

AM Stereo: Salvation Of Industry?

ASCAP AND BMI WIN IN COURT

CBS Confronts Licensing Claims

By IS HOROWITZ

NEW YORK—Retroactive claims totaling many millions of dollars are expected to be pressed against CBS Inc. by the major performing rights organizations following the unanimous decision by the U.S. Court of Appeals here that blanket music licensing of network television does not violate anti-trust laws.

The ruling by the court April 3 caps more than 10 years of litigation between CBS on

one hand, and the American Society of Composers, Authors & Publishers and Broadcast Music Inc. on the other, which saw the case carried all the way to the Supreme Court.

While CBS is considering a further appeal, its options are considered few in view of the court's unambiguous rejection of the network's position. CBS, however, can ask

(Continued on page 19)

Technology, Regulations Facing NAB

By DOUG HALL

LAS VEGAS—It's generally easy to spot the more than 6,500 radio broadcasters among the more than 20,000 attending the National Assn. of Broadcasters convention at the Convention Center here this week. They are the ones who look the most worried.

While everyone is concerned about the economy in general, radio people are particularly worried about the government relations and regulations.

It was only a month ago that representatives of the U.S. government were in Buenos Aires trying to ram through new international regulations that would add a host of additional stations to the AM band by crowding stations closer together.

The shift from 10 khz to 9 khz spacing didn't go through, largely, some say, due to direct lobbying on the part of the NAB with other nations attending the District II meeting of the

(Continued on page 38)

Magnavox Wins FCC System OK

By JEAN CALLAHAN

WASHINGTON—Magnavox may soon be marketing AM stereo receivers, leaving its competitors out in the cold if the Federal Communications Commission has anything to do with it.

Noting that AM stereo will "encourage more music formats on AM radio and even the competition with FM," FCC chairman Charles Ferris instructed his Broadcast Bureau staff Wednesday (9) to rewrite its proposal on AM stereo justifying Magnavox as the chosen system. In an open Commission meeting, Ferris' motion passed over the objection of Commissioners Tyrone Brown and Anne Jones who argued that the marketplace, not a government agency, should make this kind of economic and engineering decision.

This rewriting will take at least a month. The new Broadcast Bureau proposal, in line with the majority wishes of the Commission, will

(Continued on page 40)

U.K. WEA Slices Catalog Prices

By PETER JONES

LONDON—In a move to stimulate a sluggish market and to blunt competition from parallel imports, WEA in the U.K. is cutting suggested retail prices on all catalog albums and tapes by about 20%.

The cuts, amounting to an equivalent of one pound sterling (\$2.20) on recommended retail price, will also figure on new product three months after release. In the case of double al-

bums and tapes the price reduction comes to 1.5 pounds.

This is part of "a new WEA pricing structure geared to today's market conditions," which in turn represents a corporate effort by the major to fight the imports battle by offering dealers cheaper home-made product.

Singles are up by roughly 10 cents a copy,

(Continued on page 38)

Stars a 'Bonus' For IMIC

WASHINGTON—The broad spectrum of music from Wayne Newton's MOR/pop offerings to Barbara Mandrell's country delights will be highlighted at this year's International Music Industry Conference at the Hyatt Regency here April 23-26.

Newton will present his Las Vegas show at Constitutional Hall April 24 in a special T.J. Martell Jr. Leukemia Foundation concert.

Mandrell will treat registrants to her special brand of country music when she tops off IMIC's opening night festivities April 23. Her performance follows a welcoming cocktail reception.

An impressive array of social activities is planned, including a "spouse tour" April 25, 9 a.m.-4 p.m.

(Continued on page 86)

LP Pressing Prices Rise

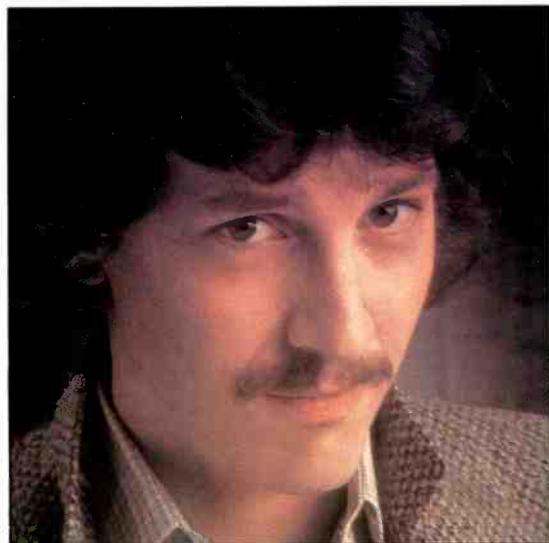
By JOHN SIPPEL

LOS ANGELES—An earlier predicted 2½-cent price boost of polyvinyl chloride is a major factor in elevating LP manufacturing prices from 50 to 56 cents each, dependent on the quantity ordered.

Major industry PVC suppliers like Keysor-Century, Tenneco, Borden and Lenahan announced increases ranging from 2½ to 5 cents per pound last week. Lenahan announced the nickel hike but told suppliers it would be competitive.

The above-a-half-dollar LP price matches for the first time the introductory stereo LP manufacturing price of the mid-'50s, according to John Wagner, vice president of manufacturing at Allied Pressing here. Cal Roberts, CBS; Hugh

(Continued on page 86)



GREGG ARRELL

The Album, MCA-3240

"Be My Lady Tonight"

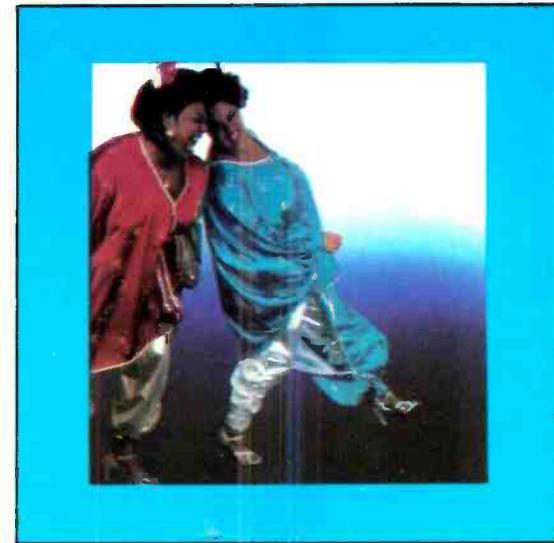
The Single, MCA-41234

GREGG ARRELL

The Producer, the Writer, the Singer, the Arranger, the Artist.

On MCA Records and Tapes

(Advertisement)



Just one taste of the TWO TONS O'FUN's full-bodied soul, and you'll be coming back for more. That's why this debut LP is gaining heavy air play and sales. TWO TONS O'FUN (F9584), produced by Harvey Fuqua for Fantasy/Honey Records and Tapes. Contains the single "Just Us"/"I Got The Feeling."

(Advertisement)

(Advertisement)



JERMAINE JACKSON

Let's Get Serious

A new single & album. Produced by Jermaine Jackson & Stevie Wonder.

M-1469F

M7-928R1



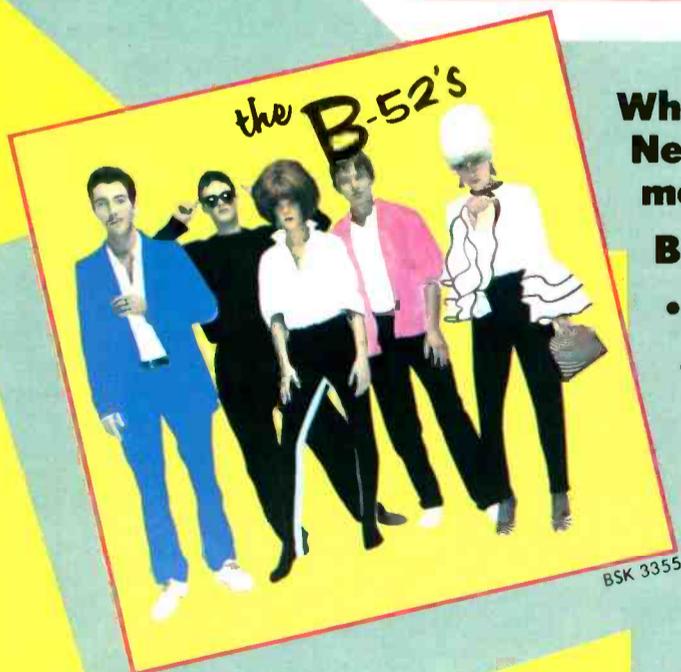
© 1980 Motown Record Corporation



STOP

the **B-52's**

**BEFORE IT'S
TOO LATE!**



**What has happened to Los Angeles,
New York City, Canada, Australia and
most of Europe must NOT CONTINUE!!!**

But what can you do?

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- Do not — repeat NOT — turn on the radio.
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- Bouffant hairdos.
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WBS 49173

B-WARE THE **B-52's**

Produced by Chris Blackwell for Island Records, Inc.



This warning presented by Warner Bros. Records & Tapes.

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Mechanical Rate Boost Gains Many Supporters

Groups Offer Studies From Consulting Firms

By JEAN CALLAHAN

WASHINGTON—The parties involved in the mechanical rate setting proceedings scheduled to begin May 6 at the Copyright Royalty Tribunal have produced voluminous economic studies from consulting firms to persuade the Tribunal to their respective points of view.

The lengthy reports are now being studied by the industry groups which will respond to each other's arguments with rebuttals by Monday (21).

In a joint filing, the American Guild of Authors & Composers and the Nashville Songwriters Assn. International present an "economic and sociological profile" of a typical songwriter drawn from a survey of their members. The survey, conducted by Rinfret Associates, a New York firm, tells "the classic story of an individual entrepreneur bucking the system and getting the short end of the stick," according to Pierre Rinfret.

The National Music Publishers Assn. sub-

mits a report from Robert R. Nathan Associates of Washington which combines a historical study of the mechanical royalty rate with figures on the current economic status of the record industry to justify NMPA's claim that the mechanical rate should be set at 6% of the suggested retail list price of records.

The Recording Industry Assn. of America offers the results of two surveys made by the Cambridge Research Institute of Cambridge, Mass. One survey documents record company finances and operations for the period 1977 through 1979.

The second details what mechanical royalty rates were paid on approximately 5,000 songs released in 1978. RIAA also files an economic study of retail prices of records and tapes based on information gathered by CBS Records and an album content and tune length study compiled from Billboard charts.

The Rinfret report, commissioned by AGAC and the Nashville Songwriters group,

suggests that a majority of American songwriters earn less than \$11,000 annually, that many receive little or no income from mechanical royalties which, when paid, often takes as long as two years to come.

Roughly 1,000 authors and composers, approximately 25% of the combined two organizations' membership, responded to the Rinfret survey. The data is hailed as "unique" by its collectors who say that the U.S. Bureau of Labor Statistics does not list songwriting as a profession and so possesses no information on songwriters' economic conditions.

The report also analyzes the impact of inflation on the mechanical royalty rate and concludes that a new rate should be set at 8% of the retail price of records.

NMPA's research argues that record sales from 1973 to 1979 almost doubled and that record companies are predicting increased sales for the 1980s. The report calls the current *(Continued on page 88)*

Beautiful Is Winner In 14 U.S. Markets

NEW YORK—Beautiful music continues as the top format in the top 14 U.S. markets with an even larger audience than it had a year ago.

An exclusive Billboard analysis of the Arbitron Ratings reports for January/February shows that a total of 1,419,100 estimated listeners tuned that format in on any average quarter hour during the weeks of the winter measurement period.

The markets analyzed include Baltimore, Boston, Chicago, Cleveland, Detroit, Houston-Galveston, Los Angeles, New York, Philadelphia, San Diego, San Francisco, San Jose and Washington, D.C.

If one totals the four formats playing contemporary and rock music contemporary, Top 40, AOR and progressive rock this category comes out on top with 2,602,500 listeners.

Just by itself, contemporary, or adult contemporary as it so often is known, is in second place behind beautiful music with 1,338,400 estimated listeners, up from the 1,188,000 estimated listeners counted a year ago.

The third most popular format is *(Continued on page 36)*

WABC-AM Has A New Problem

NEW YORK—WABC-AM, the once dominant contemporary station in this market, had been pinning its hopes for a recovery on new operations director Al Brady, but general manager Al Racco will have to now look elsewhere for help.

Brady, who had replaced Glenn Morgan in October (Morgan is now with Mutual—see separate story on page 33), resigned Thursday (10) for personal reasons.

Brady, who joined ABC last April as program director of WRQX-FM Washington, was moved into the New York position with the hope that he could rebuild a sharply eroded listening level.

The station has been declining in Arbitron ratings for some time. Its share of listeners in the January/February Arbitron stood at 4.6, down from the 7.1 share it enjoyed a year ago.

Brady may have halted this decline since the January/February figure is virtually unchanged from the fall share. If he did have a posi- *(Continued on page 16)*



MADNESS REIGNS—More than 400 fans jam into the Village Mews clothing store in Los Angeles' Westwood area to see Sire group Madness combine its "nutty sound" with the latest in natty attire.

DESCRIBED AS PROTOTYPE

Keel & Gemcom Set Up Secured Credit Binder

NEW YORK—A secured credit agreement is part of an unusual contract formula in an exclusive arrangement between Keel, the pressing facility of Pickwick International, and Gemcom Inc., a manufacturer of jazz and other album product.

Under terms of the deal, which took effect March 1, complete manufacturing, storage and fulfillment services are provided to Gemcom by Keel, which in turn obtains a secured interest in inventory and receivables.

A Keel spokesman terms the arrangement a prototype for other deals of this nature.

"Our line of credit is tied into the success of our company," explains Robert Schachner, president of Gillette, N.J.-based Gemcom Inc. "As our business grows, so will our line of credit."

Interestingly, Schachner also notes that the contract calls for Keel

to maintain a reserve against mechanical royalty payments to the Harry Fox Agency.

Gemcom has a catalog of more than 200 albums and included are two jazz labels owned by artists Joe Williams and Lionel Hampton. They are Who's Who Records and Personal Choice Records, respectively. Also, the company releases product here by BBC Records of England and a series of exercise and health albums.

According to Schachner, several hundred albums are planned for release over the next year. Due soon are two jazz sets cut at the 1979 and 1980 MIDEM. The 1979 set features Chick Corea and Lionel Hampton. A Stan Getz album was recorded at this year's MIDEM.

While Gemcom Inc. does not have a lineup of independent distributors, it deals directly with such accounts as Lieberman, Pickwick and Sam Goody, among others.

CBS Launches \$5.98 Price For Selected New Artists Albums

This story prepared by Roman Kozak in New York and John Sippel in Los Angeles

NEW YORK—CBS has officially unveiled its new \$5.98 list price program on new artists. As first reported (Billboard, Feb. 23, 1980), CBS will release selected product by new artists at a \$5.98 list price, with the price of an LP to be raised to \$7.98 should it prove successful.

The program begins Monday (14) and initially involves four LPs by Far Cry, Clifford Colter, Tommy Tutone and Leah Kunkel. It is ex-

pected that about 50 LPs will be released under the program each year.

Albums released this way will carry an "N" prefix. That prefix will be removed if and when the LP's price is raised to \$7.98. Two weeks before that, accounts will be given notice for a single shot buy-in.

All "N" product is 100% exchangeable. "N" product returns do not affect the 20% exchange allowance. All billing on "N" product will be over and above established credit lines. All initial orders carry 120-day dating. All initial orders, too, are exempt from pick-and-pack charges and minimum order requirements.

If an account agrees to take a minimum specified quantity of each new "N" release, a 10% additional discount is earned on the opening order. Accounts can sign up for one of the following repertoire categories: pop, r&b and country, pop and r&b, pop and country and r&b.

To earn the 10% discount, accounts will have to take every release that falls into the category for which they have signed.

To qualify for the discount, sources say, one-stops, racks and multiple store units must order 30 combined units, while single dealers need only to buy three.

Early enthusiastic reaction from U.S. retailers indicates the generous CBS program will be imitated by other labels trying to break new talent.

HISTORY TO FILL B'WAY WITH MUSIC

By IRV LICHMAN

NEW YORK—Although in the musical theatre this season's plans are often next season's postponements, a preliminary survey of scheduled shows indicates that historical characters and incidents will be themes to reckon with. The new season traditionally starts in September.

Also continuing a trend of recent seasons, revivals will be on hand, with such shows as "Camelot," "Can-Can" and "Music Man" joining such successful revivals of "Oklahoma!" and "West Side Story."

Cy Coleman's music (with lyrics by Christopher Gore) will adorn "Atlantic City," a look at the resort town's early years. Coleman is also involved in the upcoming "Barnum" show which centers around the great circus entrepreneur. Notable Music, *(Continued on page 88)*

Black Acts Skip Old Process, Hop Up Pop LP Chart

By PAUL GREIN

LOS ANGELES—It's long been assumed that, with the exception of a handful of superstars, a black act had to go through a definite two-step process before achieving big success on the pop album chart. The act needed to first hit the top of the soul chart with a single and then begin the long climb up the pop singles list.

But this week several of the hottest-moving LPs on the pop chart are by major but not yet superstar-class black acts. They're only in the top 20 region of the soul singles chart—and haven't even cracked the top 50 of the pop singles survey.

Con Funk Shun's "Spirit Of Love" on Mercury leaps from number 174 to 60 on this week's Top LPs & Tapes chart, Ray Parker Jr. & Raydio's "Two Places At The Same Time" on Arista catapults 107 berths to 62. Jermaine Jackson's "Let's Get Serious" on Motown surges 45 slots to 63 and Switch's "Reaching For Tomorrow" on Motown's Gordy label jumps 63 points to 88.

Raydio's title single is number 12 soul and 86 pop; Jackson's title single is number 19 soul and 52 pop; Con Funk Shun's "Got To Be Enough" is number 17 soul but hasn't yet entered the pop chart; and Switch's "Don't Take Your Love Away" hasn't even been issued yet as a single.

The Isley Brothers' "Go All The Way" is the top new album of the

week, entering the pop chart at 20, certain to become its eighth consecutive studio album to hit the pop top 15. This is the group's entire studio output since "3+3" hit number eight in 1973. Two greatest hits sets in the past seven years have not done as well, but the packages of new material have shown remarkable consistency, outstripping the group's image profile in the mass media.

The Isleys' single, "Don't Say Goodnight," is No. 1 soul this week and enters the pop chart at number 76.

Other black acts with starred top *(Continued on page 85)*

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PolyGram's President Conservatively Bullish

Confidence Expressed By Schein

By IRV LICHMAN

NEW YORK—With "some moderation, prudence and plain common sense," the U.S. music industry can resume a pattern of growth, although possibly at a slower rate.

This is the posture of Harvey Schein, newly named, as of May 2, president and chief executive officer of PolyGram Corp., which oversees the U.S. music interests of Siemens-Philips' huge international operation.

Indicative of Schein's role in the entire PolyGram picture is that he is regarded as the first U.S. PolyGram executive also to be named a vice president of the European-based PolyGram Group, and will participate in the management of the parent company.

While Schein cites an era of more modest expectations, he anticipates periods of greater profits for the industry.

"As you turn out of a recessionary period and sales increase, you've hopefully held tight and you can expect greater profits. In a sense, a tighter staff doesn't have time to get inefficient again."

Schein says his long-range goal is to broaden PolyGram's music impact in the U.S., the parent being in his view "the premier" music company outside of the U.S.

Noting that he is the first executive to hold key positions at three major U.S. music entities, CBS, WCI and now PolyGram, Schein wants to challenge the supremacy of CBS and WEA here as they attempt to grow outside of the U.S. market.

And in general terms, Schein, formerly chairman and chief executive of Sony Corp. of America following his departure from CBS, after 14 years, as president of the CBS/Columbia Group in 1972 and more recently executive vice president of Warner Communications, Inc., says he'll accomplish this by increasing profits through reduced costs and the maximizing of sales.

Schein talks of a dramatic shift in emphasis in certain areas of the industry, most notably production of recordings.

"In 1977-78, the most grievous mistake a production man could do

(Continued on page 86)



GOOD GOLD—Members of Mercury's Con Funk Shun receive their gold LP for "Candy" at PIPs in Beverly Hills. That's Michael Cooper, Paul Harrell, Cedric Martin, Felton Pilate II and Bill Haywood, Mercury's r&b promotion vice president.

IN N.Y. LEGISLATURE

2 More Bills For Concerts' Safety

NEW YORK—New York Assemblyman Peter M. Sullivan has introduced two bills designed to establish guidelines to insure safety at concerts within the state. He joins Assemblyman Ed Lehner who also recently introduced a bill with similar intent (Billboard, March 29, 1980).

Sullivan's first proposed bill, Senate Bill 9207, is an act intended to amend the general business law in relation to ticket sales to certain live entertainment events. The purpose of the bill would be to ban general admission of festival seating at certain live entertainment events involving audiences of 3,000 or more persons.

According to a supporting memorandum, a summary of its specific provisions are:

"All live entertainment events, defined as those where the main intent of each audience member is to view the performing person or persons, with possible audiences of 3,000 or more persons, must have ticket sales with each individual ticket clearly and understandably marked and corresponding to one specific seat in the facility where the event is held.

"Facility is defined as any building or structure wholly or partially enclosed to the extent that walls surround the enclosed area on all sides.

"Dances are excluded from this legislation.

"All advertising of live entertainments, as defined, where reserved seating is required must contain the wording 'all seats reserved' or 'reserved seating only.'"

Sullivan's Senate Bill 9208 is intended as an act to amend the general municipal law in relation to crowd control at live entertainment events. The purpose of the bill is to alleviate uncontrolled crowd situations at entrances to live entertainment events.

A summary of specific provisions, according to a supporting memorandum, are:

"The chief executive officer of a local government shall, upon receipt of a notice that a live entertainment event is going to be held within his municipality, require the chief of police to consult with other appro-

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Executive Turntable

Record Companies

Harvey L. Schein moves to PolyGram Corp. in New York as president and chief executive officer from Warner Communications, Inc. where he had been executive vice president since 1978. Prior to his Warner post, Schein served as chairman and chief executive of Sony Corp. of America from 1972. . . . J. Garrett Blowers is upped to CBS corporate planning office vice president in New York. Blowers was an investor relations department vice president. . . . Bob Jamieson takes the newly created post of vice president of marketing creative



Schein



Jamieson



Smith



Rudin

operations on the staff of the deputy president and chief operating officer of the CBS Records Group in New York. Jamieson is responsible for coordinating worldwide marketing and a&r activities of the CBS Records and CBS Records International divisions. He had been New York branch manager. . . . Lee Smith is upped to national classical sales director at Capitol Records in Los Angeles. Smith was Angel/Seraphim's Chicago-based divisional sales and promotion manager. . . . Steve Einczig moves up at CBS to West Coast product management associate director for Epic, Portrait, Associated Labels in Los Angeles. Einczig was a Los Angeles product manager. . . . Bob Siegel is now general manager for RFC Records and Warner Bros. dance music department in Los Angeles. He was formerly assistant to the president of RFC. . . . Dianne Leedy is upped to accounting director at 20th Century-Fox Records in Los Angeles. Leedy was accounting manager. Also, Susan Fickenscher comes in as senior accountant. She worked in the international department at Warner Bros. Films. . . . Brad Mason LeBeau is now national marketing and promotion director at Records in New York. He was national dance music promotion director. . . . Jim Wilson is now vice president of sales and marketing for the Singleton Corp. in Nashville. He had been vice president and general manager of Ze Records and was most recently sales marketing vice president for Alshire International.

Shelly Rudin moves up at PolyGram Distribution in New York to regional vice president with responsibilities for Boston, New York, Philadelphia and Washington branches. Rudin was New York branch manager.

Publishing

Doug Thaler takes over as vice president and general manager of publishing operations for A.T.I. Equities in New York. Thaler was general manager of Wooded Lake Music and Zak Music. . . . Rick Shoemaker joins MCA Music as creative services director in Los Angeles. Shoemaker was music publishing national director at Infinity Music. . . . Richard J. Roger goes to Famous Music in Los Angeles as West Coast director of creative affairs. He had been an agent with Magna Artist. He also served as vice president/director of a&r for Discoret Records and as vice president of Frank Zappa's Intercontinental Absurdities Ltd., where he acted as Zappa's exclusive worldwide booking agent. . . . Mark Dunham is promoted to vice president and general manager of Bradley Publications, a sheet music and songbook publisher in New York. He had been advertising director. . . . Alan Jacknick is now sales director at Bradley Publications. He had been working in the sales department.

Related Fields

Leon Kuby becomes research and development vice president at Harman-Kardon in Plainview, N.Y. Kuby was technical training and product development director for Harman International. . . . Jerry Feingold is upped to manufacturing engineering director at JBL in Northridge, Calif. He had been plant operations manager at RCA and International Playtex Corp. Ray Blinde moves up at JBL to become material management director. Formerly he worked in JBL's operations division. . . . Leroy Wright joins Panasonic Corp. in Atlanta, Ga., as Southeast regional manager for Panasonic video systems division. Wright has worked in district sales and as a dealer salesman in the video industry. . . . Beverly Strong, Robert Burch and Ray Anderson become partners with Robert Raison in Raison, Anderson, Burch and Strong Management in Beverly Hills, Calif. Anderson was national promotion and marketing vice president with RCA Records. Burch was national program director with Century Broadcasting and Strong was with the Warner Bros. studios film division and A&M Records as director of television and media for artist development at A&M Records.

'Scrambled Feet' For DRG Album

NEW YORK—DRG Records is marketing the cast album of "Scrambled Feet," the musical currently enjoying a long-run at the Village Gate in New York. Label president Hugh Fordin says he made a deal with Jimmy Wisner, producer of the show.

This is the label's second cast project in recent weeks, with an album due of the Broadway version of "A Day In Hollywood/A Night In The Ukraine," which opens here May 1.

Another release from the label is

the soundtrack to "La Menace," with a score written, arranged and performed by Gerry Mulligan. Dave Grusin is also a featured artist on the track.

'Walk' Is Chosen

NEW YORK—"I Don't Want To Walk Without You," the standard which is Barry Manilow's new Arista single, has been selected as the March of Dimes song of the year.

VEGAS MUSICIANS OK NEW HOTEL CONTRACT

By HANFORD SEARL

LAS VEGAS—Musicians Local 369 voted approval of a new contract Friday (11)—by a 362 to 255 margin—becoming the first of six major labor unions to settle contract differences with 15 major Strip hotels.

The 2,100-member union approved the new four-year contract during balloting late Thursday and early Friday.

According to Mark Massagli, the Local's president, plans proceeded for contract ratification after the union signed a letter of understanding with the Nevada Resort Assn. agreeing to incorporate a controversial no-strike clause ultimately approved by the Culinary union.

The same letter also would grant

musicians any favorable economic concessions granted to the 25,000-member Culinary force beyond those already proposed.

The new yearly benefits include a 41% wage hike over the next four years, which will be equal to the other trade union wage increases.

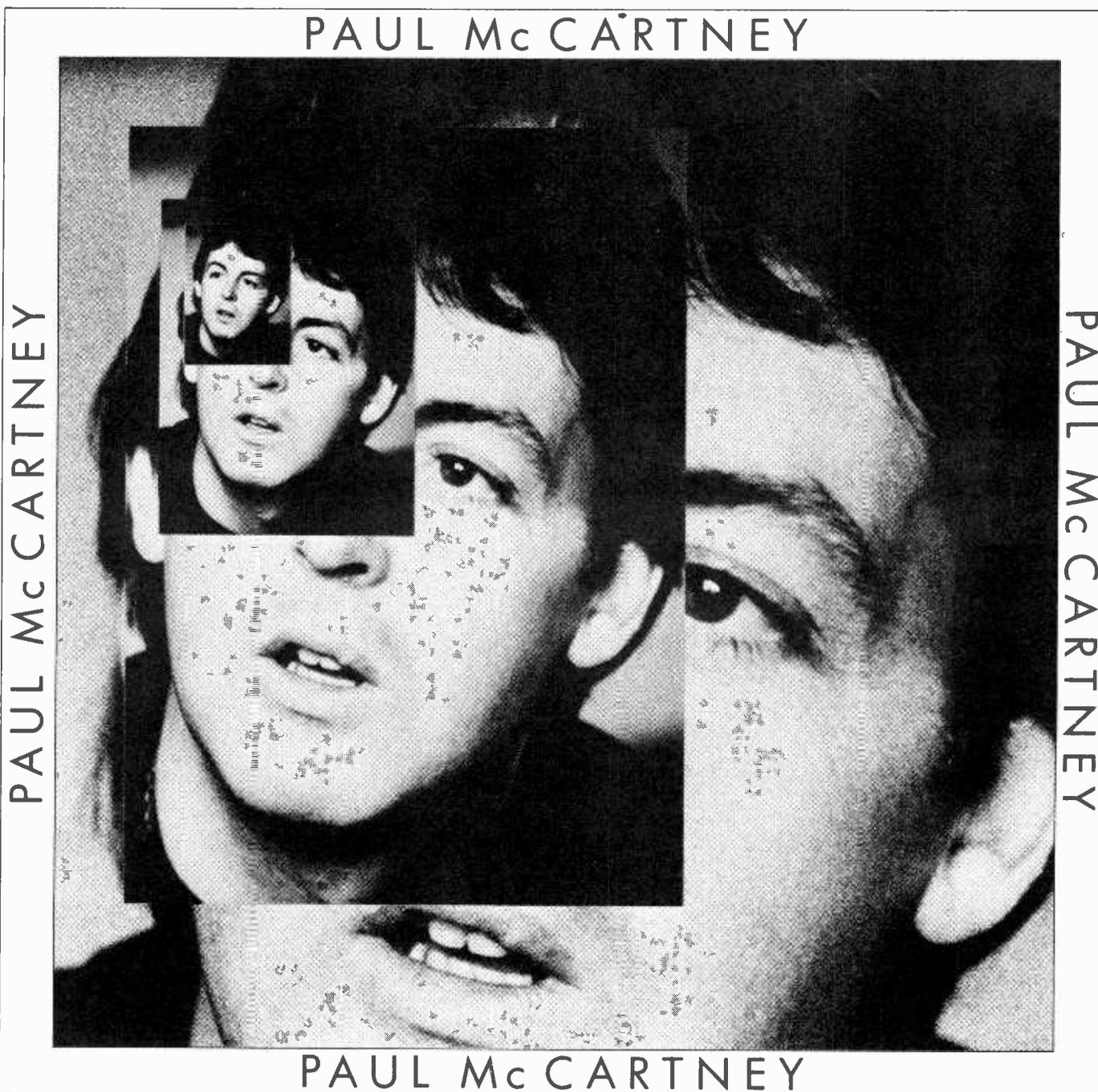
The 1,200-member International Alliance of Theatrical and Stage Employees Local 720 signed a similar letter of intent and was expected to vote on the latest proposal.

Negotiations are continuing with the Culinary Union, Bartenders Local 165, Teamsters Local 995, Operating Engineers Local 501 and Carpenters Local 1780.

COMING UP 1-11263

**THE NEW 3 TRACK SINGLE
FROM PAUL McCARTNEY**

PAUL McCARTNEY



PAUL McCARTNEY

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COMING UP
- TRACK 2
COMING UP/LIVE VERSION
- TRACK 3
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Buy it once. Enjoy it a lifetime. Recorded music is your best entertainment value.



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DJ REWRITES 'JANE' HIT

Chicago Mayor Is Tagged In a Lyric

By ALAN PENCHANSKY

CHICAGO—There's a new set of lyrics for the Jefferson Starship hit "Jane." On the new version, created by a top Chicago deejay, the song refers to the turbulent political career of Chicago's Mayor Jane Byrne.

Author of the revised work is John Records Landecker, WLS-AM afternoon deejay. RCA Records is planning to issue Landecker's version of the song, which was recorded using the Starship's original instrumental tracks.

Both the group and RCA gave approval for the remake, which was cut at Dallas' TM studios. The song has been airing for almost a month on WLS and is on the station's regular play rotation.

Landecker's lyrics describe the topsy turvy political life of the distaff city boss. "The basic theme of it

is that people regardless of how many trials and tribulations they go through usually land on their feet," explains the deejay.

WLS is the market's top rated AM music station. Landecker, who has been with the station eight years, cut a parody record in which he imitated former president Nixon five years ago.

The new record is not a parody, says Landecker, who also declines to label it a "novelty record."

"I would describe it as a social commentary," he explains.

Landecker says RCA is planning to issue the record within a few weeks. Proceeds from the sale will be donated to a charity, preferably one that Mayor Byrne herself will specify.

General News

NEW YORK

Strike & Weather Nuisance

NEW YORK—As the New York City transit strike completed its second week, tempers grew shorter and business in the local music industry got no better as all of the city's commerce was slowed by the walkout of bus and subway workers.

In addition, bad weather and a traditional slowdown in retail sales just before income tax deadline time also cut sales.

"This is historically the worse time," says Ben Karol, head of the King Karol Records chain. "And then we had the terrible rains Wednesday (9). So we had some weak days. But this weekend is going to decide it."

In terms of live entertainment, club operators say business has not been as bad as they had feared. They say that business they have lost from commuters coming from afar has often been made up by people in neighborhood looking for entertainment close to home.

"We're finally getting the uptown crowd, so we are not hurting at all," says a spokesman for the Hurrah rock disco on the Upper West Side. "As for the downtown crowd, they double up in cabs and get here anyway. Business is not bad."

Record Releases Drop 5% In 1979

NEW YORK—New releases of singles and albums in the U.S. in 1979 dropped by about 5% from 1978's figures, according to a survey prepared by the Recording Industry Assn. of America. Singles were up, and LPs were down.

The survey found that the U.S. recording industry released 3,500 new singles last year, including more than 500 12-inch singles, for an overall increase of nearly 8% from 1978's 3,110.

The 3,600 LPs released last year was 14% less than 1978, the RIAA survey states, when LP releases hit the 4.170 mark.

In tape configurations the industry released an estimated 3,025 prerecorded cassette titles, mostly counterparts of LPs, slightly below 1978's figure of 3,050.

In the 8-track category the number of releases dropped from 2,450 in 1978 to 2,075 in 1979 for a 15% loss.

The ratio in tape continues to shift, according to the RIAA, with cassettes representing 85% of LP titles in 1979, up from 73% the year before, and 8-tracks about 58% of LP titles, down from 59%.

CMS Expanding

NEW YORK—CMS Records, New York-based producer of classical, spoken word and children's albums on the CMS, Desto and the budget Summit label, has expanded its direct-to-dealer sales department for the U.S.

An organization of resident salesmen in key markets is now being formed to market the catalog of more than 600 titles.

Directing the new sales setup is Bill Singer, named vice president of sales and marketing. Singer was formerly associated with London Records.



SOLAR BASH—RCA Records president Robert Summer gets a laugh out of an impromptu performance by Odyssey members Lilliam and Louise Lopez and Bill McEachen during a recent party for Solar Records at New York's Les Mouches disco. The seven-hour bash drew a crowd of 1,500 people and honored the success of Dick Griffey's two-year-old label.

FORMER INDUSTRY EXEC

Miller Building Retail Skein In Northwest

LOS ANGELES—Former local ABC branch manager and western regional chief Art Miller has joined a growing list of former industry executives who became active U.S. retailers.

Since last July Miller has opened four stores in the greater Seattle area and sees as many as four more acquisitions before the December page is torn off 1981 calendars.

Miller admits he was evaluating locations for a number of years before he went into retail. When the ABC Records dynasty folded, Miller hied his family off to Seattle, where in November 1978 he became Northwest boss of the Eucalyptus chain, operated by Paul Pennington. Miller stayed with Eucalyptus seven months.

Unlike other of his peers who have switched to retail by opening new stores, Miller has bought two stores and opened two more locations in the Puget Sound area in his first 10 months.

His first acquisition was the three-year-old Mother's Record Shed, a 2,000 square foot free standing Bellingham, Wash., store. It was bought from Warner Mothershed. Julie Larson is the manager.

A month after the July 1979 Bellingham buy, Miller opened his first Hear & Now store. Because the Bellingham store had done so well, it continues with its original name. The 1,500 square foot location in downtown Everett is managed by Karen Nelson.

In September last year, the second Hear & Now sign appeared on a 1,400 square foot store front two blocks from the 6,000-enrollment Bellevue (Wash.) Community College. That outlet is managed by Jack Shue Jr., a former DJ's Sound City manager who is the son of the WEA branch manager in Seattle. The senior Shue and Miller go back more than 20 years in the industry when Miller was CBS Records branch manager in Cincinnati and Shue was his salesman. In a 900-square foot area at this location, Miller and his wife, Jerri, who acts as secretary-comptroller, warehouse for the present four stores.

On April 4 Miller opened his fourth store in Lynwood, a 2,000 square footer which Dan Johnson manages. The store was a Eu-

calyptus location, purchased from Pennington.

With 10 months' retail experience, Miller projects the present four stores doing in excess of \$50,000 by the start of 1982. The 22-year industry veteran feels he is building a strong image of "hominess" in each of the four stores. Earth tones, good carpeting and wood fixtures create the motif.

"I've patterned the inventory to the community. Bellevue is heavy on jazz. Bellingham is new wave to bluegrass with an emphasis on Canadian rock, because the border is 20 miles away. Lynwood features rock'n'roll. Everett, where Boeing builds its jets, is adult-oriented," Miller explains.

Specials and shelf prices vary from community to community, Miller states. Singles carry a \$1.09 price sticker. Miller is going more and more into oldies. In buying a new album release, he will buy 10 LPs, six cassettes and one 8-track on the average.

He's feeling his way with accessories. He stocks Watts and Discwasher, LeBo and Savoy, Maxell, TDK and Sony. Miller became interested in audio accessories when he visited the NARM exhibit floor recently. He is testing them. Hear & Now isn't ready for video software yet, he surmises.

Advertising bucks are hard to come by. Miller has informed his suppliers that he'll match advertising allowances if necessary to put the Hear & Now name on the map.

For the Record

LOS ANGELES—Nesuhi Ertegun, president WEA International, is still on the Warner Communications music division executive committee. The story that appeared last week on David Geffen's new label inadvertently omitted Ertegun's name from the committee, giving the impression he was no longer on the WCI body.

5 Cash TV Guests

LOS ANGELES—Kris Kristofferson, Waylon Jennings, Larry Gatlin, Carl Perkins and Tom T. Hall are guest stars on "Johnny Cash: First 25 Years" airing on CBS-TV May 8. The 90-minute show is Cash's silver anniversary special.

BIGGEST R&B SHOW IN THE HISTORY OF PHOENIX

THE GAP BAND

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VETERAN'S COLISEUM

\$85,877

WHAT A WEEKEND!

THE GAP BAND

3/21/80

OAKLAND COLISEUM

\$74,114

THE GAP BAND

3/23/80

DENVER COLISEUM

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her new album

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Produced by Jim Ed Norman



Contains "Lucky Me" 4:46



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Give the gift of music.

Latest Promo—Album Covers With Bubblegum

'Chu-Bops' Using Miniatures In June

By IRV LICHMAN

NEW YORK—Album covers by best selling acts and lyrics to hit songs will appear on miniature "Chu-Bops" bubblegum packages in the most ambitious product launch ever by the 40-year-old Amuro Products Co., a division of the Wm. Wrigley Co.

A novel feature of the 2-inch by 2-inch "miniature album collection," to debut in June with eight "albums," is that the bubblegum itself is in the form of a record, a process that represents a reported \$1 million investment by Amuro in new machinery. Amuro is presently test-

marketing a 35 cent price for each miniature.

As of April 1, licensing agreements had been signed with CBS, Atlantic, Chrysalis and Island. Contracts in the process of being negotiated include deals with RCA and Arista, while discussions are being held with Warner Bros. Records, the PolyGram-owned Polydor, Mercury-Phonogram labels plus TK and Motown.

Interestingly, both label and music publishing arrangements are being negotiated by Album Graphics Inc., producers of the packages and displays for Amuro, according to Gary Mankoff, former vice president of administration/finance for Infinity Records, who is a consultant to Album Graphics.

Under the contract between the individual label and Amuro, the gum manufacturer is granted exclu-

sive use of the LP cover art in miniature for confectionary product purposes.

All deals negotiated with labels involve a royalty payment, while publisher contracts call for a flat payment, Mankoff declares.

Album Graphics is also responsible for the marketing and distribution of the product through music distribution channels.

Presently, seven miniatures are set

for the June debut, all deliberately chosen to reflect widespread pop music appeal. They include Billy Joel's "Glass Houses" (Columbia), "Robert Palmer" (Island), "Dancin' And Lovin'" by the Spinners (Atlantic), "Journey" (CBS), "Get The Knack" (Capitol), "Head Games" by Foreigner (Atlantic), "Voulez Vous" by Abba (Atlantic). An eighth selection, Blondie's "Parallel Lines" (Chrysalis), has been withdrawn and may appear at a later date. Meanwhile, a new album selection is in the works.

Mankoff says eight new albums will be selected every two months with a total of 48 over a year's time. He indicates that past selections may be made based on "landmark" status of the product.

Other down-the-pike possibilities include the use of the miniatures as a giveaway within their regular album counterparts.

Mankoff explains that the acquisition and selection of the miniatures involves a three-step process: meetings with labels to secure an agreement with Amuro, the selection of product with clearance from artists and graphic designer/illustrator; and securing lyric licensing agreements.

"The label owns cover rights in most instances, but consultation and participation by artists in selections is an important factor," Mankoff says.

A.G. Atwater, former vice president of advertising for Wrigley and newly named president of Amuro, declares, "We see enormous cross-marketing potential in recorded music. Our willingness to commit our entire promotional and merchandising machinery to the project is indicative of this belief."

As a further correlation between bubblegum and records, "Chu-Bops" will be displayed in a miniature counter-top album rack which holds a total of 64 miniatures albums.

The inside of the gatefold cover will also be used to market ancillary products, such as a collector's display album and record company promotional material.

Soon after the introduction of the product in the U.S. and Canada, a number of Wrigley's international operations will begin seeking agreements to market "Chu-Bops" abroad.

Freddie started backup singing in his New Jersey junior high school. He earned a Bachelor of Music Degree from Howard University, and taught in Washington, D.C., while moonlighting as a producer. In 1969, his first Motown production, "I Want You Back" by the Jackson Five, went platinum. Since then, he has collected close to 30 gold or platinum records. Freddie now owns his own studio in L.A. and has recently produced disco hits for Yvonne Elliman, Tavares, David Naughton, Gloria Gaynor, and Peaches and Herb.

ON CREATIVE EXPRESSION

"I'm thinking charts. I'm thinking commercial. And I'm thinking hit, as opposed to creative expression. Because that's usually what I'm hired for. I mean, I hear the standard rap that I would get from a company person or a manager is that 'this group, live, is a knockout. I mean, they're killers. All they need is that hit record. When they get that hit record, man, you're gonna see the baddest group that ever existed in the history of recorded music.' So they want the charts. And that's why I approach it like that."

ON HEARING

"I only go by the ears, and I do hear very well. Musically and technically. I hear stuff all over the place. The guitar player—if he accidentally hits an open A string while he's fingering a chord, we could have thirty pieces on tape and I'll hear that and solo it out and bust him—say, 'Hey, could you keep that string quiet?' He says, 'You mean you actually heard that?' So my ears are really my fortune. That's where everything lies. Right in my ears."

ON RHYTHM SESSIONS

"I do my basic rundown on the rhythm date. The guys are really cookin' and the groove is there and everything. I come in and take a listen to what kinds of sounds I have. But if that sound is not there, then I don't record until the sound is right. There may be some other producers who would just go with the flow. 'If it's groovin', hey, you know, we'll save it in the mix.' But I've attempted to save things in the mix. It doesn't happen. It has to be on tape."

ON TAPE

"I do not know much about the characteristics, physically, of what tape is made of. I'm not too much into that—the chemistry involved. However, after spending six years at Motown—they had many, many rules and regulations. Now, one was that we always use Scotch Tape. When I ventured off into the world of independent producing, out of habit, and not wanting to change a good thing, I went right back to the same tape, which was 250. And I was then approached by other engineers telling me that if you switched, you could increase your performances here—you know, the bottom end, so forth and so on. And I did stray away and I did try cutting other projects on different types of tape. And the bottom line is that I came back to Scotch. I can't say that I noticed the difference of, you know, 3 dB and the low end with Scotch, and the other only gave me a dB-and-a-half. I can't say that. I only go with my ears, which tell me that my home is with Scotch Tape."

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WHEN YOU LISTEN FOR A LIVING.**

**FREDDIE
PERREN
ON TAPE.**

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3M

Concert Safety

• Continued from page 4

appropriate officials to determine the minimum number of doors to be opened and properly staffed at the event.

"The chief of police shall also consult with the facility operator and event promoter at least 48 hours prior to the event to determine any further special requirements relating to the event.

"The facility operator where the event is to be held must notify the chief executive officer in writing at least 15 days before the event of the event's scheduled occurrence. Said operator must also open and staff the minimum number of doors required at least 30 minutes before the scheduled start of the event.

"The police officer in charge at the scene is given power to take certain crowd control measures whenever the nature of the crowd indicates the risk of substantial danger of injury to persons or property.

"Nothing in this bill can be construed to in any way limit the liability of those responsible for the proper management of the event.

"Any contract that violates the provisions of this bill is void."

**You've heard of the "out-of-the-box" smash?
Tommy Tutone smashed before there was a box.**



TOMMY TUTONE

"Something that doesn't happen for a debut artist in L.A.," said *The Hard Report*. "An unprecedented event," reported *The Album Network*.

KROQ played the pre-release cassette. KMET was close behind. Then WQXM, KEZY, KZEW, KILT, KLB, KSHE, KLOS, WRAS, WHFS, WYYS, KSMB, KWFM, KSJO, KZAP, KZEL and WZXR. All before the record shipped.

Looks like if you wanna be first on Tommy Tutone, you gotta stand in line. And when leader Tommy Heath went live

on the air ("play the record... and if anyone gives you any trouble, they're going to have to deal with me"), that sealed it.

It's Tutone to the max on

WBCN, WMMS, KFML, KAWY, KILO, KBCO, WOUR, WCCC, WZZQ, KRST, WLIR, WBAB, WCOZ, WGV, WBLM and KUPD.

The orders from retailers are coming in like you wouldn't believe. We've never seen anything like it. But then, we've never heard anything quite like Tommy Tutone.

TOMMY TUTONE

Great, great songs. Colorful vocals. On Columbia Records and Tapes.

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

Sony Budgeting \$200 Million For Plant Facilities

CHICAGO—Sony will spend \$200 million on new facilities in 1980, 1981 and 1982, a 50% increase from the annual average of the past three years, according to Akio Morita, chairman and chief executive officer of Sony Corp.

Morita, in a talk before the Investment Analysts Society of Chicago here April 3, indicates that the investments will be made primarily to increase video products, magnetic tape and semiconductor device capacity.

Sony's r&d outlays, also, which have been increasing and amounted to almost 6% of consolidated net sales in fiscal 1979, will emphasize semiconductor technology, Morita emphasized, because "the future of video, audio and other related fields will depend upon semiconductors and digital technology."

Sony will also be paying more attention to nonconsumer electronics markets, added the chairman, such as business machines and non-consumer video products, while production facilities outside of Japan will

(Continued on page 66)

22% GAIN OVER '79 Quarter Profits Up At CBS Records

NEW YORK—The CBS Records Group has rebounded from last year's slowdown by posting a 22% revenue gain for the first quarter of 1980 in comparison with 1979's first quarter.

"Records Group's profits improved significantly from the comparable quarter in 1979 and established a new first quarter high passing the previous high in 1978 by a slight margin," CBS says. "Although record pressing profits still lagged due to slow demand, label profits rebounded and foreign results continued strong despite increased exchange losses."

The company does not break down Record Group revenues and profits in its quarterly reports. Overall, however, CBS Inc. reached a first quarter high in revenues, but first quarter net income and earnings per share declined.

First quarter revenues were \$967.4 million, compared with \$828.7 million in 1979's first period, an increase of 17%. But net income for the quarter was \$13 million, compared with \$17.8 million for the year earlier quarter, a decrease of 27%. Comparable per share earnings were, respectively, 47 cents and 64 cents, also a 27% decline.

"More than two-thirds of the drop in earnings was attributable to foreign exchange losses (resulting from the strength of the dollar against foreign currencies) and to the developmental expenses associated with establishing CBS Video Enterprises and CBS Theatrical Films operations," CBS says.

In the CBS/Columbia Group heavy returns in the record club and lower sales of audio equipment more than offset increased profits at the CBS toys division, the company says.

Data Packaging Profit Sag

NEW YORK—Data Packaging Corp., the Massachusetts-based manufacturer of cassettes and 8-

track cartridges as well as other plastic equipment, reports a gain in net sales during the first quarter ended March 1, and a drop in net earnings for the same period.

Sales totaled \$8.9 million for first quarter fiscal 1980, compared with \$7.8 million in the same period in 1978. Net earnings totaled \$390,000 or 23 cents per share in the first quarter compared with \$479,000 or 29 cents per share in the past year, a factor attributed to Data Packaging's sale of its investment in Family Products Inc. in September 1979.

Pre-tax profits decreased from \$740,000 in first quarter fiscal 1979 to \$670,000 in fiscal 1980 because of reduced profit margins and increased selling and administrative expenses.

Market Quotations

As of closing, April 10, 1980

1980		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
1 1/2	13/16	Altec Corp.	17	24	1 1/2	1	1	Unch.
39	26 1/2	ABC	5	562	27%	26%	26%	- 1/2
36 1/2	27 1/2	American Can	5	56	30%	29%	29%	- 1/2
28 1/2	18 1/2	Ampex	10	271	21%	21 1/2	21%	+ 1/2
5	2 1/2	Automatic Radio	-	7	3%	3 1/2	3 1/2	Unch.
55	43 1/4	CBS	6	155	45%	44%	44%	- 1/2
36 1/2	27	Columbia Pictures	8	228	30%	29%	30%	+ 1/2
8 1/2	4	Craig Corp.	-	19	4 1/2	4 1/2	4 1/2	Unch.
48 1/2	40 1/2	Disney, Walt	12	736	45%	44%	45 1/2	+ 3/4
3 1/2	2 1/2	EMI	-	381	2%	2 1/2	2 1/2	Unch.
12	7	Filmways, Inc.	8	92	9%	9 1/2	9 1/2	+ 1/2
22 1/2	13 1/2	Gulf + Western	3	1153	17%	17%	17%	+ 1/4
12 1/2	7 1/2	Handieman	4	109	8%	8 1/2	8 1/2	+ 1/2
37 1/2	33 1/2	Harran's	16	-	-	37 1/2	-	Unch.
9	5 1/2	K-tel	5	3	6	5 1/2	6	+ 1/2
-	-	Lafayette Radio	-	-	-	-	1 1/2	Unch.
30	25 1/2	Matsushita Electronics	8	1	27	27	27	+ 1 1/2
57 1/2	44 1/2	MCA	8	138	49%	48%	49%	+ 1 1/2
19 1/2	10	Memorex	3	121	12%	12	12%	+ 1/2
54 1/2	46 1/2	3M	9	847	51%	50%	50%	- 3/4
63 1/2	46 1/2	Motorola	10	362	49%	48%	49%	+ 1/2
30 1/2	23 1/2	North American Philips	4	71	25	24 1/2	25	+ 1/2
17 1/2	13 1/2	Pioneer Electronics	8	-	-	14 1/2	-	Unch.
25 1/2	18 1/2	RCA	6	573	21%	20%	21	+ 1/2
7 1/2	6	Sony	12	3678	7%	7 1/2	7 1/2	+ 3/4
33 1/2	20 1/2	Storer Broadcasting	8	49	24%	23%	24 1/2	+ 1/2
5 1/2	3 1/2	Superscope	-	13	3%	3%	3%	+ 1/2
35 1/2	26 1/2	Taft Broadcasting	8	289	27%	27	27 1/2	+ 1/2
19 1/2	14 1/2	Transamerica	4	211	15%	15 1/2	15 1/2	+ 1/4
53	39 1/2	20th Century-Fox	6	78	44%	44%	44%	Unch.
43 1/2	34 1/2	Warner Communications	10	743	41 1/2	39%	41 1/2	+ 1 1/2

OVER THE COUNTER

	P-E	Sales	Bid	Ask
Abkco	-	-	1 1/2	2 1/2
Data Packaging	4	4	6 1/2	7 1/2
Electrosound Group	4	2	4%	4%
First Artists Prod.	18	2	3%	3%

OVER THE COUNTER

	P-E	Sales	Bid	Ask
Integrity Ent.	-	5	1/2	1 1/2
Koss Corp.	7	2	4%	5%
Kustom Elec.	7	10	1/2	1 1/2
M. Josephson	6	13	10 1/2	11 1/2
Orrox Corp.	13	24	5 1/2	6
Recotone	5	-	1/2	1 1/2
Schwartz Bros.	5	-	1 1/2	2 1/2

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

ElectroSound Boosting Its Earnings

NEW YORK—The ElectroSound Group Inc. reports higher earnings on reduced sales for the nine-month period ended Feb. 29, 1980, compared with the same period last fiscal year.

Net earnings for the nine months this year were \$1.9 million or \$1.55 per share, a 15% increase over the prior year's net earnings of \$1.7 or \$1.35 per share.

Sales for the three months ended

Feb. 29, 1980, were \$5.3 million or 3% less than the similar period last year when sales were \$5.4 million. Net earnings were \$437,000 or 38 cents in the current year first quarter compared with \$358,000 or 27 cents the prior year.

Profit margins for the quarter stand at 10%, and while lower pretax margins are expected in the final quarter of fiscal 1980, the company still expects to post margins of 8%, or 9%. Last year's margins were 10%.

ElectroSound's repurchase of its preferred stock resulted in the removal of certain financial limitations, the company says, and also lowered the number of potential outstanding common shares by 23%, meaning common stockholders "no longer risk a future 23% dilution in ownership."

U.K. CBS Paring Dealer Margin 3 1/2%

LONDON—CBS Records here is the latest major to cut its dealer margin to 30% from 33 1/2%, thus lining itself up with big name rivals Polydor, WEA and Phonogram.

Dealer price of tapes in the full-price is down 12 pence (around 26 cents) with corresponding decreases in other series and cassettes are to be included for the first time in the company's 5% returns plan to dealers.

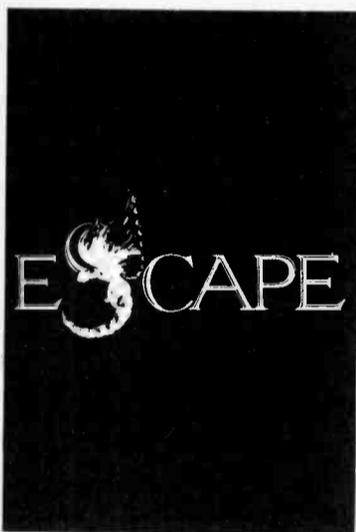
But dealer price of CBS/Epic and GTO albums and tapes is being raised, effectively reducing the dealer margins to 30%. Singles go up to four pence on existing dealer price.

Says David Betteridge, managing director: "We are reducing dealer margins because it is right in the mood of the 1980s for our company. We're not just following others."

For the Record

LOS ANGELES—Maurice Watkins, Dee Murray, Leonard O. Smith and Genevieve Edwards are joining the American Recording Co. (ARC), not 20th Century-Fox Records.

APRIL 19, 1980 BILLBOARD



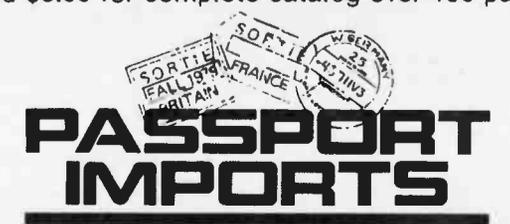
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Billboard SALES BAROMETER

	LPs			SINGLES		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	57%	7%	36%	46%	6%	48%
PREVIOUS WEEK	35%	12%	53%	40%	18%	42%

	PRERECORDED CASSETTES			PRERECORDED 8-TRACKS		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	60%	5%	35%	17%	34%	49%
PREVIOUS WEEK	56%	11%	33%	14%	48%	38%

	BLANK TAPE			BUSINESS OVERALL COMPARED TO LAST YEAR		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	39%	7%	54%	41%	19%	40%
PREVIOUS WEEK	43%	2%	55%	38%	31%	31%

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

Rolling Stone



THE CLASH

*Rebels with a Cause
and a Hit Album*
BY JAMES HENKE

PHOTOGRAPH BY ANNIE LEIBOVITZ

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It's all been said.

Shattering every myth. The Clash. "London Calling." Featuring the Top-40 smash "Train in Vain (Stand by Me)." E2 36328 On Epic Records and Tapes. 9-50851

Produced by Guy Stevens.

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

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Our first release —

SPIDER

April 16

(Happy Birthday Robert from Nicky & Mike.)



Records Inc.

WE'RE PROUD TO BE PART OF THE RSO FAMILY

Injunction Granted CBS Vs. U.K. Firm

NEW YORK—CBS Inc. has been granted a permanent injunction in London against Dacrop Ltd., a British direct marketing company, and one of its directors, for copyright infringement.

The Chancery division of Britain's High Court of Justice declared that

Dacrop and David Margulies, company director and a former CBS employe, had infringed the U.K. copyright on more than 60 CBS sound recordings marketed in the U.S. in 1971 as part of a multi-record package, "120 Music Masterpieces" and "30 Piano Masterpieces."

Dacrop's package was called "120 Greatest Musical Masterpieces" and "30 Great Piano Classics."

Following a 3½-day trial, the court also ordered an accounting of profits against Dacrop and payment of the profits and interest to CBS. The court ordered both Dacrop and Margulies, formerly marketing vice president of the CBS Columbia House wing, to pay costs of the suit.

Ross To Bob Hope

LOS ANGELES—Diana Ross makes a television appearance May 28 on a Bob Hope special which will also feature Andy Gibb and Barbara Mandrell. Ross is expected to perform songs from her forthcoming album produced by Chic's Bernard Edwards and Nile Rogers on the show, a salute to the U.S.O.



KOOL TV—Kool & the Gang performs on Don Kirshner's "Rock Concert" television program in Los Angeles. The show airs Saturday (19). The De-Lite act did four tunes.

PARTNERSHIP Rick Stevens & Doc McGhee Join Forces And Form Production Firm

NEW YORK—Banking on the theory that record companies in the future will rely more and more on outside producers to supply them finished masters, Rick Stevens, the former head of a&r at Polydor, and Doc McGhee, manager of Barry Mraz and the Niteflyte recording studio, have formed the Stevens/McGhee Entertainment Corp.

The company plans a total of 35 finished LPs for 1980, and will also have separate divisions for the management of record producers, artist management and the production of Broadway plays.

Stevens, who was involved with the "American Gigolo" soundtrack, will also work in bringing together film producers with contemporary music makers.

In fact, Stevens sees the current situation in the film business, where

major studios do little more than market and distribute finished films delivered to them by independent film producers as a harbinger of what is to come in the music business. He sees record companies seeking to cut their risks in recording new artists by turning to independent producers for finished product.

"From our point of view we are like interim investors," says Stevens, with the company budgeting about \$100,000 each for its first nine masters. These masters will then be sold to various record companies for cash and points. Two existing companies who work much in the same way are the Entertainment Co. in the U.S. and Hansa in Germany, says Stevens.

Once the master is placed with a record company, the label will take over the artist development, market-

ing, sales, and promotion functions, with Stevens/McGhee helping where needed.

Among nine projects in preproduction, the company has records by Barry Mraz, James Brown, Butch Tavares and Isaac Hayes.

The company manages Mraz and represents Isaac Hayes. It also manages the Niteflyte recording group.

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LOS ANGELES—Billboard Magazine has won the top Maggie award in the advertising and communications division of the 23rd annual Maggie awards competition sponsored by the Western Publishers Assn. In addition, Billboard's sales promotion and circulation promotion entries were among the top five finalists in their respective categories.

Theme of the awards banquet was "A Tribute To The Best Of The West" honoring those publications in the Western U.S. contributing to the national and international publications industry.

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Reggae Film Fest

CHICAGO—Music films exploring the world of reggae will be screened here in a three-day festival Friday-Sunday (18-20). Films are being presented at the DuSable Museum by production company Kaamil Group, including the first U.S. showing of the documentary "Dread Beat An' Blood," with reggae poet Linton Kwesi Johnson.

Other films are "Heartland Reggae," "Roots Rock Reggae," "Rasta," "Reggae," "Rastafari Voices," "Black Britannica" and the classic "The Harder They Come."

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Thank you, Dario, for sweet music.



L.A. Publishers Start Seminars

LOS ANGELES—The Organization of Creative Music Publishers will hold the first in a projected series of seminars Thursday (17) in the lower level conference room at CBS Records, 1801 Century Park West.

Speaking on the topic "Rudiments Of Creative Music Publishing" will be Barbara Brunow, vice president of contract and copyright administration, 20th Century Music; Carol Cassano, general professional manager, April Blackwood Music; and Even Medow, vice president business affairs, Almo/Irving Music.

Altman-Greenberg Form a Rep Firm

NEW YORK—Two music publishing veterans have formed an independent representation firm in New York.

Al Altman and Stu Greenberg will handle selected catalogs and/or individual writers for placement of material on recordings. The firm, Altman & Greenberg, is located at 1650 Broadway.

Greenberg says in some instances the company will receive a percentage of copyright ownership as a result of obtaining a recording of the material through its efforts.

Greenberg was associated with United Artists Music in New York over the past decade, while Altman formerly ran Elton John's Rocket Music and was associated with Chappell Music, among other music publishing affiliations.



PUB SCENE—Songwriters Oscar Brand, left, Jule Styne, Sammy Cahn and Charles Strouse sip wine following their installation into a Songwriters Wall of Fame at Times Square's Leo Lindy's Restaurant, a modern version of the famed music industry hangout originally located a few blocks north.

Blue Gem Suing Vocalist, Dreamland, RSO Label

By JOHN SIPPEL

LOS ANGELES—Blue Gem Music, Beverly Hills publisher, has instituted suit against vocalist Shandra Sinnamon, Nicholas Chinn, Mike Chapman, Dreamland Records, Chinnichaps Inc. and RSO Records in Federal District Court here.

The federal pleading follows a Superior Court filing in January by Sinnamon against McKay Productions, Gem Productions, Blue Gem Music, McGhee Enterprises and Greg McKay, charging breach of

contract, which was followed by a cross-complaint by the defendants in the original suit.

In the federal litigation, the music publisher seeks to block the use of nine songs, written by Sinnamon and published by the plaintiff, in a forthcoming Dreamland Records album which would be distributed by RSO.

The pleading contends the plaintiff copyrighted "Lose My Number," "I Yi Yi Yi," "Tough Baby," "Sweet Gigolo," "Bottom Line," "Boy Crazy Days," "Never Know Never," and "Nobody Loves You Better" March 11, 1980. Sinnamon is claimed to be an employee for hire of Blue Gem Music. The defendants illegally recorded the songs and claim they own and control the songs, the suit claims.

The court is asked to enjoin the defendants from releasing the recorded compositions and wants an order prohibiting the defendants from preparing derivative works and from publicly performing the works.

The suit asks \$50,000 damages on each composition. The defendants have informed the court that the works are "perishable goods," immediate release of which is imperative to assist Sinnamon's career.

In yet another move, Sinnamon filed March 13, 1980, with the California Labor Commission a petition against the Blue Gem Music, McKay and his production firm to rescind her songwriting and artist binders with them. In the pitch to the labor commission, it is charged McKay coerced her into the signings and then never lived up to his promises to get her an album pact.

The Superior Court filing of January 22, 1980, by the artist claims the defendants breached their February 1978 pact with her because they didn't pay union scale nor did they record the required album or render regular accountings nor pay \$50 monthly installments against her advance after August 1979.

Sinnamon asked \$1 million damages, claiming too the defendants hampered her career by telling third parties she was under exclusive contract to them.

The defendants' cross complaint of March 3, 1980, alleges they paid Sinnamon \$37,213.35 through Aug. 29, 1979. At that time, they allege Sinnamon breached her pacts by negotiating on her own with labels like Polydor, Casablanca and finally Dreamland.

ATV CONTENTION

'Outside' Writers Sought By Rockers

By IRV LICHTMAN

NEW YORK—Publishers may be a "little behind" in recognizing a shift to straight-ahead rock writers who can provide material for formerly self-contained acts.

Besides a growing realism by acts, their producers and managers that they can't always come up with the strong commercial cut, the fact that FM radio is turning increasingly to Top 40 albums also fuels this direction, maintains Marv Goodman, general professional manager in New York for ATV Music.

"I'm having difficulty identifying bands on FM, since there are at least three dozen performing old rock 'n' roll songs," Goodman declares.

"Instead of shrugging their shoulders with a we-don't-care attitude, I find artists and producers more receptive to outside rock songs of a commercial feel they believe they can't come up with."

Goodman contends that a "wasteland" exists for the most part among publishers, who have staffed up in recent years with writers more inclined to interest a Anne Murray or Olivia Newton-John.

"In the past, this might have made sense," the veteran publisher explains, "because it didn't make economic sense to bring in rock writers who could not crack the era of self-contained acts.

The disco boom made it even worse."

Goodman says that older staff writers who tried rock songs do not catch the "subtle distinction" between what they wrote and the needs of the marketplace, often "writing down to the kids."

Goodman also notes that this dearth of fresh writing talent has had many artists turn to such rich oldies catalogs as that of Jobete Music.

The recent acquisition by ATV of another catalog endowed with old rock favorites, Venice, has begun to be favorably received, Goodman says.

But, ATV wants to add to this base with new writer signings. Goodman recently signed scribe Ellison Chase, who, he says, has five songs "cut or frozen" by various acts.

Before his arrival at ATV last year, the company had already signed another writer in the rock mold, Eddie Schwartz. This deal, which also includes production, will involve future cuts by Pat Benatar and Norma Jean.

"Ellison, in fact," notes Goodman, "had been looking for a music publishing deal for the past three years following another association. He had developed a sour taste for a publishing tieup, but we convinced him of where we could go with his material."

Beatles Videotapes Spur An Injunction

NEW YORK—A U.S. District Court judge here has granted a preliminary injunction against the sellers, manufacturers and distributors of videotapes that allegedly infringe on copyrights by John Lennon, Paul McCartney and George Harrison.

The original action, by Northern Songs, Ltd., in March 11, was said to be the first such legal move by a music publisher in the videotape field (Billboard, March 22, 1980).

While Judge Robert J. Ward's order last week involved all four named defendants plus an unknown number of "John Does," two of the defendants, Video Tape Network and Media Home Entertainment, Inc. appeared in court and did not contest the order. Video Shack, a New York retailer, did not appear in court, while the fourth named defendant, Video Communications, Inc., is contesting the court's jurisdiction.

Polydor Pact For Roberts & Landers

NEW YORK—Bobby Roberts and Hal Landers have become associated with Polydor Records through a label entity called Polydor/Dunhill.

The pair, who originated the Dunhill label and later sold it to ABC Records, plan to market the first release under this new affiliation in May with a new band called Jamie Sheriff. The deal is similar to Polydor's ties with Perren-Vibes in Polydor/MVP Records.

Northern claimed that the defendants engaged in copyright infringement and unfair competition in the sale and manufacture of nine videotapes featuring 37 copyrights by the former Beatles.

After hearing evidence in open court, Judge Ward ordered that the defendants be restrained and enjoined, pending determination of the action, from manufacturing, distributing, or selling, among other prohibitions, the nine tapes.

The defendants were also ordered to deliver up to the clerk of the court, to be impounded during the pendency of the action, all copies of the videocassettes, or erase all such tapes in their possession and notify the court of such erasures.

Al Brady Quits

• Continued from page 3
tive effect on the station this should show up in the April/May Arbitron rating.

Brady, whose resignation is effective April 30, will be going back to the job he held when he left to join WRQX: program director of WHDH-AM Boston.

Brady wanted to return to Boston to be near his family who never left when he moved to Washington and New York. He succeeds Bob Christy, who had been programming WHDH in his absence.

There is no successor to Brady at WABC yet. Just before he resigned, Brady hired Jeff Mazzei from WNEW-AM to be production director and assistant program director.

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Vol. 92 No. 16

Editorials

AM Stereo: Coming Of Age?

After four years of development, testing, and molasses-like movement through the Federal Communications Commission bureaucracy, AM stereo is about to become a reality.

If all goes well it may come just in the nick of time to save music programming on the AM dial. This could give a shot in the arm to AM radio, the record business and equipment manufacturers as well. AM has been steadily losing listeners to FM and was about to be buried by it.

AM stereo in itself will not move AM radio out of the doldrums. AM stereo without a clean high fidelity signal will be a disaster. AM radio must clean up its act. Entire new broad-

casting systems will have to be installed at AM stations representing substantial investments. Set manufacturers will have to redesign AM receivers from the bottom up. The AM side of AM-FM tuners can no longer be "junk" sets. Filters will have to be installed to eliminate fluorescent lighting, electrical motor, and electrical storm interference.

Listeners will not tolerate AM stereo that is in any way inferior to FM stereo. In fact, AM stereo had better be superior if it is to recapture any of those lost listeners at this late date.

There is little the recording industry can do except be sympathetically patient while AM gets itself organized. We wish AM broadcasters success and luck. They're going to need it.

Erasing the National Anthem

Will the "Star Spangled Banner" be used as a subterfuge to circumvent a possible tax levy on blank tape?

Don't laugh. It's a concept relayed to The New York Times by an unidentified blank tape manufacturer who claims the company may "stop" manufacturing blank tape and offer the consumer a recurring performance of the national anthem so that, in effect, it will be offering a "pre-recorded" tape to the consumer and thus not be subject to such a tax.

Maybe this is actually an example of corporate levity and a timely one in view of current economic conditions. And if it's not, the least we can hope is that blank tape buyers would not be forced to press their record buttons to erase our nation's most prestigious song.

The issue of home taping is not, of course, a laughing matter to the music industry. We have published a number of studies and surveys in recent months that depict the severity of the practice, which in tandem with counterfeiting, pirating and

bootlegging is depriving legitimate manufacturers, artists and copyright owners of hundreds of millions of dollars of income—\$400 million in counterfeit goods by one estimate alone from the Recording Industry Assn. of America.

And we're not convinced that the statistical characterization of home dupers as among the music industry's most loyal consumers of legitimate product really puts the matter in perspective or dollar balance.

Perhaps a tax levy to pay the originators of legitimate recordings is not the answer. It is, however, an area of legitimate debate. To be fair to blank tape manufacturers, there is some reason to believe that many would concede the issue of some form of remuneration to the music industry. What we can at least hope for is an honest and serious dialog that would express the contentions of both parties.

Our national anthem stands as a symbol of "fair play." Let's erase gimmickry from the home taping issue and seek solutions to the problem that represent the good intentions of all.

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:

Radio is once again trying to be the "grand protector" (or should I say "despot") of the American listening public by cutting back play of disco/dance music in favor first of rock and then of new wave. The sales slump shows that the majority of the country was not ready for this shift.

New wave rock is just rehashed punk combined with rock 'n' roll. It was rejected once before for the engaging sounds of disco. New wave, not disco, was forced on the public by the record labels. Disco, on the other hand, was demanded by a dance-fantasy-crazed nation.

Disco is still a driving force in the music industry. It is up to pop radio programmers to realize this and see what can be done to provide their listening audience with more airplay. While anti-disco radicals have made their point by holding rallies and blowing up records, pro disco lovers are the countless millions of dancing (or roller dancing) feet every night yearning to hear more identifiable disco outside the compounds of flashing lights and four walls.

Ralph William Unger
Howard, Pa.

Dear Sir:

In his recent commentary (April 5, 1980), Rip Shepherd is concerned about the menace of record clubs in regard to free and bonus records and the problems these items pose on the retail level and on artist royalties. While I can agree with him on these points, I'd like to add that the consumer who belongs to such a club also suffers, in his wallet.

What is so free about those 14 records offered for one penny? I recently joined the Dick Clark endorsed club mentioned by Shepherd, and I became the proud owner of an enrollment package containing 14 "free" records.

While skimming through the club magazine in order to make my first purchase to fulfill my "contract" to buy nine LPs, it dawned on me that I had been taken in. I didn't know "Songs In The Key Of Life" by Stevie Wonder has a list price of \$16.95 or that Led Zeppelin's "Physical Graffiti" sells for \$14.98, or (get this) "Dick Clark's 20 Years Of Rock And Roll" is going for \$9.98 (a \$2.99 cutout retail). Also, many \$7.98 list records are being offered at \$1 more.

I wonder if the companies that lease their recordings to this firm are aware of the liberties that are being taken with the cost of the product. It would take a small fortune for the fulfillment of one's obligation to this club. One does pay dearly for these 14 bonus disks, which I promptly shipped back to Terre Haute.

Al Wehr
New York

Dear Sir:

I would like to congratulate Bob Godfrey on his commentary in the March 29th issue. It is obvious that he is very much a record dealer like myself (20 years in the business) who takes pride in being of service to his customers—you know, those human beings we derive our living from.

To Godfrey's comments I would like to add that the British record industry is suffering from the same disease. The companies appear intent on chasing top 50 albums and singles into the multiples (chains), and in doing so have turned a blind eye to the needs of specialist dealers.

All this has been brought about by the companies' need to have computers (tin cans without feeling or understanding), plus the ever-growing feeling that only young people can whiz around enough calls to produce the required figures. What price experience?

I predict the companies will come to realize, if they have not already done so, that the experienced salesman sold the type of records to the dealer he knew would get calls for them. In other words, it is better to sell at retail than return to the manufacturer.

Most present-day salesmen couldn't care less about this. Hence, the large cutout stocks of useless rubbish.

To the Bob Godfreys of this world I say, "Hang in there. Keep giving service to your customers. Who knows, one day we might just be heard."

Arthur Robinson
Robinson's Records
Manchester, England

Dear Sir:

This is a plea for some of the big country music stars to do some tours of Britain. In particular, I would like to see appearances by Tanya Tucker, Roy Clark, Stella Parton and Waylon Jennings. These artists have either never been to Britain or have never done a major tour here. I'm sure they would receive packed venues.

William Parker
Enfield, Middlesex
England

Dear Sir:

We are the only 24-hour contemporary radio service for the southern West Virginia-southwest Virginia area. We operate at 5,000 watts day and 500 watts night power. We have been on the air since 1929 and we report on a regular basis to one of the major trade publications.

All of us in the programming department feel that these are good reasons for getting singles service from all the major record labels. Evidently, CBS, Polydor and United Artists do not share in our belief. In the past

two years, all of those cited have dropped us from their singles mailing lists. Phone calls to the various promotion departments have not yielded any results.

Now we have set a policy of not playing any new product of labels who do not have us on their singles mailing lists. We don't feel we are asking all that much. Just one copy of each new single release.

We try to program our music as objectively as possible. If we don't have the product we cannot do so. I would like to see us back on these lists so we can get back to doing the music the way it should be done.

Andy Curran
Music Director, WHIS-AM
Bluefield, West Va.

Dear Sir:

As an avid reader of Billboard I notice more people writing in to complain that new groups are not getting the airplay they deserve. I agree with that, but I also think that groups in general aren't getting the publicity they deserve in the local record shops.

In our store we don't get a fair share of publicity items such as posters, billboards and mobiles. The last posters we received advertised Jefferson Starship's "Freedom At Point Zero," and Leif Garrett's "Same Goes For You." The only ads we have around the shop are those that run in your magazine. While we occasionally create a poster ourselves the effect just isn't professional enough.

When our store first opened, posters would come in at least once a week. Then they ceased to come in. Our distributor said that our name is taken off the list after a certain length of time.

We need help. Where can we possibly get the promotional material we deserve.

Dave Driver
Gramophone Records and Tapes
Hopewell, Va.

Dear Sir:

The frustrations of some recent writers to this page regarding availability of albums reflect my feelings as a consumer. I love music, all kinds, but I refuse to have limited selections forced upon me. Limited listening has spread to radio broadcasting and is reinforced by Billboard.

Formerly, retail stores and radio were showcases for music. Now, "hits" are determined prior to release and the consumer has no choice. So I'll listen to my own collection of albums and buy only my favorite artists' releases (which occur only once a year) until the industry whisks them away.

Sandra K. Hopper
Columbus, Ohio

Appeal Decision Leaves CBS Facing Claims

• Continued from page 1

the Appellate Court to reconsider its decision, and still can attempt to return the question to the Supreme Court.

The retroactive claims center on the freezing of CBS performance royalty obligations at the levels of 1969, when the suit was launched. The rates at that time were considered to be interim, pending resolution of the dispute.

As important longterm, however, as the immediate financial considerations, is the buttressing of the entire concept of blanket licensing by the court's action. Industry insiders feared that rejection of the blanket license in the case of network television would, via ripple effect, eventually threaten the entire established structure of music performance licensing.

CBS network tv performance royalties to ASCAP were frozen at \$4.3 million a year in 1970, and actually have not been paid at all since March 1978 when an earlier Appeals Court decision held that the blanket license was in effect illegal unless a per-use license was also made available. That is the ruling that was subsequently overturned by the Supreme Court in returning the case to the lower court.

BMI's rate was frozen at \$1.7 million at the suit's onset, although it was granted a temporary adjustment of an additional \$900,000 a year last January.

Both organizations will seek retroactive rate readjustments, say executives, that will include such factors as inflation and interest charges.

"There are millions at stake," says Ed Cramer, president of BMI, who notes that in addition to retroactive adjustments the organization also has the right to seek damages from CBS for "failing to pay us properly during the interim period."

And Cramer also points out that BMI has in a holding action a suit against CBS in State Court here on claims for monies owed prior to 1969. That case too has been awaiting resolution of the anti-trust action.

Bernard Korman, general counsel of ASCAP, emphasizes the right to petition for a review of the frozen royalty rate. "We are now in a position to talk about both the past and the future," he says. "We always prefer to license rather than litigate."

Korman takes a calm view of technical copyright infringements by CBS since March 1978 when it stopped paying ASCAP for music played on its tv network. He says talks with CBS have been going on, and the problem was considered due for settlement regardless of the outcome of the anti-trust action.

The CBS counsel also holds out the possibility of securing retroactive royalty adjustments from NBC and ABC, whose rates were also frozen at 1970 levels. NBC has been paying ASCAP "just under" \$4.5 million a year, informs Korman, and ABC \$3.8 million.

Both Korman and Cramer feel that the Appeals Court decision deals a strong blow to a related anti-trust action brought in November 1978 by independent tv stations. That case is still in pre-trial, thought to be marking time until final outcome of the CBS action.

In its April 3 decision, the Appeals Court upheld all pertinent findings by the U.S. District Court here in dismissing the CBS suit in 1975 after a long trial.

The decision found that CBS at any time could have sought performance licenses directly from copyright owners, rather than from

ASCAP or BMI, but never chose to do so. There is always the alternative to the blanket license in a per-program license, the court noted.

Absence of price competition

among songs under blanket license is not a "restraint upon any potential competition," said the court. In fact, the court held that a remedy sought by CBS to modify the blanket li-

cense "into an option to use all songs plus a charge for each use of any song, would be a clear case of price-fixing."

The court also denied CBS claims

that "music-in-the-can" posed a barrier to direct licensing. The network feared that music for which synchronization fees had been paid

(Continued on page 60)

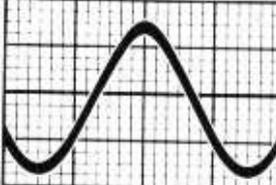
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Billboard Singles Radio Action

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

Based on station playlists through Thursday (4/10/80)

TOP ADD ONS - NATIONAL

DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
ANNE MURRAY—Lucky Me (Capitol)
AMBROSIA—Biggest Part Of Me (Warner Brothers)

PRIME MOVERS - NATIONAL

KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
CHARLIE DORE—Pilot Of The Airways (Island)
AIR SUPPLY—Lost In Love (Arista)

BREAKOUTS - NATIONAL

ROBBIE DUPREE—Steal Away (Elektra)
MICHAEL JACKSON—She's Out Of My Life (Epic)
LINDA RONSTADT—Hurt So Bad (Asylum)

D—Discotheque Crossover

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

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

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

- KOPA—Phoenix**
- **THE CLASH**—Train In Vain (Epic)
 - **ROBBIE DUPREE**—Steal Away (Elektra)
 - ★ **FLEETWOOD MAC**—Think About Me (WB) 18-13
 - ★ **KENNY ROGERS & KIM CARNES**—Don't Fall In Love With A Dreamer (UA) 24-16
- KTKT—Tucson**
- **RED RIDER**—White Hot (Capitol)
 - **TOM PETTY & THE HEARTBREAKERS**—Here Comes My Girl (MCA)
 - ★ **AMBROSIA**—Biggest Part Of Me (WB) 29-21
 - ★ **PRETENDERS**—Brass In Pocket (WB) 14-8

- KYNO—Fresno**
- **MICHAEL JACKSON**—Off The Wall (Epic)
 - **BETTE MIDLER**—The Rose (Atlantic)
 - ★ **SHALAMAR**—The Second Time Around (Solar) 18-12
 - ★ **CHRISTOPHER CROSS**—Ride Like The Wind (WB) 15-10
- KGW—Portland**
- **JIMMY RUFFIN**—Hold On To My Love (RSO)
 - **BILLY JOEL**—You May Be Right (Columbia)
 - ★ **BLONDIE**—Call Me (Chrysalis) 11-3
 - ★ **KENNY ROGERS & KIM CARNES**—Don't Fall In Love With A Dreamer (UA) 26-19

- KCBN—Reno**
- **FIREFALL**—Headed For A Fall (Atlantic)
 - **JAMES LAST BAND**—The Seduction (Polydor)
 - ★ **THE CLASH**—Train In Vain (Epic) 24-14
 - ★ **BILLY PRESTON & SYREETA**—With You I'm Born Again (Motown) 16-7

- Q-102 (WKRQ-FM)—Cincinnati**
- **AMBROSIA**—Biggest Part Of Me (WB)
 - **KENNY ROGERS & KIM CARNES**—Don't Fall In Love With A Dreamer (UA)
- WNCI—Columbus**
- **AMBROSIA**—Biggest Part Of Me (WB)
 - **BETTE MIDLER**—The Rose (Atlantic)
 - ★ **BILLY JOEL**—You May Be Right (Columbia) 16-11
 - ★ **BILLY PRESTON & SYREETA**—With You I'm Born Again (Motown) 11-3
- WCUE—Akron**
- **THE CLASH**—Train In Vain (Epic)
 - **PAT BENATAR**—We Live For Love (Chrysalis)
 - ★ **PRETENDERS**—Brass In Pocket (Sire) 23-13
 - ★ **GARY NUMAN**—Cars (Atco) 18-8

- KINT—El Paso**
- **DAN FOGELBERG**—Heart Hotels (Full Moon/Epic)
 - **GARY NUMAN**—Cars (Atco)
 - ★ **AIR SUPPLY**—Lost In Love (Arista) 18-13
 - ★ **PEACHES & HERB**—I Pledge My Love (Polydor) 12-7
- WKY—Oklahoma City**
- **PHOTOGLO**—We Were Meant To Be Lovers (RCA)
 - **MICHAEL JACKSON**—She's Out Of My Life (Epic)
 - ★ **FELIX CAVALIERE**—Only A Lonely Heart Sees (Epic) 17-12
- KELI—Tulsa**
- **AMBROSIA**—Biggest Part Of Me (WB)
 - **UTOPIA**—Set Me Free (Bearsville)
 - ★ **RAY, GOODMAN & BROWN**—Special Lady (Polydor) 10-3
 - ★ **BLONDIE**—Call Me (Chrysalis) 18-10
- WTIX—New Orleans**
- **AMBROSIA**—Biggest Part Of Me (WB)
 - **JERMAINE JACKSON**—Let's Get Serious (Motown)
 - ★ **JOURNEY**—Any Way You Want It (Columbia) 17-6
 - ★ **BILLY JOEL**—You May Be Right (Columbia) 6-1

Pacific Southwest Region

• **TOP ADD ONS:**

AIR SUPPLY—Lost In Love (Arista)
FIREFALL—Headed For A Fall (Atlantic)
DAN FOGELBERG—Heart Hotels (Full Moon/Epic)

★ **PRIME MOVERS:**

LINDA RONSTADT—Hurt So Bad (Asylum)
LEON HAYWOOD—Don't Push, Don't Force It (RCA)
AMBROSIA—Biggest Part Of Me (Warner Brothers)

BREAKOUTS:

WHISPERS—Lady (Solar)
ROBBIE DUPREE—Steal Away (Elektra)
PAT BENATAR—We Live For Love (Chrysalis)

- KQEO—Albuquerque**
- **LINDA RONSTADT**—Hurt So Bad (Asylum)
 - **DR. HOOK**—Sexy Eyes (Capitol)
 - ★ **AIR SUPPLY**—Lost In Love (Arista)
 - ★ **KENNY ROGERS & KIM CARNES**—Don't Fall In Love With A Dreamer (UA) 16-11
- KENO—Las Vegas**
- **MELISSA MANCHESTER**—Fire In The Morning (Arista)
 - **THE KNACK**—You Can't Put A Price On Love (Capitol)
 - ★ **FLEETWOOD MAC**—Think About Me (WB) 19-13
 - ★ **PAUL DAVIS**—Do Right (Bang) 27-20
- KFMB—San Diego**
- **PAT BENATAR**—We Live For Love (Chrysalis)
 - **KORONA**—Let Me Be (UA)
 - ★ **CHRISTOPHER CROSS**—Ride Like The Wind (WB) 6-3
 - ★ **BILLY JOEL**—You May Be Right (Columbia) 14-11

- KING—Seattle**
- **ANNE MURRAY**—Lucky Me (Capitol)
 - **PHOTOGLO**—We Were Meant To Be Lovers (20th Century)
 - ★ **DIONNE WARWICK**—After You (Arista) D-16
 - ★ **KENNY ROGERS & KIM CARNES**—Don't Fall In Love With A Dreamer (UA) D-14
- KJRB—Spokane**
- **MARSHALL TUCKER BAND**—It Takes Time (WB)
 - **J. GEILS BAND**—Love Stinks (EMI)
 - ★ **CHARLIE DORE**—Pilot Of The Airways (WB) 18-13
 - ★ **BROTHERS JOHNSON**—Stomp (A&M) 22-16
- KTAC—Tacoma**
- **JAMES LAST BAND**—The Seduction (Polydor)
 - **KORONA**—Let Me Be (UA)
 - ★ **CHRISTOPHER CROSS**—Ride Like The Wind (WB) 12-8
 - ★ **RAY, GOODMAN & BROWN**—Special Lady (Polydor) 10-4

North Central Region

• **TOP ADD ONS:**

BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
JAMES LAST BAND—The Seductions (Polydor)

★ **PRIME MOVERS:**

PAUL DAVIS—Do Right (Bang)
CHARLIE DORE—Pilot Of The Airway (Island)
LIPPS, INC.—Funkytown (Casablanca)

BREAKOUTS:

AMBROSIA—Biggest Part Of Me (Warner Brothers)
ROBBIE DUPREE—Steal Away (Elektra)
THE CLASH—Train In Vain (Epic)

- 13-Q (WKTQ)—Pittsburgh**
- **ANNE MURRAY**—Lucky Me (Capitol)
 - **DOLLY PARTON**—Startin' Over Again (RCA)
- WPEZ—Pittsburgh**
- **SPIDER**—New Romance (Dreamland)
 - **THE CLASH**—Train In Vain (Epic)
 - ★ **BOZ SCAGGS**—Breakdown Dead Ahead (Columbia) 24-19
 - ★ **BLONDIE**—Call Me (Chrysalis) 4-2

- CKLW—Detroit**
- **BOZ SCAGGS**—Breakdown Dead Ahead (Columbia)
 - ★ **PAUL DAVIS**—Do Right (Bang) 20-13
 - ★ **CHARLIE DORE**—Pilot Of The Airways (Island) 22-12
- WDRQ—Detroit**
- **ROBBIE DUPREE**—Steal Away (Elektra)
 - **STYX**—First Time (A&M)
 - ★ **CHARLIE DORE**—Pilot Of The Airways (Island) 28-18
 - ★ **J. GEILS BAND**—Love Stinks (EMI) 15-2
- WTAC—Flint**
- **BARRY MANILOW**—I Don't Want To Walk Without You (Arista)
 - **BETTE MIDLER**—The Rose (Atlantic)
 - ★ **AIR SUPPLY**—Lost In Love (Arista) 10-6
 - ★ **GARY NUMAN**—Cars (Atlantic) 7-4

- KFI—LA**
- **DAN FOGELBERG**—Heart Hotels (Full Moon/Epic)
 - **FIREFALL**—Headed For A Fall (Atlantic)
 - ★ **PAUL DAVIS**—Do Right (Bang) 30-25
 - ★ **ANDY GIBB & OLIVIA NEWTON-JOHN**—I Can't Help It (RSO) 27-17

Pacific Northwest Region

• **TOP ADD ONS:**

ANNE MURRAY—Lucky Me (Capitol)
J. GEILS BAND—Love Stinks (EMI)
BILLY JOEL—You May Be Right (Columbia)

★ **PRIME MOVERS:**

KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
GARY NUMAN—Cars (Atco)
AIR SUPPLY—Lost In Love (Arista)

BREAKOUTS:

MICHAEL JACKSON—She's Out Of My Life (Epic)
ROBBIE DUPREE—Steal Away (Elektra)
LINDA RONSTADT—Hurt So Bad (Asylum)

- KCPX—Salt Lake City**
- **LINDA RONSTADT**—Hurt So Bad (Asylum)
 - **ANNE MURRAY**—Lucky Me (Capitol)
 - ★ **JAMES LAST BAND**—The Seduction (Polydor) 25-18
 - ★ **AMBROSIA**—Biggest Part Of Me (WB) 19-9
- KRSP—Salt Lake City**
- **STYX**—The First Time (A&M)
 - **TOM PETTY & THE HEARTBREAKERS**—Here Comes My Girl (MCA)

- WDTN—Nashville**
- **ROBBIE DUPREE**—Steal Away (Elektra)
 - **STYX**—First Time (A&M)
 - ★ **CHARLIE DORE**—Pilot Of The Airways (Island) 28-18
 - ★ **J. GEILS BAND**—Love Stinks (EMI) 15-2
- WTAC—Flint**
- **BARRY MANILOW**—I Don't Want To Walk Without You (Arista)
 - **BETTE MIDLER**—The Rose (Atlantic)
 - ★ **AIR SUPPLY**—Lost In Love (Arista) 10-6
 - ★ **GARY NUMAN**—Cars (Atlantic) 7-4

Southwest Region

• **TOP ADD ONS:**

LIPPS, INC.—Funkytown (Casablanca)
BARRY MANILOW—I Don't Want To Walk Without You (Arista)
GARY NUMAN—Cars (Atco)

★ **PRIME MOVERS:**

BILLY JOEL—You May Be Right (Columbia)
THE EAGLES—I Can't Tell You Why (Asylum)
AIR SUPPLY—Lost In Love (Arista)

BREAKOUTS:

AMBROSIA—Biggest Part Of Me (Warner Brothers)
PAT BENATAR—We Live For Love (Chrysalis)
MICHAEL JACKSON—She's Out Of My Life (Epic)

Midwest Region

• **TOP ADD ONS:**

LINDA RONSTADT—Hurt So Bad (Asylum)
DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
PAUL DAVIS—Do Right (Bang)

★ **PRIME MOVERS:**

CHRISTOPHER CROSS—Ride Like The Wind (WB)
AIR SUPPLY—Lost In Love (Arista)
KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)

BREAKOUTS:

PRETENDERS—Brass In Pocket (Sire)
OFF BROADWAY—Stay In Time (Atlantic)
MELISSA MANCHESTER—Fire In The Morning (Arista)

- KHJ—LA**
- **AIR SUPPLY**—Lost In Love (Arista)
 - **WHISPERS**—Lady (RCA)
 - ★ **LINDA RONSTADT**—Hurt So Bad (Asylum) 23-17
 - ★ **LEON HAYWOOD**—Don't Push It, Don't Force It (RCA) 27-19

- KFRC—San Francisco**
- **MICHAEL JACKSON**—She's Out Of My Life (Epic)
 - **ROBBIE DUPREE**—Steal Away (Elektra)
 - ★ **AIR SUPPLY**—Lost In Love (Arista) 23-16
 - ★ **GARY NUMAN**—Cars (Atco) 20-12
- KYA—San Francisco**
- **KARLA BONOFF**—Baby Don't Go (Columbia)
 - **BOB SEGER & THE SILVER BULLET BAND**—Fire Lake (Capitol)
 - ★ **BLONDIE**—Call Me (Chrysalis) 13-1
 - ★ **EAGLES**—I Can't Tell You Why (Asylum) 11-6

- KTLK—Denver**
- **MICHAEL JACKSON**—She's Out Of My Life (Epic)
 - **GENE CHANDLER**—Does She Have A Friend (20th Century)
 - ★ **CHARLIE DORE**—Pilot Of The Airways (WB) 26-20
 - ★ **LIPPS INC.**—Funkytown (Casablanca) 39-30
- KIMN—Denver**
- **LINDA RONSTADT**—How Do I Make You (Asylum)
 - **WHISPERS**—And The Beat Goes On (Solar)

- Z-96 (WZZR-FM)—Grand Rapids**
- **BARRY MANILOW**—I Don't Want To Walk Without You (Arista)
 - **ROBBIE DUPREE**—Steal Way (Elektra)
 - ★ **BILLY PRESTON & SYREETA**—With You I'm Born Again (Motown) 12-8
 - ★ **LINDA RONSTADT**—Hurt So Bad (Asylum) 27-20
- WKY—Louisville**
- **J. GEILS BAND**—Love Stinks (EMI)
 - **GARY NUMAN**—Cars (Atco)
 - ★ **KENNY ROGERS & KIM CARNES**—Don't Fall In Love With A Dreamer (UA) 23-17
 - ★ **BETTE MIDLER**—The Rose (Atlantic) 29-23

- KILT—Houston**
- **LIPPS INC.**—Funkytown (Casablanca)
 - **BARRY MANILOW**—I Don't Want To Walk Without You (Arista)
 - ★ **EAGLES**—I Can't Tell You Why (Asylum) 11-8
 - ★ **BILLY JOEL**—You May Be Right (Columbia) 21-13
- KRBE—Houston**
- **PAT BENATAR**—We Live For Love (Chrysalis)
 - **AMBROSIA**—Biggest Part Of Me (WB)
 - ★ **MICHAEL JACKSON**—Off The Wall (Epic) 26-19
 - ★ **J. GEILS BAND**—Come Back (EMI) 29-23

- WLS—Chicago**
- **PRETENDERS**—Brass In Pocket (WB)
 - ★ **CHRISTOPHER CROSS**—Ride Like The Wind (WB) 12-5
 - ★ **AIR SUPPLY**—Lost In Love (Arista) 25-15
- WFMJ—Chicago**
- **LINDA RONSTADT**—Hurt So Bad (Asylum)
 - **B-52S**—Rock Lobster (WB)
 - ★ **BOB SEGER & THE SILVER BULLET BAND**—Fire Lake (Capitol) 18-12
 - ★ **CHRISTOPHER CROSS**—Ride Like The Wind (WB) 13-7

- KRTH-FM—LA**
- **ROBBIE DUPREE**—Steal Away (Elektra)
 - **LEON HAYWOOD**—Don't Push It, Don't Force It (RCA)
 - ★ **AMBROSIA**—Biggest Part Of Me (WB) 27-23
 - ★ **AIR SUPPLY**—Lost In Love (Arista) 15-10

- KJRM—San Francisco**
- **MICHAEL JACKSON**—She's Out Of My Life (Epic)
 - **ROBBIE DUPREE**—Steal Away (Elektra)
 - ★ **AIR SUPPLY**—Lost In Love (Arista) 23-16
 - ★ **GARY NUMAN**—Cars (Atco) 20-12

- KJRB—Seattle**
- **BOB SEGER & THE SILVER BULLET BAND**—Against The Wind (Capitol)
 - **J. GEILS BAND**—Love Stinks (EMI)
 - ★ **DR. HOOK**—Sexy Eyes (Capitol) 15-10
 - ★ **PEACHES & HERB**—I Pledge My Love (Polydor) 17-14
- KYYX—Seattle**
- **FIREFALL**—Headed For A Fall (Atlantic)
 - **BOB SEGER & THE SILVER BULLET BAND**—Against The Wind (Capitol)
 - ★ **LINDA RONSTADT**—Hurt So Bad (Asylum) D-22
 - ★ **JAMES LAST BAND**—The Seduction (Asylum) D-27

- WBGW—Bowling Green**
- **BRUCE COCKBURN**—Wondering Where The Lions Are (Millennium)
 - **JAMES LAST BAND**—The Seduction (Polydor)
 - ★ **BILLY PRESTON & SYREETA**—With You I'm Born Again (Motown) 20-15
 - ★ **KENNY LOGGINS**—Keep The Fire (Columbia) 17-8
- WGCL—Cleveland**
- **BOZ SCAGGS**—Breakdown Dead Ahead (Columbia)
 - **DAN FOGELBERG**—Heart Hotels (Full Moon/Epic)
 - ★ **LIPPS, INC.**—Funkytown (Casablanca) 25-19
 - ★ **AIR SUPPLY**—Lost In Love (Arista) 21-10

- KLIF—Dallas**
- **ANNE MURRAY**—Lucky Me (Capitol)
 - **LOU RAWLS**—You're My Blessing (CBS)
 - ★ **BERNADETTE PETERS**—Gee Whiz (MCA) 39-31
 - ★ **BARRY MANILOW**—I Don't Want To Walk Without You (Arista) D-39
- KNUS-FM—Dallas**
- **THE KNACK**—You Can't Put A Price On Love (Capitol)
 - **FIREFALL**—Headed For A Fall (Atlantic)
 - ★ **PRETENDERS**—Brass In Pocket (WB) 28-22
 - ★ **BETTE MIDLER**—The Rose (Atlantic) 10-3

- WROK—Rockford**
- ★ **KENNY LOGGINS**—Keep The Fire (Columbia) 21-18
 - ★ **PRETENDERS**—Brass In Pocket (WB) 22-17

- KFBQ—San Diego**
- **RAY KENNEDY**—Just For The Moment (Columbia)
 - **NEIL SEDAKA & DARA SEDAKA**—Should've Never Let You Go (Elektra)
 - ★ **BOB WELSH**—Don't Let Me Fall (Capitol) 23-17
 - ★ **KENNY ROGERS & KIM CARNES**—Don't Fall In Love With A Dreamer (UA) 20-11

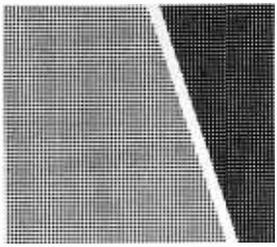
- KFMY—San Bernardino**
- **MELISSA MANCHESTER**—Fire In The Morning (Arista)
 - **BOZ SCAGGS**—Breakdown Dead Ahead (Columbia)

- KERN—Bakersfield**
- **DAN FOGELBERG**—Heart Hotels (Full Moon/Epic)
 - **GARY NUMAN**—Cars (Atco)
 - ★ **BOB SEGER & THE SILVER BULLET BAND**—Fire Lake (Capitol) 5-2
 - ★ **BLONDIE**—Call Me (Chrysalis) 4-1

- WZZP—Cleveland**
- **BRUCE COCKBURN**—Wondering Where The Lions Are (Millennium)
 - **JAMES LAST BAND**—The Seduction (Polydor)
 - ★ **PAUL DAVIS**—Do Right (Bang) 22-14
 - ★ **LINDA RONSTADT**—Hurt So Bad (Asylum) 25-12

- KFJZ-FM (Z-97)—Fl. Worth**
- **AIR SUPPLY**—Lost In Love (Arista)
 - **GARY NUMAN**—Cars (Atco)

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fact: the SC39 Series meets all the unique demands of professional cartridge users

- **Broadcasting**
- **Recording**
- **Disco**
- **Transcription and other professional uses**

The Professional Challenge: Undistorted playback, even of the toughest-to-track, "hottest" recordings.

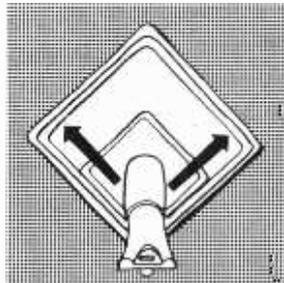
The SC39 Solution: The Shure-designed shank structure and bearing assembly gives trackability up to and beyond the theoretical cutting velocities of today's recordings. Frequency response is essentially flat across the audio spectrum, optimized for professional applications.

The Professional Challenge: Day-in, day-out rigors of slip-cuing, backcuing, and the inevitable stylus abuse that comes with the job.

The SC39 Solution: The internal support wire and special elastomer bearing insure stable and accurate backcuing without groove jumping. This, plus the following exclusive features, protect the SC39 from accidental stylus damage:

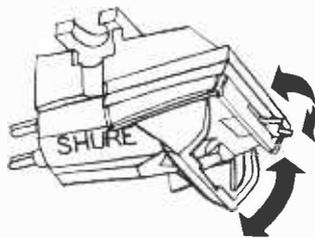
SIDE-GUARD Stylus Deflector

A unique lateral deflection assembly prevents the most common stylus damage by withdrawing the entire stylus shank and tip safely into the stylus housing before it can be bent.



FLIP-DOWN Locking Stylus Guard

The exclusive lever-operated, locking stylus guard gives the stylus tip positive protection when not in use. With the flip of a lever, it snaps out of the way, and positions a highly visible cuing aid.



The Professional Challenge: Prolonged record (and lacquer master) playability without objectionable noise buildup.

The SC39 Solution: A unique Shure MĀSAR™ stylus tip is designed to minimize noise and cue-burn on records. Tests on lacquer masters show that the noise level on a record played repeatedly with an unworn Shure MĀSAR tip is significantly below that of a similar disc played with an unworn conventional stylus. The SC39 also reduces noise buildup on 45 rpm records made from reprocessed or substandard vinyl.



The Professional Challenge: A multiplicity of different applications, which no one cartridge can satisfy.

The SC39 Solution: The SC39 Series consists of the following three cartridges, for every professional and high fidelity application:

Cartridge	Stylus tip	Tracking force	Applications
SC39ED	Biradial (Elliptical)	3/4—1-1/2 grams	High fidelity, or where light tracking forces are a consideration. Transcription, recording lab, playback of lacquer masters, high quality broadcast.
SC39EJ	Biradial (Elliptical)	1-1/2—3 grams	Where heavier tracking forces are required. AM broadcast, disco.
SC39B	Spherical		

The SC39 Series Professional Phono Cartridges



Shure Brothers Inc., 222 Hartrey Ave., Evanston, IL 60204
In Canada: A. C. Simmonds & Sons Limited
Manufacturers of high fidelity components, microphones,
sound systems and related circuitry.

Billboard Singles Radio Action

Based on station playlists through Thursday (4/10/80)

Playlist Top Add Ons
Playlist Prime Movers

Continued from page 20

WIFE—Indianapolis

- LINDA RONSTADT—Hurt So Bad (Asylum)
- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)

WNDE—Indianapolis

- MELISSA MANCHESTER—Fire In The Morning (Arista)
- PEACHES & HERB—I Pledge My Love (Polydor)
- DAN FOGELBERG—Heart Hotels (Full Moon/Epic) 23-14
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 10-7

WOKY—Milwaukee

- LINDA RONSTADT—Hurt So Bad (Asylum)
- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)

WZUU-FM—Milwaukee

- BARRY MANLOW—I Don't Want To Walk Without You (Arista)
- CHARLIE DORE—Pilot Of The Airways (WB) 18-11
- CHRISTOPHER CROSS—Ride Like The Wind (WB) 10-2

KSLQ-FM—St. Louis

- DR. HOOK—Sexy Eyes (Capitol)
- OFF BROADWAY—Stay In Time (Atlantic) 15-8
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 17-7

KXOK—St. Louis

- ENGLAND DAN & JOHN FORD COLEY—In It For Love (Atlantic)
- CLIFF RICHARD—Carrie (EMI)
- LINDA RONSTADT—How Do I Make You (Asylum) 28-18
- AIR SUPPLY—Lost In Love (Arista) 14-10

KIOA—Des Moines

- JENNIFER WARNES—When The Feeling Comes Around (Arista)
- UTOPIA—Set Me Free (Bearsville)
- SHALAMAR—The Second Time Around (RCA) 12-5
- RAY, GOODMAN & BROWN—Special Lady (Polydor) 15-7

KDWB—Minneapolis

- BILLY JOEL—You May Be Right (Columbia)
- PAUL DAVIS—Do Right (CBS)

KSTP—Minneapolis

- LINDA RONSTADT—Hurt So Bad (Asylum)
- SPYRO GYRA—Catching The Sun (MCA)

WHB—Kansas City

- MAC DAVIS—It's Hard To Be Humble (Casablanca)
- ANDY GIBB & OLIVIA NEWTON-JOHN—I Can't Help It (RSO)
- LINDA RONSTADT—Hurt So Bad (Asylum) 22-17
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 16-13

KBEQ—Kansas City

- WARREN ZEVON—A Certain Girl (Asylum)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- FLEETWOOD MAC—Think About Me (WB) 23-18
- AIR SUPPLY—Lost In Love (Arista) 16-9

KKLS—Rapid City

- MELISSA MANCHESTER—Fire In The Morning (Arista)
- RAYDIO—Two Places At The Same Time (Arista)
- PAUL DAVIS—Do Right (CBS) 12-6
- BLONDIE—Call Me (Chrysalis) 7-4

KQWB—Fargo

- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- JOHN DENVER—Autograph (RCA)
- DAN FOGELBERG—Heart Hotels (Full Moon/Epic) 27-17
- BETTE MIDLER—The Rose (Atlantic) 11-4

KLEO—Wichita

- BROTHERS JOHNSON—Stomp (A&M)
- BETTE MIDLER—The Rose (Atlantic)
- LINDA RONSTADT—Hurt So Bad (Asylum) D-32
- AMBROSIA—Biggest Part Of Me (WB) 32-26

Northeast Region

TOP ADD ONS

- GARY NUMAN—Cars (Atco)
- THE EAGLES—I Can't Tell You Why (Asylum)
- LINDA RONSTADT—Hurt So Bad (Asylum)

PRIME MOVERS

- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- BOB SEGER—Fire Lake (Capitol)
- CHARLIE DORE—Pilot Of The Airway (Island)

BREAKOUTS

- MANHATTAN TRANSFER—Twilight Zone (Atlantic)
- RICKIE LEE JONES—Dancin' Jones (Warner Brothers)
- DOLLY PARTON—Startin' Over Again (RCA)

WABC—New York

- EAGLES—I Can't Tell You Why (Asylum)
- GARY NUMAN—Cars (Atco)
- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol) 16-8
- CHRISTOPHER CROSS—Ride Like The Wind (WB) 14-7

WXLO—New York

- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- MANHATTAN TRANSFER—Twilight Zone (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol) 20-14
- BROTHERS JOHNSON—Stomp (A&M) 22-18

WPTR—Albany

- ANNE MURRAY—Lucky Me (Capitol)
- ANDY GIBB & OLIVIA NEWTON-JOHN—I Can't Help It (RSO)
- PAUL DAVIS—Do Right (CBS) 15-6
- DIANNE WARWICK—After You (Arista) 21-8

WTRY—Albany

- ROBBIE DUPREE—Steal Away (Elektra)
- BERNADETTE PETERS—Gee Whiz (MCA)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) 5-3
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 27-18

WKBW—Buffalo

- NICOLETTE LARSON—Dancing Jones (WB)
- DOLLY PARTON—Startin' Over Again (RCA)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 29-19
- BILLY JOEL—You May Be Right (Columbia) 25-17

WYSL—Buffalo

- MARY MacGREGOR—Dancin' Like Lovers (RSO)
- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 24-13
- NEIL SEDAKA & DARA SEDAKA—Should've Never Let You Go (Elektra) 27-21

WBFF—Rochester

- JOURNEY—Any Way You Want It (Columbia)
- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- AIR SUPPLY—Lost In Love (Arista) 6-3
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 23-17

WRKO—Boston

- CHARLIE DORE—Pilot Of The Airways (WB)
- MICHAEL JACKSON—She's Out Of My Life (Epic)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 24-14
- BETTE MIDLER—The Rose (Atlantic) 23-15

WBZ-FM—Boston

- J. GEILS BAND—Love Stinks (EMI)
- LIPPS INC.—Funkytown (Casablanca)

F-105 (WVBF)—Boston

- J. GEILS BAND—Love Stinks (EMI)
- BRUCE COCKBURN—Wondering Where The Lions Are (RCA)
- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol) 2-1
- PRETENDERS—Brass In Pocket (WB) 19-9

WDRC—Hartford

- LINDA RONSTADT—Hurt So Bad (Asylum)
- MELISSA MANCHESTER—Fire In The Morning (Arista)
- RUPERT HOLMES—Him (MCA) 17-11

WPRO (AM)—Providence

- B.J. THOMAS—Walkin' On A Cloud (MCA)
- FIREFALL—Headed For A Fall (Atlantic)
- FLEETWOOD MAC—Think About Me (WB) 10-7
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 15-10

WPRO-FM—Providence

- LINDA RONSTADT—Hurt So Bad (Asylum)
- PETER McIAN—Solitaire (ARC/Columbia)

WICC—Bridgeport

- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- RAYDIO—Two Places At The Same Time (Arista)
- PAUL DAVIS—Do Right (CBS) 27-22
- AMBROSIA—Biggest Part Of Me (WB) 30-23

WBEN-FM—Buffalo

- FIREFALL—Headed For A Fall (Atlantic)
- LIPPS INC.—Funkytown (Casablanca)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 31-18
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia) 31-21

Mid-Atlantic Region

TOP ADD ONS

- LINDA RONSTADT—Hurt So Bad (Asylum)
- BERNADETTE PETERS—Gee Whiz (MCA)
- AMBROSIA—Biggest Part Of Me (Warner Brothers)

PRIME MOVERS

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- PEACHES & HERB—I Pledge My Love (Polydor)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)

BREAKOUTS

- MAC DAVIS—It's Hard To Be Humble (Casablanca)
- ROBBIE DUPREE—Steal Away (Elektra)
- AIR SUPPLY—Lost In Love (Arista)

WFIL—Philadelphia

- AMBROSIA—Biggest Part Of Me (WB)
- BERNADETTE PETERS—Gee Whiz (MCA)
- LINDA RONSTADT—Hurt So Bad (Asylum) 23-14
- CHRISTOPHER CROSS—Ride Like The Wind (WB) 10-7

WZZD—Philadelphia

- MANHATTAN TRANSFER—Twilight Zone (Atlantic)
- GREY & HANKS—Now I'm Fine (RCA)
- JERMAINE JACKSON—Let's Get Serious (Motown) 22-8
- BLONDIE—Call Me (Chrysalis) 18-11

WIFI-FM—Philadelphia

- LINDA RONSTADT—Hurt So Bad (Asylum)
- THE TOURISTS—I Only Want To Be With You (Epic)
- PAT BENATAR—We Live For Love (Chrysalis) 29-21
- AIR SUPPLY—Lost In Love (Arista) 28-12

WPGC—Washington

- LINDA RONSTADT—Hurt So Bad (Asylum)
- BILLY JOEL—It's Still Rock 'n' Roll To Me (Columbia)
- PEACHES & HERB—I Pledge My Love (Polydor/MVP) 28-19
- MAC DAVIS—It's Hard To Be Humble (Casablanca) 18-12

WGH—Norfolk

- AMBROSIA—Biggest Part Of Me (WB)
- NEIL SEDAKA & DARA SEDAKA—Should've Never Let You Go (Elektra)
- CHRISTOPHER CROSS—Ride Like The Wind (WB) 11-3
- CHARLIE DORE—Pilot Of The Airways (WB) 22-6

WCAO—Baltimore

- BERNADETTE PETERS—Gee Whiz (MCA)
- BETTE MIDLER—The Rose (Atlantic)

WYRE—Annapolis

- LINDA RONSTADT—Hurt So Bad (Asylum)
- JOURNEY—Any Way You Want It (Columbia)
- AMBROSIA—Biggest Part Of Me (WB) 29-20
- CHARLIE DORE—Pilot Of The Airways (Island) 21-14

WLEE—Richmond

- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- BARRY MANLOW—I Don't Want To Walk Without You (Arista)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 22-17
- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol) 18-14

WRVQ—Richmond

- JOURNEY—Any Way You Want It (Columbia)
- ROBBIE DUPREE—Steal Away (Elektra)
- J. GEILS BAND—Love Stinks (EMI) 18-10
- MICHAEL JACKSON—She's Out Of My Life (Epic) 13-3

WAEB—Allentown

- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- ROBBIE DUPREE—Steal Away (Elektra)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 24-18
- PRETENDERS—Brass In Pocket (Sire) 21-15

WKBO—Harrisburg

- BRUCE COCKBURN—Wondering Where The Lions Are (Millennium)
- PEACHES & HERB—I Pledge My Love (Polydor/MVP) 24-17
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 18-10

Southeast Region

TOP ADD ONS

- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- AMBROSIA—Biggest Part Of Me (Warner Brothers)
- ANNE MURRAY—Lucky Me (Capitol)

PRIME MOVERS

- GARY NUMAN—Cars (Atco)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)

BREAKOUTS

- ROBBIE DUPREE—Steal Away (Elektra)
- MICHAEL JACKSON—She's Out Of My Life (Epic)
- LINDA RONSTADT—Hurt So Bad (Asylum)

WQXI—Atlanta

- SPYRO GYRA—Catching The Sun (MCA)
- RODNEY CROWELL—Ashes By Now (WB)
- JAMES LAST BAND—The Seduction (Polydor)
- BILLY JOEL—You May Be Right (Columbia) 4-2

Z-93 (WZGC-FM)—Atlanta

- PETER McIAN—Solitaire (ARC/Columbia)
- NEIL SEDAKA & DARA SEDAKA—Should've Never Let You Go (Elektra)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia) 22-10
- AMBROSIA—Biggest Part Of Me (WB) 24-9

WBQQ—Augusta

- SPIDER—New Romance (Dreamland)
- ROBBIE DUPREE—Steal Away (Elektra)
- RAYDIO—Two Places At The Same Time (Arista) 14-9
- AMBROSIA—Biggest Part Of Me (WB) 29-23

WFOM—Atlanta

- JAMES LAST BAND—The Seduction (Polydor)
- MICHAEL JACKSON—She's Out Of My Life (Epic)
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia) 32-13
- CHARLIE DORE—Pilot Of The Airways (WB) 18-11

WSGA—Savannah

- WHISPERS—Lady (RCA)
- LIPPS INC.—Funkytown (Casablanca)
- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol) 11-4
- GARY NUMAN—Cars (Atco) 32-15

WFLB—Fayetteville

- TOM PETTY & THE HEARTBREAKERS—Here Comes My Girl (MCA)
- CLIFF RICHARD—Carrie (EMI)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 33-13
- WHISPERS—Lady (RCA) 21-16

WQAM—Miami

- AIR SUPPLY—Lost In Love (Arista)
- PEACHES & HERB—I Pledge My Love (Polydor)
- KOOL & THE GANG—Too Hot (De-Lite) 29-22
- SPINNERS—Working My Way Back To You (Atlantic) 21-12

WMJX (96X)—Miami

- LINDA RONSTADT—Hurt So Bad (Asylum)
- MICHAEL JACKSON—She's Out Of My Life (Epic)
- B-52S—Rock Lobster (WB) 25-10
- PEACHES & HERB—I Pledge My Love (Polydor)

Y-100 (WHY-FM)—Miami

- BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
- AMBROSIA—Biggest Part Of Me (WB)

WLOF—Orlando

- LINDA RONSTADT—Hurt So Bad (Asylum)
- FELIX CAVALIERE—Only A Lonely Heart Sees (Epic)
- GARY NUMAN—Cars (Atco) 16-9
- BILLY JOEL—You May Be Right (Columbia) 12-7

Q-105 (WRBQ-FM)—Tampa

- GARY NUMAN—Cars (Atco)
- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) 28-16
- HEART—Even It Up (Epic) 15-9

BJ-105 (WBJW-FM)—Orlando

- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- FELIX CAVALIERE—Only A Lonely Heart Sees (Epic)
- GARY NUMAN—Cars (Atco) 16-10
- AIR SUPPLY—Lost In Love (Arista) 7-4

WQXQ—Daytona Beach

- MICHAEL JACKSON—She's Out Of My Life (Epic)
- JERMAINE JACKSON—Let's Get Serious (Motown)
- AIR SUPPLY—Lost In Love (Arista) 25-15
- WHISPERS—And The Beat Goes On (RCA) 15-5

WAPE—Jacksonville

- THE CLASH—Train In Vain (Epic)
- PEACHES & HERB—I Pledge My Love (Polydor)
- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol) 8-2
- JAMES LAST BAND—The Seduction (Polydor) 20-15

WAYS—Charlotte

- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- ROBBIE DUPREE—Steal Away (Elektra)
- LINDA RONSTADT—Hurt So Bad (Asylum) 31-23
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 20-14

WKIX—Raleigh

- BOZ SCAGGS—Breakdown Dead Ahead (Columbia) 31-27
- AMBROSIA—Biggest Part Of Me (WB)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) D-24
- RAYDIO—Two Places At The Same Time (Arista) D-27

WTMA—Charleston

- ANNE MURRAY—Lucky Me (Capitol)
- PHOTOGLO—We Were Meant To Be Lovers (RCA)

WORD—Spartanburg

- TOM PETTY & THE HEARTBREAKERS—Here Comes My Girl (MCA)
- STYX—First Time (A&M)
- BETTE MIDLER—The Rose (Atlantic) 28-17
- BOZ SCAGGS—Breakdown Dead Ahead (Columbia) 30-20

WLAC—Nashville

- ANNE MURRAY—Lucky Me (Capitol)
- GARY NUMAN—Cars (Atco)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 22-16
- BROTHERS JOHNSON—Stomp (A&M) 27-15

(WBVQ) 92-Q—Nashville

- PAUL DAVIS—Do Right (CBS)
- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- DOTTIE WEST—A Lesson In Lovin' (UA) 11-5
- MAC DAVIS—It's Hard To Be Humble (Casablanca) 26-20

WHBQ—Memphis

- WHISPERS—Lady (RCA)
- ROBBIE DUPREE—Steal Away (Elektra)
- SMOKEY ROBINSON—Let Me Be The Clock (Motown) 26-20
- MAC DAVIS—It's Hard To Be Humble (Casablanca) 23-16

WRJZ—Knoxville

- ROBBIE DUPREE—Steal Away (Elektra)
- ANDY GIBB & OLIVIA NEWTON-JOHN—I Can't Help It (RSO)
- KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 25-19
- PRETENDERS—Brass In Pocket (WB) 21-11

WGW—Chattanooga

- LINDA RONSTADT—Hurt So Bad (Asylum)
- ANNE MURRAY—Lucky Me (Capitol)
- DR. HOOK—Sexy Eyes (Capitol) 12-6
- BETTE MIDLER—The Rose (Atlantic) 29-21

WERC—Birmingham

- DAN FOGELBERG—Heart Hotels (Full Moon/Epic)
- MICHAEL JACKSON—She's Out Of My Life (Epic)
- GARY NUMAN—Cars (Atco) 22-12
- BROT

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New York, NY 10017

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Billboard Album Radio Action

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

Based on station playlist through Wednesday (4/16/80)

Top Add Ons-National

- GENESIS—Duke (Atlantic)
- GLASS MOON—(Radio)
- LAURIE & THE SIGHS—(Atlantic)
- ERIC CLAPTON—Just One Night (RSO)

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

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

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

KBPI-FM—Denver (F. Cody)

- JOE PERRY PROJECT—Let The Music Do The Talking (Columbia)
- TRIMPH—Progressions Of Power (RCA)
- FATHER GUIDO SARDUCCI—Live At St. Douglas Convent (WB)
- REO SPEEDWAGON—A Decade Of Rock And Roll 1970-1980 (Epic)
- GENESIS—Duke (Atlantic)
- SUE SAAD & THE NEXT—(Planet)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PRETENDERS—(Sire)
- FIREFALL—Undertow (Atlantic)

KZEL-FM—Eugene (C. Kovarik/P. Mays)

- IAN HUNTER—Welcome To The Club (Chrysalis)
- DEF LEPPARD—On Through The Night (Mercury)
- JAGS—Evening Standards (Island)
- ROBIN LANE & THE CHARTBUSTERS—(WB)
- AMBROSIA—One Eighty (WB)
- GENESIS—Duke (Atlantic)
- VAN HALEN—Women And Children First (WB)
- PAT TRAVERS BAND—Crash And Burn (Polydor)
- FIREFALL—Undertow (Atlantic)
- PRETENDERS—(Sire)

KSJO-FM—San Jose (F. Andrick)

- JOHN MILES—Sympathy (Arista)
- GENESIS—Duke (Atlantic)
- CURE—Boys Don't Cry (PVC)
- STIFF LITTLE FINGERS—Nobody's Heroes (Chrysalis)
- REO SPEEDWAGON—A Decade Of Rock And Roll 1970-1980 (Epic)
- PINK FLOYD—The Wall (Columbia)
- VAN HALEN—Women And Children First (WB)
- JOURNEY—Departure (Columbia)
- ELVIS COSTELLO—Get Happy (Columbia)

Top Requests/Airplay-National

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- BILLY JOEL—Glass Houses (Columbia)
- JOURNEY—Departure (Columbia)

KLBI-FM—Austin (G. Mason/T. Quarles)

- TOMMY TUTONE—(Columbia)
- ROBIN LANE & THE CHARTBUSTERS—(WB)
- GENESIS—Duke (Atlantic)
- IAN HUNTER—Welcome To The Club (Chrysalis)
- DEF LEPPARD—On Through The Night (Mercury)
- RED RIDER—Don't Fight It (Capitol)
- PRETENDERS—(Sire)
- RACHEL SWEET—Protect The Innocent (Stiff/Columbia)
- PINK FLOYD—The Wall (Columbia)
- ELVIS COSTELLO—Get Happy (Columbia)

KLLOL-FM—Houston (P. Riann)

- GENESIS—Duke (Atlantic)
- BOZ SCAGGS—Middle Man (Columbia)
- FIREFALL—Undertow (Atlantic)
- AMBROSIA—One Eighty (WB)
- JAGS—Evening Standards (Island)
- DEF LEPPARD—On Through The Night (Mercury)
- HEART—Bebe Le Strange (Epic)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- PAT TRAVERS BAND—Crash And Burn (Polydor)

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

- GENESIS—Duke (Atlantic)
- PINK FLOYD—The Wall (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- VAN HALEN—Women And Children First (WB)

WMMS-FM—Cleveland (J. Gorman)

- GENESIS—Duke (Atlantic)
- PLANETS—(Motown)
- TOMMY TUTONE—(Columbia)
- DAVID SANBORN—Hideaway (WB)
- KINGBEES—(RSO)
- GLASS MOON—(Radio)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- LINDA RONSTADT—Mad Love (Asylum)
- PRETENDERS—(Sire)
- HEART—Bebe Le Strange (Epic)

WYDD-FM—Pittsburgh (J. Kinney)

- GENESIS—Duke (Atlantic)
- IAN HUNTER—Welcome To The Club (Chrysalis)
- DEF LEPPARD—On Through The Night (Mercury)
- ERIC CLAPTON—Just One Night (RSO)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- J. GEILS BAND—Love Stinks (EMI/America)
- RUSH—Permanent Waves (Mercury)

WABX-FM—Detroit (J. Duncan)

- MIKE RUTHERFORD—Smallcreep's Day (Passport)
- GENESIS—Duke (Atlantic)
- ROBIN LANE & THE CHARTBUSTERS—(WB)
- RACHEL SWEET—Protect The Innocent (Stiff/Columbia)
- ROMANTICS—(Nemperor)
- ROCKETS—No Ballads (RSO)
- J. GEILS BAND—Love Stinks (EMI/America)
- JOE PERRY PROJECT—Let The Music Do The Talking (Columbia)

KSHE-FM—St. Louis (R. Balis)

- GENESIS—Duke (Atlantic)
- GREG KIHN BAND—Glass House Rock (Beserkley)
- GLASS MOON—(Radio)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- PINK FLOYD—The Wall (Columbia)
- RUSH—Permanent Waves (Mercury)

National Breakouts

- DEF LEPPARD—On Through The Night (Mercury)
- JAGS—Evening Standards (Island)
- GREG KIHN BAND—Glass House Rock (Beserkley)
- TOMMY TUTONE—(Columbia)

WQXM-FM—Tampa (N. Van Cleave)

- GENESIS—Duke (Atlantic)
- SQUEEZE—Argybargy (A&M)
- WRECKLESS ERIC—Big Smash (Stiff)
- GREG KIHN BAND—Glass House Rock (Beserkley)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- PINK FLOYD—The Wall (Columbia)
- JOURNEY—Departure (Columbia)
- ZETA-4 (WINZ-FM)—Miami (R. Parker)

WQXZ-FM—Tampa (N. Van Cleave)

- SQUEEZE—Argybargy (A&M)
- BRUCE COCKBURN—Dancing In The Dragon's Jaws (Millennium)
- B-52'S—(WB)
- LITTLE RIVER BAND—Backstage Pass (Capitol)
- BLOWNIE—Eat To The Beat (Chrysalis)
- PINK FLOYD—The Wall (Columbia)
- CHRISTOPHER CROSS—(WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

WJAX-FM—Jacksonville (R. Langlois/J. Brooks)

- AMBROSIA—One Eighty (WB)
- GENESIS—Duke (Atlantic)
- RUSSIA—(WB)
- ROBIN LANE & THE CHARTBUSTERS—(WB)
- FOOLS—Sold Out (EMI/America)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- HEART—Bebe Le Strange (Epic)
- VAN HALEN—Women And Children First (WB)

WHFS-FM—Bethesda (D. Einstein)

- TOMMY TUTONE—(Columbia)
- DEF LEPPARD—On Through The Night (Mercury)
- GENESIS—Duke (Atlantic)
- LAURIE & THE SIGHS—(Atlantic)
- BILLY FALCON—Falcon Around (MCA)
- 707—(Casablanca)
- ELVIS COSTELLO—Get Happy (Columbia)
- PRETENDERS—(Sire)
- WILLIE NILE—(Arista)
- SQUEEZE—Argybargy (A&M)

WBAB-FM—Long Island (M. Curley/M. Coppola)

- ARROGANCE—Suddenly (WB)
- RUSS BALLARD—Barnet Dogs (Epic)
- BARCLAY JAMES HARVEST—Eyes Of The Universe (Polydor)
- GENESIS—Duke (Atlantic)
- BILLY FALCON—Falcon Around (MCA)
- TOMMY TUTONE—(Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- HEART—Bebe Le Strange (Epic)
- BILLY JOEL—Glass Houses (Columbia)
- WMWR-FM—Philadelphia (J. Bonadonna)

WMMR-FM—Philadelphia (J. Bonadonna)

- LAURIE & THE SIGHS—(Atlantic)
- GENESIS—Duke (Atlantic)
- 707—(Casablanca)
- SQUEEZE—Argybargy (A&M)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- CLASH—London Calling (Epic)
- HEART—Bebe Le Strange (Epic)

WHCN-FM—Hartford (E. O'Connell)

- ERIC CLAPTON—Just One Night (RSO)
- GLASS MOON—(Radio)
- VAN HALEN—Women And Children First (WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- LINDA RONSTADT—Mad Love (Asylum)
- BILLY JOEL—Glass Houses (Columbia)
- WLIR-FM—Long Island (D. McNamara/L. Kleinman)

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

- ROBIN LANE & THE CHARTBUSTERS—(WB)
- GENESIS—Duke (Atlantic)
- SHARP CUTS—Various Artists (Planet)
- COWBOYS INTERNATIONAL—The Original Sin (Virgin)
- TOMMY TUTONE—(Columbia)
- RUSSIA—(WB)
- GENESIS—Duke (Atlantic)
- SQUEEZE—Argybargy (A&M)
- PINK FLOYD—The Wall (Columbia)
- BILLY JOEL—Glass Houses (Columbia)

WAQX-FM—Syracuse (E. Levine)

- GENESIS—Duke (Atlantic)
- IAN HUNTER—Welcome To The Club (Chrysalis)
- DEF LEPPARD—On Through The Night (Mercury)
- PINK FLOYD—The Wall (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- MIKE RUTHERFORD—Smallcreep's Day (Passport)
- JOE PERRY PROJECT—Let The Music Do The Talking (Columbia)
- WPLR-FM—New Haven (G. Weingarth/E. Michaelson)

WPLR-FM—New Haven (G. Weingarth/E. Michaelson)

- GENESIS—Duke (Atlantic)
- PETER MCLEAN—Playing Near The Edge (ARC/Columbia)
- FABULOUS THUNDERBIRDS—What's The Word (Chrysalis)
- SORROWS—(Epic)
- GARY HUMAN—The Pleasure Principle (Atco)
- VAN HALEN—Women And Children First (WB)
- LINDA RONSTADT—Mad Love (Asylum)
- BILLY JOEL—Glass Houses (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- WBCN-FM—Boston (K. Ingram)

WBCN-FM—Boston (K. Ingram)

- AMBROSIA—One Eighty (WB)
- CURE—Boys Don't Cry (PVC)
- DEF LEPPARD—On Through The Night (Mercury)
- GENESIS—Duke (Atlantic)
- JAGS—Evening Standards (Island)
- TRIMPH—Progressions Of Power (RCA)
- PRETENDERS—(Sire)
- CLASH—London Calling (Epic)
- PINK FLOYD—The Wall (Columbia)
- J. GEILS BAND—Love Stinks (EMI/America)

Western Region

TOP ADD ONS

- GENESIS—Duke (Atlantic)
- REO SPEEDWAGON—A Decade Of Rock And Roll 1970-1980 (Epic)
- AMBROSIA—One Eighty (WB)
- GLASS MOON—(Radio)

TOP REQUEST/AIRPLAY

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- LINDA RONSTADT—Mad Love (Asylum)
- PRETENDERS—(Sire)

BREAKOUTS

- DEF LEPPARD—On Through The Night (Mercury)
- TRIMPH—Progressions Of Power (RCA)
- GREG KIHN BAND—Glass House Rock (Beserkley)
- JAGS—Evening Standards (Island)

KMEL-FM—San Francisco (P. Vincent)

- GREG KIHN BAND—Glass House Rock (Beserkley)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- UTOPIA—Adventures In Utopia (Bearsville)
- LINDA RONSTADT—Mad Love (Asylum)

KWST-FM—Los Angeles (T. Haback)

- GENESIS—Duke (Atlantic)
- TRIMPH—Progressions Of Power (RCA)
- REO SPEEDWAGON—A Decade Of Rock And Roll 1970-1980 (Epic)
- PINK FLOYD—The Wall (Columbia)
- PRETENDERS—(Sire)
- LINDA RONSTADT—Mad Love (Asylum)
- VAN HALEN—Women And Children First (WB)

KISW-FM—Seattle (S. Slaton)

- IAN HUNTER—Welcome To The Club (Chrysalis)
- GLASS MOON—(Radio)
- PINK FLOYD—The Wall (Columbia)
- HEART—Bebe Le Strange (Epic)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)

KOME-FM—San Jose (D. Lang)

- AMBROSIA—One Eighty (WB)
- GLASS MOON—(Radio)
- HUMBLE PIE—On To Victory (Atco)
- WILLIE NILE—(Arista)
- DEF LEPPARD—On Through The Night (Mercury)
- RUSSIA—(WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- LINDA RONSTADT—Mad Love (Asylum)
- JOURNEY—Departure (Columbia)
- PINK FLOYD—The Wall (Columbia)

KL0S-FM—Los Angeles (R. Pinedo)

- TOMMY TUTONE—(Columbia)
- ERIC CLAPTON—Just One Night (RSO)
- PINK FLOYD—The Wall (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- LINDA RONSTADT—Mad Love (Asylum)
- BILLY JOEL—Glass Houses (Columbia)

Southwest Region

TOP ADD ONS

- GENESIS—Duke (Atlantic)
- IAN HUNTER—Welcome To The Club (Chrysalis)
- FIREFALL—Undertow (Atlantic)
- AMBROSIA—One Eighty (WB)

TOP REQUEST/AIRPLAY

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- PINK FLOYD—The Wall (Columbia)
- JOURNEY—Departure (Columbia)

BREAKOUTS

- JAGS—Evening Standards (Island)
- VAN HALEN—Women And Children First (WB)
- DEF LEPPARD—On Through The Night (Mercury)
- TOMMY TUTONE—(Columbia)

KZEW-FM—Dallas (D. Miller)

- GENESIS—Duke (Atlantic)
- JAGS—Evening Standards (Island)
- IAN HUNTER—Welcome To The Club (Chrysalis)
- BILLY JOEL—Glass Houses (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- JOURNEY—Departure (Columbia)
- PINK FLOYD—The Wall (Columbia)

KTKQ-FM—Dallas (T. Spencer)

- JOHN STEWART—Dream Babies Go Hollywood (RSO)
- LITTLE RIVER BAND—Backstage Pass (Capitol)
- AMBROSIA—One Eighty (WB)
- IAN HUNTER—Welcome To The Club (Chrysalis)
- ELVIS COSTELLO—Get Happy (Columbia)
- VAN HALEN—Women And Children First (WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- HEART—Bebe Le Strange (Epic)
- JOURNEY—Departure (Columbia)

KATT-FM—Oklahoma City (M. Dempsey/C. Ryan)

- GENESIS—Duke (Atlantic)
- TRIMPH—Progressions Of Power (RCA)
- FIREFALL—Undertow (Atlantic)
- JOE PERRY PROJECT—Let The Music Do The Talking (Columbia)
- IAN HUNTER—Welcome To The Club (Chrysalis)
- TOMMY TUTONE—(Columbia)
- PINK FLOYD—The Wall (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- LINDA RONSTADT—Mad Love (Asylum)
- BILLY JOEL—Glass Houses (Columbia)

Midwest Region

TOP ADD ONS

- GENESIS—Duke (Atlantic)
- GLASS MOON—(Radio)
- ERIC CLAPTON—Just One Night (RSO)
- TOMMY TUTONE—(Columbia)

TOP REQUEST/AIRPLAY

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- BILLY JOEL—Glass Houses (Columbia)
- RUSH—Permanent Waves (Mercury)

BREAKOUTS

- DEF LEPPARD—On Through The Night (Mercury)
- JAGS—Evening Standards (Island)
- GREG KIHN BAND—Glass House Rock (Beserkley)
- ROBIN LANE & THE CHARTBUSTERS—(WB)

WVWW-FM—Detroit (D. Hungate)

- GENESIS—Duke (Atlantic)
- PINK FLOYD—The Wall (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- J. GEILS BAND—Love Stinks (EMI/America)
- VAN HALEN—Women And Children First (WB)

WLUP-FM—Chicago (S. Daniels)

- GENESIS—Duke (Atlantic)
- TOMMY TUTONE—(Columbia)
- OZARK MOUNTAIN DAREDEVILS—(Columbia)
- JAGS—Evening Standards (Island)
- RUSH—Permanent Waves (Mercury)
- OFF BROADWAY—On (Atlantic)
- PINK FLOYD—The Wall (Columbia)
- PRETENDERS—(Sire)

WLQV-FM—Columbus (S. Runner)

- ERIC CLAPTON—Just One Night (RSO)
- GENESIS—Duke (Atlantic)
- DEF LEPPARD—On Through The Night (Mercury)
- PINK FLOYD—The Wall (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- JOURNEY—Departure (Columbia)

Southeast Region

TOP ADD ONS

- GENESIS—Duke (Atlantic)
- ERIC CLAPTON—Just One Night (RSO)
- LAURIE & THE SIGHS—(Atlantic)
- SQUEEZE—Argybargy (A&M)

TOP REQUEST/AIRPLAY

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- JOURNEY—Departure (Columbia)
- CHRISTOPHER CROSS—(WB)

BREAKOUTS

- DEF LEPPARD—On Through The Night (Mercury)
- GRACE SLICK—Dreams (RCA)
- GREG KIHN BAND—Glass House Rock (Beserkley)
- LITTLE RIVER BAND—Backstage Pass (Capitol)

WKDF-FM—Nashville (M. Beck)

- ERIC CLAPTON—Just One Night (RSO)
- CHRIS REA—Tennis (Columbia)
- GRACE SLICK—Dreams (RCA)
- DEF LEPPARD—On Through The Night (Mercury)
- LAURIE & THE SIGHS—(Atlantic)
- PINK FLOYD—The Wall (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- JOURNEY—Departure (Columbia)
- CHRISTOPHER CROSS—(WB)

WRQF-FM—Charlotte (E. Conner)

- BOZ SCAGGS—Middle Man (Columbia)
- ERIC CLAPTON—Just One Night (RSO)
- PINK FLOYD—The Wall (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- LINDA RONSTADT—Mad Love (Asylum)

Northeast Region

TOP ADD ONS

- GENESIS—Duke (Atlantic)
- RUSSIA—(WB)
- GLASS MOON—(Radio)
- LAURIE & THE SIGHS—(Atlantic)

TOP REQUEST/AIRPLAY

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- BILLY JOEL—Glass Houses (Columbia)
- CLASH—London Calling (Epic)

BREAKOUTS

- DEF LEPPARD—On Through The Night (Mercury)
- SQUEEZE—Argybargy (A&M)
- TOMMY TUTONE—(Columbia)
- JAGS—Evening Standards (Island)

WNEW-FM—New York (M. McIntyre)

- GLASS MOON—(Radio)
- GENESIS—Duke (Atlantic)
- DEF LEPPARD—On Through The Night (Mercury)
- ROBERT FRIPP—God Save The Queen (Polydor)
- LAURIE & THE SIGHS—(Atlantic)
- RUSSIA—(WB)
- PRETENDERS—(Sire)
- ELVIS COSTELLO—Get Happy (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- CLASH—London Calling (Epic)

WCMF-FM—Rochester (T. Edwards)

- GENESIS—Duke (Atlantic)
- SQUEEZE—Argybargy (A&M)
- DEF LEPPARD—On Through The Night (Mercury)
- TOURISTS—Reality Effect (Epic)
- RED RIDER—Don't Fight It (Capitol)
- WILLIE NILE—(Arista)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- CLASH—London Calling (Epic)
- BILLY JOEL—Glass Houses (Columbia)

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HAPPY BIRTHDAY—Five views, clockwise from the left, of the WRCN-AM-FM Riverhead, N.Y., third birthday party show the station's movie reviewer Waldo Lydecker, upper left, making a point with a listener; listeners lined up to get into the Nite Club, site of the party, upper right; Jim the Van Man, weekend disk jockey and driver of the station's van, center left, handing out Good Rats albums as the station's new program director Paul Harris makes announcements; morning man John Brink, center right, taking a turn at the mike; and the Good Rats in action at the party, bottom.

Chicago WGCI-FM Climbing After Killing Disco Format

By ALAN PENCHANSKY

CHICAGO—WGCI-FM is challenging competitors for the ratings leadership position among black stations in this market, with steady expansion of listener totals over three recent ratings periods.

WGCI was one of the first stations in this market to adopt a pure disco format. However, disco has been pushed largely into the background in favor of a smart blend of r&b, contemporary jazz, oldies and r&b influenced pop.

In the January-February Arbitron, WGCI pulled within a half point of top rated black station WBMX-FM, closing the gap that measured more than three points under the disco format. According to WGCI program director Barry Mayo, the upwards climb is continuing and Mayo expects to pull abreast of the leader before summer.

Mayo says the station is emphasizing variety in programming over any parochial approach to black musical tastes.

"Music is going back towards variety," Mayo explains. "The station that best mirrors that trend is the one that will be the dominant force," he contends.

The lure of quick success with an aggressive all-disco format was too strong for some stations to resist. However, both WGCI-FM and ABC's WDAI-FM here have parted ways with the high-energy dance sounds.

Mayo has been with the station

for almost 1½ years, a period that included about nine months of feeling his way in this market. During his first five months at the station Mayo tried an all-disco approach.

Says Mayo, "The disco movement messed up so many people's heads. Today they want to hear anything but disco."

"And disco never was that popular with black people," he claims.

Mayo is a 27-year-old Howard Univ. graduate, the former general manager of the school's station, who has climbed rapidly up the career ladder.

"The only position I ever held in radio was as a program director," says Mayo, who came to WGCI from WMAK-AM, Nashville. Prior to that he served with WRAD-AM, Norfolk, Va.

According to the programmer, the continued spread of r&b influence throughout the pop musical spectrum and the expanded range of black listener's interests have combined to enlarge the musical base of black radio today.

"For the most part r&b music is the most dominant force in contemporary music today," he explains.

"Music is coming together for people today. It's less into categorization. The class distinctions are lessening."

Mayo says a typical hour of programming might include selections from artists as seemingly diverse as Sister Sledge, Kenny Loggins, Herbie Hancock and Blondie. And it's not unusual for Mayo, who works the midday shift, or one of his deejays to throw in a Dinah Washington or even Frank Sinatra oldie.

"The base is r&b and jazz," he explains. "But black listeners no longer want to hear just totally all black music."

"The ratings started going down as soon as we went all disco," Mayo recalls. "Then we moved slowly to the r&b and jazz format."

By the station's estimates about 20% of the music aired falls into the "contemporary jazz" category.

Perhaps another factor contributing to WGCI's surge is the recent physical relocation of the station.

Today, Mayo and staff operate from a handsomely decorated suite of offices that overlook Michigan Ave. downtown.

Mayo says that between 80% and 90% of the station's listeners are blacks and Hispanics. However, he also feels there is a pull on white listeners because of the diversity of the sound.

WGCI's air staff is racially integrated and a specific "black sound" is not cultivated as heavily as it is at sister station WVON-AM, which emphasizes its black community public service record.

All musical selections are pre-planned by Mayo and fall into seven different musical styles, such as oldie and "funk." Program sequences are spelled out by the director according to musical style, however, disk jockeys are allowed to fill in the sequences by selecting from records that are playlisted.

The ultimate source for Mayo's decisions is always "gut reaction." But Mayo spends one day each week visiting retailers and black one-stops to gather data on which decisions are based.

General manager of the station is Ernest James, a former WBMX-FM program director. Mayo says that having a former programmer in the boss' chair helped incalculably in building the station's appeal.

Mayo feels that disco is an important musical style and his rapport with the local club deejay community is strong. On May 3, Mayo will be the master of ceremonies at the second annual "Battle Of The Disco Deejays" presentation held at the Aragon Ballroom.

However, Mayo feels that disco's potential as a radio format was squandered by the blind rush to exploit the craze.

"The program directors blew disco radio," he explains.

"A lot of radio stations just went high energy disco and forgot the fact that nobody wants to hear 120 beats per minute at 4 a.m.

"We turned people off to disco as a radio format. Had it been done in moderation, disco as a format would probably be around today."

Philly WCAU-FM Takes a Jump Arbitron Indicates Revised Format Ups Rating To 3.3

By MAURIE ORODENKER

PHILADELPHIA—The scramble to switch programming in an effort to reach the cherished 25-35-year-old set, is beginning to pay off for some local stations.

The Arbitron figures just released for January/February indicate that the effort for the young adults will be even more intensified in the weeks ahead.

The move away from disco to a broader formula of dance music proved right for WCAU-FM, a

CBS-owned station. Seeing the warning signs in the year-end rating book, WCAU general manager Jim Keating modified the station's "Fascinating Rhythm" formula by virtually junking the disco sound in favor of a more rhythm-oriented adult sound that draws more heavily from jazz and r&b.

As a result, the 2.8 share in the October/November '79 book climbed to 3.3 in the more recent January/February rating.

The fact that more and more stations are stocking rhythm and blues on their music manifest is also seen as cutting into the heavy lead enjoyed by WDAS-FM. A black-oriented station which was the runnerup to KYW-AM, the news station leader, with the 7.0 share the last time around, dropped to 5.2 in the newest figures. The fact that the new owners of the WDAS stations are paying more attention to public service in the black community at the expense of music programming is also seen as cutting into its audience.

New station ownership also knocked down the audience for WZZD, which was just beginning to make it with a disco sound. The AMer showed a respectable 2.9 share in the October/November book after scraping the bottom of the barrel for a long time. But now, headed for a new phase in its career to become a religious-oriented station, WZZD's share dropped to 1.9. And the black-oriented WHAT-AM cutting back on its all-talk to bring on what it calls "Black Adult Contemporary" in a move to woo some of the WDAS-FM listeners, hasn't started making any waves as yet. The AM station still remains with a 1.2 share as before.

While WIP-AM, with its adult-contemporary sound came up from third place with 6.0 to the runnerup second spot with a 6.8 share, WFIL-AM is still determined to cut into its following.

Once the AM leader with teenage rock, WFIL moved into the adult contemporary sweepstakes to woo the 25-35ers. However, it's 4.2 share

(Continued on page 43)

Phoenix KXTC-FM Veers Into Country

By AL SENIA

PHOENIX—"We've been watching the disco situation, both locally and nationally. We consider it to be a dying music fad," explains KXTC-FM general manager Gary Fries in noting his station's March format switch from disco music to country.

Since the fall of 1978, KXTC-FM had been the only station playing disco and dance sounds in this market. But ratings slid slowly and steadily and Fries says management was convinced the station "was losing its appeal."

"The latest ratings showed there was a deterioration in listenership," he says.

Added factors in the switch to country were the strong gains registered by KXTC-FM sister station KJJJ-AM (which is country formatted) in the October-November Arbitrons, and the conclusion that there was "no new product on the

horizon to rejuvenate disco music," Fries contends.

KXTC-FM now bills itself as KC-92 and is playing country-pop material.

"It's definitely a crossover feel. We're not going back to old country," says Fries.

He says the station will play album cuts and will emphasize a low commercial load, a disciplined flow and music sweeps.

Program director Scott Burton says the station's playlist features about 40 current country and pop hits.

Songs by traditional country artists like Tanya Tucker, Johnny Paycheck and Waylon Jennings are being mixed with Eric Clapton's "Lay Down Sally," Bob Seger's "Night Moves" and Steve Miller Band's "Take the Money and Run."

Networks Competing For Music Audience

By RICHARD M. NUSSER

NEW YORK—Network radio is relying heavily on musical programming to reach the vital 18-49 demographic spread, but that's not the only reason behind the current battle to present music specials to the network audience.

RKO, for example, had its plans for further purchases of radio properties curtailed by the Federal Communications Commission, and opted for the network approach instead. The broadcast giant entered the field vigorously and now has a list of 107 affiliates that are soaking up its mixture of rock, country, disco and pop music specials and news features geared to the young adult listener.

ABC's four networks cover the same ground, offering programming packages tailored to fit local formats for 1,708 affiliates, making it the largest web.

NBC has two nets, with the Source aimed squarely at AOR affiliates

and the NBC Radio Network slanted to MOR and country marts as well as adult contemporary formats. There are 393 stations affiliated with NBC.

Each network is taking a slightly different approach, but the bottom line is the same: Music is the key to grabbing the young-adult's ear.

"We don't program for a format," explains RKO's director of creative services, Margaret Digan. "We program for demographics."

For that reason RKO isn't planning to add a separate network aimed at affiliates in each format category, the way ABC operates. But it won't mean a loss of market if an all-talk or all-disco station takes a pass on a special featuring a heavy metal band, for example.

"In that case we'll offer the program to another station in the market," Digan explains. "We want to clear the market and there's no ex-

(Continued on page 34)

Exhibit Booths, Hospitality Suites At NAB

LAS VEGAS—The following is a selected list of companies at the NAB convention with exhibit booths and/or hospitality suites:

• Accurate Sound Corp., Redwood City, Calif. Exhibit: North Hall, Booth 214. Product: Pro-Audio equipment.

• ADM Technology, Roseville, Mich. Exhibit: East Hall, Booth 1404. Product: Audio consoles and components.

• Advanced Music Systems, Ltd., Burnley, U.K. Exhibit: East Hall, Booth 1841. Product: Digital audio processor, digital delay, disk mastering.

• AMCO Engineering Co., Schiller Park, Ill. Exhibit: North Hall, Booth 409. Product: Cabinets and consoles, control desks.

• American Broadcasting Co., Radio Networks, New York. Suite: Las Vegas Hilton 2911.

• Ampex Corp., Redwood City, Calif. Exhibit: East Concourse, Booth 702. Product: Tape recording equipment and tape.

• Ampro/Scully, Newtown, Pa. Exhibit: North Hall, Booth 102. Product: Tape recorders.

• Arbitron, New York. Suite: Las Vegas Hilton 27-121. Product: Rating service.

• Auditronics, Memphis. Exhibit: North Hall, Booth 404. Product: Audio consoles.

• Audi-Cord Corp., Normal, Ill. Exhibit: North Hall, Booth 319. Product: Tape cart recorders.

• Autogram Corp., Plano, Tex. Exhibit: North Hall, Booth 415. Product: Audio console.

• Automated Broadcast Controls, Silver Spring, Md. Exhibit: North Hall, Booth 312. Product: Jock assist automation programmer.

• Automated Music, Port Arthur, Tex. Exhibit: North Hall, Booth 410.

• Bonneville Broadcast Consultants, Tenafly, N.J. Exhibit: North Hall, Booth 136; Suite: Las Vegas Hilton. Product: Syndicate music formats.

• Broadcast Cartridge Service, Glendale, Calif. Exhibit: North Hall, Booth 325. Product: Carts, cart reloading service.

• Broadcast Electronics, Quincy, Ill. Exhibit: North Hall, Booth 304. Product: Cart recorders, consoles, automation equipment.

• Broadcast Management Concepts, San Diego, Calif. Exhibit: North Hall, Booth 419. Product: Automation equipment.

• Broadcast Music, New York. Exhibit: North Hall, Booth 148. Product: Music licensing.

• Broadcast Programming International, Bellevue, Wash. Exhibit: North Hall, Booth 316; Suite: Las Vegas Hilton 28-121. Product: Syndicated music formats.

• Burkhart/Abrams & Assoc., Atlanta. Suite: Las Vegas Hilton. Product: Programming consultation.

• Burns Auditronics, Inc., Hicksville, N.Y. Exhibit: East Hall, Booth 1906. Product: Microphones, headphones.

• Capitol Magnetic Products, Los Angeles. Exhibit: North Hall, Booth 504; Suite: Las Vegas Hilton. Product: Carts.

• Cavox/Tape-Anthon Corp., Inglewood, Calif. Exhibit: North Hall, Booth 164; Suite: Las Vegas Hilton 710. Product: Syndicated music formats.

• Century 21 Programming, Dallas. Exhibit: North Hall, Booth 313; Suite: Las Vegas Hilton 1069. Product: Syndicated music formats, programs, jingles, format materials.

• Concept Productions, Roseville, Calif. Exhibit: North Hall, Booth 326; Suite: Las Vegas Hilton 302. Product: Voice tracks for automated format.

• De Wolfe Music Library, New York. Exhibit: East Hall, Booth 1618. Product: Production Music, sound effects.

• Dolby Laboratories, San Francisco. Exhibit: North Hall, Booth 206. Product: FM processor.

• Drake-Chenault Enterprises, Canoga Park, Calif. 91304. Exhibit: North Hall, Booth 116; Suite: Las Vegas Hilton 2875. Product: Syndicated formats and programs.

• Editall Corp., Washington, D.C. Exhibit: North Hall, Booth 223. Product: Tape editing systems.

• Electro Voice, Buchanan, Mich. Exhibit: East Hall, Booth 1032. Product: Microphones, speakers.

• FM 100 Plan, Chicago. Suite: Caesars Palace. Product: Syndicated formats.

• Fidelipac Corp., Mt. Laurel, N.J. Exhibit: North Hall, Booth 204. Product: Tape carts, related equipment.

• General Screen Printing, Tampa, Fla. Exhibit: North Hall, Booth 345. Product: Bumper stickers.

• Golden Egg, Los Angeles. Suite: MGM Grand. Product: Syndicated programming.

• Harris Corp., Quincy, Ill. Exhibit: North Hall, Booth 301. Product: Audio consoles.

• Harrison Systems, Nashville. Exhibit: North Hall, Booth 507. Product: Audio consoles.

• Jam Creative Productions, Dallas. Exhibit: North Hall, Booth 121. Product: 10s, jingles.

• Kalamusic, Kalamazoo, Mich. Exhibit: North Hall, Booth 215; Suite: Las Vegas Hilton. Product: Syndicated formats.

• Kershaw-West Productions, Dallas. Suite: Las Vegas Hilton. Product: Production music; represents syndicators.

• LPB, Frazer, Pa. Exhibit: North Hall, Booth 402. Product: Audio consoles.

• James B. Lansing Sound, Northridge, Calif. Exhibit: North Hall, Booth 203. Product: Speakers.

• Live Sound, Los Angeles. Exhibit: North Hall, Booth 127. Product: Syndicated formats.

• 3M Co., St. Paul, Minn. Exhibit: East Hall, Booth 815. Product: Tape.

• Maxell Corp. of America, Moonachie, N.J. Exhibit: East Hall, Booth 1827; Suite: Dunes. Product: Tape.

• McCurdy Radio Industries, Elk Grove, Ill. Exhibit: North Hall, Booth 308; Suite: Las Vegas Hilton. Product: Audio consoles, turntables.

• Memorex Corp., Santa Clara, Calif. Exhibit: East Hall, Booth 1124A. Product: Tape.

• Modular Audio Products, Bohemia, N.Y. Exhibit: East Hall, Booth 1735. Product: Audio components, consoles.

• Money Machine, Nashville. Exhibit: North Hall, Booth 314; Suite: Las Vegas Hilton 1569. Product: Production music, syndicated programming.

• Musicworks, Indianapolis, Ind. Exhibit: North Hall, Booth 323; Suite: Las Vegas Hilton 1630. Product: Syndicated formats and programming.

• Mutual Broadcasting System, Washington, D.C. Suite: Las Vegas Hilton 2964.

• National Broadcasting Co., Radio Network, New York. Suite: Las Vegas Hilton 2932.

• Network Production Music Library, San Diego, Calif. Exhibit: East Hall, Booth 1615. Product: Production music.

• Nightingale-Conant Corp., Chicago. Suite: Las Vegas Hilton 969. Product: Syndicated programming.

• O'Connor Creative Services, Los Angeles. Suite: Las Vegas Hilton 4-106. Product: Syndicated programming.

• Otari Corp., San Carlos, Calif. Exhibit: North Hall, Booth 503. Product: Tape recorders.

• Pacific Recorders & Engineering Corp., San Diego, Calif. Exhibit: North Hall, Booth 511. Product: Cart recorders, audio systems.

• Panasonic, Secaucus, N.J. Exhibit: North Hall, Booth 600. Product: Turntables, speakers, consoles.

• Peters Productions, San Diego, Calif. Suite: Las Vegas Hilton 2669. Product: Syndicated formats.

• Procart, Tacoma, Wash. Exhibit: North Hall, Booth 315. Product: Carts.

• Protech Audio Corp., Ronkonkoma, N.Y. Exhibit: North Hall, Booth 221. Product: Consoles, Audio processing equipment.

• Radio Programming Management, South Field, Mich. Suite: Las Vegas Hilton.

• RAM Research. Suite: Las Vegas Hilton 2861. Product: Ratings service, research consultation.

• RCA American Communications, Piscataway, N.J. Exhibit: East Concourse, Booth 700. Product: Satellite hookup service.

• R-Columbia Products, Highland Park, Ill. Exhibit: East Hall, Booth 1703. Product: Headphones, microphones.

• RE DB Co., Woodland Hills, Calif. Exhibit: East Hall, Booth 1020. Product: Tape heads.

• RKO Radio Network, New York. Suite: Las Vegas Hilton 2962.

• RKO Tape Corp., West Caldwell, N.J. Exhibit: North Hall, Booth 150. Product: Tape.

• Radio Arts, Burbank, Calif. Exhibit: North Hall, Booth 152. Product: Syndicated formats.

• Ramko Research, Rando Cordova, Calif. Exhibit: North Hall, Booth 110. Products: Cart recorders, audio consoles, equipment.

• Russco Electronics Mfg., Fresno, Calif. Exhibit: North Hall, Booth 209. Product: Turntables, consoles.

• Saki Magnetics, Culver City, Calif. Exhibit: North Hall, Booth 331. Product: Tape heads.

• SESAC, New York. Suite: Las Vegas Hilton. Product: Music licensing.

• Shure Bros., Evanston, Ill. Exhibit: North Hall, Booth 200. Product: Microphones, tone arms.

• Sone-Mag Corp., Normal, Ill. Exhibit: North Hall, Booth 309. Product: Automation systems, cart recorders.

• Sony Corp. of America, New York. Exhibit: East Hall, Booth 1211. Product: Audio equipment, microphones.

• Studer Revox America, Nashville. Exhibit: North Hall, Booth 602. Product: Tape recorders, consoles, turntables.

• TM Productions, Dallas. Suite: Las Vegas

Hilton 2871. Product: Syndicated formats, IDS, production music.

• William Tanner Co., Memphis. Exhibit: North Hall, Booth 117; Suite: Las Vegas Hilton 1869. Product: IDS production music.

• Telex Communications, Minneapolis. Exhibit: North Hall, Booth 311. Product: Tape recorders, microphones, headphones.

• Tuesday Productions, San Diego, Calif. Exhibit: North Hall, Booth 210. Product: Production music.

• UMC Electronics Co., North Haven, Conn. Exhibit: North Hall, Booth 108. Product: Cart tape equipment.

• U.S. Tape & Label Corp., St. Louis, Mo. Exhibit: North Hall, Booth 202. Product: Bumper stickers, iron-ons.

• Thomas J. Valentino, New York. Exhibit: North Hall, Booth 412. Product: Production music.

• Watermark, Los Angeles. Suite: Las Vegas Hilton. Product: Syndicated programming.

• Warehouse, Beltsville, Md. Exhibit: North Hall, Booth 217. Product: Imprinted T-shirts.

• Western Union, Upper Saddle River, N.J. Exhibit: East Hall, Booth 1401-A. Product: Satellite service.

Exploitation Will Spotlight Talent Of '30s, '40s, '50s

NEW YORK—Nostalgic music—hits of the '50s, '40s, even the '30s, the big bands and singers like Frankie Laine or Doris Day—continues to grow in popularity on the radio.

At this year's National Assn. of Broadcasters convention Al Ham Productions will be promoting "The Music Of Your Life," which is now carried on 20 stations and Radio Arts will be introducing its similar "Encore" format. And Drake-Chenault will continue to offer its big band format.

Only a few years ago such music could only be heard on a few stations, generally in smaller markets.

Its growth as a format can be easily documented in New York. For almost 11 years the only place a listener could tune in such music was on WEVD-FM, an otherwise ethnic station. The host of a 10 a.m. to 1 p.m. show was and still is Danny Stiles, who works between a Greek morning show and a midday Jewish program.

Stiles has now added a Saturday show on WEVD-AM and FM from 10:30 p.m. to 1 a.m.

But he does have a lot of new competition, most prominent of which is WNEW-AM, which has shifted its MOR format to an older mold. Then there is WHLI-AM, a Hempsted, L.I., station which runs "The Music Of Your Life," WRTN-FM New Rochelle, N.Y., which features what it calls "Return Radio" and WVNJ-AM Newark, which mixes oldies and beautiful music.

Stiles says he is not bothered by the new competition. "I always wanted to see others do this," he says and notes his show has grown in success.

Among Stiles listeners is Jilly Rizzo, close associate of Frank Sinatra, who operates the Manhattan

club Jilly's. Rizzo called Stiles one night and had him over to his club to hear Lily Ann Carroll, who used to sing with Louis Prima. Stiles often plays old Prima records.

While it is difficult for Stiles to build numbers in a few hours surrounded by ethnic programming, WHLI despite being a daytime station, has managed to climb to substantial numbers among older listeners. For example, it wins a 5.8 share in Arbitron among men 45 to 54.

WMAS-AM Springfield, Mo., another "Music Of Your Life Station," won a 11.3 share in a January/February RAM survey. In last spring's Arbitron it had a 6.6 share overall. The format was installed on WXKS-AM Boston 17 days before the January/February Arbitron and the station scored a 1.9 share, up from a 0.5 a year ago.

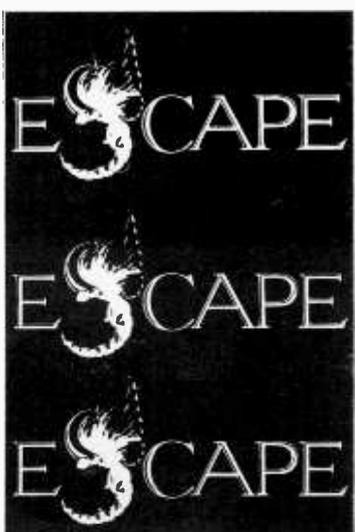
Radio Arts' "Encore" is debuting on KUPL-AM Portland, Ore. "Encore" is the fifth format to be offered by Radio Arts, the others being the "Entertainers," an MOR format, "Bright 'n' Easy Country," "American Rock," "Sound Ten" and adult contemporary.

Sam Holman has joined Radio Arts as program consultant.

NAB's Cobb Award Will Go To Erlick

LAS VEGAS—Everett Erlick, senior vice president and general counsel of ABC, will be presented with the National Assn. of Broadcasters' 1980 Grover C. Cobb award Wednesday (16), the final day of the convention.

The award, created in 1975, is given annually to a broadcaster or public servant who demonstrates unusual dedication to improving broadcasting's relationship with the federal government.



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Indie Syndicators Welcome Web Programs

LOS ANGELES—Independent syndicators are by and large not worried about the radio networks' moves into specialty music programming. In fact, they see the competition as being good for radio as "low quality" syndicators may now be driven from the market.

"There's a lot of crap out there," charges Ron Nickell, executive vice president of special projects for TM productions of Dallas. "The networks will raise the quality level."

"I look at the networks as good," voices Tom Rounds, head of Watermark. "They can provide radio with more sources for programming."

"Our first challenge," says Herb Holland, president of the Holland Group in Houston, "is the glut of independent syndicators. Every day there are another 10 or 15 companies which open and then close. Networks are great as far as I'm concerned."

"Greater challenges are what produce quality," adds Paul Ward, now head of his Far West Communications and consultant to Audio Stimulation syndicators in Los Angeles. "The more good syndicated properties there are, the better it is for radio."

"They'll make the whole industry better," concurs Ron Harrison, vice president and general manager of Radio Arts in Los Angeles. "If you have a network syndicator making new inroads, it can be beneficial."

What makes syndicators optimistic about their ability to coexist with the networks is that they feel networks can never duplicate the advantages of syndication.

In addition, they feel networks may use independent syndicators' programming just as television networks often use material from independent sources.

"The advantage to independent

syndication," declares Norman Patiz, president of Westwood One, "is that we are not limited to a group of affiliates to carry a program. We can

By CARY DARLING
go after stations that specifically fit the program. We can be much more selective."

"Networks have to deliver at a certain time," notes Ron Nickell. "Even if it's on disk, it has to be in a certain place. With us, we can counter-

program." As an example, he cites his firm's "Album Greats" was used at differing times in various markets.
(Continued on page 34)

APRIL 19, 1980 BILLBOARD

Attendance Up At Broadcasters N.J. Fame Hall

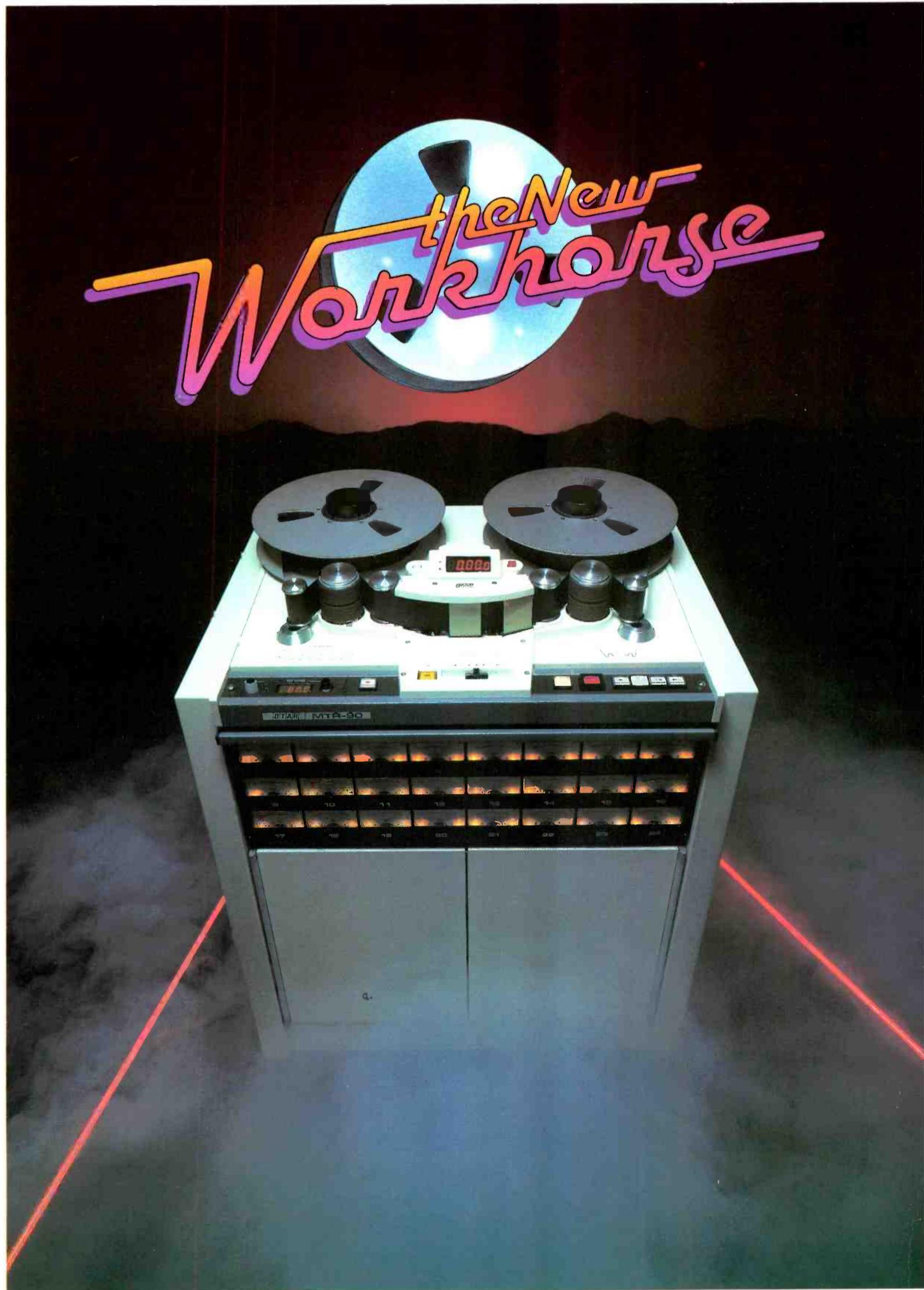
FREEHOLD, N.J.—After three years of operation, the public is beginning to pay attention to the National Broadcasters Hall of Fame here.

According to Harvey Price, the museum's executive vice president, the state's Division of Travel and Tourism has taken a special interest in the hall and has recognized its value to attract tourists outside and inside the state.

A non-profit operation, the Broadcasters hall operates on donations and entrance fees. The attraction honors famous past radio celebrities and offers to listeners a wide selection of original radio broadcasts.

In recognizing the hall's ability to attract tourists, the state Travel and Tourism Division sent information on the hall to 900 newspapers across the nation. Price explains that this must account for the fact that at least three times the number of tourists are visiting the museum on the average day this year compared to last year. Many college and high school classes are also coming here as part of their curriculum.

Price says the Broadcasters Hall of Fame will enter an agreement with several tour operators that will also help bring more people to its doors. Anticipating a federal grant, the hall is also expanding its displays and will hire a curator-director to oversee the operations.



'Psychological Changes Go With Satellite'

WASHINGTON—"There is a psychological change that goes along with this technical change," Jeff Mill, National Public Radio's

performance programming producer is saying. He's talking about how the promise of satellite broadcasting is exciting radio program-

By JEAN CALLAHAN

mers to come up with bright ideas to properly exploit the new technology.

For instance, NPR has plans to launch a nightly 1½-hour strip which "will do for music and arts what 'All Things Considered' does

for news and information," Mill says.

The new show, still on the drawing board, will combine cultural reportage with live and prerecorded performances, hooking up NPR member stations across the country for live remote broadcasts via satellite. "This kind of program could never have been produced before the satellite," Mill notes.

Fred Calland, NPR's senior producer for classical music, reports that on May 25, in conjunction with the BBC, NPR will broadcast live via satellite Havergal Brian's "Gothic Symphony," which is listed in the Guinness Book of World Records as the longest symphony ever composed.

In June, NPR will cover the Queen Elisabeth (of Belgium) Competition, a highly respected annual classical music competition which features violins this year and also celebrates the 150th anniversary of the founding of Belgium. Hooking up to the Westar satellite, NPR will broadcast live the winner's concert with the Philharmonic Orchestra of Antwerp.

"Satellite broadcasting will revolutionize the reproduction of classical music," says Calland. "The quality of transmission adds an impression of space so that you can feel the four walls of the room we're broadcasting from. When we say we're taking you to the concert hall in Salzburg, you'll get an aural sense of actually being there."

(Continued on page 34)

APRIL 19, 1980 BILLBOARD

MTR-90: The Machine You Helped Design.

After extensive consultation with you, the people who depend on professional audio machinery for their livelihood, we found that a new generation of two-inch master recorder was required to meet your demands. You wanted better tape handling, increased performance, greater creative flexibility; you needed adaptation to multi-machine interlock, compact design, better serviceability and the number one priority—greater reliability. You felt that contemporary technology could be incorporated into an affordable machine. We felt the same way.

Here is the result of a collective vision—our engineering and your current and future needs—THE OTARI MTR-90.

The OTARI Optimal Tape Guidance System

Research has proven that impeccable tape handling can be achieved by a servo-controlled, symmetrical, and uniformly distributed constant tension tape path utilizing a wide diameter (60 mm) pinch-rollerless capstan. This elegantly simple method of controlling tape movement eliminates the problems of stretch and wear, which are generic to many conventionally designed 2" pinch-roller type transports. With the MTR-90 the only tape drive contact is on the tougher tape backing, thus allowing for the first time, virtually unlimited safe passes with your valuable 2" master tape.

The OTARI Unitized Transport

The integrity of the entire tape machine is dependent on the long-term stability of the top plate, its supporting frame and the integration of its head assembly. OTARI engineers felt it essential

to mate a super-rugged, precision top plate directly to a unitized, welded steel chassis to make it strong enough to withstand the most rigorous studio or remote work.

Electronics

By engineering single card circuitry, OTARI has refined "state-of-the-art" electronics by reducing the complexity and expense of multiple card assemblies. Active mixing of audio and bias in the record circuitry and proper utilization of high slew rate integrated op-amps and discrete components at critical stages are your best assurance of aural success.

The modular approach of the MTR-90's digitally controlled transport logic achieves a higher level of reliability along with the "real world" considerations for rapid diagnosis and serviceability.

The Man/Machine Interface

Included with every MTR-90 is the CB-104 Remote Session Controller. Offering total flexibility while pro-

viding immediate understanding on your first session, the CB-104 accomplishes mode selection faster than any other remote available. There's "positive feel" switching—important under session pressure; flexible standby mode monitoring, master switching, single control simulated punch in/out and more.

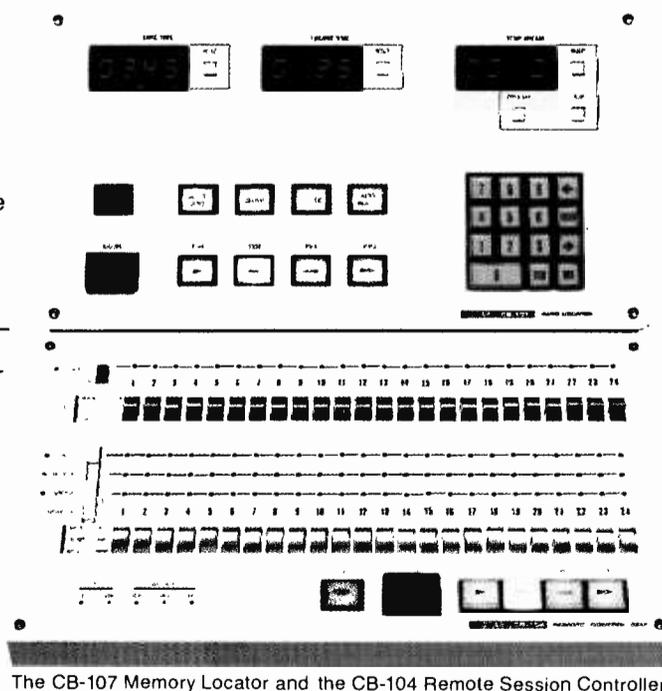
The optional CB-107 Memory Locator, which physically mates with the CB-104 Session Controller maximizes your efficiency and creativity with your clients' time. It features ten keyboard assignable memories, shuttle function, and independent, built-in stopwatch.

Factory support through a large domestic parts inventory, thorough documentation and communicative personnel versed in all aspects of studio equipment, are integral parts of the MTR-90's presentation to the professional. A network of the finest and most experienced audio dealerships is the final link in your assurance of OTARI's comprehensive approach to the professional recording community.

The OTARI machine has become *The New Workhorse*. And now, the advanced MTR-90: *The New Workhorse* for two-inch, multi-track 16/24 channel audio production.

Contact your nearest dealer for a demo and detailed color brochure. Get your ears on the tape machine you helped design!

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SUITS NAME 4 STATION OPERATORS

LOS ANGELES — Drake-Chenault Enterprises, the locally-based national programming firm, is suing four station operators, seeking payment for contracted programming periods.

The Federal District Court suits are filed against:

Essex Broadcasting, Belmont, Mass., allegedly owing \$14,016.51, on the basis of an April 1977 pact calling for \$610 monthly.

Blue Ribbon Broadcasting, which operates WUEZ-AM Salem, Va., \$21,429.95, on a Jan. 1979, binder, calling for \$600 monthly.

Fifteen Forty Broadcasting, WKIE-AM, Richmond, Va., \$22,926.34, Sept. 1978, agreement, \$1,000 per month and Fidelity Broadcasting, WFID-FM, Rio Piedras, Puerto Rico, \$18,500, August 1979, \$500 monthly.

Books Featured In Show Exhibit

LAS VEGAS—The National Assn. of Broadcasters will sponsor an exhibit of more than 250 books on broadcasting and a sales office for NAB publications at the annual convention here this week.

"Book Review '80," located in the East rotunda lobby of the convention center, will contain books on management, regulation, production, engineering, among other topics. The books will not be for sale, but order information and brochures will be available. NAB librarian Susan Hill will be on hand to assist.

The sales office for NAB publications will be located across from the registration desk in the convention center.

Networks Competing For Music Audience Psychological Changes Go With Satellite Broadcasting System

• Continued from page 29

clusivity so long as our affiliate gets first right of refusal."

So far, RKO has presented specials featuring Paul McCartney & Wings, the Eagles and Donna Summer, with Stevie Wonder coming in May. The programs, a careful mix of interviews tied to the performer's career and lifestyle, and then related to the music, are produced in Los Angeles by RKO Productions and Dave Sholin, the network's national music coordinator.

RKO provides local stations with promotional materials prior to airing. A Gallup Organization poll commissioned by RKO showed that the Eagles' broadcast boosted listenership up to 10 times the norm. Upcoming are specials on the Doobie Bros. and Neil Diamond.

"We're looking for mass appeal acts," says Sholin. "We want to reach the widest audience possible."

ABC has mounted the most ambitious assault in the network wars, with more than 30 musical specials slated for 1980 so far. The ABC Contemporary Network, for example, kicked the decade off with a 10-hour review of the 1970s music scene aimed at Top 40 stations. The Eagles and Fleetwood Mac are forthcoming, among others, and the net will encore its Elvis Presley special.

The ABC American FM Network, aimed at AOR and adult contemporary audiences, plans eight "Super-groups In Concert" specials which will also include interviews. Blondie teed the series, with the Cars to follow. Styx will debut an artist profile special series and the net now has added a daily "Inside Rock" news feature aimed at events and personalities of the contemporary music scene. Rock journalist Lou O'Neill will host the one-minute, five times a week series.

The American Entertainment Network has a country slant, although the web's Barbra Streisand special will be reprised to appeal to the adult contemporary segment of that market. Larry Gatlin led the series March 8, to be followed by Tanya Tucker, Ronnie Milsap and the Oak Ridge Boys.

The American Information Network is aimed solely at the adult mart, with a Dionne Warwick special slated for May. This web also offers a "Memory Weekend" package

of oldies, structured into a special program feature.

ABC uses several production houses to prepare its musical programming, among them the PH Factor of Los Angeles, Narwood of New York, GK Productions of New Hampshire, and Gert Bunchez Assoc. of St. Louis.

"They offer a great deal of expertise in the music programming field," explains ABC vice president of radio programming Richard Forman. "We like to take advantage of that."

ABC outlines the basic approach to its music specials, however, and oversees the production of each show. At least three "if not all four" of the ABC nets are represented in the top 100 markets across the U.S., Forman notes.

NBC entered the network fray last year, bowing its news and feature service geared to the young adult listener and following with the Source aimed at the AOR mart. Burkhart/Abrams is a consultant on NBC's musical specials, and the fact that some of the web's affiliates already employ that firm's "Superstar" format helps.

The Source now lists 106 stations as affiliates, most of the FM stations, and director of program development Ruth Meyer claims that NBC, too, clears the country's top 100 markets. A two-minute "Rock Report" news feature is also part of the package. Starfleet and EDR Productions handle the "live" concert specials while Narwood, TDT Productions, and DIR Broadcasting assemble the other music programs under NBC's direct supervision.

One of the things that sets the Source apart from the competition is Meyer's insistence that the network programming is devised by a staff drawn from individual stations, rather than from network veterans.

"They understand the street fighting aspects of programming," she says. "We avoid a network sound."

Concerts with Paul McCartney & Wings, Willie Nelson, John Denver, George Thorogood, Tod Rundgren, Santana, the Police, Rush, Ted Nugent, Dave Mason and a two-hour Barry Manilow special bear out that contention.

"We work closely with the program directors at our affiliates al-

(Continued on page 43)

• Continued from page 33

"Jazz Alive!" producer Tim Owen is equally excited by the uses of satellite technology. "Our New Year's Eve broadcast was live via satellite," he says. "We started out in New York and moved across the country to California for a series of live concerts that celebrated midnight several times in one night."

On July 2, "Jazz Alive!" will broadcast live from Carnegie Hall, in conjunction with the Newport Jazz Festival, a concert featuring pianist Toshiko Akiyoshi playing in her big band with husband Lew Tabakin and in a smaller ensemble featuring special guests Dizzy Gillespie, Phil Woods, Max Roach, Curtis Fuller and George Duvivier. NPR has completed satellite hookups so that all its member stations can now receive satellite broadcasts and on May 9, the last of 17 receivers across the nation will be put in place.

At the Mutual network, Glenn Morgan, formerly operations director at WABC-AM in New York, has joined the staff as Mutual's first director of music programming. Morgan will be responsible for developing new music product to take advantage of satellite technology, among other duties.

At least two special live concerts featuring major recording artists and using the satellite to broadcast will be announced at Mutual's affiliates luncheon at the National Assn. of Broadcasters convention.

"The satellite will cause an explosion in broadcast product as revolutionary as the introduction of the computer into the data information business," predicts Terry Hourigan, Mutual's vice president for programming. "It's the difference between a corner grocery store and a modern supermarket."

As the first commercial network to exploit the new technology, Mutual is understandably bullish. "Without the satellite," explains Hourigan, "if we had broadcast a Rolling Stones concert, we wouldn't have been able to broadcast our regular programming. And that's been true for the 50 years that network radio's been in business."

"With the satellite, we'll have the capability of broadcasting country music on one channel, symphony orchestras on another and a live rock



Glenn Morgan

concert in stereo using two more channels, still leaving us with channels to broadcast our regular news and feature programs."

NPR expects to develop as many as 24 channels over the next several years and Mutual also plans rapid expansion. Mutual has established 19 earth stations to date and hopes to complete its chain of 650 earth stations and 35 receivers by the summer of 1981.

Indie Syndicators Welcome New Network Programming

• Continued from page 32

This way the show aired when the station needed that kind of programming most.

"The networks can't keep up with a 52-week programming schedule so they're going to have to pick up some material from independent syndicators," says Herb Holland.

"I think you're going to see a network becoming a distributor for independents," agrees Jim Kefford, executive vice president and general manager for Drake-Chenault, just as television does with Norman Lear."

"The networks are already shopping," says Nickell. "They'd be foolish to do all their own stuff."

However, Pattiz takes a different view. "We're not interested in network distribution," he says adamantly. "The money is in the distribution."

The one dark cloud, for barter syndicators at least, is that networks now compete for the same national advertising dollars which independ-

RKO began broadcasting in stereo using the Westar satellite last month and plans for at least six live concerts via satellite this year are in the works. The other networks—ABC, CBS and NBC—are still in the thinking stages with the new technology. But one thing that all the network's agree on is the almost endless range of possibilities satellite broadcasting opens up for simultaneous and increasingly diverse radio programming aimed at a specially targeted audiences.

For music lovers, this means that radio networks can and will be developing new channels for country, rock'n'roll, classical, jazz, or whatever listeners want to hear. And, all this new programming will come in higher fidelity than ever before possible. "We can offer listeners a whole 'menu' of programs to choose from," says Mutual's Terry Hourigan. "And in higher fidelity than AM radio can even broadcast. The quality of sound will meet and exceed the demands of the highest quality FM receivers on the market."

ent syndicators have to share. "There's going to be a battle between networks and syndicators," admits Ron Cutler, president of Los Angeles' Golden Egg. "Syndicators are outgunned on a personnel and a sales level so we have to be more creative."

Golden Egg recently had to cancel the airing of one show, "The Great American Musical," because of advertising troubles. "Because of the economy, the advertising community is cutting back and it's cutting radio syndication first," Cutler continues.

"It's tough enough on radio in general because television comes ahead of it and print comes ahead of it for the advertiser. And, even with radio, syndication is at the bottom of the list."

"The competition is between networks and those syndicators who sell by barter," says Norman Pattiz. "We're aware of it. It's one reason why we've opened a New York office." (Continued on page 43)



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CHI'S AMERICAN RADIO MONITOR

New Service Lists Stations' Promos

CHICAGO—American Radio Monitor has launched a contest and promotions service. With this service, a station can see what type of promotions or contests are being used in various markets.

"With the advent of the 48-week Arbitron," states Bob Karr, president of American Radio Monitor, "program directors and general managers are going to want more than ever to know what the other stations are doing."

A list is published every two weeks of stations in Los Angeles, New York, Detroit, Chicago, Philadelphia and Boston. Next to each station is listed the type of contest or

promotion, the sponsor, the general rules, the prize and the daypart in which it took place.

To get just one market, the cost is \$300 per subscriber while it costs \$1,000 for the six markets. Karr hopes to have 30 markets by the end of the year in the service.

Stations involved include CKLW-AM-FM Detroit, WBCN-FM Boston, WINZ-FM Miami and KBIG-FM Los Angeles.

American Radio Monitor already provides an aircheck service in which a subscribing station can order a 90-minute tape of a station in another market in order to gain ideas on formats and personalities.

RADIO REVIEW

ABC's 'Memory' On Mark

"Memory Weekend," ABC Information Network, April 19, 20. Four hours. Produced by Ted LeVan of Narwood Productions. Executive producer and host: Bruce Morrow.

NEW YORK—With a well-blended mix of music, news items and news actualities this two-part, four-hour show turns back the clock to 1965-68 for an entertaining review of that period.

It seems a farther look backward from ABC's end-of-year special "Super '70s," but while that show was built around a decade of chart toppers, "Memory Weekend" has had its playlist modified to appeal to a 25-plus audience.

and out rock 'n' roll and teenybopper tunes. For example only snatches are heard of the Monkees' "I'm A Believer" or the Rolling Stones' "Can't Get No Satisfaction."

And there's a nod to safe novelties along the way such as the Royal Guardsmen's "Snoopy And The Red Baron" and Jerry Samuels' "They're Coming To Take Me Away."

News items range from the assassination of Martin Luther King to Elvis Presley's marriage.

In all it's a nostalgic package that ought to deliver an audience of 30-year-olds on the more than 400 stations that will clear the show.

DOUG HALL

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.

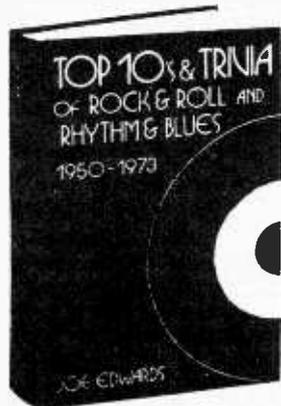
Quarter Report January-February 1980

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												FORMATS	
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN						TEENS 12-17
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64		
AOR	7796	5811	2114	1225	183	36	46	1236	578	195	80	50	1985	AOR
AOR	6013	4500	1531	1001	124	51	34	1030	531	93	63	12	1513	AOR
BEAUTIFUL	14191	14077	183	560	907	1475	1555	367	902	1361	1712	1914	114	BEAUTIFUL
BEAUTIFUL	13512	13372	133	577	934	1337	1560	299	947	1254	721	1910	140	BEAUTIFUL
BIG BAND	211	211	1	30	10	35	38	2	17	18	18	21	0	BIG BAND
BIG BAND	91	90	1	6	3	31	16	1	8	3	13	5	1	BIG BAND
BLACK	5119	4126	640	585	325	174	93	682	731	401	246	112	993	BLACK
BLACK	4866	3828	612	509	266	161	79	653	668	368	192	159	1038	BLACK
CLASSICAL	2062	2050	68	208	219	187	178	53	194	167	188	175	12	CLASSICAL
CLASSICAL	2079	2068	50	184	187	191	215	45	178	186	230	199	11	CLASSICAL
CONTEMP	13384	11296	1138	1757	1075	489	267	1861	2153	1042	594	391	2088	CONTEMP
CONTEMP	11880	9632	1106	1506	681	433	236	1625	1558	937	626	376	2248	CONTEMP
COUNTRY	4754	4534	172	461	600	519	320	185	459	552	427	309	220	COUNTRY
COUNTRY	4027	3875	123	470	471	411	251	184	361	400	417	282	152	COUNTRY
DISCO	5518	4053	768	612	322	138	40	884	726	331	137	51	1465	DISCO
DISCO	5781	4525	921	721	304	135	12	978	831	321	198	64	1256	DISCO
ETHNIC	278	278	3	18	12	19	23	19	17	9	43	42	0	ETHNIC
ETHNIC	31	31	0	0	1	6	6	0	1	2	2	6	0	ETHNIC
JAZZ	918	891	111	211	114	72	33	87	122	60	28	39	27	JAZZ
JAZZ	679	666	63	124	79	54	19	89	139	28	43	13	13	JAZZ
MELLOW	1702	1568	205	332	109	51	42	286	311	117	45	15	134	MELLOW
MELLOW	1767	1661	232	348	90	23	15	418	329	100	41	24	106	MELLOW
MOR	8190	8001	266	668	613	838	587	425	866	770	939	756	189	MOR
MOR	7927	7729	278	525	652	731	582	276	683	871	870	738	198	MOR
NEWS	6693	6626	86	403	513	624	772	54	277	360	650	760	67	NEWS
NEWS	7282	7178	103	431	496	662	883	77	312	447	702	812	104	NEWS
OLDIES	919	892	105	159	103	37	12	123	165	115	33	17	27	OLDIES
OLDIES	824	778	111	152	99	36	11	67	196	37	28	15	46	OLDIES
PROG ROCK	2117	1753	617	411	89	15	25	310	178	39	27	15	364	PROG ROCK
PROG ROCK	2270	1913	708	447	40	29	21	369	242	21	27	2	357	PROG ROCK
RELIGIOUS	549	543	18	26	37	29	30	26	42	71	50	65	6	RELIGIOUS
RELIGIOUS	289	279	10	15	6	23	15	14	28	35	32	40	10	RELIGIOUS
SPANISH	2252	2137	157	236	153	118	87	252	323	243	326	118	115	SPANISH
SPANISH	1933	1857	970	255	149	99	49	177	351	253	180	142	76	SPANISH
TALK	6453	6411	100	292	292	446	570	45	240	272	675	1096	42	TALK
TALK	5715	5654	73	320	277	468	618	66	208	334	736	744	61	TALK
TOP 40	2728	1984	402	355	146	64	19	376	327	151	75	33	744	TOP 40
TOP 40	2605	1607	238	238	126	43	20	404	286	143	50	41	998	TOP 40

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

APRIL 19, 1980 BILLBOARD

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GROUP • WHAT IS FRANKIE VALLI'S REAL NAME? • WHO WERE JOHNNY CASH'S TENNESSEE TWO?

U.S. Favorite: Beautiful Music

Continued from page 3
 MOR with 819,000 estimated listeners, up from the 792,700 estimated a year ago. AOR, growing faster than other formats, moves up from fifth place a year ago to fourth place with 779,600 estimated listeners. A year ago AOR had 601,300 estimated listeners.

AOR is followed by news with 669,300 down from 728,200 a year ago; talk with 645,300 up from 571,500; disco with 578,100, up from 551,800; black with 511,900, up from 486,600; and country with 475,400, up from 402,700.

All figures are estimates from total listenership among persons who are 12 years old or older.

Among those 18 or older beautiful, contemporary and MOR are the top three formats with respective listenerships of 1,407,700, 1,129,600, and 800,100. In this category AOR slips to sixth position with 581,100 listeners.

More teens listen to contemporary—an estimated 208,800, down from 244,800. AOR is gaining in this age group. AOR is close behind with 198,500, up from 151,300 a year ago. Disco is third with 146,500, up from 125,600.

AOR is the favorite among men 18 to 24. In this age group it wins 211,400, up from 153,100 a year ago. Second in this age group is contem-

porary with 113,800, almost unchanged from last year's 110,600. This is followed by disco with 76,800, down from 92,100 a year ago.

Contemporary is the top format among men 25 to 34 and 35 to 44—it captures 175,700 and 107,500 estimated listeners respectively, up from last year's 150,600 and 68,100. This format is also the favorite among women 18 to 24 and 25 to 34 with 186,100 and 215,300 estimated listeners respectively. A year ago these groups tuned in at the rate of 162,500 and 155,800.

Beautiful music continues to be the choice of older listeners. An estimated 147,500 men 45 to 54 tuned in while 153,500 listened in the older male category of 55 to 64. Last year these groups had listenership figures of 133,700 and 156,000.

Among older women the 35 to 44 group chose beautiful music for a total of 136,100, the 45 to 54 group tuned in for a 171,200 total and the 55 to 64-year-olds listened for a 191,400 total. A year ago these figures were 125,400, 172,100 and 191,000 respectively.

Big band has its greatest listenership among men 55 to 54 with a total of 3,800. Classical music does best with men 25 to 34 for a total of 20,800.

Country's strength lies with men

35 to 44 for a total of 60,000. Black does best with teens for 99,300.

Jazz scores best with men with 21,100 listeners while the mellow sound also gets most of its listeners from this group for a total of 32,200.

MOR does best with women 45 to 54 for a total of 93,900. Oldies is tops with women 25 to 34 for a total of 16,500. Progressive rock gets its biggest listenership from men 18 to 24 for a total of 61,700.

N.Y. WKTU KEEPS LEAD

NEW YORK—The urban sound of WKTU-FM stayed ahead of WBLS' "Sound Of The '80s" for the second straight month of Mediatrend Reports. But both stations have lower shares in the March report than in February.

WKTU has slipped from a first-place 8.7 share to a third-position 6.0 while WBLS-FM slid down from a 7.8 in February to a 5.6 share.

WABC-AM is in 10th place with a 3.5, up from the 14th place 3.3 the contemporary station fell to in February.

The market is now led by talk WOR-AM with a 6.9 share and news WINS-AM with a 6.2 share.

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Professional audio isn't new to us. In fact, we're old hands at it. Take Technics direct-drive turntables. As a recent survey shows, 73 of the top 100 radio stations that use turntables use Technics direct drive. And when it comes to classical music stations, Technics is even more popular.

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Technics R&B Series The big news is our new professional turntable console, the rugged and totally mobile SL-9560. It consists of two highly sophisticated acoustically isolated sections. The deck section includes a quartz-locked direct-drive turntable, a static-balanced heavy-duty gimbal-suspended tonearm with dynamic damping and a "companion" moving coil cartridge. The control section consists of a phono-equalizer amplifier with a high pass filter, tone controls and a monitor amplifier with speaker.

There's also the EPA-500 tonearm system consisting of the EPA-501H, a titanium nitride tubular arm unit with dynamic damping for today's high-compliance cartridges. The EPA-B500 tonearm base with four-point gimbal suspension. And the SH-50P1 stylus pressure gauge, fully electronic and accurate to 1/10 of a gram. Also available are four other titanium nitride arm units with dynamic damping to match the mass and compliance of any cartridge.

RAMSA For remote broadcasts there's the Ramsa WR-130, an 8x2 portable mixer. It includes -70 dB attenuation for each input, high and low equalizers and a pre/post sub mixer. Plus pan pot, peak-overload indicators, and balanced mike inputs. While inputs 1-4 will accept turntables. There are also two auxiliary inputs. Outputs include high and low equalizers, a headphone output, echo send and receive, and record send.

To complement the WR-130 mixer, use the Ramsa WP-9210 power amplifier. When you do, you'll get a clean 200 watts RMS per channel into 8 ohms from 20 Hz to 20 kHz with no more than 0.05% THD. You'll also get electronically balanced XLR inputs with continuous level adjustments, phone-jack inputs, as well as overload and short circuit protection.

To meet high performance standards there are three Ramsa hand-calibrated microphones. The WM-8000 and WM-8050 are designed for vocal use and include floating microphone capsules and triple wind screens to suppress shock and pop noise. For instrument miking there's the back electret condenser WM-8150 for improved high frequency and transient characteristics. It operates on batteries (not included) or connects to a phantom power source.

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• Continued from page 1

International Telecommunications Union.

The lobbying promoted Federal Communications chairman Charles Ferris to accuse the NAB of violation of the Logan Act, a law which forbids individuals or organizations to get involved in negotiating foreign policy.

And Rep. Lionel Van Deerlin (D., Calif.), who championed deregulation of radio in Congress for years, entered a statement in the Congressional record which said "the NAB strained the limits of propriety."

These actions and reactions make for possibly the coolest relations between radio people and the federal regulators in memory. Both Ferris and Van Deerlin are scheduled to speak at the closing session of the convention on Wednesday (16). It might be an embarrassing situation if the broadcasters are already on their way to the airport while Ferris and Van Deerlin are speaking.

In fact, there is a lot less FCC participation in this convention than in years, about a third less. Says an NAB spokesman: "We had to do some hard and fast talking to get the FCC to maintain a booth on the convention floor."

The 9 khz spacing scheme is only one of five plans now under consideration by the FCC to put more stations on the air. The NAB estimates all of the five plans together could double the number of stations on the air and that has radio people worried.

The other four proposals call for expansion of the AM dial to 1760 khz (already approved by a world regulatory body), squeezing FM stations closer together on that dial, creating directional FM stations so more could share the same frequency, and adding AM stations to frequencies existing AM stations now enjoy exclusively as clear channels.

Broadcasters are worried because

"this commission has no concern about finances," an NAB spokesman comments. "They don't care that there are already more stations per capita in the U.S. than any other country in the world or that one out of every three stations in the U.S. lost money last year."

As a result, "Broadcasters are showing more interest in lobbying," the NAB spokesman says. "The industry is realizing it cannot expect the FCC to look out for its interests."

One of the interests closest to the hearts of radio broadcasts is deregulation. And as a result broadcasters have sent, with the NAB's encouragement, 1,200 letters to the FCC supporting deregulation of radio by the commission.

One of the hottest sessions is sure to be the one Tuesday morning when deregulation is debated. Taking part is Richard Hirsch, secretary of communications for the U.S. Catholic Conference and the National Council of Catholic Bishops, who is strongly opposed to deregulation. Dick Shibben will represent the FCC and Steve Simmons the White House.

Another major concern of radio people is AM stereo and discussion of this subject has been heightened by FCC consideration of this matter on the eve of the convention.

While radio now has its own separate programming conference sponsored by the NAB, there is growing activity and participation in the radio area at this convention.

A record number of 34 radio workshops have been scheduled and radio attendance at the convention has grown at a rate exceeding both the television and engineering areas. Begun Sunday, the convention runs through Wednesday (16).

The convention will also set records in overall attendance and exhibits. More than 400 exhibitors will show their wares in 200,000 square feet of exhibit space. Last year, there was only 146,000 square feet of exhibit space.

Comic Newhart Billed As Luncheon Closer

LAS VEGAS—While singer Mac Davis opened the National Assn. of Broadcasters convention Sunday (13), comedian Bob Newhart is on the bill to close the event at the final luncheon Wednesday (16).

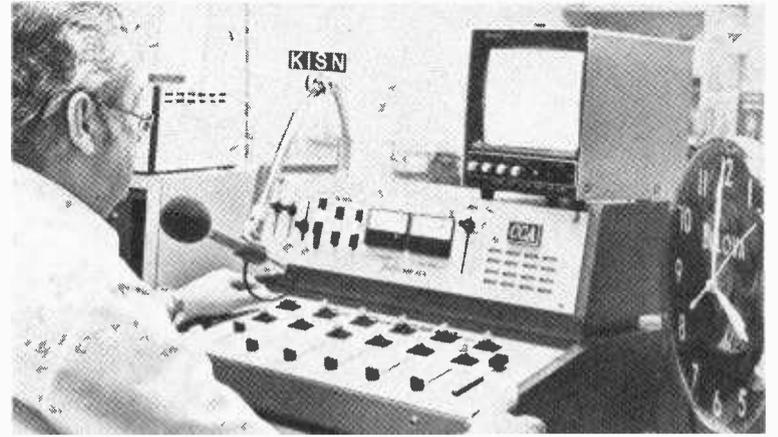
Newhart will perform following the final session which will feature Federal Communications Commission chairman Charles Ferris and Rep. Lionel Van Deerlin (D., Calif.).

DIR OFFERS SYNDICATION TO LABELS

NEW YORK—DIR Broadcasting is drawing on its eight years experience with syndication of the "King Biscuit Flour Hour" and other shows to offer a new networking and syndication service to record labels.

The company will put together at a label's request a group of stations. DIR will handle all land lines and satellite hookups.

Its first client is Warner Bros., which has signed for an April 20 live broadcast by David Sanborne from Celebration Recording Studios in New York.



Automated System: KLUB-AM/KISN-FM Salt Lake City announcer Howard Bogarte watches the monitor and gets a cue from the automated system to start talking into the mike.

KLUB-AM's Ratings Come With Automation

SALT LAKE CITY—From live to automated, automated to live... the pendulum of opinion swings endlessly in the radio industry. Probably of greater importance are the programming methods used by a station—imagination, pertinence to the particular listeners in a given area, smoothness of delivery of a total format to that audience.

Traditionally, more AM stations than FM have been live. Not so with KLUB-AM, which came in this past spring as number one in that tough 32-station market with a totally automated operation. In fact, KLUB was one of the first AMs ever to automate, using an old Schafer 800 in 1964.

Hovering among the top stations for most of the intervening years, KLUB and its companion station, KISN-FM, went to the most advanced automation system in 1978, taking advantage of the microprocessor, computer-based technology in IGM's Basic A controller for both stations. Seesawing back and forth with KSL-AM, KLUB wrestled first place away from them in the April-May, 1979 book.

Operations Manager "Bunk" Robinson says that the real point is control—whether you're live or automated. If you can get more control with automation, and usually you can, then that's the way to go. But even when KLUB was live many years ago, the latitude of what the announcer could say was under strict discipline—what was he saying, what phrases, what manner.

"It's not so hard when you're running a beautiful music format, because it's almost all music, not a lot of talk," Robinson says. "When you go to AM, though, with lots of different features, intermittent news and news analysis, local information, etc., it gets pretty confusing."

"It's my opinion that automation is the only way to effectively control the format in a disciplined way. Voice tracking before you're on air doesn't mean you sacrifice originality; it just means you eliminate the tongue-tanglers and the inane remarks. Your jock doesn't have total freedom to ramble on and on about something he's interest in—but maybe the audience isn't."

Manpower is certainly another factor in automation versus live. Prior to automating KLUB, the station maintained five announcers to host the format. Although there's still a hefty staff, there's no need for five people that only announce. The creative program person at KLUB does announcing, production, programs the automation, creates short features and whatever is needed. Not chained to a mike for hours on end, such a staff member finds his job more varied and enjoyable and doesn't feel like a cog.

KLUB-KISN are never totally automated, but use the twin IGM Basic A programmers as live assist. The KISN-FM sound is built around the Churchill syndicated beautiful music format, but KLUB in uniquely Salt Lake City, developed by station personnel with years of local experience. KLUB has been on air for 41 years under the same owner—Frank Carman, pioneer broadcaster, member of the Utah Broadcast Hall of Fame, and over the years has served on the ABC, NBC and Mutual affiliates boards. Carman has started 10 different broadcast facilities, beginning with KOAL-AM, Price, Utah, in 1935. Opened in 1938, KLUB (originally KUTA) wasn't far behind.

Carman always felt that clever call letters were very important to a successful station. Over the years, for instance, his stations reflected local economics—like KOAL, Price Utah; and KOPR-FM, Butte, Mont. When he looked for new letters for KUTA in 1957, he discovered the call letters KLUB assigned to an old fishing boat in Chesapeake Bay, one that was in "mothballs," at that. Negotiating with the boat's owner, he obtained release of the letters and permission from the FCC to transfer them to Salt Lake City and change KUTA to KLUB.

The letters KISN were discovered in "deep freeze," placed there by the FCC because of controversy over the Vancouver station to which they were originally assigned. In March 1978, the FCC made the letters available to the applicant holding the oldest commercial broadcast license—but the announcement was buried in routine FCC public notices. An alert KLUB attorney spotted the notice, and Carman was the only applicant for KISN.

Paul Coburn, KLUB program director, plays cluster music aimed at a 25 plus audience. There is less than three songs per medley, six medleys per hour, with five commercial islands and five minutes of news before each hour. There are two entirely separate formats for drive time and a subroutine for carrying network news in the evening.

Here are some of the different labeled blocks of programming or subroutines used by Coburn, each of which may be aired in its entirety (all the events in that block of labeled programming) by entering only one command.

- A standard hour's medley of songs, three to a medley, six to the hour.

- Two subroutines in each hour.
- Two time updates each hour.

If Coburn wishes to change some portion of any of the formats, he does not have to re-enter the entire set of events. He just actuates insert

(Continued on page 43)

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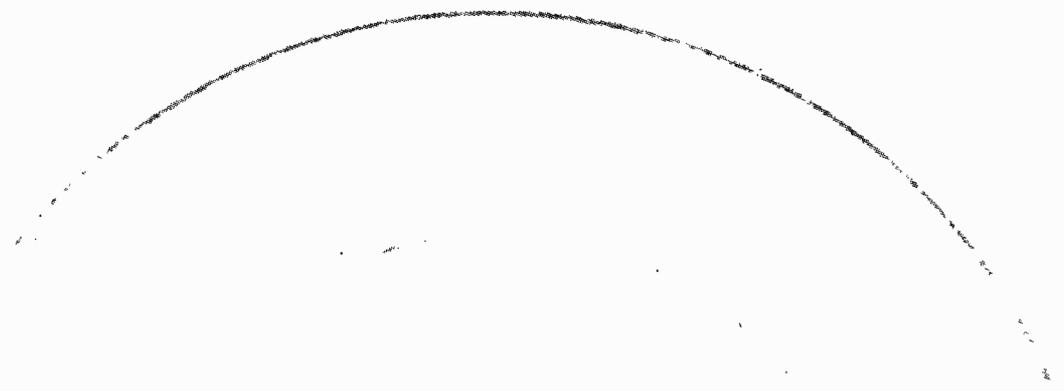
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Radio Programming At NAB



WESTWOOD HONORS—Los Angeles mayor Tom Bradley, left, honors syndicators Westwood One on its fifth anniversary. At right is Westwood One president Norman Pattiz while Mary Turner, host of the firm's "Off The Record," looks on. The firm has 14 shows in syndication.

Phoenix KIOG Now KZZP-FM & AOR

By AL SENIA

PHOENIX—Despite letters and petitions from thousands of loyal fans and grumblings from bookers of local rock clubs, this market has lost its only truly progressive station that regularly mixed new wave, jazz and blues.

KIOG-FM, which also billed itself as K-104, has become KZZP and has adopted a chart-oriented AOR format that is apparently designed to attract a broader audience. Its sister station KQXE-AM simulcasts the new format and has adopted like call letters, KZZP-AM.

Local music promoter Dan Zelisko, who books acts into Dooley's in nearby Tempe and other area venues and advertised heavily on K-104, complains the format change will affect the kinds of acts he will be able to present through his Evening Star Productions.

"In the months to come our dates will return to a much more conservative vein," Zelisko says. "Many of the shows we have successfully produced were in part brought in because we knew we could count on K104 for support."

"They did tremendous work for us. This is a terrible blow to us. We'll have to be careful about what we play."

Zelisko says the other contemporary stations in the Phoenix market

Music USA 1st By Golden West

LOS ANGELES—The first program from Golden West Broadcasters Radio Productions is the nationally syndicated three-hour "Music USA" hosted by veteran air talent Don Steele.

The program features a combination of a countdown of singles and LP cuts as well as entertainment news and film reviews. The first show is to be released in early spring and no stations have been set yet.

"only do the established people" and that K104 was the only station willing to play product by artists known nationally but not highly visible in Phoenix.

Angela Bofill, Sonny Rollins, Pat Benatar, Gato Barbieri and Leon Redbone are examples of the artists K104 supported with airplay.

To show appreciation to the station, Evening Star presented a "Salute To K104" concert featuring local artists at Dooley's.

Bob Bailie, who was relieved of program director duties Feb 15, says 10,000 listeners wrote letters or signed petitions supporting the progressive format.

John Stevens, newly appointed program director of the station, says the station will be a "good adult contemporary-rock, album-type station" that will play both chart material and album tracks.

"We don't want to be perceived as a Top 40 station," Stevens explains. Several deejays from K104 may be asked to stay on with KZZP, Stevens indicates. Bill Phalen, a part owner, has been named station general manager.

Bailie and other staffers says they are attempting to convince local outlets to pick up the progressive format, but so far there have been no takers.

The response to the K104 change indicates "the progressive movement isn't dead," according to Bailie.

Despite the support from Zelisko and many fans, K104 failed to emerge as a leader in the highly competitive contemporary radio market here.

The station scored a 1.5 share of the 12 in the October/November Arbitron ratings.

The station has been acquired by Western Cities, which operates Top 40 station KRQQ-AM in Tucson. The sale period ends a stormy period for KIOG-FM.

AUDIENCES MORE SOPHISTICATED

Live Feel & Local Atmosphere Sought By Format Syndicators

LOS ANGELES—Due to increased audience sophistication and a need to add more local color, format syndicators are making their programming sound more live than in the past.

"Of course, we never thought our programming sounded canned," starts Jim Kefford, executive vice president and general manager for Drake-Chenault. "But the biggest change for us is that we provide the music to a station but we teach their announcers how to carry out the format. Their announcers can either be used as live assists or pre-taped."

At Audio Stimulation in Los Angeles, former vice president and general manager but current consultant Paul Ward, has used what he calls "reconstructed" syndication to simulate a live atmosphere.

"In a medium sized market," begins Ward, "there's a great problem in keeping good people in morning and afternoon drive slots. That's how the concept was born."

This concept involves a big city air personality in Los Angeles recording separate voiceovers and spots for up to 50 markets. The station actually plays the music though most cuts are picked by Audio Stimulation so the personality can tape his intros and outros ahead of time.

The duo of Charlie and Harrigan was done this way by Audio Stimulation and a new Charlie Tuna show

is also being done in this fashion. His show is expected to start in August.

Even contests can be handled this way with a station telling Audio Stimulation it is having a contest that week. During the taping, the air personality promotes the contest. When a caller phones in to win, he is hooked up with the personality live in Los Angeles.

"It is a live show," explains Ward, "except the talent is in another city and tapes his parts in advance."

"AM is in great need of personality but like oil, it is scarce. However, personality is syndicable."

Because of the nature of this type of syndication, the client roster can be too large. "We can take 50 stations maximum," notes Ward, due to the fact each city's tapes have to be given a local flavor.

"I think there is a move in the direction of live assist," says Lee Bayley, head of programming for TM Productions. "We supply the format, the concept and the guidelines. The station's staff then executes this on the air."

Notes Bayley: "One of my objectives is to move into new format areas, to have totally automated stations and to have live stations," he says. Bayley plans to begin consulting stations though the stations would retain their own music library

and use no prerecorded programming.

"Local stations need to be highly involved," says Redd Gardner, a regional manager for Peters Productions. "Music may be 75% of what you hear but what's in between has 50% of the emotional impact."

Peters began doing beautiful music but moved into using live assists in 1973 and has moved into other formats such as soft rock and contemporary. Peters is utilizing the live assist because of the need it sees for local flavoring.

"We have 160 stations, half of which are live some of the time. The ones that aren't live are either beautiful or soft rock. Thirty stations run live all the time but with taped music," says Gardner.

While a live sound is deemed important by all, there is some disagreement with the concept of a famous air personality being syndicated nationwide. "A local guy is just much more believable," says Drake-Chenault's Jim Kefford. "Using a big city announcer is not believable. A local guy will talk like the people in the area and use the correct colloquialisms."

Though it has no firm plans yet, head of special TM special projects Ron Nickell foresees the firm tying in with cable for live broadcasts. "That's something that is a definite possibility," he says.

CARY DARLING

FCC High On Magnavox AM Stereo

• Continued from page 1

then be submitted to the Commission for approval. It will probably be several months before AM stereo gets final approval from the Commission.

The bottomline, according to FCC engineer Robert Powers, is that Magnavox has come up with "the simplest and cheapest system." The Broadcast Bureau originally proposed that five manufacturers petitioning it for approval of their AM stereo system—Belar, Harris, Kahn, Magnavox and Motorola—should be given the go-ahead. All five, the Broadcast Bureau says, meet minimum quality standards and since future technological innovations are unpredictable, broadcasters themselves should be allowed to judge superiority among competing systems.

Chairman Ferris asked his staff whether the incompatibility of the competing systems might not pose problems if more than one system were to be marketed. Agreeing with Ferris, Commissioner James Quello called the Broadcast Bureau's pitch an "impractical proposal," arguing that consumers don't have the technical expertise to choose among a variety of AM stereo systems.

Commissioner Abbott Washburn added his concern that a consumer who buys one AM stereo receiver in New York might find that it doesn't work when he moves to Chicago. Ferris then suggested that the FCC use a lottery system to choose among the competitors if, as the Broadcast Bureau found, all five are "essentially equal."

But Dr. Robert Powers, the engineer who did a technical analysis of the various systems for the FCC's office of science and technology, reported his findings that the Magnavox system outstrips the rest and should be chosen. Powers based his

ity in terms of signal quality, spectrum separation and lack of interference with monophonic reception.

In Powers' studies, Magnavox was one of the top two receivers tested in eight out of 11 categories. However, in answer to a question from Chairman Ferris, Powers admitted that in a head to head contest, the Belar system came out just about even with Magnavox.

The Belar-Magnavox tie exemplifies the fears some FCC commissioners and staff express that if the FCC picks out one system to approve, technological changes will outdate that system and force broadcasters and manufacturers through another lengthy rulemaking proceeding. Belar tied with Magnavox, Powers explained, because of improvements made to its system "late in the game," after most FCC testing had been completed.

A year and a half ago, the FCC began its AM stereo rulemaking

proceeding which will continue now as the Broadcast Bureau revises its proposal to reflect the changes approved by the commissioners Wednesday (9). No date has been set yet for a new Commission meeting to vote on the revised proposal. AM stereo is expected to be used most commonly in automobile radios.

BMI's NAB Booth

LAS VEGAS—For the first time ever, BMI will have a booth in the National Assn. of Broadcasters exhibit area. The idea of the booth is to provide a resting place for weary walkers through the 200,000 square feet of exhibition space at the four-day convention. Although BMI will have literature available, there will be no special effort to promote the music licensing organization, a spokesman says.

PRODUCER BURKE GUESTS

Sinatra 'Trilogy' Special On L.A. KGIL-AM-FM

LOS ANGELES — KGIL-AM-FM, in nearby San Fernando, aired the Frank Sinatra "Trilogy" album in its entirety April 5 along with an interview with producer Sonny Burke.

"We brought the idea to Sonny and he liked it," explains program director Mike Lundy, who also produced the taped four-hour segment and interviewed Burke.

The show aired from noon until 4 p.m. "We chose that period because our coverage of the area is better at that time," explains Lundy. "We al-

The Frank Sinatra special consisted of playing the entire set but Lundy tried to thwart home tapers. "We rolled intros over the music to protect against that," he says.

Burke, between cuts, provided biographical information, anecdotes and information about the various cuts on the three-record set.

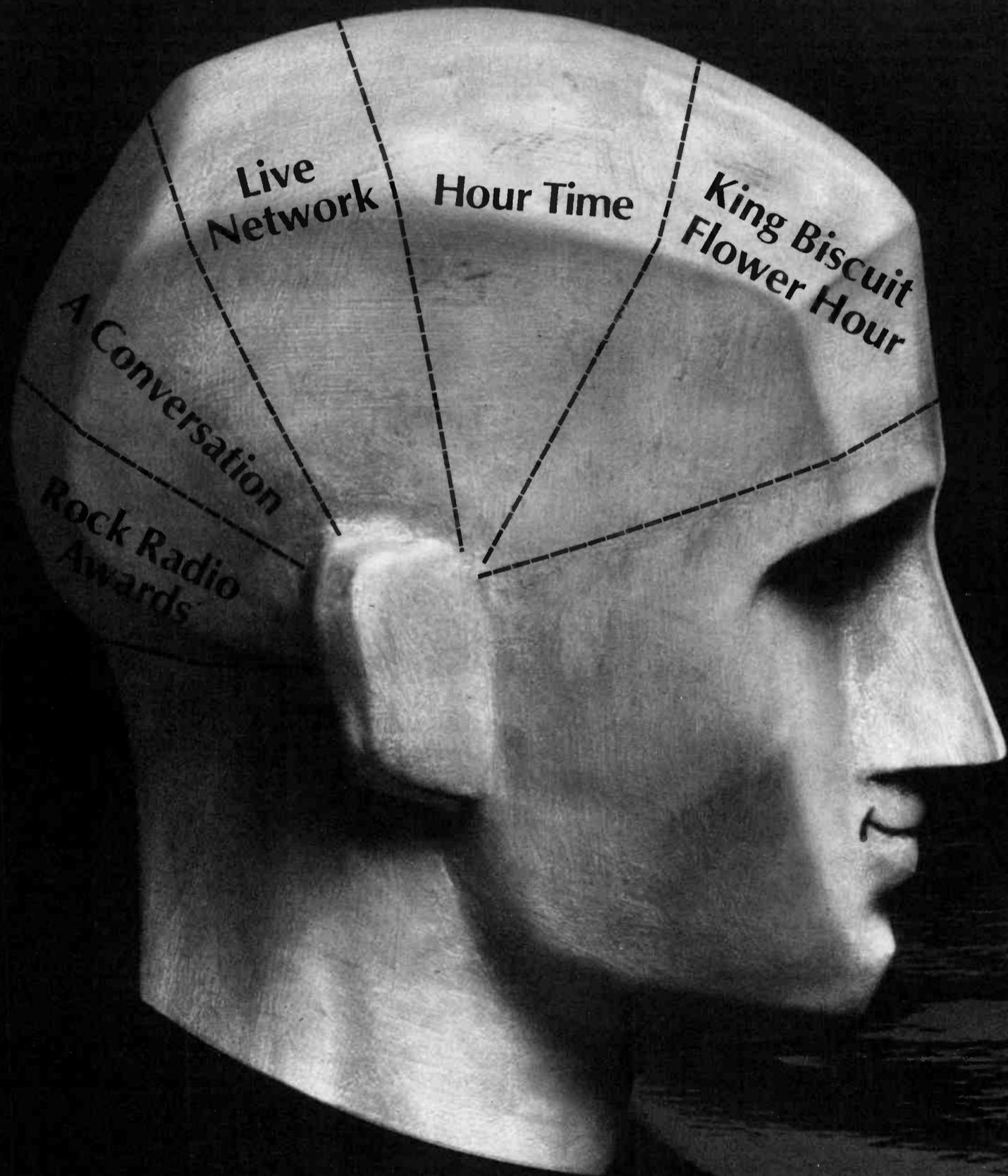
KGIL, which has a "ballads, blues and big bands" format, has done similar specials in the past, the most recent covering the Grammy Awards. In a four-hour format, nominees in various categories were

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Vox Jox

By DOUG HALL

NEW YORK—Howard Stern and Les Cook have joined the on-air staff of WWWW-FM Detroit. Stern comes to the Burkhart/Abrams "SuperStars" station from WCCC-AM-FM Hartford and Cook comes from Chicago.

Recently the station had Johnny and Joey Ramone do a guest DJ shift for an hour. In conjunction with this the station awarded a jukebox to a listener in a contest in which the listener could select the records he wanted in the jukebox.

WNEW-AM New York weekend personality Jonathan Schwartz has taken a leave of absence from the station to finish a book he is writing called "Carnegie Hall." It is expected that overnight man Bob Jones, who is in charge of "The Mikeman's Matinee," will fill one of these empty slots.

Marlene Foxx is the newest jock on WWWM-FM Cleveland. She is on from 3 to 7 p.m. and comes from WRQX-FM Washington and WAIV-FM Jacksonville, Fla. ... Johnny Mars has joined the on-air lineup at WXRT-FM Chicago. He is on from 11 p.m. to 2 a.m. and comes from KPAS-FM El Paso.

Bob Pepas, known as Tom Rice on

the air, has resigned as music director of WIOD-AM Toledo to become ad manager of Sound Associates, an Ohio chain of hi fi stores. Station program director Bill Manders will take over the music director's duties. ... Bob McClay, former KSAN-FM San Francisco DJ, is handling Sunday afternoons on KCBS-FM San Francisco.

James Pinckney has joined WNCN-FM New York in the noon to 6 p.m. slot. Clayelle Dalferes has joined the station working weekends. ... Bill Cranney, midday personality at WVOS-AM-FM Liberty, N.Y., has joined WOKO-AM Albany as program director. ... Clark Davis, former president of Shamrock Broadcasting's broadcast division, has joined Great Trails Broadcasting as corporate vice president.

Al Greenfield has been named president of Viacom's newly formed radio division. Greenfield moves up from general manager of KIKK-AM-FM Houston. The two Houston stations are among eight recently acquired by Viacom from Sonderling Broadcasting.

KMYO-FM Broken Arrow, Okla., program director Tim Couch has installed a new lineup on his sta-

tion. General manager Christopher Beck is handling morning drive, Bob Brauer is in middays, and Couch is afternoon personality. Sherry Rogers is doing evenings and Mike Mosley is overnight man.

WPIX-FM New York may have moved away from new wave, but Philip Barry of Barry Publications is pushing the music on WHBI-FM Newark. Barry, a time broker (he buys blocks of time and resells it) has one or two hours on each morning and expects to expand this music into what is basically an ethnic station.

Dan O'Brien has moved from the news department at KIDN-AM Pueblo, Colo., to be music director. He is also handling the 2 to 6 p.m. slot. ... Varner Paulsen has been appointed general manager of KNEW-AM Oakland, Calif. Paulsen has been in various executive positions in his 20 years with Metromedia. KNEW is a Metromedia station.

KGGF-AM Coffeyville, Kan., is celebrating its 50th anniversary with special programming including tapes of anyone who ever worked at the station. Past on-air personalities are invited to send tapes to McCord, music director, at P.O. Box 853, Coffeyville, Kan., 67337.

Steve Smith is upped at WKTI-FM Milwaukee to station manager. He was a salesperson for WTMJ-Inc. which owns WKTI. ... Neil Ardman is the new program director at WETZ-AM New Martinsville, W. Va. He had been with WRNL-AM Richmond, Va.

Bubbling Under The HOT 100

- 101—YOU'RE MY BLESSING, Lou Rawls, P.I.R. 9-3750 (CBS)
- 102—REACH YOUR PEAK, Sister Sledge, Cotillion 45013 (Atlantic)
- 103—DANCIN' LIKE LOVERS, Mary Macgregor, RSO 1025
- 104—MIDNIGHT RENDEZVOUS, The Babys, Chrysalis 2425
- 105—REAL LOVE, The Cretones, Planet 45911 (Elektra)
- 106—STREET LIFE, Herb A'pert, A&M 2221
- 107—A LITTLE NIGHT DANCIN', John Cougar, Riva 204 (Mercury)
- 108—DON'T LET GO OF ME, Jane Olivor, Columbia 1-11223
- 109—IS THIS THE BEST, L.A. Boppers, Mercury 76038
- 110—SHRINER'S CONVENTION, Ray Stevens, RCA 11611

Bubbling Under The Top LPs

- 201—ORIGINAL CAST, Evita, MCA MCA2-1107
- 202—CHARLEY PRIDE, There's A Little Bit Of Hank In Me, RCA AHL1-3548
- 203—THE GREG KIHN BAND, Glass House Rock, Beserkly BZ 100068 (Elektra)
- 204—CLIFF RICHARD, We Don't Talk Anymore, EMI-America SW 17018
- 205—B.B. KING, Now Appearing At Ole' Miss, MCA MCA2-8016
- 206—FELIX CAVALIERE, Castles In The Air, Epic JE 35990
- 207—FATHER GUIDO SARDUCCI, Live At St. Douglas Convent, Warner Bros. BSK 3440
- 208—SQUEEZE, Argybargy, A&M SP 4802
- 209—PAUL DAVIS, Paul Davis, Bang JZ 36094 (CBS)
- 210—RODNEY CROWELL, But What Will The Neighbors Think, Warner Bros. BSK 3407

Research Perspectives



By DR. ROB BALON

Research consultant and president of Multiple Systems Analysis

IRVINE, Calif.—This column will examine how specific radio formats are potentially related to specific lifestyles.

Starting in no specific order, let's look at disco radio. Disco radio audiences are (or were) characterized by a strong participatory desire. Our studies show that these people have a strong desire for either real or vicarious association with the entire disco phenomenon.

They think of themselves as being on the "pulse" of social issues. Also, as I think the industry has observed, these people tend to be trendy to the extent that they're willing to associate themselves with what they feel the next popular social phenomenon will be.

Hence, when they sense a decline in one sense, they jump off the bandwagon as quickly as they jump on. Of course, there was and is a core disco listener who remembers when they used to call it r&b or soul and who will go on listening. But it was the first type of character who gave disco its great impetus and will lend his support to what is perceived to be the next social craze.

What about adult contemporary audiences? It's difficult to come up with one finite description for this group. But there are several generalizations which can be made.

The first sub-type of this kind of audience is what we call mood/expressive. These are the types of people who are uniquely conscious of what kind of music they need to hear at different hours of the day.

They tend to be women and men in the 28-49 age bracket. They are generally a bit more upscale socioeconomically, tend to avoid harder rock sounds, and are extremely aware of their own lifestyles and their relationship to radio listening.

These people are button pushers. They scan a select number of stations. In Los Angeles, for example, they might set the dials on KHTZ-FM, KZLA-AM, KNX-FM, KRTH-FM, KIQQ-FM and possibly even KMPC-AM. Their recall of radio listening revolves around musical themes and features, and they are not usually brand loyal. These folks also tend to be opinionated and are well-read on social issues. But they are not big listeners of radio news. They listen to the music first and secondarily to the deejays.

Another category of this type of listener is the brand loyal listener. This person, in the same age bracket, has a more varied socioeconomic background, and is a treasure if you can get a diary in his hands. Their listening recall ability revolves both around a rather well-documented pattern of radio listening which starts every day at a certain time (again, lifestyle related) and ends every evening at a usual time (with few exceptions).

In short, the day of this listener, (more female than male) begins at 8:30 while taking the kids to school—she correlates listening at that time with a specific lifestyle function—and continues on through the day in the same fashion. "I always listen to station ABCD when I'm driving home from work," she'll say.

Let's take a look at country formats. This listener has been much maligned through the years as being a hayseed and not worth a tinker's dam demographically. Well, don't

tell that to the folks at WCXI-AM Detroit, KVET-AM and KOKE-AM-FM in Austin, WMAQ-AM Chicago, WHN-AM New York, or KLAC-AM Los Angeles. This has become a money making format which is highly salable.

Lifestyle-wise, though, there are some unique characteristics of the country music listener. Financially, they are still a bit on the down-scale side but nowhere as near as the stereotypes have asserted. They tend to be relatively dogmatic and assertive people; that means they tend to expose themselves to lots of radio and most of it in the same genre.

They're not easy people to win an argument with. They have a tendency toward the philosophy: "Well, if it tastes that way for me, it must taste that way for everyone else."

As the success of country formats in Northern markets has indicated, the music goes beyond the bucolic Southern backwoods lifestyles. Lyin' and cheatin' and drinkin' along with good lovin' have an appeal that is much more than regional. The appeal is generic toward a type of individual and the way he thinks—not where he lives. Country listeners are great consumer buys for a number of diverse products. They buy larger numbers of trucks, true, but they also buy large quantities of Cadillacs. They want their radio uncompromising—as they perceive themselves to be.

Obviously, this entire discussion is predicated on generalizations. There will always be exceptions. But lifestyle does play a critical role in radio station selection. We'll talk more about some other formats next week.

Pro-Motions

NEW YORK—Survivor, Scotti Bros. recording group, did two radio interviews while appearing at the Palm in Milwaukee. Jim Peterik was interviewed on WQFM-FM by DJ Jeff Peterson and all members of the unit showed up for Jim McBean's 7 to 10 p.m. show on WLPX-FM just before the concert at the Palm. They discussed their new album, distributed by Atlantic.

WPLJ-FM New York sponsored a "Pink Floyd Night" at the Wollman Memorial Ice Skating Rink in Central Park in Manhattan with WPLJ DJs Jimmy Fink and Michael Roth spinning the Pink Floyd disks for skaters. They also gave out buttons and posters. The admission fee of \$1.55 was cut to 95 cents to coincide with WPLJ's dial position.

When Atco recording group Blackfoot appeared at Boston's Orpheum Theatre, WTBU-FM DJ Marty Basch taped an interview for later broadcast with group member Rick Medlocke. They discussed the group's new album "Strikes."

NBC Firms Jackson

NEW YORK—NBC's Source Network will present Joe Jackson in a concert taped at Boston's Orpheum Theatre. The concert, produced by Starfleet Productions, will air the weekend of May 3-4 on more than 200 stations.



Jock Talk

By BREE BUSHAW

SAN DIEGO—A radio program is often like marriage. Boredom and predictability are the forerunners to its demise. Lack of concise communication and human intimacy further degrade the personal relationship between a station and its listeners. The coffin is sealed when the participants will neither accept new ideas nor offer any. It is, and always will be, a two-way street.

Simple platitudes, right? Still, they comprise the basic truths about a medium that remains the most intimate of all media forms.

The charm of a radio station more often lies in its human resources than in its customized jungle package and playlist.

Most of us have heard about and possibly been an unfortunate part of broadcast operations that looked good (temporarily) on paper and maybe even sounded good, but never garnered the expected shares of audience. Ironically, failure seems to propagate failure, until drastic

measures like a call letter and format change are required, to accommodate a whole new image, a last resort to success in some instances.

Meanwhile, the hard won victories of a competitor are not easily forgotten. Because it takes the human palate to taste victory or defeat.

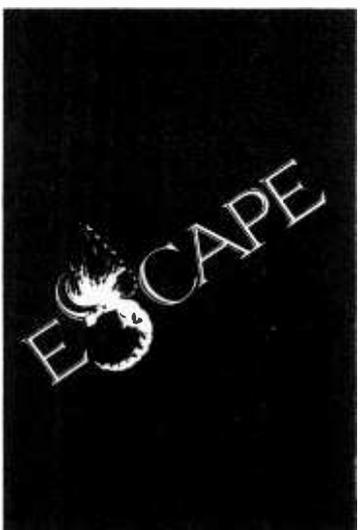
In my opinion, the scientific formula radio attitudes developed in the '70s are dying a slow death. Sterile, indecisive radio programming notions enhanced the credibility of projected statistics regarding television viewing saturation in the '80s. But aggressive, active involvement and serious risk taking by programmers of the new decade will change this. There's no room left at the top for Casper Milktoast announcers, either.

Personalities do make the difference, as much now as they did in the golden age of radio. AOR radio is still in its golden age. The edge on competition in thoroughly fragmented markets (nearly every medium and major market) can be grabbed by the personality who's a pied piper, a mass media hypnotist. Creating a mood will become more of a priority to broadcasters who take their skill seriously.

Obviously, it takes dogged determination and an excess of hard work to be a standout air personality of the '80s. Timid imitators won't cut it.

I predict a shortage of experienced, entertaining, youthful personalities in the new decade. The broadcast companies which value their air staffs will hang onto them when they are of this caliber.

The overall relationship quality between a station and its listeners will begin to take a turn toward healthy loyalty and permanent improvement. Because in its ideal conception, a radio station is like a marriage; there's no place like home.



Radio Programming At NAB

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.

LOS ANGELES JANUARY 1980

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA												TEENS	FORMATS	SHARES—METRO SURVEY AREA											
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN							TOTAL PERSONS 12+	MEN					WOMEN					TEENS
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64				18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64	
AOR	1391	1016	434	201	35	2	6	219	88	23	7	0	375	AOR	11.3	39.1	14.7	4.0	0.3	20.1	6.4	2.6	0.8	31.8		
BEAUTIFUL	1224	892	322	242	17	15	1	177	87	14	9	3	332	AOR	10.0	33.9	18.4	2.1	2.0	16.1	6.7	1.5	0.9	26.7		
BEAUTIFUL	1815	1799	20	96	83	171	150	66	157	219	254	241	16	BEAUTIFUL	14.7	1.9	7.1	9.6	22.3	6.1	11.7	24.3	28.8	1.4		
BEAUTIFUL	2048	2025	7	72	162	192	179	32	158	183	268	276	23	BEAUTIFUL	16.8	0.7	5.5	19.9	25.3	2.9	12.2	20.4	28.6	1.9		
BIG BAND	104	104	0	14	3	18	21	2	10	8	8	8	0	BIG BAND	0.9	0.0	1.0	0.3	2.3	0.2	0.8	0.9	0.9	0.0		
BIG BAND	0	0	0	0	0	0	0	0	0	0	0	0	0	BIG BAND	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0		
BLACK	565	462	98	77	36	14	14	61	84	37	22	11	103	BLACK	4.6	8.9	5.7	4.2	1.8	5.6	6.2	4.1	2.5	8.7		
BLACK	613	472	61	74	29	11	3	85	98	58	22	11	141	BLACK	5.1	6.3	5.6	3.5	1.4	7.7	7.7	6.5	2.4	11.3		
CLASSICAL	151	149	6	9	16	12	11	3	12	6	26	18	2	CLASSICAL	1.3	0.5	0.7	1.9	1.5	0.3	0.8	0.6	3.0	0.2		
CLASSICAL	257	256	1	21	36	20	13	2	33	28	31	18	1	CLASSICAL	2.1	0.1	1.6	4.4	2.6	0.2	2.6	3.1	3.3	0.1		
CONTEMP	2114	1761	179	285	219	80	29	317	349	140	94	32	353	CONTEMP	17.2	16.3	21.1	25.3	10.4	29.2	25.9	15.6	10.7	29.8		
CONTEMP	1686	1407	199	270	96	56	12	254	234	127	72	31	279	CONTEMP	13.8	20.8	20.5	11.8	7.3	23.2	18.3	14.0	7.7	22.5		
COUNTRY	471	464	3	57	55	87	27	7	31	64	42	26	7	COUNTRY	3.8	0.3	4.2	6.4	11.3	0.6	2.3	7.1	4.8	0.6		
COUNTRY	386	375	14	41	34	49	28	12	17	49	68	32	11	COUNTRY	3.1	1.4	3.1	4.1	6.5	1.1	1.3	5.4	7.2	0.9		
DISCO	726	540	114	71	30	13	8	113	123	33	26	7	186	DISCO	5.9	10.3	5.2	3.5	1.7	10.4	9.2	3.7	2.9	15.7		
DISCO	756	593	94	81	36	20	2	182	134	26	10	4	163	DISCO	6.2	9.8	6.2	4.4	2.6	16.5	10.5	2.8	1.0	13.2		
JAZZ	213	212	11	48	40	37	9	19	15	20	2	9	1	JAZZ	1.7	1.0	3.5	4.6	4.8	1.8	1.1	2.2	0.2	0.1		
JAZZ	178	176	12	27	33	4	12	12	34	13	18	7	2	JAZZ	1.5	1.3	2.1	4.0	0.5	1.1	2.7	1.4	1.9	0.2		
MELLOW	371	366	45	92	31	10	20	71	49	20	8	5	5	MELLOW	3.0	4.1	6.8	3.6	1.3	6.6	3.6	2.2	0.9	0.4		
MELLOW	528	502	55	119	17	10	8	134	100	28	14	4	26	MELLOW	4.3	5.8	9.1	2.1	1.4	12.2	7.9	3.1	1.4	2.1		
MOR	386	379	18	31	54	45	39	8	24	46	55	19	7	MOR	3.1	1.6	2.3	6.2	5.8	0.7	1.8	5.1	6.2	0.6		
MOR	505	491	9	41	59	74	45	9	47	64	45	37	14	MOR	4.2	0.9	3.2	7.2	9.8	0.9	3.6	7.0	4.7	1.1		
NEWS	1150	1141	13	71	91	119	147	12	38	49	114	123	9	NEWS	9.3	1.2	5.2	10.6	15.5	1.1	2.8	5.4	12.9	0.8		
NEWS	1139	1128	19	59	92	112	147	16	42	72	117	109	11	NEWS	9.3	2.0	4.5	11.3	14.7	1.4	3.3	8.0	12.5	0.9		
RELIGIOUS	58	58	0	0	1	3	7	1	1	3	2	7	0	RELIGIOUS	0.5	0.0	0.0	0.1	0.4	0.1	0.1	0.3	0.2	0.0		
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	0.0		
SPANISH	739	710	63	92	56	23	11	60	136	104	60	41	29	SPANISH	6.0	5.7	6.7	6.4	2.9	5.6	10.1	11.5	6.9	2.4		
SPANISH	683	658	42	90	55	37	10	88	151	71	43	34	25	SPANISH	5.5	4.5	6.9	6.6	4.8	8.0	11.9	7.9	4.6	2.0		
TALK	801	799	7	47	43	67	85	9	27	51	71	135	2	TALK	6.5	0.6	3.5	5.0	8.7	0.8	2.0	5.7	8.0	0.2		
TALK	834	831	15	59	44	56	98	12	31	49	98	93	3	TALK	6.8	1.6	4.5	5.4	7.3	1.1	2.4	5.4	10.5	0.2		
TOP 40	272	228	31	36	8	2	2	56	69	13	6	4	44	TOP 40	2.2	2.8	2.7	0.9	0.3	5.2	5.1	1.4	0.7	3.7		
TOP 40	353	180	44	19	20	8	1	41	17	22	6	1	173	TOP 40	2.9	4.6	1.4	2.4	1.0	3.7	1.3	2.4	0.6	13.9		

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

Los Angeles Goes To Contemporary Music

LOS ANGELES—Beautiful music, which has long been in the forefront on radio listening habits in this market, has been displaced as the favorite format by contemporary music, according to an exclusive Bill-

board analysis of the January/February Arbitron report.

Beautiful music fell from first place as its estimated share of listeners fell from 16.8 to 14.7 while contemporary climbed in share from

13.8 to 17.2. AOR is in third place, up from 10.0 a year ago to 11.3.

Following these formats are news with a 9.3, unchanged from a year ago; talk with a 6.5, down from 6.8; Spanish with a 6.0, up from 5.5; disco with 5.9, down from 6.2; and black music with 4.6, down from 5.1.

Among men 18 to 24 AOR is by far the top format with a 39.1 share, but men 25 to 34 and 35 to 44 tune in contemporary stations for respective shares of 21.1 and 25.3.

Beautiful music wins men 45 to 54 with a 22.3 share. It is also the favorite of women 35 to 44 with a 24.3 share and women 45 to 54 with a 28.8 share.

Contemporary is the favorite format among women 18 to 24 and 25

to 34 with 29.2 and 25.9 shares respectively.

AOR is the top format among teens with a 31.8 share, edging out contemporary with a 29.8 share.

Looking at estimated numbers of listeners per average quarter hour, contemporary leads with 211,400 listeners, up from 168,600 a year ago. Beautiful is second with 181,500, down from 204,800; and AOR is third with 139,100, up from 122,400.

These are followed by these estimates: news with 115,000, down from 113,900; talk with 80,100, down from 83,400; Spanish with 73,900, up from 68,300; disco with 72,600, down from 75,600; and black with 56,500, down from 61,300.

220 Terminals Join NPR And the Westar 1 Satellite

WASHINGTON—By May of 1980, 203 receiver satellite terminals and 17 receiver-transmit terminals will join National Public Radio stations across the country with Westar I, an earth-orbiting communications satellite financed and constructed jointly by the Corp. for Public Broadcasting and Western Union at a cost of \$60 million.

Although the satellite was begun at the initiative of PBS for cost-effective reasons, public radio was quick to recognize the satellite system's potential advantages.

While land-based telephone lines can carry only a single 5 khz monophonic transmission, the satellite now makes multiple transmissions of stereo programs possible at 15 khz.

NPR first used the satellite last October for a coast-to-coast live broadcast. Currently NPR uses four channels and will expand to between six and eight in 1980. Eventually the system hopes to utilize as many as 12 channels on a full-time basis, and perhaps as many as 22 channels as equipment becomes

more sophisticated. Portable terminals which can be shifted to different locales as the demand arises are also in the future for NPR.

While inflation and federal budget trimming have taken their toll on programs originating from NPR, one direct effect of Westar I has been to open the distribution of original programs produced by stations, independent producers and syndicators to NPR-affiliated stations.

In order to schedule and coordinate the increased programming traffic, NPR has established the Extended Program Service.

One of the major unanswered questions raised by all of this is whether non-NPR affiliated stations may broadcast programs from the satellite which have not been picked up for broadcast by the local NPR affiliates.

While all questions have not been resolved, it appears that in the future both commercial and non-commercial stations may well have access to abundant programming from satellites.

WCAU Jumps

• Continued from page 29

only went up to 4.4—well behind WIP. WMMR-FM, holding fast to progressive rock, is in third place overall, and with a continuous round of audience promotions almost daily, holds fast to the teens and the 18-to-34 set with its 6.5 share, down a bit from 6.9.

The turnabout in airplay from hard rock to the softer rock album standards with a smattering of some carefully selected new music, has also given a lift to WIOQ-FM. The change also changed its share from 2.6 to 3.1. WYSP-FM, which is also a breath away from WMMR and WIOQ on the FM band and also tempers its album rock, holds fast with its share, with a drop from 4.5 to 4.2.

The big winner this time around was WMGK-FM, which made the top 10 for the first time in years in jumping its 3.4 share to 5.5 to place sixth just behind the two beautiful music stations—WWSH-FM with a 6.1 share, and WDVR-FM with 5.8.

Web Programs

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Except for Golden Egg, which now has no musical shows, none of the syndicators plans to drop any programs or convert from barter to cash on any of their shows because of the networks. TM Special Projects has two new shows upcoming. At first, both will be offered by barter. If TM fails to find a national sponsor, then the shows will be sold on a cash basis.

Watermark is debuting its "Soundtrack Of The '60s," a three-hour weekly series soon and it will be sold on a cash basis. "I feel that with this show, it is easier to work with on a cash basis," Tom Rounds explains.

Generally, syndicators feel that quality programming is the ultimate barometer as the listener does not differentiate between a network program and a syndicated one. "It's the property that's important," says Westwood One's Pattiz, "not where it's coming from. It doesn't matter whether it's from NBC, RKO or Westwood One."

Radio Groups Join To Improve Transmission

WASHINGTON—A new industry group, the National Radio Systems Committee, has been formed by the National Assn. of Broadcasters and the Electronics Industry Assn. to investigate and recommend methods for improving the overall transmission and reception of both AM and FM broadcasting service.

Wally Johnson, former FCC Broadcast Bureau chief and currently executive director of the Assn. of Broadcast Engineering Standards will serve as the new committee's first chairman. James D. Kearney, of General Electric Co., will be vice chairman.

Automated System

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or change (whatever he wants to achieve) at the proper point, enters the new material, and returns the format to memory. If an insert is made, programming merely spreads apart to accommodate it. Working with labeled formats thus saves memory space, but doesn't sacrifice the flexibility of individual events, because of the insert or change capability.

Networks In Competition

• Continued from page 34

most every day," Meyer says. "We're so close and so involved it's like being at a radio station instead of at a network."

"The result is that with the Source you never hear of the Source," she says. "We want the program to sound as if it could have originated on the local level."

The Manilow special is offered as an example of how Meyer likes the music/interview format to be structured.

"It's done as if it were a live interview," she explains. "It's done to

create a feeling of intimacy, where the performer is actually talking to the listener, not just answering someone's questions. We blend the music around that."

Upcoming on the NBC webs are specials featuring Kris Kristofferson and Rita Coolidge, Glen Campbell, Kenny Rogers, Chuck Berry and Anne Murray.

Meyer also wants to do a Neil Diamond special. But RKO has beat her to it. Will she be able to get Diamond anyway?

Stay tuned. The network battle is just starting.

Counterpoint

Rose Royce Singer Goes Out On Own

By JEAN WILLIAMS

LOS ANGELES — Although Whitfield recording group Rose Royce is now in the studio working on its fifth LP for the label, it's doing it minus the vocal assistance of Gwen Dickey.

According to Dickey, who left the group a couple of months ago, "I left because I was unhappy with some of the business decisions that were made."



Gwen Dickey

The singer, with the group five years lending strong lead vocals, says she now plans to pursue a solo career.

Dickey, prior to joining Rose Royce, was a member of John Edwards' review for five years. Edwards is now lead singer with the Spinners.

Says Dickey: "I plan to resume my career in a few months but I will handle it differently. I already have an attorney and I'm looking for a good personal manager."

She notes that Rose Royce has for the most part managed itself with Norman Whitfield, president of Whitfield Records, acting as overseer.

Dickey adds that her departure from the group was amicable. "It's just that I didn't agree with some business decisions being made and decided it was time for me to go solo."

Dickey is not the only member of the nine-member group (eight men, one woman) to leave. Kenji Brown recently split with Rose Royce.

★ ★ ★

Barry White received the first honorary certificate in recording arts and sciences from the UCLA Arts Extension program.

The award was to be presented Friday (11) at the Faculty Club on the university's campus.

White received the honor because of the support he has given the program. The Arts Extension program is a two-year program with a series of courses including production, management, performance, artists and repertoire, marketing and public relations as they relate to the recording industry.

White, who reportedly did not complete high school, is an advocate

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APRIL 19, 1980 BILLBOARD

Billboard Hot Soul Singles

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★1	2	7	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)	34	34	8	ANY LOVE —Rufus and Chaka (D. Wolinski), MCA 41191 (Overdue, ASCAP)	★88	78	3	OVERNIGHT SENSATION —Jerry Knight (J. Knight), A&M 4788, (Almo/Crimisco, ASCAP)
2	1	10	STOMP —Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Broyay, ASCAP)	★35	42	6	HOLD ON TO MY LOVE —Jimmy Ruffin (R. Gibb, B. Weaver), RSO 1021 (Stigwood/Unichappell, BMI)	★69	NEW ENTRY		LANDLORD —Gladys Knight & The Pips (N. Asford, V. Simpson), Columbia 1-11239 (Nic-O-Val, ASCAP)
★3	3	10	DON'T PUSH IT, DON'T FORCE IT —Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	36	27	11	YES I'M READY —Teri De Sario (B. Mason), Casablanca 2227 (Dandelion, BMI)	70	64	8	CAN IT BE LOVE —Teena Marie (T. Marie, D. Wedlaw), Gordy 7180 (Motown) (Jobete/Wedlaw, ASCAP)
4	4	10	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE —Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Wilson, R. Taylor), Mercury 76037 (Total Experience, BMI)	37	37	7	UNDER YOUR SPELL —Phyllis Hyman (J. Mtume, R. Lucas), Arista 0495 (Frozen Butterfly, BMI)	★71	81	2	LET THIS MOMENT BE FOREVER —Kwix (A. Jones), EMI/America 8036 (Cessess, BMI)
5	5	9	OFF THE WALL —Michael Jackson (R. Temperton), Epic 9-50838 (Almo, ASCAP)	38	38	8	DESIRE —Masqueraders (L. Hatim, R. Wrightsil), Bang 9-4806 (CBS) (Web IV, BMI)	★72	82	2	BABY, THIS LOVE THAT WE'VE FOUND —Heat (T. Saviano, J.M. Arnold), MCA 41203 (Koppelman/Bandler, BMI)
6	6	14	AND THE BEAT GOES ON —Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	★39	51	3	SWEET SENSATION —Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	★73	83	2	BABY I'M FOR REAL —Hamilton Bohannon (M. Gaye), Mercury 76054 (Jobete, ASCAP)
★7	11	6	LADY —Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	★40	50	6	GOTTA GET MY HANDS ON SOME —Fatback Band (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Clita, BMI/Sign Of The Twins, ASCAP)	★74	NEW ENTRY		I CAN'T GO ON LIVING WITHOUT YOU —Tavares (B.F. Wright Jr.), Capitol 4846 (Ritesonian, ASCAP)
8	7	18	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL —Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)	41	28	10	WHAT YOU WON'T DO FOR LOVE —Natalie Cole & Peabo Bryson (B. Caldwell, A. Kettner), Capitol 4826 (Lindseyanne/Sherlyn, BMI)	★75	85	2	STARS IN YOUR EYES —Herbie Hancock (R. Parker, Jr., H. Hancock, G. Christopher, L. Capuano), Columbia 1-11236 (Raydiola, ASCAP/Hancock, Polo Grounds, BMI)
9	8	13	YOU ARE MY HEAVEN —Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)	★42	49	4	REACH YOUR PEAK —Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45013 (Atlantic) (Chic, BMI)	76	76	4	SOON AS THE WEATHER BREAKS —Bobby Bland (V. Pea, B. Bland, M. Evans), MCA 41197 (Alvert, BMI)
10	9	12	WELCOME BACK HOME —Dramatics (R. Banks, R. Johnson, T. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)	43	24	14	THEME FROM THE BLACK HOLE —Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca 2235 (Rick's/Malbiz/Rubberband, BMI)	★77	87	2	COMING DOWN FROM LOVE —Bobby Caldwell (B. Caldwell), Clouds 21 (T.K.) (Sherlyn/Lindseyanne/Bobby Caldwell, BMI)
★11	17	5	LET ME BE THE CLOCK —Smokey Robinson (W. Robinson), Tamla 54311 (Motown) (Bertrain, ASCAP)	44	43	11	GIVE ME SOME EMOTION —Webster Lewis (W. Lewis, R. Barnes, C. Pitts) Epic 950832 (Webb/Back To Rock/Gadtoon, BMI)	★78	88	2	A LOVER'S HOLIDAY —Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)
★12	16	6	TWO PLACES AT THE SAME TIME —Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)	★45	52	5	SUGAR —Kenny Doss (M.H. Bryant), Bearsville 49197 (Warner Bros.) (Every Knight/Unichappell, BMI)	★79	89	2	SEXY EYES —Dr. Hook (Mather, Stegall, Waters), Capitol 4831 (April, ASCAP/Blackwood, BMI)
13	10	22	SPECIAL LADY —Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)	★46	56	4	RIGHT IN THE SOCKET —Shalamar (K. Spencer, L. Sylvers, D. Griffey), Solar 11929 (RCA) (Spectrum VII/Rosy, ASCAP)	80	80	7	YOU GOT WHAT IT TAKES —Bobby Thurston (R. Brown, W. Lester), Prelude 8009 (Diamond In The Rough/Trumar, BMI)
14	12	11	STANDING OVATION —G.Q. (E.R. LeBlanc, H. Lane, K. Crier, P. Service), Arista 04583 (Arista-G.Q., ASCAP/Careers, BMI)	47	22	30	THE SECOND TIME AROUND —Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	★81	NEW ENTRY		GIVE UP THE FUNK —B.T. Express (C. Ward, B.T. Express), Columbia 1-11249 (Triple "O" Songs, BMI)
★15	18	9	HIGH —Skyy (R. Muller), Salsoul 72113 (RCA) (One To One, ASCAP)	48	41	19	PRAYIN' —Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	★82	NEW ENTRY		JUST US—Two Tons Of Fun (Robinson, Orsbom), Fantasy/Honey 888 (Jobete, ASCAP)
16	14	14	BOUNCE, ROCK, SKATE, RDLL —Vaughn Mason & Crew (V. Mason, G. Bufford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	★49	47	8	BEST OF FRIENDS —Lenny White (L. White, L. Rene), Elektra 46597 (Mchoma, BMI/Pure Love, ASCAP)	★83	NEW ENTRY		GIMME SOMETHING REAL —Wardell Pipher (N. Ashford, V. Simpson), Midsong 772000 (CBS) (Nic-O-Val, ASCAP)
★17	20	6	GOT TO BE ENOUGH —Con Funk Shun (M. Cooper, F. Piate), Mercury 76051 (Val-Le-Joe, BMI)	★50	60	4	AFTER YOU —Dionne Warwick (D. Frank, D. James), Arista 0498 (Sumac, BMI)	84	84	7	YOU AND ME —Solaris (J. Anderson, J. Baker, W. Morrow), Dana 00131 (TAR, ASCAP)
18	13	16	TOO HOT —Kool & The Gang (G.M. B. Town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	★51	58	5	THE BEST LOVE I EVER HAD —Jerry Butler (K. Gamble, L. Huff), P.I.R. 9-3746 (CBS) (Mighty Three, BMI)	85	86	3	MAKE IT LAST —Midnight Star (B. Watson), Solar, 11930 (RCA), (Hip Trip/Vibrato Music, BMI)
★19	26	5	LET'S GET SERIOUS —Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	52	48	7	STRUT YOUR STUFF —Stone City Band (L. Ruffin Jr.), Gordy 7179 (Motown) (Stone City, ASCAP)	★86	NEW ENTRY		SHEET MUSIC —Barry White (B. White, P. Polit), Unlimited Gold 9-1415 (CBS) (Seven Songs/Ba-Da, BMI)
★20	23	7	WE OUGHT TO BE DOIN' IT —Randy Brown (H. Banks, C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)	★53	63	4	FROM 9:00 UNTIL —Lakeside (D. Stokes), Solar 11931 (RCA) (Spectrum VII, ASCAP)	★87	NEW ENTRY		I DON'T WANT TO BE WITH NOBODY ELSE —Alton McClain & Destiny (R.R. Barnes, H. Owens, J. Collier, M. Sharon), Polydor 2073 (Platinum Wizards, BMI)
21	15	11	WHY YOU WANNA TREAT ME SO BAD —Prince (Prince), Warner Bros. 49178 (Ecnirp, BMI)	★54	62	4	FOREVER —Mass Production (T. Williams), Cotillion 45009 (Atlantic) (Two Pepper, ASCAP)	★88	NEW ENTRY		TAKE YOUR TIME —S.O.S. Band (H. Clayton Sigid), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigid's Song, BMI)
★22	21	13	EVERY GENERATION —Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	★55	68	3	TONIGHT I'M ALRIGHT —Narada Michael Walden (N.M. Walden), Atlantic 3655 (Walden/Gratitude Sky, ASCAP)	★89	NEW ENTRY		FOREVER —Chuck Cissell (B. Holland, L. Dozier, F. Gorman), Arista 0499 (Jobete/Stone Agate, BMI)
★23	33	6	SHINING STAR —Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	56	54	9	CAN YOU FEEL IT —Pressure (B. Vega, R. Laws), LAX MCA 41179 (MCA) (Far Out/At Home/Fizz, ASCAP)	★90	NEW ENTRY		A FEW MORE KISSES TO GO —Isaac Hayes (I. Hayes), Polydor 2068 (Rightsong, BMI)
24	19	14	COMPUTER GAME —Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)	57	53	12	GIVE IT ALL YOU GOT —Chuck Mangione (C. Mangione), A&M 2211 (Gates, BMI)	91	74	4	YOU GAVE ME LOVE —Crown Heights Affair (I. Reid), De-Lite 803 (Mercury) (Delightful/Crown Heights Affair, BMI)
25	25	11	TODAY IS THE DAY —Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beards, F. Thompson, W. Stewart, C. L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76036 (Bar-Kays/Warner-Tamerlane, BMI)	58	57	6	NDW I'M FINE —Grey And Hanks (L. Hanks, Z. Grey), RCA 11922 (Irving/Medad, BMI)	92	91	5	HOLD ON —Wee Gee (V. Bullock, I. Hunter), Cotillion 45012 (Atlantic) (Mafundi/Lenise, BMI)
★26	36	5	FUNKY TOWN —Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Steve Greenberg, BMI)	59	55	6	FOXY LADY —Slave (J. R. Wilson), Cotillion 45011 (Atlantic) (Cotillion/Wayne Watts, BMI)	93	67	11	COME INTO MY LIFE —Rick James (R. James), Gordy 7177 (Motown) (Jobete/Stone City, ASCAP)
★27	39	5	MINUTE BY MINUTE —Peabo Bryson (M. McDonald, L. Abrams), Capitol 4844 (Snug/Loresta, BMI/ASCAP)	60	45	25	ROCK WITH YOU —Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor)	94	66	7	RELEASE —Patti Labelle (A.R. Toussaint), Epic 9-50852 (Warner-Tamerlane/Marsaint, BMI)
★28	35	4	INSIDE OF YOU —Ray, Goodman & Brown (A. Goodman, H. Ray, L. Walter, H. Goodman), Polydor 2077 (H.A.B./Dark Cloud, BMI)	★61	71	2	THE BIG BANG THEORY —Parliament (D. Sterling, R. Dunbar, G. Clinton), Casablanca 2250 (Rick's/Malbiz, BMI)	95	61	8	EMOTION —Merry Clayton (W. Lewis, R. Barnes, C. Pitts), MCA 41195 (Webb/Gadtoon/Boch To Rock, BMI)
29	31	8	I'M BACK FOR MORE —Al Johnson w/Jean Carn (K. Stover), Columbia 1-11207 (Jobete, ASCAP)	★62	72	3	WINNERS —Kleer (N. Durham, W. Cunningham), Atlantic 3650 (Alex/Soutis, ASCAP/Darak/Good Groove, BMI)	96	69	7	OUTSIDE MY WINDOW —Stevie Wonder (S. Wonder), Tamla 54308 (Motown) (Jobete/Black Bull, ASCAP)
30	30	9	YOU ARE MY FRIEND —Sylvester (La Belle, Ellison, Edwards), Fantasy 883 (Zuri, BMI)	★63	73	3	LET THE MUSIC TAKE ME —Patrice Rushen (Patrice Rushen/Sherree Brown), Elektra 46604, (Baby Fingers/Showbrere, ASCAP)	97	70	16	LOVE INJECTION —Trussel (H. Lane, R. Smith), Elektra 46560 (Cowcatcha/Nikki's Dream, BMI)
31	29	10	MUSIC TRANCE —Ben E. King (B.E. King), Atlantic 3635 (Smiling Clown, BMI)	★64	59	8	IT'S YOU I LOVE —Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3742 (CBS) (Mighty Three, BMI)	98	79	4	DON'T ASK MY NEIGHBORS —Ahmad Jamal (S. Scarborough), 20th Century 2448 (RCA) (Unichappell, BMI)
★32	40	6	ALL NIGHT THING —Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	★65	75	3	THE GET DOWN MELLOW SOUND —Player's Association (C. Hills), Vanguard 35214 (Silkie/Chris Hill, BMI)	99	46	13	ON THE RADIO —Donna Summer (G. Moroder, D. Summer), Casablanca 2236 (Rick's/Revelation, BMI/Sweet Summer Night, ASCAP)
33	32	11	IS THIS THE BEST —L.A. Boppers (V. Tenori), Mercury 76038 (L.A. Boppers/Relaxed/What You Need, BMI)	★66	65	5	THE REAL THING —Pleasure (D. Hepburn), Fantasy 882 (Three Hundred Sixty, ASCAP)	100	44	21	I SHOULD LOVE —Y.A.—Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)

BLACK INDEPENDENT

Grant Of England Whips Frustration; Ice Label Clicks

By NICK ROBERTSHAW

LONDON—As head of the only black independent label in Britain operating on the same lines as a major company, with its own studio and its own pressing plant, Ice Records' founder Eddy Grant holds an unusual position in the industry here.

Experience has shown it can be uniquely uncomfortable, too. There may be little overt prejudice in the music business, but the odds in this country are still stacked high enough against black businessmen to give significance to the title of Grant's 1979 hit, "Living On The Front Line."

The long struggle to establish Ice in the face of every kind of difficulty, from obstructive bank managers to indifferent media, has taught him such an operation can never be simply a business matter—there's always going to be a political overtone. Seeking only to run a business, he's found himself representing a culture, too.

Though blacks could wish for no more articulate spokesman, it's not a role he would necessarily have chosen. As he says: "I don't necessarily want to be a leader of anything. I am quite prepared to be one of the boys, because sometimes there is safety in numbers. Sometimes it doesn't pay to be the leaders."

What frustrates him most is the

extent of media resistance in the U.K., especially radio. "We don't get a fair crack of the whip," he says. "Having put together all the pieces of a record company that's possible, I still find I have to prove myself twice for every one of everybody else."

"We rely especially on the radio. I know it's hard for everybody, but because we are independent to the degree we are, it's difficult to pull any levers wherever it matters. You can only spend so much to make economic nonsense."

"Sure 'Living On The Front Line' got airplay, but not when it mattered, only when it was so hot on the street the stations would have looked like idiots if they didn't play it. A token play here or one program a week for black Londoners is not good enough. If you gave Police one play a week they would never make hits, and we therefore can never make hits on that kind of play."

Not surprisingly, Grant is less than thrilled by the way the media have enthusiastically picked up on 2-Tone and current fads for West Indian-influenced pop. "There are many new things to come with. At the moment, the bulk of what gets played on the radio as though it's going out of fashion is 2-Tone, to the

(Continued on page 80)



HAPPY ANNIVERSARY—Roy Ayers greets Rowena Harris, Polydor's Northeast regional r&b promotion manager, backstage at New York's Beacon Theatre. Ayers recently celebrated his 10th anniversary with the label and company executives were on hand to wish him well.

Uttal's Earlobe Soon To Debut In U.K. Via Pye

By IRV LICHTMAN

NEW YORK—Larry Uttal's return to the disk wars via Earlobe Records will debut later this month in England under an exclusive U.K. licensing deal with Pye Records.

Uttal, who's dividing his time between New York and his London office at 14 Bourdon, is launching the company with a new English group, Thieves Like Us, and its single, "Mind Made (ELS 1)."

Following the release of the single Friday (25), the veteran musician will head for European markets to make individual licensing agree-

(Continued on page 82)

Counterpoint

• Continued from page 44

of higher education and his objective is to bring young people with academic backgrounds into the music industry.

★ ★ ★

The musical tribute to the Rev. C.L. Franklin's medical trust fund at Detroit's Cobo Hall March 24 reportedly grossed \$100,000. After expenses, approximately \$51,000 will go into the fund, it was said.

If the Rev. Franklin remains in a coma, it's estimated the money will run out in four to five months.

Franklin has made friends and garnered supporters from around the world through his ministry and recordings, and they packed Cobo Hall for his tribute, sponsored by his friends and family.

Among those performing was his daughter Aretha, the Rev. James Cleveland, the Rev. Cleophus Robinson, the Staples and numerous other artists. Also onhand was the Rev. Jesse Jackson.

★ ★ ★

War, the Gap Band and the Sugar Hill Gang reportedly grossed \$236,533 for three dates March 21, 22, 23.

The three-act package appeared at the Oakland Coliseum where it grossed \$74,000. Phoenix's Veterans Coliseum where it broke the previous 1978 record held by the Funkadelics and grossed \$85,877, and Denver's McNichols Arena where the gross was \$76,656.

War immediately left for a European tour with Blood, Sweat & Tears. The tour winds up May 1.

★ ★ ★

KACE-FM in L.A. tied into Home Box Office and Six Star cable television simulcasting Diana Ross'

75-minute show, filmed live at Caesars Palace in Las Vegas by HBO. The show was to air Sunday (13).

Six Star was the local outlet for the Inglewood, Calif., area, while KACE carried the audio portion of the presentation. This is a first for KACE and believed to be one of the first for an FM radio station in the area.

★ ★ ★

WOL-AM in Washington, D.C., has come up with a contest allowing its listeners to win cash prizes ranging from \$25 to \$100.

The station had yellow WOL buttons made for any listener wishing to participate. It has assembled spotters who are in the field looking for those wearing the buttons. The button wearer receives a cash prize.

★ ★ ★

WBLS-FM in New York is sponsoring a "Celestial Gala" at the American Museum-Hayden Planetarium Tuesday (22) to benefit the Planetarium. Set to perform are Phyllis Hyman and Bobby Short. Hal Jackson, vice president, and Pierre Sutton, president of Inner City Broadcasting Corp., owner of the station, will be the hosts.

Each year WBLS sponsors an affair to benefit an interracial community service. Last year the event benefited the National Conference of Christians and Jews and the Boy Scouts of Harlem. Tickets for the "Celestial Gala" are \$150 and tax deductible.

★ ★ ★

Freddie Perren's Perren Vibes, Inc., has obtained the rights to the pop musical "Beyond The Northwind." The musical is comprised of all original material penned by Gary Starbuck, who is signed to Perren Vibes.

The production will feature two males and a female in lead roles. The firm is searching for a major producer and financing to open the production on Broadway.

★ ★ ★

According to Ron Ellison, vice president, marketing at ARC Records, "Unfortunately Earth, Wind & Fire will be in South America at the time of the Black Music Assn.'s convention this year and will not be able to appear at its benefit concert."

★ ★ ★

Remember... we're in communications, so let's communicate.

LEANER BACK AS DISTRIB IN CHICAGO

CHICAGO—Independent label distribution pioneer Ernie Leaner has gone full circle in 35 years in the industry.

Leaner, who with his brother, George, opened one of the first U.S. black-owned indie label distributorships, United, here in 1951, has opened Reunited Distributing at 1829 S. Michigan Ave.

Leaner has returned to distribution with the close of his Ernie's One-Stop, one of Chicago's oldest black music one-stops founded in 1972.

Reunited is headed by Bill Leaner, Ernie's son. He and Phyllis White and Lynette Benton handle promotion. The operation covers Milwaukee, Indianapolis and Kansas City for such labels as Malaco, Golden Ear, Juanna, Fountain, Enjoy and others.

Billboard SPECIAL SURVEY For Week Ending 4/19/80

Billboard Soul LPs

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★STAR Performer—LP's registering greatest proportionate upward progress this week			★STAR Performer—LP's registering greatest proportionate upward progress this week		
This Week	Last Week	Weeks on Chart	This Week	Last Week	Weeks on Chart
★ 2	7	7	★ 59	2	2
2	1	16	40	33	23
3	3	18	★ 41	48	3
4	4	34	★ 42	49	3
★ 5	6	6	★ 43	NEW ENTRY	NEW ENTRY
6	5	16	44	29	24
★ 7	NEW ENTRY	NEW ENTRY	45	35	8
8	8	7	46	42	7
9	9	10	★ 47	NEW ENTRY	NEW ENTRY
★ 10	12	4	48	46	14
11	7	7	49	44	28
12	10	27	50	51	5
★ 13	27	2	51	53	2
14	14	7	★ 52	61	3
★ 15	NEW ENTRY	NEW ENTRY	53	43	22
16	15	24	54	40	44
17	17	7	55	52	24
★ 18	23	5	56	34	23
19	13	9	57	36	36
20	16	31	58	58	2
★ 21	26	4	59	50	4
22	11	23	60	60	3
★ 23	41	2	61	45	18
24	19	18	62	47	25
25	25	9	63	56	18
26	18	15	64	64	16
27	20	15	65	70	2
28	21	13	66	65	19
★ 29	NEW ENTRY	NEW ENTRY	67	55	44
30	30	6	68	68	3
31	22	7	69	NEW ENTRY	NEW ENTRY
★ 32	38	4	70	57	21
★ 33	39	4	71	54	19
34	32	13	72	63	3
35	31	20	73	72	21
36	37	8	74	74	2
37	28	18	75	62	3
38	24	19			

TITLE
Artist, Label & Number (Dist. Label)

LIGHT UP THE NIGHT
Brothers Johnson, A&M SP-3716

THE WHISPERS
The Whispers, Solar BXL1-3521 (RCA)

GAP BAND II
Gap Band, Mercury SRM 1-3804

OFF THE WALL
Michael Jackson, Epic FE-35745

WARM THOUGHTS
Smokey Robinson, Tamla T8-367M1 (Motown)

RAY, GOODMAN & BROWN
Ray, Goodman & Brown, Polydor PD 1-6240

GO ALL THE WAY
Isley Brothers, T-Neck FZ 36305 (CBS)

SKYLARKIN'
Griner Washington, Jr., Motown M7-933R1

EVERY GENERATION
Ronnie Laws, United Artists LT-1001

ROBERTA FLACK FEATURING DONNY HATHAWAY
Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013

LOVE SOMEBODY TODAY
Sister Sledge, Cotillion SD-16012 (Atlantic)

BIG FUN
Shalamar, Solar BXL1-3479 (RCA)

TWO
G.Q., Arista AL 9511

10½
Dramatics, MCA MCA-3196

TWO PLACES AT THE SAME TIME
Ray Parker Jr. and Raydio, Arista AL 9515

ANGEL OF THE NIGHT
Angela Bofill, Arista/GRP GRP 5501

SKYWAY
Skiyy, Salsoul SA 8532 (RCA)

THE BLUE ALBUM
Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SOR-3197 (MCA)

FUN AND GAMES
Chuck Mangione, A&M SP-3715

LADIES NIGHT
Kool & The Gang De-Lite DSR-9513 (Mercury)

LIPPS INC.
Mouth To Mouth, Casablanca NBLP 7197

PRINCE
Prince, Warner Bros. BSK 3366

LET'S GET SERIOUS
Jermaine Jackson, Motown M7-928R1

GLORYHALLSTOOPID
Parliament, Casablanca NBLP 7195

L.A. BOPPERS
L.A. Boppers, Mercury SRM-1-3816

DANCIN' AND LOVIN'
Spinners, Atlantic SD 10256

SIT DOWN AND TALK TO ME
Lou Rawls, P.I.R. JZ 36304 (CBS)

8 FOR THE 80'S
Webster Lewis, Epic NJE 36197

SPIRIT OF LOVE
Con Funk Shun, Mercury SRM 1-3806

IN 'N' OUT
Stone City Band, Gordy G7991R1 (Motown)

1980
Gil Scott-Heron & Brian Jackson, Arista AL 9514

MASS PRODUCTION
Massterpiece, Cotillion SD 5218 (Atlantic)

SPYRO GYRA
Catching The Sun, MCA MCA-5108

HIROSHIMA
Hiroshima, Arista AB-4252

BRASS CONSTRUCTION 5
Brass Construction, United Artists LT-977

WINNERS
Kleer, Atlantic SD 19262

THE DANCE OF LIFE
Narada Michael Walden, Atlantic SD 19259

LIVE AND UNCENSORED
Millie Jackson, Spring SP2-6725 (Polydor)

TITLE
Artist, Label & Number (Dist. Label)

REACHING FOR TOMORROW
Switch, Gordy G8-993M1 (Motown)

MASTERJAM
Rufus & Chaka, MCA MCA-5103

HIDEAWAY
David Sanbor, Warner Bros. BSK 3379

HOT BOX
Fatback Band, Spring SP-1-6726 (Polydor)

AFTER MIDNIGHT
Manhattans, Columbia JC 36411

ON THE RADIO—GREATEST HITS VOLUME ONE & TWO
Donna Summer, Casablanca NBLP-2-7191

SUPERCHARGED
Ivares, Capitol ST 12026

LADY T
Tena Marie, Gordy G7-992R1 (Motown)

SUGARHILL GANG
Sugarhill Gang, Sugarhill SH 245

YELLOW MAGIC ORCHESTRA
Yellow Magic Orchestra, Horizon SP-736 (A&M)

RISE
Herb Alpert, A&M SP 4790

SURE SHOT
Crown Heights Affair, De Lite SDR-9517 (Mercury)

RELEASED
Patti LaBelle, Epic JE 36381

YOU'LL NEVER KNOW
Rodney Franklin, Columbia NJC 36122

YOU KNOW HOW TO LOVE ME
Phyllis Hyman, Arista AL 9509

WHERE THERE'S SMOKE
Smokey Robinson, Tamla T7-366 (Motown)

INJOY
Bar Kays, Mercury SRM 1-3781

PIZZAZZ
Patrice Rushen, Elektra 6E-243

MIDNIGHT MAGIC
Commanderes, Motown M8-926

INSANE
Richard Pryor, Laff A209

RANDY BROWN
Midnight Desire, Chocolate City CCLP 2010 (Casablanca)

TWO TONS OF FUN
Two Tons Of Fun, Fantasy F-9584

NO STRANGER TO LOVE
Roy Ayers, Polydor PD 1-6246

FIRE IT UP
Rick James, Gordy G8-990 (Motown)

LIVE! COAST TO COAST
Teddy Pendergrass, P.I.R. KZ 2-36294 (CBS)

ONE ON ONE
Bob James/Earl Klugh, Columbia/Tappan Zee FC 36241 (CBS)

CAT IN THE HAT
Bobby Caldwell, Clouds 8810 (T.K.)

I'LL BE THINKING OF YOU
Andre Crouch, Light LS-5763

DIONNE
Dionne Warwick, Arista AB 4230

GETTING IN THE MOOD
Mandrill, Arista AL 9527

MONSTER
Herbie Hancock, Columbia JC 36415

JUST A TOUCH OF LOVE
Slave, Cotillion SD 5217 (Atlantic)

WE'RE THE BEST OF FRIENDS
Natalie Cole/Peabo Bryson, Capitol SW 12089

ALL THAT JAZZ
Soundtrack, Casablanca NBLP 7198

LIVING PROOF
Sylvester, Fantasy F 79010

YOU GOT WHAT IT TAKES
Bobby Thurston, Prelude PRL 12174

GREATEST HITS
K.C. & The Sunshine Band, T.K. 612

Jazz

OPENS IN DETROIT

14 Kool Concerts 'Sorta' Offer Jazz

LOS ANGELES—There will be 14 Kool Jazz Festivals in the U.S. this summer. As in past years, George Wein puts them on under the financial aegis of Kool cigarettes with the emphasis on soul rather than jazz music.

First acts announced to perform at all the shindigs include: Rufus and Chaka Kahn, Chic, Sister Sledge, Kool & the Gang, Dionne Warwick, Cameo, B.B. King, Bobby "Blue" Bland, Peaches & Herb, the Brothers Johnson, Gap Band and Angela Bofill.

The first festival bows May 4 in Detroit at the Joe Lewis Sports Arena, followed by: Memphis, May 17, MidSouth Coliseum; Washington, D.C., May 25, Capitol Centre; Oakland, May 31-June 1, Oakland Stadium; San Diego, June 6-7, San Diego Stadium; Houston,

June 13-14 the Astrodome; St. Louis, June 20-21, Busch Stadium; Atlanta, June 27-28, Atlanta Stadium; Hampton, Va., June 27-29, Hampton Coliseum; Kansas City, July 12, Kemper Arena; New Orleans, July 18-19, the Superdome;

Also: Milwaukee, July 25-26, County Stadium; Cincinnati, Aug. 1-2, Riverfront Stadium; New York, Aug. 23, Meadowlands, Meadowlands, N.J.

Ticket prices are \$9 and \$12.50.

In addition to the soul headliners, local acts will be hired to augment the bills in various markets.

Kool people say the emphasis on soul acts is designed to attract a larger audience and this has been the modus operandi the past several years, despite the misleading title of the festival.

Danish Club Has Police Problems

By KNUD ORSTED

COPENHAGEN—Police action against the famous Montmartre jazz club has thrown in doubt the future both of the venue and of this summer's Copenhagen Jazz Festival, and brought a storm of protest from the media.

Henceforth the club must close at 2 a.m., instead of 5 a.m. as before, but news of the decision came too late to permit cancellation of appearances by international artists booked for the coming months. The police cite in defense of their action many instances of bag snatching and the fact tables are not cleaned—Montmartre is a theater-restaurant—while musicians perform.

"Who will clean tables while Oscar Peterson is playing?" retorts Kay Sorenson, who runs the room. "The stores here have problems with bag snatching yet they are not forced to close early. Recently we handed a bag snatcher to the police and within half an hour he was back at the entrance to the club."

Since it moved to a new location in 1976, the Montmartre has experienced considerable difficulties and has been supported by Ministry of Culture funds.

It is also a cornerstone of the jazz festival, which is sponsored by Tuborg Breweries to the tune of \$35,000. The Copenhagen Tourist Authority is depending on its use, as is Danish radio, which makes several broadcasts from there during the course of the festival.

Sunday Series At N.J. College

NEW YORK—William Paterson College in Wayne, N.J., has begun its spring jazz room series of Sunday afternoon concerts.

The George Bouchard quintet opened the series March 23 and was followed by Aerial, an all-women's group Sunday (13). Upcoming: pianist Jill McManus and her quartet (20), the New Jersey Percussion Ensemble Quartet and the New Jazz Chamber Players (27), Sonny Fortune and Rufus Reid (May 4) and the Joanne Brackeen duo (May 11).

The 4-6 p.m. free concerts are held in the Jazz Room in Wayne Hall. According to the school's Martin Krivin, last year's Sunday series of 13 concerts drew audiences from all over Northern New Jersey. Musicians performing included: the Roland Hanna Duo, Bucky Pizzarelli Trio, Rufus Reid-Ted Dunbar Duo, the Warne Marsh Quartet, the Roland Young-Billy Hart Duo, the Janet Lawson Quintet, Dave Samuels-Bob Devos Duo and the Jaki Byard Duo.

Jazz Beat

LOS ANGELES—Pearl Bailey has donated 30 of her arrangements to Northern Illinois Univ.'s music department and its Jazz Ensemble. The charts are by Fletcher Henderson, Don Redman and Benny Carter among others. . . . Nine lab bands at North Texas St. Univ. performed at the annual spring jazz lab bands concert April 1. The massive show was presented in the school's 10,000-seat Coliseum.

Dave Pell's Prez Conference played a tribute to Lester Young Saturday (12) at Carmelo's in Van Nuys, Calif. The band is named after the late saxophonist. Its members include Frank Capp on drums, Nat Pierce on piano, Warren Luening on trumpet, Bob Cooper, Bob Hardaway and Pell on tenor saxes and Bob Efford on baritone.

Billboard® Adult Contemporary

Billboard SPECIAL SURVEY For Week Ending 4/19/80

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	10	LOST IN LOVE Air Supply, Arista 0479 (Arista/BRM/Riva, ASCAP)
2	3	10	ONLY A LONELY HEART SEES Felix Cavaliere, Epic 9-50829 (Ki Music, ASCAP)
3	4	9	I CAN'T TELL YOU WHY Eagles, Asylum 46608 (Jedrah/Cass County/Red Cloud, ASCAP)
4	6	8	PILOT OF THE AIRWAVES Charlie Dore, Island 49166 (Warner Bros.) (Ackee, ASCAP)
5	2	19	WITH YOU I'M BORN AGAIN Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)
6	5	12	THREE TIMES IN LOVE Tommy James, Millennium 11785 (RCA) (Big Teeth/Tommy James, BMI)
7	10	4	DON'T FALL IN LOVE WITH A DREAMER Kenny Rogers w/Kim Carnes, United Artists (Appian/Almo/Quixotec, ASCAP)
8	7	9	SEXY EYES Dr. Hook, Capitol 4831 (April, ASCAP/Blackwood, BMI)
9	15	3	HEART HOTELS Dan Fogelberg, Full Moon/Epic 9-50862 (Hickory Grove/April, ASCAP)
10	12	5	AFTER YOU Dionne Warwick, Arista AS0498 (Sumac, BMI)
11	11	6	DO RIGHT Paul Davis, Bang 9-4808 (CBS) (Web IV, BMI)
12	8	11	FIRE IN THE MORNING Melissa Manchester, Arista 0485 (Hobby Horse Music, BMI/Cotton Pickin' Songs, ASCAP)
13	21	4	THE ROSE Bette Midler, Atlantic (Fox Fanfare, BMI)
14	22	3	I CAN'T HELP IT Andy Gibb/Olivia Newton-John, RSO 1026 (Stigwood/Unichappell, BMI)
15	16	8	CATCHING THE SUN Spyro Gyra MCA 41180 (Harlem/Crosssyed Bear, BMI)
16	9	13	HIM Rupert Holmes, MCA 41173 (Warners/Holmes Line Of Music, ASCAP)
17	27	4	GEE WHIZ Bernadette Peters, MCA 41210 (East/Memphis, BMI)
18	47	2	BIGGEST PART OF ME Ambrosia, Warner Bros. 49225 (Rubicon, BMI)
19	13	13	GIVE IT ALL YOU GOT Chuck Mangione, A&M 2211 (Gates, BMI)
20	23	5	WHEN THE FEELING COMES AROUND Jennifer Warnes, Arista AS0497 (Next Stop Music, ASCAP)
21	31	3	LUCKY ME Anne Murray, Capitol 4848 (Chappell, ASCAP)
22	14	12	TOO HOT Kool & The Gang, De-Lite 802 (Mercury) (Delightful/Gang, BMI)
23	18	10	WHERE DOES THE LOVIN' GO David Gates, Elektra 46588 (Kipahula, ASCAP)
24	19	9	WE COULD HAVE IT ALL Maureen McGovern, Warner/Curb 49177 (Duchess/MCA, BMI)
25	17	10	SPECIAL LADY Ray, Goodman & Brown, Polydor 2033 (H.A.B./Dark Cloud)
26	46	2	I DON'T WANT TO WALK WITHOUT YOU Barry Manilow, Arista 0501 (Paramount, ASCAP)
27	20	7	AUTOGRAPH John Denver, RCA 11915 (Cherry Lane, ASCAP)
28	36	2	SHOULD'VE NEVER LET YOU GO Neil Sedaka & Dara Sedaka, Elektra 46615 (Kirshner, ASCAP/April/Kiddio, BMI)
29	26	19	WHEN I WANTED YOU Barry Manilow, Arista 0481 (Home Grown, BMI)
30	28	13	LOVING YOU WITH MY EYES Starland Vocal Band, Windsong 11899 (Cherry Lane Music, ASCAP)
31	24	14	MEDLEY/WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL Spinners, Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)
32	29	8	RIDE LIKE THE WIND Christopher Cross, Warner Bros. 49184 (Pop "N" Roll, ASCAP)
33	34	5	WE WERE MEANT TO BE LOVERS Photoglo, 20th Century-Fox TC 2846 (20th Century/Nearytunes, ASCAP)
34	30	9	LOVES ONLY LOVE Engelbert Humperdinck, Epic 9050844 (Silver Blue/Ryan, ASCAP)
35	25	17	LONGER Dan Fogelberg, Full Moon/Epic 950824 (Hickory Grove/April, ASCAP)
36	32	5	HOLD ON TO MY LOVE Jimmy Ruffin, RSO 1021 (Stigwood/Unichappell, BMI)
37	38	3	THE GOOD LORD LOVES YOU Neil Diamond, Columbia 1-11232 (All Seasons, ASCAP)
38	33	7	FIRE LAKE Bob Seger, Capitol 4836 (Gear, ASCAP)
39	35	7	BABY DON'T GO Karla Bonoff, Columbia 1-11206 (Seagrape/Valgovind, BMI)
40	37	4	GONE TOO FAR Eddie Rabbitt, Elektra 46613 (Deb Dave/Briarpatch, BMI)
41	44	5	KEEP THE FIRE Kenny Loggins, Columbia 1-11215 (Milk Money/Tauripin, ASCAP)
42	39	3	THINK ABOUT ME Fleetwood Mac, Warner Bros. 49196 (Fleetwood Mac, BMI)
43	45	3	CHINA Dann Rogers, International Artists 503 (Unart/Serendipity, BMI)
44	NEW ENTRY		HURT SO BAD Linda Ronstadt, Asylum 46624 (Elektra) (Vogue, BMI)
45	50	2	WALKIN' ON A CLOUD B.J. Thomas, MCA/Songbird 41207 (Home Sweet Home, BMI)
46	42	3	STARTING OVER AGAIN Dolly Parton, RCA 11926 (Starrin/Barborne, BMI/Sweet Summer Night, ASCAP)
47	48	2	TAKING SOMEBODY WITH ME WHEN I FALL Larry Gatlin, Columbia 1-11219 (Larry Gatlin, BMI)
48	49	2	THE SEDUCTION James Last Band, Polydor 2071 (Ensign, BMI)
49	41	9	MY HEROES HAVE ALWAYS BEEN COWBOYS Willie Nelson, Columbia 1-11186 (Jack & Bill, ASCAP)
50	NEW ENTRY		WONDERING WHERE THE LIONS ARE Bruce Cockburn, Millennium 11786 (RCA) (Golden Mountain, P.R.O.-Can.)

Billboard SPECIAL SURVEY For Week Ending 4/19/80

Billboard® Best Selling Jazz LPs

APRIL 19, 1980 BILLBOARD

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	7	SKYLARKIN' Grover Washington Jr., Motown M7-933R1	26	NEW ENTRY		MONSTER Herbie Hancock, Columbia JC 36415
2	2	4	SPYRO GYRA Catching The Sun, MCA MCA-5108	27	29	55	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)
3	3	9	FUN AND GAMES Chuck Mangione, A&M SP-3715	28	NEW ENTRY		IN PERFORMANCE Oregon, Elektra 9E 304
4	4	8	HIDEAWAY David Sanborn, Warner Bros. BSK 3379	29	33	5	I'M COMING HOME AGAIN Carmen McRae, Buddah B2D 6501 (Arista)
5	5	9	EVERY GENERATION Ronnie Laws, United Artists LT-1001	30	30	24	DON'T ASK Sonny Rollins, Milestone M-9090 (Fantasy)
6	6	24	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241	31	31	6	SONG BOOK ONE Sarah Vaughan/Duke Ellington, Pablo 2312111 (RCA)
7	8	25	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	32	28	8	CHAIR IN THE SKY Mingus Dynasty, Elektra 6E-248
8	9	21	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)	33	20	22	STREET BEAT Tom Scott, Columbia JC 36137
9	7	7	1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514	34	34	46	STREET LIFE Crusaders, MCA MCA 3094
10	11	14	HIROSHIMA Hiroshima, Arista AB-4252	35	36	3	NOMAD Chico Hamilton, Elektra 6E 257
11	13	5	YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122	36	35	67	ANGIE Angela Bofill, GRP/Arista GRP-5000
12	12	28	RISE Herb Alpert, A&M SP 4790	37	26	9	SOUNDSCAPES Cedar Walton, Columbia JC 36285
13	10	23	PIZZAZZ Patrice Rushen, Elektra 6E-243	38	27	19	LIGHT AS A FEATHER Azymuth, Milestone M 9089 (Fantasy)
14	14	3	OCEAN LINER Passport, Atlantic SD 19265	39	39	15	PRESSURE Pressure, LAX MCA-3195 (MCA)
15	25	3	LIVE AT THE PUBLIC THEATER Heath Brothers, Columbia JC 36193	40	40	2	TIVOLI GARDENS Stepane Grappelli, Joe Pass, Neils Pedersen Pablo D 2312112 (RCA)
16	16	7	A PERFECT MATCH Ella & Basie, Pablo D2312110 (RCA)	41	32	8	SPECIAL EDITION Jack De Johnette, ECM ECM-1-1152 (Warner Bros.)
17	NEW ENTRY		DREAM COME TRUE Earl Klugh, United Artists LT-1026	42	NEW ENTRY		ON THE ROAD Count Basie & Orchestra, Pablo D-2312112 (RCA)
18	18	12	GENETIC WALK Ahmad Jamal, 20th Century T-600 (RCA)	43	37	7	STRUTTIN' Dr. Strut, Motown M7-931R1
19	15	8	PICK 'EM Ron Carter, Milestone M-9092 (Fantasy)	44	NEW ENTRY		NUDE ANTS Keith Jarrett, ECM ECM 1-1164 (Warner Bros.)
20	19	7	WITH ALL MY LOVE Wilbert Longmire, Tappan Zee/ Columbia JC 36342	45	45	2	PINNACLES J.J. Johnson, Milestone M-9093 (Fantasy)
21	17	25	BEST OF FRIENDS Twennynine Featuring Lenny White, Elektra 6E-223	46	42	42	BROWN SUGAR Tom Browne, Arista/GRP GRP-5003
22	23	50	HEART STRING Earl Klugh, United Artists UALA-942 (Capitol)	47	38	6	AN EVENING WITH TWO GRAND PIANOS John Lewis & Hank Jones, Little David LD-1079 (Atlantic)
23	22	25	A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253	48	46	34	WATER SIGN The Jeff Lorber Fusion, Arista AB-4234
24	21	29	8:30 Weather Report, Arc/Columbia PC2-36030	49	49	36	LUCKY SEVEN Bob James, Columbia/Tappan Zee JC-36056
25	24	12	GREAT ENCOUNTERS Dexter Gordon, Columbia JC 35978	50	50	6	YOUNG DJANGO Stephane Grappelli, Pausa PR 7041

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Tokyo Music Festival Glitters 47



Dionne Warwick of the U.S. performs "Feeling Old Feelings" to win the grand prize at the Tokyo Music Festival.



Karla Bonoff of the U.S. performs "Trouble Again" which earns her the gold prize.



England's the Dooleys perform "Body Language," the tune which earns them a gold prize.



Rumiko Koyanagi of Japan, left, sings "Limelight," the silver prize tune.



Japan's Shigeru Matsuzaki, above, performs "Wonderful Moments," a silver prize tune.



Amii Stewart of West Germany, the winner of the most outstanding performance award.

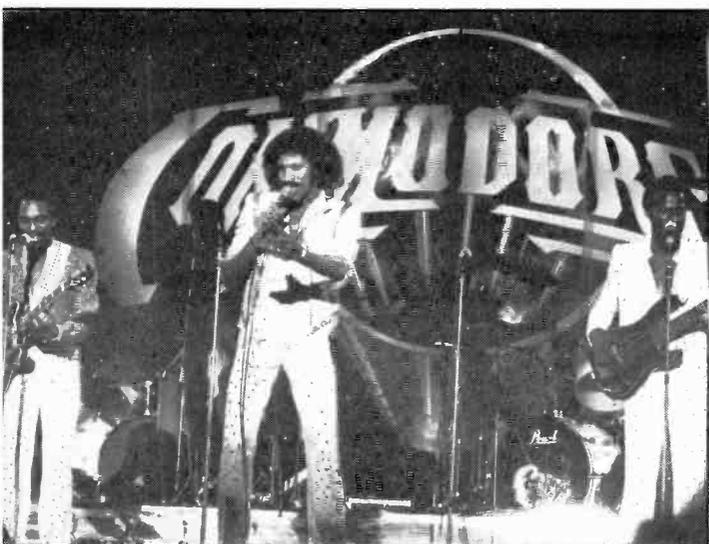
APRIL 19, 1980 BILLBOARD



Passionata of the Philippines performs "Luna, Luna" to earn a Tokyo Broadcasting System accolade.



Russel Thompkins Jr. of the Stylistics accepts the best arrangers award for Jack Faith, Juerben Korduetsch, center, accepts as best composer along with Joe Evers, right, for "You Make Me Feel The Fire."



Guest artists, the Commodores of the U.S. perform during the live telecast of the music awards.



Ryoichi Hattori, standing, the chief judge and Susan Anton, presenter and judge.



Japanese judge Ben Okano of Music Labo with Pele, one of the award presenters.

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HOT 100™

★ **STAR PERFORMERS:** Stars are awarded on the Hot 100 chart based on upward movement of 10 or more positions in sales. *1-20 Upward movement of 10 or more positions; 21-40 Upward movement of 5 positions; 41-100 Upward movement of 10 positions.

● **Recording Industry Assn. of America seal of certification as a "million seller."**

▲ **Recording Industry Assn. of America seal of certification as "two million seller."**

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label
1★	2	10	CALL ME —Blondie ● Chrysalis 2414
2	1	14	ANOTHER BRICK IN THE WALL —Pink Floyd ● Columbia 1-11187
3★	4	10	RIDE LIKE THE WIND —Christopher Cross Warner Bros. 49184
4★	7	20	WITH YOU I'M BORN AGAIN — Billy Preston & Syreeta Motown 1477
5★	6	13	SPECIAL LADY —Ray, Goodman & Brown Polydor 2033
6★	12	11	LOST IN LOVE —Air Supply Arista 0479
7★	11	9	FIRE LAKE —Bob Seger Capitol 4836
8★	9	9	I CAN'T TELL YOU WHY —Eagles Asylum 46608 (Elektra)
9	3	19	WORKING MY WAY BACK TO YOU/FORGIVE ME, GIRL —Spinners Atlantic 3637
10	10	10	OFF THE WALL —Michael Jackson Epic 9-50838
11	5	14	TOO HOT —Kool & The Gang D-Lite 802 (Mercury)
12★	14	6	YOU MAY BE RIGHT —Billy Joel Columbia 1-11231
13★	15	10	SEXY EYES —Dr. Hook Capitol 4831
14★	18	8	HOLD ON TO MY LOVE —Jimmy Ruffin RSO 1021
15	8	18	CRAZY LITTLE THING CALLED LOVE —Queen Elektra 46579
16★	26	4	DON'T FALL IN LOVE WITH A DREAMER —Kenny Rogers w/Kim Carnes United Artists 1345

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label
35★	38	7	DO RIGHT —Paul Davis Bang 9-4808 (CBS)
36	37	8	ONLY A LONELY HEART SEES — Felix Cavaliere Epic 9-50829
37★	61	4	FUNKY TOWN —Lipps Inc. Casablanca 2233
38	21	13	THREE TIMES IN LOVE —Tommy James Millennium 11785 (RCA)
39	20	13	DESIRE —Andy Gibb RSO 1019
40★	49	5	HEART HOTELS —Dan Fogelberg Full Moon/Epic 9-50862
41	25	19	LONGER —Dan Fogelberg Full Moon/Epic 950824
42	31	15	ON THE RADIO —Donna Summer ● Casablanca 2236
43	27	14	GIVE IT ALL YOU GOT —Chuck Mangione A&M 2211
44★	48	5	LET ME BE —Korona United Artists 1341
45★	55	4	THE SEDUCTION —James Last Band Polydor 2071
46★	62	5	WONDERING WHERE THE LIONS ARE —Bruce Cockburn Millennium 11786 (RCA)
47★	51	6	LET ME BE THE CLOCK — Smokey Robinson Tania 54311 (Motown)
48★	56	5	TRAIN IN VAIN —The Clash Epic 9-50851
49★	58	5	THE ROSE —Bette Midler Atlantic 3656
50★	59	5	IT'S HARD TO BE HUMBLE — Mac Davis Casablanca 2244

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label
69★	78	3	WE LIVE FOR LOVE —Pat Benatar Chrysalis 2419
70★	81	2	I DON'T WANT TO WALK WITHOUT YOU —Barry Manilow Arista 0501
71★	79	3	CAN'T PUT A PRICE ON LOVE — The Knack Capitol 4853
72★	80	3	SOLITAIRE —Peter McLean ARC/Columbia 1-11214
73★	83	2	LOVE STINKS —The J. Geils Band EMI-America 8039
74	75	9	SOMEWHERE IN AMERICA —Survivor Scotti Bros. 511 (Atlantic)
75★	85	2	STEAL AWAY —Robbie Dupree Elektra 46621
76★	NEW ENTRY		DON'T SAY GOODNIGHT — The Isley Brothers T-Neck 9-2290 (CBS)
77★	NEW ENTRY		LADY —The Whispers Solar 11928 (RCA)
78★	88	2	YOU'VE GOT WHAT I NEED —Shooting Star Virgin 67005 (Atlantic)
79★	NEW ENTRY		IT'S A NIGHT FOR BEAUTIFUL GIRLS —The Fools EMI-America 8036
80★	90	3	DON'T PUSH IT, DON'T FORCE IT —Leon Haywood 20th Century 2443 (RCA)
81	50	12	YEARS —Wayne Newton Arista II 108
82★	NEW ENTRY		CATCHING THE SUN —Spyro Gyra MCA 41180
83	84	2	GOIN' ON —The Beach Boys Caribou 9-9032 (CBS)
84★	NEW ENTRY		TWILIGHT ZONE —Manhattan Transfer

Intl Stars Shine At Festival



Japan's Noriko Miyamoto, left, performs "Last Train" to win the foreign judges award.



Claudja Barry of Canada wins a silver prize for "You Make Me Feel The Fire."



Elisa Chan of Hong Kong sings "Make Believe" to win a Tokyo Broadcasting System award.



Park Kyung Ai of the Republic of Korea sings "Papa's Cradle Song" to earn a special Asian award.



Patsy Gallant of Canada wins a Tokyo Broadcasting award for the tune "It's Got To Be You."



The Stylists of the U.S., above, perform "Is There Something On Your Mind" to earn a Tokyo Broadcasting System award.



Hiroshi Suma, chairman of the Tokyo Broadcasting System and Tokyo Music Festival Foundation.

APRIL 19, 1980 BILLBOARD



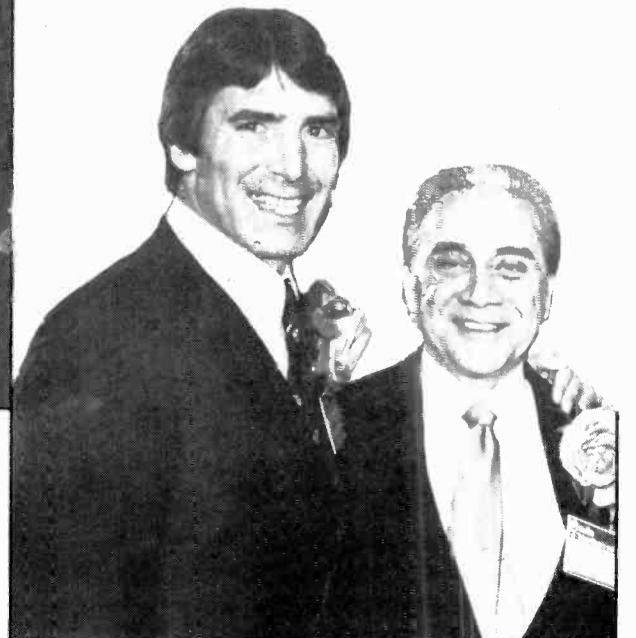
Judy Ong, previous festival winner Dionne Warwick, Billboard's Bill Wardlow, one of the U.S. judges, and Masafumi Watanabe, executive producer of the Festival at a reception.



Judge Susan Anton, Hidemi Kon, center, chairman of the Tokyo Music Festival Foundation, and Mimoko Okamoto the Festival Foundation's executive director.



Left: Mrs. Ryoichi Hattori, wife of the chief judge with Misa Watanabe of Watanabe Music Publishing Corp.



U.S. judges Tony Scotti and Sal Chiantia.

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TOP LPs & TAPE

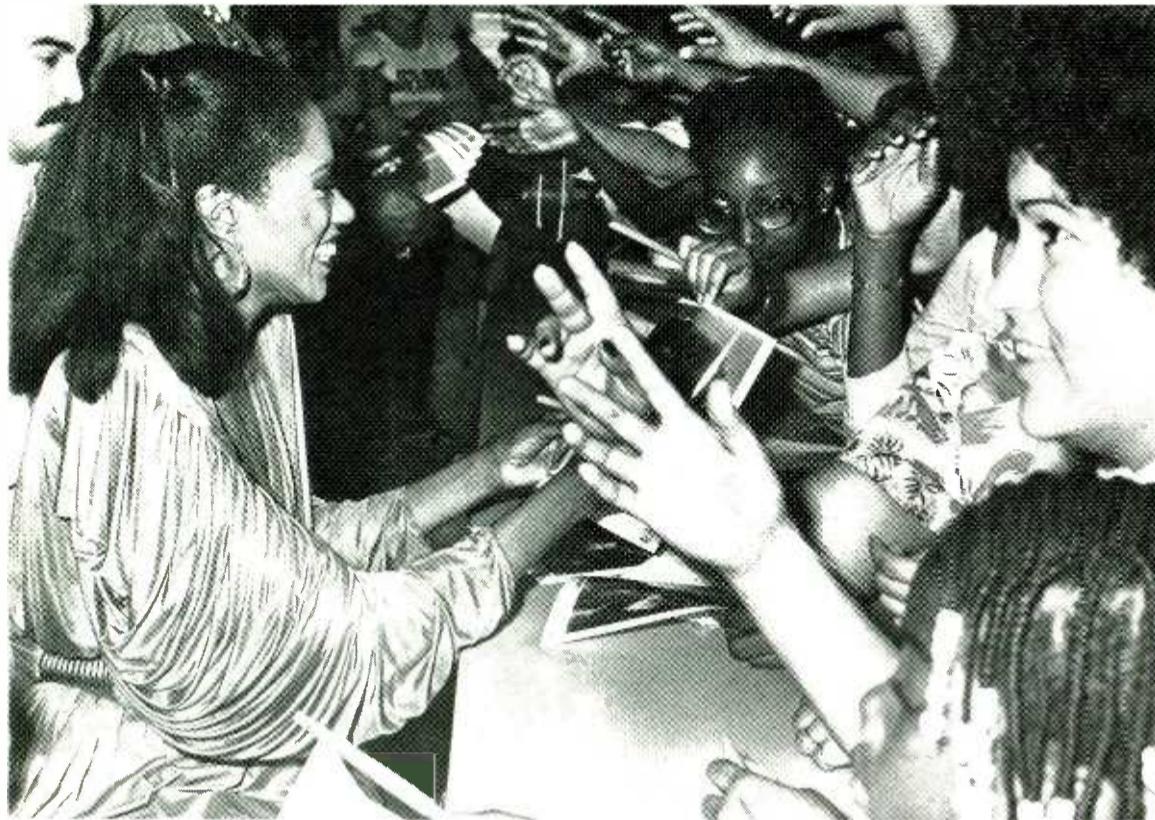
TM

★ **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

● Recording Industry Assn. of America seal for sales of 500,000 units

▲ Recording Industry Assn. of America seal for sales of 1,000,000 units

THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS ON CHART	Artist-TITLE-Label
1	1	19	PINK FLOYD ▲ The Wall, Columbia PC 2-36183	29	21	8	ANDY GIBB After Dark, RSO RS-1-3069	56	58	11	FESTIVAL Evita, RSO RS-1-3061
2	2	6	BOB SEGER & THE SILVER BULLET BAND Against The Wind, Capitol S00-12041	30	31	31	KOOL & THE GANG ▲ Ladies Night, De-Lite DSR 9513 (Mercury)	57	57	19	LYNYRD SKYNYRD BAND ● Gold & Platinum, MCA MCA 2-11008
3	4	5	BILLY JOEL Glass Houses, Columbia FC-36384	31	35	7	SISTER SLEDGE Love Somebody Today, Cotillion SD 16012 (Atlantic)	58	71	4	SOUNDTRACK Coal Miner's Daughter, MCA MCA 5107
4	3	6	LINDA RONSTADT Mad Love, Asylum 5E-510 (Elektra)	32	36	5	BOZ SCAGGS Middle Man, Columbia FC 36106	59	32	11	THE CLASH London Calling, Epic E2 36328
5	7	34	MICHAEL JACKSON ▲ Off The Wall, Epic FE-35745	33	36	5	THE MARSHALL TUCKER BAND Tenth, Warner Bros. HS 3410	60	174	2	CON FUNK SHUN Spirit Of Love, Mercury SRM-1-3806
6	6	16	THE WHISPERS ▲ The Whispers, Solar BXL1-3521 (RCA)	34	34	8	ROBIN TROWER Victims Of The Fury, Chrysalis CHR 1215	61	70	7	THE DRAMATICS 10½, MCA MCA-3196
7	8	7	THE BROTHERS JOHNSON Light Up The Night, A&M SP 3716	35	35	8	VAN HALEN Women And Children First, Warner Bros. HS 3415	62	169	2	RAY PARKER JR. AND RAYDIO Two Places At The Same Time, Arista AL 9515
8	9	8	SOUNDTRACK American Gigolo, Polydor PD-1-6259	36	40	5	SOUNDTRACK All That Jazz, Casablanca NBLP 7198	63	108	2	JERMAINE JACKSON Let's Get Serious, Motown M7-928R1
9	10	5	JOURNEY Departure, Columbia FC 36339	37	38	19	SHALAMAR Big Fun, Solar BXL1-3479 (RCA)	64	74	4	DARYL HALL Sacred Songs, RCA AFL1-3573
10	5	24	TOM PETTY & THE HEARTBREAKERS ▲ Damn The Torpedoes, Backstreet 5105 (MCA)	38	44	4	TRIUMPH Progressions Of Power, RCA AFL1-3524	65	69	23	TOTO ● Hydra, Columbia FC 36229
11	11	5	ELVIS COSTELLO Get Happy, Columbia JC 36347	39	41	8	JOHN DENVER Autograph, RCA A0L1-3449	66	66	14	THE BABYS Union Jacks, Chrysalis CHR 1267
12	12	7	HEART Bebe Le Strange, Epic FE 36371	40	113	2	THE BEATLES Rarities, Capitol SHAL-12060	67	67	71	KENNY ROGERS ▲ The Gambler, United Artists UALA 934
13	13	20	DAN FOGELBERG ▲ Phoenix, Full Moon/Epic FE 35634	41	42	27	KENNY LOGGINS Keep The Fire, Columbia JC-36172	68	99	3	GORDON LIGHTFOOT
								88	151	2	SWITCH Reaching For Tomorrow, Gordy G8-993M1 (Motown)
								89	73	15	NEIL DIAMOND ● September Morn, Columbia FC 36121
								90	86	83	BLONDIE ▲ Parallel Lines, Chrysalis CHR 1192
								91	87	28	HERB ALPERT ▲ Rise, A&M SP-3714
								92	82	46	DIONNE WARWICK ▲ Dionne, Arista AB 4230
								93	91	7	GIL SCOTT-HERON & BRIAN JACKSON 1980, Arista AL 9514
								94	49	25	ANGELA BOFILL Angel Of The Night, Arista/GRP GRP 5501
								95	105	5	HAROLD MELVIN & THE BLUE NOTES



EAGER HANDS—Bonnie Pointer, who records solo for Fantasy Records, signs autographs for a group of young fans at Circles Records & Tapes, Phoenix. In-store visit was arranged with help of that city's Associated Distributors Inc.

CO-OWNED BY GENYA RAVEN

New Polish Label Isn't a Joke

NEW YORK—Call it Polish or polish, it's Gotham's newest label, with an industry veteran at the helm and a tongue-in-cheek approach to promotion.

"All That Shines Will Be On Polish" is the label's slogan, and the first release is a seven-inch 33 1/3 r.p.m. single that has the company's principal executives and artists arguing over how to count off the beat.

"It's supposed to be funny," says co-owner Genya Raven, veteran of Scepter, Polydor, Atlantic, Columbia, ABC/Dunhill and 20th Century-Fox Records. "Can't we laugh a bit? Must we always be afraid of losing our ass because we spent \$500,000 in the studio? I won't spend that kind of money in a studio anymore. There's no reason you can't make a record for \$35,000 or \$40,000."

Polish Records has already signed three acts, including Ronnie Spector. The other two are relatively unknown groups, Metromen and Man-

ster. Raven hopes to break them overseas before affiliating with a U.S. label or arranging for independent distribution. Not that Polish would turn a good U.S. deal down beforehand.

"Distribution here and abroad are important to us," she says. "But I've learned that signing with one label worldwide isn't always the best way to go. If you're lucky their affiliates are hip; if they're not you're in trouble. We would rather make those choices ourselves at the outset."

Raven is partnered with Steve Musick, a 28-year-old entrepreneur, who shares her view that Polish Records will be a "real label" and not a production company.

"Polish tours," as she calls them when they come, will be low cost ventures utilizing the same road crew and sound system for three acts, and a reliance on buses for transport.

ACTION AT MEMPHIS STATE

Univ. Runs Label & Publishing Firms

By ROSE CLAYTON

MEMPHIS—Memphis State Univ. has formed three university-owned companies: High Water Recording, Music River Publishing (BMI), and Mississippi River Music Publishing (ASCAP).

The new companies are a part of the Univ. College non-traditional degree program in the field of commercial music, notes Dr. Richard Ranta, dean of the College of Communications and Fine Arts.

Memphis State interim president Jerry N. Boone will act as president of the companies. Ranta will act as the recording company's executive producer.

High Water Recording's first releases will be four singles produced by Dr. David Evans, associate professor of music at the school on blues artists from Northern Mississippi. The singles, funded by a grant from the National Endowment For the Arts, are scheduled to be released July 1.

"The main purpose of the music companies," says Ranta, "is the training of a new generation of performers, composers, studio engineers and commercial music businessmen. Students will be involved in promotion, marketing, engineering and recording."

Painted Smiles Out With Show Packages

NEW YORK — Ben Bagley's Painted Smiles label delves further into music theatre nostalgia over the next two months with four new albums.

They include "E.Y. Harburg Revisited" and a complete re-creation of the old show, "Hold On To Your Hats," with songs by Harburg

and Burton Lane. Casts of both albums include Tammy Grimes, Blossom Dearie, Patrice Munsel, Helen Gallagher, Carleton Carpenter and Arthur Siegel.

Also, the label is releasing "Harold Arlen, Vol. 2," and "Vernon Duke, Vol. 2." The Arlen set will include seven songs recently written by Arlen and Harburg.

'Holiday' Musical Opening April 27

NEW YORK—"Happy New Year," a musical adaptation of Philip Barry's comedy, "Holiday," bows on Broadway April 27 at the Morosco Theatre. Music and lyrics are by Cole Porter and include some of the composer's standards as well as several of his lesser known works.

The production is being mounted by producers Leonard Soloway, Alvin Francis and Hale Matthews in association with Marble Arch Productions.

Luther Henderson is doing the orchestrations and musical director is Buster Davis. The play stars William Atherton, Leslie Denniston, Kimberly Farr, John McCartin, Richard Bekins and William Roerick.

Marble Arch is a television and movie production company. It was previously involved with the Broadway production of "Sly Fox" in 1976.

MANCHESTER FOR OSCARS

LOS ANGELES—Melissa Manchester makes Academy Awards history April 14 when she becomes the first artist to perform two of the nominees for best original song in their entirety on an Oscar show, according to Solters & Roskin.

Manchester is also believed to be the first artist in the academy's 52-year history to have introduced two film themes in one year. She was the first to cut "Through The Eyes Of Love" from "Ice Castles" (written by Marvin Hamlisch and Carole Bayer Sager) and "I'll Never Say Goodbye" from "The Promise" (written by David Shire and Alan & Marilyn Bergman).

These are the first movie themes the singer has recorded over the course of eight Bell and Arista LPs.

Launch Clean Cuts

BALTIMORE—Clean Cuts Records has been formed here with distribution in the U.S. and Canada handed by Adelphi Records. Owners are Tom Sittler and Jack Heyrman. Debut LP is "Rivers Of Memory" by pianist Jessica Williams.

BROADWAY REVIEW

Everything's Wrong With 'Reggae' Show

NEW YORK—For lovers of Jamaican reggae music, and their number is growing, "Reggae" the new Broadway musical which opened at the Biltmore Theatre here March 27, is a feast of the earthy, sensuous sounds that have helped put the island of Jamaica on the international musical entertainment map.

Unfortunately, there is little more to the show than its music, and that alone is hardly worth paying between \$22.50 and \$25 per ticket, especially in view of the fact that 20th Century-Fox Records holds the rights to the original cast album and is expected to release it soon. A 45 r.p.m. has already been recorded with two of the top songs, "Reggae Music Got Soul," and "Everything That Touches You Touches Me."

There is no single thing wrong with "Reggae." Everything seems to be wrong with it, and what is particularly tragic about this is that the show has been about 3 1/2 years in the making, has had the expertise of many of the top minds of the Broadway theatre involved in it at some point in time or another, and has had both the moral and financial backing of Michael Butler the producer who conceived and staged the successful musical "Hair" on Broadway during the turbulent 1960s.

In conversations with Butler during the conception of "Reggae" back in 1976, he indicated the storyline would revolve around the history of the Jamaican Rastafarian cult.

However, 3 1/2 years and three writers later, the original concept has been watered down to little more than a badly done soap opera, with the main theme so muddled, it con-

fuses rather than enlightens the audience, and this in spite of the fact that all sorts of flyers and information sheets have been provided.

In addition, the show fails to captivate the audience. Fails to involve it with the wrenching emotional experience of slavery, poverty, and the awful sense of hopelessness that inspired Marcus Garvey's dream of a back to Africa cult.

Instead, it seeks to gloss it over with a highly painted, poorly equipped actress (Sheryl Lee Ralph) who plays the part of an internationally successful Jamaican entertainer returning to the island in search of her roots. It does not work.

One suspects that one of the major problems with "Reggae" is that there are not enough Jamaicans among the decision makers. The book, for instance, is by Melvin Van Peebles, a black American; and Kendrew Lascelles, an Englishman with the one Jamaican being Stafford Harrison. Neither the director, the choreographer nor the music director and arranger is from Jamaica; and few of the performers are from authentic Jamaican roots.

In the one area (lyrics and composition) where Jamaicans have been given a free rein, the show soars. Thanks to Max Romero and Ras Karbi.

Although undoubtedly well-intentioned, it is unfortunate and a disservice to the Rastafarian cause that such a poor imitation of Jamaican folk life should be peddled on Broadway as an authentic musical celebration of a complex, deep-rooted island movement.

RADCLIFFE JOE

New Companies

Nova Entertainment formed by Thomas Chelko to offer management and booking services to all circles of entertainment. Firm will also act as a record service and programming consultant to clubs and DJs. Address: P.O. Box 521173, Miami 33172. (305) 551-1866.

Chicago Ink, indie public relations and promotion company, established by former Infinity Records Chicago promotion manager Walter Paas. Address: 230 E. Ontario, Chicago 60611. (312) 944-4325.

Bernstein/Needman Management jointly set up by Richard Bernstein and Stuart Needman as a personal management firm to handle music, film and tv personalities. Address: 1585 Crossroads of the World, Los Angeles 90028. (213) 469-4631.

Remme Inc., created by Robert E. Morgan, a&r executive of Canada's A&R Records and former a&r vice president at Epic Records, offers independent promotional services in the Los Angeles area. Address: 14017 Chandler Blvd., Van Nuys, Calif. 91401. (213) 785-6131.

Jerry Hanlon Enterprises, Universal-Athena Records and Jerjoy Music all formed by country artist Jerry Hanlon. Address: P.O. Box 3615, Peoria, Ill. 61614. (309) 673-5755.

Kruger Associates Inc., lighting, scenic and special effects designers serving disco, stage and concert

trade formed by Mark Kruger. Address: 9 Murray St., New York 10007. (212) 227-0700.

Zeus Bolts Publishing Co. formed by Harold D. Sessa, representing singer/songwriter Lightning Harry Dee. Address: 532 Ninth St., Brooklyn, N.Y. 11215.

Music, Records, Plus Inc. launched by Jerry Powers and David J. Mahoney Jr. offering personal management, advertising, marketing, promotional and broadcast and print creative services. Address: 24 W. 45 St., New York 10036. (212) 944-6500.

Chicago Symphony Looks To Carnegie

CHICAGO—The Chicago Symphony, under the direction of principal conductor Sir Georg Solti, will make its annual visit to Carnegie Hall April 28 to May 3. Five concerts are scheduled including performances May 2 and 3 of Mahler's Symphony No. 2, "Resurrection," with soloists and the Chicago Symphony Chorus.

The April 28 and 30 program will offer Beethoven's "Pastorale" Symphony and Stravinsky's "Le Sacre Du Printemps." The April 29 concert is a benefit for Yale Univ. and will feature soprano Leontyne Price as soloist in two operatic arias of Wagner. The orchestra will perform Wagner's "Tristan And Isolde" Prelude, Mendelssohn's "Scotch" Symphony and Mussorgsky's "Pictures At An Exhibition."

APRIL 19, 1980 BILLBOARD



★ Single This Week

STOMP

Brothers Johnson
A&M 2216

Give the gift
of music.



Billboard®
DISCO TOP 60™

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★ STAR Performer — registering greatest proportionate upward progress this week

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★1	1	STOMP —Brothers Johnson A&M (LP) SP-3716
★2	2	AMERICAN GIGOLO (Soundtrack) —Giorgio & Blondie Polydor (LP/12-inch*) PD-1-6259
3	3	FUNKYTOWN/ALL NIGHT DANCING —Lipps, Inc. Casablanca (LP/12-inch*) NBLP-7197
4	4	TWILIGHT ZONE —Manhattan Transfer Atlantic (LP/12-inch*) SD-19258
5	5	YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE —Bobby Thurston Prelude (LP/12-inch*) PRL-12174
6	6	TWO TONS O' FUN —all cuts—Two Tons O' Fun Fantasy (LP/12-inch*) F-9584
★7	12	LOVERS' HOLIDAY —Change Warner/RFC (LP/12-inch) RFC 34387/3435
8	9	MUSIC TRANCE —Ben E. King Atlantic (45/12-inch*) AT-3635
★9	11	WALK THE NIGHT/LIVE AT THE OUTPOST/DANCING FOR THE MAN —Skatt Bros. Casablanca (LP/12-inch*) NBLP-7192

THIS WEEK	LAST WEEK	TITLE-Artist-Label
31	31	TONIGHT'S THE NIGHT —Sharon Paige Source/MCA (12-inch) 50R-13952
32	19	WORKING MY WAY BACK TO YOU —Spinners Atlantic (LP/12-inch*) SD 19256/DSKO 205
★33	NEW ENTRY	SWEET SENSATION —Stephanie Mills 20th Century (LP/12-inch) T-603/TCD 106
34	34	KEEP IT HOT/HIDE IT AWAY/I GOT FAITH IN YOU —Cheryl Lynn Columbia (LP) JC 36145
35	35	STANDING OVATION —G.Q. Arista (12-inch) CP-709
36	26	I CAN'T HELP MYSELF (Sugar Pie Honey) —Bonnie Pointer Motown (LP) M7-929
★37	NEW ENTRY	IS IT LOVE —Machine RCA/Hologram (12-inch) JD 11943
38	39	NEW YORK, LONDON, PARIS, MUNICH —all cuts—M Sire/Warner (LP/12-inch*) SRK 6084
★39	41	I HEARD IT THROUGH THE GRAPEVINE —P'zzazz Roy B Records (12-inch) RBDS 2505
★40	60	I FT'S GET SFRINIIS —Lorraine Jackson



Single This Week

DON'T SAY GOODNIGHT

Isley Brothers

T-Neck 9-22290



Give the gift of music.

Billboard

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HOT SOUL SINGLES & LPs

★ STAR Performer — Singles registering greatest proportionate upward progress this week

SINGLES

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label
★ 2	7	7	DON'T SAY GOODNIGHT—Isley Brothers T-Neck 9-2290 (CBS)	★ 26	36	5	FUNKY TOWN—Lipps, Inc. Casablanca 2233
2	10	10	STOMP—Brothers Johnson A&M 2216	★ 27	39	5	MINUTE BY MINUTE—Peabo Bryson Capitol 4844
★ 3	10	10	DON'T PUSH IT, DON'T FORCE IT—Leon Haywood 20th Century 2443 (RCA)	★ 28	35	4	INSIDE OF YOU—Ray, Goodman & Brown Polydor 2077
4	4	10	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE—Gap Band Mercury 76037	29	31	8	I'M BACK FOR MORE—Al Johnson w/Jean Carr Columbia 1-11207
5	5	9	OFF THE WALL—Michael Jackson Epic 9-50838	30	30	9	YOU ARE MY FRIEND—Sylvester Fantasy 883
6	6	14	AND THE BEAT GOES ON—Whispers Solar 11894 (RCA)	31	29	10	MUSIC TRANCE—Ben E. King Atlantic 3635
★ 11	6	6	LADY—Whispers Solar 11928 (RCA)	★ 32	40	6	ALL NIGHT THING—Invisible Man's Band Mango 103 (Island)
8	7	18	WORKING MY WAY BACK TO YOU—				

★ STAR Performer — LP's registering greatest proportionate upward progress this week

LPs

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label
★ 2	7	7	LIGHT UP THE NIGHT—Brothers Johnson A&M SP-3716	★ 26	18	15	DANCIN' AND LOVIN'—Spinners Atlantic SD 10256
2	16	16	THE WHISPERS—The Whispers Solar BXL1-3521 (RCA)	27	20	15	SIT DOWN AND TALK TO ME—Lou Rawls P.R. JZ 36304 (CBS)
3	3	18	GAP BAND II—Gap Band Mercury SRM 1-3804	28	21	13	8 FOR THE 80'S—Webster Lewis Epic NLE 36197
4	4	34	OFF THE WALL—Michael Jackson Epic FE-35745	★ 29	NEW ENTRY	NEW ENTRY	SPIRIT OF LOVE—Con Funk Shun Mercury SRM 1-3806
★ 5	6	6	WARM THOUGHTS—Smokey Robinson Tamla T8-367M1 (Motown)	30	30	6	IN 'N' OUT—Stone City Band Gordy G7991R1 (Motown)
6	5	16	RAY, GOODMAN & BROWN—Ray, Goodman & Brown Polydor PD 1-6240	31	22	7	1980—Gil Scott-Heron & Brian Jackson Arista AL 9514
★ 11	NEW ENTRY	NEW ENTRY	GO ALL THE WAY—Isley Brothers T-Neck FZ 36305 (CBS)	★ 32	38	4	MASS PRODUCTION—Masterpiece Cotillion SD 5218 (Atlantic)
				★ 34	34	4	SPYIN' EVIL—Curtis Mayfield & The Chi-Lites

International Music Industry Conference

April 23-26 / The Hyatt Regency, Washington, D.C.

PARTICIPANTS INCLUDE:



MARCUS BICKNELL
 Managing Director, A&M Records, Europe
 Mr. Bicknell has held the position of Managing Director since January of 1977. Prior to A&M, he was in International Promotion and Artist Development in London, Paris and Frankfurt with CBS, and has been manager of such groups as Genesis, Climax Blues Band and Renaissance.

STATE OF THE INDUSTRY: CRISIS OR EVOLUTION?



JIM HALSEY
 President, Jim Halsey Co., U.S.
 Mr. Halsey began his career in talent management and theatrical production in 1950 as President of Thunderbird Artists. The Jim Halsey Co. was formed in 1952. Deeply involved in country music, he holds Vice Presidency in both the Academy of Country Music and the CMA.

COUNTRY GOES INTERNATIONAL



CHARLIE DANIELS
 Artist
 From 1958 to 1967, Charlie Daniels played with The Jaguars, in every honky-tonk in Texas. In Texas he met Bob Johnston and they moved to Nashville in 1967. From performing on albums by Bob Dylan and Ringo Starr to producing the Youngbloods and Jerry Corbitt, he created his Charlie Daniels Band in 1971 and has since had recording successes that are known to us all.

COUNTRY GOES INTERNATIONAL



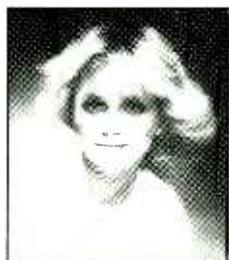
JACK LOSMANN
 Vice President, A&M International, U.S.
 Appointed Vice President in January of this year, Mr. Losmann joined the International Division in 1973 and was named Operations Manager in 1975, International Marketing Director in 1977, and Managing Director last year. He oversees all aspects of A&M's affiliate operations worldwide.

REACHING FOR FUTURE MARKETS



JOHN DEACON
 Director General, BPI, U.K.
 Has worked in the British record industry for 20 years. In 1961, Mr. Deacon joined Philips as Commercial Planning Manager. From 1969 to 1979, he coordinated the development of A&M Records' involvement in the U.K. He was appointed to his present position with BPI in 1979.

HOME TAPING—CANCER OR SCAPEGOAT?



BARBARA MANDRELL
 Artist
 One of country music's superstars, Barbara grew up with music and by 1968 knew it would be her career. Within four months after moving to Nashville, she was signed to Columbia and became a top star over the next five years. In addition to entertaining she is involved in music publishing and various other enterprises.

COUNTRY GOES INTERNATIONAL



DON DEMPSEY
 Senior Vice President, E/P/A
 Mr. Dempsey is celebrating his 25th year in the industry. Prior to his present position, he held the position of Vice President, Merchandising and Marketing, for Columbia Records. He holds a BS Degree in Education and has been with CBS for 16 years.

CONGLOMERATES AND INDEPENDENTS—PARTNERS OR ADVERSARIES?



ART MARTINEZ
 Division Vice President, RCA Records Int'l.
 Mr. Martinez has been Division Vice President since April of 1978, with full responsibility for all of RCA Records International Operation.

REACHING FOR FUTURE MARKETS



LEONARD FEIST
 President, NMPA, U.S.
 Leonard Feist is a second generation music publisher who, since 1966, has been Chief Executive of NMPA, the trade association of music publishers.

PIRACY: A GLOBAL THREAT



TATS NAGASHIMA
 President, Taiyo/Thunder Music, Japan
 Started Kyodo, the first company in Japan to handle foreign artist tours, in 1957, and founded Taiyo Music in 1961, which was one of Japan's first publishing firms. In addition to Taiyo and Thunder Music, he is an advisor to Kyodo and Udo Artists, concert promotion firms.

ARTIST DEVELOPMENT: THE PUBLISHERS ROLE



LARRY FINLEY
 Vice President, Membership/Events, ITA, U.S.
 Mr. Finley received ITA/Time Magazine's Man of the Decade Award for his pioneering efforts guiding the Home Video Systems Industry since its beginning.

PRE-RECORDED HOME TV—WHAT WILL IT MEAN TO YOU?



MICHAEL O'HARRO
 Owner, Tramps/Scandals, U.S.
 Billboard's Disco Consultant of the Year for 1975 through 1977, President of the Int'l. Discoteque Association and Owner of Tramps and Scandals. Mike was the Official Disco Host and Consultant for the 1980 Winter Olympics.

MUSIC OF THE 80's



KIM FOWLEY
 Director General, Mystery Records, U.S.
 Having just concluded a world deal with CBS International for his Mystery Records, Mr. Fowley has produced many of the top rock groups, including the Industrials and the Orchids. He is co-writer of two songs on the current Herman Brood LP, which just went gold in Holland.

MUSIC OF THE 80's



JEAN-CLAUDE PELLERIN
 President, Aariana T.E.E., France
 Born in Tunisia, Mr. Pellerin moved to France and created Jean Claude Pellerin Promotion in 1969 after 4 years as a producer, promoter—in the late 70's, joined Jean Van Loo to sign Patrick Hernandez, formed Aariana early this year with 10 albums already to their credit and an office just open in London.

MUSIC OF THE 80's



STANLEY GORTIKOV
 President, RIAA, U.S.
 President of the RIAA, Mr. Gortikov was formerly President and Chief Executive of Capitol Records and Capitol Industries.

PIRACY: A GLOBAL THREAT



IRWIN Z. ROBINSON
 President, Chappell Music, U.S.
 Named President of Chappell and Intersong in 1977, Mr. Robinson was previously Vice President and General Manager of Screen Gems-EMI. He was associated with Screen Gems for 13 years. He is currently a Board member of ASCAP, a Board member of NMPA and a Board member of the Harry Fox Agency.

REACHING FOR FUTURE MARKETS



AGENDA

WEDNESDAY, APRIL 23

10 am—6 pm REGISTRATION
 6 pm—7:30 pm COCKTAIL RECEPTION. Hosted by Billboard
 7:30 pm **BARBARA MANDRELL, In Concert**

THURSDAY, APRIL 24

8:30 **Welcoming Remarks**—Lee Zhitto, Editor-in-Chief, Publisher, Billboard Magazine
 "Videodisk—Opportunity and Challenge for the Record Industry"—**HERB SCHLOSSER**, Executive Vice President, RCA
 9:30 am **STATE OF THE INDUSTRY: CRISIS OR EVOLUTION?**
 11:15 am **COUNTRY GOES INTERNATIONAL**
 12:45 pm Luncheon
 1:15 pm **CONGLOMERATES AND INDEPENDENTS: PARTNERS OR ADVERSARIES?**
 3 pm **WHITE HOUSE BRIEFING**
 Senior White House Presidential Advisors presenting U.S. and International economic and energy briefing at the White House

FRIDAY, APRIL 25

8:30 am **KEYNOTE ADDRESS**
JOHN BACKE, President and Chief Executive Officer, CBS, Inc.
 9:00 am **PIRACY, A GLOBAL THREAT**
 11 am **REACHING FOR FUTURE MARKETS**
 12:30 pm Luncheon
 1:15 pm **PARALLEL IMPORTS**
 3:00 pm **HOME TAPING: CANCER OR SCAPEGOAT?**

SATURDAY, APRIL 26

8:30 am **KEYNOTE ADDRESS**
COEN SOLLEVELD, President, PolyGram Group
 9:15 am **ARTIST DEVELOPMENT: THE PUBLISHER'S ROLE**
PRE-RECORDED HOME TV—WHAT WILL IT MEAN TO YOU?
 11 am **KEYNOTE ADDRESS**
Rt. HONORABLE NORMAN ST. JOHN STEVAS, M.P., Minister for the Arts, Leader of the British House of Commons
 12:30 pm Luncheon
 1:15 pm **MUSIC OF THE 80's**
 1:45 pm **COCKTAIL RECEPTION**
 Hosted by German Record Industry
 6:30 pm **TRENDSETTER AWARDS BANQUET**
 Trendsetter Presentation



WIM SCHIPPER
 Vice President, Ariola International Group
 Mr. Schipper started his career at the end of the 50's as the first Dutch radio promotion man. After various advertising activities, he came back to records with Phonogram, after which he joined Ariola. In 1972 he began Ariola's Benelux office. Since the middle of 1979, he has been Vice President of Ariola International Group for A&R/Marketing, operating mainly from Munich.
REACHING FOR FUTURE MARKETS



IRVING WAUGH
 Commissioner, Dept. of Tourist Development, Tennessee Tourist Development, U.S.
 Helped establish Country Music Week beginning in 1951 and the Country Music Fanfare celebration in 1971. He sold the first country music TV special, the CMA Awards Show, to Kraft in the 60's and continues as Executive Producer.
COUNTRY GOES INTERNATIONAL

... AND MANY OTHERS, PROFILED NEXT WEEK

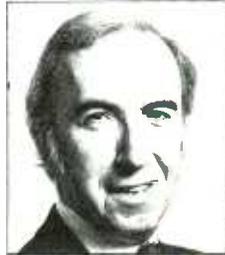
KEYNOTERS



John D. Backe
 President & Chief Executive Officer
 CBS Inc.



Coen Sollefeld
 President
 Polygram Group



Norman St. John Stevas
 M.P. Chancellor of the Duchy of Lancaster
 Minister of the Arts
 Leader of British House of Commons

IN CONCERT

BARBARA MANDRELL

April 23



Special T.J. Martell Jr. Leukemia Foundation Concert

Starring
WAYNE NEWTON

Constitution Hall
 April 24



Registration Form



Complete this form and mail it to either Billboard's European or USA office listed. Please register me for IMIC '80 Hyatt Regency, Capitol Hill, Washington, D.C., April 23-26, 1980.

I am enclosing a check (or money order) for IMIC '80 registration in the amount of:

Note: Registration does not include Hotel or Air Fare Costs.

Name _____
 Title _____
 Company _____
 Home Address _____
 City _____
 State/Country _____ Zip _____
 Telephone () _____

I wish to charge my registration to:
 American Express
 Bank Americard/VISA
 Diner's Club
 Master Charge
 Card Number _____ Expiration Date _____

Signature _____
Rates:
 \$550 Regular (after February 22, 1980) £246
 \$225 Spouse £101

Multiple Corporate Rate*

\$450 Regular (after February 22, 1980)
 £202

*Second and subsequent registrations from the same company.

Billboard will make all hotel reservations. Please indicate the following:
 Arrival Date _____ Departure Date _____

ACCOMMODATIONS REQUIRED (check one):
 single twin 1-bedroom suite 2-bedroom suite

(Confirmation will be sent to you) Circle One:

HYATT REGENCY HOTEL/CAPITOL HILL/WASHINGTON, D.C.

Single	Double	One Bedroom Suite	Two Bedroom Suite
\$60	\$68	\$155-300	\$215-360
£27	£31	£70-135	£96-161

Note: Should rooms no longer be available in the price range you have selected, next nearest price will be secured. Prices may vary slightly due to variations in exchange rate at time of reservation.

There will be no refunds on registration cancellation after April 4, 1980, although substitutions may be made. Any cancellations prior to that date will be subject to a 10% cancellation fee.

REGISTER EARLY—REGISTRATION FEE WILL BE \$25 HIGHER AT THE DOOR.

Europe and U.K.
 Helen Boyd
 IM.C '80 BILLBOARD
 7 Carnaby Street
 London W1V, IPG., England
 Telephone: (01) 439-9411
 Telex: 262100

U.S.A. and Others
 Diane Kirkland/Nancy Falk
 IMIC '80 Conference Coordinators
 BILLBOARD
 9000 Sunset Boulevard
 Los Angeles, CA 90069 U.S.A.
 Telephone: (213) 273-7040 Telex: 698669

9	8	13	Atlantic 363/ YOU ARE MY HEAVEN— Roberta Flack with Donny Hathaway Atlantic 3627	34	34	8	Mercury 76038 ANY LOVE— Rufus and Chaka MCA 41191	9	9	10	EVERY GENERATION— Ronnie Laws United Artists LT-1001	34	32	13	HIROSHIMA— Hiroshima Arista AB-4252
10	9	12	WELCOME BACK HOME— Dramatics MCA 41178	35	42	6	HOLD ON TO MY LOVE— Jimmy Ruffin RSO 1021	10	12	4	ROBERTA FLACK FEATURING DONNY HATHAWAY— Roberta Flack Featuring Donny Hathaway Atlantic SD 16013	35	31	20	BRASS CONSTRUCTION 5— Brass Construction United Artists LT-977
11	17	5	LET ME BE THE CLOCK— Smokey Robinson Tamla 54311 (Motown)	36	27	11	YES I'M READY— Teri De Sario Casablanca 2227	11	7	7	LOVE SOMEBODY TODAY— Sister Sledge Cotillion SD-16012 (Atlantic)	36	37	8	WINNERS— Kleer Atlantic SD 19262
12	16	6	TWO PLACES AT THE SAME TIME— Ray Parker Jr. & Raydio Arista 0494	37	37	7	UNDER YOUR SPELL— Phyllis Hyman Arista 0495	12	10	27	BIG FUN— Shalamar Solar BXL1-3479 (RCA)	37	28	18	THE DANCE OF LIFE— Narada Michael Walden Atlantic SD 19259
13	10	22	SPECIAL LADY— Ray, Goodman & Brown Polydor 2033	38	38	8	DESIRE— Masqueraders Band 9-4806 (CBS)	12	10	2	TWO—G.Q. Arista AL 9511	38	24	19	LIVE AND UNCENSORED— Millie Jackson Spring SP2-6725 (Polydor)
14	12	11	STANDING OVATION— G.Q. Arista 04583	39	51	3	SWEET SENSATION— Stephanie Mills 20th Century 2449 (RCA)	13	27	2	TWO—G.Q. Arista AL 9511	39	59	2	REACHING FOR TOMORROW— Switch Gordy 68-993M1 (Motown)
15	18	9	HIGH— Sky Salsoul 72113 (RCA)	40	50	6	GOTTA GET MY HANDS ON SOME— Fatback Band Spring 3008 (Polydor)	14	14	7	10½— Dramatics MCA MCA-3196	40	33	23	MASTERJAM— Rufus & Chaka MCA MCA-5103
16	14	14	BOUNCE, ROCK, SKATE, ROLL— Vaughn Mason & Crew Brunswick 55548	41	28	10	WHAT YOU WON'T DO FOR LOVE— Natalie Cole & Peabo Bryson Capitol 4826	14	14	7	10½— Dramatics MCA MCA-3196	40	33	23	HIDEAWAY— David Sanborn Warner Bros. BSK 3379
17	20	6	GOT TO BE ENOUGH— Con Funk Shun Mercury 76051	42	49	4	REACH YOUR PEAK— Sister Sledge Cotillion 45013 (Atlantic)	15	15	24	ANGEL OF THE NIGHT— Angela Bofill Arista AL 9515	41	48	3	HOT BOX— Fatback Band Spring SP-1-6726 (Polydor)
18	13	16	TOO HOT— Kool & The Gang D-Lite 802 (Mercury)	43	24	14	THEME FROM THE BLACK HOLE— Parliament Casablanca 2235	16	15	7	ANGEL OF THE NIGHT— Angela Bofill Arista AL 9515	42	49	3	AFTER MIDNIGHT— Manhattans Columbia JC 36411
19	26	5	LET'S GET SERIOUS— Jermaine Jackson Motown 1469	44	43	11	GIVE ME SOME EMOTION— Webster Lewis Epic 950832	17	17	7	SKYWAY— Sky Salsoul SA 8532 (RCA)	43	29	24	ON THE RADIO— GREATEST HITS VOLUME ONE & TWO— Donna Summer Casablanca NBLP-2-7191
20	23	7	WE OUGHT TO BE DOIN' IT— Randy Brown Chocolate City 3204 (Casablanca)	45	52	5	SUGAR— Kenny Doss Bearsville 49197 (Warner Bros.)	18	23	5	THE BLUE ALBUM— Harold Melvin & The Blue Notes Featuring Sharon Paige Source SDR-3197 (MCA)	44	29	24	SUPERCHARGED— Tavares Capitol ST 12026
21	15	11	WHY YOU WANNA TREAT ME SO BAD— Prince Warner Bros. 49178	46	56	4	RIGHT IN THE SOCKET— Shalamar Solar 11929 (RCA)	19	13	9	FUN AND GAMES— Chuck Mangione A&M SP-3715	45	35	8	LADY T— Teena Marie Gordy G7-992R1 (Motown)
22	21	13	EVERY GENERATION— Ronnie Laws United Artists 1334	47	22	30	THE SECOND TIME AROUND— Shalamar Solar 11709 (RCA)	20	16	31	LADIES NIGHT— Kool & The Gang De-Lite DSR-9513 (Mercury)	45	35	8	SUGARHILL GANG— Sugarhill Gang Sugarhill SH 245
23	33	6	SHINING STAR— Manhattans Columbia 1-11222	48	41	19	PRAYIN'— Harold Melvin & The Blue Notes Source 41156 (MCA)	21	26	4	LIPPS INC.— Mouth To Mouth Casablanca NBLP 7197	46	42	7	LADY T— Teena Marie Gordy G7-992R1 (Motown)
24	19	14	COMPUTER GAME— Yellow Magic Orchestra Horizon 127 (A&M)	49	47	8	BEST OF FRIENDS— Lenny White Elektra 46597	22	11	23	PRINCE— Prince Warner Bros. BSK 3366	47	46	14	YELLOW MAGIC ORCHESTRA— Yellow Magic Orchestra Horizon SP-736 (A&M)
25	25	11	TODAY IS THE DAY— Bar-Kays Mercury 76036	50	60	4	AFTER YOU— Dionne Warwick Arista 0498	23	41	2	LET'S GET SERIOUS— Jermaine Jackson Motown M7-928R1	48	46	14	RISE— Herb Alpert A&M SP 4790
								24	19	18	GLORYHALLASTOOPID— Parliament Casablanca NBLP 7195	49	44	28	SURE SHOT— Crown Heights Affair De-Lite SDR-9517 (Mercury)
								25	25	9	L.A. BOPPERS— L.A. Boppers Mercury SRM-1-3816	50	51	5	



LP This Week

LIGHT UP THE NIGHT

Brothers Johnson

A&M, SP-3716



Give the gift
of music.



11	8	LEDDIE JACOBS MCA (LP/12-inch*) MCA-3203
12	13	RIPE—all cuts—Ava Cherry RSO/Curtom (LP) RS-1-3072
13	10	ALL NIGHT THING—The Invisible Man Band Mango (12-inch*) MLPS-7782
14	16	DON'T PUSH IT DON'T FORCE IT—Leon Haywood 20th Century (12-inch) TCD 105
15	14	IN THE SOCKET—Shalamar Solar (LP/12-inch remix) BXL-13479
16	22	EVITA—all cuts—Festival RSO (LP) RS-1-3061
17	15	POP POP SHOO WAH—Erotic Drum Band Prism (12-inch) PDS-402
18	17	AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE/OUT THE BOX—The Whispers Solar (LP/12-inch*) BXL1-3521
19	21	VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman Blue Sky (LP/12-inch) LP-36302
20	20	NOW I'M FINE—Grey & Hanks RCA/Hologram (LP/12-inch*) AFL1-3477
21	23	MANDOLAY—La Flavour Sweet City (12-inch) SCD-5555
22	24	YOU GAVE ME LOVE—Crown Heights Affair De-Lite (LP/12-inch*) DSR-9517
23	25	GET DOWN MELLOW SOUND/WE GOT THE GROOVE—Players Association Vanguard (LP/12-inch*) VSD-79431
24	32	BEHIND THE GROOVE—Teena Marie Motown (LP) M-9221R1
25	18	MIDNIGHT MESSAGE—Ann-Margret MCA (LP) MCA-3226
26	27	TONIGHT I'M ALRIGHT—Narada Michael Walden Atlantic (LP) SD-19257
27	28	HIGH/SKY ZOO—Skyy Salsoul (LP/12-inch) SA-8532
28	29	WITHOUT YOUR LOVE—Cut Glass 20th Century (12-inch) TCD-103
29	36	QUEEN OF FOOLS—Jessica Williams Polydor (LP) PD-1-6248
30	30	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack w/Donny Hathaway Atlantic (LP) SD 16013
		WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carn P.I.R. (LP) JZ-36196

41	55	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey RCA (LP) AFL 13526
42	48	TOO HOT TO STOP THE ROCK—Keith Zorros RCA (12-inch) JD 11936
43	44	COMPUTER GAME—Yellow Magic Orchestra A&M (LP) SP-736
44	46	DANCE FANTASY—Free Life Epic (12-inch) NBLP2-7183
45	47	YOU CAN GET OFF ON THE MUSIC/PLANET OF LOVE—LePamplermousse AVI (LP) AVI-6080
46	53	MEDLEY OF HITS—Diana Ross & Supremes Motown (12-inch) M-300035
47	49	WINNERS—Kleer Atlantic (LP/12-inch*) SD 19262
48	42	MANHATTAN SHUFFLE—Extensions from Area Code (212) Friends & Co. (LP) FS 114
49	37	LET'S FLY—all cuts—Paradise Express Fantasy (LP/12-inch*) F9589
50	54	MONEY MONY—Vinyl Virgins Reflection (12-inch) MOM 666A
51	38	AFRICAN SUITE—all cuts—African Suite MCA/Montage (LP) MCA-3205
52	40	GONNA GET ALONG WITHOUT YOU NOW—Viola Wills Sugar Hill (12-inch)
53	59	WE GOT THE FUNK—The Positive Force Turbo (12-inch) T-452
54	56	HAVEN'T YOU HEARD—Patrice Rushen Elektra (LP/12-inch*) EK-243
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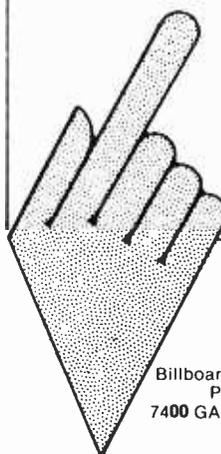
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General News
CBS & Licensing Claims

• Continued from page 19

by the packager, but not perform-
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"holdups." CBS could have bar-
gained for the performance rights at
the time of tape or film acquisition,
but didn't, the court said.

No violations of anti-trust laws
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found. This was what the Supreme
Court ordered to the Appeals Court
to weigh.

The opinion concludes: "CBS has
failed to prove that the existence of
the blanket license has restrained
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56	66	4	STARTING OVER AGAIN —Dolly Parton RCA 11926
57	NEW ENTRY	NEW ENTRY	SHE'S OUT OF MY LIFE —Michael Jackson Epic 9-50871
58	68	4	GEE WHIZ —Bernadette Peters MCA 41210
59	70	4	SHOULD'VE NEVER LET YOU GO —Neil Sedaka & Dara Sedaka Elektra 46615
60	52	9	AUTOGRAPH —John Denver RCA 11915
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PLAGUED COMPTON TERRACE IN PHOENIX

PHOENIX—Denver-based Feyline Productions will take over the management of Compton Terrace, the largest concert facility in Arizona.

Promoter Barry Fey reportedly plans a full summer schedule for the facility, which seats about 20,000 in an outdoor amphitheatre setting.

The facility has been dormant since the fall of 1979. It opened last August under the management of local promoter Doug Clark. Clark presented several large shows at the facility, including the Cars, Kenny Rogers and others.

But some shows were criticized for sound and other organizational problems. Traffic congestion plagues the facility. Shows were presented before the "grassy" amphitheatre was fully seeded. As a result, advance sales to some shows were slow and Clark moved some acts into the much smaller Celebrity Theatre in Phoenix, or cancelled them altogether.

The final act of the premiere season, the Beach Boys, was lost to Arizona State Univ. and Clark announced no new scheduled acts.

His initial plans to produce 30 to 45 shows per season never materialized and there were rumors that Compton might permanently close down.

Clark's business partners Jess Nicks and Bill White purchased his share of the company and brought in Fey for a revitalization effort.

Carol Walden, a Feyline promoter, says current plans call for Compton to reopen in June and present shows through the summer.

No specific acts were announced but Walden comments, "We are booking them as fast as we can get them."

A schedule is expected to be released in May. Walden says rock will be emphasized since "It's the kids who'll go out and sit on the grass."

But some "pop, MOR and a couple of country acts" will be included in the first season of Feyline-produced shows, she says.

However, sources close to Feyline say confirmed acts include Tom Petty (June 4), the Grateful Dead (June 5), Queen (July 5), Cheap Trick (July 25), Bruce Springsteen (July 29), Boz Scaggs (Aug. 1), Jackson Brown

(Aug. 8), George Benson (Aug. 22) and Fleetwood Mac (Aug. 28). Other likely acts include Jimmy Buffett and Journey.

Feyline will reportedly sell season tickets to the entire schedule of shows. Individual tickets will also be available to the public. At press-time information concerning ticket prices was not available.

It is possible as many as 20 shows will be presented in June, July and August.

Feyline will produce the shows with KUPD-FM, a heavy rock station. KUPD plans extensive on-air promotion and ticket giveaways, station officials say.

Improvements have also been made to the Compton facility. Grounds have been reseeded and the area given a facelift.

Feyline currently produces shows at Red Rocks, an amphitheatre in Colorado. The series presented in Arizona will be patterned after Colorado, Walden indicates.

Feyline has presented several concerts in the Phoenix market, including several shows at Tempe Stadium in the mid-1970s.

Feyline To Promote At 20,000-Seat Ariz. Venue

By AL SENIA

8 Acts Perform On Mich. State Campus

By ED HARRISON

LOS ANGELES—Pop Entertainment Productions, the student-produced concert wing at Michigan State Univ. in East Lansing, is undertaking one of its most ambitious student-run shows that will feature eight up and coming acts in a day-long production.

Slated for Saturday, May 3, the event will take place at Jenison Field house which seats 8,000. Tickets will be available by mail-order only for \$10, the first time a mail-order system has been used for a Michigan

State Univ. concert. Tickets will be available at the door for \$12.50.

The eight acts scheduled to appear are the Ramones, Carolyn Mas, Mi-Sex, Wreckless Eric, Tex-Tones, Lloyds, Gary Fabulous & the Black Slack and Battered Wives.

According to Carl Bressler, director of Pop Entertainment, "the eight-a-day for the '80s" show is an excellent test situation in a market with 45,000 students.

States Bressler: "The late '70s saw

(Continued on page 64)

3 Vegas Hotels Slash Entertainment

By HANFORD SEARL

LAS VEGAS—Climbing economic costs, soaring entertainer salaries and a decline in marquee name artists has spurred major talent changes at three Strip hotels.

Leading the trend with the most dramatic policy shift is the Desert Inn, which inaugurated a lavish production spectacular "Alcazar de Paris" Thursday (10), replacing individual star attractions.

According to Burton Cohen, Desert Inn president, the switch to the 60-cast show, set for a 15-month run, was attributed to increasing talent costs and a decline in viable star material.

Glen Campbell and Lonnie Shore closed the Crystal Room March 31 to the star policy, which had been in effect a majority of the time since Edgar Bergen & Charlie McCarthy opened the hotel in 1950.

Almost every major star and artist to play Vegas from television, motion pictures and the music world had appeared in the famed room during its history, maintains Cohen.

A \$15-\$17 minimum has been set for the production show while certain minimums for major stars, like Wayne Newton, reach \$27, a hotel spokesman reports.

Meanwhile, a new lounge policy has been launched at the Silverbird Hotel by Stephanie Lopes, entertainment director, in cooperation with the Checkmates, who will alternately lease the 220-capacity Silverstar Lounge on a monthly basis.

"We had considered permanently closing the lounge April 20 but decided to try this new approach for the next eight months," says Lopes. "We want to keep showcasing new talent."

At one time a no-cover, no-min-

imum policy with drinks priced at \$1 was in effect. The new policy includes a \$1.75, one-drink minimum for all acts. Lopes, the only female entertainer boss in town, reports that her limited budget caused the change. She expects more financial freedom when the 380-capacity room hotel is expanded to its 1,000-room highrise project in the near future.

Such lounge veterans as Liz Damon & the Orient Express, Fred-

die Bell, the Zaras and Denise Clemente drew well, but newer acts, relatively unknown to the public, failed to pull full houses.

Lopes insists such newcomers as the Mugelstones, Paul Christopher and Linda Bailey had established rival credentials as performers.

And at the Las Vegas Hilton, Dick Lane, entertainment chief, who also handles the Flamingo Hilton Hotel, has curtailed booking live bands on the seventh day at the hotel's disco which requires a one-drink minimum.

"The disco at the Flamingo Hilton
(Continued on page 65)

Big Bands Blow At Disneyland

LOS ANGELES—Disneyland will revitalize the big band sound during a two-day "radio broadcast" April 26-27 when '40s luminaries Cab Calloway, Helen Forrest and Orrin Tucker and His Orchestra step onstage.

The staged radio program, called "Make Believe Ballroom," will be authenticated by original radio commercials interspersed between sets by vocalist/band leader Calloway and singer Forrest, who formerly worked in the bands of Harry James, Benny Goodman and Artie Shaw.

The park's Tomorrowland Space Stage will set the scene for the mock broadcast slated for three afternoon performances. Tucker's ensemble will play four afternoon concerts during the two-day event at the Main St. attraction's Plaza Gardens.

AT L.A. UNIVERSAL AMPHITHEATRE 14 First-Time Topline Acts Firmed For Season

UNIVERSAL CITY, Calif.—The Universal Amphitheatre here has lined up at least 14 first-time headline attractions for its summer season.

Among the acts debuting as Amphitheatre headliners are: the Spinners and Phyllis Hyman (June 16-17), the Captain & Tennille (June 19-20), the Crusaders (June 21-22), Little River Band (June 30-July 1), Marshall Tucker Band (July 10-12), Willie Nelson (July 21-24), Jefferson Starship (Aug. 3-4), Poco (Aug. 8-9), Joe Jackson (Aug. 13-14), Bob Hope (Sept. 1-6), Melissa Manchester (Sept. 12-13), Bonnie Raitt (Sept. 18) and Paul Simon (Sept. 20-21).

Rounding out the lineup, which to date is only three quarters complete, are: Jimmy Buffett (June 25-

27), Frank Sinatra (July 3-8), Chuck Mangione (July 15-20), Emmylou Harris (Aug. 6), America (Aug. 16-17), Al Stewart (Aug. 25), Gordon Lightfoot (Aug. 28-31), Santana (Sept. 8-9) and Graham Nash (Sept. 23-24).

MCA Inc., parent of the Amphitheatre, is gearing up to put a roof on the summer venue, enabling the 5,300-seat facility to operate year-round. This move could possibly put the Amphitheatre in direct competition with the Inglewood Forum and other indoor facilities for major names.

Construction is expected to begin at the end of the upcoming season and be completed prior to the 1981 summer season.

Chicago Tuts Opening To New Wave

CHICAGO—During most of the 1970s the Quiet Knight ranked as this city's premiere showcase for progressive rock acts. Now, the club is being turned into a new showcase room that will specialize in new wave bookings.

The original Quiet Knight last was active in the fall of 1978. Next month the room will reopen as Tuts, presenting local and touring national new wave talent.

Tuts is being operated by Vel Kolar, former group road manager, in partnership with Chicago freelance talent buyer Jim McNamara. Since August 1979, Kolar has been operating a small new wave club called

Tuts on Chicago's Northside. The original Tuts will be closed down in the takeover and upgrading of the Quiet Knight space.

McNamara has been promoting new wave concerts at the 200-capacity Northside club Gaspar's. He also is a talent purchaser for restaurateur George Bodansky's new cabaret room George's.

Kolar and McNamara say they plan to work out a partnership agreement under which the new Tuts will be operated.

Cabaret seating for about 350 is provided for in the nightclub which also has space for dancing. According to Kolar, who has signed a 10

year lease on the property, cost of renovation including new sound system is approximately \$100,000. Tuts is located at 959 W. Belmont.

"We're looking forward to showcasing and working with labels," explains McNamara. Tuts also plans to book r&b, "straight ahead" rock and some country acts, the buyer explains.

A May 1 grand opening private party is planned. Among the initial bookings will be top Chicago new wave groups Tu Tu & the Pirates, Immune System, Desmond and Wazmo Nariz. An admission policy of from \$2 to \$6 is planned.

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BAY FEVER—From the left: Francis Coppola, Boz Scaggs, Howard Hesseman, Jerry Garcia and Bill Graham chat backstage at the recent Bay Area Music Awards in San Francisco. Garcia won for musician of the year at the event, a benefit for the Bay Area Music Archives. Hesseman plays DJ Johnny Fever in the CBS-TV series, "WKRP In Cincinnati."

Talent In Action

LINDA RONSTADT DANNY KORTCHMAR

Municipal Auditorium
Nashville
Admission: \$12

With unmistakable new self-assurance, unrestrained razor-clean vocals and excellent control, Ronstadt rocked through a 95-minute 20-song set here April 3 that ignited the ready and willing sellout crowd.

Biting edges of tougher-than-nails phrasing gave powerful dynamics to her current crop of pop/rock material; even some of the older Ronstadt familiars took on an unaccustomed rawness and vitality.

Though numbers such as "Willin'," "I Can't Help It If I'm Still In Love With You" and "Blue Bayou" showed she can summon up that characteristic yearning poignancy when necessary, Ronstadt has developed into an electrifying rock singer.

Dressed in mod-'50s pedal pushers and high-heeled pumps, with her hair cut spiky-short, Ronstadt unharnessed a barrage of her recent new wave tunes, beginning with a no holds barred "Mad Love," followed by "Cost Of Love" and "Party Girl."

Visually and vocally less vulnerable than in previous concert appearances—yet still a quixotic blend of sexuality, power and little girl innocence—Ronstadt delivered a completely convincing dosage of rock with only an occasional ballad or country tune thrown in for balance.

Even her stage stance and the defiant urgency in her full-throttle shouts in songs like "How Do I Make You" gave evidence of a Ronstadt newly relaxed and honed to the pinnacle of her abilities.

The singer fronted an eight-piece band. Band members looked like the star team from who's who in L.A. rock: Bill Payne, Danny Kortchmar, Dan Dugmore, Russ Kunkel, Kenny Edwards, Bob Glaub, producer Peter Asher and singer Wendy Waldman on harmony vocals.

The show contained no weak spots, though it took a few minutes for the sparks to fly between performers and audience. The professionalism and musical integration displayed by the troupe kept the crowd rapt during songs ranging from "I Can't Let Go" and "Livin' In The USA" to "Just One Look" and "Hurt So Bad." The packed house responded noisily to favorites such as

"You're No Good," "It's So Easy" and "Poor, Poor Pitiful Me" with deafening rounds of recognition and waves of applause.

Danny Kortchmar's opening 40-minute, approximately eight-tune set primed the auditorium with songs off his new Asylum LP, featuring plenty of energy but earning slack crowd response. Particularly interesting was his group's slowed down subterranean version of the 1958 classic, "Endless Sleep." Wendy Waldman contributed two of her own solos during the main set.

KIP KIRBY

BARRY MANILOW

Riviera Hotel, Las Vegas
Admission: \$35

In his encore engagement at the Versailles Room, Arista artist Manilow unveiled a mostly new act April 6 accentuating an in-concert format during his mellow, 65-minute set.

The popular songwriter, supported by a six-man rhythm section and four backup vocalists, opened his energetic, 10-segmented program with the ballads, "You Could Show Me" and "Ready To Take A Chance Again" after a lengthy overture.

Manilow continued his effective singing with a love medley consisting of "Who's Been Sleeping in My Bed?" the semi-dramatic "Rain" and the ballad-like "When I Want You."

Moving into more familiar waters, the pop star then turned to his piano for the first time with a 1940s blues-jazz sequence which featured "I Was A Fool," Count Basie's "Everyday I Have The Blues" and "Moody's Mood" with backup singer Pat Henderson.

Melancholy ballads "I Am Your Child," "Sunday Father" and "Ships" found Manilow on electric keys which featured some semi-classical stylings with his vocal intensity.

Nicely enhanced by the Dick Palombi Orchestra, Manilow shifted to an uptempo moment with the disco-oriented "Copacabana" hit prior to a cohesive hit sequence which spotlighted such songs as "It's A Miracle," "This One's For You," "Could It Be Magic?" and "Mandy."

The Univ. of Nevada Las Vegas Chamber Singers, a 35-member group, joined Manilow on the anthem-like ballad "One Voice," the title track from his latest LP, and during the finale, "I Write The Songs."

Manilow's polished band included musical director Vic Vanacore, drummer Bob Mason, guitarist John Pondel, Lou Shock on bass, percussionist Ken Park and Robert Marullo on keyboards.

The other backup singers include Robin Grean, Kevin DiSimone and James Jollis who provided harmonic accompaniment throughout.

Preparing for a world tour at the end of June after a date in Reno/Tahoe, Manilow's latest act is mostly from his upcoming ABC-TV special. At first it seemed awkward in translation to a cabaret setting coupled with the absence of Lady Flash, but with Manilow's veteran performing talents, the act was saved. HANFORD SEARL

THE WHISPERS SHALAMAR LAKESIDE DYNASTY

Felt Forum, New York
Tickets: \$9.50, \$10.50, \$12.50

Solar's Dick Griffey has come up with a winning way of packaging his artists in this "galaxy

of stars," reminiscent of the package tours of the '60s.

The four acts featured (in order of appearance) were Dynasty, Lakeside, Shalamar and the Whispers. It was a well-paced, three-hour show which allowed each aggregation ample time and opportunity to display its onstage talent.

March 29 was the first of two nights the "galaxy" landed at the Felt Forum, attracting what seemed to be a capacity crowd, and generating plenty of excitement in the process.

Dynasty was a bright opening act, whose three-song set included a couple of perky pop-soul items, "I Don't Want To Be A Freak" and "Satisfied," plus a rhythmic workout of Prince's "I Wanna Be Your Lover." Vocalists Nidra Beard, Linda Carriere and Kevin Spencer were enthusiastic, and the appearance of Leon Sylvers (creative architect of much of Solar's current success) in its backup hand was an added bonus.

Lakeside followed, a nine-piece combo long on energy, but rather short on good material. There's little doubt that the act has vocal talent and energy to spare, but the five-song set (including numbers like "From 9.00 Until" and "Rough Riders") lacked memorable melodies.

The show's third act, Shalamar, was the surprise of the night. Though its disk output could be characterized as lightweight—tunes such as "Take That To The Bank" and "Right In The Socket" are pop-soul candy Floss—its stage act is anything but.

Vocalists Jeffrey Daniels, Howard Hewett and Jody Watley performed with style, substance and soul, working the crowd to fine effect with a six-song set including its current smash, "The Second Time Around." Lending musical momentum was the trio's able seven-piece backup band, Hot Fun.

And so to the Whispers. These 15-year veterans of soul music are presently at its career peak, and clearly enjoying every minute of it. With an eight-piece band in support, brothers Wallace (Scotty) and Walter Scott played to the audience with deft and dramatic ballads like "Olivia," "Make It With You" and their Hathaway tribute, "A Song For Donny."

But the evening's loudest applause was reserved for "And The Beat Goes On," arguably one of the year's best soul singles, and an appropriate anthem for Griffey's Solar stable. The Motown of the '80s? Maybe, just maybe.

ADAM WHITE

Acts Perform

• Continued from page 63

the decline of multi-act shows (except in stadiums) and the demise of the small hall and club circuit. With the onrush of a tremendous number of excellent new artists, the club circuit has been revitalized.

"I'm hoping that by presenting an eight-act show in a college town that other promoters will take heed that ticket buyers will pay \$10 to see new talent work out in a multi-act presentation."

Bressler reports 1,000 tickets sold the first two days they were available.

Billboard® Top Boxoffice™

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Stadiums & Festivals (More Than 20,000)				
1	BOB SEGER/MOLLY HATCHET/ROCKETS/NANTUCKET —Beach Club Booking, Tangerine Bowl, Orlando, Fla., April 5	57,464	\$10-\$12.50	\$684,863*
2	BOB SEGER/MOLLY HATCHET/ROCKETS —Beach Club Booking/Fantasma Productions, Baseball Stadium, Miami, Fla., April 6	29,537	\$10-\$12.50	\$341,713
Arenas (6,000 To 20,000)				
1	VAN HALEN/RAIL —John Bauer Concerts, Colis., Seattle, Wa., April 4 & 5 (2)	26,429	\$9-\$10	\$237,861*
2	JOURNEY/BABYS —Bill Graham Presents/Avalon Attractions, Forum, L.A., Calif., April 3	17,239	\$8.75-\$10.75	\$173,732*
3	JOURNEY/BABYS —Avalon Attractions/Bill Graham Presents, Arena, Long Beach, Calif., April 2	13,700	\$8.75-\$10.75	\$141,156*
4	FRANK ZAPPA —Avalon Attractions, Sports Arena, L.A., Calif., April 6	12,366	\$7.75-\$9.75	\$115,587
5	LINDA RONSTADT/DANNY KORTCHMAR —DiCesare-Engler Productions, Civic Arena, Pittsburgh, Pa., April 7	12,103	\$9	\$110,205*
6	VAN HALEN/RAIL —John Bauer Concerts, Colis., Portland, Oreg., April 3	11,000	\$9	\$97,956*
7	BAR KAYS/SUGAR HILL GANG/SLAVE/VAUGHN MASON/QWICK —R'n'B Productions/Feyline Presents, Sports Arena, L.A., Calif., April 4	12,095	\$8-\$8.50	\$97,084*
8	HUMBLE PIE/MAHOGANY RUSH/MOTHER'S FINEST/ANGEL —Brass Ring Productions, Arena, Detroit, Mich., April 2	11,066	\$8	\$88,528
9	BAR KAYS/VAUGHN MASON/SUGAR HILL GANG/SLAVE/QWICK —Third World Entertainment/Deja Vu Productions, Sports Arena, San Diego, Calif., April 5	8,800	\$8.75-\$9.75	\$85,102*
10	ZZ TOP/38 SPECIAL —Cross Country Concerts, Colis., New Haven, Ct., April 4	10,462	\$6.50-\$8.50	\$83,975*
11	HUMBLE PIE/MAHOGANY RUSH/MOTHER'S FINEST/ANGEL —Contemporary Productions, Kiel Aud., St. Louis, Mo., April 1	10,582	\$6.95	\$73,545*
12	LINDA RONSTADT/DANNY KORTCHMAR —Sound Seventy Productions, Municipal Aud., Nashville, Tenn., April 3	6,900	\$8-\$12	\$71,728*
13	BOB SEGER/ROCKETS —Beach Club Booking, Colis., Jacksonville, Fla., April 2	8,634	\$7-\$8	\$71,136*
14	FRANK ZAPPA —Avalon Attractions/Marc Berman Concerts, Sports Arena, San Diego, Calif., April 4	7,241	\$8.75-\$9.74	\$69,535
15	TED NUGENT/AXE —Pace Concerts/Louis Messina, Civic Center, Beaumont, Tx., April 3	7,340	\$8-\$9	\$59,892
16	TED NUGENT/AXE —Contemporary Productions/New West Presentations, Colis., Little Rock, Ark., April 5	7,568	\$7.50-\$8.50	\$58,766
17	BOB SEGER/ROCKETS —Beach Club Booking, Arena, Savannah, Ga., April 1	6,462	\$7.50-\$8.50	\$51,094*
18	TED NUGENT/AXE —Contemporary Productions/New West Presentations, Colis., Wichita, Kan., April 6	5,890	\$8-\$9	\$48,110
19	TED NUGENT/AXE —Pace Concerts/Louis Messina/Friends Productions, Colis., Corpus Christi, Tx., April 4	5,464	\$8.50	\$46,291
Auditoriums (Under 6,000)				
1	GRATEFUL DEAD —Monarch Entertainment, Capitol Theatre, Passaic, N.J., March 31 & April 1 (2)	6,358	\$10-\$12.50	\$73,955*
2	PARLIAMENT/FUNKADELIC/BRIDES OF FUNKENSTEIN —Jet, Corp., Stanley Theatre, Pittsburgh, Pa., April 4 & 5 (2)	7,382	\$8.75-\$9.75	\$68,310*
3	FRANK ZAPPA —Superb Productions, Community Theatre, Berkeley, Calif., April 1 (2)	6,500	\$9-\$10	\$63,147
4	BOOMTOWN/RATS/YOUNG CANADIANS —Perryscope Concerts, Concerts Bowl, Edmonton, Canada, April 3	4,764	\$9	\$40,757*
5	ROBIN TROWER/SHOOTING STAR —Bill Graham Presents, Mem'l Aud., Sacramento, Calif., April 3	3,838	\$6.95-\$8.95	\$32,145
6	BAR KAYS/SLAVE/SUGAR HILL GANG/VAUGHN MASON —Third World Entertainment/Deja Vu Productions, Civic Center, Albuquerque, N.M., April 3	4,800	\$8.50-\$10	\$30,000
7	CHEAP TRICK —Pace Concerts/Louis Messina, Music Hall, Houston, Tx., April 6	3,005	\$10	\$29,470*
8	ROBIN TROWER/SHOOTING STAR —Bill Graham Presents, Community Theatre, Berkeley, Calif., April 2	3,597	\$6.50-\$8.50	\$28,285*
9	CHEAP TRICK —Ruffino & Vaughn, Boutwell Aud., Birmingham, Ala., April 4	3,583	\$7.50-\$8.50	\$28,000
10	MILLIE JACKSON/LATIMORE —Sound Seventy Productions/Showdown Productions, Tenn. Theatre, Nashville, Tenn., April 3	3,196	\$7.50-\$10	\$25,943
11	DAVE MASON/HANS OLSON —Brass Ring Productions, Music Theatre, Royal Oak, Mich., April 1 (2)	2,529	\$10	\$25,290
12	DAVE MASON/HANS OLSON —Monarch Entertainment, Capitol Theatre, Passaic, N.J., April 3	2,844	\$7.50-\$8.50	\$23,563
13	JOHNNY WINTER/D.L. BYRON —Monarch Entertainment, Capitol Theatre, Passaic, N.J., April 5	2,650	\$7.50-\$8.50	\$22,119
14	FIREFALL/WESTWOOD —Feyline Presents/Fray & Morgan Productions, Arena, Vail, Co., April 4	2,042	\$10-\$11	\$20,795
15	JUDY COLLINS —Dick Clark Presentations, Dick Clark Westchester Theatre, Tarrytown, N.Y., April 4	1,837	\$9-\$11	\$19,995
16	IGGY POP/MI SEX —Avalon Attractions, Palladium, Hollywood, Calif., April 4	2,216	\$8.75-\$9.75	\$19,957

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Talent Talk

Elektra/Asylum's **Dirk Hamilton** tabbed as opening act on labelmate **Warren Zevon's** 17-date April tour of the East Coast and Midwest. . . . **Jerry Lee Lewis** is opening a club in Nashville called Printer's Alley Showroom. The room was called Possum Holler when **George Jones** owned it. It was subsequently taken over by **Kenny Rogers** who was forced to close it down after two police raids, allegedly prompted by nude dancing within.

The **Specials** will appear on "Saturday Night Live" Saturday (19). . . . **Carla Bley's** among the latest jazz oriented artists to play the new wave circuit by appearing at New York's Hurrah. . . . The **Plastics**, a Japanese new wave band are playing clubs in New York, Los Angeles and San Francisco. During the tour the band has a few interviews set with fashion magazines. The band members are also fashion designers.

One of the songs on the new **Bernie Taupin** LP on Elektra, "He Who Rides The Tiger," is called "The Whores Of Paris." Says Taupin: "That song basically comes from my experiences when I was hanging out at L'Hotel, a crazy small hotel in Paris, with only 25 rooms, where both Oscar Wilde and Sarah Bernhardt died. While hanging out there I was going to bars and I got to know all the 'bad girls' and we had such great times. They've got a lot more depth and beauty than the women who spend all day shopping along Rodeo Drive."

Frank Zappa was greeted by the U.S. Navy band from Treasure Island playing "Joe's Garage" when he appeared in San Francisco recently. . . . The **Clash** is working on its next LP in New York's Electric Ladyland Studio. . . . **Police** drummer **Stuart Copeland** to release a solo LP under the name **Klark Kent**. . . . **Paul McCartney's** playing all the instruments himself on his next LP.

At the request of **Cheap Trick's** management, L.A. band **Fast Fontaine** will open for that major act during its five Midwest dates.

The first international **David Bowie** fan convention, dubbed **Bowie Con I** by organizers, will be held April 27 at the O'Hare Holiday Inn in Chicago.

Not just a typical fan extravaganza, contends convention director **Dr. David Fletcher**, a Chicago physician involved in the treatment of alcoholism and author of a Bowie

discography, the 13-hour event is intended to raise funds for the treatment of the aforementioned disease.

The multi-media show will feature full length showings of Bowie's

movies, 10 hours of concert footage, guest speakers, live bands and a costume contest.

ROMAN KOZAK & SHAWN HANLEY

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would like to thank NARM for the privilege of writing and designing as well as producing all of the slides and staging of this year's NARM convention business sessions.



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Signings

Mercury artist **Becky Hobbs** to Shelly Bauer p.r. . . . **Alabama**, MDJ recording group, to International House of Talent in Nashville for booking. . . . **Brother & Sister**, an L.A. r&b duo, to Dru Productions for representation.

Rockabilly RCA artist **Robert Gordon** to ASCAP. . . . Arista artist **Linda Green** to Roger Green for management.

Las Vegas

• Continued from page 63

never really was a working proposition and as popular as ours here at this hotel," says Lane, explaining why the Flamingo's disco was closed. "We still book acts into the lounge over there."

Now bands play the Hilton disco while a female DJ spins records between lounge acts at the Flamingo.

Lounges, the one-time training ground for future mainroom stars, maintain a minuscule success rate for artists today hoping to make that transition compared to past days and traditions.

Minor showcases and lounges are still found at the Aladdin, Sahara, Hacienda, Frontier, Dunes and Mint hotels, according to Lopes, where new groups and faces aim for exposure before agents, bookers and managers.

FOR NEW FACILITIES

\$200 Mil Will Be Budgeted By Sony

• Continued from page 10

continue to expand. The firm recently broke ground on a magnetic tape facility in Bayonne, France, the company's fourth major plant outside of Japan.

The firm's long range goals also include diversification. Sony has joint ventures with CBS, Tektronic, Union Carbide, Wilson Sporting Goods and Prudential. But Morita indicates. Sony's main business "is and will continue to be electronics."

Sony is coming off a record first quarter which ended Jan. 31, 1980 posting a 50% sales gain and a 155% increase in operating net income. Consolidated net income jumped 343% to more than \$79 million.

Among Morita's comments on video:

"The demand for the Betamax has been so great that they have been on back-order. By autumn of this year, Sony will have an annual production capacity of one million Betamaxes.

"Video is becoming a growing source of entertainment in the home. Recently Sony began marketing in Japan a new color video camera for use with the Betamax. This home video camera uses Sony's single-tube Trinitron system particularly developed to give high quality pictures for family and similar uses.

"In video products for profes-

sional use, our VTRs for broadcast and institutional use occupy an important and growing part of our business. Last fiscal year they amounted to more than \$200 million in sales. At the NAB show in Las Vegas we will demonstrate a digital VTR using the one-inch videotape recorder.

"Videodisks are being discussed even more this year. As a major producer of audio/visual products for both professional and home use, Sony has devoted many years to the development of the videodisks. The disk system we are demonstrating here today is an optical system using a laser beam pickup.

"We believe it is a system that best meets the requirements of the institutional market. As Sony has a powerful worldwide marketing network, supported by sales engineers and the capability of providing full service for professional VTRs, we can expect outstanding results in the marketing of institutional videodisks.

Discussing audio, Morita indicated:

"In the next 10 to 15 years, we will see major innovations in audio. PCM digital recording and playback technology is already beginning to be used, with Sony's PCM equipment in Japan's FM stations and experiments by the BBC."

WILL SELL SPEAKERS TO STUDIOS

KLH Gearing Up For Pro Market

By JIM McCULLAUGH

LOS ANGELES—Consumer speaker firm KLH will be entering the professional speaker market within 12 months, according to newly named president Denis Wratten.

Wratten confirms that the Westwood, Mass., company, a wholly-owned subsidiary of Electro Audio Dynamics, is in the middle of an extensive research program to determine both products and markets.

Initial products will be speakers for studio control room application as well as sound reinforcement. Professional electronics equipment for those applications are also under consideration.

"We believe we have something to offer," states Wratten, "and we are studying how best to apply our technology."

KLH took on a high technology profile at the Winter CES with the introduction of the compact computer-controlled speaker system.

The heart of that system is the Analog Bass Computer module which "anticipates" the speaker cone motion by reading the output of the power amplifier and instantaneously controlling cone excursion in accordance with the readings.

The system, maintains the firm, permits the reproduction of deep bass with the fidelity and accuracy of speakers up to four times as large. Introduced were three systems—KLH-1, KLH-2 and KLH-3—each of which feature a module and a pair of speakers. Suggested retail prices range from \$450 to \$1,000.

Also featured in the line is the use of polypropylene in the cones of the

drivers instead of paper or plastic. Developed by BBC engineers in England, the firm indicates that polypropylene virtually eliminates the undesirable cone sound inherent in other materials.

KLH also introduced a moderately-priced speaker—the KLH-4 at \$290—system featuring polypropylene cones which can be driven by amplifiers or receivers with as little as 20 watts per channel and which

does not include an Analog Bass Computer.

Wratten, who joined KLH in November of 1978 as executive vice president after having been a vice president of marketing for Infinity Systems, Inc., another Electro Audio Dynamics subsidiary, indicates that new professional products would necessitate separate professional distribution and would not go through KLH's existing consumer audio distribution channels.

New Yorkers See Preview Of Sony's Latest Products

By RICHARD M. NUSSER

NEW YORK—Easy to operate metal capable cassette recorders and sophisticated turntables that compensate for the technological pitfalls and advances of today's vinyl pressings are all part of Sony Industries' new line set for unveiling at this summer's Consumer Electronics Show in Chicago.

A digital sound converter for home video cassette recorders and a new component sound system were also among the new lines previewed here Tuesday (8). All are designed for ease of handling and to accommodate new technologies.

Heading the lineup of cassette recorders is Sony's TC-K77R Roto-Bilateral-head auto-reverse system and the TC-K65 Random Music Selector, which allows selections to be played automatically in any desired order, and is capable of storing 16 different instructions, including replays. The TC-K77R head assembly rotates when the tape reverses,

aligning itself with the new direction in less than two seconds. This works in recording, playback and erase modes.

Both machines incorporate all features of the Sony TC-K61, also slated for summer CES debut, including microprocessor control, two-motor transport with capstan motor and frequency servo, automatic replay or memory rewind and timer recording or play. LED meters, Dolby, and optional remote control on the TC-K65 are also included. Prices range from \$500 to \$600, with remote control an extra \$50 on the TC-K65.

All are metal capable decks, including one portable model, making a total of nine new machines.

The turntables include five automatic models and one semi-automatic, all with direct drive, speed servo, non-resonant bases and straight line, low mass tonearms.

(Continued on page 67)

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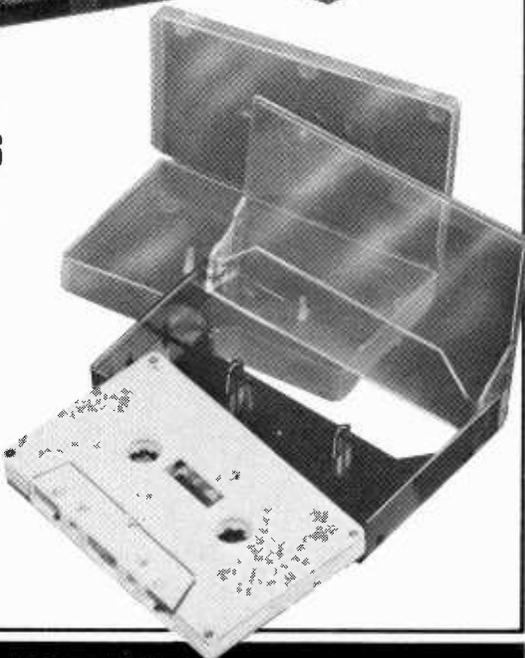


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ITA, Inc. Name Switch Approved By Assn. Board

NEW YORK—The International Tape Assn. here, the trade association in the audio/video industry, has voted to change its name to ITA, Inc.

The decision was made by the association's board of directors to reflect more than just involvement in the tape industry. ITA's membership has increasingly included manufacturers of audio and videotape and disk hardware, videodisk software, motion picture firms that license their product to home video, and large industrial users of video for educational and training purposes.

At the same time, the ITA has elected a new vice president for Europe, created a European advisory board and a European committee, and indicated that it would hold its first audio/video seminar in Europe in the spring of 1981—all with an eye to provide its European members with greater input into the organization.

The new vice president for Europe, who will serve on the ITA executive committee as well as on its board of directors, is Arnold Norregaard, managing director of the Bellvue Studio in Copenhagen, Denmark, a company in the Guttenberghus group.

The European Advisory Board will consist of one representative from each European country in which there are ITA members and will serve with Norregaard in supervising European activities. First meeting is expected to be held in June.

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CBS Videodisk Production Searches For Technicians

By ROMAN KOZAK

NEW YORK—The decision by CBS to enter the videodisk production and manufacturing field via a non-exclusive licensing agreement with RCA to produce its "Select-a-Vision" system (Billboard, Jan. 19, 1980) has resulted in an extensive recruitment program to find persons with the technical expertise able to make that system work (Billboard, Jan. 26, 1980).

Since the beginning of the year there has been a "massive drive" to find some 35 engineers, chemists and technicians to work at both the CBS Technology Center at Stamford, Conn., and at the CBS Research and Development facility in Milford, Conn. The recruitment effort has come through agencies and through ads in both professional trade journals and such publications as The New York Times.

So far the company has found six people, says Sam Burger, senior vice president of manufacturing operations at CBS Records.

Basically the research in the videodisk production and manufacturing process involves work in four areas: mastering, matrixing, replication and development of the materials involved, says Burger.

To do this CBS is looking for an analog/digital circuit engineer, and electroplating project chemist, project engineers knowledgeable in piezoelectronic devices, quality control engineers specializing in semiconductors/metallurgy, an electro-optical engineer knowledgeable in laser scanning systems, a television engineer knowledgeable in VTR and Telecine cameras, an A/V synchronization audio engineer, tv equipment electronic maintenance technicians, electro-mechanical technicians working on transducers, and chemical technicians to work on electroplating equipment.

All of the preceding will be working at the Stamford plant. Available at Milford are positions as an industrial engineer knowledgeable in manufacturing plant layouts, a machine design mechanical engineer, an electronic engineer to work in research and development and to trouble shoot circuits, an injection molding engineer to work in design and development, a compression molding engineer to work in process design, equipment and materials, a senior compounding chemist to work on research and development

of raw materials, and a chemist specializing in equipment design and process specifications of vinyls.

What exactly will all these people be doing?

"There is no way to talk about that," says Burger. "It is all complex technology, and if I would tell you what everybody would be doing, what, for instance my radiologist will do, then I would have to define what exactly is our agreement with RCA, and that we agreed would remain confidential."

FRANCK POURCEL CONDUCTS A DIGITAL CONCERT—Angel DS37751, distributed by Capitol, \$10.98 list.

On its own terms this is an attractive production, though not one to delight the audio purists. They'll dislike the multi-microphoning and use of artificial reverb to fatten the orchestra's sound. The sheer sonic impact of the disk, however, is impressive, and digital technology adds quite a bit of striking textural clarity. The program is designed for listeners who may be first acquainting themselves with the classics, highlighting for them several aspects of the repertoire. As an all-out sonic blockbuster there's the finale of "Pictures: At An Exhibition" opening the program, and such softer delights as Satie's

Audiophile Recordings

"Gymnopedie" and Albeniz' "Tango" are explored. The souped-up sonics may reproduce best on systems in the mid-price range.

WITHOUT RHYME OR REASON—Scott Jarrett, Arists/CRP 5007, distributed independently, \$7.98 list.

This pop singer/songwriter album has the cleanly scrubbed textural strands and the tight impact in the bass that are digital trademarks. There's also an extra degree of sparkle in the high end percussion parts, which the side one opening cut displays well. By rights, however, the "digital recording" sticker should be removed from the cover, since only the mix-down phase of production introduced this technology. Attractive arrangements and smart production are the record's strongest points.

VIVALDI: THE FOUR SEASONS—Lucerne Festival Strings, Baumgartner, Denon OX7174ND, distributed by Ciscwasher, \$15 list.

The Denon engineers and producers have been polishing their skills at the same time that their digital recording system—introduced commercially in '77—has received upgrading. Evidence of their new level of expertise is presented in this extremely realistic production. Some previous Denon efforts have sounded equalized, but there is outstanding string orchestra tone with warmth and natural texture in this effort, and the music is beautifully served by the room-blended acoustic. Lovely performance, beautiful color packaging and the spotless Japanese processing make this a premium offering.

The new 64:1 system is a pacesetter for high-speed duplicating. It's designed with the most sophisticated electronics and dependable transport mechanisms.

The pacesetting features include an 8MHz quartz bias oscillator in each slave, slanted loop-bin with an adjustable capacity and new transport design for improved tape path, built-in variable-frequency cue tone generator, all TTL control logic and plug-in electronics.

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OTARI DP-7000



Sony's Latest

• Continued from page 66

The PS-X75 with its computerized Biotracer arm leads the line, using a microprocessor and sensor system to keep stylus and anti-skating forces constant under changing conditions. It controls lateral balance, vertical and lateral cueing and damping and resonance. Stylus force can be adjusted and the arm moved right or left by front panel controls. The PS-X55 has similar options, without microprocessor controls. These models will retail for up to \$500.

The TC-D5M portable cassette deck is specially equipped to handle live recording situations, and is also metal capable. A switchable limiter guards against unexpected high levels and a low impedance mike input allows the use of longer cables.

The PCM-10 digital audio processor provides hi-fi recording on home video recorders such as the Sony Betamax system. The unit complies with the 14-bit standard format.

Studio Track

Tom Dowd is producing Chicago at Rumba Recorders for Columbia. Early Mankey is slated to produce Elton Duck for Arista there also. Jo Hansch and Greg Fulginiti are mastering "Count Basis & Oscar Peterson" for Pablo Records at Artisan.

Norman Connors producing Marilyn McCoo & Billy Davis Jr.'s new LP for CBS at Kendun. Other Kendun activity sees Kevin Beamish and Tom Cummings producing Out for Elektra/Asylum.

The Commodores finishing overdubs and mixing for its 10th LP at the Motown Recording Studios, James Carmichael producing, Cal Harris and Jane Clark engineering.

Bob Ezrin mixing the Kings for Elektra/Asylum at Producer's Workshop. Alan Abrams also there producing Charles Veal for Capitol.

At Allen Zentz: Engineer Chris Bellman mastering a Berry Gordy-produced Temptations LP; a Harry Maslin-produced Eric Carmen LP; and Stanley Clarke's new Nemperor/CBS album produced by Clarke and Dennis MacKay. And Brian Gardner mastering a George Duke-produced Brecker Brothers album for Arista, a new Michael Jackson single, produced by Quincy Jones; and a new Rufus/Chaka single.

At the Automatt, San Francisco: David Rubinson producing Herbie Hancock for Columbia, Leslie Ann Jones engineering, Wayne Lewis assisting; Rickie Farr producing the Tubes for A&M, Fred Catero coproducing and engineering, Ken Kessie assisting; and Keith Olsen producing and engineering Santana for Columbia, Chris Minto assisting.

Yipes recording its second LP at Pierce Arrow

Studio, Chicago, and Soundmixers, N.Y., John Jansen producing and engineering.

Bob Dylan completing a new LP at Muscle Shoals Sound Studios, Sheffield, Ala., Barry Beckett and Jerry Wexler producing, Gregg Hamm engineering and May Beth McLemore assisting. Also there, Millie Jackson completing an LP for Spring, Jackson and Brad Shapiro producing, Steve Melton at the board. And Johnny Rivers producing himself for an upcoming RSO LP.

Name Change At Clement Studios

NASHVILLE—Jack Clement Recording Studios, one of Nashville's busiest state-of-the-art recording facilities, will change its name to Sound Emporium beginning May 1. The name change is expected to correct the confusion that has surrounded the studio since its ownership changed hands five years ago.

The two-studio, 24-track facility has been known as Jack Clement Recording Studios since its 1969 opening by Jack Clement. Clement

sold the studio to producer Larry Butler and financial consultant Al C. Mifflin in 1975, retaining the goodwill of the Clement name for five years.

Jim Williamson, who has managed Clement Studios since 1974, stresses that the name change is just that. "We want to make it clear in every other respect—ownership, personnel and technical facilities—the studio will remain the same after it becomes Sound Emporium."



Northern Team: Treating the Solid State Logic console as part of the furniture, is the Nidaros Studio staff. Shown, from left, are chief engineer Rune Nordal; managing director Arnt Pettersen; assistant engineer Roger Valstad; owner Barry Matheson; and chief producer/arranger Bjorn Nessjoe.

MOST NORTHERNLY?

24-Track Facility Near Arctic Circle

By NICK ROBERTSHAW

TRONDHEIM, Norway—Close to the Arctic Circle, Nidaros Studio in this Norwegian city is one of the most northerly 24-track facilities in the world, a claim to fame that has its own drawbacks.

While it can claim to be an enticing "environmental" studio, it is far off the beaten international path and the owners realize their sales pitch must be particularly persuasive.

Signs are that Nidaros, opened early last year, is prepared to be just that. Reductions up to 25% are offered on modest basic rates of \$100 hourly, \$5,000 a week, and the studio will fix package deals for overseas bands covering not only in-studio needs—producers, engineers, arrangers, musicians, equipment—but also transport, accommodation and all other peripherals.

Behind these inducements lies the conviction that acts will find Norway's scenery and atmosphere just as conducive to creative work as any of the other exotic recording locations currently fashionable. If they can only be persuaded to make the trip, word of mouth will do the rest, the owners feel.

Certainly there's nothing backwards about the equipment installed. Eastlake designed the room and Solid State Logic's latest SL-4000E console with floppy disk minicomputer dominates the control room.

The console only arrived last September and chief engineer Rune Nordal says he is still finding new possibilities in the hardware almost daily. Its computer provides automated mixing and drop-ins, visual information display and an assortment of "smart ass" replies. ("Do you definitely want me to do this?" "Actually no." "Well why the hell did you ask then Rune?").

Monitoring is Eastlake with JBLs. The 24-track machine is Lyrec, and state-of-the-art outboard equipment abounds, including Master Room echo and stereo and quad EMT plates. Hammond organ, Fender piano, Yamaha grand and Slingerland drums are among the instruments on site, and Nidaros indicates it can supply anything else short of 14th century Arabian flutes at brief notice.

A major plus for the studio is that almost all its nine full-time staff are themselves musicians. Nordal is an ex-drummer; chief producer Bjorn

Nessjoe also arranges and plays most instruments; and managing director Arnt Pettersen has a home full of gold disks from his years playing bass with popular Norwegian band the Four Jets.

Even owner Barry Matheson, who today runs a whole network of music companies selling several million units annually in the local market, started out in the late '50s as a popular MOR singer.

In the '60s Matheson looked after certain of Arne Bendiksen's business interest and moved into agency work and promotion, setting up Scandinavian tours for the Everly Brothers, Booker T, Millie Small and other artists.

It was a mixed experience. "I made a name but no money; it was a lot of work and headaches and it wasn't really getting me anywhere," he recalls.

Opportunity for a change arose in 1969, when EMI decided it should have its own company in Norway, leaving Carl Iversen, who'd handled distribution for years, with a studio, some capital and no record company. So Matheson joined him as a 50-50 partner in a new venture, Continental Records.

"I believed very much in cassette and in the potential of the budget market here. Norway's a very large, spreadout country. There's no radio coverage of music, and both in-car entertainment and non-traditional outlets are strong."

When Phonogram declined to duplicate software accompanying Philips' introduction of cassette hardware to the country, Matheson stepped in, going on to acquire Continental Records entirely and build a thriving business in budget cover versions for the local market.

All were recorded at the local Arctic Studios with Matheson eventually going on to build his own facility, Nidaros, at a total cost of more than \$1 million.

Later he took Arctic over and rather than operate two big recording facilities in the same city, moved his existing duplicating plant to the Arctic building. Production capacity is 10,000 cassettes a day.

Today, studio time at Nidaros is split several ways. Much of the material for Maxi and Holmes, the two low-price cassette-only labels Matheson distributes, is recorded there, with remaining repertoire being leased from the majors.

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Ohioans Nix Rock, Says Larry Pim

NEW YORK—Rock discos may be proving their worth as a viable alternative to conventional clubs in many major urban areas, but in Alliance, Ohio, and surrounding areas, at least one established mobile disco operator is having little success programming the format to his patrons.

Larry Pim, operator of the Fantastic Disco Machine mobile operation based in Alliance, states that every time he tries programming rock music for his patrons, "without fail the dance floor empties."

According to Pim, some other mobile operators in his neighborhood have been offering rock music fare with varying degrees of success. This, and the widespread belief that rock discos are the coming thing, have prompted organizers of disco dance parties in the area to request that Pim include a generous helping of rock in his programs.

They give me lists of what they want played," states Pim. "Their requests include tunes by Pink Floyd, J. Geils Band, Blondie, Journey, Aerosmith, Lynyrd Skynyrd and the Knack. However, when the music is actually played, the floor invariably empties."

To woo dancers back to the floor, Pim finds that he has to turn back to his established repertoire of conventional disco tunes, plus the early r&b and funky dance sounds of artists like James Brown and Sly Stone.

Pim laments the decision by many record labels to cutback on the release of disco oriented dance music, and urges a return to the policy of releasing this music for the "consumption of the many people who are still dedicated to the disco sound."

Kid Performers Air On Pennsylvania TV

NEW YORK—A disco television show, featuring dancers and other performers ranging in ages from 18 months to 12 years is being prepared for airing on local television in Pennsylvania by creator/producer/director Aswad Hadi.

The show designated the "Studio II Review," is billed as a weekly variety and dance show and is being co-hosted by Buddah Paradise, 12, lead singer in a group called the Sisters Of Paradise, and Baby Dee, 10.

The "Studio II Review," set to premiere in June, will feature only entertainers in the 12 and under age bracket, except in cases where established adult entertainers make guest appearances.

Auditions for performers and dancers are held each Sunday from 1 p.m. to 6 p.m. at the Club Serendipity in Philadelphia.

N.Y. Police Seeking Man Who Shot Guard

NEW YORK—Police are searching for the man who shot and seriously injured a security guard at the New York New York disco March 16 following a scuffle at the door where another guard was slightly injured.

The assailant, who was joined by several patrons of the club who apparently were his companions, fled in an auto after the incident. Authorities say the guard intervened when the gunman became abusive to a doorman, who had refused him admittance on the grounds that he was intoxicated. The guard, Peter Torres, 38, was described as being in



Billboard photo by Chuck Pullin

SWAN SONG—Polydor Records artist, James Brown delivers, with emotion, the final fanfare of New York's once-popular Studio 54 discotheque. Club changed hands for an estimated \$5 million two weeks ago, and will remain closed until a new liquor license is received.

1-YEAR-OLD COWBOY

Memphis Club Fete

By ROSE CLAYTON

MEMPHIS—Cowboy, a country disco which opened here last year, celebrated its first birthday with a week-long party March 23-30. The event was cosponsored by FM-100.

Promotional events for the celebration included nightly drawings for gift certificates worth hundreds of dollars in merchandise.

Limousine service and tickets for two to the Jimmy Buffett concert and dinner at elan marked the opening night promotion.

Mid-week, CBS Records cosponsored "The Most Outrageous Cowboy Costume Contest." All participants received an "Electric Horseman" soundtrack with the winners receiving a Columbia Records catalog of 10 Willie Nelson albums.

Foxfire, a new Elektra/Curb signee, introduced its new single "I Can See Forever Loving You" at Saturday's midnight drawing.

Tony Joe White, who recently signed with Casablanca, performed his newest release, "I Get Off On It." White drew for the week's grand prize, a \$1,000 music system from Modern Music Sound.

Mark LaScola, manager of the Cowboy, says the prizes were just something special they wanted to do in connection with the birthday celebration and were not needed to attract crowds.

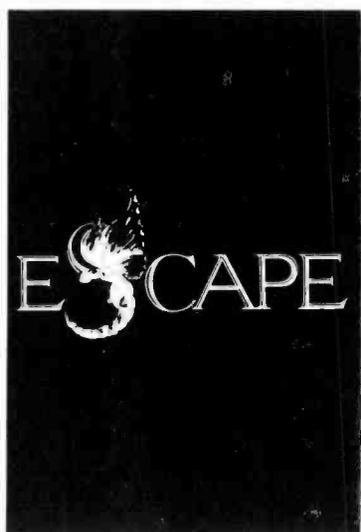
According to LaScola, Cowboy, which has a capacity of 225, is filled nightly, with a waiting list three or four nights a week. "We have a good crowd of regulars," he says.

Cowboy operates exclusively as a disco on week nights from 8 p.m. to 3 a.m. The main market is about 50/50 college and business people from ages 21 to 35. Cowboy opens an hour earlier on weekends to a 75% college crowd. On Sunday and Monday evenings Cowboy has live entertainment. Jericho, a country band from Tupelo, Miss., usually plays, but bookings are available.

"The theme or feel is to have a good time," says LaScola, "and I think that's what accounts for its popularity. A man in a three-piece

person in cowboy hat and boots." The western decor enhances the Cowboy motif, and disco gadgets found in other clubs are not present.

The Cowboy, located on the sec-
(Continued on page 72)



N.Y. Xenon Owners Slap Studio 54 Execs With Suit

NEW YORK—In what appears to be the start of an intriguing interdisco tug-o-war, the owners of Xenon have slapped the new owners of Studio 54 with a \$9 million damage suit for allegedly intentionally and maliciously injuring Xenon's reputation and business.

The suit is a followup to a temporary injunction which Xenon's owners Howard Stein and Giuseppe Vanini won against Mark Fleischman, principal owner of Studio 54, in Manhattan Supreme Court Thursday (3). That injunction temporarily barred Fleischman and Jeff London from backing out of an alleged agreement they had with Stein and Vanini, to establish, under a special licensing agreement, a branch of Xenon in the Virgin Isle Hotel, St. Thomas, which Fleischman owns.

It is claimed that Stein and Vanini had already received their first payment from Fleischman under the agreement, then Studio 54 was put

on the sale block, and Fleischman and London stepped in and picked up the option.

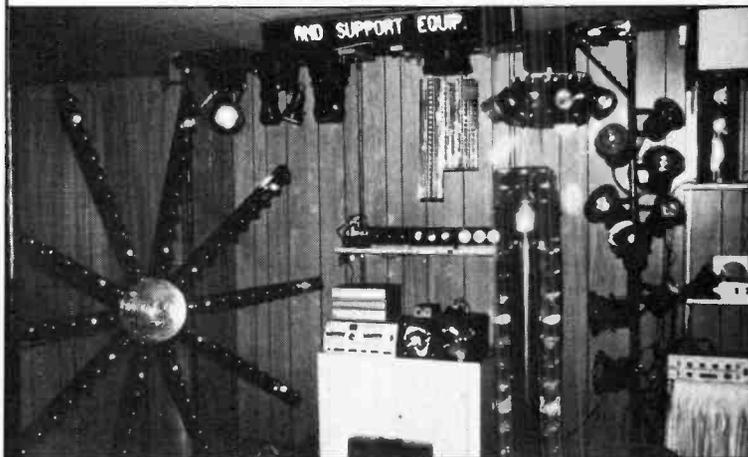
\$200 'Pure Heaven' For the Catskills

NEW YORK—The promotion firm of London, Metz & Co., is offering 50 hours of "pure heaven" featuring the Le Clique disco fantasy players at the Homowack resort lodge in Spring Glen, N.Y., April 11-13.

Described as a total weekend experience featuring "all known forms of entertainment," the \$200 per person affair will offer continuous disco dancing, food, spirits and bedrooms, as well as the fantasy theatre production of Le Clique.

Buses will take revelers from mid-Manhattan to the Catskills resort beginning April 11 at 5:30 p.m. The trip to "heaven" can be charged on any major credit card.

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Our Disco Forum Booth (L.A.) as photographed by Billboard

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Disco Sylvester Gets Help

NEW YORK—New information has surfaced which, when reviewed by the Manhattan District Attorney's office, will clear Fantasy Records artist Sylvester of charges of grand larceny stemming from an incident of alleged passing of bad checks in New York last month. So says Ted Rosenblatt, attorney for the entertainer.

According to Rosenblatt, the Washington Post has provided vital information which substantiates Sylvester's claim that an impersonator is responsible for committing the crimes of which he is accused.

Rosenblatt is confident that after reviewing the new information, the DA's office will be left with no choice but to exonerate his client of the charges which were brought against him March 14.

In addition to the new evidence, Sylvester is said to have also submitted results of polygraph and handwriting tests to the DA's office to support his claim of innocence.

Belgians Rally To A National Contest

BRUSSELS—Noted local disco Le Vaudeville was behind the organization of the first Belgian national disco dance competition, with the finals televised by RTBF for its "Generation 80" series.

The event, with winners Martine Marquet and Eric Koloko from the Club 27 in Knokke collecting a new Fiat car, was rated a success and there will be a second edition later in the year.

Billboard's Disco Action

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ATLANTA

- This Week**
- 1 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 2 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 3 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 4 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 5 I GOT THE FEELING/JUST US—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 6 THAT'S THE WAY THE MONEY GOES—M—Sire/Warner (LP/12-inch)
 - 7 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 8 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 9 IN THE SOCKET—Shalamar—Solar (12-inch)
 - 10 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP/12-inch)
 - 11 MEDLEY OF HITS—Diana Ross & the Supremes—Motown (12-inch)
 - 12 YOU GAVE ME LOVE—Crown Heights Affair—DeLite (12-inch)
 - 13 EVITA—Festival—RSD (LP/12-inch)
 - 14 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 15 LOVER'S HOLIDAY—Change—Warner/RFC (12-inch)

BALT./WASHINGTON

- This Week**
- 1 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 2 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 3 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 4 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 5 NOW I'M FINE—Grey & Hanks—RCA (12-inch)
 - 6 DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century (12-inch)
 - 7 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 8 YOU GAVE ME LOVE—Crown Heights Affair—DeLite (12-inch)
 - 9 ALL NIGHT THING—Invisible Man's Band—Mango (12-inch)
 - 10 HIGH/SKYY ZOO—Skyy—Salsoul (LP/12-inch)
 - 11 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 12 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 13 WALK THE NIGHT/LIFE AT THE OUTPOST—The Skatt Brothers—Casablanca (LP/12-inch)
 - 14 IS IT LOVE—Machine—RCA/Hologram (12-inch)
 - 15 YOU CAN GET OFF ON THE MUSIC/PLANET OF LOVE—Le Pamplemousse—AVI (LP)

BOSTON

- This Week**
- 1 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 2 ALL NIGHT THING—Invisible Man's Band—Mango (12-inch)
 - 3 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 4 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 5 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 6 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 7 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 8 LOVER'S HOLIDAY—Change—Warner/RFC (12-inch)
 - 9 THE GET DOWN MELLOW SOUND/WE GOT THE GROOVE/DANCE—The Players Association—Vanguard (LP/12-inch)
 - 10 DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century (12-inch)
 - 11 YOU GAVE ME LOVE—Crown Heights Affair—DeLite (12-inch)
 - 12 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 13 IN THE SOCKET—Shalamar—Solar (12-inch)
 - 14 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP)
 - 15 NOW I'M FINE—Grey & Hanks—RCA (12-inch)

CHICAGO

- This Week**
- 1 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 2 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 3 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 4 DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century (12-inch)
 - 5 LOVER'S HOLIDAY—Change—Warner/RFC (12-inch)
 - 6 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 7 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 8 AND THE BEAT GOES ON—Whispers—Solar (LP/12-inch)
 - 9 IN THE SOCKET—Shalamar—Solar (12-inch)
 - 10 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 11 WAS THAT ALL THERE WAS—Jean Carn—P.I.R. (LP/12-inch)
 - 12 MONY MONY—Vinyl Virgins—Reflection (12-inch)
 - 13 YOU GAVE ME LOVE—Crown Heights Affair—DeLite (12-inch)
 - 14 I WANT YOU—Coffee—Midwest Intl. (12-inch)
 - 15 YOU MADE ME DO IT AGAIN/FILL ME UP—Elaine & Ellen—Lance (12-inch)

DALLAS/HOUSTON

- This Week**
- 1 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 2 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 3 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 4 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 5 LOVER'S HOLIDAY—Change—Warner/RFC (12-inch)
 - 6 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 7 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 8 EVITA—Festival—RSD (LP/12-inch)
 - 9 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 10 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch)
 - 11 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 12 IN THE SOCKET—Shalamar—Solar (12-inch)
 - 13 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 14 LET'S FLY—all cuts—Paradise Express—Fantasy (LP/12-inch)
 - 15 I HEARD IT THROUGH THE GRAPEVINE—P'Zazz—Roy B. Records (12-inch)

DETROIT

- This Week**
- 1 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 2 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 3 ALL NIGHT THING—Invisible Man's Band—Mango (12-inch)
 - 4 WALK THE NIGHT/LIFE AT THE OUTPOST—The Skatt Brothers—Casablanca (LP/12-inch)
 - 5 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 6 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 7 RIPE—all cuts—Ava Cherry—RSD (LP/12-inch)
 - 8 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 9 LOVER'S HOLIDAY—Change—Warner/RFC (12-inch)
 - 10 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 11 EVITA—Festival—RSD (LP/12-inch)
 - 12 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 13 KEEP IT HOT—Cheryl Lynn—Columbia (12-inch)
 - 14 WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch)
 - 15 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)

LOS ANGELES

- This Week**
- 1 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 2 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 3 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 4 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 5 POP POP SHOO WAH—Erotic Drum Band—Prism (12-inch)
 - 6 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 7 WALK THE NIGHT/LIFE AT THE OUTPOST/DANCING FOR THE MAN—The Skatt Brothers—Casablanca (LP/12-inch)
 - 8 LOVER'S HOLIDAY—Change—Warner/RFC (12-inch)
 - 9 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 10 LET'S FLY—all cuts—Paradise Express—Fantasy (LP/12-inch)
 - 11 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 12 RIPE—all cuts—Ava Cherry—RSD (LP/12-inch)
 - 13 I HEARD IT THROUGH THE GRAPEVINE—P'Zazz—Roy B. Records (12-inch)
 - 14 WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch)
 - 15 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch)

MIAMI

- This Week**
- 1 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 2 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 3 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 4 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 5 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP)
 - 6 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 7 KEEP IT HOT—Cheryl Lynn—Columbia (12-inch)
 - 8 WALK THE NIGHT/LIFE AT THE OUTPOST—The Skatt Brothers—Casablanca (LP/12-inch)
 - 9 WAS THAT ALL THERE WAS—Jean Carn—P.I.R. (LP/12-inch)
 - 10 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch)
 - 11 POP POP SHOO WAH—Erotic Drum Band—Prism (12-inch)
 - 12 LOVER'S HOLIDAY—Change—Warner/RFC (12-inch)
 - 13 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 14 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 15 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)

NEW ORLEANS

- This Week**
- 1 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 2 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 3 THE MELLOW GET DOWN SOUND/DANCE—The Players Association—Vanguard (LP/12-inch)
 - 4 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 5 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 6 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 7 TONIGHT'S THE NIGHT—Harold Melvin & The Blue Notes W/ Sharon Paige—Source (LP/12-inch)
 - 8 NOW I'M FINE—Grey & Hanks—RCA (12-inch)
 - 9 IN THE SOCKET—Shalamar—Solar (12-inch)
 - 10 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 11 WAS THAT ALL THERE WAS—Jean Carn—P.I.R. (LP/12-inch)
 - 12 QUEEN OF FOOLS—Jessica Williams—Polydor (LP)
 - 13 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 14 TONIGHT I'M ALRIGHT—Narada Michael Walden—Atlantic (LP)
 - 15 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)

NEW YORK

- This Week**
- 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 2 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 3 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 4 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 5 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 6 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 7 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 8 POP POP SHOO WAH—Erotic Drum Band—Prism (12-inch)
 - 9 YOU GAVE ME LOVE—Crown Heights Affair—DeLite (12-inch)
 - 10 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 11 ALL NIGHT THING—Invisible Man's Band—Mango (12-inch)
 - 12 HOOKED ON YOUR LOVE—Fantastic Aleems—NTA (12-inch)
 - 13 THE GET DOWN MELLOW SOUND/WE GOT THE GROOVE/DANCE—The Players Association—Vanguard (LP/12-inch)
 - 14 WE GOT THE FUNK—The Positive Force—Turbo (12-inch)
 - 15 IN THE SOCKET—Shalamar—Solar (12-inch)

PHILADELPHIA

- This Week**
- 1 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 2 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP)
 - 3 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 4 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 5 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 6 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 7 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 8 LOVER'S HOLIDAY—Change—Warner/RFC (12-inch)
 - 9 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack W/ Donny Hathaway—Atlantic (LP)
 - 10 HIGH/SKYY ZOO—Skyy—Salsoul (LP/12-inch)
 - 11 GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP/12-inch)
 - 12 IS IT LOVE—Machine—Hologram RCA (12-inch)
 - 13 GOT TO BE ENOUGH—Con Funk Shun—Mercury (12-inch)
 - 14 IT'S SERIOUS—Jermaine Jackson—Motown (LP)
 - 15 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)

PHOENIX

- This Week**
- 1 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 2 ALL NIGHT THING—Invisible Man's Band—Mango (12-inch)
 - 3 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 4 NEW YORK, LONDON, PARIS, MUNICH—all cuts—M—Sire/Warner (LP/12-inch)
 - 5 TONIGHT'S THE NIGHT—Harold Melvin & The Blue Notes W/ Sharon Paige—Source (LP/12-inch)
 - 6 TWILIGHT ZONE—Manhattan Transfer—Atlantic (12-inch)
 - 7 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 8 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 9 AFRICAN SUITE—all cuts—African Suite—Montage/MCA (LP)
 - 10 LOVER'S HOLIDAY—Change—Warner/RFC (12-inch)
 - 11 MONY MONY—Vinyl Virgins—Reflection (12-inch)
 - 12 POP POP SHOO WAH—Erotic Drum Band—Prism (12-inch)
 - 13 HOT TO TROT—Laurel Russel Grant—Alvarez (12-inch)
 - 14 RIPE—all cuts—Ava Cherry—RSD (LP/12-inch)
 - 15 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch)

PITTSBURGH

- This Week**
- 1 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 2 POP POP SHOO WAH—Erotic Drum Band—Prism (12-inch)
 - 3 STOMP—Brothers Johnson—A&M (12-inch)
 - 4 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 5 IN THE SOCKET—Shalamar—Solar (12-inch)
 - 6 WALK THE NIGHT/LIFE AT THE OUTPOST—The Skatt Brothers—Casablanca (LP/12-inch)
 - 7 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 8 THE GET DOWN MELLOW SOUND/DANCE—The Players Association—Vanguard (LP/12-inch)
 - 9 PLANET CLAIR/ROCK LOBSTER—B-52'S—Sire/Warner (12-inch)
 - 10 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch)
 - 11 RIPE—all cuts—Ava Cherry—RSD (LP/12-inch)
 - 12 TONIGHT I'M ALRIGHT—Narada Michael Walden—Atlantic (LP)
 - 13 NOW I'M FINE—Grey & Hanks—RCA (12-inch)
 - 14 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 15 LOVER'S HOLIDAY—Change—Warner/RFC (12-inch)

SAN FRANCISCO

- This Week**
- 1 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 2 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 3 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 4 WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch)
 - 5 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 6 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 7 LIFE AT THE OUTPOST/WALK THE NIGHT/DANCING FOR THE MAN—The Skatt Brothers—Casablanca (LP/12-inch)
 - 8 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 9 DANCE FANTASY—Free Life—Epic (12-inch)
 - 10 POP POP SHOO WAH—Erotic Drum Band—Prism (12-inch)
 - 11 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch)
 - 12 I HEARD IT THROUGH THE GRAPEVINE—P'Zazz—Roy B. Records (12-inch)
 - 13 LOVER'S HOLIDAY—Change—Warner/RFC (12-inch)
 - 14 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 15 TOO HOT TO STOP THE ROCK—Keith Zorros—Hologram/RCA (12-inch)

SEATTLE/PORTLAND

- This Week**
- 1 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 2 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 3 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 4 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch)
 - 5 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 6 NOW I'M FINE—Grey & Hanks—RCA (12-inch)
 - 7 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 8 POP POP SHOO WAH—Erotic Drum Band—Prism (12-inch)
 - 9 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 10 WALK THE NIGHT/LIFE AT THE OUTPOST/DANCING FOR THE MAN—The Skatt Brothers—Casablanca (LP/12-inch)
 - 11 QUEEN OF FOOLS—Jessica Williams—Polydor (LP)
 - 12 WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch)
 - 13 RIPE—all cuts—Ava Cherry—RSD (LP/12-inch)
 - 14 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP)
 - 15 IN THE SOCKET—Shalamar—Solar (12-inch)

MONTREAL

- This Week**
- 1 FUNKYTOWN—Lipps Inc.—Polydor (LP/12-inch)
 - 2 AMERICAN GIGOLO—Giorgio Moroder—Polydor (12-inch)
 - 3 FEAR—Easy Going—London (12-inch)
 - 4 SECOND TIME AROUND—Shalamar—RCA (12-inch)
 - 5 THE BEAT GOES—The Whispers—RCA (12-inch)
 - 6 HIDING FROM LOVE—Bryan Adams—A&M (12-inch)
 - 7 STOMP—Brothers Johnson—A&M (12-inch)
 - 8 BREAKAWAY—Watson Beasley—CBS (12-inch)
 - 9 I CAN'T CONTROL MYSELF—Teenbeats—ALTA
 - 10 WORKING MY WAY BACK TO YOU—Spinners—WEA
 - 11 SHARKS ARE COOL JETS ARE HOT—The Quick—CBS (12-inch)
 - 12 FAKE—Karen Silver—Quality (12-inch)
 - 13 DANCE/WE GOT THE GROOVE—Players Association—London (LP/12-inch)
 - 14 YOU GOT WHAT IT TAKES—Bobby Thurston—Quality (LP/12-inch)
 - 15 ACTION SATISFACTION—Melody Stewart—Downstairs (12-inch)

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Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	9	STOMP—Brothers Johnson—A&M (LP) SP-3716	51	37	11	AFRICAN SUITE—all cuts—African Suite—MCA/Montage (LP) MCA-3205
2	2	7	AMERICAN GIGOLO (Soundtrack)—Giorgio & Blondie—Polydor (LP/12-inch*) PD-1-6259	52	54	6	GONNA GET ALONG WITHOUT YOU NOW—Viola Wills—Sugar Hill (12-inch)
3	3	13	FUNKYTOWN/ALL NIGHT DANCING—Lipps, Inc.—Casablanca (LP/12-inch*) NBLP-7197	53	38	15	WE GOT THE FUNK—The Positive Force—Turbo (12-inch) T-452
4	4	14	TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch*) SD-19258	54	40	19	HAVEN'T YOU HEARD—Patrice Rushen—Elektra (LP/12-inch*) EK-243
5	5	8	YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch*) PRL-12174	55	59	19	I CAN'T DANCE WITHOUT YOU/THANK GOD THERE IS MUSIC—Theo Vaness—Prelude (LP) PRL-12173
6	6	7	TWO TONS O' FUN—All Cuts—Two Tons O' Fun—Fantasy (LP/12-inch*) F-9584	56	56	18	PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch*) BSK-3355
7	12	4	LOVERS' HOLIDAY—Change—Warner/RFC (LP/12-inch) RFC 3438/3435	57	45	7	LADY FIRE—Vikki Halloway—Atlantic (45/12-inch*) 37349
8	9	8	MUSIC TRANCE—Ben E. King—Atlantic (45/12-inch*) AT-3635	58	65	2	GOT TO BE ENOUGH—Con Funk Shun—Mercury (LP) SRM 1-3806
9	11	10	WALK THE NIGHT/LIFE AT THE OUTPOST/DANCING FOR THE MAN—Skatt Bros.—Casablanca (LP/12-inch*) NBLP-7192	59	43	8	DON'T BRING BACK MEMORIES/IN NEW YORK—Passion—Prelude (LP/12-inch*) PRL-12176
10	7	16	HIGH ON YOUR LOVE/HOT HOT (Give It All You Got)—Debbie Jacobs—MCA (LP/12-inch*) MCA-3203	60	33	20	LOVE INJECTION—Trussel—Elektra (12-inch) AS-1143
11	8	11	RIPE—all cuts—Ava Cherry—RSD/Curtom (LP) RS-1-3072	61	71	2	I'M OK, YOU'RE OK—American Gypsy—Importe/12 (MAXI 33) MP 305
12	13	13	ALL NIGHT THING—The Invisible Man Band—Mango (12-inch*) MLPS-7782	62	50	3	RELEASE—Patti LaBelle—Epic (LP) Je 36381
13	10	9	DON'T PUSH IT DON'T FORCE IT—Leon Haywood—20th Century (12-inch) TCD 105	63	74	3	BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS—Pretenders—Sire/Warner (LP/12-inch*) SRK 6083
14	16	27	IN THE SOCKET—Shalamar—Solar (LP/12-inch remix) BXL-13479	64	64	2	HOOKEE ON YOUR LOVE—The Fantastic Aleems—NIA Records (12-inch) N-1003
15	14	23	EVITA—all cuts—Festival—RSD (LP) RS-1-3061	65	52	7	I DON'T BELIEVE/OOPS, UP SIDE YOUR HEAD—The Gap Band—Mercury (LP/12-inch*) SRM 1-3804
16	22	6	POP POP SHOO WAH—Erotic Drum Band—Prism (12-inch) PDS-402	66	67	9	HOT TO TROT—Lourett Russell Grant—Alvarez (12-inch) NC-1001
17	15	15	AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE/OUT THE BOX—The Whispers—SOLAR (LP/12-inch*) BXL-1-3521	67	51	10	REMONO—Kooky—Windsong/RCA (12-inch) BXL-1-3502
18	17	24	VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch) LP-36302	68	NEW ENTRY		GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (12-inch*)
19	21	7	NOW I'M FINE—Grey & Hanks—RCA/Hologram (LP/12-inch*) AFL-1-3477	69	69	10	PARTY BOYS—Foxy—TK (LP/12-inch*) DASH-30015
20	20	19	MANDOLAY—La Flavour—Sweet City (12-inch) SCD-5555	70	57	21	WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—OCEAN (LP/12-inch*) SW-49902
21	23	5	YOU GAVE ME LOVE—Crown Heights Affair—De Lite (LP/12-inch*) DSR-9517	71	NEW ENTRY		DANCE OF LOVE/FEELING GOOD—Mandrill—Arista (LP) AL 9527
22	24	5	GET DOWN MELLOW SOUND/WE GOT THE GROOVE—Players Association—Vanguard (LP/12-inch*) VSD-79431	72	58	13	I ZIMBRA—Talking Heads—Sire/Warner (LP/12-inch*) SRK-6076
23	25	4	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Maria—Motown (LP) M-9221R1	73	68	11	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew—Brunswick (12-inch)
24	32	6	MIDNIGHT MESSAGE—Ann Margret—MCA (LP) MCA-3226	74	77	5	FIRST LOVE—Richard Tee—Columbia/Tappan Zee RT (12-inch) JC 35695
25	18	18	TONIGHT I'M ALRIGHT—Narada Michael Walden—Atlantic (LP) SD-19257	75	79	2	LOVE STARTS AFTER DARK—Gene Page W/Charmaine Sylvers—Arista (LP/12-inch*) AB 4262
26	27	7	HIGH/SKY ZOO—Sky—Salsoul (LP/12-inch) SA-8532	76	NEW ENTRY		LOVE WAVES/I DON'T WANT TO BE WITH NOBODY ELSE/99½—Alton McClain & Destiny—Polydor (LP) PD 1 6268
27	28	7	WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch) TCD-103	77	NEW ENTRY		WHAT YOU WON'T DO FOR LOVE—Denny Corbett—Reflection (12-inch) CBL 127
28	29	16	QUEEN OF FOOLS—Jessica Williams—Polydor (LP) PD-1-6248	78	NEW ENTRY		HARD ROCK & DISCO/MUSIC FREEK—Trammps—Atlantic (LP/12-inch*) SD 1927
29	36	3	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack W/Donny Hathaway—Atlantic (LP) SD 16013	79	NEW ENTRY		GO FOR IT/SATURDAY NIGHT—Herbie Hancock—Columbia (LP) JC 36415
30	30	18	WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carn—P.I.R. (LP) JZ-36196	80	NEW ENTRY		HOT TO TROT—Alfredo De La Fe—Criolla (LP) V 473
31	31	10	TONIGHT'S THE NIGHT—Sharon Paige—Source/MCA (12-inch) SOR-13952	81	81	2	FOXES (Soundtrack)—all cuts—Cher/Giorgio—Casablanca (LP) NBLP 2-7206
32	19	27	WORKING MY WAY BACK TO YOU—Spinners—Atlantic (LP/12-inch*) SD19256/DSKO 205	82	82	12	LOVE IN OUR HEARTS/LEADMEON—Peter Brown—Drive/TK (LP) DRI-108
33	63	2	SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch) T-603/TCD 106	83	87	2	BODY IN MOTION—Clyffon Dyson—Motown (12-inch) M00034D 1
34	34	12	KEEP IT HOT/HIDE IT AWAY/I GOT FAITH IN YOU—Cheryl Lynn—Columbia (LP) JC 36145	84	84	23	DO YOU LOVE WHAT YOU FEEL/ANY LOVE—Rufus and Chaka—MCA (LP/12-inch*) MCA-5103
35	35	8	STANDING OVATION—G.Q.—Arista (12-inch) CP-709	85	85	6	FILL ME UP—Elain & Ellen—Lance (12-inch*)
36	26	16	I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP) M7-929	86	86	2	FREAKIN' TIME—Asphalt Jungle—TEC (12-inch) TEC 65
37	62	3	IS IT LOVE—Machine—RCA/Hologram (12-inch) JD 11943	87	90	14	SATISFIED/IT'S STILL A THRILL—Dynasty—Solar (12-inch) BXL1-3398
38	39	12	NEW YORK, LONDON, PARIS, MUNICH—all cuts—M—Sire/Warner (LP/12-inch*) SRK 6084	88	NEW ENTRY		HIDIN' FROM LOVE—Bryan Adams—A&M (LP) SP 4800
39	41	7	I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B Records (12-inch) RBDS 2505	89	80	2	BREAKAWAY—First Choice—Gold Mine (LP/12-inch) GA 9505/GG 505
40	60	3	LET'S GET SERIOUS—Jermaine Jackson—Motown (LP) M7 928 R1	90	91	2	I REALLY LOVE YOU (Just Can't Help Myself)—Common Sense—BC Records (12-inch) BC 4005 A
41	61	3	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP) AFL 13526	91	92	2	TAKE YOUR TIME—SOS—Tabu (LP/12-inch*) JZ 36332
42	55	3	TOO HOT TO STOP THE ROCK—Keith Zorros—RCA (12-inch) JD 11936	92	93	13	REACH YOUR PEAK—Sister Sledge—Cotillion (LP) 16012
43	48	10	COMPUTER GAME—Yellow Magic Orchestra—A&M (LP) SP-736	93	88	18	KIND OF LIFE (Kind Of Love)—North End—West End (12-inch)
44	44	19	DANCE FANTASY—Free Life—Epic (12-inch) NBLP2-7183	94	NEW ENTRY		OVERNIGHT SENSATION—Jerry Knight—A&M (12-inch) SP 12033
45	46	7	YOU CAN GET OFF ON THE MUSIC/PLANET OF LOVE—LePamplemousse—AVI (LP) AVI-6080	95	NEW ENTRY		LET'S HAVE A PARTY—Danielle—Casablanca (LP) NBLP 7210
46	47	6	MEDLEY OF HITS—Diana Ross & Supremes—Motown (12-inch) M-300035	96	78	2	I WANT YOU—Coffee—Midwest Int. (12-inch) MID 001-B
47	53	3	WINNERS—Kleer—Atlantic (LP/12-inch*) SD 19262	97	NEW ENTRY		IT DOESN'T ONLY HAPPEN AT NIGHT—Cissy Houston—Columbia (LP) JC 36193
48	49	3	MANHATTAN SHUFFLE—Extensions from Area Code (212)—Friends & Co. (LP) FS 114	98	72	15	JUST A TOUCH OF LOVE—Slave—Cotillion (LP) COT-5217
49	42	15	LET'S FLY—all cuts—Paradise Express—Fantasy (LP/12-inch*) F9589	99	73	8	SWEET HONEY—M'Lady—20th Century (LP/12-inch*) TCD-104
50	70	2	MONEY MONY—Vinyl Virgins—Reflection (12-inch) MOM 666A	100	94	11	"1-2-3"—Salazar—City Records (12-inch*) CRA 1405

*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

Disco Mix

By BARRY LEDERER

NEW YORK—Switch has come full swing with a humdinger of an LP titled "Reaching For Tomorrow" which blends r&b/funk to perfection. From full arrangements, bright orchestrations and tight vocalizations, the group swings from one cut to another. The highlight is "Power To Dance" with a sound reminiscent of Rose Royce and the Pointer Sisters. Switch offers a rousing production of this tune. "Don't Take My Love Away" is more freeflowing whereas "A Brighter Tomorrow" starts with a slow interlude and gains momentum to an energetic selection titled "Reaching For Tomorrow." Smooth and classic harmonies balance both these tunes with the latter aiming towards a more funk oriented beat.

Herbie Hancock plays an extensive list of musical instruments on his latest LP from Columbia, "Monster." The list of musicians working with him include such notables as Alphonse Mouzon, Freddie Washington, "Wah Wah" Watson, Santana and the Waters as backup singers. These accomplished individuals contribute to an overall fine effort. Other cuts worth mentioning include "Don't Hold It In" with a funky and sassy rock feeling. "Go For It" is the current 12-inch 33½ r.p.m. single which is more rock-oriented and is starting to enjoy deejay play. With this cut emphasis is on guitar and brass instrumentation with the artist's voice sounding more mellow.

A local label from Willow Grove, Pa., is BSO Records. Its first album is "Feeling Good" is by Sal Barbieri and the Royal Company. The title, which is also the lead cut, contains a catchy melody line backed with female vocals and an intense rhythm track. "Heavy Stuff" also has possibilities if remixed. As a first effort from this new group, a little more work is evident but the possibilities are there.

A&M offers Jerry Knight's first LP following the release of his 12-inch single titled, "Overnight Sensation" which is receiving a certain amount of attention. The standout selection is "Joy Ride" and "Let Me Be The Reason." Both these cuts have a danceable beat and a definite direction.

The Foxy LP from Dash (distributed by TK) does not live up to the group's previous work. The only worthwhile cuts are the LP's title "Party Boys" and "Rrrrrrock." Perhaps the group should rely on someone other than themselves to produce its work.

One of the more viable new wave sounds just released comes from a group called Madness. The title cut with a short length of 2:39 should find easy acceptance with rock-oriented clubs and with deejays who program this type of material. The sound is reminiscent of the 1950s rock beat with an updated flavor. Other cuts on this 12-inch 33½ r.p.m. include a ballad titled "My Girl" and an overly fast tempo cut titled "One Step Beyond." However, the group shows potential and its material is worth hearing.

The Brooklyn Dreams LP, "Sleepless Nights," is from Casablanca and although it is not one of the group's more exciting efforts, it is well arranged and produced by Bob Esty. Best cuts include "That's Not The Way That Your Mama Taught You To Be" and "Street Man." All songs were written by the group and show more imagination than in previous releases. Also included is the duet with Donna Summer from the previous hit, "Heaven Knows."

The 2001 Music Pool, Bridgeville, Pa., headed by Richard Cline, lists the following up and coming disks: "Sweet Honey" by M'Lady, 20th Century-Fox Records; "Now I'm Fine" by Ray & Hanks, RCA Records and "Hold On To My Love" by Jimmy Ruffin, RSO Records.

Tom Lewis, Ballston Spa, N.Y., has been providing deejays with a directory of disco songs listed according to beats per minute. He is announcing a sister publication titled Dance Beats which will contain more than 2,000 rock songs again with their beats per minute. He is doing this project following requests from subscribers who feel that this type of information is necessary for those individuals now programming rock music.

Notice will be taken of Peggy Blue after a listen to her MCA LP, "I Got Love." Highlighting the album is "When You Got A Good Groove Goin'" and "I Got Love." "Dancing In The Streets" is too fast but does have possibilities, considering the rousing rendition and arrangement. Producer Jerry Ragovoy has brought forth a promising newcomer.

From Arista are two noteworthy albums that should gather deejays attention. Love Starts After Dark produced by Billy and Jean Page contains the current 12-inch 33½ r.p.m. disk from the album's title as well as "Hold On To That Groove" and "Hollywood" two other driving disco tunes. Also from the label is the Waters LP Watercolors produced by David Rubinson and Luther and Oren Waters. "Party People" and "Dance The Night Away" stand out among the selections for deejay play.



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NEW GROUP FORMED

S.F. Disco Pool Split

By PAUL GREIN

LOS ANGELES—There is a major shakeup in the San Francisco pool scene five weeks after Nick Lygizos wrestled the presidency of the Bay Area Disco DJ Assn. away from Jon Randazzo (Billboard, March 15, 1980).

Several of the founding members of the organization, including Randazzo, John Hedges and Marty Blecman, are among 25 DJs who are spinning off to form a new pool, T.O.P. 25, short for The Original Pool.

But that drop in the Bay Area Assn. membership will be offset by its planned merger with the Western Assn. of Rock Disk Jockeys, a pool of 12 DJs which recently marked six months in operation (Billboard, April 5, 1980).

The Bay Area group has also dropped 25 DJs from outlying areas from its membership. The number of DJs from San Jose has been cut from 28 to 10; the number from Sacramento from 12 to five.

While many in the industry view the creation of T.O.P. 25 as a walk-out by the gay members of the Bay Area Assn. after they lost their power base in the pool, Randazzo says other factors played a part.

"The survival of pools requires a trimmed and focused distribution center," he says. "You need a tighter membership, which is why we intend to hold it at 25 DJs. And we want only DJs who spin at top progressive clubs within the city; not at 'commercial' clubs from out in the suburbs. We don't want DJs who spin at discos that are in the back rooms of Ramada Inns.

"And we have some straight members in the pool," says Randazzo. "It doesn't matter if the members are gay, straight, black, blue or green." Randazzo is cofounder of T.O.P. 25 with George Ferren, who resigned his post on the board of the Bay Area group in the wake of Lygizos' loss of the presidency in a general election Feb. 28. Both spin at DJ's, formerly known as Toad Hall, on Castro St., in San Francisco.

The other 18 DJs who are reportedly transferring from the Bay Area Assn. to T.O.P. 25 include John Hedges, spinner at Oil Can Harry's and Marty Blecman, spinner at Alfie's. The two are principals in Hedges & Blecman Productions.

Other departing DJs and their club affiliations are: Lester Temple and Timmy Rivers, Music Hall; Tommy Ridgeway and Ken Alexander, Oil Can Harry's; Greg Silvia and Rob Kimbel, DJ's; Michael Garrett and Steve Fabus, I-Beam; Vince Carleo and Kevin Burke, Dreamland; Ed Mendez and Cindy Batandies, Busby's; and Tommy Williams, Alfie's.

Other DJs in T.O.P. 25 are Rusty Nails, Gary Tighe and Lenny Tropp.

According to Randazzo, office space for T.O.P. 25 at DJ's is being donated by the club's owner Ron Holmes and manager Michael Ader. He adds that the pool is geared to all kinds of danceable music, from disco to r&b to dance-oriented rock.

Membership is \$50 to join and \$30 a month thereafter. Membership in the Bay Area Disco DJ Assn. is \$50 to join and \$25 a month, according to president Lygizos.

Lygizos says he's sorry to lose the departing DJs, but adds: "Why did they wait until after the election took place to all of a sudden develop a need for an elite pool?"

Juliana's In Albuquerque

NEW YORK—Juliana's Sound Services and operators of the Regent of Albuquerque Hotel have entered into an agreement under which Juliana's will open its 23rd club in the New Mexico hotel.

The new room, to be called Juliana's, is being created out of an existing lounge. It is being designed by Ellen McCluskey and Assoc., a New York-based interior design firm which is working closely with Juliana's on the project.

The room, when completed in mid-June, will feature an intimate,

Russians Rally To Discomania; Import Equipment

By VADIM YURCHENKOV

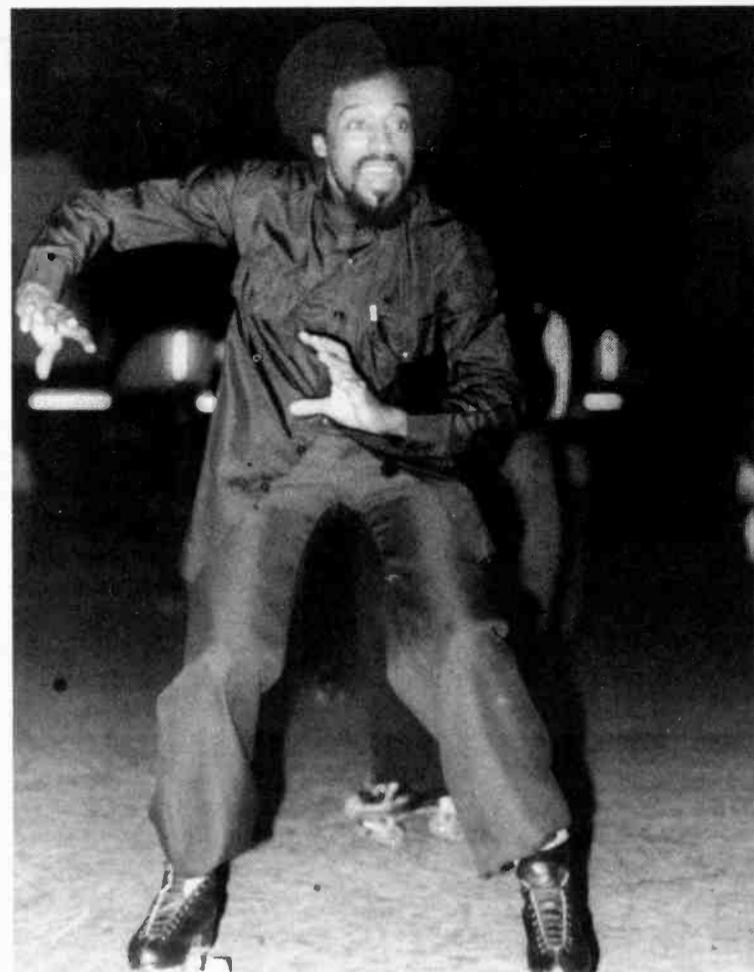
MOSCOW—While interest in disco entertainment is soaring in Russia, no national companies as yet produce any elements, sound or lighting, of disco equipment.

But several of the officially sponsored discos in major cities are equipped with the latest professional units imported from Czechoslovakia and Poland. The Polish company Unitra, a specialist in sophisticated consumer electronics, jukeboxes and disco equipment is the main supplier of consoles in Russia.

Surprisingly, however, some disco equipment is being quietly designed and made here, some of the units reportedly on a par with the best foreign professional hardware.

These units are created by disco addicts, enthusiastic engineers and technicians in various cities throughout this vast country, where discos are set up and operated by semi-professional or amateur disk jockeys.

From June 15 through Aug. 20 this year, examples of this self-made disco equipment is to be showcased at a special stand within the TTPM Exposition, part of the Exhibition of National Industry Achievements in Moscow. It will stand as a tribute to the inventive skills of young Russian technicians.



ROLLERMANIA—A roller disco fan known simply as "Dr. York" demonstrates some of the fine points of dancing on wheels at the Circle Disco Rink in Brooklyn, N.Y.

APRIL 19, 1980 BILLBOARD

European style disco, with a capacity of about 150.

Both sound and lighting equipment are being custom-built by Juliana's, which will also select and train personnel.

Juliana's of Albuquerque will gear its operation to an upwardly mobile over 25 crowd. It will be operated on a membership basis, but Tom Vaughan, president of Juliana's states that properly attired non-members will be admitted on payment of a one-night membership fee.

Membership in the club will also assure patrons access to the 22 other Juliana-affiliated discotheques worldwide. Like its European counterparts, the Albuquerque Juliana's will offer patrons a wide selection of music.

Memphis Club

• Continued from page 69

ond floor of the Clark Towers in East Memphis, moved in when elan outgrew the location and moved to a larger room on the ground floor. Elan, a cafe-disco, now has a capacity of 350 and offers private memberships at \$150. The Cowboy has no cover charge.

Both Cowboy and elan are owned by Lance McFaddin and Sam Kendrick, partners in a Houston-based operation which owns other Cowboy discotheques in Dallas, Houston, Philadelphia and Atlanta.

Cowboy has two deejays, Linda Park and Scott Robertson, who compile their own playlist from predominantly country tunes.

The Cowboy is equipped with a JBL & Cerwin-Vega speaker system with Teaser mixer, MXR 15-band graphic equalizers, BGW power amps, Pioneer tape deck, Shure cartridges and Technics turntables.

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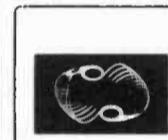
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Classical

CLASSICAL BOOK REVIEWS

Menuhin Paces Spring Reading

"Conversations With Menuhin," by Robin Daniels, St. Martin's Press, 192 pages, \$14.95.

"Orchestra," edited by Andre Previn, Doubleday & Co., 224 pages, \$16.95.

"Maria Callas: A Tribute," by Pierre-Jean Remy, St. Martin's Press, 192 pages, \$12.95.

"Music Facts & Feats," by Robert and Celia Darling with Brian Rust, Guinness (Sterling Publishing Co., Inc.), 278 pages, \$17.95.

LOS ANGELES—More than the flowers are blooming this spring. Books on classical music are appearing in profusion.

The Menuhin entry is perhaps the most welcome. Author Daniels, a most literate and articulate man himself, recorded the distinguished American violinist over a period of months. Then he carefully edited the tapes, typed up a brilliant manuscript and turned it into his publisher along with a generous portfolio of photographs.

The book confirms that Menuhin is far more than a mere fiddler. A one-time child prodigy in the 1920s, he improved his skills with the years, survived an ill-fated marriage and became a world-renowned humanitarian and educator with his English school for gifted young musicians. He is widely read and widely traveled. His home is wherever he happens to be, India, Greece, California, Switzerland or Highgate in England. His story is truly inspirational; high marks to Daniels for a top drawer effort.

Previn's book contains only 12 pages from his typewriter. The bulk is contributed by 31 U.S. and British musicians, each of whom comments with unusual frankness on the respective abilities (and eccentricities) of conductors with whom they've worked, and the problems inherent in mastering their instruments. Superb photographs, many in full color, add to the book's appeal.

One would wish, as good as this is, that Previn might author a book covering his own spectacular life and professional career, one that has successfully embraced several years as a jazz pianist, a composer-arranger at MGM Studios and, more recently, conducting the London Symphony and the Pittsburgh Symphony while recording prolifically and becoming internationally noted as a television personality.

A Greek girl born in New York, Maria Callas' story is, like Menuhin's, one that contains every element of life's unrelenting struggle. It will appeal to an audience that far transcends only those who saw her sing, or heard her dramatic voice on records.

Hers was a Greek tragedy. She enjoyed Brodvingnagian successes in opera throughout the world despite a much too pushy mother and frequent, unnecessary skirmishes with the press. Callas failed to find happiness in her personal life, yet she defiantly was planning a comeback onstage and on vinyl when she died in Paris Sept. 16, 1977 after teaching briefly at New York's Juilliard School of Music.

There are heartaches aplenty here. Remy, an opera buff who now lives in London, narrates Callas' stormy life story well. But the photographs are nothing special and her romantic involvement with the late Aristotle Onassis is told only superficially.

The Guinness book is basically for trivia seekers whose interests re-

volve around classical music. The Dearlings, husband and wife, are former employes of a British record shop. Rust is the most distinguished discographer of all time.

Do you know about the smallest record ever made? It was 1 3/8 inches in diameter, featured a performance of "God Save The King" and only 250 copies were pressed by His Master's Voice when the tiny disk was issued in 1924. And what was the first record to sell a million copies? Easy. Enrico Caruso's singing of "Vesta La Giubba" from Leoncavallo's "I

Pagliacci" opera was recorded Nov. 12, 1902 and, in time, surpassed the million plateau. Which artist was the most prolifically recorded? India's Lata Mangeshkar cut at least 25,000 solo, duet and chorus-accompanied songs between 1948 and 1974 in 20 Indian languages. She also sang on the soundtracks of 1,800 motion pictures. Linda Ronstadt probably will never catch up with Lata.

"Music Facts & Feats" is loaded with goodies like those. Television quiz shows will be using it as a bible.

DAVE DEXTER JR.

Comparison Disk Released

CHICAGO—The industry's first digital/analog comparison record, promising to contain insights into the sonic differences between the two recording methods, is being released by Vanguard Records.

The new LP, being issued this month, contains identical contents on each side. The record is the debut release in a new \$12.98 list audiophile series from Vanguard.

Symphony No. 100, "Military," by Haydn, was recorded with Sony PCM-1600 digital equipment in a performance by the 35-member Mostly Mozart Chamber Orchestra led by Johannes Somary.

An analog recording of the symphony, made concurrently, is heard on the record's flip side. A MCI JH-110B recording unit was used.

According to Vanguard, it is the industry's first analog versus digital comparison disk. All other technical parameters remained identical throughout the production.

Symphony No. 100 by Haydn is

scored for percussion battery in addition to the standard classical complement of strings, woodwinds and brass, notes Vanguard, in explaining its selection as a demonstration piece. The record was produced in New York by Vanguard.

Audiophile series albums will include recordings mastered with both digital and analog technologies. Several Baltimore Symphony digital tapings, including Tchaikovsky Symphony No. 5 and Respighi's "Pines Of Rome" backed with "Roman Festivals" are slated for issue.

Other forthcoming titles include pianist Lili Kraus performing Fantasias of Bach, Mozart, Haydn and Schubert, Orpheus Trio playing Debussy, Faure, Ravel and Devienne, and a recital by avant-garde composer/pianist Frederic Rzewski.

A special new logo has been designed by Vanguard to distinguish the audiophile series. Vanguard is marketed through an independent distribution network.

Classical Notes

A new grant program to support recordings of works by American composers is being put into effect by the National Endowment for the Arts. The Endowment's music program is headed by composer Ezra Laderman, who oversees the new matching grant awards. Grants, ranging from \$2,000 to \$20,000, will be awarded to non-profit recording and distribution companies and will go to support musician costs, conductor fees, technician fees, liner notes, advertising, mailing, studio rentals and administrative staff.

The Endowment hopes with the new program to encourage recordings of American works that are not readily available today and that will have wide distribution. Also performance related projects and recordings that will have a lengthy period of circulation stand the best chance of qualifying for the federal funding.

The St. Paul Chamber Orchestra is looking for a new 10-15 minute composition and will pay \$2,500 plus copying costs for the best submission. The award is part of a new annual competition for American composers to be sponsored by the chamber group. Entrants must be born after Oct. 31, 1944 and there is a June 15 registration deadline.

Angel Mounts Exploitation Of Muti

CHICAGO—Conductor Riccardo Muti is getting strong support this month from his American label, Angel Records. Scheduled for release are six new albums by the 38-year-old Italian who is the next to take over as principal conductor of the Philadelphia Orchestra.

Albums, with London's Philharmonia Orchestra, include Tchaikovsky Fourth and Fifth Symphonies, Mascagni's "Cavalleria Rusticana" coupled with Leoncavallo's "I Pagliacci," Schumann Symphony No. 1 backed with Mendelssohn Symphony No. 5, and Tchaikovsky Piano

The Concert Music Broadcasters Assn. has moved its upcoming convention across town to Chicago's Executive House hotel. Dates are May 7-10. . . . The 14th annual convention of the Assn. for Recorded Sound Collections will be hosted by the National Library and Public Archives of Canada in Ottawa this year. Dates are May 8-10.

Ned Rorem is basing a new work for voice and piano quartet on writings of the late New Mexican poet Witter Bynner. It's a Sante Fe Chamber Music Festival commission. . . . William Schuman has been selected the 1980 composer-in-residence for the Aspen Music Festival's conference on Contemporary Music. . . . Glenn Dicterow has been appointed concertmaster of the New York Philharmonic.

Still no announcement on pricing of the CBS digital line, however. . . . Quintet for Guitar and Strings by Giuliani will be recorded direct-to-disk by Sheffield Labs in the Fall. The guitarist is Michael Newman, whose solo Sheffield LP was one of the first guitar direct-disks of modern times. To complete the forthcoming album, Newman will perform a group of solo works.

Concerto No. 1 with Andrei Gavrilov soloist. Muti leads the Philadelphia Orchestra in the "Pastoral" Symphony by Beethoven. Soloists in the opera album are Montserrat Caballe, Jose Carreras and Renata Scotto.

Dealers will receive quantities of a brochure containing bio material and listing the conductor's complete discography, along with a three-panel poster for window and wall display. The release boosts to 30 the number of the conductor's records for Angel.

Billboard®

Billboard SPECIAL SURVEY For Week Ending 4/19/80
(Published Once A Month)

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	23	O SOLE MIO: Neopolitan Songs Pavarotti, London OS 26560
2	7	58	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
3	15	14	BRAHMS: Four Symphonies Chicago Symphony (Solti) London CSA 2406
4	27	6	SONG OF THE SEASHORE: James Galway RCA ARL 1-3534
5	8	19	TCHAIKOVSKY: Violin Concerto Perlman, Philadelphia Orchestra (Ormandy), Angel SZ-37640
6	10	6	MEHTA BOLERO: L.A. Philharmonic London CS 7132
7	23	19	MUSIC OF TELEMANN: Galway RCA ARL1-3488
8	5	49	NEW YEAR'S IN VIENNA Boskovsky, Vienna Philharmonic, London Digital 10001-2
9	29	6	STRAUSS: The Egyptian Helen Jones, Kastu, Hendricks, Detroit Symphony Orchestra (Dorati), London OSA 13135
10	9	10	TCHAIKOVSKY: 1812 Overture Cincinnati Orchestra (Kunzel) Telarc Digital 10041
11	NEW ENTRY		THE GREATEST HITS OF 1721 Philharmonia Virtuosi (Kapp) Columbia M 35821
12	2	84	BRAVO PAVAROTTI: Pavarotti London-PAV 2001
13	14	14	BRAHMS: Violin Concerto Perlman, Chicago Symphony (Giulini) Angel Q-37286
14	11	10	BERG: Lulu Orchestre de l'Opera de Paris (Boulez) DG 4711 024
15	16	10	RAVEL: Bolero Boston Symphony (Ozawa) DG 2530-475
16	30	6	PUCCINI: Suor Angelica Sutherland, Ludwig, Buchanan, National Philharmonic Orchestra (Bonyng), London OSA 1173
17	3	79	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
18	4	19	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
19	12	32	MUSSORGSKY: Pictures At An Exhibition Cleveland Orchestra, Telarc Digital 10042
20	25	32	DEBUSSY: Images Jacobs, Nonesuch H-71365
21	18	10	ENCORES: Itzhak Perlman Angel SZ-37560
22	13	10	MASSENET: Don Quichotte Ghiaurov, Crespin, Bacquier (Kord) London OSA 13134
23	19	10	MOZART: Don Giovanni London Philharmonic (Solti) London OSA 1444
24	6	36	MENDELSSOHN: Symphony No. 4 Vienna Philharmonic (Von Dohnanyi), London Digital LDR 10003
25	21	6	OPERA ARIAS: Vol. 2: Beverly Sills (Levine/Maazel) Angel SZ-37727
26	NEW ENTRY		TOMITA'S GREATEST HITS RCA ARL 1-3439
27	37	19	BEETHOVEN: Symphonies 8 & 9 Berlin Philharmonic (Karajan), DG 2707 109
28	NEW ENTRY		SCHUMANN: Carnival, Humoresque Davidovich, Philips 9500 667
29	17	27	BARTOK: Concerto For Orchestra Philadelphia Orchestra (Ormandy), RCA Digital 1-3421
30	NEW ENTRY		JOHN WILLIAMS PLAYS MANUEL PONCE Columbia M 35820
31	NEW ENTRY		SWITCHED ON BRANDENBURGS Wendy Carlos, Columbia Max 35895
32	26	10	PUCCINI: La Boheme Carreras, Putnam, Ricciarelli, Covent Garden (Davis) Philips 6769 031
33	31	40	MAHLER: Symphony No. 4 Israel Philharmonic (Mehta), London Digital 10004
34	32	10	SCHOENBERG: Gurre Lieder Boston Symphony (Ozawa) Philips 6769-038
35	NEW ENTRY		BACH: Musical Offering Academy of St. Martin in the Fields (Marriner) Philips 7300 708
36	33	66	BOLLING: Suite For Violin & Jazz Piano Zukerman/Hediguer, Columbia M 35128
37	34	93	RAMPAL: Japanese Melodies for Flute & Harp Rampal & Laskine, Columbia M-34568
38	35	19	MAHLER: Symphony No. 5 London Philharmonic (Tennstedt), Angel 3883-ZB
39	36	14	SAINT-SAENS: Samson & Delilah Domingo, DG 2709-095
40	39	219	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233

Gospel

ASCAP, BMI & SESAC Present Writers' Awards

By MIKE HYLAND

NASHVILLE—The recent Gospel Music Week held here not only featured a series of workshops, seminars and showcases sponsored by the Gospel Music Assn., but included award presentations by the three performance rights organizations, ASCAP, BMI and SESAC.

The three organizations sponsored luncheons throughout the week to honor the attendees and to present awards to outstanding contributors in gospel music. ASCAP hosted the first luncheon at the Opryland Hotel, with more than 250 in attendance. Plaques were presented to those ASCAP writers and publishers who were nominated for Dove Awards in the song of the year and songwriter of the year categories.

Those awarded included "The Highest Praise," written by Chris Waters and published by April Music; "He's Alive," written by Don Francisco and published by New-Pax Press; "I Am Loved," written by Bill and Gloria Gaither, published by Gaither Music; "Words And Music," written by George Gagliardi and published by Triune Music; and "Praise The Lord," by Brown Bannister, published by Bug and Bear Music.

ASCAP also awarded Francisco and Gaither for their nominations for songwriter of the year. Additionally, Bob MacKenzie, president of Paragon Associates was honored for his long-time service to gospel music, and Dottie Rambo was the recipient for "her many contributions in the gospel music world."

The SESAC luncheon, held at the Opryland Hotel presented Derric Johnson, founder of the

"I'm Standing On The Solid Rock" and "What Sins Are You Talking About?" The final SESAC award



MacKenzie Commended: Paragon Associates president Bob MacKenzie, right, receives his plaque from ASCAP's Ed Shea, for his long-time service to Gospel Music. The award presentation took place at the ASCAP luncheon at the Opryland Hotel.

Re'Generation group, with its humanitarian award. The "Larry Black Show," the longest running syndicated gospel radio show was the organization's broadcast media award winner, and Willie Banks won the black gospel award for his Dove Award nominated album full of his original songs.

Dallas Holm won the songwriter of the year award for chart action of the year award for two of his songs,

was the publisher of the year award which went to Speer Music, Dimension Music and Su-Ann Music.

The final luncheon was sponsored by BMI at the Opryland Hotel. Frances Preston, Nashville vice president of BMI, and Joe Moscheo, director of affiliate relations, presented awards to Walter Hawkins who was saluted with a BMI commendation of excellence for the many honors he has acquired in gospel music.

Canaanland Music Publishers was the recipient of another special commendation for its growth over the past year. The third award was presented to GMA executive director Don Butler, who received the special certificate of appreciation for his service to the Gospel Music Assn. Entertainment at the BMI awards luncheon was provided by Reba Rambo.

Copeland Seeing Year Of 'Impact'

NASHVILLE—1980 will be the year of "impact," claims Kenneth Copeland of KCP Records and SOZO Music. Each company will be making new marks in the gospel music field.

Until this year, the KCP label carried only one nationally released artist—founder Copeland. However, the company plans, before 1981, to introduce a new artist to almost every type of gospel music.

Already released on KCP is "Sing Hallelujah" by the Kenneth Copeland Band. Plans are for a minimum of four artists to be added this year.

To meet the demand for more word-oriented songs, Copeland will now be releasing at least two albums per year. He is beginning with a collection of new material entitled "In His Presence." With the exception of two songs, none of the material has been previously recorded. Also on the drawing board is plans for a patriotic album with more new songs.

The material for Copeland's albums comes from the writers at his SOZO Music operations. The writers include Copeland, Darrell Glenn, Steve Ingram, Carl Vaughan and Dave Smith.

Southern, traditional and progressive Gospel music.

Dallas Holm was recently honored with a luncheon hosted by the Benson Co. in Nashville. Holm has recorded five albums on the Greentree label and three on the Benson Impact label. He travels full-time with the David Wilkerson Crusade of Lindale, Tex.

The "Melodies" album recorded by Terry Clark contains 10 songs and is his second solo album for Good News Records, with a release date set for mid-May. Clark will be taking an extensive tour throughout Europe during May and June.

After a phone conversation with Debby Boone, Reba Rambo along with Dony McGuire got together to write a song for Boone. The song, "With My Song..." will be the title song of Boone's forthcoming Lamb & Lion album.



Hawkins Awarded: Light Records artist Walter Hawkins, center, receives a Commendation of Excellence from BMI vice president Frances Preston and director of affiliate relations Joe Moscheo at the BMI Springfest luncheon.

Gospel Scene

Andrae Crouch, who won this year's Grammy Award for best contemporary soul gospel performance for his Light Records album, "I'll Be Thinking Of You," appeared on the NBC-TV "Today Show" recently, following a month-long tour of England, Holland, Germany, Sweden and Norway. In June, he embarks on a tour of the U.S.

Preparations were made at the Gospel Music Assn. meeting in Nashville to record a new album titled "The Lord's Prayer," written by Dony McGuire. The 10 songs on the album revolve around thoughts expressed in the prayer, and will feature various well-known soloists with an emphasis on choral participation.

The Airborne Four are in the process of completing their first album, produced by the General for Lemon Square Productions. The album will reflect the versatility of the group with

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	8	3	ONE MORE SONG FOR YOU The Imperials, Dayspring DST 4015
2	1	3	MUSIC MACHINE Candle, Birdwing BWR 2004
3	6	3	YOU GAVE ME LOVE B.J. Thomas, Myrrh MSB 6633
4	5	3	GOT TO TELL SOMEBODY Don Francisco, New Pax NP 33071
5	7	3	MY FATHER'S EYES Amy Grant, Myrrh MSB 6625
6	11	3	NEVER THE SAME Evie Tornquist, Word 8806
7	37	3	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763
8	3	3	HEED THE CALL The Imperials, Dayspring DST 4011
9	2	3	PRAISE III Marantha Singers, Marantha MM0048
10	12	3	NO COMPROMISE Keith Green, Sparrow SPR 1024
11	4	3	FORGIVEN Don Francisco, New Pax NP 33042
12	9	3	LIVE Dallas Holm & Praise, Greentree R 3441
13	26	3	ROAR OF LOVE 2nd Chapter Of Acts, Sparrow SPR 1033
14	34	3	THE VERY BEST OF THE VERY BEST Bill Gaither Trio, Word WSB 8804
15	28	3	HOLD ON TIGHT Sweet Comfort Band, Light LS 5762
16	21	3	SLOW TRAIN COMING Bob Dylan, Columbia FC 36120
17	10	3	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004
18	35	3	COME TO THE QUIET John Michael Talbot, Birdwing BWR 2019
19	13	3	ALL THAT MATTERS Dallas Holm & Praise, Greentree R 3558
20	27	3	TOWARD ETERNITY Matthew Ward, Sparrow SPR 1014
21	15	3	HAPPY MAN B.J. Thomas, Myrrh MSB 6593
22	40	3	WINDBORNE Bob & Joy Cull, Chalice CRT 1030
23	17	3	AMY GRANT Myrrh MSB 6586
24	14	3	HOME WHERE I BELONG B.J. Thomas, Myrrh MSB 6574
25	25	3	MANSION BUILDER 2nd Chapter Of Love, Sparrow SPR 1020
26	18	3	SIR OLIVER'S SONG Candle, Birdwing 2017
27	16	3	MIRROR Evie Tornquist, Word WSB 8735
28	23	3	GENTLE MOMENTS Evie Tornquist, Word WST 8714
29			NEW ENTRY → THE MISFIT Erick Nelson & Michele Pillar, A&S MM 0057
30	32	3	IN THE AIR Isaac Air Freight, A&S MM0060
31			NEW ENTRY → HIDE AWAY Brush Arbor, Myrrh MSB 6624
32	36	3	RAINBOW'S END Resurrection Band, Star Song SSR 0015
33	30	3	WE ARE PERSUADED Bill Gaither Trio, Word WSB 8829
34	19	3	FOR HIM WHO HAS EARS TO HEAR Keith Green, Sparrow SPR 1015
35	29	3	PRAISE STRINGS III Marantha MM0054
36	20	3	THE LORD'S SUPPER John Michael Talbot, Birdwing BWR 2013
37	38	3	ALL THINGS ARE POSSIBLE Dan Peek, MCA/Songbird MCA 3187
38	31	3	THE MASTER & THE MUSICIAN Phil Kaegy, New Song NS 006
39	33	3	COMMUNION Various Artists, Birdwing BWR 2009
40	24	3	LOVE EYES Jaime Owens-Collins, Light LS 5736

Country

Harvey Porno Charge Is Refuted By Industryites

NASHVILLE—"Singularity narrow-minded."

"Much too harsh."

"Completely off base."

These—and others like them—are typical of the reaction from a country music industry stirred up by radio commentator Paul Harvey in his keynote address to the Country Radio Seminar here (Billboard, March 29, 1980). Subsequently, however, Harvey followed this speech with a similar barrage unleashed in his nationally-syndicated newspaper column. He called "much of today's fare downright porno" in the field of country music, and warned country programmers against allowing their music to become "the 'Hustler' magazine of the air."

Legitimate complaints? Or ludicrous controversy?

Reaction within the country industry to this double-barrel Harvey fusillade is good-natured and mixed, although some insiders feel that the commentator may be crying "Wolf" in sheep's clothing.

"A valid statement from an outsider looking in, perhaps," comments Dale Turner, assistant program director at Cincinnati's WSAI-AM. "But radio isn't responsible for

what records get out. We're just a reflection of the community. And the community seems to be a lot more receptive to cheating and drinking songs these days."

"Music—all music—is a mirror of the times," says Elektra Records Nashville vice president Jimmy Bowen. "If Harvey's opinion is that country music has become smutty, then America has probably become smutty, too."

Songwriters, producers, publishers and programmers alike cite clear-cut cases of rock and disco groups using suggestive and lewd phrases in songs which went on to become huge national hits. They hint that perhaps Harvey's criticism about country music is "a bit misdirected."

"I think," snaps Combine Music president Bob Beckham, "that it's ridiculous to throw country music into a giant category and label it 'pornographic.' Country music's a lot

By KIP KIRBY & MIKE HYLAND

cleaner and less offensive than any other form of popular music by today's standards."

And singer Kenny O'Dell, writer of "Behind Closed Doors," adds, "If Harvey really wanted to get into 'pornography of the airwaves,' he ought to take a look at some of the new rock stuff."

"I tend to doubt that Harvey did much research on his allegations," speculates Elektra's Bowen. "He failed to list a single example of country songs with supposed pornographic overtones."

Comments Bob McDill, author of "Amanda" and other country classics, "Country isn't any more lewd than disco, r&b—or even folk music from the Elizabethan era. Those songs from long ago were about blood, sex and cheating; it's not a new phenomenon."

Although the country industry as

a whole appears to have swallowed the radio commentator's fusillade with a grain of salt, some do say that the general permissiveness of society today makes it imperative for country music to keep a watchdog effort on itself.

"Paul Harvey may have a point," says songwriter Bob Morrison. "A lot of songs may be a little overdone, but country music explains where life is, and chronicles where the times are now—not where they've been."

"There may be some suggestive lines from time to time," comments Norro Wilson, a&r chief for Warner Bros. here, "but country music reflects real emotions and genuine situations."

Offering a cautious note is Cedarwood Publishing's president Bill Denny: "I think there are songs that go too far in lyrics and in detail. Country music has always allowed

its listeners to imagine and expand on what they hear in the song. So it's important for record companies, publishers and writers to use good taste."

Currently the subject of some controversy is Conway Twitty's "I'd Love To Lay You Down." Several program directors mention receiving concerned calls from listeners, although, says one dryly, "Those calls sure didn't prevent the record from hitting No. 1 on our station." (Or for that matter, on the Billboard Hot Country Singles chart.)

On close scrutiny, the song describes a happily-married couple who have been together for several years, but many mistakenly assumed from its title that it contains suggestive motivation. "It's not risqué, and it's certainly not a cheating song," says Twitty with annoyance, adding that he thinks women understand the love message of the song better than men.

Moon Mullins, program director of WDAF-AM in Kansas City, Mo., notes that he was worried by a flurry of phone calls he received from listeners about the record and undertook a callout research program on "I'd Love To Lay You Down."

TALENT, RADIO TIE-UP

Nashville Team Big On Promos

By GERRY WOOD

NASHVILLE—Spurred by the success of past promotions involving country music and radio, the Nashville Sounds baseball club plans more such ventures for its 1980 season which opens Saturday (19).

Nashville's music and radio industry will be tied-in with several promotional nights for the Nashville minor league team that last year led the nation in minor league attendance. More than 520,000 fans attended last year's games, more attendance than at least one major league team enjoyed.

French Country Fest a Success

PARIS—A sales boost for U.S.-produced country music here seems assured following the success of the first Festival of American Country Music staged here in the vast Hippodrome de Paris.

The shows were organized and sponsored by Europe No. 1 radio and produced by Eddy Mitchell, one of the leading figures in French rock, who visited Nashville to select talent.

Among the artists involved were: Charley Pride, Charlie Rich, Bobby Bare, George Hamilton IV, Charlie McCoy, Lloyd Green and Emmylou Harris, with Mitchell the only French participant.

The shows were recorded by Europe No. 1 and follow a successful Europe Rock Festival, also staged by the radio network.

Strong Package

NASHVILLE—The Statler Brothers and Barbara Mandrell touring package recently completed a tour of California selling out five of the six dates on the swing. The package, promoted by Dick Blake and Lon Varnell, has been setting attendance records all across the country.

The draw of country music and radio will be utilized in many ways this year, according to Larry Schmittou, president of the baseball club which this year is an affiliate of the New York Yankees.

Everything from album giveaways to singing the national anthem and pitching out the first ball will spotlight music stars.

Citing "very successful" promotions in the past, Schmittou notes, "Country music and baseball appeal to the same type audience—the average middle-class person."

Among the promotions are program lucky numbers that will yield an album by country stars and "92-Q Nights" when the FM station will give away LPs every 92 seconds, and all teenage ticket buyers can attend for \$1 off the regular ticket price.

"We'll probably have a night for some of the record labels," says Schmittou, named Minor League "Executive of the Year" last year, for the promotional genius that packed the stands night after night.

On July 28, radio advertisers night, WKDA-AM, the flagship station of the eight-station Sounds baseball network, and the other stations will have given thousands of tickets to their customers.

Country music will also frequently be featured on the p.a. system between innings, informs Schmittou.

Among last season's fan-drawing promotions were WMAK-AM Disco Night, Country Music Night, CBS Records Night, Mercury Records Night, and album giveaway promotions featuring WWKX-FM, 92Q, WKDA-AM, RCA artist Jerry Reed and MCA Records.

Singers Conway Twitty of MCA Records and Richard Sterban of the Oak Ridge Boys own a portion of the Nashville Sounds. Other country stars with financial shares are Jerry Reed, Cal Smith and L.E. White.

SINGER'S LATEST LP

'Milsap Magic' RCA Push

NASHVILLE—RCA Records has formulated a marketing campaign to support the new Ronnie Milsap album, "Milsap Magic."

From the merchandising standpoint, a specially designed poster and ad format have been created tying into the cover graphics and the wide variety of directions offered by the album's title. They show a magician's hands pulling the album out of his hat in a flash of fire.

This will be offered in a two by two-foot poster along with a two by two-foot cover reproduction. The ad will be run in both four color and black and white at the trade and consumer level.

Drawing on Milsap's broad base of appeal, the consumer support is slated to include Country Music magazine, Grit, TV Guide and Us, among others. A large scale radio spot buy has also fallen into place across the country supporting big album and current tour with Don Williams and Zella Lehr.

Additionally, there is an open end interview with Milsap about the al-

bum and his career available to radio.

Tying all the ends together, Milsap is the featured performer on an upcoming edition of ABC Radio network's "Country Greats In Concert" series.

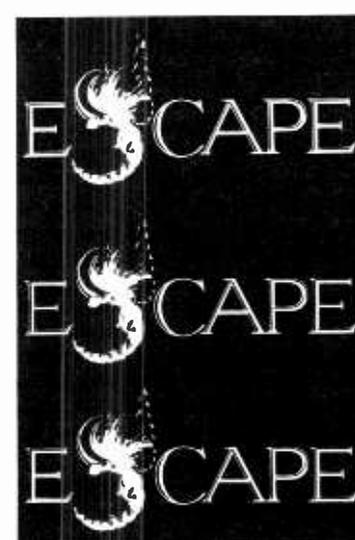
Milsap has also completed work in his own GroundStar Laboratories recording studio on the soundtrack for the forthcoming Clint Eastwood film, "Bronco Billy." The theme song, "Cowboys And Clowns," will be released by Milsap and featured in the world premiere festivities being finalized by Warner Bros. for early May.

Little Giant Deal

NASHVILLE—Little Giant Records has finalized plans for the overseas release and subpublishing of product on two of its artists—Jerri Kelly and De De Upchurch. Kelly's album is scheduled for immediate release in France by RCA. The subpublishing of all the selections on the album will be handled by Masouza Music. Upchurch's current single, written by Kelly, will be released in Germany by Intercord, with the publishing handled by Hammer Music.

'Jamboree' Hosts

NASHVILLE — "Jamboree U.S.A.," which for the past year has been broadcast over the Mutual Network, recently hosted several Mutual executives at the Wheeling-based Jamboree. Sales vice president Michael Penzell and advertising vice president Karen Kershner were two of the executives on hand to see Mel Tillis perform.



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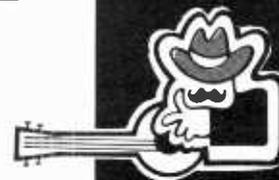
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RCA

DIMENSION RECORDS

Vidtape Promo Success

NASHVILLE—Prodded by research revealing that 75 Billboard reporting stations had access to videotape recording equipment, Dimension Records has launched videotape promotions of its latest two singles.

Tom McBee, president of Tom McBee Promotions, began his research last fall, and refined the information to show what type of video configuration each station had access to.

McBee went over the idea with George Cooper III, marketing director of Dimension, and Ken Stults, Dimension's president. After viewing tape samples from Joe Breeden's Pro Video Co., Dimension decided to mail out tapes of Eddy Raven's new release "Dealin' With The Devil." Videotapes were mailed simultaneously with the single release to 54 radio stations.

The record debuted on the

Billboard Hot Country Singles chart at 77 and has moved up to number 34 in this week's listing.

"This is the most innovative promotion tool I've encountered," claims Cooper, referring to the tape that features Raven in a static location singing several songs. "The comments from stations, and the results, have been startling."

Cooper expected the song to chart, but credits the video impact for "pulling everything together more rapidly."

The concept has also been applied to the new Jerry McBee single, "That's The Chance We'll Have To Take." That record moves up to 87 in its second week on the chart.

The video promotion will be used for other artists as their releases are forthcoming, adds Cooper.

D. C. Site For CMA Board

WASHINGTON—The week of Tuesday through Saturday (22-26) will be a busy one for members of the country music industry.

The Country Music Assn. is holding its three-day board of directors meeting beginning Tuesday (22). As part of the event, the CMA will host a special reception for members of the U.S. Congress. Cohosting the party will be Senate majority leader Robert C. Byrd, who will perform with his musical group, Harvest.

The board sessions will kick off with a coffee and White House tour, and other related activities are slated for the organization's officers, directors and chairmen of its international development committee which represents seven different countries.

The same week, Billboard's International Music Industry Conference is scheduled to run from Wednesday-Saturday (23-26). It will feature a country music panel at 11:15 a.m. Thursday (24), moderated by Bruce Lundvall, CMA board member and president of the CBS Records Division.

Confirmed to appear on this country panel are CMA board members Ralph Peer, vice president of the Peer-Southern Organization; Jim Schwartz of Schwartz Bros. Distributors; Joe Simone, Progress Record Distributors; Irving Waugh, commissioner of Tennessee tourism; Jim Halsey, president of the Jim Halsey Co.; Barbara Mandrell; and CMA/Grammy award winner Charlie Daniels. During this session, the CMA will unveil its new promotional video presentation, "The Music For The Times."

Phase 2 Of RCA's Drive On Charley Pride Launched

NASHVILLE—RCA Records has unveiled phase two of its Charley Pride marketing campaign to support his "Little Bit Of Hank In Me" album, tying-in with the release of the second single, "You Win Again."

The initial phase, which resulted in the recent No. 1 record on "Honky Tonk Blues," included a media blitz through trade profiles, an open-end radio interview, consumer print personality stories, advertising support at both consumer and trade levels, a variety of merchandising materials and a nationwide radio buy on country stations.

Also slated for phase two of the campaign is an expansion of the consumer editorial print base already established, complemented by a tour press push at the daily and regional level in conjunction with Pride's domestic tour schedule.

The album is also featured in the RCA "Kickin' Country" program,

running through April and May and will receive radio, television and newspaper media exposure through the campaign.

Pride will be cohosting the Academy Of Country Music Awards show broadcast on NBC-TV May 1. Having just completed a tour of Europe that included stops in Germany, Switzerland and at Wembley, England, Pride will embark on a coast to coast tour that will stretch into September.

Chart Fax

By GERRY WOOD

Crystal Gayle is back again in the No. 1 position atop the Billboard Hot Country Singles chart. "It's Like We Never Said Goodbye" is the name of the song that got Gayle back on top—an appropriate reading of her sentiments.

It's almost unbelievable in the former macho world of country music, but women artists are responsible for the top five records in Billboard's singles chart—for the first time in history.

After Crystal, comes Dottie West at number 2, Debby Boone at 3, Emmylou Harris at 4 and Tammy Wynette (with George Jones) at 5. (With Brenda Lee at number 10, the country distaffers also control the majority of the top 10.)

Enter the men. Charley Pride drops from No. 1 to 6, the Bellamys slide to 7 (after peaking at No. 1), and Eddie Rabbitt makes a major move from 12 to a starred 8 with "Gone Too Far."

Two records share the honors for the heftiest hop of the week: Kenny Rogers with Kim Carnes on "Don't Fall In Love With A Dreamer" on UA and Mac Davis with his surprisingly strong "It's Hard To Be Humble" on Casablanca.

Other quantum leaps come from Moe Bandy and Joe Stampley, up 16 notches to number 58; George Jones (sans Tammy Wynette) up 14 spots to 57; Don Williams with the soothing "Good Ole Boys Like Me" that's good for a 13-point jump, and T.G. Sheppard who hops a dozen positions to 46.

Keep your eyes on these prime movers: Merle Haggard, Dolly Parton, Larry Gatlin, Anne Murray and Dave & Sugar.

Key new adds for the week are the Oak Ridge Boys with a debut at a starred 43, Tammy Wynette (sans George Jones) at 68 and Razy Bailey at 71.

Let's welcome Bonnie Guitar, a blast from the

For the Record

NASHVILLE—The correct telephone number for Jan Rhee's marketing is (615) 329-1325.

Billboard

Billboard SPECIAL SURVEY
For Week Ending 4/19/80

Hot Country LPs

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)	
★	1	30	KENNY—Kenny Rogers, United Artists LWAK 979	
2	2	51	GREATEST HITS—Waylon Jennings, RCA AHL1-3378	
★	3	7	THERE'S A LITTLE BIT OF HANK IN ME—Charley Pride, RCA AHL1-3548	
★	4	14	THE ELECTRIC HORSEMAN—Soundtrack, Columbia JS 36327	
5	5	71	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H	
★	7	7	SHRINER'S CONVENTION—Ray Stevens, RCA AHL1-3574	
★	13	12	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II, Mercury SRM 1-5024	
8	8	22	WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson, Columbia JC 36158	
9	9	8	YOU CAN GET CRAZY—Bellamy Brothers, Warner/Curb BSK 3408	
10	10	7	HEART & SOUL—Conway Twitty, MCA 3210	
★	11	7	TOGETHER—The Oak Ridge Boys, MCA 3220	
★	12	4	COAL MINER'S DAUGHTER—Soundtrack, MCA 5107	
13	6	23	WHAT GOES AROUND COMES AROUND—Waylon Jennings, RCA AHL1-3493	
★	14	NEW ENTRY	GIDEON—Kenny Rogers, United Artists LOO 1035	
15	14	7	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS, RCA AHL1-3549	
16	18	23	WHISKEY BENT AND HELL BOUND—Hank Williams Jr., Elektra/Curb 6E-237	
17	16	117	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H	
18	21	8	CRYING—Stephanie Winslow, Warner/Curb BSK 3406	
19	19	29	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203	
20	15	10	A COUNTRY COLLECTION—Anne Murray, Capitol ST 12039	
21	20	23	CLASSIC CRYSTAL—Crystal Gayle, United Artists L00-982	
★	22	3	MILSAP MAGIC—Ronnie Milsap, RCA AHL 1-3563	
23	25	4	LACY J. DALTON, Columbia NJC 36322	
★	24	4	LORETTA—Loretta Lynn, MCA 3217	
25	22	28	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250	
26	17	102	STARDUST—Willie Nelson, Columbia JC 35305	
27	30	6	SPECIAL DELIVERY—Dottie West, United Artists LT-1000	
28	24	42	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E-194	
★	29	35	23	PORTRAIT—Don Williams, MCA 3192
30	23	54	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135	
31	28	5	AUTOGRAPH—John Denver, RCA AOL 1-3449	
32	32	3	WHEN TWO WORLDS COLLIDE—Jerry Lee Lewis, Elektra 6E-254	
★	33	37	2	LOVE HAS NO REASON—Debby Boone, Warner/Curb BSK 3403
34	36	37	3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3353	
★	35	43	72	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
36	33	13	ENCORE!—Jeanne Pruett, IBC 1001	
37	27	25	I'LL ALWAYS LOVE YOU—Anne Murray, Capitol S0012112	
38	42	3	DOWN & DIRTY—Bobby Bare, Columbia JC 36323	
★	39	NEW ENTRY	IT'S HARD TO BE HUMBLE—Mac Davis, Casablanca NBLP 7207	
40	40	2	THE BEST OF THE STATLER BROTHERS, Mercury SRM1-1037	
41	31	50	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-3318	
42	39	23	THE BEST OF EDDIE RABBITT, Elektra 6E-235	
43	34	50	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096	
44	41	48	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE-35751	
45	38	10	I WISH I WAS EIGHTEEN AGAIN—George Burns, Mercury SRM 1-5025	
46	NEW ENTRY	THE GAME—Gail Davies, Warner Bros. BSK 3395		
47	49	28	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC 36202	
48	45	47	LOVELINE—Eddie Rabbitt, Elektra 6E-181	
49	48	34	A RUSTY OLD HALO—Hoyt Axton, Jeremiah JH5000	
50	44	2	EVERYBODY'S GOT A FAMILY—MEET MINE—Johnny Paycheck, Epic JE 36200	

New Home For 'Hee Haw' Series

NASHVILLE—Opryland U.S.A.'s television studios will be the new filming site for the forthcoming season of "Hee Haw," the syndicated country music comedy show.

The program, with an estimated viewing audience of more than 13

million, is now in its 12th season. "Hee Haw's" production was moved from WTVF-TV in Nashville recently when the television station eliminated all outside production projects. The cast and format of the show will remain the same.

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facility/talent directory with **GUARANTEED INTERNATIONAL DISTRIBUTION.**

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FUELS FRENCH FUSS

Home Taping Dubbed 'Scapegoat'

By HENRY KAHN

PARIS—Arguments over the pros and cons of slapping a tax levy on blank tape rage on in France, specially after Robert Kaplan, of the Syndicate des Industries Electroniques de Reproduction & d'Enregistrement (SIERE) has insisted that his tape manufacturing members would not take on the extra role of "tax collectors."

He says his association lines up with other trade bodies in the fight against piracy in general, mentioning particularly the Syndicat National de l'Edition Phonographique and Audio-Visuelle (SNEPA) and the copyright society Socete des Auteurs, Compositeurs & Editeurs de Musique (SACEM).

But he strenuously denies that home taping is a key cause of damage to the record trade.

His view is that the industry is looking for a suitable "scapegoat." "There has been a sales fall of around 20%, after years of continuous expansion, and the drop is being laid at the door of the home copiers," he says.

"But there are worse causes. First, there is the overall economic crisis. And second, there is the fact that the record companies cannot come up with anything to replace disco as a boom seller. A third cause is that with the freeing of retail prices in France, the cost of records had gone up to a level beyond the reach of many buyers."

He adds that figures being quoted to show that each disk sold was "copied three times" and sundry statistics about the copying of radio programs need to be examined very closely indeed.

Kaplan says that in 1979 some 150 million records were sold in France and around 18 million prerecorded cassettes. "If these sales of disks and prerecorded tapes were each copied three times, then the future of the electronic industry would present a remarkable picture. In fact, sales of blank tape was around 32 million units."

He denies there has been a blank tape sales explosion. Around 24.5 million cassettes were sold in 1977 and the total was up to only 32 million in 1979.

"There are many other reasons for

using blank tape. But I do admit that disks are generally recorded at home so they can be enjoyed by drivers in cars. That makes sense."

Kaplan cites other economic arguments to back up his case. For example, he says, if the top disk-buying age group is made up of the 13 to 18-year-olds, then it's obvious that records costing around \$14 are too expensive. "Maybe three within this

group club together to buy a disk for copying. Under those circumstances, it can't be argued that the sale of two records has been lost. On the contrary, one record was bought instead of none."

Through all the arguments and debates about a blank tape tax, there are constant references to the French 1957 copyright law which permits copying for personal and family use.

WEA Cuts Prices Of All Catalog Product

• Continued from page 1

and new release tapes and albums continue at the old price.

This catalog cutback move follows a statement to retailers by John Fruin, WEA managing director, that he estimated a third of all top WEA albums sold in U.K. retail shops were imported. They were, he said, harder to get but definitely cheaper, "and I'd rather sell at break-even prices than sell nothing at all" (Billboard, April 5, 1980).

Now dealers are informed by Da-

vid Clipsham, sales and marketing director, that there are several reasons for the changes.

One is that the retail trade is increasingly pricing down catalog material, hoping for bigger sales.

Another is that WEA catalog price should be broadly in line with current European imports at bottom price to encourage dealers to buy direct from WEA. Another is that singles and new releases are "significantly" less price sensitive than catalog material, and need to be sold at a higher price to repay studio and marketing expenses.

And a fourth is that WEA is continuing its policy of concentrating on dealer prices, though as yet still unable to move away completely from recommended retail prices.

Dealers looking to promote catalog to the customers on a big scale will get in-store promotional backup. But, says Clipsham: "This is essentially a dealer price move. Dealers can make a bigger margin on the lower-priced catalog if they want, or drop prices even further, though this would not be welcomed by WEA."

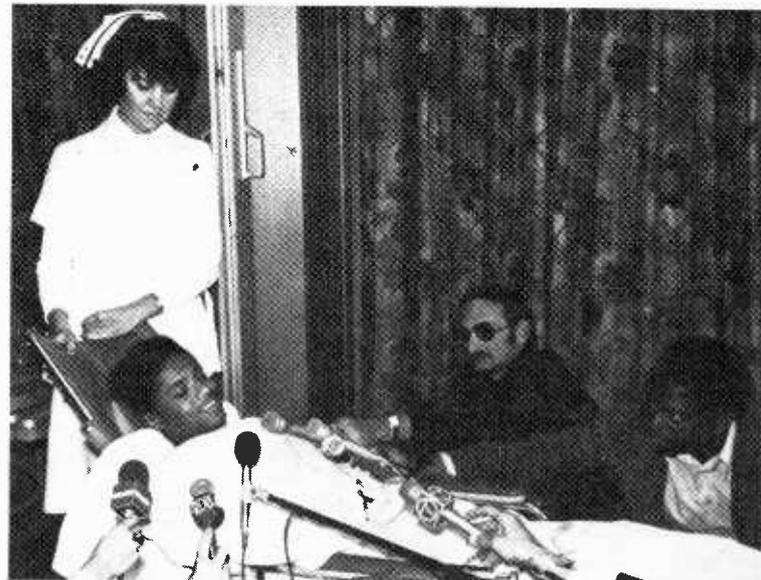
In general, the U.K. trade seems to favor the plan. Certainly Harry Tipler, secretary of the Gramophone Record Retailers Committee (GRR), prefers price-cutting on catalog, if there has to be any at all, as a "saner" bet than cutting new releases which need less sales inducement.

And John Fruin adds: "our main concern is to keep the wheels of our industry turning in the year ahead."

HAKANSSON MASKS HIT UNDER ALIAS

STOCKHOLM—Secret Service, whose Sonet single and album of "Oh Susie" is a Europe-wide smash, is a pseudonym for Ola Hakansson, publishing manager for Sonet here and onetime front man with Ola and the Janglers. That group had a string of hit singles and albums throughout the Scandinavian region.

Despite retiring from the performing side of the business, Hakansson was tempted to cut "Oh Susie" under the pseudonym—and has watched it become a sizzling success. The album has sold a reported 250,000 copies in France, and German sales are of similar scale. In Scandinavia, it was a long-running chart topper, and with sales of more than 60,000 copies, has earned Ola Hakansson another gold disk.



GETTING BETTER—CBS Records International singing star Randy Jackson, youngest member of the Jacksons, answers reporters' questions at a recent press conference in Los Angeles, where he is recovering from multiple injuries suffered in a motor car accident more than a month ago. Concerned fans from around the world placed an estimated 5,000 calls a day immediately following the mishap. Randy is expected to be up and around again in time to participate in the making of the group's next LP for July release.

MUSIC IMPACT CRITICAL

BBC Chiefs Mull Decision On Massive Budget Cuts

LONDON—The BBC's board of governors is due to meet here April 17 to decide whether it will go along with proposed economy cuts which include \$1 million a year saving through disbanding five of the corporation's staff orchestras.

The cuts would involve around 172 musicians and are but a small part of the total \$270 million planned by a team headed by director-general Ian Trethowan.

The Musicians' Union has already instructed its 41,000 members (Billboard, April 12, 1980) to strike the BBC if these plans go through. The result would be virtually total chaos, with all music shows off screen and many talk and documentary programs disrupted.

For the record industry, it would mean a loss of important promotion spots. And it is clear that the BBC would not be able to call on extra needletime for live music.

John Morton, general secretary of the MU, insists as the talks went on that the BBC could easily save money in other ways.

At a MU press conference here

last week, Geoff Love, long-time musical director and producer, said that he disputed whether his style of music was "old-fashioned," as suggested indirectly by BBC radio chief Aubrey Singer. He said he had 16 albums available on EMI, 20 on Music For Pleasure and also singles on sale. Wondering who was buying this music, he insisted this market had to be catered to.

"The BBC orchestras are not old-fashioned," he said. "They cater for the people who don't want non-stop rock and roll all day. And if the BBC insists on cutting live music, where do the musicians go to learn the trade in order to be able to help make pop records?"

CBS Jazz Line

PARIS—CBS France, one of the most active companies in repackaging its jazz archive material, has launched a new jazz cassette series, "Pocket Jazz," which features compilations specially made for release only on cassette.

Grant Overcomes To Win Success For Ice

• Continued from page 45

extent that Elton John even is copying it.

"Well, we're here. We've been here before 2-Tone and maybe we'll be here afterwards, and we're making music that is relevant, in a way that is our own. So is the whole West Indian contingent in this country.

"I won't knock the guys from 2-Tone because for them it's a living; the problem again is at the media level.

"Why is it that there are no black independent record companies that ever come to prominence in this country? There is a reggae boom in Britain right now, but there are no black companies heading that boom. The majors have all these little satellite companies set up to handle us."

Between 1966-72, Grant experienced the industry from a very different viewpoint, as singer-songwriter-guitarist with the Equals

during the years of their U.K. hits like "Baby Come Back," "Viva Bobby Joe" and "Black Skin Blue Eyed Boys."

Health troubles contributed to his decision finally to quit the band, but no rest cure followed. Instead, Grant bought a North London house, rebuilt it himself and installed an 8-track studio, the Coach House, with secondhand equipment.

The studio went 16-track in time, and a label Grant formed in the Caribbean flourished so that he decided to bring it to Britain. Thus was Ice Records born, with an initial roster comprising Grant himself, the Pioneers, 90 Degrees Inclusive and what was left of the Equals.

Exports and overseas connections gave Ice a strong reputation outside the U.K., but here the label made slow headway until "Living On The Front Line."

Says Grant: "We were lucky the

record came through, because it opened everyone's eyes to us and to what we were doing." From that time dates Ice's distribution deal with Virgin through CBS, after unsatisfactory periods first with Pye and then being self-distributed.

Around that time, too, Ice acquired the pressing plant that now employs 30 in North London, and began to tie up the overseas licensing deals which today cover most world territories, such as AZ in France and Watanabe in Japan.

Success with the "Front Line" 45 and the "Walking On Sunshine" album was a mixed blessing, though. "It made certain things easier, but they expect you to do it every day, in order for them to go on doing it for you."

In the U.S., Grant's own product goes through Epic. "Walking On Sunshine" charted, "Living On The Front Line" has done well, and a

cover by Bills Summers reached the soul charts.

Grant, who over the last year has delegated the day-to-day running of Ice to his brother Alpine and long-time colleagues like business adviser Tony Calder, and resuming instead the life of an active artist, is keen to tour America and the Caribbean this year.

Mixed fortunes have involved ventures elsewhere. Coach House Records was set up briefly in Canada, but the money to establish it was more than Ice could find. In Nigeria, where Grant is among the top selling artists with three gold disks, the situation is complicated.

"We have affiliates there, let's put it that way. Nigeria isn't the easiest country to do business with, in or out of, but it's been very good to me. I got stung a little bit, and it set me back in my aspirations. I was ready to put a 24-track studio there, a

plant, everything. Now I'm thinking of doing that in the Caribbean instead."

With a European tour midway complete, Grant might be expected to think only music. Talking reflectively in the gathering gloom of a stormy London evening, he concedes that he's tired of fighting, and jokes that he longs for the day when his brothers will completely take over the running of Ice Records.

But it's to business that his thoughts return, and the ideal of a business in which blacks compete on an equal footing.

"It's a mother, like the man said. But I'm sure we're going to win, or else I would have to give up. And winning is not Utopia, you know. Winning is simply getting the bare necessities, carrying on the business in a normal fashion, not having to look over your shoulder. You can leave all the rest, because the people will decide."

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BRITAIN

(Courtesy of Music Week)
As of 4/5/80
SINGLES

This Week	Last Week	
1	3	WORKING MY WAY BACK TO YOU/ FORGIVE ME GIRL, Detroit Spinners, Atlantic
2	2	DANCE YOURSELF DIZZY, Liquid Gold, Polo
3	1	GOING UNDERGROUND/DREAMS OF CHILDREN, Jam, Polydor
4	9	SEXY EYES, Dr. Hook, Capitol
5	10	KING-FOOD FOR THOUGHT, UB 40, Graduate
6	14	NIGHT BOAT TO CAIRO (EP), Madness, Stiff
7	4	TURNING JAPANESE, Vapors, United Artists
8	7	POISON IVY, Lambrettas, Rocket
9	6	STOMP, Brothers Johnson, A&M
10	8	TURN IT ON AGAIN, Genesis, Charisma
11	12	JANUARY FEBRUARY, Barbara Dickson, Epic
12	15	LIVING AFTER MIDNIGHT, Judas Priest, CBS
13	26	TALK OF THE TOWN, Pretenders, Real
14	5	TOGETHER WE ARE BEAUTIFUL, Fern Kinney, WEA
15	11	ECHO BEACH, Martha & The Muffins, Dindisc
16	17	MY WORLD, Secret Affair, I-Spy
17	20	HAPPY HOUSE, Siouxsie & The Banshees, Polydor
18	19	DON'T PUSH IT, DON'T FORCE IT, Leon Haywood, 20th Century
19	40	SILVER DREAM RACER, David Essex, Mercury
20	13	ALL NIGHT LONG, Rainbow, Polydor
21	NEW	CALL ME, Blondie, Chrysalis
22	27	LET'S DO ROCK STEADY, Bodysnatchers, 2-Tone
23	18	ANOTHER NAIL IN THE HEART, Squeeze, A&M
24	31	MY OH MY, Sad Cafe, RCA
25	25	KOOL IN THE KAFTAN, B.A. Robertson, Asylum
26	21	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor
27	16	DO THAT TO ME ONE MORE TIME, Captain & Tennille, Casablanca
28	23	SPIRIT OF RADIO, Rush, Mercury
29	37	GENO, Dexy's Midnight Runners, Parlophone
30	34	MISSING ROADS, Selector, 2-Tone
31	29	LOVE PATROL, Dooleys, GTO
32	36	HIM, Rupert Holmes, MCA
33	22	GAMES WITHOUT FRONTIERS, Peter Gabriel, Charisma
34	38	THE MONKEES EP, Monkees, Arista
35	32	NO-ONE DRIVING, John Fox, Virgin/Metal Beat
36	24	CUBA/BETTER DO IT SALSA, Gibson Brothers, Island
37	NEW	WHEELS OF STEEL, Saxon, Carrere
38	39	NE-NE-NA-NU-NU, Bad Manners, Magnet
39	28	HANDS OFF SHE'S MINE, The Beat, Go-Foot
40	NEW	CHECK OUT THE GROOVE, Bobby Thurston, Epic

ALBUMS

1	1	DUKE, Genesis, Charisma
2	2	GREATEST HITS, Rose Royce, Whitfield
3	3	12 GOLD BARS, Status Quo, Vertigo
4	4	TEARS & LAUGHTER, Johnny Mathis, CBS
5	5	HEARTBREAKER, Matt Monro, EMI
6	7	STAR TRAKS, Various Artists, K-tel
7	6	TELL ME ON A SUNDAY, Marti Webb, Polydor
8	9	REGGATTA DE BLANC, Police, A&M
9	8	THE CRYSTAL GAYLE SINGLES ALBUM, United Artists
10	NEW	WHEELS OF STEEL, Saxon, Carrere
11	10	STRING OF HITS, Shadows, EMI
12	11	GLASS HOUSES, Billy Joel, CBS
13	NEW	BARBARA DICKSON ALBUM, Barbara Dickson, Epic
14	12	OUTLANDOS D'AMOUR, Police, A&M
15	29	WOMEN AND CHILDREN FIRST, Van Halen, Warner Bros.
16	20	PRETENDERS, Pretenders, Real
17	13	FACADES, Sad Cafe, RCA
18	NEW	THE MAGIC OF BONEY M, Boney M, Atlantic/Hansa
19	17	DOWN TO EARTH, Rainbow, Polydor
20	15	ON THROUGH THE NIGHT, Def Leppars, Vertigo
21	NEW	COUNTRY NUMBER ONE, Don Gibson, Warwick
22	14	OFF THE WALL, Michael Jackson, Epic
23	19	SPECIALS, Specials, 2-Tone
24	18	NOBODY'S HERO, Stiff Little Fingers, Chrysalis
25	21	THE LAST DANCE, Various, Motown
26	23	ONE STEP BEYOND, Madness, Stiff
27	25	EAT TO THE BEAT, Blondie, Chrysalis
28	16	LOUD & CLEAR, Sammy Hager, Capitol
29	22	GET HAPPY, Elvis Costello, F-Beat
30	28	TOO MUCH PRESSURE, Selector, 2- Tone
31	24	LIGHT UP THE NIGHT, Brothers Johnson, A&M
32	34	INITIAL SUCCESS, B.A. Robertson, Asylum
33	32	ARGY BARGY, Squeeze, A&M

34	27	PERMANENT WAVES, Rush, Mercury
35	NEW	LOOK HEAR, 10cc, Mercury
36	30	THE WALL, Pink Floyd, Harvest
37	35	SOMETIMES YOU WIN, Dr. Hook, Capitol
38	NEW	SETTING SONS, Jam, Polydor
39	NEW	REALITY EFFECT, Tourists, Logo
40	NEW	GOING STEADY, OST, Warwick

CANADA

(Courtesy Canadian Recording Industry Assn.)
As of 4/2/80
SINGLES

This Week	Last Week	
1	1	ANOTHER BRICK IN THE WALL, Pink Floyd, Columbia
2	NEW	CALL ME, Blondie, Chrysalis
3	2	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
4	3	VIDEO KILLED THE RADIO STAR, Buggles, Island
5	4	RAPPER'S DELIGHT, Sugarhill Gang, Quality
6	NEW	WORKING MY WAY BACK TO YOU, Spinners, Atlantic
7	NEW	LONGER, Dan Fogelberg, Epic
8	8	LADIES NIGHT, Kool & The Gang, DeLite
9	10	MONEY, Flying Lizards, Virgin
10	11	I DON'T LIKE MONDAYS, Boomtown Rats, Mercury
11	9	ON THE RADIO, Donna Summer, Casablanca
12	20	99, Toto, Columbia
13	NEW	AN AMERICAN DREAM, Dirt Band, United Artists
14	NEW	HIM, Rupert Holmes, MCA
15	NEW	MAKING PLANS FOR NIGEL, XTC, Virgin
16	6	PLEASE DON'T GO, K.C. & The Sunshine Band, TK
17	19	REFUGEE, Tom Petty & The Heartbreakers, MCA
18	NEW	HOW DO I MAKE YOU, Linda Ronstadt, Asylum
19	13	ROMEO'S TUNE, Steve Forbert, Nemperor
20	NEW	NIGHT TO REMEMBER, Prism, Capitol

ALBUMS

1	1	THE WALL, Pink Floyd, Columbia
2	4	AGAINST THE WIND, Bob Seger, Capitol
3	5	THE LONG RUN, Eagles, Asylum
4	8	MAD LOVE, Linda Ronstadt, Asylum
5	3	GLASS HOUSES, Billy Joel, Columbia
6	NEW	DRUMS & WIRES, XTC, Virgin
7	7	DAMN THE TORPEDOES, Tom Petty & The Heartbreakers, MCA
8	10	UNCUT, Power Blues, RCA
9	14	IN THE HEAT OF THE NIGHT, Pat Benatar, Chrysalis
10	NEW	LOVE STINKS, J. Geils Band, EMI
11	11	THE PLEASURE PRINCIPLE, Gary Newman, Beggars Banquet
12	NEW	BROKEN ENGLISH, Marianne Faithfull, Island
13	13	GET HAPPY, Elvis Costello, Columbia
14	12	B-52s, B-52s, Warner Bros.
15	9	BUT THE LITTLE GIRLS UNDERSTAND, The Knack, Capitol
16	NEW	THE FINE ART OF SURFACING, Boomtown Rats, Mercury
17	NEW	LONDON CALLING, The Clash, Epic
18	NEW	DARK SIDE OF THE MOON, Pink Floyd, Capitol
19	NEW	PERMANENT WAVE, Rush, Anthem
20	NEW	ARMAGEDDON, Prism, Capitol

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 4/15/80
SINGLES

This Week	Last Week	
1	2	IT'S A REAL GOOD FEELING, Peter Kent, EMI
2	1	SUN OF JAMAICA, Goombay Dance Band, CBS
3	4	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
4	3	WEEKEND, Earth & Fire, Vertigo
5	7	THE BALLAD OF LUCY JORDAN, Marianne Faithfull, Island
6	6	QUE SERA MI VIDA, Gibson Brothers, Polydor
7	5	RAPPER'S DELIGHT, Sugarhill Gang, Metronome
8	10	BOAT ON THE RIVER, Styx, A&M
9	11	SAN FRANCISCO BAY, Smokie, Rak
10	9	SPACER, Sheila & B. Devotion, Carrere
11	13	OH SUSIE, Secret Service, Taldac
12	16	ZABADAK, Saragossa Band, Ariola
13	8	WIE FREI WILLST DU SEIN, Bernhard Brink, EMI
14	12	ABSCHIED IST EIN BIBCHEN WIE STERBEN, Katja Ebstein, Ariola
15	27	AMERICA, Gianna Nannini, Metronome
16	14	I HAVE A DREAM, Abba, Polydor
17	25	LADY OF THE DAWN, Mike Batt, CBS
18	20	TOUCH TOO MUCH, AC/DC, Atlantic
19	15	HERBERT, Gottlieb Wendehals, Metronome
20	24	ATOMIC, Blondie, Chrysalis

21	19	MONO, Monotones, Metronome
22	23	CONFUSION, Electric Light Orchestra, Jet
23	18	GIVE ME MORE, The Teens, Hansa
24	NEW	MAMA'S BOY, Suzi Quatro, EMI
25	22	PLEASE DON'T GO, K.C. & The Sunshine Band, TK
26	17	INDIAN RESERVATION, Orlando Riva Sound, Ariola
27	NEW	DER WILDE WILDE WESTEN, Truck Stop, Metronome
28	21	NIE MEHR ALLEIN SEIN, Tony Holiday, Polydor
29	NEW	COWARD OF THE COUNTY, Kenny Rogers, EMI
30	29	I DO THE ROCK, Tim Curry, CBS

ALBUMS

1	1	THE WALL, Pink Floyd, Harvest
2	2	INSEL DER ZARTLICHKEIT, Demis Roussos, Polystar
3	3	HAPPY GUITAR, Spotnicks, Polydor
4	7	EYES OF THE UNIVERSE, Barclay James Harvest, Polydor
5	NEW	DER NIPPEL, Mike Krueger, EMI
6	4	GREATEST HITS VOL. 2, Abba, CBS
7	5	GUITAR ROMANTICA, Francis Goya, Polydor
8	6	ELVIS' LOVE SONGS, Elvis Presley, K-tel
9	9	HIGHWAY TO HELL, AC/DC, Atlantic
10	8	BROKEN ENGLISH, Marianne Faithfull, Island
11	10	COME DANCE, Styx, A&M
12	11	EVE, Alan Parsons Project, Arista
13	14	GREATEST HITS VOL. 2, Abba, Polydor
14	13	BREAKFAST IN AMERICA, Supertramp, A&M
15	16	GONE TO EARTH, Barclay James Harvest, Polydor
16	12	DISCOVERY, Electric Light Orchestra, Jet
17	19	RAPPER'S DELIGHT, Sugarhill Gang, Metronome
18	NEW	DUKE, Genesis, Phonogram
19	NEW	12 GOLD BARS, Status Quo, Phonogram
20	NEW	WISH YOU WERE HERE, Pink Floyd, EMI

ITALY

(Courtesy Germano Ruscitto)
As of 4/9/80
ALBUMS

This Week	Last Week	
1	2	UNA GIORNATA UGGIOSA, Lucio Battisti, Numero Uno/RCA
2	1	THE WALL, Pink Floyd, Harvest/EMI
3	3	INNAMORARSI ALLA MIA ETA, Julio Iglesias, CBS/CGD-MM
4	5	VIVA L'ITALIA, Francesco de Gregori, RCA
5	4	VIVA, I Pooh, CGD-MM
6	7	ATILLA, Mina, PDU/EMI
7	6	SENSITIVE AND DELICATE, Steve Schlask, Baby/CGD-MM
8	11	NEW TROLLS, New Trolls, Warner Bros./WEA
9	8	BUONA DOMENICA, Antonello Venditti, Philips/Polygram
10	NEW	INFERNO, Keith Emerson, Cinevox/ Ricordi
11	9	ROBINSON, Roberto Vecchioni, Ciao/CGD-MM
12	18	REGGATTA DE BLANC, Police, A&M/CGD-MM
13	10	BREAKFAST IN AMERICA, Supertramp, A&M/CGD-MM
14	14	GET THE KNACK, The Knack, Capitol/EMI
15	12	BANANA REPUBLIC, Lucio Dalla & Francesco de Gregori, RCA
16	15	ALBUM IN CONCERTO, Guccini E I Nomadi, EMI
17	NEW	UFFA UFFA, Edoardo Bennato, Ricordi
18	13	DALLA, Lucio Dalla, RCA
19	17	DISCOVERY, Electric Light Orchestra, Jet/CGD-MM
20	16	SURVIVAL, Bob Marley & Wailers, Island

MEXICO

(Courtesy Enrique Ortiz)
As of 4/4/80
SINGLES

This Week	Last Week	
1	2	QUE NO, Pedro Marin, Gamma
2	1	SI ME DEJAS AHORA, Jose-Jose, Ariola
3	5	SE TE FUE VIVA LA PALOMA, Manoella Torres, CBS
4	7	HE VENDIDO A PIEDIRTE PERDON, Juan Gabriel, Ariola
5	8	NADIE ES COMO TU, Rocio Durcal, Ariola
6	3	POR SI VOLVIERAS, Jose Luis Rodriguez, Musart
7	6	MELODIA PARA DOS, Joan Sebastian, Musart
8	NEW	CRAZY LITTLE THING CALLED LOVE, Queen, Capitol
9	9	HEAVEN MUST HAVE SENT YOU, Bonnie Pointer, Motown
10	4	QUIEN, Los Struck, Melody

International

Japanese Industry Sparks More New Wave Activity

By ELISE KRENTZEL

TOKYO—Now that new wave music has been accepted here by local artists and their production firms, Japanese licensees of foreign labels are seeing to it that they, too, capitalize upon this burgeoning business.

Beginning next month, Toshiba-EMI is launching a "Hello New Wave" drive to focus primarily on such acts.

Heading up the thrust are the Specials, reggae-rock group from Britain's 2-Tone label, licensed to Toshiba via Chrysalis Records. The Japanese company has devised a batch of promotional items, including plastic armbands, Specials cigarettes featuring the 2-Tone black-and-white identity, stickers, posters and in-store displays.

Pressing of the group's first album runs to 15,000 copies, rare for such specialized music.

Yet as with the B-52s, who struck paydirt here last year with their first album and a three-date Japanese tour, Toshiba's promotion team feels it's time for all types of rock to take a larger share of the marketplace, not just the mainstream variety.

The Specials are supposed to tour here early this May or June, at which time television spots, radio and magazine promotion will be organized.

The campaign is also expected to boost sales for other Toshiba product loosely grouped under the new wave umbrella, including Pat Benatar (Chrysalis), the Motels (Capitol), the Buggles (Island), Selector (2-Tone/Chrysalis), Kraftwerk (Capitol), the new Tom Robinson band (EMI) and local new wave band, Hikashu, seen as similar to the Yellow Magic Orchestra.

New Uttal Label Is Licensed To Pye

Continued from page 45

A U.S. deal, Uttal adds, will take place after he gets "a few things" off the ground. He has also formed a music publishing firm, Earshot (EMI).

Uttal, who formerly owned and operated Private Stock Records, says he'll start off with a series of singles releases by new acts before moving into album product.

As for the English market, Uttal maintains that the shape of the industry there is "not as bad as it is here, but I feel there's a wider latitude for creativity. The English record industry more readily accepts innovations in pop music."

He describes the five-man Thieves Like Us as a strong "English street band." In addition to this group, he's made a deal for a master out of Philadelphia with an "r&b, reggae, crossover" sound.

Uttal has also made two independent deals in promotion and public relations.

His promotion activities are headed by Winston Lee, formerly associated with English Arista and Uttal's Bell and Private Stock entities, while public relations is directed by Howard Harding, formerly press officer in England for Arista.

Uttal says that Private Stock is inactive, but still exists as a corpo-

rate entity in view of litigation with EMI over alleged monies due Private Stock under a one-time financial tie between the two companies.

Uttal had established Private Stock in 1974 after an association with Columbia Pictures in Bell Records, which Uttal formed in the late '60s. Bell and Private Stock marketed many hit recordings, including efforts by Reparata and the Delrons, the Boxtops, Tony Orlando & Dawn, the Partridge Family, David Cassidy, the Fifth Dimension, Mountain, the Bay City Rollers, Michael Zager and Blondie. He also signed Barry Manilow to Bell.

International Briefs

• LONDON—Dansan Records, formed here two years ago to specialize in strict-tempo dance music albums, is planning to invest \$50,000 in future disk production. First signing in this phase of expansion is the Royal Air Force Central Band, whose history through music is contained in a special Dansan LP.

• HELSINKI—A huge petition initiated by Soundi-Lehti, Finland's leading rock publication, for more rock programs on the radio networks controlled by the state-run Yleisradio has been handed to top brass at the station. It contains more than 16,000 signatories, and is seen as reflecting widespread dissatisfaction among local rock-loving youth.

• MUNICH—Warner Bros. Music here has acquired additional titles from the Thom Pace album, "Maybe." Title track, from the television series "Life And Times Of Grizzly Adams," had a spectacular chart run here late last year and into January, with nine weeks at No. 1. New single is "Belong To Someone." on EMI Electrola.

• BRUSSELS—Veteran Belgian singer Will Ferdy has crowned a 30-year showbusiness career by selling more than 15,000 copies of the MFP budget-line album, "Will Ferdy Songs Brel and Ferdy." The disk combines songs by Jacques Brel and Ferdy himself.

• TEHRAN—Newspapers here have reported that the Central Revolutionary Committee is banning street vendors of musicassettes. Street traders were given 24 hours to clear their stalls or "face bulldozing" by the authorities.

Hansa Records Sets Exec Unit In Growth Push

BERLIN—Hansa Records here has reorganized its key executive team into a division which joint managing director Hans Blume sees as: "Just right to cope with our growth plans for the next few years."

Blume and Thomas Meisel are the two managing directors, overseeing a management team which includes: Robert Winkler, national repertoire, marketing and publicity; Reinhard Meynen, assistant to Winkler; Bruno Wendel, international repertoire chief; Andre Mielitz, head of the Rocktopus label; and Karin Schindeldecker, press chief.

Michael Kudritzki continues as promotion chief for radio and television, assisted by Peter Goldbeck and Kans Kessel, national and international repertoire managers respectively. Inga Franke-Schulz is in charge of artists and television coordination.

19 Nations/Tunes Vie At Eurovision

COUNTRY	SONG TITLE	ARTIST	RECORD CO.
Austria	Du Bist Musik	Blue Danube	Telefunken
Turkey	Pet'r Oil	Ajda Pekkan	—
Greece	Auto-Stop	Anna Vissi	EMI
Luxembourg	Papa Pingouin	Sophie Et Magaly	Jupiter (Ariola)
Morocco	Pitakad Hob	Samira Ben Said	Sonopresse
Italy	Non So Che Darei	Alan Sorrenti	CBO/EMI
Denmark	Taenker Altid Paa Dig	Bamses Venner	KMF
Sweden	Just Nu!	Tomas Ledin	Polar Recs.
Switzerland	Cinema	Paola	CBS
Finland	Huilumies	Vesa-Matti Loiri	Gold Disc
Norway	Samiid Aednan	Sverre Kjelsberg	Mai
Germany	Theater	Katja Ebstein	Ariola
United Kingdom	Love Enough For Two	Prima Donna	Ariola
Portugal	Um Grande, Grande Amor	Jose Cid	Orfeu
Netherlands	Amsterdam	Maggie MacNeal	WEA
France	He He M'sieurs Dames	Profil	Musidisc-Europe
Ireland	What's Another Year	Johnny Logan	Spider
Spain	Quedate Estanoche	Trigo Limpio	Philips
Belgium	Eurovision	Telex	Vogue

Belgian Jazz/Rock Fests Attracting More Intl Talent

BRUSSELS—The rock/jazz festival scene in Belgium continues to grow, with more international names than before expected for the 1980 events, and with increased attendance all around.

Biggest of them all now is Rock Werchter, which is combined with the Woodland Festival, both organizations presenting the same package of artists. Last year's bill included Dire Straits, Rory Gallagher, Tom Robinson and Talking Heads. In 1979, some 16,000 attended Werchter and 9,000 turned up for Woodland.

This year, Woodland is on July 5 and Werchter the following day. Promoter Herman Scheuremans expects a total of 30,000 for the two shows.

The noted Bilzen Jazz Festival has run into much criticism in recent

years for its musical format. Normally it runs over three or four days, regarded as too long by most critics, and last year, attendance figures supported that view, down to around 5,000 a day.

This year Bilzen is featuring a one-day rock festival, a one-day jazz event and a one-day free festival within the town, Aug. 15-17.

The third major festival, though less known as yet, is the Fete Des Leus at Frasnes-Les-Couvin, formerly a folk-only event but now stretched to take in rock content. Last year it featured Ry Cooder and Fairport Convention, was spread over three days and drew around 6,000 patrons each day. Situated on the French side of Belgium, this event runs this year from August 1 to 3; promoter is Stephanie Gravier.

ITA Adds European Advisory Board

NEW YORK—ITA Inc., the new designation for the International Tape Association Inc., will provide its European members with a better flow of its activities as well as deal with developments unique to their markets.

These goals are to be realized through a new vice president for Europe, a European advisory board and a European committee. In addition, ITA will hold its first audio/video seminar in Europe in the spring of 1981.

Arnold Norregaard has been named the new vice president for Europe and will also serve on the ITA executive committee, as well as on its board of directors. Norregaard is managing director of the Bellevue Studio in Copenhagen, a company in the Gutenberghus group.

The European advisory board will consist of one representative from each European country in which

there are ITA members and will serve with Norregaard in supervising European activities. Its first meeting will be in June.

The ITA European committee will meet twice a year at a place and time to be designated by the European advisory board.

French Pirate Raid

PARIS—French copyright society SACEM has recovered 600 pirated cassettes from three shops in the town of Agen, in Southwest France, the biggest haul to date.

Discovered during a routine check, the tapes included a variety of labels and artists, from Johnny Hallyday to John Travolta. Sound quality was poor but packaging and labels were counterfeited with considerable accuracy. Indications are the tapes were imported from Holland and Hong Kong, and police are hopeful of tracking their origin.

Billboard® Hits Of The World™

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JAPAN

(Courtesy Music Labo)
As of 4/14/80
SINGLES

This Week	Last Week	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	
1	1	OKURU KOTOBA, Kaientai, Polydor (Nichion/Noel)	2	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20
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AIDS SMALLER DEALERS

Phonogram Offers Incentive Deal

By WOLFGANG SPAHR

HAMBURG—Trading conditions laid down by the German record and tape manufacturers are worrying the retail trade here, but Phonogram is one company which feels that its new system and policy works well.

So says Horst Dengler, chief sales executive, who explains that the planning started at the end of 1978 when the company specifically wanted trading conditions tailored to meet the needs of the medium and small-sized dealers.

"The trading condition system which had existed until then had, we felt, given preferential treatment to the major dealer. After a lot of work, we came up with a system which will remain the frame for the coming years.

"It is split into what we call the 'bonusstaffel,' a sliding scale of margins; the 'aktions-system,' a margins system we introduced last summer; and the 'nettopreis-system,' a system of net price margins for international pop product which has already had the best possible results."

Dengler believes these three trading policies cover the whole retail trade, giving opportunity to the small and medium-size outlets but in no way cutting a favorable deal to the majors. "And we want to reach into the furthest corners of the local market, from the Frisian Islands in the North to Passau on the Austrian border, Eifel in the Rhineland and to the Bavarian forest in the south. It's very expensive, but it provides a good service."

Phonogram runs what it calls "sortiments-profit," a permanent back-catalog stock augmentation system with a special discount. "This additional margin is applied according to the individual turnover of each retailer. Our margins are not, as is more usual in the record business,

based on a simple sliding turnover scale.

"Say a dealer last year had a margin-applicable turnover of 100,000 Deutsch Marks. Now he receives the best additional margins on the equivalent of 10% of that turnover. So, when he orders 10,000 DM worth of product, he gets the best possible margins.

"A dealer with a previous year turnover of 20,000 DM gets these margins when he orders 2,000 DM worth of product."

Through its "net-price," or "net-toppreis" system, Phonogram aims to "ensure the competitiveness of pop product which might be endangered by imports. Here, also, the small dealer gets the opportunity of buying at competitive prices."

This system is keyed to a particular selection of catalog material. The dealer chooses from around 20 catalog items and vital to the margins scale is the total number of records ordered.

Says Dengler: "We're not offering any extreme sliding scale of product volume for individual disks, but rather the full scope of the import-endangered catalog product.

"This means the individual record is buyable at a reasonable price inside the framework of the applicable margin scale. The difference between the highest and lowest price for a single album in the net price system is 1.55 DM, and 1.10 DM for a double LP. So there is no loophole that could lead to a preferential treatment for dealers who move a large amount of stock. We therefore stay true to our wish to treat all dealers equally."

Dengler feels that a long-standing retail trade gripe stems from the offers manufacturers make to major traders and those which a small dealer has to take, leading to "distortion" on the competitive market.

"There are really big price differences involved. Because of this, the major dealer is naturally able to calculate and fix his prices, so that the others are unable to compete with him. This is why we've gone for a scale of trading conditions which are within the reach of them all."

He claims that "after great initial difficulties," the new Phonogram system has been accepted everywhere in Germany.

SUSPECT 'INSIDE JOB'

40,000 Bogus Cassettes Bagged In French Action

By HENRY KAHN

PARIS—French police, in a dawn raid, swooped down on two villas near the city of Rouen and seized a total of 40,000 pirate recordings, the biggest haul ever in the local battle against piracy.

Three arrests were made in this well-planned coup, seen here as "breaking the back" of the illicit records and tape trade. Involved were Gerard Knobeloiss, said to be "the brains" of the gang; a printer, Jean Noel Giffraïn; and Michael Lebert, alleged by the police to be responsible for distributing the product.

Davide Boumedi, a photographer, is being currently sought by the police.

As yet, nobody is prepared to say if the "factory" has international connections but a significant find was a number of master tapes. This meant that sound reproduction was virtually perfect and suggested the tapes may have emanated from a record company. Police are still working on the "inside job" theory.

It seems that Lebert, aged 52, unintentionally put police on the trail. Known to the police here, he dis-

played a taste for fine cigars considered too expensive by far for a man who works as a fairground stallholder specializing in sales of cassettes. He was closely watched and police soon realized they were being led to a very important "find."

In fact, they found a recording studio and equipment capable of producing a cassette every 20 seconds. A police spokesman says the equipment was of full industrial status with an output goal of around 30,000 cassettes a month.

Now the tax authorities, copyright society and the association of composers and publishers are putting in claims for reimbursement.

While criminal court hearings are awaited, investigations go on about how the cassettes were distributed and in what areas. The cassette shells were considered perfect reproductions. Around 2,000 record sleeves were also found on the premises, though it seems unlikely that pirate records were produced.

In musical terms, the raid produced a mixed bag, ranging from the Bee Gees, Elvis Presley and Pink Floyd to Charles Aznavour and Jacques Brel.

Airplay Study

HAMBURG—German radio stations prefer international pop product to locally-produced material, according to an in-depth research program carried out by pop composers here. It found that local stations frequently air programs made up entirely of music from the U.S. and U.K.

A break-down of programming content for some radio stations shows the following percentage figures for international product: Radio Baden-Baden, 62.66; Bavarian Radio Munich, 56.62; RIAS, Berlin, 61.86; North German Radio Hamburg, 60.90. Virtually all the other stations researched showed upwards of 50% in international content.

Canada

1,600 ATTEND

Anne Murray Is Tops At Juno Awards Fete

By DAVID FARRELL

TORONTO — Approximately 1,600 people turned out in their finery for the 17th annual Juno Awards, staged at the Harbour Castle Convention Centre here, April 2.

The music awards program, honoring the best and most promising Canadian talent, along with several international sales awards, was telecast by the Canadian Broadcasting Corp. nationally, including live performances from major national stars such as (host of the show) Burton Cummings, Gordon Lightfoot and pianist Frank Mills.

Anne Murray emerged as the clear winner, earning four awards as best female and country female vocalist, along with best album ("New Kind Of Feeling") and single ("I Just Fell In Love Again") awards.

Murray was unable to be present to pick up her awards because her father had died several days earlier.

The male vocalist award was picked up by Burton Cummings who, in a storybook setting, received it from the Canadian ambassador to Iran, Kenneth Taylor.

Standing on stage as host, Cummings commented, immediately following his own surprise presentation: "I'm still knocked out by that fellow," a reference to the ambassador's daring exploit in smuggling out Americans trapped in Iran.

If backroom betting on winners has become a regular part of the musical reverie, the long-shot winner in this awards program was Vancouver band Trooper, on hand to pick up the group of the year award.

Trooper has sold a staggering 1.5 million records in Canada in the past couple of years, but the betting money lay on Rush and April Wine because of their international clout.

The most promising group award was pinned on Streetheart, a punchy rock outfit from the western city of Regina who hit big in Canada and, to a lesser degree the U.S. with a cover of the Rolling Stones classic "Under My Thumb."

Montreal artists were well represented this year, with two out of three "most promising" awards picked up by France Joli and Walter Rossi. Joli's win was no surprise, what with her crossover disco-pop hit, "Come To Me."

Rossi's win was a surprise, however. The veteran rock guitarist has not lost any of his bite over the years, but few could have guessed that he would one day win a singing award.

Two crossover artists won top country awards—Anne Murray and Murray McLachlan. Top country band was the Good Brothers.

The international sales awards were won by Supertramp for the "Breakfast In America" LP, and Blondie for the single "Heart Of Glass." For the first time in the history of the awards an international superstar acknowledged the Canadian awards program with Supertramp's reed player, John Helliwell, on hand to pick up the band's Juno award.

Frank Mills, an easy listening pianist who has been playing professionally for more than 10 years, won two awards for instrumental artist and composer of the year for his follow-up hit to the "Music Box Dancer"—"Peter Piper."

Bruce Cockburn, now riding the U.S. charts with the album, "Wondering Where The Lion's Are," and breakout single, "Dancing In The



Juno Kudo: Burton Cummings, left, receives best male vocalist award from Kenneth Taylor, Canadian ambassador to Iran.

Dragon's Jaw," won the folksinger of the year award. Interestingly enough, Cockburn has since left the purist strictures of folk composition to branch off into a fusion blend of jazz and reggae.

Special awards were given for comedy and children's recordings. In the former category Rich Little's "A Christmas Carol" was the winner, while "Smorgasbord" by Sharon Lois and Bram won in the latter.

Producer of the year was Bruce Fairburn, a relatively new name on the scene and his acclaim was merited for studio skill shown on Prism's "Armageddon" album. David Greene was honored as engineer for his work on the "Concerto For Contemporary Violin" by Paul Hoffert.

In graphic design, Rodney Bowes won for his jacket concept packaging for the (Battered) Wives "Cigarettes" LP.

Jazz recording winner was "Sackville 4005" with Ed Bickert and Don Thompson, and the best classical recording was won by Judy Loman for her Aquitane recording, "The Crown Of Ariadne."

SRO Dates For Rovers

TORONTO—Celebrating their 15th year as a performing group, the Irish Rovers have bounced back into the spotlight with a six-night run at the Royal Alex Theatre here, all dates sold out, released a new album and opened the second of their chain Unicorn Pub restaurants in this city.

The six-night stint at the Royal Alex is part of an extensive North American tour, in part coordinated to tie in with the release of their 16th album, "Salty Dogs."

The Attic Records release is a nautically flavored collection of original and traditional shanty songs and jigs. The group plans a second album this year, consisting of more contemporary material, again to be released on the Attic logo.

Video Meet

TORONTO—Canada's first major video trade show is set for Sept. 3-5 at the Sheraton Centre hotel complex here and more than 3,000 users are predicted to attend.

Sponsored by Knowledge Industry Publications, the meet is designed for Canadian tv manufacturers, distributors, public and private tv networks, programming and software suppliers as well as the general public.

Registrants may contact Anne Stockwell at Video Expo: 2 Corp. Park Dr., White Plains, N.Y.

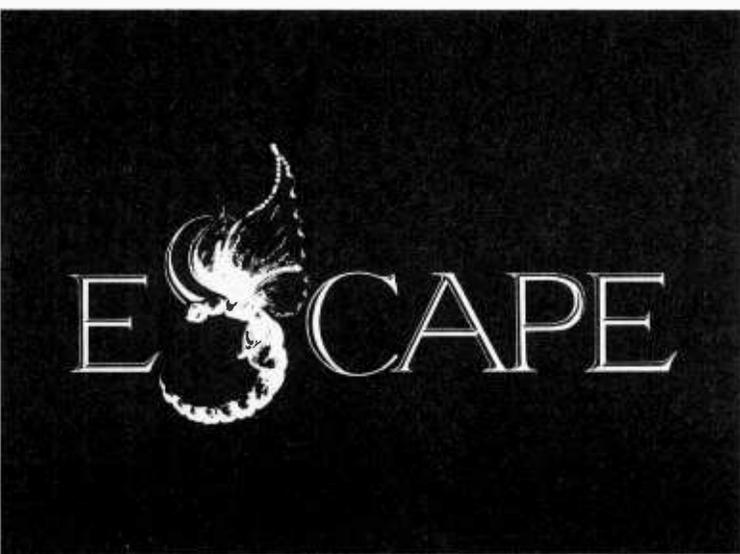
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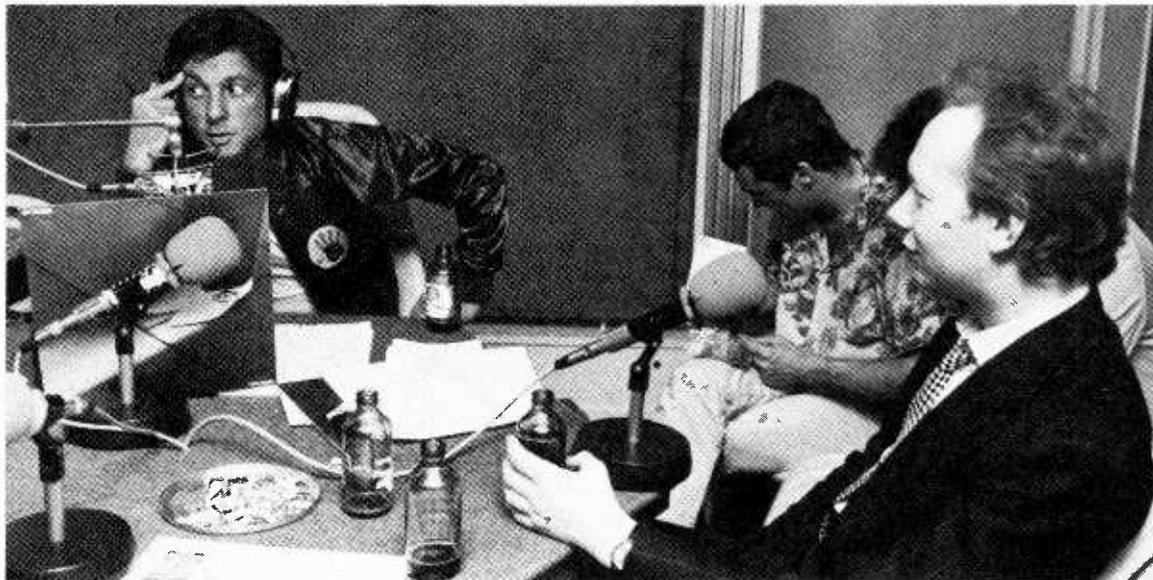
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LOOKING SHARP—A&M Records' Joe Jackson, left, pauses during an interview with popular French DJ Bernard Lenoir on the latter's "Feedback" show. Jackson counts Lenoir among his earliest fans. The broadcast of "Feedback" was performed live for the European audience.

Indie Labels Bow French Trade Assn.

PARIS—The French independent record companies are banding together into a trade association under the title, roughly translated, French Recorded Music Producers Assn.

Main aim is the protection of the smaller companies, and only French-nationality organizations are eligible for membership. It looks very much an "independent" answer to the might of the multi-nationals which dominate the Syndicat National de l'Edition Phonographique & Audio-Visuelle (SNEPA).

But Serge Letort, of Unidisc and founder of the new organization, insists: "There's no direct clash, because some companies belong to both. But there's no argument that the small record producer has problems which are peculiar to this sector of the industry. Together we hope to get round common difficulties."

Early discussions may well center round how difficult it is for independent producers to get into the supermarkets, which basically want to do business only with the big companies.

New Radio Web Sets Play Limit

PARIS—Despite the assurance given at MIDEM in Cannes this year by cultural minister Jean Lecat that French radio would never limit the airing of foreign recordings, a new network starting here on June 2 will limit this product to 50% of total broadcasting.

The new wavelength, announced by the President of the Republic, has been set up for French youth and, competing with Radio Luxembourg and Europe No. 1, can be another useful promotional outlet for record companies.

However Jacqueline Baudrier, president-director of French radio, makes it clear that 50% of the music broadcast must be French, which seems a head-on challenge to Lecat's guarantee that no limits would ever be imposed.

One further policy of the new network is to boost new local talent and the "chanson Francaises" music format which French record companies see as a positive way out of the gloomy economic situation.

ENDS WELL

Overbooking Spurs Riot At Police Gig In Athens

By JOHN CARR

ATHENS—Rock-concert violence was late appearing in Athens, but it finally did arrive.

A horde of screaming fans, left out of a standing-room only concert, battled police with sticks and stones for three hours (March 30), and prompted shocked comments in the national press the following day.

Sparking the incident, Greece's first, was an appearance by U.K. rock group Police at the Sporting concert hall in downtown Athens. Before the act started, about 2,000 ticket-holders had to be turned away, and that's when the riot started.

Police—the real thing—estimated that the battle outside the hall resulted in serious damage to 39 shops and five cars. One policeman was injured and 10 rioters were arrested.

Authorities assert the concert promoters had been warned to issue only as many tickets as there were seats available, but that warning went unheeded.

At a press conference the next day, the Police—the rock group—avoided mentioning the incidents,

except to sympathize with frustrated Greek rock fans who haven't had a chance to enjoy a major international act since the Rolling Stones played here in April 1967.

Said drummer Stuart Copeland: "In fact, it was a great feeling to see that huge crowd of fans welcoming us as we drove up to the hall in a bus."

The conference was also notable for the number of Greek journalists who turned up and asked about new wave rock and its significance, indicating a growing interest here in this musical genre.

The group members said they found the technical support and facilities at the Sporting hall were satisfactory. Observers in the recording industry take encouragement from this comment.

One of the main reasons for the gap since 1967 is that Athens lacks venues with a seating capacity big enough to allow promoters to make significant profits. This was one reason for the overbooking at the Sporting event.

James Japan Tour Cued To TV Promo On Beverage

TOKYO—CBS/Sony and Suntory Liquor have joined forces to promote Bob James and Suntory's new line of after-dinner drinks, billed as a "Sparkling New York" drink campaign.

Tai Ohnishi, the liquor firm's international promotion and marketing director, came up with the scheme. "We thought that if we used Bob James' music, we'd not only acquire prime time television exposure, but we'd introduce the New York sound of artists like him to the Japanese audience."

James, Tappan Zee recording artist, wrote and arranged the "Sparkling New York" tv theme for Suntory, something of a first. Normally, songs are chosen by the advertisers to fill in the background of tv commercials.

Suntory's Hiroyuki Bando notes, "That relaxed, hip, mature type of music that Bob James plays fits in perfectly with our campaign image. We wanted to create an atmosphere for those over 25s who like to drink at discos and nightclubs."

James, who once toured Japan to modest response, is scheduled back

here from June 1. His tour will coincide with the closeout of the two-month Suntory push, and he'll be promoting the commercial theme as his new single.

Tai Ohnishi explains that three other companies were negotiating with Suntory to use their artists' material for the jingle. The company's average daily advertising budget is reported to be around \$1 million.

"If that's true," observes a CBS/Sony spokesman, "then we hope to see record sales above and beyond the half-million mark. Then we'll be able to concentrate our efforts on the James tour and the media and post-concert publicity. This campaign can run through at least September."

Stage 'Supernova'

LONDON—A stage version of the "Supernova" album (Billboard, March 22, 1980) is expected to premiere in London before the end of the year. It's the story of a teenager's rise from backstreet youth to international superstar. Disk is available on the Circular Sound label.

Robinson Will Open L.A. Greek Season

LOS ANGELES—With Smokey Robinson sparking its 1980 summer season with a two-day gig May 23-24, the Greek Theatre here gears up for a summer of varied talent offerings.

As the season gets underway, audiences will see Greek debut performances by Dionne Warwick, Anne Murray and Roberta Flack.

Following Robinson into the outdoor facility will be Todd Rundgren & Utopia (May 28-29), Solar Galaxy of Stars (May 30-31), Stephen Stills (June 2-3), Ben Vereen (June 4-7), Southside Johnny & the Asbury Jukes (June 8), the Kingston Trio with Glen Yarbrough (June 11), Aman (June 12), Roberta Flack & Peabo Bryson (June 14-15), Alice Cooper (June 17-18), Anne Murray (June 26-29) and Tom Jones (July 2-5).

Also set for the season are: Charles Aznavour (July 6-7), Rufus & Chaka and the Brothers Johnson (July 10-11), Joan Baez (July 17-19), Harry Chapin (July 21-22), the O'Jays (July 23-26), Daryl Hall & John Oates (July 28), Al Jarreau (Aug. 1-3), Sha Na Na (Aug. 4-6),

George Benson & Quincy Jones (Aug. 19-22), Barry Manilow (Aug. 24-Sept. 1), Dionne Warwick (Sept. 4-8), Ashford & Simpson (Sept. 18-20) and Teddy Pendergrass (Sept. 25-28).

Black Acts Emerge

• Continued from page 3

100 albums this week include Grover Washington Jr. (Motown) at number 24, Smokey Robinson (Tama/Motown) at 26, Sister Sledge (Cotillion/Atlantic) at 31, the Gap Band (Mercury) at 46, Roberta Flack & Donny Hathaway (Atlantic) at 48, GQ (Arista) at 52, the Dramatics (MCA) at 61, Skyy (Salsoul/RCA) at 69, Earl Klugh (UA) at 70, Billy Preston (Motown) at 71, Harold Melvin & the Blue Notes (Source/MCA) at 95 and Lou Rawls (Philadelphia International/CBS) at 98.

Three other albums by black acts have already enjoyed long runs in the pop top 10.

Michael Jackson's "Off The Wall" jumps two points to number five, 28 weeks after first hitting the top five

(Continued on page 102)

Billboard SPECIAL SURVEY For Week Ending 4/19/80

Billboard Hot Latin LPs

Special Survey

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SAN ANTONIO (Pop)		NEW YORK (Salsa)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	MAZZ 1980 Cara C17	1	WILLIE COLON & ISMAEL MIRANDA Doble eureka Fania 559
2	ROBERTO PULIDO ARV 1061	2	OSCAR DE LEON Llego actuo y triunfo TH 2079
3	ANGELA CARRASCO Quererte a ti Pronto 1069	3	EL GRAN COMBO Aqui no se sienta nadie Combo 2013
4	LITTLE JOE & THE FAMILY Fredy 001	4	CONJUNTO CLASICO Lo mejor 801
5	VICENTE FERNANDEZ El Tabur CBS 892	5	BOBBY VALENTIN Bronco 111
6	RIGO TOVAR El recado Profono 3015	6	TOMMY OLIVENCIA Y ORQ. TH 2077
7	RAMON AYALA Fredy 1165	7	SONORA PONCENA Inca 1074
8	MANOELA TORRES CBS 20335	8	ROBERTO ROENA Fania 557
9	CHELO Ya me voy Musart 1775	9	RAY BARRETO Reconstruccion Fania 552
10	GRUPO FELICIDAD Hermoso carino Fireball 1005	10	PETE EL CONDE RODRIGUEZ Soy la ley Fania 550
11	JOSE JOSE Si me dejas ahora Pronto 1070	11	CELIA CRUZ & SONORA PONCENA La ceiba Vaya 84
12	LUCHA VILLA Musart 1785	12	DIMENSION LATINA Velvet 3005
13	LOS CLASICOS El primo ARV 1056	13	CHEO FELICIANO Vaya 86
14	MERCEDES CASTRO Musart 10788	14	JUNIOR TOLEDO Performance 1425
15	ESTRELLAS DE ORO America 1007	15	ORQUESTA LA SELECTA Borinquen 1387
16	JULIO IGLESIAS Hey CBS 503821	16	CONJUNTO LIBRE Salsoul 4122
17	RUBEN NARANJO El sarape 1148	17	LOS VIRTUOSOS Arrollando Discolor 8801
18	GILBERTO PEREZ Nuevo 1050	18	OSCAR DE LEON El mas grande TH 2063
19	FLACO JIMENEZ Joey 2070	19	CASANOVA Y PACHECO Amigos Fania 540
20	CAMILO SESTO Horas de amor Pronto 1071	20	TITO PUENTE Tico 1436
21	CORNELIO REYNA Reyna 2007	21	ROBERTO ANGLERO Si Dios fuera negro Borinquen 1396
22	LOS TIGRES DEL NORTE Fama 564	22	MONGUITO El numero uno SAR 1002
23	LOS TIGRES DEL NORTE El tatur Fama 577	23	TIPICA 73 Fania 540
24	LOS CADETES DE LINARES Ramex 1036	24	WILLIE ROSARIO El rey del ritmo TH 2070
25	RIGO TOVAR Melody 5629	25	WILLIE COLON Solo Fania 535

APRIL 19, 1980 BILLBOARD

Col Handling Zappa Single

LOS ANGELES—"I Don't Wanna Be Drafted," Frank Zappa's controversial new single which Phonogram/Mercury Records declined to release, has been picked up by Columbia Records for distribution in the U.S.

While the current deal is only for this single, Bennett Clotzer, president of Clotzer Management which handles Zappa, says the arrangement whereby Mercury distributes Zappa Records label is no longer effective. "Frank and Phonogram have terminated their relationship," he says. A permanent deal with CBS is being discussed.

Until now, the Zappa label has been pressing and distributing the single itself. Zappa Records continue to be responsible for manufacturing with Columbia handling distribution only. Promotion is being handled independently. The deal will have no effect on Zappa's catalog product.

No overseas release is yet planned for "I Don't Wanna Be Drafted."

Piano Series Set

PHOENIX—The Century Sky Room Jazz Club has set a four-week piano concert series at the Boojum Tree. Mose Allison launches the series (three one-hour shows) April 21-26, followed by Roy Meriwether, April 28-May 3, Gap Mangione May 3-10 and Monty Alexander May 12-17.

The club is also offering big band nights through Monday (7) featuring local players. The band shows fall under the club's Roots Of Jazz program.

PolyGram's Schein Conservatively Bullish

• Continued from page 4

was fall short on production; he'd be fired if he didn't produce all the records you needed. Now the emphasis has shifted. The same man would find himself in trouble if he were held responsible for huge, excess inventory.

"The thing is that the industry must think about giving up the extra 5% or 10% in sales if the cost for that extra sales is too expensive. You may be better off selling 6% less."

Schein looks ahead to home video software as "a new technology that will improve the delivery of our product, yet what that delivery system is is basically irrelevant to us."

Regarding the impact of the prerecorded video technology on the consumer, Schein declares, "I think we are in a confusing period and there's no question that consumers are a little uncertain as to whether they should buy a video recorder and, if so, which one. Should they buy disk, tape or is something else going to come out? It's inevitable that the tide of home video is coming and it can't be held back—it may be delayed—it may hurt a little bit—but it is inevitable that it will come."

Schein contends the industry will probably require more "specialists."

"In my experience it's hard to find someone who has great creative ability and at the same time have a great legal mind, or accounting mind, or the ability to be an efficient administrator. The business has become so

Closeup

BOZ SCAGGS—Middle Man, Columbia FC36106. Produced by Bill Schnee.

Boz Scaggs' music is like bitter-sweet chocolate. On the surface it has a silky, lustrous sheen in direct contrast to the pungent r&b and rock roots not too far below. Scaggs always turns this to his advantage and nowhere is this more apparent than on his latest, "Middle Man."

The opener, "Jojo," is a story of a jaded modern urban outlaw. The beat is a seductive midtempo rhythm over which is layered Scaggs' cool, pleasingly detached vocals. The highlight though is the hot saxophone solo by Adrian Tapia.

"Breakdown Dead Ahead" is a rocker in the stolid tradition of "Full Lock Power Slide" and "Lido Shuffle." The song steadily builds to a rousing conclusion featuring the sterling guitar playing of Steve Lukather. Besides having an excellent hook, "Breakdown Dead Ahead" utilizes a three-piece female vocal backup to lend an r&b edge to what would have been an all-rock tune.

Ever since leaving Steve Miller in the early 1970s, Scaggs has had a case of bedroom eyes. This syndrome reached its peak on the highly successful "Silk Degrees" of 1976. The dapper ladies' man, wearing just the right amount of cologne and with his hair combed just so, emerges first here on "Simone" and "You Can Have Me Anytime."

The former is a plush pop composition which strives for an uptown ballroom ambience. It is here where the production talents of Schnee and keyboard wizardry of David Foster and David Paich shine.

"You Can Have Me Anytime" rivals "We're All Alone" as the finest

complex that it is inadvisable in most cases for one person to attempt to involve himself deeply in all aspects of the business even if he could. If someone has creative genius, I would advise him to stay in that area because his is a special gift.

According to Coen Solleveld, president of the PolyGram Group, Schein replaces Dr. Werner Vogel-sang, who served as president from 1974 to the present, but who has not been in residence here since 1977. Dr. Vogel-sang is also a vice president of the PolyGram Group and was recently appointed president of the worldwide PolyGram Record Operations organization, headquartered in Europe.

Solleveld also declares that Irwin Steinberg, who has directed day-to-day activities of PolyGram Corp. as executive vice president in Dr. Vogel-sang's absence, would remain in his corporate position in addition to serving as chairman and chief executive officer of the recently formed PolyGram Record Operations, U.S.A.

Those reporting to Schein within the PolyGram Corp. structure include Steinberg, Ed Forrest, senior vice president and chief financial officer, Marvin Wolfberg, vice president and treasurer, and Peter Dordal, vice president of tax matters.

Schein's responsibilities put him in charge of such PolyGram Corp. activities as record operations, music publishing and direct marketing.



Boz Scaggs

ballad Scaggs has ever done. His loose, crooning style saps his slower songs of any traces of being maudlin. And just when the strings are beginning to take over the song, making it like a soundtrack from a B-rated love story, Scaggs brings in Carlos Santana for a piercing, fluid guitar solo.

The musicians are the stars of the title cut. "Middle Man," paced by an unrelinquishing instrumental hook, is a churning rocker. Guitarists Ray Parker Jr. (of Raydio fame), Steve Lukather, bassist David Hungate, keyboards player David Foster and drummer Jeff Porcaro, though excellent throughout, truly congeal here. Scaggs' vocals are almost incidental in this cut.

This is not the case in "Do You Like You Do In New York," a delicious little slice of whitewashed funk. It is Scaggs' sassy attitude which is part of the song's charm. Scaggs is rarely given credit as a lyricist though, as he proves here, he is good with the turn of a phrase.

"Angel You," like "Georgia" from "Silk Degrees," is a classy, mid-tempo tune. Again, Lukather's guitar stands out.

"Isn't It Time," which follows, is a wistful near-ballad on which backing vocalists of Venetta Fields, Paulette Brown, Bili Thedford and Rosemary Butler shine.

Unlike most of his other albums, which end with ballads, "Middle Man" concludes with the steamy "You Got Some Imagination." The guitar of Lukather storms across the rocking arrangement like charging stallions.

This is arguably Scaggs' best album ever, eclipsing even the r&b grace of "My Time" and laidback attitudes of "Silk Degrees." The one disturbing note is the cover, which seems to turn the album's title into a dirty, sexist joke. CARY DARLING

U.S. Sponsoring Non-Profit Fests

NEW YORK—Support for non-profit music festivals and professional training in music now operate under their own headings via the National Endowment For the Arts, the Federal agency advised by the National Council on the Arts.

Both categories are among three music areas which provide funding for non-profit music organizations, the third being the recently announced, first-ever category of recordings.

Under the recording feature, the government will provide support, ranging from \$2,000 to \$20,000, for works in the serious classical or jazz areas recorded by non-profit recording and distribution companies which have been in operation at least three years.

Newton & Mandrell Entertain At IMIC

• Continued from page 1

Wives of conference attendees will get a peek at what goes on behind the scenes in a special tour of the Capitol. Also on the agenda is a tour of Mt. Vernon and Woodlawn Plantation.

An Old Town Alexandria excursion, complete with a walking tour of historic areas and shopping in some of Alexandria's boutiques, is also planned for spouses.

The final evening of the conference will have the German recording industry sponsoring a cocktail reception, followed by Billboard's Trendsetter Awards banquet and dance.

On another matter, Al Coury, president and chief operating officer of RSO Records, replaces A&M's president Gil Friesen, on the "Conglomerates & Independents—Partners or Adversaries?" panel, April 24.

And other industry executives continue to be added to panels. Bud O'Shea, vice president of marketing at MCA DiscoVision and Steve Roberts, president, tele-communications division at 20th Century-Fox Film Corp. join the "Prerecorded Home TV—What Will It Mean To You?" panel, chaired by Larry Finley, vice president of membership/events for the International Tape Assn., April 26.

Joining the "Piracy: A Global Threat" panel April 25 is Oliver B. Revell, deputy assistant director, criminal investigative division in charge of the organized white collar crime branch of the FBI.

Registration information is available from Billboard's U.S. and European offices: Diane Kirkland/Nancy Falk at 9000 Sunset Blvd., Los Angeles, Calif. 90069 (213-273-7040) and Helen Boyd at 7 Carnaby St., London W.1. (01-439-9411).

Pavillion Records Expands Into Rock & Adult Music

LOS ANGELES—Though its first release was by disco artist Barbara Law, Pavillion Records is expanding upon its disco base by releasing albums for rock and adult contemporary audiences.

The CBS-distributed label, founded by producer John Luongo in 1979, was never intended to be a disco label. "When I got the label deal, the idea was to build a label that was broad-based," says Luongo. The first release since Law's "Take All Of Me" is a rock effort called "Teenage Heartbreak" by the New York foursome Sorrows.

Upcoming are releases by the Philadelphia Love Ensemble, which is targeted for an adult contemporary audience, and Jimmy Maelen, designed for r&b and disco appeal.

Pavillion was started nine months

ago and with only two releases so far, Luongo is purposely moving slowly. "I didn't want to throw out a lot of records," he says, citing the economy as a major factor in his decision.

The promotion staff of Epic, Portrait, Associated Labels is utilized though Pavillion has its own three person promotion staff. These are Peter Napoliello and Ronnie Feldman in New York and Tam Hatch in Boston.

Luongo, though broadening the base of the label, is not writing off disco. "A market should not be ignored," Luongo says. "You just have to know how to use a market properly. I've found discos more open to new music than radio stations, for example. So sometimes, you have to use the clubs."

The Sorrows' effort is being sent to the rock discos while the Maelen release will be promoted in discos. The northeast is the initial region to be concentrated on.

The optimum number Luongo wants for the label is eight or nine acts.

Pre-Electrical Disks Housed in Library

NEW YORK—A sampling of pre-electrical recordings has been contributed to the Library of Congress.

The collection, consisting of 40,000 disks and 500 cylinders, was assembled by Jim Walsh, a former columnist for Variety who lives in Vinton, Va. The acoustical collection includes almost all of the 5,000 to 6,000 Edison "Diamond Disk" recordings, as well as material by Billy Murray, Harry Lauder, Al Jolson, Peter Dawson and Vernon Dalhart.

Also, there are speeches by Theodore Roosevelt, William Howard Taft, Warren Harding and Gen. John J. Pershing. The earliest recording is an 1894 version of "God Save The Queen."

The collection will be housed later this year in the library's new James Madison Memorial Building, along with other Walsh contributions such as posters, playbills, sheet music, programs, photographs and advertisements.

Pressing Prices Rise For Albums

• Continued from page 1

Landy, PRC; Dick Birkett, Electro-Sound; Joe Talbot, Precision Pressing (Nashville), and Al Sherman, Alshire (Burbank), agreed the new LP price would range from 50 to 56 cents.

The additional 2½-cent rise in vi-

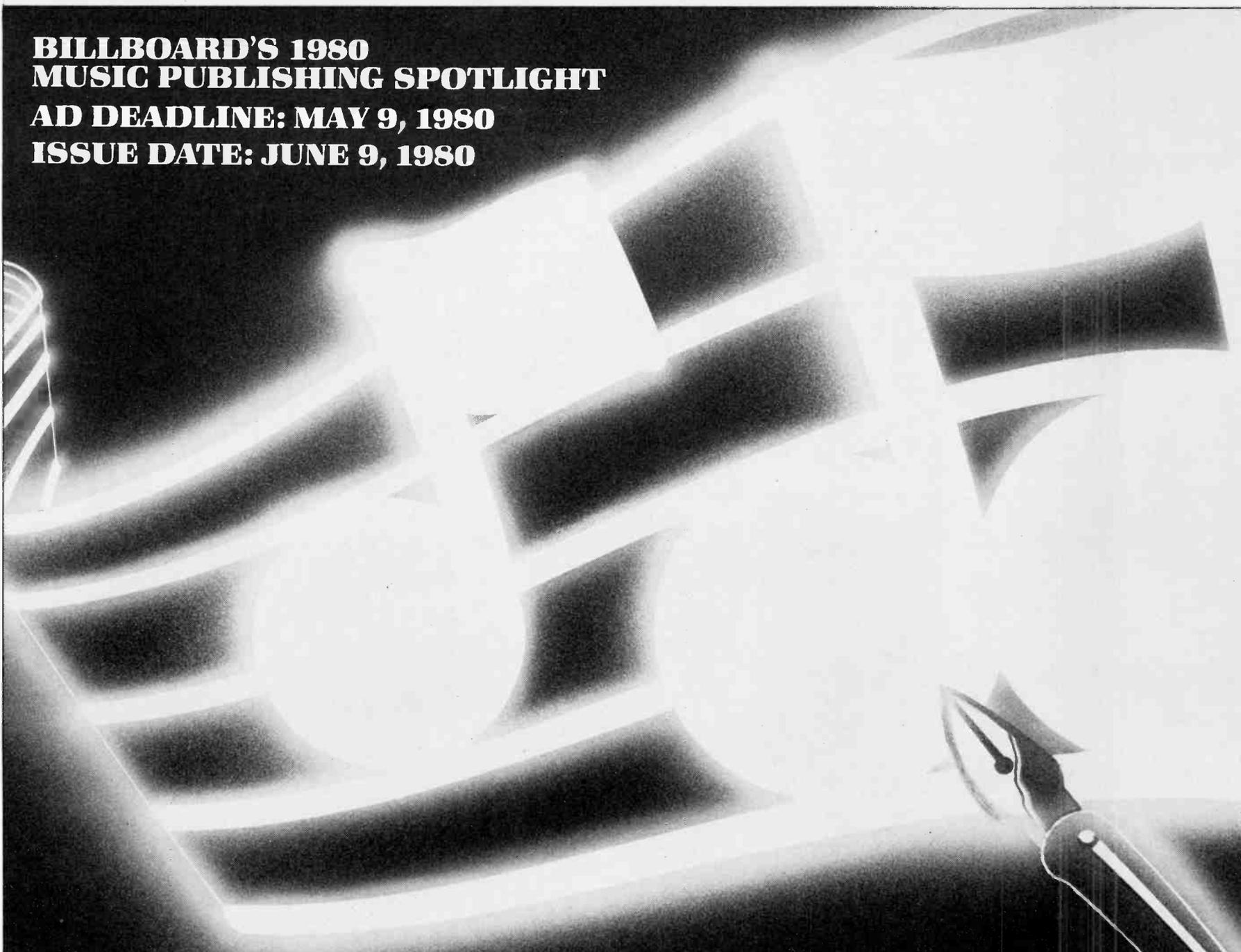
nyl brings bulk price to 53½ cents for bulk and 55½ cents for bags by the pound.

Manufacturing executives feel another vinyl boost can come in another 90 days, along with ever increasing labor, utilities and raw materials costs.

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Mechanical Royalty Arguments

• Continued from page 3

2¼-cent mechanical rate "wholly unreasonable," noting that 2 cents is worth one-tenth today of its value in 1909 when the rate was established.

The mechanical rate has not kept pace with levels of compensation afforded other professionals in the music industry, the Nathan report continues, and is also one-fifth of the royalty paid to performing artists.

The rate is also lower than comparable European and Asian rates

and does not represent a fair share of record company income, according to the report. Nathan concludes that a 6% mechanical royalty rate is "reasonable today" and "likely to remain reasonable" in spite of increasing inflation.

RIAA's financial survey of the recording industry claims a data base of record companies representing 70.9% of industry sales for 1979. The survey, which tracks companies' financial operations back to 1977, concludes that in terms of pre-tax profit, 1979 was "the worst year for the recording industry in recent his-

tory" with an 11.5% loss on net sales.

The survey also reveals sharp rises in the break even point on the sale of popular LPs. The break even figure has more than doubled since 1972, the Cambridge Research Institute report says. RIAA's 1979 statistics claim that 140,500 albums must be sold before a popular LP can recover costs. In 1972, that number was 61,000, according to the RIAA. In 1963, the report continues, 61% of popular LPs released failed to break even. In 1972, that figure rose to 77% and in 1979, 84% of popular LPs failed to break even, the RIAA says.

B'way Musicals Look To History

• Continued from page 3

Coleman's firm, may produce a cast album of the show in London.

There's a musical called "J," with music by Irwin Webb, which concerns a wife of a U.S. President, "circa 1960," while "Jack The Ripper" will get his musical due, with music by Ron Pember and book and lyrics by Denis DeMarne.

Levi Strauss, inventor of blue jeans, is the subject of "Levi!" with music and lyrics by Robert and Richard Sherman, last represented

with "Over Here," starring the Andrews Sisters.

The women's rights movement is also represented in "Onward Victoria," the story of Victoria Woodhull, the first woman to attempt a try at the presidency in 1872, with music by Keith Hermann and book and lyrics by Anker and Irene Rosenberg.

Karl Marx? Yep, and the musical is—yes—called "That's Capital," which may feature Liv Ullman, last seen in Richard Rodgers' "I Re-

member Mama." No composer has been named.

Biography beckons with "The Peanut Man—G.W. Carver," with music and lyrics by Jack Lawrence.

And from the world of camp musical films, there's a planned stage version of "42nd Street," with the original Harry Warren-Mack Gordon score plus other Warren tunes.

A stage version of Michel Legrand's film, "Umbrellas Of Cherbourg," which had an Off-Broadway run, is due for a return, with a translation of the original French libretto by Sheldon Harnic and Charles Burr.

Late this spring may also see "Bo-jangles!" about the great dancer Bill Robinson, with a score by Charles ("Annie") Strouse and Sammy Cahan; "The Woman I Love," about the abdication of King Edward VIII, with music by Irwin Webb and lyrics by Brian C. Smith, "Frimbo," about New Yorker writer E.M. Frimbo, with a score by Howard Harris and Jim Wann.

RIAA Tees 'Hitline' For Counterfeits

NEW YORK—The Recording Industry Assn. of America has established a "Hitline" alert program designed to tell manufacturers and merchandisers the specifics of what counterfeit product is on the market, and how to identify it.

As conceived by Stephen Traiman, executive director of the RIAA, the plan provides instant information on all album and singles titles seized by law enforcement officials in raids against counterfeiters. Complete descriptions of the product will also be provided to help identify other suspect units.

Whenever possible an actual sample of the confiscated product

will be supplied to the legitimate manufacturer for in-house inspection. If the product is unavailable a complete description of the counterfeit will be provided.

A list of counterfeit product will also be made available to the National Assn. of Recording Merchandisers, with NARM taking over the responsibility for alerting its members.

The latest campaign follows the establishment of a toll-free number where anyone can call who sees counterfeit or pirated product. Calls have already produced valuable leads. The number is (800) 223-2328 and (212) 765-4330 in New York.

I.R.S. Label Offers Refunds

LOS ANGELES—A&M-distributed International Record Syndicate, through a "free money" campaign, is offering refunds on some product.

The major thrust began in New York Friday (11) and continues through April 20 with all Crazy Eddie stores offering \$1 refunds on International Record Syndicate product. The week in New York will be highlighted by an in-store autograph party by the Humans.

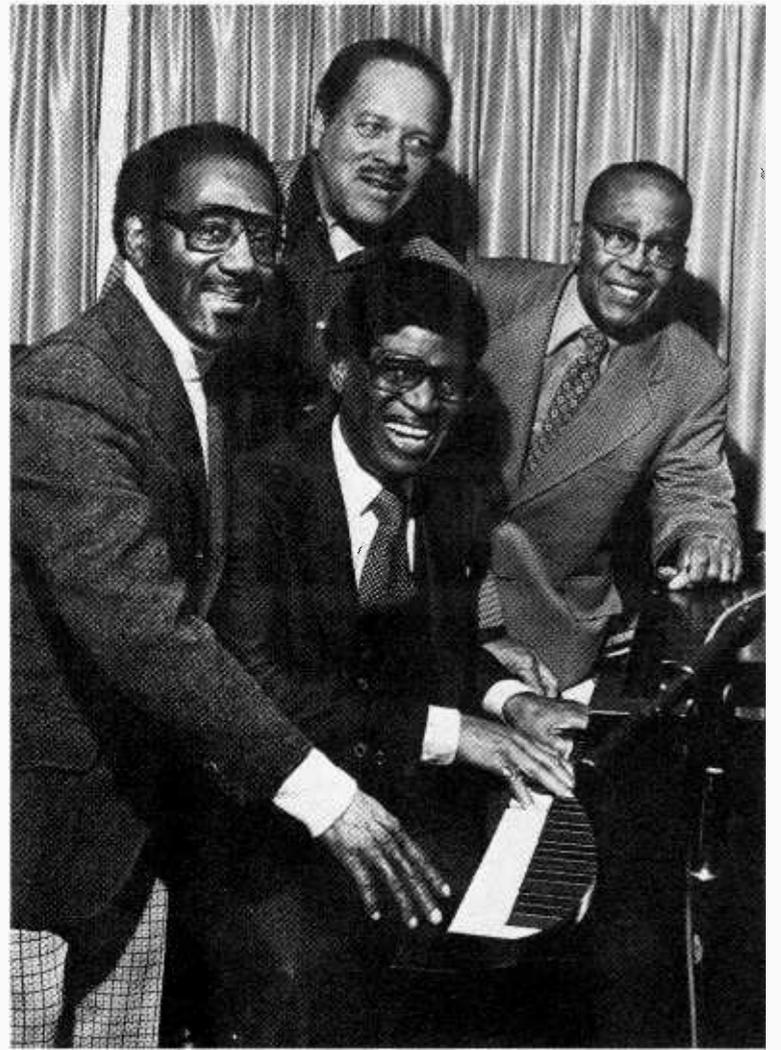
The promotion moves to Southern California from April 17-27 at all Music Plus stores, which will refund \$3.39 (half of the suggested list price) on each album. This part of the promotion will be highlighted by a tax relief fund drawing that will award the winner a chance for the Syndicate to pay their taxes.

Extensive merchandising material will be supplied to retailers with sales personnel wearing "Free Money" T-shirts. Balloons, posters and buttons will be given away.

KROQ-FM in Los Angeles, designated the official International Record Syndicate station, will emphasize choice cuts as well as announcing album giveaways, contest winners and a surprise remote broadcast from a Music Plus store.

Jaffe Relocates

ATLANTA—The new address for Jo Ann Jaffe (Jaffe Music Consulting, Kitty Whiskers Publishing and Cat's Pajamas Music) is P.O. Box 52862, Atlanta, Ga. 30355. Telephone: (404) 237-0577.



EARL'S GANG—Pianist Earl "Fatha" Hines reunites with members of the original jazz orchestra he led in the 1930s at Chicago's Grand Terrace. Framing the famed jazz pianist at a surprise get together staged at Rick's Cafe Americain in Chicago are, from left, trumpeter Shorty McConnell, reedman Franz Jackson and trumpeter George Dixon.

Industry Newcomers Attend Chicago Meet

By ALAN PENCHANSKY

CHICAGO—A group of seminars intended to open doors for beginning record producers, novice marketing and promotion managers, artists and aspiring independent label heads was staged at the Pick-Congress hotel here last week. In one of the most interesting of the sessions, those hoping to land music business careers benefited from the hard-won knowledge of Fred Hawkins, head of an emerging Chicago-based indie label.

Hawkins, a former musician, is president of Hawk Records, a label working with three acts and preparing to issue its second album. Hawkins told the April 10 afternoon gathering that indie labels today have a better shot at success than ever before, and he set out to advise about pitfalls he had encountered.

"I made a lot of mistakes, I'm still making a lot of mistakes," Hawkins admitted. "I'm going to try to identify them for you."

Hawkins' suggestions about how to work with limited capital were eagerly received by the young audience. This limitation could be overcome by cutting deals, he said, for example giving percentage points on an album in exchange for studio time. It's important not to be greedy, he points out.

Hawkins advises fledgling production firms to avoid the big multi-track studios. "If you're starting out and you're going to a big studio you're just throwing your money down the drain," he insists. "They're going to use you up."

The seminars, which ran for five days, were staged by local indie promotion company head Meldon D. Barrow. Also on the panel with

Hawkins was Ovation Records publicity director Cary Baker, who advised on methods of working with the trade and consumer press.

According to Hawkins, the very first thing to do in record production is find a good lawyer. Next, find an artist you believe in and then a producer who "hears what's commercial today, not what was hot in 1950 or what's going to sell in 1990."

A handsome logo and a good pressing plant also are advised by the small label owner. Hawkins' very first LP was scheduled to go on the presses just at the time Elvis Presley died. Hawkins, who was not being wholly facetious, said musical tastes had changed in the three-months time that his album was delayed by the pressing shortage.

Hawkins said he produced 5,000 copies of his first Hawk label LP, "Conversion By Fire," by jazz-fusion group Upryzing, on a rock bottom budget of \$12,000.

The group rehearsed "backward, forwards and sideways" for the sessions, and the entire project took only three days in the studio.

Hawkins holds out small hope for placing product with established record companies, noting that there is a deluge of audition tapes. "They'll probably give your product 10 seconds—if it gets to the record player or tape machine."

Other Hawk acts are Them, a disco-funk group and singer Robert Thomas. The label has several singles.

Hawkins said distribution was one of the toughest problems. Of indie distributors, he notes, "They wouldn't pick up a small company no matter how hot the product was, unless you know somebody."

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AUTHOR, AUTHOR—Kenny Rogers checks through the listings of Joel Whitburn's Top Pop book with author backstage at the Coliseum in Madison, Wis. Joel's book is a factual account of the history of Billboard's Hot 100 chart.

This Week's Legal Action

Seeks Direct Royalty \$ Payments

LOS ANGELES—Stephen Stills is seeking a Superior Court decision here to require Atlantic and CBS Records to pay full royalties on his recordings directly to him.

Stills also names former personal manager Michael John Bowen as a defendant. The pleading claims Stills and Bowen inked a manage-

ment pact in December 1974, calling for Bowen to receive a 10% commission, later hiked to 15%, as manager of the plaintiff.

In letters to CBS and Atlantic, Stills informed each label they were to directly pay Bowen 15% of his royalties. In July 1979 one month after Stills split with Bowen, he claims he instructed the defendant labels to pay all royalties to him directly.

Both labels continue to pay 15% to Bowen, the suit contends.

Publishers Sue Jukebox Owner

LOS ANGELES—The first local civil suit against a jukebox operator allegedly violating the Copyright Act has been filed by nine music publishers.

Unomac Service Inc., Santa Monica juke route operator, and its owner, Norris Hillstad, are accused of not notifying the Copyright Office of the number of jukeboxes they are operating and of failing to file payment under the compulsory license fee requirement.

The suit asks for an injunction against the defendants and "not more than \$10,000 and not less than \$250,000 damages for each action where there is violation," according to the suit.

PhonoGram Distrib Sues Oakland Co.

LOS ANGELES—PhonoGram Distributing is seeking a Federal District Court judgment of \$131,519.26 to cover alleged stolen shipments of goods to the Northwest in September 1978.

The pleading filed here alleges that an Oakland, Calif., carrier, Systems 99, issued bills of lading Sept. 19, 1978, for shipments to Washington, Oregon and Alaska. On the same day, the filing states the goods were reported stolen by the freight line.

Lifelines

Births

Girl, Elisabeth Cornelia, to Nel-luke and Peter Fassler in Los Angeles April 8. Father is RSO Records comptroller.

★ ★ ★

Boy, Travis Sterling, to Sue and Willie Harlan in Anaheim, Calif., March 16. Mother is studio manager at International Automated Media; father is recording engineer at same studio in Irvine, Calif.

★ ★ ★

Boy, Jesse James, to Lisa and Ervan Parker in Nashville March 26. Father is singer-songwriter and Musexpo representative.

★ ★ ★

Boy, Edward Wallace IV, to Barbara and Wallace Barr III in Nashville April 7. Father is director of concert promotions for Sound Seventy, Inc.

★ ★ ★

Girl, Alicia Marie, to Audrey and Victor Conte in San Francisco March 25. Father, recently with Tower of Power, now is with the Jump Street group.

★ ★ ★

Boy, Christian Jon, to Mary and John Santangelo in Tarzana, Calif., last month. Father is singer-songwriter.

Marriages

Susie Allanson to Mark Cord in Palm Springs, Calif., March 29. She records for United Artists; he is a lawyer.

★ ★ ★

Lamar Fike to Janice Fadal in Waco, Tex., April 12. He is a Nashville talent manager.

★ ★ ★

Joe Kleinhandler, controller in WEA's Los Angeles branch, to Lynn Reilly March 23 in Las Vegas.

Deaths

Woodrow Wilson "Red" Sovine, 62, in a motor car accident in Nashville April 4. He was best known for his recitations of country songs, including "Teddy Bear" and "Giddyup Go." He also was featured on the "Grand Ole Opry" radio program many years. Sovine's son, Roger, is

Handleman Suing

LOS ANGELES—The Handleman Co. has filed suit in Superior Court here against the Raymond Company doing business as Kester Marketing.

The nationwide rackjobber alleges the cutouts firm owes it \$35,750.75 on open book account.

vice president of the Welk Music Group in Nashville.

★ ★ ★

Nathan Niederman, 72, president and founder of the Clarion Record Manufacturing Co., based in Philadelphia, March 28 in Philadelphia. He was said to be one of the first independent disk producers and operated Clarion 31 years until his retirement in 1977. He is survived by his widow, Janet; a son, two daughters and a sister.

A Ramone Sound? Phil Says No Engineer, Now Producer, Doesn't Care To Be Typed

By PAUL GREIN

LOS ANGELES—Is there a Phil Ramone sound? The engineer turned producer hopes not. "People consistently use words like 'clear,' 'bright' and 'slick' to describe my records," says Ramone. "but I don't think you could apply any specific label to it."

"Being tagged is boring and career-shortening. In the past producers who have had that high identity couldn't get away from it."

Ramone has produced the last three albums by Billy Joel, two by Phoebe Snow and the upcoming solo debut by Karen Carpenter and has coproduced (with the respective artists) the last several LPs by Paul Simon, two by Chicago and one by Barbra Streisand (the "A Star Is Born" soundtrack).

Ramone says he's not too concerned about overproduction. "I used to worry about it so much that I tend to underproduce. A lot of artists feel good when they sing a ballad if they have a poundful of strings behind them. But that's dangerous; I feel the more space you have on the record, the better off you are."

"It's easier to discern when something's wrong than if it's real polished and has too much makeup on it."

There are several steps Ramone takes to avoid an overproduced sound. "Some people do a lot of overdubbing," he says, "but we shoot for everything to be as live as we can. And I don't work with charts as such; I work with chord sheets and then create the arrangement in the studio, bouncing ideas off the writers."

The major project Ramone has been working on since completing Billy Joel's "Glass Houses" (the singer's third consecutive LP to hit the top three on Billboard's pop album chart) is Karen Carpenter's first solo project after nine studio LPs in the Carpenters.

Ramone and Carpenter picked the tunes, including Paul Simon's "Still Crazy After All These Years,"

a song by Peter Cetera of Chicago and two by Rod Temperton of Heatwave fame, writer of current top 30 smashes by Michael Jackson and the Brothers Johnson.

Ramone agrees that the mix is a bit eclectic. "They're not necessarily songs that the Carpenters would have chosen," he says. Ramone notes that when he began working with Carpenter, the first non-writer he's produced, he put out a call for middle-tempo material. "where she could be languid but not quite as languid."

"It was amazing," he says. "The songs I got back were exactly what she had done before, even though I called writers who aren't in the MOR field. Once you've been in a mold for a long time, people tend to classify you and don't ever think you can change."

The band on the album contains no carryovers from Carpenters sessions. It features Billy Joel's rhythm section, Louis Johnson, Bob James and Michael Brecker, among others.

Ramone has also been working on Paul Simon's "One Trick Pony," the soundtrack to the Warner Bros. film Simon is scripting and in which he stars. The disk, the artist's debut on Warner Bros. after 15 years on Columbia, is due in August, two months ahead of the picture.

Ramone will also go out on tour with Simon, as he has on all of the singer's previous solo tours. "I'll design the set musically," he says, "including the sound system and the mixing."

Ramone first became involved with Simon when he engineered "Me And Julio Down By The Schoolyard" on the singer's 1971 solo debut album. Simon remains the only act Ramone still engineers.

"I've eased myself out of it," he says. "I still do a lot of mixing, but Jim Boyer, who has been with me for about four years now, does a lot of the engineering." (Boyer recently clicked as a producer, thanks to

back-to-back top 10 hits for Rupert Holmes.)

"It's really difficult to engineer and try to produce," says Ramone, who got his start in the early '60s engineering for Getz/Gilberto (which brought him the first of five Grammy awards), Lesley Gore, Connie Francis and others.

The Carpenter and Simon albums were cut in New York, as are almost all Ramone projects. "I designed and worked on a room there (A&R Recording) for quite a few years to get it the way I wanted it," Ramone says. "I'm moving out of the room now and will be experimenting around New York for a while and maybe will end up building another room."

Ramone got into production through the back door in the mid-'60s, handling cast albums and soundtracks. "I had to go that route," he explains, because I had such a stamp on me as an engineer that nobody else would let me produce."

His projects included the cast albums to "Promises, Promises" (his second Grammy), "Cyrano," "Pippin" and "Chicago" and the soundtrack to "Midnight Cowboy."

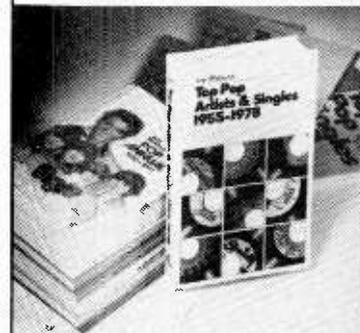
That pigeonholing also affected Billy Joel, Ramone notes, which is one reason the two opted for a more rock-oriented sound on the new "Glass Houses LP. "There's no way you can pigeonhole this album," says Ramone: "you either like it or you don't. At least we haven't had 'Son Of The Stranger' and 'The Stranger III.'"

"An audience gives you a much shorter life now if you stay in one pattern," Ramone explains. "I don't think you can hang in five years unless you start moving real quick. We also tend to shoot our heroes down faster."

For all his work with CBS acts over the past several years, Ramone says he has no interest in becoming a staff producer with that or any other

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Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 4/19/80

Number of LPs reviewed this week **40** Last week **38**

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DOLLY PARTON—Dolly, Dolly, Dolly, RCA AHL13546. Produced by Gary Klein. The media sensation's latest is an effective mix of pop ballad laments and upbeat rousers. There's nothing as manic as "Great Balls Of Fire" from her last album, but several tunes that show Parton's versatility in faster tempos, including Leo Sayer and Michael Omartian's "Fool For Your Love." Another of the strongest cuts is a ballad by Donna Summer and Brooklyn Dream Bruce Sudano, "Starting Over Again," recently issued as the first single from the set. The arrangements by Omartian, Nick DeCaro are consistently stylish, though Parton's little-girl vocals occasionally lapse into cloying cuteness.

Best cuts: those cited plus "Same Old Fool," "Packin' It Up."

STEPHANIE MILLS—Sweet Sensation, 20th Century-Fox T603. Produced by James Mtume, Reggie Lucas. Blessed with a strong voice, Mills applies her talents to a wide ranging set of eight songs. Though good with a dance number, the ballads really show off her elegant style here. "Mixture Of Love" is an excellent, understated ballad featuring good playing by Howard Eaves and James Mtume on keyboards. Similarly, "Still Mine" and "I Just Wanna Say" are soft tunes which are highlights. The dance songs are well done but not as gratifying as the sultry ballads. The title cut and "D-a-n-c-i-n" are danceable yet maintain a lush sheen.

Best cuts: Those mentioned.

DAN HILL—If Dreams Had Wings, Epic FE36441. Produced by Roy Halee, Don Potter. Canadian singer/songwriter Hill doesn't need Barry Mann's assistance to craft a well written song, especially the sort of tunes Hill is most familiar with. The success of "Sometimes When We Touch" launched him here, and this collection at 10 tunes should appeal to the college crowd and other young romantics, especially those who like more of a rock beat kicking those sentiments along.

Best cuts: "More Than Just A Clever Game," "Path Of Least Resistance," "Ghost," "I Still Reach For You."



TRAMMPS—Mixin' It Up, Atlantic SD19267. Produced by Ron Baker. While this band has always been danceable, it is the soulful vocals of this quintet which made it stand out from other disco groups. On this effort too, the vocals and beat mesh to form an excellent whole. Though disco-oriented, the best cuts on this LP are closer to earlier forms of r&b. "V.I.P.," the best track, is an uptempo, '60s style dance number. "Let Me Dance Real Close" is a sweet midtempo number while "Hard Rock And Disco" and "Wake Up From Yesterday" have overt rock influences layered over the disco thump.

Best cuts: "V.I.P.," "Hard Rock And Disco," "Let Me Dance Real Close," "Dance Contest," "Wake Up From Yesterday."

EDWIN STARR—Stronger Than You Think I Am, 20th Century-Fox T615. Produced by Edwin Starr. The veteran soul star's career was rejuvenated with "Contact," a big hit on black radio and in the discos in 1978. Here he scores with another set mixing uptempo funk-oriented tunes with pretty ballads. Tops in latter department are "Sweet," an intense, mellow affair, and "Upside Of Down," which opens with a charming whistling intro. The songs have a variety of shadings, from a disco orientation to others more geared to radio demands.

Best cuts: those cited plus "Never Turn My Back On You," "Tel-A-Star," "Stronger Than You Think I Am," "Boop Boop Song."



First Time Around

TOMMY TUTONE, Columbia NJC36372. Produced by Ed E. Thacker. It would be a shame to lump four-man Tommy Tutone solely in a new wave category based on appearances as this sizzling debut is more in the Van Morrison/Graham Parker league. Lead singer Tommy Heath possesses a brash but engaging sense of presence. The music is tough and hard edged yet highly melodic with tons of hooks. The lyrics concern themselves with typical teenage passions but the band handles them in fresh ways. "Cheap Date" has a rough reggae beat and "Girl In The Back Seat" is more overtly r&b than the other tracks. This should have broad based AOR appeal.

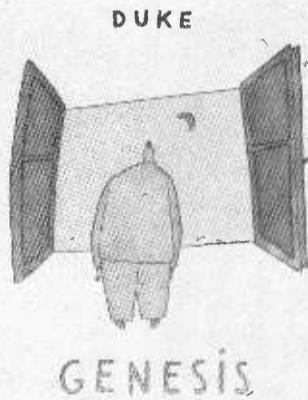
Best cuts: "Cheap Date," "Sounds Of A Summer Night," "Girl In The Back Seat," "Am I supposed To Lie," "What'cha Doin' To Me."

BERNADETTE PETERS, MCA MCA3230. Produced by Brooks Arthur. The sparkling cover of Carla Thomas' "Gee Whiz" is by no means the only gem contained on the actress/singer's debut recording. Peters has a voice that glides along with natural ease resulting in an unforced, clean delivery. The

Spotlight

ERIC CLAPTON—Just One Night, RSO RS24202. Produced by Jon Astley. Recorded live at Tokyo's famed Budokan Theatre in December 1979, this two-record set features 14 familiar and some not so familiar Clapton tunes, all delivered with immaculate precision. One of the most renowned blues guitarists of all time, Clapton's guitar riffs, whether in a blues or rock setting, come across with remarkable clarity. Clapton's band, comprised of Henry Spinetti on drums, Albert Lee on guitars and keyboards, Dave Markee on bass and Chris Stainton on keyboards, deliver the high powered backing that have always graced Clapton albums. Recent favorites such as "Cocaine," "Lay Down Sally," "Wonderful Tonight" and old time crowd pleasers like "Further On Up The Road," "After Midnight" and "Blues Power" are included. With the exception of an unheralded live album a few years ago entitled "E.C. Was Here," this is the first viable live Clapton album.

Best cuts: Those mentioned plus "Early In The Morning," "Double Trouble."



GENESIS—Duke, Atlantic SD16014. Produced by David Hentschel, Genesis. Genesis has grown over the years to become one of the premier art rock bands to come out of England. This, the second album without guitarist Steve Hackett, still retains the sound the band has established over the years. The three man band performs 12 excellent cuts with a multi-textured blend of keyboards and synthesizer from Tony Banks along with the exacting high vocals of Phil Collins. The high energy of his drumming is an asset as is the bass and vocals of Mike Rutherford. Last LP produced the top 30 single, "Follow You, Follow Me."

Best cuts: "Misunderstanding," "Behind The Lines," "Man Of Our Times," "Turn It On Again."

choice of material is well suited for her voice as she tackles each with relative finesse. Arthur's production allows Peters' vocals the flexibility it needs to reach different registers while the musical support doesn't interfere or overshadow the vocals. Material covers songs by Barry Mann/Cynthia Weil, Lieber & Stoller, Neil Sedaka/Phil Cody, Peter Allen, and others. The album is packaged in a superlative jacket featuring a sexy Vargas portrait of Peters.

Best cuts: "Gee Whiz," "Heartquake," "Pearl's A Singer," "Should've Never Let Him Go."

ELEVATORS—Frontline, Arista AB4270. Produced by Earle Mankey. Mix breezy four-part harmonies, a sly but bracing wit and a subtly funky texture created by top flight musicianship and the result is this engaging debut LP. Unlike many new rock bands which slavishly copy earlier styles, the Elevators build upon that base to create its own sound. The songs do not stay in one style. "Tropical Fish," "Girlfriend's Girlfriend," and "Frontline" are fun rockers while "Lies," "On The Wire," "Stickball Kids" have a more icy, distant feel. The keyboards of Tom Myers complement the compositions and the guitar work of John Clark and Zonder Kennedy is excellent.

Best cuts: "Frontline," "Lie Detector," "Lies," "Girlfriend's Girlfriend," "Tropical Fish."

Laurie & The Sighs, Atlantic SD19268. Produced by Roger Probert. If the current success of Pat Benatar is any indication, this LP should do very well. Laurie Beechman is a dynamic young woman with a big rock'n'roll voice, a tight band, and a streetwise female sensibility in touch with the realities of the '80s. In addition, the material here (most written by others) has been tastefully chosen to present the full spectrum of her musical talents without the eclectic diffusion that mars many initial works. Here is a woman with her own sound distinctive yet well balanced in terms of style and taste.

Best cuts: "Face To Face," "Runaway," "Never Go Back," "Burning Up."

GLASS MOON, Radio RR2003. Produced by Raymond Silva. Glass Moon is a high powered rock trio that plays tight, crisp and melodic rock. The trio utilizes keyboards, bass and drums with guitar and vibe support. Glass Moon's strengths are in the vocals which come across smoothly and its ability to produce a full-bodied sound from its three instrument nucleus. In addition to its original material, which shows lyrical strength, Glass Moon covers Peter Gabriel's "Solsbury Hill." This is Ft. Lauderdale based Radio Records' most mainstream AOR album.

Best cuts: "Blue Windows," "Killer At 25," "Follow Me," "Sundays And Mondays."

STIFF LITTLE FINGERS—Nobody's Heroes, Chrysalis CHR1270. Produced by Doug Bennett. This four-man band from across the Atlantic takes its rock cues from the Clash, playing the same basic but dynamic rock with the same measure of integrity. Just like the Clash this is a "political" band and if the roots are Irish the sentiments remain universal. It is an LP that sounds better with repeated listenings as the hooks and harmonic tensions emerge from the mix and subtle variations and embellishments become apparent.

Best cuts: "Doesn't Make It All Right," "Nobody's Hero," "Tin Soldiers," "I Don't Like You."

Billboard's Recommended LPs

pop

SORROWS—Teenage Heartbreak, Pavilion NJZ36369 (CBS). Produced by John Luongo, Eliot Apter. New York quartet plays a cute, cuddly brand of new wave rock. The roots are in Chuck Berry and the Beatles but the edges are clipped off so what's left is good and fun but mildly antiseptic. Singer Arthur Alexander sings with a confident swagger and the band is more than competent. "I Want You So Bad," a powerhouse rocker, is the standout track with slashing riffs and powerful rhythm. **Best cuts:** "I Want You So Bad," "Can't You Tell A Lie," "She Comes And Goes," "Television."

ORCHIDS, MCA MCA3235. Produced by Kim Fowley. Hailing from Los Angeles, this five woman band plays pop-proned teenage rock. As with boys, the girls' main preoccupation is with attracting members of the opposite sex and with such titles as "The Boy Can't Dance," "When Does Love Turn Out Right?" "Bad Guys," and "Turn Off The Lights," it is obvious the Orchids don't want to play to an overly intellectual audience. However, they play with enough sense of abandon to make the entire affair fun. **Best cuts:** "Girls," "The Boy Can't Dance," "I'm No Fool," "Radio Dream (The Last Song)."

SABU, MCA MCA3236. Produced by Paul Sabu. This set by guitarist/vocalist Paul Sabu bears the same name as the last album but this is where the similarity ends. Whereas last year's effort was a rock-disco mix, hard rock dominates here. Backed by a tight three-piece unit, Sabu comes off in the Van Halen mold. Because there are only six songs, three on each side, plenty of room is left for Sabu's heavy metal guitar playing. "Turn Back" has a softer edge to it and adds variety. **Best cuts:** "Rock Me Slowly," "Turn Back," "Shakin' Loose."

ENGLBERT—Love's Only Love, Produced by Joel Diamond. Humerpindck's latest LP concentrates on new material, but shines with two well-covered evergreens: "Unforgettable," the Nat King Cole classic and a newer standard, Carole Bayer Sager and Peter Allen's "Don't Cry Out Loud." The rest of the material also reflects the polish and flair exhibited on those cuts, thanks to smart arrangements by conductor Jimmie Haskell. **Best cuts:** those cited plus "Love's Only Love," "Please Understand," "Don't Touch That Dial."

KITTYHAWK, EMI America SW17029. Produced by Daniel Bortz, Paul Edwards, Marty Lewis. With no bass or keyboards, this L.A.-based jazz/rock fusion outfit builds upon pop-oriented rhythms with only sax, lyricon, guitars and drums. The group also utilizes the new Chapman stick touchboard instrument and with its 10 strings, its harmonic capabilities are limitless. There are seven instrumentals and one vocal piece "Never Once." **Best cuts:** "Once Upon A Time," "Big City," "Islands," "Chinese Firedrill."

MACHINE—Moving On, RCA AFL13529. Produced by Machine. Because of the disco hit, "There But For The Grace Of God Go I," last year, this band was tagged disco but this LP

proves it can do more. "Numbers Player" is a heavy metal rocker while "You Really Didn't Love Me," "I Finally Found," and "(In A World Of) Broken Dreams" are sensitive, mid-tempo pop/r&b numbers. Jay Stovall's blazing guitar on the funky "Thunder, Lightning, Rain" adds a hard rock edge. **Best cuts:** "You Really Didn't Love Me," "Numbers Player," "Is It Love," "(In A World Of) Broken Dreams."

GREGG ARRELL, MCA MCA3240. Produced by Gregg Arrell. Arrell is a talented writer and singer whose material is well suited to Top 40 and adult contemporary formats. His lyrics, mostly about relationships, love and commonly felt feelings and desires are well expressed and made more meaningful by his strong, sometimes dynamic vocals. Arrell is backed by a well rehearsed band that shows its muscle when needed. **Best cuts:** "Where It Went Wrong," "Everything I Needed," "Lullabye," "Do It All Again."

FABULOUS THUNDERBIRDS—What's The Word, Chrysalis CHR1287. Produced by Danny Bruce. This is as authentic an r&b/blues combo as you'll find, and yet it's as contemporary as anything else the new wave has carried ashore, despite the band's Texas roots. There's an even dozen tunes here that crackle and pop with rockabilly energy, and the guitars and harmonica solos alone will turn it into a collector's item. **Best cuts:** "Last Call For Alcohol," "The Crawl," "Runnin' Shoes."

SHARP CUTS—Planet P6 (E/A). Various producers. Ten talked about but unsigned new wave acts are featured on this compilation package. The groups' styles are as varied as their colorful names. All are good but standouts include the blitzkrieg pop attack of the Alleycats' "Black Haired Girl," the smoldering anger of Bates Motel's "Live Among The Dancers," the streamlined pop of Single Bullet Theory's "Keep It Tight" and garage appeal of the dB's "Soul Kiss." **Best cuts:** Those mentioned.

MAHAVISHNU ORCHESTRA—Best Of, Columbia JC36394. Various producers. All of the trend-setting fusion rhythms that seemed so startling and spiritually inclined when they bowed nearly a decade ago seem less trendy and more solidly fastened to the prevailing musical currents these days. For some tried and true fans of leader/founder John McLaughlin these tunes may not represent his most memorable performances, but they provide an accurate record of a significant moment in the history of pop music. **Best cuts:** "Birds Of Fire," "Dance Of Maya," "Be Happy."

TAPES—Party, Passport PB9842 (JEM). Produced by Don Willard. The Tapes is a Dutch group that plays convoluted new rock, drawing on such acts as Talking Heads on one side and Focus on the other for less than simple music that can still appeal to a mass audience. Only four musicians strong, and very young, the band is still stiff and a bit too self-conscious, but time and perhaps an acquired ability to boogie may change all that. Still there are plenty of good ideas here. **Best cuts:** "(I Fall) Head First," "Into Action," "Inside Out."

LEAH KUNKEL—I Run With Trouble, Columbia NJC36398. Produced by Henry Lewy, Leah Kunkel. Kunkel is a smooth singing pop singer who is reminiscent of such artists as Carly Simon, Janis Ian and Phoebe Snow because her music has appeal to both adult contemporary and rock aficionados. Kunkel possesses a soaring voice which works well with the stately and elegant compositions. She is adept at both uptempo numbers and ballads. **Best cuts:** "Hard Feelings," "Temptation," "I Run With Trouble," "Someone On Your Mind," "Let's Begin."

CLEO LAINE—Cleo's Choice, Pickwick Quintessence QJ15401. Reissue produced by Gene Norman. British singer is represented here with 10 memory-stirring tunes which she taped in England almost 25 years ago for the Pye label. Husband-alto saxist Johnny Dankworth is with her on several cuts. Laine is a better singer today but these early examples of her talents are of interest. **Best cuts:** "He Needs Me," "Too Late Now."

country

DEL REEVES, Koala 14188. Produced by Terry Choate. Reeves, a country staple for many years is back on a new label with an album full of good country songs. Using top flight musicians and background vocalists, Reeves achieves a soulful feel on several songs including "Nite Out." Larry Sasser's dobro highlight's "Your Mama Sure Knows," while "Take Me To Your Heart" is one of the strongest songs on the album. **Best cuts:** "Take Me To Your Heart," "Gettin' Me Ready For You," "Nite Out."

CLAY MAC BAND, Goldust 180. Produced by Emmitt Brooks. A new, refreshing group from New Mexico sparkles throughout most of this album with vocal harmonies, fiddles and a wide variety of material. Ranging from Webb Pierce's haunting "Slowly" to Jake Brooks' "Ain't Had Time To Go Home," the group explores many themes, bringing them all together via the musicianship of the band. **Best cuts:** "Navajo Wrangler," "I Can't See The Rainbow For The Rain," "Cotton-Eyed Joe," "Ain't Had Time To Go Home," and "Slowly."

(Continued on page 95)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; picks—predicted for the top half of the chart in the opinion of the reviewer; recommended—predicted to hit the second half of the chart in the opinion of the reviewer, or albums of superior quality. Albums receiving a three star rating are not listed. Review editor: Ed Harrison; reviewers: Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hickland, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

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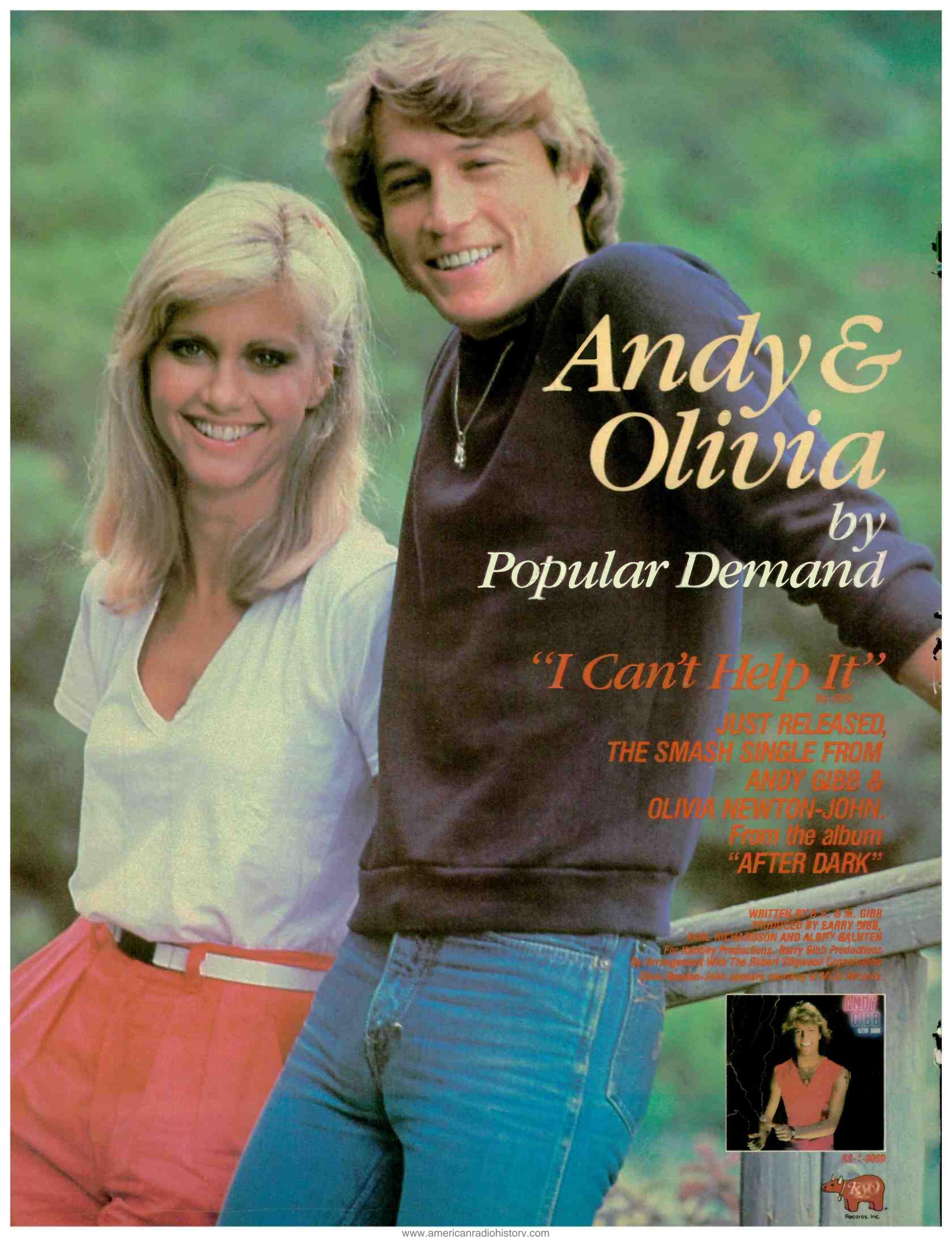
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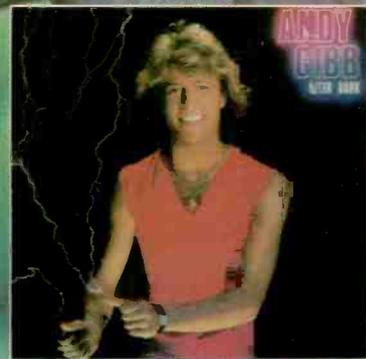
Andy & Olivia

by
Popular Demand

"I Can't Help It"

JUST RELEASED,
THE SMASH SINGLE FROM
ANDY GIBB &
OLIVIA NEWTON-JOHN.
From the album
"AFTER DARK"

WRITTEN BY B. G. & M. GIBB
PRODUCED BY BARRY GIBB,
KARL RICHARDSON AND ALBERT BALMTEN
For Karony Productions, Barry Gibb Productions
By Arrangement With The Robert Silgwood Corporation
Olivia Newton-John appears courtesy of MCA Records.



RS-1-3069



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IN ELEVEN COUNTRIES
WITH 47 SHOWS
AND A TOTAL OF
OVER 600.000 PEOPLE

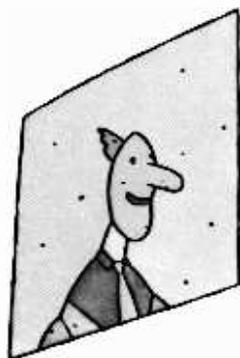
- Sept. 30 Frankfurt, Festhalle (W.-Germany)
- Oct. 1 Mannheim, Ice Stadium, (W.-Germany)
- 3 Munich, Olympiahalle (W.-Germany)
- 4 Munich, Olympiahalle (W.-Germany)
- 5 Munich, Olympiahalle (W.-Germany)
- 7 Dortmund, Westfalenhalle (W.-Germany)
- 8 Dortmund, Westfalenhalle (W.-Germany)
- 10 Vienna, Stadthalle (Austria)
- 12 Cologne, Sporthalle (W.-Germany)
- 13 Cologne, Sporthalle (W.-Germany)
- 15 Rotterdam, Ahoy Hall (Netherlands)
- 16 Rotterdam, Ahoy Hall (Netherlands)
- 17 Rotterdam, Ahoy Hall (Netherlands)
- 19 Antwerp, Sport Palace (Belgium)
- 21 Bremen, Stadthalle (W.-Germany)
- 22 Bremen, Stadthalle (W.-Germany)
- 25 Oslo, Dramenshalle (Norway)
- 26 Stockholm, Ice Stadium (Sweden)
- 27 Gothenburg, Scandinavian (Sweden)
- 30 London, Empire Pool Wembley (England)
- 31 London, Empire Pool Wembley (England)
- Nov. 1 London, Empire Pool Wembley (England)
- 2 London, Empire Pool Wembley (England)
- 4 Berlin, Deutschlandhalle (W.-Germany)
- 5 Berlin, Deutschlandhalle (W.-Germany)
- 8 Barcelona, Sports Palace (Spain)
- 9 Barcelona, Sports Palace (Spain)
- 10 Barcelona, Sports Palace (Spain)
- 12 Madrid, Real Madrid (Spain)
- 13 Madrid, Real Madrid (Spain)
- 15 Lisbon, Cascais (Portugal)
- 16 Lisbon, Cascais (Portugal)
- 20 Avignon, (France)
- 22 Lyon, Palais des Sports (France)
- 23 Dijon, Palais des Sports (France)
- 24 Strasbourg, Rhenus Hall (France)
- 26 Bordeaux, Parc Exposition (France)
- 27 Nantes, Palais Beaujoire (France)
- 29 Paris, Pavillion (France)
- 30 Paris, Pavillion (France)
- Dec. 1 Paris, Pavillion (France)
- 2 Paris, Pavillion (France)
- 4 Stuttgart, Boblingen, Sporthalle (W.-Germany)
- 5 Stuttgart, Boblingen, Sporthalle (W.-Germany)
- 7 Frankfurt, Festhalle (W.-Germany)
- 8 Zurich, Hallenstadion (Switzerland)
- 9 Zurich, Hallenstadion (Switzerland)



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GENESIS ON TOUR:

MAY 17 Northlands Coliseum Bowl, Edmonton, Canada. **18** Max Bell Memorial Auditorium, Calgary, Canada. **20** Coliseum, Vancouver, Canada. **23** Oakland Coliseum, Oakland. **24** Long Beach Arena, Long Beach. **26** Sports Arena, San Diego. **30** The Summit, Houston. **31** Sanger Theater, New Orleans. **JUNE 1** Fox Theatre, Atlanta. **4** Municipal Auditorium, Kansas City, Missouri. **5** Kiel Opera House, St. Louis. **6** Rosemont Horizon, Chicago. **7** Arena, Milwaukee. **9-10** Pine Knob, Detroit. **11** Richfield Coliseum, Cleveland. **12** Music Hall, Cincinnati. **13** Stanley Theatre, Pittsburgh. **14** Merriweather Post Pavilion, Columbia, MD. **16** Spectrum, Philadelphia. **18** Orpheum Theatre, Boston. **19-20** Forum, Montreal. **22** Ottawa Civic Center, Ottawa. **23-24** Maple Leaf Gardens, Toronto. **25** War Memorial, Rochester. **26** Memorial Auditorium, Buffalo. **29** Madison Square Garden, NYC. **30** Performing Arts Ctr., Saratoga Springs, NY.

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Billboard **HOT 100** *Chart Bound

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HEART OF STONE—Teri De Sario Casablanca 2256 IS THIS LOVE—Pat Travers Polydor 2083 SEE TOP SINGLE PICKS REVIEWS Page 95

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)

APRIL 19, 1980 BILLBOARD

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee)

Index table listing song titles and artists with their corresponding chart positions, such as 'A Certain Girl (Unart, BMI) 96', 'Crazy Little Thing Called Love (Beechwood/Queen, BMI) 15', etc.

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard. www.americanradiohistory.com

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE		
				ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE
1	1	19	PINK FLOYD The Wall Columbia FC 2-36183	▲	13.98	13.98	13.98	40	5	SOUNDTRACK All That Jazz Casablanca NBLP 7198	7.98	7.98	7.98	81	7	BILLY PRESTON Late At Night Motown M7-925R1	7.98	7.98	7.98	
★	2	6	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	▲	8.98	8.98	8.98	37	38	19 SHALAMAR Big Fun Solar BXL1-3479 (RCA)	7.98	7.98	7.98	72	33	14 SPINNERS Dancin' and Lovin' Atlantic SD 19256	7.98	7.98	7.98	
★	4	5	BILLY JOEL Glass Houses Columbia FC-36384	▲	8.98	8.98	8.98	★	44	4 TRIUMPH Progressions Of Power RCA AFL1-3524	7.98	7.98	7.98	73	37	10 RONNIE LAWS Every Generation United Artists LT 1001	7.98	7.98	7.98	
4	3	6	LINDA RONSTADT Mad Love Asylum SE 510 (Elektra)	▲	8.98	8.98	8.98	39	41	8 JOHN DENVER Autograph RCA AQL1-3449	7.98	7.98	7.98	74	43	28 STYX Cornerstone A&M SP 3711	▲	8.98	8.98	
★	7	34	MICHAEL JACKSON Off The Wall Epic FE-35745	▲	8.98	8.98	8.98	★	113	2 THE BEATLES Rarities Capitol SHAL-12060	8.98	8.98	8.98	75	45	30 KENNY ROGERS Kenny United Artists LWAR-979	▲	8.98	8.98	
6	6	16	THE WHISPERS The Whispers Solar BXL1-3521 (RCA)	▲	7.98	7.98	7.98	41	42	27 KENNY LOGGINS Keep The Fire Columbia JC-36172	7.98	7.98	7.98	★	98	2 THE BEACH BOYS Keepin' The Summer Alive Caribou FZ 36283 (CBS)	7.98	7.98	7.98	
★	8	7	THE BROTHERS JOHNSON Light Up The Night A&M SP 3716	▲	8.98	8.98	8.98	★	48	3 GRACE SLICK Dreams RCA AFL1-3544	7.98	7.98	7.98	★	88	7 DAVID SANBORN Hideaway Warner Bros. BSK 3379	7.98	7.98	7.98	
★	9	8	SOUNDTRACK American Gigolo Polydor PD-1-6259	▲	8.98	8.98	8.98	43	39	27 BLONDIE Eat To The Beat Chrysalis CHE-1225	8.98	8.98	8.98	78	78	36 COMMODORES Midnight Magic Motown M 8926	8.98	8.98	8.98	
★	10	5	JOURNEY Departure Columbia FC 36339	▲	8.98	8.98	8.98	★	89	2 KENNY ROGERS Gideon United Artists L00-1035	8.98	8.98	8.98	79	79	12 THE B-52'S The B-52's Warner Bros. BSK 3355	7.98	7.98	7.98	
10	5	24	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	▲	8.98	8.98	8.98	45	46	18 SOUNDTRACK The Rose Atlantic SD 16010	8.98	8.98	8.98	80	60	23 BEE GEES Greatest RSO RS-2-4200	▲	13.98	13.98	
11	11	5	ELVIS COSTELLO Get Happy Columbia JC 36347	▲	7.98	7.98	7.98	★	50	18 THE GAP BAND The Gap Band II Mercury SRM-1-3804	7.98	7.98	7.98	81	61	13 UTOPIA Adventures In Utopia Bearsville BRK 6991 (Warner Bros.)	7.98	7.98	7.98	
12	12	7	HEART Bebe Le Strange Epic FE 36371	▲	8.98	8.98	8.98	47	47	25 FLEETWOOD MAC Tusk Warner Bros. ZHS-3350	15.98	15.98	15.98	82	55	22 Z.Z. TOP Deguello Warner Bros. HS 3361	▲	8.98	8.98	
13	13	20	DAN FOGELBERG Phoenix Full Moon/Epic FE 35634	▲	8.98	8.98	8.98	★	54	4 ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway Atlantic SD 16013	7.98	7.98	7.98	83	83	30 MOLLY HATCHET Flirtin' With Disaster Epic JE 36110	▲	7.98	7.98	
★	18	10	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	▲	7.98	7.98	7.98	49	22	27 PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	7.98	7.98	7.98	84	72	18 HIROSHIMA Hiroshima Arista AB-4252	7.98	7.98	7.98	
15	16	27	EAGLES The Long Run Asylum SE-508	▲	8.98	8.98	8.98	★	104	2 FRANK SINATRA Trilogy: Past, Present and Future Reprise JFS-2300 (Warner Bros.)	20.98	20.98	20.98	85	75	15 SOUNDTRACK The Electric Horseman Columbia JS 36327	7.98	7.98	7.98	
16	15	12	RUSH Permanent Waves Mercury SRM-1-4001	●	8.98	8.98	8.98	51	24	25 DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP-2-7191	▲	13.98	13.98	13.98	86	85	6 L.A. BOPPERS L.A. Boppers Mercury SRM-1-3816	7.98	7.98	7.98
★	20	13	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	▲	7.98	7.98	7.98	★	62	3 G.Q. Two Arista AL 9511	7.98	7.98	7.98	87	65	56 SUPERTRAMP Breakfast In America A&M SP 3708	▲	8.98	8.98	
18	19	11	J. GEILS BAND Love Stinks EMI-America S00 17016	▲	7.98	7.98	7.98	53	53	9 THE RAMONES End Of The Century Sire SRK 6077 (Warner Bros.)	7.98	7.98	7.98	★	151	2 SWITCH Reaching For Tomorrow Gordy G8-993M1 (Motown)	8.98	8.98	8.98	
19	14	9	CHUCK MANGIONE Fun And Games A&M SP 3715	▲	8.98	8.98	8.98	★	NEW ENTRY	LIPPS INC. Mouth To Mouth Casablanca NBLP 7197	7.98	7.98	7.98	89	73	15 NEIL DIAMOND September Morn Columbia FC 36121	8.98	8.98	8.98	
★	20	NEW ENTRY	ISLEY BROTHERS Go All The Way T-Neck FZ 36305 (CBS)	▲	8.98	8.98	8.98	55	56	24 RUPERT HOLMES Partners In Crime Infinity INF-9020 (MCA)	7.98	7.98	7.98	90	86	83 BLONDIE Parallel Lines Chrysalis CHR 1192	▲	7.98	7.98	
21	17	13	RAY, GOODMAN & BROWN Ray, Goodman & Brown Polydor PD-1-6240	●	7.98	7.98	7.98	56	58	11 FESTIVAL Evita RSO RS-1-3061	7.98	7.98	7.98	91	87	28 HERB ALPERT Rise A&M SP 3714	▲	8.98	8.98	
★	25	5	SPYRO GYRA Catching The Sun MCA MCA 5108	▲	7.98	7.98	7.98	57	57	19 LYNRYD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	12.98	12.98	12.98	92	82	46 DIONNE WARWICK Dionne Arista AB 4230	▲	8.98	8.98	
23	23	7	WARREN ZEVON Bad Luck Streak In Dancing School Asylum SE-509 (Elektra)	▲	8.98	8.98	8.98	★	71	4 SOUNDTRACK Coal Miner's Daughter MCA MCA 5107	7.98	7.98	7.98	93	91	7 GIL SCOTT-HERON & BRIAN JACKSON 1980 Arista AL 9514	7.98	7.98	7.98	
★	26	7	GROVER WASHINGTON JR. Skylarkin Motown M7-933R1	▲	8.98	8.98	8.98	59	32	11 THE CLASH London Calling Epic E2 36328	9.98	9.98	9.98	94	49	25 ANGELA BOFILL Angel Of The Night Arista/GRP GRP 5501	8.98	8.98	8.98	
★	27	12	GARY NUMAN The Pleasure Principle A&M SP 36120 (Atlantic)	▲	7.98	7.98	7.98	★	174	2 CON FUNK SHUN Spirit Of Love Mercury SRM-1-3806	7.98	7.98	7.98	★	105	5 HAROLD MELVIN & THE BLUE NOTES The Blue Album Source SOR-3197 (MCA)	7.98	7.98	7.98	
★	28	6	SMOKEY ROBINSON Warm Thoughts Tamla TB 367M1 (Motown)	▲	8.98	8.98	8.98	★	70	7 THE DRAMATICS 10½ MCA MCA-3196	7.98	7.98	7.98	★	NEW ENTRY	LITTLE RIVER BAND Backstage Pass Capitol SWBK 12061	13.98	13.98	13.98	
★	29	8	THE KNACK But The Little Girls Understand Capitol S00 12045	▲	8.98	8.98	8.98	★	169	2 RAY PARKER JR. AND RAYDIO Two Places At The Same Time Arista AL 9515	7.98	7.98	7.98	97	52	10 NAZARETH Malice In Wonderland A&M SP 4799	7.98	7.98	7.98	
★	30	3	PAT TRAVERS BAND Crash And Burn Polydor PD 1-6262	▲	7.98	7.98	7.98	★	108	2 JERMAINE JACKSON Let's Get Serious Motown M7-928R1	7.98	7.98	7.98	★	106	15 LOU RAWLS Sit Down And Talk To Me P.I.R. JZ 36304 (CBS)	7.98	7.98	7.98	
29	21	8	ANDY GIBB After Dark RSO RS-1-3069	▲	8.98	8.98	8.98	★	74	4 DARYL HALL Sacred Songs RCA AFL1-3573	7.98	7.98	7.98	★	118	2 FIREBALL Undertow Atlantic SD 16006	7.98	7.98	7.98	
30	31	31	KOOL & THE GANG Ladies Night De-Lite DSR 9513 (Mercury)	▲	7.98	7.98	7.98	65	69	23 TOTO Hydra Columbia FC 36229	8.98	8.98	8.98	100	101	24 STEVE FORBERT Jackrabbit Slim Nemperor JZ-36191	7.98	7.98	7.98	
★	35	7	SISTER SLEDGE Love Somebody Today Cotillion SD 16012 (Atlantic)	▲	8.98	8.98	8.98	66	66	14 THE BABYS Union Jacks Chrysalis CHR 1267	7.98	7.98	7.98	101	84	70 DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	▲	8.98	8.98	
★	NEW ENTRY	BOZ SCAGGS Middle Man Columbia FC 36106	▲	8.98	8.98	8.98	67	67	71 KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98	102	92	13 THE SPECIALS The Specials Chrysalis CHR 1265	7.98	7.98	7.98		
★	36	5	THE MARSHALL TUCKER BAND Tenth Warner Bros. HS 3410	▲	8.98	8.98	8.98	★	99	3 GORDON LIGHTFOOT Dream Street Rose Warner Bros. HS 3426	7.98	7.98	7.98	103	102	51 WAYLON JENNINGS Greatest Hits RCA AHL1-3378	▲	7.98	7.98	
34	34	8	ROBIN TROWER Victims Of The Fury Chrysalis CHR 1215	▲	7.98	7.98	7.98	★	80	6 SKYWAY Skyway Salsoul SA 8532 (RCA)	7.98	7.98	7.98	★	NEW ENTRY	LED ZEPPELIN In Through The Out Door Swan Song SS-16002 (Atlantic)	▲	8.98	8.98	
★	NEW ENTRY	VAN HALEN Women And Children First Warner Bros. HS 3415	▲	8.98	8.98	8.98	★	NEW ENTRY	EARL KLUGH Dream Come True United Artists LT 1026	7.98	7.98	7.98	104	59	33					

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

"I Can't Help It"

(RS-1026)

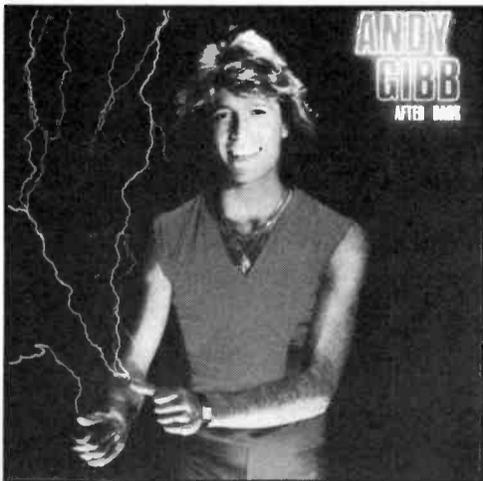
**THE SMASH HIT DUET BY ANDY GIBB
AND OLIVIA NEWTON-JOHN.**

**Andy Gibb and Olivia Newton-John: this
week's front cover of PEOPLE MAGAZINE.**

**Watch Andy Gibb and Olivia Newton-John
perform their smash hit "I Can't Help It"
live on Olivia Newton-John's
"Hollywood Nights" television special on
Monday, April 14 on ABC-TV, just before
the Academy Awards Show.**

#1 Breaker—Radio and Records.

Billboard 32*, Record World 30*, Cashbox 36*



WRITTEN BY B. R. AND M. GIBB
PRODUCED BY BARRY GIBB, KARL RICHARDSON AND ALBHY GALUTEN
For Karlbhy Product-ons, Barry Gibb Productions
by arrangement with the Robert Stigwood Organization.

Olivia Newton-John appears courtesy of MCA Records.



TOP LPs & TAPE

POSITION 105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
105	51	21	JEFFERSON STARSHIP Freedom At Point Zero Grunt B2L1-3452 (RCA)	8.98	8.98	8.98
106	107	12	MARIANNE FAITHFULL Broken English Island ILPS 9570 (Warner Bros.)	7.98	7.98	7.98
107	114	24	PEACHES & HERB Twice The Fire Polydor/MVP PD-1-6239	8.98	8.98	8.98
108	157	2	THE JOE PERRY PROJECT Let The Music Do The Talking Columbia JC 36388	7.98	7.98	7.98
109	185	2	HUMBLE PIE On To Victory Atco SD 38-122 (Atlantic)	7.98	7.98	7.98
110	127	20	MANHATTAN TRANSFER Extensions Atlantic SO 19258	7.98	7.98	7.98
111	NEW ENTRY	1	REO SPEEDWAGON A Decade Of Rock & Roll 1970 To 1980 Epic KE-2-36444	11.98	11.98	11.98
112	109	13	THE DIRT BAND An American Dream United Artists UALA 974	7.98	7.98	7.98
113	124	2	JOHN STEWART Dream Babies Go Hollywood RSO RS-1-3074	7.98	7.98	7.98
114	93	12	THE ROMANTICS The Romantics Nemperor NJ2-36273 (CBS)	7.98	7.98	7.98
115	115	5	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB-11523	7.98	7.98	7.98
116	129	6	WEBSTER LEWIS 8 For The 80's Epic JE 36197	7.98	7.98	7.98
117	119	23	CAPTAIN & TENNILLE Make Your Move Casablanca NBLP 7188	8.98	8.98	8.98
118	97	16	NARADA MICHAEL WALDEN Dance Of Life Atlantic SO 19252	7.98	7.98	7.98
119	120	95	THE CARS Elektra 6E-135	7.98	7.98	7.98
120	121	43	CARS Candy-O Elektra 5E-507	8.98	8.98	8.98
121	130	13	YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra Horizon SP-736 (A&M)	7.98	7.98	7.98
122	140	5	STONE CITY BAND In 'N' Out Gordy G7-991R1 (Motown)	7.98	7.98	7.98
123	126	5	RACHEL SWEET Protect The Innocent Stiff/Columbia NJC 36337	7.98	7.98	7.98
124	123	35	AC/DC Highway To Hell Atlantic SD 19244	7.98	7.98	7.98
125	68	23	PRINCE Prince Warner Bros. BSK 3366	7.98	7.98	7.98
126	77	16	38 SPECIAL Rockin' Into The Night A&M SP 4782	7.98	7.98	7.98
127	63	25	BOB JAMES & EARL KLUGH One On One Tappan Zee/Columbia FC 36241	8.98	8.98	8.98
128	152	6	TEENA MARIE Lady T Gordy G7-992R1 (Motown)	7.98	7.98	7.98
129	128	7	MADNESS One Step Beyond Sire SRK 6085 (Warner Bros.)	7.98	7.98	7.98
130	95	43	SMOKEY ROBINSON Where There's Smoke Tania T-366 (Motown)	7.98	7.98	7.98
131	64	9	JANE OLIVOR The Best Side Of Goodbye Columbia JC 36335	7.98	7.98	7.98
132	138	5	K.C. & THE SUNSHINE BAND Greatest Hits TK 612	7.98	7.98	7.98
133	133	30	FOREIGNER Head Games Atlantic SD 29999	8.98	8.98	8.98
134	137	5	TOMMY JAMES Three Times In Love Millennium BXL1-7748 (RCA)	7.98	7.98	7.98
135	145	9	BRUCE COCKBURN Dancing In The Dragon's Jaws Millennium BXL1-7747 (RCA)	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
136	111	7	FRANK MARINO & MAHOGANY RUSH What's Next Columbia JC 36204	7.98	7.98	7.98
137	146	4	MASS PRODUCTION Massterpiece Columbia SD 5218 (Atlantic)	7.98	7.98	7.98
138	148	4	THE CRETONES Thin Red Line Planet P-5 (Elektra)	7.98	7.98	7.98
139	122	54	JOURNEY Evolution Columbia FC 35797	8.98	8.98	8.98
140	150	5	CHUCK MANGIONE Feels So Good A&M SP 4658	7.98	7.98	7.98
141	NEW ENTRY	1	FATBACK Hot Box Spring SP-1-6726 (Polydor)	7.98	7.98	7.98
142	131	8	SUE SAAD AND THE NEXT Sue Saad and The Next Planet P-4 (Elektra)	7.98	7.98	7.98
143	76	20	NEIL YOUNG WITH CRAZY HORSE Live Rust Warner Bros. 2AX 2296	13.98	13.98	13.98
144	156	5	WILLIE NELSON Stardust Columbia JC 35305	7.98	7.98	7.98
145	96	23	RUFUS & CHAKA Masterjam MCA MCA 5103	8.98	8.98	8.98
146	110	20	PHYLLIS HYMAN You Know How To Love Me Arista AL 9509	8.98	8.98	8.98
147	161	4	BOB SEGER & THE SILVER BULLET BAND Nightmoves Capitol ST 11567	7.98	7.98	7.98
148	136	22	PAT METHENY GROUP American Garage ECM 1-1155 (Warner Bros.)	7.98	7.98	7.98
149	135	19	BRASS CONSTRUCTION Brass Construction 5 United Artists LT 977	7.98	7.98	7.98
150	112	25	BARBRA STREISAND Wet Columbia FC 36258	8.98	8.98	8.98
151	132	6	RAY STEVENS Shriner's Convention RCA AHL1-3574	7.98	7.98	7.98
152	100	12	ROCKETS No Ballads RSO RS-1-3071	7.98	7.98	7.98
153	162	3	THE FOOLS Sold Out EMI-America SW 17024	7.98	7.98	7.98
154	159	4	THE OAK RIDGE BOYS Together MCA MCA 3220	7.98	7.98	7.98
155	125	18	PARLIAMENT Gloryhallastoopid Casablanca NBLP 7195	7.98	7.98	7.98
156	164	4	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98	7.98	7.98
157	90	307	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
158	166	5	DR. HOOK Sometimes You Win Capitol S00-12023	7.98	7.98	7.98
159	NEW ENTRY	1	RODNEY FRANKLIN You'll Never Know Columbia NJC 36122	7.98	7.98	7.98
160	NEW ENTRY	1	AMBROSIA One Eighty Warner Bros. BSK 3368	7.98	7.98	7.98
161	172	2	VARIOUS ARTISTS 20/20 Twenty No. 1 Hits From Twenty Years At Motown Motown M9-93742	9.98	9.98	9.98
162	167	4	BOBBY CALDWELL Cat In The Hat Clouds 8810 (TK)	7.98	7.98	7.98
163	165	3	PASSPORT Oceanliner Atlantic SD 19265	7.98	7.98	7.98
164	139	29	KENNY ROGERS Ten Years Of Gold United Artists UA-LA 835-H	7.98	7.98	7.98
165	175	2	WILLIE NILE Willie Nile Arista AB 4260	7.98	7.98	7.98
166	143	25	POLICE Reggatta De Blanc A&M SP 4792	7.98	7.98	7.98
167	158	22	STEVIE WONDER Journey Through The Secret Life of Plants Tania T13-371C2 (Motown)	13.98	13.98	13.98
168	179	2	PATTI LA BELLE Released Epic JE 36381	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
169	160	4	CROWN HEIGHTS AFFAIR Sure Shot De-Lite DSR 9517 (Mercury)	7.98	7.98	7.98
170	170	3	MIKE RUTHERFORD Smallcreep's Day Passport PB 9843	7.98	7.98	7.98
171	153	7	RUSH All The World Is A Stage Mercury SRM-2 7508	9.98	9.98	9.98
172	155	24	WAYLON JENNINGS What Goes Around Comes Around RCA AHL1-3493	7.98	7.98	7.98
173	94	7	LENE LOVICH Flex Stiff/Epic NJE 36308	7.98	7.98	7.98
174	142	30	ISAAC HAYES Don't Let Go Polydor PD-1-6224	7.98	7.98	7.98
175	NEW ENTRY	1	MANHATTANS After Midnight Columbia JC 36411	7.98	7.98	7.98
176	180	2	THE MOTORS Tenement Steps Virgin VA 13139 (Atlantic)	7.98	7.98	7.98
177	198	2	MICKEY MOUSE Mickey Mouse Disco Disneyland 2504	4.98	4.98	4.98
178	188	7	VAN HALEN Van Halen Warner Bros. BSK 3075	7.98	7.98	7.98
179	190	2	BILLY JOEL 52nd Street Columbia JC 35609	7.98	7.98	7.98
180	184	4	SURVIVOR Survivor Scotti Bros. SB 7107 (Atlantic)	7.98	7.98	7.98
181	187	3	MELISSA MANCHESTER Melissa Manchester Arista AL 9506	7.98	7.98	7.98
182	186	3	RONNIE MILSAP Milsap Magic RCA AHL1-3563	7.98	7.98	7.98
183	147	6	SHOOTING STAR Shooting Star Virgin VA 13133 (Atlantic)	7.98	7.98	7.98
184	116	23	WILLIE NELSON Willie Nelson Sings Kristofferson Columbia JC 36188	7.98	7.98	7.98
185	141	18	VARIOUS ARTISTS No Nukes Asylum ML 901	17.98	17.98	17.98
186	168	10	OFF BROADWAY On Atlantic SD 19263	7.98	7.98	7.98
187	189	19	LEIF GARRETT Same Goes For You Scotti Bros. SB 16008 (Atlantic)	8.98	8.98	8.98
188	154	11	ROGER WHITTAKER Voyager RCA AFL1-3518	7.98	7.98	7.98
189	NEW ENTRY	1	HERBIE HANCOCK Monster Columbia JC 36415	7.98	7.98	7.98
190	NEW ENTRY	1	BILLY JOEL The Stranger Columbia JC 34987	7.98	7.98	7.98
191	117	19	NATALIE COLE & PEAPO BRYSON We're The Best Of Friends Capitol S00 12025	8.98	8.98	8.98
192	173	24	BAR-KAYS Enjoy Mercury SRM-1-3781	7.98	7.98	7.98
193	103	7	TAVARES Supercharged Capitol ST-12026	7.98	7.98	7.98
194	171	20	LITTLE FEAT Down On The Farm Warner Bros. HS 3345	8.98	8.98	8.98
195	197	22	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	7.98	7.98	7.98
196	144	7	IGGY POP Soldier Arista AB 4259	7.98	7.98	7.98
197	149	22	PATRICE RUSHEN Pizzazz Elektra 6E-243	7.98	7.98	7.98
198	134	18	MILLIE JACKSON Live & Uncensored Spring SP-2-6725 (Polydor)	12.98	12.98	12.98
199	163	10	D.L. BYRON This Day And Age Arista AB 4258	7.98	7.98	7.98
200	182	35	JOURNEY Infinity Columbia JC 34912	7.98	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	124
Herb Alpert	91
Ambrosia	160
Bar-Kays	192
Pat Benatar	49
Bee Gees	80
Blondie	43, 90
Angela Bofill	94
Brass Construction	149
D.L. Byron	199
Bobby Caldwell	162
Captain & Tennille	119, 120
Cars	135
Bruce Cockburn	135
Natalie Cole & Peabo Bryson	191
Commodores	78
Con Funk Shun	60
Elvis Costello	11
Christopher Cross	14
Crown Heights Affair	169
John Denver	39
Neil Diamond	89
Doobie Brothers	101
Dr. Hook	158
Eagles	15
Fleetwood Mac	47, 197
Marianne Faithful	106
Fatback	141
Festival	56
Firefall	99
Roberta Flack Featuring Donny Hathaway	48
Dan Fogelberg	13
Steve Forbert	100
Foreigner	133
Rodney Franklin	159
Leif Garrett	187
G.O.	52
Andy Gibb	29
Daryl Hall	68
Herbie Hancock	83
Molly Hatchet	189
Hear	12
Hiroshima	84
Rupert Holmes	55
Isaac Hayes	174
Gil Scott-Heron & Brian Jackson	93
Humble Pie	109
Phyllis Hyman	146
Iggy Pop	196
Isley Brothers	20
J. Geils Band	18
Jermaine Jackson	63
Michael Jackson	5
Millie Jackson	127
Bob James & Earl Klugh	127
Tommy James	134

Jefferson Starship	105
Waylon Jennings	103, 172
Killy Joel	3, 179, 190
Journey	9, 139, 200
K.C. & The Sunshine Band	132
Earl Klugh	70
Kool & The Gang	30
L.A. Boppers	86
Patti LaBelle	168
Ronnie Laws	73
Led Zeppelin	104
Webster Lewis	116
Gordon Lightfoot	68
Little Feat	194
Little River Band	96
Kenny Loggins	41
Lene Lovich	173
Lips, Inc.	54
Lynyrd Skynyrd	57
Madness	129
Manhattan Transfer	110
Melissa Manchester	181
Linda Ronstadt	146
Manhattans	175
Teena Marie	128
Frank Marino & Mahogany Rush	136
Mass Production	137
Harold Melvin	95
Pat Metheny Group	148
Ronnie Milsap	182
Mickey Miller	177
Nazareth	97
Willie Nelson	144, 184
Willie Nile	165
Gary Numan	25
Off Broadway	186
Jane Olivor	131
Parliament	155
Ray Parker Jr. And Raydio	62
Passport	163
Tom Petty & The Heartbreakers	10
Pink Floyd	1, 157
Peaches & Herb	107
Police	166
Billy Preston	71
Pretenders	17
Prince	125
Lou Rawls	98
Ray, Goodman & Brown	21
REO Speedwagon	111
Smokely Robinson	26, 130
Rockets	152
Kenny Rogers	44, 67, 75, 164
Linda Ronstadt	4
Rufus & Chaka	145
Rush	16, 171
Patrice Rushen	197
Mike Rutherford	170
Sue Saad & The Next	142
David Sanborn	77
Bob Scaggs	182
Bob Seger & The Silver Bullet Band	32

Shalamar	2, 115, 147, 156
Shooting Star	37
Frank Sinatra	183
Sister Sledge	50
Sikky Slick	31
Grace Slick	69
Soundtrack	42
All That Jazz	36
American Gigolo	8
Coal Miner's Daughter	58
The Electric Horseman	85
The Rose	45



TAKING FIVE—EMI America's Cliff Richard, second from left, relaxes with Eton John and Andy Gibb during a taping of an Olivia Newton-John television special which precedes the Oscar telecast Monday (14).

Hot Vinyl Label In L.A. Promoting Via the Movies

LOS ANGELES—With the difficulties facing new acts and a new label in securing airplay, David Levine, head of locally-based Hot Vinyl Records is looking to film exposure to supplement radio activity.

Levine is also vice president of Talisman Records, which released Lisa Dal Bello's "Pretty Girls" album through independent distributors a year ago (though Arista's Melissa Manchester enjoyed the Top 40 single with the little song). Talisman was recently picked up by Capitol for one Dal Bello LP, with an option for four others, per Levine.

The first Hot Vinyl release is Dwayne Ford's "Roll Me Away" from the film "Horrorscope," due in June. Ford also scored the film "Hog

Wild," soon to be released by Avco/Embassy, and will reportedly score one more picture this year.

Levine reports that Hot Vinyl will have the same network of distributors that Talisman did until its pickup by Capitol. These include the Pickwick Group in California, Florida, Atlanta and Memphis; All South in Portland, Pika in Cleveland, Malverne in New York and Schwartz Bros. in Washington and Baltimore.

Hot Vinyl's executive staff includes Henry Less, vice president; Devera Little, a&r and creative services director and Chip Vallas, business affairs director. The label, geared to Top 40 material, is based at 10535 Wilshire Blvd.

Zurich Center Eyes Jam Sessions

ZURICH—The opening of the Bazillus Jazz Center here March 14 provides an element in big city culture previously lacking in Zurich.

The new venue seats 200, opens

daily and combines a large restaurant area with a performance hall where it's planned a mixture of local, Swiss and international musicians will play.

Besides the concert program, there will be jazz sessions, workshops and support for avant-garde experimentation. A small studio has been built for live recordings.

Dureco Holland Refutes Its Sale

AMSTERDAM—Mark De Graaf, a&r manager of Dureco Holland, has refuted suggestions that Dureco, last outpost of the Franco-Benelux International Pelgrims Group is up for sale (Billboard, April 12, 1980).

De Graaf discloses that Dureco, in fact, is planning to expand its operation by setting up Dureco Belgium as of May 1. The new venture will be under the control of Dureco managing director Eddy Palmans, who was also the former managing director of the recently liquidated Fonior S.A. company of Belgium.

The Belgian branch of Dureco will consist initially of a sales force only, but a production facility may be added later.

Air Complete LPs

CHICAGO — Uninterrupted broadcasting of complete pop albums continues to be a much-promoted FM radio practice. In this market, commercial-free unedited playings now are being advertised by WEFM-FM.

Station manager Jim C. Miller refused comment on the programming practice. Complete LPs are aired by the station weeknights at 11 p.m.

CBS Using 23 Cities For Joel 'Glass' Promo

NEW YORK—CBS Records is plastering the likeness of Billy Joel on billboards around the country as part of a marketing campaign for his "Glass House" LP.

Some 300 10-foot by 22-foot billboards are being erected for one month beginning Tuesday (15) in 23 major markets around the country. This will be augmented by a 10-day television ad campaign as well as radio and print support.

The locations for the billboards were picked by local CBS reps, with emphasis on shopping malls, major accounts and campuses. Many of the billboards will also include ad tie-ins with local accounts.

In addition, CBS has ordered overruns of the billboards, with the giant posters to be used as giveaways in conjunction with stores and radio stations around the country.

The "Glass House" LP is now 3 on the Billboard LP chart, and CBS reports selling some 1.25 million units since it was released six weeks ago.

Inside Track

Don't be surprised if an Agoura Club opens in Amsterdam, where the rock club chain coprincipal Hank LoConti and his television/recording studio aide Walt Masky are conferring with Dutch PolyGram brass re act acquisitions. . . . Tower Records founder/president Russ Solomon is being honored by the Music Industry division of the City of Hope charity as its 1980 Man Of The Year.

. . . Watch for some real infighting between U.S. accounts and PolyGram Distributing over the recently announced policy on return of the London family of labels. The distribution giant has informed customers it will accept returns on the London labels as part of the monthly percentage of returns accorded on the basis of prior months' net purchases.

Accounts feel that in acquiring the London empire PolyGram should clean them up and not count old excess inventory against current return percentages.

Expect PolyGram Corp. to make Track's prediction of weeks ago come about soon when its announced acquisition has been concluded with a major U.S. record manufacturing facility. It's likely that now imported PolyGram Classics (DG, Philips and London) will eventually be pressed in the U.S. . . . Warner Bros. Records has donated seven one-year album subscriptions to the KCET Auction '80. Viewers bidding highest will receive all of the new albums released in the next year by Warner Bros. or any of its subsidiary labels. KCET, the L.A. community-sponsored tv station, holds the auction in mid-May. . . . Rod Stewart's friends who didn't dance at his wedding got the chance to terp at his first anniversary black-tie bash Friday (11) at his Bel-Air home. The Stewart's ballroom in their home took a year to construct and was just completed.

Burt Korall, BMI public relations executive and writer, is researching a tome on jazz drummers for Schirmer Books and needs data on early drummers. Write him at 2 Park Lane, Mt. Vernon, N.Y. 10552. . . . Elektra/Asylum chairman of the board Joe Smith has been named to the fund-raising committee of the L.A. Music Center. Smith will concentrate on the recording industry for donations. . . . Tommy Couch of Malaco Records, Jackson, Miss., has almost completed his roster of U.S. independent label distributors. He and TK Productions split at the end of 1979. . . . Paul David and his Stark Record Service troop start their convention July 10 at the Sheraton Belden, North Canton, Ohio. . . . Licorice Pizza's Jim Greenwood opens his 26th store soon in Santa Barbara, Calif., a 90-minute drive from his present northwestern-

most store in Canoga Park, with Diane Amarellas as manager. The 6,000 square footer will be followed about August by an 8,000 square footer in San Bernardino, Calif.

Chris Whorf and Denny Liedtke are definitely dancing to different drum beats. Whorf, who recently left Casablanca Records as creative services topper where he was on loan from Gribbitt, is reportedly readying a shingle-hanging of his own graphics design firm. Liedtke is a founding father of Gribbitt, the dominant independent art design force in the L.A. area. . . . Are K-tel and Alshire Records preparing announcement of an affiliation?

. . . Veteran Minnesota promotion rep Doug Lee has prepared a blockbuster agenda for his May 16-17 Minneapolis Upper Midwest Communications Conclave. Call (612) 929-6727 for details.

The Circus, the 22,000 square foot entertainment park under roof, Brooklyn Park, Minn., opens officially Saturday (19) with Amos and Danny Heilicher cutting the ribbon of their newest venture. . . . If you dig recording contracts, you might be interested in shelling out \$95 for an all-day Music Industry Symposium from the UCLA Extension. Leading attorneys and Artie Mogull will address the Bonaventure Hotel gathering May 3. Call (213) 825-7031 for information. . . . ECM Records releasing a two-record sampler available by mail only. Set is available by sending in a coupon available in special consumer catalogs as well as consumer print ads.

Clandestine nocturnal meetings last week were attended by Coast industry heavies working out details of a \$1,000-entry chain letter concept, which they hope will pyramid their investment. . . . CBS mulling an increase in list price for its multi-record product, industry sources say. CBS isn't talking. First raise would be Pink Floyd's "Wall" album, said to be contemplated as a \$15.98 packet instead of its present \$13.98. . . . Cardinal Export brass deny lowball discounting and increased competition caused recent layoffs there. President Arthur Lerner says the Gotham-based firm added a one-stop operation in 1979, which has been streamlined, resulting in greater efficiency and savings. Any problems the company had with the one-stop have been solved by the layoffs, Lerner says, adding the layoffs weren't as bad as initially reported. Lerner dismissed eight of 50 workers. Record Haven, another exporter, has closed its one-stop. It is involved in a litigation with a major manufacturer, against whom it reportedly has filed a countersuit.

BOOK REVIEWS

2 Fat Paperbacks Tell All About Contrasting Subjects

"How To Make And Sell Your Own Record," by Diane Sward Rapaport, Headlands Press, 167 pages, \$9.95 paperback.

"The Illustrated History Of Country Music," edited by Patrick Carr, Doubleday & Co., 359 pages, \$8.95 paperback.

LOS ANGELES—Diane Rapaport is a former associate of Bill Graham's San Francisco Fillmore Management firm who now teaches music industry courses at Sonoma State Univ. in Northern California. She has authored a beautifully produced, jumbo-size manual which may be extremely valuable to a growing segment of the music industry.

"How To Make And Sell Your Own Record" comprises 11 informative, well-organized chapters covering promotion, sales, printing, graphics, manufacturing, recording procedures, recording options, recording time and money, song rights, business, planning and an appendix. It's all written understandably and knowledgeably, but Rapaport's suggestions, tips and expertise are all wasted wordage, of course, if the aspiring record maker doesn't have an artist with a sound that spawns hits.

Country music buffs, and those in the trade, may find much of interest in the Carr-edited paperback which delves into the earliest American folk music—much of it derived

from Ireland and Scotland—and pursues the genesis through the decades into the 1980s.

The late Ralph Peer's pioneering efforts in recording country music in the early 1920s for the Okeh label are detailed explicitly. It wasn't Nashville as a recording center in the early days; the village of Bristol, straddling the Virginia-Tennessee border was the hub and Peer cut his 78 r.p.m. master disks on crude, portable, low fidelity equipment.

It was all called "hillbilly" music in those days. Time changed that term. It has been regarded as derisive and offensive since the 1940s, when recording action segued to Nashville.

It was in the '20s, too, that the first black country performer, Deford Bailey, a harmonica player who doubled as a blues singer, amassed extreme popularity throughout the South via his occasional appearances on early broadcasts of "Grand Ole Opry" over WSM. Bailey attached his mouth organ to a large megaphone for what may have been the first "acoustically amplified" sound on radio. He made records, too, but wound up operating a shoeshine stand in Nashville at the time of World War II.

You don't have to be a country music fanatic to enjoy this entry. It covers a broad slice of Americana which is fascinating.

DAVE DEXTER JR.

Ramone Sound

• Continued from page 89

company. "The relationship is much healthier this way," he suggests. "The gamble is high; there isn't a salary coming in, but then the security of that kind of situation for me would be debilitating."

Likewise, Ramone has little interest in a production company or a label deal. "I had a production company for a while," he says. "And I taught engineering at the Eastman School of Music. But when you're grooming young producers, they fall in your shadow and there's a resentment."

Ramone also tends to cut himself off from the business when he's cutting. "You can't sit in the studio saying, 'this is going to be a No. 1 record,'" he says. "The guy hasn't been born who sits on the mountain and knows that."

Black Acts Emerge

• Continued from page 85

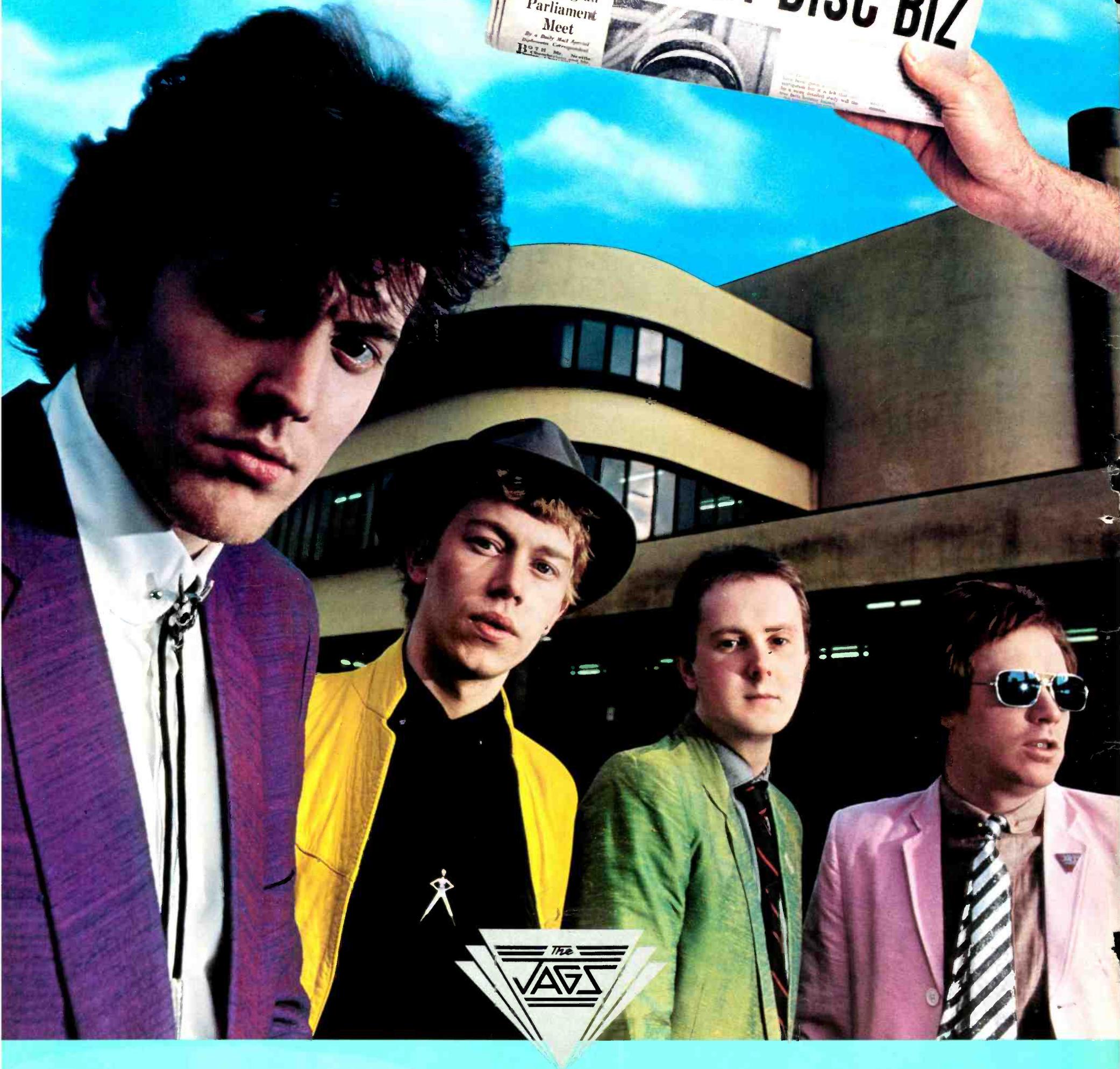
last October. The LP has been in the pop top 10 for all but eight of the past 32 weeks and has produced three top 10 singles, which between them have spent 17 of the past 30 weeks in the top 10 on the Hot 100.

"The Whispers" on Solar/RCA holds at number six for the second week in its eighth top 10 week; while the Brothers Johnson's "Light Up The Night" jumps one point to number seven, tying the peak of "Blam" from September 1978 as the group's highest-charting album to date.

Boz Scaggs
Middle man

Boz. "Middle man." ^{FC 36106} His new album, on Columbia Records and Tapes.
Includes the single, "Breakdown Dead Ahead." ¹⁻¹⁻²⁴¹





The Jags/Evening Standards ILPS 9603

Includes the single "Back Of My Hand (I've Got Your Number)" IS 49202
Produced and engineered by Simon Humphrey and the Jags at Marcus Music.
On Island Records & Tapes. Manufactured and distributed by Warner Bros. Records Inc.

