERRY PROJECT—Let The Music Oo The • ELVIS COSTELLO-Get Happy (Columbia)
- * HOMEGROWN 7-(KGB)
- * CLASH—London Calling (Epic)
- * PRETENDERS-(Sire)
- * PINK FLOYD—The Wall (Columbia)
- KOME-FM San Jose (Dana Jang)
- BILLY JOEL Glass Houses (Columbia)
- GRAHAM MASH—Farth & Sky (Capitol) - POWATE LICHTHING-(AAM)
- JOHNNY WINTER-Raisin' Cain (Blue Sky)
- * PHIN FLOTD—The Wall (Columbia)
- * BOB SEGER & THE SILVER BULLET BAND The Wind (Capital)
- * LINDA RONSTABT--Mad Love (Asvlum)
- * JOURNEY-Beparture (Columbia)

KFML-FM - Denver (Ira Gordon)

- BILLY JOEL—Glass Houses (Columbia)
- GIL SCOTT-HERON & BRIAN JACKSON -- 1980
- PROFESSOR LONGHAIR—Crawfish Fiesta
- RON GOEDERT-Breaking All The Rules (Polydor)
- DANNY KORTCHAMR—Innuendo (Asylum) BRUCE COCKBURN—Dancing In The Oragon's
- * ELVIS COSTELLO—Get Happy (Columbia)
- * NAZARETH-Malice In Wonderland (A&M)
- * LINDA RORSTADT—Mad Love (Asylum)

KISW-FM -- Seattle (Steve Slaton)

- LINDA PONSTADT Mad Love (Asylum)
- JOE PERRY PROJECT Let The Music Oo The
- PRETENDERS_(Size)
- ANGEL CETY—Face To Face (Epic)
- ★ PINK FLOYD—The Wall (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ROCKETS-No Ballads (RSO)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

KZEL-FM - Eugene (C. Kovarik / P. Mays)

- JOURNEY-Departure (Columbia)
- ELVIS COSTELLO -- Get Happy (Columbia)
- RACHEL SWEET-Protect The Innocent (Stiff/ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- WARREN ZEVON Bad Luck Streak In Oancing School (Asylum)
- BILLY JOEL Glass Houses (Columbia)
- * PRETENDERS-(Sire)
- J. GEILS BAND—Love Stinks (EMI/America) * HEART—Bebe Le Strange (Epic)

* ELVIS COSTELLO -- Get Happy (Col Southwest Region

TOP ADD ONS

BILLY JOEL—Glass Houses (Columbia)
MARSHALL TUCKER BAND—Tenth (WB)
CRETONES—Thin Red Line (Planet)
GENTLE GIANT—Civilian (Columbia)

TOP REQUEST/AIRPLAY

PINK FLOYO — The Wall (Columbia)
HEART — Bebe Le Strange (Epic)
TOM PETTY AND THE HEARTBREAKERS — D.
The Torpedoes (Backstreet/MCA)
RUSH — Permanent Waves (Mercury)

BREAKOUTS

JOURNEY—Departure (Columbia)
LINDA RONSTADT—Mad Love (Asylum)
BOB SEGER & THE SILVER BULLET BANDAgainst The Wind (Capitol)
ELVIS COSTELLO—Get Happy (Columbia)

KZEW-FM-Dailas (Doris Miller)

- BILLY JOEL—Glass Houses (Columbia)
- CRETONES—Thin Red Line (Planet)
- TAZMANIAN DEVILS--(WR) AXE-Living On The Edge (MCA)
- HEART-Bebe Le Strange (Epic)
- JOURNEY-Departure (Columbia)
- LINDA RONSTADT-Mad Love (Asylum) * PINK FLOYD—The Wall (Columbia)
- KLOL-FM Houston (Paul Riann)
- TOURISTS—Reality Effect (Epic)
- PRIVATE LIGHTNING-(A&M)
- BILLY JOEL-Glass Houses (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against
- * JOURNEY-Departure (Columbia)
- * HEART-Bebe Le Strange (Epic) * J. GEILS BAND-Love Stinks (EMI/America)
- KY102-FM—Kansas City (M. Floyd/J. McCabe)
- BILLY JOEL-Glass Houses (Columbia) TOM PETTY AND THE HEARTBREAKERS—Damn
- PHIK FLOYD—The Wall (Columbia
- JOURNEY Departure (Columbia) ■ NUSH - Permanent Waves (Mercury)

Based on station playlist through Wednesday (3/5/80) Top Requests/Airplay-National

PINK FLOYD-The Wall (Columbia) TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA) HEART—Bebe Le Strange (Epic)
LINDA RONSTADT—Mad Love (Asylum)

KMOD-FM--Tulsa (B. Bruin/C. West)

- LINDA RONSTADT—Mad Love (Asylum)
- BOB SEGER & THE SILVER BULLET BAND-Against
- ELVIS COSTELLO—Get Happy (Columbia) . MAX DEMIAN - The Call Of The Wild (RCA)
- WARREN ZEVON-Bad Luck Streak In Dancing
- CLASH—London Calling (Epic) * PINK FLOYD—The Wall (Columbia)
- APRIL WINE—Harder Faster (Capitol)
- HEART-Bebe Le Strange (Epic) * 38-SPECIAL-Rockin' Into The Night (A&M)
- KBBC-FM-Phoenix (J.D. Freeman) GROVER WASHINGTON, JR. - Skylarkin' (Motown)
- BILLY JOEL Glass Houses (Columbia) BOB SEGER & THE SILVER BULLET BAND-Against
- MARSHALL THEKER BAND-Tenth (WB)
- JOHN MILES—Sympathy (Arista)
- CHRISTOPHER CROOS-(WB) UTOPIA-Adventures In Utopia (Bearsville)
- GRAHAM MASH—Earth & Sky (Capitol) * CHUCK MANGIONE—Fun And Games (A&M)

KLBJ-FM — Austin (G. Mason / T. Quarles)

- MIKE RUTHERFORD—Small Creep's Day BOB SEGER & THE SILVER BULLET BAND-Against
- JOURNEY-Departure (Columbia)
- BILLY JOEL—Glass Houses (Columbia)
 GENTLE GIART—Civilian (Columbia) BILL BRUFORD—Gradually Going Tornado
- ELVIS COSTELLO-Get Happy (Columbia)
- PINK FLOYD-The Wall (Columbia) **HEART**—Bebe Le Strange (Epic) WARREN ZEVON - Bad Luck Streak In Danci

Midwest Region

TOP ADD DNS

MARSHALL TUCKER BAND—Tenth (WB) BOB SEGER & THE SILVER BULLET BANK Against The Wind (Capitol)
WISHBORE ASH—Just Testing (MCA)

TOP REQUEST / AIRPLAY

PHIK FLOYD—The Wall (Columbia)
LINDA ROKSTADT—Mad Love (Asylum)
J. GEILS BAND—Love Stinks (EMI/America)
DAN FOGELBERG—Phoenix (Full Moon/Epic)

BREAKOUTS:

ELVIS COSTELLO-Get Happy (Columbia) IGEL CITY—Face To Face (Epic) TOURISTS-Reality Effect (Epic) PLANETS-(Motown)

WABX-FM-Detroit (John Duncan)

- FRANK MARINO & MAHOGANY RUSH--What's Next
- BILLY JOEL-Glass
- LENELOVICH-Flex (Stiff/Epic)
- PINK FLOYD-The Wall (Col ROMANTICS-(Nemperor)
- ROCKETS-No Ballads (RSO) ★ J. GEILS BAND—Love Stinks (EMI/America)
- WJKL-FM--Elgin/Chicago (T. Marker/W. Leisering)
- BILLY JOEL—Glass Houses (Columbia) MARSHALL TUCKER BAND-Tenth (WB)
- DAVID SANBORN—Hideaway (WB) BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ MADNESS—One Step Beyond (Sire)
- * ELVIS COSTELLO-Get Happy (Columbia)
- * CLASH-London Calling (Epic) WMMS-FM - Cleveland (John Gorman)
- CRETONES-Thin Red Line (Planet) BILLY JOEL-Glass Houses (Columbia) AMGEL CITY—Face To Face (Enic)
 - CHRISTOPHER CROSS-(WB) NON GOEDERT-Breaking All The Rules (Polydor)
- TOURISTS-Reality Effect (Epic)
- PINK FLOYD-The Wall (Cold L GEILS BRIND-Love Stinks (EMI/America)
- + LINDA BORSTADT-Mad Love (Assium)

- KSHE-FM—St. Louis (Rick Balis
- PLANETS—(Motown) BILLY JOEL-Glass Houses (Columbia)
- MARSHALL TUCKER BAND-Tenth (WB) . DUDEK FINNIGAN KRIJEGER RAND...(Colu
- GENTLE GIANT—Civilian (Columbia) MIKE RUTHERFORD—Small Creep's Day
- * PINK FLOYD—The Wall (Columbia)
- * RUSH-Permanent Waves (Mercury)
- * NAZARETH-Malice In Wonderland (A&M) + SHOOTING STAR-(Virgin)
- WYDD-FM-Pittsburgh (J. Robert MARSHALL TUCKER BAND—Tenth (WB)
- BILLY JOEL Glass Houses (Columbia)
- WISHBONE ASH-Just Testing (MCA)
- JOHNNY WINTER-Raisin' Cain (Blue Sky) ANGEL CITY - Face To Face (Epic)
- * PINK FLOYD-The Wall (Columbia) * TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

* RUSH-Permanent Waves (Mercury) * HEART-Bebe Le Strange (Epic)

- WLPX-FM--Milwaukee (Bobbin Beam) BILLY JOEL - Glass Houses (Columbia)
- ELVIS COSTELLO-Get Happy (Columbia)
- MARSHALL TUCKER BAND-Tenth (WB) SUE SAAD & THE NEXT-(Planet)
- D.L. BYRON—This Day And Age (Arista) BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capital)
- PINK FLOYD—The Wall (Columbia) ★ LINDA RONSTADT—Mad Love (Asylum) JOURNEY-Departure (Columbia)
- * DAN FOGELBERG-Phoenix (Full Moon/Epic) WEBN-FM—Cincinnati (Curt Gary) • BILLY JOEL-Glass Houses (Columbia)
 - BOB SEGER & THE SILVER BULLET BAND-Against
- WISHBONE ASH-Just Testing (MCA) DAN FOGEL BERG-Phoenix (Full Moon/Epic)

JEFFERSON STARSHIP—Freedom At Point Zero

PHAK FLOYD...The Wall (Columbia)

★ ZZTOP-Deguello (WB) Southeast Region

TOP ADD DNS

ises (Columbia) MES-Thin Red Line (Planet) MARSHALL TUCKER BANO-Tenth (WB) WILLIE NILE-(Arista)

TOP REQUEST/AIRPLAY PINK FLOYD—The Wall (Columbia)
BOB SEGER & THE SHLYER BULLET BANO-Against The Wind (Capitol)

DA RONSTADT—Mad Love (Asylum) ELVIS COSTELLO-Get Happy (Columbia)

BREAKOUTS

FOOLS—Sold Out (EMI/America)
JOHN MILES—Sympathy (Arista)
ROSE—Worlds Apart (Millennium

WRAS-FM-Atlanta (Mark Williams)

- BILLY JOEL-Glass Houses (Columbia)
- B-52'S-(WB)
- ELVIS COSTELLO -- Get Happy (Columbia) WHFS-FM-Washington D.C. (David Einstein)
- WALLIE NULE -- (Arista) CRETONES-Thin Red Line (Planet) HIBAN VERBS-(WB)

* SPECIALS-(Chrysalis)

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- SOWEEZE-Argybarby (A&M) ROSE-Worlds Apart (Millennium)
- PRETENDERS—(Sire) ELWS COSTELLO—Get Happy (Colu

WARREN ZEVON -- Bad Luck Streak In Dancing School (Asylum)

ELVIS COSTELLO-Get Happy (Columbia) BOB SEGER & THE SILVER BULLET BAND-Against The Wind (Capitol) TOURISTS-Reality Effect (Epic)

- MARSHALL TUCKER BAND-Tenth (WR)
- CRETONES-Thin Red Line (Planet) OFF BROADWAY-On (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- TOM PETTY AND THE HEARTBREAKERS—Damr * LINDA RONSTADT—Mad Love (Asylum)
- ZETA-7 (WORJ)-FM-Orlando (Bill Mims) JOURNEY—Departure (Columbia)
- BILLY IOEL Glass Houses (Columbia)
- CRETONES-Thin Red Line (Planet) AXE-Living On The Edge (MCA)
- PINK FLOYD—The Wall (Columbia) TOM PETTY AND THE HEARTBREAKERS—Oamn The Torpedoes (Backstreet/MCA)
- BOB SEGER & THE SILVER BULLET BAND-Against

WKDF-FM-- Nashville (John Bryant)

★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

* PINK FLOYD—The Wall (Columbia)

★ LINDA RONSTADT—Mad Love (Asylum)

- ★ HEART—Bebe Le Strange (Epic)
- PRIVATE LIGHTNING—(A&M)
- **DUKE JUPITER—Band In Blue (Mercury)** • DUDEK, FINNIGAN, KRUEGER BAND-(Colu
- **BOB SEGER & THE SILVER BULLET BAND-Against**
- ★ PINK FLOYD—The Wall (Columbia) ★ DAN FOGELBERG—Phoenix (Full Moon/Epic) * LINDA RONSTADT -- Mad Love (Asylum)

BILLY JOEL-Glass Houses (Columbia)
MARSHALL TUCKER BAND—Tenth (WB) WILLIE MILE—(Arista)
CRETONES—Thin Red Line (Planet)

BREAKOUTS

- WNEW-FM-New York (M. McIntyre)
- WILLIE NILE—(Arista) JOHN MILES—Sympathy (Arista)
- TOURISTS-Reality Effect (Epic) CRETONES-Thin Red Line (Planet)

TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

WILLIE NILE—(Arista) ROADMASTER-Fortress (Mercury)

PLANETS—(Motown)

- MARSHALL TUCKER BAND—Tenth (WB)
- * BILLY JOEL Glass Houses (Columbia) PHIK FLOYD-The Wall (Colu
 - WARREN ZEVON-Bad Luck Streak In Dancing

WLIR-FM-Long Island (D. McNamara/L. Klei

- JOURNEY—Departure (Columbia) AZTEC TWO STEP-The Times Of Our Lives
- BILLY JOEL—Glass Houses (Columbia)
- BRYAN ADAMS-(A&M)
- * BILLY JOEL-Glass Houses (Columbia)

PINK FLOYD—Dark Side Of The Moon (Harvest)

- WOUR-FM—Syracuse/Utica (Dale Edwards)
- MARSHALL TUCKER BAND-Tenth (WB)
- SPYRO GYRA—Catching The Sun (MCA)

- ★ J.GEILS BAND—Love Stinks (EMI/America) WCMF-FM—Rochester (Ted Edwards)
- LENE LOVICH-Flex (Stiff/Epic)
- RACHEL SWEET-Protect The Innocent (Stiff/
- HEART-Bebe Le Strange (Epic)
- BILLY JOEL-Glass Houses (Columbia) WILLIE MILE - (Arista)
- BOB SEGER & THE SILVER BULLET BAND—Against
 The Wind (Capitol)

PINK FLOYD-The Wall (Columbia) J. GEILS BAND-Love Stinks (EMI/America)

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- GENTLE GLANT-Civilian (Columbia)
- TOURISTS—Reality Effect (Epic)
- The Torpedoes (Backstreet/MCA) PINK FLOYD-The Wall (Columbia)
- lence (Carolyn Berman
- WILLIE NILE-(Arista) PLANETS-(Motown)
- * CLASH-London Calling (Epic) ELVIS COSTELLO—Get Happy (Colum

- MARSHALL TUCKER BAND-Tenth (WB) PINK FLOYD-The Wall (Columbia)

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National Breakouts

JOURNEY-Departure (Columbia)

WSHE-FM-Ft, Lauderdale (N. Mirsky/F. Baum)

- JOURNEY-Departure (Columbia)
- BILLY JOEL—Glass Houses (Columbia)
 - WILLIE NILE_(Arista)
 - MARSHALL TUCKER BAND—Tenth (WB)

 - PINK FLOYD—The Wall (Columbia)
 - * MARSHALL TUCKER BAND-Tenth (WB)
 - CRETONES-Thin Red Line (Planet)
 - BILLY JOEL Glass Houses (Columbia)
 - AZTEC TWO STEP-The Times Of Our Lives
 - JOHNNY WINTER-Raisin' Cain (Blue Sky)

 - BILLY JOEL—Glass Houses (Columbia) JOURNEY-Departure (Columbia)
 - IGCY POP-Soldier (Arista) WISHBONE ASH-Just Testing (MCA)
 - TOM PETTY AND THE HEARTBREAKERS-The Torpedoes (Backstreet/MCA)
 - ELVIS COSTELLO-Get Happy (Columbia) WBCN-FM-- Boston (Kate Ingram)
 - SQUEEZE—Argybargy (A&M)

 - WMMR-FM—Philadelphia (Joe Benador BILLY JOEL-Glass Houses (Columbia)
 - JOE PERRY PROJECT—Let The Music Do The Talking (Columbia)
 - FOOLS—Sold Out (EMI/America)
 - CLASH-London Calling (Epic) * HEART-Bebe Le Strange (Epic)

TOM PETTY AND THE HEARTBREAKERS-Damin

- BRUCE COCKBURN—Dancing In The Dragon's Jaws (Millennium) SUZANNE FELLINI-(Casablanca)
- SQUEEZE—Argybargy (A&M)
- WHCN-FM-Hartford (Ed O'Conn
- BOB SEGER & THE SILVER BULLET BAND—Against

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- JOHN MILES—Sympathy (Arista)

- PINK FLOYO—The Wall (Columbia) ★ HEART—Bebe Le Strange (Epic) * LINDA RONSTADT - Mad Love (Asylum) **BOB SEGER & THE SILVER BULLET BAND**—Against
- WQDR-FM—Raleigh (Ron Phillips)
 - MOURNEY-Departure (Columbia) PINK FLOYD—The Wall (Columbia)
- Northeast Region TOP ADD ONS
- TDP REQUEST/AIRPLAY

JOHN MILES—Sympathy (Arista) TOURISTS—Reality Effect (Epic) JOURNEY—Departure (Columbia PLAMETS—(Motown)

- BILLY JOEL-Glass Houses (Colu
- WRNW-FM New York (G. Axelbank/M. LoCicero) BILLY JOEL—Glass Houses (Columbia)
- CHRISTOPHER CROSS--(WR)

PINK FLOYD—The Wall (Columbia) TOM PETTY AND THE HEARTBREAKERS The Torpedoes (Backstreet/MCA) ELVIS COSTELLO—Get Happy (Columbia HEART—Bebe Le Strange (Epic) MARSHALL TUCKER BAND-Tenth (WB)

- BILLY JOEL—Glass Houses (Columbia)

 - CRETONES-Thin Red Line (Planet)
 - * HEART—Bebe Le Strange (Epic) * LINDA RONSTADT-Mad Love (Asylum)

SPYRO GYRA—Catching The Sun (MCA) PINK FLOYD-The Wall (Columbia) AXE-Living On The Edge (MCA) MARSHALL TUCKER BAND-Tenth (WB) ★ J. GEILS BAND—Love Stinks (EMI/America) ★ PINK FLOYD—The Wall (Columbia) JOHN MILES—Sympathy (Arista) FOOLS-Sold Out (EMI/America) * ELVIS COSTELLO—Get Happy (Columbia) SPECIALS—(Chrysalis) * LINDA RONSTADT—Mad Love (Asylum) BILLY JOEL — Glass Houses (Columbia)



The band that dares to cross the line. The THIN RED LINE.



THIN RED LINE

The album containing the single, "Real Love!"



Radio Programming

"STILL TOPS WITH TARGET GROUPS"

G.M. Schrutt Sees the Sun In **Buffalo WKBW-AM Arbitrons**

By JIM BAKER

BUFFALO-Reports of WKBW-AM's demise "are wishful thinking on the part of our competitors," says station general manager Norm Schrutt as he points to some bright spots in a decline from 14.0 to 10.9 share in the fall Arbitron.

Schrutt points out, "When you measure 18-to-49 year-olds, WKBW is still number one in Buffalo. And WKBW is still number one in teens across the board by a lot. Those are our target groups.

The Capital Cities-owned station. once the market's unquestioned dominant powerhouse, dropped from second to fourth place behind WJYE-FM (15.6), MOR runnerup WBEN-AM (14.3) and MOR third finisher WGR-AM (11.0). "It has to be their worst book in 10 years," de-clares WBEN president Larry Le-

Symbolic of WKBW's decline are the midday and afternoon drive figures-Jon Summers falling from a 10.2 share to 5.8 in midday since April-May and Jay Fredericks watching his audience dip from 13.1 to 9.4. Ironically, Summers (WKBW's music director) signed a three-year contract the day before the ratings were released.

Even Al Bandiero, the Brooklyn native who enjoyed a sensational spring book, tumbled from 15.5 to 9.8 before departing WKBW in a war of words with Schrutt to join New York's WKTU-FM. Bandiero has been succeeded by Mark Thompson, imported from WINX-AM in Rockville, Md.

Levite held a champagne party to celebrate WBEN-AM's rise to second place and rock formatted WBEN-FM's sharp demographic gains on WKBW. He is both ebullient and history-minded in discussing the ratings, "I can't remember them (WKBW) not having double (rating) figures in midday, afternoon drive and evening," he

However, Schrutt insists "we're number one despite not having foot-ball (Buffalo Bills' broadcasts) for the first time since 1971."

The switch of Bill's broadcasts to WBEN is just one factor which Schrutt feels weighed against WKBW this time around. "The Sunday numbers for WBEN are absolutely huge," he says. "They distort the whole Monday-to-Sunday pic-

Other factors Schrutt doesn't hesitate to list include the dropoff of AM listening in general and a change in Arbitron's survey approach to the Buffalo market.

"FM rose quite a bit in 1979," Schrutt observes. "In October-November of 1978, 49.6% of the afternoon drive audience listened to FM. Now that figure is 52.9."

How did Arbitron change its Buffalo survey, adversely affecting WKBW?

Schrutt points to Expanded Sample Frame in the inner-city area, which helps to make soul-disco WBLK-FM's growth from 3.8 to 5.6% one of the book's top stories. "I'm super-enthused," is WBLK-FM head Frank Lorenz's reactions. "And we didn't do any heavy promotions, either.'

Schrutt's point is especially strong in the midday figures, where WKBW fell to sixth place—behind WBLK-FM, WJYE-FM dominates this period with 22.7 per cent. WBEN-AM and WGR-AM are tied with 11.3 WBEN-FM is fourth at 7.4 at 11.3, WBEN-FM is fourth at 7.4, WBLK-FM fifth at 5.0 and then comes WKBW at 5.8.

Incredibly, WBLK-FM midday jock Gary Lanier was fired about a week after the ratings were disclosed for allegedly not reporting for a Sat-urday shift and "not conforming to station policy," according to Lorenz.

Meanwhile, at WKBW, Schrutt says he is "not contemplating any changes" despite the negative report card. Not only that, but he makes light of Levite's blasts at WKBW's ratings. "He must be getting as old as his station's audience," Schrutt says.

Schrutt cites these percentages of WBEN's audience over 50 years of age-60.6% in the morning, 68.1 at midday, 56.7 in afternoon drive and

70% from 7 to midnight.

At WBEN, Levite notes the 12-plus Aribtron age bracket shows fifth place WBEN-FM down fractionally, but it's a different story at the station's target groups—18-to-34 year-olds and teens. "If you throw out Danny Neaverth (WKBW's morning drive jock), our FM is number one (from 10 a.m to midnight),"

"There are a dozen formerly big AM rockers like WKBW in the country which now bank on their morning men," Levite continues. "The big question is: Who doesn't own a stereo now? So why listen to rock music on AM when you can hear it in stereo on FM?

Levite emphasizes that WBEN-FM achieved these in-roads on WKBW "with no contests. We never

run contests," he says.

Levite notes particular strength of his station among males and says, "From 10 a.m. to 7 at night, our AM male audience went up at every time. At mid-day, among men 18 to 49, our share grew from 1.5 to 7. And our FM alone beats KB. It's number one contemporary for teens and 18to-34 year-olds. The only time KB has any strength is when Danny (Neaverth) is on."

WJYE-FM, which rose to the top of the market last spring despite changing call letters from WBNY, padded its overall lead with particular strength among women over 18-growing from 15.8 to 18.7 At mid-day, WJYE's audience among women 25 to 54 zoomed from 19.4 to

Pete Vincelette, WJYE-FM general manager, was so ecstatic with the results that he mustered one of the more humorous ratings quotes. "We anticipated a softness in men and a flatness in women." he in-tones. "Instead, we ended up with a flatness in men and an increase in women. We're growing.'

The Arbitron book carries two no-tations—"red-lining" hard rock WBUF-FM for regular on-air mention of the survey during the rating period and affixing a sticker at the front which notes WPHD-FM also

aired diary references.
WGR-AM's Shane is the big evening winner despite just fractional growth (13.1 to 13.2) with Sabres' hockey as an ally. Shane, who wins consistently with the 18-to-49 crowd, now is number one even with teens and senior citizens included.

The intense morning battle reflects no major change with WBEN-AM's Jeff Kaye leading with 20.3, WKBW's Neaverth next at 19.0 and WGR-AM's Stan Roberts third at 12.4. WJYE-FM dominates afternoon drive with 18.6%.

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(Continued on page 30)



Source's Source: Denny Domach, host of NBC's Source "Rock Report" listens, at right, as his guest Tom Petty makes a point during an interview.

Gossip, News Of Rockers **Goose NBC Source Shows**

PHILADELPHIA-The heyday of the movie fan magazines have long passed their peak, but gossip columns continue with the choicest morsels coming from the rock stars. An NBC Source Network study showed that among the 18-34 set, the news that interests them most is about rock stars

All the study did was confirm what Denny Somach felt all along. A mid-morning deejay at WYBP-FM, among the top rock stations in town, Somach has been cashing in on that fact with a nationally syndicated broadcast, "Rock Report," that has earned him the sobriquet as the "Rona Barrett Of Rock.

Telling the things that screen starlets used to get involved in. Somach has put together a 90-second daily "Rock Report" that NBC Radio syndicates six days a week to 70 of its Source radio markets.

Somach also produced a two-hour special, "The News That Rocked '79" on New Year's Day for NBC for its Source network. Rather than just on music, the special had its emphasis on both news about the rock stars as well as their music.

It was the first of a series of specials planned for the year. Others will deal with profiles of a particular artist blended with the music. In addition to the "Rock Report" for

NBC syndication, Somach is now developing "The Music Update," a similar daily news report dealing with the artists featured on the middle-of-the-road station with syndication plans to reach several hundred MOR stations.

Production for his chit-chat programs is handled by his own firm. Denny Somach Productions, an audio/video production company which also serves as media consultants for individual artists.

Also on the horizon for Somach are a number of rock specials for television. Not just a rock concert format as now before the tv cameras, but shows that project the personality of the performer with an indepth approach as to what makes both the performer and the music tick. He expects the first of such specials to be built around Bruce Springsteen.

Somach views himself as a rock music newsman and brings to his productions a wide background in films. tv. radio and even rock concert promotions

He started his radio career at WRMC-FM, a college station in Bethlehem, Pa., where he attended Moravian College, where he spun Mothers of Invention, Rolling Stones and Janis Joplin platters.

(Continued on page 30)

KYNO-FM Top 40 Hikes

FRESNO-Disco turned Top 40 KYNO-FM shows the most significant gains here as it leapfrogs in the October-November Arbitrons from a 3.6 to a 9.4 share.

"We're very tight and we do only local research," says vice president of programming John Lee Walker as to why he believes his station has moved up. The station is heavily structured with a playlist of 21 cur-

Ironically, Walker comes from Top 40 KIOY-FM which had extremely high numbers-a 12.6 in October 1978 and an 8.1 in April 1979while he was there. Now, the station still has a respectable 7.9.

The leader in the market though is still beautiful music KKNU-FM with a 10.6, followed by KYNO-FM and adult contemporary KMJ-AM with an 8.4. KMJ drops from a 9.0.
Rounding out the top five are country KMAK-AM with an 8.1, up

from a 7.8 and KIOY located in nearby Hanford.

In terms of dayparts, KYNO en-

joys its best times at night. During the 7 p.m. to midnight swing. KYNO-FM has a hearty 13.8 share. This is up from a 3.9 in the April-

KKNU has its best numbers at midday from 10 a.m. to 3 p.m. where

KMJ-AM, one of the traditional leaders in the market, shows either decreases or slight increases in all its time slots except one. In the 7 p.m. to midnight slot, it jumps from a 6.4 to

AOR KFYE-FM also does best in the 7 p.m. to midnight slot as it has a 9.0. However, this is down from a 10.3 in the last book for the same time period.

KMAK does its best in the mornings when it garners a 9.5. The numbers taper off to a 5.2 in the night-time period. Meanwhile, country KARM-AM and adult contemporary KFRE-AM show drops in all time slots. Overall, KARM has a 4.0 share, down from a 5.5. KFRE has a 4.9 overall, down from a 5.7.

Harold L. Neal. Jr.

NBC Radio mourns

the passing of one of the

industry's great innovators.

AIR STUDIOS



Congratulates

PETER HENDERSON

on winning the GRAMMY AWARD for the best engineered album of 1979 'Breakfast in America' SUPERTRAMP

(produced by Supertramp & Peter Henderson)



Radio Programming

N.J. WBGO Succeeds Via Jazz Format

NEWARK, N.J.—Last spring this city's Board of Education decided to get out of radio broadcasting and turned over its FM facility here to an energetic group of jazz devotees.

In the nearly 12 months that have

In the nearly 12 months that have passed, WBGO-FM under music director Al Pryor's guidance has established itself as a non-commercial classic jazz outlet.

"We treat jazz as America's classical music. We have respect for the artists and when we play a record we give label and catalog number, when it was recorded and if it is still available," Pryor explains.

The station is going into a special period for the next two months. Unique programming is being planned, first to call attention to a fund raising drive and then to celebrate the station's first anniversary.

This programming includes March 7-16 live broadcasts of the Boston Globe Jazz Festival which will headline Benny Goodman, Freddy Hubbard, Carmen McRae and Dizzy Gillespie. The National Public Radio affiliate will pick the programming off NPR's satellite in stereo.

The station also is planning to broadcast live a Sarah Vaughan-New Jersey Symphony "Rhapsody In Blue" concert March 29 from Symphony Hall here. Other special programming marked Black History Month in February and will note Jazz Month in New Jersey in April.

wBGO's commitment to classic jazz has deep roots. The station, located at 54 Park Pl., is on the site of the long-defunct Club, Dubonnet, where pianist Art Tatum once played in the 1940s.

NBC Source

• Continued from page 28

That was in 1971 and while at school he also filled in at nearby Allentown, Pa.,'s WSAN free-form AM station.

At WSAN, Somach began expanding his scope to include live concert promotions at the Roxy Theatre there with the \$1 admission concerts then offering them ('73) Billy Joel and Bruce Springsteen. And before graduating college in '75, he managed to get to New York to produce the music for the movie score of a "B" film called "Fringe Benefits."

Somach joined WYSP after graduation as music director, leaving last year to set up his production and consulting firm. Before he left—only to return last fall for his present DJ stint—Somach produced the short-lived "Fox And Leonard TV Show" on WPHL-TV here, featuring a pair of WYSP jocks reviewing movies.

WKBW-AM Buffalo

• Continued from page 28

The book shows only fractional growth for WYSL-AM despite wholesale changes, mainly an injection of past hits from the likes of Perry Como, a new tie with CES, programming from various other networks, a dual-personality ("The Dino And Debbie Show") morning show and a concentration on sports.

Bill Irwin, WGR general manager, is pleased his AM station is number one among 18-to-49 year-olds after 10 a.m., likes Shane's nighttime power and is disappointed in WGRQ-FM's drop from 5.4 to 3.6 (its worst book in about three years).

BILLBOARD ARBITRON RATINGS

A computation of individual market's formats released by arbitron based on metro average quarter hour and share figures for Monday to Sunday 6 a.m. to midnight. All figures are reported to the nearest 100 people. Figures in lightface are from previous year.

HOUSTON-GALVESTON OCTOBER/NOVEMBER 1979

	AVERAGE QUARTER HOUR—METRO SURVEY AREA												I	SHARES-METRO SURVEY AREA										
FORMATS	TOTAL	TOTAL	MEN				WOMEN					TEEMS		TOTAL	MEN				WOMEN				TÉEN	
	PERSONS 12+	PERSONS 18+	18- 24	25- 34	35- 44	45- 54	55- 64	18- 24	25- 34	35- 44	45- 54	55- 64	12- 17	FORMATS	PERSONS 12+ %	18- 24 %	25- 34 %	35- 44 %	45- 54 %	18- 24 %	25- 34 %	35- 44 %	45- 54 %	12 17 %
AOR	318	264	95	67	5	2	0	51	31	8	3	1	54	AOR	8.4	23.9	15.3	1.9	0.8	15.3	6.7	3.0	1.2	12.
ADR	141	114	28	48	4	0	0	15	15	2	2	0	27	AOR	4.6	11.8	12.4	1.4	0.0	5.2	4.6	0.7	1.2	7
BEAUTIFUL	420	416	5	36	37	38	37	14	44	44	58	49	4	BEAUTIFUL	11.1	1.3	8.2	14.0	15.9	4.2	9.6	16.5	23.1	1
BEAUTIFUL	465	459	9	33	40	51	37	10	33	61	35	55	6	BEAUTIFUL	15.3	3.8	8.5	15.0	31.9	3.4	10.2	20.7	20.3	1
BLACK	389	326	52	54	30	12	7	38	65	31	18	5	63	BLACK	10.3	13.1	12.3	11.3	5.0	11.4	14.1	11.6	7.2	14
BLACK	436	387	42	71	24	17	1	82	65	44	30	9	49	BLACK	14.4	17.7	18.4	8.9	10.7	28.3	20.3	14.9	17.3	14
CLASSICAL	60	57	1	6	10	8	5	1	7	4	3	7	3	CLASSICAL	1.6	0.3	1.4	3.8	3.3	0.3	1.5	1.5	1.2	0
CEASSICAL	52	52	3	8	2	5	0	1	10	8	4	0	0	CLASSICAL	1.7	1.3	2.1	0.7	3.1	0.3	3.1	2.7	2.3	0
CONTEMP	115	91	16	7	4	1	0	27	27	8	1	0	24	CONTEMP	3.0	4.0	1.6	1.5	0.4	8.1	5.9	3.0	0.4	5
CONTEMP	316	254	39	48	29	1	3	52	42	17	14	6	62	CONTEMP	10.4	16.5	12.4	10.8	0.6	17.9	13.1	5.8	8.1	17
COUNTRY	544	513	25	79	53	37	37	45	83	49	38	23	31	COUNTRY	14.2	6.3	18.2	20.0	15.4	13.5	18.1	18.4	15.2	7
COUNTRY	323	298	11	15	63	22	10	17	48	55	22	18	25	COUNTRY	10.7	4.6	3.9	23.5	13.8	5.8	14.9	18.7	12.8	1 7
DISCO	244	172	47	15	10	0	8	53	19	10	5	1	72	DISCO	6.4	11.8	3.4	3.8	0.0	15.8	4.1	3.8	2.0	16
DISCO	53	52	8	27	0	2	2	4	7	0	0	1	1	DISCO	1.7	3.4	7.0	0.0	1.3	1.4	2.2	0.0	0.0	0
MOR	280	256	11	22	19	35	16	9	33	23	37	24	24	MOR	7.3	2.8	5.0	7.2	14.6	2.7	7.1	8.7	14.8	5
MOR	222	211	3	19	29	9	39	13	30	17	23	23	11	MOR	7.3	1.3	5.0	10.9	5.7	4.5	9.3	5.7	13.3	3
RELIGIOUS	82	82	8	5	4	9	2	4	5	7	6	6	0	RELIGIOUS	2.2	2.0	1.1	1.6	3.8	1.2	1.1	2.7	2.4	0
RELIGIOUS	0	0	0	0	0	0	0	0	0	0	0	0	0	RELIGIOUS	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	10
SPARISH	218	212	46	29	7	26	8	32	22	11	16	8	6	SPANISH	5.8	11.6	6.7	2.7	10.8	9.6	4.8	4.2	6.4	1
SPANISH	33	30	2	6	6	0	0	8	5	1	1	0	3	SPANISH	1.1	0.8	1.6	2.2	0.0	2.8	1.6	0.3	0.6	0
TALK	440	438	5	22	56	52	45	2	21	26	39	49	2	TALK	11.6	1.3	5.1	21.1	21.7	0.6	4.6	9.8	15.6	0
TALK	357	349	19	43	34	36	37	6	14	22	32	49	8	TALK	11.7	8.0	11.1	12.7	22.6	2.0	4.4	7.5	18.5	2
TOP 49	454	314	64	55	14	8	1	51	82	22	7	3	140	TOP 40	12.0	16.0	12.6	5.3	3.4	15.3	17.9	8.3	2.8	32
TOP 40	413	272	56	47	24	6	2	67	35	27	3	3	141	1DP 49	13.6	23.6	12.1	8.9	3.7	23.1	10.9	9.2	1.8	40.

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

Country Music Arbitron Leader In Houston

HOUSTON—Country Music is the favorite format in this market. according to an exclusive Billboard analysis of the October/November Arbitron ratings.

Country scores with a 14.2 share, up from 10.7 a year ago and it displaces beautiful music, which slips from a first place 15.3 share to fourth place with 11.1.

Top 40 is second with 12.0, down from 13.6 a year ago. This is followed by talk with 11.6, almost flat from last year's 11.7; beautiful; black music with 10.3, down from 14.4; AOR with 8.4, up from 4.6; MOR with 7.3, the same as last year; and disco, 6.4, up from 1.7 a year

Among men 18 to 24 AOR's a runaway favorite with a 23.9 share. Country is the favorite format among men 25 to 34 with an 18.2 share. Talk wins men 35 to 44 and 45 to 54 with 21.1 and 21.7 shares respectively.

Among women 18 to 24 disco is the favorite format with a 15.8 share, but AOR and Top 40 are close behind each with a 15.3 share. Among women 25 to 34 and 35 to 44 country is preferred with 18.1 and 18.4 shares respectively. Top 40 is close behind among women 25 to 34 with a 17.9 share.

Tuna Syndicated

LOS ANGELES—Audio Stimulation syndication firm is now marketing "The Charlie Tuna Show" to stations looking for a weekend personality. Two stereo three-hour segments are produced weekly with custom packages with localized request intros, liners, closers and inweek promos to suggest the show is being broadcast live.

Among women 45 to 54 beautiful music is the first choice with a 23.1 share. Not surprisingly Top 40 is the biggest format among teens with a 32.1 share.

Looking at numbers of listeners for an average quarter hour country

is on top with an estimated 54,400, up from 32,300 last year.

This is followed by Top 40 with an estimated 45,400, up from an estimated 41,300; talk with an estimated 44,000, up from an estimated 35,700; beautiful music with an estimated

mated 42,000, down from an estimated 46,500; black with an estimated 38,900, down from an estimated 43,600; AOR with an estimated 31,800, up from an estimated 14,100; and disco with an estimated 24,400, up from a projected 5,300.

Southeast AOR Stations Shift From Laidback To Brighter Mood

• Continued from page 3

playlist was trimmed from 225 albums being played two years ago to 35. "The non-current LPs," says Davis, "were trimmed from around 10,000 to about 2,500."

"We are much tighter now than in the past," explains Carey Lambert, program director at WBIR-FM in Knoxville. "and we're playing 50 to 60 current albums."

"We've always been tight," says Hall. "We roughly play 25 records we have to spoon-feed the music to the people in this market."

As far as new music is concerned, many of the stations will jump on a new release right away, while others will hold off until it is proven in other areas of the country.

"We have no reason to hop on a new release unless it's a kick," says Hall. "We will add the obvious, but we like to let the product prove itself." Some of the titles added recently at WLRS include Shooting Star, Gary Newman and the Clash.

Lambert at WBIR has added the Clash, Elvis Costello, and is "thinking" about adding Gary Newman.

Although Richmond is reportedly an "older" market, according to Davis, "We're staying away from new wave." However, Davis has added the Pretenders, the Romantics, plus Pat Benatar (a hometown artist), the Rockets, Steve Walsh and Wishbone Ash.

Tom Owens, program director at WZXR-FM in Memphis, admits he has no idea how many records they are playing. "Our audience wants to hear rock 'n' roll in all its variations." Owens has recently added the Romantics, Shooting Star, Gary Numan, Bruce Woolley, the Pretenders and the Clash.

At WKQB in Nashville, Harris and program director Lisa Richards have added D.L. Byron, Gary Numan, Bruce Woolley, Shooting Star and Steve Walsh.

New records at WKLS in Atlanta include the Pretenders, Shooting Star, the Clash, the Buggles and Gary Numan.

The changes taking place in AOR during the last few years have seen a return to enthusiastic air personalities, contests and promotions.

"AOR has been changing for a number of years," explains Rick Harris. "Today's AOR is built around the Top 40 principles of years ago. It is tending to get a little crazier, with bizarre contests, and it's not like the laidback, non-hype AOR seen in previous years."

Frank Holler in Atlanta agrees. "Laidback radio is gone. Now it's believable enthusiasim for what you are doing."

"Over the past three or four years, AOR has learned to adopt some of the basics of good quality radio that Top 40 has been previously utilizing," says Tom Owens. "It has now grown to emphasize natural, not laidback or hype, personalities."

"AOR will have to begin promoting and merchandising its personalities," claims Rick Davis in Richmond. "It must be believable and the personalities must be themselves."

"I certainly hope the laidback announcer is dead." exclaims Drake Hall in Louisville. "Radio is all alike, we (in AOR) just play different music, but include the same kind of formats. We've done promotions that are old Top 40 promotions—we have learned from Top 40."

One of the major problems facing AOR radio is its lack of women listeners. With a hard rocking station, most women (late teens and 20s) want to hear a softer sound.

"To go after our competition and build a listening audience, we had to pull out all the stops and rock hard," admits Rick Harris. "Unfortunately, we lost some female listeners. However, we do play some light records in daytime hours, and we are talking to the ladies."

"Older women listeners are a (Continued on page 32)



AMERICAN RECORDING COMPANY

and its affiliate publishing company

CHARLEVILLE MUSIC

salute their 1980 Grammy Award winners

EARTH, WIND & FIRE

BEST R&B VOCAL PERFORMANCE BY A GROUP "AFTER THE LOVE HAS GONE"

EARTH, WIND & FIRE

BEST R&B INSTRUMENTAL PERFORMANCE "BOOGIE WONDERLAND"

WEATHER REPORT
BEST JAZZ/FUSION PERFORMANCE

"8:30"

Charleville Music congratulates

JON LIND

co-writer of Grammy winner "Boogie Wonderland"

Vox Jox

By DOUG HALL

NEW YORK-Dave Hamilton, program director at Doubleday's KDWB-AM-FM St. Paul, has installed a new assistant and a new music director.

Greg Ausham is the new assistant p.d. and has been hired away from KSTP-AM-FM St. Paul, where he was assistant p.d. for four years.

Pam Abresch is the new music director, moving up from program assistant, a post she has held for more than five years.

Carlos de Jesus has been named

JAWS LOCK; WHN SILENT

NEW YORK—Dan Taylor was doing an evening show the other night on WHN-AM here when he suddenly stopped talking in the middle of a sentence.

He had to stop because he opened his mouth a bit too wide and his jaw locked. He left the studio quietly for emergency treatment at a local hospital while the engineer segued records for a while. Part-time jock Alan Colmes was called in to give the station a voice. Taylor quickly recovered and was back on the air the next day.

RADIO REVIEW

assistant p.d. at WKTU-FM New York. He has been at the station since October and is a weekend air personality. He reports to p.d. Paul Zarcone. . . . Rod Lawless is the new music director at WBHP-AM Hunts-ville. Ala

*

Billboard's man in Nashville, Gerry Wood, reports Butch Brannum is the new p.d. at WKDA-AM Nashville, succeeding Mike Beck, who has switched over to the FM sister station, WKDF-FM. Beck will also handle a shift on the FM... Bob Davis has been named p.d. at WIS-AM Columbia, S.C. He comes from a p.d. spot at WHIO-AM Dayton.

Billboard's man in Cincinnati Victor Harrison reports jazz formatted WNOP-AM has hired Robin Carey as its first woman announcer. She is working in morning drive succeeding the popular Leo Underhill, who had to cut back his work load for health reasons. She previously worked at KZOM-FM Beaumont, Tex., as an announcer and assistant music director. While at that statio she started a show called "Jazz Session"

Keith Harrington has been pronoted to operations manager and

moted to operations manager and

Blondie's English Concert First Class

"Supergroups In Concert Presents Blondie," ABC FM Network, March 22. Produced by ABC by Pat Griffiths and Kevin Kalunian for GK Productions

- NEW YORK—This first of eight supergroup concerts to be aired by ABC this year is a straightforward, first class two-hour presentation of Blondie during a London concert.

The music-22 selections—is presented in six segments wrapped around time for commercials and interviews of Deborah Harry by host Pat St. John, who regularly is a disk jockey on ABC's New York FM outlet WPI I

The well-recorded concert has a good cross section of Blondie material ranging from its first hit in Britain, "Denis" to its latest release, "Eat To The Beat." The group is in fine form as it does "Atomic," a top hit in Britain, and "Heart Of Glass," its successful flirtation with disco.

On one set the group is joined by keyboard player Robert Fripp as it runs through the hits of Donna

ELECTRIC

WEENIE.

Summer ("I Feel Love"), David Bowie ("Heroes") and James Brown ("I Feel Good").

St. John ties in his interviews with the music and asks Harry about the group's relationship with Fripp. She replies. "We sort of struck up a friendship. He's a very nice man."

Harry also discusses the need to reissue the group's first album "Blondie," originally a Private Stock release, which did better in Britain than in the U.S. She explains the market wasn't ready when the album was released but now she feels it is.

She calls the success of "Heart Of Glass" ironic. "It's a great song," she says. "It has universal appeal and to those who are interested in rock 'n' roll and not just MOR."

DOUG HALL

NEW YORK-ABC Radio Networks, basking in the success of a year-end 10-hour special "Super '70s," which was heard by an estimated more than 18 million adults, will follow up the Blondie show with a two-hour Fleetwood Mac special for the ABC Contemporary Network

The program, first in a series of "Spotlight Specials" this year will be aired April 13. The program was produced for ABC by the PH Factor in Los Angeles. Contemporary has 600 affiliates.

Also in April are plans for the ABC Information Network to carry "Memory Weekend," a show hosted by former WABC-AM New York personality Bruce Morrow, who now owns stations in Middletown, N.Y. The four-hour show will air April 19 or 20 and will review music and events of 1965 through 1968.

An encore of one of ABC's first music programs, "The Barbra Streisand Special" will return on the ABC Entertainment Network April p.d. at KFIX-AM Liberty, Mo. He has been with the station since September.... Don Goodrum has been named afternoon drive jock on KLEB-AM Golden Meadow, La. He comes from WSLI-AM Clinton, Miss

Gregg Albert, p.d. at WDUZ-AM-FM Green Bay, Wis., is looking for a jock to handle the 5 to 9 p.m. slot on the station. Those interested should call Albert at 414 435-5331 or write him at P.O. Box 36, Green Bay, Wis. 54305.... Mike Miller has an opening for a midday jock at "top-rated" personality-oriented rocker KOFM-FM Oklahoma City. Those interested should write him at P.O. Box 14806, Oklahoma City, Okla. 73113.

KMJQ FORMAT SYNDICATED

DALLAS—The eclectic but blackoriented format which has made KMJQ-FM a major success, often with double digit market shares in Arbitrons, is being adopted for syndication by TM Programming and will be introduced at the National Assn. of Broadcasters convention in April.

To adapt the format TM has gone to the source and hired Jack Patterson, who has been KMJQ's program director for the past three years.

The format has elements of disco. MOR, r&b and utilizes both black and white artists. To some extent many stations which had been in a pure disco format have been moving in this direction.

WKTU-FM New York, which has made such changes from disco, now identifies itself as "urban" in format. TM general manager Lee Bayley also uses "urban" to describe the format.

101-BOUNCE, ROCK, SKATE, ROLL, Vaughn Mason & Crew, Brunswick 55548 102-SHRINERS CONVENTION, Ray Stevens,

RCA 11911

103-YEARS, Barbara Mandrell, MCA 41162 104-ANY LOVE, Rufus & Chaka, MCA 41191

105-IS THIS THE BEST, L.A. Boppers, Mercury 76038

106-RELIGHT MY FIRE, Dan Hartman, Blue Sky 36302 (Epic)

107-LOVE IS GOOD NEWS, Ava Cherry, RSD 1017
108-WON'T GIVE IT UP, Sue Saad and The

Next, Planet 45912 (Elektra)
109-THIS IS MY COUNTRY, THANK YOU CAN-

ADA, Shelly Looney, Mercury 76050 110-SCANDAL, RCR, Radio Records 711

Bubbling Under The _____Top LPs____

201-MICKEY MOUSE DISCO, Disneyland 2504 202-CROWN HEIGHTS AFFAIR, Sure Shot, De-Lite DSR 9517 (Mercury)

203-WISHBONE ASH, Just Testing, MCA MCA-3221

204-TOMMY JAMES, Three Times In Love, Millennium BXL1-7748 (RCA)
205-CHUCK CISSEL, Just For You, Arista AB

206-AVA CHERRY, Ripe, RSD RS-1-3072 207-GALLAGHER, Gallagher, United Artists LT

208—SYLVESTER, Living Proof, Fantasy F-70010

209—KLEER, Winners, Atlantic SD 19262 210—ROGER POWELL, Air Pocket, Bearsville BRK 6994 (Warner Bros.) **Pro-Motions**

LOS ANGELES-Independent album promotion man Steve Leeds has expanded into books. He is representing Dave Marsh, outhor of "Born To Run," the Bruce Springsteen story, and placed Marsh on a number of Washington and Baltimore stations. On WHFS-FM Bethesda, Md., Marsh did a four-hour live remote from a book store with WHFS air talent "the Weasel." Marsh also taped interviews with WWDC-FM (DC-101) Washington, D.C.; WAVA-FM Arlington, Va., WIYY-FM Baltimore and the National Public Radio Network in Washington. Leeds works on Rounder and Sire Records and formerly worked at Atlantic Records.

Tower Records, CBS Records and KGB-FM San Diego bussed 28 San Diegans to the Pink Floyd Los Angeles concert Feb. 11. Listeners were urged to enter a drawing for tickets and bus transportation to the concert at local Tower outlets. Also, listeners won by answering Pink Floyd trivia questions over KGB-FM. The promotion was originated by Paul

Deregulation Is On Way, Says Senator Schmitt

WASHINGTON—Sen. Harrison Schmitt (R-N.M.) is confident that broadcasting will eventually be deregulated and he believes a legislatively-mandated transition period will be necessary if deregulation is to work properly. Schmitt also anticipates an end to license renewal proceedings for radio and sees five-year or longer renewal periods in the future-for television stations.

Addressing the National Assn. of Broadcasters state broadcast associations presidents meeting, he said deregulation is the wave of the future and that regulatory management will be reduced in favor of the marketplace. New technology, he said, has made some provisions of the Communications Act obsolete, adding that the Federal Communications Commission should become more of a referee than a manager.

The Senator, who is cosponsor of the Senate version of the Communications Act rewrite, also predicted that if the FCC passes its proposals to permit more FM stations, the competition will be good for broadcasting and that radio will continue to expand.

Sansone KGB promotions director, and the station's promotion staff.

Coinciding with their appearance at the Hammerhead club in West Islip, N.Y., Cliff Johnson of Atlantic act Off Broadway did an interview with Frank Ellsworth, DJ at WBAB-FM Babylon, N.Y. prior to the show. At the Capitol Theatre in Passaic, N.J. on Feb. 29, DJ Kathy Miller of WDHA-FM Dover, N.J. did a live interview with the act.

FCC Approves Sale Of Wis. FM Station

WASHINGTON—The Federal Communications Commission has approved the sale of WMIL-FM, Waukesha, Wis. from Stebbins Communications, Inc., to WMIL, Inc., a wholly-owned subsidiary of Charter Broadcasting Co. for \$1,509,000.

The sale was approved after the commission concluded that Charter could be a responsible licensee despite previous trouble with the commission when WMJX-FM, Miami (another Charter-owned station) was denied a license renewal in 1978. An appeal of that case is still pending before the commission.

AOR Stations

• Continued from page 30

problem for AOR," says Tom Owens, "but I think that's their (the women) problem."

"Females like familiar music or music that they can identify with," says Bob Davis. "We're starting to pick up on women listeners, playing some of the titles they want to hear."

"Although we would like to attract more female listeners." says WBIR's Lambert, "we must continue to rock hard."

"We need to keep our male base and try to get the females," says WLRS' Hall. "We can't play a cut by AC/DC and follow it with Billy Joel or Linda Ronstadt—it just won't work. However, we realize we cannot ignore the female population."

In many markets throughout the Southeast, AOR radio has surpassed Top 40 in the ratings. Many of the stations surveyed report that they are gaining teen listeners and losing the late 20s and 30-year-old listeners. According to WBIR's Lambert, "AOR will be the Top 40 of the '80s."

Review By Supreme Court

• Continued from page 1

holding broadcasters' rights to choose entertainment formats without government interference.

The statement, issued in response to the WEFM-FM Chicago case which involved a classical music station hoping to switch to a rock format, met with loud objections from public interest groups which appealed the Commission's decision.

Last summer (Billboard, July 14, 1979), the U.S. Court of Appeals for the District of Columbia ruled that the FCC must consider listeners' groups' complaints that a broadcaster's programming switch might result in the loss of a "unique" format.

Wilhemina Cook, Citizens Communications Center attorney who has been active in the format debate, is "disappointed" that a listeners' victory in the Appeals Court decision is now in jeopardy. "We're not asking the FCC to regulate every

format change a broadcaster tries to make," Cook says. "We're just saying that where the marketplace doesn't work—where there's a demand and no supplier—the FCC has to consider three factors: Is the format unique? Is it financially viable? And, at the threat of a format switch, is there a significant public outcry?"

Kristin Booth Glen, Hofstra Univ. law professor and WNCN Listeners' Guild activist, says she's "depressed" by the Supreme Court's decision to hear the case. "If the Appeals Court ruling didn't stand, there'd be no classical radio station in New York, no polka music on the air in Milwaukee and no big band broadcasts in San Francisco," Glen argues. "Broadcasters would all be programming for the pimply teenagers who like rock 'n' roll and the hell with the rest of us."

The Supreme Court is expected to review the format change case this fall when its next session begins.

P.O. Box 25-866 Honolulu, Hawali 96825 (808) 395-9600

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times wish you were more topical around certain dates . . . July 4, Labor Day, Gary Owens' Birthday . . . but all in all, Weenie is excellent fill and primary material for my show."

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Joel Whitburn's

TOD DOD Artists & Singles 1955, 1978 Top Pop Artists & Singles



Artist's last or most recent

Artist's first charted record

Flip side of a higherpositioned single

Label and record number

Special notes of interest (names of group mambers; previous groups an artist was with; date of a tist's death; author's commentary on artist; cross references and other key information)

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TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)

GIVE IT ALL YOU GOT 8 1 1 THREE TIMES IN LOVE
Tommy James, Millennium 11785 (RCA) (Big Teeth/Tommy James, BMI)
LOST IN LOVE 2 2 7 3 8 5 Supply, Arista 0479 (Arista/BRM, ASCAP) 4 4 8 Rupert Holmes, MCA 41173 (Warners/Holmes Line Of Music, ASCAP) WITH YOU I'M BORN AGAIN Billy Preston & Syreeta, Motown 1477 (Check Out, BMI) 11 14 Billy Preston & Syreeta, mouse....
WHEN I WANTED YOU

Manilow, Arista 0481 (Home Grown, BMI) 6 6 14 DAYDREAM BELIEVER
Anne Murray, Capitol 4813 (Screen Gems, BMI) 7 3 12 8 7 12 LONGER elberg, Full Moon/Epic 950824 (Hickory Grove/April, ASCAP) SEXY EYES
Dr. Hook, Capitol 4831 (April, ASCAP/Blackwood, BMI) 9 13 4 17 I CAN'T TELL YOU WHY
Eagles, Asylum 46608 (Jeddrah/Cass County/Red Cloud, ASCAP) 10 4 Eagles, Asylum 40000 (SCELL)
DESIRE
Andy Gibb, RSO 1019 (Stigwood/Unichappell, BMI)
MEDLEY/WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL
Spinners, Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI) 11 9. 7 12 5 9

LOVING YOU WITH MY EYES
Starland Vocal Band, Windsong 11899 (Cherry Lane Music, ASCAP)
WHERE DOES THE LOVIN' GO

Gates, Elektra 46588 (Kipahula, ASCAP) David Gates, Elektra 40000 SEPTEMBER MORN' Nail Diamond, Columbia 111175 (Stonebridge, ASCAP)

PIRE IN THE MORNING
Melissa Manchester, Arista 0485
(Hobby Horse Music, BMI/Cotton Pickin' Songs, ASCAP) IT'S LIKE WE NEVER SAID GOODBYE
Crystal Gayle, Columbia 1-11190
(Cookaway Music, Inc./Dejamus Music, Inc., ASCAP)

LET ME GO, LOVE Nicolette Larson, War Nicolette Larson, Warner Bros. 49130 (Snug/Big Stroke, BMI)
YES, I'M READY
Teri De Sario With K.C., Casablanca 2227 (Dandelion, BMI)

ONLY A LONELY HEART SEES
Felix Cavaliere, Epic 9-50829 (Kı Musıc, ASCAP)

AN AMERICAN DREAM
The Dirt Band, United Artists 1330 (R. Crowell/Jolly Cheeks, BMI)
PILOT OF THE AIRWAYES

Island 49166 (Warner Bros.) (Ackee, ASCAP) Charlie Dore, Island 49100 (Harrie Boss), KISS ME IN THE RAIN Barbra Streisand, Columbia (Songs of Bandier-Koppelman/Emanuel/Cortlanot, ASCAP)

I WISH I WAS EIGHTEEN AGAIN
George Burns, Mercury 57011 (Tree, BMI)

ROMEO'S TUNE
State Forhert. Nemperor 97525 (CBS) (Rolling Tide. ASCAP) CRAZY LITTLE THING CALLED LOVE
Queen, Elektra 46579 (Beechwood/Queen, BMI)

Queen, Elektra 465/9 (Beechv WE COULD HAVE IT ALL overn, Warner/Curb 49177 (Dutchess/MCA, BMI)

SPECIAL LADY Goodman & Brown, Polydor 2033 (H.A.B./Dark Cloud)

Toto, Columbia 1-11173 (Hudmar, ASCAP)

AUTOGRAPH

John Denver, RCA 11915 (Cherry Lane, ASCAP)

John Denver, RCA 11915 (Cherry Lane, ASCAP)

ON THE RADIO

Donna Summer, Casablanca 2236
(Sweet Summer Night, ASCAP/Risk's/Revelation A.G., BMI)

THE VERY FIRST TIME
Michael Johnson, EMI-America 8031
(Chappell & Co./Sailmaker, ASCAP)

CATCHING THE SUN
Spyro Gyra MCA 4,1180 (Harlem/Crosssyed Bear, BMI)
LOVES ONLY LOVE
Engelbert Humperdinck, Epic 9050844 (Silver Blue/Ryan, ASCAP)
IIS AND LOVE US AND LOVE

Casablanca 2234 (Sound Of Nolan, BMI) Kenny Nolan, Casablanca 2234 (Sound Of Nolan, BMI)
MY HEROES HAVE ALWAYS BEEN COWBDYS
Willie Nelson, Columbia 1-11186 (Jack & Bill, ASCAP)
I PLEDGE MY LOVE
Peaches & Herb, Polydor/MVP 2053 (Perren-Vibes, ASCAP)
RIDE LIKE THE WIND
Christopher Cross, Warner Bros. 49184 (Pop "N" Roll, ASCAP)

Newton, Aries II 108 (Pi-Gem, BMI)

FIRE LAKE Bob Seger, Capitol 4836 (Gear, ASCAP) A LESSON IN LEAVIN'

ottie West United Artists 1339 Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP) DO IT RIGHT

DO IT RIGHT
Paul Davis, Bang 9-4808 (CBS) (Web IV, BMI)
VOICE OF FREEDOM
Jim Kirk & The TM Singers, Capitol 4834 (TM, ASCAP)
ROSE COLORED LIGHTS

Diana Hubbard, Waterhouse 8 (Waterhouse, BMI)
WHITE RHYTHM AND BLUES

THE SECOND TIME AROUND
Shalamar, Solar 11709 (RCA) (Spectrum-VII/Rosy, ASCAP)

Shalamar, Solar 11/03 (Non) (Special Line)

BABY DON'T GO

Karla Bonoff, Columbia 1-11206 (Seagrape/Valgovind, BMI) STREET LIFE A&M (Four Knights/Irving, BMI)

Herb Alpert, A&M (England Dan & John Ford Coley, Big Tree 17002 (Atlantic) (Amachris/April, ASCAP)

Classical

Bernstein **Syndicated** For Radio

CHICAGO-A new hour-long radio documentary series tracing the career of Leonard Bernstein is being put into syndication. The program. "The Bernstein Years." is being distributed by WCRB Productions of Boston.

Included in the first series installment are excerpts from the radio broadcast of Bernstein's New York Philharmonic conducting debut in 1943. The first 13 hourly installments, expected to go into distribu-tion this fall, trace the conductor/ composer's career up until 1955.

Responsible for the programs is Bernstein's New York-based production company. Amberson, in conjunction with Video Music Productions. According to Amberson's Ron Rich, a total of 39 programs, following Bernstein's career up to the present, are envisioned.

Host and script writer of "The Bernstein and with his close collaborators over the years. CBS comgrams will include interviews with Bernstein and with his close collaborators over the years. CBS commercial recordings is the source of most music to be broadcast.

According to WCRB-FM's Richard Kay, stations in close to 100 markets are expected to air the series. WCRB also is the distributor of the Boston Symphony and Boston Pops concerts, among the longest running classical programs in radio syndica-

BOW RETAIL STORE

Ex-Chicagoans Hit Goal In San Diego

LOS ANGELES-Rik Schoenberg showed his love for the classics at 17 when he became the classical buyer at Rose Records' Wabash Ave. store in Chicago.

Today, at 42, Schoenberg has redirected his ardency, now fortified with 25 years of experience in that market, to help shape the realization of a dream.

Schoenberg and partner Gary Cribs, a 13-year veteran of Rose's radio and budget departments, opened Classic Encounters, a record and tape outlet last August in San

"It has been something I've always wanted to do. I know the market and the product and decided that the time was right for a move, recounts Schoenberg. "I asked Gary if he was interested in opening a store, found that it had been on the back of his mind too, and moved out

Schoenberg settled on San Diego after querying several friends in manufacturing on what major Southwestern cities were open to a new classical outlet. He opted for the city closest to the coast of all the locations he heard. "And we wanted an area where the education is

Classic Encounters, a 1,600 square footer with showy stained-glass windows housing 30,000-40,000 LPs, sits in the midst of San Diego's bustling downtown area.

"With a high number of people packed in a busy section of town, where all public transportation routes hit, we thought this would be a strategic place to open shop." He also notes that there are no other classical record stores in the vicinity.

After eight months of operation, Schoenberg-whose name coincidentally rings of the old world-reports that his popularly-dubbed store "is doing very nicely."

He says that a competent classical outlet should keep on hand as many new titles as can be afforded as well as concentrating on stocking com-

plete major catalogs.
"In catering to the classical listener, we buy all the new product from all the major labels, the budget labels and the importers-which all service us well-to make sure we're covered.

"Today, we have about 500% more titles than we did on our first day of business." And his present stock of tapes amounts to abo 8,000, 90% of which are cassettes.

All domestic titles are discounted 20%, and imports are pared down 10% from list prices.

Schoenberg admits there are times when he and Cribs are concerned about the ever-increasing level of inventory, but he is confident that the store's conducive ambience and range of titles will attract appreciative customers.

"The classical buyer likes to hear the classics while shopping, which he can't do at Tower and the Wherehouse. I've had people tell me how thankful they are not to have to listen to rock. And we put up portraits of the various musicians and singers.

"Our customers have specialized tastes, which we try to satisfy exclusively."

Schoenberg points out that many people buy digital recordings exclu-sively, "so we keep our audiophile

stock as complete as possible. He says that buyers can be anyone, from buffs to the beginners. "We're ready to help out those who aren't really sure of where to look or

what to look for." Store hours are coordinated with the activities of the community, he notes, which pulls in additional business. On symphony nights, every Friday and every other Thursday, the doors stay open past the usual 5:45 p.m. until 7:30 p.m.

At this point, Schoenberg feels that the store is most effectively publicized through word of mouth. though ads are aired on KFSD-FM, the city's classical station.

GRAMOPHONE 'DISK OF YEAR'

U.K. Winner: Beaux Arts

album "Piano Trios Of Haydn," on Philips, has been named record of the year in the prestigious awards listing from classical music publication The Gramophone here

In the contemporary music field. the award goes to the Decca recording "Maxwell Davies: Symphony, played by the Philharmonia, with Simon Rattle conducting.

Other awards:

Choral: "Schoenberg: Gurrelieder," with Jessye Norman, Tatiana Troyanos, James McCracken, Werner Klemperer, the Tanglewood Festival Chorus and the Boston Symphony Orchestra, conducted by Sciji Ozawa (Philips).

Concerto: Bartok's "Piano Concertos I & 2," played by Maurizio Pollini, with the Chicago Symphony conducted by Claudio Abbado (Deutsche Grammophon).

Early music: "The Symphonies Volume 3," by Mozart, by the Academy of Ancient Music, with Jaap Schroeder and Christopher Hogwood (L'Oiseau-Lyre).

Historical: "The Record Of Sing-ng. Vol. 2," by various artists

Instrumental: "Bach: Organ Works, Vol. 3," by Peter Hurford Operatic: "Lulu," by Berg, featur-

ing Teresa Stratas, Yvonne Minton, Franz Mazura, Kenneth Riegel, the Paris Opera, conducted by Pierre

Boulez (Deutsche Grammophon).
Solo vocal: "Five Children's
Songs," by Gretchaninov: "The
Nursery." by Mussorgsky: and Prokofiev's "The Ugly Duckling." performed by Elizabeth Soderstroem and Vladimir Ashkenazy (Decca).

Best engineered: Debussy's "Images. Prelude a l'Apres Midi d'un Faune," by the London Symphony Orchestra, conducted by Andre Previn (HMV).

The awards were made at a Savoy Hotel ceremony by Sir John Tooley, General adminstrator of the Royal Opera House, Covent Garden.

Angel Marketing All-Digital Release

NEW YORK-Angel Records plans an all-digital release for April. the first major classical label to do

The label, which sells its digitals at a list price of \$10.98, has scheduled six digital albums as its entire release for the month, including a two-LP package of Bach's Brandenburg Concertos with Gerard Schwarz and the Los Angeles Chamber Orchestra at a list of \$21.98.

Angel Romero and George Shearing perform Claude Bolling's "Concerto For Classical Guitar And Jazz Piano," with Bolling having penned a new finale movement for Romero.

Backing the two performers are Shelly Manne and Ray Brown.

Schwarz and the Los Angeles Chamber Orchestra are also featured in performances of Bach's "Suite in B Miner" and Telemann's "Suite In A Minor," with flutist Ramsom Wilson as soloist.

The other digital releases include Joshua Rifkin's "Digital Ragtime," featuring Scott Joplin material; Yehudi Menuhin and Stephan Grappelli with "Strictly For The Birds, offering songs with names of birds in their titles and Franck Pourcell's "Digital Concert."

Classical

Violinist Shlomo Mintz is partnered by Claudio Abbado and the Chicago Symphony in a new recording for DG of the Bruch and Men-delssohn Concertos. Mintz created a sensation at his Chicago debut in February, shortly before the album-his recording debut-was taped... Pianist Staffan Scheja performs works of Proko fiev in his first recording for Sweden's Bis label The distributor is Qualiton. Scheja is remembered for a delightful album of little-known Swedish compositions issued by RCA more than

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Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
ī	1	18	O SOLE MIO: Neopolitan Songs
2	2	79	Pavarotti, London OS 26560 BRAVO PAVAROTTI: Pavarotti
3	3	74	London-PAV 2001 HITS FROM LINCOLN CENTER: Pavarotti
4	5	14	London OS 26577 PACHELBEL: Kanon
			Paillard Chamber Orchestra, RCA FRL 1-5468
5	9	44	NEW YEAR'S IN VIENNA Boskovsky, Vienna Philharmonic, London Digital 10001-2
6	10	31	MENDELSSOHN: Symphony No. 4 Vienna Philharmonic (Von Dohnanyı), London Digital LDR 10003
7	4	53	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
8	11	14	TCHAIKOVSKY: Violin Concerto Perlman, Philadelphia Orchestra (Ormandy), Angel SZ-37640
9	22	5	TCHAIKOVSKY: 1812 Overture Cincinnati Orchestra (Kunzel) Telarc Digital 10041
0	MEN	ENTRY	MEHTA BOLERO: L.A. Philharmonic London CS 7132
1	7	5	BERG: Lulu
2	8	27	Orchestre de l'Opera de Paris (Boulez) DG 4711 024 MUSSORGSKY: Pictures At An Exhibition
3	26	5	Cleveland Orchestra, Telarc Digital 10042 MASSENET: Don Quichotte
4	30	9	Ghiaurov, Crespin, Bacquier (Kord) London OSA 13134 BRAHMS: Violin Concerto
			Perlman, Chicago Symphony (Giulini) Angel Q-37286
15	20	9	BRAHMS: Four Symphonies Chicago Symphony (Solti) London CSA 2406
16	19	5	RAVEL: Bolero Boston Symphony (Ozawa) DG 2530-475
17	14	22	BARTOK: Concerto For Orchestra Philadelphia Orchestra (Ormandy), RCA Digital 1-3421
18	12	5	ENCORES: Itzhak Periman Angel SZ-37560
19	13	5	MOZART: Don Giovanni
20	31	22	London Philharmonic (Solti) London OSA 1444 GOUNOD: Faust Domingo, Freni, Allen, Paris Opera Chorus & Orchestra (Pretre), Angel SZDX-3868
21	MEM	ENTRY	OPERA ARIAS: Vol. 2: Beverly Sills (Levine/Maazel) Angel SZ-37727
22	17	5	DEBUSSY: Pelleas et Melisande
23	16	14	Von Stade, Stillwell (Karajan) Angel Scx-3885 MUSIC OF TELEMANN: Galway
24	6	14	RCA ARL1-3488 O HOLY NIGHT: Pavarotti
25	15	27	London OS 26473 DEBUSSY: Images
26	21	5	Jacobs, Nonesuch H-71365 PUCCINI: La Boheme
20	21	,	Carreras, Putnam, Ricciarelli, Covent Garden (Davis) Philips 6769 031
27	MEX		SONG OF THE SEASHORE: James Galway RCA ARL 1-3534
28	18	31	GERSHWIN: Manhattan Soundtrack New York Philharmonic (Mehta), Columbia JS 36020
29	NEW	ATRY	STRAUSS: The Egyptian Helen Jones, Kastu, Hendricks, Detroit Symphony Orchestra (Dorati), London OSA 13135
30	NEW	ENTRY	PUCCINI: Suor Angelica Sutherland, Ludwig, Buchanan. National Philharmonic Orchestra (Bonynge), London OSA 1173
31	29	35	MAHLER: Symphony No. 4 Israel Philharmonic (Mehta), London Digital 10004
32	24	5	SCHOENBERG: Gurre Lieder Boston Symphony (Ozawa) Philips 6769-038
33	25	61	BOLLING: Suite For Violin & Jazz Piano Zukerman/Hediguer, Columbia M 35128
34	28	88	RAMPAL: Japanese Melodies for Flute & Harp
35	37	14	Rampal & Laskine, Columbia M-34568 MAHLER: Symphony No. 5
36	23	9	London Philharmonic (Tennstedt), Angel 3883-ZB SAINT-SAENS: Samson & Delilah
37	27	14	Domingo, DG 2709-095 BEETHOVEN: Symphonies 8 & 9
38	33	14	Berlin Philharmonic (Karajan), DG 2707 109 VERDI: Don Carlos
.	33	14	Carreras, Freni, Ghiaurov, Berlin Philharmonic (Karajan), Angel SZDX-3876
39	39	214	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano
40	40	27	Columbia M 33233 MORE RAMPAL'S GREATEST HITS
7∪	+0	21	RCA ARL 1-3388



VR Sets Its Distributors For 3 Acts

By JEAN WILLIAMS

LOS ANGELES-VR Records. the recently opened Detroit-based r&b-oriented label, has lined up 16 independent distributors to handle product on its three acts.

Joe Rosanova Jr., president of the label, has also pulled together an inhouse staff-Jay Butler, who spent 19 years in radio prior to joining Playboy Records, Whitfield and U.A. Records, handles national promotion: Gordon Prince, who spent the past 14 years with Motown, is executive vice president of marketing; and Etta St. James, who formerly worked at Motown and 20th Century-Fox Records, is the marketing coordinator

St. James, along with her husband Raymond, a Detroit radio announcer, also handled independent record promotion throughout the South.

According to Butler, acts signed to VR are the Theatrics, Brandy, Sugar & Spice. Johnny Trudell and John Freeman & Almeta Latimore.

The label's first release schedule includes an MOR/jazz LP "Dream Dance" by trumpeter Johnny Trudell and two singles by John Freeman & Almeta Latimore and the Theatries. The Theatries, comprised of some of the former members of the Dramatics, have released "I Got

Firms distributing VR's product include: Zamoiski, Baltimore: Progress. Chicago, Detroit and Cleveland: All South. New Orleans: Alpha, New York: Associated, Phoenix; Bib, Charlotte: Big State. Datlas: Chips. Philadelphia: Middle West, St. Louis: Music City, Nashville: Pacific. San Francisco: Stans. Shreveport: Tara. Atlanta and Tone.

The label, a division of Rosanova Productions Inc., has a publishing wing headed by Richard Shearer. former trombonist with the Stan Kenton Orchestra. A management division also has been established.

* * *

In response to the many requests from newlyweds-to-be to use the words and music of Peaches & Herb's "I Pledge My Love" at their weddings, the performers' p.r. firm has sent two copies of the record and sheet music to every wedding chapel in Las Vegas.

Enclosed in the letter to the director of the Strip chapels is a signed certificate from Peaches & Herb to each couple offering use of the song.

Pleased with the couples' requests. cowriter Dino Fekaris comments. "I wanted to write a song that would be the new wedding song for the '80s."

Theo "Bless My Bones" Wade. known as the grand ole poppa of gospel music, has retired from WDIA-AM Memphis.

* * *

Wade took his early morning gospel show to the station in 1954 and is credited with broadening the base of gospel in Memphis. In addition to being an announcer, Wade, for 25 years, prior to joining KDłA. managed the gospel ensemble the Spirit of Memphis.

Willie Mitchell, possibly best known for producing and writing many hits for Al Green, is busy in (Continued on page 37)

Billboard® Hot Soul Singles

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	This Week	Last Week	Weeks on Chart	*STAR Performer—singles registering greatest proportionate upward progress this week TITLE, ARTIST	This Week	Last Week	Weeks on Chart	TITLE, ARTIST	This Week	Last Week	Weeks on Chart	TITLE, ARTIST
	•	1	9	(Writer), Label & Number (Dist. Label) (Publisher, Licensee) AND THE BEAT GOES ON—Whispers				(Miner), Laber & Number (Dist. Laber) (Fublisher: Elcelisee)	1			(Miles), Educi & Hullider (Mist. Educis) (Fubilisher, Ercenisce
				(L. Sylvers, S. Shockley). Solar 11894 (RCA) (Spectrum VII/Rosy. ASCAP)	单	40	6	IS THIS THE BEST—L.A. Boppers (V Tenort), Mercury 76038 (L.A. Boppers/Relaxed/ What You Need, BMI)	四	78	3	CAN IT BE LOVE—Teena Marie (T. Marie, D. Wedlaw), Gordy 7180 (Motown) (Jobete/Wedlaw, ASCAP)
l	2	2	17	SPECIAL LADY—Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)	35	15	21	PEANUT BUTTER— Twennynine Featuring Lenny White (D. Blackman) Elektra 46552 (Nodlew/Mchoma. BMI)	M	79	3	EMOTION — Merry Clayton (W. Lewis, R. Barnes, C. Pitts), MCA 41195 (Webo/Gadtoon/Boch To Rock, BMI)
	3	3	11	TOO HOT—Kool & The Gang (G.M. B town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	36	28	13	WHAT I WOULDN'T DO—Angela Bofill (J. Perricone, D. Utt), Arista/GRP 2503 (Roaring	70	71	4	CAN YOU FEEL IT—Pressure (B. Vega. R. Laws), LAX MCA 41179 (MCA) (Far Out/At Home/Fizz, ASCAP)
	A	5	5	STOMP—Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Brojay, ASCAP)	37	27	22	Fork/Purple Bull, BMI/Twelf Street/Whiffie, ASCAP) JUST A TOUCH OF LOVE—Slave (M. Adams, D. Webst e. M. Hicks, R. Turner, S	血	81	2	YOU AND ME—Solaris (J. Anderson, J. Baker, W. Morrow), Dana 00131
	食	7	9	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew (V. Mason, G. Bufford, G. Bell). Brunswick 55548				Arrington, S. Young), Cotillion 45005 (Atlantic) (Cotillion/Spurtree/Slave Song/It's Still Our Funk, BM!)	72	76	8	(TAR. ASCAP) COUNTRY FREAKIN' - Mighty Fire (Mighty Fire. B. Atkins, D. Richardson). Zephyr (0)]
	6	4	25	(Lena/Funky Feet, BMI) THE SECOND TIME AROUND—Shalamar	39	48 32	13	ANY LOVE—Rufus and Chaka (D. Wolinski), MCA 41191 (Overdue, ASCAP) HIGH SOCIETY—Norma Jean	台	83	2	(Arcturus 11/Sheinger, ASCAP) UNDER YOUR SPELL—Phyllis Hyman
	☆	8	13	(L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP) WORKING MY WAY BACK	40	44	8	(B. Edwards, N. Rodgers). Bearsville 49119 (Warner Bros.) (Chic, BM!) OH, DARLIN'—Brothers By Choice	☆	84	2	(J. Mtume, R. Lucas), Arista 0495 (Frozen Butterfly, BMI) STRUT YOUR STUFF—Stone City Band
				TO YOU/FORGIVE ME GIRL—Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)	4	47	6	(B. Williams, E.J. Gurren). Ala 108 (Alva/Laff, BMI) TODAY IS THE DAY—Bar-Kays				(L. Ruffin Jr.), Gordy 7179 (Motown) (Stone City, ASCAP)
		10	9	THEME FROM THE BLACK HOLE—Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca				(J. Alexander, L. Dodson, A. Jones, M. Beards, F. Thompson, W. Stewart, C. L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76036 (Bar-Kays/ Warner-Tamerlane, BMI)	政	85	2	WHAT YOU WON'T DO FOR LOVE—Roy Ayers (B. Caldwell, A. Kettner), Polydor 2066
	9	9	8	2235 (Rick's/Malbiz/Rubberband, BMI) ON THE RADIO—Donna Summer	42	45	6	LOVE IS GOOD NEWS—Ava Cherry (C. Mayfield). Curtom/RSO 1017 (Mayfield, BMI)	故	86	2	(Sherlyn/Lindseyanne, BMI) RELEASE — Patti Labelle (A.R. Tourssamt), Epic 9-50852
l	10	21	5	(G. Moroder, D. Summer). Casablanca 2236 (Rick's/ Revelation, BMI/Sweet Summer Night, ASCAP) J DON'T BELIEVE YOU WANT TO GET	B	50	6	GIVE ME SOME EMOTION—Webster Lewis (W Lewis, R Barnes, C Pitts) Epic 950832 (Webo/ Bach To Rock/Gadtoon, BMI)	か	87	2	(Warner-Tamerlane/Marsaint, BMI) STREET LIFE—Herb Alpert
				UP AND DANCE—Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Wilson, R. Taylor), Mercury 76037 (Total Experience, BMI)		53	5	MUSIC TRANCE—Ben E. King (B.E. King), Atlantic 3635 (Smiling Clown, BMI)	•	88	2	(J. Sample, W. Jennings), A&M 2221 (Four Knights/Irving, BMI) YOU GOT WHAT IT
	血	13	8	YOU ARE MY HEAVEN— Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627	45	46	9	HERE COMES THE SUN—Fat Larry's Band (A. Middleton, L. Taylor, L. James, A. Austin, L. Barry), WMOT/Fantasy 881 (Parker/WIMOT, BMI)	-	00	_	TAKES—Bobby Thurston (R. Brown, W. Lester). Prelude 8009 (Olamond In The Rough/Trumar, BMI)
	12	11	16	(Black Buil, ASCAP) I SHOULDA LOVED	46	41	8	BODYSHINE—Instant Funk (S. Miller, L. Davis, K. Miller, R. Earl), Salsoul 2112 (RCA) (Lucky Three/WarpFactor, BMI)	か	NEW	ENTRY	TWO PLACES AT THE SAME TIME—Ray Parker, Jr. & Raydio
				YA— Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)	47	43	7	WE DON'T—Controllers (J. Sahmwell, T. Tate), Juana 3426 (T.K.) (Groovesville/Every Knight, BMI)	100	90	2	(R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP) I'LL BE THINKIN' OF
	T	17	8	EVERY GENERATION—Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	48	36	8	MUSIC—Oneway Featuring Al Hudson (K McCord), McA 41170 (Perk's/Duchess. BMI)				YOU—Andrae Crouch (A. Crouch), Light 655 (Lexicon/Crouch, ASCAP)
	14	6	20	ROCK WITH YOU—Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor)	4	57	4	YOU ARE MY FRIEND—Sylvester (La Belle, Ellison, Edwards), Fantasy 883 (Zuri, BMI)	T		ENTRY	GOT TO BE ENOUGH—Con Funk Shun (M. Cooper. F. Pilate). Mercury 76051 (Val-Le-Joe. BMI)
	血	20	7	WELCOME BACK HOME—Oramatics (R. Banks, R. Johnson, T. Green). MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)	50	63	4	HIGH—Skyy (R. Muller), Salsoul 72113 (RCA) (One To One, ASCAP)	B	NEW	ENTRY	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)
	16	12	11	GOT TO LOVE SOMEBODY—Sister Sledge (B. Edwards, N. Rodgers). Cotillion 45007 (Atlantic). (Chic, BMI)	51	42	7	WAY BACK WHEN—Brenda Russell (B. Russell), Horizon 2207 (A&M) (Rutland Road, ASCAP)	自	NEW	NTRY	FOXY LADY—Slave (J. R. Wilson). Cotillion 45011 (Atlantic) (Cotillion/Wayne Watts. BMI)
	17	14	13	BAD TIMES—Tavares (G. McMann), Capitol 4811	52	38	14	I'M CAUGHT UP—Inner Life (P. Adams, T. Gonzalez), Prelude 8004 (Pap/Leeds/Emerade, ASCAP)	☆	NEW (NTRY	NOW I'M FINE-Grey And Hanks (L.R. Hanks, Z. Grey), RCA 11922
	血	22	5	(Donna-Dijon/MacAlley, BMI) WHAT YOU WON'T DO FOR LOVE— Natalie Cole & Peabo Bryson	53	49	8	RIGHT PLACE—Brass Construction (W. Williamston, M. Grudge), United Artists 1332 (Not Listed)	由	N I EV	HTRY	(Irving/Medad. BMI) HOLD ON TO MY LOVE—Jimmy Ruffin (R. Gibb. B. Weaver). RSO 1021
	10	25	6	(B. Caldwell, A. Kettner), Capitol 4826 (Lindseyanne/Sharlyn, BMI) WHY YOU WANNA TREAT ME SO	54	39	14	CATCHIN' UP ON LOVE—Kinsman Dazz (B Harris), 20th Century 2435 (RCA) (20th Century/All Sunray, ASCAP)	曲		allay.	(Stigwood/Unichappell, BMI) ALL NIGHT THING—Invisible Man's Band
			9	BAD — Prince (Prince), Warner Bros. 49178 (Ecnirp, BMI)	55	51	7	DIDN'T I BLOW YOUR MIND—Millie Jackson	87	58	11	(C. Burke), Mango 103 (Island) (Ackee. ASCAP) I PLEDGE MY LOVE—Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 2053
	20	24		COMPUTER GAME—Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha. ASCAP)	盘	69	2	(T. Bell, W. Hart), Spring 3007 (Polydor) (Mighty Three/Bellboy, BMI) WE OUGHT TO BE	1	NEW E	MTRY	(Perren-Vibes, ASCAP) ROOMFUL OF MIRRORS—Hiroshima
	回台	31	5	OFF THE WALL—Michael Jackson (R. Temperton), Epic 9-50838 (Almo, ASCAP) DON'T PUSH IT, DON'T FORCE IT—				DOIN' IT—Randy Brown (H. Banks. C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)	89	89	4	(D. Kuramoto). Arista 0487 (Little Tiger, ASCAP) US AND LOVE—Kenny Nolan (K. Nolan). Casabianca 2234
				Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd. BM!)	D	67	4	DESIRE—Andy Gibb (B, R, M, Gibb), RSO 1019 (Stigwood/Unichappell, BMI)	90	NEW E	HTRY	(Sound Of Nolan, BMI) GOTTA GET MY HANDS
	23	23	11	LOVE INJECTION — Trussel (H. Lane, R. Smith). Elektra 46560 (Cowcatcha/ Nikki's Dream, BMI)	58	60	5	DO THAT TO ME ONE MORE TIME—Captain & Tennille (D. Dragon), Casablanca 2215 (Moonlight &				ON SOME—Fatback Band (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Clita, BMI/Sign Of The Twins, ASCAP)
	拉	54	2	DON'T SAY GOODNIGHT—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T.Neck 9-2290 (CBS) (Bovina, ASCAP)	愈	70	3	Magnolias, BMI) IT'S YOU I LOVE—Teddy Pendergrass	91	77	5	WOP THAT WANDY—Gangsters (Gangsters), Heat 2001 (Mirus) (Mirus/Jimi Mac, BMI)
	查	30	6	YES I'M READY—Teri De Sario (B. Mason), Casablanca 2227 (Dandelion, BMI)	60	64	6	(K. Gamble, L. Huff), P.I.R. 9'3742 (CBS) (Mighty Three, BMI) SINGING A SONG ABOUT	92	NEW E	NTRY	TALK TO ME—Dorothy Moore (J. Seneca, J. Otis), Malaco 2062 (T.K.)
	26	18	14	PRAYIN' — Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)		i.		YOU—Triple "S" Connection (C. Matthews), 20th Century 2440 (ATV/Fox FanFare, BMI)	93	56	11	(Jay And Cee, BMI/Jobele, ASCAP) IT'S NOT MY TIME—L.V. Johnson (L.V. Johnson), I.C.A. 026 (Alvert, BMI)
	27	26	19	HAVEN'T YOU HEARD—Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Shownbreree,	61	66	5	CAN'T YOU TELL IT'S ME—Tyrone Davis (L. Graham), Columbia 1–11199 (Content/Tyronza, BMI)	94	59	9	I DON'T EVER—Creme D'Cocoa (T Camillo), Venture 118 (Barcam, BMI)
	台	34	6	ASCAP/Freddie Dee BMI) COME INTO MY LIFE—Rick James (R. James). Gordy 7177 (Motown)	12	NEW	ENTRY	LADY — Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	95	52	13	WONDERLAND—Commodores (M. Williams), Motown 1479 (Jobete/Commodores Entertainment, ASCAP)
	歃	37	6	(Jobete/Stone City, ASCAP) STANDING OVATION—G.Q. (E.R. LeBlanc, H. Lane, K. Crier, P. Service), Arista	E	73	3	DESIRE—Masqueraders (L. Hatim, R. Wrightsil). Bang 9-4806 (CBS) (Web IV, BMI)	96	61	23	DO YOU LOVE WHAT YOU FEEL-Rufus And Chaka
	30	29	13	04583 (Arista G.Q., ASCAP/Careers, BMI) SIT DOWN AND TALK TO ME—Lou Rawls (K. Gamble, L. Hufl), P.I.R. 9-3738	64	65	4	TONIGHT'S THE NIGHT—Sharon Page w/ Harold Melvin & The Blue Notes (K. McCord. A. Myers). Source 41157 (MCA)	97	NEW E	HTTRY	(D. Wolinski). MCA 41131 (Overdue, ASCAP) LET ME GO, LOVE—Nicolette Larson (M. McDonald), Warner Bros. 49130
	31	19	11	(CBS) (Mighty Tinee, BMI) THIS IS IT—Kenny Loggins (K Loggins, M. McDonald), Columbia 1-11109 (Milk	由	74	3	(Duchess/Perk's, BMI) BEST OF FRIENDS—Lenny White (L. White, L. Rene), Elektra 46597 (Mchoma, BMI/	98	68	10	(Snug/Big Stroke, BMI) I'VE GOT FAITH IN YOU—Cheryl Lynn
	32	16	11	Money. ASCAP/Snug. BMI) FUNK YOU UP—Sequence	由	75	3	Pure Love, ASCAP) I'M BACK FOR MORE— Al Johnson w/Jean Carn	99	97	7	(B. Caldwell), Columbia 1-11174 (Syn-Drome, BMI) SHUT 'UM DOWN—Gil Scott-Heron (G.S. Heron), Arista 0488 (Brouhana, ASCAP)
	33	35	7	(S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Sugar Hill, BMI) GIVE IT ALL YOU GOT—Chuck Mangione	廿	80	2	(K. Stover). Columbia 1-11207 (Jobete, ASCAP) OUTSIDE MY WINDOW—Stevie Wonder (S. Wonder), Tamla 54308 (Motown)	100	98	17	DON'T STOP THE FEELING—Roy Ayers (R. Avers, C. O'Ferral, W. Ramseur), Polydor 2037
	1			(C. Mangione), A&M 2211 (Gates, BMI)				(Jobete/Black Bull, ASCAP)				(Roy Ayers/Ubiquity, ASCAP)

(S. Wonder), Tamia 54308 (Mo (Jobete/Black Bull, ASCAP)

Billboard SPECIAL SURVEY For Week Ending 3/15/80

Tickets For Concerts Rocket To \$25 High

• Continued from page 1 mately 3,000-seaters in L.A., Chicago, New York, Washington, Philadelphia and Detroit. And according to a source close to Black Bull Productions, Wonder's organization,

the tour, although reportedly a sell-

out, "lost money."
Who else is going for big bucks? Peaches & Herb were set to appear at Philadelphia's 1,400-scat New Locust Theatre Sunday (2) with a \$15 top ticket. The act, according to Jimmy Walker, president of Sherjam Productions, was guaranteed \$10,000. He notes that it was the first in his recent series of 11 shows that didn't sellout. Walker. with some other concert promoters, claims "the problem is the acts. They raise their prices and we have to raise ours. If a promoter gets 10% of the gross money he's had a good payday. If he gets 15% he's had a fantastic payday."

Sherjam was also gearing up to

produce two Four Tops concerts Friday and Saturday (7, 8) at the New Locust with a top ticket of \$15 on the 8th and \$12.50 for the 7th.

The Spinners, who appeared at Philadelphia's Academy of Music Jan. 20, took a \$20 top ticket. Aretha Franklin scheduled to appear at the 1,000-seat Walnut Theatre will also take a \$20 top ticket and the O'Jays' recent New York City Center date also carried a \$20 top price.

According to Buddy Allen, manager of the Spinners, "Most big acts want to play smaller halls and on the Spinners current tour they're playing no more than 3,000-seaters.

Allen points out that when acts

play smaller halls, in order to make money, they must increase the ticket

"We formerly played big halls 13,000-15,000 seaters. Ticket prices were lower," says Allen. As to the acts charging too much, Allen contends, "Promoters will most likely always feel artists are charging too

He notes, however, that these prices are only charged in major cities. "All of us must use judgment. You must know where you can charge higher prices. We're charging \$20 in New York but we know we can't charge that in cities like Milwaukee or Seattle. We've got to take less money. An act is lucky if it can get \$10.50 for a top ticket in these markets.

We must be careful and plan well when dealing with ticket prices. If we overcharge and the promoter loses money, we can't look for that promoter to handle another concert

The Commodores have not toured in nearly two years but plan to go out in June. According to Benny Ashburn, the group's personal manager, "We try not to price our tickets too high. Most ticket prices have gone up because of increased touring expenses, but we realize that touring now is not really to make money. It's to support record sales.

"In addition, we believe an act owes it to its record buying public to let them see the act. We're going to keep our tickets at \$12.50 tops that's in major markets. In secondary markets ticket prices will be

(Continued on page 38)

N.Y. Panel **Rates Black** Music High By IRV LICHTMAN

NEW YORK-By paying attention to and solving some areas of concern, black music in the '80s will remain "good music and good busi-

This was the consensus of a panel of executives organized by the Music and Performing Arts Lodge of B'nai B'rith for its monthly meeting here Monday (3).

Elaborating on the theme of "The Directions Of R&B Music In The '80s" were Bernie Block, vice president of marketing and sales at De-Lite Records; Ray Harris, director of special markets for RCA Records; Andre Perry, director of promotion for Arista; Sonny Taylor, director of promotion & special markets at Polydor Records and Joe Loris, an editor and publisher of tip sheets, who served as moderator.

Ray Harris said that black music would continue to display its international impact, with vocal harmonies by both male and female acts and "good uptempo music" leading the way.

However, he added that this area required more promotional dollars and greater recognition of the value of black music charts, the starting point of lots of crossover material. Rackjobbers and radio, he stated, must also pay earlier attention to black sounds.

Arista's Andre Perry, noting the label's greater emphasis on black music, cited the need for "more visible" artist development and a greater role for black executives. particularly in the area of sales.

"Blacks in the '80s," he said, "do not have to copy trends. Black music is important to the profitability of Arista and an important factor to the survival of the business.

Bernie Block of De-Lite noted "some signals" for the '80s: a "solid growth pattern, better Top 40 penetration and more black music inventory carried by pop-oriented retail-

"Dealers who stay away from r&b are shortchanging themselves." Block commented. "R&b will be the savior of the record industry.

Loris said he saw problems in that Top 40 radio knows little about black music, erroneously believes its audiences does not care about such product and that many promotion persons are not well-informed about black music.

DETROIT THE PLACE

Gospel Academy's Awards To Be Made On June 2

DETROIT-The second annual Gospel Academy of Recording Arts & Sciences awards are set for June 2

The non-profit organization, headed by the Rev. James Holley. has named its awards Daviticus and has garnered support nationwide from practically every aspect of the gospel music community.

Twenty-six persons from across the country have been named to the board, which has selected 18 cate-

Counter-

• Continued from page 36

Memphis through an artist/production deal with Bearsville Records.

He is cutting Paul Butterfield at Royal Recording Studio in Memphis and at the end of the month will begin work on a Jesse Winchester project.

Mitchell's deal with Bearsville also calls for the development of new acts. He has released an LP and single on Kenny Doss, a new artist from Ohio. The single, "Sugar," was issued about a month ago and the album, "Movin' On A Feelin," has been out two weeks.

Mitchell, who has not recorded in nearly a decade, has cut four sides for his upcoming LP. Coproducing his LP is guitarist/producer Michael Toles (who has been active with Isaac Hayes), along with Earl Randle and John E. Moore.

gories in which to honor those in gospel music.

Categories include: album of the year, song of the year, album art work producer, musicians and two categories, traditional and contemporary, listing male artist of the year, female artist, choir of the year, quartet, group (2-10 voices), most promising male, most promising female, most promising choir, most promising group, most promising quartet and sermon of the year.

There also will be a distinguished person (most likely not an artist) award, and up to three persons will be inducted into a memorial hall of

A special local artist of the year award will be given to an artist who sold records without national distri-

Board members include four vice presidents: Gentry McCrary, O'Neal Swanson, Shannon Williams and Donald Vails. Also on the board are: Carol Prince, Mary Watson Steward, Edward Smith, Frank Williams, George Zarrin, Edward Bell, Larry Blackwell, Johnny Bradley, Mattie Moss Clark, John Daniels, Henry Delaney and Bob Finnigan. Other board members include:

Dr. Clayton Hannah, the Rev. Robert Grant, Jerema Hardin, Lester Hudson, Bennie Mathews, Fred Mendelsohn, Bill Moss, the Rev. Charles Nix, Irene Perkins and Essie

The board of directors represents a cross-section of the gospel music industry from artist to label owner to p.r. reps to promotion persons and

Muscle Shoals Site Of Seminar In May

NASHVILLE-The third annual Records and Producers Seminar sponsored by the Muscle Shoals Music Assn. takes place at Joe Wheeler State Park Resort May 14-

Participants at the seminar attend from all over the U.S. and Europe, and include record executives, producers, engineers, songwriters, musicians and artists. Registration for the three day event is \$100 for non-members and \$75 for members of the Assn. Additional information may be obtained by contacting Buddy Draper, executive director at P.O. Box 2009, Muscle Shoals, Ala.

Sou LPs Weeks on Chart *STAR Performer-LP's registerestant proportionate assward Char Meet Week Weeks on TITLE Artist, Label & Number (Dist. Label) TITLE Artist, Label & N (Dist. Label) E S E F Fest THE WHISPERS The Whispers, Solar BXL1-3521 1986 Gil Scott-Heron & Brian Jackson Arista AL 9514 4 1 11 仚 59 2 SKYWAY Skyy, Salsoul SA 8532 (RCA) 2 11 RAY, GOODMAN & BROWN 10 50 2 Ray, Goodn PD 1-6240 41 32 11 ONE ON ONE 3 13 GAP BAND II Bob James/Earl Klugh, Columbia/ Tappan Zee FC 36241 (CBS) Gap Band, Mercury SRM 1-3804 4 29 OFF THE WALL 52 4 LA. BOPPERS Michael Jackson, Epic FE-35745 L.A. Boppers, Mercury SRM-1-3816 女 30 2 LIGHT UP THE NIGHT YELLOW MAGIC 43 37 9 ORCHESTRA Yellow Magic Orc SP-736 (A&M) 4 8 5 **EVERY GENERATION** Ronnie Laws, United Artists LT-1001 JOURNEY THROUGH THE SECRET LIFE OF PLANTS 44 34 16 BIG FUN Shalamar, Solar BXL1-3479 (RCA) 7 5 22 Stevie Wonder, Tamla T13-371C2 (Motown) GLORYHALLASTOOPID Parliament, Casablanca NBLP 7195 8 6 13 JUST FOR YOU Chuck Cissel, Arista AB 4257 39 45 5 7 18 21 ROYAL RAPPIN'S 46 41 Millie Jackson & Is Polydor PD-1-6229 10 11 19 ANGEL OF THE NIGHT 山 57 14 I'LL BE THINKING OF YOU 11 12 26 LADIES NIGHT Koof & The Gang De-Lite DSR-9513 (Mercury) 48 45 39 DIONNE 血 Dionne Warwick Arista AB 4230 33 2 LOVE SOMERODY TODAY Sister Sledge, Cotillion SD-16012 (Atlantic) 49 49 3 **MEVER BUY TEXAS FROM** A COWBOY 13 9 18 MASTERIAM Brides Of Funkenstein Atlantic SD 19261 Chaka, MCA MCA-5103 13 14 10 THE DANCE OF LIFE 20 FIRE IT UP 50 36 Narada Michael Walden, Atla SD 19259 Rick James, Gordy G8-990 (Motown) 15 15 10 DANCIN' AND LOVIN' ONE WAY FEATURING AL HUDSON 51 46 21 One Way Featuring Al Hudson, MCA 3178 19 16 14 ON THE RADIO-GREATEST HITS VOLUME ROUGH RIDERS Lakesøde, Solar BXL1-3489 (RCA) ONE & TWO 52 42 21 Donna Summer. Casablanca NBLP-2-7191 53 53 6 GENETIC WALK 17 13 18 PIZZAZZ Ahmad Jamai T-600 (RCA) nal. 20th Century 18 19 15 **BRASS CONSTRUCTION 5 NEXT IN LINE** 54 MEN ENTER na 200-005 (T.K.) Brass Construction United Artists LT-977 55 LADY T Teena Marie, Gordy G7-992R1 (Motown) 73 2 19 20 10 SIT DOWN AND TALK TO Lou Rawls, P.I.R. JZ 36304 (CBS) 56 56 13 BONNIE POINTER WE'RE THE BEST OF 20 18 14 MOONLIGHT MADNESS Natalie Cole/Peabo Bryson, Capitol SW 12019 57 61 5 Teri De Sario Casablanca NBLP 7178 16 39 WHERE THERE'S SMOKE 21 SET MINTENIES **WARM THOUGHTS** Smokey Robinson, Tamla T7-366 (Motown) Smokey Robinson, Tamla T8-367M1 (Motown) 22 38 FUN AND GAMES 59 48 10 I'M CAUGHT UP Chuck Mangione, A&M SP-3715 Inner Life Prelude PRL-12175 23 23 LIVE AND UNCENSORED 14 IN 'N' OUT 60 Min (MIRT Millie Jackson Spring SP2-6725 (Polydor) Stone City Band, Gordy G7991R1 (Motown) JUST A TOUCH OF LOVE 17 24 16 61 58 44 BAD GIRLS SUPERCHARGED 25 40 3 Casablanca NBLP-2-7150 仚 72 3 WINNER 26 26 8 HIROSHIMA entic SD 19262 Arista AB-4252 63 67 6 PRIME TIME 27 21 17 YOU KNOW HOW TO LOVE Grey & Hanks, RCA AFL 13477 ME Phyllis Hyman, Arista AL 9509 WHEN I FIND YOU LOVE 64 62 16 25 13 LIVE! COAST TO COAST TWICE THE FIRE Peaches & Herb Polydor/MVP PD-1-6239 65 54 18 Teddy Pendergrass, P.I.R. KZ 2-36294 (CBS) 29 55 SKYLARKIN' 2 SWITCH II Switch, Gordy G7-988 (Motown) 66 64 43 Grover Washington, Motown M7-933R1 THE MUSIC BAND 2 War, MCA MCA-3193 67 47 14 30 10½ Dramatics, MCA MCA-3196 60 68 70 RIPE Ava Cherry, RSO RS-1-3072 IDENTIFY YOURSELF O'Jays, P.I.R. FZ-36027 (CBS) 31 29 27 LIVING PROOF Sylvester, Fantasy F 79010 69 69 16 32 27 19 INJOY r-Kays, Mercury SRM 1-3781 70 71 AFTER DARK 1 8 FOR THE 80'S Webster Lewis, Epic NJE 36197 43 8 Andy Gibb, RSO RS-1-3069 71 Mile Inthe WITH ALL MY LOVE MIDNIGHT MAGIC Commodores, Motown M 24 31 M3-926 Wilbert Longmire, Tappar Zee/Columbia JC 36342 BEST OF FRIENDS Twennynine Featuring Len Elektra 6E-223 28 35 14 SHOTGUN IV 72 51 m MCA MCA-3201 73 65 NO STRANGER TO LOVE Roy Ayers, Polydor PD 1-6246 32 PLEASURE 36 22 13 31 37 25 DON'T LET GO 74 74 PRESSURE re, LAX MCA 3195 (MCA) 35 23 MASTER OF THE GAME George Duke, Epic JE 36263 18 RISE 75 44 Herb Alpert, A&M SP 4790

Talent_

Tickets For Concerts Soaring to Record \$25

Continued from page 37

less." The Commodores, with an LP set for April or May will play large

Larry Vallon, president of Larry Vallon Presents, a rock 'n' roll concert firm, echoes Ashburn's statements. At the same time, Vallon, who recently handled the Fleetwood Mac date in San Diego with a \$12.50

Smokey Robinson's organization agrees with Roker that there aren't

enough r&b packages touring.
"Last year," says Roker, "there were only a handful of black shows in L.A. booked by promoters, excluding the Greek Theatre and Universal Amphitheatre. Therefore, if a show comes along I have to grab it or I go out of business.

Billboard photo by Donna Santisi BELUSHI & BOYS-John Belushi, on drums, joins Stiv Bators, center, and the Dead Boys during band's recent appearance at the Whiskey in Los Angeles.

top ticket, believes ticket prices for rock concerts trail other entertainment commodities. He points, as

he says are not passed onto the con-

BILLBOARD

sumer. "Acts realize the bulk of their money comes from records, not tours, therefore, they use their concerts to boost record sales. Major rock acts tend to play the larger venues, and are able to keep ticket prices at a minimum.'

does Ashburn, to the increases lev-

eled at promoters and artists which

Prior to Vallon's San Diego date. Avalon Attractions promoted Fleetwood Mac's Inglewood Forum engagement where the top ticket was \$15. The Eagles and Fleetwood Mac are probably rock's two biggest concert draws. The Eagles Forum dates last week took a \$12.50 top ticket.

On the other hand, Renny Roker, president of L.A.'s R&B Productions, surmises the reason for "inflated ticket prices for many r&b acts is because there just aren't enough black packages going out. The shows just don't exist." Randy Dunlap of

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"On the East Coast," Roker continues, "the problem is different. There are so many places for acts to play and several promoters to book them-so there's heavy bidding on the artists and they can afford to ask for a lot of money. This is the reason so many black promoters have gone out of business.

"There were a lot of packages considered last year that didn't even get off the drawing board. Reason-the packages didn't make sense.

"Black audiences are no longer spending money to see major acts with bad supporting acts. And there are still acts that want to go out as headliners when they should be supporting artists. Earth, Wind & Fire and the Commodores are the exceptions. These acts are capable of going without any support."

According to the Wonder source, Wonder, who did not use outside promoters, preferring instead to promote his tour through his own organization, charged the unusual ticket price because "Stevie's wish was to do something special on the

"He wanted to present his 'Secret Life Of The Plants' LP and do it effectively. In order to do this he had to take a large orchestra with his own group-which cost a lot of money.

"Then there were the regular touring expenses and the shows were held in small arenas." As to whether Wonder was sympathetic to the economic problems his fans may be having, the source maintains, "Stevie was not trying to gouge the public. Any artist who does that is foolish.

"There are people who are willing to pay a higher price to see an artist perform in a more intimate setting. These same people would not necessarily go to the 18.000-seat Forum to

"However, if Stevie said that from now on he will charge \$25 for his shows, I would say that's foolish."

The source notes that this was the first time Wonder has charged such a price for tickets, "And it will probably never happen again. He realizes that a lot of people who would like to see him could not the last time because of the high ticket price. So he's going out again this year in larger venues where the ticket prices will be much lower."

Most surveyed agree that major black acts are capable of filling large arenas, but it's their preference to play small halls for several reasonsit's easier; the act can get closer to its audience; it's better to play a small facility and fill it than to chance a large one and not fill it. Tradesters contend, however, that the concerts draw a cross-section of people.

On the other hand, Smokey Robinson is gearing up for his first national tour in about two years and according to Randy Dunlap, top ticket price in major markets will be \$12.50, less for secondary markets.

"We're concerned with the consumer and Smokey believes that because of the economic situation, which is not really feasible for touring, he must keep his ticket prices within a reasonable range." Dunlap points out that in secondary markets Robinson's top tickets will be \$8.75.

Ariz. State Programs Ringing Up \$ Profits

TEMPE-The Arizona State Univ. concert program here has emerged as the strongest in the Southwest with a dozen major acts appearing during the first semester of the current academic year.

The number of shows cosponsored by the student government and campus administrators has already surpassed the entire 1978-79 academic year, when 10 major acts were presented.

At least four major shows are planned for the second part of the academic year, says Lori Tanner, Student Activities vice president who oversees the concert program.

So far, the 12 concerts presented this year, reportedly have grossed \$667,000 and netted the student government about \$41,000 in profits. Tanner notes.

During the entire 1978-79 academic year the concert program re-portedly grossed \$778.000 and netted the student government about \$52,000 in profits.

That was a record year for concert revenue, but the current academic year looks even better, Tanner says.

Acts appearing this year have included Bad Company, Bette Midler, Elton John, Abba, REO Speedwagon, a show featuring Poco, Graham Nash and Dave Mason; Billy Joel, Bob Dylan, Arlo Guthrie, Dan Fogelberg, Kenny Loggins and the Beach Boys.

Chuck Mangione was the first major concert act of the second semester.

Outside promoters bring the acts into either Gammage Center for the Performing Arts (a 3,000-seat venue) or the Univ. Activities Center (which seats 14,000).

Both venues are operated by the administration, which takes a cut of the gross for expenses. Artist and promoter fees are also deducted from the gross. Under an agreement between student leaders and administrators reached in 1978, the resultant profit is divided. The student government receives 60% and administrators get 40%.

Originally, activist students started their own concert series under the auspices of a statewide stu-(Continued on page 39)

'Unknown' L.A. Bands Vie For Recognition

By SHAWN HANLEY

LOS ANGELES-Since new wave's onslaught some three years ago and the subsequent sparking of label interest in homegrown talent potential, this city has witnessed a proliferation of local bands.

But what happens to the surplus of these groups, who unlike the Knack or Van Halen have yet to break away from club circuit entrenchment and stiff competition?

"They get ignored," says Dennis McBride, who is launching what he hopes will be a precedent-setting talent search starting Tuesday (11) at Redondo Beach's Great Gatsby disco, which he is heralding as a "tribute to local talent."

"So many of our local bands have been plugging away for a long time, even when it was hard to get gigs because of the popularity of disco acts. Now that the trends have changed. I'd like to help these bands get on their feet," says 25-year-old McBride, who has contracted the 250-seat club for every Tuesday during the next four months for the series of contests.

Financially backed by the club's management, which is steering the originally disco/pop-oriented nightspot into a gradual rock direction, McBride feels these contests are unique in that he will expose the top samplings of local bands to various industry personnel of local bands to various industry personnel who will participate in the judging.

"And, what's most critical here."

asserts the former booking agent of disco talent, "is that the first prize-a three-song videocassette of the winner-will be a meaningful, constructive aid to the band's quest for recog-

On the first two Tuesdays of the month, four bands will be selected from a total of eight contestants. From these four, the judges will eliminate one band on the third Tuesday. On the final judging day,

the three finalists will be placed as first, second and third place winners.

Bands that come in second will receive two hours worth of studio time donated by Redondo Pacific Stereo, and third place winners will receive a gift certificate worth \$150 of equipment from either of the two West Los Angeles Music retail out-

In the early stages of the project's planning. McBride landed his first solid commitment from Aberdeen Video, a division of Aberdeen Productions in Hollywood, which has agreed to donate half of the final production costs of the four video-

The balance of the costs will be paid by the \$3 admission, which is up from the club's usual \$2 charge.

McBride has received at least two promises to air the videocassettes, one from Theta Cable TV, of the three cable tv operations he con-

As for the lining up of judges, McBride says he will have to hunt as he goes along.

'But I'm now feeling the enthusiasm from industry people grow ev-

Todate, McBride reports the participation promises of three labels-Elektra, Sire and Chrysalis-KROQ-FM DJ Daryl Wayne, and various music journalists.

Says Mara Grusniewski of Elektra's a&r team: "It's definitely a worthwhile idea. Not only do the bands get to meet their competition, but they get a chance to win a helpful prize.

Organizations willing to assist McBride in the search for additional judges include the local chapter of the Recording Academy and the Musicians Contact Service.

The Redline Talent Agency is screening and booking the talent, which spokesperson Cheryl Johnson says will be the "cream of the crop."



Billboard photo by Chuck Pulin

N.Y. MADNESS—The members of Sire's Madness invent some new dance steps during an appearance at Irving Plaza In New York.

cated and imported four titles origi-

Talent Talk

John Denver makes his first New York area appearance in more than two years when he plays the Nassau Coliseum or Long Island Friday (14). It is part of a 120-city tour that began Feb. 16. ... Expect a "new" Beatles album from Capitol April 7. It will contain different versions of familiar Beatles songs, as well as a picture of the notorious "Yesterday And Today" cover showing dismembered dolls and hunks of meat.

The Citicorp Center in Midtown Manhattan is featuring a month of Cole Porter music at the Market Atrium. . . . The BBC has named the Police the most popular band, and "Regatta De Blanc" the most popular LP in Britain.... Utopia bassist Kasim Sulton is going solo in various New York showcase club appearances. . . . Todd Rundgren will produce the next Shaun Cassidy LP

Blue Oyster Cult became the first band to play the Providence, R.I., Civic Center after a Who concert was cancelled there last December. The Cult closed its show with renditions of "Substitute" and "My Generation." ... Chuck Hammer, Lou Reed's guitar player, to appear on

management company Monarch Entertainment, a new band, featuring Billy Cobham, David Sancious, and Clem Clemson, and a couple of dates at the Bottom Line in New York.

Peter Gordon, former French horn player for the Boston Symphony Orchestra, has formed French Toast, a contemporary fusion group. Queen writing music for the Dino de Laurentis "Flash Gordon" film. Heart's Ann and Nancy Wilson may be writing a script for a CBS-TV film.

The Cretones' bassist/songwriter Mark Goldenberg, also writer of three new Linda Ronstadt tunes, was cited recently for listening to music through earphones while driving. The E/A artist, who's pledged to fight the charge in court, contends, Those earphones are foam. They don't even cover my ears, and I can hear through them.

Cheap Trick will kick off a nationwide small hall tour in mid-March. . Pink Flovd has released few singles in its career, but JEM has lonally released in Italy. ... Sammy Hagar postponed his European tour for two months while his eight-yearold son Aaron recovers from kidney

ROMAN KOZAK & SHAWN HANLEY

Arizona State U.

• Continued from page 38

dent lobby. Though successful, that series set off a competitive scramble among various campus special interest groups for the concert dollar.

The agreement reached in 1978 effectively ended the student-run concerts and monopolized the mechanism for bringing acts onto the 35,000 student campus.

Tanner says students are moving

closer toward eliminating the outside promoter.

The student senate has approved the establishment of a "Skinflint Series" under which students will work directly with group managers to bring acts to the campus.

The series will begin in July and feature midline acts at cheaper ticket prices in the Gammage facility

Signings

The Manhattan Transfer to Fred Lawrence of the Agency for the Performing Arts for representation. Damion & Denita pact with Rocket Records.... Songwriter/artist Thom Pace to Capitol Records. His debut LP, "Maybe," is released Monday (10).... Also to Capitol is rock quintet Red Rider. ... Source recording artists Chuck Brown & the Soul Source recording Searchers to Joe Fontana Associates in New York for management. Midwest blues r&b artists Big Twist and the Mellow Fellows to Flying Fish Records.

QCA Records inks songwriting producing duo Dave Somboretz and Chris Madden to a writing, recording and publishing deal. . . . San Francisco rock songwriter/artist Tim McDonald to Kae Schultz Management for representation. . . . The Entertainment Co. re-signs staff producer Nick DeCaro, who has finished working on a forthcoming LP by B.J. Thomas. . . Robin Greenstein, New York singer/songwriter to the Brad Simon Organization for personal management... and Teddy Reynolds to Houston's Freko Records.

Epic recording artists Louise Mandrell and R.C. Bannon to Dick Blake International in Nashville for booking. The Cruse Family to Impact Records, a division of the Benson Co., with a debut release titled "Harmony." ... Also with Benson is "Harmony." ... Also with Benson is Doug Oldham, whose re-signing marks the performer's 15th year with the recording/publishing firm.

MCA artist/songwriter Rafe Van Hoy to a management contract with Don Light Talent in Nashville. The Tree songwriter's works have been recorded by Kenny Rogers, Anne Murray and the Oak Ridge Boys. Van Hoy's debut MCA LP, "Prisoner Of The Sky," has just shipped. Aztec Two Step, formerly with RCA Records, to Waterhouse Records of Minneapolis with an LP due soon called "The Times Of Our Lives." Jack Bruce, British bass player whose credits include Cream, West, Bruce & Laing, to John Scher's Monarch Entertainment Bureau for management. ... Canada's Bruce Cockburn to Millennium Records. The former folk singer turned pop artist has five Juno Awards to his credit.

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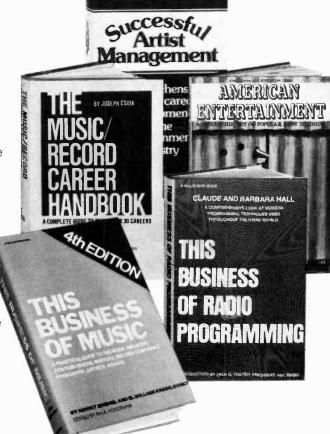
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Talent In Action

SPINNERS RAY, GOODMAN & BROWN

Avery Fisher Hall, New York Tickets: \$16.50, \$12.50, \$10.50

These two veteran soul groups team to give a show that was entertaining but not up to past standards or the steep ticket prices.

The Spinners remain one of the premier soul groups in the world with John Edwards now fitting comfortably in the role of lead singer. While Edwards lacks some of the vocal inventiveness of his predecessor. Phillipe Wynne, he has a stronger voice with greater range and a warm country stage presence that is charming.

The 12-song, 75-minute set featured most of the group's best known tunes as the five men went from the 1971 Motown success, "It's A Shame," to the current "Working My Way Back To You.

The high spots of the evening came when the group went into its classic "Mighty Love," followed by a strong rendition of "Sadie." After these two show stoppers many in the house left without hearing the last two numbers which were not nearly as strong.

Ray, Goodman & Brown opened the evening with a lethargic 55-minute, nine-song set that was not an accurate indication of its skills. The former Moments seemed almost lackadaisical in their stage manner as the set featured more ROBERT FORD JR. hijinx than music.

THE CLASH LEE DORSEY MIKEY DREAD

Civic Auditorium, Santa Monica, Calif. Admission: \$8.50 advance, \$9.50 day of show

Any act that proclaims itself "the only band that matters" is setting itself up for a fall if it is anything less than phenomenal. However, not only did punk foursome the Clash not live up to its slogan and incessant media hype, it gave new meaning to the word rip-off.

Firstly, the excessive volume and distortion of the sound twisted the 22-song, 95-minute set March 3 into the sonic equivalent of one long car crash. And garish and awful lighting contrib uted to the hellish experience.

On record, the band is saved from being just another English punk band by its wry, socially conscious lyrics and melodic arrangements. On stage, it bludgeons its songs mereilessly and the lyrics aren't audible in the instrumental morass.

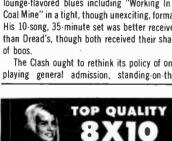
Singer-guitarists Joe Strummer and Mick Jones and bassist Paul Simonon offer little visual excitement. A couple of acrobatic leaps only served to bring to mind another English band

The sonic blitzkreig did have a few bright mo ments (as on the forceful reworking of "I Fought The Law" and "Complete Control") but these were few and far between.

The Clash always tries to educate its au diences by having unknown opening acts that play non-punk music. Mikey Dread opened the show with a lumbering 30-minute, six-song reggae set. He "skanked" (reggae rapping over prerecorded rhythm tracks) his way through some of the most tergid music that set the reggae cause back 20 years.

He was followed by the five-piece Lee Dorsey and band. Dorsey, from New Orleans, did lounge-flavored blues including "Working In A Coal Mine" in a tight, though unexciting, format His 10-song, 35-minute set was better received than Dread's, though both received their share

The Clash ought to rethink its policy of only





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floor concerts. After the first number. Strumme had to appease the enthusiastic fans at the front by letting them stand in front of a make shift barrier. This caused a rush to the front and people could be seen being carried away by se curity guards throughout the show because of the constant pushing, shoving and near fainting.

However, the bulk of the crowd seemed un moved by the performance and there were numerous walkouts from the packed hall. Pure punk, and the Clash in particular (despite the fact it has a Top 40 LP), has a long way to go before it captures the hearts and minds of the CARY DARLING average concertgoer.

UFO **BLACKFOOT OFF BROADWAY**

Palladium, New York Tickets: \$9, \$8

If toudness and a rock band's spirited cameraderie were all, then UFO's March 1 appearance would have been a resounding success. But amplification and onstage amiability are no substitute for the originality or inventiveness that were missing from the routine rock affair.

Most of the dozen tunes fell into the pile driver category, set at battering midtempo for 80 minutes. For diehard UFO fans, that's fine, for others there are scattered moments of genuine interest. As might be expected, the band reserved its most popular material until the end. using song "Lights Dut" to prime the 75% capacity crowd for the "U-F-D!" encore chant.

The five-man Chrysalis group is led by vocalist Phil Mogg. Far from charismatic, Mogg is a mike stand twirler whose voice adequately services typical hard rock fare like "Only You Can Rock Me." "Love To Love" and "Too Hot To

The band was rather friendly and accessible to the ardent front row fans, and ready to strike

poses for the clicking cameras and flash bulbs.
Atco Records Blackfoot followed opener Dff Broadway (reviewed here recently) and stormed through a 50-minute set that mixed some blues into its basic hard rock format.

Despite an affected barroom brawler image ("I want all those New York beer drinkers and hell raisers to put their hands together!") the group turned in a satisfying performance. Among eight songs, Blackfoot's "Fever" was a standout, along with a closing encore number that made serious business of uptempo, double time rocking. **BOB RIEDINGER JR.**

PLASMATICS

Heat, New York Admission: \$10

Will the average kid from Anywhere U.S.A. want to spend good money seeing an act fronted by a woman who looks and dresses like Playboy's Little Annie Fanny, who smashes tele-vision sets with a sledge hammer, cuts through guitars with a chainsaw and blows up speakers with a shotgun?

How about a band whose tall thin lead guitarist sports a blue Mohawk hairdo, appears in a nurses uniform and who is as likely as not to bloody himself during the show, banging his against his guitar or diving into the audience?

And what to make of an act where the rhythm guitarist is seen dangling from a noose as an en core? Will they listen to some of the toughest, pulsating post-punk hard rock played by any band anywhere?

Just ask the kids who crowded elbow to elbow at the giant 2.500-capacity rock disco. Heat, for two nights, Feb. 15, 16. They all came to see the Plasmatics, now the most popular, and possibly best unsigned band now playing the New York

The Plasmatics' latest performance at Heat was its typical one hour, 15-song performance, complete with exploding cabinets, falling lighting fixtures, smashed tvs, and other R-rated mayhem, though it wasn't as far as the band has gone. No Cadillac was blown up as whom the band played the Palladium late last year.

The band has a new bass player, Jean Beauvoir and the bottom to the band's music seemed that much more solid for it.

The set included such titles as "Tight Black Pants," "Living Dead," Suburban John," "Test Tube Babies," "Oream Lover," "Sometimes I Feel It." "Corruption" and "Butcher Baby." all done at a machinegun pace with no respite.

Radio may not be ready for the hand yet, but the show can play anywhere. With the careers of Alice Cooper and even Kiss both in a decline in the U.S. there is nobody new playing nasty theatrical hard rock except the Plasmatics

ROMAN KOZAK

THE JAM THE INMATES THE SPEEDIES

Palladium, New York Tickets: \$7.50, \$8.50

This 3,200-seat hall was packed to capacity Feb. 29 for what amounted to a gathering of revved up rockers reminiscent of the early punk bands.

The lam headlined with a 90-minute, dozensong set that included material from its Polydor albums, including its "Living In The Modern World" anthem and "All Mod Cons," but the crowd was on its feet from the outset. The band is one of the foremost exponents of the power trio school of rock, laying down a thundering guitar attack with an excellent bass and ener getic lead guitar backed with ferocious drumming

One of the songs that generated the strongest response was "Mr. Clean." This band has a strong following, proving that full-speed ahead rock of the first punk generation is far from

Another Polydor act, the Inmates, succeeded with a strong set that reached into the roots of 1960s rock for impact, also delivered at full throttle

The Inmates draw heavily on covers of r&b hits such as "Can I Get A Witness" and "Talking About You." "Three Time Loser" and the currently popular "Dirty Water" were also received enthusiastically. The group's 50-minute set in cluded 10 songs.

Dpening act the Speedies proved to be crowd pleasers in its eight-song, approximately 49-minute set. The New Jersey-based rockers have a loyal following and while the band is young, it displays the same full tilt approach that made it a good choice for this particular bill.

RICHARD M. NUSSER

ANITA O'DAY

Backlot, Los Angeles Admission: \$5

O'Day, who may go down in jazz history as one of the innovators of scat singing, can still scat with the best of them. While much of her range is gone and some of her improvisational credibility as well, she is still an astute performer who looks good and moves well.

Using "Together" as her opening and closing theme, the veteran singer served up a fast paced and well shuffled 45-minute, 10-tune set to the satisfaction of the three-fourths-filled room on show caught Feb. 29.

Backed by a superb jazz trio comprised of Lou Levy on piano, Monty Budwig on bass and John Poole on drums, D'Day could hardly miss on such tireless old standards as "Honeysuckle Rose." "I Got The World On A String," "Getting Sentimental Over You" and "On A Clear Day.

However, the absolute highlight of the evening came around midset in the Harold Arlen ditty "Sleeping Bee," when the still-comely canary went into a scintillating musical conversation with Levy. He torridly tickled the ivories an octave or so above O'Day's vocalizing, shooting her straight line after straight line which she an swered in scat, leading her through a tantalizing and tuneful interlude

PHYLLIS ST. JAMES

Continental Hvatt House. Los Angeles Admission: Free

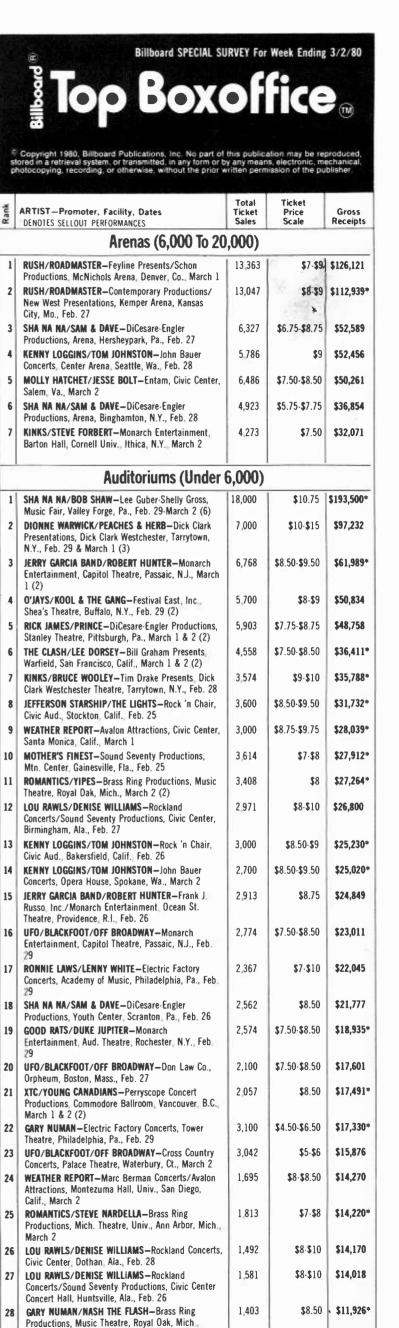
St. James, hitherto a background singer in sessions with such biggies as Dlivia Newton-John, Ray Charles, Cat Stevens, Helen Reddy Ike & Tina Turner and others, has come out of her cocoon

Backed by keyboards, drums, guitar and bass, she launched a one-week stint in the 120seat Red Roulette Room to a near-capacity crowd Feb. 28.

In the 40-minute, 12-tune set caught open ing night, the foxy little bird with the infectious smile scored heavily with a pair of originals, 'Learning How To Love' and "Gypsy Bandit," both of which will comprise sides A and B. respectively, of her soon-due-out debut single on

Most of the other self-penned tunes sung leaned toward the occult in theme-"Under Your Spell," "In Your Crystal Ball," "Floating On " and "Mystic Stranger." However, highlight of the show was a non-original, Billy Joel's "Just The Way You Are."

St. James has the looks, range and the basic pipes to make it as a nitery act. She needs to expand her writing, thematically at least, and get some sharp between-tune patter. Then



PETE SEEGER—Feyline Presents, Rainbow Music Hall, Denver, Co., Feb. 29

\$10.825

\$8-\$9

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A Billboard Spotlight

AUSTRALIA: Singles Boom In The Region's Premier Market

By GLENN BAKER

If 1978 was the year of the 'gorilla' in Australia (double Stigwood soundtracks) then 1979 was, in complete reversal, the year of the single. The swing from double 12-ir ch to single 7-inch vinyl can be attributed, in equal proportion, to the economic state of the nation and an eventual, if late, breakthrough of British "new music."

1979 was also a year when canny, ear to the ground independent labels gave an object lesson to the seven major record companies on the profitable penetration of the increasingly attentive international market. Too many large companies spent the year commiserating over the abatement of the '75-'78 boom; while their brash junior competitors set about creating a new boom under their very noses. The nil growth situation of 1978 regressed to a market downturn this past year and, whereas there had been at least four albums with sales exceeding 350,000 in '78, 1979 saw a general average of around 180,000 on the top 10 sellers for the year.

In comparison, 1979 set a new record for gold and platinum

singles; with 41 selling in excess of 50,000 (gold) and another 10 achieving 100,000 plus (platinum). In 1978, no more than 25 singles had sold to award status.

The singles trend became evident during 1978 when EMI, Polygram and WEA all achieved their highest selling singles ever. In 1979 it was Festival, Astor and CBS' turn—with the latter reaping its first ever platinum single in Australian trading.

ing.
Two singles-"Heart of Glass' by Blondie (Festival) and "Up There Cazally" by the Two Man Band (Astor)—managed to achieve, with sales of more than 200,000 units, the sort of numerical levels that had become commonplace for hit albums during the late '70s.

Dramatic proof of the singles resurgence is to be found in figures released by the Australian Bureau of Statistics for Australian manufacture of records, which indicate that 7.685 million singles were produced in the January-September period of 1979, as opposed to 5.346 million for the same period in 1978. Statistics also reveal that 5.4 million albums were manufactured in the 3rd quarter of 1979, as opposed to 5.7 million for the same period in 1978.

lion for the same period in 1978.

The chart share of around 25% which disco had carved for itself in '77-'78, remained unaffected during 1979, despite an avowed "phasing out" policy by powerful broadcasters. Though disco did not enjoy the degree of community prominence it had enjoyed in previous years, record sales were exceptionally high. Patrick Hernandez "Born To Be Alive" (CBS) first and only platinum single, was denied significant airplay in every major market until it actually reached the national No. 1 position.

tional No. 1 position.

One of 1978's more notable peculiarities was the appearance of a great number of totally new artists in prominent chart positions. 1979 saw a return to more familiar secure faces and there were no Meatloafs or Jeff Waynes to be found. The most impressive new album entities were Rickie Lee Jones and Toto, who made it to 9 & 13 respectively, on the year's top 100 chart. The key positions were instead taken by the likes of Supertramp, ELO, Kiss, Rod Stewart, Billy Joel, Bee Gees, Leo Sayer, Bob Seger, Blondie and the Doobie Brothers.

Those buyers willing to spend on unfamiliar artists, grav-

itated more toward the sir gles area. This was reflected in the fact that a staggering 50% of the top 100 singles for 1979 were from artists who had not previously appeared on Australian record charts. The British Euro "new rock" influence came from a string of top I0 hits by Lene Lovich, Ian Dury, the Boomtown Rats, M, Plastic Bartrand, the Buggles, UK Squeeze, Dave Edmunds, Gary Numan & the Tubeway Army, Rachel Sweet, the Police, Nick Lowe, Judie Tzuke, Sniff 'n' the Tears and others. Even Eritish Euro pop reigned supreme, with three monster hits by Mickie Most group Racey and others from Cliff Richard, Quatro & Morman, Abba and Wings.

Local recordings again performed poorly on the charts, in comparison to previous years. 1978 had been the worst year of the '70s in this regard, with cmly 10 singles and 9 albums in the top 100s of the year. Im '79 the levels lifted slightly with 14 singles and 12 LPs though this was a far cry from the 1976 figures of 26 & 15.

The multi-platinum standard for hit artists back in 1976 has since rapidly dwindled to the point where those acts considered to be among the top five in the country, are barely able to move past platinum. This has certainly been the case with Mi-Sex, the Angels, Little River Band, Sports and Cold Chisel. (Although the steady sales of LRB's greatest hits is approaching 200,000 units) Mi-Sex, a New Zealand "new rock" act signed to CBS, was the most impressive local chart performer of the year—delivering one of three Australian recorded No. 1 single hits with "Computer Games" and coming in at 47 on album top 100 with a debut album "Graffiti Crimes."

In Melbourne, a new "bigges" (domestic) selling Australian single ever" was established by a taceless Two Man Band who sold 250,000 copies of fcotball anthem "Up There Cazally," for the small independent (through Astor) Fable Records. Similarly a Sydney cricket anthem—"C'mon Aussie C'mon"—became a No. 1 gold single.

The estimated \$200 million annual turnover of the Australian record/tape market appeared to remain unchanged, as in 1978, if in fact it did not drop pelow that level.

MAJOR LABELS

The seven major distributing companies in Australia—As-(Continued on page A-2)

AUSTRALIA: Singles Boom

• Continued from page A-1

tor, CBS, EMI, Festival. Polygram, RCA & WEA-account for more than 80% of the overall market and employ more than 88% of the industry workforce. EMI and Festival own recording studios and all but WEA and Polygram have full-scale manufacturing plants.

The past year saw a consolidation of chart/market supremacy trends which were becoming obvious the previous year. Following is a brief resume of the seven company's performances over the past year. Chart percentages quoted are derived from success performance for the entire year (January-December) and have been based on the Kent Music Report, Australia's industry-accepted chart. Two sets of figures have been computed; one for overall chart performance (top 100

singles & top 60 LPs) and one for top 10 performance.

As in the previous three years, Festival and WEA were the dominant companies in '79; while EMI, the strong contender in the second half of '78; failed to fullfill all of the promise it was showing—in all areas bar top 10 singles, where it romped home with 21.4%.

WEA ended its first decade of Australian operation with the opening of a lavish new building, funded to the tune of \$1.75 million from local profits alone. The company emerged as leading album charter with 23.2% overall and 25.6% of the top 10 (second after CBS), and was placed third in singles performance with 17.4% (second with 15.7% in top 10)

After a consistently strong 11 months with Rickie Lee Jones, Cold Chisel, Nicolette Larson, Rod Stewart, Linda Ronstadt, Doobie Brothers, etc., WEA picked up an enormous Christmas bonus with monster-sellers from Fleetwood Mac, The Eagles and Led Zeppelin.

A young, vital and aggressive company, with an excellent recent track record in local recording and hitmaking, WEA has reported a 7% increase on 1978's actual turnover, which was in turn an 8% increase over 1977. Managing Director Paul Turner insists there is no "gloom or doom" in his company, though he does concede that "the '80s are not going to be easy

1979 was the year that WEA's parent companies took their most serious look at the Australian market. Dan Loggins, WEA executive director of international a&r, told Billboard midyear; "At the risk of offending Germany, Canada or England,

Glenn Baker is Billboard's correspondent in Australia

Australia is one of our top three foreign markets—with the best growth potential of all."

The independent Festival Records tenaciously held onto its overall prominence in the market—craftily stripping EMI of singles supremacy (18.3% to 17.6%), and neatly landing the top album of the year ("Breakfast In America")

Able to work product more effectively that any other company, Festival has been almost single-handedly responsible for the British influx via its licensing of Stiff, Island, Virgin, Chrysalis, A&M and (recently lost) United Artists. Particularly impressive was its assumption of the virtually moribund Stiff label from EMI in January—for an almost-instant run of three hits (including two No. 1's). Accordingly, much is expected from its recent acquisition of Arista.

The most appealing aspect of Festival's operation is its comprehensive and wide issue policy: making available many important, though not particularly viable, releases. For this reason, the company feels justified in imposing strict controls on the importing of its licensed product, preferring to supply specialist outlets itself.

EMI has, in the words of its managing director Stephen Shrimpton, managed to "look more like a record company than an insurance office over the past year." The refurbishing of offices and reallocation of positions has given the company a much-needed injection of confidence and determination. Shrimpton claims that the past six month's trading has been the strongest in five years and this is certainly evident from the company's performance in the singles market.

Album success, however, has been surprisingly poor; with only 13.3% overall (fifth position) and 11.4% in the top 10 (sixth). This is attributable to the worldwide FMI/Capitol "difficulties" and does not really reflect on the Australian company's marketing expertise. Racey, the Knack, Promises and Cliff Richard have bouyed EMI's singles success in the past year. At present the company has but two albums in the na tional Top 40 chart—an indication of its problem area. However, much of the company's sales activity lies in non-chart areas such as classics, and its overall market share is estimated to be 18%.

Selected EMI promotions have impressed during the year; particularly a performing promotional tour by the Knack at the same time its single and album were at No. 1 in the U.S. Double platinum album sales were achieved within a matter of weeks of the group's visit—which had been partially engineered by LRB manager Glenn Wheatley.

Polygram, according to leader Ross Barlow, had "an absolutely fantastic year in 1979," with a signficant portion of its MOR-oriented success being unrepresented on the charts. "After 'Grease' and 'Saturday Night Fever,' we had to virtually fend for ourselves in '79,'' says Barlow, "and we pulled it off with 600,000 units by Demis Roussos, 215,000 double sets by the Bee Gees, platinum sales of 10cc's "Greatest Hits" and almost double gold sales on a No. 1 Boomtown Rats' single.

The company's share of the album charts in '79 was 15% (fourth position) and 13.8% of the top 10 (fourth). In the singles area it managed 5th position with 12.8%, while perform ing worse in the top ten placings with 10.8% (seventh and last). Indications point to a lack of promotional expertise in the single's market.

Polygram has invoked some sharp criticism during 1979 for such shortcomings as the issue of expensive double sets with out librettos (notably "Quadrophrenia"), the non-release of important albums (the Jam) and release delays of up to seven months (Southside Johnny & The Asbury Dukes). Significantly it is in these very areas that market leaders WEA and Festival are rarely caught short.

In local recording, Polygram has had some notable success.

Unique new music outfit the Reels have recently been assigned to Polydor U.K. after a three company bidding war involving RSO and Ensign. Ironically, the group is all but ignored in their home market. As well, a greatest hits double package of media superstar Jon English moved \$1 million retail, be coming the largest selling local double album yet (displacing Marcia Hines, also Polydor).

CBS, under the dynamic new leadership of Paul Russell, has emerged as a completely new company in almost every regard. New appointments, new attitudes, an expansion of local a&r and promotional forces, and a refinement of the marketing expertise already within the organization, has marked CBS as the company to watch in 1980.

During 1979 CBS shone best in top 10 albums, where it led

the field at 27% (vs. WEA at 25.6%). In overall album performance it managed third at 18.9%. Singles, however, were an other matter altogether. In the same year that CBS in America was deemed No. 1 pop singles label in Billboard's Talent In Action Awards, the Australian office limped into sixth place, with only 12.6%. In the top 10 area it fared a little better at 3rd with 14.1%

Melbourne's Astor Records also emerged as a revitalized, reoriented force in the past year, enjoying its strongest trading period in more than 20 years of operation. Traditionally the poorest performer of the seven majors, Astor virtually doubled its share of the singles chart (7.7%) in 1979—with a particularly strong showing in top 10 categories (12% on sin gles, ahead of Polygram at 10.8%, and 4.6% of albums, ahead of RCA at 1.4%).

At one point, in August, Astor held four positions in the singles top 10 with three gold and one platinum disk. The sudden and phenomenal breakthrough with Kiss, after three solid years of groundbreaking, gave the company its greatest success since Neil Diamond's "Hot August Night" in 1973-1974. Recently, "I Was Made For Loving You" has been in the top 20 for more than six months. The "Dynasty" album came in third on the top 100 albums of the year and sales of Kiss back catalog is reported to be "unbelievable."

A new promotional force, under the leadership of ex-WEA

and Festival man Mike Crawley, has been primarily responsible for the bumper year. A strong roster of international labels, including MCA, Pye, Casablanca (no Village People), Motown and ABC, acquired at no small price, has also contributed to the acceleration of success. Certainly Astor is a company to watch in the '80s.

RCA, in the words of general manager Morrie Smith, had "a tough year" and this was certainly manifest in the layoff of 18 (Continued on page A-7)



During sellout concert tour, Demis Roussos is between Polygram managing director Ross Barlow, left and marketing manager Graham Newman. Roussos record sales in [,]79. over 600,000 LPs, made him the most successful artist in Australia



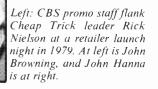
'79, shock rock band Jimmy & the Boys sign with Mel-The live sensation of



bourne independent Avenue Records



Sydney band Above: Mental As Anything scored this year with Regular Records, distributed by Festival.





Right: the Angels, with Albert Productions, brought home double platinum success for EMI.

AT THE END OF EVERY RAINBOW THERE'S A POT OF GOLD

(AND PLATINUM)

During 1979, a period of increased hardship for the Record Industry worldwide, Astor Records increased it's market share dramatically and presented Gold and Platinum Awards to such acts as...

Kiss · Max Bygraves · Commodores
 · Two Man Band · Donna Summer
 · M · Diana Ross · Stevie Wonder
 · Kelly Marie · Giorgio Moroder

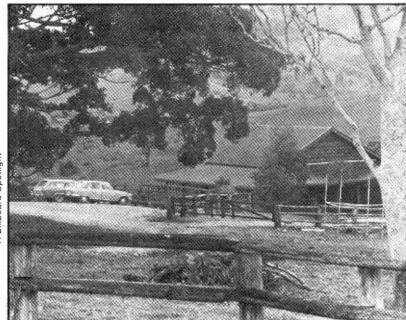


Astor Records....The Gold Diggers

Rex Barry
General Manager

HEAD OFFICE, MELBOURNE. 1092-1142 Centre Road, Clayton, Victoria 3168, Australia Phone: 544 2444 Telex: AA31244 Cable Address: "SCHUH MELBOURNE"

Australian Studio Scene Jumps To World Class



Left: The Music Farm in New South Wales. The rustic farmhouse setting gives no hint of the sophisticated facilities within.

Right: At TCS Studio in Melbourne, a converted television soundstage provides the biggest studio room in Australia.

Center: Harry Vanda and George Young at work in Albert Studio 1 in Sydney.

Circle: Tommy Emmanuel and Pee Wee Clark record Australia's second direct-to-disk album at EMI Studio 301 in Sydney.



As a growth industry, it would be hard to find a match for Australian sound recording. An embarrassing amateur exercise as little as three years ago, it now stands comparable to any major Western nation, in terms of equipment and expertise.

Three years ago there were two 24-track studios each in Sydney and Melbourne. Today there are 17 in Sydney and eight in Melbourne. International artists the calibre of Smokie, Elvis Costello, Demis Roussos and David Bowie have recorded in Australian studios over the past 18 months and locally recorded product by Little River Band, Flash & the Pan, AC/DC, the Sports and John Paul Young has acquitted itself among the best of company on the world's charts.

Australian studios offer the equal of any major recording center, at a fraction of the cost. Hourly rates for state-of-the-art 24-track facilities range from \$65 to \$105, including engineer and all effects. Few studios book in set time blocks and the casual tone of the antipodean lifestyle is reflected in the absence of rigid usage standards.

. Musician's union rates, as of January, are \$48.79 per (three hour) call with a 25% loading for doubling and principals, and a 100% loading for public holidays. This applies to a maximum of 21 minutes of finished material per call.

Despite a vast reservoir of A-1 class studio players, union rates are generally adhered to. Star sessionmen include guitarist Tommy Emmanuel, drummer Mark Kennedy, keyboardist lan Mason and saxophonist Wilbur Wilde.

Tom Misner, editor of Australian Sound Recording magazine and an ex-engineer with Festival and TCN9 TV, describes the past few years as "a period of extreme progress, when our studios became comparable in every way to the best in the world." He estimates that, apart from the major 24-track facilities, around 60 to 70 4-, 8- and 16-track studios have sprung up in the past year.

Misner is the chief lecturer and proprietor of the School of Audio Engineering. His comprehensive 30-week course, conducted with the use of the 24-track Central Sound studio in Sydney and similar facilities in Melbourne and Brisbane, has turned out around 130 highly qualified technical personnel each year since 1978. Graduates currently work in 23 major Australian studios.

Australia proudly lays claim to having exported such international production figures as Mike Chapman, Terry Britten and David McKay, as well as housing the globally acclaimed Vanda & Young team. "Abbey Road" (Beatles) engineer Richard Lush resides in Australia and was responsible for Sherbet's 1976 U.K. top three hit "Howzat." John Boylan, Eddie Leonetti and John Wood make regular visits to Australian studios, while local Trafalgar house producer Charles Fisher was summoned to New York a year ago to produce an album for Sire Records.

On a hit ratio, the most successful Australian recording studios are usually more functional and technically advanced. George Young once said, "I really believe that as long as you have 24 tracks, a reasonable desk and adequate monitors, you can make hits," and then gave sublime proof by recording the million selling "Flash and the Pan" album in a converted soliciter's office.

Studio ownership is primarily independent, with only two major (EMI and Festival) and two second level (Alberts and ATA) record companies operating facilities. Sydney is the recording capital, with Melbourne, a city the size of San Francisco, boasting eight 24-track studios.

Studio equipment is, almost without exception, of foreign origin and even though local electronics firm AWA manufactures a 24-track console, not one is in use in a major studio.

AWA's manufacture has resulted in a hefty duty on im-

ported desks. However, a loophole decrees that consoles with automated mixdown units are free of the tax, and accordingly, studios are able to install the computer facility at no cost whatsoever, it being cancelled out by the duty saving. The de-

velopment of a local automated unit will undoubtedly see this advantageous anomaly eradicated.

A driving force behind the Australian studio boom is a firm belief by all concerned that Australian music is on the threshold of vast international acceptance and popularity. A positive and ambitious mood pervades all activity and the conviction is being backed by dollars, lots of them. Tom Misner estimates that the worth of major Australian studios totals out to around \$10 million plus. In a country where the leasing of overseas matrixes guarantees a safe and easy profit, that sort of commitment to local talent is impressive indeed.

To foreign artists and producers, Australia represents an unmatched opportunity to escape the northern winter by inexpensively recording a new album with access to fine quality musicians and facilities. When Smokie cut a complete album ("The Other Side Of The Road") in Studio 301 last year, after working at Montreux for some years, members described the studio as "as good as any we've worked in." Throughout the '80s there is little doubt that a great many more acts will be using much the same words.

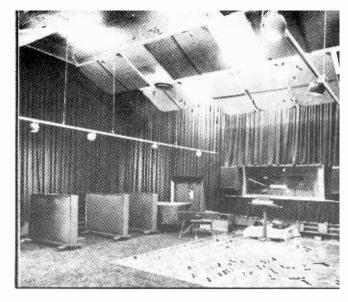
AAV

Master technician Bill Armstrong was a pioneer of Australian recording who commenced his own Spotlight label in the early '50s. A leader in Melbourne recording from that time, Armstrong gave birth to a primitive '60s rock studio which has grown into the largest audio visual complex in the Southern bemisphere

Purchased from a retiring Armstrong in 1976, by press barons David Syme & Co., AAV is now a \$5 million establishment with the most sophisticated and extensive facilities available in this country, including an unmatched array of outboard effect equipment. AAV's five floor building houses two 24-track studios, two 16-tracks, one 4-track and a giant video section incorporating another 16-track.

Studio 1, of Eastlake design, features a control room of natural sandstone, pine panelling and carpeted walls; while the 45- by 70- by 16-foot studio room can accommodate an orchestra of any size. A video monitor situated between the Sierra speakers enables accurate film scoring work.

The recording division of AAV is helmed by Roger Savage, a producer who worked at Olympic Studios in London on the very first Rolling Stones session in 1964 after having been recommended by Robert Stigwood. Savage worked with virtually every important Australian rock recording act of the '60s and



'70s and has recently produced, engineered or supervised albums by Little River Band, Sports, Split Enz, Skyhooks, Jo Jo Zep & the Falcons, Jimmy & the Boys and others. All Little River Band material is recorded at AAV, with John Boylan flying to Melbourne on each occasion.

AAV has the only commercial Australian remote recording facility, \$150,000 worth of truck, featuring two synchronized 24-track consoles and tape transports. This facility is widely used by visiting international acts, some of the customers being Wings, the Beach Boys, Doobie Brothers, Rod Stewart, John Denver, Foreigner, the Knack and Neil Diamond. Little River Band's current Australian live album release, an ambitious concert with the Adelaide Symphony Orchestra, was captured by the AAV truck.

AAV was the first Australian studio to score film music direct to image and won a 1979 Australian Film Institue Award for work on the boxoffice smash "Mad Max." The studio recently prepared audio for Randal Kleiser's "Blue Lagoon," being shot in Fiji.

ATA

Australian Talent Associates, Australia's premiere booking agency, has been operating a pace-setting recording studio since the early '60s. Helmed by performing legend Col Joye and entrepreneur brother Colin Jacobsen, ATA was the first company to install an 8-track, and subsequently 16-track, studio in Australia.

ATA Studio has, until recently, operated on a fairly low-key basis, mostly recording artists on the ATA label. An update through 1978-79, to twin 24-track standard and the securing of veteran musician Duncan McGuire as resident engineer/producer has thrust the studio to prominence.

ATA is one of only two studios to operate the superb MCI JH600 desk and is able to call upon a wide array of outboard effects, including a giant underground echo pit installed during a recent building modification.

ALBERT

Known affectionately as "Australia's rock 'n' roll headquarters," the four studio Albert setup may not be the most technically advanced or visually appealing recording center in Australia, but in terms of international success and artist popularity, it has few peers.

popularity, it has few peers.
Studio 1, a remarkably "live" room, was built by publisher Ted Albert in 1974 to the demands of the Vanda & Young team, who had returned from eight years in England as members of the Easybeats and freelance producers/musicians/writers. George Young describes the studio as "great for hard rock. There's a nitty gritty atmosphere there, a real rock tradition"

Studio 2 was constructed a year later, ostensibly for Vanda & Young. The duo withstood less than 12 hours in the "dead" room before scurrying back to their "hole in the wall." Young describes it as "a poofy sound," while producer Bruce Brown, who uses it exclusively, swears by it as perfect for his needs. Young summarizes well when he points out, "Albert's greatest feature is its versatility. It caters to all tastes. It's far better than any British studio I've worked in and the equipment is comparable to any similar studios throughout the world."

Studio 3, opened in 1979 in a converted solicitor's office is basically a mixdown suite. Looking remarkably like someone's garage, the patchwork room has an amazing acoustic quality, described by Young as "resembling the average living room." Most of the highly acclaimed "Flash And The Pan" LP was laid down in this facility, with instruments and vocal mike plugged straight into the Neve 24-24 desk.

Studio 4, recently debuted, is another adopted room, created from an old storeroom on an unoccupied floor of the mid-city Albert's Sydney building. Though yet to be properly proven, the room appears to have a live-dead quality which Young describes as "a cross between 1 and 2." Thirty-two lines connect each studio and enable "anything to be patched into anything." Regular users of the studio complex include AC/ DC, the Angels, Jon English and Dragon.

At present there are no amusement/leisure facilities on hand, though Brown reveals that some coin machines and a lounge are to be installed when space becomes available. He figures that people come to Alberts to work, not play, stating: "There's a very free, easygoing, non-regimented atmosphere here. I feel very uneasy at a place like 301, like I'm going to break something."

Young hits the target best when he insists: "It doesn't matter if you have Westlake systems with computers and the works, it's all useless if you don't have a good man behind the desk."

(Continued on page A-6)



🖁 Australian Studio Scene

• Continued from page A-4

ALLEN EATON

Allan Eaton, a 10-year veteran of jingle advertising recording, has sunk \$700,000 into a stunning twin 24-track complex in the Melbourne inner suburb of St. Kilda.

Studio A boasts two isolation rooms, one "dead" and one "live." Decor is in pinewood and natural stone. Major usage at present is jingles and a major feature are key-card security doors to protect original ideas. Control rooms are Hidley-designed, while the studios, able to accommodate full orchestras, are Eaton-designed. The complex also specializes in film scoring and is the only studio to offer 16/35mm film screen ing facilities alongside a video monitor in a main studio con-

FESTIVAL

Festival Records, one of only two major Australian record companies to own a studio complex, introduced 24-track recording into the country in 1974, when it updated from 4- to 24-track at a cost of around \$500,000. As befitting a pioneer, Festival has been the training ground for a great many of Australia's professional recording engineers and producers

Chief engineer Barry Nagel is responsible for the design and constant modification of the studio and travels globally on a regular basis to keep close contact with innovation. Like EMI, Festival maintains a highly sophisticated record mastering facility as part of its studio complex.

A giant studio room can comfortably accommodate 50 musicians and is often used for orchestral background music recordings, or "live in the studio" albums. With a surprisingly poor hit single record, the studio's greatest market success has been with Richard Clapton and some recordings of Sherbet. House producer Martin Erdman enjoys continued notable success in the MOR and country markets.

In existence for 15 years as United Studio, Leo is a decidedly unglamorous but extremely functional facility, special izing (as with Melbourne's AAV) in film scoring and rock

Co-owned by seasoned and respected producer Spencer Lee, the studio has a diverse range of clientele, from Kamahl to Mental As Anything. It has recently entered into a production deal with Polygram here, which requires it to deliver six new acts a year for two years.

A video monitor film scoring feature is currently being utilized by leading filmmaker David Elfick for his new "Chain Reaction" film, while jingle king Paul Radcliffe bases himself in

the unpretentious building in Sydney's wharf area. The 40- by 30-foot studio easily accommodates a full orchestra, whose members have also been known to all fit comfortably into the vast control room for a playback.

MUSIC FARM

Situated in a remote, tranquil and aesthetically stimulating rural location, the Music Farm is the Australian equivalent of the Manor, Chipping Norton or Startling Studios.

Six years ago, musician Garry Deutscher purchased 265 lush acres of the Coorabell Ridge, on the scenic New South Wales north coast, a property once utilized as an overnight stopover for livestock trains, but now just an hour plane ride from Sydney. In May, 1976, he installed an 8-track jingle studio within the rustic farmhouse and two years later, with the infusion of \$500,000 capital, transformed it into a superb custom built state-of-the-art 24-track live-in complex.

Resident engineer/producer John Sayers, one of Aus tralia's most experienced and respected recording figures, designed an "environmental acoustic concept" for the studio, which is set upon a flat concrete slab and features rosewood and cedar walls with thick green sound-absorbing felt walls. Strategically placed windows entice giant streams of sunlight into both studio and control room. For a rate which begins at around \$800 per day, the Music Farm offers four twin bedrooms, well-stocked kitchen and bar, a 24-hour chef plus accommodation quarters featuring huge stained glass windows, baby grand piano, leather and cane furniture, extensive video film library and fireplace.

The rural situation lends itself to between-session outdoor activities such as horse riding, trailbiking, swimming in a natural rock pool, surfing nearby, hang gliding, hiking, fishing and solitude seeking. The general locality is fast becoming a music industry favorite as members of Little River Band and international record producers such as David Tickle purchase tracts of land.

Rock groups eager for a rest from the rigors of touring have not been slow in opting for the Music Farm's unique facilities. Recent visitors include the Aliens, TMG, Mi-Sex, Mental As Anything and others. American producer Eddie Leonetti, who worked with Slyhooks two years ago at Sydney's Trafalgar Studio, recently returned to Australia to record a new TMG album

Owner Deutsher is pegging his future success on the attractiveness of his facility to foreign artists keen to experience the Australian bushland environment while recording under world-class conditions. Though by no means outrageously expensive, the state of local recording will not guarantee him a full year-round booking sheet for some time yet.

PARADISE

Paradise is Australia's most recent and, at \$105 an hour, most expensive major recording studio. Described by its owner as a "no compromise" establishment, it represents almost \$1 million in private capital investment.

Marble floors, mirror panels, sauna, solarium, velvet drapes and spa are just a part of the luxurious decor surrounding the Eastlake/Tom Hidley designed sound palace. The place just oozes expense.

Kent Duncan, president of the Sierra Audio Corp. which installed the facility, has stated, "Out of the 226 studios we have built throughout the world, I think Paradise would only be equalled by our Munich job." Unique features of the studio include a glass door direct walkthrough between control room and studio, a variable decay "live" isolation room, anechoic studio with acoustic trapped ceiling, quadrophonic monitoring, Spectrum Analyser and Allison automation.

Paradise is owned by 27 year old musician, sheep station owner, beef cattleman Bill Field and has been operational for a little over six months. Acts who have so far used the studio include Sherbet, Cold Chisel, Crossfire, Julie Anthony and Demis Rousses.

RICHMOND RECORDERS

Richmond Recorders, a privately owned Melbourne concern, introduced computer mixdown into Australia when it commenced operation in November 1977, at an initial cost of

A fairly small and intimate studio, Richmond is unable to accommodate a full orchestra and so splits its activities between rock acts and contract recording for the highly rated Young Talent Time'' television series.

Recent clients have included Mother Goose, Split Enz, Skyhooks, Dave Warner and the Boys Next Door. Like Sydney's Trafalgar, Richmond is an independent production company which actively supports new acts. Says co-owner Helmut Kat

terl, "I want this to be a place that helps bands. I really believe that what I put into the music industry now can only return good to me and the industry in the long run.

Whereas most Australian studios, particularly those running at 30 i.p.s., are avoiding the use of noise reduction systems, Richmond has no Dolby or Dbx system even installed. Says co-owner Tim Stobart, "When we started in 1977 recording people were really going off noise reduction and even now most of them still don't like it.

Richmond is a totally Australian designed studio, by Dave

STUDIO 301

At a cost of \$2 million, EMI's newly-completed Studio 301 complex is technically the most advanced Australian studio of all. Pink Floyd producer Alan Parsons has described it with the words, "This studio represents everything that state-of-theart technology can achieve.'

The main features of Studio 301 are: two acoustically identical studios and control rooms with 16-, 24-, 30- or 45-track facilities at 15 or 30 i.p.s.; Necam automated mixdown system; suspended rooms; choice of DBX or Dolby; choice of Tannoy or JBL speakers; broad band sound absorber; frequency selective video PPM & VU monitoring, and absolute instrument isolation within booths with sliding glass panels.

301's crowning glory, designed by Acoustic Research Laboratories, is the Necam controlled Neve 8078 mixdown suite, a lush, futuristic room with small overdub studio identical in acoustic quality to the two major studios

Other arms of the two floor complex include two disk mastering and one cassette mastering rooms, and a voice-over room. The entire layout was handled by Nigel Wake (12 years with the BBC in London) and Steve Shurtz (Pacific Recording Studios in California), both of whom currently manage the operation of 301. Sophisticated video-audio synchronization is

available for film scoring work.

A central patch bay and 40 line patch system allows enormous flexibility of operation between the three major locations. Studio 301 has been designated a 301 record label by EMI to carry the creative efforts of studio staff.

Dilapidated in appearance, TCS Studios in Melbourne, owned by GTV 9 TV, is another proven facility of significant chart success. The two biggest selling domestic albums of all time, by the group Skyhooks, were recorded in TCS and those who use the venue swear by its reliable qualities.

Converted from a former television soundstage/studio, TCS is a vast room with a ceiling height of approximately 20 feet. The control room is comfortable and well equipped and the entire atmosphere of the complex is one of extreme informality and flexibility. This, combined with a \$30 per hour demo rate, has attracted a great many young new music bands of late. One, La Femme, is currently recording an al-

The studio's most impressive effort of the past year was a highly acclaimed, though commercially ignored album by soft rock group Stylus, titled "Best Kept Secret." Around 250 hours were reportedly devoted to the project.

TRAFALGAR

A small, privately owned 24-track Sydney concern, Trafalgar enjoys much the same reputation as Alberts as a prime rock studio. Virtually every major rock act in the country has worked at Trafalgar at some point over the five years, including Marcia Hines, Skyhooks, Kevin Borich, Cold Chisel, Daddy Cool, Sherbet, 01 '55, Air Supply, Hush and Jeff St. John. The studio's hit ratio is extraordinarily high, almost equal to Al-(Continued on page A-20)

If you're going to tour in Australia, bring back some live souvenirs.



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AUSTRALIA: Market

• Continued from page A-2

staffers and a relocation of executive staff from a plush harborside office block to the company's suburban factory complex.

Having ridden two enormous 'booms' since 1976—Abba and Presley's death—RCA was faced with a year of average trading, made somewhat worse by the abatement of disco, an RCA speciality for some years. "We still believe in disco," insists Smith, while he concedes that a more selective approach to releases in 1980 will be paramount to prosperity. "I think every company got a little fat," says Smith, "but the realization of a slump is now hitting everybody." RCA proposes a 30% release cut-back for this year.

In 1980, RCA will be moving deeper into local recording (it currently distributes 7, Wizard and Stockade and has strong pop/country success with The Hawking Brothers) and is presently finalizing deals with two prominent Australian production houses.

Forthcoming tours by Village People, Hall & Oates, Roger Whittaker, Charley Pride and Dolly Parton are guaranteed to produce profitable sales spin-offs. Though promotionally subtle, RCA has always shown the ability to nurture and exploit significant "boom" situations. In chart share during '79, the company scored 6.3% (sixth) for albums and 13.5% (fourth) for singles. Top 10 performance was extremely poor in both areas.

LOCAL INDEPENDENTS

The real strength, vision and initiative in the Australian recording industry during 1979 was to be found among the crop of aggressive and imaginative smaller labels who lifted their sights above the home market and took advantage of the escalating global interest in Australian music.

Albert Productions cracked the U.K. top three and U.S. top 10 in '78 with John Paul Young's "Love Is In The Air" but it was in '79 that the most substantial success was achieved, in the form of a U.S. gold album for AC/DC and a Canadian platinum (and almost U.S. gold) for Flash & the Pan. Domestically, the company had the year's hottest local act in the Angels (one platinum & one double platinum)—who move to Epic in 1980

Under the astute a&r guidance of the legendary Vanda/Young team, Albert has continued its policy of long-range artist development in the (generally) hard rock area, and has Ray Arnott and Dallimore "in-training" for '80s success.

Mushroom, the tiny Melbourne operation which has released three of the 10 largest (domestic) selling Australian albums ever, almost went to the wall at the end of 1978. In (Continued on page A-8)

DAVID BOWIE? ELVIS COSTELLO? 24 TRACK PETER WALKER?

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artist to benefit, in terms of airplay and sales. As 1980 begins, Kink Ray Davies is due in for a round of interviews.

PUBLISHING

Australian music publishers were committed as a body throughout 1979, to the battle for a higher statutory mechanical copyright. The (since retitled) AMPAL group made representations to a federal Copyright Tribunal (42 sitting days) for an increase from 5% to 8% and have achieved, pending ratification, a rise to 6.75%

As with the record sphere, smaller independent publishers impressed most throughout the year. Mushroom Music, the increasingly-active publishing arm of Mushroom Records, received a windfall return for its two years-ago acquisition of the Virgin, Street and Blackhill catalogs from Britain. The perceptive deals include the works of Police, the Records, Joe Jackson, Ian Gomm, Graham Parker, Elvis Costello, Mike Oldfield, City Boy, Ian Dury and Robert John Lange.

ATV/Northern Songs, under the dynamic leadership of Chris Gilbey, devoted around \$35,000 to local recording during 1979-picking up three minor chart hits in return. The company also fostered Allan Caswell, the most successful new writer of the year.

1979 saw a more active participation by publishers in the actual promotion of records at consumer and radio level. This seemed to occur as a reaction to record company claims before the Copyright Tribunal, that hit-breaking was solely a record area activity. Accordingly, Warner Music became most prominent in the radio sampling of Rupert Holmes "Escape" and Essex Music contributed badges and T-shirts for a 10cc

Other Australian publishers notable by their prominence during the past year were Festival Music, Image Music, Jonathon Music, Matthews Music and Chappell.

J. Albert & Son, Australia's largest independent publisher, enjoyed song success commensurate with its excellent international record success over the past year. The prolific Vanda & Young team remain the progressive company's greatest asset, with an average of 30 international covers per year. "Love Is In The Air" has so far been recorded by more than 50 acts, including Tom Jones, Englebert Humperdinck, James Last and Klaus Wunderlich.

Tumbleweed Music, part of the powerful Wheatley Bros. Entertainment organization has gathered an impressive catalog of domestic writers and titles in recent years and now represents Little River Band, the Sports Jo Jo Zep & the Falcons and Daryl Cotton. The current and anticipated international penetration of these acts bodes well for Tumbleweed's future prominence.

HOME TAPING

Though a matter of concern for some years, home taping exploded into a major industry issue in 1979. ARIA director John Hayes estimates that more than \$50 million was lost to the practice during 1979—though this is not necessarily collaborated by the production figure downturn, even allowing for expected growth. WEA leader Paul Turner estimates a more realistic \$35 million over the past 18 months and considers the problem to be the most serious of all facing the in-

"The tape cassette could see the destruction of our business," he forecasts. "We are the only industry to have developed our own self-destruct system." The extraordinary situation of the Sony Corp. adding to the home taping problem, arose mid-year when it was discovered that a high-speed duplicator was in use in the company's city office for the purpose of copying, for a fee, tapes from the public. ARIA sought and received an injunction and then slapped a \$1 million dollar suit on Sony. Settlement details are yet to be announced.

PRICING

If home taping is attributable to buyer resistance to record pricing, the high level of the practice in Australia comes as no surprise. With a virtual absence of below-list retailing, Australian consumers are saddled with one of the highest costs for recorded material in the world. A significant factor in this situation is the application of a 271/2% government "luxury item" sales tax, which has been oft-described by industry leaders as "iniquitious.

In May, EMI initiated, for the second time, a record price rise which lifted albums from \$7.99 to \$8.50, citing cost increases in vinyl and labor as the cause. In October the company took the honors for the third consecutive occasion when it hiked to \$8.99. WEA lifted a small premium line (Rod Stewart's "Greatest Hits," etc.) but that aside, there was no followup by other companies until January 1, when all but Astor followed suit. Singles also rose from \$1.75 to \$1.99, after starting the '70s at the \$1 mark.

EMI managing director Stephen Shrimpton professed regret at the time, stating, "Who wants to put up prices when the market is down? Tremendous cost pressures have forced this upon us." Although he said he hoped the price/cost situation would stabilize for an extended period, this does not appear likely. Vinyl suppliers have hinted at a 12% increase in the near future; while the Copyright Tribunal decision, if implemented, is certain to boost prices.

A move toward abandonment of price hikes is also gathering momentum. During the final quarter of 1979 some companies were openly angered by the actions of many retailers in selling their product at the higher EMI level. At one point Paul Turner (WEA) contemplated taking press ads to warn the public of the situation. Even now, he is questioning the wisdom of set store price. "I'm inclined to sell our product to the stores at our price and let them compete against each other-they

LIVE TALENT

In last year's Spotlight, manager/booker Michael Chugg described 1978 as a year when, "a lot more good bands made good money when and where they wanted." 1979 saw an even greater improvement in the earning capacity of major live drawcards; even though, unlike the '75-'77 era of bands like Skyhooks and Sherbet, stadiums were forsaken in favor of pub venues with a general ceiling of around 1,000.

Premier rock draw the Angels averaged \$4,000-\$5,000 per show in '79, while Cold Chisel, Midnight Oil and others with medium album success were earning around \$2,000 per spot.

Loud, pulverizing, thunder-rock seemed to dominate audience preferences over the past year, establishing new acts such as the Aliens, the Radiators and Australian Crawl as strong live entities. The blues/reggae base of Jo Jo Zep & the Falcons and the Sports proved extremely successful, as did the shock rock theatrical approach of Jimmy & the Boys who became the live sensation of the year.

Having opened its pearled doors in '77-'78, the adult club/ cabaret circuit became highly impressed with its return from cautious forays in rock performances, Says Riggi, "St. George Leagues Club has Leslie Uggams booked next and the word is that she has pre-sold six tickets. The Angels did three nights there early in the year and sold out within days. A lot of clubs are waking up to the fact that it's rock which is drawing people

Marcia Hines has enjoyed her fourth consecutive year as Australia's strongest concert drawcard, despite a serious plummeting of record sales. Hines avoids performing in hotel rooms and works eight months a year on a broad national scale, hitting large clubs, town halls and concert venues for an average of \$5,000 a spot. One notable concert, with stablemate Jon English, at the Darwin Ampitheatre drew 5,500 patrons at \$9 a seat. Hines & English recently completed 24 sold-out shows at Sydney's St. George Leagues Club

English works 11 months a year, 6 nights a week, at around \$3,500 a spot and would come in second to Hines in national ranking. Both are managed by Peter Rix, who bypasses agencies and handles all bookings and tour schedules. "I don't agree with the agency philosophies on hard rock" says Rix, "I've always oriented my acts toward the mass audience and my success speaks for itself.

A third performance level is to be found in the smaller hotel circuit in Sydney, which supports literally hundreds of popular bands in the \$300-\$1,000 fee range. Led by The Civic Hotel, the circuit has been responsible for producing Mi-Sex, among others and is often frequented by record company a&r staff. (Continued on page A-20)

JUST SLIGHTLY AHEAD OF IT'S TIME 1979 Australian Radio Awards Top Air Personality, Top Music Personality, Top News Commentator, Top Station Special. Pet the music plans

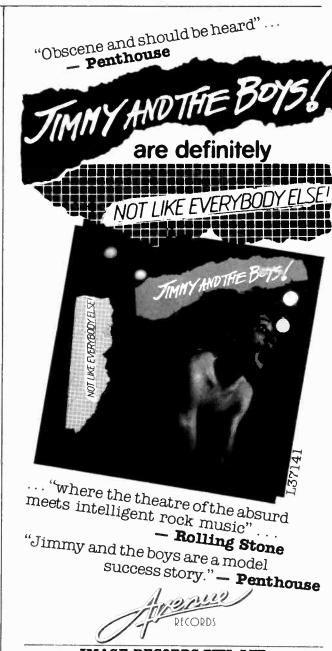
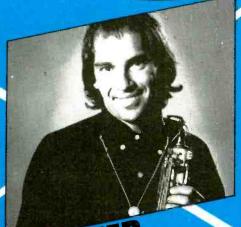


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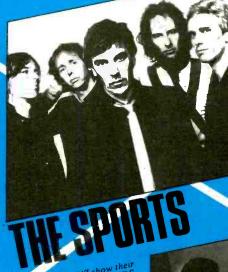
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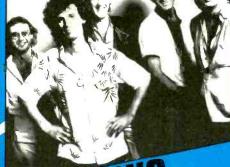




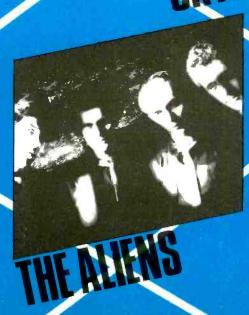


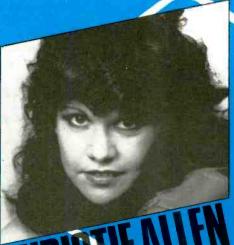












CHRISTIFALLEN

NEW ZEALAND

Singles' Market Grows With Inflation



Above: Sharon O'Neill, on CBS, was voted New Zealand's top female recording artist for the second year in 1979.

Right: The Knack perform at Auckland's Mainstreet Cabaret. International acts touring New Zealand typically experience a great sales boost.

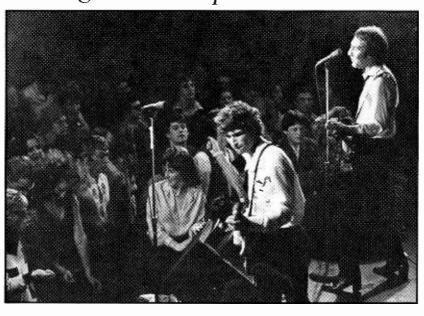
By PHIL GIFFORD

A mixed future for the music industry in New Zealand, possibly including some relief from the punitive 40% sales tax which haunts companies here, is predicted by local executives.

Record Industry Assoc. president, Tim Murdoch, of WEA Records, predicts that the 1980s in New Zealand will sort out the efficient companies from the less professional ones. "The better operators will get stronger and the less professional will fall by the wayside."

Murdoch says the New Zealand market, with record and cassette sales of \$46 million during 1979 to a total population of three million people, saw a shift in sales patterns during the past 12 months.

Albums dropped in unit sales by about 10%, while singles increased, in units, by 15% to 20%, with cassettes holding steady.



Murdoch says the market here has obviously become very price sensitive, but he says the shift in sales pattern had to do with more than cash in pockets.

"In the past there's been a habit of people hearing a good single on the radio and going out and buying the album. In 1979 radio has been playing a lot more disco music, which places the emphasis on singles. Rather than buy a disco album with one really strong track on it kids are buying a single instead."

Radio in New Zealand during 1979 took a blasting from Murdoch. In Auckland, the country's largest city, with 800,000 people, a ratings war has developed between a private station, Radio Hauraki, and government-owned 1ZM. To a lesser degree the pattern has been repeated in smaller population centers.

Phil Gifford is Billboard's correspondent in New Zealand.

The results? According to Murdoch: "Radio in New Zealand has been at a standstill for 12 months. Playlists have been limited, with very few new tracks. As a result there's been no environment for the development of new artists. The public has to look elsewhere for information about new music. Music magazines like Rip It Up (a monthly giveaway in record stores) have become more important."

There are other theories as to why the New Zealand music market shrunk during 1979, for despite the increase in singles sales they still only account for 4.5% of the total market in dollar terms, with albums 64.5% and cassettes 31%.

There is currently an exodus of 30,000 New Zealanders each year, with most attracted to Australia, where wages and personal income tax are lower. Some industry figures think those going, who government statistics show are mainly well educated and in upper income brackets, are probably major album buyers.

Dave Snell, the new managing director of EMI Records, thinks 1980 will be a "fairly tough year" with record retailers facing the same squeeze all retailers will be in New Zealand, with inflation running towards 20% a year. EMI has involvement with retail stores in New Zealand, and Snell says all distributing companies should be sympathetic to the problems of retailers.

A maverick voice in the industry is CBS New Zealand head John McCready, who says he's sick of talk of how tough things are for the record business. "All that does is breed an air of despondency, which does nobody any good." McCready doesn't agree that records have become priced out of the average consumer's range. "What has happened is that the record companies' margins have been squeezed, partly by the sales tax, and partly by massive increases in costs. Pressing costs are up 18%, and sleeves are up 60%. But our sales were 50% up, in unit terms, for November/December 1979 compared with the same period in 1978, so we can't be too despondent."

On the sales tax there is general agreement that a cut seems more likely this year than for many years previously. Says WEA's Murdoch: "The time we could hope for some relief would come with the government's budget, due in May or June. The best sign for us is that we've been invited by government to make submissions on the tax to the office of the finance minister. It's the first time we've been approached for submissions. Hopefully another good sign is that of all the items that had sales tax hiked in 1975 records and cassettes are the only ones still held at 40%. All the others are down to 10% or discarded altogether."

CBS's McCready thinks the sales tax will be cut to no more than 20%. "If it doesn't get cut it'll become a political issue for (the election in) 1981 and I think Prime Minister (Robert) Muldoon is too smart a politician to let that happen."

(Continued on page A-18)

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Week
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THIS	LAST	TITLE-Artist-Label	THIS
女	-	FUNKYTOWN/ALL NIGHT DANCING—Lipps, Inc.	E C
- CI	က	HIGH ON YOUR LOVE/HOT HOT (Give It All You Got)— Debbie Jacobs	25
က	2	AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE/THE ROX—The Whishers	33
4	4	Solar (LP/12-inch) 8KL-3521 EVITA—all cuts—Festival	32
.c	5	VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman	8
9	9	I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer	7
7	7	MANDOLAY—La Flavour	\
6	15	STOMP—Brothers Johnson	38
6	2	WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu	39
•	¢	TOTAL TIME TO THE TOTAL	4

THIS	LAST	TITLE-Artist-Label
(m)	35	I ZIMBRA—Talking Heads
33	36	TONIGHT'S THE NIGHT—Sharon Page
83	21	DO YOU LOVE WHAT YOU FEEL/ANY LOVE—Rufus and Chaka
P.	45	WE GOT THE FUNK—The Positive Force
32	27	THE VISITORS (remix)—Gino Soccio
8	NEW ENTRY	DO YOU WANNA BOOGIE, HUNH/! GOT THE FEELING/ONE-
37	33	Fantasy (LP/12-inch) F-9584 TIGER TIGER (Feel Good For A While)—
38	41	Gregg Diamond Bionic Boogle Polydor (LP) PD-1-6237 SATISFIED/IT'S STILL A THRILL—Dynasty
39	40	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew Brunswick (12-inch)





STAR PERFORMERS. Stars are awarded on the Hot 100 chart based on the Motor upward movement. 1-10 Strong Increase are nasles; 11:20 Upward movement of 4 positions; 21:30 Upward movement of 4 positions; 21:30 Upward movement of 5 positions; 31:40 Upward movement of 8 positions; 41:+100 Upward.

TITLE-Artist-Label CHEEK NEEK TEEK

MEEK LHIQ

CRAZY LITTLE THING CALLED 13

LOVE— Queen Elektra 46579 က

LONGER— Dan Fogelberg Full Moon/Epic 950824 6 7

ANOTHER BRICK IN THE WALL—

Pink Floyd Columbia 1-11187

DESIRE—Andy Gibb

က

ON THE RADIO—Donna Summer Casablanca 2236

2 D

WORKING MY WAY BACK TO YOU FORGIVE ME, GIRL—Spinners 7

œ

<u></u>

YES, I'M READY—Terri De Sario with K.C. Casablanca 2227

7

HIM — Rupert Holmes MCA 41173

6

THE SECOND TIME AROUND— 10 15

Shalamar Solar 11709 (RCA)

TOO HOT— Kool & The Gang De-Lite 802 6 =

HOW DO I MAKE YOU—Linda Ronstadt Asylum 46602 9

CALL ME—Blondie Chrysalis 2414 Ŋ

58

TIME—The Captain & Tennille Casablanca 2215

DO THAT TO ME ONE MORE

22

7

3

LEAVIN'—Dottie West

SPECIAL LADY—Ray, Goodman & Brown <u>6</u>

REFUGEE—Tom Petty & The Heartbreakers 17 8

Recording Industry Assn. of America seal of certification as a "million seller."

Recording Industry Assn. of America seel of certification as "two million seller."

(2)

HE RAIN—Barbra Streisand

WITH MY EYES—

TITLE-Artist-Label	DO RIGHT —Paul Davis Bang 9-50808 (CBS)	KISS ME IN THE RAIN—Barbra S Columbia 1-11179	LOVE ON A SHOESTRING— The Captain & Tennille Casablanca 2243	LOVING YOU WITH MY EYES. Starland Vocal Band	Windsong 11899 (RCA) WONDERLAND—Commodores Motown 1479	LET ME GO, LOVE—Nicolette Larson Warner Bros. 49130	COWARD OF THE COUNTY— Kenny Rogers United Artists 1327	BABY DON'T GO—Karla Bonoff Columbia 1-11206	IN IT FOR LOVE—England Dan & John Fo Big Tree 17002 (Atlantic)	THIS IS IT—Kenny Loggins Columbia 1-11109	A CERTAIN GIRL—Warren Zevon Asylum 46610 (Elektra)	DESIRE —Rockets RSO 1022	DON'T DO ME LIKE THAT— Tom Petty and The Heartbreakers Backstreet 41138 (MCA)	A LESSON IN LEAVIN'— Dottie were	DON'T CRY FOR ME ARGENTINA—Festival
WKS. ON	7	2	7	4	14	0	8	က	7	22	7	ហ	<u>∞</u>	7	8
MEEK	9/	37	82	11	29	09	26	78	98	33	83	20	80	82	8
MEEK	\$	2	包	72	73	74	75	92	88	78	89	80	2	82	<u>8</u>
abel	VES A	ils Band	Peaches & Herb	The Knack	-N0		Patrice Rusher	GHT—38 Sp			VIN' G0-	E— Jimmy Ruffin	WAYS	Y00-	.VES-Charlie
TITLE-Artist-Label	WHEN A MAN LOVES A WOMAN—Bette Midder	-	8032 GE 2053	BABY TALKS DIRTY— The Knack Capitol 4822	AND THE BEAT GOES ON- The Whispers Solar 11894 (RCA)	EVEN IT UP—Heart Epic 9-50847	YEARS— Wayne Newton Aries II 108 HAVEN'T YOU HEARD—Patrice Rushen	>	US AND LOVE—Kenny Notan	WOMAN—Foreigner Atlantic 3651	WHERE DOES THE LOVIN' GO David Gates Haktra 46588	HOLD ON TO MY LOVE— Jimmy Ruffin RSO 1021	MY HEROES HAVE ALWAYS BEEN COWBOYS—WILLE NEISON	¹⁸⁶	Ine Komantics Nemperor 97527 (CBS) PILOT OF THE AIRWAVES—Charlie Dore
WKS. ON	WHEN A WOMAN-	Atlantic 3643 7 COME BA	- 1110	6 BABY TAI		50847	ARS—V 108 VEN'T	Ž				Z		I-11186 I I	Nemperor 97527 (CBS) 4 PILOT OF THE AIRWA
TITLE-	WHEN A	Atlantic 3643 COME BA	EMI-America 8032 PLEDGE Polydor/MVP 2053	BABY TAI	AND THE The Whispers Solar 11894 (RCA)	EVEN IT Epic 9-50847	YEARS—VAries II 108 HAVEN'T	ROCKIN' I	US AND Casablanca 2234	WOMAN- Atlantic 3651	WHERE David Gates	HOLD ON	MY HERO BEEN CO	Cotumbia 1-11186 WHAT I L	PILOT OF

E— England Dan & John Ford Coley

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2	THIS WEEK	
2 1	LAST WEEK	Upward position moveme
4 6	WKS. ON CHART	Upward movement of 4 positions / 31-40 Upward movement of 10 position
1 14 PINK FLOYD The Wall, Columbia PC-2-36183 2 19 TOM PETTY & THE	Artist-TITLE-Label	Librard movement of 4 positions; 21:30 Upward movement of 6 positions; 21:40 Upward movement of 8 positions; 41:100 Upward movement of 10 positions
29	THIS WEEK	
17	WEEK	
	CHART	
17 38 SMOKEY ROBINSON Where There's Smoke, Tamia T7-366 (Motown)	Artist-TITLE-Label	Recording Industry Assn. of America seal for sales of 500,000 units
57	THIS WEEK	\merica se
30 65	LAST WEEK	eal for
5 5	KS. ON CHART	sales
65 5 CHRISTOPHER CROSS Christopher Cross, Warner Bros. BSK 3383 57 30 19 STEVE FORBERT	Artist-TITLE-Label	f 500,000 units.
ж л 4	THIS WEEK	Record
8 8 8 5 8	LAST WEEK VKS. ON	ding Inc
ŭ ∞ [CHART	dustry .
84 88 8 THE SPECIALS The Specials, Chrysalis CHR 1265 85 86 22 BARRY MANILOW	Artist-TITLE-Label	Recording Industry Assn. of America seal for sales of 1,000,000 units.

abel	THIS WEEK	LAST WEEK	WKS. ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	NKS. ON CHART	Artist-TITLE-Label	THIS WEEK	WEEK	WKS. ON CHART	Artist-TITLE-Label
83	29	17	ယ္	17 38 SMOKEY ROBINSON Where There's Smoke,	8	65	ហ	5 CHRISTOPHER CROSS Christopher Cross, Warner Bros. BSK 3383	84	œ	œ	THE SPECIALS The Specials, Chrysalis CHR 1265
RS E	30	32	22	32 22 BLONDIE	57	30	19	30 19 STEVE FORBERT Jackrabbit Slim, Nemperor JZ-36191	85	86	22	86 22 BARRY MANILOW A One Voice, Arista At-9505
reet 5105 (MCA)		35	6	6 THE CLASH	E	69	ယ	3 ROBIN TROWER Victims Of The Fury, Chrysalis CHR 1215	8	8	78	108 78 BLONDIE A Parallel Lines Chrysalis CHR 1192
5634	33	37	ယ	a ANDY GIBB	75	67	ယ	3 JOHN DENVER Autograph, RCA AQL1-3449	2	=	7	7 MARIANNE FAITHFULL
RM-1 4001				After Dark, RSO RS-1 3069	2	3	ā	2 12 CAPTAIN & TENNII I F	2			Broken English, Island ILPS 9570

128	57	42
2	51	18
GROVER WASHINGTON JR.	57 51 SUPERTRAMP A Breakfast In America, A&M 3708	42 18 CAPTAIN & TENNILLE Make Your Move, Casabianca NBLP 7188
89	88	

47

14 NATALIE COLE &

PEABO BRYSON

We're The Best Of Friends, Capitol S00 12025

54

23 HERB ALPERT Rise, A&M SP 4790

Broken English, Island ILPS 9570 (Warner Bros.)

8	8	E	
97	73 11	<u>∞</u>	
4	=	7	
JANE OLIVOR The Best Side Of Goodbye, Columbia JC 36355	38 SPECIAL Rockin' Into The Night, A&M SP 4782	GARY NUMAN The Pleasure Principle, Atco SD-38120 (Atlantic)	The deliterer, officed and to the control of

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22

PAT BENATAR

In The Heat Of The Night, Chrysalis CHR 1236

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SOUNDTRACK

American Gigolo, Polydor PD-1-6259

67

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EAGLES

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LYNYRD SKYNYRD

BAND

Gold & Platinum, MCA MCA 2-11008

The Long Run, Asylum SE-508

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MICHAEL JACKSON

Off The Wall, Epic FE-35745

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KENNY ROGERS

Kenny, United Artists LWAK-979

37

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LED ZEPPELIN

In Through The Out Door, Swan Song SS-16002 (Atlantic)

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CHUCK MANGIONE

Fun And Games, A&M SP 3715

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34

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ANGELA BOFILL

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Angel Of The Night, Arista/GRP GRP 5501

5E-509 (Elektra)

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THE WHISPERS

The Whispers, Solar BXL1-3521 (RCA)

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N

WARREN ZEVON

Bad Luck Streak In Dancing School, Asylum

41

PRETENDERS
Pretenders, Sire SRK 6083 (Warner Bros.)

19

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HEART

Bebe Le Strange, Epic FE 36371

LINDA RONSTADT

38

19

RUPERT HOLMES

Partners In Crime, Infinity INF-9020 (MCA)

6

60

Permanent Waves, Mercury SRM-1 4001

Mad Love, Asylum 5E-510 (Elektra)

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DAN FOGELBERG

Phoenix, Full Moon/Epic FE-356

HEARTBREAKER

Damn The Torpedoes, Backstre

RUSH

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SOUNDTRACK
The Rose, Atlantic SD 16010

3

14

26

KOOL & THE GANG

De-Lite DSR 9513 (Mercury)

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UTOPIA

(Warner Bros.)

Adventures In Utopia, Bearsville BRK 6991

68

72

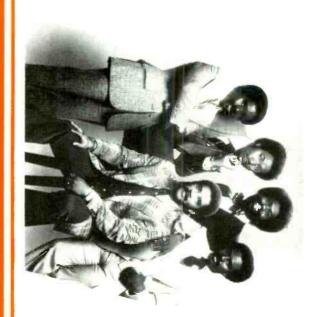
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5	BOB JAMES & EARL	RUFUS & CHAKA	The Best Side Of Goodbye, Columbia	38 SPECIAL Rockin' Into The Night, A&M SP 4782	The Pleasure Principle, Atco SD-38120 (Atlantic)	KENNY ROGERS A The Gambler, United Artists UALA 934
Ē	JAN	8	Side 0	The The	ure Pr 8120 (ter, Ur
	IES	C	1 10 000	Night	inciple (Atlant	nited A
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	94		93	92	91	90
	8		95	92	84	70
	6		6	90	13	17
	A Country Collection, Capitol ST 12039	I Wis Merc	GEORGE BURNS	92 90 THE CARS	84 13 PARLIAMENT Gloryhallastoopid, Casablanca NBLP 7195	70 17 STEVIE WONDER Journey Through The Secret Life Tamla T13-371C2 (Motown)
	untry E	I Wish I Was Eighteen Again, Mercury SRM-1-5025	S		halla	STEVIE WONDS Journey Through The Secre Tamla T13-371C2 (Motown)
5	Colle	as Eig RM-1	E S		Stoopi	nrough
		ghteer -5025	ВП	S	id, Ca	70 h The 12 (Ma
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	「 120				IBLP	e Of F
	39				7195	STEVIE WONDER Journey Through The Secret Life Of Plants, Tamla T13-371C2 (Motown)
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his Week



The Whispers Solar BXL1-3521

STAR Performer—Singles registering greatest proportionate upward progress this week

THIS WEEK LAST WEEK

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TITLE-Artist-Label	THIS	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label
AND THE BEAT GOES ON—whispers Solar 11894 (RCA)	26	26 18	14	PRAYIN'— Harold Melvin & The Blue Notes
SPECIAL LADY— Ray, Goodman & Brown Polydor 2033	27	26	5	Source 41156 (MCA) HAVEN'T YOU HEARD— Patrice Rushen
TOO HOT—Kool & The Gang De-Lite 802 (Mercury)				Elektra 46551
STOMP—Brothers Johnson	12	34	6	COME INTO MY LIFE—Rick James Gordy 7177 (Motown)
BOUNCE, ROCK, SKATE, ROLL-	23	37	6	STANDING OVATION—G.Q. Arista 04583
Brunswick 55548	30	29	30 29 13	SIT DOWN AND TALK TO ME—

WORKING MY WAY BACK TO YOU/ FORGIVE ME GIRL—Spinners Atlantic 3637

32

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THE SECOND TIME AROUND-

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29 13

Shalamar Solar 11709 (RCA)

STAR Performer — LP's registering greatest proportionate upward progress this week

FUNK YOU UP—Sequence	Columbia 1-11109	P.I.R. 9-3738 (CBS) THIS IS IT—Kenny Loggins	SIT DOWN AND TALK TO ME—	STANDING OVATION—G.Q. Arista 04583	COME INTO MY LIFE—Rick James Gordy 7177 (Motown)	HAVEN'T YOU HEARD— Patrice Rushen Flotte ARES	PRAYIN'— Harold Melvin & The Blue Notes	TITLE-Artist-Label	.
	7			5	4 3	2	#	THIS WEEK	
D	ເກ	00		30	ω 4	2	_	LAST WEEK	
3	22	ហ		2	13 29	=	=	WKS. ON CHART	
PIODVUALIA OTOODID	BIG FUN—Shalamar Solar BXL1-3479 (RCA)	EVERY GENERATION—Ronnie Laws United Artists LT-1001	Brothers Johnson A&M SP-3716	Epic FE-35745 LIGHT UP THE NIGHT—	GAP BAND II—Gap Band Mercury SRM 1-3804 OFF THE WALL—Michael Jackson	RAY, GOODMAN & BROWN— Ray, Goodman & Brown Polydor PD 1-6240	THE WHISPERS—The Whispers Solar BXL1-3521 (MCA)	TITLE-Artist-Label	Ç
	32	31	8	23	28	27	26	THIS WEEK	S
	27	29	00	55	25	21	26	LAST WEEK	
	19	27	2	2	ಪ	17	00	WKS. ON CHART	
MEIGHT STATE	INJOY—Bar Kays	IDENTIFY YOURSELF—O'Jays P.I.R. FZ-36027 (CBS)	10½—Dramatics MCA MCA-3196	SKYLARKIN'—Grover Washington Jr. Motown M7-933R1	LIVE! COAST TO COAST— Teddy Pendergrass P.I.R. K2 2-36294 (CBS)	YOU KNOW HOW TO LOVE ME— Phyllis Hyman Arista AL 9509	HIROSHIMA—Hiroshima Arista AB-4252	TITLE-Artist-Label	





TODAY IS THE DAY—Bai	6	47	身	Sister Stedge Cotilion 45007	_	
OH, DARLIN'—Brothers B Ala 108	00	44	40	GOT TO LOVE SOMEBODY—	=	12
Bearsville 49119 (Warner Bros.)		5	WELCOME BACK HOME—Dramatics	7	20
HIGH SOCIETY—Norma J	<u> </u>	32	39	ROCK WITH YOU—Michael Jackson Epic 9-50797	20	6
ANY LOVE—Rufus and Ch	ယ	48	8	EVERY GENERATION—Ronnie Laws United Artists 1334	œ	17
JUST A TOUCH OF LOVI Cotillion 45005 (Atlantic)	22	27	37	Narada Michael Walden Atlantic 3631	5	=
WHAT I WOULDN'T DO- Arista/GRP 2503	5	28	36	Atlantic 3637	;	•
Twennynine Featuring Len Elektra 46552				YOU ARE MY HEAVEN-	co	3
PEANUT BUTTER—	21	5	<u>ყ</u>	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE—Gap Band Mercury 76037	ហ	21
IS THIS THE BEST L.A.	6	4	E	ON THE RADIO—Donna Summer Casablanca 2236	00	9
GIVE IT ALL YOU GOT— Chuck Mangione A&M 2211	7	35	33	Parliament Casablanca 2235		1

12

YES I'M READY—Teri De Sario Casabianca 2227	DON'T SAY GOODNIGHT— Isley Brothers T-Neck 9-2290 (CBS)	LOVE INJECTION—Trussel Elektra 46560		OFF THE WALL—Michael Jackson Epic 9-50838	COMPUTER GAME— Yellow Magic Orchestra Horizon 127 (A&M)		Natalie Cole & Peabo Bryson Capitol 4826 WHY YOU WANNA TREAT ME SO	BAD TIMES—Tavares Capitol 4811 WHAT YOU WON'T DO FOR LOVE—	Sister Sledge Cotillion 45007	MCA 41178 GOT TO LOVE SOMEBODY—	WELCOME BACK HOME—Dramatics	EVERY GENERATION—Ronnie Laws United Artists 1334	Narada Michael Walden Atlantic 3631	Roberta Flack with Donny Hathaway Atlantic 3637	GET UP AND DANCE—Gap Band Mercury 76037 YOU ARE MY HEAVEN—	I DON'T BELIEVE YOU WANT TO	Casablanca 2235 ON THE RADIO—Donna Summer
8	5	48	47	46	45	身	B	42	日	40	39	E	37	36	35	E	•
63	57	36	43	4	46	53	2	45	47	44	32	48	27	28	5	4	
4	4	∞	7	œ	9	បា	6	6	6	00	13	ယ	22	3	21	6	
HIGH—Skyy Salsoul 72113 (RCA)	YOU ARE MY FRIEND—Sylvester Fantasy 883	MUSIC—Oneway Featuring Al Hudson MCA 41170	WE DON'T—Controllers Juana 3426 (T.K.)	BODYSHINE—Instant Funk Salsoul 2112 (RCA)	HERE COMES THE SUN— Fat Larry's Band WMOT/Fantasy 881	MUSIC TRANCE—Ben E. King Atlantic 3635	GIVE ME SOME EMOTION— Webster Lewis Epic 950832	LOVE IS GOOD NEWS—Ava Cherry Curtom/RSO 1017	TODAY IS THE DAY—Bar-Kays Mercury 76036	OH, DARLIN'—Brothers By Choice Ala 108	HIGH SOCIETY—Norma Jean Bearsville 49119 (Warner Bros.)	ANY LOVE—Rufus and Chaka MCA 41191	JUST A TOUCH OF LOVE—Slave Cotillion 45005 (Atlantic)	WHAT I WOULDN'T DO—Angela Bofili Arista/GRP 2503	PEANUT BUTTER— Twennynine Featuring Lenny White Elektra 46552	IS THIS THE BEST L.A.—Boppers Mercury 76038	Chuck Mangione A&M 2211
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	YOU ARE MY FRIEND—Sylvester Fantasy 883	MUSIC—Oneway Featuring Al Hudson MCA 41170	WE DON'T—Controllers Juana 3426 (T.K.)	BODYSHINE—Instant Funk Salsoul 2112 (RCA)	HERE COMES THE SUN— Fat Larry's Band WMOT/Fantasy 881	MUSIC TRANCE—Ben E. King Atlantic 3635	GIVE ME SOME EMOTION— Webster Lewis Epic 950832	LOVE IS GOOD NEWS—Ava Cherry Curtom/RSO 1017	TODAY IS THE DAY—Bar-Kays Mercury 76036	OH, DARLIN' —Brothers By Choice Ala 108	HIGH SOCIETY—Norma Jean Bearsville 49119 (Warner Bros.)	ANY LOVE—Rufus and Chaka MCA 41191	JUST A TOUCH OF LOVE—Slave Cotillion 45005 (Atlantic)	WHAT I WOULDN'T DO—Angela Bofill Arista/GRP 2503
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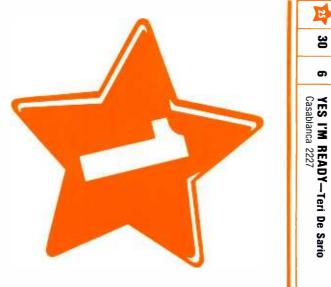
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FIRE IT UP—Rick James Gordy G8-990 (Motown)	20	36	50	3 SUPERCHARGED—Tavares Capitol ST 12036	T	IH—Skyy oui 72113 (RCA)
NEVER BUY TEXAS FROM A COWBOY—Brides Of Funkenstein Atlantic SD 19261	cu	45	49	24 17 16 JUST A TOUCH OF LOVE—Slave Cotillion SD 5217 (Atlantic)		J ARE MY FRIEND—Sylvester asy 883
DIONNE—Dionne Warwick Arista AB 4230	39	45	48	23 23 14 LIVE AND UNCENSORED— Millie Jackson Spring SP2-6725 (Polydor)		SIC—Oneway Featuring Al Hudson v 41170
Andrae Crouch Light LS-5763	4	2/	E	38 4 FUN AND GAMES—Chuck Mangione	m	DON'T—Controllers a 3426 (T.K.)
Millie Jackson & Isaac Hayes Polydor PD-1-6229	: {	•	7	21 16 39 WHERE THERE'S SMOKE— Smokey Robinson Tamla T7-366 (Motown)		OT/Fantasy 881 DYSHINE—Instant Funk Out 2112 (RCA)
JUST FOR YOU—Chuck Cissel Arista AB 4267 ROYAL RAPPIN'S—	29 5	39	45 45	20 18 14 WE'RE THE BEST OF FRIENDS— Natalie Cole/Peabo Bryson Capitol SW 12079		ntic 3635 RE COMES THE SUN— Larry's Band
JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder Tamla T13-371C2 (Motown)	16	34	4	19 20 10 SIT DOWN AND TALK TO ME— Lou Rawls P.I.R. JZ 36304 (CBS)		oster Lewis 950832 SIC TRANCE—Ben E. King
YELLUW MAGIC ORCHESTRA— Yellow Magic Orchestra Horizon SP-736 (A&M)	ď	3/	£	18 19 15 BRASS CONSTRUCTION 5— Brass Construction United Artists LT-977		7
L.A. BOPPERS—L.A. Boppers Mercury SRM-1-3816	4 0	3 5	; <u>E</u>	17 13 18 PIZZAZZ—Patrice Rushen Elektra 6E-243		oury 76036
ONE ON ONE—Bob James/Earl Klugh Columbia/Tappan Zee FC 36241 (CBS)	. =	32	4	16 14 19 ON THE RADIO-GREATEST HITS VOLUME ONE & TWO— Donna Summer Casabianca NBLP-2-7191		, DARLIN'—Brothers By Choice 108 DAY IS THE DAY—Bar Kays
SKYWAY—Skyy Salsoul 5A 8532 (RCA)	Ν.	5	6	5		iH SOCIETY—Norma Jean rsville 49119 (Warner Bros.)
A&M SP 3790 1980—Gil Scott-Heron & Brian Jackson Arista AL 9514	2	59	Se les	14 10 13 THE DANCE OF LIFE— Narada Michael Waldon Atlantic SD 19250		Y LOVE—Rufus and Chaka A 41191
RISE—Herb Alpert	23	3 5	38	13 9 18 MASTERJAM—Rufus & Chaka MCA MCA-5103		ST A TOUCH OF LOVE—Slave
Polydor PD 1-6246 DON'T LET GO—Isaac Hayes	25	3 1	37	33 2 LOVE SOMEBODY TODAY— Sister Sledge Cotillion SD-16012 (Atlantic)		III 46562 IAT I WOULDN'T DO—Angela Bofill ta/GRP 2503
Elektra 6E-223 NO STRANGER TO LOVE Box Average Control of the con	13	22	ည ဘ	11 12 26 LADIES NIGHT—Kool & The Gang De-Lite DSR-9513 (Mercury)		ANUT BUTTER— Engine Featuring Lenny White
BEST OF FRIENDS—	14	28	35	10 11 19 ANGEL OF THE NIGHT—Angela Bofill Arista/GRP GRP 5501		THIS THE BEST L.A.—Boppers cury 76038
MIDNIGHT MAGIC—Commodores	<u>ω</u>	24	34	9 7 18 PRINCE—Prince Warner Bros. BSK 3366		/E IT ALL YOU GOT— uck Mangione // 2211



#1 Single This Week AND THE BEAT GOES ON/ CAN YOU DO THE BOOGIE/ OUT THE BOX

The Whispers







TAVARES, Supercharged

Capitol ST-12026

ē

FRANK MARINO &

MAHOGANY RUSH What's Next, Columbia JC 36204

99

89

17

PAT METHENY GROUP

American Garage, ECM 1-1155 (Warner Bros.)

96

76 16 AEROSMITH

Night In The Ruts, Columbia FC 36050

97

96

WAYLON JENNINGS

Greatest Hits, RCA AHL1-3378

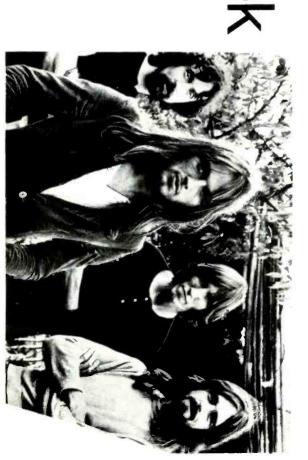
SMOKEY ROBINSON

Warm Inoughts, Tamla 18-36/M1 (Motown



*1 LP This Week PINK FLOYD

The Wall
Columbia PC2-36183



GIL SCOTT-HERON & BRIAN JACKSON, 1980

Arista AL 9514

L.A. BOPPERS, L.A. Boppers

JOURNEY, Evolution Columbia FC 35797

THE FLYING LIZARDS, The Flying Lizards

/irgin VA 13136 (Atlantic)

Mercury SRM-1-3816

UATUREAIVI DELIEVER— Anne Murray Capitol 4813	RIDE LIKE THE WIND—Christopher Cross Warner Bros. 49184	I CAN'T TELL YOU WHY—Eagles Asylum 46608 (Elektra)	GIVE IT ALL YOU GOT—Chuck Mangione	OFF THE WALL—Michael Jackson Epic 9-50838	AN AMERICAN DREAM—The Dirt Band United Artists 1330	THREE TIMES IN LOVE—Tommy James Millennium 11785 (RCA)	HEARTBREAKER—Pat Benatar Chrysalis 2395	FIRE LAKE—Bob Seger Capitol 4836	WITH YOU I'M BORN AGAIN— Billy Preston & Syreeta Motown 1477	999— Toto Columbia 1-11173	ROCK WITH YOU—Michael Jackson Epic 950797 (CBS)	SEPTEMBER MORN—Neil Diamond Columbia 1-11175	ROMEO'S TUNE—Steve Forbert Nemperor 97525 (CBS)	WHEN I WANTED YOU—Barry Manilow Arista 0481	SEXY EYES—Dr. Hook Capitol 4831	LOST IN LOVE—Air Supply Arista 0479	BACK ON MY FEET AGAIN—The Babys Chrysalis 2398	THANK YOU—Z.Z. Top Warner Bros. 49163
13	2	4	6	ID.	15	∞	13	4	15	5	20	<u></u>	16	14	2	9	6	6
12	23	25	21	29	13	30	24	32	31	27	14	8	22	20	48	38	34	36
16	包	1	=	8	21	THE STATE OF THE S	23	包	2	26	27	28	29	30	同	32	33	34

CARS — Gary Numan Atco 7211 (Atlantic)	SET ME FREE—Utopia Bearsville 49180 (Warner Bros.)	YOU MAY BE RIGHT—Billy Joel Columbia 1-11231	KEEP THE FIRE—Kenny Loggins Columbia 1-111215	THE SPIRIT OF RADIO—Rush Mercury 76044	GIRL WITH THE HUNGRY EYES— Jefferson Starship Grunt 11921 (RCA)	OUTSIDE MY WINDOW —Stevie Wonder Tamla 54308 (Motown)	ANY WAY YOU WANT IT—Journey Columbia 1-11213	CARRIE —Ciff Richard EMI-America 8035	COMPUTER GAME—Yellow Magic Orchestra Horizon 127 (A&M)	FIRE IN THE MORNING— Melissa Manchester Arista 0485	AUTOGRAPH— John Denver RCA 11915	IT'S LIKE WE NEVER SAID GOODBYE—Crystal Gayle	BRASS IN POCKET— Pretenders Sire 49181 (Warner Bros.)	YOU ARE MY HEAVEN— Roberta Flack & Donny Hathaway Atlantic 3627	THINK ABOUT ME—Fleetwood Mac Warner Bros. 49196	ONLY A LONELY HEART SEES— Feix Gavaliere Epic 9-50829	GRUISIN"— Smokey Robinson Tamla 54306 (Motown)
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I DON'T NEED YOU ANYMORE—
Jackie De Shannon
RCA 11902

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SARA—Fleetwood Mac Warner Bros. 49150

14

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92

I CAN'T HELP MYSELF—Bonnie Pointer Motown 1478

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83

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THE LONG RUN—Eagles Asylum 46569

15

84

66

100

DEJA VU— Dionne Warwick Arista 0459

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86

86

FOOL IN THE RAIN—Led Zeppelin Swan Song 71003 (Atlantic)

13

69

95

DON'T LET GO—Isaac Hayes Polydor 2011

94

94

LADIES NIGHT—Kool & The Gang De-Lite 801 (Mercury)

24

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LET ME BE THE CLOCK—Smokey Robinson Tamla 54311 (Motown)

LOVE ON THE PHONE—Suzanne Fellini Casablanca 2242

HIGH ON YOUR LOVE—Debbie Jacobs

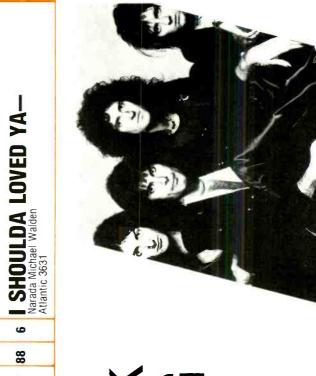
I WISH I WAS EIGHTEEN AGAIN—George Burns Mercury 57011

SOMEWHERE IN AMERICA—Survivor Scotti Bros. 511 (Atlantic)

STOMP—The Brothers Johnson A&M 2216

SURVIVE— Jimmy Buffett MCA 41199

LOVE'S ONLY LOVE—Engelbert Humperdinck Epic 950844

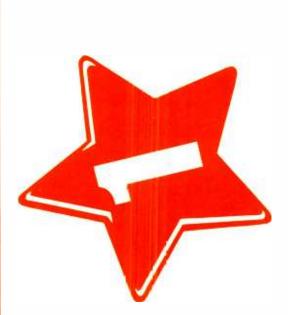


1 Single This Week CRAZY LITTLE THING CALLED LOVE

Queen Elektra 46579

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CIS	- NEW CATHER	09	AMERICAN GIGOLO (Soundtrack)—Giorgio & Blondie Polydor (LP/12-inch) PD-1-6289	29	8
	n O	e e	I WANT YOU FOR MYSELF—George Duke Epic (LP/12-inch*)	23	29
			HOTEL PARADISE/SAINT TROPEZ—Diva Grey & Oyster Columbia (IP) BL-36265	53	28
2	ď	α	LET'S FLY—all cuts—Paradise Express Fantasy (LP/12-inch*) F9589	78	27
YES	46	22	AFRICAN SUITE—all cuts—African Suite MCA/Montage (LP) MCA-3205	32	38
B	47	26	KIND OF LIFE (Kind Of Love)—North End	8	25
Ŧ	52	22	AROUND—The B52's Sire/Warner (LP/12-inch*) BSK-3355		
R	SAIN LATER I	Z.	Atlantic (LP) SD-19257 PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS	25	24
C 00	53	23	(LP)	9	23
	NEW COTTON	22	20th Century (12-inch) TCD 105 OUEEN OF FOOLS—Jessica Williams	31	4
	NEW ENTRY	5	Solar (LP/12-inch) BXL1-34/9 DON'T PUSH IT DON'T FORCE IT—Leon Haywood	34	-
	3	ୟ (<	THE SECOND TIME AROUND/IN THE SOCKET—Shalamar	20	20
	G	\	YOU GOT WHAT IT TAKES—Bobby Thurston	45	2
WA	THEN THEN	6	ALL NIGHT THING—The Invisible Man Band Manno (12-inch*) MIPS-7782	30	4
DAI	25	48	MUSIC—Theo Vaness	<u> </u>	Ħ
	26	47	I YUU HEAKU— Patrice Kushen (LP/12-inch*) EK-243	∞	9
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CAI	13	45	KEEP IT HOT/HIDE IT AWAY/I GOT FAITH IN YOU—	17	#
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			LOVE INJECTION—Trussel	=	<u></u>
3	22	43	RIPE—all cuts—Ava Cherry RSO/Curtom (LP) RS-1-3072	14	E
× X	56	4	WORKING MY WAY BACK TO YOU—Spinners Atlantic (LP/12-inch*) SD19256/DSKP 205	12	白
YOU	38	41	Narada Michael Walden Atlantic (LP) SD-19259		_

INCE FANTASY—Free Life
Epic (12-inch) NBLP2-7183
AS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE INNING FROM PARADISE/PORTABLE RADIO—Hall & Oates IGH/SKY—Skyy
Salsoul (LP/12-inch) SA-8532
ON'T BRING BACK MEMORIES/IN NEW YORK—Passion
Prelude (12-inch) PRL-520
OT TO LOVE SOMEBODY—Sister Sledge
Cotillion (LP/12-inch*) C01-16012 S I WILL/TEARS/PUTTING MY (Heart On The Line)— JONLIGHT AND MUZAK/COWBOYS AND INDIANS—M Sire/Warner (LP/12-inch*) SRK 6084 JU KNOW HOW TO LOVE ME—Phyllis Hyman Arista (LP/12-inch*) LP 9409
ALK THE NIGHT/LIFE AT THE OUTPOST—Skatt Bros. RE COMES THE SUN/LAST CHANCE TO DANCE— IN'T STOP DANCING/IN MY FANTASY—Sylvester Fantasy (LP/12-inch*) F-79010/D-149 LLIE AND THE HAND JIVE/LOVE POTION #9-IST A TOUCH OF LOVE—Slave Cotillion (LP) COT-5217 W I'M FINE—Grey & Hanks RCA (LP/12-inch) AFL1-3477 SSELIN' HOT—Chuck Cissel MONE—Knocky Windsong/RCA (12-inch*) BXL1-3502 NPO CLAPO—Joe Bataan Salsoul (12-inch) SG-315 **Y TOO HIGH—**Janis lan Columbia (12-inch) XSS-166717 Fat Larry's Band Fantasy (LP/12-inch*) F-9587 IT UP—Jean Carn P.I.R. (LP) JZ-36196 Casablanca (LP) NBLP-7193 IRTY BOYS—Foxy TK (LP) DASH-30015 Casablanca (LP) NBLP7192 Rinder and Lewis



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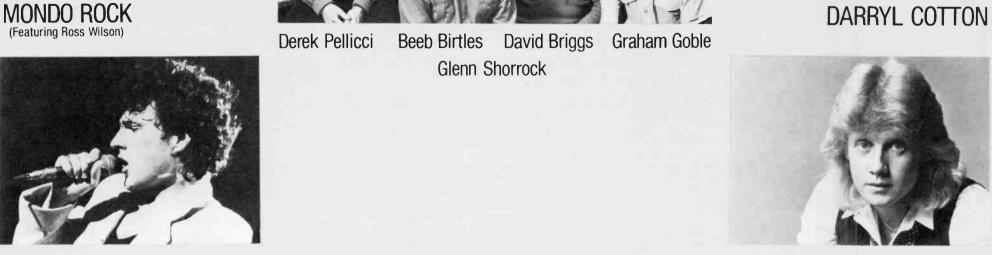


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SOUTHEAST ASIA:

Piracy Struggle Continues As Iocal Talent Flourishes

Hong Kong

While other Southeast Asian markets bubble over with hopes of eradicating piracy and thus emphasizing local-language product, the twin factors have become reality in Hong Kong. And business is booming.
Says EMI's Malcolm Brown: "The most significant event

since piracy was removed was the demise of English-language





Top: Sam Hui, on Polygram, is acknowledged in Hong Kong as a pioneer in the use of Cantonese music played over a Western beat

Bottom: Local Malaysian acts benefitting from new copyright law include EMI's Carefree

cover versions. On the other hand, local-language recordings have surged dramatically upwards." Brown claims 60%-70% of EMI Hong Kong's revenue is derived from local-language

Also epitomizing the local surge is the membership of the IFPI Hong Kong Group: of the 29 member companies, more than 20 are Chinese. Estimates are that 60%-70% of the local \$10 million annual market comes from local-language prod-

Among international companies represented here, Polygram and EMI lead in local language product with WEA and CBS/Sony catching on fast.

Actually, indigenous product has become so competitive that one firm, Hong Kong Records, is concentrating elsewhere, says Klaus Heymann, whose firm represents Chrysalis and Ariola too.

Among local artists shifting away from English-language product are WEA's Elisa Chan, formerly with the New Topnotes who now records in Cantonese and EMI's Lam, out now with a Cantonese recording after two earlier ones in English.

Evidence of a general boom includes Wing Hang's setting up its own 24-track studio. Crown is considering expanding from its 16-track as well.

Executives see as common these days for a good local-language record to sell from 100,000 to 200,000 LPs in Hong Kong alone.

Leading acts include Samuel Hui, who pioneered Cantonese music played over a Western style beat; others are Teresea Teng, Roman Tam, Paula Tsui and Queeny Loh.

Songwriting is also growing though many local-language songs are translations from English, says Anders Nelsson, a songwriter/producer. IFPI's deputy director, Pak Tim Fung, says all member firms are updating publishing procedures

A vibrant market with numerous stations broadcasting more than 18 hours a day, Hong Kong finds acts also benefiting from a general media upsurge. Polygram's Albert Au took off when one of his songs was chosen as a Cantonese tele vision serial theme.

With local newspaper ads touting indigenous product as never before, industry people are indeed bullish. Steve Neary, director of IFPI's regional office, estimates that sales have gone up by at least 50% for most record companies

PETER ONG

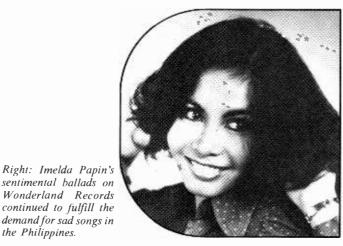
Malaysia

By CHRISTIE LEO

After a year which saw the local record industry hurdle one major obstacle, disappointments still prevail because of the confusion of the copyright law for international product. Its implementation, which seemed imminent early last year, is now at the crossroads.

Despite this discrepancy, domestic repertoire has firmly established itself as a potent force in the Malaysian record market. The present market share indicates at least 70% for local product, while international product has dropped to an all-

The announcement that a copyright law had been passed in





Pop disco group Hagibis, on Blackgold Records, demonstrates Filipino fascination with local takeoffs of foreign acts.

parliament for the protection of local artists and composers delighted the record executives. While domestic repertoire brought Malaysian recordings to the forefront last year, piracy of international product worsened, much to the dismay of the record chiefs here. It is understood that the question of copy right ownership is preventing the local copyright committee from protecting international product. Last year, a minimum of 10 cases brought to court were dismissed on the grounds of lack of solid evidence.

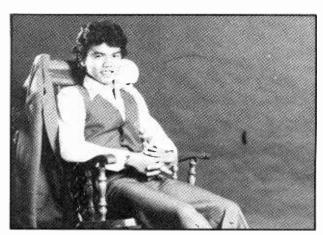
"It is stifling the progress of our industry. We agree that domestic recordings now form the nucleus of the industry's activities, but without the participation of international product, and with no check to suppress its growth, we are headed for doom," warns Frankie Cheah, WEA's general manager.

Since the passing of the copyright act for local artists, more and more companies are increasing activity in local recordings, WEA and Phonogram have devoted efforts towards producing more disks by local artists while continuing to sign on potentially favored acts.

Radio-Television Malaysia's policy of programming has not changed drastically over the last 12 months. The one development which has caused some concern is that cover versions of foreign songs by local artists are prohibited. This, according to the programming chief in RTM is to help composers here gain

recognition for their work, and also encourage more local compositions instead of flogging material from international

Another development is that FM will be expanded to cover more areas, (presently it is only good for Kuala Lumpur listeners) while AM broadcasting will be transmitted to new international markets including the Philippines, Arabia, Indonesia and Thailand. This is part of the ASEAN exchange program which is a regional effort to boost local music for worldwide





Top: A leading artist in the area is WEA's Othman Hamzah.

Bottom: A popular feature of Bangkok's city sidewalks-small retail stands selling an interesting mix of tape product.

Because of the erratic buying moods of the Malaysians. show promoters here have exercised caution in bringing foreign acts here. Last year, apart from Boney M, Malaysians had to settle for MOR acts like Rolf Harris and much lesser known

This year, there is hope of seeing some strong acts in Malaysia. Several show promoters have opted to bring MOR acts into hotel venues, where ticket prices are extremely high, to cater to the affluent. Confirmed shows include Cilla Black, Anne Murray and possibly Jose Feliciano. Pop acts—Eruption, Police, Gloria Gaynor among others are also in the pipeline, awaiting firm confirmation of dates from the promoters here.

The number of local recordings too shows possibilities of more studios being built. Rediffusion, which is the only local studio with 8-track facilities, reports an upswing in business with more recording sessions taking place. Earlier, record companies preferred to go to Singapore to do their record-

This year, more haggling is expected over the copyright is

sue. The market has grown as predicted last year.

The general consensus is that if no move is made to protect foreign works, and if enforcement units are not organized, piracy could grow into a monstrous state. Unlike the previous year, hopes are slowly diminishing. But record execs have more things on their minds than to harp on the piracy situation. Of primary importance is to produce the right fodder for local artists to become national, if not regional, and perhaps even international stars. Overall, Malaysia's position in the music industry regionally will depend largely on the cooperation offered by the local government.

Philippines

By CES RODRIGUEZ

Call 1979 the year of the doldrums for the Philippine music industry. Record sales dropped by an estimated 25%, local music crunched into the safe but bland ground of disco and

(Continued on page A-16)



Drive, determination, guts, energy, power, consistency — it all pays off in the end. AC/DC have never taken the easy road to the top; no pretty pictures, no sweet tunes, no hype machine — just solid, hard slog, the grind of the road.

In concert — a preview of Armageddon; on record — pure undiluted power. A year ago, their live album 'If You Want Blood You've Got It' stormed into the British 80 charts at 14. This year, the world fell. 'Highway To Hell' is near platinum on US sales which shot it to 19 on Billboard; in England it hit 7; in France it's gold, in Australia it's gold. AC/DC don't give a damn — they just want to keep playing ... louder and harder and faster and tougher and meaner and better and ...

Watch for a new album mid-year.



FLASH AND THE PAN

Some artistes spend entire careers painstakingly working for the hit formula which Harry Vanda and George Young knock off in their spare time — between sessions.

The maudlin, dramatic semi-spoken debut album from the alter-ego of the famous duo, which followed two consective Australian top 5 hits, struck a responsive chord amongst North Americans and the odd European during 1979. The Epic release, prompted by an unprecedented level of FM airplay of import albums, was rewarded by platinum status in Canada and top 100 placing in America.

Album two, intriguingly different from its predecessor has just been completed.



OHN PAUL YOUNG

Relatively quiet through '79 — for a reason. Back on deck with 'Heaven Sent', a tough, gritty, hard forged album of intense vocals and superb Vanda/Young songs. An exciting new direction.

A single 'Love You So Bad It Hurts' is already penetrating well in Italy and throughout South America. Love is still in the air.



ANGEL CITY (The Angels)

With double platinum and triple gold albums under their collective belt, The Angels are poised to do to America what they have done to Australia over the past two years it rockin'; with clever, well structured, hard edged rock, which perceives the future. In late-February Epic Records will release to the American market a compilation album of re-mixed Australian classics — the cream of their three albums and 2 EPs. Already US FM exposure of import albums has been enormous . . . but just wait for February!

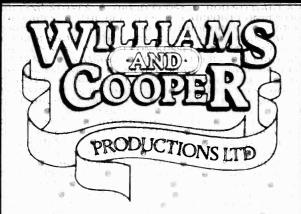


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AUSTRALIA: Market

• Continued from page A-10

Audience capacity is rarely more than 500 and most venues are in the inner-city area.

CONCERT TOURS

Even before February's Computicket crash, leading promoters were proclaiming "the concert bubble has burst." During a frantic three year period, Australian audiences had been given Dylan, Bowie, Beach Boys, Diamond, Frampton, Abba, Ronstadt, Stewart, Eagles, Fleetwood Mac, Santana, Wings, 10cc and more. Outdoor shows before 35,000 were common, as were enormous profits.

A growing disregard for audience comfort, too many closely-scheduled shows and a lessening of disposable income in audience pockets had begun to sour the market by the end of 1978. When the Computicket system folded early in '79 and left Rod Stewart and Linda Ronstadt holding the bag for tens of thousands of dollars, the clamour of eager visitors to Australia eased off dramatically.

Australia quite possibly lost its position as the world's third most lucrative concert market during 1979; but not too many tears were shed. A steady stream of (mostly British) "new music" acts such as Dr. Feelgood, XTC, the Members and UK Squeeze carried on handsomly successful jaunts through pubs, clubs and campuses; while Rockpile, Graham Parker, Ry Cooder, Joan Armatrading, Talking Heads, Harry Chapin, John McLaughlin, Rodriguez and Tom Waits did well in 2,000-3.000 seat theatres.

The 5,000 + venue acts were in short supply during 1979, th umost notable being Cheap Trick, Dolly Parton, Bob Marley, the Knack, Santana and Smokie. Only Rod Stewart and Chicago played outdoors—with every patron being guaranteed a proper seat and a reasonable viewline for the latter. Elton John was the biggest draw of the year, filling Sydney's Hordern Pavillion five times—for a total audience of around 26,500. This was a far cry from the almost 45,000 who are reputed to have squeezed into Bob Dylan's Sydney concert upon muddy fields (abetted by a flood of bogus tickets) in 1978

As the concert situation steadies itself and begins the rebuild, it appears unlikely that the major promoters—Dainty, AGC, Jacobsen, Edgley, ACE, Van Egmond, Duet—will allow excess to characterize their operations, as before. The now-strongly established pub circuit for cult-status second and third level bands promises to diversify Australian concert entertainment throughout the '80s. In all, the concert tour scene for the future looks healthy and slightly cautious.

RADIO

The normally tranquil face of commercial radio (in Sydney)

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Gene Rockwell, Cilla Black,
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Four Jacks & A Jill, Michael Holm,
The Hollywood Hornets, Phil Bond,
The Raes, James Simon,
Thami Khambula, Johnny Halliday,
Sally Vaughn, Kori Moraba,
James Last, Marti Cane, Paul Madison,
Veda Vaughn, Samantha Sang.

Australian Artists

Slim Dusty, Barry Crocker, Rolf Harris Denva, Lee Conway, Shamrock Singers Brian Cadd, Chicks Inc., Reg Lindsay, Broderick Smith, Matt Flinders, Red Hot Peppers, Jigsaw, The Hawking Brothers, Jamie Redfern, The Mixtures, Barry O'Dowd, The Bushwackers, Captain Matchbox Whoopee Band, Cash Backman, Debbie Byrne, Bruce Rowland, Ken Brumby, Johnny Chester, Ross D. Wylie, Frankie Davidson, Mandu, Blue Echoes, Ray Rivamonte, ABC Show Band, Johnny Farnham, Moscos & Stone, Robin Jolley, John Williamson, Ivan Hutchinson, Tony Pantano, Smacka Fitzgibbon, Liv Maessen, Mississippi, Bluestone, Saltbush, Marion Martin, Christine Conway The Pied Pipers, Bootleg Family Band

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was shaken and battered throughout 1979. The emergence of 2WS, a new pop AM station, late in 1978 greatly confused the power balance which had firmed over the past five years.

In snatching an immediate 10% + of the Sydney market, 2WS determined the fortunes of the other-borderline competitors. The most obvious to suffer was premier rock station 2SM, which had reigned supreme for three years with shares of up to 25%. By the end of the year, 2SM had joined 2WS at equal third with only 12.6%.

In the area of imaginative promotion, 2SM so led the field that there is virtually no basis of comparison. Early in the year the station sent three listeners to the Knebworth Festival in England, and another 10 to a series of 12 American concerts. The traditional "Rocktober" celebrations ended in a giant free "Concert of the Decade" at Sydney Opera House, drawing 120,000 people and costing more than \$100,000.

Rating surveys through 1979 evidenced a swing to more bland, faceless, unaggressive radio and the current Sydney leader is beautiful music broadcaster 2CH, with a market predominance in the 40 + demographic.

Across the board, album programming has become common, broadening the spectrum of taste within the Australian community. The number of international acts being broken in Australia is becoming awesome, and includes Blondie, Billy Joel, Dire Straits, Ellen Foley, Rickie Lee Jones, Leif Garrett, Johnny Cougar, Abba and many others. 2SM alone has a playlist of 120 tracks.

The generally healthy state of AM is bracing itself for the challenge of commercial FM, which is due to begin operation by July. Two licenses each in Sydney and Melbourne and one each in Brisbane, Adelaide and Perth were announced in late December by the Australian Broadcasting Tribunal. Influential government run rock station 2JJ was also moved to FM.

Record companies are looking to FM to more evenly allocate the retail market and switch sales emphasis from "gorillas" to a broader range of reportoire. One Sydney station, helmed by ex-2SM whizkid Rod Muir, and one Melbourne station, helmed by Little River Band manager Glenn Wheatley, have indicated a wide and imaginative playlist, with a particular commitment to local talent. Wheatley predicts that FM will "carry a loss for a couple of years" but reports that initial response from advertisers has been "phenomenal."

TELEVISION

It is claimed that the Australian music industry has access to the highest level of tv exposure of any country in the world. Three major rock forums exist, Countdown, Sound Unlimited and Nighmoves, along with another 50-70 outlets for film/video clips across the country.

Australian record company advice to overseas acts and labels is consistent and sound: "send a film clip." An imaginative film clip is the golden key to Australian chart success, as has been proven on literally hundreds of occasions over the past five years.

In 1979, the biggest singles act of the year, England's Racey, became an initial sensation after just one screening of the "Lay Your Love On Me" clip by Countdown.

Other hits launched solely by film clips in '79 include; "Baby It's You" by Promises, "Pop Muzik" by M, "Lucky Number" by Lene Lovich, "Cool For Cats" by UK Squeeze, "Get Used To It" by Roger Voudouris, "Knock On Wood" by Amii Stewart and, to a slightly lesser extent, "Heart Of Glass" by Blondie. In a striking example of tv power, Fleetwood Mac's "Tusk" single floundered in the lower reaches of the charts for some weeks, until a film clip was supplied. Within a week of video exposure, the disk shot upward to the top five at a rapid pace.

Billboard

Australian Studio Scene

• Continued from page A-6

"This is a working class studio," says producer Charlie Fisher. "To bands it's like playing a gig. Every person working in this place has been on the road with a band, as musician, manager or roadie. There's no 'You can't touch the tape machine if you're not with the maintenance team' crap; this is no cosy North American den, it's earthy and honest. The rooms are real good. There's a magic in them that makes players really enjoy playing."

During 1979, Elvis Costello recorded a track, Kim Fowley recorded an album and David Bowie mixed tapes at Trafalgar. Eddie Leonetti, who described the exterior as "the ugliest building I've ever seen," came back for a second album without hesitation.

Management and creative control emanate from the same source at Trafalgar. Artists can prepare marketing, placement and directional strategies with the same staff who are recording them. Fisher sees his operation more as a production facility than a recording studio and prefers to work on his own projects, even if it means losing money.

Fisher is also one of the most exciting young producers in the country. His effect-laden "Lost In Love" single for Air Supply was a chart highlight of 1979 and is soon to be released stateside by Arista. His work with new group the Breakers is also due for U.S. CBS issue during 1980. WEA acts the Radiators and the Hitmen look set to enhance his track record.

"There's no bureaucracy at Trafalgar," explains Fisher, "no rules, no unions, no clock watching. We even take time out to listen to cricket. We also make an awful lot of hits."

GLENN BAKER Billboord

CREDITS

Editor: Earl Paige. Assistant Editor: Susan Peterson. Art: Bernie Rollins.

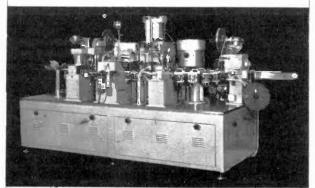
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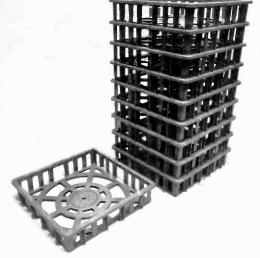
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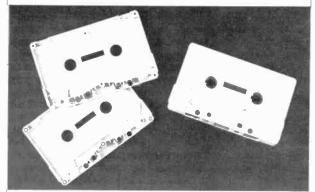
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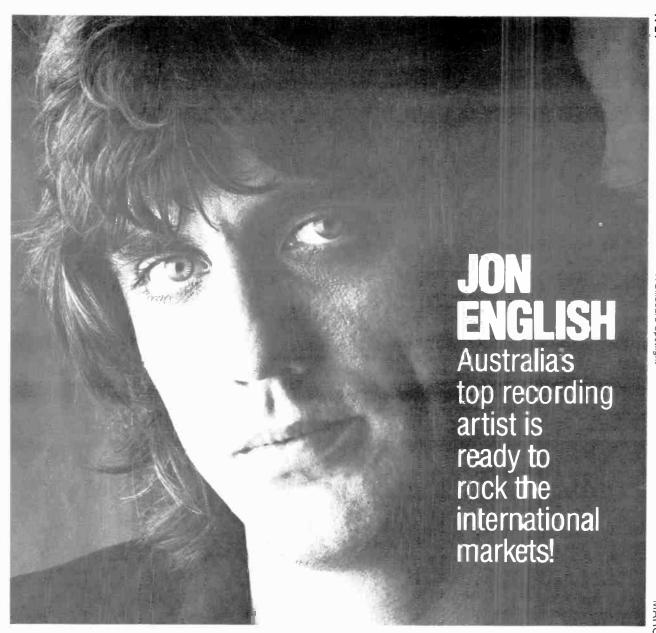
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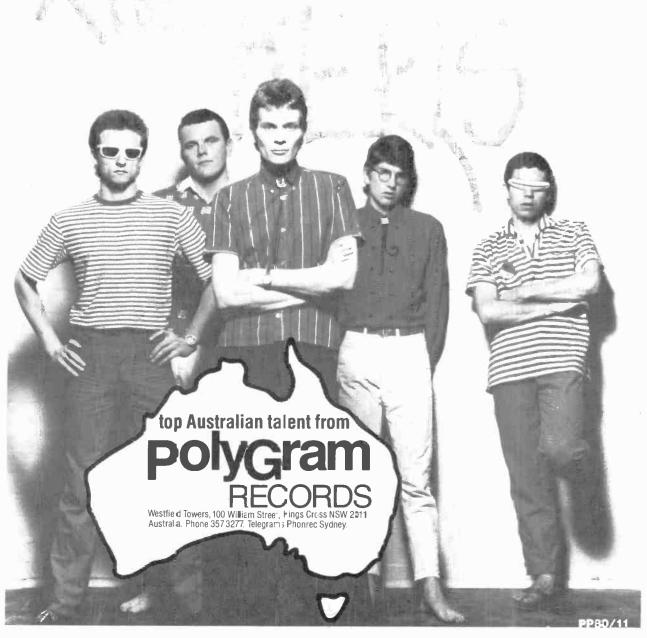
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Eyes Of Texas On Houston Activities

By DAVE DEXTER JR.

LOS ANGELES-It has long been publicized as the city that oil Now. Houston is making a mark with its jazz activities.

It began in 1972 when a group of professional Texas musicians headed by drummer William "Bubbha" Thomas launched an organization known as Concerned Musicians of Houston, Inc.

Eight years later, Thomas checks out the group's scoreboard.

A record company, Lightnin', is

making progress offering LPs taped by Houston musicians. More clubs are hiring jazzmen. Veteran tenor saxophonist Arnett Cobb. after years of living in virtual obscurity despite his brilliant tenure in the Lionel Hampton big band of the 1940s, is being hailed on a national basis for his Houston-honed talents.

But most of all, the Concerned Musicians of Houston is helping produce a legion of gifted young musicians through its Summer Jazz Workshop and Get-Involved programs headed by drummer Thomas.

"Our summer program," says Thomas, "is an eight-week training

London To Stage Jazz Fete Again

By MIKE HENNESSEY

LONDON-Despite a loss last year of around \$228,000 at current exchange rates, the Capital Radio Jazz Festival, jointly promoted by London's Capital Radio and U.S. impresario George Wein, in association with Andy Hudson Promotions Ltd. of London, will be staged again this year.

However, the duration of the event will be trimmed from six days to three-July 11 to 13-with a "postscript" finale in the Royal Festival Hall on the evening of July 14.

The venue, as last year, will be the grounds of Alexandra Palace in north London with concerts from 12 noon to 10 p.m. each day and two late-night concerts held inside the Palace on the first two nights.

American artists lined up to appear are Fats Domino, B.B. King. Dizzy Gillespie, the Herbie Hancock All-Štars. Dave Brubeck, Freddie Hubbard, Carmen McCrae, Zoot Sims, Stanley Clarke, Gato Barbieri, the Brecker Brothers, Joe Williams and the Basie Alumni. Rose Murphy and Panama Francis and the Savoy

British participation will be announced shortly but already set is a unique presentation of three leading lights of British trad jazz playing to gether-Kenny Ball, Chris Barber and Acker Bilk.

Announcing plans for the Festival. Andy Hudson acknowledged that while the inaugural event attracted 30,000 persons and was a success artistically, it lost money. "But we regard it more as an investment because we firmly believe that we can make the event financially viable.

Capital Radio, which will pick up half the \$1.7 million tab this year (last year the station's share was 37.5%) will record all the music on multi-track machines and at least 20 hours will be broadcast by Capital. Parts of the concerts will also be networked through other independent commercial stations

program offering professional tute-lage in five areas: theory and composition, arranging and orchestrating, improvisation, business management and mastering the jazz idiom as opposed to pure pop and classical skills. This year, we shall be expanding from one center to three.

"Our Get-Involved program sends six musicians out to hospitals. rest homes and other places to present one-hour jazz shows. The total budget for our organization is \$28.510. Right now we have only \$2,500 on hand, so we must scour Houston to make up the financing

Thomas says the chief sources of funds are the St. James Episcopal Church, the Texas Commission For the Arts, the Cultural Arts Council of Houston and the community of Houston. Back in '72 when the organization was begun, the annual budget amounted to a modest \$6,200.

Thomas is not alone in spearheading the organization's activities, of course. Conrad O. Johnson, a retired teacher, is a cofounder and assistant director with several instruction books to his credit. Johnson was for many years band director at Kashmere High School, whose jazz band toured Europe and Japan and was rated among the top three amateur combos in the U.S. "Until now," Thomas declares,

"there was jazz activity in Houston. but it was mainly confined to the black neighborhoods. Now it's time to spread it out, to expose it to the entire citizenship, to get it heard more on radio, to get it in record stores on singles and LPs.

"By teaching the youngsters, we are convinced we are building for the future and that the dissemination of jazz into every corner of Texas will follow.

Mann & Atlantic **Coming To the Parting Of Ways**

NEW YORK-Only a few weeks ago jazz flutist Herbie Mann was singing the praises of Atlantic Records, with whom he has been associated for 20 years, and Atlantic was going out of its way for Mann to get coverage of his anniversary in the

But all that has quickly changed. Atlantic tersely says Mann is still under a recording contract, but Mann says Atlantic chairman Ahmet Ertegun, who first signed Mann, told him they will not be picking up an option to renew the long standing

Mann says Ertegun called him to discuss the option and told him "Atlantic can't afford my music anymore. They actually did me a favor. I've been trying to placate them musically. They're successful at rock'n'roll, but they've become a one-dimension company. Ahmet said he'd love to keep me but...."

Mann explains Atlantic had not been happy with the sales of the last few albums he controlled artistically, so he suggested Atlantic take over control of an album. The result was "Supermann," which Mann says didn't sell any better than the

15,000 U.S. High Schools & 250 **Colleges Now Offer Jazz Studies**

• Continued from page 10

rect reflection of new interest areas in music for youngsters most people believe only groove on rock'n'roll. Not so at all.

The irony of the growth of jazz interest and activity on the high school and college level is emphatically underscored by the lack of participation of the record companies on these two levels. With rare exceptions, the high school and college markets are not touched by any creator of jazz music, there are no label sponsored workshops or educational programs developed to introduce these ready and eager students to the world of music within their catalogs

Despite this, the school scene around the nation is good and healthy, thanks to the diligent work of the devoted teachers and musicians who are making it happen all by themselves.

This early fear of being called jazz was broken by the Jazz Educators Assn. which decided right at the outset 11 years ago to call jazz jazz and forget the coverup acronyms. Today there are more than 5,000 members in the organization, and not all of them are teachers. There are truck drivers and housewives. Betton says. And that's all right. The devotion to the music on the school level is all that counts.

Betton, the full-time director of the educators group also teaches a history of jazz course at Kansas State. He notes that Kansas State itself has four jazz bands (the name there is still lab bands) plus the history course. He uses records as a principle source of historical reference as do all the teachers exploring this same subject around the coun

try.
"We believe as educators that the performance area is very important as is the historical slant." Betton uses Paul Tanner's "A Study Of Jazz" as his textbook as well as a Billy Taylor narrated filmstrip plus recordings in his classroom. The core of his disks are the Smithsonian Institute's series which ends with the '50s, with Betton adding his own disks to fill in the '60s and '70s.

"The students seem to like the dixieland stuff," Betton notes, "and they start to relate to the things from the '60s and '70s. They're interested in the Basic beat and the Buddy Rich stuff. People are first affected by the beat in music but some of the avant garde people haven't found this out yet.

Betton estimates that many of the jobs which the existing big bands today now work are related to concerts and clinics on campuses.

Stan Kenton helped get the professionals involved in school programs around 1958. Woody Herman. Buddy Rich and Toshiko/ Akiyoshi are some of the aggregations which regularly play college gigs.
Notes Betton: "The kids are wide-

eyed when they come. They listen and copy and when it's time to attract a crowd for their concerts they're right there in front."

The world of educational jazz came into focus during the Jazz Educators convention in Albuquerque in January. The theme was Latin influences, with Chick Corea. Bill Watrous, and Moacir Santos, all performing In addition, Richie Cole. Bobby Shew. Bill Berry, Lenny Neihaus. Bob Brookmeyer. Diek Grove and Ed Shaughnessy were all scheduled to perform in workshops

Workshops, degrees, artists in residence. They are all part of jazz on campus. North Texas State has gained an international reputation for its studies and 1 O'Clock Lab Bands, under the guidance of Leon

(Continued on page 67)

Billboard SPECIAL SURVEY For Week Ending 3/15/80 Billboard® JOZZ LPS®

	U	231				mil.	
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	2	4	FUN AND GAMES Chuck Mangione, A&M SP-3715	26	20	10	PRESSURE Pressure, LAX MCA 3195 (MCA)
2	1	4	EVERY GENERATION Ronnie Laws United Artists LT-1001	27	27	3	PICK 'EM Ron Carter Milestone M-9092 (Fantasy)
3	3	19	ONE ON ONE Bob James & Earl Klugh	28	28	3	CHAIR IN THE SKY Mingus Dynasty, Elektra 6E 248
4	15	2	Columbia/Tappan Zee FC 36241 SKYLARKIN' Grover Washington Jr.,	30	29	62	THE WORLD WITHIN Stix Hooper, MCA 3180 ANGIE
5	4	20	Motown M7-933R1 ANGEL OF THE NIGHT	31	31	31	Angela Bofill, GRP/Arista GRP-500 LUCKY SEVEN
6	6	9	Angela Bofill, Arista/GRP GRP 5501 HIROSHIMA			"	Bob James, Columbia/Tappan Zee JC-36056
7	9	3	Hiroshima Arista AB-4252 HIDEAWAY David Sanborn	32	30	3	SPECIAL EDITION Jack De Johnette ECM ECM-1-115 (Warner Bros.)
8	5	18	Warner Bros. BSK 3379	33	23	14	CIRCLE IN THE ROUND Miles Davis, Columbia KC 2:36278
9	7	16	Patrice Rushen Elektra 6E-243 AMERICAN GARAGE	34	33	37	BROWN SUGAR Tom Browne Arista/GRP GRP-5003
10	8	23	Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)	35	35	29	WATER SIGN The Jeff Lorber Fusion Arista AB-4234
			Herb Alpert, A&M SP 4790	36	HE .		SONG BOOK ONE Sarah Yaughan/Duke Ellington
11	10	20	BEST OF FRIENDS Twennynine Featuring Lenny White Elektra 6E-223	37	47	2	Pablo 2312111 (RCA) STRUTTIN'
12	12	7	GENETIC WALK Ahmad Jamal, 20th Century T-600 (RCA)	38	40	2	Dr. Strut Motown M7 931R1 MORNING THUNDER Eddie Daniels, Columbia JC-36290
13	13	17	STREET BEAT Tom Scott Columbia JC 36137	39	E1	-	GOOD 'N' PLENTY Jon Faddis Buddah
14	11	20	A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253	40	39	19	BDS 5727 (Arista) THE HAWK
15	14	7	GREAT ENCOUNTERS Dexter Gordon, Columbia JC 35978		24	16	Dave Valentin Arista/GRP GRP 5006
16	16	41	STREET LIFE Crusaders MCA MCA 3094	41	34	16	PASSION DANCE McCoy Tyner Milestone M-9091 (Fantasy)
17	17	24	8:30 Weather Report, Arc/Columbia PC2-36030	42	32	17	AND 125TH STREET N.Y.C. Donald Byrd, Elektra 6E-247
18	24	2	WITH ALL MY LOVE Wilbert Longmire, Tappan Zee/	43	37	4	I WILL SAY GOODBYE Bill Evans Trio, Fantasy F-9593
19	19	50	Columbia JC 36342 MORNING DANCE	44	44	47	PARADISE Grover Washington Jr. Elektra 6E-182
20	26	4	Spyro Gyra, Infinity INF 9004 (MCA) SOUNDSCAPES	45	45	45	NEW CHAUTAUQUA Pat Metheny, ECM ECM 1 1131
21	41	2	Cedar Walton, Columbia JC 36285 1980 Gil Scott-Heron & Brian Jackson	46	CC		(Warner Bros.) AN EVENING WITH TWO GRAND PIANOS John Lewis & Hank Jones Little
22	21	45	Arista AL 9514 HEART STRING Earl Klugh, United Artists UNIA 942 (Capital)	47	CII	-	David LD-1079 (Atlantic) FIRST MEETING Miroslav Vitous ECM
23	18	19	UALA-942 (Capitol) DON'T ASK Sonny Rollins, Milestone M-9090 (Fantasy)	48	42	3	ECM-1-1147 (Warner Bros.) MAGICO Charlie Haden Jan Garbarek
24	22	14	LIGHT AS A FEATHER Azymuth, Milestone M 9089 (Fantasy)	49	49	5	Egberto Gismonti, ECM ECM-1-115; Warner Bros.) CHASER
25	38	2	A PERFECT MATCH Ella & Basie, Pablo	50	17		John Lee & Gerry Brown Columbia NJC 36212
			D2312110 (RCA)	30	CIL)	_	YOUNG DJANGO Stephane Grappelli, Pausa PR 7041

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Sound Business: Video **Explosive Video Moves Key To ITA's 10th Gathering**

• Continued from page 1

Island Hotel were a number of software developments for the home video market. The capacity 500 registrants from the audio, video and music fields learned that Fotomat and Walt Disney Productions are beginning a four-city test market videocassette rental program on selected Disney titles. Paramount has acquired videocassette and videodisk rights to 64 movie and television titles from England's ITC Entertainment, and that initial product from the newly-formed ABC Video Enterprises would be a videocassette with recent Olympic game highlights with Broadway theatre videocassettes to follow.

20th Century-Fox also disclosed

that it was making two theatrical releases, "Norma Rae" and "Breaking Away" available on videocassette. part of an increasing trend by that company to release films to theatres and the home video market simulta-

Simultaneous release would take fuller advantage of initial promotional dollars as well as help thwart copying from paid television, studios believe. 20th is also engaging in a pilot program to have videocassettes on sale in UA Cinema and Plitt Theatre lobbies in Los Angeles.

While major motion picture studios are in agreement about supplying their product to the marketplace in videocassette and videodisk format, there is still some sharp disagreement now as to which is the best route to take-selling or renting.

James T. Jimirro. Disney executive, at a home video and motion picture studio discussion indicated. The long term interests of Disney are best served by the rental busi-

And Laurence Hilford, Columbia Pictures senior vice president, indicated, "Columbia's business of distributing prerecorded tapes has been a disaster," alluding to the practice of many retail stores renting or exchanging videotapes with con-

On the other hand, though, Robert Peters, Paramount executive, indicated that. "The first six months in the home video marketplace has exceeded our expectations. The public wants our product whether it is sold or rented.

Jack Valenti. Motion Picture Assn. of American president, at that same home video session, told attendees that all nine-member association companies have titles in the home video marketplace now. About 11/2 years ago only one member company had titles available for the home market.

Valenti also estimated that some 477 titles from those nine companies are now in the marketplace, as contrasted with only 50 11/2 years ago. Seven of those companies have 360 titles on videotape while four have 139 titles on videodisk. He also warned, however, that a grave problem for the industry will continue to be incompatibility of hardware formats and piracy, the latter he termed "some dark, ominous shadow over all marketing strategies.

The importance of music as a key element in the developing home video industry was also underscored time and again at various panel discussions.

In his keynote address, Alan J. Hirschfield, vice chairman and chief operating officer of 20th Century-Fox Film Corp., indicated that sight and sound will be one of the great elements of the home video markets. But the key will be equipment with high performance stereo capability as well as plug-in capability with current systems.

The new stars of the home video medium, he projected, are likely to be such recording artists as the Cars. the Clash, Willie Nelson. Bruce Springsteen and others although new methods of presenting music on tape or videodisk must be developed. He added that he felt distribution patterns of home video would eventually fall to five or six major entertainment entities, possibly all international record firms.

The importance of stereo music as a key in the developing home video market also was substantially underscored by a just-released Time magazine study on the market segmentation of tape and disk, especially prepared for the ITA seminar.

Based on responses obtained from sample of recent MagnaVision videodisk owners, one-third indicated that musical content on disk was of great importance, while almost half indicated that musical content of the videodisk would be of great importance for future disk purchases.

Despite high music-oriented videotape and videodisk expectations, however, music software ma-

terial is still extremely limited due mainly to protracted legal obstacles (Continued on page 47)

FOR MID-1981 MARKETING

RCA To Make Zenith Videodisk Units

NEW YORK-RCA will initially manufacture videodisk players for Zenith Radio Corp. when Zenith enters the market sometime in mid-

This is a result of just-concluded agreements between Zenith and RCA which also includes access by each company to the other's patented videodisk player developments.

Thus, RCA's technology continues to make industry inroads with SelectaVision deals with its chief color television competitor, Zenith, and a recent licensing arrangement for its videodisk with CBS, whose recording division engaged in the battle of the speeds with RCA in the early '50s.

It's understood that once Zenith

COMPLETE INFORMATION.

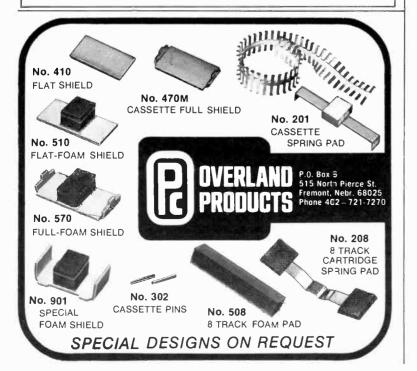
develops its own production capacity, it will manufacture Selecta-Vision hardware on its own. Zenith has not given a commercial name as yet to its videodisk product line.

In addition to sharing its hardware technology with RCA, Zenith will also make available to its dealer web software product from RCA and others that decide to release videodisk product utilizing RCA/ Zenith's capacitance format.

According to Zenith president R.W. Kluckman, the company's videodisk program calls for availability of Zenith players for sale by mid-1981, while RCA's own player is earmarked for national marketing within the first quarter of 1981. Both companies plan to sell their players for under \$500.

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Billboard® Billboard SPECIAL SURVEY For Week Ending 3/15/80 Videocassette These are best selling videocassettes compiled from retail sales, Char Position including releases in both Beta & VHS formats. 8 Weeks Last This Copyright Owner, Distributor, Catalog Number 1 5 SUPERMAN (PG) D.C. Comics, WCI Home Video Inc., WB-1013 THE GODFATHER (R) 2 18 Paramount Pictures, Paramount Home Video, 8049 13 18 SATURDAY NIGHT FEVER (R) Paramount Pictures, Paramount Home Video, 1113 BLAZING SADDLES (R) Warner Bros. Inc., WCI Home Video Inc., WB-1001 4 6 5 5 7 5 HEAVEN CAN WAIT (PG) Paramount Pictures, Paramount Home Video, 1109 26 5 Paramount Pictures, Paramount Home Video, 1108 11 5 SILVER STREAK (N.R.) 20th Century-Fox Films, Magnetic Video, CL-1080 18 8 4 GODFATHER, II (R) Paramount Pictures, Paramount Home Video, 8459 TOWERING INFERNO (N.R.) 23 14 20th Century-Fox Films, Magnetic Video, CL-1071 10 5 DIRTY HARRY (R) 14 Warner Bros. Inc., WCI Home Video Inc., WB-1019 EXORCIST (R) 11 39 5 Warner Bros. Inc., WCI Home Video Inc., WB-1007 ENTER THE DRAGON (R) 12 3 Warner Bros. Inc., WCl Home Video Inc., WB-1006 13 20 3 THE IN-LAWS (PG) Warner Bros. Inc., WCI Home Video, WB-1009 THE WILD BUNCH (R) 14 12 5 Warner Bros. Inc., WCI Home Video Inc., WB-1014 15 8 18 M*A*S*H (N.R.) 20th Century Fox Films, Magnetic Video, CL 1038 THE OMEN (R) 31 16 5 20th Century-Fox Films, Magnetic Video, CL-1079 THE BUGS BUNNY/ROAD RUNNER MOVIE (G) 17 36 Warner Bros. Inc., WCI Home Video, WB-1003 HOOPER (PG) 18 Warner Bros. Inc., WCI Home Video, WB-1008 THE SOUND OF MUSIC (G) 19 20th Century-Fox Films, Magnetic Video, CL-1051 20 5 18 PATTON (N.R.) 20th Century-Fox Films, Magnetic Video, CL-1005 21 FOUL PLAY (PG) Paramount Pictures, Paramount Home Video, 1116 21 "ALL THE PRESIDENT'S MEN" (PG) 22 Warner Bros. Inc., WCI Home Video, WB-1018 23 10 18 BUTCH CASSIDY AND THE SUNDANCE KID (N.R.) 20th Century-Fox Films, Magnetic Video, CL-1061 24 13 BARBARELLA (PG) 24 Dino De Laurentis Cinematografica S.P.A., Paramount 6812 25 29 3 "OH, GOD!" (PG) Warner Bros. Inc., WCI Home Video, WB-1010 FLESH GORDON (R) 26 16 18 Graffiti Productions, Meda, M502 **THE PRODUCERS (N.R.)**Avco Embassy Pictures, Magnetic Video, CL 4058 27 18 3 28 37 18 MURDER ON THE ORIENT EXPRESS (G) EMI Film Distributors, Ltd., Paramount 8790 THE POSEIDON ADVENTURE (N.R.) 29 15 18 20th Century-Fox Films, Magnetic Video, CL-1058 LOOKING FOR MR. GOODBAR (R) Paramount Pictures, Paramount Home Video, 8874 31 32 13 DEATH WISH (R) Dino De Laurentis, Paramount Home Video, 8774 32 A LITTLE ROMANCE (PG) Orion Pictures Co., WCI Home Video, OR-2001 CARNAL KNOWLEDGE (R) 33 34 Avco Embassy Pictures, Magnetic Video, CL 40003 REBEL WITHOUT A CAUSE (N.R.) Warner Bros. Inc., WCI Home Video, WB-1011 DELIVERANCE (R) Warner Bros. Inc., WCI Home Video, WB-1004 TORA! TORA! TORA 36 40 20th Century-Fox Films, Magnetic Video, CL-1017 LIPSTICK (R) 37 Paramount Pictures, Paramount Home Video 8904 THE TEN COMMANDMENTS (N.R.) 38 Paramount Pictures, Paramount Home Video, 6524 THE DEEP (R) 39 33 Columbia Pictures, Time-Life, (Not Listed) THE SHOOTIST (N.R.) 40

Dino De Laruentis, Paramount Home Video 8904



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F-520

Sound Business: Audio

U.K. AES Attracts 3,000; Argue Digital's Superiority

LONDON-The 65th Audio Engineering Society convention, switched from Vienna to the U.K. at short notice, was the first here for five years, running Feb. 25-28 in the Park Lane and Hilton hotels.

Attendance was easily the highest of any European AES meet, according to exhibition manager Sam Black, and 50% up on the previous event in Brussels. More than 3,000 visitors were registered from 25 countries, including Iceland, Hungary, Yugoslavia and East Germany the exhibitor total was 150, a European record.

Many attendees felt the show could have used another day, due to conflicts between demonstrations, technical papers and the sheer amount of equipment on display.

Main talking point, inevitably, was digital, with a strong faction taking the view that analog is still the better option.

Ampex general manager L.C. Cochran was worried about the lack of standardization in digital developments. "There are 11 different systems out there and nobody's talk-

ing to anybody else," he said. "Record companies are businesses not gamblers, and they're just hoping things will settle down."

Sooner than bring out a premature digital system, Ampex is hedging bels with an update on the ATR 100, the ATR240. Combined with the ADD-1 digital audio delay for disk mastering, the system is claimed to give results close to digital at a fraction of the price.

"Digital systems are seven or eight times as expensive as the best analogs," said a speaker at the forum on new technology. "The results just aren't that much better for the money. Studios won't really be interested until the cost is only twice as much or maybe a little more." Best guesses suggested standardization and cost stabilization might be as much as four years off.

More bullish were Sony and 3M. The former promises to "throw away analog." Digital prototypes are in the works in every area from mixers through reverbs and music synthesizers. Reports here have Sony working on digital speakers and microphones too.

3M also pulled no punches, launching its much-ballyhooed new digital editor, described as the electronic equivalent of the razor blade and offering audible monitoring rather than constant reference to waveform displays. Alongside was the European launch of the company's digital mastering system developed from joint research with the BBC, together with the new 4 and 32-track recorders.

Even JVC, while modestly characterizing itself as "only a consumer company," is hoping to manufacture its Series 90 digital audio mastering system. On display for the first time, the 2-channel system uses U-type VTR and the trademarked "BP" format with 16-bit linear quantization. Excellent error correction is claimed.

The AE-90 audio editor, like 3M's, offers audible monitoring, and, unlike 3M's, crossfade.

Financial considerations were uppermost in everyone's mind, manufacturers aware that what is technically possible has to be matched to what the studios need and can afford. Trident Audio technical sales director Steve Gunn pointed to prevailing record company attitudes. "Whereas they used to spend \$120-\$150 an hour on studio time, now they won't go above \$80. And an all-digital studio means the artists have to do all their work in one spot, which they won't stand for."

A telling footnote to digital came from David Harrison of Harrison Systems, apropos counterfeiting and home taping as factors in declining album sales. Production of digital records would be equivalent to handing every potential counterfeiter a perfect master, he said.

Those who were enjoying healthy sales tended to credit them to midprice product. Trident Audio's Series 80 24-track desk fills a gap in a market which elsewhere has not been too hot, said the company. Fourteen units had been sold in the four months since launch.

New product on view included Neve's 810B console with microprocessor-controlled signal routing, Audio and Design Recording's express Limiter, the OAS-24 "grouper" from Aphex, and Tannoy's X05000 dividing network.

Most interesting U.K. development came from the National Research Development Corp.: surround sound "ambisonics" with full height information. It is claimed that "full-sphere directional reproduction"—periphonic sound—is now a practical medium for hi fi systems of the future.

BETH JACQUES

Harman/Kardon Act

NEW YORK-Harman/Kardon has broken ground for a new East Coast research and development/warehouse facility in Woodbury, L.I. The company plans to move from its Plainview, L.I., headquarters late this spring. The firm's relocation is a result of its acquisition by Shin Shirasuna, the Japanese electronics giant.

All Harman/Kardon's components will be manufactured in the parent's factories in Japan. Singapore, Taiwan and Malta.

Gauss Broadening Speaker Line

Emphasis On Top Equipment For Touring Musicians

LOS ANGELES—Cetec Gauss, manufacturer of loudspeakers for touring rock bands, is broadening its speaker line and also developing "systems" for various instruments.

This two-pronged attack on the professional musician mart is designed to counter the firm's deemphasis of its OEM business, explains Mort Fujii, Cetec Gauss' president.

"We are dedicated strictly to the professional market," Fujii says.

New speakers are being designed to augment those cone, high frequency drivers and tweeters already in the catalog as well as creating systems which encompass various individual speakers to be used with a specific instrument. And in building systems, the company will for the first time marry a speaker to the correct enclosure. In the past, speaker and housing were sold as two separate items, with Gauss manufacturing only the

Each system will be based on the musician's needs, Fujii emphasizes. Lead guitar, bass player or keyboard wizard, for example, may want to hear different things in their performances onstage, so the components in the system will vary. As will the number of module units which will be bought.

A module is a single housing for one speaker. And since the speakers are used by musicians on tours, they have to be what Fujii calls "roadable," or able to stand up under wear and tear and still perform well.

Fujii emphasizes that since the Gauss speakers can perform under high inputs (upwards of 400 watts RMS), fewer speakers are needed in a system, which cuts down the number of modules which have to be transported around.

New York and Los Angeles are the two key domestic markets for these professional speakers. The audience: "Musicians who want good sound but cannot afford to buy custom units or who don't know enough about installing a speaker in the proper cabinet."

Those musicians who have the money to already have bought Gauss speakers include ELO, Pink Floyd, Yes, the Who and the Marshall Tucker Band, among others.

The price for a single speaker can range from \$130-\$500 with complete systems running into the "hundreds of thousands of dollars," according to Fujii.

The company does not make amplifiers and chooses not to recommend any to use with its high duty speakers.

All the speakers will be manufactured in the firm's new Sun Valley, Calif., plant. A move from a North Hollywood location takes place within the next few weeks.

Gauss, best known for its tape duplicating equipment, started manufacturing speakers for Fender seven years ago and now does work for Klipsch, the speaker system company.

Fujii acknowledges that the Gauss speakers are the most expensive professional line on the market. Its cone line runs from 10 to 18 inches and incorporates a special "double spider suspension system" which holds the voice coil. All other speaker manufacturers use only one framework to hold the coil, Fujii points out. The double framework enables the coil to handle greater power bursts as it moves back and forth.

In order to handle the new professional market emphasis, the company has been hiring more production people as well as several from JBL. Larry Phillips is the marketing director, Bob Taylor the domestic national sales manager and Walter Dick the chief engineer.

Gauss speakers are sold through 16 sound equipment reps to around 300 musical instrument stores. The number is being pruned down from 350.

For foreign territories, Phillips handles Canada and Fujii sets up distributors in Europe through the firm's Cetec International office in London. In Japan, distribution is handled by the Sharp Corp. and in Australia by Importronics of Mel-

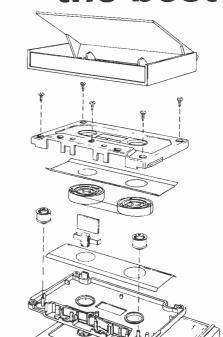
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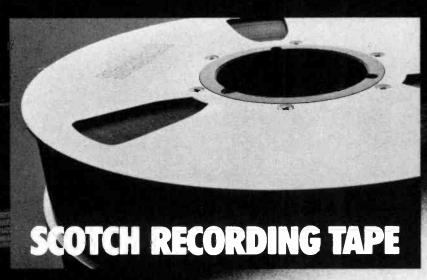
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WE HAD A RECORD YEAR AT THE GRAMMY AWARDS.

It was a very good year. For The Doobie Brothers, who won Record of the Year. For Larry Butler, who won Producer of the Year. And for a lot of other award-winning artists who mastered on Scotch® Recording Tape. To all those Grammy winners who did, and even to those who didn't, we offer sincere congratulations from the Magnetic A/V Products Division of 3M.

KORLINE II



3M

Sound Business: Recording Studios

Studio Track

LOS ANGELES—Sigma Sound Studios in Philadelphia reports Thom Bell is producing tracks for Gato Barbieri, Dirk Devlin engineering, Vince Warsavage assisting; Leon Huff producing Bobby Rush, Dirk Devlin Engineering. Working on an LP with the Jones Girls are producers Dexter Wansel, Joe Jefferson and Sherman Marshall with engineers Arthur Stoppe and Peter Humphreys. Meanwhile, Leroy Green—cowriter of "Disco Inferno"—is working on mixing lead vocals for the Drells with engineer Jim Gallagher. John Davis producing Ruth Waters for the title track to "The Woman Inside" film, Ken Present engineering; Davis also producing Collins & Collins for A&M Records with Ken Present

engineering; Tom Moulton remixing a single for Loose Change on T&J Records, Arthur Stoppe engineering; Norman Harris producing Loleatta Holloway for Salsoul Records, Jeff Stewart engineering

At Sigma Sound Studios in New York: Victor Willis, former lead singer with the Village People, is producing his solo effort for Can't Stop Productions, Andy Abrams and Carla Bandini engineering; Jimmy Simpson producing Candi Staton for Warner Bros., Mike Hutchinson and John Potoker engineering; Jim and Cheryl Tyrell, Eddie Levert and Dennis Williams producing Karen Jones for T-Electric Records. Andy Abrams engineering; Jimmy Simpson producing

Flakes' LP for Magic Disc Records, John Potoker engineering; Tony Valor producing an LP for Joseph Manfredi, Carla Bandini engineering.

Action at Jack Clement Studios, Nashville; Ray Baker producing Epic's Joe Stampley. Billy Sherrill engineering; Larry Butler producing the Earl Scruggs Revue, Billy Sherrill engineering; Jim Foglesong producing Micki Fuhrman for MCA Records, Jim Williamson engineering.

Opal Studios in New York sees: leff Lane producing Brass Construction for United Artists; Charlie Waller producing O.C. Smith; John Gomez producing Doug Riley. All sessions are engineered by Llew Horowitz.

Music Annex's studio A in Menlo Park, Calif.

is featuring: John Neider and Don McVicar producing CAT, Roger Wiersema engineering; Stephen Fisher producing Glide, David Porter engineering; group Pokerface producing itself with Harn Soper engineering; Mark Isham producing Paul Potyen, Harn Soper engineering; Soper also producing and engineering an Axis EP; Richard Green producing David Lefebvre, Dennis Reed engineering; Bill Melendez and Lee Mendelson coproducing with Charles Schultz music for "Bon Voyage Charlie Brown" film and film etries.

At the Annex's studio B: Mark Rosengarten producing and engineering Viva Brazil; Bill Cutler and Steve LeGasick producing a two-song demo for the Invasions; Phil Edwards mixing two albums for Bud Shank for Concord Jazz label; Russell Bond producing Benny & the Jets project; Eddie Money and Back Road producing Back Road demo project.

At the Annex's studio C: Dennis Reed producing Poorboy, formerly called Streetheart; Roger Wiersema producing single for the Boxes.

At Ocean Way Recording Studios in Los Angeles: Chick Corea producing for Chick Corea Productions his upcoming LP, Bernie Kirsh engineering. Frank Zappa producing his next single for Zappa Records, Allen Sides engineering.

Engineering Studios in Burbank has John Rubinstein supervising music for "Amber Waves," a Time-Life ABC-TV film; composer Craig Saffan has completed recording the music for "Die Laughing" film.

Jacques Morali and Henri Belolo producing the soundtrack for "Can't Stop The Music" film for Alan Carr Films, Inc.; Juergen Koppers engineering and Steven D. Smith assisting.

Activity at Can-Am Recorders, Tarzana, Calif., includes Howard Wolen producing Terry Mace, Gary Gunton engineering; Lanny Williamson producing first LP with Cindy Warren. Meanwhile, Can-Am's studio B will be complete in early spring with a Quad-Eight Coronado featuring Compu-Mix Three Automation and MCI tape machines with 48-track recording.

Jim Ed Norman producing singer/songwriter
Jim Weatherly at Fireside Studios, Nashville, for
Elektra/Asylum. Ray Pennington also there producing Kenny Price for Demension Records.

At Villa Recorders, Modesto, Calif., is the recently reformed Humble Pie with Steve Marriott, Bobby Tench, Clem Clempson, Jerry Shirley and Anthony Jones. The group is producing itself with engineering provided by John Wright. Villa has also recently installed a UREI time-aligned monitoring system along with 26 channels of Dolby, four additional channels of parametric EQ, Scamp noise gates and Sweep EQ.

John Arrias engineering Bob Seger and Dolly Parton projects at Capitol recording studios. . . . Roy Hallee producing and engineering the Timmy's at United Western, David Ahlert assisting. Also there, Kim Fowley producing the Orchids, Sherry Klein engineering.

At Crystal: Pete Moore producing Network, Kevin Beamish at the board with Lindy Griffin assisting; Neil Sedaka wrapping up an LP project; and John Alcock producing John Doc, John Fishbach engineering, assisted by Laura Livingston.

Andy Williams recording his next Columbia album at Nashville's Jack Clement Studios with Dick Pierce producing and Billy Sherrill engineering. Bill Justis is composing and arranging the strings for the album.

Merle Haggard has been tracking and mixing a new MCA album at Filmways/Heider studios in San Francisco. Lewis Talley is coordinating the project with Ashley Brigdale engineering and Marnie Moore assisting...

Earl Klugh is recording new tracks at Young'un Sound Studios in Nashville. Klugh is producing himself with Chip Young and Stan Dacus engineering.

Midnight Blue finished an EP at Strawberry Jamm Studios, West Columbia, S.C., with Bob Curlee engineering. Jim Lloyd at Masterfonics cut the disk.

Reelsound Recording's remote unit, based in Manchaca, Tex., cut John Prine at Armadillo World Headquarters with Al Beunetta producing, Malcolm Harper and Dickie Banks engineering.

At Monterey Sound Studios in Los Angeles: Ambrosia cut two LP tracks with Mike Verdick engineering and Bill Pfordreshner producing; engineer Richard Tilles mixed Bell & James' new single, "It's Only Make Believe," with James Hudson assisting.

At Alpha International, Philadelphia: Sister Sledge cutting rhythm tracks for an upcoming Cotillion LP; Harold Melwin recording strings and horns for a new MCA album; and Fat Larry's Band mixing a new 12-inch single for WMOT/Fantasy.

New Tustin Facility

LOS ANGELES—Moonwind Studios has opened a 24-track studio in the nearby Orange County city of Tustin. The facility features a custom console from New York's Electric Lady studios.

Clients todate have included Blind Date for RCA, Blue Steel for MCA, Motown Records and singer/ songwriter Jose Feliciano.



MARCH 15, 1980 BILLBOARD

'Explosive' Video Developments At 10th ITA

about clearing audio and video rights and union agreements as was explained in a panel discussion on the rights of recording artists.

Chrysalis Records' recent video-taping of Blondie's "Eat To The Beat" LP, targeted as a video LP for the home market, is still in a state of limbo, confirms Des Brown of the label's London office, who was in attendance here.

The label has not been able to reach an agreeable settlement with the American Federation of Musicians. Rather than strike a separate deal with the AFM, the label feels there should be an industry standard and is looking to the Recording Industry Assn. of America.

Additional highlights of hardware demonstrations and announcements included:

The Zenith/RCA videodisk technology agreement includes access by each company to the other's pat-ented videodisk developments. Both firms' videodisk players will be capable of playing the same prerecorded capacitance format video-disk. Availability of Zenith hardware is expected nationally by mid-1981 at a projected under \$500 retail price. RCA still plans to market its Selecta Vision capacitance system nationally in early 1981. (See separate story on this page.)

Sony indicated it has chosen to keep its optical videodisk at a prototype stage and will make consumer version announcements at a later date. The firm is still assessing the product as well as potential markets. The firm is committed, though, to the videodisk and "is waiting but not standing still." The Sony unit is interchangeable with the Philips/ MCA standard.

The marketing timetable for the Philips Video 2000 is in Europe in the next month with its American distribution expected by the end of 1981. Introductory price for the first of a family of machines which will range from \$900 to \$1,400 will be

The unit features a helical scan video head as well as a separate audio head, making it the only VTR which divides the audio track for greater sound potential, something its faster tape speed also enhances.

Future options include metal tape capability. Other features include still frame and both fast and slow motion. Cassette configuration will be in one, four, six and eight hours. But the heart of the system is the

Disney & Fotomat Tie On Vidcassettes

LOS ANGELES-Walt Disney Productions and Fotomat will offer 13 movies for rent on videocassette

in four cities on a trial lease basis.

The test is designed to show Fotomat officials if it can expand nationally with leased videocassettes. The markets are Chicago, Houston, Philadelphia and San Francisco. The starting date: May 10, Fotomat is already leasing and selling around 125 titles nationwide from other sources.

Disney titles involved include: "Love Bug," "Gus," "Old Yeller," "Absent Minded Professor," "Now You See It, Now You Don't," "Candleshoe," "Escape To Witch Mountain," "The Bears And I," "Kidnapped," "The Great Locomotive Chase," "On Vacation With Mickey Mouse & His Friends," "At Home With Donald Duck" and "Adventures With Chip 'N Dale.

Prices will range from \$9.95-\$13.95 for a five-day rental.

cassette. Price of blank cassettes is projected at \$5 per cassette hour. Highlights of the JVC/Matsushita

VHD videodisk, a detailed look at

the Toshiba LVR and the Funai portable VCR, were presented via videotape made recently in Japan by the Television Digest newsletter.

The Toshiba LVR system is antic-

ipated to have a fall delivery in the U.S. at a projected \$600 retail; the JVC/Matsushita videodisk now uses 10-inch disk as opposed to the original 12-inch disk. The Funai compact

keted in the U.S. at a projected under \$1,000 retail price.

Full detaits of ITA seminars will appear in next week's issue.



Meet David Hadler and Gail McCabe. They're the new factory direct sales team from Quad-Eight. They're ready to tell you why their boards deliver more performance, more reliability and more music for your money.

Meet David Hadler and Gail McCabe. They're the new factory direct sales team from Quad-Eight. They're ready to tell you why their sound deliver more performance, more reliability and more music for your money.

Sells consoles direct ty. Because our reputation precedes the fact that we quires our attention will get taken care of immediately. In addition to

comprehensive technical support for every console, we include a spares kit too. And there's experienced recording engineers at Quad-Eight just a phone call away.

Whether your business plans call for a new console update or you're starting from scratch, one phone call to either Dave or Gail can save you alot of bucks

Because Quad-Eight wants your business in 1980, here's what backs up our new sales program:

· No Dealers-No Middlemen. It's the old line, but it's true. We're cutting our selling margins to the bone and putting you in direct contact with the factory—where you've always ended-up anyway. On your large capital investment—your return can be maximized on a console that's going to keep you in business, or get you into it. And, at prices you won't believe.

 The Factory Installs. Skilled engineers will take you every step of the way. Console installation will have the proper preparation and on-site, hassle-free guidance for rapid

When you call David or Gail, they'll be happy to assist in getting answers to any question; analog, automation, dB's or dollars

To get a quick and straightforward response, just call. Of course, full color brochures are yours for the asking. And while you're at it, if you're ready to talk about bottomlines-Dave or Gail can be easily persuaded to show up on your doorstep for a one-on-one. You see, in 1980 we're out to show you we're the company that makes superlative consoles for the artist and businessman in every engineer. No matter what it takes. We told you it was good news.

The new factory direct sales program applies to domestic U.S. and Canadian sales only



and businessman For The Artist $^{\bigvee}$ in Every Engineer

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New Bay Area DJs Chief

By PAUL GREIN

LOS ANGELES-The board of the Bay Area Disco DJs Assn. underwent a major shakeup in the wake of a general election Feb. 28 that saw Nick Lygizos, spinner at San Jose's Tiffany's, wrestle the presidency away from Jon Randazzo, who had held the post for the past nine months. In the wake of Randazzo's loss, close associate George Feren also resigned from the

Elected to the board at the same time were Bob Miro and Michael "Mickey" Karp, both spinners at Studio West in San Francisco. Also appointed were Lester Temple. recently named best DJ in the San Francisco area at Billboard's seventh International Disco Forum, and Bob Viteritti, who tied with Roy Thode for best national DJ at the same conclave.

Temple spins at the Music Hall in San Francisco; Viteritti at Trocadero Transfer there.

The 125-member pool has traditionally been predominately gay, but some in the industry have said that straight members are now having more of a voice. "We want to represent all DJs in the area," says new president Lygizos, "be they straight or gay, asexual, bisexual or

Lygizos adds that he wants the pool to become more business-ori-

"Business is the key to the '80s. We're installing a hotline to give our DJs an open number to call 24 hours a day to let us know what's happening in their clubs. We need that instantaneous feedback so we can, in turn, give it to the record companies.

Lygizos says more of the member DJs are employing dance-oriented rock formats than before: "Blondie and (the B-52's) 'Planet Claire' can be heard in almost any disco you go into right now. DJs who have been playing for a long time are going back to their roots; they're even playing 45s again."

The pool has had 125 members for about a year, which Lygizos says is about the most it can effectively handle. "We're considering putting a limit on any new members coming in." he says, "instead of actually

dropping members. We've hit our peak with 125: now we'll let it dwindle to a comfortable size."

The rest are from the greater San Francisco area.

The organization, which celebrates its fourth anniversary later this month, was formed by John Hedges and Marty Bleeman, who have since formed Hedges & Blecman Productions, mixing disks by

Hedges was followed as president by John Geraldo, now affiliated with Casablanca as a San Francisco promotion rep; and Jon Randazzo, spinner at the club DJ's (formerly known as Toad Hall) on Castro

The pool includes 28 members from San Jose to the south and 12 from Sacramento to the northeast.

such acts as Sylvester.

Street in San Francisco.

SATELLITE LIGHTING

New Meteor System

NEW YORK-Meteor Light and Sound has developed a new lighting system for conventional discos, mobile operations, bars and clubs. The unit, designated Satellite, comprises a master unit containing a microphone, control electronics and three 50-watt reflector lamps accomeach driving three more 50-watt

The system connects to the line by means of a single power cord.

The system is available in three versions, including one with full remote control. There is also a carrying case for the master unit plus slaves for fixed or mobile installations.

Meanwhile, Meteor has also begun shipping its Sonalite 4X, a versatile, high-powered, deluxe version of the Sonalite 4 unit.

According to Vince Finnegan of Meteor, the firm's engineers have added a memory to the original unit, thereby making available a "whole new range of sophisticated pat-

The programs may be selected individually from the memory, or may be automatically sequenced under control of the 4XM.

Also new from Meteor is the new Clubman 3-3 sound mixing console, designed for disco or custom mixing applications. The unit is a stereophonic, low-noise system designed for mixing two stereo turntable sources, two stereo tape or auxiliary sources, a monaural deejay microphone and similar floor mike.

Special features include full cueing, featuring both pre and post fade, electronically controlled talkover, separate adjustable equalization for main channels and each mike input, and selectable crossfade busses.

According to Finnegan, the crossfade assignment system used on the Clubman 3-3 allows mixing between any or all four main inputs. Any input may be assigned to either the A side or the B side of the crossfade slider which, states Finnegan, may be used to give a smooth mix from source to source.

He adds, "The user can even crossfade to a mix of more than one input. Any source may be reassigned any time, giving complete ibility in the use of the crossfade."

For complete control over the frequency response of the sound, the Clubman 3-3 incorporates a fourband equalizer. Boost and cut of bass, middle and treble are provided by three noninteractive slider controls. The fourth equalization band is for beat emphasis.

To allow announcements to be made while the music is being played, the electronic talkover can be brought into circuit.

Disco Mix

NEW YORK-Odyssey's long awaited LP from RCA again shows the group's versatility in material ranging from ballads and funk to mellow sounds. "Hang Together" is the LP's title and the lead cut. At 7 minutes this tune has an easy going yet sassy, midtempo feeling. The vocals, whether solo or as a group, are in a relaxing groove with a more distinct style than the group's first release.

"Don't Tell Me, Tell Her" is a gritty, strident tune counterbalanced by smooth arrangements. "Follow Me (Play Follow The Leader)" is more commercially-oriented.

"Use It Up And Wear It Out" has a sound reminiscent of the Savannah Band with a tongue in cheek Latin feeling with percussion and synthesizer emphasis. It is produced by

T-Electric (distributed by MCA) offers a 12inch 331/3 r.p.m. that has strong potential after only a first listening. Titled "I Made A Mistake" by the Love Committee, the disk is solid r&b throughout with a rich string introduction that leads into slick harmony by the group. Producers Terry Stubbs, Mike Jackson and Cheryl Tyrrell have created one of the better products out

GQ's new LP from Arista is titled simply "GQ Two." Included is the current 12-inch "Standing Ovation" which is doing well on the charts. Highlighting the album is "GQ Down," "Lies" and "Is It Cool." A remix on the above cuts is probably in order so as to insure better response from the clubs.

Philadelphia's regional Billboard winner Wayne Geftman, playing at the Catacombs, reports strong response from the Jermaine Jackson album "Let's Get Serious," Patti LaBelle's "Release The Tension" and Richard Tee's "First

Danny Tomasulo, head deejay at the Cue Club in Norfolk, Va., reports his hot picks as 'Queen Of Fools' Jessica Williams, Polydor's "You Got What It Takes" Bobby Thurston, 12inch 331/3 r.p.m. on Prelude, and "Walk The Night/Dancing For Man" and "Life At The Outpost" from the Skatt Brothers LP on Casablanca. Danny also spins at the Late Show, one of Virginia's largest private afterhours clubs.

Also reporting from the Cue Club is Bob Markowitz. His hot picks include "Call Me" by Blondie, Polydor 12 inch 331/3 r.p.m. disco disk "I Heard It Through The Grapevine," by P'zzazz, on a Roy B. 12-inch, 331/3 r.p.m. and Abbe Lane's "Rainbows" LP all cuts from Butterfly.

Richard Settino from Januaries Disco in White Plains, N.Y., reports good response from Bobby Thurston's "You Got What It Takes" on Prelude; "I Want You For Myself," George Duke, Epic; "Pump It" by David Hudson on Alston, "Here Comes The Sun," Fat Larry's Band, WMOT Records and "Just A Touch Of Love," by Slave

From the S.U.R.E. Record Pool in the Bronx, Al Pizarro, playing at Le Fountain Blue, lists "All Night Thing," by the Invisible Man Band, on Mango Records; "Music Trance" Ben E. King, Atlantic and "Don't Push It, Don't Force It" Leon Hayward, on 20th Century-Fox, as movers on his top 25 playlist. From the same pool is Mario A. Rios at LA 109 Gallery in uptown Manhattan. His pick hits include "Use Your Body and Soul," by Crown Heights Affair on De-Lite Records; "Reach Your Peak," by Sister Sledge on Atlantic and "Just Can't Help Myself" by Common Sense on the B C Label.

Two clubs were recently opened in New York City. Downtown is the Underground with top New York deejays Jim Burgess, Richie Rivera and Bobby D.J. playing on an alternating schedule. Further uptown is Magique with Brad Beau, Preston Powell and Jonathan Fearing holding deejay honors. Magique is more plush than the Underground. Also each of the new clubs has a style and class that are attracting crowds.

G.G. Barnum's Disco In Manhattan had sur prise visit by United Artist star Pamela Stanley, singing material from her "This Is Hot" LP. This is a performer to watch as her personality and voice really grab the audience. She is working on a second LP with several disco cuts and one hot, sleezy number.

ON N.Y. TIMES SQUARE

Club Opening Nears

NEW YORK-For more than 18 months the huge Bond clothing store has been vacant, leaving a seemingly empty shell on one of Times Square's most active corners.

But that look of inactivity has been deceiving. Inside the shuttered building a major renovation has been underway to turn the site at 1526 Broadway into an entertainment complex featuring a disco. roller rink and facilities for live mu-

John Addison, founder of one of New York's legendary discos, the now defunct Le Jardin and owner of New York, New York, is bankrolling the operation along with business colleague Maurice Brahms.

Street Jocks Formed **By Florida Poolers**

NEW YORK-The Miami-based Florida Record Pool has established the South Florida Street Jocks, Inc., in an attempt to help break r&b and soul records in the discos of that

According to Jerry Jarvis, director of the association, the South Florida Street Jocks are dedicated to bringing black audiences "the heart of the funk," and to working closely with area radio stations to discover and promote the hits.

The association's 25 members are drawn from both Dade and Broward counties in Florida, and will meet every Saturday to discuss problems and find ways of expanding and strengthening their operation.

The building has three levels, including a dance area measured at 10.000 square feet.

The site has had a long history as an entertainment center before its conversion to a clothing store. In 1895 it was called Longacre Square and several theatres were located on the block including the Lyric

Later it was the International Casino, a major New York night spot during the 1930s. In fact, one of the features Addison hopes to sell is the many structural highlights remaining from the site's International Ca-

The dance area has a 35-foot high ceiling that features a circular design and light bulbs that surprisingly have been working since their installment in the 1930s. A marble and steel circular staircase that goes from the ground floor up to the third level will also be retained.

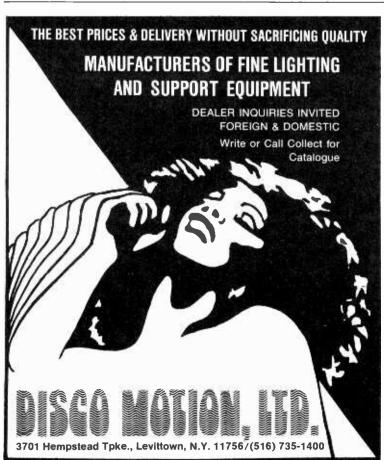
Designer Lee Mendel has been hired to develop a style for the club that will highlight these held over features and still give it a contemporary favor.

Addison, however, has not entirely focused his ideas on the type of audience to which the club will cater. The site is in the mist of both the Broadway theatre district as well as the city's moviegoing center, an area that attracts different racial and economic groups.

The club's location may also invite many of the areas scamier residents to hang out in the neighbor-

However, Addison's philosophy is that the presence of many people at the club will work to discourage the Times Square flesh peddlers and encourage police awareness.





board's Disco Action

ATLANTA

- This Week
 1 FUNKYTOWN-Lipps Inc., Casablanca (LP)
- 2 FVITA-all cuts-Festival-RSO (LP)
- 3 HIGH ON YOUR LOVE-Debbie Jacobs-MCA (LP/12
- 4 CAN'T HELP MYSELF-Bonnie Pointer-Motown (LP)
- 5 AND THE BEAT GOES ON-The Whispers-Solar (LP)
- 6 RELIGHT MY FIRE-Dan Hartman-Blue Sky (LP)

- 8 WE'RE GONNA ROCK-Sabu-Ocean (LP/12 inch) MONEY-The Flying Lizards-Virgin (LP/12-inch)
- 10 THE SECOND TIME AROUND-Shalamar-Solar (12
- 11 AMERICAN GIGOLO-Giorgio and Blondie-Polydor (LP/
- 12 ROCK LOBSTER-B 52's-Sire/Warner (LP/12 mch)
- 13 GOOD TO ME-all cuts-THP-Allantic (LP/12 inch)
- IZIMBRA/LIFE DURING WAR TIME—Falking Heads— Sire/Warner (12 inch)
- 15 MEDLEY OF OLD HITS—Diana Ross and Supremes Motown (12-inch)

BALT./WASHINGTON

- This Week
 1 AND THE BEAT GOES ON—The Whispers—Solar (LP)
- 2 FUNKYTOWN-Lipps Inc Casablanca (LP) HIGH ON YOUR LOVE-Debbie Jacobs-MCA (LP)
- 4 I CAN'T HELP MYSELF-Bonnie Pointer-Motown (LP)
- 5 | I WANT YOU FOR MYSELF-George Duke-Epic (12-
- 6 RELIGHT MY FIRE—Dan Hartman—Blue Sky (LP)
- RIPE-all cuts-Ava Cherry-RSO/Curtom (LP)
- ALL NIGHT THING—The Invisible Man Band—Mang (12-inch)
- 9 YOU GOT WHAT IT TAKES-Bobby Thurston-Prelude
- 10 TONIGHT'S THE NIGHT-Sharon Paige-Source (12
- 11 I SHOULDA LOVED YOU—Narada Michael Walden-Atlantic (LP)
- DON'T PUSH IT-Leon Haywood-20th Century (12
- 13 STOMP-Brothers Johnson-A&M (LP/12 inch)
- 14 | I CAN'T DANCE WITHOUT YOU-Theo Vaness-Prelude
- 15 JUST A TOUCH OF LOVE-Slave-Atlantic (LP/12 inch)

BOSTON

- 2 FUNKYTOWN-Lipps Inc Casablanca (LP/12 inch)
- 3 HAVEN'T YOU HEARD-Patrice Rushen-Elektra (LP/ 12-inch)
- 4 STOMP-Brothers Johnson-A&M (LP/12 inch)
- 5 RELIGHT MY FIRE-Dan Hartman-Blue Sky (LP)
- 6 KIND OF LOVE-North End-West End (12-inch)
- 7 | SHOULDA LOVED YOU-Narada Michael Walden-
- 8 EVITA-all cuts-Festival-RSO (LP)
- YOU GOT WHAT IT TAKES—Bobby Thurston—Prelude (LP/12 inch)
- 10 LOVE INJECTION—Trussel—Elektra (12 inch)
- 11 MANDOLAY-La Flavour-Sweet City (12-inch)
- WORKING MY WAY BACK TO YOU-Spinners-Atlantic (LP/12-inch)
- 13 DON'T PUSH IT-Leon Haywood-20th Century (12-
- 14 HIGH ON YOUR LOVE-Debbie Jacobs-MCA (LP/12-
- 15 QUEEN OF FOOLS-Jessica Williams-Polydor (12 inch)

CHICAGO

This Week 1 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP/12

- 2 AND THE BEAT GOES ON—The Whispers—Solar (LP/ 12-inch)
- 3 FUNKYTOWN-Lipps Inc Casablanca (LP/12-inch) 4 MANDOLAY-La Flavour-Sweet City (12 inch)
- 5 | SHOULDA LOVED YOU-Narada Michael Walden-
- 6 I CAN'T HELP MYSELF-Bonnie Pointer-Motown (LP)
- RELIGHT MY FIRE-Dan Hartman-Blue Sky (LP)
- 8 FEEL ME UP-Etain & Ellen-Lance (12-inch)
- 9 EL RAPO CLAPO-Joe Battaan-Salsoul (12 inch)
- 10 STOMP-Brothers Johnson-A&M (LP/12-inch)
- 11 GIVE IT UP-Cheryl Lynn-Epic (12 inch)
- WE'RE GONNA ROCK-Sabu-Ocean (12 inch) 12
- 13 WE GOT THE FUNK—The Positive Force—Turbo (12-
- 14 THE SECOND TIME AROUND—Shalamar—Solar (LP/ 12-inch)
- 15 DON'T PUSH IT-Leon Haywood-20th Century (12inch)

DALLAS/HOUSTON

- This Week
 1 FUNKYTOWN-Lipps Inc.-Casablanca (LP/12-inch)
- 2 FVITA-all cuts-Festival-RSO (LP)
- MANDOLAY-La Flavour-Sweet City (12-inch)
- AND THE BEAT GOES ON-The Whispers-Solar (LP)
- 5 | ZIMBRA-Talking Heads-Sire/Warner (LP/12-inch)
- HOTEL PARADISE/SAINT TROPEZ—Diva Grey-Cwlumbia (LP/12 inch)
- WORKING MY WAY BACK TO YOU-Spinners-Atlantic
- 8 | CAN'T HELP MYSELF-Bonnie Pointer-Motown (LP)
- HIGH ON YOUR LOVE-Debbie Jacobs-MCA (LP)
- 10 QUEEN OF FOOLS-Jessica Williams-Polydor (LP) 11 YOU GOT WHAT IT TAKES-Bobby Thurston-Prelude
- 12 ROCK LOBSTER-B-52's-Sire/Warner (12-inch)
- 13 STOMP-Brothers Johnson-A&M (12-inch)
- HAVEN'T YOU HEARD-Patrice Rushen-Elektra (12
- RELIGIT MY FIRE/FREE RIDE—Dan Hartman— Columbia (12-inch)

DETROIT

- This Week
 1 FUNKYTOWN—Lipps Inc —Casablanca (LP)
- 2 HIGH ON YOUR LOVE-Debbie Jacobs-MCA (LP)
- 3 I CAN'T HELP MYSELF-Bonnie Pointer-Motown (LP)
- 4 STOMP-Brothers Johnson-A&M (LP)
- 5 AND THE BEAT GOES ON—The Whispers—Solar (LP/
- EVITA-all cuts-Festival-RSO (LP)
- CISSELIN HOT-Chuck Cissel-Arista (LP/12-inch)
- 8 RIPE-all cuts-Ava Cherry-RSO/Curtom (LP)
- RELIGHT MY FIRE—Dan Hartman—Blue Sky (LP)
- MANDOLAY-La Flavour-Sweet City (12 inch)
- 11 KEEP IT HOT-Cheryl Lynn-Columbia
- 12 ALL NIGHT THING—The Invisible Man's Band—Mango
- WITHOUT YOUR LOVE-Cut Glass-20th Century (12-
- 14 LOVE INJECTION-Trussel-Elektra (12 inch)
- TWILIGHT ZONE-Manhattan Transfer-Atlantic (LP/

LOS ANGELES

- This Week
 1 FUNKYTOWN-Lipps Inc.-Casablanca (LP)
 - HIGH ON YOUR LOVE-Debbie Jacobs-MCA (LP)
- EVITA-all cuts-Festival-RSO (LP)
- HAVEN'T YOU HEARD-Patrice Rushen-Elektra (12-
- AND THE BEAT GOES ON-The Whispers-Solar (LP)
- RELIGET MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
- TWILIGHT ZONE-Manhattan Transfer-Atlantic (LP/
- AMERICAN GIGOLO-Giorgio and Blondie-Polydor (LP/12 inch) WILLIE AND THE HANDJIVE-Rinder and Lewis-AVI
- IZIMBRA/LIFE DURING WAR TIMES—Talking Heads— Sire/Warner (LP/12 inch)
- MANOOLAY-La Flavour-Sweet City (12 inch) STOMP-Brothers Johnson-A&M (LP)
- 13 WE'RE GONNA ROCK/ROCKIN' ROLLIN'-Sabu-Ocean
- THE VISITORS-Gino Soccio-Warner/RFC (12 inch)
- CAN'T STOP DANCING-Sylvester-Fantasy (LP/12

MIAMI

- This Week
 1 AND THE BEAT GOES ON—The Whispers—Solar (LP/
- FUNKYTOWN-Lipps Inc -Casablanca (LP)
- 3 EVITA-all cuts-Festival-RSO (LP)
- 4 I CAN'T HELP MYSELF-Bonnie Pointer-Motown (LP)
- 5 AFRICAN SUITE-all cuts-African Suite-MCA (LP)
- 6 | I SHOULDA LOVED YOU-Narada Michael Walden-
- 7 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue
- DON'T BRING BACK MEMORIES IN NEW YORK— Passion—Prelude (LP/12-inch)
- $\textbf{RIPE-all cuts-} Ava \ \mathsf{Cherry-RSO/Curtom} \ (\mathsf{LP})$ HAVENT YOU HEARD-Patrice Rushen-Elektra (LP/
- AMERICAN GIGOLO-Giorgio & Blondie-Polydor (LP/
- MANDOLAY-La Flavour-Sweet City-(12-inch) TWILIGHT ZONE-Manhattan Transfer-Atlantic (LP/ 14 I GOT FAITH IN YOU-Cheryl Lynn-Columbia (LP)
- 15 RUNNING FROM PARADISE-Hall & Oates-RCA (12-

NEW ORLEANS

2 EVITA-all cuts-Festival-RSO (LP)

- $\begin{array}{ccc} \textbf{This Week} \\ & 1 & \textbf{FUNKYTOWN-Lipps}, \ \text{Inc} \ -\text{Casablanca} \ (\text{LP}) \end{array}$
- 3 I CAN'T DANCE WITHOUT YOU—Theo Vaness—Prelude (LP/12-inch)
- 4 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
- 5 HOTEL PARADISE—all cuts—Diva Grey—Columbia (LP/
- 6 LET'S FLY-all cuts-Paradise Express-Fantasy (LP)
- 7 STOMP-Brothers Johnson-A&M (LP)
- 8 AND THE BEAT GOES ON-The Whispers-Solar (LP)
- 9 MANDOLAY-La Flavour-Sweet City (12 inch) 10 WE'RE GONNA ROCK/ROCKIN' ROLLIN'-Sabu-Ocean
- 11 I CAN'T HELP MYSELF-Bonnie Pointer-Motown (LP)
- 12 YOU GOT WHAT IT TAKES—Bobby Thurston—Prelude (LP/12-inch)
- AMERICAN GIGOLO—Blondie and Giorgio—Polydor (LP/12 inch)
- RELIGHT MY FIRE-Dan Hartman-Blue Sky (LP) 15 SMACK DAB IN THE MIDDLE—Janice McClain— Warner/RFC (12-inch)

NEW YORK

- This Week
 1 RELIGHT MY FIRE—Dan Hartman—Blue Sky (LP)
- 2 FUNKYTOWN-Lipps Inc -Casablanca (LP)
- 3 AND THE BEAT GOES ON—The Whispers—Solar (LP)
- 4 EVITA-all cuts-Festival-RSO (LP)
- 5 THE SECOND TIME AROUND—Shalamar—Solar (LP)
- 6 I CAN'T HELP MYSELF-Bonnie Pointer-Motown (LP) 7 HIGH ON YOUR LOVE-Debbie Jacobs-MCA (LP)
- 8 HAVEN'T YOU HEARD-Patrice Rushen-Elektra (12
- I SHOULDA LOVED YOU—Narada Michael Walden-Atlantic (LP)
- WE GOT THE FUNK-Positive Force-Turbo (12-inch) 11 ALL NIGHT THING-The Invisible Man Band-Mango
- 12 CAN'T DANCE WITHOUT YOU-Theo Vaness-Prelude
- 13 WORKING MY WAY-Spinners-Atlantic (LP) 14 STOMP-Brothers Johnson-A&M (LP)
- 15 SATISFIED-Dynasty-Solar (12 inch)

PHILADELPHIA

- This Week
 1 FUNKYSTOWN—Lipps Inc —Casablanca (LP)
- 2 AND THE BEAT GOES ON-The Whispers-Solar (LP)
- DON'T PUSH IT-Leon Haywood-20th Century (12
- 4 MUSIC TRANCE-Ben E King-Atlantic (12-inch)
- 5 HIGH ON YOUR LOVE-Debbie Jacobs-MCA (LP) 6 STOMP-Brothers Johnson-A&M (LP)
- RIPE-all cuts-Ava Cherry-RSD/Curtom (LP) WE GOT THE FUNK-The Positive Force-Turbo (12
- WAS THAT ALL THERE WAS-Jean Carn-Epic (LP)
- 10 TONIGHT'S THE NIGHT-Sharon Page-Source (12-11 I SHOULDA LOVED YA-Narada Michael Walden-
- CHECK OUT THE GROVE-Bobby Thurston-Prelude
- 13 RELIGHT MY FIRE-Dan Hartman-Columbia (LP)
- EVITA-all cuts-Festival-RS0 (LP) 15 NOW I'M FREE-Grey & Hanks-RCA (12-inch)

PHOENIX

- This Week
 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP) 2 HIGH ON YOUR LOVE-Debbie Jacobs-MCA (LP)
- 3 YES I WILL/TEARS-C.O.D.-Casablanca (LP)
- MANDOLAY-La Flavour-Sweet City (12 inch) 5 MOONLIGHT AND MUZIK-M-Sire/Warner (LP/12
- 6 AND THE BEAT GOES ON-The Whispers-Solar (LP)

EVITA-all cuts-Festival-RSO (LP)

- ROCK LOBSTER-The B 52's-Sire/Warner (LP/12-
- TIGER TIGER-Bionic Boogle-Polydor (LP/12 inch) 10 I CAN'T HELP MYSELF-Bonnie Pointer-Motown (LP)

13 ROLLER BOOGIE-all cuts-Bob Esty-Casablanca (LP)

- 11 AFRICAN SUITE-all cuts-African Suite-MCA/Montage 12 STOMP-Brothers Johnson-A&M (LP)
- 14 ALL NIGHT THING—The Invisible Man Band—Mango/ Island/Warner (LP) 15 TONIGHT'S THE NIGHT-Sharon Page-Source (12-

PITTSBURGH

- 2 EVITA-all cuts-Festival-RSO (LP)
- 3 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
- 4 QUEEN OF FOOLS-Jessica Williams-Polydor (LP)
- 6 | CAN'T HELP MYSELE-Bonnie Pointer-Motown (LP)

- 10 LOVE INJECTION-Trussel-Elektra (12-inch)
- 13 RELIGHT MY FIRE-Dan Hartman-Blue Sky (LP)

- $\begin{array}{ccc} \textbf{This Week} \\ & 1 & \textbf{FUNKYTOWN-} Lipps & Inc Casablanca & (LP) \end{array}$
- 4 AND THE BEAT GOES ON-The Whispers-Solar (LP)
- WE'RE-GONNA ROCK-Sabu-Ocean (LP)
- 8 RELIGHT MY FIRE-Dan Hartman-Blue Sky (LP)
- 11 TIGER TIGER-Bionic Boogle-Polydor (LP)
- 13 | SHOULDA LOVED YA-Narada Michael Walden-

15 STOMP-Brothers Johnson-A&M (LP)

- SEATTLE/PORTLAND
- 2 HIGH ON YOUR LOVE/HOT HOT-Debbre Jacobs-MCA
- 3 I CAN'T HELP MYSELF-Bonnie Pointer-Motown (LP)
- 5 AND THE BEAT GOES ON-The Whispers-Solar (LP)
- STOMP-Brothers Johnson-A&M (LP)
- GOT TO LOVE SOMEBODY—Sister Sledge—Cotillion (12 inch)
- RIPE-all cuts-Ava Cherry-RSO/Curtom (LP)
- I SHOULDA LOVED YOU-Narada Michael Walden-

- This Week
 1 FUNKYTOWN—Lipps Inc.—Polydor 2 AMERICAN GIGOLO-Giorgio & Blondie-Polydor
- 4 WEEKEND ROCK-Puzzles-Quality 5 WILLIE AND THE HANDJIVE-Rinder & Lewis-Quality
- 8 PICK UP YOUR WHISTLE AND BLOW-Martin
- 9 SHARKS ARE COOL JETS ARE HOT-Quick-CBS
- 11 LUCIE LUCIE-De Cloxx-TC
- 14 ANGLES-Lene Lovich-CBS

- 7 PLANET CLAIR/ROCK LOBSTER—The B 52's—Sire/ Warner (LP/12-inch)
- 8 CHECK OUT THE GROVE—Bobby Thurston—Prelude
- 9 HAVEN'T YOU HEARD-Patrice Rushen-Elektra (LP/
- 12 REMONE-Kocky-Windsong/RCA (12-inch)
- 15 TONIGHT'S THE NIGHT-Sharon Parge-Source (12

SAN FRANCISCO

- 9 ALL NIGHT THING-The Invisible Man's Band-Mango
- 14 QUEEN OF FOOLS—Jessica William—Polydor (LP/12-
- This Week
 1 FUNKYTOWN—Lipps Inc —Casablanca (LP)
- 4 "1-2-3"-Salazar-City Records (12 inch)
- 6 WORKING MY WAY BACK TO YOU—The Spinners— Atlantic (LP/12 inch)
- 10 MANDOLAY-La Flavour-Sweet City (12 inch)
- THE VISITOR-Gino Soccio-Warner/RFC (12 inch)

- **MONTREAL**
- 3 FEAR-Easy Going-London
- 6 POWER HUNGRY-Radiah Frye-Quality 7 THE SECOND TIME AROUND-Shalamar-RCA
- 10 STRAIGHT LINES-New Musik-CBS
- 12 THINK PINK-Fabulous Poodles-CBS 13 WORLD X-Angela Dean-TC

- This Week
 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP)

- AND THE BEAT GOES ON-The Whispers-Solar (LP)

- 11 RIPE-all cuts-Ava Cherry-RSO/Curtom (LP)
- 14 AFRICAN SUITE-all cuts-African Suite-MCA (LP)

- 2 HIGH ON YOUR LOVE-Debbie Jacobs-MCA (LP) 3 EVITA-all cuts-Festival-RSO (LP)
- 5 TWILIGHT ZONE-Manhattan Transfer-Atlantic (LP/
- 7 MANDOLAY-La Flavour-Sweet City Records (12 inch)
- 10 AMERICAN GIGOLO-Blondie & Giorgio-Polydor (LP/
- 12 | I GOT THE FEELING-Two Tons-Fantasy (LP/12-inch)

- 8 WE'RE GONNA ROCK/ROCKIN' ROLLIN'-Sabu-Ocean
- 11 HAVEN'T YOU HEARD—Patrice Rushin—Elektra (12-

WALK THE NIGHT—Skatt Brothers—Casablanca (LP/ 12-inch)

- 15 I HEARD IT THROUGH THE GRAPEVINE-P'ZZZZZ-

Disco Another Buffalo 'Largest' Event NEW YORK-The Buffalo Convention which last fall successfully

staged "the world's largest disco party" has scored another success with the world's largest roller skate party. According to Glenn Arnette III.

director of the convention center, the auditorium's exhibit hall floor was converted into a 64,000 square foot roller skating arena for the event. More than 3,000 patrons paid \$2.50 each to attend, and the revenue generated (in excess of \$5,500)

Hospital of Buffalo. Music for the occasion was supplied by four local deejays and panned ecriventional disco, rock, r&t and pop music. There was also exhibition skating by Linda Todd and Charles Kirchner, world team

was turned over to the Children's

1st Roller Disco Opens In Paris

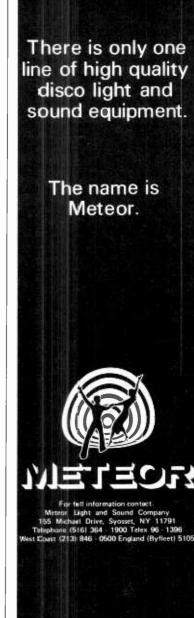
roller skaters.

PARIS -At last Paris has its own roller disco, the Main Jaune, run by Michel Moulliac who also runs a conventional disco establishment The only previous concession to roller disco fans in the French capi-

tal was the fact that the noted Palace

hall offered no objection to custom-

ers asing roller skates on an area of the floor. However, few turned up. Now the Main Jaune is already pulling in the crowds, with early visitors including some of the biggest names in local pop.



Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.



POP POP SHOO WAH—Erotic Drum Band— Prism (12-inch)

COMPUTER GAMES—Mi-Sex—Epic (LP/12-inch) JE-36349

THE EVE OF THE WAR—Jeff Wayne—Columbia (LP/12-inch*) PC2-35920

ELEKTRONIX/CUNGA/ROLLER BOOGIE—Bob Esty— Casablanca (LP) NBLP-2-7194

MEDLEY OF HITS—Diana Ross & Supremes—Motown (12-inch) M-300035

BLOW MY MIND—Celi Bee—APA/TK (LP/12-inch*) APA/TK-77005

GONNA GET ALONG WITHOUT YOU-Viola Wills-Sugar Hill (12-inch)

SATURDAY NIGHT (Breakout)—Arpeggio—Polydor (12-inch) PD-515

HOLLYWOOD PARTY—Brooklyn Express-BC (12-inch) BC4002

MIDNIGHT MESSAGE—Ann Margret—MCA

(LP) MCA-3226

FILL ME UP-Elain & Ellen-

DON'T STOP THE FEELING—Roy Ayers—Polydor (LP/12-inch*) P-6246

MUSIC-One Way/AI Hudson-MCA (LP) 3178

ARMED & EXTREMELY DANGEROUS/THUNDER & LIGHTNING-Abbe-Butterfly (LP) 3107

*non-commercial 12-inch

87 90

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NEW ENTRY

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Billboard_®



STREET DISCO—Lunchtime crowds on a busy Manhattan intersection pause to ponder this unconventional business of disco as artist Taana Gardner belts one of her songs.

Aria Productions Expands

ago Kenny Lehaman founded Aria

productions in a Brooklyn browns-

tone. Coming off his successful engineering of the first Chic single "Dance, Dance," Lehaman aimed his company in the direction of disco.

But times have changed. Aria productions is moving to a huge house in another section of Brooklyn and like many others is abandoning the conventional disco sound in on attempt to keep up with current trends.

Says Lehaman: "Today's music is going back to 1950s rock 'n' roll, and we want to stay current with it. In this business you can't stay wedded to any one form of music

Past Aria disco projects have in-cluded albums by Lemon on Salsoul, Roundtree on Island and Robin Beck on Mercury





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TIGER TIGER (Feel Good For A While)—Gregg Diamond Bionic Boogie—Polydor (LP) PD-1-6237

BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew— Brunswick (12-inch)

YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (LP/12-inch*) LP 9509

WALK THE NIGHT/LIFE AT THE OUTPOST/DANCING FOR THE MAN−Skatt Bros.—Casablanca (LP/12-inch*) NBLP-7192

WILLIE AND THE HAND JIVE/LOVE POTION #9-Rinder

CAN'T STOP DANCING/IN MY FANTASY-Sylvester— Fantasy (LP/12-inch*) F-79010/D-149 MOONLIGHT AND MUZAK/COWBOYS AND INDIANS—M-

WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—lean Carn—P.I.R. (LP) 12-36196

SATISFIED/IT'S STILL A THRILL—Dynasty—Solar (12-inch) BXLI-3398

MUSIC TRANCE—Ben E. King—Atlantic (LP/12-inch*) AT-3635

and Lewis—AVI (LP) 6073 REMONE—Kocky—Windsong/RCA (12-inch*) BXL1-3502

JUST A TOUCH OF LOVE—Slave— Cotillion (LP) COT-5217 DANCE FANTASY—Free Life— Epic (12-inch) NBLP2-7183

NOW I'M FINE—Grey & Hanks—RCA (LP/12-inch) AFLI-3477

Compiled from Top Audience Response Records in the 15 U.S. regional lists

Country



Songwriter Finalists: The five songwriters in contention for the Nashville Songwriters Assn.'s songwriter of the year award are, from left: Rory Bourke, Bob McDill, Sonny Throckmorton, Steve Dorff and Rafe Van Hoy. Throckmorton won the award for the second straight year.

EUROPEAN ACTION

Country Roads Sets TV, Concert Push

LONDON-Plans for country music television specials, a British/ European tour this fall and other new ventures have been unveiled by David Burns Windsor.

The British tv executive has launched his new firm Country Roads in London. It's a division of his existing company Windsor Communications.

Backed by "European finances," Country Roads plans to sell country music worldwide. The first activity will be the filming of six 50-minute specials featuring international country acts. The first is set to be filmed at Opryland in Nashville in March, according to Tony Byworth, acting as consultant for Country Roads and coordinator for the firm's Nashville activities.

Other specials will be recorded in the U.S., Canada and Europe. They will be sold in the U.S. for syndication, and will be pitched in England, Europe and Australia.

Country Roads also plans a British/European tour, and possibly might stage a major international

Fete To Winnipeg

WINNIPEG-Canadian Country Music Week festivities have been set for Winnipeg, according to the Academy of Country Music Entertainment. Country Music Week will take place Sept. 15-19 to be followed, on the next two days, by the Big Country Convention Weekend.

country music festival in Britain in 1981. Also under discussion is the filming of a regular series of 25-minute tv shows.

Windsor has had more than 10 years experience in tv, first working in production, then selling series throughout the world.

A Country Panel Set On 'Squares'

LOS ANGELES-For the first time in the show's 14 years of broadcasting, "Hollywood Squares" will present an all-country panel of guest artists.

Featured in the squares for the week's programming will be Mel Tillis, Tammy Wynette, Freddy Fender, Roy Clark, Margo Smith, Minnie Pearl, Michael Murphey and George Lindsay.

The five segments of the popular

television game show was taped Feb. 19, with comedian George Gobel as the permanent member of the squares panel.

Talent for the special country edition of "Hollywood Squares." which will air March 24-28, was coordinated by Gary Damsker of Mary Markham Associates and Dick Howard, senior vice president of the Halsey Co. This marks the first time all guest artists have been chosen from one booking/management agency.

Throckmorton & Gibb Win **Accolades Of Songwriters**

• Continued from page 16

picked by a vote of the organization's membership.

Although a snow and ice storm curtailed many attendees of the annual event, more than 350 writers, publishers and record executives attended, according to Maggie Cavender, executive director of the Songwriters Assn.

Launching the weekend that drew songwriters from 39 states and several foreign countries, was a fundraising concert at the Tennessee Theatre Feb. 29. The show featured Tom T. Hall, Gail Davies, Randy Goodrum, Throckmorton, and a rare public appearance by Felice and Boudleaux Bryant, whose songs over the years have reportedly sold in excess of 200 million records.

The Saturday symposium titled "Three Sides Of Songwriting-Creative, Business And Money" featured three panel workshops, a critique session, plus a brief talk by FBI agent Tom Greul on the problem of bootleg and counterfeit recordings. Greul's discussion turned out to be quite timely due to recent headlines regarding this industry problem.

The creative workshop, "Not How To-But, How I Do" was moderated by Wayland Holyfield with a panel including Ben Peters, Rory Bourke, George David Weiss, Moses Dillard and Mike Kosser. The panelists discussed their songwriting careers and held a question and answer session.

The business workshop, centering on publishing, was titled "What Else You Got." Moderated by House of Gold's Bob Montgomery, the panel included Wesley Rose, Judy Harris, Snuff Garrett, Dane Bryant, Tim Wipperman and Aaron Brown. Answering previously submitted questions, the panel discussed the role of the publisher, acting as a promoter, and its responsibilities to the writer. Additionally, the panel discussed demo recordings: what will and will

not work on tape.

The "money" workshop titled "Don't Give Up Your Day Gig," discussed the performance rights organizations as well as other forms of royalty payments. Moderated by Bill Denny, the panel included ASCAP's Connie Bradley, BMI's Del Bryant, SESAC's Vincent Candilora and Bud Brown of Acuff-Rose. Covered during the workshop were copyright, mechanical and sheet music rovalties.

Generating the best response during the seminar was the critique session moderated by recent Grammy award winner Bob Morrison and a panel of writers including Johnny MacRae, Paul Craft, Karen Conrad and Rory Bourke.
Previously submitted tapes were

chosen at random and critiqued by the panel, analyzing construction of the song, lyrical content and its musical accompaniment.

"I didn't think we could top last year's seminar," commented execu-tive director Cavender, "but not even the weather put a damper on this seminar."

In addition to the song of the year chosen at the banquet, 16 songs were given the Assn.'s Achievement Award. These awards were presented to Larry Gatlin for "All The Gold In California;" Bob McDill, "Amanda;" Roger Bowling and Billy Edd Wheeler for "Coward Of The County;" the Charlie Daniels Band for "The Devil Went Down To Georgia;" Steve Dorff, Snuff Garrett and Milton Brown for "Every Which Way But Loose;" Hank Williams Jr. for "Family Tra-dition;" Randy VanWarmer for "Just When I Needed You Most."

Also awarded were Rory Bourke for "I Know A Heartache When I See Oné." David Bellamy, "If I Said You Had A Beautiful Body, Would You Hold It Against Me;" Sonny Throckmorton for "Last Cheater's Waltz;" Don Williams for "Lay Down Beside Me;" Rory Bourke and Charlie Black for "Shadows In The Moonlight;" Ed Bruce, Patsy Bruce and Bobby Borchers for "Texas When I Die;" Sandy Mason, "When I Dream;" and Bob Morrison and Debbie Hupp for "You Decorated My Life."

Promo For 'Choir' Disk

NASHVILLE-Johnny Russell's new single, "While The Choir Sang The Hymn (I Thought Of Her)," is receiving a special promotional push by Phonogram/Mercury here.

The label mailed out approximately 200 "official Johnny Russell choir book" flyers containing the lyrics and sheet music for the song. These went to 150 key country radio stations and 50 store accounts.

To coincide with the release date of the single, Mercury sent Russell on a promotional tour through the Southeast with Doyal McCollum. assistant national country promotion manager for the label.

Music Fan Fair Set June 9-15: 15.000 Due

NASHVILLE-The ninth annual Country Music Fan Fair takes place June 9-15 here. Cosponsored by the Country Music Assn. and the "Grand Ole Opry." Fan Fair is expected to draw a record number of participants this year, approximately 15,000.

Registration is being handled by the "Grand Ole Opry" staff, while the CMA is coordinating exhibit areas and booth spaces.

Although many requests for booths have already been received, CMA is still accepting applications. The organization will begin sending out booth approval notices this

In conjunction with Fan Fair, CMA is currently producing promo-tional disks which will be sent out to more than 1,500 country radio stations, urging listeners to attend the festival and giving registration information. The spots will be shipped later in March with stations receiving them by the first week of April.

*ZOOT-GRAM OFFENDING AD DISPLAYS MORE THAN BEDSPREAD

CHICAGO (AP)-Montgomery Ward officials are red-faced over a four-letter obscenity-and not because someone yelled it at them during a board meeting.

The offending word—the most common Anglo-Saxon term for sexual

intercourse—is scrawled on a bedroom wall shown on page 122 of nearly 8 million of the retailer's latest sales catalogs.

Page 122 is a full-color, full-page advertisement for bedspreads. The advertising copy says "Create a dramatic bedroom setting."

But above it—not far from the reddish-brown, floral patterned bed-

spread and brass headboard—the word appears.

The obscenity apparently was scratched into the negative just before the final galleys of the catalog were completed.



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#	ek	. =		Week	4	, t	★ STAR PERFORMER—Singles reg			-	tionate upward progress this week.
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This We	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)
食	1	10	MY HEROES HAVE ALWAYS BEEN COWBOYS—Willie Nelson	35	37	7	SUNSHINE—Juice Newton (J. Edwards), Capitol 4818 (Castle Hill, ASCAP)	69	82	2	DIANE—Ed Bruce (R. Rogers), MCA 41201
食	2	10	(S. Yaughan), Columbia 1-11186 (Jack & Bill, BMI) WHY DON'T YOU SPEND THE NIGHT—Ronnie Milsap	36	40	6	BIG MAN'S CAFE—Nick Noble (N. Noble, L. Douglas), Churchill 7755 (Zoobe/Maryon, ASCAP)	70	73	3	(Newkeys/Sugarplum/Sister John, BMI) LOVELY LONELY LADY—R.C. Bannon (W. Holvfield, M. Wright), Columbia 1-11210
4	.6.	7	(B. McDill), RCA 11909 (Hall-Clement, BMI) I'D LOVE TO LAY YOU DOWN— Conway Twitty	面	41	4	LET ME IN—Kenny Dale (Slate, Pippin, Keith), Capitol 4829 (House Of Gold, BMI)	山	81	2	(Maplehill/Vogue/Gary S. Paxton, BMI) CHEATING EYES—Jerry Naylor
4	3	11	(J. MacRae), MCA 41174 (Music City, ASCAP) DAYDREAM BELIEVER—Anne Murray (J. Stewart), Capitol 4813 (Screen Gems-EMI, BMI)	商	42	5	GIFT FROM MISSOUR!—Jim Weatherly (J. Weatherly), Elektra 46592 (Keca, BMI)	-	NEW E	0787	(D.D. Davidson), Oak 1014 (Yatahey, BMI) AFTER HOURS—Joe Stampley
4	11	7	SUGAR DADDY—Bellamy Brothers (D. Bellamy), Warner/Curb 49160 (Famous/Beltamy Brothers, ASCAP)	39 40	46	4	PERFECT STRANGERS—John Wesley Ryles (S. Lorber, J. Silbar), MCA 41184 (Bobby Goldsboro, ASCAP) STANDING TALL—Billie Jo Spears	73	44	13	(M. Pendarvis, J. Carnes), Epic 9-50854 (Baray/Tree, BMI)
6	7	9	LYING TIME AGAIN—Mel Tillis (C. Walker), Elektra 46583 (Sawgrass, BMI)			1	(L. Butler, B. Peters), United Artists 1336 (Blackwood/Ben Peters, BMI)	'			SILENCE ON THE LINE—Henson Cargill (S. Whipple), Copper Mountain 201 (NSD) (Tree, BMI)
4	8	10	MEN — Charly McClain (R. Scaife, J. Hayes), Epic 9-50825 (Algee/Partner, BMI)	Al	47	5	LONELY HOTEL—Don King (K. Stegall, S. Harris), Epic 9-50840 (Blackwood/Vector, BMI)	74	79	3	DRIFTIN AWAY — Micki-Mori (J. Rodriguez), Oak 1010 (Hallnote, BMI) HEARTS — Jimmie Peters
1	10	9	(I'll Even Love You) BETTER THAN I DID THEN—The Statler Brothers	TO .	NEW E	MYRY	GONE TOO FAR—Eddie Rabbitt (E. Stevens, E. Rabbitt, D. Malloy), Elektra 46613 (DebOave/Briarpatch, BMI)	/3	/5	3	(R. Paxton, K. Gordon), Sunbird 105 (Gusto) (Blackwood/Fullness/Centerstream, BMI)
9	5	11	(D. Reid, H. Reid), Mercury 57012 (American Cowboy, BMI) I AIN'T LIVING LONG LIKE THIS—Waylon Jennings	43	49	4	LONG HAIRED COUNTRY BOY—The Chartie Daniels Band (C. Daniels), Epic 9-50845 (Kama Sutar/RadoJan.a. BMI)	76	76	4	LOST THE GOOD THING—Steve Gillette (S. Gillette, D. McKechnie), Regency 45002 (Flying Fish) (Bandana, ASCAP)
10	4	11	(R. Crowell), RCA 11898 (Visa, ASCAP) NOTHING SURE LOOKED GOOD ON YOU—Gene Watson	命	71	2	TAKING SOMEBODY WITH ME WHEN I	血	NEW E	NTRY	DEALIN' WITH THE DEVIL—Eddy Raven (E. Raven, S.D. Shafer), Dimension 1005 (Diversified) (Milene, ASCAP/Acuff-Rose, BMI)
11	12	14	(J. Rushing), Capitol 4814 (Coal Miners, BMI) NUMBERS—Bobby Bare (S. Silverstein), Columbia 1-11170 (Evil Eye, BMI)	由	55	3	(L. Gatlin), Columbia 1-11219 (Larry Gatlin; BMI) PREGNANT AGAIN—Loretta Lynn (M. Fameth, L. Pockriss), MCA 41185 (Sugar "V Sout/Emily, ASCAP)	78	80	3	THE FIRST TIME— Melissa Lewis (M. Phillips. D. Zepp, D. Casper), Door Knob 80-122 (WIG) (Limbo, BMI)
仚	18	6	IT'S LIKE WE NEVER SAID GOODBYE—Crystal Gayle (R. Greenaway, G. Stephens), Columbia 1-11198	46	56	2	MORNING COMES TOO EARLY— Jim Ed Brown & Helen Cornelius (K. Fleming, D.W. Morgan), RCA 11927 (Pi-Gem, BMI)	☆	89	2	MEAN WOMAN BLUES—Max D. Barnes (M.D. Barnes), Ovation 1142 (Pium Creek, BMI)
由	20	5	(Cookaway/Dejamus, ASCAP) HONKY TONK BLUES—Charley Pride (H. Williams), RCA 11912 (Fred Rose, BMI)	か	64	2	LET'S GET IT WHILE THE GETTIN'S GOOD—Eddy Arnold (B. Springfield), RCA 11918 (House Of Gold, BMI)	80	90	2	MAKES ME WONDER IF I EVER SAID GOODBYE—Kin Vassy (M. Newberry), 1-A 502 (CMS) (Acuff-Rose, BMI)
政		7	ONE OF A KINDMoe Bandy (S: Throckmorton, B. Fischer), Columbia 1-11184 (Cross Keys/Honeytree, ASCAP)	48	50	6	YOU TURN MY LOVE LIGHT ON—Billy Walker (B. Walker); Caprice 2060 (Best Way, ASCAP)	由	NEW E	NTRY	WHILE THE CHOIR SANG THE HYMN (I
15	15	11	I WISH 1 WAS EIGHTEEN AGAIN—George Burns (S. Throckmorton), Mercury 5701) (Tree, BMI)	10	62	3	B. Walkery, Caprice Zubu (Best Way, ASCAP) I DON'T WANT TO LOSE—Leon Everett (R. Thurrah, T. Lewis), Orlando 106 (PMS) (Blackwood/Magic Castle, BMI)	82	NEW E	NVDY	(B. Harden, L.J. Dillon). Mercury 57016 (King Coal, ASCAP/Coal Miners, BMI)
16		6	WOMEN I'VE NEVER HAD—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 46593 (Bocephus, BMI)	50	59	4	SEXY SONG—Carol Chase (M. Brown, S. Dorff, S. Garrett), Casablanca West				(L.G. Hudson), Mercury 57015 (Larry G. Hudson, BMI)
17	17	11	PLAY ANOTHER SLOW SONG—Johnny Duncan (K. Kane, R. Kane), Columbia 1·11185 (Cross Keys, ASCAP)	歃	69	2	4502 (Palamino; BMI) YOU LAY A WHOLE LOT OF LOVE ON		NEW E		DALLAS—Floyd Cramer (J. Immel), RCA 11916 (Roliram, BMI)
田山	23	6	SHRINER'S CONVENTION—Ray Stevens (R. Stevens), RCA 11911 (Ray Stevens, BMI)				ME—Con Hunley (F. Borders, H. Beach), Warner Bros. 49187 (Tree/Stickbuddy, BMI)	84	84	3	AUTOGRAPH—John Denver (J. Denver), RCA 11915 (Cherry Lane, ASCAP)
107		6	WHEN TWO WORLDS COLLIDE—Jerry Lee Lewis (R. Miller, B. Anderson), Elektra 46591 (Tree, BMI)	52	32	8	LOVE IN THE MEANTIME—Streets (J. Taylor, R.J. Jones), Epic 9-50827 (First Lady/Blue Lake, BMI)	85	86	5	LONGER—Dan Fogelberg (D. Fogelberg), Full Moon 9-50824 (Epic) (Hickory Grove/April, ASCAP)
20	22	7	TENNESSEE WALTZ—Lacy J. Dalton (P.W. King, R. Stewart), Columbia 1/11190 (Acuff-Rose, BMI)	53	21	10	WILD BULL RIDER—Hoyt Axton (H. Axton), Jeremiah 1003 (Lady Jane, BMI)	86	88	2	I'D BUILD A BRIDGE—Charlie Rich (M. Settle), United Artist 1340 (House Of Gold, BMI)
ar	.25	6	A LESSON IN LEAVIN'—Dottie West (R. Goodrum/B. Maher), United Artist 1339 (Chappell/Sailmaker/Welbeck/Blue Quilt, ASCAP)	55	58	4	THE WAY I AM—Merte Haggard (S. Throckmorton), MCA 41200 (Cross Keys, ASCAP) FRIDAY NIGHT FOOL—Roger Bowling	87	NEW E	HTRY	IT CAN'T WAIT—Debbie Peter (B. Peters), Dak 1012 (Ben Peters, BMI)
血	27	7	COULDN'T DO NOTHIN' RIGHT— Roseane Cash (K. Brooks, G. Nunn), Columbia 1-14188 (Nunn, BMI)	56	60	5	(R. Bowling), NSD 37 (ATV, BMI) (If I'd Only Known) IT WAS THE LAST TIME—Faron Young	1	NEW E	NYRY	I GO TO PIECES—Tammy Jo (D. Shannon), Ridgetop 00880 (Unichappell/Mole Hole, BMI)
23	26	7	MY HOME'S IN ALABAMA—Alabama (R. Owen, T. Gentry), MDJ 1002 (NSD) (Millhouse, BMI)	立	68	3	(N. Martin, A. Jordan), MCA 41177 (Pi-Gem/Chess, BMI/ASCAP) RAMBLER GAMBLER—Linda Ronstadt	89	91	3	SAN ANTONIO MEDLEY— Curtis Potter & Daryl McCall (F. Jenkins, B. Wills. A.L. Owens, L. Rochell, Hillside
24	28	5	THE COWGIRL AND THE DANDY— Brenda Lee (B. Goldsboro), MCA 41187 (House Of Gold, BMI)	58	61	6	(Public Domain), Asylum 46602 (Normal, BMI) AN AMERICAN DREAM—The Dirt Band (R. Crowell), United Artist 1330	90	NEW E	NTRY	80-01 (Milene/Bourne, ASCAP/Rightsong, BMI) LIGHTS OF L.A.—Shaun Nielson (J. McBee), Adonda 79022 (HTI)
123	29	5	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN — Debby Boone (B. Morrison, D. Hult), Warner/Curb 49176 (Southern Nights, ASCAP)	愈	70	2	(R. Crowell/Jolly Cheeks, BMI) WALK ON BY—Donna Fargo (K. Hayes), Warner Bros. 49183 (Lowery, BMI)	91	85	3	(House Of Gold/Bobby Goldsboro, ASCAP) FREE TO BE LONELY AGAIN—Diane Pleifer
26	36	3	TWO STORY HOUSE— George Jones & Tammy Wynette (G. Tubb. D. Lindsey, T. Wynette). Epic 9-50849	60	63	4	WELL ROUNDED TRAVELIN' MAN—Kenny Price (R. Pennington, T. Seals), Dimension	92	52	14	(D. Pfeifer), Capitol 4823 (Brightwater/Strawberry Patch, ASCAP) BABY, YOU'RE SOMETHING—John Conlee
歃	35	3	(ATV/First Lady, BMI) BENEATH STILL WATERS—Emmylou Harris (D. Frazier), Warner Bros. 49164 (Acuff-Rose, BMI)	1	7,2	3	1003 (Almare, BMI) THE FOOL WHO FOOLED AROUND—Keith Stegall				(R. Vanhoy, C. Putnam, D. Cook), MCA 41163 (Tree, BMI/Cross Keys. ASCAP)
28	30	7	NIGHT LIFE—Danny Davis & Willie Nelson (Nelson, Buskirk, Breeland), RCA 11893 (Tree/Glad, BMI)	62	NEW E	1707	(K. Stegall, E. Kahanekh, Capitol 4835 (April/Blackwood, ASCAP/BMI)	93	NEW E	MTRY	THREE TIMES IN LOVE—Tommy James (T. James, R. Serota), Millennium 11785 (RCA) (Big Teeth/Tommy James, BMI)
29	9	11	THE OLD SIDE OF TOWN/JESUS ON THE RADIO (Daddy On The Phone)—Tom T. Hail (T.T. Hall)/(T.T. Hall), RCA 11888 (Hallnote, BMI)/		NEW E		MY MIND—Billy "Crash" Craddock. (S. Richards), Capitol 4838 (Ensign, BMI)	94	NEW E		TUGBOAT ANNIE—Lori Jacobs (L. Jacobs), Neostat 102 (NSD) (Neostat, BMI)
30	31	8	(Halinote, BMI) TONIGHT LET'S SLEEP ON IT BABY—Mel Street	64	13	14	TEMPORARILY YOURS—Jeanne Pruett (8. Fischer, S. Throckmorton), 18C 0008 (Bobby Fischer ASCAP-TUH, BMI) YEARS—Barbara Mandrell	95	54	13	DRINKIN' AND DRIVIN'— Johnny Paycheck (G. Gentry), Epic 9-50818 (Taylor and Wilson, BMI) BLUE MOON OF KENTUCKY—
1	34	5	(M. Street), Sunbird 103 (Gusto) (Active/Levisa/Blackwood, BMI) YIPPI CRY YI—Rex Allen Jr.	65	14	13	(K. Fleming, D. W. Morgan), MCA 41162 (Pi-Gem, BMI) I CAN'T GET ENOUGH				Earl Scruggs Revue (B. Monroe), Columbia 1-11176 (Peer, BMI)
32	33	7	(H.H. Lindsey, J.P. Allen), Warner Bros. 49168 (J. Allen, BMI) TONY'S TANK-UP, DRIVE-IN CAFE—				OF YOU—Razzy Bailey (J. State, D. Morrison), RCA 11885 (House of Gold, BMI)	97	83	3	BLIND WILLIE—Chet Atkins (B. Kalb), RCA 11892 (Ahab/Lowery, BMI)
33	38	6	Hank Thompson (G. Sutton), MCA 41176 (Rodéo Cowboy, BMI) THE STORY BEHIND THE	66	NEW E	NYRY	SHE JUST STARTED LIKING CHEATIN' SONGS—John Anderson (K. Robbins), Warner Bros. 49191 (Pi-Gem, BMI)				FAIRYTALE—Rebecca Lynn (A. Pointer, B. Pointer), Sunbird 106 (Gusto) (Pologround, BMI)
	39	6	STORY—Big Al Downing (A. Downing), Warner Bros. 49161 (Al Gallico-Metaphor, BMI) 3 CHORD COUNTRY SONG—Red Steagall	67	43	11	YOURS FOR THE TAKING—Jack Greene (R. Lane, D. Morrison), Frontline 704 (IRS) (Tree/House Of Gold, BMI)	99	53	10	CRYING—Stephanie Winslow (R. Orbison, J. Melson), Warner/Curb 49146 (Acuff-Rose, BMI)
W	39	0	(R. Steagall, D. Steagall), Elektra 46590 (Texas Red, BMI)	68	51	15	LOVE ME OVER AGAIN—Oon Williams (D. Williams), MCA 41155 (Bibo, ASCAP)	100	95	2	THE FAMILY INN—Hughie Burns (B. Grant, L. Likes), CSI 002 (NSD) (Bare Lee, BMI)





Country

Nashville Scene

By KIP KIRBY

Hot on the heels of releasing his fine new concept country album, "Oklahoma Rose," singer Rex Allen Jr. came through a narrow shave in the air two weeks ago. Allen had gone to the Nashville airport to catch a plane to Cincinnati where he was due to appear on the "Bob Braun Show." When he got there, Rex found that his scheduled flight had been cancelled. Still determined to make the show, Allen rented a plane himself (he's a licensed instrumentrated pilot) and took off. A few minutes into the flight, however, without warning the rented plane lost its electrical system—including the use of its radio.



CHAMPAGNE COUPLE — Barbara Mandrell takes a twirl with Lawrence Welk in her role as a featured guest star on Welk's television show.

Luckily it was in daylight, so Allen managed to land the small craft without incident in nearby Bowling Green, Ky. After all this, though, it was too late for him to make his television appearance, and he had to return to Nashville. Sometimes it seems you just can't win.

When a booking conflict prevented Jeanne Pruett from performing in person on the special live telecast March 1 of the "Grand Ole Opry" over national PBS tv stations, the show's producers decided they would go to her. So they packed up their taping equipment several days early and drove out to her house in Nashville where Pruett and her band staged a for-thecameras "live rehearsal" which was used later during the actual broadcast.

Torrential "monsoon" rains in the Los An-

Torrential "monsoon" rains in the Los Angeles area didn't deter a crowd of more than 1,000 Lacy J. Dalton fans who trekked in their boots and slickers over to the Crescendo in Anaheim to see her perform Sunday (2). Management of the club (which is a regular disco during the week) later estimated the audience to be the largest attendance in more than a year.

Stopping by to say hello to Scene in the last week or two were Capitol's Diane Pfeifer (who has just gotten a Johnny Mathis cut on one of her songs, besides having her own record on the country charts), Keith Stegall (also a new Capitol artist), Boxcar Willie and Mercury Records' Larry G. Hudson.

Conway Twitty is producing Margo Smith's upcoming album, a first-time collaboration for them. . . . Kris Kristofferson in and out of Combine Music's offices during recent trips to Nashville to tape appearances on both Johnny Cash's 25th anniversary special and a two-hour tv tribute to Hank Williams being filmed in Music City. Kris begins work on his next album in L.A. in the spring.

Bobby Bare set an attendance record at the Paramount Opry House in Abilene, Tex., when he squeezed 900 folk into the club for a February concert there. . . . Paul Craft, popular Nashville songwriter, will have a song entitled "Teardrops In My Tequila" on the next J.J. Cale album on Mercury.

Attention, Music Row execs and staffers: The annual "Denny Brewington Pisces Birthday Party" usually scheduled each year at the Exit/In will not be held this year (according to Brewington) "unless the Russians pull out of Afghanistan and the Iranians release our 50 hostages."

Billboard ® Hot Billboard SPECIAL SURVEY For Week Ending 3/15/80 Country LPS Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, lored in a retrieval System, or transmitted, in any form or by any means, electronic, mechanical, or the system of the system

Week	Week	S TE	★ Star Performer—LPs registering proportionate upward progress this week.
This W	ast We	Weeks on Chart	
£	2	8	TITLE—Artist, Label & Number (Distributing Label)
企	1	25	KENNY-Kenny Rogers, United Artists LWAK-979
2	2	18	WHAT GOES AROUND COMES AROUND—Waylon Jennings, RCA AHL1-3493
3	3	46	GREATEST HITS-Waylon Jennings, RCA AHL1-3378
4	6	7	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II, Mercury SRM 1-5024
5	5	17	WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson, Columbia JC 36158
4	8	9	THE ELECTRIC HORSEMAN—Soundtrack, Columbia JS 36327
7	4	66	THE GAMBLER-Kenny Rogers, United Artists UA-LA 934-H
4	10	5	A COUNTRY COLLECTION—Anne Murray, Capitol ST 12039
9	7	24	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
10	9	18	WHISKEY BENT AND HELL BOUND—Hank Williams Jr., Elektra/Curb 6E-237
血	32	2	THERE'S A LITTLE BIT OF HANK IN ME—Charley Pride, RCA AHLI-3548
12	13	5	I WISH I WAS EIGHTEEN AGAIN—George Burns, Mercury SRM 1-5025
13	15	112	
14	11	49	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
15	14	18	CLASSIC CRYSTAL—Crystal Gayle, United Artists L00.982
		97	
16	16		STARDUST - Willie Nelson, Columbia JC 35305
17 •••	19	20	I'LL ALWAYS LOVE YOU—Anne Murray, Capitol S0012112
四人	22	8	ENCORE!—Jeanne Pruett, IBC 1001
20	24	3	YOU CAN GET CRAZY—Bellamy Brothers, Warner/Curb BSK 3408
20 1	20	8	OL' T'S IN TOWN-Tom T. Hall, RCA AHLI-3495
22	27 12	2 23	TOGETHER—The Oak Ridge Boys, MCA 3220
•	12	23	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
23	33	2	SHRINER'S CONVENTION—Ray Stevens, RCA AHL1-3574
24	26	6	M-M-MEL LIVE—Mel Tillis, MCA 3208
25	21	18	PORTRAIT—Don Williams, MCA 3192
26	17	32	3/4 LONELY—T.G. Sheppard, warner/Curb BSK 3353
27	28	22	SHOULD I COME HOME—Gene Watson, Capitol ST 11947
28	25	18	THE BEST OF EDDIE RABBITT, Elektra 6E 235
29	30	2	HEART & SOUL—Conway Twitty, MCA 3210
30	37	3	CRYING—Stephanie Winslow, Warner/Curb BSK 3406
31	18	45	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
32	23	37	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E-194
33	34	2	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS, RCA AHL1-3549
34	29	26	JUST FOR THE RECORD—Barbara Mandrell, MCA 3165
35	31	67	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
36	40	23	JUST GOOD OL' BOYS-Moe Bandy & Joe Stampley, Columbia JC 36202
37	39	6	I DON'T WANT TO LOSE YOU—Con Hunley, Warner Bros. BSK 3378
38	38	45	BLUE KENTUCKY GIRL-Emmylou Harris, warner Bros. BSK-3318
39	35	29	A RUSTY OLD HALO—Hoyt Axton, Jeremiah JH5000
40	NEW	NTRY	SPECIAL LADY-Dottie West, United Artists LT-1000
41	36	15	THE BEST OF THE STATLER BROTHERS, Mercury SRM1-1037
42	42	39	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064
43	NEW	ENTRY	THE BEST OF CHET ON THE ROAD LIVE—Chet Atkins, RCA AHL 1-3515
44	47	39	IMAGES—Ronnie Milsap, RCA AHL 13346
45	44	43	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE-35751
46	49	7	EVERYBODY'S GOT A FAMILY—MEET MINE—Johnny Paycheck, Epic JE 36200
47	48	6	THE GAME-Gail Davies, Warner Bros. BSK 3395
48	50	4	ONE OF A KIND-Moe Bandy Columbia JC 36228
49	45	42	LOVELINE—Eddie Rabbitt, Elektra 6E-181
50	41	13	HEART OF THE MATTER-The Kendalis, Ovation OV 1746

Loretta Lynn may be the celebrity in the family so far, but if Mooney Lynn keeps this up, it's hard to tell! Mooney has been making public appearances recently to support his wife's film, "Coal Miner's Daughter," and apparently wowing everyone who meets him. He was featured in a special press conference for the movie in mid-February at L.A.'s Century Plaza Hotel, then turned up on an hour-long "Donahue" program

with Phil Donahue. He visited KLAC-AM's Sammy Jackson on the air, and topped this by surprising Loretta at her "Dinah!" tv taping Feb. 22 when he walked onto the set. Not exactly famous for making public apperances, Mooney seems to be getting in the swing of things these days.

Jerry Lee Lewis finished a European tour (Continued on page 56)

ANOTHER WINNER!



BLUE KENTUCKY GIRL

"Beneath Still Waters"
Emmylou Harris
The hit single from her Grammy-winning LP
(WBS 49164)

Produced and directed by Brian Ahern for Happy Sack Productions On Warner Bros. Records & Tapes BSK 3318



Chart Fax

By GERRY WOOD

Willie Nelson and Ronnie Milsap continue to hold down the top two rungs on the Billboard Hot Country Singles chart with Conway Twitty moving into a strong number 3.

The Bellamy Brothers make a significant move from 11 to 5 with "Sugar Daddy," and the Statler Brothers slide up two notches to 8. The Statler's "(I'll Even Love You) Better Than I Did Then" has already reached the No. 1 position at KCKC-AM, San Bernardino, Calif., where new adds include "Train Medley" by Boxcar Willie.

Larry Gatlin makes the biggest move of the week—up 27 notches from 71 to 44—on the heels of "Taking Somebody With Me When I Fall." Looks like some radio programmers are making up for some rather questionable decisions in not playing Gatlin's "Midnight Choir" single. A closer listen to the lyrics of that song might have made it a lot less controversial.

Con Hunley jumps 18 spots to 51, while Eddy Arnold makes the week's third biggest advance—from 64 to 47. Ed Bruce and Leon Everett both advance 13 places, while three songs move 11 rungs—"Rambler Gambler" by Linda Ronstadt, "Walk On By" by Donna Fargo and Keith Stegall's "The Fool Who Fooled Around."

Other prime movers are by Crystal Gayle, Hank Williams, Jr., Charley Pride, Jerry Lee Lewis, Roseanne Cash, Emmylou Harris, Jim Ed Brown and Helen Cornelius, and Ray Stevens, up to a starred 18 with "Shriner's Convention."

Rich Europe Bound

NASHVILLE—Charlie Rich will participate in the Mervyn Conn music festivals scheduled for various cities in Europe during late March and April. Rich will appear in Frankfurt, Germany; Zurich, Switzerland; Paris, France; Gottenberg, Sweden; London, England; and Rotterdam, Holland.

Stevens has claimed the No. $1\ \mathrm{spot}$ on the sur vey of WHOO-AM, Orlando.

Key new additions include Eddie Rabbitt leaping to 42 in the first chart week for "Gone Too Far," Merle Haggard at 54, Billy "Crash" Craddock with a 62 debut, Jeanne Pruett (once again showing that her comeback is for real), John Anderson, Joe Stampley and Eddy Pagen.

John Anderson, Joe Stampley and Eddy Raven.
Kenny Rogers continues to be king of the LP chart, hanging in at No. 1. The Statler Brothers ride up to 4, and "The Electric Horseman" heads to 6. Anne Murray moves to a starred 8. Other prime LP movers are the Bellamy Brothers, Charley Pride and Ray Stevens.



NEW EXPOSURE—MCA artist Bill Anderson keeps the energy rolling on the set of a new television game show he's hosting, "Funzapoppin'." The program requires contestants to have mental intuition and physical skill (as seen here) and will be taped at various theme parks in the U.S.

Newsbreaks

ATLANTA-Billy Joe Royal, author of many hits of the '60s and early '70s, is in the midst of a comeback. Recording for Mercury, Royal is being produced by former Atlanta Rhythm Section drummer Robert Nix. Also involved in the project is Danny Roberts, cofounder along with Tom Petty of the Heartbreakers. Nix is writing the bulk of the material for the album.
 NASHVILLE—The third an-

● NASHVILLE—The third annual country music extravaganza billed as the "world's largest indoor country music show" is scheduled for March 22 at the Silver Dome in Pontiac, Mich. Among the 17 acts slated to appear are Bobby Bare, Johnny Duncan, the Kendalls, Don Gibson, Cal Smith and Jimmy C. Newman, all represented by Top Billing of Nashville.

● NASHVILLE—RCA Records

• NASHVILLE—RCA Records division vice president Jerry Bradley recently made two gold record presentations to two of the label's artists. Awarded gold disks were Waylon Jennings for his latest album "What Goes Around Comes Around," and to Ronnie Milsap for "Milsap Live."

• NASHVILLE—Columbia artist Lacy J. Dalton and her band, the Dalton Gang, are currently in the midst of a 13-city tour through the U.S. She is opening many of the dates with labelmate Bobby Bare. The tour ties in with the release of her first CBS album, "Lacy J. Dalton."



CASH SALUTE—Johnny Cash's 25th anniversary in show business is celebrated with a television special, which draws celebrities to Nashville's Grand Ole Opry House. Pictured from the left are Tennessee Gov. Lamar Alexander,

June Carter Cash, Cash, and Dottie West.

Nashville Scene

• Continued from page 54

where he played 13 shows in 10 days covering England, Germany, Holland, Belgium and France. An English tv station received an estimated 1,500 letters in response to his appearance on a televised talkshow there. . . . Also back from a 20-day tour of U.S. military bases in Germany, Holland and Belgium recently are Tommy Cash and his band, the Tomcats. They logged 55 shows.

Charlie Daniels, fresh from his recent Grammy triumph in L.A., returned home to Nashville to find a full-scale welcoming committee on hand to greet him. Daniels was surprised as he walked off the plane to see his wife, family, band members, friends, relatives, executives from his record company, tv cameras and press, and a representative from the Governor's

As if this weren't enough, Sound Seventy (Daniels' management/booking agency here) had arranged for Bobby Jones and the New Life gospel group to regale Tennessee's favorite son with an exuberant and decidedly live rendition of "When The Saints Come Marching In."

Big Al Downing and John Wesley Ryles headlined a doubleheader concert broadcast from New York's Lone Star Cafe recently, while Joe Sun and his band, Shotgun, returned from Texas where they taped an upcoming "Austin City Limits" tv appearance.

Eddie Rabbitt fans can circle the date of July 12 on their calendars, because that's when the ABC Radio Network will air a 60-minute special on the country superstar. The program will be carried over 400 affiliated radio stations, featuring a live concert format interspersed with interviews and conversation.

THANK YOU FOR DECORATING OUR LIVES

congratulations to

BOB MORRISON & DEBBIE HUPP

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International

Osmonds In Extensive Asian Trek Some Shows Promoted By Governments In the Region

• Continued from page 3

uing evils of piracy there, estimated to run at more than \$250 million a

(Another international artist, albeit not so well-known as the Osmonds, heads east this week for a similar swing of the Orient. America's Mary Macgregor kicks off a four-week tour Wednesday (12) in Hong Kong, moving on to Thailand, Singapore, Malaysia, the Philippines, Australia, Taiwan, Japan and South Korea. She's signed to RSO Records.)

The Osmonds' excursion was finalized after nine months of negotiations between Hong Kong impresario Frank Blaine and the Osmond organization.

Blaine is working with promoters in each of the 10 countries, including the governments of Taiwan, the Philippines and South Korea.

Announcing the concert plans at a press conference in Singapore, one of the promoters, Geoff Hardie of the Hong-Kong-based Hardie Organization, said, "This is the first time that any government in this part of the world is working to put on a concert by an international act."

He puts it down to the fact that the Osmonds are a "wholesome, clean and healthy act."

The announcement also brings an end to years of speculation that the Osmonds would play in the region.

The tour begins in Bangkok on May 24, where the group has been "bought" by the giant Bank of Bangkok. Promoter is Nightspot Produc-

After one show, the tour moves to Kuala Lumpur where two local promoters, Alfred Yap and Siva, will stage one concert at the Malaysian capital's Merdeka stadium, which is normally reserved for big soccer matches and other major events. A charity show is also likely if circumstances permit.

The Osmonds then leave for Manila, where they will play three concerts starting May 29. Filipino president Ferdinand Marcos and his wife Imelda have special interest in the show, says Hardie. The group will be promoted by Ching Imperial there.

Then it's off to Australia for three dates between June 2-5, still to be firmed, after which the Osmonds jet to Indonesia. There, they're scheduled to appear June 10 at a football stadium. Two Singaporeans. Matthew 'Bunny' Boscoe and Eric Lim.

will be responsbile for the show, in the country's capital, Jakarta.

From there, the Osmonds visit Singapore to play at the 75,000-seat National Stadium. Although only half will be used for the June 12 concert, the venue will be the biggest in the itinerary.

Hardie is working with local promoter Johnnie Young Productions (who staged the highly successful Boney M show last year) on the date, which promises to be the biggest seen in Singapore.

Next on the schedule is Taiwan, where three dates are scheduled from June 14. The show will be presented by the government (presumably the same authorities who cancelled three proposed dates by the Police, calling the act's music undesirable). Taiwan is still relatively unexposed to Western music.

On June 19, the Osmonds play in Korea, where, again, the show is being promoted by the government.

Three dates have been lined up in

Japan after that, most likely at the Budokan Hall. Oyama Productions is handling the arrangements. A television show is also in the pipelina

Last stop on the Far East jaunt—although the group says it does want to play other cities if these can be slotted in—will be Hong Kong, where two or three shows are being planned. Concert is, of course, being handled there by Frank Blaine's organization, firm which has brought some top foreign acts to the colony.

After the Orient, the Osmonds will stop in Honolulu for one final show before going home.

Hardie says the group will be traveling with a 38-member entourage, including 10 backup musicians. Ticket prices will vary in each country, but Singapore is cited as typical, ranging between \$5 and \$25.

The Osmonds are one of the most popular acts in Singapore, Malaysia, the Philippines. Indonesia and pos-(Continued on page 61)



SIGNATURE TIME—Hansa artist Amii Stewart signs copies of her latest album for Stockholm retailer Ingvar Magnell, one of the promotion tasks she undertook while in Sweden recently. The singer performed on local television and at two discos, then was feted at a special dealer party organized by CBS Sweden, which handles Stewart product there.

Tokyo Fest Drawing Prime Global Talent

By ELISE KRENTZEI

TOKYO—There are two international song festivals held in Japan each year. Both aid in the publicity and promotion of foreign and domestic talent, and give record companies a sure shot at boosting album sales, especially as the festivals are hooked up with the broadcasting networks, which air the events (both live from this city's Budokan Hall) to more than 20 million television viewers.

Yet unlike the Yamaha World Popular Song Festival, where contestants contribute their unpublished titles to the organization, the Tokyo Music Festival is run on a purely commercial level. It's similar to the American Song Festival.

This year's Tokyo event, sponsored through the Tokyo Broadcasting System, both tv and radio, and by Japan Air Lines, will be held March 30.

Eleven foreign acts, basically well established in Japan or their own marketplace, will compete with four domestic artists (chosen from 15 entrants) at the Budokan, largest venue in the country with a 12,000 capacity.

The festival provides golden opportunities for record companies to generate substantial publicity campaigns, as practically all the competing artists embark on concert tours after the event.

The festival organizers only sponsor up to three people per entrant—to include, say, composer, artist and manager—and the labels take responsibility for parties over three. Yet, as in the case of Britain's Dooleys group (with more than seven members), there's room for both Epic, the act's local label, and the festival to negotiate fees.

Awards presented at the Tokyo Music Festival include a grand prize

Dooleys Dates

TOKYO-The Dooleys, British group whose "Wanted" was a major Japanese hit in 1979 on GTO Records and who are competing in this year's Tokyo Music Festival, will embark upon an eight-date concert tour here April 1-9.

Epic/Sony, which handles GTO, is mounting a solid promotion thrust to coincide, embracing the group's latest single, "Body Language" (also their entry to the Tokyo contest), and album. Drive includes point-of-purchase and in-store aids, plus consumer giveaways.

e KRENTZEL

of \$15,000 (three million yen), two golden awards with cash prizes of \$4,750 each (one million yen) plus trophies, three silver awards of \$2,500 each (600,000 yen) and one outstanding performance award of \$2,000 (500,000 yen).

Last year's grand prize went to Rita Coolidge for the song, "Don't Cry Out Loud," and the best performance award went to Japanese entertainer, Junko Ohashi.

This year's judges include singer and actress Susan Anton; French arranger and conductor Caravelli; Augusto Alguero, president of the International Federation of Festival Organizers; Sal Chiantia, president of MCA Music U.S.; Danny O'Donovan, head of Britain's Danny O'Donovan Entertainment company; Tony Scotti, chairman of Scotti Bros. U.S.; Lee Zhito, publisher and editor-in-chief of Bill-

(Continued on page 66)

MCPS WARNS IMPORTERS OVER BLONDIE

LONDON — Wholesalers and record retailers in the U.K. have been warned by the Mechanical Copyright Protection Society that no license has been issued for the importation of Blondie's "Call Me," theme from the "American Gigolo" movie and a major U.S. hit.

And the warning letter adds that import or sale of the record, already much in demand here, will "consequently be an infringement of copyright, with remedies available to copyright owners." These include an injunction to stop importing and sales, damages and delivery of all records in any importer's possession.

This follows objections about import of the single from U.K. copyright holders EMI Music Publishing and Chappell Music. It is the first time EMI Music has stopped an import but it did so because the U.S. import is in opposition to Blondie's "official" U.K. single "Atomic." "Call Me" is officially planned for U.K. release in a few weeks.

The MCPS warning adds that, having given notice of the situation, the U.K. copyright holders intend issuing writs to any importer, at wholesale or retail level, bringing in, or selling, the 45.

Danish Industry Concern Over Montax Inventory

By KNUD ORSTED

COPENHAGEN — The bankruptcy of the huge Danish rackjobbing operation, Montax, with debts of around \$2 million, has shocked the industry here.

Nevertheless, it's been known that the company has had financial difficulties this past year in meeting its substantial expansion program through Scandinavia, and the main licensees, all members of the International Federation of Producers of Phonograms and Videograms, have been aware of the problems.

Result is that majors such as EMI. CBS and PolyGram are likely to lose comparatively small amounts of money through the bankruptcy proceedings, now under way.

Dantax, the Danish speaker manufacturer company with John Jensen as managing director, has taken over Montax, which has a staff of 80 headquartered in the northern village of Pandrup, where Dantax is also centered.

The bankruptcy move followed advice by Vendelbo Bank, said to be the biggest creditor of Montax, which aimed to prevent further losses and which currently adminis-

trates on behalf of most share-holders.

Sister companies in Norway and Sweden, as well as affiliates in Denmark, are now sorting out the situation. The tape duplicating company L.J. Music, which depended on Montax as a main customer, has already laid off half of its staff of 16.

Annual turnover of Montax has been in the region of \$10 million and it is certainly the biggest rackjobbing operation in Scandinavia. It is believed Vendelbo Bank has some \$1.5 million tied up in the Montax deal. But main licensees have severely restricted their links with the company over the past nine troubled months.

The company failure seems closely tied to wrong purchasing policies, wrong marketing techniques plus too ambitious expansion plans.

Today the tape and record stock is estimated at \$2 million at wholesale prices. But there are problems selling off at that price range because Danish shops are currently loaded with budget-price tapes and albums.

And it is feared that the new owners will try to sell off overstock at drastically low prices. Most of the tapes are budget-priced product from Germany and Denmark, so it could be hard for Danish manufacturers of low price material to sell at normal low or budget price ranges.

Customers will be able to buy recorded tapes at blank tape prices. Sales of prerecorded tape in Denmark are around four million units a year, and Montax allegedly has 1.6 million units in stock. This is cause for concern within the industry, a concern which will probably continue long after the bankruptcy proceedings are over.

Most IFPI members here have their own rackjobbing firm. Music Rack, still trading successfully, but all eyes are on what the new Montax ownership has in mind.

In a nutshell, the Danes are already suffering from rising oil prices, heavy taxes, increasing prices. When the biggest rackjobber in a small country with only two rackjobbing operations goes under, there has to be trouble ahead for the record market.

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MARCH 15, 1980 BILLBOARD

Fresh Investment In Mexico's Cisne Raff

By MARV FISHER

MEXICO CITY—Grupo Visa, one of several powerful financial combines in the Northeastern city of Monterrey, has invested around 25 million pesos (slightly more than \$1 million) in Discos Cisne Raff.

The result is a major restructuring

The result is a major restructuring which promises to make the 18-year-old company a more potent force in the Mexican music market.

One of the main points of the new setup is that Cisne Raff founders Raul and Rafael Ficachi will step aside as day-to-day operators, to join the board of directors formed by Visa. It means the latter now becomes a 50% partner under the new arrangement.

Attorney Juan Ramon Martinez Duran, who for the past five years has been functioning as general manager of the firm, will now move up to the post of general director. He will be assisted by commercial director Nacho Aguilar D'La Torre and

Eurovision Telex

BRUSSELS—Electro-pop group Telex is to represent Belgium in this year's Eurovision Song Contest, which will be staged in neighboring Holland. Dutch television (BRT) and French tv (RTB) take turns in selecting the Belgian entry, and Telex was picked by the latter from seven candidates for its performance of a song entitled "Eurovision," which includes the event's network theme melody.

new administrative executive Juan Antonio Flores (formerly with Grupo Visa).

A major step to be taken immediately will be the installation of six new, semi-automatic presses, bringing the disk manufacturing strength of Cisne Raff to a total of 20 such machines.

Towards the end of the current calendar year or by early 1981, Cisne Raff will bring in another 12 automatic presses. These will be installed at the proposed new company site in the Acoxpa southern extreme of the city, adjacent to the site of the 1968 summer Olympics, Estadio Asteca.

In Acoxpa, Cisne Raff will also center its entire staff of 320-plus. Its next step there will be the construction of a new studio facility, as well as a massive warehouse.

as a massive warehouse.

Aguilar D'La Torre sees the investment going in stages, another to be a major build-up of the label's talent roster, currently headed by one of the nation's leading disk sellers, singer-songwriter Jose Maria Napoleon

Napoleon.
Other artist to receive substantial promotion by Cisne Raff in the near future are Rosario De Alba, Manolo Marroqui, Luciana, Eduardo Nunez. Johny Dynamo and a group known as Three Souls In My Mind.

Aguilar D'La Torre, who until mid-1979 served in a similar capacity with Discos Orfeon, suggests that there will also be a beefing up of the sales staff shortly.



CORDON BLEU—This is the novel award created by CBS Records in Holland to honor A&M's Supertramp for double platinum (200,000) sales of the group's "Breakfast In America" album. The plates on this "breakfast" tray are actually platinum disks. CBS distributes A&M in continental Europe.

Asian Trek

• Continued from page 60

sibly Hong Kong and Taiwan, though its following in Japan is more modest.

The group's popularity in Southeast Asia is largely due to tv exposure of the Osmond family show. In Singapore, for example, the program has been running on the national station, Singapore Broadcasting Corp., for almost two years.

And sales of most of the group's records in the region have always been good, notes Polygram Singapore's marketing manager, Steven Tan.

Composers In Protest Over Greek Proposal

By JOHN CARE

ATHENS—Five of Greece's top composers and poets, including a Nobel prizewinner, have called on Prime Minister Constantine Karamanlis to correct a government plan they claim will unwittingly legitimize cassette piracy.

The five are composers Mikis Theodorakis, Manos Hadjidakis and Vasilis Tsitsanis, and poets Yannis Ritsos and Odysseus Elytis, the latter winner of last year's Nobel Prize for literature.

In an appeal published on the front page of a leading Greek national newspaper, they protest a government draft bill for putting copyright bands on all legal cassettes

right bands on all legal cassettes.

They claim the bill is inadequate in that it fails to guarantee that band supplies will not fall into the hands of pirates, enabling them to pass off their product as legitimate—or that the pirates won't be able to forge their own bands.

their own bands.

Backing the "big five" are the National Union of Composers and Lyricists, and the major recording companies who have been plagued by piracy that has devoured up to 75% of total cassette sales.

The appeal begins: "The state is being robbed by the cassette pirates. Composers and lyricists are being robbed, the Greek recording industry is being robbed and Greece is losing face internationally."

It goes on to request that premier Karamanlis personally intervene. And it has already caused a flurry of activity in the Greek finance ministry, responsible for the draft bill, because the prime minister is widely regarded as the only person powerful enough to effect real administrative reform in the country.

Recording industry observers hope reform will not stop at eradicating piracy, though some pessimists fear that indifferent or uninformed buyers will still be "easy meat" for pirates, even if parliament passes an amended draft bill.

A long-standing industry complaint has been the lack of an effective, modern copyright law, a lack which has been costing companies and artists, both domestic and foreign, incalculable sums in lost royalties and performing rights.

The finance ministry here says it is drawing up a comprehensive copyright law, but the drawing up has been going on for more than two years and draft bills have "got lost" three times on the way to parliament for voting and hopefully approval.

But the local branch of the International Federation of Producers of Phonograms and Videograms (IFPI) has struck out on its own by setting up an antipiracy team that daily confiscates pirate stocks from Athens-based stores.

Industry executives say they are happy with the activity of the IFPI team and that the pirates' share of the cassette market has already fallen from last year's appalling 75% high point.

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AGENDA TOPICS

- -REACHING FOR FUTURE MARKETS
- -DEVELOPING SUPERSTARS-THE LONG, HARD ROAD
- -PIRACY, THE GLOBAL THREAT
- -ARTIST DEVELOPMENT: THE PUBLISHER'S ROLE
 (A PRESIDENTS PANEL)
- -COUNTRY GOES INTERNATIONAL

- -CONGLOMERATES VS. INDEPENDENTS
- -MUSIC OF THE 80's
- -PARALLEL IMPORTS
- -HOME TAPING: CANCER OR SCAPEGOAT?
- -STATE OF THE RECORD INDUSTRY: CRISIS OR EVOLUTION? (A PRESIDENTS PANEL)

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MEXICO CITY-Expect to see closer cooperation between Mexico's disk industry association, AMPROFON, and such other local bodies as the composers society, the publishing group, the musicians union and the government's authors rights agency.

This is what newly appointed AMPROFON president. Guillermo Infante, looks to accomplish in the coming year, together with some internal strengthening of the 15-member body

The new makeup of its board of directors (Billboard, March 8, 1980) will help guarantee the improvements, believes Infante, vice president and general manager of RCA Records here and now AMPROFON president for the third time. His previous stints at the helm were back-to-back in 1971-72.

Recently, AMPROFON has purportedly been losing some influence and prestige among its

sociation EMMAC, the local musicians union SUTM and the government's authors rights

"They are just as much interested in seeing improvement overall as we are in the distribution of records and tapes. It's to the advantage of all for there to be maximum cooperation.

Another AMPROFON goal is more respect via its "code of ethics." something Infante believes will ultimately bring about better business practices, i.e. limitations on how companies produce hit

"Principally, we have to become more of a group of companies for our mutual protection." Infante continues. He notes much has to be done in the aggravating piracy and home taping problem areas.

Both combined to prevent the Mexican market from shooting

DISBAND FIVE ORCHESTRAS

BBC Economy Moves Draw Union Warning

Direct savings in musicians' salaries is estimated at around \$4 million, but the net saving would be only \$1 million because music output would have to encompass outside orchestras.

Ian Trathowan, director general of the BBC, notified by letter 28,000 employes of the proposed cuts. Also involved are cutbacks in educational programming and an earlier sign-off of the classical channel, Radio 3.

In fact, the cuts go right across the board, from tv through radio and including such sections as public rela-

The corporation says the cuts have been forced upon it by the government's decision last November to set the license fee at 34 pounds (around \$78) when it says it needed about 42 pounds (\$96) to maintain services and develop certain areas.

And upcoming wage demands, in light of 30% increases granted to workers in commercial tv here, will add to the problem.

Aubrey Singer, managing director of BBC Radio, says, "The BBC still has three symphony orchestras and three light orchestras, more than any other European broadcasting organization, employing a quarter of the country's musicians."

But the musicians union, while recognizing the financial problems of the corporation, finds the cuts "totally unacceptable.'

Meetings between the union and the BBC are planned as soon as possible, but some union officials are confident that the corporation will be in breach of the needletime agreement, because it is conditional on continuing the present level of employment of musicians.

One spokeperson says, "We must resist. We think we could come to an arrangement with the Phonographic Performance Ltd. which licenses the BBC to play records to shut down all radio record programs. And we could count on musicians to stop working for the BBC.

Protests mounted over the classical area of the cuts, too. Says David Lumsden, principal of the Royal Scottish Academy of Music and Drama; "It's not just musicians looking after their own jobs. The whole fabric of cultural life in Scotland is threatened by the move to abandon the Scottish Symphony Orchestra.'

But in the light and popular orchestra field, it seems there are musical as well as financial grounds for the proposed cutbacks. Aubrey Singer wrote to the musicians involved, "The light and popular music orchestras cannot keep pace with the continual change in the popular music world, and this hampers BBC

PRAGUE-"Black Gypsy," a

folk-style waltz written by Ada

Skolka and recorded by the South

Bohemian brass band Budvarka,

has broken all singles sales records

in Czechoslovakia, topping the

300,000 unit mark and still well up

on the Apon label, which specializes

in brass band polka and waltz reper-

toire. In Germany, it is to be re-

corded by Ernst Mosch Egerlaender

Blasmusikanten, the most popular

local brass band. "Black Gypsy" is

the first major hit by Skolka, a small-

The record is released in the U.S.

Gypsy Smash

the Top 20.

Osaka Is Fertile Ground For Softrock St. Nicklaus

TOKYO-As Tokyo is the capital of Japan and the country's cultural nerve center, records are first released here, seldom simultaneously with other regions.

So Epic/Sony took a quantum jump when it pressed up copies of "Magic," a new album by newcomer Dick St. Nicklaus, for Osaka. The result? A furor in Tokyo music circles.

The incident started when Melody House, a small disk importer, stocked only 10 copies of the record in its Osaka branch store. As the city has a village known as the "American center," where young people look, eat and live like American youth, Epic/Sony felt that "Magic" would sell well there, capitalizing upon the current boom for softrock (i.e., West Coast) product at the

The label initially pressed 3,000 copies and Osaka's four radio stations started making a hit out of the St. Nicklaus disk.

siastic about the outcome. "It's a rarity that a hit is made by Osaka radio, let alone any radio here! The deejays in Tokyo never play an unknown artist's records, yet our promotion staff went 'round to the stations there every day, letting those guys know that Osaka was taking over their role as hitmakers.

wide next month, with an initial run of 10,000 units. And Epic/Sony has even gone so far as to sign Dick St. Nicklaus direct, as he's been dropped by Epic U.S. (just a short time after the record was first imRadio in responding to developments in public taste.

The economies also mean the loss of around 1,500 permanent and temporary jobs within the BBC. "We simply can't economize without causing some pain."

The proposed cuts have to be mulled over by the board of directors, and it's been stressed that alternative proposals could be considered. But it's in the music field that the most dramatic developments are expected.

Stan Hibbert, assistant general secretary of the musicians union, says, "We're outraged, not least because the announcement of the cuts was ill-mannered and ill-timed." Another view is that the BBC needs more orchestras, not less, because many of those in existence "work too

But it is true that the BBC hierarchy has felt that too many jobs are involved in running the orchestras. When policy turned to cramming Radios I and 2 with pop records-to counter commercial stations-needletime was permitted through the maintenance of full-time musician employment.

However, this argument of overstaffing in musician terms carries little weight with Hibbert. "It doesn't add up. The BBC admits that 58% of its radio output is music, but it also admits that it only spends between 11/2% and 2% on actual musicians."

Meanwhile, the union organizers plan retaliation. Everything, in popmusic terms, hinges on talks between the two sides over the next week or

CONTROVERSY **OVER BASF** TAPING ADS

COPENHAGEN-A major industry controversy is heating up here as a result of a massive promotion campaign for BASF blank tapes, using the names of superstar acts like Abba and Wings.

Posters featuring these groups, along with the Bee Gees and Bryan Ferry, are shipped out to respondents to press advertisements by the local BASF affiliate. And the ads, aimed at the teenage market, say, "You can hear the sounds of these artists by recording them on BASF tapes.

Danish industry executives see this as a direct inducement to customers to copy major artists' product onto blank tape.

Says Kurt Hviid Mikkelsen, for EMI Denmark, licensee for Wings and Abba repertoire here, "When we saw the advertisements, we immediately contacted Polar International in Stockholm, and Paul McCartney's lawyer, John Eastman, in New York. Both asserted that BASF has no rights to use Wings or Abba on posters involving the BASF brand name.

Roxy Music representatives, E.G. Management, also insist BASF has no rights over the use of Bryan Ferry's name.

Result is that EMI lawyers are now in urgent touch with BASF over twofold complaints: usage of individual star names and pictures on BASF posters, and the technical and ethical aspects of urging consumers to record personal pirate tapes with BASF software.

International **Briefs_**

- BERLIN-Hansa Records here has launched a new label, Rocktopus, as an outlet for local group talent and also product from Britain, France, Belgium and Holland. Bruno Wendel, who created the successful Brain label for the Metronome group, is masterminding the launch, spearheaded by two German bands, Dick Alix Reality and the Nighthawks. Full Hansa promotional weight is behind the new la-
- HELSINKI-Veteran U.S. blues artist, Champion Jack Dupree, now 69 and living in Hanover, is currently in Finland producing a new album by local blues musician Henry Ojutkangas and his band. Final product, which has Ojutkangas singing and playing harmonica, will feature guest spots from Dupree, and will be available through Finnscandia later this year.
- HONG KONG-There's an increasing market for Hong Kongproduced records in Japan, and one beneficiary is Cantonese pop singer, George Lam. Signed to EMI, his latest album features 12 songs from the soundtrack of his new movie, known in Chinese as "The Modern But Old-Fashioned Man." Four of the songs are written by Lam himself, and arrangements are by Chris Badiba.
- PARIS-The Buggles' "Video Killed The Radio Star," a major international hit, has become the first million-seller for Island Records in France. Label is licensed to Phonogram here, and the single has to date sold 1.2 million copies. Geoff Downes and Trevor Horn of the Buggles were in Paris to receive gold disks. "Video Killed' The Radio Star" has sold a reported four million copies worldwide.
- PRAGUE-For the 16th successive year, Czechoslovakian artist Karel Gott won the "Golden Nightingale" pop poll organized by youth weekly Young World. Top female singer was Hana Zagorava, top rock band was Katapult, latter deposing Ladia Staidl's orchestra (which also works as Gott's backup band) for the first time. All these acts record for Supraphon.
- HONG KONG—RSO recording artist Mary Macgregor kicks off a four-week concert tour of Japan and the Far East here Wednesday (12). She then appears in Thailand, Singapore, Malaysia, Philippines, Australia, Taiwan, Japan and South Korea. Singer appears on the soundtrack of Paramount movie "Meatballs," currently in release world-
- AMSTERDAM-Two Dutch booking agencies, Acket and Darling, are no longer working together. Main reason is that the latter, which has deals with 18 groups and soloists, wants to concentrate on local performers. Another cause? Dutch disk companies are less willing to provide financial support for tours by foreign attractions. Paul Acket, meanwhile, is concentrating on special projects, such as the prestigious annual North Sea Jazz Festival, and concerts in Holland by international acts like Bette Midler and Tina Turner
- LONDON-London's theatreland is experiencing its worst financial crisis since the '30s, rendering musicals especially risky ventures. Latest casualty is "Beatlemania." which closed here Feb. 23 after a short run and losses estimated at more than \$300,000. Carol Channing's "Hello Dolly" has also closed.

New Country Music Event Planned For U.K. Resort

LONDON-The first serious competition for Mervyn Conn's well-established Wembley festival of country music is being staged this summer, when expected to attend try event in the of Portsmouth. summer, when 300,000 people are expected to attend a three-day country event in the English coastal town

Promoting this is a new firm, Fullmoore Festivals, and performers are likely to include Glen Campbell, Dolly Parton and Johnny Cash. The show will be held at a 120-acre outdoor site Aug. 8-10.

Portsmouth officials have also visited Nashville to discuss cultural links and the possibility of "twinning" the two towns, making the former as much the country capital of Britain as the latter is of the U.S.

Financial backing for the festival has come from outside the music business. Apart from the concerts, set to run each evening from 6 p.m., there will be trade and exhibition stands, sideshows and performance opportunities for British acts.

Admission will be \$20 daily, and with a large vacationing population on tap, promoter Sue Fuller is confident of more than 100,000 attendance each day.

Along the coast at Brighton, a second country music festival-for British acts-is to run July 11-13 in this, its third year.

Among 30 U.K. acts on the bill are the Hillsiders, Pete Sayers and Poacher. A talent contest and the British Country Music Assn. awards presentation takes place during the event, which organizer Neil Coppendale hopes to make the subject of a full-length documentary feature for television or the cinema.

Epic/Sony's Joe Morita is enthu-

"This worked incredibly well. Whether they liked the song or not, it got plenty of airplay, and we expect a huge hit with this artist."

"Magic" will be available nationported into Japan, two months ago).

www.americanradiohistorv.com

town brass band composer.

Billboard® HitsOf

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BRITAIN

(Courtesy of Music Week)

		As of 3/8/80
		SINGLES
This Wee		,
1	1	ATOMIC, Blondie, Chrysalis
2	9	TOGETHER WE ARE BEAUTIFUL,
	_	Fern Kinney, WEA
3	6	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor
4	5	I CAN'T STAND UP FOR FALLING
	•	DOWN, Elvis Costello, F-Beat
5	3	AND THE BEAT GOES ON, Whispers, Solar
6	2	COWARD OF THE COUNTY, Kenny
7	4	Rogers, United Artists CARRIE, Cliff Richard, EMI
8	17	GAMES WITHOUT FRONTIERS,
	_	Peter Gabriel, Charisma
9	7	ROCK WITH YOU, Michael Jackson, Epic
10	22	ALL NIGHT LONG, Rainbow, Polydor
11	8	SO GOOD TO BE BACK HOME
12	19	AGAIN, Tourists, Logo SO LONELY, Police, A&M
13	12	RIDERS IN THE SKY, Shadows, EMI
14	11	BABY I LOVE YOU, Ramones, Sire
15	25	AT THE EDGE, Stiff Little Fingers, Chrysalis
16	20	HANDS OFF SHE'S MINE, The Beat,
	10	Go-Feet
17	10	CAPTAIN BEAKY, Keith Mitchell, Polydor
18	34	TURNING JAPANESE, Vapors, United Artists
19	40	CUBA/BETTER DO IT SALSA,
20	16	Gibson Brothers, Island LIVING IN THE PLASTIC AGE,
21	13	Buggles, Island TOO MUCH TOO YOUNG, Specials,
22	14	2-Tone SOMEONE'S LOOKING AT YOU,
23	ŅΕW	Boomtown Rats, Ensign DANCE YOURSELF DIZZY, Liquid Gold, Polo
24	21	JANE, Jefferson Starship, RCA
25	30	DO THAT TO ME ONE MORE TIME, Captain & Tennille, Casablanca
26	23	ALABAMA SONG, David Bowie, RCA
27	15	I'M IN THE MOOD FOR DANCING,
28	28	Nolan Sisters, Epic SINGING THE BLUES, Dave
20	20	Edmunds, Swan Song
29	29	TOUCH TOO MUCH, AC/DC, Atlantic
	NEW	HOT DOG, Shakin' Stevens, Epic
31	NEW	FORGIVE ME GIRL, Detroit
32	NEW	Spinners, Atlantic STOMP, Brothers Johnson, A&M
33	27	THREE MINUTE HERO, Selector, 2-
		Tone
34	38	RUNNING FREE, Iron Maiden, EMI
35 36	NEW 18	WORZEL SONG, Jon Pertwee, Decca I HEAR YOU NOW, Jon Anderson &
37	35	Vangelis, Polydor ON THE ROAD, Donna Summer,
	NEW	Casablanca TONIGHT I'M ALRIGHT, Narada
		Michael Walden, Atlantic
39	NEW	ECHO BEACH, Martha & The Muffins, Dindisc
40	NEW	ANOTHER NAIL IN THE HEART,
		Squeeze, A&M
,	,	ALBUMS

		ALBUMS
1	1	STRING OF HITS, Shadows, EMI
2	3	GET HAPPY, Elvis Costello, F-Beat
3	2	THE LAST DANCE, Various, Motown
4	NEW	GREATEST HITS, Rose Royce, Whitfield
5	5	TELL ME ON SUNDAY, Marti Webb,
		Polydor
6	12	REGGATTA DE BLANC, Police, A&M

	12	REGGATTA DE BLANC, POIICE, A&
7	9	OFF THE WALL, Michael Jackson,
		Epic
8	4	PRETENDERS, Pretenders, Real
9	7	KENNY, Kenny Rogers, United
		Artists

10	NEW	GREATEST HITS, K.C. & The
11	13	Sunshine Band, TK OUTLANDOS D'AMOUR, Police,
		A&M

12	0	ONE SIEP BETOND, SUIT
13	6	TOO MUCH PRESSURE, Selecter, 2-
		Tone
14	17	EAT TO THE BEAT, Blondie,
		Chrysalis

14	17	EAT TO THE BEAT, Blondie,
		Chrysalis
15	15	GOLDEN COLLECTION, Charlie
		Pride, K-tel

TΘ	10	SHURT STURIES, Jon Anderson
		Vangelis, Polydor
17	11	SPECIALS, Specials, 2-Tone
18	18	THE WALL, Pink Floyd, Harvest

¹⁴ SMALLCREEP'S DAY, Mike Rutherford, Charisma PERMANENT WAVES, Rush,

21	21	THE NOLAN SISTERS, Nolan, Epic
22	16	METAL FOR MUTHAS, Various, EMI
23	32	REALITY EFFECT, Tourists, Logo
24	22	LIGHT UP THE NIGHT, Brothers
		Johnson, A&M

Johnson, A&M GREATEST HITS VOL. 2, Abba, Epic FREEDOM AT POINT ZERO, Jefferson Starship, Grunt ORCHESTRAL MANOEUVRES IN THE DABK Dindies

		I FIE DAKK, DINGISK
28	38	ROCK AND ROLL JUVENILE, Cliff
		Richard, EMI
29	28	CAPTAIN BEAKY & HIS BAND,

Keith Michell, Polydor THE FINE ART OF SURFACING, Boomtown Rats, Ensign 19 NIE MEHR ALLEIN SEIN, Tony 16

al,	photoc	copying, recording, or otherwise, withou
31	NEW	DOWN TO EARTH, Rainbow, Polydor
32	30	PARALLEL LINES, Blondie, Chrysalis
33	25	I'M THE MAN, Joe Jackson, A&M
34	27	THE AGE OF PLASTIC, Buggles, Island
35	NEW	ON THE RADIO/GREATEST HITS,

		Donna Summer, Casabianca
36	35	GREATEST HITS, Rod Stewart, Riv
37	40	DISCOVERY, Electric Light
		Orchestra, Jet
38	23	FLOGGING A DEAD HORSE, Sex
		Pistols, Virgin
39	36	GREATEST, Bee Gees, RSO
40	29	LONDON CALLING, Clash, CBS

CANADA

ing Industry Assn.)

		As Of 3/5/80
		SINGLES
This	Last	
Wee	k Week	
1	1	RAPPER'S DELIGHT, Sugarhill Gang Quality
2	3	VIDEO KILLED THE RADIO STAR, Buggles, Island
3	4	CRAZY LITTLE THING CALLED LOVE, Oueen, EMI
4	2	COWARD OF THE COUNTY, Kenny
5	7	Rogers, United Artists PLEASE DON'T GO, K.C. & The
6	12	Sunshine Band, TK ANOTHER BRICK IN THE WALL,
7	5	Pink Floyd, Columbia MONEY, Flying Lizards, Virgin
8	NEW	DO THAT TO ME ONE MORE TIME, Captain & Tennille, Casablanca
9	13	LADIES NIGHT, Kool & The Gang, De-Lite

10	11	BABE, Styx, A&M
11	15	ROCK WITH YOU, Michael Jackson,
		Epic
12	NEW	YES I'M READY, Teri DeSario & KC,
		Casablanca
13	NEW	STILL, Commodores, Motown
14	10	ROMEO'S TUNE, Steve Forbert,
		ROMEO'S TUNE, Steve Forbert,

		Nemperor
15	18	DON'T STOP 'TIL YOU GET
		ENOUGH, Michael Jackson, Epic
16	9	POP MUZIK, M, Sire
17	6	SARA, Fleetwood Mac, Warner Bros.

1,		SARA, FREETWOOD Mac, Warner Dro
18	NEW	ON THE RADIO, Donna Summer,
		Casablanca
19	NEW	ESCAPE, Rupert Holmes, Infinity
20	NEW	99, Toto, Columbia

		ALBUMS
1	2	THE WALL, Pink Floyd, Columbia
2	NEW	UNCUT, Powder Blues, RCA
3	NEW	DAMN THE TORPEDOES, Tom Petty
		& The Heartbreakers, MCA

4	4	THE LONG RUN, Eagles, Asylum
5	NEW	BUT THE LITTLE GIRLS
		UNDERSTAND, The Knack,
		Capitol
6	18	B-52s, B-52s, Warner Bros.
7	NEW	IN THE HEAT OF THE NIGHT, Pat

<i>,</i> ,	IE W	IN THE HEAT OF THE HIGHT, P
		Benatar, Chrysalis
8	1	GREATEST HITS, Vol. 2, Abba,
		Atlantic
9 N	IEW	THE PLEASURE PRINCIPLE, Gar

3 116	THE PLEASURE PRINCIPLE, GETY
	Newman, Beggers Banquet
10	IN THROUGH THE OUT DOOR, Le
	Zeppelin, Swan Song
11 NEV	DRUMS AND WIRES, XTC, Virgin
12 NEV	THE SPECIALS, The Specials,

12 1	4FAA	HE SPECIALS, The Specials,
		Chrysalis
13 P	IFW F	INE ART OF SURFACING,
10 .		
		Boomtown Rats, Mercury
14 P	NEW F	PERMANENT WAVE, Rush, Anthem

14	NEW	PERMANENT WAVE, Rush, Anthe
15	6	KENNY, Kenny Rogers, United
		Artists
16	9	THE ROSE, Original Soundtrack,
		Atlantic

		Atlantic	
17	NEW	WET, Barbra Streisand, Columbia	à
18	NEW	DARK SIDE OF THE MOON, Pink	ı
		Floyd, Capitol	
• •		THE THE PERSON LAND LAND AND	

		Floyd, Capitol
19	NEW	I'M THE MAN, Joe Jackson, A&M
90	NEW	ARMAGEDDON, Prism, Capitol

WEST GERMANY

This Last

rtesy Der Musikr As Of 3/10/80 SINGLES

100	* 4466	K .
1	2	SUN OF JAMAICA Goombay Dance Band, CBS
2	1	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
3	3	RAPPER'S DELIGHT, Sugarhill Gang, CNR
4	5	QUE SERA MI VIDA, Gibson Brothers, Polydor
5	4	HERBERT, Gottlieb Wendehals, CNR
6	10	IT'S A REAL GOOD FEELING, Peter Kent, EMI
7	9	WEEKEND, Earth & Fire, Vertigo
8	13	THE BALLAD OF LUCY JORDAN.
•		Marianne Faithfull, Island
9	6	WIE FREI WILLST DU SEIN, Howard Carpendale, EMI
10	7	HADSCHI HALEF OMAR, Dschinghis Khan, Jupiter
11	8	ZABADAK, Saragossa Band, Ariola
12	NEW	ABSCHIED IST EIN BIBCHEN WIE STERBEN, Katja Ebstein, Ariola
13	12	I HAVE A DREAM, Abba, Polydor
14	11	INDIAN RESERVATION, Orlando
		Riva Sound, Ariola
15	14	CONFUSION, Electric Light

17	NEW	SPACER, Sheila & B. Devotion,
18	15	Carrere LUCIFER, Alan Parsons Project,
19	17	Arista ROCKABILLY REBEL, Matchbox,
20	20	Magnet FRUEHSTUECK, Gebrueder
		Blattschuss, Hansa
21	16	MAYBE, Thom Pace, RSO
22	18	LADIES NIGHT, Kool & The Gang, De-Lite
23	27	MONO, Monotones, Metronome
24	NEW	GIMME MORE, Teens, Hansa
25	NEW	ALLES WAS ICH BRAUCHE BIST DU, Hoffman & Hoffman, Global
26	NEW	I DO THE ROCK, Tim Curry, A&M
27	NEW	OOH YES I DO, Luv', Polydor
28	NEW	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
29	21	TIMM'S THEMA, Soundtrack, WEA
	NEW	MAM'S BOY, Suzi Quatro, RAK
1		ALBUMS
1	1	THE WALL, Pink Floyd, Harvest
2	5	UNBEHAGEN, Nina Hagen Band, CBS
3	4	EYES OF THE UNIVERSE, Barclay
4	3	James Harvest, Polydor EVE, Alan Parsons Project, Arista
	-	
	NEW 7	LOVE SONGS, Elvis Presley, K-tel
6	,	BROKEN ENGLISH, Marianne Faithfull, Island
7	2	HITHAUS RAMBA ZAMBA2, Various, Polystar
8	6	TUSK, Fleetwood Mac, Warner Bros.
9	NEW	GOLDENER TROMPETEN SOUND,
		Herb Alpert & Tijuana Brass, A&M
10	15	GONE TO EARTH, Barclay James
		Harvest, Polydor
11	8	BREAKFAST IN AMERICA,
12	9	Supertramp, A&M DISCOVERY, Electric Light
		Orchestra, Jet
13	NEW	HIGHWAY TO HELL, AC/DC, Atlantic
14	NEW	ONE STEP BEYOND, Madness, Stiff
15	20	WISH YOU WERE HERE, Pink Floyd, Harvest
16	14	STEPPENWOLF, Peter Maffay, Telefunken
17	NEW	REGGATTA DE BLANC, Police, A&M
18		UDO 80, Udo Juergens, Ariola
19		PLATINUM, Mike Oldfield, Virgin
20		GREATEST HITS VOL. 2, Abba,
		Polydor
		ITALY

(Courtesy Germano Ruscitto)

			As Of 3/4/80
			SINGLES
	This	Last	1
ı	Week	Weel	k
ı	1	10	VIDEO KILLED THE RADIO STAR,
ı			Buggles, Island/Ricordi
	2	2	REMI E LES SUE AVVENTURE, I
ı			Ragazzi Di Remi, Cetra/Fonit
			Centra
	3	5	MY SHARONA, Knack, Capitol/EMI
	4	1	DISCO BAMBINA, Heather Parisi, CGD-MM
	5	3	SE TORNASSI, Julio Iglessias, CBS/ CGD-MM
ı	6	7	C'E TUTTO IL MONDO INTORNO,
ĺ	1		Matia Bazar, Ariston/Ricordi
	7	6	BUONA DOMENICA, Antonello
ı			Venditti, Philips/Polygram
	8	20	MOSCOW DISCO, Telex, Durium
	9	4	NOTTE A SORPRESA, I Pooh, CGD-
			MM
	10	9	CICCIOTELLA, Loretta Goggi, WEA
	11	13	CHE NE SAI, Riccardo Fogli,
			Paradisco/CGD-MM
	. 12	11	L'ARIA DEL SABATO, Loretta Goggi,
			WEA

		WEA
13	8	DON'T STOP 'TIL YOU GET
		ENOUGH, Michael Jackson, Epic
		CGD-MM
14	14	BODY TO BODY, Gepy & Gepy,

4-7	4.7	BODI TO BODI, depy at depy,
		Baby/CGD-MM
		,
15	16	LA MIA BANDA SUONA IL ROCK.
		A.z.z. Francii DCA
		Ivano Fossati, RCA
16	NEW	CHE IDEA, New Trolls, WEA
10	14544	CHE IDEA, NEW TROIS, WEA

17	17	SIGNOR GUIDICE, Roberto
		Vecchioni, Ciao/CGD-MM
18	12	NO MORE TEARS, Barbra Streisand
		& Donna Summer, Casablanca/
		Durium

19 18	SHANGHAIED, Lectric Funk, Neon/
20 NEW	Panarecord STOP, Kim and the Cadillacs, Ariston/Ricordi

SOUTH AFRICA

		(Courtesy Springbok Radio)
		As Of 3/8/80
		SINGLES
This	Las	t
Wee	k Wee	ek
1	2	ANOTHER BRICK IN THE WALL,
		Pink Floyd, CBS
2	5	DO THAT TO ME ONE MORE TIME,
		Captain & Tennille, Casablanca
3	1	BABE, Styx, A&M
4	10	PLEASE DON'T GO, K.C. & The
		Sunshine Band, TK
5	NEW	THE BALLAD OF LUCY JORDAN,
		Marianne Faithfull, Island
6	7	TIRED OF TOWEIN' THE LINE,
		Rocky Burnette, EMI
7	3	DON'T STOP 'TIL YOU GET
		ENOUGH, Michael Jackson, Epic
8	4	RISE, Herb Alpert, A&M
-		,

9	6	THE PART OF ME THAT NEEDS
		YOU MOST, Exile, RAK
10	8	VIDEO KILLED THE RADIO STAR,
		Buggles, Island

JAPAN

		(Courtesy Music Labo)
		As of 3/10/80
		SINGLES
This	Las	t
Wee	k Wee	ek
1	1	SAYONARA, Offcourse, Toshiba-EM# (PMP)
2	2	DAITOKAI, Crystal King, Aardvark (Yamaha)
3	3	SHUSHIFU, Alice, Toshiba-EMI (Noel)
4	4	WAKE UP, Kazuo Zaitsu, Toshiba EMI (Shinko Gakufu)
5	10	OKURU KOTOBA, Kaientai, Polydor (Nichion/Noel)
6	5	KOI, Chiharu Matsuyama, F (STV Pack)
7	13	KUCHIBIRI-YO ATSUKU KIMIOKATARE, Machiko Watanabe, CBS/Sony (PMP)
8	6	TOMARIGI, Sachiko Kobaysahi, Warner Bros. (Daiichi)
9	NEW	FUSHIGINA PEACH PIE, Mariya Takeuchi, RCA (Burning/PMP)
10	NEW	DOHKESHI NO SONNET, Masashi Sada, Freeflight
11	9	OMAE-TO FUTARI, Hiroshi Itsuki, Minoruhon (Sound Eye)
12	7	TOKIO, Kenji Sawada, Polydor (Watanabe)
13	12	KANASHIMI-WARAI, Miyuki Nakajima, F
14	16	LOVE SONG, Twist, Aardvark (Yamaha)
15	8	IHO-JIN, Saki Kubota, CBS/Sony (April)
16	11	SEXY YOU, Hiromi Gou, CBS/Sony

-0	IAEAA	Ongaku Shuppan)
19	19	YOAKE-NO-MY-WAY, Pal, King (NTV)
20	NEW	RADIO STAR NO KIGERI, Buggles, Island
		ALBUMS
1	2	GREATEST HITS VOL. 2, Abba,
		Discomate
2	1	KISHO TENKETSU, Chiharu
		Matsuyama, F
3	10	PUBLIC PRESSURE, Yellow Magic
		Orchestra, Alfa
4	5	SOLID STATE SURVIVOR, Yellow
		Magic Orchestra, Alfa
5	6	RISE, Herb Alpert, A&M
6	3	OKAERINASAI, Miyuki Nakajima, F
7	4	YUMEGATARI, Saki Kubota, CBS/

(Burning)
17 20 NAMIDA-DO-AVENUE, Southern All
Stars, Invitation (PMP/Burning)
18 NEW HEY LADY, Mayo Shohno, Jane (Yui

Sony YOU'RE ONLY LONELY, J.D. Souther, CBS/Sony
9 NEW ASHITA NO KIMIE, Iruka, Orplid 10

(Crown)
9 HARUTSUGEDORI, Momoe
Yamaguchi, CBS/Sony
7 KAGIRINAKI CHOSEN, Alice, 11 Toshiba-EMI 12 JOLLY JIVE, Msayoshi Takanaka, 12

Kitty
11 THREE AND TWO, Offcourse, 13 Toshiba-EMI JUKAI BALLADE, Goro Noguchi, 14

Polydor
ALICE VII, Alice, Toshiba-EMI
KANASHII-HODO-OTENKI, Ymi Matsutoya, Toshiba-EMI 16 AUISORUKU, Masashi Sada, 17

Freeflight
WAJINDEN, Kaientiai, Polydor
POCKET PARK, Miki Matsuba See-Saw 15 SONGS, Hideki Saijo, RCA

AUSTRALIA

rtesy Kent Music As Of 3/3/80 SINGLES

T4.1	1 4	
This	Last	
Week	Week	
1	1	CRAZY LITTLE THING CALLED
		LOVE, Queen, Elektra
2	2	DREAMING MY DREAMS WITH
		YOU, Colleen Hewett, Wizard
3	3	PLEASE DON'T GO, K.C. & The
		Sunshine Band, TK
4	5	BLAME IT ON THE BOOGIE,
	-	Jacksons, Epic
5	7	DO THAT TO ME ONE MORE TIME,
•	,	Captain & Tennille, Casablanca
6	4	DON'T STOP 'TIL YOU GET
•	•	ENOUGH, Michael Jackson, Epic
7	6	ESCAPE, Rupert Holmes, MCA
8	12	HE'S MY NUMBER ONE, Christie
0	12	Allen. Mushroom
	20	ANOTHER BRICK IN THE WALL.
9	20	
		Pink Floyd, CBS
10	8	MESSAGE IN A BOTTLE, Police,
		A&M
11	15	SARA, Fleetwood Mac, Warner Bros
12	19	LOCOMOTION, Ritz, Epic
13	10	STAY WITH ME 'TIL DAWN, Judie
		Tzuke, Rocket
14	9	BABE, Styx, A&M
15 (NEW	ALWAYS LOOK ON THE BRIGHT
		SIDE OF LIFE, Monty Python,
		Warner Bros.

16	11	HOT TOWN, Jon English, Mercury
17	NEW	COWARD OF THE COUNTY, Kenny
		Rogers, United Artists
18	NEW	CARRIE, Cliff Richard, EMI
19	NEW	MONEY, Flying Lizards, Missing Link
20	18	RAINBOW CONNECTION, Kermit,
		CBS
		ALBUMS
1	2	THE WALL, Pink Floyd, CBS
2	1	REGGATTA DE BLANC, Police, A&M
3	3	SEPTEMBER MORN, Neil Diamond,

3 SEPTEMBER MORN, Neil Diamond,
CBS
4 20 GOLDEN HITS, Creedence
Clearwater Revival, Fantasy
DYNASTY, Kiss, Casablanca
6 TUSK, Fleetwood Mac, Warner Bros.
7 OFF THE WALL, Michael Jackson, 4 Epic GREATEST HITS, Electric Light Orchestra, Jet
9 P THE LONG RUN, Eagles, Asylum
10 13 THE ROSE, Soundtrack, Atlantic
11 15 THE B-S2S, Warner Bros.
12 11 MONTY PYTHON'S LIFE OF BRIAN,

Soundtrack, Warner Bros.

13 NEW MAD LOVE, Linda Ronstadt, Asylum
14 10 BEST OF SKYHOOKS, Skyhooks, Mushroom
15 NEW TRUE COLOURS, Split Enz, Mushroom
16 12 DISCOVERY, Electric Light

Orchestra, Jet
LONDON CALLING, The Clash, Epic
GREATEST, Bee Gees, RSO
WELCOME TO THE CRUISE, Judie
Truthe, Rocket 17 18 18 14 19 16 Tzuke, Rocket
20 NEW JOHNNY MATHIS SOUVENIR
ALBUM, CBS

HOLLAND

(Courtesy BUMA/STEMRA)
As Of 3/3/80
SINGLES

Wee	sk Wee	ık .
1	4	DO THAT TO ME ONE MORE TIME, Captain & Tennille, Casablanca
2	5	CRYING, Don McLean, EMI
3	1	QUE SERA MI VIDA, The Gibson Brothers, CNR
4	NEW	ANN-MARIA, Luv, CNR
5	8	PEARLY DUMM, BZN, Mercury
6	3	RAPPER'S DELIGHT, Sugarhill Gang Vogue
7	9	AN ENGLISHMAN IN NEW YORK, Godley & Creme, Polydor
8	NEW	ROCK 'N' ROLL HIGH SCHOOL, Ramones, Sire
9	NEW	I HEAR YOU NOW, Jon & Vangelis, Polydor
10	2	NEDERLAND DIE HEEFT DE BAL, Andre van Duin, CNR
		ALBUMS
1	4	SHORT STORIES, Jon Anderson & Vangelis, Polydor
2	2	HOMO SAPIENS, Robert Long, Boverna Negram
3	5	DEMOOISTE FILMMELODIEEN, Enni Morricone, RCA
4	6	SONGS OF THE WORLD, Kelly Family, Polydor
_	_	LLOVE VOU Vaniana Kant

Family, Polydor Family, Polydor I LOVE YOU, Various, K-tel T VEW PERISCOPE LIFE, Kayak, Vertigo NEW ADVENTURES, New Adventures, Polydor NEW ADMANTISCHE POPSONGS, Various, Grammoservice THE WALL, Pink Floyd, Harvest

DENMARK

(Courtesy BT/IFPI) As Of 3/4/80

			SINGLES
1	This	Last	
	Wee	k Week	
	1	3	BILLET MRK, Liller & Ricardo's Band, Fritune
	2	1	VIDEO KILLED THE RADIO STAR, Buggles, Island
	3	6	COPENHAGEN, Debbie Cameron & Seebach Band, EMI
	4	2	I DON'T LIKE MONDAYS, Boomtow Rats, Mercury
	5	5	COOL FOR CATS, Squeeze, A&M
	6		BANG BANG, B.A. Robertson, Asylum
	7	4	WE DON'T TALK ANYMORE, Cliff Richard, EMI
	8	8	AUTOMOBILE, Hansie, Sonet
	9	7	OH SUSIE, Secret Service, Sonet
	10	9	MAMA'S BOY, Suzi Quatro, RAK
			ALBUMS
	1	1	LILLER, Liller & Ricardo's Band, Frituna
	2	2	231045-0637, Kim Larsen, CBS
	3	4	THE WALL, Pink Floyd, Harvest
	4		PARTY 16, Johnny Reimar, Starbox
	5	6	BREAKFAST IN AMERICA, Supertramp, A&M
	6		DISCO 79/3, Various, Polydor
	7	9	FIX OG FAERDIG, Various, Medley
	8		FOR FULD MUSIK 6, Various, EMI
	9	5	HUGO-OG DE ANDRE, Eddie Skoller, EMI
	10	NEW	CRIME OF THE CENTURY, Supertramp, A&M



Police Mobile: A New Zealand fan of Police signs a competition "summons" in the presence of Radio 1ZM deejay Dave Norman, left, Festival's Victor Stent, second left, and 1ZM publicity staffer Catherine Murray.

Festival Campaign Turns Police Product Into Gold

By PHIL GIFFORD

AUCKLAND-A multi-media blitz with "police" cars, radio station sponsorship, taped and live interviews, posters and T-shirts promoting British band Police has paid off in gold for Festival Records, local licensee for A&M.

When the band arrived for a brief concert tour (Billboard, March 8, 1980), gold disks for both Police albums, "Outlandos D'Amour" and "Reggatta De Blanc," were waiting at Auckland International airport.

Both disks topped the gold mark (7,500 copies in this market) in the two weeks immediately preceding the tour.

Victor Stent, national promotions manager for Festival, says, "The promotion pushed both albums, which have been steady sellers, over the top into gold."

In Auckland, Wellington and Christchurch, New Zealand's three main cities, two Baha Volkswagen Beetles and a Camaro were decorated as "Police" cars, with radio personalities from stations designated as official Police stations travelling to breakfast and lunchtime locations to play Police music, and to issue "summonses" to fans, who then had to check out 11 hourly draws through the day on air for Police albums, T-shirts and concert tickets.

Another powerful promotion tool was a taped interview with Police lead singer Sting, which local stations could dub their own deejays' questions on to

questions on to.

Says Stent. "Stations have got a little blase about giveaways, but the use of an interview, which ran to 45 minutes, was a tremendous attraction."

The media and retailers were also bombarded with T-shirts and posters, and as an extra retail attraction, a blue vinyl version of "Reggatta De Blane" was produced.

New To Philippines Group

QUEZON CITY—The Philippines Assn. of the Record Industry (PARI) recently opened its doors to nine new recording outfits seeking membership. The companies are ACT, Agrix, CRY, Jubel, MARAH. Pyramid, Tri-Gold, Unicorn and Z.

They joined the association in the wake of speculation that the Philippines Broadcast Media Council was mulling the possibility of allowing airplay only to PARI members.

With the acceptance of the new outfits, PARI now has a total of 24 members. The rest are Alpha, Aris, A&W, Blackgold, Disc Corp. Dyna, Grandeur, Hidcor, Jem. Leamever, Octo-Arts, Super, Vicor, WEA and Wonderland, Inactive are Mars and Zodiac.

Most of the new members are small independent producers of local talents whose repertoire leans heavily toward MOR.

Of the new outfits, Agrix, the recording arm of a complex involved in such diverse businesses as movie production, printing and canning agricultural produce, has made the most impact. Two of its talents, Boyet Orca and Gigi Villa, have had minor hits out of their first singles.

On the other hand, both ACT and Z have managed to sign already

Three Re-signed

STUTTGART—Intercord has resigned Andre Heller. Stephan Sulke and Reinhard Mey. All three artists recently completed highly successful tours of Germany.

popular recording artists. Act, which distributes the Glee label, has released the first single by Joey Abande, a singer-songwriter whose previous stint was with the Boyfriends, a popular disco group signed under Octo-Arts.

Z Records, a small independent owned and managed by Buddy Zamora, has rock guitarist Wally Gonzalez under its wing. Gonzalez was a member of the seminal early Seventies rock group, the Juan de la Cruz Band, before going solo.

MARAH, which stands for Music Arrangement and Recording Artists in Harmony, is opting for name composers to break their new artists. Plans For Olympics

By VADIM YURCHENKOV

MOSCOW—Whatever the fit count of countries participating

Melodiya

MOSCOW—Whatever the final count of countries participating in this year's Olympics in Moscow, Melodiya is planning a number of special releases to coincide with the event, according to a&r manager. Sergei Fedorovtey.

Sergei Fedorovtsev.
Firstly, there will be records featuring special sports songs and marches. A number of new musical works have been composed by Russian writers especially for the Olympics

Secondly, there will be souvenir records, incorporating musical and spoken-word tributes to the five Olympic cities in the Soviet Union: Moscow, Leningrad, Minsk, Kiev and Tallin.

Thirdly, there will be an extensive series of Russia's best classical, contemporary, country, folk and jazz product, specially selected for marketing before and during the Games.

Among the Russian classical artists featured in the release will be singers Yevgeni Nesterenko, Elena Obraztosova, Irina Arkhipova and Vladimir Atlantov, and pianists Richter and Gilels, all performing with major symphony orchestras and conductors.

Russian folk music will be represented by the Osipov Balalaika, the Russian accordion band, Bayan, and the Balalaika Orchestra of the National Television & Radio, and there will be a special series called "Music of the Peoples of the U.S.S.R."

Although Russian contemporary music might be a little unsophisticated and immature to the international ear, it's felt that Russian jazz will have considerable appeal.

Jazz in the Soviet Union is an authentic, developed and imaginative art form. Several Olympic albums have already been issued, including Alexander Nazaruk's Moscow Jazz Quartet, the Leningrad Dixieland Band and a Leningrad jazz comboled by Oleg Kutsenko, a gifted and versatile saxophonist, writer and arranger.

The Olympic series of disks, packaged in quality sleeves and shrink-wrap-sealed, will all carry the official Olympic-80 emblem and will have notes in Russian and English.

Retail prices will be higher than for regular product. For example the Oleg Kutsenko album retails at 2.97 roubles (\$4.64) and Leningrad Dixieland at 3.10 roubles (\$4.84), compared with the normal retail price of 2.15 roubles (\$3.36) for contemporary and jazz albums.

Tokyo Fest Boosts Sales

• Continued from page 60

board; and Bob Austin, publisher of Record World.

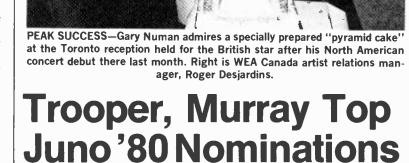
From Japan, Ryoichi Hattori will act as chief judge, with Ben Okano from Music Labo and music critic Eirvo Ashihara.

The judges are professionals in the music industry, making the selection of winners more competitive on both the domestic and international levels. There's no division between foreign and domestic talent, and either can take the grand prize.

This year's entrants are Canada's Patsy Gallant (Attic Records, Discomate in Japan) for the song "It's Got To Be You;" America's Karla Bonoff (CBS and CBS/Sony here) for the title "Trouble Again;" Germany's Amii Stewart (Hansa Recomany's Amii Stewa

ords, Victor here) for the song, "The Letter;" and Britain's Dooleys (GTO Records, Epic/Sony here) for the song "Body Language."

Canada's Claudja Barry (Chrysalis, Toshiba-EMI here) for the song, "You Make Me Feel The Fire;" America's Gloria Gaynor (Polydor worldwide) for the tune, "Let Me Know (I Have The Right);" America's Stylistics (Philadelphia International, through CBS/Sony) for the number, "Is There Something On Your Mind;" Korea's Park Kyung Ai, for "Papa's Cradle Song;" Hong Kong's Eliza Chan, for the song, "Make Believe;" the Philippines' Passionata, performing "Luna Luna;" America's Dionne Warwick (Arista, licensed here to Nippon Phonogram) for "Feeling Old Feelings."



TORONTO—Trooper and Anne Murray are the hot shots in this year's Juno Awards nominations with five and four entries apiece.

Depending on which way one reads the nominations posted in 23 voting categories, one can see rock and roll dominating—or disco.

and roll dominating—or disco.
Four out of five albums nominated in the album of the year ballot are definitely rock, two by western band Trooper.

In the single of the year category, however, three titles are crossover disco mixes. Anne Murray is in for "I Just Fall In Love Again" and rock act Streetheart makes it with a hot remake of the Rolling Stones nugget. "Under My Thumb."

Trooper's nominations span two ballots album group of the year and two nominations as composer of the year with the duo of Brian Smith and Ray McGuire specifically named.

Bruce Cockburn is a strong candidate as male vocalist, stacked against former winners such as Burton Cummings, Murray McLauchlan and Gino Vannelli. Neil Young is also named.

The female vocalist ballot is fairly eclectic. Perennial names such as Joni Mitchell (who has yet to actually win) and Anne Murray (last year's winner) are joined by popular country singer Carroll Baker, rocker Lisa Dal Bello and disco queen Claudja Barry.

Group of the year award is 100% rock dominated. Trooper, Rush and Prism fence off with Max Webster and April Wine in this high-sales category. It is interesting to note, excluding Prism, that all of these acts were developed by independent labels.

Anne Murray's four nominations are female vocalist, country female vocalist, album of the year and single of the year categories.

Rock and disco take an even split

Rock and disco take an even split on the international album and single ballot. LP contenders include Rod Stewart. Supertramp, The Knack, Boney M and the Bee Gees.

The single ballot includes 45s by Patrick Hernandez, Rod Stewart, Blondie, Chic and the Village People.

Other categories include best country male and female singer, country group, jazz recordings, classical recording, producer of the year, engineer, best album graphic, children's album, folk artist, plus most promising categories for male/female vocalists and group.

An instrumental artist category is also set aside and includes classical guitarist Liona Boyd who fails to be nominated in the classical recording category. Listed is a comedy album category, too, which includes an original cast recording of "Billy Bishop Goes To War."

The April 2 industry show is network telecast by the Canadian Broadcasting Corp., live from the Harbour Castle Convention Centre.

Host for the evening is Burton Cummings, who is also scheduled to perform along with instrumentalist Frank Mills, rock act Max Webster. country-rocker Murray McLauchlan and singers Carroll Baker and France Joli.

Supertramp Closing On 2 Million

TORONTO—Canada's mega sellers seem to lose some of their sizzle after capping the one million sales mark, but at least one is making a fair stab at the impossible dream of two million unit sales.

two million unit sales.

Supertramp's "Breakfast In America" (A&M) is by far the biggest and fastest album seller in this market.

Since release in the summer of 1979, the group has sold 1.4 million copies of the "Breakfast" album in Canada, in addition to boosting the catalog "Crime Of The Century" LP from 500,000 units to a million seller by year-end.

The two RSO soundtracks, "Saturday Night Fever" and "Grease," were certified as million sellers in 1978. Net figures provided by Polygram indicate the former has since sold another 300,000 units in the country and "Grease" has sold another 115,000 units.

In roughly the same league is Meat Loaf's "Bat Out Of Hell" album, certified a million seller last year. A CBS figure pegs total sales now at about 1.2 million.

The final mega seller is "Rumours" by Fleetwood Mac, certified in 1978 and the first title to top the mega unit figure in Canada. WEA officials are guarding their sales tally, but it's thought to be close to the 1.2 million mark.

MARCH 15, 1980 BILLBOARD

THE SPECIALS - Chrysalis CHR1265. Produced by Elvis Costello.

Every once in a while a group comes along that possesses the talent for incorporating the multifarious rhythms that have given rock music its vitality. The Specials are such a group. This multi-racial septet from Great Britain contains elements of pop, rock and reggae that are bound to affect the commercial market.

to racism. It is a single worthy of the attention lavished upon Aretha Franklin's version of "Respect." "Just because you're a black boy/Just because you're white/Doesn't mean you have to fight/Just because you're nobody/Doesn't mean you're no

good," reflect the lyrics.
"Concrete Jungle" and "Too Hot" wrap this side up neatly, reminding the listener that life in the city is too rough for the sort of life we're



The Specials: A solid blending of rock and reggae

What makes the Specials so special is that they seem to have effortlessly mastered one of the prime requirements for pop success. The band has combined broad-based social themes with messages aimed at the individual. And unlike the masters of reggae, the Specials make their point without resorting to quasi-religious themes. The lyrics are directly related to ordinary events such as unemployment, unplanned parenthood and racial misunderstandings. The music is me-lodic, fluid, intelligently delivered

The album contains 15 cuts, indicative of the bargaining power of the group-you hardly ever get that much music for your money these days. It opens with "A Message To You Rudy," a tune addressed to dropouts the world over, and combines the best of reggae and ska, the latter a softer strain of Caribbean funk than the strident reggae rock.

"Do The Dog" updates an American r&b classic while giving it a twist in the right direction. The next cut, "It's Up To You," serves notice to the listeners that the very future of the world depends on the individual's response, rather than a collective boogaloo. It's this type of lyric that makes the group so valuable. "Nite Club" extends the thought, bringing the community of the young and hip into the forefront of serious thought. The next cut sends a straight arrow into the heart of con-

temporary malaise.
"Doesn't Make It Alright" is a wonderfully melodic, distinct and clearly sung contemporary response brought up to expect, and that the result of this paradox is bringing us to the boiling point. Putting all that

into a pop tune is a neat trick.
"Monkey Man" is a jolly lark, ostensibly dedicated to bouncers in a bar, speaking to the same sort of sensuality the Stones once toyed with. Next comes the anthem, "Dawning Of A New Era," about which noth-ing less need be said. The title says it

all if the album is to be believed.

"Blank Expression" takes up where the Sex Pistols left off with
"Pretty Vacant," attacking the same temporal plague with a smoother and more commercially acceptable approach. It's hard to believe this music comes from a marriage between the labels that gave us Blondie and the 2-Tone imprint. But that's rock'n'roll.

"Stupid Marriage" and "Too Much Too Young" speak to the tor-ment of adolescent lust for respect-ability and its pitfalls. To wit: "Ain't you heard of the starving millions?/ Ain't you heard of contraception" sets

the tone. Reggae sets the pace.
"Gangsters" was popular abroad
and is getting to be popular here. No wonder. The multi-racial rendering of "I dread what the future will bring rings awfully true. "Little Bitch" takes a Stones' riff and rams it home into a male/female dialog set in the here, and, very hip, now.

The album concludes with another anthem. It is a terrific dance tune that should close many discotheques called "You're Wondering Now (What To Do Do This Is The End)." And that about sums it all up

RICHARD M. NUSSER

Jazz On **Campus**

• Continued from page 41

Breeden. Paul Tanner's history jazz course at UCLA is a superbly popular program which turns away applicants. And the Eastman School of Music in Rochester, N.Y., has a degree program in jazz, just to mention a few of the active programs.

And California State at Los Angeles has a growing program because Bob Curnow is its head. Curnow. formerly associated with Stan Kenton's Creative World organiza-tion, has headed up the jazz program at Cal State L.A. since the fall of 1976. The program offers a four year study in jazz culminating in a bachelor of music in jazz degree.

In addition to the classroom subjects the program sponsors three jazz ensembles and six jazz combos. No getting around the name jazz here. The history of jazz class enrolls 150 kids at a clip and Curnow says 500 go through the course's three sections in an academic year.

New to the program is a course on the analysis of styles in which stu-dents study the likes of Charlie Parker, John Coltrane, Dizzy Gillespie, Louis Armstrong and Duke Ellington, among others. They listen to records and analyze arrangements harmonically, rhythmically and structurally. They also wind up playing the tunes to put a happy topper on the course.

During a student's junior and senior year, he/she has to give a recital. In the final year the student may choose his instructor-someone on or off campus. He/she produces the one-hour concert, has it taped and then does a paper on it.

Having Los Angeles' music com-

munity to draw from gives these students a major break, Curnow admits. Buddy Collette, Les Hooper, Bill Holman and others have all come on campus to play and in-

"The pros come to our two-hour clinics, they do informal rehearsals and the students are close to the live music when its happening," Curnow says. "But more important, the pros can hear the students and when they hear extraordinary players, these kids can gets jobs. Several have been hired by trombonist Bill Watrous for

The same holds true for the other noted schools like North Texas State which become feeders for the working name bands which seem to eat up young players because of the grind of being on the road most of the year.

For a class in improvisation, Cal State has a room with a permanent rhythm section set up at all times. The school is also installing a cassette and record player so the students can play along with their fa-

The interest in jazz is so solid at Cal State that Curnow had to open up a third band when the number of applicants outdrew the number of slots available in the other bands. Curnow calls the interest "an explo-

Apparently his explosion has had solid after shocks. One of the school's jazz bands took the top big band prize at the Berkeley Jazz Festival and came in second in the

combo competition.

The Monterey Jazz Festival in California regularly spotlights topflight California collegians and high schoolers during its three day September extravaganza. And the Univ. of Nevada at Las Vegas' Lab Band has gone overseas to play in several European countries and did a guest shot at Montreux.

Lifelines

Births

Girl, Lindsay Deann, to Mr. and Mrs. Russ Berens March 5 in Los Angeles. Father is owner of Nickleodeon Records, a Los Angeles retail store, and Video One-Stop in Las

Girl, Kelly Elizabeth, to Sandy and Gerald Hood Feb. 19 in Atlanta. Father is operations manager of Music & Video Merchandisers, Inc., in Stone Mountain, Ga.

Marriages

Mary K. Miller, singer, to Vince Kickerillo, owner of Inergi Records, in Houston Feb. 16.

Suzanne Logan of United Artists Music to Tom Hayden, president of Tom Hayden & Associates and copresident of A-Tom-Mik Records, last week in Los Angeles.

Deaths

Charles Emerson Holmes, 44, manager of Anita Ward of TK Records, March 3 in Mexico City while on tour with Ward. He suffered from asthma, possibly agitated by Mexico's high altitudes.

Janet Vogel Rapp, 38, original member of the Skyliners vocal group, Feb. 21 in Pittsburgh. She is survived by her husband, Terry, and three chil-

Hal Neal Jr., 55, former ABC Radio president, Feb. 28 in Darien, Conn., of a heart attack. He was ABC president from 1972 until he resigned a year ago after beginning his career in Detroit with WXYZ-AM. He also worked, in the early '60s, as general manager of New York's WABC-AM. He leaves his widow, Shirley Ann, and three children.

Theme By Leiken

LOS ANGELES-Molly-Ann Leiken has signed to write the lyrics to Mark Snow's theme for "When The Whistle Blows." Leiken has done themes for such productions as "French Postcards" and "The Other Side Of The Mountain, Part Two. "When The Whistle Blows" is a series slated for ABC-TV this spring.

Billboard SPECIAL SURVEY For Week Ending 3/15/80 Copyright 1979. Billboard Publications, Inc. No part of this

N	. CAROLINA (Pop)		CHICAGO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)	
1	ESTRELLAS DE ORO	1	JOSE JOSE Si me dejas ahora Pronto 1070	
2	RICO TOVAR El recado Melody 5633	2	CAMILO SESTO Horas de amor Pronto 1071	
3	ANGELA CARRASCO Quererte a ti Pronto 1069	3	ANGELA CARRASCO Quererte a ti Pronto 1069	
4	CHELO Ya me voy Musart 1775	4	MERCEDES CASTRO Musart 10788	
5	VICENTE FERNANDEZ El tahur CBS 892	5	VERONICA CASTRO Perless 2129	
6	CAMILO SESTO Horas de amor Pronto 1071	6	ROCIO DURCAL Pronto 1068	
7	MERCEDES CASTRO Musart 10788	7	VICENTE FERNANDEZ El tahur CBS 892	
8	ROBERTO CARLOS	8	RENACIMIENTO 74 Ramex 2043	
9	NAPOLEON Raff 9070	9	PEDRITO FERNANDEZ CBS 20303	
10	JOSE JOSE Si me dejas ahora Pronto 1070	10	NAPOLEON Raff 9070	
11	PEDRITO FERNANDEZ Mama solita CBS 20303	11	CHELO Ya me voy Musart 1775	
12	LOS BUCKYS Melody 226	12	JOSE LUIS RODRIGUEZ Por si volvieras TH2057	
13	LA MIGRA Mar 111	13	RIGO TOVAR Melody 5633	
14	VERONICA CASTRO Perless 2129	14	LOS BUCKYS Melody 5631	
15	RAMON AYALA Fredy 1165	15	JULIO IGLESIAS Todos los dias un dia Alhambra 3151	
16	LOS BUCKYS Lo Mejor Melody 5634	16	ELIO ROCA Mercurio 1914	
17	GPO. FANTASIA Vol #2 Velvet 3006	17	LOS JOAO Musart 10795	
18	LOS FREDYS Perless 10047	18	YOLANDA DEL RIO Arcano 3456	
19	LA PEQUENA COMPANIA Lo mejor Alhambra 4021	19	ESTRELLAS DE ORO Vol. #2 America 1007	
20	YOLANDA DEL RIO Arcano 3456	20	CLAUDIA DE COLOMBIA Caytronics 1533	
21	DANNY RIVERA Serenata pina 18	21	LA PEQUENA COMPANIA Alhambra 4021	
22	ALVARO DAVILA Profono 3001	22	LA MIGRA Mar 111	
23	LOS POTROS Perless 10048	23	MANOELA TORRES CBS 891	
24	NELSON NED Westside latino 4120	24	ALBERTO CORTES A1. 142	
25	JOSE LUIS TH 2021	25	SOPHY Velvet 3003	

Pickwick Moves Cautiously Into Home Video Market

By JIM McCULLAUGH

SAN DIEGO-Pickwick is moving cautiously but steadily into the home video marketplace, reports Robert Mitchell, general manager of video for Pickwick International, in remarks made here at a marketing seminar at the International Tape

"The giant racker 'does not perceive the video business as the record business,' "says Mitchell, but emphasized that "Pickwick's entrance into video software is a natural extension of our current entertainment distribution network. Although we've watched video for some time, we entered the industry when we felt it had moved from technology to entertainment. Today's video has obviously moved

into the entertainment category with more top selling product than we could have reasonably expected. The 1980s will be the decade of

Last November Pickwick launched a 50-store test in four U.S. markets revolving around Video Works, a store within a store concept. The free standing setup was placed near the record and/or television departments of cherry-picked department stores and other mass

Video Works was also placed into selected mall record stores. The display features a screen. VTR and selected videocassette titles which display the front graphics of (Continued on page 72)

"Tops On Record: 22d Annual Grammy Winners



Neil Diamond and Barbra Streisand perform "You Don't Bring Me Flowers," an emotional high point during the recent CBS telecasting of the 22nd annual Grammy Awards Show.



Big Winners: The Doobie Brothers who won the Grammy for record of the year are elated along with Michael McDonald, center, and Kenny Loggins, who won the song of the year Grammy for "What A Fool Believes" done by the Doobies.



Bob Dylan performs his Grammy winning best male rock vocal performance of "Gotta Serve Somebody."



Grammy host Kenny Rogers duets with Donna Summer. Rogers won as best country male vocalist; Summer as best female rock vocalist.



Rickie Lee Jones accepts her best new artist award.



Dionne Warwick, who won two Grammys for best female vocalist and best female r&b vocalist, with presenter Quincy



Kenny Rogers with songwriter Bob Morrison, who won for best country song and Larry Butler, top producer of the year.



Charlie Daniels is all emotion after winning the Grammy for best country duo/group.



Emmylou Harris with her best female country vocalist accolade.



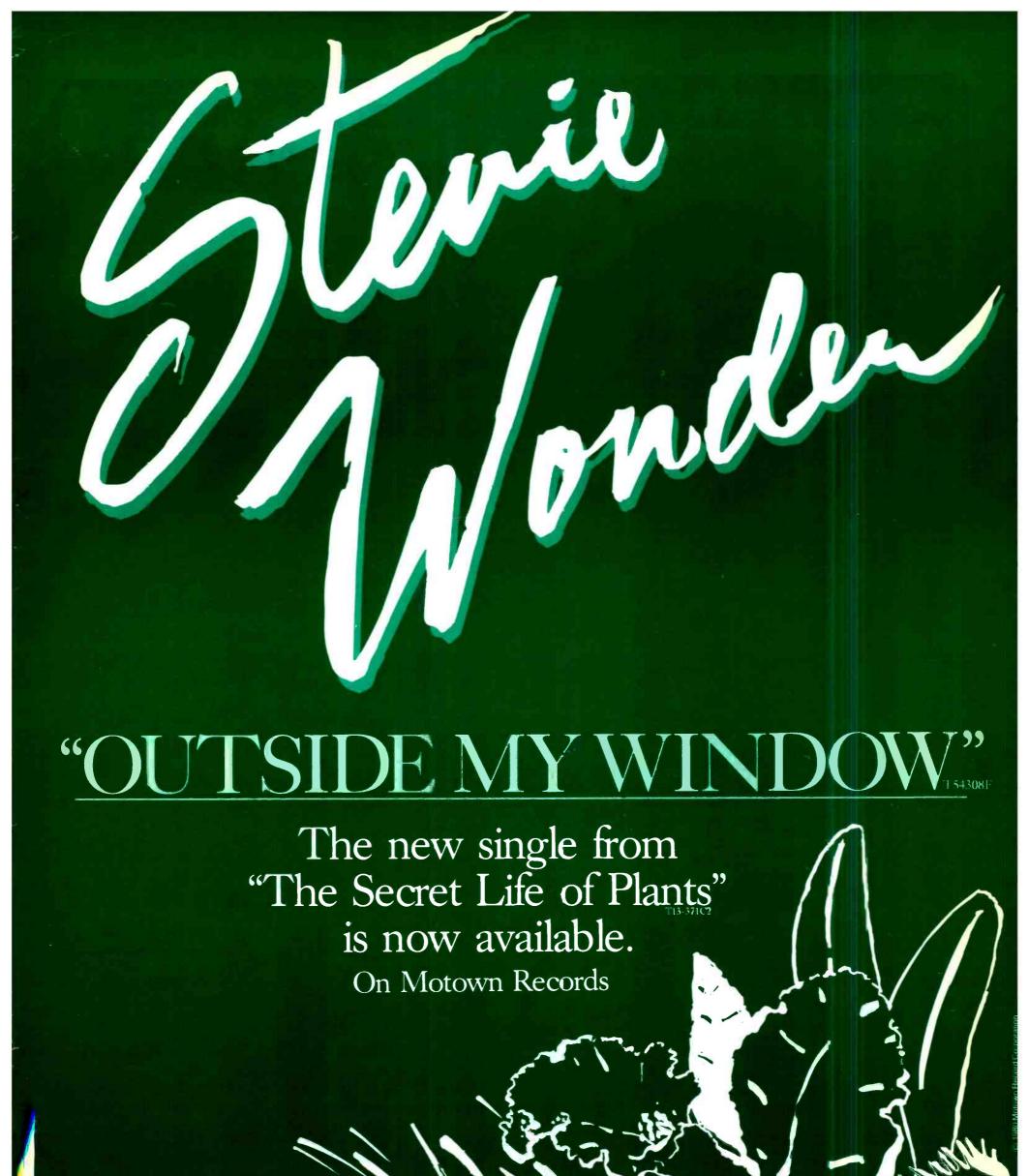
Presenters Kris Kristofferson with Herb Alpert who won for the best pop instrumental.



Presenters Gloria Gaynor and Isaac Hayes. She won for best disco recording.



Andrae Crouch has two roles, as a presenter and a recipient of the best contemporary soul gospel performance.





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Billboard SPECIAL SURVEY For Week Ending 3/15/80

Number of LPs reviewed this week 42 Last week 40



LORETTA LYNN-Loretta, MCA MCA3217. Produced by Owen Bradley. A solid set of songs places the emphasis on Lynn's upfront voice. The pace varies from slow ballads such as "It's Too Late To Love Me Now" to the spicy love song "Naked In The Rain." Piano, drums, guitar, bass, electric bass and strings back up Lynn in the uncluttered Bradley production. The LP should benefit from the promotional effo rounding the new Lynn autobiographical movie "Coal Miner's

Best cuts' "Sweet, Sweet Daddy," "It's Too Late To Love Me Now," "You're A Cross I Can't Bear," "I've Been Lonely So Long," "I Should Be Over You By Now."

ORIGINAL MOTION PICTURE SOUNDTRACK-Coal Miner's Daughter, MCA MCA5107. Produced by Owen Bradley. Sounding remarkably like Loretta Lynn, actress Sissy Spacek handles the material on this soundtrack incredibly well. From "There He Goes" (which could be the first Spacek single) to "Coal Miner's Daughter" which ends the soundtrack and the film, one feels that Lynn is handling the vocals. Included in the soundtrack is Levon Helm's version of "Blue Moon Of Kentucky," and several selections by Beverly D'Angelo who plays Patsy Cline in the film, performing "Walking After Mid-night," "Crazy," "Sweet Dreams" and duets Spacek on "Back In Baby's Arms." One of the better film soundtracks recently, the material is treated with care and perfection by producer

Best cuts: "There He Goes," "I'm A Honky Tonk Girl," "I II To Pieces," "Blue Moon Of Kentucky," "Back In Baby's Fall To Pieces, Arms," and "Coal Miner's Daughter."

REX ALLEN JR.-Oklahoma Rose, Warner Bros. BSK3403. Produced by Rex Allen Jr., Norro Wilson. "Oklahoma Rose," a fascinating full-length story told in song, is an outstanding musical effort that also happens to be one of country's first "concept" albums. Using his own band and top Nashville players, and cowriting a lot of the material himself, Allen creates a unique and thoroughly enjoyable LP that seems to grow better with each listening. "Oklahoma Rose" tells the saga of a small town girl who abandons boyfriend and home to follow the bright lights of Hollywood. Though collectively the songs relate the events and emotions of the two main characters, each song stands individually on its own as a po-

tential single, and Allen sounds better than ever. **Best cuts:** "Prairie Moon," "It's Over," "H
"You're Gonna Be A Star," "Yippi Cry Yi."

DEBBY BOONE-Love Has No Reason, Warner/Curb BSK3419. Produced by Larry Butler. The material, production and arrangements all work quite effectively on this, perhaps Debby's strongest album todate. Taking a country twist, pro ducer Butler has selected a wide ranging assortment of songs which Boone glides through. With her vocals out front, Boone works effortlessly on Diane Pfieffer's "Just When I Needed A Love Song," and Kenny O'Dell's "When It's Just You And Me." Nashville's top players, the album is the first of hope-fully a series of Butler and Boone combinations. Best cuts: Those mentioned above plus "Are You On The

Road To Lovin' Me Again," "Love Put A Song In My Heart."



First Time Around

THE TASMANIAN DEVILS-Warner Bros. BSK3400. Produced by Erik Jacobsen, the Tazmanian Devils. San Francisco
Bay quintet plays an infectious brand of spare pop-rock. The
sound is reminiscent of Talking Heads in its leanness, the
subject matter and vocal phrasing are far more in keeping
with conventional pop sensibilities. "Sender To Me" and
"Don't Slip" have subtle regage undertones while "Music" is
a pice slice of blue eved funk. However, the standout track is a nice slice of blue-eved funk. However, the standout track is the hypnotic "Spy In The House Of Love" which is soft yet commanding. Lead vocals by Pat Craig and Dennis Hogan fit

the format well.

Best cuts: "Spy In The House Of Love," "Sender To Me,"
"Music," "Don't Slip," "My Obsession."

PRIVATE LIGHTNING-A&M SP4791. Produced by Robin Geoffrey Cable. This sextet delivers mainstream, commercial rock that possesses plenty of hooks and enough lyrical clout to appeal to the AOR audience. The music is tight, shying away from the overblown delivery some of the older bands seem to prefer. Several cuts are well worth hearing and the addition of Patty Van Ness on violin is a real visual treat. Band has a solid reputation throughout New England and should break there first.

Best cuts: "Physical Speed," "Bright City," "Song Of The

BRYAN ADAMS-A&M SP4800. Produced by Jim Vallance Bryan Adams. A nice approach to basic pop/rock is evidenced here, although composer/pianist/vocalist/guitarist Adams displays a penchant for hard rock that works. A Canadian, he had a disco hit last year that belies his rock roots. These nine cuts show promise, although the lyrics aren't as biting as the market demands. There are some tunes that stand out, ough, and the music rocks out with gusto.

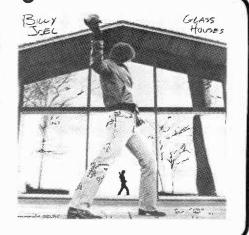
Best cuts: "Hiding From Love," "State Of Mind," "Win

Some, Lose Some,'

Spellight.

BILLY JOEL-Glass Houses, Columbia FC36384. Produced by Phil Ramone. Released on the heels of Joel's best album Grammy for "52nd Street," the singer/song writer rocks out more than on previous albums terial is more biting and harder edged, punctuated by the effervescent playing of Joel's band. Joel's writing still leans towards the mainstream with plenty of hooks and memorable melodies, although he leans more towards the progressive (at least for him) on several cuts. His vocals also take on different tones, sounding very similar to Paul McCartney on "Don't Ask Me Why" and then changes gears to sound more in line with contemporary new wave singers. While there aren't as many slick and sweet ballads as on "52nd Street" and "The Stranger," it is to Joel's benefit that he has altered his successful style and dared to try something out of the norm. There's even one tune in which Joel dazzles with French verse, Superb guitar and sax work cushion Joel's piano.

Best cuts: "You May Be Right," "Don't Ask Me Why,"
"Sometimes A Fantasy," "I Don't Want To Be Alone "



Classical

WENDY CARLOS-Switched-On Brandenburgs; CBS M2X35895. Carlos' survey of the six Bach "Brandenburg" Concertos began in 1968 with the landmark "Switched On Bach" album, and about half of this double-LP set has appeared in previous releases. Dealers can point to some minor changes in earlier interpretations, the remastered sound and the special two-disk pricing as incentives for customers now to acquire the collection in its entirety. Also the "crossover" market is a potent force. Even those who perform on conven tional instruments—let alone other synthesists—must admire the singing quality and rhythmic bouyancy that Carlos achieves with her banks of electronic gear.

Billboard's Recommended LPs

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DARYL HALL-Sacred Songs, RCA AFL13375. Produced by Robert Fripp. This is the Fripp produced Hall LP that has been delayed two years because of contractual and legal diffi-culties. Now it is here, and it was well worth the wait, as Hall's soul influenced vocals find their perfect foil in Fripp's "Frippertronics." The result is space fink that works very well, its head very much in the clouds while its heart and soul remain solidly on the ground. **Best cuts:** "Babs And Babs,"
"NYCNY," "Survive," "Without Tears."

JOHN MILES—Sympathy, Arista AB4261. Produced by Alan Parsons, Gary Lyons. An artist with the potential to break big in the mainstream progressive rock market is John Miles, whose latest release, "Sympathy," is a solid effort anchored by mature songwriting and to the mark instrumentation and arrangements. Miles has a good high rock voice, which he can bring down for effect and which serves him very well here. Best cuts: "Sympathy," "We All Fall Down," "C'Est La Vie," 'Can't Keep A Good Man Down.'

STONEBOLT-Keep It Alive, RCA KKL10357. Produced by Walter Stewart, Ray Roper. Stonebolt has all the ingredients to achieve Top 40 airplay: commercial hooks, strong vocals and hummable melodies. The playing is cohesive and with more of an identity, this quintet could make a decent showing. **Best cuts:** "Price Of Love," "Love Struck," "Don't Ya

GENTLE GIANT—Civilian, Columbia JC36341. Produced by Onward U.S. Productions. Gentle Giant debuts on CBS with the kind of engaging progressive rock it made while on Capitol. The songs here are shorter, punchier and more adaptable for AOR radio. The band's lyrics are particularly interesting and the playing is clean and precise. Best cuts: "Conve ience," "Underground," "Inside Out," "All Through Th "All Through The

TRIUMPH-Progressions Of Power, RCA AFL13524. Produced by Triumph. Canadian power rock trio turns in a set of energetic rockers that not only showcases fine guitar work but also a sense of melody. While the group is not among the most original, it does have an audience that appreciates this kind of music. Best cuts: "I Can Survive," "I Live For The Weekend," "Woman In Love," "Hard Road."

THE DUDEK, FINNIGAN, KRUEGER BAND, Columbia JC35770. Produced by James Newton Howard, Andy Johns. The music of Les Dudek, Mike Finnigan and Jim Krueger, unlike most sidemen turned frontmen, is not just technically precise. The eight tunes here are solid pop-rock pieces with r&b and jazz undertones in places. Dudek's rousing guitar work is kept in the context of hook-filled songs so the playing never becomes excessive or showy. Finnigan's heartfelt vocals shine and Krueger's guitar playing is crisp. Best cuts: "It's All About You," "Drinkin' Alone," "You Cut So Deep," "Angels Fall," "Just Be Happy.

URBAN VERBS—Warner Bros. BSK3418. Produced by Mike Thorne. From Washington, D.C., this group sounds urban with

its raw, slashing music. At times, the group brings to mind the best of the Doors' moody and somewhat dischordant material. This is especially true of the understated "Luca Brasi" and "Good Life," yet another attack on the lifestyle of Califor nians. This LP proves experimental punk music did not die in 1977. **Best cuts:** "Good Life," "Ring-Ring (My Telephone's Talking)," "Subways," "Luca Brasi."

PUBLIC IMAGE LTD.-Second Edition, Island 2WX3288. No producer listed. For specialized tastes, this two record set is John "Rotten" Lydon's post-Sex Pistols experiment. He still possesses a buzzsaw of a voice though now the musical backing has changed. As with the avant-garde James White And The Blacks, Public Image uses a steady disco backbeat much of the time. However, Lydon's ranting voice and odd melodies put this on the extreme edge of the mainstream. Danceable "Bad Baby" is the most accessible cut. **Best cuts:** "Bad Baby," "No Birds," "Albatross," "Swan Lake."

BRUFORD-Polydor PD16261. Produced by Ron Malo, Bill **Bruford.** Bill Bruford, for which this quartet is named, has been a percussionist for many top progressive rock bands over the years including Yes and King Crimson. However, this arresting eight-song set is mostly jazz in the Weather Report vein. The band reaches its peak on such steamy instrumentals as "Land's End," "Q.E.D.," "Joe Frazier" and the quiet "Palewell Park." The pop "Plans For J.D.," with its sly hook and harmonies, is the only concession to mainstream pop values. Most cuts fit into AOR and jazz formats. Best cuts: Those

ROADMASTER—Fortress, Mercury SRM13814. Produced by Flo & Eddie with John Stronach. Second Mercury album from these Midwestern rockers showcases the quintet's hard-driv-ing but melodic style. Solid guitars and drums are at the music's core, while Mac McNally fronts the lineup with expressive and confident vocals. Best cuts: "Ride The Wind Away, 'Too Long, Too Long,'' "Satisfied Woman.

MIKE RUTHERFORD-Smallcreep's Day, Passport PB9843 (JEM). No producer listed. Genesis bassist Rutherford debuts with his first solo album that is a concept (side two) about a man who works on an assembly line for 40 years without knowing what his contribution to the final project is. The al-bum is on the progressive side of the spectrum but suitable for AOR formats. **Best cuts:** "Moonshine," "Time And Time Again,'' "Cats And Rats."

MARTI WEBB-Tell Me On A Sunday, Polydor PD16260. Produced by Andrew Lloyd Webber. This is the latest of Webber's concept albums, recalling his work on "Evita" and "Jesus Christ, Superstar." Webb's is an appealing yet sophisticated vocal style, which works well whatever the musical setting: bold and Spectoresque as in the current U.K. hit. "Take That Look Off Your Face," or subtle and somber as in the album's title cut. Musicians like Rod Argent and Jon Hiseman lend the project extra weight. Best cuts: Those cited, plus "It's Not The End Of The World."

BROADWAY CAST ALBUM—Oklahoma, RCA CBL13572. Produced for records by Thomas Z. Shepard. Thirty five years old and the score to this Broadway revival sounds as young and wonderful as the cast, led by Laurence Guittard and Christine Andreas. Show music fans will appreciate the three songs never released with the Decca original caster including the remarkable Rodgers & Hammerstein character song, "Lonely Room." Best cuts: All.

IN CROWD-Man From New Guinea, Mango MLPS9577 (Island). Produced by Phil Mathias. "Reggae Groove" is an in-strumental dance number that is more pure soul than reggae and is somewhat reminiscent of Kool & the Gang's "Ladies Night." The rest of the side is lilting, infectious reggae which has a soft almost adult contemporary feel. The crystal clear harmonic arrangements of the voices are closer to the Mills Brothers than Bob Marley. **Best cuts:** All of side two.

PEGGY BLUE-I Got Love, MCA MCA3223, Produced by Jerry Ragovoy. Blue has sung backup for Norman Connors, Esther Phillips, Staple Singers, Stephanie Mills and others. On her solo debut, she sings seven songs written or cowritten by pro-ducer Ragovoy and Marvin Gaye's "Dancing In The Streets." Each track gets a sensitive reading and evokes different moods. A few cuts are very danceable although Blue's voice is more suitable for relaxing listening. Strings and horns arrangements add a nice touch. **Best cuts:** "When You Got A Good Groove Goin'," "It's The End," "I Got Love."

BILL O'CONNELL-Searching, Inner City IC1035. Produced by Eddie Oberste. Pianist O'Connell plays his jazz in a Bill Evans vein, but he exhibits a lot of originality here in six original compositions, four of them his own. Accompanied by Mike Willens on bass and Jeff Papez on drums, O'Connell has turned out an album that has unflagging appeal and warmth.

Best cuts: "White Light," "Four A.M."

RAY WILKES-Dark Blue Man, Inner City IC1051. Produced by Gene Elders, Ray Wilkes. This is a beautifully conceived and executed album that ranges from classical guitar solos by Wilkes to ambitious arrangements with strings and saxes. Along the way David Ferguson plays some tasteful piano, but there's no question that Wilkes is the star of this jazz outing.

Best cuts: All.

BOBBY KNIGHT'S GREAT AMERICAN TROMBONE CO.-Cream Of The Crop, Pye N5003. Produced by Bobby Knight, Marty Morgan. A spectacular program of 10 tunes with six trom-bones spotted in front of a splendid three-man rhythm section. Knight's 'bone is joined by Carl Fontana, Phil Teele, Lew McCreary, Charlie Loper and the late Frank Rosolino in a daring and exceptionally musical experiment which comes off as bright, swinging and (at times) humorous tour de force. **Best cuts:** "I Got Rhythm," "When I Fall In Love," "Li'l Bit."

HELIOCENTRIC-Discovery DS806. Produced by Heliocentric. Quartet makes an auspicious bow with a program which blends various meters with Latin underpinnings and an adventureous, crystal attack. Horns and keyboards are the basic melody instruments with drums and bass cleanly aggressive. The modern jazz is infectious and free flowing, albeit well organized. Group will need some promotion to spin it out from all the new bands emerging. **Best cuts:** "Afferent Connection," "Arrow," "Cloud Mountain."

RUSSELL GARCIA—Variations For Flugelhorn, String Quartet, Bass & Drums, Trend TR522. Produced by Albert Marx. This is heady stuff, an intense listening experience in which Chuck Findler's puller flugelhors. Findley's mellow flugelhorn is counterpoised against a string quartet with bass and drums kicking the interventions along. There is a quasi-classical feel to Garcia's compositions but the jazz emphasis overwhelms. This is the label's second digital effort with Sony equipment and the sound is indeed crisp. Garcia's recent absence from disks has now been counteracted by this fine work. Best cuts: "Alchemy," "Swing Lightly," "Lament."

BOB FLORENCE-Big Band Live At Concerts By The Sea, Trend TR523, Produced by Albert Marx, L.A. area band makes roaring debut on this debut digital disk for tiny L.A. label Florence's six tunes are well fashioned showcase the many colors of the brass and reed section. While it plays with conviction, the band lacks a distinct signature but the music is engaging and rich and mellow and bombastic so that the Sony digital taping offers greater instrumental presence. **Best** cuts: "Lonely Carousel," "I'll Remember," "Party Hearty."

DALLAS JAZZ ORCHESTRA-Super Chicken, DJO unnumbered. Produced by Galen Jeter. These Lone Star state pro fessionals have popped with a laudable package comprising two 12-inch LPs comprising 12 tunes. With five trumpets and four trombones, it's a powerful ensemble with the ability to purvey fat ballad sounds with a number of uptempo jumpers. **Best cuts:** "The More I See You," "Nothing Grows In The

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 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 Harri-son; reviewers: Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hyland, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullaugh, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean

Record World To Open 3 New Stores

NEW YORK-The Record World retail chain will have three additional outlets by June, according to Roy Imber, who operates the TSS/ Record World locations out of Elroy Enterprises of Freeport, N.Y

In April, Record World will have a 4,500 square feet unit in Peekskill, N.Y. at Alexander's Mall on Route 6; a 2,000 square feet unit will open in May at the Sears Shopping Center in Commack, N.Y.; and a 2,500 square feet outlet in Greenvale,

N.Y., in the Wheatley Hills Plaza. Imber says the 28-store chain is experiencing "better than anticipated" sales and adds that Billy Joel's first album in 18 months, "Glass Houses," has moved well since becoming available Monday

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Maxell Corporation of America, 60 Oxford Drive, Moonachie, N. J. 07074.

Billboard's. Billboard SPECIAL SURVEY For Week Ending 3/15/80 Number of singles reviewed this week 79 Last week 88



BILLY JOEL-You May Be Right (3:58); producer: Phil Ra mone; writer: B. Joel; publishers: Impulsive/April ASCAP. Columbia 111231. Initial single from the new album is an uptempo pop number. Guitar solo and sax solo near the end show off Joel's rock spirit.

SMOKEY ROBINSON-Let Me Be The Clock (3:47); producer: William "Smokey" Robinson; writer: W. Robinson; publisher: Bertam ASCAP. Tamla T54311F (Motown). Robin son follows his top five pop and soul hit "Cruisin'" with an other pretty, tender romantic ballad. Robinson is very direct and personal in his vocals, commanding the listener's attention away from the simple instrumental backdrop.

STYX-Borrowed Time (4:14); producer: Styx: writers: Dennis De Young, Tommy Shaw; publishers: Stygian Songs/ Almo ASCAP. A&M 22285. Third single from Styx's "Cornerstone" rocks out harder than previous singles. Fiery lead vocal and matching guitar riffs spark the track.

DIONNE WARWICK-After You (3:37); producer: Barry Manilow; writers: D. Frank, D. James; publisher: Sumac BMI. Arista AS0498. Warwick's third single from her Arista comeback album is an easy listening gem-with an expressive, emotional vocal riding over a dramatic, exciting instrumental track. It's a cross between her last two singles (both of which won Grammys), at once big-building and possessing an engaging easy tempo.

recommended

GRACE SLICK-Seasons (3:23); producer: Ron Frangipane; writer: Grace Slick; publisher: Cheeks BMI. RCA JH11939.

ELVIS COSTELLO AND THE ATTRACTIONS—I Can't Stand Up For Falling Down (2:05); producer: Nick Lowe; writers: H. Banks, A. Jones; publishers: East Memphis/Cotillion BMI. Co lumbia 111194.

THE BEACH BOYS-Goin' On (2:58); producer: Bruce John ston; writer: B. Johnston; publishers: New Executive/Challove BMI. Caribou ZS99032 (CBS).

LEIF GARRETT—I Was Looking For Someone To Love (2:53); producer: Michael Lloyd; writers: Michael Lloyd, Howie Greenfield; publishers: Michael ASCAP/Don Kirshner/Blackwood BMI. Scotti Bros. SB516 (Atlantic).

RAMONES-Baby, I Love You (3:50); producer: Phil Spector; writers: Phil Spector, Jeff Barry, Ellie Greenwich; publishers: Mother Bertha/Trio BMI. Sire SRE49182 (Warner Bros.).

JENNIFER WARNES-When The Feeling Comes Around (3:16); producer: Rob Fraboni; writer: R. Cunha; publisher: Next Stop ASCAP. Arista AS0497.

TRIUMPH-I Can Survive (3:45); producer: Triumph; writers: G. Moore, M. Levine, R. Emmett; publisher: Triumph Songs CAPAC. RCA JH11945.

DENIECE WILLIAMS-When Love Comes Calling (3:27); pro-

ducer: David Foster; writers: J.D. Williams, D. Foster, C. Pinckes; publishers: Kee-Drick/Foster Frees BMI. ARC/Co-

THE COOPER DODGE BAND-I Want You Back In My Life Again (3:00); producer: Eric Thorngrin; writers: C. Christian, K. Chater; publishers: Dutchess/Home Sweet Home BMI. Atco 7215 (Atlantic).

FUN WITH ANIMALS-The Test Of Love And Sex (2:37); producers: Richard Haxton, Fun With Animals; publishers: Haxtoons/Sealovesongs BMI. A&M 2223S.



SHALAMAR-Right In The Socket (3:40); producer: Leon Sylvers; writers: K. Spencer, L. Sylvers, D. Griffey; publishers: Spectrum VII/Rosey ASCAP. Solar JH11929 (RCA). The group follows its top 10 "The Second Time Around" with a funkier, more rhythmic number still retaining the catchy finger-popping quality of the first hit.

JERMAINE JACKSON-Let's Get Serious (3:33); producer: Stevie Wonder; writers: S. Wonder, L. Garrett; publishers: Jobete/Black Bull ASCAP. Motown M1469F. First single from an upcoming LP is a funky handclapping dance number. Hook is infectuous and backing vocals add drive. Stevie Wonder guests on this disk and adds his own personality.

PEABO BRYSON-Minute By Minute (3:20); producers: Peabo Bryson, Johnny Pate; writers: M. McDonald, L. Abrams; publishers: Snug/Loresta BMI/ASCAP. Capitol P4844. Peabo's r&b rendition of the Doobie Brothers song is sparked by the singer's vocal phrasing. The arrangement sticks close to the original giving it pop potential.

recommended

LAKESIDE—From 9:00 Until (3:44); producers: Dick Griffey, Leon Sylvers, Lakeside; writer: Otis Stokes; publisher: Spec-trum VII ASCAP. Solar JH11931 (RCA).

MACHINE-Is It Love (3:14); producer: Joe Ferla; writers: Lee, Nance, Stovall, Ferguson; publishers: Getting Loose/ Nance Stovall/Sadie's Son's/Hologram ASCAP. RCA

LOVE COMMITTEE-! Made A Mistake (3:49) producers: Terry Stubbs, Mike Jackson, Cheryl Tyrrell; writers: E. Levert, W. Williams, M. Jackson; publisher: Cold BMI. T-Electric/MCA

REN WOODS-Hooked On A Love Groove (3:17) producer: Al McKay; writers: A. McKay, G. Barbee; publisher: Steelchest ASCAP. ARC/Columbia 111233.

CHUCK CISSELL-Forever (3:41) producers: Skip Scarborough, David N. Crawford; writers: Brian Holland, La mont Dozier, Freddie Gorman; publishers: Jobete/Stone Agate BMI. Arista AS0499

VERNON BURCH-Once Again In My Life (4:05) producer:

James E. Gadson; writers: V. Burch, H. Redmon Jr.; J. Gadson; publishers: Rick's/Sand B. BMI. Chocolate City CC3205

DAMION & DENITA-Is It Still Warm (3:56) producer: William "Mickey" Stevenson; writers: C. Shadrach, W. Duncan, D. Hardy, T. DePierro; publishers: Blue Standard, Stevenson/ British Rocket ASCAP. Rocket PIG41206 (MCA).

LE PAMPLEMOUSSE—You Can Get Off On The Music (3:30) producers: Laurin Rinder, W. Michael Lewis; writers: Troy Laws, Merria Ross; publisher: Equinox BMI. AVI 316S.

IMPERIALS-Living Without Your Love (3:27) producer: Michael Omartian; writer: Tom Hemby; publisher: Word ASCAP. Day Spring D613 (Word).



DICKEY LEE-Don't Look Back (2:47) producer: Allen Reynolds; writer: Bob McDill; publisher: Hall-Clement, BMI. Mercury 57017. The best release from this talented artist in quite a while, it's a fine Bob McDill tune that features a Don Williams-flavored arrangement from producer Reynolds. It's a bright, catchy number with everything going for it, and the instrumental tracks are perfect accompaniment

LOUISE MANDRELL-Wake Me Up (3:02) producer: Buddy Killen; writers: C. Putman-M. Kosser; publishers: Tree, BMI/ Cross Keys, ASCAP. Epic 950856. This ought to be the tune that bounces this younger Mandrell high up onto the charts. She has some of the vocal characteristics of her sister but her own individual style, and she shines on this breezy upbeat number.

CHRISTY LANE-One Day At A Time (3:22) producer: Jerry Gillespie; writers: Marijohn Wilkin-Kris Kristofferson; publisher: Buckhorn, BMI. United Artists UAX1342Y. Lane's newest is a remake of the Wilkin/Kristofferson religious-tinged composition. She's backed by cascading strings, soothing background voices, percussion, bass and guitar.

SONNY CURTIS-The Real Buddy Holly Story (3:16) producers: The Hitmen; writer: Sonny Curtis; publisher: Skol, BMI. Elektra E46616. Performed for the first time on the recent PBS special on Buddy Holly, Curtis provides an autobiographical look into Holly's career. A midtempo acoustic number, this true story will fit into all radio formats. Musicianship and production are flawless.

DON GIBSON-Sweet Sensuous Sensations (2:31) producer: Ronnie Gant; writer: Kenny Walker; publisher: Acuff-Rose, BMI. Warner/Curb WBS 49193. A refreshing taste of country from Gibson, highlighted by steel guitar and background vocals. Swiftly moving. Gibson glides through the song with ease, while the production is uncluttered and lean.

recommended

JERRY REED-Workin' At The Carwash Blues (2:19) producers: Jerry Reed-Chip Young; writer: Jim Croce; publisher: Blendingwell, ASCAP. RCA JB11944.

FREDDY FENDER-Please Talk To My Heart (2:40) producer:

Huey P. Meaux; writers: J. Fautheree/J. Mathis; publisher: Glad, BMI. Starflite (CBS) ZS94908.

STERLING WHIPPLE-The Lady And The Tramp (3:15) producer: Jimmy Bowen-Sterling Whipple; writer: Sterling Whipple; publisher: Tree, BMI. Elektra E46594.

SUSAN JACKS-All The Tea In China (2:50) producer: Terry Jacks; writer: T. Jacks; publishers: E. B. Marks/Rockfish, BMI. Epic 950846

JOHNNY CARVER-Fingertips (2:57) producer: Bud Reneau; writer: Johnny Carver; publisher: Emeryville, BMI. Equity

CARROLL BAKER-Hollywood Love (3:18) producer: Don Grashey; writer: James Ross; publisher: Coal Miners, BMI. RCA JH11940.

JERRY WALLACE—Paper Madonna (2:48) producer: Gene Kennedy; writers: J. Wallace/K. Young; publisher: Chip 'N' Dale, ASCAP. Door Knob DK80127.

GIL SANDOVAL-Whole Lotta Lovin' (2:20) producer: Dave Bonham; writers: A. Domino/D. Bartholomew; publisher: Travis, BMI. Westbend WB106.



DOLLY PARTON-Starting Over Again (3:55) producer: Gary Klein; writers: D. Summer, B. Sudano; publishers: Starrin/Barborne BMI/Sweet Summer Night ASCAP. RCA JB11926. Dolly puts her emotive vocal touch to this Donna Summer/Bruce (Brooklyn Dreams) Sudano ballad. Lush arrangement and the sparse orchestration make this ideal for AC and pop formats.

recommended

TONY ORLANDO-Pullin' Together (3:33) producers: Hank Medress, Dave Appell; writers: Neil Sheppard, Richard Berg; publishers: Applecider/April ASCAP. Casablanca NB2249.



First Time Around

HEAT-Baby (This Love That We've Found) (3:59) producers: Tom Saviano, David Wolfert; writers: Tom Saviano, Jean Marie Arnold; publisher: Koppelman-Bandier BMI. MCA 41203. This is a beautiful ballad which has the lush, wellproduced appeal of an Earth, Wind & Fire selection. Vocals are excellent as they soar to the upper registers.

Picks-a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended-a tune predicted to land on the Hot 100 between 31 and 100. Review editor-

Disk Business Likes Code

• Continued from page 9

and its "depressant" effects on consumers pointing up the need to cut costs at every level of operations, including that of the manufacturer.

- All rack, one-stop and independent distributor respondents indicate that they take inventories manually, although some supplement the manual system with portable electronic wanding devices; only 42% of these maintain a perpetual inventory system, and 86% in this category say that the feasibility of doing so would be a chief benefit provided by the implementation of bar coding.
- The accurate reporting of sales by configuration is listed by 88% of all survey respondents as one of the most beneficial aspects of bar coding

RIAA/Video Division

• Continued from page 6

rector, will fulfill parallel operating responsibilities for RIAA/Video.

An additional interface between RIAA and RIAA/Video will be a standing RIAA video committee, to be comprised of RIAA member audio companies involved in video ac-

in their operations, and 79% said that inventory turn analysis would be a very beneficial factor.

• Other applications indicated by respondents as most helpful to their operations as a result of bar coding would be: RA recommendations, 74%; performance by location, 71%; tracking product by category, 70%; tracking new releases, 68%.

Video Market

• Continued from page 67

videocassettes. The setup, Mitchell indicates, also provides hardware and software cross merchandising

The approach, Mitchell indicates, appears to have been successful although Pickwick is continuing to evaluate and interpret market data.

"The question is," he says, "can the mass merchant sell prerecored video? Will the high traffic of those locations justify a large inventory investment? There seems to be no simple answer. Some locations have been excellent while others have been somewhat below our projections. We're studying the sales against the store profiles to determine our approach to site selection."

New Companies 487-4609.

L.A.M. Music Publishing Co. formed by Jerome Mykietyn, Len V. Mykietyn and Perry Stram, all former recording artists and current songwriters. First release, on the Equinox label, is "Sweet Celine" by Jarema. Address: 93 Morris Ave., Garfield, N.J. 07026. (201) 478-

V.R. Records, launched by Joe Rosanova Jr., president of Rosanova Productions, to aim for r&b and pop markets. Firm will also house its own publishing and management divisions. Address: 17233 W. Ten Mile Road, Southfield, Mich. 48075. (313) 557-4700.

ADC Records established by Mike Komar, owner of the management firm ADC 2000. First release is "I Could Care" by Willie English. Address: 125 Dupont St., Toronto, Ontario, Canada. M5R 1B4.

Renegade Records, a country label, set up by Don Moray. First release, "Two Happy Shadows" by Todd Grant, was written and produced by Moray. Address: P.O. Box 6069, Oxnard, Calif. 93030. (805)

Happy Day Records, a division of Happy Day Productions, Inc., established by songwriters/producers Vince Ippolito and Roger Pauly. First release is a single by Frank Pisani. Address: 800 N. Ridgeland Ave., Oak Park, III. 60302. (312) 848-

I.e. records formed by Jim Baxter of i.e. inc. for recording and production. First single is "If Your Hands Shrink Up In The Bathtub, How Come The Rest Of You Don't?" Address: 736 S. Eddy St., South Bend, Ind. 46615. (219) 282-2551. * *

Rivercity Records formed by Dan B. Uzzell and Lamar Pecorino, First release is contemporary country disk, "Desert Rose." Address: 1700 E. 12th St., Austin, Tex. 78702. (515)

Rauls/Williams Productions, Inc. and Big Kahuna Music (BMI) organized by Philip Rauls and J.R. Williams to operate under the umbrella of Phillip Rauls Promotions. The firms will concentrate on Memphis talent. Address: 663 Watson, Memphis 38111. (901) 454-9760.

* * *

Blue Dove Records formed by Phillip Mora, president; Jill Mather, executive vice president; and Oland Joseph Dupuis; vice president. Address: 11526 Burbank Blvd., North Hollywood, Calif. 91601. (213) 761-

O'Donnell Tour Consultants, established by O'Donnell Tour and Travel Services principal Robert Crancer. The firm will service the entertainment world, focusing the music industry. Address: 1420 N. Beachwood Dr., Los Angeles 90028. (213) 463-2383.

The Music Connections, Inc. established by Allen Sherman, Richard Ralton and Fred Levy as a music industry service company to offer services including packaging, manufacturing, and pressing. Address: 200 W. 57th St., New York 10019. (212) 586-3537.

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ALL I EVER WANTED—Santana (Columbia 1-11218) YOU'VE GOT WHAT I NEED—Shooting Star

	mean ing, c of the	s, elec r other publis	tronic, i wise, w her.	mechanical, photocopying, record- ithout the prior written permission				(Virgin 67005) SEE TOP SINGLE PICKS REVIEWS, page 72
	THIS	LAST	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS	LAST	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label) **EX ST TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
	山	1	13	CRAZY LITTLE THING CALLED LOVE—Queen (Queen), F. Mercury, Elektra 46579 CPP	35	35	9	WHEN A MAN LOVES A WOMAN—Bette Midler (Paul A. Rothchild), C. Lewis, A. Wright, Atlantic 3643 WBM 76 2 DO RIGHT—Paul Davis (Paul Davis & Ed Seay), P. Davis, Bang 9-4808 (CBS)
	台	3	14	LONGER—Dan Foreiberg	歃	40	7	COME BACK—The J. Geils Band
	4	6	9	(Dan Fogelberg & Norbert Putnam & Marty Lewis), D. Fogelberg, Full Moon/Epic 950824 ANOTHER BRICK IN THE WALL—Pink Floyd	血	41	9	I PLEDGE MY LOVE—Peaches & Herb (Freddig Perren) D. Fekaris F. Perren, Polydor/MVP 2053 CPP 71 82 2 LOVE ON A SHOESTRING—The Captain & Tennille
				(Bob Ezrin, David Gilmour, Roger Waters), R. Waters, Columbia 1-11187 CHA	38	39	6	BABY TALKS DIRTY—The Knack (Mike Chapman), D. Fieger, B. Averre, Capitol 4822 WBM 72 77 4 LOVING YOU WITH MY EYES—Starland Vocal Band
	A	4	8	DESIRE—Andy Gibb (Gibb, Richardson, Galuten), B.R.M., Gibb, RSO 1019 CHA	39	43	6	AND THE BEAT GOES ON—the Whispers (Dick Griffey), L. Sylvers, S. Shockley, W. Shelby, Solar 11894 (RCA) CLM 73 59 14 WONDERLAND—Commodores
	5	5	10	ON THE RADIO—Donna Summer (Georgio Moroder), D. Summer, G. Moroder, Casablanca 2236 CLM	10	45	6	Solar 11894 (RCA) EVEN IT UP—Heart (Mike Flicker, Gonnie & Howie), A. Wilson, S. Ennis,
	B	8	14	WORKING MY WAY BACK TO YOU/ FORGIVE ME, GIRL—Spinners (Michael Zager), S. Linzer & D. Randell, Atlantic 3637 CPP	4	46	7	N. Wilson, Epic 9-50847 WBM 74 60 10 LET ME GO, LOVE—Nicolette Larson
	7	2	18	YES, I'M READY—Teri De Sario with K.C. (H.W. Casey), B. Mason, Casablanca 2227 CPP	42	42	8	(Tom Collins), K. Fleming, D. Morgan, Aries II 108 CPP 75 26 18 COWARD OF THE COUNTY—Kenny Rogers CLM
	4	9	9	HIM—Rupert Holmes (Rupert Holmes, Jim Boyer), R. Holmes, MCA 41173 WBM	43	44	7	Rushen, C. Mims Jr., F. Washington, S. Brown, Elektra 46551 76 78 3 BABY DON'T GO—Karla Ronoff
	4	10	15	THE SECOND TIME AROUND—Shalamar (Leon Sylvers & Dick Griffey). L. Sylvers, W. Shelby.	43	47	7	ROCKIN' INTO THE NIGHT—38 Special (Rodney Mills), J. Peterick, F. Sullivan, G. Smith, A&M 2205 US AND LOVE—Kenny Nolan WBM WBM WBM WBM WBM WBM WBM WB
	1	11	9	TOO HOT-Kool & The Gang				(Kenny Nolan & Juergen Kippers), K. Nolan, Casablanca 2234 CPP 78 33 22 THIS IS IT—Kenny Loggins
	血	16	7	(Eumir Deodato), G. Brown, Kool & The Gang, De-Lite 802 B-3 HOW DO I MAKE YOU—Linda Ronstadt	THE STATE OF THE S	50	5	WOMAN—Foreigner (Roy Thomas Baker, Mick Jones & Ian McDonald), M. Jones, Atlantic 3651 WBM TO Dowd), K. Loggins, M. McDonald, Columbia 1-11109 WBM A CERTAIN GIRL—Warren Zevon
	血	28	5	(Peter Asher), B. Steinberg, Asylum 46602 CPP CALL ME—Blondie	1	51	6	WHERE DOES THE LOVIN' GO—David Gates (CPP) (Warren Zevon & Greg Ladany), N. Neville, Asylum 46610 (Elektra) (Carren Zevon & Greg Ladany), N. Neville, Asylum 46610 (Elektra)
	13	7	22	(Georgio Moroder), G. Moroder, D. Harry, Chrysalis 2414 B-3 DO THAT TO ME ONE	☆	52	3	HOLD ON TO MY LOVE—Jimmy Ruffin (Robin Gibb & Blue Weaver), R. Gibb, B. Weaver, RSO 1021 CHA ROD TO DESIRE—Rockets (Johnny Sandlin), D. Robbins, J. Badanjek, RSO 1022
	由	10	8	MORE TIME—The Captain & Tennille (Daryl Dragon), T. Tennille, Casablanca 2215 CPP	18	53	6	MY HEROES HAVE ALWAYS BEEN COWBOYS—Willie Nelson 81 80 18 DON'T DO ME LIKE THAT—Tom Petty and The Heartbreakers
		19	°	SPECIAL LADY—Ray, Goodman & Brown (Vincent Castellano), H. Ray, A. Goodman, L. Walter, Polydor 2033 B-3	1	54	5	(Willie Nelson & Sydney Pollack), S. Vaughan, Columbia 1-11186 WHAT I LIKE ABOUT YOU—The Romantics 82 85 2 A LESSON IN LEAVIN'—Dottie West (Net Listed) R. Codemin R. Mahar United Aries 1339 CHA
	面	17	8	REFUGEE—Tom Petty & The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, M. Campbell, Backstreet 41169 (MCA) CPP	50	55	4	(Peter Solley), Palmer, Marinos, Skill, Nemperor 97527 (CBS) PILOT OF THE AIRWAVES—Charlie Dore (Not Listed), R. Goodrum, B. Maher, United Artists 1339 CHA One of the content of the
	16	12	13	DAYDREAM BELIEVER—Anne Murray (Jim Ed Norman), John Stewart, Capitol 4813 CPP		N. S.		(Bruce Welch & Alan Tarney), C. Dore, Island 49166 (Warner Bros.) WBM
ARC	面	23	5	RIDE LIKE THE WIND—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49184 WBM	自由	56 58	5	CARS—Gary Numan (Gary Numan), G. Numan, Atco 7211 (Atlantic) SET ME FREE—Utopia 85 87 4 SOMEWHERE IN AMERICA—Survivor
BILLBOARD	血	25	4	I CAN'T TELL YOU WHY—Eagles (Bill Szymczyk), T. Schmit, D. Henley, G. Frey,	由由	NEW		(Todd Rundgren), Utopia, Bearsville 49180 (Warner Bros.) YOU MAY BE RIGHT—Billy Joel NEW ENTRY STOMP—The Brothers Johnson
80 BII	由	21	9	Asylum 46608 (Elektra) WBM GIVE IT ALL YOU GOT—Chuck Mangione	由	61	4	(Phil Ramone), B. Joel, Columbia 1-11231 (Quincy Jones), L. Johnson, G. Johnson, V. Johnson, R. Temperton, REEP THE FIRE—Kenny Loggins
198	20	29	5	(Chuck Mangione), C. Mangione, A&M 2211 WBM OFF THE WALL—Michael Jackson	由	62	4	(Tom Dowd), K. Loggins, E. Loggins, Columbia 1-111215 WBM 87 91 2 SURVIVE—Jimmy Buffett (Norbert Putnam), J. Buffett, M. Utley, MCA 41199 WBM
H 15	21	13	15	(Quincy Jones), R. Temperton, Epic 9-50838 CPP/ALM AN AMERICAN DREAM—The Dirt Band (Jeff Hanna & Bob Edwards), R. Crowell. United Artists 1330 CLM	50	63	4	(Rush & Terry Brown), M. Peart, G. Lee, A. Lifeson, Mercury 76044 GIRL WITH THE HUNGRY EYES—Jefferson Starship NEW ENTRY (William "Smokey" Robinson), W. Robinson, Tamla 54311 (Motown) CPP
MARCH	由	30	8	THREE TIMES IN LOVE—Tommy James	か	67	3	(Ron Nevison), P. Kantner, Grunt 11921 (RCA) OUTSIDE MY WINDOW—Stevie Wonder BY LOVE ON THE PHONE—Suzanne Fellini
Ž	23	24	13	(Tommy James), T. James, R. Serota, Millennium 11785 (RCA) HEARTBREAKER—Pat Benatar (Peter Coleman), G. Gill, C. Wade, Chrysalis 2395 WBM	1	65	3	ANY WAY YOU WANT IT—Journey NEW ENTRY HIGH ON YOUR LOVE—Debbie Jacobs
	台	32	4	FIRE LAKE—Bob Seger (Bob Seger & The Muscle Shoals Rhythm Section), B. Seger, Capitol 4836 WBM	\$	66	A	CARDIE COLUMBIA 1-11213 CPP 91 49 9 I WISH I WAS EIGHTEEN AGAIN—George Burns
	由	31	15	WITH YOU I'M	60	64	7	(Cliff Richard), T. Britten, B. Robertson, EMI-America 8035 B-3/WBM COMPUTER GAME—Vellow Marie Orchestra 92 57 14 SARA—Fleetwood Mac
				BORN AGAIN—Billy Preston & Syreeta (James DiPasquale & David Shire), D. Shire, C. Connors, Motown 1477 CPP				(Harry Hosono), H. Hosono, Y. Takahashi, R. Sakamoto, Horizon 127 (ARM) CPP/ALM 93 97 2 I DON'T NEED YOU ANYMORE—Jackie De Shannon
	26	27	13	99—Toto (Toto & Tom Knox), D. Paich, Columbia 1-11173 WBM	回台	68	4	FIRE IN THE MORNING—Melissa Manchester (Steve Buckingham), S. Dorff, L. Herbstritt, G. Harju, Arista 0485 CPP AUTOGRAPH—John Denver 94 94 21 DON'T LET GO—Isaac Hayes
	27	14	20	ROCK WITH YOU—Michael Jackson ● (Quincy Jones), R. Temperton, Epic 950797 (CBS) CPP/ALM	63	72	4	(Milton Okun), J. Denver, RCA 11915 CLM (Isaac Hayes), J. Stone, Polydor 2011 CPP
	28	18	13	SEPTEMBER MORN—Neil Diamond (Bob Gaudio), N. Diamond. G. Becaud, Columbia 1-11175 WBM				GOODBYE—Crystal Gayle (Allen Reynolds), R. Greenaway, G. Stephens, Columbia 1-11198 WBM OC. OC. 24 Applied Market
	29	22	16	ROMEO'S TUNE—Steve Forbert (John Simon), S. Forbert, Nemperor 97525 (CBS) WHEN I WANTED YOU	M	73	5	BRASS IN POCKET—Pretenders (Chris Thomas), C. Hynde, J. Scott, Sire 49181 (Warner Bros.) CPP 96 96 24 LADIES NIGHT—Kool & The Gang © (Eumir Deodato), G.M. Brown, Kool & Gang, De-Lite 801 (Mercury) B-3
	30	20	14	WHEN I WANTED YOU—Barry Manilow (Barry Manilow & Ron Dante), G. Cunico, Arista 0481 ABP/BP	65	74	5	YOU ARE MY HEAVEN— Roberta Flack & Donny Hathaway (Roberta Flack & Eric Mercury), S. Wonder, 13 I CAN'T HELP MYSELF—Bonnie Pointer (Jeffrey Brown), B. Holland, L. Dozier,
	西	38	6	SEXY EYES—Dr. Hook (Ron Haffkine), Mather, Stegall, Waters, Capitol 4831 ABP/BP	66	79	2	E. Mercury, Atlantic 3627 CPP THINK ABOUT ME—Fleetwood Mac 98 98 19 DEJA VU—Dionne Warwick
	33	34	9	LOST IN LOVE—Air Supply (Robbie Porter & Rick Chertoff), G. Russell, Arista 0479 BACK ON MY FEET AGAIN—The Babys	盘	75	3	ONLY A LONELY HEART SEES—Felix Cavaliere (Felix Cavaliere & Ceneix Yaltkava), F. Cavaliere. 99 84 15 THE LONG RUN—Eagles
	34	36	9	(Keith Olsen), Bugatti, Musker, Waite, Chrysalis 2398 CHA/CPP I THANK YOU—Z.Z. Top	68	15	24	I. Tran, Epic 9-50829 CRUISIN' — Smokey Robinson 100 88 6 I SHOULDA LOVED YA—Narada Michael Walden
				(Bill Ham), D. Porter, I. Hayes, Warner Bros. 49163 CPP/WBM				(William "Smokey" Robinson), W. Robinson, M. Tarplin, Tamla CPP (Marada Michael Walden), N. Walden, T. Stevens, A. Willis, Attantic 3631 CPP/WBM
	S	TAR F	PERFO	RMERS: Stars are awarded on the Hot 100 chart ba	sed on	the fo	ollowing	ng upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 po

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.)

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		E. Tijmouth muolo, 1 of		I delibitere dates me, trem		Harrior Droot mid
HOT 100 A-Z-(F	u	blisher-Licensee	e)	Don't Do Me Like That (Skyhill, BMI)	81	How Do I Make You (Bil Steinberg)
A Certain Girl (Unart, BMI)	79	ASCAP)	59	Don't Let Go (Screen Gems-EMI, BMI)		I Can't Help Myself (Sto BMI)
Sailmaker/Welbeck/Blue Quil, ASCAP) An American Dream (Jolly Cheeks,	82		51	Even It Up (Strange Euphoria/ Know, ASCAP)	40	I Can't Tell You Why (Je Cass County/Red Clo
And The Beat Goes On (Spectrum		Computer Game (Alpha/Almo, ASCAP)		Fire In The Morning (Hobby Horse, BMI/Cotton Pickin' ASCAP)		Hidden Valley, ASCAF
VII/Rosy, ASCAP) Another Brick In The Wall (Pink Floyd, Unichappell, BMI)		Coward Of The County (Roger Bowling, BMI/Sleepy Hollow,		Fool In The Rain (Flames Of	95	In It For Love (Amachris ASCAP)
Any Way You Want It (Weed High Nightmare, BMI)		ASCAP)	75	Give It All You Got (Gates, BMI) Girl With The Hungry Eyes (Little	19	I Pledge My Love (Perre ASCAP)
Autograph (Cherry Lane, ASCAP) Baby Don't Go (Seagrape/	62	Cruisin' (Bertram, ASCAP)	68	Haven't You Heard (Baby Fingers/	56	I Shoulda Loved Ya (Wa Gratitude Sky, ASCAP
Valgovind, BMI)		Deja Vu (Rightsong/Angela, BMI)	16 98	Mims/Shown Breree, ASCAP/ Freddie Dee, BMI)		I Thank You (Birdees/W ASCAP)
Back On My Feet Again (Pendulaum/Unichappell/Hud-	30	Desire (Stigwood/Unichappell, BMI) Desire (Gear, ASCAP)	4 30 59	High On Your Love (Kreimers/Six	90	I Wish I Was Eighteen A BMI)
Brass In Pocket (Al Gallico, BMI)	33 64	Do That To Me One More Time (Moonlight & Magnolias, BMI) 1	9.	Him (Warner/Holmes Line Of Music, ASCAP)	8	It's Like We Never Said (Cookaway/Dejamus,
Call Me (Ensign, BMI/Rare Blue, ASCAP)	12	Don't Cry For Me Argentina (Leeds, ASCAP)	83	Hold On To My Love (Stigwood/ Unichappell, BMI)	47	Keep The Fire (Milk Mor Tauripin, ASCAP)

•	-	Tublishers sales me., Holi		- Harrier Dios. Music		
9	e)	Don't Do Me Like That (Skyhill, BMI)	81	How Do I Make You (Billy Steinberg)	11	
	59	Don't Let Go (Screen Gems-EMI, BMI)	94	I Can't Help Myself (Stone Agate, BMI)	97	
	51 36	Even It Up (Strange Euphoria/ Know, ASCAP)	40 24	I Can't Tell You Why (Jeddrah/ Cass County/Red Cloud, ASCAP) I Don't Need You Anymore (New	18	
	60	Fire In The Morning (Hobby Horse, BMI/Cotton Pickin' ASCAP)	61	Hidden Valley, ASCAP/Paulanne, BMI)	93	
	75	Fool In The Rain (Flames Of Albion, ASCAP)	95 19	In It For Love (Amachris/April, ASCAP)	27	
	68	Girl With The Hungry Eyes (Little Dragon, BMI)	56	ASCAP) I Shoulda Loved Ya (Walden/ Gratitude Sky, ASCAP/Irving,	37	
	16	Mims/Shown Breree, ASCAP/ Freddie Dee, BMI)	42	BMI)	100	
)	98 4	Heartbreaker (Dick James, BMI)	23	ASCAP)	34	
	80 69	High On Your Love (Kreimers/Six Continents, BMI)	90	I Wish I Was Eighteen Again (Tree, BMI)	91	
	13	Him (Warner/Holmes Line Of Music, ASCAP)	8	It's Like We Never Said Goodbye (Cookaway/Dejamus, ASCAP)	63	

Kiss Me In The Rain (Songs of Bandier Koppelman/Emanuel/Cortlandt, ASCAP). Ladies Night (Delightful/Gang, BMI) Let Me Be The Clock (Bertam, ASCAP). Let Me Go (Snug/Big Stroke, BMI). Longer (Hickory Grove/April, ASCAP). Lost In Love (Arista/BRM/Riva, ASCAP). Love On A Shoestring (Vogue/Unichappell, Welk, BMI).	70 96 88 74 2 32 71	On The Radio (Sweet Summer Night, ASCAP)-Risk's / Revelation A.C., BM). Only A Lonely Heart Sees (K1, ASCAP). Outside My Window (Jobete/Black Bull). Pliot Of The Airwaves (Ackee, ASCAP). Rockey (Syhlli, BM). Rockey (Syhlli). Romeo's turne (Rolling Tild). Romeo's turne (Rolling Tild).	5 67 57 50 15 17 27 43
ASCAP). Love On The Phone (Liedela, ASCAP). Loving You With My Eyes (Cherry Lane, ASCAP). My Heroes Have Always Been Cowboys (Jack & Bill, BMI). Off The Wall (Almo, ASCAP).	84 89 72 48 20	ASCAP). Sara (Fleetwood Mac, BMI) September Morn' (Stonebridge/ EMA Suisse, ASCAP). Set Me Free (Unearthly/Fiction, BMI). Sexy Eyes (April, ASCAP/ Blackwood, BMI).	29 92 28 52 31

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pho	toco	oying,	form or by any means, electron recording, or otherwise, without the publisher.	the prior wr	ical. itten		_		L		H A	$\overline{}$		-					190	
			Compiled from national retail stores by the Music Popularity Chart Dept. and the Record	SUG	GGESTED LI PRICE	ST	Π	Π		+	SU	GGESTED L PRICE	.IST	П				SUG	GESTED LI	sī
		Chart	Market Research Dept. of Billboard.	-			┨		Chart	STAR PERFORMER-LPS				1		Chart				
WEEK	WEEK	5	ADTICT	_	š	SSETTE	WEEK	WEEK	5	registering greatest proportion- ate upward progress this week.	_	×	TTE	WEEK	WEEK	5	A D.T.(C.T.	5	ž	SSETTE
THIS W	LAST W	Weeks (ARTIST Title	LBUM	8-TRACK	ASSE	¥ SIHI	LAST W	Weeks	ARTIST Title	LBUM	8-TRACK	CASSETTE	THIS W	LAST W	Weeks	ARTIST Title	ALBUM	B-TRACK	ASSE
=			Label, Number (Dist. Label)	₹	6	3	_			Label, Number (Dist. Label)	₹	αb	ŭ				Label, Number (Dist. Label)	× ×	œ ·	U
R	1	14	PINK FLOYD The Wall	12.00	12.00	12.00	36	34	20	ANGELA BOFILL Angel Of The Night Arista/GRP GRP 5501	8.98	8.98	8.98	71	. 39	17	PATRICE RUSHEN Pizzazz	7.00	7.00	_,
2	2	19	Columbia PC 2-36183 TOM PETTY & THE	13.98	13.98	13.98	37	21	28		0.36	6.76	0.70	72	59	20	Elektra 6E-243 BARBRA STREISAND	7.98	7.98	7.9
_	_		HEARTBREAKERS Damn The Torpedoes	•						In Through The Out Door Swan Song SS-16002 (Atlantic)	8.98	8.98	8.98	"	39	20	Wet Columbia FC 36258	8.98	8.98	8.9
3	2	15	Backstreet 5105 (MCA) DAN FOGELBERG	8.98	8.98	8.98	38	22	14					73	43	13	VARIOUS ARTISTS	0.50	0.50	0
J	,	13	Phoenix Full Moon/Epic FE 35634	8.98	8.98	8.98	_	ļ		Gold & Platinum MCA MCA 2-11008	12.98	12.98	12.98				No Nukes Asylum ML-901	17.98	17.98	17.9
*	4	7	RUSH	0.50	6.36	0.70	☆	55	3	SOUNDTRACK American Gigolo				盐	109	41	DIONNE WARWICK Dionne	•		
			Permanent Waves Mercury SRM-1 4001	8.98	8.98	8.98	40	40	8	Polydor PD-1-6259	8.98	8.98	8.98		_	<u> </u>	Arista AB 4230	8.98	8.98	8.
4	ЯEW	ENTRY	LINDA RONSTADT Mad Love				"	10	•	Adventures In Utopia Bearsville BRK 6991 (Warner Bros.)	7.98	7.98	7.98	75	74	11	NARADA MICHAEL WALDEN Dance Of Life			_
	19	2	Asylum 5E-510 (Elektra) HEART	8.98	8.98	8.98	4	45	5	NAZARETH	7.50	7.50	7.50	76	77	7	Atlantic SD 19252 THE B-52'S	7.98	7.98	7.
•	19		Bebe Le Strange	8.98	8.98	8.98				Malice In Wonderland A&M SP-4799	7.98	7.98	7.98	′°	"	′	The B-52's Warner Bros. BSK 3355	7.98	7.98	7.
,	8	11	THE WHISPERS	0.30	0.50	0.30	42	44	9	THE BABYS Union Jacks				77	75	25	ISAAC HAYES	•	7,100	
			The Whispers Solar BXL1-3521 (RCA)	7.98	7.98	7.98	43	24	10	Chrysalis CHR 1267	7.98	7.98	7.98				Don't Let Go Polydor PD-1-6224	7.98	7.98	7.
	10	4	CHUCK MANGIONE Fun And Games				4.3	24	18	BEE GEES Greatest RSO RS-2-4200	13.98	13.98	13.98	☆	98	8	THE DIRT BAND An American Dream			
9		25	A&M SP 3715	8.98	8.98	8.98	1	48	9		13.30	13.36	13.30	70	70	202	United Artists UALA-974	7.98	7.98	7.
3	,	25	KENNY ROGERS Kenny United Artists LWAK-979	8.98	8.98	8.98	THE STATE OF			Dancin' and Lovin' Atlantic SD 19256	7.98	7.98	7.98	79	/9	302	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.
10	5	29	MICHAEL JACKSON	8.36	0,70	0.30	盘	50	13	THE GAP BAND The Gap Band II				80	49	25	MOLLY HATCHET	7.56	7.30	,.
			Off The Wall Epic FE-35745	8.98	8.98	8.98		46		Mercury SRM-1-3804	7.98	7.98	7.98				Flirtin' With Disaster Epic JE 36110	7.98	7.98	7.
11	7	22	EAGLES The Long Run	A			46	46	18	TOTO Hydra	0.00	0.00		81	83	9	TERI DE SARIO Moonlight Madness			
_	15	22	Asylum SE-508 PAT BENATAR	8.98	8.98	8.98	47	27	31	Cólumbia FC 36229 COMMODORES	8.98	8.98	8.98	_		_	Casablanca NBLP 7178	7.98	7.98	7.
Dr.	13		In The Heat Of The Night Chrysalis CHR-1236	7.98	7.98	7.98				Midnight Magic Motown M 8926	8.98	8.98	8.98	82	85	8	YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra Horizon SP-736 (A&M)	7.00	7.00	
13	14	26	KOOL & THE GANG	<i>7.5</i> €	7.50	7.30	☆	71	2	SISTER SLEDGE					120	24	KENNY ROGERS	7.98	7.98	7.
			Ladies Night De-Lite DSR 9513 (Mercury)	7.98	7.98	7.98_				Love Somebody Today Cotillion SD 16012 (Atlantic)	8.98	8.98	8.98	123			Ten Years Of Gold United Artists UA-LA 835-H	7.98	7.98	7.
14	12	13	SOUNDTRACK The Rose				1	63	4	THE RAMONES End Of The Century				84	88	8	THE SPECIALS			
15	12	22	Atlantic SD 16010	8.98	8.98	8.98	50	31	15	Sire SRK 6077 (Warner Bros.)	7.98	7.98	7.98	_			The Specials Chrysalis CHR 1265	7.98	7.98	7.
15	13	23	STYX Cornerstone A&M SP 3711	▲ 8.98	8.98	8.98	, w	31	13	NEIL YOUNG WITH CRAZY HORSE Live Rust				85	86	22	BARRY MANILOW One Voice	A		
16	16	22	KENNY LOGGINS	6.56	6.76	0.70				Warner Bros. 2AX 2296	13.98	13.98	13.98	_	100	70	Arista AL-9505 BLONDIE	8.98	8.98	8.
			Keep The Fire Columbia JC-36172	7.98	7.98	7.98	51	51	13	HIROSHIMA Hiroshima				1	100	′°	Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.5
17	6	20	DONNA SUMMER On The Radio—Greatest Hits				52	52	10	Arista AB-4252 SOUNDTRACK	7.98	7.98	7.98_		118	7	MARIANNE FAITHFULL	7.36	7.30	, , ,
			Volumes One & Two Casablanca NBLP-2-7191	13.98	13.98	13.98	32	32	10	The Electric Horseman	7.98	7.98	7.98	107			Broken English Island ILPS 9570 (Warner Bros.)	7.98	7.98	7.
18	18	16	JEFFERSON STARSHIP	10.00	10.00	10.00	53	53	7	ROCKETS	7,50	7.50	7.50	88	54	23	HERB ALPERT	A		
			Freedom At Point Zero Grunt BZL1-3452 (RCA)	8.98	8.98	8.98				No Ballads RSO RS-1-3071	7.98	7.98	7.98				Rise A&M SP-3714	8.98	8.98	8.
	23	3	THE KNACK But The Little Girls Understand				54	58	18	PRINCE Prince				89	47	14	NATALIE COLE & PEABO BRYSON			
			BOB SEGER &	8.98	8.98	8.98	_			Warner Bros. BSK 3366	7.98	7.98	7.98	_			We're The Best Of Friends Capitol SOO 12025	8.98	8.98	8.
20 .	HEW E	MTRY	THE SILVER BULLET BAND Against The Wind				35	64	6	FESTIVAL Evita RSO RS-1 3061	7.98	7.98	7.98	90	70	17	STEVIE WONDER Journey Through the Secret			
_	F.C.	_	Capitol S00-12041	8.98	8.98	8.98	150	65	5	CHRISTOPHER CROSS	7.36	7.36	7.36				Life of Plants	13.98	13.98	13.
	56	2	THE BROTHERS JOHNSON Light Up The Night	0.00	9.00	0.00	24			Christopher Cross Warner Bros. BSK 3383	7.98	7.98	7.98	91	84	13	PARLIAMENT			
22	20	20	A&M SP 3716 FLEETWOOD MAC	8.98 A	8.98	8.98	57	30	19	STEVE FORBERT							Gloryhallastoopid Casabianca NBLP 7195	7.98	7.98	7.
			Tusk Warner Bros. 2HS-3350	15.98	15.98	15.98	_			Jackrabbit Slim Nemperor JZ-36191	7.98	7.98	7.98	92	92	90	THE CARS Elektra 6E-135	7. 9 8	7.98	7.
1	26	8	RAY, GOODMAN & BROWN	-			愈	69	3	ROBIN TROWER Victims Of The Fury				93	95	6	GEORGE BURNS			
_	1.		Ray, Goodman & Brown Polydor PO 1 6240	7.98	7.98	7.98	_	67	3	Chrysalis CHR 1215 JOHN DENVER	7.98	7.98	7.98	_			1 Wish I Was Eighteen Again Mercury SRM-1-5025	7.98	7.98	7.9
24	11	10	NEIL DIAMOND September Morn	6 00	8.66		D	"	,	Autograph RCA AOL1-3449	7.98	7.98	7.98	94	80	6	ANNE MURRAY A Country Collection			
25	25	14	Columbia FC 36121 SHALAMAR	8.98	8.98	8.98	60	42	18	CAPTAIN & TENNILLE		. 100		95	87	15	Capitol ST 12039 PHYLLIS HYMAN	7.98	7.98	7.9
	_		Big Fun Solar BXL1-3479 (RCA)	7.98	7.98	7.98				Make Your Move Casabianca NBLP 7188	8.98	8.98	8.98	33	6/	13	You Know How To Love Me Arista AL 9509	8,98	8.98	8.9
1	29	6	J. GEILS BAND Love Stinks				61	57	51	SUPERTRAMP Breakfast In America	A			96	76	16	AEROSMITH	0.50	0.30	0.3
_	00	17	EMI-America S00 17016	7.98	7.98	7.98	_	128	2	A&M 3708	8.98	8.98	8.98				Night In the Ruts Columbia FC 36050	8.98	8.98	8.9
27	28	17	Z.Z. TOP Deguello	0.00	0.00	0.00	童	128		GROVER WASHINGTON JR. Skylarkin' Motown M7-933R1	8.98	8.98	8.98	97	96	46	WAYLON JENNINGS Greatest Hits	A		
	33	5	Warner Bros. HS 3361 RONNIE LAWS	8.98	8.98	8.98	63	66	66	KENNY ROGERS	Ø.58 ▲	0.70	0.70	_			RCA AHL1-3378	7.98	7.98	7.
•			Every Generation United Artists LT 1001	7.98	7.98	7.98				The Gambler United Artists UALA 934	7.98	7.98	7.98	1	NEW	HTRY	SMOKEY ROBINSON Warm Thoughts	. 00	0.00	
29	17	38	SMOKEY ROBINSON Where There's Smoke			_	☆	81	7	GARY NUMAN The Pleasure Principle				99	89	17	Tamla 18-367M1 (Motown) PAT METHENY GROUP	8.98	8.98	8.
0	22	22	Tamia T7-366 (Motown)	7.98	7.98	7.98	_			Atco SD-38120 (Atlantic)	7.98	7.98	7.98				American Garage ECM 1-1155 (Warner Bros.)	7,98	7.98	7.
0	32	22	BLONDIE Eat To The Beat Chrysalis CHE-1225	• 8.98	8.98	8.98	歃	73	11	38 SPECIAL Rockin' Into The Night	7.60	7.60	7.00	100	112	2	FRANK MARINO & MAHOGAN"			
	35	6	THE CLASH	0.76	0.76	0.76	_	97	4	JANE OLIVOR	7.98	7.98	7.98	 ~			RUSH What's Next	7.98	7.98	7.
r			London Calling Epic E2 36328	9.98	9.98	9.98	160	٠,	~	The Best Side Of Goodbye	7.98	7.98	7.98	101	101	5	Columbia JC 36204 OFF BROADWAY	7.36	7.36	1.
7	37	3	ANDY GIBB After Dark				67	36	18	RUFUS & CHAKA	,,,,,	7,50	7.50			-	On Atlantic SD 19263	7.98	7.98	7.
+	20	10	RSO RS-1-3069	8.98	8.98	8.98				Masterjam MCA MCA 5103	8.98	8.98	8.98	102	91	18	WILLIE NELSON			
r	38	19	Partners in Crime	7.98	7.00	7 00	68	72	20	BOB JAMES & EARL KLUGH One On One							Willie Nelson Sings Kristofferson	7.98	7.98	,
	41	8	Infinity INF-9020 (MCA) PRETENDERS	7.38	7.98	7.98	_	70	-	Tappan Zee/Columbia FC 36241	8.98	8.98	8.98	103	103	35	Columbia IC 36188 NEIL YOUNG &	/.36	7.38	7.
1			Pretenders Sire SRK 6083 (Warner Bros.)	7.98	7.98	7.98	单	78	7	THE ROMANTICS The Romantics	7.98	7.98	7 00				CRAZY HORSE Rust Never Sleeps	A		
1	61	2	WARREN ZEVON Bad Luck Streak In Dancing				70	60	25	Nemperor NJZ-36273 (CBS) FOREIGNER	/.98 ▲	7.38	7.98	104	94	14	Reprise HS 2295 (Warner Bros.) BRASS CONSTRUCTION	8.98	8.98	8.9
			School Asylum 5E-509 (Elektra)	8.98	8.98	8.98				Head Games Atlantic SD 29999	8.98	8.98	8.98			•4	Brass Construction 5 United Artists LT 977	7.98	7.98	7.9
4	CT 4.	0.00								lowing upward movement 1-1		1					United Artists L1 9//		7.30	7.3

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 triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

CRYSTAL RECORDING STUDIOS



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			LPs & TAP			05-200					30	PRICE	_151						PRICE	, ·
Cop	yrigh	it 198 ced. s	Billboard Publications, Inc. No particle in a retrieval system, or transic, mechanical, photocopying, recopermission of the publisher.	part of this printed, in any	form or by a	any		_	Chart	STAR PERFORMER—LPs registering greatest proportion-				_	_	Chart				
pr	lor wr	ritten	Compiled from national retail				WEEK	WEEK	5	ate upward progress this week. ARTIST	Σ	8-TRACK	CASSETTE	WEEK	WEEK	No Si	ARTIST Title	<u> </u>	8-TRACK	
ı		Chart	stores by the Music Popularity Chart Dept. and the Record Market Research Dept. of				₹	LAST	Weeks	Title Label, Number (Dist. Label)	ALBUM	8-TR	CAS	HS E	LAST	Weeks	Label, Number (Dist. Label)	ALBUM	8-T	
١		5	Billboard.	Į.	š	TTE		136	5	ROGER McGUINN &				_	154	20	NICOLETTE LARSON			
1	MST W	Weeks	ARTIST Title	ALBUM	8-TRACK	CASSETTE				CHRIS HILLMAN FEATURING GENE CLARK							In The Nick Of Time Warner Bros. HS 3370	8.98	8.98	
		¥ 21	Label, Number (Dist. Label) JOE JACKSON	¥	<u></u>	ů,				City Capitol ST-12043	7.98	7,98	7.98	170	167	14	LEIF GARRETT Same Goes For You			
ľ	104	21	I'm The Man	7.98	7.98	7.98	137	137	5	THE JAM Setting Sons				171	142		Scotti Bros. SB 16008 (Atlantic)	8.98	8.98	
1	16	2	A&M SP4794 TAVARES	7.30	7.30	7.36				Setting Sons Polydor PD-1-6249	7.98	7,98	7.98	1/1	143	11	TOM PETTY & THE HEARTBREAKERS			
ľ			Supercharged Capitol ST-12026	7.98	7.98	7.98	血	187	2	BILLY PRESTON Late At Night	7.00	7.00	7.00				Tom Petty & The Heartbreakers Shelter SR 52006 (MCA)	7.98	7.98	
1	10	8	PEARL HARBOR & THE				139	131	19	Motown M7-925R1 APRIL WINE	7.98	7.98	7.98	血	183	2	MADNESS One Step Beyond			
١			Pearl Harbor & The Explosions	7.98	7.98	7.98				Harder Faster Capitol ST-12013	7.98	7.98	7.98		147	20	Sire SRK 6085 (Warner Bros.)	7.98	7.98	
t	99	38	Warner Bros. BSK 3404 CARS	/.36	7.30	7.30	140	133	17	PAVAROTTI O Sole Mio-Favorite Neapolitan				1/3	147	33	LITTLE RIVER BAND First Under The Wire	8.98	8.98	
			Candy-O Elektra 5E-507	8.98	8.98	8.98				Songs London OS 26560	8.98	8.98	8.98	174	158	6	Capitol S00 11954	6.70	6.36	
1	82	20	POLICE Reggatta De Blanc				141	134	25	KARLA BONOFF	0.30	0.50	0.50				Rough Riders Solar BXL1-3490 (RCA)	7.98	7.98	
1	_		A&M SP 4792	7.98	7.98	7.98				Restless Nights Columbia JC 35799	7.98	7.98	7.98	175	159	15	ELECTRIC LIGHT ORCHESTRA			
1	19	4	THE FLYING LIZARDS The Flying Lizards				142	142	4	RUSH 2112							ELO's Greatest Hits Jet FZ 36310 (CBS)	8.98	8.98	
1	02	14	Virgin VÁ 13137 (Atlantic) ROY AYERS	7.98	7.98	7.98	147	93	5	Mercury SRM 1-4001 BRIDES OF FUNKENSTEIN	8.98	8.98	8.98	176	160	6	ROGER WHITTAKER Voyager			
1	.02	•4	No Stranger To Love Polydor PO 1-6246	7.98	7.98	7.98	. "3	33	,	Never Buy Texas From A Cowboy				177	162	16	RCÁ AFLI-3518 BOOMTOWN RATS	7.98	7.98	
1	21	49	JOURNEY	/.36 ▲	7.30	7.30		100		Atlantic SD-19261	7.98	7.98	7.98	1//	102	10	The Fine Art Of Surfacing	7.98	7.98	
			Evolution Columbia FC 35797	8.98	8.98	8.98	144	126	11	Star Trek	7.00	7.00	7 00	1	HEW	1111	SHOOTING STAR	7.50	7.30	
	68	9	UFO No Place To Run				145	145	17	ROD STEWART	7.98	7.98	7.98				Shooting Star Virgin VA 13133 (Atlantic)	7.98	7.98	
1			Chrysalis CHR 1239	7.98	7.98	7.98				Greatest Hits Vol. 1 Warner Bros. HS 3373	8.98	8.98	8.98	血	HEW	нти	WEBSTER LEWIS 8 For The 80's			
r	NEW ER	rikt	L.A. BOPPERS L.A. Boppers	7.00	7.00	7.00	146	152	2	IGGY POP Soldier							Epic JE 36197	7.98	7.98	
	146	2	Mercury SRM-1-3816 GIL SCOTT-HERON & BRIAN	7.98	7.98	7.98	_	107		Arista AB 4259	7.98	7.98	7.98	1	NEW	HTRY	RAY STEVENS Shriner's Convention	7.00	7.00	
	.40	٠	JACKSON 1980				血	197	65	DOOBIE BROTHERS Minute By Minute	8.98	8.98	8.98	181	161	37	RCA AHL1-3574 K.C. & THE SUNSHINE BAND	7.98	7.98	
-		-	Arista AL 9514	7.98	7.98	7.98			ENTERY	Warner Bros. BSK 3193 SKYWAY	8.98	0.30	0.30	101	101	3,	Do You Wanna' Go Party	7.98	7.98	
6	62	20	ANNE MURRAY I'll Always Love You	•			IM	-11.0	L	Skyy Salsoul SA 8532 (RCA)	7.98	7.98	7.98	1027	atw	omy .	DANNY DAVIS &	7.50	7.50	
,	107	15	Capitol S00 12012	8.98	8.98	8.98	149	151	15	JOAN ARMATRADING How Cruel				1 144			WILLIE NELSON Danny Davis & Willie Nelson			
ľ	.07	13	Down On The Farm Warner Bros. Hs 3345	8.98	8.98	8.98				A&M SP 3302	4.98	4.98	4.98				with The Nashville Brass RCA AHL1-3549	7.98	7.98	
B 1	14	77	STYX	▲	0.30	0.50	150	156	2	DAVID SANBORN Hideaway	7.00	7.00	7.00	血	192	2	RUSH			
			Pieces Of Eight A&M SP 4724	7.98	7.98	7.98	151	113	38	Warner Bros. BSK 3379 THE KNACK	7.98	7.98	7.98				All The World Is A Stage Mercury SRM-2 7508	9.98	9.98	_
9	115	13	MILLIE JACKSON Live & Uncensored							Get The Knack Capitol SO 11948	7.98	7.98	7.98	184	185	2	BRUCE WOOLEY & THE CAMERA			
			Spring SP-2-6725 (Polydor)	12.98	12.98	12.98	152	149	4	ANGEL Live Without A Net							Bruce Wooley & The Camera			
	165	25	CRYSTAL GAYLE Miss The Mississippi	7.00	7.00	7.09		150	ļ.,	Casablanca NBLP 2-7203	13.98	13.98	13.98		196	2	Columbia NJC 36301 VAN HALEN	7.98	7.98	
1	90	15	Columbia JC 36203 TWENNYNINE FEATURING	7.98	7.98	7.98	153	153	7	THE STATLER BROTHERS The Best Of The Statler Bros.				血	130	-	Van Halen	7.98	7.98	
	"		LENNY WHITE Best Of Friends							Rides Again Vol. II Mercury SRM-1-5024	8.98	8.98	8.98	1	afw		Warner Bros. BSK 3075 TEENA MARIE	7.50	7.30	
		10	Elektra 6E 223	7.98	7.98	7.98	血	190	19	PEACHES & HERB Twice The Fire	•						Lady T Gordy G7-992R1 (Motown)	7.98	7.98	
4	100	19	WAYLON JENNINGS What Goes Around Comes	•			155	157	5	Polydor/MVP PD-1-6239 D.L. BYRON	8.98	8.98	8.98	血	HEW	tmv	AMMAD JAMAL			
			Around RCA AHL1-3493	7.98	7.98	7.98	155	15/	3	This Day And Age	7.98	7.98	7.98			_	Genetic Waltz 20th Century T-600 (RCA)	7.98	7.98	L
3	123	5	SYLVAIN Sylvain				156	117	13		7.30	7.30	7.30	188	168	20	BARRY MANILOW Greatest Hits			
			RĆA AFL1 3475	7.98	7.98	7.98				Bonnie Pointer Motown M7-929R1	7.98	7.98	7.98	100	169	15	Arista A2L 8601	13.98	13.98	H
1	132	5	SCHEMER Dreamer	7.98	7.98	7.98	血	191	4	DOOBIE BROTHERS Best Of The Doobies				109	103	15	SLAVE Just A Touch Of Love Cotillion SD 5217 (Atlantic)	7.98	7.98	
5	125	24	Kirchner JZ 36320 (CBS) CHEAP TRICK	/.36	7.30	7.30	150	120	10	Warner Bros. BSK 3112	7.98	7.98	7.98	-	atw	CHITAT .	DAN HARTMAN	7.30	7.50	1
			Dream Police Epic FE 35773	8.98	8.98	8.98	128	139	19	Injoy	7.98	7.98	7.98	190			Relight My Fire Blue Sky/Epic JZ 36302	7.98	7.98	
6	122	30	AC/DC Highway To Hell	•			159	129	27	Mercury SRM-1-3781 O'JAY'S	7.58	7.30	7.30	191	NEW	CHTRY	THE SEARCHERS			
	166		Atlantic SD 19244	7.98	7.98	7.98				Identify Yourself P.I.R. FZ-36027 (CBS)	8.98	8.98	8.98				The Searchers Sire SRK 6082 (Warner Bros.)	7.98	7.98	-
7	106	13	TEDDY PENDERGRASS Teddy Live! Coast To Coast	12.45	12.00	12.00	100	170	3	SUE SAAD AND THE NEXT Sue Saad and The Next				192	171	21	JEAN-LUC PONTY A Taste Of Passion			
	144	2	P.I.R. KZZ 36294 (CBS) GRAHAM NASH	13.98	13.98	.13.98	161	164	27	Planet P-4 (Elektra)	7.98	7.98	7.98	102	174	17	Atlantic SD-19253	7.98	7.98	+
4	•		Earth & Sky Capitol SWAK-12014	7.98	7.98	7.98	101	104	21	Volcano	8.98	8.98	8.98	193	117	1"	The Grand Illusion	7.98	7.98	
9	127	21	DARYL HALL & JOHN OATES				162	166	15		0.36	0.70	5.30	194	176	9	IAN McLAGAN	1 200	7.50	
	1.6-		X-Static RCA AFL1-3494	7.98	7.98	7.98				Extensions Atlantic SD 19258	7.98	7.98	7.98				Troublemaker Mercury SRM 1-3786	7.98	7.98	
	140	2	LENE LOVICH Flex				163	150	7	Bad Boy				195	177	20	RICK JAMES Fire It Up			
+	130	18	Stiff/Epic NJE 36308 CRYSTAL GAYLE	7.98	7.98	7.98	164	149	27	RCA AFL1-3523	7.98	7.98	7.98	100	193		Gordy G8-990 (Motown) BRUCE COCKBURM	8.98	8.98	+
-			Classic Crystal United Artists L00-982	8.98	8.98	8.98	104	1.70	-	PROJECT Eve	•			130	133	1	Dancing In The Dragon's Jaws Millennium BXL1-7747 (RCA)	7.98	7.98	
-	172	30	JOURNEY	▲			100	100	1.0	Arista AL-9504	8.98	8.98	8.98	197	179	8	XTC	7.30	7.30	
			Columbia JC 34912	7.98	7.98	7.98_	165	124	16	First Offence	7.98	7 00	7.98				Drums And Wires Virgin VA-13134 (Atlantic)	7.98	7.98	
3	111	45	DONNA SUMMER Bad Girls	A			166	141	29		7.38	7.98	7.38	198	173	15	CLIFF RICHARD We Don't Talk Anymore			
1	138	10	Casabianca NBLP-2 7150 LOU RAWLS	13.98	13.98	13.98				Fear Of Music Sire SRK-6076 (Warner Bros.)	7.98	7.98	7.98		10-		EMI-America SW-17018	7.98	7.98	1
	130	10	Sit Down And Talk To Me	7.98	7.98	7.98	107	186	2					199	105	Z2	SANTANA Marathon	0.00	0.00	
15	135	17	FLEETWOOD MAC	1.36	7.30	7.30	160	166	13	MCA MCA-3196	7.98	7.98	7.98	200	163	4	Columbia FC-36154 BUZZCOCKS	8.98	8.98	+
1	-11	ı	Rumours Warner Bros. BSK 3010	7.98	7.98	7.98	100	133	1,3	Greatest Hits Vol. 2			8.98	1.30		1	A Different Kind Of Tension	7.98	7.98	

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IU	7	LPs	6	А	PE.

A-Z (LISTED BY ARTISTS) A-Z (LISTED BY A
Abba
AC/DC
Aerosmith
Herb Alpert
Angel
April Wine
Joan Armatrading
Boy Ayers
Bar-Kays
Bar-Kays
Bee Gees
Blondle
Angela Bofill
Karla Bonotf
Boomtown Rats
Brass Construction
Brides Of Funkenste
Jimmy Buffett
Jimmy Buffett
Domtown Rats
Dimmy Buffett
Dimmy Buffet

Natalie Cole & Peabo Bryson ...
Commodores ...
Christopher Cross ...
Danny Davis & Willie Nelson ...
John Denvis ...
Teri De Sario ...
Neil Diamond ...
Dooble Brothers ...
Electric Light Orchestra ...
Fleetwood Mac ...
Marianne Faithful ...
Festival ...
Dan Fogelberg ...
Steve Forbert ...
Foreigner ...
Leif Garrett ...
Leif Garrett ...
Crystal Gayle ...
Andy Gibb ...
Robert Gordon ...
Van Halen ...
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Ahmad Jamal
J. Geits Band.
Joe Jackson
Michael Jackson
Millie Jackson
Bob James & Earl Klugh
Rick James
Jefferson Starship
Wayton Jennings
Journey
K.C. & The Sunshine Band
Kool & The Gang
L.A. Boppers
Lakeside
Nicolette Larson
Ronnie Laws
Led Zappelin
Webster Lewis
Little Feat
Little Free Band
Kenny Loggins
Lene Lovich
Lynyrd Skynyrd
Madness
Manhattan Transfer
Chuck Mangione
Barry Manilow
Terna Marine
Lene Lovich
Lynyrd Mangione
Barry Manilow
Terna Marine
Barry Manilow
Terna Marine
Frank Marine & Mahagony Rush. Roger McGuinn & Chris Hillman
lan McLagan
Pat Metheny Group
Anne Murray
Graham Nash
Nazareth
Willie Nelson
Gary Numan
Off Broadway
O' Jays
Jane Olivor
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Pink Floyd
Peaches & Herb
Bonnie Pointer
Doice
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MIXES POLITICS, MUSIC

No Conflict, Says Curb Of Holdings

By PAHL GREIN

LOS ANGELES—Charges were made in several California papers last week that Lt. Gov. Mike Curb has been slow to divest himself of his record company holdings since taking office in January 1979.

In an exclusive interview, Curb says he has divested himself of "certain assets that could cause conflict or could take time away from what I'm doing." Curb specifically cites Foreigner, in which he says his production company had held a permanent override, since it was a party to bringing the group to Atlantic.

Surprisingly, Curb seems more interested in establishing the fact that despite selling certain unnamed copyrights and contracts, Warner-Club Records and Mike Curb Productions remain healthy.

"We have divested ourself of a number of things," he says, "but I still feel we have a viable company." Curb then proceeded to plug no fewer than nine of his acts and rattle off chart numbers for the upcoming week in a manner that would do the best promotion man proud.

Might Curb's interest in establishing his firms' viability suggest they are up for sale? "Various people have broached the subject to me, but at the present time I haven't made a decision to do that." Curb replies.

Curb denies that during the 1978 campaign he said he would put his holdings in a blind trust. He also denies that he was critical of then Lt. Gov. Mervyn Dymally for having outside business interests.

"I had criticized him during the

campaign," Curb clarifies, "for some involvement he had in health care projects while he was directly involved in a commission that oversaw the health care area. But I never criticized him for any private business holdings he had.

"I don't think the people of California expect a person to sell everything he owns," Curb says. "There's no law that I have to divest anything."

Curb explains his reluctance to cut his ties to the music industry in personal terms. "I've worked with many of these entertainers for years," he says. "And so many of my friends are in the industry. I love the industry and feel a part of it.

"And I think it's good for the industry," Curb suggests. "to have someone in high political office in the largest state who knows and cares about it."

But Curb says this stops short of a conflict of interest: "In my opinion there is no conflict in any asset I have ever held with respect to the job I'm doing in Sacramento." If one arose? "I would obviously exclude myself from any issue of that kind."

Under a California law that constitutional office holders have to advise the state of any assets they own that are worth more than \$100,000. Curb last week filed a report so listing his label and production company (which includes a publishing wing). Curb remains as president of the companies, but says Richard Whitehouse, his attorney for the past 17 years, is chief executive officer.

InsideTrack

Expect details soon of the future reorganization of Ariola Records, U.S. Ariola Eurodisc chairman Monti Lueftner arrives in New York soon to personally supervise the announcement. Ariola won't be paired with Arista, as in the U.K. The local act roster has been trimmed to a minimum of four acts.

Crumbs From The ITA San Diego Seminar Lavish Banquet Tables: The International Tape Assn. beat RIAA to the punch last week. It handed out its first four Golden Videocassettes to Andre Bley's Magnetic Video for "MASH," "Patton," "Sound Of Music" and "French Connection," first in the industry to achieve \$1 million retail sales levels. RIAA, too, intends to present software sales awards. . . . ITA, usually attended by blank audio tape industryites, had a surprising turnout of label brass. Casablanca, Chrysalis, CBS, Elektra/Asylum and RCA were there along with WEA nabobs... Jim Bouras, Motion Picture Assn. of America legalist, stated the next major litigation involving the home video field would involve firms and individuals engaged in organized prerecorded videocassette swapping. The precedental Sony Betamax versus Universal/Disney case is still on

Philadelphia International will not be pacting with Elektra/Asylum after all, as was widely rumored last week. There had been discussions, per a top insider at E/A, but Philadelphia International had wanted to staff its own vertical company, employing its own sales and product managers. This is unlike E/A's first custom label deal with Richard Perry's Planet line, which has a small staff but has most support functions carried out by the parent label. A top Philadelphia International source declined comment.

Al Dulberger reports strong sales impetus from his first five-day Billboard sale, where he offered the best selling albums from the chart for \$5.19 and \$6.19. Previously, his Wisconsin stores ran the special Billboard charted album sales events for weekends only... More than 1.000 attended the memorial service for Decca founder Sir Edward Lewis at London's Church of the Holy Trinity March 5.... Snuff Garrett and his Casablanca Country West label have left Casablanca Records.

WEA's L.A. field sales manager Dave Mount just followed in the footsteps of home office exec Russ Bach, getting his master's in business administration at Pepperdine Univ. Proud parent is Ernie Mount, pioneer industrite now retired in New Port Richey, Fla. Ernie was dean of replacement needle sales manager at Fidelitone in Chicago for years.... Tom T. Hall takes over as host of the widely syndicated country to show, "Pop! Goes The Country," starting in the fall. He replaces Ralph Emery who continues on the new music seg, "Pick Of The Pops" and the "Ralph Emery Show," seen over 288 stations.... One-time principal in Merit Music, the Detroit independent label distributorship, John Schlee Sr. is selling solar equipment for the home in Florida.

One reason distributors give to support their all-out effort to help underwrite **TK's** current financial snag (Billboard, March 8, 1980) is **Henry Stone's** loyalty to all of them. During the last very critical year for independent

distribution. Stone has been most patient about delinquency and has topped all labels with his readiness to accept essential returns.

Carole Kinzel opens a temporary Atlanta office for Empire Booking Agency in Atlanta next week, preparatory to president Alex Hodge and staff moving there from their present Macon base in June. Prior to establishing Empire, which represents the Allman Brothers Band, the Charlie Daniels Band, the Atlanta Rhythm Section and others, he headed the now defunct Paragon Agency. . . . WEA Chicago branch boss Al Abrams produced a first for the industry when he sandwiched in the wedding of local marketing coordinator Fred Toedtman to Eileen Holmes of the Spanish International Network. Latin tv web, Feb. 29 between segments of his weekly sales meeting. Highlight of the post-nuptial bash at the branch was entertainment provided by the Half-Tux Band, composed of WEA field sales manager Nick Massi, drums; salesmen Tony Camardo and Bill Giardini, bass and keyboards, respectively; promotion rep Mike Egan, guitar; with buyer Gary Rautenberg and Elektra regional sales Denny Nowak on saxes. Sales manager Rick Cohen almost got the newlyweds divorced with his rendition of "We've Only Just Begun."

KLOS-FM Los Angeles' Frazer Smith guests on Tom Snyder's NBC-TV "Tomorrow" seg Thursday (13). He's honored as "one of the craziest DJs in America. . . . An escrow fund to help defray the hospital expenses of former Elektra/Capricorn promo man Mike Randall has been established in Atlanta by his peers, including Danny Davenport of Warner Bros. Records, Billy Davis, formerly with Capricorn and Geary Tanner of MCA Records, among others. Send donations to Mills & Mills, c/o Randall Escrow Account, 804-10 Main St., Suite E, Forest Park, Ga. 30050. Randall was seriously injured in art auto accident and is still in critical condition at Pacer Ferry Hospital there. . . . First real taste of industry full page advertising in Los Angeles in several months occured recently when Integrity Entertainment opened its Big Ben's store in Venice, Calif. Lee Hartstone bowed the biggie with about five pages from multiple advertisers ranging from labels to accessory makers to video software manufacturers in a three-day weekend period.

Petite Barbara Mandrell, who moved from ABC to MCA Records in the takeover, decided to stay and has re-signed with the Universal City diskery. . . . Come March 16 will Hal David be the new president of ASCAP, replacing Stanley Adams? Watch for a new post to be created for Adams, who helmed the licensing society from 1953-56 and from 1959 to the present.

PRC's president Hugh Landy denies the rumor that the chain of record manufacturing plants is negotiating with PolyGram for a takeover by the Dutch/German conglomerate. . . . Jack Craigo, who has been calling lots of folk in retail and racking since he ankled his CBS sales slot, now is conversing with RCA Records, that label admits. And his post could be international in scope. . . . Capitol Records is closing its Philadelphia branch office April I with approximately three people being either let go or transferred to other branches.

Goody Execs: 'Not Guilty'

• Continued from page 4

Judge Platt denied the request, explaining that the government has submitted arguments that the cases are indeed related and that another judge would face the task of "backtracking" over the entire complex proceedings in order to acquaint himself with the charges.

Platt did allow the defendants a 30-day hiatus in which to prepare a series of motions as part of their defense in return for the defendants waiving their right to a speedy trial, which indicates that the Goody case, at least, won't come to trial within the next three months, at least, and probably not until the fall.

Tucker, meanwhile, asked for and got another adjournment in his two matters pending before Platt, one of which concerns his sentencing in relation to his admission that he infringed certain copyrights by illegally duplicating 8-track tapes. The other is his answer to a more recent indictment charging him with perjury in regards to Norton Vernor, a Canadian also named in the Goody indictment.

The government raised no objections to this request, suggesting that

Firm Sues Baldry

LOS ANGELES—Studio Instrumental Rental here is charging artist John Baldry owes it \$7.641.90 and the return of equipment worth \$1,181.90.

The Superior Court litigation charges Baldry ran up the debt in September 1979. Equipment which he allegedly owes the plaintiff includes two Z-Roto drums, a Urie graphic equalizer and two direct

such delays can only help its efforts in developing a case against Goody, Levy and Stolon.

The government contends that the alleged counterfeit tapes discovered in shipments of returns from Goody's New York warehouse to Pickwick's Minneapolis headquarters are linked to the Tucker case, and that Levy and Stolon had knowledge of the alleged bogus goods' existence.

Goody Inc., Levy and Stolon, meanwhile, are scheduled to return to court April 11 to present their motions.

Tucker, who recently switched lawyers, is set for another court appearance Friday (21).

BBC Cuts Radio 1 Disk Programming

LONDON-Late development at the British Broadcasting Corp., but not directly related to the overall economy cuts (see separate story on page 6), sees Radio I, the network's pop channel, losing a total of 4½ hours of disk programs on Saturday evenings, and two hours of late night listening on Sundays.

One loser is Al Matthews, New York-born deejay, whose Saturday night disco show, is axed.

The cuts come as a result of action by Phonographic Performance Ltd., which governs the airplay of disks. Its view is that the BBC plays too many new records—a category for which the corporation is not obliged to pay—and is demanding that its rules and regulations be strictly adhered to. The BBC pays approximately \$400 an hour in programming royalties to the Phonographic Performance Ltd.

Nuclear Single Causes Flap At WCRI

SCOTTSBORO, Ala.—The playing of "Nuclear Blues" by WCRI-AM program director, disk jockey Bill Bailey last week crupted into a flap in which the DJ was dismissed and public reaction was strong and heavy.

According to Don Graham, promotion director for Los Angelesbased LAX Records, the cut from the new Blood, Sweat & Tears LP, was aired by Bailey in midweek and drew strong requests. Graham says Bailey called him with this news one day and then called back to say he had been fired by Tom Kennamer, the station's general manager.

Bailey, according to Graham, told him that workers at the Bellefont nuclear power plant, five miles from here, were protesting his firing for playing the single.

Graham says Bailey told him he was fired for stirring up trouble by playing the single.

Kennamer claims the firing of Bailey had nothing to do with the playing of the Blood, Sweat and Tears record.

"He was fired Thursday (6) for total insubordination—and it wasn't related to the record," claims Kennamer

The record is still on the WCRI

www.americanradiohistorv.com

playlist, adds Kennamer. "It's in our recurrent and up-and-coming category." A total of 20 records are in that category, and one record from that bin is played each hour.

The station has been playing the record since receiving it almost a week ago, states Kennamer, who adds that the incident is causing no present aftereffects other than Bailey's comments.

In Los Angeles, David Clayton-Thomas expressed surprise at the firing of Bailey and the subsequent hoopla by the people in the area.

He says the song is not particu-

larly anti-nuclear power. "It's a blues about the fear of nuclear energy," he says. "The turnaround line goes 'I got the no one gives a damn about me demolition nuclear blues.'"

Thomas says the song is about being afraid of nuclear energy and the positioning of plants outside cities. "That's what scares the hell out of me." he says.

Reacting to reports about nuclear workers leaving their jobs to picket WCRI, Thomas asides: "This is the first time I have heard of a rock'n' roll single closing down a nuclear plant.

Catalog Deals Are Made By DRG

NEW YORK-DRG Records, Hugh Fordin's broadly-based label, has made a number of catalog and individual release licensing deals. Also, the company continues its reissue series with a number of new albums.

Full catalog deals have been negotiated with Carrere in France and Victor Japan, while selected albums will be marketed by Zartos and Auvi, both Spain; Venez and Radio Truinfo, both Portugal; Rifi in Italy, Oldway Records in Benelux and Image in Australia.

New DRG product available now or due soon includes the London casters "King & I," "Wish You Were Here" (LP debut) the two-LP set of the Broadway version of "She Loves Me" and the revival of the Gershwin Brothers "Oh, Kay!."

Other new sets are "Three Evenings With Fred Astaire," "Hollywood," the Thames-produced television series, "Robert & Elizabeth," an English musical, and "Clap Your Hands" by the Hi-Lo's, originally released on the Omega label.



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