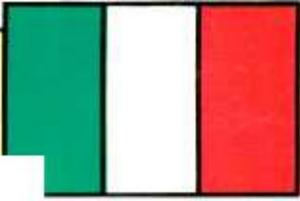


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# Billboard

NEWSPAPER

85th  
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

May 31, 1980 • \$3.00 (U.S.)

## Kastenmeier Has Royalty Bill Changes

By JEAN CALLAHAN

WASHINGTON—Rep. Robert Kastenmeier (D.-Wis.) has put the members of his House Subcommittee on Courts, Civil Liberties and the Administration of Justice on notice that he intends to introduce three amendments to HR997, the performance royalty bill, when the Subcommittee next meets to markup the legislation.

The first and most significant of Kastenmeier's amendments exempts radio stations grossing less than \$200,000 annually from paying performance royalties for the use of records. The bill currently exempts radio stations with gross revenues of \$25,000 or less.

The amendment does not alter the bill's royalty requirements for television stations. Radio stations grossing more than \$200,000 per year  
*(Continued on page 60)*

## Question Radio Uses Of Taped Rock Gigs

By DOUG HALL

NEW YORK—A proliferation of live concert broadcasts from the smallest clubs to the largest venues rock acts play is causing growing concern both in radio and among record promotion people.

Too often informal arrangements are made by a local radio station with a couple of hundred dollars paid to a club promoter. The rights of musicians, composers and publishers are neither considered nor protected, some charge.

The thirst for such programming has grown to such proportions, among AOR-FM stations particularly, that a "grey market" of swapping tapes between program directors in various markets has developed so that tapes are broadcast over and over

again in a way that the act heard on them never intended.

Such concert and club date recordings are also being chopped up and interspersed into AOR programming as if they were so many album cuts from regularly issued studio recordings. Bit by bit these tapes are seen usurping airtime that previously was devoted to playing product issued by the various labels.

Independent New York promotion man Steve Leeds sees this programming as "a touchy area. Who owns the rights? Who retains the rights for subsequent broadcasts?" Leeds goes on to suggest that "artists are being ripped-off with unwritten, even un-  
*(Continued on page 44)*

## Large Surge In Record & Film Tie-Ins

By PAUL GREIN

LOS ANGELES—The growing tie-in between films and records is being felt in a number of ways. In addition to about 40 soundtracks either on the market or due later this year, a number of music performers are making their film debuts. Several hit albums and singles are being translated into film projects and a number of personal managers and record company executives are launching film activities.

The proliferation of these music-connected films and their resultant soundtracks is marking a return of full-scale advertising and merchandising campaigns to the belt-tightened record business.

The reason: the infusion of film company dollars for premiere parties, junkets and other  
*(Continued on page 33)*

## CBS Seen Distributor For Alexenburg, Bogart Labels

By IRV LICHMAN

NEW YORK—Ron Alexenburg's new, as yet unnamed label is negotiating to have its product sold through CBS Records branch distribution system as part of CBS' new "pressing and distribution" concept (Billboard, March 15, 1980). And it's also understood that a pending deal between CBS and Neil Bogart's Boardwalk Records will include elements of a similar nature.

When contacted, Alexenburg admitted CBS is one of two entities he is negotiating with for distribution.

The CBS/Boardwalk tie is expected to be finalized within several weeks. Alexenburg is reportedly receiving major funding for his company through Hansa Productions of Germany and he is, in fact, cur-  
*(Continued on page 60)*

## Trust Fund Planning Live Satellite Concerts

By IS HOROWITZ

NEW YORK—Despite a \$1.5 million reduction in income reflecting last year's dip in record and tape sales, the Music Performance Trust Fund is planning to extend its program of live music sponsorship to include satellite carried radio concerts.

The trust, which received \$16,431,000 from the recording industry for fiscal year ending April 30, 1980 (the figure was \$17.9 million a year ago) will now find it practicable to mount concerts which can win wide listenership on National Public Radio via satellite transmission, says  
*(Continued on page 70)*



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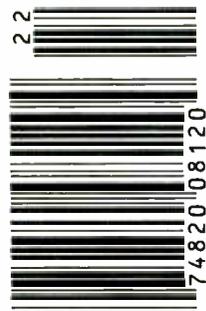
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# SINATRA 'TRILOGY' HITS

## Ol' Blue Eyes Is Enjoying A Strong Resurgence Due To Single And LP

By JEAN WILLIAMS

LOS ANGELES—Ol' blue eyes, Frank Sinatra, is right up there with new wave, old wave, rock, r&b and disco, luring adult customers into retail record shops.

And although it's still the over 30 crowd buying his records, the crooner is grabbing a large slice of both Top 40 and dance music airplay.

Reaction to his three-LP "Trilogy" set in New York is possibly best summed up by Ben Karol, owner of the King Karol store—"Sinatra fans are coming out of the woodwork to buy this album. It's one of our top three LPs. The tapes are selling just as well."

According to Karol, "people were

asking for the album weeks before it even came in. Everybody who ever had any interest in Sinatra is buying this album.

"In addition," he continues, "as a result of 'Trilogy,' there has been a noticeable increase in sales of his catalog product with some people buying three or four catalog albums." Karol, who sells the LP for \$17.95, insists, "the airplay Sinatra is getting in New York is incredible," pointing out that the new single, "New York, New York," also is selling well.

According to Mark Maitland, national singles sales manager at Warner Bros. Records, Sinatra's

single has sold more than 220,000 copies. The LP also has sold in excess of 200,000 copies. Ironically, Sinatra has not had a major hit in more than a decade ("My Way" in 1969).

Historically, says Maitland, the singer's strongest markets have been New York, Philadelphia, Boston, Chicago, L.A. and San Francisco. However, he has been able to garner the support of the Southern region, an area which has alluded him in the past.

In Dallas, for instance, Sam Crowley, Southwest regional director of the 13-store Disc/Zebra Records & Tapes chain, reports the LP is

indeed selling in the South. "However," he says, "it's moving better in our Houston outlets than in Dallas."

"I believe this is because we have more adult shoppers patronizing the Houston stores, and I find that adults are less concerned with the price." He notes that his chain sells the LP for \$17.98.

"We're trying to work out a promotion with Warner Bros. for Father's Day. We believe we can sell a lot of copies as Father's Day gifts."

Crowley notes that Sinatra albums are not normally heavily stocked, although he does stock the singer's two "Greatest Hits" albums.

"We ordered fairly light on the

"Trilogy" album because of economic conditions. We have reordered for about half the stores." He points out that Houston has the larger outlets and for the most part these are the stores seeking reorders.

Crowley also believes that "the upswing in adult contemporary music" is in part responsible for Sinatra's new-found record success. At the same time, he acknowledges that the Sinatra "mystique" has not hurt sales either.

In L.A., at the Tower record shop in the Hollywood area, Richard Petipas says the single is selling well but not nearly as well as the album.

(Continued on page 70)

## Boardwalk To Ride Into Video Programming

LOS ANGELES—Boardwalk Records, the recorded music division of the Boardwalk, the new Neil Bogart-Peter Guber-Jon Peters entertainment complex, will ride the crest of the video software wave, just as the Casablanca label benefited from its disco music pioneering.

Bogart sees his tie with two veteran movie producers cementing Boardwalk Records early entry into videodisk/videocassette. The former Casablanca founder-president predicts a "totally independent, self-sufficient operation, except for distribution."

He stresses the Boardwalk label will have its own promotion, marketing and creative service wings. The only name being banded about thus far is Irv Biegel, former East Coast chief for Casablanca. The grapevine also has Bogart mulling autonomous West and East Coast divisions, each with its own leadership and staffs.

When queried about rumored talent acquisitions such as Harry Chapin and Barbra Streisand, Bogart declines comment. Any such announcements are a fortnight off, he states.

Soundtrack product is high priority for Boardwalk, Bogart notes. "Caddy Shack," the next Jon Peters (Continued on page 42)

## U.S. Counters Goody Charges

By RICHARD M. NUSSER

NEW YORK—Government attorneys, in a series of replies filed Thursday (22) in Brooklyn Federal Court, strongly deny claims of the defense in the Sam Goody case alleging prosecutorial misconduct and collusion between the FBI and the Recording Industry Assn. of America (Billboard, May 3, 1980).

The prosecution also responded to claims made by attorneys for George Tucker that Justice Dept. Strike Force attorney John Jacobs disqualify himself from Tucker's case on the grounds Jacobs may be called as a witness. The government says that won't happen. Tucker allegedly duplicated the illegal tapes Goody is accused of buying.

In its reply the government also revealed that Norton Verner, a Canadian it alleges was the middleman between manufacturers of al-

(Continued on page 70)



BEACH BEAUTY—The Beach Boys draw more than 8,000 fans to the Record Theatre store in Buffalo, N.Y., for a midnight bathing beauty contest which

was won by eight-year-old Mary Arm. The contest was part of a promotion for the Beach Boys' "Keeping The Summer Alive" LP on Caribou Records.

MAY 31, 1980 BILLBOARD

## Tape Piracy Fund Ruling

By JOHN SIPPEL

LOS ANGELES—Whether approximately \$22,000 damages accumulated in an eight-year-old tape piracy class action here will be turned over to the Recording Industry Assn. of America's antipiracy fund will be heard here Friday (27) by Superior Court Judge Campbell Lucas.

The landmark civil suit is against Arthur Leeds, a local attorney who had organized a group of "unlicensed duplicators," some of whom and their firms were named as defendants (Billboard, March 15,

1972). Plaintiffs are Warner Bros. and A&M Records.

The pleading, charging unjust competition because the filing preceded the passage of the Federal antipiracy law, sought court determined damages in excess of \$500,000 in addition to an accounting and injunctive relief against alleged "tape pirates," and their firms.

The eight-volume case dossier discloses that Leeds first represented tape duplicators in 1968. Leeds subsequently explained a computerized (Continued on page 33)

## ABC Stations To Change Formats

By DOUG HALL

NEW YORK—ABC stockholders were told Tuesday (20) by president Elton Rule that "we are selectively changing the formats of some stations to improve our competitive position."

Does this mean the long-troubled contemporary music formatted WABC-AM New York will change?

"Yes," Rule told Billboard immediately after the meeting. However, an official announcement from ABC's public relations department later in the day said, "No format

change is being contemplated, but the station is moving to slightly older demographics."

Rule, expanding to Billboard on his prepared remarks, explained how format changes were being made to respond to "changing market conditions." He noted how WDAI-FM Chicago has given up disco to become WRCK-FM and move to an AOR format. The station made the change Thursday (22).

Rule went on to say that format (Continued on page 19)

## Universal Amphitheatre Expanding, Goal: 200 Shows

By PAUL GREIN

LOS ANGELES—Danny Bramson, executive director of the Universal Amphitheatre here, has set an initial goal of 200 shows a year, up from about 100 now, once the venue extends operation to 12 months a year.

Because of construction delays, the venue is now expected to be domed and operational year-round by the start of the summer 1982 season.

Bramson says that while he plans to expand from just concerts into theatre and cultural events like ballet and symphonies, the venue won't house hockey and tennis tournaments. "The Amphitheatre was built

for the presentation of live entertainment," he emphasizes.

The 27-year-old executive says he's "very concerned" about rising ticket prices and the impact of the economy on consumer-related spending.

"We're definitely trying to keep ticket prices down," he says. "The lack of summer jobs will mean a lot of kids won't have the money to come as often."

Yet the Amphitheatre's George Burns-John Denver double-bill has an across-the-board ticket charge of \$20, while tickets for the Frank Sinatra-Sergio Mendes date scale from \$20 to \$17.50. The price for tickets to the Bob Hope-Diahann Carroll show is \$15.

"Ticket prices are going up everywhere," Bramson points out. "The Eagles recently charged \$12.50 across-the-board at the Forum, which is our top ticket price for all

but three shows this summer, and we're a much smaller venue. The last seat here is 140 feet from center stage. At one of the blimp hangers in town that would be the end of the high-priced seats.

"We don't charge what the market will bear," Bramson says. "Just imagine what Jackson Browne or the Eagles or Tom Petty would charge for one night here. But you can't just take the money and run. That would cut down on the return factor."

Bramson claims that because of the attractiveness, comfort and intimacy of the Amphitheatre, it can outdraw any other venue in L.A. better than two to one. He says that (Continued on page 27)

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# Black Music Assn. Meeting Attacks Problems

## Dilemmas To Be Defined; Solutions To Be Offered

By RICHARD M. NUSSER

NEW YORK—The emphasis of the forthcoming second annual Black Music Assn. conference will be on defining and proposing solutions to a variety of problems concerning the music industry and the black community, according to spokesmen for the group.

These range from employment opportunities in the industry to the issues of radio deregulation and minority ownership of broadcasting outlets.

The association hopes to use a series of forums called "panels of resolve" to hammer out a consensus on these and other issues considered vital to blacks. These sessions will be closed to the press and the general public.

"We hope that the representatives on these panels will be coming in with specific solutions and that some direction will emerge from these panels that can then be introduced at a general session," explains George Ware, a member of the board of directors of the organization's communication division.

"There's always been a laundry list of things that have a long history as trouble spots for us," Ware says. "We hope to have the panels identify those activities that are most relevant and also to refine the list."

This process, says Ware, will enable the Black Music Assn. to adhere to a policy of "doing what is doable" and not get sidetracked in trying to do too much.

In addition to six panels of resolve there will be a series of 20 seminars devoted to business topics at the meeting, which runs from June 26 to June 30 in the Sheraton Hotel in Washington.

"Our prime focus is serving the needs of those people already working in the music business," Ware says, adding that new arrivals to the business are also being considered in the association's scope.

The panels of resolve will concern the role of music industry trade associations, the role of blacks in television and concert promotion, the relation of black artists to the con-

sumer print media, the development of the association's awards and its hall of fame, the role of black merchants in the record distribution pipeline, and the relationship of black radio to the black community and the Federal Communications Commission.

Seminars will touch on songwriting, market research, product distribution, career development, shaping the black artist's image in the '80s, recording studios, publishing, concert promotion, new technologies including digital audio and consumer video, minority ownership of broadcast properties, blacks in movies and theatre, performing rights organizations, global communications related to emerging minorities and blacks, black women in industry, entertainment unions and industrial relations, black music programming, banking, hit record production, and the music trade charts.

"This is going to be heavily involved with the business aspect of the industry," says Black Music Assn. senior vice president and managing director Jules Malamud.

The list of industry leaders who will be on hand, so far, and their seminar assignments, include: Len Chandler, codirector of the Alternative Chorus Songwriters Showcase, "Songwriters And Producers;" Larry McDonald, Freddie Perrin and Leon Ware, "Songwriters Forum;" Editor Sid Davis, "Black Music Marketing Survey;" Joe Simone, president of Progress Record Distributors and Ted Hudson, president of Ted's One-Stop, "Improving Black Music Distribution;" George Schiffer, president, Corporate Affairs Ltd., Oscar Fields, vice president, Elektra/Asylum, Don Mac, national r&b promotion, Capitol, Vernon Slaughter, vice president, jazz and progressive music, CBS, "Building Careers;" Bob Jones, director of press and publicity, Motown, Sherwin Bash, president BNB Associates, "Shaping The Image Of Black Artists;" Joe Tarsid, president, Sigma Sound Studios, "Recording

(Continued on page 25)



Billboard photo by Jacki Sallow  
**VIDEO TIME**—Jerry Lee Lewis, right, and Vic Faraci, Elektra/Asylum's vice president/director of marketing, view a program on a video recorder at E/A headquarters in Los Angeles. It was said to be Lewis' first visit to a record company in 25 years.

## NARAS Contemplating A N.Y. Grammy Move

LOS ANGELES—A recommendation for New York as the site of next year's Grammy Awards telecast and numerous changes in the Grammy Awards categories highlighted the annual meeting of the national trustees of the Recording Academy May 16 to 18 at the Key Bridge Marriott Hotel in Washington.

Among the key awards changes are the addition of a category for best video album of the year (featuring primarily a musical performance) and the elimination of the best disco recording category after only one year of service.

The recommendation to move the 1981 Grammy show to New York (Continued on page 12)

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## Executive Turntable

### Record Companies

Thomas H. Wyman becomes president and chief executive officer at CBS, effective June 2. He replaces John Backe, who recently left. Prior to joining CBS, Wyman, who will be based in New York, was vice chairman at Pillsbury Co. . . . Peter Guber, coowner of PolyGram Pictures, is chairman of the board of the Boardwalk, a Los Angeles joint enterprises in entertainment of which Neil



Guber

Bogart will serve as president of the music division and Jon Peters, president of JPO, a theatrical, motion picture, television and music company, will be president (see separate story on page 3). . . . Mort Weiner, vice president, sales & merchandising, at 20th Century-Fox Records, Los Angeles, expands his duties to include the newly created position of vice president of international operations. Weiner will work closely with RCA



Bogart

Records, 20th's distributor, in international affairs. . . . In New York, Charles Dimont is upped to vice president, general manager of Virgin Records. He relocated to the U.S. earlier this year following three years at the firm's British division. . . . Vince Pellegrino takes over the post of director of national promotion, Columbia Records, New York. He joined the label in 1977 and most recently held the post of associate director, national promotion. . . . At Epic, Portrait and Associated Labels, Detroit, David Levitt has been named local promotion manager for the branch. Prior to joining, Levitt was regional promotion manager for MCA. . . . Jerry Tarnapol becomes regional director of West Coast promotion for TVI Records. Tarnapol, based in L.A., most recently held the same position at Brunswick Records.



Peters

### Publishing

Richard Anderson joins Rodgers & Hammerstein, New York, as comptroller, effective June 2. He will supervise all financial aspects of the various Rodgers & Hammerstein enterprises including Williamson Music, Maritime Enterprises and the R&H Rental Library. Prior to this appointment, he was chief financial officer at Chappell Music.



Weiner

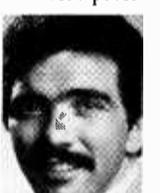
### Related Fields

At RCA Corp., Thomas G. Kuhn becomes staff vice president, West Coast, SelectaVision VideoDisks, effective June 1. He will be based in L.A. He joins the firm from Alan Landsbury Productions where he was executive vice president. His new responsibilities will include program acquisition and planning for new productions for videodisk. . . . Herman Schloss joins Ikegami Electronics (USA) Inc., Maywood, N.J., as vice president/distributor, dealer sales and marketing. Most recently he was vice president, professional video division at JVC. Herman Schkolnick moves into the newly created position of vice president, network sales at Ikegami. . . . James E. Straus and Michael Calhoun have been elevated at American Acoustics Labs, Chicago. Straus moves up to national sales manager of the loudspeaker manufacturer from internal operations manager and Calhoun takes over Straus' old position. . . . Dorie Johnson has been promoted to regional sales manager for Audio-Technica U.S., Inc., Fairlawn, Ohio, from customer services manager. . . . Richard



Dimont

M. Weiner takes over the position of Midwest sales manager for Mura Corp.'s OEM components division. He is responsible for sales and marketing activities in the 15-state Midwest region. Weiner, based in Westbury, N.Y., formerly worked for APF Electronics as operations manager.



Pellegrino

## Mercury Campaign Promotes 10 Acts

CHICAGO — A summer-long marketing campaign will be launched by Phonogram/Mercury surrounding planned concert tours by 10 major acts. NARM's industrywide gift giving promotion also will be supported in the campaign, which is themed, "Phonogram/Mercury Tours America."

Details of the program, announced by marketing director Lou Simon, extend to posters and other merchandising aids and dealer radio and print advertising.

Acts involved in the campaign are the Brains, Con Funk Shun, Def Leppard, Peter Gabriel, the Gap Band, Kool & the Gang, the Night Hawks, the Scorpions, Southside Johnny & the Asbury Jukes and the Statler Brothers.

Simon says the NARM "Gift Of Music" logo will be included in a special generic poster. The poster will include names of all 10 acts.

Individual artist posters and album cover replicas are being supplied to dealers through PolyGram Distribution. Advertising will be

coordinated with PolyGram by Mick Brown, Mercury's sales vice president and Joe Polidor, national sales manager.

In several instances throughout the summer, two or more Mercury acts will be appearing together, such as a string of dates featuring the Scorpions and Def Leppard, plus a nearly entire tour with Con Funk Shun and the Gap Band.

## Big Bands Concert

LOS ANGELES—Three bands will be featured on the same bill at a special "The Bands Are Back" show at the Forum here June 14.

The Duke Ellington orchestra led by Mercer Ellington, Ray Anthony and Tex Beneke with the Modernaires are the headliners. Nonstop dancing will be featured from 7 p.m. to midnight, according to the sponsors, Forum Talent Enterprises and KMPC-AM. Tickets are going for \$12.50, \$10 and \$8.

## BLACK RECORD STORES SURVIVE MIAMI RIOTS

By SARA LANE

MIAMI — Most black-owned record retailers were left unharmed during last week's four days of intense racial rioting in the predominantly black Inner City area which left an estimated \$100 million in property loss and 16 dead. The damaged businesses are white-owned.

"Mostly it was white businesses that were burned and looted," explains Calvin Levarity of Rudy's Stereo Tape Center located in the Inner City. "I don't know of any black-owned record or tape stores which were destroyed."

"Everything's alright with me; my building wasn't affected by the riots," says Walt Rumphs, owner of Walt's tv and record store. "From what I see in the area where I am, not much was affected by the riot."

Marzella Bailey, owner of the Tropical Record Store, which has operated in the Inner City area for close to 20 years, reports no damage to her store nor was there damage to

any of the shops in her immediate area.

Leroy Clark, owner of the Dread Shack Record & Tape Boutique, says that his store escaped damage, but right across the street others were burned out.

Sax Kari, owner of Sax's Record Store and an independent record producer working for TK Records, on the week before had moved most of his merchandise to his new location in Tampa.

"Just before that, I had a robbery and lost \$1,500 worth of merchandise, but that had nothing to do with the riot," he says. He does plan to restock and reopen his store in the Inner City as soon as possible.

Gabore Records, a pressing plant, lies within steps of a post office which was completely demolished. The plant escaped unharmed.

It is still too early to tell which exactly of the smaller stores were af-

(Continued on page 60)



# SAFETY LAST!

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## ON COMPULSORY LICENSING Royalty Tribunal Hears Economist

By JEAN CALLAHAN

WASHINGTON—Under cross examination from Recording Industry Assn. of America attorney Jim Fitzpatrick, economist Robert R. Nathan testified at the Copyright Royalty Tribunal Tuesday (20) that he has always opposed a compulsory license for mechanical royalties.

Nathan, who has submitted a lengthy economic study in behalf of

the National Music Publishers Assn., told the Tribunal that ideally he would like to see a recommendation to Congress do away with compulsory licensing for mechanicals.

Nathan compared the situation to the Tribunal's action in the public broadcasting performance royalty matter. In that proceeding, the Tribunal did recommend eliminating the compulsory license and Congress enacted that recommendation.

Without a compulsory license, "the publishers or the publishers' association or the Harry Fox Agency would negotiate a mechanical rate in the same way that performing artists negotiate their contracts with the record companies," said Nathan.

Nathan's economic report combined a historical study of the mechanical royalty rate with statistics describing the current economic status of the record industry and concluding that a mechanical royalty rate, if maintained under compulsory license, should be set at 6% of the retail price of records.

Mechanical rate setting proceedings are scheduled to continue June 3. NMPA, the American Guild of Authors & Composers and the Nashville Songwriters Assn. are expected to call at least 11 more witnesses before 18 RIAA witnesses come up to testify and be cross examined.

## C'right Owners Seeking Higher Cable Royalties

WASHINGTON—In a joint filing, ASCAP, BMI, the Motion Picture Assn. of America, the National Assn. of Broadcasters and several sports organizations are petitioning the Copyright Royalty Tribunal to increase cable royalty rates by 15.4% and to adopt a system to insure that future royalty rates keep up with inflation.

Drastic changes in cable technology and marketing techniques have eroded the real constant dollar level of royalty fees earned from the secondary transmission of copyrighted programs on cable television, the copyright owners argue. While the number of cable subscribers has increased dramatically since 1976 when the amended Copyright Law passed, basic monthly

(Continued on page 60)



**Xanadu Weekend:** MCA Distributing president Al Bergamo, right, welcomes "Xanadu" weekend conventioners to the opening session while the "Xanadu" dancers entertain at breakfast. MCA flew in about 20 of its accounts to Los Angeles for a weekend to preview the upcoming film starring Olivia Newton-John and Gene Kelly while introducing marketing campaigns and merchandising items.

## Universal Gala Ignites 'Xanadu' Promo

LOS ANGELES—A gala two-day mini-convention of national key accounts at Universal City here Friday through Saturday (16-17) ignited a four-month multi-million dollar marketing campaign behind the MCA soundtrack of "Xanadu."

The single-pocket \$9.98 album, releasing in late June, will be sustained through the Olivia Newton-John, ELO, the Tubes and Gene Kelly film opening the second week of August by a growing multimedia "blitz."

MCA Records president Bob Siner presented the soundtrack preview, during which the actual dancers from the film performed among the assembled key merchandisers. Later the national accounts viewed a preview of the film, whose music and plot bridges the '40s to the '80s.

Santo Russo presented a series of correlated merchandising pieces which ranged from foil posters to mobiles to a browser box display, all of which are coordinated in a master

six-foot high display.

Sam Passamano Jr. and Sr. explained that the movie's exhibitors and record dealers will have individual merchandising contests. The

winning store proprietor wins a trip for two to Australia, while the winning staffer within a store can win \$500. Many other prizes are being offered.

## PolyGram Has 6 'Super Regions'

NEW YORK—PolyGram Distribution Inc. has realigned its distribution system into six "super regions," while converting seven former branch operations into regional sales and promotion offices.

The regional offices—with smaller offices in the offing—will report in their areas to the "super regions."

The new "super regions" and reporting offices are: Los Angeles (Seattle and San Francisco); Dallas; Atlanta (Miami); Cleveland (Detroit); Chicago; New York (Baltimore-Washington, Philadelphia and Boston).

With basic administrative functions to be taken over by the "super

regions," a spokesman for PolyGram Distributing concedes that a number of employees will be affected. But as to the number who will leave the organization, this cannot be determined, the spokesman adds, since some will be offered other positions within the company.

## For the Record

NEW YORK—K-tel did not produce a Sammy Davis Jr. special seen recently on Home Box Office as was reported here in the May 17 issue. It distributed the show, which was produced by Televenture Production Services, Inc.

## RECORD MARKET RESPONDING

## 'Vegas Style' Acts Making Noise

LOS ANGELES—Las Vegas-styled performers are enjoying an unusual degree of recording acceptance, both in terms of recent signings and current chart activity.

Bernadette Peters' "Gee Whiz" on MCA jumps to number 31 on this week's Hot 100, bringing success to the first recording endeavor by the Broadway and television veteran. Lola Falana, with a similar background, has been signed to Motown, where she's taped with two producers to date for her debut LP.

And Ann-Margret, a Vegas head-

liner and Oscar-nominated actress, went disco late last year with "Love Rush," a moderate hit for Marc Kreiner's Ocean Records, since absorbed by MCA. The artist had recorded before—she was nominated for a Grammy as best new artist of 1961—but hadn't been in the studio in years prior to her disco session.

Other acts climbing the Hot 100 which have, in recent years, been hotter on the nightclub stage than on the record charts include Bette Midler, number 11 with "The Rose" on Atlantic; Neil Sedaka, number 27 with "Should've Never Let You Go" (a duet with his daughter Dara) on

Elektra; and Frank Sinatra, number 40 with "Theme From New York, New York" on Reprise.

It's Midler's highest-charting single since "Boogie Woogie Bugle Boy" seven years ago, Sedaka's top charter since "Love In The Shadows" four years ago and Sinatra's highest-climber since "My Way" 11 years ago.

Several weeks ago Wayne Newton, Las Vegas' top attraction, reached number 35 on the pop listing with "Years" on his own Aries II label—his biggest hit since "Daddy Don't You Walk So Fast" went top five in 1972. **PAUL GREIN**

## 4 MOS. JAIL FOR DUPER

LOS ANGELES—Joseph Carlton Bagnall of Santa Ana, Calif., was sentenced to four months Federal imprisonment for copyright infringement in Federal District Court here Tuesday (20).

Bagnall was sentenced by Federal District Court Judge Lawrence T. Lydick, who suspended eight months of the one-year sentence and put him on three-year probation.

Bagnall was found guilty earlier of illegal tape duplication. He was indicted by a grand jury in September 1979, with a criminal prosecution following in early December. The defendant's illness delayed trial scheduling.

Bagnall was accused of illegally duplicating "Never Letting Go" by Phoebe Snow; "Family Reunion" by the O'Jays; "Come Go With Us" by the Pockets and "Reach For It" by George Duke.



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# ABC'S VIDEO ARM *Parent Company Will Add Support, Says Goldenson*

By DOUG HALL

NEW YORK—ABC Video Enterprises will be given expanded support in the coming year. ABC stockholders were told Tuesday (20).

This videotape marketing arm, along with the new ABC Motion Pictures wing, appears "very promising," chairman Leonard Goldenson told stockholders, as he warned "they cannot be expected to return a profit in their early stages of development and they will not do so."

In fact, Goldenson listed the startup of these new divisions as one of several reasons why 1980 will be "a more difficult year."

But he did predict this year's earnings will be "still high enough to

make 1980 the second-best year in our company's history." Goldenson noted first quarter revenues set a record of \$547 million, an increase of 21%, but net income declined to \$24.3 million, a decrease of 6%.

While Goldenson noted Video Enterprises "will produce and market programs for the emerging videotape and disk media and other technologies of distribution," he limited development of the new unit to "primarily in ways not directly competitive with broadcasting."

Goldenson claimed that "no matter how the technologies develop; it

is certain that the demand for video-based entertainment and information will increase."

President Elton Rule, who addressed stockholders following Goldenson, noted the division "has already begun to release video product, and has signed a number of important production and licensing agreements."

Rule explained "agreements already signed or in negotiation range from the National Education Assn. for classroom-related video materials to the Shubert Organization

(Continued on page 61)

## First Quarter Income Up \$254,000 For Cetec Corp.

LOS ANGELES—Cetec Corp., manufacturer of Cetec Gauss high-speed tape duplicating equipment and professional loudspeakers, reports higher earnings and sales for the first quarter ended March 31.

Earnings for the quarter were \$559,000, or 25 cents a share, on sales of \$19,413,000, compared to earnings of \$305,000, or 14 cents a share, on sales of \$15,263,000 in the same quarter a year ago.

In its annual report to shareholders, the company reports that Gauss is the strong performer of the group in 1979. Sales in the Gauss Division were up by 14% over the previous year, as sales of the division's tape duplicating systems were stronger than forecast.

The report outlines that throughout 1979, "Gauss was engaged in development of its loudspeaker system line for selected segments of the \$350 million loudspeaker market." The focus was in standard and custom systems for touring music bands and for discos.

According to Mort Fujii, president of Cetec Gauss, new tooling and manufacturing techniques for loudspeaker production were developed for installation in the new

Gauss facility in Sun Valley, Calif., which now houses all engineering and manufacturing operations.

New product and system introductions are expected to increase Gauss' market share in four key market segments in 1980, with a corresponding advance in sales, Fujii states.

A new microprocessor option was developed for Gauss tape duplicators last year. Working with preprogrammed software, the accessory adds new counting and self-diagnostic features to the system.

"All-time high interest rates, rampant inflation and energy problems have caused an economic downturn severe enough to be called a recession," says Hugh P. Moore, chairman of Cetec. "This condition, which will probably continue through much of this year, has caused a slackening in incoming orders for some of our product lines."

"However, unless business conditions become substantially worse, we expect Cetec's income and sales to grow at least modestly during 1980," Moore says.

# Market Quotations

As of closing, May 22, 1980

1980 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/2	13/16	Altec Corp.	22	5	7/8	7/8	7/8	Unch.
39	26	ABC	5	508	28 3/4	27 3/4	27 3/4	+ 1/4
36 1/2	27 1/4	American Can	5	100	31 1/4	31 1/4	31 3/4	+ 3/4
28 3/4	14 1/4	Amplex	10	311	21 1/2	20 1/2	20 1/2	Unch.
5	2 1/4	Automatic Radio	—	10	3 3/4	3 3/4	3 3/4	Unch.
55	42 1/2	CBS	7	404	8 3/4	46 3/4	48 3/4	+ 1 1/4
36 1/4	27	Columbia Pictures	8	244	31 3/4	30 3/4	30 3/4	- 1 1/4
8 1/4	4	Craig Corp.	—	15	4 1/2	4 1/2	4 1/2	Unch.
51 1/2	50	Disney, Walt	13	741	51 1/2	50	51	+ 1
12	7	Filmways, Inc.	7	201	8 1/2	8	8 1/2	- 1/2
17 1/2	11	Gulf + Western	4	1236	16 1/2	15 1/2	16	+ 1/2
12 1/4	7 1/4	Handyman	5	13	9 3/4	9 3/4	9 3/4	+ 1/4
9	5 1/4	K-tel	5	—	—	—	5 1/2	Unch.
31	25 1/4	Matsushita Electronics	8	—	—	—	30 1/4	Unch.
57 1/4	44 1/4	MCA	8	162	50 1/4	49 1/4	49 1/4	+ 3/4
19 1/4	10	Memorex	5	73	11 1/4	11 1/4	11 1/4	Unch.
55 1/4	46 1/4	3M	10	706	55 1/4	54 1/4	55	+ 3/4
63 1/4	41 1/4	Motorola	9	299	47 1/4	46 1/2	47 1/4	+ 3/4
30 1/4	23 1/2	North American Philips	4	109	26 1/2	26 1/2	26 1/2	+ 1/2
17 1/2	13 1/4	Pioneer Electronics	10	1	17 1/4	17 1/4	17 1/4	+ 1/4
25 1/4	18 1/4	RCA	6	432	22 1/2	22 1/2	22 1/2	- 1/4
9 1/4	6	Sony	15	729	9 1/4	9	9	- 1/4
33 1/4	20 1/2	Storer Broadcasting	9	480	27 1/2	27	27 1/2	+ 1/4
5 1/2	3 1/4	Superscope	—	64	3 3/4	3 1/2	3 1/2	+ 1/4
35 1/4	25 1/4	Taft Broadcasting	8	111	28 1/2	28	28 1/4	Unch.
19 1/4	14 1/4	Transamerica	5	313	17 1/4	17 1/4	17 1/4	+ 3/4
53	39 1/4	20th Century-Fox	6	211	49 3/4	48 3/4	48 3/4	+ 1/4
44	34 1/4	Warner Communications	11	367	44	43 1/4	43 1/4	- 3/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	—	1	2	3	Integrity Ent.	—	41	1 1/2	1 1/2
Data	—	—	—	—	Koss Corp.	5	9	4 1/4	4 1/4
Packaging	3	7	5 1/2	6 1/4	Kustom Elec.	5	1	7/8	1 1/8
Electrosound	—	—	—	—	M. Josephson	9	142	14 1/2	15 1/4
Group	4	0	5	5 1/2	Orrox Corp.	20	1	5 1/4	6
First Artists	—	—	—	—	Recoton	5	2	7/8	1 1/4
Prod.	10	17	3 1/4	3 3/4	Schwartz Bros.	5	—	1 1/2	2 1/4

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.

## Filmways In Top 500 Calif. Firms

LOS ANGELES—Filmways Inc. was among the companies in the top 500 ranking of California firms as reported in last week's issue but omitted from the ranking. The company ranked 166 in revenues, 167 in net income and 158 in net worth, writes Janet Kroll, manager of corporate communications.

The company has four music publishing firms: Filmways Music, Musicways, Harlene Music Publications and Dijon Music Publications and

owns Filmways Audio Services, and Heider Recording and Heider Scoring Service.

## RCA-Still Life Tie

NEW YORK—RCA Records and Still Life Productions have signed a multi-artist production deal where Still Life will develop and promote artists it signs to RCA. First album to emerge will be "In Transit" by the West Coast group, In Transit.

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	UP	DOWN	STABLE
<b>LPs</b>			
LAST WEEK	36%	28%	36%
PREVIOUS WEEK	25%	22%	53%
<b>SINGLES</b>			
LAST WEEK	34%	22%	44%
PREVIOUS WEEK	27%	15%	58%
<b>PRERECORDED CASSETTES</b>			
LAST WEEK	43%	14%	43%
PREVIOUS WEEK	43%	14%	43%
<b>PRERECORDED 8-TRACKS</b>			
LAST WEEK	12%	59%	29%
PREVIOUS WEEK	11%	52%	37%
<b>BLANK TAPE</b>			
LAST WEEK	45%	17%	38%
PREVIOUS WEEK	42%	8%	50%
<b>BUSINESS OVERALL COMPARED TO LAST YEAR</b>			
LAST WEEK	23%	44%	33%
PREVIOUS WEEK	21%	33%	46%

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

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Le Monde, 2/15/80

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Le Matin, 2/14/80

"He's got what it takes: a voice that carries, rippling muscles, undeniable presence and immediate public contact... music hooks that hammer the guts."  
Nouvel Observateur, 2/11/80

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Tell me, angel or snake  
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## 11 ARRESTED

Pyramid Busts  
At 3 Studios  
In California

LOS ANGELES—Eleven people were arrested here Wednesday (21) at three local recording studios and cited with misdemeanor charges for organizing pyramid meetings, an illegal money-making scheme.

The three studios were Paramount Recording Studios on Santa Monica, Blvd., Producer's Studio on North Bronson Ave. and an unnamed facility at 1615 N. Cahuenga Blvd.

Approximately 500 people attending the three separate sites were not arrested. In addition, \$4,000 was confiscated by police.

The N. Cahuenga site was not the Filmways/Heider complex, the best known recording studio facility on that avenue, according to Heider's Joe Collins.

Any employee, indicates Collins, who might use the studio for a pyra-

(Continued on page 61)

## GARTENBERG GIVES SPEECH

CBS Exec Discusses Contract,  
Returns & Advances Policies

By ROMAN KOZAK

NEW YORK—The "fine-tuning" of advances and contracts, and reorganization of returns policies by CBS Records following the 1979 sales slump were the topics of a speech at the Entertainment Industry Conference by Seymour L. Gartenberg, senior vice president of finance and administration for the CBS Records Group.

The conference, sponsored by the Foundation for Accounting Education, was held at the Warwick Hotel here Monday (19).

For a new pop album, says the accountant, "recording costs, advances, promotion and publicity run conservatively about \$150,000. These figures, however, are usually lower for country and jazz artists, where the anticipated sales return is more limited, or considerably more for an established artist with a proven sales record." To break even, he added, a typical record must sell more than 140,000 units.

To understand artist contracts, Gartenberg told the accountants they have to be flexible since the company is dealing with "individual personalities and performances," and the structuring of the contract must take in account the fact that building an artist's career may take several years and several releases.

"Our pre-signing investigation coupled with the degree of enthusiasm the a&r people demonstrate dictate what our ultimate commitment to any artist is going to be," Gartenberg said, adding that because of greater market potential, more money is likely to be spent on a pop or rock act.

When signing new artists CBS looks to get a one-year contract with four one-year options, where, if CBS picks up the options, "we expect between one or two albums per year for an admittedly optimistic total of 10."

Options can prove costly to the record company as the years go on, but, says Gartenberg, the company sees it as a fair trade off, especially if

it wants to get out of a contract.

Advances, said Gartenberg, range from the budget for recording "plus something extra for the artist up to \$150,000" for new artists, to "as high as \$1 million per album" for major artists.

CBS allots money for recording an LP either by offering a specified itemized budget or by providing a recording fund, which an artist cannot exceed, but which rewards him if he comes in under budget.

CBS monitors costs, and when recording costs go over budget, "we are most likely to take this money from the artist's next fund or budget or from mechanical royalties. If necessary we can sue for it."

In terms of artist royalties, Gartenberg said it is not unusual for CBS to pay a new artist between 18% and 24% of wholesale price, which is "all in" meaning the producer's 6% to 8% is included. "Again the royalty structure is much lower for country and jazz artists," he added.

Exceptions are singles, budget records, foreign sales, record club sales, repackages and television packages.

"We insist that mechanical royalties for an album not exceed 10 times the minimum statutory rate (2½ cents per song). In other words there not be more than 10 songs on it to obviate the necessity for the payment in excess of 27½ cents per album.

"The 27½ cents per album limitation has become complicated in recent years, however, because the length of songs frequently exceeds the maximum time allowable for the 2½ cent rate per song. We wind up paying more anyway."

Gartenberg noted that tour support is less likely to be written into the contract (Billboard, May 17, 1980), but the company may promise to reimburse an artist for shortfalls in a tour. This, as well as advances and recording costs, is recoupable from royalties earned, except for some major artists where a

flat unrecoupable fee may have to be paid.

This is rare, he said, and only applies to "the artist that was going to be very successful, or, conversely, if we were betting that the artist is going to be so unsuccessful that we weren't going to recoup anything in either case."

CBS renders an accounting 90 days after the end of each six-month calendar period. There is a three year limit written into contracts on artists bringing lawsuits, and if an accountant is auditing for an artist on a CBS label, he cannot audit on behalf of another CBS artist at the same time.

If an artist leaves a group signed to CBS, the company has the option of either allowing him to continue with a solo career on CBS, or go elsewhere. In the first case, the original group contract is amended for the solo artist, and CBS also has the option of terminating the group contract.

"If we choose to continue with the group, we generally insist on reducing their budget or fund until we find out how well they perform without the leaving member," he added.

In discussing the new CBS 20% returns policy Gartenberg pointed out that CBS "at no time had a policy that offered an across the board 100% exchange rate." But, he said, what was needed was a new streamlined policy that could bring some order to a "very chaotic marketplace."

"First we eliminated the disparity in exchange rates allowed to retailers and wholesalers because the growth of multifunction distribution operations blurred their differences.

"In so doing we established a uniform policy that placed a 20% exchange limit on most albums. Albums by developing artists, and singles, are 100% exchangeable. Christmas releases have a 50% exchange limit, and limited edition product is non-exchangeable," he said. (Continued on page 61)

Slick 'Chairs'  
Adding Spark  
To Broadway  
Late Season

NEW YORK—A slew of slick, original, late season productions have added a welcome spark to Broadway's 1980 theatrical fare, and allayed fears that Broadway was being overloaded with nothing but revivals.

Among the more unusual of these productions is "Musical Chairs," Broadway's most recent musical offering which opened at the refurbished Rialto Theatre May 14. It has been preceded by "Barnum" and "A Day In Hollywood/A Night In The Ukraine."

In a style somewhat reminiscent of "A Chorus Line," the highly-acclaimed musical which has been running on Broadway for the past three years, "Musical Chairs" takes its audience on a behind-the-scenes look at a theatrical production on its opening night.

Tom Savage's music is pleasant, and full of interesting twists and turns. The arrangements and orchestrations are by Ada Janik and Dick Lieb. Musical direction is by Barry Gordon. No original cast album pact has yet been firmed although efforts are underway to clinch such a deal.

The musical score runs the gamut of pop, disco and ragtime, and is full of many pleasant surprises. As is the story.

Among the more original numbers in this bouncy score are "Musical Chairs," the title tune sung by Rick Emery, Tom Breslin and Edward Earl; "Hit The Ladies," sung by Patti Karr and the company; "If I Could Be Beautiful," sung by Leslie-Ann Wolfe and "Tonight's The Night" sung by the entire company. There are 17 songs in the score.

The stage setting represents a theatre with its opening night audience, drawn from a broad cross-section of theatregoers, and of course the first night critics, ranging from jaded to gullible.

The focal point of the story is a somewhat over-the-hill author who is nervously awaiting public response to his first serious writing effort in years.

Supported by a talented and winsome cast, and deftly guided by Rudy Tronto who directs and choreographs the entire production, the show takes the real audience behind the scenes for cameo looks at the private lives of the stage audience. It is done cleverly and with humor, and is entertaining throughout.

Ron Holgate, seen most recently on Broadway alongside Joel Grey in "The Grand Tour," is convincing as the nail-biting author hoping for a comeback. Lee Meredith plays the estranged actress wife who has flown in to lead his cheering section. Brandon Maggart and Grace Keagy play a nouveau riche couple in search of culture. He is bored, she is overwhelmingly gauche.

The rest of the supporting cast includes Patti Karr, Jess Richards, Joy Franz, Enid Blaymore, Tom Breslin, Edward Earle, Randall Easterbrook, Scott Ellis, Rick Emery, Eileen McCabe, Leslie-Ann Wolfe and Douglas Walker. RADCLIFFE JOE

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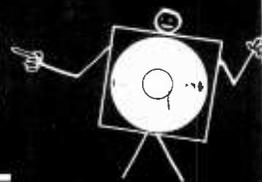
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Wise Reorganization Puts  
MCA Onto a Winning Roll

By ED HARRISON

LOS ANGELES—MCA Records "is on a roll" as it works towards turning itself into a winner again, according to Denny Rosencrantz, vice president of a&r who is also now overseeing promotion.

Rosencrantz, at the label 2½ years, credits the continuing turnaround to changes made by president Bob Siner, the thinning down of the artist rosters of MCA, ABC and Infinity, more involvement with MCA corporate executives Sid Sheinberg and Gene Froelich, the ironing out of legal problems with ABC acquired acts (Tom Petty most importantly) as well as its own acts with Olivia Newton-John in particular.

"Tom Petty started turning the company around," states Rosencrantz. "Then came Rufus & Chaka Khan, the Crusaders, Bernadette Peters and now 'Xanadu' and Elton John."

He contends that MCA fell into the trap of relying too heavily on its top acts (Elton John, Olivia Newton-John, the Who, Lynyrd Skynyrd) until they cooled off and financial problems set in.

"We're no longer just signing bands," he says. "When we do, we must commit to them and go after airplay and sales."

MCA, meanwhile, has avoided both the Los Angeles new wave (Continued on page 60)

'EVITA' WINS  
IN NEW YORK

NEW YORK—In what may be a sign of things to come in the voting for the Tony Awards two weeks from now, the Broadway musical "Evita," was picked as best musical by the New York Drama Critics.

Cy Coleman's "Barnum" and "Sugar Babies" with Mickey Rooney, tied for second place, with "A Day In Hollywood/A Night In The Ukraine," landing in the third spot.

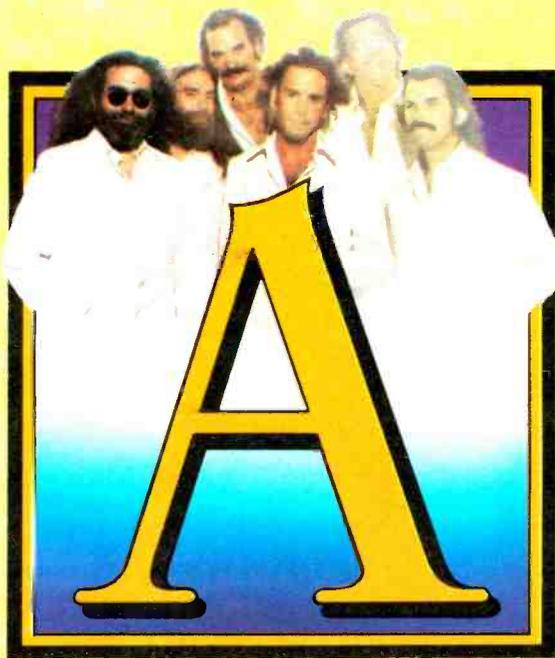
Many of the voters in the Drama Critics Awards are also Tony Voters. The Tony Awards will be held in New York June 8. The show will be televised live from the Mark Hellinger Theatre by CBS-TV.

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## 13 Students Get BMI \$ Awards

NEW YORK—Thirteen composers, ranging in age from 10 to 25, have earned BMI awards to student composers in a competition sponsored each year by the licensing organization. Prizes totaling \$15,000 and ranging from \$500 to \$2,500 were awarded.

The winners were presented with cash awards at a reception held in their honor May 15 at the St. Regis-Sheraton Hotel here. Three of the students have been previous winners.

Also, at the fete BMI composer William Schuman was presented with a commendation of excellence for "long and outstanding contribution to the world of concert music." Schumann is permanent chairman of the judging panel.

The new award recipients are: Donald Davis, 22; Corey Field, 23; Mark Gustavson, 20; Rebecca Hammann, 16; Charles N. Mason, 24; Priya Mayadas, 10; William Neil, 25; Larry Polansky, 25; Thomas M. Sergey, 24; Ray Shatternkirk, 25; David Snow, 25; Jeffrey Wood, 25; Bruno Descheenes, 24.

## Seacoast Music Expands Fronts

NEW YORK—Seacoast Music, formed here recently by music publishing veteran Hal Fein and Robert



**SALSA HONOR**—ASCAP member Ruben Blades accepts a plaque from Paul Adler, ASCAP's director of membership, for his contributions to the salsa music scene. From the left are: Adler; Jose Flores, director of publishing for Vaya Music; and Blades.

## C.A.M. Plans Release Of Educational Music Folios

NEW YORK—C.A.M. Music has established an in-house print division, with music folios which are educational in style and presentation.

The unit, called Camerica Publications, is headed by Johnny "Dee"

Dentato, who is presently working on a new series of folios in addition to first releases including guitar books by "Bucky" Pizzarelli, drum folios by Louie Bellson and jazz books by Dentato. Latter has been a music arranger, writer and performer. There are also full concert orchestra sets geared for junior high school bands.

The upcoming series will be accompanied by play-along records featuring such artists as Buddy DeFranco, Zoot Sims, Clark Terry and Ron Odrico. Also in the works are an "International Guitar Chord Chart" by Eric Oxendine, who has worked with a number of artists and a "Piano Jazz Educator" for both beginning and intermediate students by pianist-educator Sam Raphling.

Camerica is marketing its line through national distributors and is also available by direct mail at 489 Fifth Ave., New York.

C.A.M. Music is both a publishing and production company, headed for many years by Victor Benedetto.

## NARAS Meets

• Continued from page 4

followed a proposal from Radio City Music Hall to house the event. Further developments will rest upon meetings with CBS-TV executives and Pierre Cossette, packager and executive producer of the series.

A decision to no longer fund the NARAS Institute was made "in order to avoid an unbalanced national budget for the Academy."

In other awards changes, the trustees voted to assign both male and female categories to the best jazz vocal recording prize; to reinstate the best arrangement for vocal groups category; to permit group lead singers "with no previous identities of their own" to qualify as best new artist and to reduce the number of final nominations in the album packaging field from eight to five.

The trustees also voted to increase the number of records to be entered annually into the Hall of Fame from three to five, with a proviso that a minimum of three classical recordings must be included in the final nominations.

The members also re-elected Jay S. Lowy as national president, Murray Allen as first vice president and Ron Kramer as secretary-treasurer.

## 'Brubaker' Lyrics

LOS ANGELES—20th Century-Fox songwriters, Steve Nelson and Elfrieda Chay have collaborated on lyrics for three tunes for the upcoming 20th Century-Fox film, "Brubaker," starring Robert Redford.

# PolyGram Develops Royalty, Copyright Computer System

By IRV LICHTMAN

NEW YORK—The PolyGram music publishing division is developing a worldwide royalty and copyright computerization system scheduled for utilization sometime next year.

Known by the code name of Opus, the IBM-based centralized system already has a working prototype at the PolyGram publishing branch in Australia, according to Nick Firth, executive vice president of Chappell International, who, along with other PolyGram executives, just completed the division's first global conference in Key Biscayne, Fla.

Firth says the branch in England will have "the large main frame" of the system, with smaller systems in all operating companies.

"We expect to go 'live' next year with the system, which is being developed completely in-house. We're certain of its value as a tool to better serve copyrights and copyright owners."

The information system was one of the prime topics at the one-week conference, which also included corporate strategies and long-term planning.

"The meeting certainly established our general optimism about

music publishing and we've planned for steady, annual growth." Firth maintains. He adds, "the first quarter of this year indicates we're going to have our best year ever. Our financial position is very comfortable."

The conference, hosted by Heinz Voigt, president of PolyGram publishing worldwide, was attended by members of divisional management and more than 40 managing directors and financial executives from the U.S., Canada, Western Europe, South America, Australia and Japan.

The company introduced specially designed PolyGram Publishing Division awards, with a 1978-retroactive award going to Intersong-Korn Argentina and accepted by managing director Nelida Lopez-French and a 1979 award presented to Chappell U.S. president Irwin Robinson.

Another highlight was a three-day executive educational seminar headed by Harvard Professor of Business Administration Richard Meyer. There was also a special executive educational session at IBM headquarters in Boca Raton.

Other activities also included special presentations made by Ton Smits, executive vice president of Intersong-International and Ben Hagels, from PolyGram's European headquarters' corporate planning and organization, on strategic planning; Firth and David Hockman, assistant general manager of Chappell-International, on acquisitions; and Gerry Ryan, division director of M.I.S. Special group discussions were also held.

## Atlanta Group Elects Officers

ATLANTA—The Atlanta Songwriters Assn., recently elected its new board of directors and officers for the coming year.

The organization's presidency is being assumed by Tom Long, professional manager of the Lowery Group and treasurer of the Atlanta NARAS chapter. Julie Thomas of the Buie/Geller Organization, was chosen vice president, with Jim Thompson elected treasurer and Donnah Barnett named secretary.

Other board members included Don Bryant, Snapfinger Music; Mike Green, studio manager for Apogee Recording Studios; JoAnn Jaffe of Jaffe Music Consultants; songwriter Tim Kirby of Encore Productions; Capitol artist Diane Pfeifer; Steve Weaver, president of the Atlanta NARAS chapter; and songwriters Jan Carlton, Tom Douglas, Frank Sessions and Bob Stewart.

## Carlin Replaces Jones And Summer Songs

NEW YORK—Carlin Music in Great Britain is now representing in that country the music publishing interests of Donna Summer and Quincy Jones.

According to Paul Rich, Carlin vice president, the company will administer all back catalog and future material as well.

For Summer, the rights from her Sweet Summer Night company include "On The Radio," "Bad Girls," her "Greatest Hits" 1 and 2 albums and "I Just Remember Yesterday." Carlin also handles Summer's song cut by Dolly Parton, "Starting Over Again."

Under the first part of the deal with Jones, Carlin will administer four tracks written by Jones which are featured on an upcoming album by George Benson.

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Uhlmann, has expanded on a number of fronts.

The company has become affiliated with BMI, signed a global sub-publishing deal with Intersong and given Chappell Music its print rights. Also, the firm has acquired the subpublishing on the Bang and Boona Music catalog and that of Tavares.

Fein and Uhlmann are negotiating several production deals and Fein reports "working agreements" with 20 songwriters, including Charlie Singleton, Jesse Stone, Bert Keyes and Leroy Kirkland.

The company recently had its first major release, Lenore O'Malley's Polydor recording of "First Be A Woman."

## Friedman & Holt Write New Score

NEW YORK—Gary William Friedman and Will Holt, who wrote the score for the 1970 Off-Broadway hit, "The Me Nobody Knows," have written a new score for "Taking My Time," which opens here June 6 at the ATA Theatre for 13 performances.

Starring in the production are Tiger Haynes, Thelma Carpenter, Rita Gardner and Bobo Lewis. Director is Bob Livingston, who also directed "The Me Nobody Knows." Bruce Berglass is producing.

Friedman and Holt were last represented on Broadway with the ill-fated "Platinum."

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MAY 4, '79	UFO	9,541	\$ 89,464.00	FEB. 3, '80	LOOPFEST	20,000	\$ 64,004.00
MAY 5, '79	UFO	9,587	\$ 89,926.00	MAR. 15, '80	UFO	8,379	\$ 87,141.00
JUNE 8, '79	YES	11,994	\$122,721.00	MAR. 16, '80	UFO	8,379	\$ 87,141.00
JUNE 9, '79	YES	11,994	\$122,721.00	APR. 3, '80	RUSH	10,825	\$112,886.50
JUNE 10, '79	YES	11,994	\$122,721.00	APR. 4, '80	RUSH	10,825	\$112,886.50
JUNE 15, '79	CHEAP TRICK	10,035	\$ 94,899.00	APR. 5, '80	RUSH	10,825	\$112,886.50
JULY 16, '79	CHEAP TRICK	10,035	\$ 94,899.00	APR. 6, '80	RUSH	10,825	\$112,886.50
JULY 17, '79	CHEAP TRICK	10,035	\$ 94,899.00	APR. 25, '80	VAN HALEN	11,400	\$118,902.00
AUG. 9, '79	KANSAS	9,740	\$ 80,866.00	MAY 3, '80	THE WHO	12,226	\$150,000.00
AUG. 31, '79	TED NUGENT	10,818	\$112,484.00	JUNE 7, '80	HEART		
SEP. 22, '79	KISS	11,288	\$116,749.00	JULY 11, '80	FOGHAT		
OCT. 12, '79	BLUE OYSET CULT	10,826	\$112,813.00	JULY 12, '80	FOGHAT		
NOV. 23, '79	STYX	11,113	\$107,505.00	JULY 29, '80	VAN HALEN	11,400	\$118,902.00
NOV. 24, '79	STYX	11,113	\$107,505.00	SEP. 22, '80	YES		
*DEC. 8, '79	THE WHO	12,226	\$150,000.00	SEP. 23, '80	YES		
DEC. 22, '79	AEROSMITH	9,450	\$ 98,280.00	SEP. 24, '80	YES		

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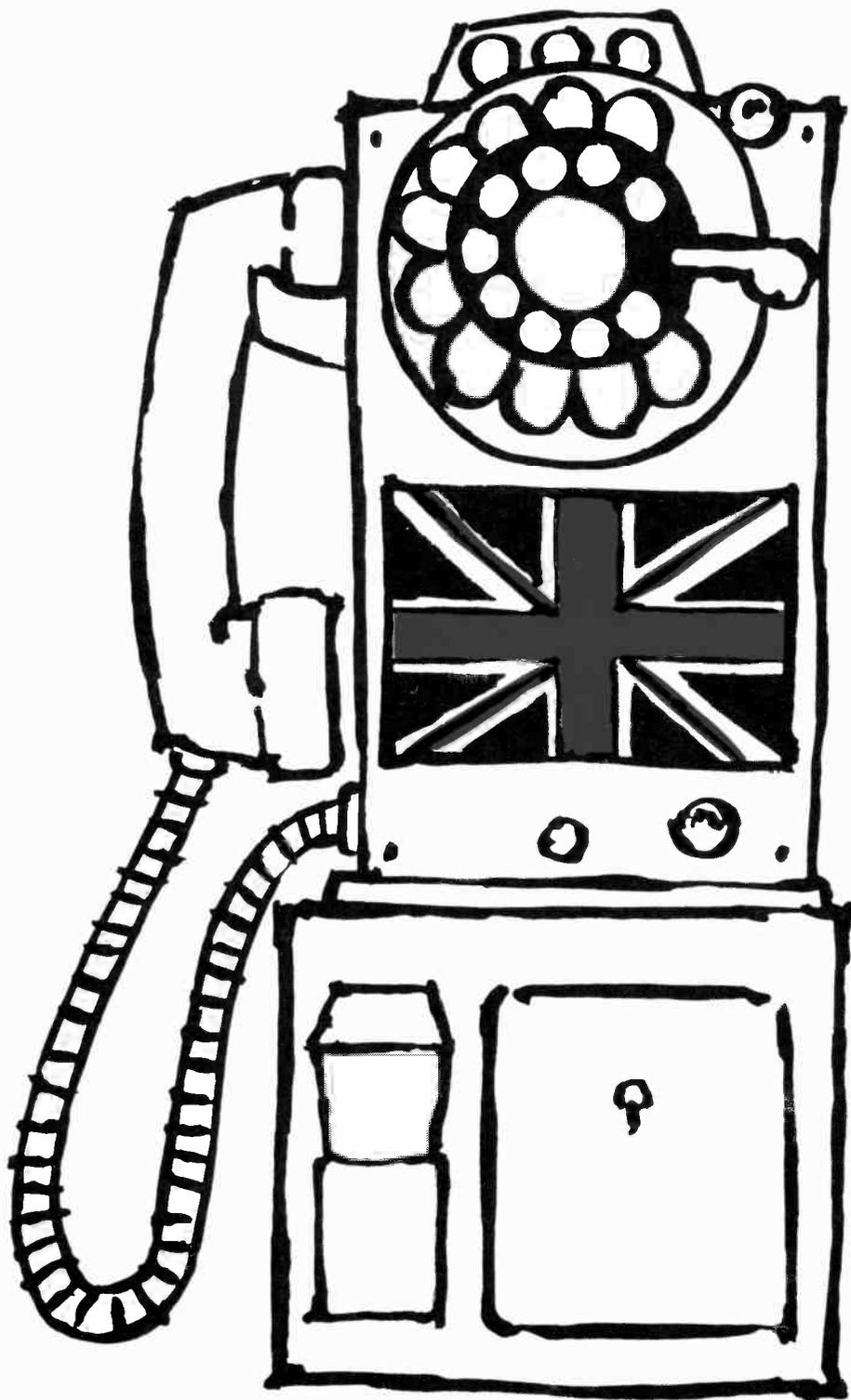
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LISTENING TIME—Artist Walter Egan, right, chats with Bruce Lundvall, president of the CBS Records Division during a listening session for his new LP "Last Stroll" held recently in Los Angeles.

Rock'n'Rolling

# Peter Criss Of Kiss Decides To Go Solo

By ROMAN KOZAK

NEW YORK—On the eve of the release of its 15th album, Kiss has lost drummer Peter Criss who is going to pursue a solo career.

While Criss will still be involved in the Kiss business partnership, and will still be managed by Aucoin Management, he is no longer expected to tour with the band which will go to Europe in the fall to support its "Kiss Unmasked" LP, slated for release Sunday (1).

"He has just gotten married, and he didn't really want to go out on the road any more, he wanted to work on his own solo projects," says Bill Aucoin. "He was supported in his decision by all the other members of Kiss."

Criss is currently recording his own second solo LP titled "Out Of Control," and will probably appear without makeup on it. Meanwhile, Kiss is auditioning a new drummer, who will most likely be a new masked "character" to replace Criss, says Aucoin.

Criss' possible departure from Kiss has been a matter of speculation for some months now. The band has recently re-signed with Casablanca, and the Criss solo effort will also appear on Casablanca.

★ ★ ★

First it was to be released in February, then March, then April, and now it is the end of May and there is still no new Rolling Stones LP. But says a source near the Stones, it is finally finished, is now being printed, and should be in the stores by the end of June, the latest.

Titled "Emotional Rescue," the LP may also rescue retailers from their current springtime sales slump. Like Led Zeppelin, Pink Floyd and very few others, a new Stones release has the power to bring the kids into the stores.

Despite rumors that the album is heavily reggae influenced, the source says the LP will be straight rock'n'roll, "like 'Some Girls.'"

What the marketing campaign will be is still being debated. Nor has a single yet been picked.

"They are discussing the marketing campaign now, and changing their minds ever day," says the source.

★ ★ ★

For the first time since it played to 200,000 fans at the Knebworth Fes-

tival in Britain last summer, Led Zeppelin is again ready to face its public, this time with a five country tour of the Continent beginning June 17. It is the first time Led Zep will play Europe since the spring of 1973.

So far 14 dates have been announced for Austria, Germany, Switzerland, Holland, and Belgium, with more shows possible. All dates so far will be indoor.

★ ★ ★

Robert Fripp, whose King Crimson was among the first of the "progressive" English bands, and who has performed as a solo with a tape recorder recently, has formed his first new band in five years.

Called League Of Gentleman, the four-person band will tour Europe and the U.K. in June before returning to the U.S. for East Coast and Midwest dates in July, and South and Western gigs in August.

★ ★ ★

The first 50,000 copies of Mike Oldfield's new "Airborn" LP on Virgin Records are expected to include in a special bonus disk. The free second LP will contain a live version of Oldfield's "Tubular Bells," his first and biggest LP, and a studio side. Oldfield will also be touring in the U.S. for the first time this summer.

★ ★ ★

"It's the only band I have ever seen that blows up its profits." Stiff Record founder Dave Robinson was heard to remark while surveying damage on stage that included a blown up Mustang car, two destroyed guitars, two smashed speakers, a wrecked television set, two busted radios, a fallen lighting truss, and an overturned drum kit.

But it was all in a night's work for the Plasmatics—signed to Stiff for territories outside the U.S.—which has just completed an LP with former Stones producer Jimmy Miller.

The LP will be released in Britain next month, when the band will make its first European appearance. To pave the way, Stiff brought some European journalists and photographers to see the show at the Calderone Theatre on Long Island. Even some jaded English writers admitted that they never saw anything like a Plasmatics show before.



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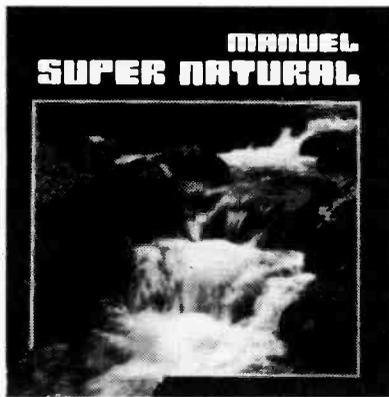
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Vol. 92 No. 22

## Commentary

# Making the Record Connection

By DONNA L. HALPER

Much has been written about record service, especially that some stations seem to get it and others don't. I've been a music director for nearly 10 years, at stations in large and small markets, in all types of format, and I sympathize with the program directors and music directors who in utter frustration write to Billboard to complain.

Unfortunately, there are no magic solutions to a lack of record service. But there are some positive steps one can take. These steps have always worked for me, so perhaps they will work for your station as well.

I doubt that a station in a market of 5,000 will ever be treated as well as a station in a market of 5 million. This may be unfair, but it is reality. What then can the small market program director or music director do? For one thing, he can start by making friends.

Too often, program directors at small stations seem to have no idea about the chain of command at record companies. Do you know who your local record promoters are? If you write a nasty letter to a record company's main office in New York or Los Angeles, chances are it will simply be referred to the local branch office. Save yourself the hassle by finding out who services your region. Your first contact should be the local record promoter.

## 'Getting good service is a matter of public relations'

Another useful person to know is your region's independent record promoter. These folks are often very influential and helpful, even to small stations.

Once you have found out the names of your local people, you should try to contact them by phone. I doubt they'll call back (record promoters are busier now than ever before, what with staff cutbacks), so if one doesn't return your call, don't be offended. Keep trying.

When you do make contact with your local person, try not to start off by being angry. Constructive criticism is fine, but hostility is counter-productive. To get good service, you will have to work with your local people, and you want to present yourself in a positive manner.

Treat your local promo rep as you'd want to be treated. Does this sound silly? It shouldn't. With all the stations that constantly bombard the local person, often it is the friendly program director or music director who benefits from the promo rep's gratitude for being so patient and understanding.

It has always been my experience that if a local person likes you and respects you, he or she will try to do you a favor whenever possible. And that includes even the small market stations.

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.



Donna Halper: "Don't forget to thank everyone who helps."

So work on communicating with your local people and publicizing to them the importance of your station. What if that fails? Then try to make friends with the national promotion staff, usually located at the home office of the company.

These men and women are even more overworked than their local staff. I doubt they will speak to you, but their assistants often will, and they tend to be quite helpful in most cases.

Again, try to avoid being hostile. Be factual about what your station is and what it does, but by all means present the station as positively as you can. A 500 daytimer can still have professionals on its staff.

So much of getting good service is a matter of public relations. If nobody knows who you are and what you need, how can they service you? Good record service does not fall from the sky. You must make people aware of your station and keep them aware.

## The small market station can start by making friends

And that brings me to another major reason why many stations don't get good service—they don't report to anybody. Record companies prefer to service those stations whose playlists and adds are reported to a trade publication. I have seen even exceedingly small stations suddenly receive fine record service as soon as they start to report to some trades.

Often a company has an unspoken policy that stations which report will be given better service. Ask your local person about this. The more you know about the music industry and what record companies expect from radio, the easier it will be to relate to your local people.

In the end, it may take a while to get on mailing lists—even with the age of computers, changes take time. But if you continue to have a positive relationship with your local promo reps, usually you will find that they do what they can to send you what you need. In the event that one company is uncooperative, the local independent promoter might be able to help, or you may as a last resort have to call the national office. But by and large, if you know how to make the companies feel that your station is worth their time, you will get records.

And one last word. Don't forget to thank everyone who does help you. The truth is that most folks only get in touch when there's a problem and their calls are only to complain. So if your RCA promo person did send you the records you asked for, don't hesitate to say thank you. It will be remembered and appreciated. And if service really improves, find out who he or she reports to in the chain of command and drop that person a nice letter.

In essence, take nothing for granted. Let the record companies know your needs, and when those needs are met take as much time to show your gratitude as you did to complain about previously poor service.

With some companies, perhaps nothing short of a miracle will help. But with others, it's just a matter of making contact with those who are in a position to help. Finding the right people may take a while, but it's worth the time and effort.

Donna Halper is program director of WRKO-AM in Boston.

## Letters To The Editor

Dear Sir:

Regarding K. Henry Stegenga's comments on bootlegging (Billboard, May 10, 1980). Bravo! He hit the nail right on the head and I, for one, am in complete agreement with the points made in his letter. I just hope the record companies paid attention.

I plead guilty to performing the unconscionable act of purchasing bootlegs. I do so only because I am unable to attend the concerts, and the acts are not available through the artists' record labels via "live" recordings.

To prove my point: I have all nine albums and 17 45s recorded by Barry Manilow. I have also spent nearly six years amassing perhaps the most extensive collection of Manilow paraphernalia anywhere, yet I have never seen him perform live onstage. Because his 1978 tour appearance in Buffalo was cancelled, I was unable to see Barry's concert and eagerly awaited a live album from Arista, which never came.

Record companies, wake up. When an act goes on tour, there are people who cannot go to the concert and would welcome a live recording. There are also people who do see the show and would welcome an opportunity to live again the sense of "being there" through a live recording.

In conclusion: If I want a live recording of Manilow, or any other artist, I, too, should have the right to buy one. To quote Stegenga, "the question is how to get one to me, not how to keep me from having it."

Patsy Green  
Dunkirk, N.Y.

Dear Sir:

In your story on page 5 of the May 17 issue, the statement "the industry's only known employment agency" is so inaccurate that I would feel remiss in not writing.

Top executives with any of the major labels will quickly confirm that Corporate Careers has effectively found and placed people in mid to high level management positions within the industry since 1974. I might also add, that one of my competitors, the Smith Agency in Manhattan has also been active within the industry for years and, in fact, advertises as the Music Agency.

Mort Hoffman  
President, Corporate Careers  
White Plains, N.Y.

Dear Sir:

It is quite common to hear gripes from college students furious at record companies for not sending records to their stations. I believe that their gripes about record companies hating college stations are unfounded.

Being music director of a college station has made me realize that record companies do have faith in college radio. Why else would there be college promotions departments? Record companies without such departments are also willing to work with college radio, because college radio is interested in promoting their product. College stations need only prove they're a reliable medium and give feedback to record companies.

We do not have record service from every company, but the companies that don't service us at least give us an explanation. Everyone operates within a budget.

Our music department has managed to grow; we've been getting in jazz, blues, folk, mainstream records. We are able and willing to expose music on our station. Everything sent to us gets some airplay.

We've done some excellent promotions with Columbia, Capitol, Blue Sky, Sire, Bearsville, Sun and Mid-song records in the past six months. Those and other companies, as well as some agencies, have arranged for our staff members to do interviews with a wide variety of artists: Shawn Phillips, Pye Dubois, Willie Nile, Andy Adams, the Ramones, John Cougar, Rick Deringer and others. All we did was show the record companies that college radio can exert itself to its fullest potential.

Thank you, record companies, agencies, and road managers for believing in us.

Anne Leighton  
Music Director, WCVF-FM  
Fredonia, N.Y.

Dear Sir:

Well, it finally took Inside Track to get Carol King's "Tapestry" back in the trades. Since CBS issued the album at a \$5.98 list I have been selling 30 to 60 copies a week.

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# Radio Programming

## KDIA-AM, Oakland, Bows Sound Keith Adams Labels 'Black MOR'

By JEAN WILLIAMS

LOS ANGELES—With "adult" the byword of so much of radio these days and with some programmers looking backward musically, it is not surprising that black radio too is caught up in this trend.

The latest move toward what some call "black MOR," is taking place at KDIA-AM, which has brought Keith Adams back to the Oakland, Calif. facility to program a format that will encompass such artists as Lena Horne, Sarah Vaughan, Billie Holiday and the Brothers Johnson.

Adams will be following a variation of a route now being trod by WHAT-AM Philadelphia and KMJQ-FM Houston.

The Houston format has proved so successful (the station frequently enjoys double-digit Arbitron leadership in the market) that TM Programming hired away KMJQ-FM program director Jack Patterson to put together a syndicated format known as Alpha I. But this new format, aimed at a 25- to 49-year-old audience, also includes such artists as the Doobie Bros. and Chicago.

Adams, before rejoining KDIA, programmed the Regan Henry-owned chain of AM stations which includes WAOK Atlanta, WGIV Charlotte and WCIN Cincinnati.

According to Adams, the entire concept has changed, not only with the music that's aired but with the

station's overall philosophy to programming.

"We've gone to a 'life style format,'" he says. "We have discovered that people want to hear more than music, they're interested in hearing about things that touch their lives everyday. We're going to deal with these things.

"The idea is to be a mirror of the community—the adult community." He explains that he is now going after the 25-49 age group.

"Northern California is and has been a social hotbed—many movements start here and we want these people as listeners. The station is now a social and political mirror of the black community," he adds.

Adams explains that regardless of an act or record's popularity, if the music is hard it will not be aired on KDIA. Billie Holiday, Lena Horne and Sarah Vaughan among others, reflect the kind of music now being played.

However, not to worry. Although KDIA does not play high energy r&b, if an act known for its energetic offerings has an MOR-oriented cut on its LP, it will probably be aired.

Case in point, the Brothers Johnson's super hot disk "Stomp" (number seven with a star last week on Billboard's Hot 100 chart) is not played on KDIA but an instrumental tune culled from its "Light Up The Night" LP is aired.

According to Adams, the emphasis is on oldies—but only classics. Familiarity is the name of the game at KDIA. Current hits are played but only after they are Bay area favorites.

He points out the announcers complement the new format. "I ride down the street and thoroughly enjoy at all times listening to the station." Handling the morning shift is Jeff Harrison (6-10 a.m.); Bob Jones follows (10 a.m.-3 p.m.); Dan Shannon picks it up (3-7 p.m.); followed by Sam Weaver (7 p.m.-midnight) and Johnny Morris takes over (midnight-5 a.m.). Morris also is KDIA's music director.

Adams works closely with Roy West, director of news and information at the station. Information has become a focal point at KDIA.

Adams maintains he knows of only one other station in the country programming in this manner, WVON-AM in Chicago. Ernest James is program director there. Adams replaces Jerry Boulding, who recently resigned from KDIA. Boulding has also programmed WVON.



LIVE SHOW—Stephanie Winslow sings a number during her live concert from the Lone Star Cafe in New York, which was carried by WHN-AM New York. Earlier, she sat in as a guest DJ on WHN's Lee Arnold show.

### ALLAN CHLOWITZ SPARKS RISE

## KRTH-FM Now No. 2 In L.A.

LOS ANGELES—Allan Chlowitz has a reason to be happy. The 35-year-old vice president and general manager of KRTH-FM here has taken the station to the number two spot in town for contemporary pop music stations.

With a minimum of fanfare, he has transformed the station from an all oldies outlet to a contemporary music power to be reckoned with in the Los Angeles market.

"I came here in 1974," starts Chlowitz, who previously was general sales manager at KNX-FM here, "and we had the oldies format which had good numbers. But we were playing only cuts from 1953 to 1963. How can you have an oldies format without playing the Beatles or Stones?"

"So we expanded the music back to 1969. That first move was the hardest. We were offending all the Big Bopper fans."

The importation of Bob Hamilton as program director, from WIFJ-FM Philadelphia, helped push the format to its current contemporary status. "Three years ago we moved the format up to include currents but we aren't giving up oldies," he says. There is still an emphasis on oldies with some hours only featuring four currents.

When the station first added contemporary cuts, it had trouble shaking its exclusively oldies tag but it never bothered him. "There's no reason for us to change the oldies image," he reasons. "I enjoy it. Consistency is the most important thing. And, consistently the two biggest contemporary pop music stations here are KMET-FM and KRTH."

Chlowitz doesn't agree with the theory that listeners are more in a mood now for oldies than in past years. "When we do our million dollar weekends, we get phenomenal response. I don't think it has ever changed here in Los Angeles. The '60s sound has always been popular. When in doubt, play a Beach Boys record," he says.

One of the more innovative approaches Chlowitz and Hamilton

have taken is to add the live London and Engleman team to the mostly automated and computer assisted station. They are in the morning drive slot in competition against KFI-AM's highly rated and respected Lohman and Barkley team. They've gone from a 2.9 in the Arbitron shares in that time slot last fall

when they started to a current 3.6.

"We wanted to go into the area which traditionally has been AM's territory," admits Chlowitz. "AM's last pillars of strength have been in personality drive time. We wanted to find people who could challenge Lohman and Barkley."

(Continued on page 19)

MAY 31, 1980 BILLBOARD

## AOR FM Stations Playing More Jazz

By DOUG HALL

NEW YORK—AOR radio right now may find "tight is right," but there is a movement to an adult rock format which, in order to attract older listeners, will inject more jazz. Several non-jazz FMs are already doing this.

At least that's how Steve Leeds sees things. Leeds, who heads Champion Entertainment, promotes records only to AOR stations from Maine to Virginia. "the area I covered for Atlantic for two years."

Leeds, of course, is now an independent promotion man working records for a half a dozen different labels.

Although Leeds finds tighter playlists today and stations "don't take as many chances" on a record, he sees this as a boost to his own business. "The record companies need more help."

But the job isn't easy. Leeds, who came out of radio (WHFS-FM Washington, WOUR-FM Utica, N.Y.) finds programmers "more jaded today. They've had every trick and every gimmick run down on them. They've been over hyped," he says.

He also finds a lot of fault with many programmers in radio today. "There's a really depressing lack of talent. I'm amazed at the lack of awareness of musical roots. I suppose I'm getting older (30) and that's why I know George Thorogood has roots in Chuck Berry and Bo Diddley."

Continues Leeds: "Some of these guys just have no understanding when they can say after playing the Clash doing 'I Fought The Law' that they just heard a 'new' version by Bobby Fuller."

Leeds also notes programmers



Steve Leeds: Helping the labels when they need more help.

want safe records that aren't too radical, but "they don't want them to be predictable. They don't want corporate clone rock."

And he complains about programmers who play a record for just a couple of weeks and then say, "It didn't happen." "They're not building anything," he complains.

However, Leeds finds his old station, WHFS "a breath of fresh air. They still have free form in 1980. They are open to new things."

He also cites WBCN-FM Boston as "willing to take a chance," and WLIR-FM Garden City, N.Y. as "so Southern rock that the station could be in a suburb of Macon, Ga."

WIOQ-FM Philadelphia and WEEL-FM Boston are among the stations Leeds finds playing a "good amount of jazz." He sees this as part of a movement to a hybrid AOR, which will incorporate elements of adult contemporary, soft and hard rock as efforts are made to attract older listeners.

## WWWM-FM Using Grass Roots Promos

CLEVELAND—"Cheap Music Weekends," a programming tie-in with special sale prices at local Peaches stores, is one of the ways WWWM-FM (M-105) is competing on a "grass roots level" with more established AOR stations.

Program director Phil deMarne acknowledges that his competition WMMR-FM "has a lock on live concerts in town at the Agora and the Coliseum, so we have to do more grass roots work" in promotions.

The "Cheap Music Weekends" feature a particular artist and then the records by this artist are offered at sale prices at Peaches.

DeMarne also says, "We're now a more upfront legitimate rock station. We've gotten more aggressive. We were too pop oriented. Now we're playing more new music—jazz, blues and imports."

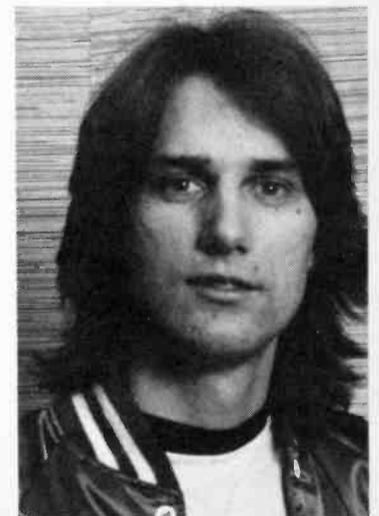
Describing the station's direction before he arrived in January, deMarne says. "The music was off base. We were missing trends. We were playing the wrong cuts. We were playing the same artists, but missing certain songs. We did not have the rock stance that is needed in this town."

DeMarne has shifted some of his on-air talent around. He moved midday man Doug Johnson to mornings to create a team with morning man Joe Benson. A jock, who is simply known as T.R. moved from 7 p.m. to midnight into Johnson's old spot.

DeMarne, who comes from

WRQX-FM Washington, also brought in Marlene Foxx from WRQX to handle afternoon drive, and hired Marty Sobol from KNAC-FM Long Beach, Calif., as music director. Sobol is also working the 7 p.m. to midnight shift. Bill Stallings works the midnight to 6 a.m. shift hosting the "Midnight Express."

The station has gotten involved in some concerts and recently sponsored one featuring Def Leppard and Billy Falcon. "We're working with the labels on a few contests," but he notes, "some (label) people are more foresighted than others."



Phil deMarne: Moving WMMR to a stronger rock stance.

# Vox Jox

By DOUG HALL

NEW YORK—WYSP-FM Philadelphia added a unique twist to Memorial Day. The station planned to remember dead rock stars. The special programming includes **Janis Joplin, Lynyrd Skynyrd, Jimi Hendrix, Jim Morrison, Keith Moon, Elvis Presley and Sid Viscious.**

Program director **Steve Sutton** has named **R.D. Steele** production director. He comes from **WWCK-FM** Flint, Mich.

**Bill Mockbee** has joined **WJIB-FM** Boston as manager of operations. He comes from a position in Boston television. . . . **Drew Wilder** has been named p.d. of **WLAD-AM-FM** Danbury, Conn. He also works the 2 to 6 p.m. air shift. **Les Winter** is on from 6 to 10 a.m. and **Stu Kellogg** is on from 10 a.m. to 2 p.m.

**Don Chapman** will join **KOMO-AM** Seattle as afternoon personality. He comes from **KSEA-AM** Seattle. . . . **Randi Bachman** has joined **WJLO-FM** New York in the overnight slot. She comes from **WBLI-AM** Patchogue, N.Y. . . . **Harvey J. Steele** has been named operations manager of **WMLA-FM** LeRoy, Ill.

Billboard's man in Philadelphia **Maurie Orodnenker** reports **WCAM-AM** Camden, N.J. general manager **Pat Delsi** has been dropped by the new owners of the station. He started as a DJ 20 years ago and was let go two days after **John Wade** signed the final agreement of purchase for his **JNW** Inc.

Country formatted **KTAN-AM** and AOR formatted **KTAZ-FM**, both Sierra Vista, Calif., have both gone to 24-hour operation. **Brad Wiley** is doing the new midnight to 6 a.m. shift. . . . **David Simmons**, **WRIF-FM** Detroit production di-

rector, has been named a finalist in the 1980 **CLIO** Awards for a commercial he produced for **CBS Records**.

**WRVQ-FM** is looking for an "up-beat, mature air personality with a heavy voice." A resume and cassette should be sent to **Bill Thomas**, program director at P.O. Box 1394, Richmond, Va. 23111. . . . **KXEL-AM** Waterloo, Iowa, has an opening for a person "to operate a control board and to oversee the airing of religious programming." Night work is involved. Applications should be sent to the station at P.O. Box 1540, Waterloo, Iowa 50704.

**Stuart Blacklaw** has been named program director for **Olivet College's** **WOCR-FM** Olivet, Mich. **Steve Roznowski** has been named music director. . . . **Jim Van Sickle**, formerly with **KFJZ-FM** Fort Worth has been named a sales consultant at **TM Programming**.

**WMMR-FM** Philadelphia broadcast **Warren Zevon's** concert at Philadelphia's **Tower Theatre** live. The station also celebrated its 12th birthday with a rock 'n' roll party at **Emerald City** in **Cherry Hill, N.J.** More than 800 attended and heard the **New John Cadillac Band**.

**WHYI-FM (Y-100)** Fort Lauderdale paid off in its bumper sticker contest. The station awarded \$5,000 a year for 10 years to a family it pulled over driving along in its car by Y-100 jock "**Fast Bobby**" in the station van. Morning man **Bill Tanner** announced the winner on his show. . . . **WRVQ-FM** Richmond, Va., launched the local **March of Dimes** superwalk with its hot air balloon. More than 4,000 persons walked with station personalities **Mike Bell** and **John Lyle**.

# Station Format Changes Seen By ABC's President, Elton Rule

• Continued from page 3

changes would be made at **KAUM-FM** Houston and when asked, included **WABC** as well.

**KAUM**, which runs a Top 40 format, just got a new general manager, **Jay Hoker** from **ABC's**, **WRIF-FM** Detroit. A spokesman from the **ABC** public relations office later said **Hoker** would be fine tuning the station and program director **Gary Firth** would continue in his position. **ABC** FM president **Martin Greenberg** still said later there would be no format change on **KAUM**.

But **WABC** is getting a new programmer, **Jay Clark** from **WTIC-AM-FM** Hartford, which has increased speculation that the troubled and once dominant AM flagship was about to change format.

**Clark**, who will have the title of operations director when he arrives June 1, could be the perfect choice to take **WABC** to an older age group.

For the past three years **Clark** has been programming a very traditional old-line MOR station, which is block programmed and has heavy amounts of talk. The morning man **Bob Steele** has been on the job for 43 years. He plays very little music, about two records an hour.

But **Clark** says he has no specific plans for **WABC**. "I'm going to first look at the total operation and get acquainted with **WABC** and the people of New York," he says.

He adds that "I don't have any opinions on applying the programming ideas of **WTIC** to **WABC**." As he notes he previously programmed an all-music rock format on **WPRO**.



Jay Clark: Changing the format at WABC?

## TOMMY CALDWELL REMEMBERED

# Tucker Band Special Hits High Note On D.I.R. Web

The **Marshall Tucker Band**, **King Biscuit Flower Hour**, May 18. Produced by **D.I.R. Broadcasting**, 60 minutes.

This special show was recorded at the end of the **Marshall Tucker Band's** most recent tour, and is dedicated to the memory of band member **Tommy Caldwell**, who died of injuries suffered in an auto accident April 23. It is his last performance with the band, and **D.I.R. Broadcasting** saw fit to move the show farther up on its schedule. The show was taped April 18 and 20 at **Long Island's Nassau Coliseum**.

The concert is, in fact, posthumously dedicated to **Caldwell** and keyboard player **Jerry Eubanks**, in a moving moment halfway through the broadcast, adds a personal tribute.

The special runs like an exposition of the band's greatest hits, and although it is a live performance, the fidelity and the flow are similar to the studio product and the live feel is not lost. It's a difficult thing to master, but the band carries it off.

The show opens with "I Heard It

## Anthony Syndicated?

**LOS ANGELES**—Big band leader **Ray Anthony** will play the role of DJ in a new weekly one-hour show he is planning to syndicate. **Anthony** will host the show to be called "Big Bands '80s."

It will feature not only the old big bands, but current bands he will seek out. Syndication is being handled by **Sherman Harris** of **Professional Broadcast Services** of **Rondo Beach, Calif.** The show will be offered from \$50 to \$125 per week depending on market size.

## 13 Concerts Offered

**NEW YORK**—The **Broadcasting Foundation of America** is offering 13 concerts recorded live at the 20th annual **Ljubljana International Jazz Festival** featuring a variety of jazz artists including **Gary Burton** and **Joe Henderson**. The recordings, acquired from **Yugoslav Radio**, are available to radio stations in the U.S. and Canada.

**AM Providence**. And he says that he brought the traditional **MOR** **WTIC-AM** format into a more contemporary mode.

**WTIC-AM** starts its day with a half hour news block from 5 to 5:30 a.m. This is followed by **Steele** from 5:30 to 10 a.m. Midday man **Ted Dalaku** takes over from 10 a.m. to 2 p.m. with "soft contemporary music." Afternoon drive is handled by **Tom Tyler** from 2 to 6 p.m., mixing music with information and some sports.

From 6 to 6:30 p.m. there is another half-hour news block and the station is talk until the next morning. **Arnold Dean** hosts "Sports Talk" from 6:30 to 8 p.m., **Mike Miller** has a telephone talk show from 8 p.m. to 1 a.m. and **Brian Dow** continues this format overnight. The station also carries **Boston Red Sox** baseball and **Hartford Wailers** hockey play-by-play.

In "A Love Song," setting the mood for the distinctive Southern harmonies the band is noted for. There are nine tunes in all, highlighted by "See You One More Time," where someone ironically urges the crowd to "have a safe trip home" in the introduction, "Sing My Blues" and "In My Own Way," another classic.

The broadcast also features "Take The Highway," "Cattle Drive," "Fire On The Mountain," "This Ole Cowboy," and the finale, "Can't You See." **RICHARD M. NUSSER**

# KRTH Radio

• Continued from page 18

**Chlowitz** admits **London** and **Engleman's** sense of humor sometimes goes into questionable areas. "That's one area in which we have to work hard," he says.

At present, he has no plans to add a live team in the evening drive slot and is happy with the current **IGM770** automation system which also features **Brian Burns**, **Brother John** and **Cherie Sannes** as air talents. "This gives the jocks more ability to do production," he reasons.

**KRTH** is aiming for the 18-49 demographic with the 25-34-year-olds targeted specifically. However, he has no plans to change the format or emphasis to adult contemporary. "What does adult contemporary mean? Everybody's playlist is now adult contemporary. Music cycles and we're in a period when ballads are hits. We play the hits," he states.

In terms of promotion, the station has been comparatively quiet though this is changing. Starting in 1979, the station broadcast many concerts from the **Greek Theatre's** summer season and it plans to do the same this year. In addition, **KRTH** gives away tickets to many movie premieres. These run in conjunction with an ad campaign which hits billboards, newspapers and television.

**Chlowitz** is not as confident as some that all **AM** music stations will disappear. "There is room for a good **AM** music station," he says. "I'm not a believer that just being on the **FM** band makes a music station a winner." **CARY DARLING**

MAY 31, 1980 BILLBOARD

# New On The Charts



Tommy Tutone: From San Francisco to notoriety.

## TOMMY TUTONE

"Angel Say No"—56\* on the Hot 100

Labels began bidding for the foursome during its embryonic days in San Francisco niteries a year ago.

Founder **Tommy Heath**, the group's lead vocalist, cowriter and guitarist, led the **Teentones** in 1975, which was reincarnated into **Tommy Tutone** four years later.

**Columbia's** **Terry Powell** flew to San Francisco after hearing demo tapes the band had originally prepared for **Warner Bros.** An hour before that audition for **Powell** and the subsequent signing, lead guitarist **Jim Keller** and **Heath** wrote "Angel," which the band included in its repertoire.

Distinguished by its goodtime rock flair, the song is now the band's debut single. It is also the opening track on the self-titled LP, produced by **Ed E. Thacker**.

Completing the band's lineup is **Mickey Shine**, former member of **Elvis Costello's** backup band, **Clover**, and **Terry Nails** on bass.

The band is managed by **Paul Cheslaw** in **Los Angeles**, (213) 451-9808. It has no booking agent at present.

# Bubbling Under The HOT 100

- 101—SWEET SENSATION, Stephanie Mills, 20th Century 2449 (RCA)
- 102—LANDLORD, Gladys Knight & The Pips, Columbia 1-11239
- 103—OVERNIGHT SENSATION, Jerry Knight, A&M 2215
- 104—HANGIN' OUT, Kool & The Gang, De-Lite 804 (Mercury)
- 105—DALLAS, Floyd Cramer, RCA 11916
- 106—I DON'T WANT TO GET DRAFTED, Frank Zappa, Zappa 21
- 107—I CAN SURVIVE—Triumph, RCA 11945
- 108—TAKING SOMEBODY WITH ME WHEN I FALL, Larry Gatlin & the Gatlin Bros. Band, Columbia 1-11219
- 109—THE VERY LAST TIME, Utopia, Bearsbro 49247 (Warner Bros.)
- 110—YOU GOT ME, Tommy James, Millennium 11788 (RCA)

# Bubbling Under The Top LPs

- 201—GENE CHANDLER, 80, 20th Century T-605 (RCA)
- 202—ODYSSEY, Hang Together, RCA AFL1-3526
- 203—EDWIN STARR, Stronger Than You Think I Am, 20th Century T-615 (RCA)
- 204—SUZANNE FELLINI, Suzanne Fellini, Casablanca NBLP 7205
- 205—ROCKIE ROBBINS, You And Me, A&M SP 4805
- 206—STUFF, Live In New York, Warner Bros. BSK 3417
- 207—BREAKWATER, Splashdown, Arista AB 4264
- 208—THE FABULOUS THUNDERBIRDS, What's The Word, Chrysalis CHR 1287
- 209—ABBA, Greatest Hits, Vol. 2, Atlantic SD 160009
- 210—THE JAGS, Evening Standards, Island ILPS 9603 (Warner Bros.)

# Billboard Album Radio Action

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

Based on station playlist through Wednesday (5/21/80)

## Top Add Ons-National

- CHEAP TRICK—Found All The Parts (Epic)
- PAUL McCARTNEY—McCartney II (Columbia)
- SAMMY HAGAR—Danger Zone (Capitol)
- BLACK SABBATH—Heaven And Hell (WB)

## Top Requests/Airplay-National

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- VAN HALEN—Women And Children First (WB)
- PETE TOWNSHEND—Empty Glass (Atco)
- BILLY JOEL—Glass Houses (Columbia)

## National Breakouts

- KROKUS—Metal Rendez-vous (Ariola)
- DEVO—Freedom Of Choice (WB)
- GRAHAM PARKER—The Up Escalator (Arista)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)

**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)

- KINGBEES—(RSD)
- NU-MUSIK—(Epic)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- SAMMY HAGAR—Danger Zone (Capitol)
- CHEAP TRICK—Found All The Parts (Epic)
- GRATEFUL DEAD—Go To Heaven (Arista)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ GARY NUMAN—The Pleasure Principle (Atco)
- ★ URBAN COWBOY—Soundtrack (Asylum)

### KZEL-FM—Eugene (C. Kovarick/P. Mays)

- SAMMY HAGAR—Danger Zone (Capitol)
- JOAN ARMATRADING—Me Myself I (A&M)
- PAUL McCARTNEY—McCartney II (Columbia)
- RONIN—(Mercury)
- JUDAS PRIEST—British Steel (Columbia)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ PHILIP LYNOTT—Solo In Soho (WB)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

### KSJO-FM—San Jose (F. Andrick)

- CHEAP TRICK—Found All The Parts (Epic)
- SAMMY HAGAR—Danger Zone (Capitol)
- DEVO—Freedom Of Choice (WB)
- KROKUS—Metal Rendez-vous (Ariola)
- BLACK SABBATH—Heaven And Hell (WB)
- INTERVIEW—(Virgin)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ PHILIP LYNOTT—Solo In Soho (WB)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)

## Southwest Region

### TOP ADD ONS

- SAMMY HAGAR—Danger Zone (Capitol)
- CHEAP TRICK—Found All The Parts (Epic)
- BLACK SABBATH—Heaven And Hell (WB)
- ELTON JOHN—21 At 33 (MCA)

### TOP REQUEST / AIRPLAY

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- PETE TOWNSHEND—Empty Glass (Atco)
- ERIC CLAPTON—Just One Night (RSD)

### BREAKOUTS

- GRAHAM PARKER—The Up Escalator (Arista)
- INTERVIEW—(Virgin)
- JUDAS PRIEST—British Steel (Columbia)
- JON & VANGELIS—Short Stories (Polydor)

### KZEW-FM—Dallas (D. Miller)

- CHEAP TRICK—Found All The Parts (Epic)
- PAUL McCARTNEY—McCartney II (Columbia)
- GERRY RAFFERTY—Snakes And Ladders (UA)
- SAMMY HAGAR—Danger Zone (Capitol)
- DEVO—Freedom Of Choice (WB)
- BLACK SABBATH—Heaven And Hell (WB)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ BILLY JOEL—Glass Houses (Columbia)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ BABYS—Union Jacks (Chrysalis)

### WTXQ-FM—Dallas (T. Spencer)

- CRETONES—Thin Red Line (Planet) (re-add)
- ELTON JOHN—21 At 33 (MCA)
- STERLING—City Kids (A&M)
- CHEAP TRICK—Found All The Parts (Epic)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ BILLY JOEL—Glass Houses (Columbia)
- ★ ERIC CLAPTON—Just One Night (RSD)
- ★ PAT TRAVERS BAND—Crash And Burn (Polydor)

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

- CHEAP TRICK—Found All The Parts (Epic)
- GRAHAM PARKER—The Escalator (Arista)
- SAMMY HAGAR—Danger Zone (Capitol)
- ELTON JOHN—21 At 33 (MCA)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- LINDA RONSTADT—Mad Love (Asylum)
- PETE TOWNSHEND—Empty Glass (Atco)
- BOZ SCAGGS—Middle Man (Columbia)

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

- JOAN ARMATRADING—Me Myself I (A&M)
- CAROLE KING—Pearls (Capitol)
- JUDAS PRIEST—British Steel (Columbia)
- GRAHAM PARKER—The Escalator (Arista)
- INTERVIEW—(Virgin)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ GRATEFUL DEAD—Go To Heaven (Arista)
- ★ FABULOUS THUNDERBIRDS—What's The Word (Chrysalis)
- ★ TOMMY TUTONE—(Columbia)

### KRST-FM—Albuquerque (S. Cornish)

- JOAN ARMATRADING—Me Myself I (A&M)
- SAMMY HAGAR—Danger Zone (Capitol)
- SCOOTERS—Young Girls (EMI/America)
- ★ VAN HALEN—Women And Children First (WB)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ BILLY JOEL—Glass Houses (Columbia)
- ★ ERIC CLAPTON—Just One Night (RSD)

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

- SAMMY HAGAR—Danger Zone (Capitol)
- JON & VANGELIS—Short Stories (Polydor)
- BLACK SABBATH—Heaven And Hell (WB)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ JOURNEY—Departure (Columbia)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ TED NUGENT—Scream Dream (Epic)

## Midwest Region

### TOP ADD ONS

- PAUL McCARTNEY—McCartney II (Columbia)
- BLACK SABBATH—Heaven And Hell (WB)
- SAMMY HAGAR—Danger Zone (Capitol)
- CHEAP TRICK—Found All The Parts (Epic)

### TOP REQUEST / AIRPLAY

- VAN HALEN—Women And Children First (WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PRETENDERS—(Sire)
- JOURNEY—Departure (Columbia)

### BREAKOUTS

- KROKUS—Metal Rendez-vous (Ariola)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- SPIDER—(Dreamland)
- LAURIE & THE SIGHS—(Atlantic)

### WWWV-FM—Detroit (D. Hungate)

- SAMMY HAGAR—Danger Zone (Capitol)
- KROKUS—Metal Rendez-vous (Ariola)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- J. GEILS BAND—Love Stinks (EMI/America)
- ★ VAN HALEN—Women And Children First (WB)
- TED NUGENT—Scream Dream (Epic)

### WLVQ-FM—Columbus (S. Runner)

- BLACK SABBATH—Heaven And Hell (WB)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- SPIDER—(Dreamland)
- PAUL McCARTNEY—McCartney II (Columbia)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ ERIC CLAPTON—Just One Night (RSD)
- ★ BILLY JOEL—Glass Houses (Columbia)
- ★ VAN HALEN—Women And Children First (WB)

### WLVQ-FM—Columbus (S. Runner)

- BLACK SABBATH—Heaven And Hell (WB)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- SPIDER—(Dreamland)
- PAUL McCARTNEY—McCartney II (Columbia)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ ERIC CLAPTON—Just One Night (RSD)
- ★ BILLY JOEL—Glass Houses (Columbia)
- ★ VAN HALEN—Women And Children First (WB)

### WMMS-FM—Cleveland (J. Gorman)

- GERRY RAFFERTY—Snakes And Ladders (UA)
- KROKUS—Metal Rendez-vous (Ariola)
- SAMMY HAGAR—Danger Zone (Capitol)
- LAURIE & THE SIGHS—(Atlantic)
- PAUL McCARTNEY—McCartney II (Columbia)
- BLACK SABBATH—Heaven And Hell (WB)
- ★ JOURNEY—Departure (Columbia)
- ★ PRETENDERS—(Sire)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ VAN HALEN—Women And Children First (WB)

### WYDD-FM—Pittsburgh (J. Kinney)

- CHEAP TRICK—Found All The Parts (Epic)
- D. B. COOPER—Buy American (WB)
- BLACK SABBATH—Heaven And Hell (WB)
- SAMMY HAGAR—Danger Zone (Capitol)
- JOAN ARMATRADING—Me Myself I (A&M)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ JOURNEY—Departure (Columbia)
- ★ J. GEILS BAND—Love Stinks (EMI/America)
- ★ VAN HALEN—Women And Children First (WB)

### WABX-FM—Detroit (J. Duncan)

- CHEAP TRICK—Found All The Parts (Epic)
- LINDA RONSTADT—Mad Love (Asylum)
- JOURNEY—Departure (Columbia)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ VAN HALEN—Women And Children First (WB)

### KSHE-FM—St. Louis (R. Batis)

- SAMMY HAGAR—Danger Zone (Capitol)
- KROKUS—Metal Rendez-vous (Ariola)
- SHANDI—(Dreamland)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ GENESIS—Duke (Atlantic)
- ★ JOURNEY—Departure (Columbia)
- ★ PINK FLOYD—The Wall (Columbia)

### TOP ADD ONS

- CHEAP TRICK—Found All The Parts (Epic)
- SAMMY HAGAR—Danger Zone (Capitol)
- PAUL McCARTNEY—McCartney II (Columbia)
- JOAN ARMATRADING—Me Myself I (A&M)

### TOP REQUEST / AIRPLAY

- VAN HALEN—Women And Children First (WB)
- PINK FLOYD—The Wall (Columbia)
- SQUEEZE—Argybargy (A&M)
- BILLY JOEL—Glass Houses (Columbia)

### BREAKOUTS

- DEVO—Freedom Of Choice (WB)
- KROKUS—Metal Rendez-vous (Ariola)
- D. B. COOPER—Buy American (WB)
- SHANDI—(Dreamland)

### WRAS-FM—Atlanta (M. Williams)

- DEVO—Freedom Of Choice (WB)
- SOUTHSIDE JOHNNY—Greatest Hits (Epic)
- DAVE MASON—Old Crest On A New Wave (Columbia)
- JOAN ARMATRADING—Me Myself I (A&M)
- SKAFISH—(IRS/A&M)
- ★ LONG RIDERS—Soundtrack (WB)
- ★ ALICE COOPER—Flush The Fashion (WB)
- ★ B-52'S—(WB)
- ★ SQUEEZE—Argybargy (A&M)
- ★ LEVON HELM—American Son (MCA)

### WSHE-FM—Miami (F. Baum)

- PRETENDERS—(Sire (re-add))
- CHEAP TRICK—Found All The Parts (Epic)
- PAUL McCARTNEY—McCartney II (Columbia)
- KROKUS—Metal Rendez-vous (Ariola)
- SAMMY HAGAR—Danger Zone (Capitol)
- ★ VAN HALEN—Women And Children First (WB)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ BILLY JOEL—Glass Houses (Columbia)

### WQXM-FM—Tampa (N. Van Cleave)

- SAMMY HAGAR—Danger Zone (Capitol)
- STERLING—City Kids (A&M)
- D. B. COOPER—Buy American (WB)
- PAUL McCARTNEY—McCartney II (Columbia)
- CHEAP TRICK—Found All The Parts (Epic)
- ★ GENESIS—Duke (Atlantic)
- ★ VAN HALEN—Women And Children First (WB)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ URBAN COWBOY—Soundtrack (Asylum)

### WKDF-FM—Nashville (M. Beck)

- CHEAP TRICK—Found All The Parts (Epic)
- SAMMY HAGAR—Danger Zone (Capitol)
- PINK FLOYD—The Wall (Columbia)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ JOURNEY—Departure (Columbia)
- ★ JOURNEY—Departure (Columbia)

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

- PAUL McCARTNEY—McCartney II (Columbia)
- SAMMY HAGAR—Danger Zone (Capitol)
- CHEAP TRICK—Found All The Parts (Epic)
- BLACK SABBATH—Heaven And Hell (WB)
- DEVO—Freedom Of Choice (WB)
- PRISM—Young And Restless (Capitol)
- ★ VAN HALEN—Women And Children First (WB)
- ★ BILLY JOEL—Glass Houses (Columbia)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ JOURNEY—Departure (Columbia)

### WHFS-FM—Bethesda (D. Einstein)

- SHANDI—(Dreamland)
- RIVETS—(Anilles)
- SKAFISH—(IRS/A&M)
- JOAN ARMATRADING—Me Myself I (A&M)
- RONIN—(Mercury)
- GANG OF FOUR—Entertainment (WB)
- ★ ERIC CLAPTON—Just One Night (RSD)
- ★ RODNEY CROWELL—But What Will The Neighbors Think (WB)
- ★ SQUEEZE—Argybargy (A&M)
- ★ WILLIE NILE—(Arista)

### TOP ADD ONS

- JOAN ARMATRADING—Me Myself I (A&M)
- GERRY RAFFERTY—Snakes And Ladders (UA)
- PAUL McCARTNEY—McCartney II (Columbia)
- CHEAP TRICK—Found All The Parts (Epic)

### TOP REQUEST / AIRPLAY

- GRATEFUL DEAD—Go To Heaven (Arista)
- GRAHAM PARKER—The Up Escalator (Arista)
- PETE TOWNSHEND—Empty Glass (Atco)
- VAN HALEN—Women And Children First (WB)

### BREAKOUTS

- KROKUS—Metal Rendez-vous (Ariola)
- ROCKY BURNETTE—The Son Of Rock And Roll (EMI/America)
- ORIGINAL MIRRORS—(Arista)
- DEVO—Freedom Of Choice (WB)

### WNEW-FM—New York (M. McIntyre)

- CAROLE KING—Pearls (Capitol)
- GERRY RAFFERTY—Snakes And Ladders (UA)
- MINK DEVILLE—Le Chot Blue (Capitol)
- JOAN ARMATRADING—Me Myself I (A&M)
- SKAFISH—(IRS/A&M)
- ★ ROCKY BURNETTE—The Son Of Rock And Roll (EMI/America)
- ★ GRAHAM PARKER—The Up Escalator (Arista)
- ★ GRATEFUL DEAD—Go To Heaven (Arista)
- ★ PRETENDERS—(Sire)
- ★ WILLIE NILE—(Arista)

### WRNW-FM—New York (G. Axelbank/R. Henski)

- PAUL McCARTNEY—McCartney II (Columbia)
- GERRY RAFFERTY—Snakes And Ladders (UA)
- ORIGINAL MIRRORS—(Arista)
- SAMMY HAGAR—Danger Zone (Capitol)
- STERLING—City Kids (A&M)
- ★ GRAHAM PARKER—The Up Escalator (Arista)
- ★ ELTON JOHN—21 At 33 (MCA)
- ★ SQUEEZE—Argybargy (A&M)
- ★ RODNEY CROWELL—But What Will The Neighbors Think (WB)

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

- SOUTHSIDE JOHNNY—Greatest Hits (Epic)
- STRAND—(Island)
- D. B. COOPER—Buy American (WB)
- SAMMY HAGAR—Danger Zone (Capitol)
- ORIGINAL MIRRORS—(Arista)
- ★ IRONHORSE—Everything Is Grey (Scotti Brothers)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ VAN HALEN—Women And Children First (WB)
- ★ BILLY JOEL—Glass Houses (Columbia)
- ★ PETE TOWNSHEND—Empty Glass (Atco)

### WMMR-FM—Philadelphia (J. Bonadonna)

- CHEAP TRICK—Found All The Parts (Epic)
- JOAN ARMATRADING—Me Myself I (A&M)
- ★ VAN HALEN—Women And Children First (WB)
- ★ GRATEFUL DEAD—Go To Heaven (Arista)
- ★ GENESIS—Duke (Atlantic)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

### WBCN-FM—Boston (J. Mack)

- JOAN ARMATRADING—Me Myself I (A&M)
- ROCKY BURNETTE—The Son Of Rock And Roll (EMI/America)
- KROKUS—Metal Rendez-vous (Ariola)
- ★ PREACHER JACK—Rock And Roll Preacher (Rounder)
- ★ UNDERTONES—Hypnotised (Sire)
- ★ JO JO ZEP—Screaming Targets (Columbia)
- ★ PRETENDERS—(Sire)
- ★ J. GEILS BAND—Love Stinks (EMI/America)
- ★ GRATEFUL DEAD—Go To Heaven (Arista)
- ★ PETE TOWNSHEND—Empty Glass (Atco)

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

- JOAN ARMATRADING—Me Myself I (A&M)
- ORLEANS—(MCA)
- CHEAP TRICK—Found All The Parts (Epic)
- GERRY RAFFERTY—Snakes And Ladders (UA)
- PAUL McCARTNEY—McCartney II (Columbia)
- BLACK SABBATH—Heaven And Hell (WB)
- ★ BRUCE COCKBURN—Dancing In The Dragon's Jaws (Millennium)
- ★ GRATEFUL DEAD—Go To Heaven (Arista)
- ★ GRAHAM PARKER—The Up Escalator (Arista)
- ★ WILLIE NILE—(Arista)

### WAQX-FM—Syracuse (E. Levine)

- KROKUS—Metal Rendez-vous (Ariola)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- SAMMY HAGAR—Danger Zone (Capitol)
- CHEAP TRICK—Found All The Parts (Epic)
- ★ GENESIS—Duke (Atlantic)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ★ JOURNEY—Departure (Columbia)
- ★ VAN HALEN—Women And Children First (WB)

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

- JOAN ARMATRADING—Me Myself I (A&M)
- KROKUS—Metal Rendez-vous (Ariola)
- DEVO—Freedom Of Choice (WB)
- GERRY RAFFERTY—Snakes And Ladders—(UA)
- PAUL McCARTNEY—McCartney II (Columbia)
- PHILIP LYNOTT—Solo In Soho (WB)
- ★ GRATEFUL DEAD—Go To Heaven (Arista)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ TED NUGENT—Scream Dream (Epic)
- ★ POINT BLANK—The Hard Way (MCA)

### WCOZ-FM—Boston (K. Ingram)

- JOAN ARMATRADING—Me Myself I (A&M)
- ROCKY BURNETTE—The Son Of Rock And Roll (EMI/America)
- DEVO—Freedom Of Choice (WB)
- GANG OF FOUR—Entertainment (WB)
- SAMMY HAGAR—Danger Zone (Capitol)
- ★ OZARK MOUNTAIN DAREDEVILS—(Columbia)
- ★ PETE TOWNSHEND—Empty Glass (Atco)
- ★ PRETENDERS—(Sire)
- ★ VAN HALEN—Women And Children First (WB)
- ★ ERIC CLAPTON—Just One Night (RSD)

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MAY 31, 1980 BILLBOARD

# Cream Publishing Group

## "FIRST'S"

Eruption—"I CAN'T STAND THE RAIN" (Top 10/First Single)  
The Blues Brothers—"SOUL MAN" (Top 10/First Single)  
Talking Heads—"TAKE ME TO THE RIVER" (Top 10/First Single)  
Amii Stewart—"KNOCK ON WOOD" (#1/First Single)  
Barbara Mandrell—"IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT"  
(#1 CW/Her First Record To Go Pop)  
ZZ Top—"I THANK YOU" (First Chart Record in 3 Years)  
Bernadette Peters—"GEE WHIZ" (First Chart Record)  
Joyce Cobb—"DIG THE GOLD" (First Chart Record)  
Conway Twitty—"HAPPY BIRTHDAY DARLIN'" (#1 CW/His First CPG Cover)  
Elvis Costello—"I CAN'T STAND UP FOR FALLING DOWN" (First U.S. Single)  
Barbara Mandrell—"WOMAN TO WOMAN" (#1 CW/Her First Record on R&B Chart)  
Doobie Brothers—"ECHOES OF LOVE" (Top 30/First Collaboration with Cream Writers)  
Tony Orlando & Dawn—"SING" (Their First CPG Cover & Last Chart Record)  
K.C. & The Sunshine Band—"I BETCHA DIDN'T KNOW THAT" (Top 10/First R&B Chart "B" Side)  
Sammy Hagar—"DOCK OF THE BAY" (First Chart Record With CPG Song)  
Amazing Rhythm Aces—"LOVE AND HAPPINESS" (First Chart Record of LP)

*"When you need a FIRST, give us a call"  
Our Gold can become Your Gold!*

DOCK OF THE BAY  
IN THE MIDNIGHT HOUR  
GREEN ONIONS  
IF YOU'RE READY (COME GO WITH ME)  
I'LL TAKE YOU THERE  
TOUCH A HAND, MAKE A FRIEND  
THEME FROM SHAFT  
EVERYBODY LOVES A WINNER  
WHEN SOMETHING IS WRONG WITH MY BABY  
TIRED OF BEING ALONE  
WHO'S MAKING LOVE  
SEE SAW  
I CAN'T TURN YOU LOOSE  
LOVE AND HAPPINESS  
GOING DOWN  
NINETY-NINE AND ONE HALF  
I'LL BE YOUR SHELTER (IN TIME OF STORM)  
PRIVATE NUMBER  
THE HUNTER  
FA-FA-FA-FA-FA- (SAD SONG)  
TIME IS TIGHT  
SWEET SWEET SURRENDER  
I'VE GOT DREAMS TO REMEMBER  
DO THE FUNKY CHICKEN  
I'VE BEEN LOVING YOU TOO LONG  
HOLD ON I'M COMIN'

RESPECT  
WALKING THE DOG  
RESPECT YOURSELF  
LAST NIGHT  
L-O-V-E (LOVE)  
(DO THE) PUSH AND PULL  
YOUR GOOD THING IS ABOUT TO END  
CHEAPER TO KEEP HER  
SMOKIE  
WRAP IT UP  
AIN'T THAT A LOT OF LOVE  
DON'T FIGHT IT  
B-A-B-Y  
LET'S STAY TOGETHER  
YOU DON'T MISS YOUR WATER  
HERE I AM (COME AND TAKE ME)  
BORN UNDER A BAD SIGN  
SOOKIE SOOKIE  
AIN'T THAT LOVING YOU  
(FOR MORE REASONS THAN ONE)  
WHOLESALE LOVE  
I'M STILL IN LOVE WITH YOU  
CALL ME (COME BACK HOME)  
YOU OUGHT TO BE WITH ME  
LOOK WHAT YOU DONE FOR ME

EAST MEMPHIS MUSIC CORP. (BMI)  
BUTTER MUSIC (BMI)  
DEERWOOD MUSIC (BMI)  
BIFDEES MUSIC (ASCAP)



CHURN MUSIC (ASCAP)  
JEC PUBLISHING (BMI)  
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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 (5/22/80)

## TOP ADD ONS - NATIONAL

- OLIVIA NEWTON-JOHN—Magic (MCA)
- SPINNERS—Cupid (Atlantic)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)

## PRIME MOVERS - NATIONAL

- ROBBIE DUPREE—Steal Away (Elektra)
- BOB SEGER—Against The Wind (Capitol)
- BETTE MIDLER—The Rose (Atlantic)

## BREAKOUTS - NATIONAL

- AMBROSIA—Biggest Part Of Me (WB)
- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- KIM CARNES—More Love (EMI)

### 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.

### KUPD—Phoenix

- IAN HUNTER—We Gotta Get Out Of Here (Chrysalis)
- JOE WALSH—All Night Long (Asylum)
- ★ GRATEFUL DEAD—Alabama Get Away (Arista) 28-16
- ★ DIXIE DREGS—Road Expense (A&M) 29-20

### KOPA—Phoenix

- JOE WALSH—All Night Long (Asylum)
- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- ★ BRUCE COCKBURN—Wondering Where The Lions Are (Millennium) 22-17
- ★ BILLY JOEL—It's Still Rock And Roll To Me (Columbia) 20-11

### KTKT—Tucson

- MANHATTANS—Shining Star (Columbia)
- OLIVIA NEWTON-JOHN—Magic (MCA)
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 27-20
- ★ BILLY JOEL—It's Still Rock And Roll To Me (Columbia) 20-11

### KQEO—Albuquerque

- RUPERT HOLMES—Answering Machine (MCA)
- BARRY MANILOW—I Don't Want To Walk Without You (Arista)
- ★ JAMES LAST BAND—The Seduction (Polydor) 15-11
- ★ AMBROSIA—Biggest Part Of Me (WB)

### KENO—Las Vegas

- SPINNERS—Cupid (Atlantic)
- PHOTOGLO—We Were Meant To Be Lovers (20th Century)
- ★ BETTE MIDLER—The Rose (Atlantic) 19-10
- ★ STYX—First Time (A&M) 11-4

### KFMB—San Diego

- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- ★ BILLY JOEL—It's Still Rock And Roll To Me (Columbia) 28-21
- ★ BOB SEGER—Against The Wind (Capitol) 29-15

## Pacific Northwest Region

### TOP ADD ONS:

- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- OLIVIA NEWTON-JOHN—Magic (MCA)
- ELTON JOHN—Little Jeannie (MCA)

### PRIME MOVERS:

- BOB SEGER—Against The Wind (Capitol)
- BETTE MIDLER—The Rose (Atlantic)
- GARY NUMAN—Cars (Atco)

### BREAKOUTS:

- SPINNERS—Cupid (Atlantic)
- JERMAINE JACKSON—Let's Get Serious (Epic)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)

### KFRC—San Francisco

- ELTON JOHN—Little Jeannie (MCA)
- JERMAINE JACKSON—Let's Get Serious (Epic)
- ★ BOB SEGER—Against The Wind (Capitol) 17-12
- ★ CHARLIE DORE—Pilot Of The Airwaves (Island) 28-23

### KYA—San Francisco

- NEIL SEDAKA/DARA SEDAKA—Should've Never Let You Go (Elektra)
- ★ ROBBIE DUPREE—Steal Away (Elektra)
- ★ AMBROSIA—Biggest Part Of Me (WB) 13-10
- ★ BOB SEGER—Fire Lake (Capitol) 6-3

### KROY—Sacramento

- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- ★ LIPPS INC.—Funkytown (Casablanca) 12-6
- ★ PAUL McCARTNEY—Coming Up (Columbia) 7-2

### KYNO—Fresno

- ★ NEIL DIAMOND—The Good Lord Loves You (Columbia) 26-20
- ★ ANDY GIBB/OLIVIA NEWTON-JOHN—I Can't Help It (RSO) 29-21

### KGW—Portland

- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)
- BERNADETTE PETERS—Gee Whiz (MCA)
- ★ BETTE MIDLER—The Rose (Atlantic) 18-9
- ★ MICHAEL JACKSON—She's Out Of My Life (Epic) 29-21

### KING—Seattle

- OLIVIA NEWTON-JOHN—Magic (MCA)
- SPINNERS—Cupid (Atlantic)

### KJRB—Spokane

- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)
- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- ★ GARY NUMAN—Cars (Atco) 20-10

### KTAC—Tacoma

- OLIVIA NEWTON-JOHN—Magic (MCA)
- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)

### KCPX—Salt Lake City

- JOE WALSH—All Night Long (Asylum)
- PHOTOGLO—We Were Meant To Be Lovers (20th Century)
- ★ CAROLE KING—One Fine Day (Capitol) 26-22
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 30-20

### KRSP—Salt Lake City

- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- CHEAP TRICK—Everything Works If You Let It (Epic)
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 21-9
- ★ PAUL McCARTNEY—Coming Up (Columbia) 17-13

### KTLC—Denver

- KIM CARNES—More Love (EMI)
- MANHATTANS—Shining Star (Columbia)
- ★ BOB SEGER—Against The Wind (Capitol) 33-24
- ★ SPINNERS—Cupid (Atlantic) 36-27

### KIMN—Denver

- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- SPINNERS—Cupid (Atlantic)
- ★ BOB SEGER—Against The Wind (Capitol) 17-5
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 25-15

### KJR—Seattle

- OLIVIA NEWTON-JOHN—Magic (MCA)
- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- ★ GARY NUMAN—Cars (Atco) 9-4
- ★ BETTE MIDLER—The Rose (Atlantic) 20-10

### KYYX—Seattle

- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- MANHATTANS—Shining Star (Columbia)
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 14-9
- ★ PAUL McCARTNEY—Coming Up (Columbia) 11-7

### KCBN—Reno

- OLIVIA NEWTON-JOHN—Magic (MCA)
- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- ★ BOB SEGER—Against The Wind (Capitol) 36-23
- ★ MICHAEL JACKSON—She's Out Of My Life (Epic) 31-19

## North Central Region

### TOP ADD ONS:

- OLIVIA NEWTON-JOHN—Magic (MCA)
- SPINNERS—Cupid (Atlantic)
- GENESIS—Misunderstanding (Atlantic)

### PRIME MOVERS:

- BETTE MIDLER—The Rose (Atlantic)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- ROBBIE DUPREE—Steal Away (Elektra)

### BREAKOUTS:

- ELTON JOHN—Little Jeannie (MCA)
- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)
- MICHAEL JACKSON—She's Out Of My Life (Epic)

### WZZP—Cleveland

- ELTON JOHN—Little Jeannie (MCA)
- CAROLE KING—One Fine Day (Capitol)
- ★ JAMES LAST BAND—The Seduction (Polydor) 31-16
- ★ BETTE MIDLER—The Rose (Atlantic) 9-4

### WXGT—Columbus

- SPINNERS—Cupid (Atlantic)
- MICHAEL JACKSON—She's Out Of My Life (Epic)
- ★ BETTE MIDLER—The Rose (Atlantic) 10-2
- ★ LIPPS INC.—Funkytown (Casablanca) 21-13

### Q-102 (WKRQ-FM)—Cincinnati

- ELTON JOHN—Little Jeannie (MCA)
- MICHAEL JACKSON—She's Out Of My Life (Epic)
- ★ BETTE MIDLER—The Rose (Atlantic) 14-7
- ★ PAUL McCARTNEY—Coming Up (Columbia) 24-14

### WNCI—Columbus

- SPINNERS—Cupid (Atlantic)
- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)
- ★ LIPPS INC.—Funkytown (Casablanca) 19-9
- ★ PAUL McCARTNEY—Coming Up (Columbia) 10-5

### WCUE—Akron

- OLIVIA NEWTON-JOHN—Magic (MCA)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic)
- ★ BETTE MIDLER—The Rose (Atlantic) 19-8
- ★ JERMAINE JACKSON—Let's Get Serious (Epic) 36-22

### 13-Q (WKQT)—Pittsburgh

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- ★ PAUL McCARTNEY—Coming Up (Columbia)
- ★ BETTE MIDLER—The Rose (Atlantic) 17-10
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 9-4

### WPEZ—Pittsburgh

- OLIVIA NEWTON-JOHN—Magic (MCA)
- PENNY MARDONES—Into The Night (Polydor)
- ★ ELTON JOHN—Little Jeannie (MCA) 24-18
- ★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 27-21

### CKLW—Detroit

- OLIVIA NEWTON-JOHN—Magic (MCA)
- GENESIS—Misunderstanding (Atlantic)
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 25-7
- ★ ROBBIE DUPREE—Steal Away (Elektra) 17-10

### WDRQ—Detroit

- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)
- RUPERT HOLMES—Answering Machine (MCA)
- ★ BOB SEGER—Against The Wind (Capitol) 19-10
- ★ JERMAINE JACKSON—Let's Get Serious (Epic) 21-16

### WTAC—Flint

- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- MANHATTANS—Shining Star (Columbia)
- ★ ELTON JOHN—Little Jeannie (MCA) 22-16
- ★ ROBBIE DUPREE—Steal Away (Elektra) 20-15

### Z-96 (WZZR-FM)—Grand Rapids

- RODNEY CROWELL—Ashes By Now (WB)
- EXILE—You're Good For Me (Warner/Curb)
- ★ BOB SEGER—Against The Wind (Capitol) 20-10
- ★ PAT BENATAR—We Live For Love (Chrysalis) 25-16

### WAKY—Louisville

- OLIVIA NEWTON-JOHN—Magic (MCA)
- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- ★ ELTON JOHN—Little Jeannie (MCA) 25-15
- ★ SPINNERS—Cupid (Atlantic) 31-26

### WBGN—Bowling Green

- CHEAP TRICK—Everything Works If You Let It (Epic)
- SPINNERS—Cupid (Atlantic)
- ★ PAUL McCARTNEY—Coming Up (Columbia) 15-10
- ★ GARY NUMAN—Cars (Atco) 13-8

### WGCL—Cleveland

- LITTLE RIVER BAND—It's Not A Wonder (Capitol)
- TOURISTS—I Only Want To Be With You (Epic)
- ★ AMBROSIA—Biggest Part Of Me (WB) 11-7
- ★ RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista) 33-18

## Southwest Region

### TOP ADD ONS:

- SPINNERS—Cupid (Atlantic)
- OLIVIA NEWTON-JOHN—Magic (MCA)
- BRUCE COCKBURN—Wondering Where The Lions Are (Millennium)

### PRIME MOVERS:

- PAUL McCARTNEY—Coming Up (Columbia)
- ROBBIE DUPREE—Steal Away (Elektra)
- GARY NUMAN—Cars (Atco)

### BREAKOUTS:

- BETTE MIDLER—The Rose (Atlantic)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)
- WHISPERS—Lady (Solar)

### KILT—Houston

- BRUCE COCKBURN—Wondering Where The Lions Are (Millennium)
- OLIVIA NEWTON-JOHN—Magic (MCA)
- ★ ROBBIE DUPREE—Steal Away (Elektra) 12-8
- ★ PAUL McCARTNEY—Coming Up (Columbia) 18-7

### KRBE—Houston

- CHANGE—A Lover's Holiday (RFC)
- MANHATTANS—Shining Star (Columbia)
- ★ ROBBIE DUPREE—Steal Away (Elektra) 14-9
- ★ JERMAINE JACKSON—Let's Get Serious (Epic) 20-11

### KLIF—Dallas

- CAROLE KING—One Fine Day (Capitol)
- SPINNERS—Cupid (Atlantic)
- ★ FRANK SINATRA—Theme From New York, New York (Reprise) 27-14
- ★ MICHAEL JACKSON—She's Out Of My Life (Epic) 21-13

### KNUS-FM—Dallas

- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)
- OLIVIA NEWTON-JOHN—Magic (MCA)
- ★ BOB SEGER—Against The Wind (Capitol) 39-31
- ★ PAUL McCARTNEY—Coming Up (Columbia) 30-21

### KFJZ-FM (Z-97)—Fl. Worth

- JOE WALSH—All Night Long (Asylum)
- BETTE MIDLER—The Rose (Atlantic)
- ★ TRIUMPH—I Can Survive (RCA) 23-13
- ★ PAUL McCARTNEY—Coming Up (Columbia) 16-9

### KINT—El Paso

- SPINNERS—Cupid (Atlantic)
- NEIL SEDAKA/DARA SEDAKA—Should've Never Let You Go (Elektra)
- ★ GARY NUMAN—Cars (Atco) 5-3

### WKY—Oklahoma City

- FIREFALL—Headed For A Fall (Atlantic)
- LARRY GATLIN—Taking Somebody With Me When I Fall (Columbia)
- ★ BETTE MIDLER—The Rose (Atlantic) 28-18
- ★ KENNY ROGERS—Love The World Away (Asylum) 16-8

### KVIL—Dallas

- WHISPERS—Lady (Solar)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- ★ ROBBIE DUPREE—Steal Away (Elektra) 17-11
- ★ BETTE MIDLER—The Rose (Atlantic) 11-7

### KTSA—San Antonio

- SPIDER—New Romance (Dreamland)
- WHISPERS—Lady (Solar)
- ★ GARY NUMAN—Cars (Atco) 5-2
- ★ LINDA RONSTADT—Hurt So Bad (Asylum) 9-6

### KELI—Tulsa

- MANHATTANS—Shining Star (Columbia)
- SPINNERS—Cupid (Atlantic)
- ★ GARY NUMAN—Cars (Atco) 17-12
- ★ DAN FOGELBERG—Heart Hotels (Full Moon/Epic) 25-16

### WTIX—New Orleans

- ROCKY BURNETTE—Tired Of Toein' The Line (EMI-America)
- GARY BURBANK—Who Shot J.R. (E.V.I.)
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 19-10
- ★ PAUL McCARTNEY—Coming Up (Columbia) 10-1

### WNOC—New Orleans

- SPINNERS—Cupid (Atlantic)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- ★ GARY NUMAN—Cars (Atco) 10-1
- ★ LIPPS INC.—Funkytown (Casablanca) 20-12

### KEEL—Shreveport

- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- NEIL SEDAKA/DARA SEDAKA—Should've Never Let You Go (Elektra)
- ★ ELTON JOHN—Little Jeannie (MCA) 30-18
- ★ JAMES LAST BAND—The Seduction (Polydor) 20-12

## Midwest Region

### TOP ADD ONS:

- SPINNERS—Cupid (Atlantic)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- CRYSTAL GAYLE—The Blue Side (Columbia)

### PRIME MOVERS:

- BETTE MIDLER—The Rose (Atlantic)
- MICHAEL JACKSON—She's Out Of My Life (Epic)
- ELTON JOHN—Little Jeannie (MCA)

### BREAKOUTS:

- BOB SEGER—Against The Wind (Capitol)
- PAUL McCARTNEY—Coming Up (Columbia)
- AMBROSIA—Biggest Part Of Me (WB)

### WLS—Chicago

- BOB SEGER—Against The Wind (Capitol)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- ★ BETTE MIDLER—The Rose (Atlantic) 27-17
- ★ PAUL McCARTNEY—Coming Up (Columbia) 13-9

### WFWM—Chicago

- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- PETE TOWNSHEND—Let Me Love Open The Door (Atco)
- ★ HUMBLE PIE—Fool For A Pretty Face (Atco) 17-14
- ★ THE BABYS—Midnight Rendezvous (Chrysalis) 12-6

### WRCK—Rockford

- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- SPINNERS—Cupid (Atlantic)
- ★ ELTON JOHN—Little Jeannie (MCA) 21-14
- ★ BETTE MIDLER—The Rose (Atlantic) 16-8

(Continued on page 23)

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# Counterpoint

## Fisk Honor To Wonder And Blake

By JEAN WILLIAMS

LOS ANGELES—Stevie Wonder and Eubie Blake were among the persons receiving honorary degrees from Fisk Univ. The honors were bestowed on the pair at the university's 106th commencement exercises earlier this month.

Although both artists have been in the music industry for many years. (in 97-year-old Blake's case add a few more manys) it was the first time the pair had met. The meeting turned out to be one of the high points of the graduation ceremony.



Stevie Wonder and Eubie Blake share an historical moment.

"I have wanted to meet Eubie Blake ever since I can remember," said Wonder after kissing the composer on the forehead. "You and your music have influenced several generations of musicians in America, and I am proud to be one of them." Blake reportedly replied, "I like your voice. I like the way you play and I like your music."

Blake and Wonder topped off their visits to the university with a concert.

★ ★ ★

As a result of L.A.'s Mayor Tom Bradley proclaiming Friday (23) through June 22 Playboy Jazz Festival Month, area residents will have an opportunity to see several free jazz concerts to be held throughout the city. Highlight of the month-long celebration will be the second annual Playboy Jazz Festival at the Hollywood Bowl June 14-15.

On the free concerts agenda is a mini-festival at Will Rogers Park, in the South Central area of the city, with special guests the **Freddie Hubbard Quintet** and students from Southwest College, Jordan High School and Locke High School.

There also will be a free concert for senior citizens at the Watts Labor Action Center, featuring the Air Force Jazz West. Playboy Enterprises Inc., hosts all events.

★ ★ ★

The original four members of the **Meters** are set to reunite for a concert at New Orleans newly remodeled Sanger Theatre Memorial Day.

The members, Art Neville, Leo Nocentelli, George Porter, Jr. and Joseph "Zig" Modeliste have not performed as the Meters in nearly four years. The group reportedly split to "pursue individual musical interests."

The Memorial Day concert, dubbed "Fire On The Bayou," is scheduled to be videotaped and recorded for a special live LP.

★ ★ ★

What is Carla Thomas of "Gee Whiz" fame doing these days?

The singer/songwriter recently completed a weekend of entertain-

(Continued on page 25)

# Billboard Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 5/31/80

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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	1	11	LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	34	29	14	I'M BACK FOR MORE—Al Johnson w/Jean Carn (K. Slower), Columbia 1-11207 (Jobete, ASCAP)	★68	77	2	ALL THE WAY—Brick (P. Davis), (Web IV, BMI) Bang 9-4810 (CBS)
★2	2	11	FUNKY TOWN—Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/RightSong/Steve Greenberg, BMI)	35	30	20	AND THE BEAT GOES ON—Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	★69	78	2	DO YOUR THANG—One Way Featuring Al Hudson (K. McCord, A. Myers), MCA 41238 (Perk's/Duchess, BMI)
★3	5	9	SWEET SENSATION—Stephanie Mills (J. Milume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	36	37	7	JUST US/I'VE GOT THE FEELING—Two Tons O' Fun (Robinson, Orsborn), Fantasy/Honey 888 (Jobete, ASCAP)	★70	80	3	SPACER—Sheila B. & Devotion (N. Rodgers, B. Edwards), Carrere 7209 (Atlantic) (Chic, BMI)
★4	3	12	LADY—Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	★37	44	5	BEHIND THE GROOVE—Teena Marie (T. Marie, R. Rudolph), Gordy 7184 (Motown) (Jobete, ASCAP/Dickiebird, BMI)	★71	81	2	I WANNA KNOW YOUR NAME—Frank Hooker & Positive People (K. Gamble, L. Huff), Panorama 11984 (RCA) (Mighty Three, BMI)
★5	9	12	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	★38	45	6	DOES SHE HAVE A FRIEND—Gene Chandler (B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Bullit, BMI)	72	72	3	E-FLAT BOOGIE—Trouble (T. Fisher, R. Reed), Al & The Kidd 1001 (Al & The Kidd, ASCAP)
★6	4	11	LET ME BE THE CLOCK—Smokey Robinson (W. Robinson), Tamla 54311 (Motown) (Bertram, ASCAP)	★39	46	6	SAME OLD STORY—Randy Crawford (J. Sample, W. Jennings), Warner Bros. 49222 (Four Knights/Irving, BMI)	73	65	6	STILL WAITING—Prince (Prince), Warner Bros. 49226 (Encrip, BMI)
★7	11	12	GOTTA GET MY HANDS ON SOME—Fatback (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Clita, BMI/Sign Of The Twins, ASCAP)	★40	53	3	HANGIN' OUT—Kool & The Gang (R. Bell, Kool And The Gang), De-Lite 804 (Mercury) (Deliteful/Gang, BMI)	★74	84	2	LOVE JONES—Johnny Guitar Watson (J. G. Gamble, L. Huff), Panorama 11984 (RCA) (Mighty Three, BMI)
★8	6	13	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)	★41	41	6	THE GROOVE—Rodney Franklin (R. Franklin), Columbia 1-11252 (Maicaboom, BMI)	★75	85	2	I AIN'T NEVER—Isaac Hayes (I. Hayes), Polydor 2090 (Rightsong, BMI)
★9	7	12	TWO PLACES AT THE SAME TIME—Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)	★42	50	5	ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)	76	75	4	IN THE MOONLIGHT—ADC Band (R. Williams), Cotillion 45014 (Atlantic) (Two Pepper, ASCAP)
★10	15	7	LANDLORD—Gladys Knight & The Pips (N. Asford, V. Simpson), Columbia 1-11239 (Nic-O-Val, ASCAP)	★43	43	7	SHEET MUSIC—Barry White (B. White, P. Politi), Unlimited Gold 9-1415 (CBS) (Seven Songs/Ba-Da, BMI)	77	69	10	FOREVER—Mass Production (T. Williams), Cotillion 45009 (Atlantic) (Two Pepper, ASCAP)
★11	13	12	ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	★44	52	5	SHE'S OUT OF MY LIFE—Michael Jackson (T. Hahler), Epic 9-50871 (Fiddleback/Peso/Kidada, BMI)	★78	88	2	SUPERWOMAN—Side Effect (A. Johnson, P. Allen, M. Howard, G. Matta), Elektra 46637 (Happy Birthday/Relaxed, BMI)
★12	16	6	CLOUDS—Chaka Khan (Ashford, Simpson), Warner Bros. 49216 (Nick-O-Val, ASCAP)	★45	54	5	I DON'T GO SHOPPING—Patti LaBelle (P. Allen, D. Lasley), Epic 9-50872 (Almo, ASCAP/Irving/Woolnoug, BMI)	79	79	3	I STILL LOVE YOU—Windy City (R. Butler), Kelli-Arts 4501 (Gourdine/Kiwi, BMI)
★13	17	6	POWER—Temptations (B. Gordy, A. Bond, J. Mayer), Gordy 7183 (Motown) (MidnightSun, ASCAP/Book, BMI)	★46	39	9	THAT THANG OF YOURS—John & Arthur Simms (J. Simms, A. Simms), Casablanca 2251	★80	90	2	WOLF TICKETS—Parlet (J. Ali, G. Clinton, R. Johnson), Casablanca 2260 (Rick's/Mabiz, BMI)
★14	18	5	BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway (J. Milume, R. Lucas), Atlantic 3661 (Scarab, BMI)	★47	57	2	CUPID—Spinners (S. Cooke), Atlantic 3664 (Kags/Sumac, BMI)	★81	NEW ENTRY	SKYYZOO—Skyy (S. Roberts, Jr.), Salsoul 7-2121 (RCA) (Alligator, ASCAP)	
★15	19	8	A LOVER'S HOLIDAY—Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	★48	42	7	I CAN'T GO ON LIVING WITHOUT YOU—Tavares (B.F. Wright Jr.), Capitol 4846 (Ritesonian, ASCAP)	82	83	3	I'M SO HOT—Denise LaSalle (D. LaSalle), MCA 41222 (Ordena/Warner-Tamerlane, BMI)
★16	10	16	DON'T PUSH IT, DON'T FORCE IT—Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	★49	59	2	LIGHT UP THE NIGHT—Brothers Johnson (L. Johnson, G. Johnson, R. Temperton), A&M 2238 (State Of The Arts/Brojay, ASCAP)	83	89	6	THE GIRLS ALRIGHT WITH ME—Masterpiece (N. Whitfield, E. Kendrick, E. Holland), Whitfield 49218 (Warner Bros.) (Stone Agate, BMI)
★17	8	12	GOT TO BE ENOUGH—Con Funk Shun (M. Cooper, F. Pilate), Mercury 76051 (Val-Le-Joe, BMI)	★50	47	9	TONIGHT I'M ALRIGHT—Narada Michael Walden (N.M. Walden), Atlantic 3655 (Walden/Gratitude Sky, ASCAP)	★84	94	2	GEE WHIZ—Interlude (C. Thomas), Star Vision International 1103 (East Memphis, BMI)
★18	12	11	MINUTE BY MINUTE—Peabo Bryson (M. McDonald, L. Abrams), Capitol 4844 (Snug/Loresta, BMI/ASCAP)	★51	62	4	WELCOME TO MY WORLD—Delegation (R. Bailey, R. Patterson, B. Dunbar), Mercury 76056 (A-Plus, SESAC)	85	86	3	DON'T WANNA SEE YOU CRY—Clifford Coulter (C. Coulter), Columbia 1-11202 (Coultron, ASCAP)
★19	27	7	TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigid), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	★52	61	4	LOVE CYCLES—D.J. Rogers (J. Peters), ARC/Columbia 1-11254 (Golden Corn Flake, BMI)	★86	NEW ENTRY	LITTLE RUNAWAY—Stone City Band (R. James, Gordy 7182 (Motown) (Jobete/Stone City, ASCAP)	
★20	25	9	OVERNIGHT SENSATION—Jerry Knight (J. Knight), A&M 2215 (Almo/Crimco, ASCAP)	★53	23	15	HIGH—Skyy (R. Muller), Salsoul 72113 (RCA) (One To One, ASCAP)	★87	NEW ENTRY	BIG CITY ROCKER—Trussell (H. Lane, R. Smith), Elektra 46627 (Ensign/Nikki's Dream/Cowcatcha, BMI)	
★21	26	8	LET THIS MOMENT BE FOREVER—Kwicks (A. Jones), EMI/America 8037 (Cessess, BMI)	★54	64	4	I SHOULD BE YOUR LOVER—Harold Melvin & The Blue Notes (K. Gamble, L. Huff, H. Melvin), Source 41231 (MCA) (Assorted, BMI)	★88	NEW ENTRY	ONLY THE LONELY—La Flavour (M. Avsec), Sweet City 7377 (Bema, ASCAP)	
★22	14	10	INSIDE OF YOU—Ray, Goodman & Brown (A. Goodman, H. Ray, L. Walter, H. Goodman), Polydor 2077, (H.A.B./Dark Cloud, BMI)	55	56	5	STICKS & STONES—Chuck Brown & The Soul Searchers (B. Sutton, M. Sutton), Source 41226 (MCA) (Jobete, ASCAP)	89	55	6	DON'T YOU LIKE IT—Chapter 8 (M. Powell), Ariola 802 (Woodsong/Chapter 8/U.S. Arabella, BMI)
★23	28	9	WINNERS—Kleeer (N. Durham, W. Cunningham), Atlantic 3650, (Alex/Soutok, ASCAP/Darak/Good Groove, BMI)	56	33	16	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)	90	92	2	SNAKE EYES—Grover Washington Jr. (G. Washington, Jr.), Motown 1486 (G. W. Jr., ASCAP)
★24	34	4	SITTING IN THE PARK—G.Q. (B. Stewart), Arista 0510 (Chevis, BMI)	57	58	6	AIN'T THAT LOVING YOU—Lou Rawls (H. Banks, A. Jones), P.R. 9-3102 (CBS) (East Memphis, BMI)	91	NEW ENTRY	I COME HERE TO PARTY—T.F.D. (R. Fields, J. Reynolds, D. Davis), Venture 126 (Groovesville, BMI/Conquisted/ASCAP)	
★25	35	7	GIVE UP THE FUNK—B.T. Express (C. Ward, B.T. Express), Columbia 1-11249 (Triple "O" Songs, BMI)	★58	68	4	BIGGEST PART OF ME—Ambrosia (Pack), Warner Bros. 49225 (Rubicon, BMI)	92	49	10	AFTER YOU—Dionne Warwick (D. Frank, D. James), Arista 0498 (Sumac, BMI)
★26	36	5	WE'RE GOIN' OUT TONIGHT—Cameo (L. Blackman, T. Jenkins, N. Leftenant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)	★59	70	3	DYNAMITE—Stacy Lattisaw (N.M. Walden, B. Hull), Cotillion 45015 (Walden/Gratitude Sky, ASCAP/Cotillion/Brass Heart, BMI)	93	48	8	BABY, THIS LOVE THAT WE'VE FOUND—Heat (T. Saviano, J.M. Arnold), MCA 41203 (Koppelman/Bandier, BMI)
★27	24	10	RIGHT IN THE SOCKET—Shalamar (K. Spencer, L. Sylvers, D. Griffey), Solar 11929 (RCA) (Spectrum VII/Rosey, ASCAP)	★60	82	2	DON'T TAKE MY LOVE AWAY—Switch (B. DeBarge), Gordy 7181 (Motown) (Jobete, ASCAP)	94	93	10	FROM 9:00 UNTIL—Lakeside (O. Stokes), Solar 11931 (RCA) (Spectrum VII, ASCAP)
★28	22	13	WE OUGHT TO BE DOIN' IT—Randy Brown (H. Banks, C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)	★61	71	3	JAM—Five Special (R. Banks, T. Green, C. Herbert), Elektra 46620 (Baby Dump/Greenstreet, ASCAP)	95	60	6	FREAKIN' TIME—Asphalt Jungle (K. Gibson, J. Hicks), TEC 765 (M&H, ASCAP)
★29	21	10	REACH YOUR PEAK—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45013 (Atlantic) (Chic, BMI)	★62	63	4	DON'T TELL ME, TELL HER—Odyssey (S. Linder, D. James), RCA 11962 (Featherbed/Ulichappell/Sumac, BMI)	96	67	5	ANGEL OF THE NIGHT—Angela Bofill (B. Hull, J. Devlin), Arista/GRP 2504 (Brass Heart, BMI)
★30	38	6	YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	★63	73	3	I'M DANCING FOR YOUR LOVE—Rufus & Chaka (D. Wolinski, J. Robinson, P. Austin, P. Jones), MCA 41230 (Overdue/Drumfunk/Yellow Brick Road, ASCAP)	97	97	2	CAN'T HELP FALLING IN LOVE WITH YOU/STAY WITH ME—Jimmy Castor (Peretti, Creatore, Weiss, R. Brown, C. Wurzbach, D. Lewittes), Long Distance 702 (Sheli, ASCAP)
★31	31	8	COMING DOWN FROM LOVE—Bobby Caldwell (B. Caldwell), Clouds 21 (T.K.) (Sherilyn/Lindseyanne/Bobby Caldwell, BMI)	★64	74	3	LOVE'S SWEET SENSATION—Curtis Mayfield & Linda Clifford (F. Bleu), Curtom/RSO 1029 (Curtom/Bellboy, BMI)	98	32	18	WELCOME BACK HOME—Dramatics (E. King, Jr.), Aiston 3750 (T.K.) (Sherilyn/Lindseyanne, BMI)
★32	20	16	STOMP—Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Brojay, ASCAP)	★65	66	4	HONEY, HONEY—David Hudson (E. King, Jr.), Aiston 3750 (T.K.) (Sherilyn/Lindseyanne, BMI)	99	51	12	HOLD ON TO MY LOVE—Jimmy Ruffin (R. Gibb, B. Weaver), RSO 1021 (Stigwood/Ulichappell, BMI)
★33	40	8	STARS IN YOUR EYES—Herbie Hancock (R. Parker, Jr., H. Hancock, G. Christopher, L. Capuano), Columbia 1-11236 (Raydiola, ASCAP/Hancock, Polo Grounds, BMI)	★66	NEW ENTRY	SOMEONE THAT I USED TO LOVE—Natalie Cole (M. Masser, G. Goffin), Capitol 4869 (Screen Gems-EMI/Prince Street/Arista, BMI/ASCAP)	100	87	3	YOU'RE PLAYING DIRTY—Lowrell (L. Simon, A.J. Tribble), AVI 314 (Simon-Redmond, BMI)	

# Black Music Assn. Meeting Airs Problems, Will Propose Solutions

• Continued from page 4

Studios;" attorneys Louise West, David M. Franklin and Kendall Minter. "Recording And Publishing Deals."

Others include: Al Bergamo, president, MCA Distribution, and Henry Brief, executive director, International Tape Assn., "Technologies Of The '80s;" Dwight Ellis, vice president, minority and special services, National Assn. of Broadcasters, and Robert Johnson, president, Black Entertainment Television, "Minority Ownership Of Broadcast Properties;" Ossie Davis, actor and president of the Institute For New Cinema Artists, Woody King, executive producer, National Black Touring Circuit, and playwright Ntozaki Shange, "Blacks In Theatre;" Paul Adler, membership director, ASCAP, Nicholas Arcomano, vice president, SESAC, Don Love, SESAC, Theodore Zavin, senior vice president, BMI, "The Importance Of Belonging To A Performing Rights Organization."

Also: lawyer Curt White and Nolan Bowie, executive director, Citizens Communications Center, 1979 World Administrative Radio Conference: "An Update On The Great Information War;" Dorothy Brunson and Mickey Granburg, executive director, the National Assn. of Recording Merchandisers, "Not For Women Only, The '80s And Us;" Prof. C.L. Williams, Beaver College, director George Bower, screenwriter Charles Fuller, director Stan Laytham, playwright Larry Neal, "Making It In The Movies: A Film Business Guide."

Also: Barbara Colton, first vice president, Actors Equity, and Lenora Loveman, Actors Equity, Noel Berman, vice president, industrial relations, CBS, Inc., Osayande Johnson, actor and member of Equity Committee On Youth Audiences, "The Difference And Benefits Of Industry Unions;" Jim Maddox, senior vice president, KMJQ-AM, Bill Speed, editor, Fred Cook, tape piracy expert, program director Reg Henry, Security Broadcasting, program director Robert Law, WWRL-AM, general manager Lynn Rogers, WABQ-AM, "Programming Black Music In The 1980s;" Ray Russ, assistant treasurer, Pickwick International, Thomas Goines, National Bankers Assn., "Banking Realities For The Small Business Owner In The 1980s;" James Mtume, producer, Mtume-Lucas, "What Makes A Hit: How To Produce And Record



Billboard photo by Jacki Sallow  
**BACKSTAGE PASS**—Patrice Rushen gets a warm hug and a carton of roses from Oscar Fields, Elektra/Asylum's vice president of special markets, backstage at the Roxy in L.A. following a recent engagement.

Them;" Tom Noonan, associate publisher, Billboard, "The Charts: Yesterday, Today And Tomorrow."

Participants in the panels of resolve include, so far, NARM executive vice president Joe Cohen, Peter Andrews, vice president, ABC-TV, artists Valerie Simpson, Stephanie Mills, David Kennedy of International Creative Management, promoter Darryl Brooks, Teddy Pendergrass, artist Betty Wright, Prof. David Honig of Howard Univ., Frank Washington, FCC, wholesale distributor Calvin Simpson.

Also: T-Electric Records president Jim Tyrrell; Norbert Simmons, MCA vice president, new ventures; journalists Regina Jones and Joe Moore; CBS vice president, publicity and public relations, Bob Altshuler; Ewart Abner, former Motown executive; historians Chris Albertson and Robert Noble; educators Dr. Horace Roger of the Univ. of Mass., and Dr. Samuel Floyd of Fisk Univ.

Others will be announced in the future.

## Counterpoint

• Continued from page 24

ing at the Kentucky Derby in Louisville. Following a performance at the May Festival in Memphis, she plans to hit the road with her father, Rufus, for a tour of Germany.

Thomas penned and popularized the song "Gee Whiz" several years ago—now **Bernadette Peters** has a smash with the tune. Another act

recently hitting the charts with the same tune is **Interlude** on Star Vision International Records, a New York-based independent label.

★ ★ ★

**Earth, Wind & Fire** decided to get away from it all to record its next LP. The group flew to Montserrat in the Caribbean for the solitude the island offers. . . . **Little Anthony**, formerly of Little Anthony & the Imperials is now recording gospel music. The singer recently signed to MCA/Songbird Records through Trinity Productions, with an LP, "Daylight," due in July. MCA/Songbird is a contemporary Christian music label. Anthony is best known for his hits "It Hurts So Bad," "Tears On My Pillow" and "Going Out Of My Head."

★ ★ ★

There's a new single by the **Whispers**, "As I Sit Here" backed with "Never Again." No, it's not on Solar Records, the label that was instrumental in making the group on "overnight success" after nearly 15 years in the industry. The disk is on Dore Records, headed up by Lou Bedell.

Dore reportedly was the first label to sign the Whispers and released an LP "Shhh." The new single is from that LP.

★ ★ ★

Remember. . . we're in communications, so let's communicate.

# Billboard Soul LPs

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★	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	★	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★1	1	7	7	<b>GO ALL THE WAY</b> Isley Brothers, T-Neck FZ 36305 (CBS)	★39	46	3	<b>SYREETA</b> Syreeta, Tamla T7-372R1 (Motown)	
★2	2	8	8	<b>LET'S GET SERIOUS</b> Jermaine Jackson, Motown M7-928R1	40	39	10	<b>SPYRO GYRA</b> Catching The Sun, MCA MCA-5108	
★3	3	5	5	<b>SWEET SENSATION</b> Stephanie Mills, 20th Century T-603 (RCA)	41	40	9	<b>HIDEAWAY</b> David Sanbor, Warner Bros. BSK 3379	
★4	4	10	10	<b>ROBERTA FLACK FEATURING DONNY HATHAWAY</b> Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	★42	NEW ENTRY		<b>ABOUT LOVE</b> Gladys Knight and The Pips, Columbia JC 36387	
★5	7	10	10	<b>LIPPS INC.</b> Mouth To Mouth, Casablanca NBLP 7197	43	41	30	<b>ANGEL OF THE NIGHT</b> Angela Bofill, Arista/GRP GRP 5501	
★6	5	13	13	<b>LIGHT UP THE NIGHT</b> Brothers Johnson, A&M SP-3716	44	44	37	<b>LADIES NIGHT</b> Kool & The Gang De-Lite DSR-9513 (Mercury)	
★7	8	7	7	<b>SPIRIT OF LOVE</b> Con Funk Shun, Mercury SRM 1-3806	45	34	7	<b>SUGARHILL GANG</b> Sugarhill Gang, Sugarhill SH 245	
★8	6	7	7	<b>TWO PLACES AT THE SAME TIME</b> Ray Parker Jr. and Raydio, Arista AL 9515	46	42	13	<b>10½</b> Dramatics, MCA MCA-3196	
★9	11	7	7	<b>AFTER MIDNIGHT</b> Manhattans, Columbia JC 36411	47	47	3	<b>SPLASHDOWN</b> Breakwater, Arista AB 4264	
★10	10	9	9	<b>HOT BOX</b> Fatback, Spring SP-1-6726 (Polydor)	48	45	15	<b>FUN AND GAMES</b> Chuck Mangione, A&M SP-3715	
★11	12	3	3	<b>CAMEOSIS</b> Cameo, Casablanca CCLP 2011	49	49	29	<b>PRINCE</b> Prince, Warner Bros. BSK 3366	
★12	9	22	22	<b>THE WHISPERS</b> The Whispers, Solar BXL1-3521 (RCA)	★50	63	8	<b>CAT IN THE HAT</b> Bobby Caldwell, Clouds 8810 (T.K.)	
★13	14	5	5	<b>PARADISE</b> Peabo Bryson, Capitol S00-12063	51	50	6	<b>NOW APPEARING AT OLE MISS</b> B.B. King, MCA MCA 2-8016	
★14	13	12	12	<b>WARM THOUGHTS</b> Smokey Robinson, Tamla T8-367M1 (Motown)	52	51	19	<b>8 FOR THE 80'S</b> Webster Lewis, Epic NJE 36197	
★15	17	4	4	<b>POWER</b> Temptations, Gordy G8-994M1 (Motown)	★53	66	2	<b>NOW WE MAY BEGIN</b> Randy Crawford, Warner Bros. BSK 3421	
★16	15	40	40	<b>OFF THE WALL</b> Michael Jackson, Epic FE-35745	54	53	25	<b>LIVE AND UNCENSORED</b> Millie Jackson, Spring SP2-6725 (Polydor)	
★17	16	8	8	<b>TWO</b> G.Q., Arista AL 9511	55	52	26	<b>BRASS CONSTRUCTION 5</b> Brass Construction, United Artists LT-977	
★18	20	6	6	<b>THE GLOW OF LOVE</b> Change, RFC 3438 (Warner Bros.)	56	54	21	<b>DANCIN' AND LOVIN'</b> Spinners, Atlantic SD 10256	
★19	18	22	22	<b>RAY, GOODMAN &amp; BROWN</b> Ray, Goodman & Brown, Polydor PD 1-6240	57	55	13	<b>1980</b> Gil Scott-Heron & Brian Jackson, Arista AL 9514	
★20	19	13	13	<b>SKYWAY</b> Skiyy, Salsoul SA 8532 (RCA)	58	60	2	<b>KWICK</b> Kwick, EMI-America 17025	
★21	21	13	13	<b>LADY T</b> Teena Marie, Gordy G7-992R1 (Motown)	59	57	21	<b>SIT DOWN AND TALK TO ME</b> Lou Rawls, P.R. JZ 36304 (CBS)	
★22	22	13	13	<b>SKYLARKIN'</b> Grover Washington, Jr., Motown M7-933R1	★60	NEW ENTRY		<b>SHINE</b> Average White Band, Arista AL 9523	
★23	32	7	7	<b>MONSTER</b> Herbie Hancock, Columbia JC 36415	61	61	10	<b>RANDY BROWN</b> Midnight Desire, Chocolate City CCLP 2010 (Casablanca)	
★24	24	10	10	<b>MASS PRODUCTION</b> Massterpiece, Cotillion SD 5218 (Atlantic)	62	58	6	<b>LOVE IS THE ANSWER</b> Lionie Liston Smith, Columbia JC 36373	
★25	25	9	9	<b>YOU'LL NEVER KNOW</b> Rodney Franklin, Columbia NJC 36122	63	62	20	<b>YELLOW MAGIC ORCHESTRA</b> Yellow Magic Orchestra, Horizon SP-736 (A&M)	
★26	28	11	11	<b>THE BLUE ALBUM</b> Harold Melvin & The Blue Notes, Featuring Sharon Paige, Source SOR-3197 (MCA)	64	64	24	<b>THE DANCE OF LIFE</b> Narada Michael Walden, Atlantic SD 19259	
★27	27	24	24	<b>GAP BAND II</b> Gap Band, Mercury SRM 1-3804	65	NEW ENTRY		<b>JERRY KNIGHT</b> Jerry Knight, A&M SP 4788	
★28	38	3	3	<b>NATURALLY</b> Leon Heywood, 20th Century T613 (RCA)	66	56	15	<b>L.A. BOPPERS</b> L.A. Boppers, Mercury SRM-1-3816	
★29	35	8	8	<b>RELEASED</b> Patti LaBelle, Epic JE 36381	67	48	6	<b>BACK FOR MORE</b> Al Johnson, Columbia NJC 36266	
★30	43	3	3	<b>AND ONCE AGAIN</b> Isaac Hayes, Polydor PD-1-6269	68	67	19	<b>HIROSHIMA</b> Hiroshima, Arista AB-4252	
★31	33	14	14	<b>WINNERS</b> Kleeer, Atlantic SD 19262	69	68	30	<b>ON THE RADIO—GREATEST HITS VOLUME ONE &amp; TWO</b> Donna Summer, Casablanca NBLP-2-7191	
★32	37	4	4	<b>1980</b> B.T. Express, Columbia JC 36333	70	69	50	<b>WHERE THERE'S SMOKE</b> Smokey Robinson, Tamla T7-366 (Motown)	
★33	31	33	33	<b>BIG FUN</b> Shalamar, Solar BXL1-3479 (RCA)	71	72	2	<b>BARTZ</b> Gary Bartz, Arista AL 9515	
★34	36	9	9	<b>TWO TONS O' FUN</b> Two Tons O' Fun, Fantasy/Honey F-9584	72	NEW ENTRY		<b>YOU AND ME</b> Rockie Robbins, A&M SP 4805	
★35	23	8	8	<b>REACHING FOR TOMORROW</b> Switch, Gordy G8-993M1 (Motown)	73	NEW ENTRY		<b>HANG TOGETHER</b> Odyssey, RCA AFL1-3526	
★36	26	6	6	<b>DREAM COME TRUE</b> Earl Klugh, United Artists LT 1026	74	74	2	<b>DELEGATION</b> Delegation, Mercury SRM1-3821	
★37	30	16	16	<b>EVERY GENERATION</b> Ronnie Laws, United Artists LT-1001	75	70	4	<b>AFTER THE RAIN</b> Side Effect, Elektra 6E 261	
★38	29	13	13	<b>LOVE SOMEBODY TODAY</b> Sister Sledge, Cotillion SD-16012 (Atlantic)					

MAY 31, 1980 BILLBOARD

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Billboard

## Talent

## Economy Planning Aids Athena Agency Acts

By ELIOT TIEGEL

LOS ANGELES—A tightened economy has 10-year-old Athena Artists thinking more in terms of packaging its acts, seeking regional routings, more concert club and college outlet bookings and greater cooperation with record company field personnel.

The end result of these things is to insure constant employment for the agency's roster of pop artists, many of the cult variety.

The continued emergence of concert clubs, with outstanding sound and lighting plus other professional amenities, is looked upon by Athena's chairman Chet Hanson and its president George Carroll, as the economic answer to the 18,000 seat arenas which are only viable for the hottest of acts.

It's less costly to book a client into one of these concert clubs where the owner can offset costs by revenue from drinks and other concessions, than to pay out the monies for unions, rentals, promoters and ultimately high reaching artist fees.

The emergence of nightclubs with concert-style facilities in cities outside of the New York and Los Angeles axis began around 1½ years ago, notes George Carroll.

Today, these rooms are helping the live talent industry weather tight money conditions where the public thinks twice about what it does with its disposable entertainment dollars.

The Athena officials point to these rooms as filling a void: the Rainbow in Denver (1,400 seats, run by Barry Fey); the 10 Agoras (750-1,000 seats, run by Hank LoConti) throughout the U.S.; the Old Waldorf in San

Francisco (750-1,000 seats, run by Bill Graham); the Paradise in Boston (800 seats, run by Don Law); the Armadillo in Austin (1,500 seats, run by Hank Aldrich); the Park West in Chicago (750 seats, run by Army Granat); the Center Stage in De-

troit, (1,400 seats, run by Rick Kay); the Warehouse in New Orleans (2,500 seats) and the Wintergarden in Dallas (2,600 seats, both run by Dan Fox.)



**AUTOGRAPH SEEKERS**—Public Image obliges fans with autographs and some merry chit-chat at the New England Music City in Boston. The British group was in town as part of its first American tour.

In addition, the Agoras are tied to Pace Concerts which has exclusives on the Palace in Houston, the Austin Opry House and the Paladium in Dallas.

According to Hanson, the costs of going on the road have increased 35%-50% because of salaries, air fares and gasoline.

So Athena seeks packaging of its

acts whenever feasible. Explains Hanson: "You have to be conscious of the egos of the artists, the chemistry of the show and what kind of tickets they will sell." He points to a 35-city package involving Leon Redbone and Tom Waits which worked because both cult acts drew strongly to an audience which felt an affinity for both offbeat artists.

"They played 2,500-3,000 seat concert halls 80% of the time," interjects Carroll, adding that the company cannot rely solely on its roster for packages. "We see more cooperation with the other agencies," he says, "because we all need help."

In order to accomplish its goal of building a broad base for its artists, rather than just running with a hit single, the company pays close attention to the help it can generate from record company promotion people.

Notes Carroll: "All you can get from a label today is ad money. Record company tour support has been cut 80% from what it was 1½ years ago."

"You have to plan so much more ahead," continues Carroll, "to have record company field personnel help develop local excitement."

Carroll adds the company is placing more emphasis on colleges and amusement parks (a new found area for in-person appearances which don't work against the same act coming back into town six months later to do a hard ticket open concert).

As for artists' fees, Carroll says he'd had some discussions with clients anent their summer tours about being realistic this year with their demands. He says he's told some acts: "You'd better listen to me because I'm out there. You might have to compromise on your price or not play the art deco palace you envisioned, but we'll get you another good situation."

Broadening the base is the way Hanson and Carroll speak of seeking bookings for their artists to allow a John Prine to keep working, expanding his influence and allow concerts to help disk sales and vice versa.

The execs point to two new clients: the Fools (on UA) and Willie Nile (on Arista) as acts which received economically flavored direction. When the Fools single and LP "Sold Out" didn't score especially well in the South and Southwest, projected tour dates there were scrapped in favor of appearing in Chicago and Detroit where the band had made a good initial impression.

Nile, a New Yorker, did especially well at the Bottom Line in Manhattan recently and will go back for three days at the end of the month. Both attractions will be packaged at that engagement with the Fools the opening act.

Notes Hanson: "In this day and age and economy you have to adapt to reality." By that he means investing the dollars from a successful engagement into markets which have yet to be conquered so the artist's base broadens.

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## Anheuser-Busch Sponsors 2 Giant Summer Stadium Concerts

By ROMAN KOZAK

NEW YORK—Anheuser-Busch, America's largest beer maker, is expanding its involvement in the music business by sponsoring two giant music shows at Giants Stadium outside New York June 29, and at Chicago's Soldier Field July 19.

The two outdoor Budweiser SummerFest festivals, promoted by Mi-

## Philly Concerts

PHILADELPHIA—Electric Factory Concerts, locally-based rock concert promotion firm, will again present a summer concert series at the outdoor Mann Music Center, summer home of the Philadelphia Orchestra.

The large open-sided park auditorium seats 5,000 persons under a roof, with another 5,000 seated on outside benches and on the lawn.

Electric Factory has already set Boz Scaggs for the opener (June 21), the Blues Brothers (July 2), Jackson Browne (July 11-12), Doobie Brothers (July 19), Joan Armatrading (July 20), Carly Simon (July 25), Al Jarreau (July 26). Other July and August dates are still being negotiated.

chael A. Rosenberg of MARCO Concert Productions Inc., will feature Teddy Pendergrass, the O'Jays, Ashford & Simpson, Rick James, GQ, Phyllis Hyman, and the Barkays in New York; and Pendergrass, the O'Jays, Smokey Robinson, Ashford & Simpson, Rick James and GQ in Chicago.

"We feel this is an excellent way to get into the young black aggressive beer drinkers markets," says Victor Julien, director of market development at Anheuser-Busch. The company is already involved in the music field via Lou Rawls, who is spokesman for the company, and it has endorsement deals with such other artists as Journey and Charlie Daniels. But the two Budweiser SummerFest shows are the biggest such projects the beer maker has undertaken.

Other music tie-ins for beer firms include sponsorship of the Belmont Park Sunset Series (Billboard, May 24, 1980) by Michelob Beer, and Michelob's Jazzmobile which for the last three years has been bringing jazz to the inner cities.

Primarily Budweiser's involvement with the SummerFest shows

Who comprises the roster? Willie Aames & Paradise, Aztec Two-Step, Buskin & Batteau, George Carlin, the Dirt Band, the Fabulous Thunderbirds, Father Guido Sarducci, Doug Kershaw, Le Roux, the Fools, Loudon Wainwright, Mac McAnally, John McEuen, Willie Nile, John Prine, Kenny Rankin, Leon Redbone, Johnny Rivers, the Roches, Willie Tyler & Lester, Tom Waits and Jerry Jeff Walker.

Hanson points to the cult following image of John Prine and Jerry Jeff Walker as helping maintain their careers between hit records. Walker recorded a live LP for MCA, "Viva Terlingua," which went gold almost four years later because he was kept before the public which obviously was motivated by his concerts and then bought the live LP.

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consists of lending its name to the events through advertising. There will be television, radio and print ads taken out by Budweiser to promote the concert, and Bud has also given WNEW-TV 2,000 tickets to give to underprivileged children as part of the promotion for the concert.

The Korvettes chain is also tying-in with the SummerFest via in-store appearances and sales of albums by artists appearing at the festivals.

Julien says that should the concerts go well, Budweiser expects to budget advertising monies to hold 10 such concerts in cities around the country next year.

The production and staging of the concerts will be handled by Monarch Entertainment and John Scher in New York, and JAM Productions and Army Granat in Chicago. The Magic Stage will do the staging and Clair Bros. will do the sound.

Tickets for both events will be available at any Ticketron outlet. Admission to Giants Stadium will be \$16 and \$13, while the \$17 ticket at Soldier Field will also include parking and taxes.

DANNY BRAMSON SETS GOALS

# Universal Amphitheatre Plans 200 Shows, Year-Round Format

Continued from page 3

an act that could do one night at the Forum (18,500 capacity), but not two nights, might well be able to play a week at the 5,300-capacity Amphitheatre, playing to 37,100 customers, or slightly more than the number of patrons that would fill the Forum in two shows.

In terms of specific bookings, this year there are 13 bills headlining black acts at the rival Greek Theatre and only two at the Amphitheatre:

the Spinners with Phyllis Hyman and the Crusaders with Randy Crawford.

Set for the Greek are Smokey Robinson, the Solar Galaxy of Stars topped by the Whispers and Shalamar. Ben Vereen with Thelma Houston. Roberta Flack and Peabo Bryson. Earl Klugh with Rodney Franklin, Rufus & Chaka and the Brothers Johnson. Rick James & the Stone City Band, the O'Jays, Al Jarreau, Dionne Warwick and Peaches

& Herb. Ashford & Simpson, Teddy Pendergrass with Stephanie Mills and George Benson.

Bramson acknowledges the disparity but says it was strictly a matter of date availability. Also, he says, some of the acts booked at the Greek were bloc-booked by the Nederlander organization, and were thus unavailable to the Amphitheatre. Bramson adds that several of the black acts at the Greek this year have played the Amphitheatre in the past, including Natalie Cole, who cut her live album there.

The Greek also has a folk ensemble and two ballets in its lineup. The Amphitheatre has not booked such attractions in its summer schedules, but Bramson says this is something he'll have the flexibility to do when he expands to year-round programming.

At presstime the only diehard rock acts on the Amphitheatre schedule (as opposed to pop, folk or country flavored soft rock acts) were Warren Zevon, Joe Jackson and Pat Benatar, who is set as special guest for Eddie Money. But Bramson says that more rock acts are expected to fall into the schedule.

"We book six months to a year in advance," he explains, "and most rock tours aren't finalized until six weeks before they go out, so it's difficult to book upfront. But we've left days between bookings to accommodate late additions."

Bramson says he has a free hand in booking acts for the Amphitheatre. "There's an implied system of checks and balances here," he says, "but there's never been a situation where someone from MCA called me and questioned why I booked someone. There's a general trust."

Bramson has been executive director of the Amphitheatre for five years, since the end of the 1975 season (when he was 22). "At that time the bookings were acts like the Carpenters, Helen Reddy, Harry Belafonte and Mac Davis," Bramson remembers. "When I took over we expanded into more contemporary broad-based acts, which draw mobile audiences who are more liable to go out at night."

The reason Bramson shies away from the MOR acts the Amphitheatre used to book goes beyond the fact that they've stopped having hit records regularly. "America and Graham Nash haven't had chart-busting hits lately either," Bramson says. "But with an AOR act there's more loyalty: a greater potential for a staunch cult following."

While Bramson says the competition for acts is intense between the Greek and the Amphitheatre ("I'm sure they'd like to have all of my acts just as I'd like to have all of theirs"), he is also philosophical about what he does. "Concert promotion," says Bramson, "is one big crap shoot."

A number of acts playing the Amphitheatre this season are appearing there for the first time: Bob Hope, Paul Simon, George Burns, Poco, Pat Benatar, Joe Jackson, the Spinners, Phyllis Hyman, Little River Band, Marshall Tucker Band, Willie Nelson and Jefferson Starship. Three other acts are making their first Amphitheatre appearance as headliners, having opened there previously for other acts: the Captain & Tennille, the Crusaders and the Blues Brothers.

For additional Talent coverage, see page 38.



**PUNK ENERGY**—Members of Polydor's 999 perform amidst flying bodies during a recent appearance at the Civic Center in Santa Monica, Calif.

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Billboard SPECIAL SURVEY For Week Ending 5/18/80

# Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
<b>Arenas (6,000 To 20,000)</b>				
1	<b>GRATEFUL DEAD</b> —Monarch Entertainment, Nassau Colis., Uniondale, N.Y., May 14-16 (3)	50,146	\$10.50-\$11.50	\$554,288*
2	<b>ZZ TOP/ROCKY HILL</b> —Pace Concerts/Feyline Presents, The Summit, Houston, Texas, May 16-18 (3)	51,144	\$9.65-\$10.65	\$509,348*
3	<b>BOB SEGER/ROCKETS</b> —Schon Productions, Met Center, Minneapolis, Minn., May 16, 17 (2)	25,602	\$9.50	\$240,107*
4	<b>GRATEFUL DEAD</b> —Monarch Entertainment/Cross Country Concerts, The Civic Center, Hartford, Conn., May 10	16,013	\$8.50-\$10.50	\$156,945*
5	<b>GRATEFUL DEAD</b> —Don Law Company Inc./Monarch Entertainment, Boston Gardens, Boston, Mass., May 12	14,500	\$9.50-\$10.50	\$148,324*
6	<b>APRIL WINE/RED RIDER</b> —Perryscope Concerts Productions, Edmonton Colis., Edmonton, Alberta., May 13	11,363	\$9.00	\$102,132*
7	<b>RUSH/LAURIE &amp; THE SIGHS</b> —Di Cesare-Engler Productions, The Civic Arena, Pittsburgh, Pa., May 14	12,247	\$8.75	\$101,923
8	<b>GRATEFUL DEAD</b> —Monarch Entertainment/Overland Productions, Cumberland County Colis., Portland, Maine, May 11	9,300	\$9.50	\$88,160*
9	<b>RUSH/THE FOOLS</b> —Frank J. Russo Inc., Providence Civic Center, Providence, R.I., May 16	10,183	\$7.50-\$8.50	\$81,803
10	<b>RUFUS/W/CHAKA/BROTHERS JOHNSON/NARADA MICHAEL WALDEN</b> —Electric Factory Concerts, The Spectrum Arena, Philadelphia, Pa., May 17	8,469	\$7.50-\$8.50	\$68,015
11	<b>HEART/THE HEATS</b> —Entam Presents, The Greensboro Colis., Greensboro, N.C., May 14	7,508	\$8.00-\$9.00	\$64,314
12	<b>APRIL WINE/RED RIDER</b> —Perryscope Concert Productions, Calgary Corral, Calgary Alberta, May 14	7,500	\$8.50	\$63,750
13	<b>RUSH/LAURIE &amp; THE SIGHS</b> —Di Cesare-Engler Productions, Hershey Park Arena, Hershey, Pa., May 13	6,546	\$7.75-\$8.75	\$55,642*
14	<b>UTOPIA/TOD RUNDGREN/RAY JASON</b> —Bill Graham/Cal, The Greek Theatre, Berkeley, Ca., May 17	4,820	\$9.50-\$11.00	\$46,467
15	<b>OAKRIDGE BOYS/RAY STEVENS</b> —Landmark Productions, Hammons Student Center, Springfield, Missouri, May 15	5,471	\$7.00-\$8.00	\$42,193
16	<b>NAZARETH/BLACKFOOT</b> —Electric Factory Concerts, The Spectrum Arena, Philadelphia, Pa., May 19	5,477	\$5.50-\$7.50	\$38,288
17	<b>ROCK AND ROLL MARATHON</b> —Avalon Attractions, The Selland Arena, Fresno, Ca., May 13	3,500	\$8.50-\$9.5	\$30,711
18	<b>CHEAP TRICK/CAROLYNE MAS</b> —Jack Utsick Presents/Ruffine/Vaughn, Augusta Civic Center, Augusta Maine, May 14	3,267	\$8.50-\$9.50	\$27,384
<b>Auditoriums (Under 6,000)</b>				
1	<b>BOB DYLAN</b> —Jerry Weintraub/Concerts West, The Stanley Theatre, Pittsburgh, Pa., May 14-16 (3)	10,209	\$12.50-\$15.00	\$145,969*
2	<b>GENESIS</b> —Perryscope Productions, Edmonton Colis., Edmonton, Alberta, May 17	6,025	\$9.50	\$57,180*
3	<b>CHEAP TRICK/CAROLYNE MAS</b> —Glenn Falls Arena, Glenn Falls, N.Y., May 15	5,902	\$7.75-\$8.75	\$50,435*
4	<b>MAHOGANY RUSH/HUMBLE PIE/ANGEL/AXE</b> —Bill Graham, Cow Palace, San Francisco, Ca., May 16	5,500	\$8.50-\$10.00	\$45,651*
5	<b>GENESIS</b> —Perryscope Concert Productions, The Max Bell Arena, Calgary, Alberta, May 18	4,000	\$9.00	\$35,820*
6	<b>PAT TRAVERS BAND/RUSH</b> —Avalon Attractions, San Diego Amphitheatre, San Diego, Ca., May 17	4,194	\$7.75-\$8.75	\$34,621*
7	<b>ROCK AND ROLL MARATHON</b> —Avalon Attractions, San Diego Sports Arena, San Diego Ca., May 14	3,406	\$8.75-\$11.75	\$30,711
8	<b>B.B. KING/THE STRAY CAT BAND</b> —Stellar Productions, Louisville Gardens, Louisville Ky., May 16	3,317	\$7.50-\$8.50	\$26,220
9	<b>TRIUMPH/JACKSON HIGHWAY</b> —Contemporary Productions, Kiel Opera House, St. Louis, Mo., May 15	3,106	\$7.50-\$8.50	\$24,880
10	<b>RUFUS/W/CHAKA/BROTHERS JOHNSON</b> —Electric Factory Productions, The Stanley Theatre, Pittsburgh, Pa., May 18	2,643	\$7.75-\$8.75	\$24,248
11	<b>TRIUMPH/JACKSON HIGHWAY</b> —Contemporary Productions/New West Presentations, Memorial Hall, Kansas City, Kansas, May 16	2,815	\$8.50	\$23,927
12	<b>KOOL &amp; THE GANG/BOBBY CALDWELL</b> —Fantasma Productions Inc., West Palm Beach Aud., West Palm Beach, Florida, May 15	3,013	\$8.00	\$23,256
13	<b>GENTLE GIANT/DAVID SANCIOSUS</b> —Ron Delsener, The Palladium, N.Y.C., N.Y., May 17	2,400	\$7.50-\$8.50	\$20,300
14	<b>B.B. KING/BOBBY BLUE BLAND</b> —Sound Seventy Productions Inc., Tennessee Theatre, Nashville, Tenn., May 18	2,143	\$8.50-\$10.00	\$18,033
15	<b>WARREN ZEVON/BRUCE COCKBURN</b> —Tim Drake, Fountain Casino, Aberdeen, N.J., May 12	2,408	\$7.00	\$16,856
16	<b>HARRY CHAPIN</b> —Landmark Productions, Madison Civic Center, Madison Wisc., May 16	2,011	\$7.50-\$8.50	\$16,569*
17	<b>JORMA KAUKONEN/JERRY JEFF WALKER</b> —Monarch Entertainment, Capital Theatre, Passaic N.J., May 10	1,772	\$7.50-\$8.50	\$15,033
18	<b>UFO/SUSPICIONS</b> —Mid-South Concerts, Orpheum Theatre, Memphis, Tenn., May 15	1,856	\$7.00-\$8.00	\$14,848
19	<b>DIXIE DREGS</b> —Feyline Presents, Rainbow Music Hall, Denver, Colorado, May 18	1,435	\$5.00-\$6.00	\$7,676

MAY 31, 1980 BILLBOARD

## Classical Notes

CBS Records Masterworks production head Paul Myers reportedly is moving over to the Decca/London organization, part of PolyGram. It's expected he'll take a top level a&r position there. . . . The Honolulu Symphony has an opening for associate conductor following the resignation of Sidney Rothstein. Rothstein will pursue his career on the mainland.

Violin Concertos of Korngold and Conus were taped by Itzhak Perlman following recent concerts with the Pittsburgh Symphony. The recording is for EMI/Angel.

Nancy Zannini has been named to head the Philips Records division of PolyGram Classics. Zannini, formerly Philips publicity director, will have the title of vice president and assumes responsibilities handled by Scott Mampe. Mampe's resignation was announced last week. Other PolyGram Classics divisional vice presidents now are Allison Ames, Deutsche Grammophon, and Richard Rolfe, London Records. . . . Texas Christian Univ. has conferred an honorary doctoral degree on pianist Lili Karus. It's one of several she holds.

Composers Recordings Inc. has the debut recording of Virgil Thomson's Symphony No. 3, performed by the New Hampshire Symphony led by James Bolle. The symphony is a recently orchestrated version of the composer's String Quartet No. 2.

Which was the most successful of this year's symphony orchestra radio marathons? The Denver Symphony with station KVOD's help netted \$211,000 in a 66 hour drive. That's claimed to be the biggest per capita sum raised by any orchestra. . . . The Moss Music Group has entered into an agreement for U.S. and Canadian release of albums by the Swingle Singers, multi-dimensional contemporary vocal ensemble. The first release is "Skyliner," featuring arrangements of big band tunes and American pop classics.

Golden Crest Records has moved into the

digital recording field. According to president and chief engineer Clark Galehouse, Crest is the first custom label serving the educational market to offer digital sound. The equipment is by Sony. Morton Gould conducts the Univ. of Florida Symphonic Band in several of his own works in a digital recording that Golden Crest is issuing commercially. The company also specializes in custom recordings of high school and college ensembles, and has employed digital technology for several of these projects.

Galehouse is privately issuing a blindfold digital-analog comparison recording for his clientele to judge. But the engineer's own choice seems clear from the enthusiastic comments included with digital albums already produced. . . . Minneapolis' Sound 80 Records has several more digital recordings in the works, including two additional St. Paul Chamber Orchestra tapings. The orchestra's stunning "direct-to-digital" recording of the "Appalachian Spring" Suite recently earned the label a Grammy Award. Also planned is a Sound 80 production with the Minnesota Orchestra and conductor Neville Marriner.

The Metropolitan Opera has launched a major new endowment funding drive keyed to the upcoming company centenary. The goal is \$100 million, one-third of which already is pledged. 1983-84 is the company's 100th anniversary. It's stressed that the new endowment fund will not replace the need for ongoing annual contributions. . . . Lyric Opera of Chicago general manager Carol Fox has announced austerity measures for the 1980 season. Only five operas will be presented, instead of the usual seven productions. The streamlining is partially a result of huge expense overruns incurred in staging of Penderecki's "Paradise Lost" in 1978. The work was given its world premiere in Chicago. Fox has assured that the cut-backs will be necessary for only one season.

ALAN PENCHANSKY



SONG SMITH—Gregg Smith conducts his Gregg Smith Singers in a free lunch-time performance at New York's Brentano's on Fifth Ave. Promotion sponsor Moss Music Group has more than a dozen Vox and Turnabout albums by the vocal ensemble.

## RED SEAL DEAL RCA Increases Digital Usage, Plans More \$11.98 Releases

NEW YORK—RCA Records Red Seal division is stepping up its use of digital recording technology and plans an increasing number of releases at the \$11.98 list price point.

The upscaling is part of response to increasing demand for audiophile product. However, the label isn't formally launching a separate audiophile series.

Details of the evolving Red Seal production posture were revealed in an exclusive interview here with Tom Shepard, division vice president.

According to Shepard, RCA is approaching the half-way point in the conversion to an all-digital production state. The company uses Sony and Soundstream digital systems, both of which are being brought in independently.

In addition to digital mastering, new quality measures in disk plating and pressing are being introduced by Red Seal. Shepard indicates that a growing percentage of classical releases will be introduced at the \$11.98 price point.

A multi-Grammy winner and classical producer for CBS Masterworks before joining Red Seal, as well as a composer, Shepard is one of the industry's most knowledgeable classical recording executives.

Shepard says he envisions no change in RCA's basic production philosophy today despite emphasis on "purist" methods encouraged by smaller audiophile labels.

Recordings made with as few microphones as possible are endorsed by Red Seal. Shepard indicates that that multi-microphoning still allows the fullest possible realization of the music.

"This is not a business of making documentaries like newsreels," Shepard explains. "The point is to capture as skillfully and elegantly as possible the music and not the event."

"I want to have the score realized in a recording," he adds. "If it's possible to improve on the event and get closer to the score I'll do it."

Further, he notes, "What is being argued in the press is the excesses of multi-track, and there have been excesses. One minute the percussionist is on your lap and a few minutes ago he was in left field."

One of the most highly touted qualities of many new audiophile disks is their tremendous dynamic range, a property that is the essence of realism to some listeners. However, Shepard sees excessive loudness and softness extremes as impractical and in some ways undesirable for all but the most dedicated sound buff.

"In most cases the absolute dynamic range of a concert hall is not desirable in a living room," the producer comments. "I don't want the dynamic range of Carnegie Hall in this room. I can't handle the louds and I certainly couldn't accommodate the same whisper."

"I'm saying the reason we do not have total dynamic range as it exists in the real world is not because we have such things as surface noise and other technical limitations."

According to Shepard, all major

RCA artists are being involved in digital session work, including Eugene Ormandy, Eduardo Mata, James Galway, James Levine, Emanuel Ax and the Canadian Brass.

And recently digital equipment was brought in for RCA's ongoing series of Vladimir Horowitz concert tapings.

The Broadway cast album of "Oklahoma" had a digital recording too, possibly the first use of this technology for a show. Digital masters, however, haven't yet been used.

"We actually made a digital of 'Oklahoma,'" explains Shepard, "but we couldn't get it out as quickly as we would have liked."

Shepard emphasizes that digital equipment still is in its infant stages, without much of the flexibility of state-of-the-art analog gear.

"It's rather rigid right now," the producer notes. "Either you don't have enough tracks, or editing is cumbersome."

"It's just coming out of its pioneering phase. It's not a well oiled tool yet; it's still very creaky."

Nonetheless, RCA is taking a hard look at one of the current professional systems as an interim investment, explains the executive. RCA owns a home digital recording system used to make safety masters, but has not yet invested in professional quality machines.

Shepard is enthused about the performance of the Soundstream digital editing process. However, he notes that it is a highly involved procedure and still available only at Soundstream's Salt Lake City headquarters.

"If we work with Soundstream the editing possibilities actually are greater than the physical cutting of analog tape," relates Shepard. "To my knowledge no other digital system or even analog system at this moment can edit to that point."

Today, the company has issued three digital albums and a special digital sampler. Price of the regular digital disks was hiked by \$2 to \$11.98 list earlier this year.

According to Shepard, the albums receive special attention at the RCA factory, and a special "audiophile pressing" sticker is being affixed.

"We get charged more at the plant for each record," Shepard explains. "There are far more inspection steps and it's being guarded and watched far more carefully."

Plating of the lacquers is being done out-of-house in another quality preservation step, Shepard says.

ALAN PENCHANSKY

## ON THE CHARTS...



## ...AND ON THE WAY!

Sibelius  
Violin Concerto  
BELKIN · ASHKENAZY

Bruckner Symphony No. 6  
Chicago Symphony  
Solti

Beethoven Sonatas  
Nos. 4, 9 & 10  
Ashkenazy

GILBERT & SULLIVAN  
THE YEOMEN of the GUARD  
D'Oyly Carte

DIGITAL  
BEETHOVEN  
PIANO CONCERTOS NOS. 1 and 2  
LUPU · MEHTA

LONDON *ffrr?*  
FULL FREQUENCY RANGE RECORDING  
THE #1 CLASSICAL LABEL

# TOP 50 Adult Contemporary

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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	<b>THE ROSE</b> Bette Midler, Atlantic 3656 (Fox Fanfare, BMI)
2	2	8	<b>I DON'T WANT TO WALK WITHOUT YOU</b> Barry Manilow, Arista 0501 (Paramount, ASCAP)
3	3	8	<b>BIGGEST PART OF ME</b> Ambrosia, Warner Bros. 49225 (Rubicon, BMI)
4	14	4	<b>LITTLE JEANNIE</b> Elton John, MCA 41236 (Jodrell, ASCAP)
5	10	6	<b>SHE'S OUT OF MY LIFE</b> Michael Jackson, Epic 9-50871 (Fiddleback/Peso/Kidafa, BMI)
6	11	8	<b>SHOULD'VE NEVER LET YOU GO</b> Neil Sedaka & Dara Sedaka, Elektra 46615 (Kirshner, ASCAP/April/Kiddio, BMI)
7	7	9	<b>HEART HOTELS</b> Dan Fogelberg, Full Moon/Epic 9-50862 (Hickory Grove/April, ASCAP)
8	4	10	<b>DON'T FALL IN LOVE WITH A DREAMER</b> Kenny Rogers w/Kim Carnes, United Artists 1345 (Appian/Almo/Quixotec, ASCAP)
9	5	10	<b>GEE WHIZ</b> Bernadette Peters, MCA 41210 (East/Memphis, BMI)
10	13	5	<b>THEME FROM NEW YORK, NEW YORK</b> Frank Sinatra, Reprise 49233 (Warner Bros.) (Unart, BMI)
11	20	3	<b>AGAINST THE WIND</b> Bob Seger & The Silver Bullet Band, Capitol 4863 (Gear, ASCAP)
12	9	9	<b>I CAN'T HELP IT</b> Andy Gibb/Olivia Newton-John, RSO 1026 (Stigwood/Unichappell, BMI)
13	16	5	<b>STEAL AWAY</b> Robbie Dupree, Elektra 46621 (Big Ears/Crome Willie/Gouda/Oozlefinch, ASCAP)
14	8	9	<b>LUCKY ME</b> Anne Murray, Capitol 4848 (Chappell, ASCAP)
15	6	12	<b>DO RIGHT</b> Paul Davis, Bang 9-4808 (CBS) (Web IV, BMI)
16	24	3	<b>MEDLEY: CUPID/I'VE LOVED YOU FOR A LONG TIME</b> Spinners, Atlantic 3664 (Kags/Sumac, BMI)
17	12	16	<b>LOST IN LOVE</b> Air Supply, Arista 0479 (Arista/BRM/Riva, ASCAP)
18	18	4	<b>ANSWERING MACHINE</b> Rupert Holmes, MCA 41235 (WB/Holmes Line Of Music, ASCAP)
19	29	3	<b>LET ME LOVE YOU TONIGHT</b> Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP)
20	17	11	<b>WE WERE MEANT TO BE LOVERS</b> Photoglo, 20th Century-Fox 2846 (20th Century/Nearytunes, ASCAP)
21	19	11	<b>WHEN THE FEELING COMES AROUND</b> Jennifer Warnes, Arista 0497 (Next Stop Music, ASCAP)
22	15	11	<b>AFTER YOU</b> Dionne Warwick, Arista 0498 (Sumac, BMI)
23	21	25	<b>WITH YOU I'M BORN AGAIN</b> Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)
24	22	8	<b>THE SEDUCTION</b> James Last Band, Polydor 2071 (Ensign, BMI)
25	25	7	<b>WONDERING WHERE THE LIONS ARE</b> Bruce Cockburn, Millennium 11786 (RCA) (Golden Mountain, P.R.O.-Can.)
26	26	7	<b>HURT SO BAD</b> Linda Ronstadt, Asylum 46624 (Elektra) (Vogue, BMI)
27	27	15	<b>I CAN'T TELL YOU WHY</b> Eagles, Asylum 46608 (Jeddrah/Cass County/Red Cloud, ASCAP)
28	39	3	<b>THE BLUE SIDE</b> Crystal Gayle, Columbia 1-11270 (Almo, ASCAP/Irving, BMI)
29	<b>NEW ENTRY</b>		<b>MAGIC</b> Olivia Newton-John, MCA 41247 (John Farrar, BMI)
30	30	8	<b>WALKIN' ON A CLOUD</b> B.J. Thomas, MCA/Songbird 41207 (Home Sweet Home, BMI)
31	33	6	<b>DANCIN' LIKE LOVERS</b> Mary MacGregor, RSO 1025 (Special, ASCAP)
32	40	3	<b>HAPPY TOGETHER</b> The Captain & Tennille, Casablanca 2264 (The Hudson Bay Music Co., BMI)
33	38	3	<b>DREAM STREET ROSE</b> Gordon Lightfoot, Warner Bros. 49230 (Moose, CAPAC)
34	31	4	<b>ARE YOU ON THE ROAD TO LOVIN' ME AGAIN</b> Debby Boone, Warner/Curb 49176 (Southern Nights, ASCAP)
35	28	15	<b>SEXY EYES</b> Dr. Hook, Capitol 4831 (April, ASCAP/Blackwood, BMI)
36	34	4	<b>DALLAS</b> Floyd Cramer, RCA 11916 (Roiam, BMI)
37	44	2	<b>SHINING STAR</b> Manhattans, Columbia (Content, BMI)
38	36	10	<b>GONE TOO FAR</b> Eddie Rabbitt, Elektra 46613 (Deb Dave/Briarpatch, BMI)
39	37	8	<b>TAKING SOMEBODY WITH ME WHEN I FALL</b> Larry Gatlin, Columbia 1-11219 (Larry Gatlin, BMI)
40	50	2	<b>ONE FINE DAY</b> Carole King, Capitol 4864 (Screen Gems-EMI, BMI)
41	41	4	<b>LADY</b> The Whispers, Solar 11928 (Spectrum VII/Yours, Mine & Ours, ASCAP)
42	42	3	<b>SOMETHING 'BOUT YOU BABY I LIKE</b> Glen Campbell & Rita Coolidge, Capitol 4865 (Colgems-EMI, ASCAP)
43	46	2	<b>LOVE FANTASY</b> The Philadelphia Luv Ensemble, Pavillion (United Artists/Fischhoff, ASCAP)
44	47	3	<b>YOU CAN COME HOME TO ME</b> Frank Weber, RCA 11949 (Live Music, BMI)
45	45	2	<b>BLAME IT ON THE NIGHT</b> Terry Williams, International Artists 504 (I've Got The Music, ASCAP)
46	48	3	<b>I'M COMIN' HOME AGAIN</b> Jose Feliciano, Ala 109 (EMP/Time Square, BMI)
47	<b>NEW ENTRY</b>		<b>STAND BY ME</b> Mickey Gilley, Asylum 46640 (Rightsong/Trio, BMI)
48	43	3	<b>LIVING WITHOUT YOUR LOVE</b> Imperials, Dayspring 613 (WORD) (Word Music, ASCAP)
49	<b>NEW ENTRY</b>		<b>MORE LOVE</b> Kim Carnes, EMI-America 8045 (Jobete, ASCAP)
50	<b>NEW ENTRY</b>		<b>COMING UP</b> Paul McCartney, Columbia 1-11263 (MLP, ASCAP)

# Jazz



Billboard photo by Alan Penchansky  
**HAND CLASP**—Pianist George Shearing warmly greets one of his Chicago fans at a Capitol Records in-store signing hosted by Rose Records. The jazz artist is accompanied by wife Ellie, also a professional musician.

## L.A. FOUR HITS WARSAW

WARSAW—The L.A. Four played a concert here for invited guests only, the event organized by the Polish Jazz Assn. and Polish Television. Appearing in the Aquarium Jazz Club, the group, comprising Laurindo Almeida (guitar), Bud Shank (sax and flute), Ray Brown (bass and Jeff Hamilton (drums), was in the middle of a tour through Europe organized by the Linderth agency in Malmo, Sweden.

For Almeida and Shank it was a first visit to Poland, but Brown was here in 1965 with the Oscar Peterson Trio in a Norman Granz package, and Hamilton was in with the Woody Herman band three years ago.

For Polish fans, however, it was a key concert, starting a new series called "Jazz At The Aquarium," which is televised nationally via the State network.

## Tickets \$6 For Nice Jazz Festival

PARIS—Organizers of the Nice Grand Parade du Jazz, to be held in Nice July 12-22, are offering a \$6 tag on advance ticket sales, slated to cost \$8 on the day.

Radio stations present from the European Union will include those from Italy, France, Denmark, Yugoslavia, Holland, Switzerland, Spain, Finland, and Sweden.

Aim of impresario George Wein this year has been to pay more attention to French jazz, previously overshadowed by the influx of American stars. Among 14 top local names billed are bassist Pierre Michelot and pianist Andre Persiani, the man who helped turn the St. Germain des Pres quarter of Paris into a European jazz center in the days of Sidney Bechet and Don Byas.

U.S. acts appearing in Nice in-

clude Dizzy Gillespie, Jimmy Smith, Melba Liston, Dave Brubeck, Cab Calloway and the Adderley Brotherhood.

## Charlie Beal Starts Straw Hat Records

LOS ANGELES—Veteran pianist Charlie Beal has formed Straw Hat Records to feature Palm Springs area musicians.

Beal's first LP features his Racquet Club 5-Tette band in a program of dixieland numbers which was recorded at the A&R Recording Services studio in Rancho Mirage. The LP is titled "Straw Hat Jazz" and features Beal on piano and vocals, Jim Wilber on reeds, Roger Ingman on trombone, Dick Broadie on bass and Lenny Rosenberg on drums.

Beal is presently setting up independent distribution. Beal has played with Louis Armstrong and Earl Hines, among others. He is a Palm Springs resident, often playing at the famous Racquet Club.

## Jazz Beat

LOS ANGELES—The Monterey Jazz Festival's house band for its mid-September bash will include leader John Lewis on piano, Mundell Lowe on guitar, Connie Kay on drums, Michael Moore on bass, Bob Brookmeyer and Slide Hampton on trombones, Clark Terry on trumpet and Richie Cole on alto sax and Buddy Tate on tenor.

The sixth annual Canonball Adderley Memorial Scholarship concert was held at UCLA's Royce Hall Thursday (22) featuring the Heath Brothers, the Southwest Afro-American Musical Ensemble directed by Reggie Andrews, plus Nat Adderley, Stanley Clarke, George Duke, John Klemmer and Ndugu. Dave Axelrod was the musical director and he wrote a tribute to Cannon encompassing Cannon's noted tunes including "Black Messiah," "74 Miles Away," "Jive Samba," "Work Song," "Capricorn," "Country Preacher" and "Mercy, Mercy" which was played by the aforementioned stars.

The Universal Jazz Coalition is working on establishing a Louis Armstrong Jazz Center in (Continued on page 42)

# Billboard <sup>®</sup> Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	10	<b>SPYRO GYRA</b> Catching The Sun, MCA MCA-5108	26	<b>NEW ENTRY</b>		<b>A BRAZILIAN LOVE AFFAIR</b> George Duke, Epic FE 36483
2	3	14	<b>HIDEAWAY</b> David Sanborn, Warner Bros. BSK 3379	27	26	18	<b>GENETIC WALK</b> Ahmad Jamal, 20th Century T-600 (RCA)
3	2	13	<b>SKYLARKIN'</b> Grover Washington Jr., Motown M7-933R1	28	27	34	<b>RISE</b> Herb Alpert, A&M SP 4790
4	7	3	<b>WIZARD ISLAND</b> Jeff Lorber Fusion, Arista AL 9516	29	29	61	<b>MORNING DANCE</b> Spyro Gyra, Infinity INF 9004 (MCA)
5	4	7	<b>DREAM COME TRUE</b> Earl Klugh, United Artists LT-1026	30	34	2	<b>UN POCO LOCO</b> Bobby Hutcherson, Columbia FC 36402
6	9	7	<b>MONSTER</b> Herbie Hancock, Columbia JC 36415	31	33	6	<b>CRAWFISH FIESTA</b> Professor Longhair, Alligator 4718
7	8	3	<b>ONE BAD HABIT</b> Michael Franks, Warner Bros. BSK 3427	32	32	12	<b>SONG BOOK ONE</b> Sarah Vaughan/Duke Ellington, Pablo 2312111 (RCA)
8	6	15	<b>EVERY GENERATION</b> Ronnie Laws, United Artists LT-1001	33	23	9	<b>OCEAN LINER</b> Passport, Atlantic SD 19265
9	5	15	<b>FUN AND GAMES</b> Chuck Mangione, A&M SP-3715	34	28	7	<b>ON THE ROAD</b> Count Basie & Orchestra, Pablo D-2312112 (RCA)
10	15	4	<b>TAP STEP</b> Chick Corea, Warner Bros. BSK 3425	35	31	29	<b>PIZZAZZ</b> Patrice Rushen, Elektra 6E-243
11	10	20	<b>HIROSHIMA</b> Hiroshima, Arista AB-4252	36	36	3	<b>WE WILL MEET AGAIN</b> Bill Evans, Warner Bros. HS 3411
12	12	31	<b>ANGEL OF THE NIGHT</b> Angela Bofill, Arista/GRP GRP 5501	37	37	31	<b>A TASTE FOR PASSION</b> Jean-Luc Ponty, Atlantic SD 19253
13	20	3	<b>ROBERTA FLACK FEATURING DONNY HATHAWAY</b> Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	38	44	2	<b>FULL FORCE</b> Art Ensemble Of Chicago, ECM ECM-1-1167 (Warner Bros.)
14	13	11	<b>YOU'LL NEVER KNOW</b> Rodney Franklin, Columbia JIC 36122	39	24	6	<b>FOR SURE</b> Woody Shaw, Columbia FC 36383
15	14	30	<b>ONE ON ONE</b> Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241	40	40	5	<b>KITTYHAWK</b> Kittyhawk, EMI/America SW 17029
16	11	13	<b>1980</b> Gil Scott-Heron & Brian Jackson, Arista AL 9514	41	35	7	<b>IN PERFORMANCE</b> Oregon, Elektra 9E 304
17	30	2	<b>SKAGLY</b> Freddie Hubbard, Columbia FC 36418	42	39	4	<b>ABERCROMBIE QUARTET</b> Abercrombie Quartet, ECM ECM-1- 1164 (Warner Bros.)
18	17	27	<b>AMERICAN GARAGE</b> Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)	43	46	5	<b>AFRICAN MARKET PLACE</b> Dollar Brand, Elektra 6E 252
19	19	9	<b>LIVE AT THE PUBLIC THEATER</b> Heath Brothers, Columbia JC 36193	44	<b>NEW ENTRY</b>		<b>BARTZ</b> Gary Bartz, Arista AB 4263
20	18	7	<b>NUDE ANTS</b> Keith Jarrett, ECM ECM 1-1164 (Warner Bros.)	45	42	3	<b>TERRA BRASILIS</b> Antonio Carlos Jobim, Warner Bros. 2B-3409
21	22	5	<b>NOW APPEARING AT OLE MISS</b> B.B. King, MCA MCA-2-8016	46	<b>NEW ENTRY</b>		<b>NIGHT RIDER</b> Count Basie & Oscar Peterson, Pablo 2310-843 (RCA)
22	16	6	<b>LOVE IS THE ANSWER</b> Lonnie Liston Smith, Columbia JC 36373	47	43	18	<b>GREAT COUNTERS</b> Dexter Gordon, Columbia JC 35978
23	21	9	<b>NOMAD</b> Chico Hamilton, Elektra 6E 257	48	47	14	<b>CHAIR IN THE SKY</b> Mingus Dynasty, Elektra 6E 248
24	<b>NEW ENTRY</b>		<b>LIVE FROM NEW YORK</b> Stuff, Warner Bros. BSK 3417	49	45	5	<b>THE BEST OF TOM SCOTT</b> Tom Scott, Columbia JC 36352
25	25	13	<b>A PERFECT MATCH</b> Ella & Basie, Pablo D2312110 (RCA)	50	48	4	<b>NITE RIDE</b> Dan Siegel, Inner City IC 1046

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FOR WEEK ENDING MAY 31, 1980



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# GREATEST HITS

Waylon Jennings

RCA AHL1-3378



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# HOT COUNTRY SINGLES & LPS™

★ STAR Performer — Singles registering greatest proportionate upward progress this week

## SINGLES

THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 6		26	7	12	<b>MY HEART/SILENT NIGHT (After The Fight)</b> —Ronnie Milsap RCA 11952
★ 2		★ 27	32	8	<b>GOOD OLE BOYS LIKE ME—</b> Don Williams MCA 41205
★ 3		★ 28	33	6	<b>DON'T FALL IN LOVE WITH A DREAMER—</b> Kenny Rogers w/Kim Carnes United Artists 1345
★ 9		★ 29	36	6	<b>ONE DAY AT A TIME—Cristy Lane</b> United Artists 1342
5		★ 30	34	9	<b>TEMPORARILY YOURS—</b> Jeanne Pruett IBC 0008
★ 6		★ 31	49	4	<b>I'M ALREADY BLUE—The Kendalls</b> Ovation 1143
★ 7		★ 32	42	3	<b>TRYING TO LOVE TWO WOMEN—</b> The O'Jays Elektra 46634
					<b>GONE TOO FAR—Eddie Rabbitt</b> Elektra 46613
					<b>RODEO EYES—Zella Lehr</b> RCA 11953
					<b>COAL MINER'S DAUGHTER—</b> Sissy Spacek Columbia 41221
					<b>THE CHAMP—Moe Bandy</b> Columbia 1-11255
					<b>YOU'RE IN LOVE WITH THE WRONG MAN—Mundo Earwood</b> GMC 109
					<b>THE BLUE SIDE—Crystal Gayle</b> Columbia 1-11270
					<b>BAR ROOM BUDDIES—</b> Merle Haggard and Clint Eastwood Elektra 46634

★ STAR Performer — LP's registering greatest proportionate upward progress this week

## LPS

THIS WEEK	LAST WEEK	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 2		26	21	9	<b>GREATEST HITS—Waylon Jennings</b> RCA AHL1-3378
2	1	27	27	48	<b>GIDEON—Kenny Rogers</b> United Artists LOO 1035
3	3	28	22	108	<b>MILSAP MAGIC—Ronnie Milsap</b> RCA AHL1-3563
4	4	29	29	2	<b>THERE'S A LITTLE BIT OF HANK IN ME—Charley Pride</b> RCA AHL1-3548
5	5	30	30	19	<b>COAL MINER'S DAUGHTER—</b> Soundtrack MCA 5107
★ 6		★ 31	35	2	<b>IT'S HARD TO BE HUMBLE—</b> Mac Davis Casablanca NBLP 7207
★ 7		33	28	28	<b>DOLLY DOLLY DOLLY—Dolly Parton</b> RCA AHL1-3546
					<b>DOWN &amp; DIRTY—Bobby Bare</b> Columbia JC 36323
					<b>FAMILY TRADITION—</b> Hank Williams Jr. Elektra/Curb 6E-194
					<b>STARDUST—Willie Nelson</b> Columbia JC 35305
					<b>DALLAS—Floyd Cramer</b> RCA AHL1-3613
					<b>ENCORE!—Jeanne Pruett</b> IBC 1001
					<b>URBAN COWBOY—Soundtrack</b> Asylum DP 90002
					<b>LOVELINE—Eddie Rabbitt</b> Elektra 6E-181
					<b>WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson</b>

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MAY 31, 1980 BILLBOARD

FOR WEEK ENDING MAY 31, 1980



# Single This Week

## LOVER'S HOLIDAY/ SEARCHING/GLOW OF LOVE

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Change

Warner/RFC RFC 3438/3435

**CHANGE**  
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The End/Angel In My Pocket

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Of Love**

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Records

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# DISCO TOP 60™

★ STAR Performer — registering greatest proportionate upward progress this week

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★1	1	<b>LOVERS' HOLIDAY/SEARCHING/GLOW OF LOVE</b> —Change <small>Warner/RFC (LP/12-inch) RFC 3438/3435</small>
★2	3	<b>LET'S GET SERIOUS/BURNIN' HOT</b> —Jermaine Jackson <small>Motown (LP) M7-928 R1</small>
3	2	<b>TWO TONS O' FUN—all cuts</b> —Two Tons O' Fun <small>Fantasy (LP/12-inch*) F 9584</small>
4	4	<b>BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED</b> — Teena Marie <small>Motown (LP) M-9221R1</small>
★5	8	<b>SWEET SENSATION</b> —Stephanie Mills <small>20th Century (LP/12-inch) T-603/TCD 106</small>
★6	9	<b>BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG</b> —Roberta Flack/Donny Hathaway <small>Atlantic (LP) SD 16013</small>
7	7	<b>POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT</b> — Erotic Drum Band <small>Prism (LP/12-inch) PLP 1005/PDS 402</small>
★8	10	<b>TAKE YOUR TIME (Do It Right)</b> —S.O.S. Band <small>Tabu (LP/12-inch*) JZ 36332</small>
★9	15	<b>IN THE FOREST</b> —Baby O'

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★31	36	<b>JUST HOW SWEET IS YOUR LOVE</b> —Rhyze <small>SAM (12-inch) S-12332</small>
32	24	<b>WALK THE NIGHT/LIFE AT THE OUTPOST/DANCING FOR THE MAN</b> —Skatt Bros. <small>Casablanca (LP/12-inch*) NBLP 7192</small>
33	26	<b>GET DOWN MELLOW SOUND/WE'VE GOT THE GROOVE</b> — Players Association <small>Vanguard (LP/12-inch*) VSD 79431</small>
★34	44	<b>CLOUDS</b> —Chaka Khan <small>Warner (LP/12-inch*) BSK 3385</small>
★35	50	<b>THE GROOVE</b> —Rodney Franklin <small>Columbia (LP/12-inch) JC 36122</small>
★36	53	<b>I'M READY/HOLLY DOLLY</b> —Kano <small>Emergency (12-inch) EM 6504</small>
★37	51	<b>POWER</b> —The Temptations <small>Gordy (LP) G8-994</small>
38	34	<b>WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP</b> —Jean Carn <small>P.I.R. (LP) JZ 36196</small>
39	32	<b>GOT TO BE ENOUGH</b> —Con Funk Shun <small>Mercury (LP) SRM 1-3806</small>

# Record-Film Tie-Ins

• Continued from page 1

extravagant hoopla which the record industry had by and large sworn off for the duration of the tight money market.

Bob Mercer, worldwide head of music operations for EMI Films in London, sees a continuation of the trend to dual promotional campaigns by film and music companies. "The film audience and music audience have similar age and demographic patterns," he notes.

Mercer adds that promotion budgets for big films are always considerably greater than on albums because the money to be recouped is greater. "If there's conjunctive promotion of films and albums, the result adds up to more than the sum of the parts."

The many acts which have recently or are about to make their film debuts include: the Village People and the Ritchie Family in "Can't Stop The Music" (soundtrack on Casablanca), Neil Diamond in "The Jazz Singer" (Capitol), the Blues Brothers in "The Blues Brothers" (Atlantic), Paul Simon in "One Trick Pony" (Warner Bros.) and Meat Loaf and Blondie in "Roadie" (also WB). In many instances soundtrack commitments haven't been finalized.

Bette Midler, Oscar-nominated for her debut in "The Rose," will return in "Divine Madness," Olivia Newton-John, who supported John Travolta in "Grease," the biggest-grossing musical of all time, returns opposite Gene Kelly in "Xanadu" (MCA); Roger Daltrey, after film appearances like "Tommy," will be seen in "McVicar" and Willie Nelson, after supporting Robert Redford and Jane Fonda in "The Electric Horseman," will make his starring debut in "Honeysuckle Rose."

"Carney" will partner the Band's Robbie Robertson (previously in "The Last Waltz") with Gary Busey (Oscar-nominated for "The Buddy Holly Story"). And Dolly Parton will have a double-barrelled debut in "Best Little Whorehouse In Texas" (MCA), opposite Burt Reynolds and "Nine To Five," with Jane Fonda and Lily Tomlin.

Films are also in various stages of production focusing on four classic albums: Willie Nelson's "Red Headed Stranger," the Eagles' "Desperado" and Elton John's "Goodbye Yellow Brick Road" and "Captain Fantastic And The Brown Dirt Cowboy."

Kenny Rogers' tale of the Old West, "Gideon," is also reportedly being considered for a film or Broadway adaptation in light of the high ratings garnered by a television special in which he starred based on his 1979 album, "The Gambler."

Films are also said to be in the works based on three hit singles: Johnny Paycheck's "Take This Job

And Shove It," Vicki Lawrence's "The Night The Lights Went Out In Georgia" and Michael Murphey's "Hard Country."

The lives of popular music performers are also forming the basis for film projects. Bette Midler recently became the third superstar singer in 11 years to earn an Academy Award nomination with her first film, her performance in the Janis Joplinesque lead role in "The Rose" (Atlantic).

Assistance in preparing this story provided by Gerry Wood, Ed Harrison, Jean Williams, John Sippel, Irv Lichtman, Doug Hall, Roman Kozak, Richard M. Nusser and Jim McCullough.

Diana Ross was nominated in 1972 for her performance as Billie Holiday; Barbra Streisand won the Oscar in 1968 for her role as Fanny Brice. Sissy Spacek recently received good reviews for her performance in the Loretta Lynn autobiography, "Coal Miner's Daughter."

A number of the projects fusing film and music have a strong country-orientation. In addition to the film properties already named are "Bronco Billy" (Elektra), "Urban Cowboy" (Elektra), "Every Which Way But Loose II" (Elektra), "Second Hand Hearts" and "Smokey And The Bandit II" (MCA). All told, 10 country-oriented films are in production and six more are in the planning stage.

The reason is self-evident. "The Electric Horseman" (Columbia) is reported to have earned net rentals for Columbia Pictures in excess of \$31 million, with a boxoffice take of \$60 million to date. "Coal Miner's Daughter" (MCA) is said to have done more than \$40 million at the boxoffice. And "Every Which Way But Loose" (Elektra) earned Warner Bros. a reported \$68 million worldwide (\$50 million domestically).

Bruce Hinton, an independent promoter in L.A. who has worked on several collaborative country projects, offers a suggestion as to why country is transferring so successfully to the silver screen.

"Historically," Hinton says, "a central theme in films has been appeal toward a heroic kind of individual. Country music naturally ties into this type of western film image."

Another factor boosting the success of these country-slanted films may be the extensive cross-promotional efforts between the film and record companies involved. These tie-ins include premiere screenings for key radio and retail accounts in New Orleans for "Bronco Billy," in Austin for "The Electric Horseman" and again in Austin July 3 for "Honeysuckle Rose."

Not that all the film projects on

(Continued on page 42)

# Tape Piracy Fund Ruling

• Continued from page 3

concept through Turn-Key Computer Applications here wherein he attempted to pay record labels proportionate costs and music publishing royalties on behalf of his clients.

A month later the suit was filed by Warner Bros. and A&M.

A majority of the defendant tape duplicators have been dismissed. Court records do not reveal any provisions of these settlements.

S. Laks, doing business as Alpine Enterprises, paid damages of \$500 in 1977. R.H. Wesslink Sr. and Jr. and Mary Wesslink, doing business as Western Distributors, paid damages

of \$18,750 in April 1978. Details about these defendants and where they were located are not available in the court dossier.

Jim Foster, doing business as Denver Sounds, has recently been assessed with \$2,500 damages, plus a possible recovery of additional funds he may receive from an amount held in trust by Leeds. A financial statement of Foster shows his address as Lawrence, Kan.

A notice of the June 27 hearing has been mailed to more than 400 record companies, asking that those who wish to appear and present arguments notify Judge Lucas by mail of their intention.

MAY 31, 1980 BILLBOARD

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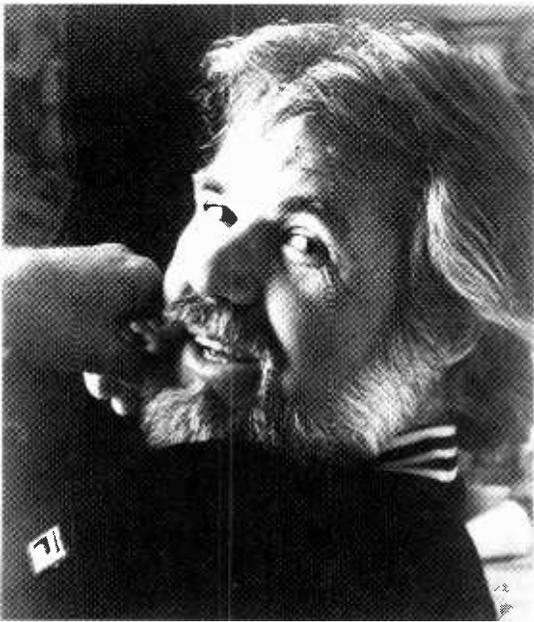
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# HOT 100™

★ **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 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	<b>FUNKY TOWN</b> —Lipps, Inc. Casablanca 2233
2	1	16	<b>CALL ME</b> —Blondie ● Chrysalis 2414
3	14	6	<b>COMING UP</b> —Paul McCartney Columbia 1-11263
4	4	10	<b>DON'T FALL IN LOVE WITH A DREAMER</b> —Kenny Rogers w/Kim Carnes United Artists 1345
5	5	16	<b>SEXY EYES</b> —Dr. Hook Capitol 4831
6	6	9	<b>BIGGEST PART OF ME</b> —Ambrosia Warner Bros. 49225
7	7	12	<b>STOMP</b> —The Brothers Johnson A&M 2216
8	8	8	<b>HURT SO BAD</b> —Linda Ronstadt Asylum 46624 (Elektra)
9	11	5	<b>AGAINST THE WIND</b> —Bob Seger & The Silver Bullet Band Capitol 4863
10	10	16	<b>CARS</b> —Gary Numan Atco 7211 (Atlantic)
11	13	11	<b>THE ROSE</b> —Bette Midler Atlantic 3656
12	12	10	<b>I CAN'T HELP IT</b> —Andy Gibb & Olivia Newton-John RSO 1026
13	20	5	<b>LITTLE JEANNIE</b> —Elton John MCA 41236
14	16	16	<b>BRASS IN POCKET</b> —Pretenders Sire 49181 (Warner Bros.)
15	15	10	<b>BREAKDOWN DEAD AHEAD</b> —Boz Scaggs Columbia 1-11241
16	18	8	<b>STEAL AWAY</b> —Robbie Dupree Elektra 46621
17	19	7	<b>SHE'S OUT OF MY LIFE</b> —Michael Jackson Epic 45671

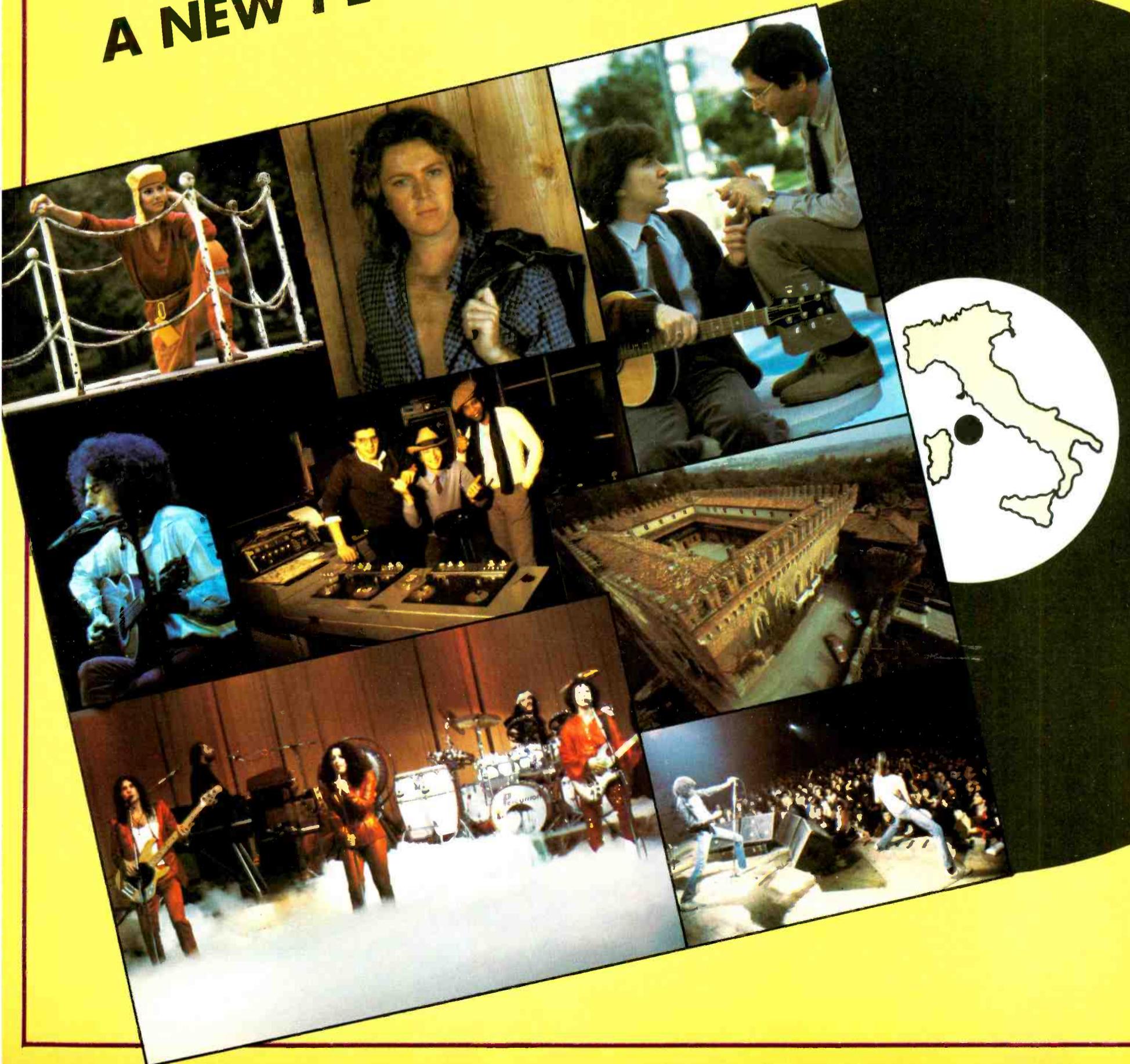
THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
35	42	7	<b>TWILIGHT ZONE</b> —Manhattan Transfer Atlantic 3649
36	36	8	<b>I DON'T WANT TO WALK WITHOUT YOU</b> —Barry Manilow Arista 0501
37	41	10	<b>WE WERE MEANT TO BE LOVERS</b> —Photoglo 20th Century 2446 (RCA)
38	40	8	<b>LOVE STINKS</b> —The J. Geils Band EMI-America 8039
39	39	7	<b>DON'T SAY GOODNIGHT</b> —The Isley Brothers T-Neck 9-2290 (CBS)
40	45	5	<b>THEME FROM NEW YORK, NEW YORK</b> —Frank Sinatra Reprise 49233 (Warner Bros.)
41	43	7	<b>NEW ROMANCE</b> —Spider Dreamland 100 (RSO)
42	44	7	<b>TWO PLACES AT THE SAME TIME</b> —Ray Parker Jr. & Raydio Arista 0494
43	48	4	<b>TIRED OF TOEIN' THE LINE</b> —Rocky Burnette EMI-America 8043
44	21	11	<b>HEART HOTELS</b> —Dan Fogelberg Full Moon/Epic 9-50862
45	49	5	<b>ANSWERING MACHINE</b> —Rupert Holmes MCA 41235
46	63	3	<b>ALL NIGHT LONG</b> —Joe Walsh Asylum 46639
47	51	7	<b>COMING DOWN FROM LOVE</b> —Bobby Caldwell Clouds 21 (T.K.)
48	53	3	<b>POWER</b> —The Temptations Gordy 7183
49	50	9	<b>DON'T PUSH IT, DON'T FORCE IT</b> —Leon Haywood 20th Century 2443 (RCA)

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
69	35	8	<b>HEADED FOR A FALL</b> —Firefall Atlantic 3657
70	80	3	<b>A LOVER'S HOLIDAY</b> —Change RFC 49208 (Warner Bros.)
71	81	2	<b>MISUNDERSTANDING</b> —Genesis Atlantic 3662
72	72	3	<b>DANCIN' LIKE LOVERS</b> —Mary MacGregor RSO 1025
73	83	2	<b>WALKS LIKE A LADY</b> —Journey Columbia 1-11275
74	84	2	<b>AND THE CRADLE WILL ROCK</b> —Van Halen Warner Bros. 49501
75	NEW ENTRY		<b>MORE LOVE</b> —Kim Carnes EMI-America 8045
76	86	2	<b>TAKE YOU TONIGHT</b> —Orzak Mountain Daredevils Columbia 1-11247
77	NEW ENTRY		<b>GIMME SOME LOVIN'</b> —The Blues Brothers Atlantic 3666
78	88	2	<b>EVERYTHING WORKS IF YOU LET IT</b> —Cheap Trick Epic 7-1206
79	79	3	<b>LOVE AND LONELINESS</b> —The Motors Virgin 67007
80	90	2	<b>SLIPSTREAM</b> —Allan Clarke Elektra 46617
81	85	5	<b>REAL LOVE</b> —The Cretones Planet 45911 (Elektra)
82	NEW ENTRY		<b>IN AMERICA</b> —The Charlie Daniels Band Epic 9-50888
83	87	3	<b>I ONLY WANT TO BE WITH YOU</b> —The Tourists

A Billboard SPOTLIGHT

# italy

A NEW PERSPECTIVE FOR THE 1980s

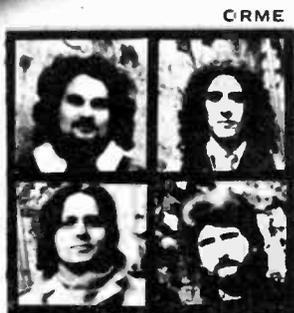


# PolyGram... dischi S.p.A.

## the artists, the world.

### ORME

"Contrappunti": Japan  
"Uomo di pezza": Japan  
"Storia o leggenda":  
Argentina  
"Florian": France,  
Switzerland



ORME

### UMBERTO BALSAMO

"L'angelo azzurro": Venezuela, Brazil, Switzerland  
"Crepuscolo d'amore": France, Switzerland  
"Balla": Germany, Greece, Argentina, Switzerland

### TANTRA

"Hills of Katmandu":  
Argentina, Sweden  
Uruguay

### CHRISMA

"Chinese Restaurant":  
Holland, England,  
France, Germany,  
U.S.A.  
"Hibernatic":  
Germany, Norway, U.S.A.

### ANTONELLO VENDITTI

"Sotto il segno dei pesci":  
Germany, Switzerland, Austria,  
Holland, France, Belgium,  
Finland, Denmark, Sweden,  
Venezuela  
"Buona Domenica":  
Germany, France,  
Switzerland, Austria,  
Holland, Venezuela,  
Spain, Canada, U.S.A.

CHRISMA TANTRA



FORTIS BALSAMO

### ALBERTO FORTIS

"Alberto Fortis":  
Germany,  
Switzerland

BRANDUARDI VENDITTI



FREDDY FOINI

### ANGELO BRANDUARDI

"Alla Fiera dell'Est"  
"La pulce d'acqua"  
"Cogli la prima mela":  
England, Spain,  
Portugal, France,  
Germany, Sweden,  
Denmark, Norway,  
Austria, Switzerland

### FREDDY THE FLYING DUTCHMAN

"Wojtyla Disco Dance":  
England, Germany, Holland,  
Portugal, Greece, Switzerland, Mexico,  
Venezuela, Argentina

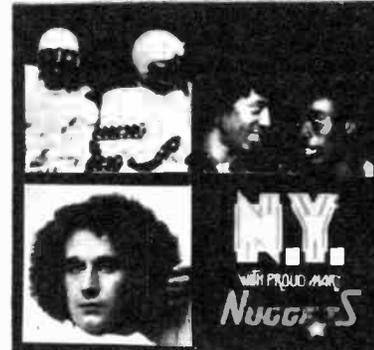
### WALTER FOINI

"Una donna una storia":  
France, Venezuela  
"Faccia di luna":  
France, Switzerland

### NUGGETS

"N.Y. with Proud Mary": U.S.A., England, Germany,  
France, Spain, Portugal, Greece, Holland, Sweden,  
Belgium, Argentina, Brazil, Mexico, Canada, Bolivia,  
Venezuela, Philippines, South Africa, Australia

GIANTS V.I.S.A.



MORELLI NUGGETS

### LEANO MORELLI

"Musica regina":  
Austria, Switzerland

### V.I.S.A.

"San Francisco":  
Spain, Greece

### GIANTS

"Giants": France, Germany, Holland, Japan,  
Canada, Sweden, Switzerland

Italy

By PETER JONES

# MAJOR LABEL CHIEFS VIEW THEIR INDUSTRY

**t**alk to key Italian record company executives about what ails their industry and the problems pour forth. It's not blanket pessimism, just business realism. International menaces hit Italy as hard as most other territories, with piracy, parallel imports and home-taping way out in front.

But each industry chief has personal theories about which of many national difficulties is the biggest obstructive force in an industry which for sure has a lot of room for real economic growth.

This is where opinions differ. Some insist the retail trade is the big drawback, needing to be brought up to date, with rackjobbing forced into acceptance as a retail way of life. Promotion, especially in what is seen by some as a chaotic proliferation of local radio and television stations, comes in for a hammering.

Then there are fears about whether future management is being properly trained, uncertainty about what will replace disco as a boom sound, worries about what video will mean to the industry and the hassles of drip-feeding back to health an Italian public starved for years of concert performances by international names.

Italy's geographic-economic status is involved. Alain Trossat, managing director, PolyGram, Italy: "We're either the smallest of the big, or the biggest of the small. We're essentially an in-between. But we have the same costs as the big ones, though with for instance, five times as little income as France."

Yet despite the realistic attitude to the problems, there's an overall aura of calm optimism. Because Italy has developed so slowly compared with other territories, there's that much more room for expansion. And industry top brass is confident to a man that it has the right talent, musical genres, production and studio skills, and personalities to grab an ever-bigger share of the world market.

Trossat points to high inflation (around 21%) and high unemployment (2.5 million) as obvious problems facing any industry expansion. The unrest is huge, he says, and that's hard for people outside, coming from countries with political stability, to understand. "Italy is not a modern market," he says. "It's more comparable with India or Far Eastern territories. We still sell records as we did 20 years ago."

He would like to see a spirit of cooperation among the main companies to improve the industry as a whole. He is concerned that the fight against piracy is going so slowly. "But there's so much musical imagination. We have good composers and authors. Alas, we're hampered by the inability of acts to use English, so that in general they can't go outside Italy."

The result, he feels, is that the music publishing drive is greater than the recording field.

But PolyGram itself has done remarkably well in Italy in the past couple of years, doubling turnover in 1978, with the Bee Gees and the soundtrack albums. However that kind of success, he says, can create bad feelings, not least among

Peter Jones is Billboard's U.K. News Editor.



Top row, from left: Krikor Mintangian, Durium president; Alain Trossat, managing director of PolyGram Italy; and Giuseppe Velona, managing director of WEA Italiana.

Bottom row from left: Ennio Melis, general manager, RCA Italiana; John Bush, recently moved from managing director of EMI Italy to head of EMI London; and Piero La Falce, CBS Dischi managing director.

the unions. "My view though is that performance is due to everybody, not just management making a few good decisions."

Trossat's marketing chief Franco Cabrini, to the fore in as-yet unsuccessful moves to set up an industry rackjobbing operation is convinced that such a move could increase the market by 50% "because people outside the big areas never go into a record store."

Ennio Melis, general manager of RCA Italian in Rome, says Italy is affected by the worldwide crisis first felt in the U.S. in January, 1979. "The slump was caused by widespread enthusiasm which led our industry into an exaggerated optimism. Now, in Italy, we're more than ever attentive to what things go

wrong internationally so we can avoid worsening our own rather entangled business."

Today RCA in Italy is spreading its repertoire emphasis. The mid-price Linea Tre line, started in June 1976, has topped the 15 million LP and cassette sales mark. Now there is the Cinema Tre line, with a catalog of 24 movie soundtracks, selling 300,000 units in a year. Linea Tre classical releases have grabbed more than half the overall classical sales in that price format.

The company is served well by its domestic repertoire, with new acts being added to established names like Lucio Battisti, Lucio Dalla, Renato Zero and Francesco de Gregori.

Giacomo Peroni, RCA sales promotion manager, welcomes the local return to touring activity, with Francesco de Gregori attracting 20,000 fans to a Rome Sports Palace concert—"an orderly and enthusiastic audience." RCA, he says, was the first Italian company to promote punk and new wave and "for Italian fans this seems better appreciated live than on record as yet. The Ramones' concerts seem to prove that."

There's no deep pessimism at Dischi Ricordi in Milan, the company strengthened by technological improvements in the distribution sector, a corporate restructure involving the setting up of a marketing department and a foreign division, and a string of hits earlier this year.

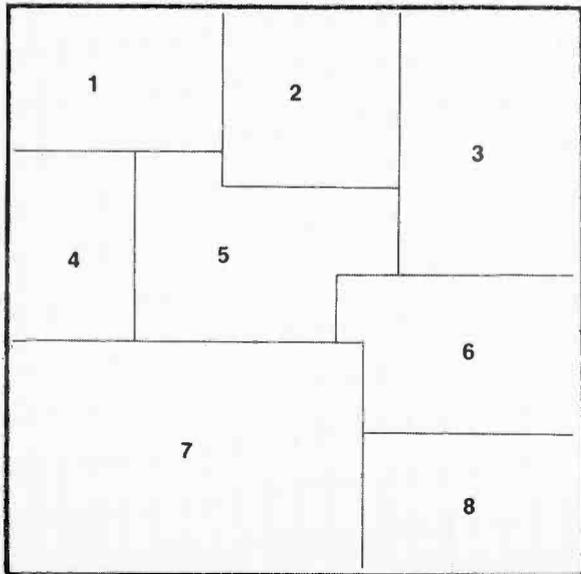
Guido Rignano, Ricordi managing director: "We doubled our turnover for the first quarter this year compared with 1979. Our chart presence shows we've been able to deal successfully with different kinds of pop, including foreign and domestic material, Italian song and reggae."

He is particularly proud of the company's sophisticated data processing system. Ricordi also owns two music publishing outlets, one for pop and one for classical, a major graphic arts company, a chain of 20 retail stores dealing with records, tapes, musical instruments,

(Continued on page I-15)

## COVER KEY

1. Ann Steel, U.S.-born singer now signed to Durium Records in Italy, and building a big reputation.
2. Umberto Tozzi, probably the most successful of all contemporary Italian performers at international level.
3. Two key Baby artists, Pupo (left) and Stephen Schlaks, who was also born in the U.S.
4. Polydor artist Angelo Branduardi made it big in Italy, then scored in Germany with his folk-rock style.
5. Disk jockeys in a Radio Milano studio. It is one of the biggest of the non-state stations in a mushrooming commercial radio industry.
6. Stone Castle Studios, north of Milan, is an Eastlake-designed studio in a picturesque setting.
7. Matia Bazar in action. The group is successful in Italy both on record and in concerts.
8. The Ramones rock out for over 10,000 Italian fans at Milan's Palalido.





Baby Records - Milano - Italy



Via Timavo, 34 - tel. 6071266



# EXPANDED RADIO, TV, TOURS OPEN UP SCENE FOR LOCAL ARTISTS

By ROSSELLA LEONARDI

**I**n the past decade, the Italian talent industry has been marked by a certain narrowness of perspective, with the conventional singer-songwriter kind of act monopolizing the charts and with few international acts breaking through.

But signs are that the 1980s will produce some welcome changes.

The revival of the touring business, now opening up for foreign artists and to a broad range of talent trends, together with the huge increase of radio and television exposure for music through the local stations, will surely bring fresh air to the stale national musical atmosphere.

Umberto Tozzi, biggest Italian act to break through internationally in recent years, agrees that his success abroad is not mere coincidence allied to shrewd song selection.

He accepts that it took a lot of hard work via promotional action and back-up policies on his behalf by CBS, CGD's licensee for all foreign countries except Japan, where it is King.

After becoming established through Europe, notably in France, Belgium, Switzerland, Austria, Spain and Germany, with his singles "Ti Amo" and "Tu," Tozzi picked up a huge following in such South American territories as Chile, Colombia, Argentina, Mexico and Bolivia with his latest release "Gloria." Sales of the three hit singles, plus the allied albums, totaled 15 million units in Europe alone.

Other CGD artists who have already gained a foothold in foreign markets are Sandro Giacobbe, with a current hit "Me Vas Porque Si" in Spain; Gigliola Cinquetti, who has been on the Brazilian chart for 240 consecutive weeks with the album "Dio Come Ti Amo;" Loredana Berté; Pooh; and Adrian Celentano.

New artists from the same label reaching cut abroad are Riccardo Fogli, former Pooh member, selling well in Spain with the single "Che Ne Sai;" Viola Valentino, with the Spanish version of "Comprami;" Heather Parisi, with "Disco Bambina" out in Germany; and the Rockets, a French group but a partly Italian CGD production unit.

Alan Sorrenti (EMI) went international through the hit single "Tu Sei L'Unica Donna Per Me," a chart-topper in Germany on Decca for nearly five months.

EMI currently has a consistent hit-making roster to promote abroad, including Billy Moore, whose "Go Dance" maxi-single was recently featured in the U.S. disco charts and is being released in Japan, Brazil and Ecuador; Jean-Pierre Posit, whose latest album is selling well in Germany, Spain, Brazil and Guatemala; Bottega Dell'Arte, just back from a Finnish tour and set for Japan in September, together with Bobby Solo, who had two big hits in Germany and Spain.

Franco Simone is one of the top names leading the Italian talent scene abroad. After a long stint with Ri-Fi, during which he became established as a top artist in Argentina and Chile through hits like "Tu E Così Sia," "Respiro," "Rio Grande" and "Paisaje," Simone recently signed with WEA and has a current hit single in the South American territories.

Simone, frequently on tv and in concerts, made a special point of learning Spanish and wrote Spanish language lyrics for his latest album "Franco Simone" out in Argentina. WEA artist Fred Bongusto is also big in South America, especially Brazil, to which country he dedicated his "Fred Brasil" album. New signing Loretta Goggi and veteran group the New Trolls are scoring in Spain.

Long-established in Latin America are Ri-Fi's Iva Zanicchi and the children's choir Piccolo Coro Dell'Antoniano, also scoring in Japan and Europe. Angelo Branduardi (Polydor), with his blend of folk tales and medieval melodies, has special appeal for the French and German markets.

Italy's most successful artists on the domestic front, Lucio Dalla, Lucio Battisti and Francesco De Gregori (all on RCA) get strong acceptance in Switzerland and Germany. From the same company, Adriano Pappalardo has built a big following in Spain and South America, with a top 10 single "Recomendemos."

CBS artists Raffaella Carra and Claudio Baglioni are popular abroad, the former being a truly international act.

New trends in Italian productions are represented by such acts as Ariston's rock and roll band Kim and the Cadillacs, big in Benelux and Germany; Matia Bazar, with elaborate harmonies and instrumentation, frequently touring in South America; and girl singer Donatella Rettore, whose "Splendido Spendente" single was acclaimed in Germany.

A genuinely innovative discovery in recent months is Durium's Ann Steel, an American singer produced by avant-garde composer Roberto Cacciapaglia. Her new wave disco single "My Time," out last fall, was an instant success in France and has come out in Germany (Teldec) and Belgium (WEA).

Durium trumpet player Nini Rosso, on the other hand, has had a foreign following for several years. He regularly tours Japan and topped charts in Germany, Austria and Switzerland with an Arcade compilation album. Also successful are Durium's Jenny with the "Cumparcita Dance" album, a big seller in South America, and the Passengers, produced by Felice Piccaredda, and out with "Speedy Like Gonzales" in France, Germany, Austria and Switzerland.

Among Ricordi's best-known artists abroad are rock group Banco, whose latest albums "Canto Di Primavera" and "Capolinea" are consolidating international appeal to pop/rock audiences, and Milva, whose open-voice emotion and strong stage presence is well accepted in Germany, with 250,000 units sold of the "Von Tag Zu Tag" album.

Particularly aggressive and original in their approach to the foreign marketplace over the past five years are such independent labels as Baby, Goody Music, Atlas and Panarecord.

Baby's string of international hits, which started in 1975 with Santo California's "Tornero," reached a peak in the last two years with El Pasador's "Amada Mia, Amore Mio;" with La Bionda and D.D. Sound, hits including "One For You, One For Me," "Bandido," "Cafe," "She's Not A Disco Lady;" and with Santarosa's "Souvenir."

Along with new product by proven international sellers like Pupo, whose current single "Su Di Noi" follows previous hits "Forse" "Sempre Tu" and "Ciao," La Bionda ("High Energy"), D.D.Sound ("Hootchie Cootchie") and Stephen

(Continued on page I-11)

Miguel Bose, left, with Peiro La Falce, CBS Italia managing director.



CGD artist gaining foreign footholds, Loredana Berté.



Raffaella Carra, on CBS, truly qualified for the tag "International."



Roberto Vecchioni, singer/songwriter on Ciao.



The New Trolls score gold regularly, for WEA.



Bottega Dell'Arte, on EMI, have recently toured Finland and are heading for Japan.



Ricordi's Edoardo Bennato.


 italy

## RIGNANO: 'Prospects Of A Hopeful Future'

**G**uido Rignano was recently unanimously re-elected president of the Associazione dei Fonografici Italiani (AFI), the Italian record industry watch-dog organization. He is also managing director of the G. Ricordi and C. holding company, and its sister outfit Dischi Ricordi, based in Milan.

While acutely aware of the problems facing the Italian industry today, and he cites piracy in all its forms, plus home taping and also parallel imports, he is equally aware of the enormous growth potential within that industry.

That gives him confidence for the future. He would like to see records recognized as "cultural" products and subject, therefore, to a lower value added tax rating as books enjoy in Italy, but he believes in the drive, talent and broad musical base of the Italian record industry to overcome all those problems.

In this exclusive interview, he sets his view of the scene.

Rignano says the record market develops along the same trend lines as larger markets of all products and he notes that the Italian level of consumption in recent years has clearly increased.

"But unfortunately, because of its political and economic problems, Italian business has not shown the same percentage increases as in other Western developed countries. We've seen increases in the record business, but the gap between the per capita record consumption in Italy and that in other countries has widened."

Much of the blame, he says, is on piracy. This menace was, two years ago, considered to be around 50% of the total value of the legitimate pre-recorded tape business. Through the efforts of AFI, and of copyright society Società Italiana Degli



Guido Rignano, president of the AFI and managing director of G. Ricordi and C. holding company and Dischi Ricordi.

Autori Editori (SIAE), piracy has been cut to something more like 30-35% of the legal trade.

"But," says Rignano, "we still don't have proper legislation against piracy."

"Piracy is a main problem in Italy. But another one is the same for all countries, the private copier, the home tapper. We feel this business very strongly."

"It is especially high for young people, who are the main buyers of records. This, therefore, induces youngsters to exchange records to be copied through their home equipment."

Rignano sees parallel imports as another great problem which is growing every day, hitting the entire industry and including the multi-nationals. "Parallel imports at first were represented by normal recordings dispatched to Italy in a

more efficient way, let's say, certainly quicker, so beating the local industry in the release of product.

"But now we're witnessing another phenomenon, exports from the U.S. and Canada of large amounts of catalog product. Maybe a lot of them are cut-outs. Perhaps this is the result of the recession we know is taking place in the U.S."

"This has a double effect. First is reducing the trading room for the local industry and the second is the frustration of marketing and promotional efforts of that local industry."

"If the imports are out first, our marketing efforts are greatly disturbed, so creating a grave problem. Additionally, we suspect some of this imported product is pirated. But where imports are concerned, it is very difficult for us, for SIAE, for the authorities, to check the legitimacy of the product."

But if the problems within the Italian industry sometimes seem overwhelming, Rignano points to a real strength. "That is the potential of our industry. Having been so pessimistic regarding the actual exploitation of this market, the fact that we have not exploited it anywhere near completely leaves us with prospects of a hopeful future. That's the bright side of a very poor situation."

"Yet within that setting we have another problem. Recorded music is taxed in Italy through a 14% value added tax, which is substantially higher than the 6% imposed on books. We're running a campaign in all sections of our society, political and economic, because we refuse the concept that the record is a product purely for amusement while a book is essentially a cultural product."

"We say recorded music has exactly the same value as books. We could be more controversial in our argument. All books carry a 6% tax yet many books are not only of no cultural value but are of a category of writing which positively undermines moral standards."

"Records can be judged to be good, or not good enough, from a musical standpoint but certainly records never disre-

(Continued on page I-19)

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Left to right. Back row: PASQUALE IZZO, assistant sales manager - GIUSEPPE MAURELLI, administrative manager - PATRIZIA MEAZZA, manager mid-price product - GUIDO RIGNANO, managing director - WALTER PATERGNANI, chief engineer recording studio - ROLANDO BACHERINI, sales manager - FABIO BOLDI, TV promotion - PIERANGELO MAURI, assistant manager international publishing - VITTORIO SOMALVICO, manager international publishing - DIEGO ANDO', manager business affairs - MARIA TERESA MEZZANOTTE, radio promotion. Center row: NANNI RICORDI, A & R coordinator - JURG GRAND, manager classical records - CESARINA MASTRETTA, artwork - ERALDO DI VITA, manager press department. Front row: MARA MAIONCHI, manager pop publishing - DIEGO PRATESI, international promotion department - GIANFRANCO DEDEVITIIS, label manager - ANGELO VAGGI, manager international product - FABRIZIO CARBONERA, publicity department.

### **...and in Rome:**

Left to right: CLAUDIA MANNI, press and TV promotion  
MIRELLA PAMPILI, TV promotion  
GABRIELE VARANO, manager Rome office  
PIERO SANTARELLI, radio promotion  
LAURA ANNARELLA, radio promotion



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## AUTOMATION HELPS TAPE MARKETERS REFINE PRODUCT

**t**he international recession which has been affecting the music industry of late is felt by manufacturers of blank cassettes and cassette accessories, too. This sector of the industry experienced an impressive growth during the 1970s, in terms of both quality and production capacity, so that nowadays Italy is seen as one of the leading nations in the field.

Most of the major manufacturers reckon, however, that the present slack period is temporary and that the market should recover soon, though they appear to be worried by the dangerous behavior of some minor entrepreneurs who have cut down prices in order to get rid of overstock, and by the rising costs which make Italian products less competitive in the international marketplace.

Meanwhile, technical improvements have led to full automation in the manufacturing process and to higher refinement in the final product.

Audiogramm, based at Passirano, near Brescia, employs 38 people, manufacturing CO cassettes, with or without screws, and cassette boxes. It also supplies loaded and made-to-order prerecorded cassettes. Established in 1973, the company has lately reached an output of 500,000 cassettes a month, either with its own or the customer's brand name, in all kinds of packaging, including blister, multi-pack and individual wrapping.

Says Francesco Nervi, general manager: "Around 80% of our product is exported to Switzerland, France, the U.K., Belgium and Yugoslavia, and occasionally to African and Middle East countries. Though we're facing a seasonal slack, the market is brisk.

"Ours is the only firm in Italy which manufactures all parts in its factory, taking care of the whole process, pressing, assembling, winding and loading, packaging. We're equipped with new molds and our affiliate Sonorex is giving us a new kind of tape for the marketplace—a new high quality blank cassette at a competitive price.

"While aiming at increasing the production capacity through brand-new automated machinery recently added,

we've also developed better quality control devices." And Audiogramm is to extend its range to take in videotapes."

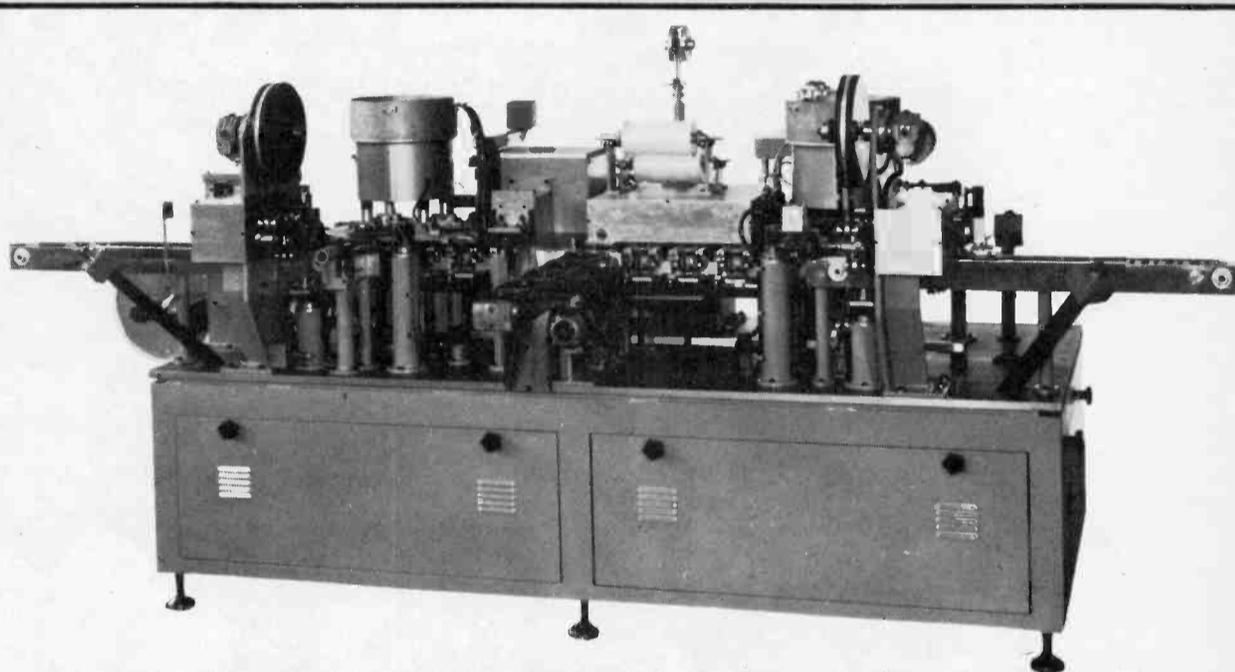
Nuova SIAT, based at Saronno, near Varese, manufactures two million CO cassettes a month, plus a million cassette parts, a vast amount of the latter as a supply to Avelca, an affiliate company.

There are 34 injection presses, fully automated, used for the various parts and the molds are at superior technical level. Assembling is done by two Italian-made automatic machines, one brand-new. The company takes care of dyeing the raw material and is equipped with a mold laboratory which also assures maintenance.

"Lately, we've been buying molds outside as we wanted to concentrate on the pressing plant capacity," says Edoardo Benetton, managing director. "But notwithstanding the seasonal slack periods, this market is expanding and we chose to increase quality. The last few months there has been an overall slump, but we kept on selling. A few years ago, Nuova SIAT would sell 50% of its product abroad.

"But later, the percentage went down, also because Italian products became less competitive due to rising costs of the work force and of raw materials. The only way to counteract this is to improve quality and increase output."

(Continued on page I-10)



### COMP-RAY C.O CASSETTE:

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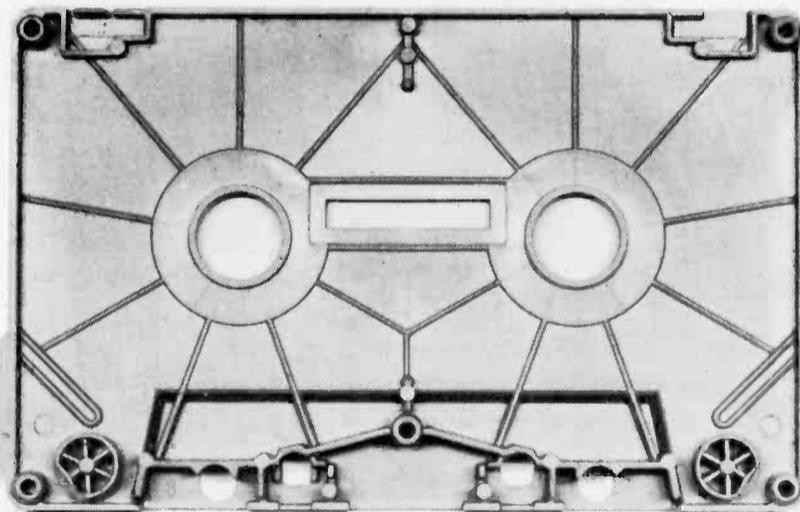
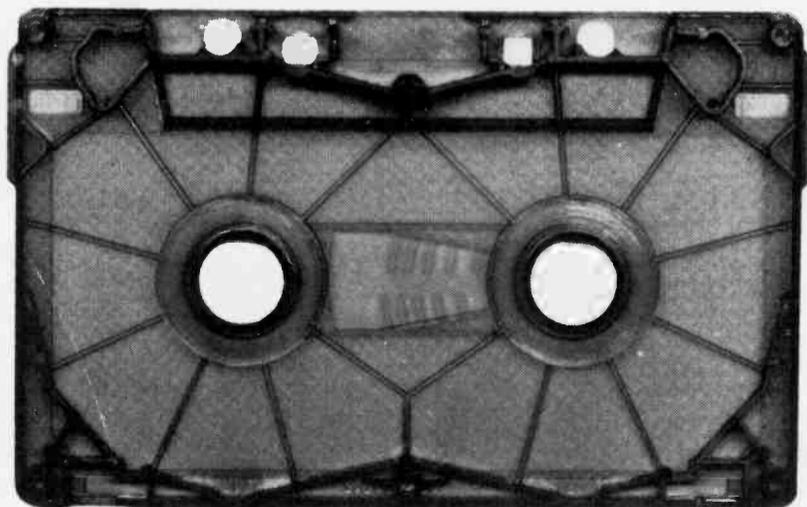
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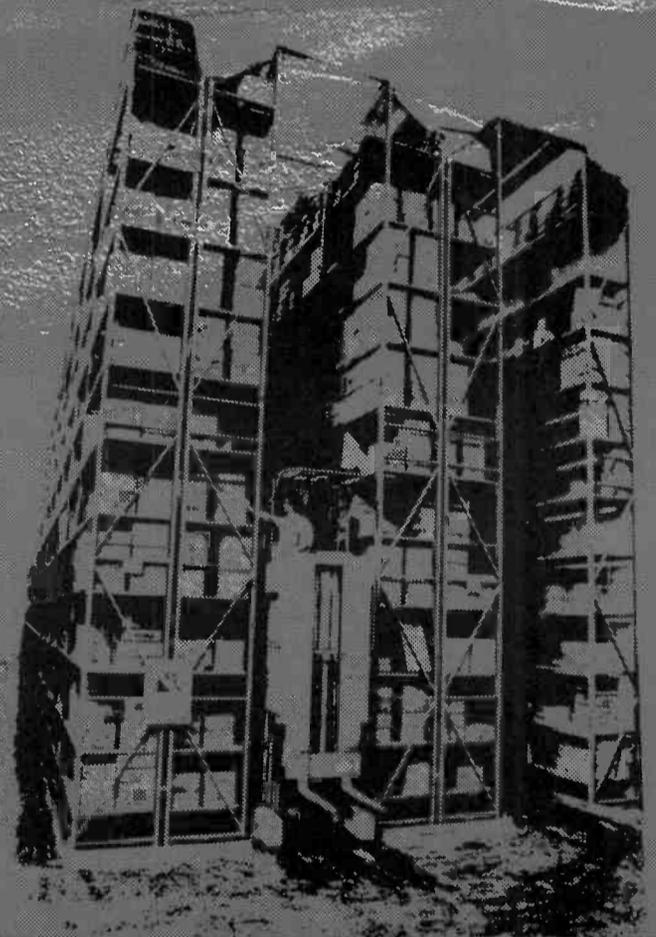
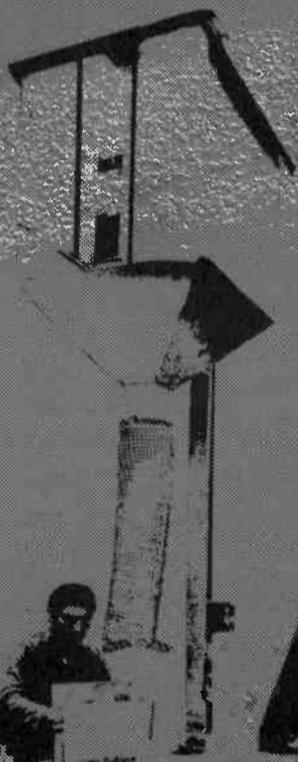
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# I-10 **Tape Marketers**

• Continued from page I-8

Now the company is back in touch with foreign customers, notably in Germany, France, the Netherlands and the U.K. "We used to deal with these, but there is still some prejudice against Italian products in some areas. The market will start expanding again. But one problem is that the hard times in Italy bring to the fore some careless manufacturers who sell at low prices and so create upset and unrest in the market."

Another leading company in the sector is Start SPA, which in the fall of 1978 moved to its new plant at Barlassina, with a 8,400 square yards covered area, plus space for trucks.

Output in 1979 from the highly automated lines was around 30 million units of CO cassettes, 45 million units of cassette boxes, 2.5 million units of 8-track cartridges.

Start has recently become a joint stock company with a capital fund of around \$800,000. Explaining the company's fast development, export managers Luigi Cane and Paolo Castagnoli emphasize the development of a special CO cassette, internationally patented, and its big investments in research and development laboratories. Due soon is what they call "an exclusive new cassette model, with unique features." Some 90% of start products are exported to European territories.

Music Box, based at Passirano like Audiogramm, also manufactures CO and loaded cassettes, with an output of 600,000 CO and 100,000 cassettes a month. Employing 10 people, the company uses advanced Italian-made assembling machines and is well known abroad for its quality levels, around 70-75% of its product being sold to foreign countries, notably France, U.K., Germany, the Netherlands and some Eastern European areas, particularly Romania.

Franco Rossetti, managing director, says the first quarter of each year has always been quiet for the cassette trade. "This year, it has been slacker than usual, but demand will build up May to June. This market is in constant expansion at least until 1981, then there will be a saturation point, to be followed by further growth."

In the Brescia area, another important CO cassette manufacturer is ICC, employing 14 people. Pier Antonio Cavagnoli, the owner, says that all ICC CO cassettes and boxes are exported. "Our annual output is 10 million cassette units and 20 million boxes, and they go mainly to the U.K., France, Germany, Scandinavia and Greece.

"We're concentrating on European countries where the market is taking on a more regular pattern after the years of sudden growth, following the rise in raw material costs, manufacturing costs and the general price war."

ICC uses Italian-made machines, fully automated, and the production lines will be soon completed by a new Swiss-box-

assembling machine. Main new competition, says Cavagnoli, is coming from Hong Kong and Portugal.

Polimek at Rho, near Milan, makes CO cassettes, using special custom-made automatic machines, Girolamo Magotti, general manager, feels business is satisfactory. "Some 80% of our products, with a one million unit output each month, goes abroad, mainly to European territories where Italian prices are still rather competitive.

"Italy's production in this sector must be the strongest in Europe, but Italian products are somehow criticized as regards quality. In fact, more careful quality control and use of top-class raw material by the manufacturers would be needed to bridge this gap. In Italy, we mainly supply duplicating plants but Polimek deals with other products beside cassettes. We're interested in the videotape market."

Corrado Bresolin, president of the firm of the same name, says: "We started 10 years ago, manufacturing separate cassette parts, which we still supply, though our main business has become complete CO cassettes. Now 70% of our products are exported, to France, Belgium, Germany, Morocco and South Africa. But Italian prices are less and less competitive abroad and manufacturers from Hong Kong and Taiwan are grabbing the international market. And some foreign customers are biased against Italian products.

"But this is wrong, as foreign companies have set up plants in Italy and then marketed the products as if they had been manufactured abroad, so getting trust and better prices. Demand in Italy has slowed down, which may be due to high consumer prices, or to the critical state of the economy.

"On the other hand, raw materials became much more expensive in 1979 and there are more cassettes available than demanded, while tape piracy and lack of professionalism and reliability from some manufacturers have brought instability into the market. Every year, the overall output increases, but so does the number of manufacturers."

Franco Galimberti, sales manager of Italyplast, based at Albino, near Bergamo, agrees some companies don't play too fair. "But there is room for everyone, with demand strong, prices competitive but with an admitted quality improvement for export trade."

His company manufactures cassette boxes, 800,000 units a month, employs 11 people and uses two semiautomatic and two automatic presses. The company is linked with Gruen, which takes care of cassette winding in the same building. Galimberti looks for increased demand in the summer.

"Meanwhile we're readying new molds for special boxes and later production should rise to 1.5 million a month. And we'll soon add shells to our line, since our aim is to make Italyplast a complete cycle company in a few years. Automation is vital to cut work force costs and increase output. We've just bought an automatic box assembling machine."

Milan's TTL makes tape winders for cassette loading and

99% of its product is exported. Demand abroad is brisk, says Attilio Rizza, president, even though the economic crisis hits all territories bar Germany. TTL product goes to Germany, the U.K., Netherlands, Yugoslavia, Spain, Turkey, Lebanon and to Scandinavian and South American territories.

Says Rizza: "There is some bias against Italian product, but prices and quality are competitive. But inside the Italian market, I'm worried because of the low technical standards of records and prerecorded tapes, which sound like an encouragement to piracy and will finally affect consumer interest in recorded music, so damaging the entire industry."

A complete line for loaded cassettes comes from Tapematic, based at Mezzage, near Milan, and Luciano Perego, managing director, finds demand is strong. "Exports are 80% of our trade. We sell to Switzerland, the U.K., Greece, Spain and Portugal and now have contacts in Japan, Singapore and Hong Kong. With the U.S., trade seems difficult but the currency exchange rate does make our product worthwhile. The Italian market is limited, but advanced machines like ours are needed to substitute the older ones."

The Tapematic line, which needs just one person for feeding, includes a winder, a control and labeling machine and finally an assembling machine.

STM, at Vignate, also near Milan, represents the GIMA cassette assembling machine in Italy and manufactures a box assembling and packaging machine, fully automatic, already sold in Italy, Switzerland and Greece, and now ordered from Germany and Singapore.

Co-managing director Armando Motta sees a "dangerous" situation in Italy. "This is the European country with the highest output of boxes and CO cassettes, even if top quality product comes from only a few companies. But strong competition has lowered prices and no good can come out of it."

STM also manufactures accessories for the GIMA machine but the cassette operation is only part of the company's overall production.

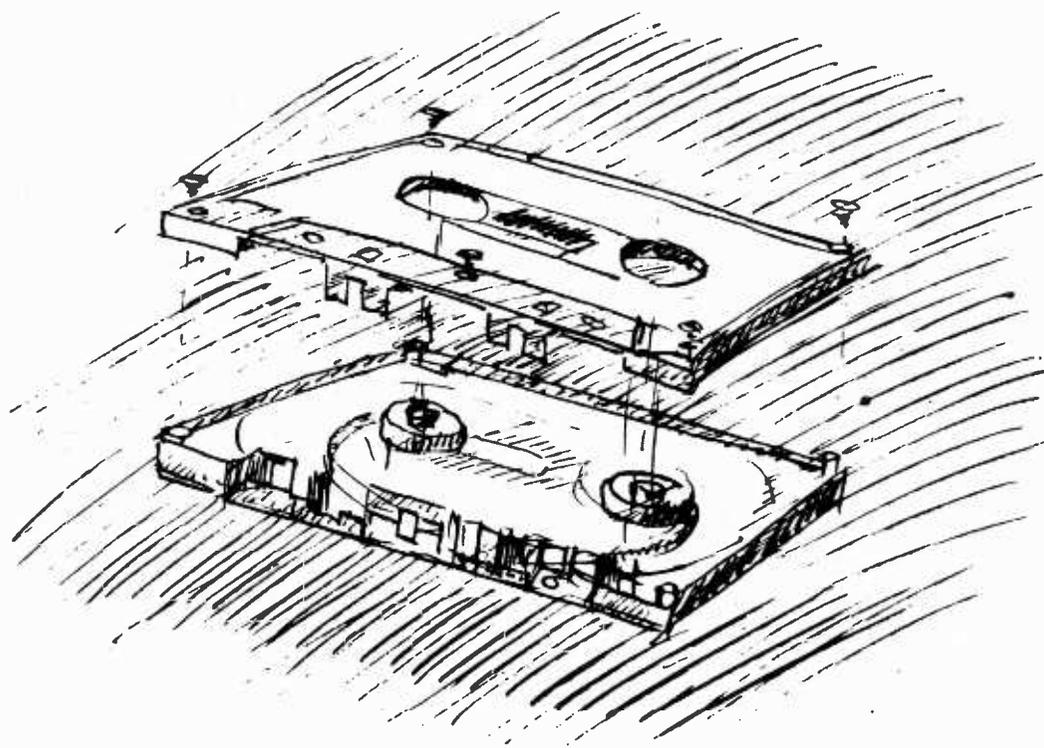
The GIMA/MU 7 fully automatied cassette assembling machine is licensed to Milan's MIP for worldwide exports, assembling 35 CO cassettes a minute, and has already been sold in Sweden, Canada, the U.S., U.K. and elsewhere.

MIP, linked with Ducale, which owns one of the leading record pressing plants in Italy, also deals with the U.S. Lened Automatic Record presses on an exclusive license for Europe, and manufactures CO cassettes and LP stacking boxes for factory use.

Italy's AEG-Telefunken manufactures a fully-automated cassette winding machine, Tachos 12, which is sold worldwide, is designed for big plants and enables one operator to produce up to 15,000 units in a working day.

AEG also manufactures duplicating machines in various formats and is planning a new automated assembling ma-

(Continued on page I-11)



## **Nuova Siat: the Italian specialists in the production of high-quality CO cassettes and their components.**



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# ABUNDANCE OF INDIES FRESHENS MARKET

**t**he Italian panorama of domestic record companies shows all musical tastes are catered to, by firms of varying sizes, from the huge complexes including pressing facilities and recording studios down to tiny labels run as one-man operations.

Pop music is the main concern of Ariston, based on San Giuliano, near Milan, a company which owns a recording studio and record pressing and tape duplicating plants. But its repertoire has lately extended to folk and jazz, all distributed by Ricordi.

The artist roster includes international names such as Matia Bazar and Kim & the Cadillacs, and artists like Francesco Magni and girl singer Rettore, recent successes in Italy, and on to foreign hit-makers like the Gibson Brothers.

Graham Johnson, international manager, says: "Our range widened a lot since we acquired the Charly U.K. catalog, featuring rock stars of the 1960s, and the French Hexagone, bringing in folk revival acts like guitarist Dan Ar Bras."

Also added to Ariston representation: the U.K. Ice label material, mostly reggae, and the Affinity jazz line selling at a special consumer price, with a first-release batch of 19 albums.

Says Johnson: "We no longer have Tom Petty & the Heartbreakers, but we're issuing five albums by J.J. Cale (Shelter), now a cult figure in Italy, and six by the Malicorne folk group, very popular here."

The Ariston factory is much used by outside customers but the studio is mostly for Ariston acts. Johnson adds: "We're all looking for something to replace the fading disco music. We need important new artists."

Ri-Fi, in Milan, has recording studios and pressing and duplicating plants, plus its own distribution operation with 23 salesmen. On the label side, Ri-Fi deals with domestic repertoire, Antoniano with children's songs and Out with international pop. To the existing Variety mid-price line has been added Penny Oro, an initial 20-album release to be followed in the fall by 20 more, featuring top Italian and foreign acts.

By DANIELE CAROLI

Ri-Fi represents Trojan (U.K.), Lollipop (Germany) and Victor (Japan) in Italy and now works closely with foreign independent producers, acquiring such acts as Max Berlins, Queen Samantha and Dan Perliman. Italy provides Ri-Fi with such talents as Franco Simone and Iva Zanicchi, and the children's choir Piccolo Coro dell'Antoniana, as export successes.

Gianfranco Finamore, Ri-Fi international manager, says the company distributes Italian labels such as Interfonia (Naples) and IAF (Brescia) and he notes that new record industry centers are springing up in Southern Italy to counter those established in Rome and Milan.

He puts this down to the increased importance of local radio and television, now building its own local personalities, and also helping create a network of local recording studios in which the growing market for tv jingles is met.

Says Finamore: "The recession affecting record sales has hit Europe from the U.S., showing new ideas are missing, while costs meanwhile skyrocket. Italian repertoire could benefit much from the proliferation of local labels. Our distribution unit can help a lot."

Panarecord was created two years ago by Sergio De Genaro, mainly as a distribution company. It pulled in a lot of indies from all over the country, including Shirak, Feeling, Fantasia, Futura, La Strega, Analogy, Eleven, Fremus, PM, Music Center and others, while the latest additions are Peppino Di Capri's Splash, Easy featuring actress-showgirl Sydne Rome, (Continued on page I-14)



**Davide E. Matalon: president, Ducale, one of the most successful of all Italian independents, says his company is choosing to keep away from pop music for the present, but will return with something "remarkable."**



**Skiantos: Among the most popular of the emergent new wave bands in Italy, the group records for the independent Cramps label.**

## Tape Marketers

• Continued from page I-10

chine for compact cassettes. Demand is strong, says Angelo Bosoco, sales manager.

He says: "Blank tapes, especially those marketed by top brand names, are not affected by the slack period, which is mainly hitting cheap product from unknown ranges. Prerecorded cassettes follow the trends of the record market, where huge hits have the power to pull consumers into the retail outlets but where sales drop when such appeal is lacking.

Bosco stresses the fact that AEG machines are "the most advanced." He says: "If something goes wrong during the process, they automatically remove the cause and start operating again. Our new assembling machine will be ready by the end of the year, and all our products are designed and manufactured here in Italy."

Based at Senago, near Milan, ATB provides most of the Italian manufacturers with spring pads, shields and anti-friction liners for cassettes. The company meets strong demand from most parts of the world, and a company spokesman notes that if the Italian market seems not to be growing, then there is great expansion in the Far East."

ATB uses Italian-made machines, apart from some measuring and control equipment. Besides components for cassettes, 8-track cartridges and digital cassettes, it has other minor production lines.

At Saronno's Avelca, a 22-strong staff making CO and loaded cassettes, the "down" trade is felt. Says Sergio Moretti, managing director: "Orders from our usual customers, for whom we provide loaded cassettes using their own brand names, have gone down. We react by increasing trade for our own brand-name lines, up from 5% to 15% of turnover, and by building exports. This is a complete cycle firm."

For Avelca, consumer prices of loaded cassettes carrying its own brand names are placed between those of the leading makes and the cheap ones. Says Moretti: "We've noticed that the top quality lines, superferrite and chrome, are now most popular, an acknowledgement of the high quality levels we've reached."

He feels improved quality is the answer to Italy's problems, adding "the real difficulty is in planning production amounts and lines."

Avelca has meanwhile established the Avelca Video Record branch at Cologno Monzese, taking care of video, and sometimes, audio duplication. It is setting up a second studio, too, as the present one is in use full-time taping programs for local television stations.

Ecofina is one of the best-known Italian duplicators. Chief executive Mourad Sabet says: "The equipment we use is the best available, coming from Italy, Germany and the U.S., giv-

ing us a complete automated cycle with a fully-automated line except labelling.

"We also developed our own machine, Vibromatic, which positions the cassettes in order to feed the box and cassette assembling machine, and another is under test now which positions the cassettes to feed the labelling machine.

Though the Italian blank tape market is traditionally controlled by the multi-national majors like Agfa, Ampex, BASF/SASEA and 3M, Italian manufacturers now make themselves felt. Sonorex, based near Brescia, manufactures 11.4 billion feet of tape a year, taking the total as in the 3.81 millimeter (.15 inches) format, employs 26 people and uses highly automated machinery.

Technical manager Ariello Corradi says 75-80% of product is exported. Production lines, apart from various kinds of tape, include leader tape and head cleaner tape and lines. "Our local trade is not expanding, as we already supply many record companies and loaded cassette manufacturers, while the major duplicators have specific deals with the major international firms."

Corradi feels that while Italian prices are competitive still in Europe, the Third World markets will become more and more important to his company, producing profits via high orders. In Greece, 30-35% of the tape on the market is by Sonorex. "We also deal with the U.S., supplying superior quality 1.8 (.07 inches) mm tape for digital cassettes.

"Our products reached international standards in 1978-79 when the coating process was greatly improved, so that all lines—low noise, high energy, chrome dioxide and ferrichrome—are now equal to or better than competitors. We look for a double production capacity by the end of the year.

"We pay more for raw materials than competitors of foreign origin because of the different purchase volume. But meanwhile we plan a videotape line, in association with Audio-gramm."

Magnex, of Milan, established in 1978, has shown impressive growth in a short time. Says Nikolay Karadjov, marketing manager: "We already export to several European territories, and we're planning to move into South America, South Africa and the U.S. Our tape can compete with long-established products by leading manufacturers when we get to consumer level."

Its product range is wide, including video and computer tape. The consumer range includes ferroxiide, super ferrite, ferrichrome and chrome dioxide and the company, which supplies tape for consumer duplicating and tape pancakes to feed cassettes, also makes virtually noiseless custom brand cassettes and instant play leaderless cassettes for stations.

And area managers based abroad guarantee direct contact is maintained with foreign customers.

The Italian tape industry has its ups and downs. But its impact is consistently gaining strength. **DANIELE CAROLI**

Billboard

## Local Artist Scene

• Continued from page I-5

Schlaks ("Sensitive And Delicate"), Baby is getting worldwide results with newer acts Harry Thumann, Armonium, Daniele Pace and Gepy & Gepy.

Goody's early disco production by Macho, Peter Jacques Band and Revanche resulted in consistent international sales, thanks to a strong r&b imprint given by label chief Fred Jacques Petrus and a&r man Mauro Malavasi. Some of the new acts being launched by Goody: the groups Change, Midnight Gang and Caprice.

Atlas founder Sandro Coppola had his first bid at the foreign market in 1974 when, as an independent producer, he launched Albatros' "Africa" single, a worldwide hit both in the original version and through many covers.

On Atlas are sizeable worldwide hits by local groups Equipage and San Diego.

Among Panarecord's productions, biggest success came for Angeleri's "Blu" single, with sales in excess of 200,000 units in France (on Carrere), getting good sales both as maxi-single and album, the song being covered in French, Spanish and English.

Today Italy not only exports its own talent, but is more and more receptive to international product. The list of chart-making "foreigners" shows there is a consistent following for almost every music trend, providing the quality is there.

Most outstanding sales results in 1979 came from Supertramp (CBS), with "Breakfast In America," Julio Iglesias (three albums, "Sono Un Pirata Sono Un Signore," "Da Manuela APensami" and "Innamorarsi Alla Mia Eta"), ELO with "Discovery," and Miguel Bose with "Chicas!"

A&M's Police lately completed the CBS hit run with the album "Regatta De Blanc," which made the chart long before the band's live shows here in April, 1980. Polygram dominated the charts for the first half of last year with RSO's "Spirits Having Flown" by the Bee Gees and subsequently held on with Dire Straits' two albums.

Reggae made it big here last year through hits by Peter Tosh ("Mystic Man," Rolling Stones/EMI) and Bob Marley ("Babylon By Bus" and "Survival," Island/Ricordi), while top disco/dance music act again was Donna Summer ("Bad Girls" and "On The Radio," Casablanca/Durium).

Since January this year, the scene has been dominated by Pink Floyd's "The Wall" album (Harvest/EMI), but still selling well are such albums as Stevie Wonder's "Journey Through The Secret Life Of Plants," the "Manhattan" soundtrack, the Buggles' "Age Of Plastic" package, Neil Young's "Live Rust," a steady top 30 seller for a good four months, and the Knack's "Get The Knack." **Billboard**



## PROMOTION: The State Of A New Art

A Billboard Spotlight

MAY 31, 1980 BILLBOARD

**P**romotional openings for recorded product have really opened up in Italy in recent years, even though there is a crazy, out-of-control aspect of some of them, notably the proliferating local radio and television stations.

Ask today's key record executives in Italy about the "art" of promotion and they'll maybe claim longstanding know-how but the truth is that it is only in the past few years that, first, the majors and then the more aggressive independents have realized that there are several different and vital ways of promoting records. And only recently have they fully appreciated that there really are different kinds of consumers.

That promotion is comparatively new to Italy is not so surprising when it is remembered that until 1975 there was just one major promotional channel, RAI-TV, the state-controlled radio and television network. Outside that, promotion activity was centered on a mere handful of music trade and consumer magazines.

Such shortcomings might make the promotion staffs' job easier but such a static situation hindered market growth. Excitement was clearly needed to whip up consumer interest. At first, it came from discotheques where dance enthusiasts could listen to another type of music, which found no room in the RAI program plans nor in the specialist press.

So these nighttime dancers became record consumers of a special kind. Disco did catch on and it lasted for five years, only lately showing signs of slacking off.

Local radio stations started appearing in the major towns, first relying on disco music for repertoire. Though opposed by RAI and governments, these stations flourished first in hundreds, then literally thousands. In the end permission was granted for them to exist, through the Supreme Court's interpretation of the Republic Constitution's "freedom of expression" right.

Now there are 3,000-plus radio stations operating locally throughout Italy and they've been vitally instrumental in spreading interest in music.

By DANIELE CAROLI and PETER JONES

A little later on, local television stations mushroomed. Though less interested in music as such, they also demanded a great change in promotional techniques as it was obvious the occasional appearance on RAI-TV was no longer enough to make an act popular. Today there are 400 local tv stations.

Both local radio and tv stations have waited through the years for a specific law to rule on their status and wavelength share and, despite efforts by successive governments, they still wait on.

A couple of years ago, record company executives were still complaining about the lack of professionalism and fragmentation of local radio stations. Though assisting some of them with records, interviews and contacts with international acts through interviews and special programs, they felt the local radio "boom" was rather a waste of time in terms of pushing records.

By 1980, however, it seems that most of the singles and albums featured in the national charts are there because of local radio promotion in various degrees.

Federico L'Olandese Volante ("Freddy The Flying Dutchman"), a disk jockey of national fame and an occasional recording artist, makes a personal point. His "Wojtyla Disco Dance," a Polydor/PolyGram single, though banned by RAI-TV because of an open reference to it to Pope John Paul II, sold 150,000 units in the summer of 1979.

He says: "RAI-TV plugging is very useful in building record sales. But if local radio stations have not programmed a record, it will never take off. And we have to remember that foreign pop music, disco, rock and reggae especially, which is traditionally shunned by RAI-TV, has increased by around 30% in actual record sales since the local radios started operating."

"Freddy" agrees that only a small percentage of those 3,000 stations can be regarded as actual trendsetters. "In Southern Italy especially, investment has been small. Local

radios have been seen as a pastime for amateurs, or a means of advertising for small local enterprises. Disk jockeys there aren't paid at all, or get ridiculously low fees. There's no planning, no advertising target and advertising fees are at a minimum.

"This means that the really professional stations are badly affected by a kind of unfair competition. But a town like Milan, where the phenomenon of local radio first emerged, shows off the potential.

"In Milan, there are 105 radio stations, specializing in dance music, appealing to a 12-18-year-old age group."

Key stations include: Radio Music, heavily into rock, with young adults as a target area; Radio Milano International, with a vast pop music choice; Radio Meneghina, with dialect programs and folk and traditional melodies hitting housewives and the older generation; Radio Gamma, music only, with a clear signal ideal for taxis, bars, supermarkets and so on aimed at a 30-50-year-old market.

The political stations like Radio Montestella (conservative) and Radio Popolare (left wing) also have followings.

Says Freddy: "There are many more, but they're losing ground, being reduced to suburban or neighborhood status. This shows that the ones to survive are those which identify with specific audiences.

"The trend over the next three or four years will be to a reduction of numbers in local radio. Lately, in the regions of Piemonte an Aosta, 42 minor stations gave up operating within six months. Amateurs have to give up, as costs rise and lack of organization brings no profits."

If a local FM station originally involved only limited finance but a great deal of enthusiasm, a tv station requires high investment and a professional structure with specialist staff. But still there are 400 in Italy now, with regions like Lombardia, Lazio and Sicily now having over 40 UHF stations each. Rome alone has frequencies occupied by 30 local tv stations.

Gradually the more important national daily paper and magazine publishers have acquired their own tv stations, while chains grouping stations in different regions are being set up.

Today top stations have started buying movie films from national companies direct, through million-dollar deals. Movie films and tv films take up more than 50% of all programming, the rest shared by talk and quiz shows, sports and news.

Music is represented by film clips showing international artists in action, usually provided free by record companies,

(Continued on page I-17)

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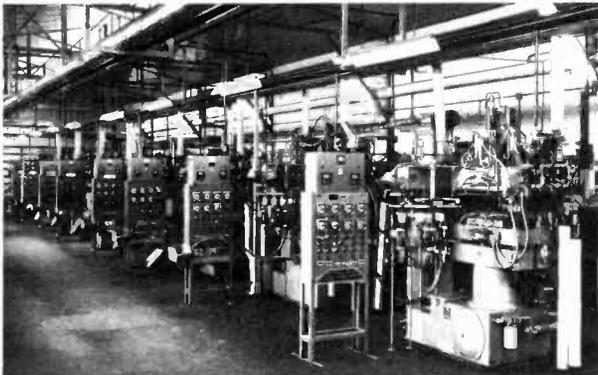
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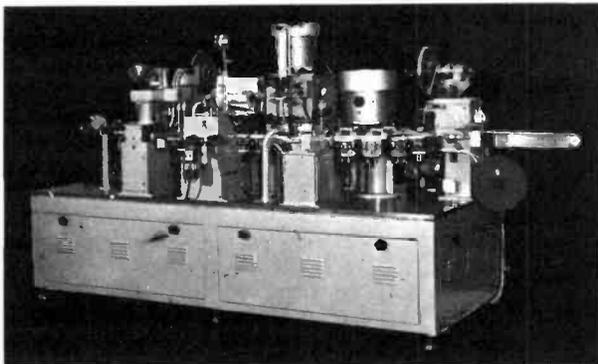
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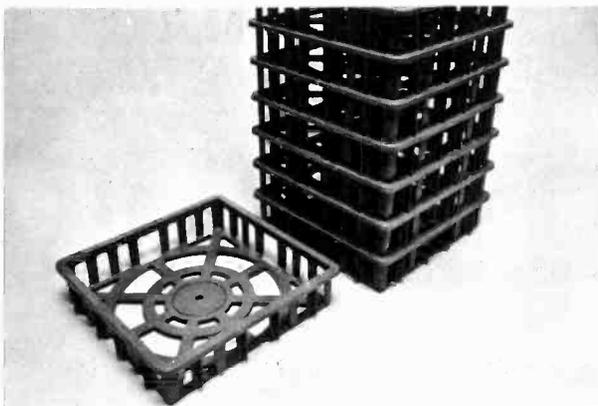
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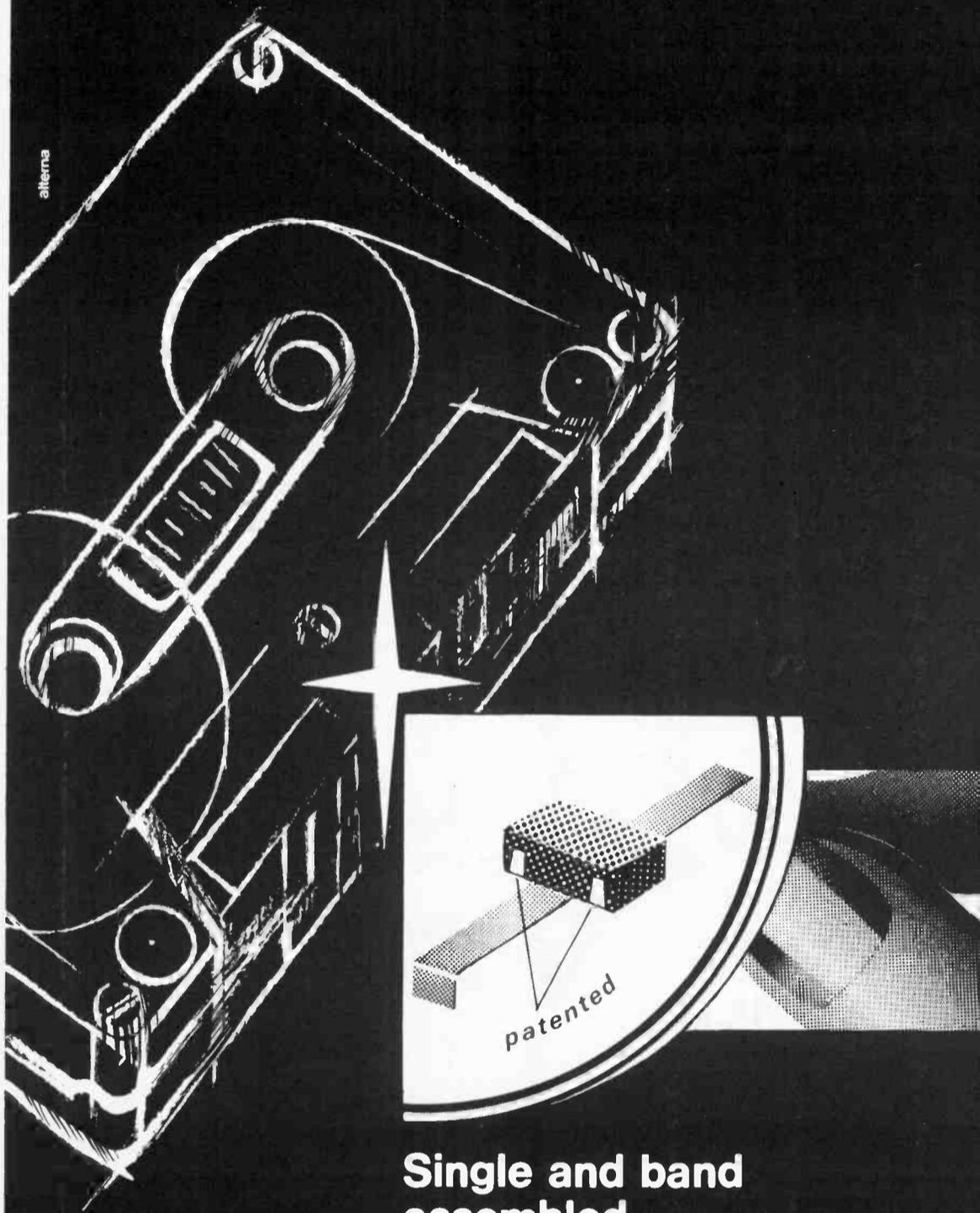


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## Abundance Of Indies

• Continued from page I-11

La Comune headed by actor Dario Fo, but additionally has won U.S. licenses for disco singles which charted in Italy.

The latter category included "Lady Barbara" by Bumble Bee Unlimited, and singles by the U.K.'s Ian Gomm, Lectric Funk and Mantus. Says president De Gennaro: "Strangely we sold thousands of units of maxi-singles, normally seen here as a promotional tool." Panarecord also made big catalog deals over WEA's classical sector (Nonesuch, Calliope and Enigma) for distribution and Germany's Intercord mid-price classical and jazz line. Soon Panarecord moves to bigger premises.

New downtown Milan headquarters have already been set up for Fred Petrus's Goody Music, which has grown in just a couple of years from one-man operation to international outfit, noted for its productions from Macho, Peter Jacques Band and Revanche.

Though it started as a disco-specialist company, Goody Music now is opening up to rock, reggae and Italian singer-songwriters, and building foreign license deals. In Italy, its output is distributed by CGD-MM.

Says Petrus: "We have the advantages of a small label, where communication is fast and easy, but we work at international level with a professional approach."

Atlas has also grown fast in the past few years. Alessandro Coppola, president, says: "We've been building our local promotion team, with one now in Rome taking care exclusively of movie soundtracks." In Italy, the company has just put out the latest album and single from Voyage, the French group. Overseas, Atlas has success, as producers or publishers, with such talent as Daniel Danieli, Panorama and Equipage.

Partly independent (CGD-MM is one of the shareholders and distributes its products) is Ciao, also based in Milan, and this is proving one of the most aggressive of the new labels, with a strong domestic roster, including Roberto Vecchioni, Bernardo Lanzetti, Fausto Leali and Stefano Rosso. Ciao has had recent chart representation with Vecchioni, Lanzetti and Norma Jordan, a U.S. singer, produced in Italy.

Pippo La Rosa's Dig-It has had a string of hits over the past four years, from Abba to Baciotti, and is distributed by Sciascia. Emanuele Daniele's Sidet has its chart action with Number One Ensemble and Federico Aschieri.

The movie soundtrack scene, traditionally centered in Rome, has featured CAM, with the music of Federico Fellini's latest movie "La Citta Delle Donne;" Cinevox, with Keith Emerson's music for Dario Argento's film "Inferno;" and GM, with world-rated Ennio Morricone's soundtracks.

If PDU mainly relies on ever-successful recordings by Mina, most popular of all Italian girl singers, then Spaghetti, run by three of the leading local producers (Sandro Colombini, Shel Shaprio and Silvio Crippa) has a wide range of acts and styles, from girl disco act Le Streghe to the new wave rock of Decibel.

Based in Bologna, Bongiovanni is an exclusively classical label, specializing in opera and bel canto. Danilo Rubboli, a&r chief, says: "Previously a classical publisher and record importer, the company started producing albums in 1975, aiming at providing the kind of repertoire usually neglected by major companies."

Product now includes historical recordings, live operatic performances, young talent and singers with only limited material available in Italy, notably Alfredo Kraus and Mirella Freni. And Bongiovanni also distributed Italian label Mizar, plus foreign companies Mixtur (Germany), Carillon (Spain) and Adriano (U.K.).

Editoriale Sciascia, based at Rozzano, near Milan, has a recording studio, a warehouse and runs its own distribution operation. It is known best for folk/ethnic and classical.

Armando Sciascia, president, points to a classical build-up by adding the Angelicum and Arcophon recordings, 70% of which have already been re-released, alongside new productions of ancient music. This material, on the Ars Nova label, will be boosted by a new label Replica, specializing in classical live recordings of top-name artists. Sciascia says 18 operas will be issued in a year. And there will be additions to the folk/ethnic Albatros catalog.

Pop productions include artists Franco Dani and Mino Reitano, the latter's Mister label now distributed by Sciascia, as is Dig It. And the recording studio is being equipped with new Studer 24-track consoles, with a new studio opening soon for basically rock product. The Sciascia distribution branch now deals with musical instruments, tutors and educational books on music. Coming soon: albums of never before recorded operas of the 18th century.

Ducale products, including the Arion folk and classical catalogs, previously distributed by Sciascia, have been handled by CGD-MM since April 1. Says Davide Matalon, Ducale president: "We're choosing to keep away from pop for the time being. We'll return when we have remarkable product."

His company has a pressing plant and duplicating facilities which are among the most advanced in Italy.

Ducale doubled up its pressing strength last year, and now has 16 Lened automatic presses, 13 for albums and three doubles for singles. Some 75% of production is for outside customers, including Baby, Fratelli Fabbri and Reader's Digest.

Ducale and Arion record lines, heavily exported to Germany and Scandinavia, have shown great increases in turnover. In 1979, the increase was 30% over the previous year. Matalon believes the present international slump is temporary.

Two labels tightly linked with majors but with a&r independence are Numero Uno and Ascolto. The former, owned by RCA, has Lucio Battisti, PFM, Ivan Graziani and Bruno Lauzi

(Continued on page I-16)

# Major Label Chiefs

• Continued from page I-3

audio equipment and sheet music. The group's annual turnover is in excess of \$65 million.

John Bush was managing director of EMI Italiana up to May 1 this year when he moved to head up the EMI Records section in London. But he is convinced there has been a marked change for the better in the Italian scene over the past three years. "Yet while we have private radio and tv opening up new promotional channels, there is need for some system of control on a chaotic situation of airwaves and tv networks which borders on anarchy.

"We also need a proper and just system of licensing to protect the rights of composers, performers and record companies."

He, too, welcomes a return to the live concert sector and claims EMI's initiative in bringing in Peter Tosh and Patti Smith gave the impetus required. "But we must always strike the right balance between the type of artist on tour, his fee demands and the economic status of the public."

On imports he insists: "This illustrates a basic lack of understanding between the record industry and the retail trade. It does no good whatsoever to the Italian balance of payments or the industrial situation to see a large volume of cheap imports arriving when our factories find difficulty in getting enough work. Many U.S. and Canadian imports add up to dumping, a concept rigorously enforced against other industries seeking to do the same thing in the U.S. market, an example being foreign steel there. And it has built up by the massive returns policy of the U.S. record industry, and by a more favorable royalty and copyright base.

"In that sense, these imports are not fair competition. Importing and 'dumping' threatens subpublishers and record companies who have paid out big money."

But Bush is convinced measures to contain this "menace" will appear.

In trend terms, he sees marked Italian interest in new rock, via groups like the Knack, rock-disco, "socially-committed Italian music arising from the society in which we live" and he notes the classical scene is strong, all concerts being sold out.

Giuseppe Gramitto Ricci, president Curci Music and Carosello Records, is looking for expansion of the Italian music industry over the next three years. The music world, he says, is becoming more and more important, with interest building within the youngest generations.

He is alarmed over copyright problems, notably mechanicals, created by imports. "But when one talks about imports, one has to remember there is a special kind of public who goes all out to get the original copy, the original pressing."

Piracy remains a big problem, he says. Cassettes clearly pi-

rated were out featuring San Remo Festival material just three days after the event.

"Italian music now is very good for the French, German and Spanish-speaking territories. And people generally are finding pleasure in making music together at home, rather than going out."

Giuseppe Velona, managing director of WEA Italiana, admits the early part of 1980 has been "a touchy time" to discuss the Italian industry. While there was no panic, sales had fallen off. One reason has been a change in musical taste, with disco declining after huge sales and industry turnover. New wave, soft dance-rock, is in, he says.

"Changes are on the way, starting in the U.S. and U.K. But we have to bring the sound of the 1980s to the notice of the public, not just for the discos, but on records too. We have to invest time and money. We know the next Yes album will be a big hit, but there's still that gap left by disco music.

"As a matter of fact, the big phenomena can be very dangerous to record companies. The Beatles were actually dangerous for EMI in terms of what happened after. But on top of finding the right music, we've got the problem of home taping, especially with up to 4,000 radio stations around. We've got to have disk jockeys talking over the records.

"We do have a quality crisis. Videocassettes will find space eventually, but the hardware is too expensive. The future is in videodisks, wealthy people with the laser system, the majority with the mechanical one."

WEA in Italy is computerizing its storage and distribution areas. "There are four or five companies here selling around the same amount. We do it with 86 people, they do it with 130-140 people.

"My private dream is to educate Italian dealers to use the telephone the way they do in territories like the U.S."

He looks for a stable government in Italy, then a change in the laws over piracy, to find a greater deterrent than a moderate fine or a few months in prison.

Sandro Delor, general manager of CGD-MM, member of the board, with the company for 20 years, has firm trust in the industry "because it is a young industry and it needs the push and enthusiasm which come from the young.

"But the per capita expenditure is about a fifth of what it is in the U.K. There is much room for growth and that's why I'm optimistic. The cost of a record in Italy hasn't gone up as much as other consumer items, so it is convenient to buy. But the function of the record company could change a bit, in various ways.

"There are now new possibilities of showing artists to the public. Concerts are there again, and there is radio and tv. Record companies must restructure in regional terms. Not all will be able to face up to these new developments. Public taste is reaching a higher level, and people want more professional

and creative talents. We have to seek out the genuine real talent, not so many half-talents."

CGD-MM's promotion manager Johnny Porta says Italy has always been a sophisticated market, compared with say, France. It took to groups like Chicago and Santana, or John McLaughlin, in advance of many other countries.

"The bad news is that the state network RAI-TV doesn't much help the industry, giving such limited music time. But at least there are signs that piracy is dropping off. At the same time, we have to face a lack of professionalism, particularly in touring, just in getting the shows to the right venues. In impact terms, there is a great difference between having one big show for 20,000 people, or five for 4,000. Smaller towns don't have the places. And there's a lack of promotional organization."

(Continued on page I-18)

## SALES STATISTICS

While well below sales levels in other Western European nations where volume has been down or plateauing, Italian sales show steady annual increases. Per capita expenditure for records and tapes also lags behind Sweden, Switzerland and the Netherlands and was \$3.72 in 1979 with total sales of prerecorded product going to \$214 million from \$178 million in 1978. Italy's population is 57.5 million and the constantly fluctuating exchange rate is, for '79 statistics, pegged at 870 lira to the dollar.

Unit sales show: LPs, 21 million after 18 million in 1978 and 16 million in 1977; singles, 29 million, from 1978's 25 million and 21 million in '77; cassettes, nine million after eight and seven million in the last two years; and 8-track has all but disappeared.

Piracy, home taping and importing are among concerns. Retail prices in 1979 rose by around 12% (LPs to average \$6.60 and singles to \$1.72) and full-price pop LPs can go to \$8-\$8.70 with imports at \$9.20 and classical as high as \$11.50. Retailer discounts average 15%-20%; a free returns policy is usual. Dealer margins are one-third retail price, tax included and records-tapes are subject to a 14% value added tax.

Sophisticated merchandising is still seen as rather rare with only 800 of about 2,000 outlets regarded as "reliable." Record club sales are small (around 1%-2%) but mail order is gaining.

As for playback figures, 1978 data shows record players at 6.5 million (37.1% of households) and cassette players at 9.8 million or 55.9% of households. Audio components enjoyed brisk sales in 1979 aided by large dealer orders and interest among Japanese manufacturers. Imports come largely from Japan, Germany, the U.S. and U.K.

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## Abundance Of Indies

• Continued from page I-14

among its best-known acts. It has a staff of nine, and is linked with three publishing companies, Numero Uno, Acqua Azzurra and Universale.

Ascolto is part of CGD Dischi, taking special care of national pop product, its roster including Area, Faust'O, Mario Acquaviva, Franco Fanigliulo, Pierangelo Bertoli, Mixo and Andrea Liberovici.

Best-known Italian "alternative" labels, dealing in progressive pop, free jazz, folk and experimental music, are all based in Milan. Cramps is owned by Memoria and has recently put out contemporary/classical albums and a series of singles in colored vinyl featuring emergent new wave bands, including Skiantos, now very popular.

Divergo's latest releases included LPs by singer-songwriters Michele Straniero and Margo, folk group Pupi E Fresedde and Iberian artists Lluís Llach and Pi De La Sierra.

Orchestra, besides several albums by Italian avant-garde jazz artists, has issued LPs by progressive pop groups Stormy Six and Gruppo Folk Internazionale.

Two linked companies, IRD and IREC, were created last year when former HiFi and Record Center, one of the best-known jazz importers, moved offices. IREC takes care of production, with its Black Saint, Soul Note and Appaloosa labels, while IRD deals with import, distribution and wholesaling. IREC also handles abroad product from other Italian jazz labels, such as Dire, Ictus, Red Record, Queendisc and Dischi Della Quercia.

Franco Ratti, sales manager and record producer for the linked companies, says the idea originated in 1975, with jazz fans behind the project. It all became more and more professional and started dealing in hi fi equipment. Then came the addition of various labels covering different aspects of music.

"Now IRD imports a wide repertoire, including jazz, blues, country, bluegrass and folk from the U.S., France, U.K., Germany, Scandinavia, Japan and elsewhere and is a leader in its field in Europe. We're opening up to classical music and opera, too."

In Bologna, Giuseppe Nannucci's Giucar, another noted import specialist, distributes exclusively in Italy product from ECM (Germany), ESP (U.S., licensed to affiliate company Base) and Shandar and Musidisc from France. ECM is especially successful.

Another importer, Caru, based at Gallarate near Varese, has just started the Wild Bunch label, dealing with U.S. rock and folk-rock.

New labels are consistently emerging in Italy, some way outside the conventional centers of Milan and Rome. Materiali Sonori, owned by La Centrale of San Giovanni Valdarno, has built a strong and varied catalog in just two years, from contemporary/experimental to Italian and Celtic folk. Some albums are co-produced by Bologna's Harpo's Bazaar, a production company which recently set up its Italian Records label, with first releases mainly new wave singles.

Italian Records is distributed by Ricordi, like Florence's Cardinale/Classico, featuring two main lines: classical, specializing in ancient and baroque; and pop, dealing mainly in U.S. country/bluegrass and Celtic folk.

The local Decca is not an independent, as a branch of the U.K. company, but its role in the marketplace makes it nearer the indies than the multi-nationals. It is famed for high quality classical product, competing with that of PolyGram and EMI, but of late has built interest through Storyville blues releases and the Profile line, featuring 1960s rockers.

With its own studios, plant and duplicating facilities, Fonit-Cetra is a huge company. It is also the only public capital firm in the record industry, currently owned by RAI-TV, the state national radio/tv network. Its headquarters have lately moved back to Milan from Rome and new managers have been appointed. And Carlo Fontana, managing director since September last year, believes Italy is less affected by the record sales slump than most other European countries.

He explains: "It must be because demand from consumers extends to different kinds of music, with classical accounting for at least 10% of overall sales, with foreign pop product competing with the output of nationally famous Italian singer-songwriters. The wide range of taste calls for greater creativity by record companies and for new distribution channels. Meanwhile consumers have to be more selective these days in terms of expenditure.

"The national industry has to improve its quality in product, therefore, and to co-ordinate its services. Distribution might be a lot less expensive if companies got together to establish a distribution consortium. Italian companies should be more concerned with the increasing share of the market taken up by the multinationals and they should fight this.

"The international marketplace could be reached more easily by Italian products if there was a less regional attitude and more national industry planning. Artists, also, should keep in touch with foreign trends, but at the same time take advantage of their own cultural backgrounds."

Fonit-Cetra's new general manager Silvano Giuntini says the company is now re-shaping its catalogs, especially in the classical field. It is also building deeper relationships with opera theaters to develop new record productions and also involving local cultural efforts currently neglected by the industry as a whole.

"As to pop and dance music, we're looking forward to grabbing a larger share by highly selective productions. But RAI-TV, facing the strong growth of local radio and television stations, did not realize that as music programming on the state network was reduced, the private broadcasters would be the ones to benefit."

Billboard



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# State Of New Art

• Continued from page I-12

though there are a few self-produced shows and, occasionally, video recordings of folk, rock and jazz concerts.

Currently only two music shows are circulated through more than 30 stations in Italy: "Superclassifica" sponsored by the weekly magazine "Sorrisi E Canzoni" and produced by Inter TV; and "Mixage," produced by Antenna 3, a major station based east of Milan in Legnano. Though official regulations are still not finalized, both radio and tv stations at top level pay copyright society SIAE fixed amounts to cover partially mechanical and public performance rights.

A new development on the Italian radio scene is syndicated shows. Milan's Studio P 3 produces recorded programs which circulate through 100 radio stations. Among them is "Hit U.S.A.," based on Billboard's weekly chart; "Federico Show," three short programs weekly dealing with latest releases and imports in rock, disco and MOR, compared by "The Flying Dutchman," who also deals in 1950s and early 1960s rock 'n' roll in another weekly show, "Freddy Rock."

Around 150 stations program the shows produced by Mama Records and directed by Annalena Limentani and Herbert Pagani. These are free, being sponsored by tobacco companies and "Muratti Music," "Automobile Story" and "Onore Al Merito" are weekly and include latest record releases.

There's no doubt that expansion of syndicated shows would solve some of the record company promotion problems, as they would be relieved of the load of directly contacting hundreds of radio stations, then never being really sure whether promotional records are actually being played to the right audiences. But it will take time.

Meanwhile, as radio and tv outlets grow, the music industry promotion men have to cope with a music press and interest in music within the non-specialist press.

While the top tv magazine Sorrisi E Canzoni (weekly circulation reaching two million) has expanded its music section to make in much disco and rock, interest in pop, jazz and classical has expanded in the daily and political publications. Most popular of the "political" is L'Espresso which, with a 350,000 circulation, even put Patti Smith on its cover when the U.S. artist played two gigs in Italy last year.

There are now hi fi magazines, mostly monthlies, all reserving space for music, notably Stereoplay and Superstereo and Discoteca Hi-Fi. Ciao 2001 remains the only music weekly, dealing exclusively with pop, but rock is covered by two successful monthlies, Popster and Il Mucchio Selvaggio.

Others are Nuovo Sound, leaning towards domestic repertoire; Laboratorio Musica, for musicians; and Music, with the recently created Musica 80 going for avant-garde, new wave and jazz. It is virtually certain that a fortnightly Italian ver-

sion of Rolling Stone, will appear here soon. And the only music trade paper remains the monthly Musica E Dischi.

With minor publications to add in, it's obvious that pressure on record company press and promotion people for pictures are biographies and promotional disks is constantly growing.

Then there is the increased in-store merchandising activity, and promotional devices such as stickers, T-shirts and pens.

Marketing men are also active in promoting specific kinds of repertoire these days. CBS had its From Rock To Rock campaign taking in new acts and old; Sound Of The '80s is a WEA promotion involving new wave acts; Ricordi pushed its Country 'n' Folk acts through a big campaign and is moving on to reggae; and RCA has supported its mid-price line Linea Tre, featuring classical, pop and rock, plus movie soundtracks and jazz, with a big promotion.

But the key problem is that only a few record retailers keep pace with such a build-up of activity.

John Wilkes, MCA international manager, visiting Italy recently, noted most shops are "not attractive enough." He says: "If I were in a position to buy a record, I'd go down to a record shop, spend time there, browse through the racks and ask for information. But in Italy, in most stores, you get the feeling that such behavior is not appreciated. It's as if they want you just to buy and go away."

"Little is done to attract your attention to the latest releases, current hits or specialist sectors. Additionally the atmosphere is somehow cold. The consumer is not encouraged to have a look around—which could prompt that buyer to spend more than he had planned. Just a little real in-store promotion and the retailer could help both himself and the industry in general."

Mario Buscemi, owner of one of Milan's best-known record outlets, thinks stores will have to specialize. "Two directions are being taken. There will be outlets dealing strictly with new releases and current hits, and other handling a vast repertoire including all kinds of music and back catalog."

"We're going for the latter, even if it produces serious problems with stock space, title selection, opportunities to get all the material needed from the record companies. But inside four years, shops will be equipped with computers and this will develop timesaving and better organizations."

"Hit-oriented outlets will rely on in-store merchandising, videotape shows, visits by artists, while the catalog specialists will look for longterm promotion among selective buyers and collectors."

But at record company level, there seems to be a general feeling that tv is the key to top promotion, with visits by international artists and more live shows a vital adjunct.

Piero La Falce, managing director of CBS Dischi in Milan, says: "The strong radio stations do help, some promoting product even before we have the records. An agency to handle video for say 50-70 stations will streamline things."

"As for international acts—well, they didn't want to come because of the previous violence. We have to show the right face of Italy. People may kill each other, but not at concerts. If we sell 200,000 Supertramp albums, we could double the number if the group visited our country."

Freddy Naggiar, president of the go-ahead Baby Records independent, says: "We make video presentations for tv and you think you're getting the on-screen promotion, but maybe you're not. Now we're thinking of promoting in the same way as, say, K-Tel. We'll buy the space. We'll put records on like soap."

"And we have to think in visual terms when we're producing a record in the studio. Maybe we co-produce with tv companies. Perhaps there will be in-store tours by artists, visiting the 100 main retail outlets. Half-an-hour in a store, maybe five or six in the morning—but it would provide an immediate kick-back in sales."

Some industry chiefs, like Giuseppe Grammitto Ricci, head of Curci/Carosello, wonders if there is now "too much promotional outlets" with the possibility of too much exposure for product. "RAI is still the biggest and best. It is better to have the independent stations, but surely not so many. In video terms, our industry needs about five years to really develop. The actual image of an artist will be another problem."

Alain Trossat, managing director, PolyGram Italy, welcomes new promotional "tools" but says: "Promotion remains a problem, especially over development of new artists. Nobody wants them at first, but the market is made by the continuous flow of new artists."

Giuseppe Velona, managing director WEA Italiana, is a tv-promotion enthusiast but points to less music space being given "with the channels being used more as tools of information." And Sandro Delor, CGD chief, gives praise to licensed artists, such as Dionne Warwick, for cooperative visits to push promotional back-up.

For Alberto Marozzi, CBS Italia promotion man on the tv side, RAI remains most important but adds: "An advantage of the local stations is that they desperately need material to transmit, so they'll air films or videotapes of artists not considered important enough or too new, unknown or just plain weird, for the station network."

Giuliana Valci, of the PolyGram center in Rome, agrees. "New product is in most cases transmitted by local radio and tv all over Italy, Sicily and Sardinia before RAI-TV gets round to using it."

But the vital importance of live shows remains. There is the concert itself, then the films of the shows, the media reviews, than the back-up interviews and pictures of the artists.

And if discotheques in Italy are dropping the old basic disco sounds, then the upsurge of rock-disco, or dance-rock, is pushing "danceable" new acts like Police, Joe Jackson and Moon Martin into the public consciousness. **Billboard**

I-17

A Billboard Spotlight

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## Major Label Chiefs

• Continued from page I-15

Delor and Porta agree that the rhythm of expansion within the record industry has slowed down because of the economic situation. Only big acts will survive, they say.

And Porta is particularly disenchanted with the point-of-sale problems in Italy. "There are only 150 shops with professionally-trained staff. Display space isn't used. There is no self-service. No skills."

They note that a survey of the top chart artists of last year showed that the first eight Italian acts in the LP section wrote their own material as did three of the top four in the singles division.

Freddy Naggiar is president and founder of the Baby Records empire, an independent but in the "major" league in terms of the international appeal it has generated in recent years. "We've always thought at international level," he says. This means keeping a close ear and eye on trends worldwide.

He has new talent coming through, notably Mal & the Primitives, singing children's songs, but in English and with a Barry Manilow sort of style; and Renato Carasone, a Neapolitan, into the big-band Glenn Miller, Count Basie style; plus Nadia Cassini, an American actress, recorded in Italy, an aggressive Blondie-type singer; with La Bionda, already well established worldwide but now coming out with a new style and new material.

Says Naggiar: "Disco is finished as a word. But dancing music is not finished. We have to keep the people in the discos. We can't produce rock music in Italy, but we can go for the Latin-type sound. At the same time, we have to remember that people do want the Italian music. Then there is a place for the four musician sound, on the lines of the Knack. There is room for the instrumental sounds of Stephen Schlags, one of our artists, U.S.-born and big-seller worldwide."

But on the international big-name touring scene, Naggiar has some reservations. He says: "For a start, you can't invent stage people. They are very special. If they come, it will help them sell well on records. But this may not help local acts, in fact it could be harmful and dangerous."

Krikor Mintangian, who heads up Durium as president, with Elisabel Mintangian as much-travelling international chief, accepts that the record industry is in a crisis, and that the problems are a mix of social, economic and political. "And the aura of panic means that companies are pushed to spend more, rather than less, to reach sales budgets."

He sees piracy as being a major problem, with home duplication "not so bad," and with a growing fear about the eventual damage to be done by the impact of parallel or other imports, especially from the U.S.

So far, he sees little dent being made in the fight against piracy. "Some things are confiscated, but we have to realize that those involved have such high profits that they can put up another plant to make more pirate copies."

"But as for the future, I suppose I'm compulsively optimistic. We have repertoire catalog. We have new talent, like the Passengers and Ann Steel coming along. Video, I feel, will be established in five years. I'd like Italy to get into the mentality of accepting rackjobbing."

However Durium has made major extensions to its pressing plant, and new labels like Esquire and Targa are involved in the corporate planning and development. The Mintangians, and Durium in all its energetic enterprises, are ready for the emergence from what is today's "crisis" situation. And the company has renewed its distribution deal for the catalog of Casablanca in Italy, with agreement with PolyGram Italiana. This makes it the only independent company in the world, outside the Philips group, to continue this relationship.

For Piero La Falce, managing director CBS Italiana, three years with the company, imports are the really big problem, particularly the influx of material from the U.S. and Canada. Efforts by copyright society SIAE in putting special stickers on imports is an inevitable expenditure in time and money, he realizes, but feels it could reduce the impact of the import trade in Italy.

New artists are being developed by CBS in Italy, notable names being Michele Zarillo, Beppe Cantarelli and Alessio Colombini. And La Falce sees Spain, France and South America as being particularly strong markets for Italian product. "We essentially look at world markets, so we have artists singing in French and Spanish, going for the local version internationally."

He agrees that distribution is a major problem. "We want to see records wherever there are people. And we want to see the right face, the true face, of Italy shown to outsiders. This applies in terms of artists visiting here."

"Our problems seem huge. We're looking for a strong medium-price album strategy. We know that television advertising takes a lot of money, and we must forget national tv here, but there are the commercial stations. There's no doubt that imports, promotion and distribution are our big problems."

"Yet whatever happens, I'm sure that CBS can win the battle. Our worldwide policy of pushing artists in other countries at the same time will win. But our main aim is building new talent and new artists. It's people, time and money all linked together, but we also have to work on finding patience."

Credits: Earl Paige, Editor; Susan Peterson, Assistant Editor; editorial coordination, Mike Hennessey, European Editorial Director; Peter Jones, U.K. News Editor; Daniele Caroli, Billboard's correspondent in Italy. Art, Mimi King.



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## A Hopeful Future

• Continued from page 1-6

gard moral principles. So, on this basis, we're pressing the opinion leaders, the press, parliamentarians and so on, because we consider it essential that even on pure moral grounds our industry gets the same treatment as books."

That France has a VAT rate of 33% does, Rignano accepts, make it that bit more difficult for Italy to change its rate. But he adds: "Germany has a different legislation for classical product. We'd be prepared to accept as a first stage that classical records would be considered of cultural value, which certainly is true."

Guido Rignano has a light-hearted personal theory about the records-books controversy. "The luck of books is that, after the invention of print, the first book printed was the Bible. But I fear the first record was a pop recording of a recital of 'Mary Had A Little Lamb.' That was our original sin, and maybe we're paying for that. But times have changed."

Product exposure within the Italian record retail trade has long been considered a problem. There are from 2,500-3,000 points of sale. Says Rignano: "But of those, we can say that those with a really sufficient selection of albums, tapes and singles are really only a few hundred. Those who deal only in classical product are even less than that."

"So the situation is that there are sufficient actual points of sale, but not sufficient outlets where selling is handled in a really professional way."

"But at retail level we have another problem. We can't just go ahead and put records into other stores and start selling. Specific permission has to be granted to sell individual products, that permit coming from the town mayor's office."

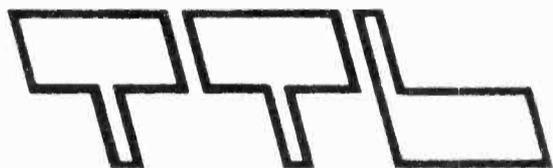
"So we can't put records into a drug store because it is not permitted to handle records. This is certainly a limitation. We hope that through the better organization of the European Economic Community, the common market, this which is certainly a restraint of trade can be eliminated."

"But for the moment, there is a great political strength behind the various commercial and trade organizations and therefore I don't think we can overcome this problem in the near future."

"Our great problem was, and maybe still is, the exposure of the music. We're happy we're in a different position now than a few years ago when we had only the state television operating. Today we have a number of important radio and tv networks working on an independent basis with whom we've established an interesting and useful promotional contact."

"For the future of the Italian record industry, this music exposure was more the problem and is now more the solution. Exposure for the music was a greater difficulty than the number of sales outlets."

PETER JONES *Billboard*

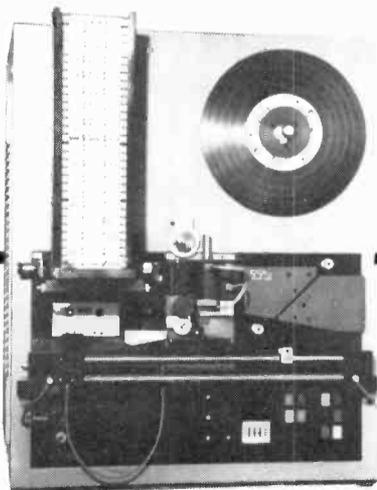


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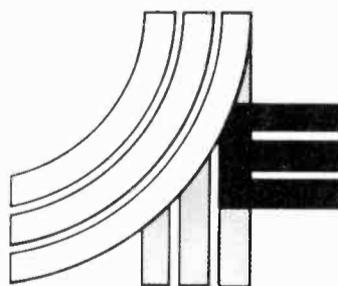
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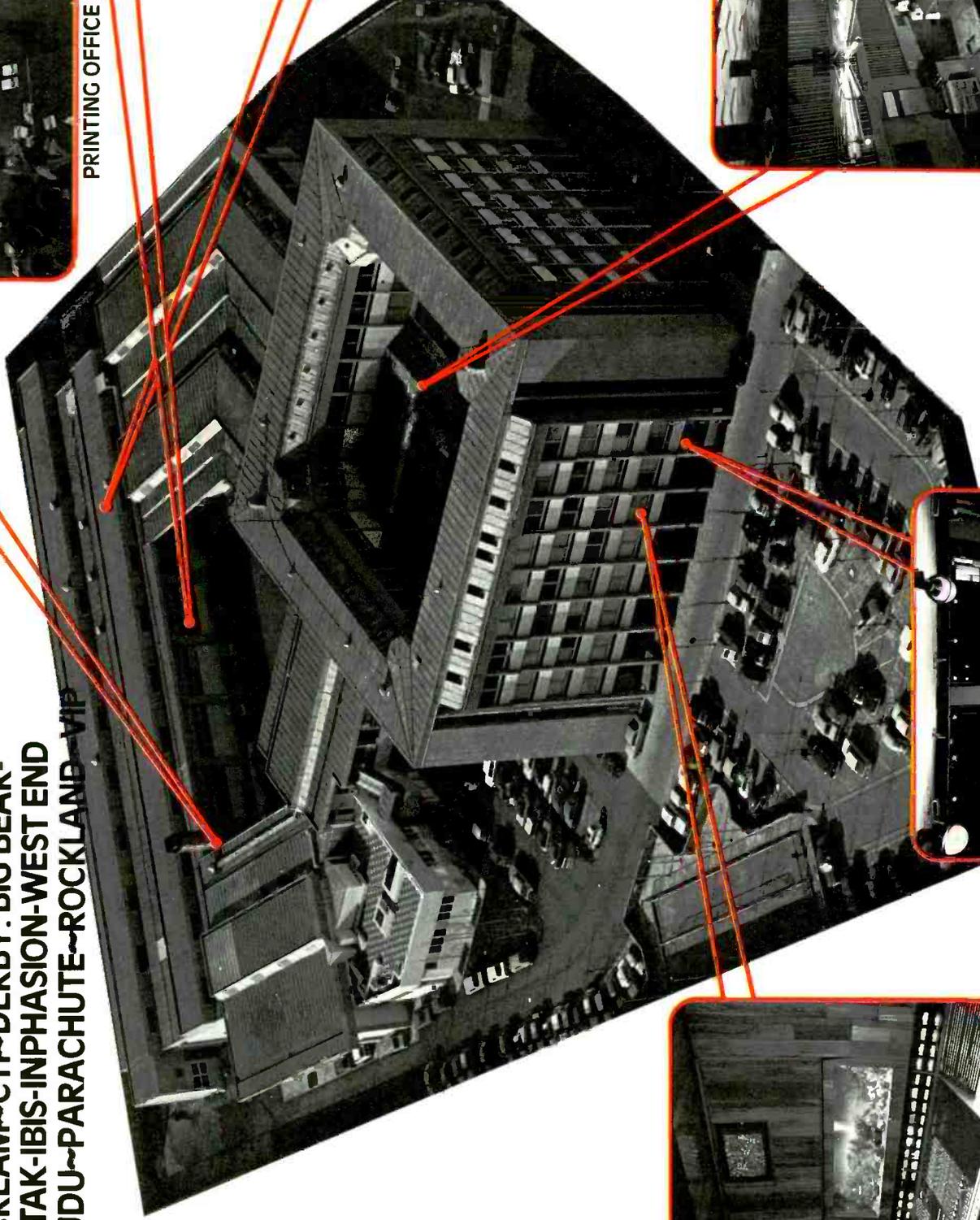
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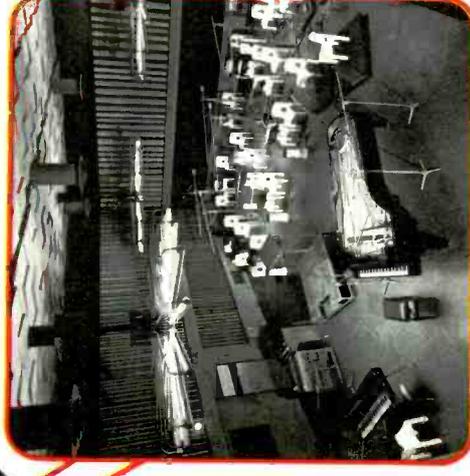
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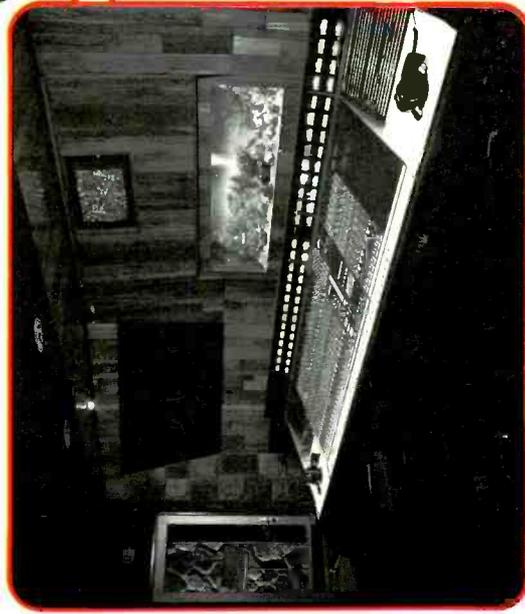
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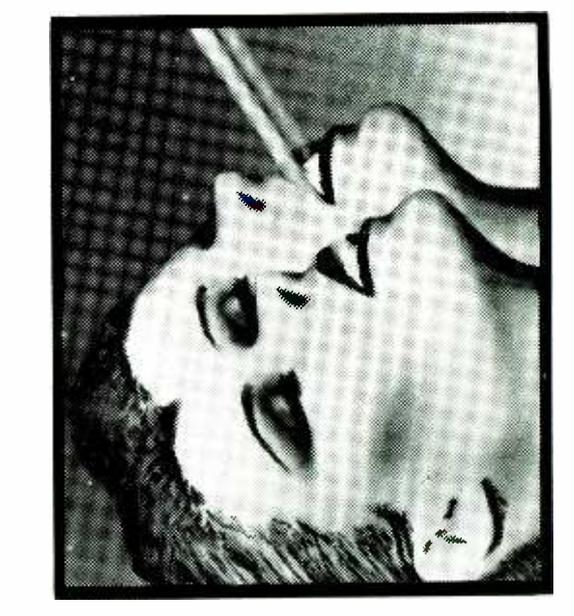
IDEA STUDIO MIX.



84	46	13	<b>DO RIGHT</b> —Paul Davis Bang 9-4808 (CBS)
85	57	15	<b>FIRE LAKE</b> —Bob Seger Capitol 4836
86	58	15	<b>I CAN'T TELL YOU WHY</b> —Eagles Asylum 46608
87			<b>SHOTGUN RIDER</b> —Joe Sun Ovation 1141
88			<b>TAKE YOUR TIME</b> —S.O.S. Band Tabu 9-5522 (CBS)
89	91	6	<b>WHAT'S YOUR HURRY DARLIN'</b> —Ironhorse Scotti Bros. 512 (Atlantic)
90			<b>TIME FOR ME TO FLY</b> —REO Speedwagon Epic 9-50858
91	59	6	<b>HERE COMES MY GIRL</b> — Tom Petty & The Heartbreakers Backstreet 41227 (MCA)
92	56	7	<b>ROCK LOBSTER</b> —B-52's Warner Bros. 49173
93	62	10	<b>STARTING OVER AGAIN</b> —Dolly Parton RCA 11926
94	64	14	<b>HOLD ON TO MY LOVE</b> —Jimmy Ruffin RSO 1021
95	76	4	<b>INSIDE OF YOU</b> —Ray, Goodman & Brown Polydor 2077
96	98	11	<b>IT'S HARD TO BE HUMBLE</b> — Mac Davis Casablanca 2244
97	96	13	<b>THINK ABOUT ME</b> —Fleetwood Mac Warner Bros. 49196
98	100	16	<b>OFF THE WALL</b> —Michael Jackson Epic 9-50838
99	95	14	<b>ANYWAY YOU WANT IT</b> —Journey Columbia 1-11213
100	93	25	<b>WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL</b> —Spinners Atlantic 3637

51	54	5	<b>IT'S NOT A WONDER</b> —Little River Band Island 49166 (Warner Bros.)
52	52	6	<b>FOOL FOR A PRETTY FACE</b> — Humble Pie Atco 7216 (Atlantic)
53	55	4	<b>RUN LIKE HELL</b> —Pink Floyd Columbia 1-11265
54	60	3	<b>ATOMIC</b> —Blondie Chrysalis 2410
55	61	3	<b>ONE FINE DAY</b> —Carole King Capitol 4864
56	77	2	<b>ANGELS SAY NO</b> —Tommy Tutone Columbia 1-11278
57	65	4	<b>HAPPY TOGETHER</b> —The Captain & Tennille Casablanca 2264
58	66	3	<b>BACK TOGETHER AGAIN</b> — Roberta Flack w/Donny Hathaway Atlantic 3661
59	69	3	<b>ALL NIGHT THING</b> — The Invisible Man's Band Mango 103 (Island)
60	67	3	<b>CLONES</b> —Alice Cooper Warner Bros. 49204
61	68	4	<b>KING OF THE HILL</b> —Rick Pinette And Oak Mercury 76049
62	71	2	<b>I'M ALIVE</b> —Electric Light Orchestra MCA 41246
63	70	4	<b>ASHES BY NOW</b> —Rodney Crowell Warner Bros. 49224
64	74	2	<b>MAGIC</b> —Olivia Newton-John MCA 41247
65	75	3	<b>STAND BY ME</b> —Mickey Gilley Asylum 46640
66	73	3	<b>IS THIS LOVE</b> —Pat Travers Polydor 2080
67	31	12	<b>LET ME BE THE CLOCK</b> — Smokey Robinson Tamla 54311 (Motown)
68	78	3	<b>SOMETHIN' 'BOUT YOU BABY I LIKE</b> —Glen Campbell & Rita Coolidge Capitol 4865

18	3	17	<b>LUST IN LOVE</b> —Air Supply Arista 0479
19	29	3	<b>CUPID</b> —Spinners Atlantic 3664
20	25	10	<b>LET'S GET SERIOUS</b> —Jermaine Jackson Motown 1469
21	38	2	<b>IT'S STILL ROCK AND ROLL TO ME</b> —Billy Joel Columbia 1-11276
22	9	16	<b>RIDE LIKE THE WIND</b> —Christopher Cross Warner Bros. 49184
23	23	11	<b>TRAIN IN VAIN</b> —The Clash Epic 9-50851
24	33	4	<b>LET ME LOVE YOU TONIGHT</b> — Pure Prairie League Casablanca 2266
25	27	11	<b>WONDERING WHERE THE LIONS ARE</b> —Bruce Cockburn Millennium 11786
26	17	20	<b>ANOTHER BRICK IN THE WALL</b> —Pink Floyd
27	30	10	<b>SHOULD'VE NEVER LET YOU GO</b> —Neil Sedaka & Dara Sedaka Elektra 46615
28	28	10	<b>THE SEDUCTION</b> —James Last Band Polydor 2071
29	26	26	<b>WITH YOU I'M BORN AGAIN</b> — Billy Preston & Syreeta Motown 1477
30	34	7	<b>LADY</b> —The Whispers Solar 11928
31	32	10	<b>GEE WHIZ</b> —Bernadette Peters MCA 41210
32	37	9	<b>WE LIVE FOR LOVE</b> —Pat Benatar Chrysalis 2419
33	22	12	<b>YOU MAY BE RIGHT</b> —Billy Joel Columbia 1-11231
34	47	6	<b>SHINING STAR</b> —Manhattans Columbia 1-11222



Single This Week

# FUNKYTOWN

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# Boomtown Rats Discover U.S. Market Tough

By SUSAN PETERSON

LOS ANGELES—The Boomtown Rats probably didn't know what an apropos title "The Fine Art Of Surfacing" would be in the U.S. when the LP was released here last fall. But surfacing has proved a fine, and frustrating, maneuver for the Irish band.

With the completion April 21 in Los Angeles of a highly praised North American tour which soldout most of its 25 dates, the band is optimistic that its head is well above the murky waters first encountered in trying to crack the U.S. market.

Although the LP had charted high in many countries and spawned an international number one single, "I Don't Like Mondays," the single stalled out at number 73 in the U.S., and the LP fared even worse, having sold about 150,000 units here since its November release.

Possible reasons for the anomaly often start with the controversy surrounding the inspiration for the single—the sniper attack and resulting death of two people by 17-year-old Brenda Spencer at an elementary school in San Diego, and her alleged rationale after the incident, "I Don't Like Mondays."

Legal action met the single's U.S. release, and AM radio was reluctant to play it. There have also been charges of over-hype surrounding the group, with phrases such as "Ratsmania" being offered the press during the band's 1978 visit. Admits the Rats' North American representative, Marybeth Medley: "No one likes to be told this is the new whatever."

There is also an unusual distribution situation. The group's U.K. label, Ensign, is distributed worldwide by PolyGram, except in the U.S., where CBS has the act. Although there is unavoidable conjecture about that coincidence, CBS did support the recent tour, and according to the group's agent at ATI, Wally Meyerowitz, "I know CBS really tried hard. It was just very frustrating." When contacted about tour support information for this story, however, CBS personnel declined comment.

Whatever the record woes, the tour was a different story. Meyerowitz believes "now, they've estab-

lished a base. They made a lot of fans on this tour, and we got the promoters to believe in the band, which is very important."

Every promoter contacted for this story seconds Meyerowitz's opinion with enthusiasm. Sid Tayne of Electric Factory in Philadelphia, who promoted the band's show at the Tower Theatre recalls, "Everyone was happy. There was so much excitement, the kids were out of their seats the whole show. I didn't need seats."

JAM's Jerry Mickelson reports a sellout at the 1,880-seat Rivera Theatre in Chicago, and says, "We could have sold lots more. The Rats in my eyes are a great band just dying to catch on. The audience loved them and didn't want them to leave the stage." And again, "They were on their feet most of the time."

In New York, Ron Delsner had similar praise for the Palladium show, where all 3,400 seats were sold, and added that although the record was not burning up the U.S. charts, he did not worry about the show's success because, "There was a lot of underground buzz about the group and the show."

In Canada, where the LP had gone double platinum, Norman Perry of Vancouver's Perryscope Productions is, if possible, even more enthusiastic. "I can't recall a band of any musical ilk which got such amazing reactions from its audiences. There's something unique about the live show that I haven't seen in many years." Perry promoted concerts in Edmonton, where the show soldout the 5,000-plus capacity Concert Bowl, Calgary and Vancouver, where two shows had to be booked at the 2,600-seat Gardens Auditorium to meet demand.

Behind the success was a careful strategy. Aside from carefully picking markets where record sales and airplay had been strongest, venues were picked with care. Clubs were eliminated in favor of 2,500 to 3,000-seat theatres because, Medley explains, "We didn't want to limit the age of our audience. We felt a large segment of the audience is not over 18, and that proved to be right in every city."



Bob Geldof: He proves why the Boomtown Rats sellout halls without hit records in the U.S.

Audience participation still possible in 3,000-seaters, also proved a key. Perry explains it best with, "I

think the band, and especially Bob, has a very good relationship with their audience. They sort of throw down the barrier between the stage and the crowd, they make it all one thing."

Another strategy which proved helpful was the choice of supporting acts. Says Medley: "We tried to use local bands that either just had an album released or had their own label."

In Boston, it was Private Lightning, X in Los Angeles, Toronto artist B.B. Gabor in Eastern Canada and the Young Canadians and Doug & the Slugs in Western Canada. Other strong pairings were with the Pretenders in San Francisco and Pearl Harbor & the Explosions in New York.

This choice of supporting acts also helped with the economics. "In a smaller venue," Meyerowitz points out, "there aren't a lot of dollars for a

top band to support."

Plus, adds Perry, the local band gets "a chance for the spotlight while playing for 3,000 people a night."

Since playing 3,000-seaters is hardly a financial boon, in these inflated times, the group was careful in budgeting the tour. Says Medley: "The tour was not expensive. We had 20 people on the road and two trucks. We found it was cheaper to go by plane because they used a 'Discover North America' fare which was 40% off." For the Far East leg of the tour (currently in progress, and including Japan, Australia and New Zealand), around the world tickets were chosen for economy.

The momentum appears to be continuing in Japan, where the usually quiet, respectful fans reportedly had to be calmed midway through a recent show by turning on the house lights.

## Talent In Action

### NEIL SEDAKA BERNADETTE PETERS

Riviera Hotel, Las Vegas  
Admission: \$20-\$25

Peters showcased three selections from her recently released, first solo LP on MCA including the hit single "Gee Whiz," "Grease" and "Other Lady" May 15.

Her treatment of "If You Were The Only Boy In The World" was semi-classical, spotlighting a moving piano introduction by musical director Marvin Laird and the string effort by the Dick Palomby Orchestra.

Comfortably handling both pop and rock styles in her hour-long, approximately dozen tune set, Peters also scored well on Andrew Gold's "Thank You For Being A Friend" and the uptempo "Are You Havin' Any Fun?"

Her regular production segment, "Footlight Fever," allowed the personable singer to demonstrate her acting/comedy abilities as a cutesy, Broadway-bound showgirl.

Sedaka recorded a cohesive 65-minute set of 12 songs, many from his past achievements as well as from his latest LP for Elektra, "In The Pocket."

The entertainer opened with an energetic "All You Need Is The Music" and "Laughter In The Rain."

"Love Will Keep Us Together" generated spontaneous clap-a-long by the SR0 audience, prior to the rocker "Do It Like You Done It" from his latest album.

A hits medley included "Oh Carol," "Calendar Girl" and "Sweet Sixteen."

Sedaka introduced his daughter, Dara, for a stirring duet of their current single, "Should've Never Let You Go." Dara demonstrated a strong voice and delivery during this segment. Returning to the keyboard, Sedaka continued with a near symphonic rendition of "Superbird." The rocker "Bad Blood," featured guitarist Mark Warner and Jim Fielder on bass.

Sedaka's set was guided by musical director Artie Butler.

The remainder of his four-man rhythm section included Jim Varley and Steve Leshner on percussion. Sedaka's backup singers included Diane Bellis and Jacie Berry. HANFORD SEARL

### JAMES WHITE

Club '80s, New York  
Admission: \$6

No wave pioneer White brought his musical revue to the Upper East Side May 1 and presented a three-part show that began just after midnight and ran past 2:30 a.m.

In these 2½ hours White fronted first the Flaming Demons, then the Contortions and finally the James White & the Blacks show, using a rotating and sometimes overlapping set of musicians and backup singers, who complemented his brooding and moody, raw and intense, and showy and danceable music.

### Expensive Genesis

LOS ANGELES—Genesis was set to play a high-priced club date at the Roxy here Sunday (25). The reported ticket price—\$100.

With the five-man band, the Flaming Demons, and with White himself on sax, the first 20-minute section of the show was the most jazz-oriented. But it was free jazz, full of honks, burps, squeals and studiously out of tune musical grunts and groans.

Whatever it lacked in melody or harmonics, the set made up in urgency and passion. The music wasn't played at that fast a tempo, but it was full of impressive inner rhythms.

Toward the end of the four-song set, White brought in three female backup singers who helped out with "I Dance With The Zombies," a curious tune where the singers sang/recited the refrain, which was then picked up and elaborated on by the horns.

After a half-hour intermission, the Contortions, the most rock-oriented of White's various groups, came on. But though more guitar-or-

ented, the Contortions still played White's own peculiar form of rock/jazz/disco/funk.

In its hour set, the five-man Contortions played some powerful and intense music that highlighted White's howling vocals. The 10 songs, including White's signature tune, "Contort Yourself," was danceable, luring the fans out on the floor.

After another break, the James White & the Blacks segment began, which lasted about 35 minutes and showed White at his most funky. He did his James Brown tribute with a fiery version of "I Feel Good" and got some real fires started on "Cold Cold Cash" where he burned some six or seven dollar bills (real ones) and threw some stage money into the audience.

Throughout the eight-song set, the music kept moving, with White the visual focus.

ROMAN KOZAK



GRABBING HANDS—Hands from the audience reach out to touch Peter Wolf, lead singer for the J. Geils Band, during a recent appearance at New York's Palladium.

## Signings

Vocalist Wee Gee (William F. Howard II) to Cotillion Records worldwide via production deal with Ju Par Records Ltd. . . . Ohio rocker Pozzarro to Polydor Records with debut single "Isn't It Nice" to be followed shortly by an LP. . . . Regina Richards & Red Hot to A&M for world, with first release to be produced by Richard Gottehrer in a production deal with Instant Records. Also to Instant Records: Neighbors & Allies. . . Parliament/Funkadelic's Bernie Worrell to Stevens/McGhee for management and production. . . Butch Tavares to

Stevens/McGhee for production of an LP by brother Victor, the original lead singer of the Tavares group.

Florida group Mantra to Larry Blackmon, leader of Cameo and president of New York City Players, Inc., for management. . . . Songwriters Doug Frank and Jeanne Napoli to Famous Music. . . . Country rock artist Gene Summers to Dick Grant Enterprises of London for U.K. and European concert tours. Bobby Walker to Casablanca through Chackler Consulting Inc. production deal. First album due in June.

### KENNY ROGERS OPENS

## 20,000-Seat Chi Stadium Has Smooth Beginning

By ALAN PENCHANSKY

CHICAGO—The \$20 million Rosemont Horizon stadium celebrated its opening inaugural shows. The Horizon is the first major indoor amphitheatre to be built in the Chicago area in several decades, seating close to 20,000 persons at maximum capacity.

Todate, traffic snarls and parking problems have been the only snags hit by the new facility. It is operated by the Village of Rosemont, a Chicago suburb.

Parking space for only 4,500 cars is provided, straining accommodations when attendance is big. Cars are charged \$3.50 to park.

The official opening, May 17, drew an estimated 16,500 to see headliner Kenny Rogers with special guest George Burns. The facility is located adjacent to the O'Hare International Airport.

Most design, staging and crowd control aspects of the operation have functioned without foul-up.

However, there are complaints

about the squeeze in the parking lot, where a fleet of tow trucks is used to pry out vehicles of ticket holders departing early.

Crowds of about 12,000 attended two pre-grand opening performances by rock group Fleetwood Mac, May 14 and 15. Opening act was Christopher Cross.

Booking of musical attractions is being handled primarily by Jam Productions here.

Upcoming musical attractions are Journey, Tuesday (27), Genesis, June 6 and Ted Nugent June 15. Bob Seeger was scheduled for Thursday and Friday (22 and 23).

Ticket pricing for Kenny Rogers was \$20 top. Fleetwood Mac performed with all seats priced at \$14.75.

A six month delay in the opening of the auditorium occurred following the collapse of the partially constructed wooden roof last August. The accident took the lives of six workers.

15	15	13	Warm Thoughts, Tamla T8-367M1 (Motown)	<b>THE BROTHERS JOHNSON</b> ● Light Up The Night, A&M SP 3716	42	53	3	<b>SOUNDTRACK</b> Urban Cowboy, Asylum DP 90002 (Elektra)	70	73	11	<b>THE MARSHALL TUCKER BAND</b> Tenth, Warner Bros. HS 3410	97	97	89	<b>BLONDIE</b> ▲ Parallel Lines, Chrysalis CHR 1192	On The Radio—Greatest Hits Volumes One & Two, Casablanca NBLP 2-7191	
16	16	18	<b>GARY NUMAN</b> The Pleasure Principle, Atco SD 38120 (Atlantic)	<b>LITTLE RIVER BAND</b> Backstage Pass, Capitol SWBK 12061	44	46	7	<b>MANHATTANS</b> After Midnight, Columbia JC 36411	71	74	5	<b>DOLLY PARTON</b> Dolly Dolly Dolly, RCA AHL 1-3546	98	98	19	<b>UTOPIA</b> Adventures In Utopia, Bearsville BRK 6991 (Warner Bros.)		
17	20	3	<b>PETE TOWNSHEND</b> Empty Glass, Atco SD 32-100 (Atlantic)	<b>PAT BENATAR</b> ● In The Heat Of The Night, Chrysalis CHR 1236	45	45	33	<b>PAT BENATAR</b> ● In The Heat Of The Night, Chrysalis CHR 1236	73	84	2	<b>ALICE COOPER</b> Flush The Fashion, Warner Bros. BSK 3436	99	107	2	<b>MAC DAVIS</b> It's Hard To Be Humble, Casablanca NBLP 7207		
18	9	8	<b>JERMAINE JACKSON</b> Let's Get Serious, Motown M7-928R1	<b>EMMYLOU HARRIS</b> Roses In The Snow, Warner Bros. BSK 3422	46	52	2	<b>EMMYLOU HARRIS</b> Roses In The Snow, Warner Bros. BSK 3422	74	48	7	<b>G.Q.</b> Two, Arista AL 9511	100	126	3	<b>PURE PRAIRIE LEAGUE</b> Firin' Up, Casablanca NBLP 7212		
19	21	6	<b>GENESIS</b> Duke, Atlantic SD 16014	<b>THE JOE PERRY PROJECT</b> Let The Music Do The Talking, Columbia JC 36388	47	47	8	<b>THE JOE PERRY PROJECT</b> Let The Music Do The Talking, Columbia JC 36388	75	85	3	<b>SCORPIONS</b> Animal Magnetism, Mercury SRM 1-3825						
20	28	3	<b>SOUNDTRACK</b> The Empire Strikes Back, RSO RS-2-4201	<b>TRIUMPH</b> Progressions Of Power, RCA AFL1-3524	48	32	10	<b>TRIUMPH</b> Progressions Of Power, RCA AFL1-3524	76	78	13	<b>GROVER WASHINGTON JR.</b> Skylarkin', Motown M7-933R1						
21	22	8	<b>THE BEATLES</b> Rarities, Capitol SHAL 12060	<b>BLONDIE</b> ● Eat To The Beat, Chrysalis CHE 1225	49	51	33	<b>BLONDIE</b> ● Eat To The Beat, Chrysalis CHE 1225	77	77	8	<b>SWITCH</b> Reaching For Tomorrow, Gordy G8-993M1 (Motown)						
22	26	5	<b>STEPHANIE MILLS</b> Sweet Sensation, 20th Century T-603 (RCA)	<b>SPYRO GYRA</b> Catching The Sun, MCA MCA-5108	50	37	11	<b>SPYRO GYRA</b> Catching The Sun, MCA MCA-5108	78	43	19	<b>RAY, GOODMAN &amp; BROWN</b> ● Polydor PD 1-6240						
23	23	26	<b>DAN FOGELBERG</b> ▲ Phoenix, Full Moon/Epic FE 35634	<b>FATBACK</b> Hot Box, Spring SP 1-6726 (Polydor)	51	62	7	<b>FATBACK</b> Hot Box, Spring SP 1-6726 (Polydor)	78	43	19	<b>RAY, GOODMAN &amp; BROWN</b> ● Polydor PD 1-6240						
24	24	17	<b>J. GEILS BAND</b> ● Love Stinks, EMI-America S00 17016	<b>CHANGE</b> The Glow Of Love, RFC RFC-3438 (Warner Bros.)	52	60	4	<b>CHANGE</b> The Glow Of Love, RFC RFC-3438 (Warner Bros.)	79	79	5	<b>PEABO BRYSON</b> Paradise, Capitol S00-12063						
25	27	10	<b>ROBERTA FLACK FEATURING DONNY HATHAWAY</b> Atlantic SD 16013	<b>SOUNDTRACK</b> All That Jazz, Casablanca NBLP 7198	53	55	11	<b>SOUNDTRACK</b> All That Jazz, Casablanca NBLP 7198	80	70	8	<b>FIREFALL</b> Undertow, Atlantic SD 16006						
26	29	8	<b>FRANK SINATRA</b> Triology: Past, Present and Future, Reprise 3FS 2300 (Warner Bros.)	<b>TEENA MARIE</b> Lady T, Gordy G7-992R1 (Motown)	54	61	12	<b>TEENA MARIE</b> Lady T, Gordy G7-992R1 (Motown)	81	81	24	<b>THE GAP BAND</b> ● The Gap Band II, Mercury SRM 1-3804						
27	18	11	<b>JOURNEY</b> ● Departure, Columbia FC 36339	<b>REO SPEEDWAGON</b> A Decade Of Rock & Roll 1970 To 1980, Epic 2-36444	55	56	7	<b>REO SPEEDWAGON</b> A Decade Of Rock & Roll 1970 To 1980, Epic 2-36444	82	75	15	<b>CHUCK MANGIONE</b> ● Fun And Games, A&M SP 3715						
28	17	14	<b>SOUNDTRACK</b> ● American Gigolo, Polydor PD-1-6259		83	91	5	<b>DEF LEPPARD</b> On Through The Night, Mercury SRM 1-3828	83	91	5	<b>DEF LEPPARD</b> On Through The Night, Mercury SRM 1-3828						

# NEW & HOT



## LP This Week



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## BROADWAY REVIEW

## Nostalgic 2-Part Musical Comedy Right On Target

NEW YORK—If you are an old movies buff, and/or a fan of the comedy of the late Marx Bros., then "A Day In Hollywood/A Night In The Ukraine," which opened at the John Golden Theatre here May 1 is your cup of theatrical tea.

The show, in two parts (a musical double-header if you may), spoofs Hollywood's old movies, plays fast and loose with Chekhov's "The Bear," and re-creates, with authenticity, the zany, rib-tickling antics for which the Marx Bros. became internationally famous.

"A Day In Hollywood," the opener, is a revue-type musical set in Sid Grauman's famed Chinese Theatre in Hollywood. Performed by Priscilla Lopez, Peggy Hewitt, Kate Draper, Stephen James, David Garrison and Frank Lazarus, the show takes the audience on a light-hearted romp down Hollywood's memory lane, with a series of songs, dances and clever asides.

The musical backdrop for the clever skits is provided by such composers and lyricists as Jerry Herman, Hoagy Carmichael and Frank Loesser, Harold Arlen & E.Y. Harburg, Cole Porter, Sam Coslow & Arthur Johnston, Richard Whiting and Johnny Mercer. There are also some original music and lyrics by Dick Vosburgh and Frank Lazarus.

The highlight of this segment of the show is some extraordinary staging by Tommy Tune who also directs. Tune, whose Broadway credits include the Tony award-winning "Best Little Whorehouse In Texas," uses a ramp high above the stage, and the exquisitely choreographed feet of Niki Harris and Albert Stephenson (their faces are never seen) to complement a sketch about famous dancers titled, "Happy Feet."

"A Night In The Ukraine," the second half of this double bill, sparkles with one-liners, double entendres and all the mirth-provoking tricks that placed the Marx Bros. among the leaders of slapstick comedy the world over.

A curiously interesting twist which works is Priscilla Lopez as the rambunctious Harpo Marx, ably abetted by Frank Lazarus as Chico, a house servant whose loyalty can easily be bought. David Garrison is masterful as Groucho. He is cast as Samovar, a shady Russian lawyer, trying to collect an outstanding bill from a wealthy widow played by Margaret Dumont.

This British import has come to Broadway under a legal cloud with members of the Marx estate seeking court injunctions and other legal recourse to prevent the show from going on. The legal claim is that the show's creators did not seek the estate's permission to stage "A Night In The Ukraine." **RADCLIFFE JOE**

## 'Emperor' Named

SACRAMENTO, Calif.—The Sacramento Jazz Festival May 23-26 will have veteran clarinetist Joe Darensbourg as its "emperor." His song, "Sacramento Jubilee" was selected as the event's official theme and will be performed by some of the 75 bands appearing on the four-day program.

Darensbourg will be performing with Chuck Conklin's Angel City Jazz Band of Los Angeles. Conklin is a jazz deejay in Los Angeles.



**DOUBLE TIME**—Cherie and Marie Currie discuss their career on Capitol with Paul Williams, a cohost on the "Dinah" television program. The girls performed their single, "Messin' With The Boys."

## 600 ENTERTAINERS PRESENT

## Peter Moon's 5 Victories Climax Hawaiian Festivity

HONOLULU—The third annual Na Hoku Hanohano Music Awards, held May 4 in the Ala Moana Americana Hotel, drew an unprecedented 600 island entertainers for a celebration of their craft.

This year, Peter Moon, veteran contemporary Hawaiian music composer, producer, swept the awards with five wins.

The awards ("Na Hoku Hanohano" means "stars of distinction" in Hawaiian), which are cosponsored by the Ala Moana Americana and all-Hawaiian radio KCCN-AM, are a formal affair begun three years ago to recognize members of the local recording industry for their achievements.

A summary of the winners in the 15 categories include:

**Album of the year**—Peter Moon for his "Tropical Storm" LP on Panini Records.

**Male vocalist**—Jay Larrin for his "Jay Larrin" LP on Prism.

**Female vocalist**—Nohelani Cypriano for her "Nohelani" LP on HanaOla.

**Group of the year**—The Peter Moon Band for "Tropical Storm."

**Song of the year**—Frank DeLima for his recording of "Waimea Lullaby," written by Patrick Downes from the "Honoruru, Hawaii/Waimea Lullaby" LP on the Pocholinga label.

**Contemporary Hawaiian LP**—Peter Moon for his "Tropical Storm" LP.

**Producer of the year**—Alan Yamamoto and Jay Larrin for the latter's self-named LP.

**Most promising artist**—Karen Keawehawaii for her "Karen Keawehawaii" LP on First Break.

**Single of the year**—Peter Moon for "Island Love" off his "Tropical Storm" LP.

**Comedy LP**—Andy Bumatai for "Andy—Live In Wai-kiki" on Mountain Apple.

**New Hawaiian song**—Dennis Kamakahi for "E Hi-hiawai" as recorded by Eddie Kamae and the Sons of Hawaii on their "Ho'omau" LP (Hawaiian Sons Records).

**Traditional Hawaiian LP**—Edith Kanakaole for her "Hi'ipoi I Ka Aina Aloha" LP on the Panini label.

**Engineer of the year**—Lee Herschberg for Peter Moon's "Tropical Storm" album.

**Instrumental of the year**—Gabby Pahinui for his "Slack Key Medley" from the "Pure Gabby" LP on Hula Records.

The awards are determined by ballots sent to 426 singers, musicians, and technicians as well as an additional 3,000 ballots distributed statewide via record stores, and tabulated by the Honolulu office of Arthur Young & Co.

A special Sidney Grayson award went to Auntie Genoa Keawe, who's been performing Hawaiian music since she was 10 years old and is now in her 80s. **DON WELLER**

## FOR JUNE SYNDICATION

## Separation Of Pop &amp; Soul Upheld In Deejays Awards

LOS ANGELES—The industry's strict separation between pop and soul may be fading, but it was uniformly upheld at the first DJ Music Awards, taped at ABC-TV Center here May 9 for syndicated broadcast in more than 150 cities next month.

(The awards, reportedly based on a poll of more than 500 radio stations, were jointly backed by (Jerry) Harrison-(Joe) Siegman Productions and Wolfman Jack Productions. Jack was emcee for the show.

As a result of the rigid categorization, Donna Summer was named best female soul singer, but lost to Barbra Streisand in the pop category. Michael Jackson won as best male soul singer, but lost the pop award to Billy Joel.

Such across-the-board favorites as the Commodores (best soul group), Quincy Jones (best soul producer) and Stevie Wonder (best soul songwriter) had not even been nominated in the respective "pop" categories. Those awards, instead, went to the Doobie Brothers, Barry Manilow and Billy Joel.

Michael Jackson's universally-

popular "Off The Wall" LP and "Rock With You" single won as top records in the soul category, but were not entered in the pop competition, where the winners were the Doobie Brothers' "Minute By Minute" album and "What A Fool Believes" 45. Motown was top soul label; Columbia, top pop label.

UA's Kenny Rogers was the big winner in country, sweeping awards for top male artist, top LP ("The Gambler") and top single ("Coward Of The County"). Rogers' producer, Larry Butler, also won as top country producer.

Columbia's Crystal Gayle won as top female in country and MCA's Oakridge Boys won as top group, but RCA eeked out a win as top country label (perhaps because CBS and Columbia were, oddly, competing against each other in that category. The reason, according to a spokesman for the show: nominations were based strictly on write-in votes and the accounting firm wouldn't allow any adjustments.)

Sonny Throckmorton was named best country songwriter.

**PAUL GREIN**

## New Companies

**Ross Scaffidi View Point** formed by Len Scaffidi and Robert H. Ross to work on radio and LP production and film and fashion projects. Address: 23 E. 10th St., New York 10003. (212) 475-0412.

**Independent Promotional Consultants** established by Alan Rothberg and Gregg Snerson as a full service public relations and promotional firm. Address: P.O. Box 362, Waltham Branch, Boston. (617) 899-2498.

**Video Dub Inc.** set up by Video Services Corp. with Don Buck as president. Company to work on

videotape duplication. Address: 100 Stonehurst Court, Northvale, N.J. 07647. (201) 767-1005. Company expects move in July to 555 W. 57th St., New York.

**Muscle Recordworks Inc.** formed by Salvatore Barone and Barry Redler to record and promote New England rock and pop groups. Address: 196 Harvard Ave., Boston 02134. (617) 783-2828.

**Fatal Charm Enterprises** formed by Ray Monahan and artist Marilyn as a new label and publishing firm. Address: 133 Barrow St., New York 10014. (212) 243-7577.

## Magoo's Chief, McHugh, Finding His Niche

By JOHN SIPPEL

LOS ANGELES—Former label salesman/regional rep Jim McHugh finds his first three years in retailing more rewarding mentally and fiscally than his previous 11 years in wholesale.

He's got three Magoo's stores within a 60-mile radius in Northwest Indiana. The first 1,200 square foot store in tiny DeMott did a reported \$75,000 in its first year.

The former CBS, United Artists, Capitol and ABC Records employe expects to achieve a \$600,000 gross in calendar 1980. His largest store is in Valparaiso, Ind., a 2,800 square footer in County Seat Plaza. Valparaiso has a population of 22,000. The newest Magoo's in 3,500 population Dyer on the Illinois border is a 1,400 square footer in the Sheffield Commons Mall.

"A very clean, family-type operation with continuing diversification of inventory is the key," McHugh explains. He pinpoints the efforts of Bud Small and his stepdaughter, Pam Clancy, equally in the chain's growth.

"Bud was my next-door neighbor in DeMott. He was a salesman in another business. He offered to help me create and build our cedar three-

tier, step-up fixtures. He worked to create the visual concept I thought would make us successful.

"We're a factor in video software because of the glassed-in locked cabinets he custom-made for videocassettes. In the Valpo store, which Bud now operates, we carry more than 150 different titles. We sell them at list. They move because of our display.

"Like others first in the field, we get some co-op dollars. There's not enough of them. I personally finance boxes in all our ads institutionally informing customers we stock video software," McHugh notes.

"But when the customer comes in, sees our VTR unit playing preview tapes from the inventory we carry, then visits our setup of prerecorded videotapes, we build credibility.

"Bud's also got fixtures to hold our blank videotape from Maxell, TDK, Sony and Panasonic. Now he's working on fixtures to hold the TDK head cleaner and the Savoy, Bokor and Wood Factory storage and carrying cases. The impact of having all that video product together makes it happen."

Striving to inject consumer inter-

est in areas which are less competitive is a McHugh Philosophy. The Drake Univ. graduate has made "imprinted sportswear fashion" a profitable area. To most stores that's T-shirts. McHugh has carried it a step farther. No retailer in his area has a wider selection of T-shirts and iron-on transfers. All three stores do the transferring. He also does custom lettering and carries the T-shirt dresses.

Singles feature strongly in Magoo's marketing program. Lieberman's One-Stop supplies the specially packaged oldies 45s, which retail at \$1.49. The top 50 in pop and top 30 in country sell for \$1.29.

Tape and LP sell for \$6.66 for \$7.98; \$7.77 for \$8.98 and \$8.88 for \$9.98 product. Magoo's does not special. LP and tape sales are about even, as are cassette and 8-track register tallies. Sound Unlimited is the key video and record supplier.

Pegboard walls and dumps near the register house accessories which run the gamut. They are bought primarily from A.I. Rosenthal, New Jersey. TDK, Maxell, Sony, Ampex, Scotch and Ampex blanks are available. Tape and record care brands stocked include Discwasher, Maxell,

TDK, Black Magic and Sound Guard.

More than 1,000 Pfanstiehl and a variety of different brandname cartridges are always in stock. "We sell four to six needles per day," McHugh observes.

McHugh welcomes alternative merchandise he can pioneer. He wants to offer his patrons something worthwhile and different first. Special orders are emphasized to all his employees who attend a collective meeting once monthly in the Valpo store. The store requires a \$1 deposit. McHugh estimates they fill a couple hundred such special orders weekly.

Even the in-store demonstration is carefully orchestrated over stereo hi fi systems carefully selected for the store's size. "You must play to the housewife mornings or you won't get her back," McHugh muses. Otherwise, outside of demo equipment that's the finest, McHugh's experience with hardware hasn't been favorable. He found he stocked low fi because of price. He couldn't meet the price of the discount department store which bought in larger quantity and was able to offer a lower price. Repair problems also made it difficult, he recalls.

- 10 **HANG TOGETHER/DUN'I IELL ME, IELL MEK/USE UP, WEAR IT OUT**—Odyssey  
RCA (LP/12-inch) AFL 13526/JC 11963
- 11 **STOMP**—Brothers Johnson  
A&M (LP) SP 3716
- 12 **MIDNIGHT MESSAGE**—Ann-Margret  
MCA (LP/12-inch\*) MCA 3226
- 13 **AMERICAN GIGOLO (Soundtrack)**—Giorgio & Blondie  
Polydor (LP/12-inch\*) PD-1-6259
- 14 **I'M OK, YOU'RE OK**—American Gypsy  
Importe/12 (MAXI 33) MP 305
- 15 **YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE**—Bobby Thurston  
Prelude (LP/12-inch\*) PRL 12174
- 16 **YOU GAVE ME LOVE**—Crown Heights Affair  
De-Lite (LP/12-inch\*) DSR 9517
- 17 **DYNAMITE/JUMP TO THE BEAT**—Stacey Lattisaw  
Atlantic (LP/12-inch\*) 9219
- 18 **TWILIGHT ZONE**—Manhattan Transfer  
Atlantic (LP/12-inch\*) SD 19258
- 19 **FUNKYTOWN/ALL NIGHT DANCING**—Lipps, Inc.  
Casablanca (LP/12-inch\*) NBLP 7197
- 20 **IN THE SOCKET**—Shalamar  
Solar (LP/12-inch remix) BXL1-13479
- 21 **STARS IN YOUR EYES/GO FOR IT**—Herbie Hancock  
Columbia (LP) JC 36415
- 22 **HOOKED ON YOUR LOVE**—Fantastic Aleems  
Panorama (12-inch) YD 12025
- 23 **OVERNIGHT SENSATION**—Jerry Knight  
A&M (LP/12-inch) SP 4788/SP 12033
- 24 **CAN'T BE LOVE/DO IT TO ME ANYWAY**—Peter Brown  
Drive/TK (12-inch) 441
- 25 **PARTY BOYS**—FOXY  
TK (LP) DASH 30015/DISCONET (12-inch\*) (R) Vol. 3 Program 6
- 26 **WITHOUT YOUR LOVE**—Cut Glass  
20th Century (12-inch) TCD 103
- 27 **I HEARD IT THROUGH THE GRAPEVINE**—P'zzazz  
Roy B Records (12-inch) RBDS 2505
- 28 **BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS**—Pretenders  
Sire/Warner (LP/12-inch\*) SRK 6083
- 29 **GIVE UP THE FUNK (Let's Dance)**—B.T. Express  
Columbia (LP/12-inch\*) JC 36333
- 30 **FOXES (Soundtrack)**—all cuts—Cher/Giorgio  
Casablanca (LP) NBLP 2-7206

- 41 **BYE/BREAKAWAY**—Watson Beasley  
Warner (LP) BSK 3445
- 42 **GO ALL THE WAY**—The Isley Brothers  
T-Neck (LP) FZ 36305
- 43 **MONEY**—Vinyl Virgins  
Reflection (12-inch) MOMI 666A
- 44 **YOU MADE ME DO IT AGAIN/FILL ME UP**—Elain & Ellen  
Ovation (12-inch) OVD 5004
- 45 **HIDIN' FROM LOVE**—Bryan Adams  
A&M (LP) SP 4800
- 46 **I WANNA KNOW YOUR NAME/THIS FEELIN'**—Frank Hooker & Positive People  
Panorama (12-inch) YD 11985
- 47 **I LOVE YOU DANCER**—Voyage  
Marlin (LP) 2235
- 48 **IS IT LOVE**—Machine  
RCA/Hologram (12-inch) JD 11943
- 49 **MUSIC TRANCE**—Ben E. King  
Atlantic (45/12-inch\*) AT 3635
- 50 **KEEP IT HOT**—Cheryl Lynn  
Columbia (LP/12-inch) JC 36145/43-11261
- 51 **STRETCH IT OUT/PLAIN OUTTA LUCK**—Gayle Adams  
Prelude (LP) PRL 12178
- 52 **NOW I'M FINE**—Grey & Hanks  
RCA/Hologram (LP/12-inch\*) AFL1-3477
- 53 **L'AMOUR TOUJOUR L'AMOUR/FIRST BE A WOMAN**—Leonore O'Malley  
Polydor (LP) PD 1-6253
- 54 **IT'S TIME TO PARTY NOW**—Ray Parker Jr. & Raydio  
Arista (LP) AL 9515
- 55 **IT DOESN'T ONLY HAPPEN AT NIGHT**—Cissy Houston  
Columbia (LP) JC 36193
- 56 **LOVE STARTS AFTER DARK**—Gene Page/Charmaine Sylvers  
Arista (LP/12-inch\*) AB 4262
- 57 **LOVE WAVES/I DON'T WANT TO BE WITH NOBODY ELSE/99 1/2**—Alton McCalin & Destiny  
Polydor (LP) PD 1-628
- 58 **RELEASE**—Patti LaBelle  
Epic (LP) JE 36381
- 59 **MANHATTAN SHUFFLE**—Extensions From Area Code (212)  
Friends & Co. (LP) FS 114
- 60 **LET'S HAVE A PARTY**—Danielle  
Casablanca (LP) NBLP 7210
- 61 **ALL NIGHT THING**—The Invisible Man's Band  
Mango (12-inch) MLPS 7782



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# ★ Single This Week

## LOVER'S HOLIDAY/ SEARCHING/GLOW OF LOVE

Change

Warner/RFC RFC 3438/3435

**CHANGE**  
Includes A Lover's Holiday/Searching  
The End/Angel In My Pocket

**The Glow  
Of Love**

**RFC RECORDS**

\*NON-COMMERCIAL 12-inch

# Record And Movie Tie-Ins Are Proliferating

• Continued from page 33

the boards are country-connected. There are also several featuring new wave music, most notably "Cruising," with a score by Jack Nietzsche and also featuring cuts by Mink DeVille and Mutiny, among others. Lorimar has the soundtrack.

A&M schedules an August release for the soundtrack to "Breaking Glass," a Paramount film about the rise to the top of a new wave singer. The film stars Hazel Scott, who also composed and sings the score.

RSO has rights to "Times Square," which will feature new material by both name and unsigned acts in addition to previously released material such as the Talking Heads' "Life During Wartime."

One of the hottest new wave films is "The Great Rock 'N' Roll Swindle," dubbed by one rock enthusiast, "the 'Citizen Kane' of rock'n'roll movies." The soundtrack appeared on Virgin Records in England though there is no U.S. distributor at present.

And while it's more pop than new wave, Capitol has the soundtrack to "Up The Academy," a Warner Bros. film due June 6. The \$8.98-list LP, due three days later, features

Blondie, the Babys, Pat Benatar and Ian Hunter (all on Chrysalis), Beserkely's Jonathan Richman & the Modern Lovers and Capitol's own Sammy Hagar.

Capitol will also have the soundtrack of "The Jazz Singer," an adaptation of the earlier Al Jolson classic with all-new songs by Neil Diamond, who also stars. According to Bob Mercer of EMI Films, the picture will open in December, a month after the soundtrack LP.

EMI/United Artists has two soundtrack titles, one traditional (Carmine Coppolla's classical score to "The Black Stallion," just issued on UA) and one rock-oriented: Marty Balin's music for "Rock Justice," a video rock opera he created for cable television and possible adaptation to film. Balin directed and wrote the music, to be featured on an \$8.98-list EMI-America soundtrack due in July.

Warner Bros. has four key soundtracks either in release or due shortly, topped by "Roadie," a two-record set issued Wednesday (21). The film, executive produced by Shep Gordon, president of Alive Enterprises, and Steve Wax, former president of Elektra/Asylum, stars

Meat Loaf, Blondie, Roy Orbison, Hank Williams Jr. and Don Cornelius, among others.

Also featured on the soundtrack are Cheap Trick, Stephen Bishop, Yvonne Elliman, Alice Cooper, Pat Benatar, Jay Ferguson, Jerry Lee Lewis, Emmylou Harris, Teddy Pendergrass, Eddie Rabbitt and Styx, among others.

RSO, which more than any label brought soundtrack fever to its current fever-pitch with "Saturday Night Fever" and "Grease," has two soundtracks in release: "Fame" and "The Empire Strikes Back," a \$13.98-list double-disk LP with music by John Williams.

Casablanca's big soundtrack hope is "Can't Stop The Music," with a Jacques Morali score performed by the Village People, the Ritchie Family and David London. Morali's latest find. A number of the tunes in the film will not be on the soundtrack, because the label wanted to make it a single-disk LP. List price is \$8.98.

Casablanca recently issued the soundtrack to "Foxes," a two-pocket LP listing for \$13.98 and featuring music by Giorgio Moroder. "Hollywood Knights," released May 16, is an \$8.98 single-pocket LP consisting primarily of early-'60s hits.

Atlantic's upcoming soundtrack to "The Blues Brothers" follows two gold soundtracks from the label in recent months, both boosted by clever promotions. For "The Rose," radio stations gave away weekends for two at Mt. Rose plus roses on Valentine's Day. To hypo "The Muppet Movie," Atlantic set up frog jumping contests, keying into the Kermit the Frog hit.

RCA's only recent soundtrack is "Together," score by Burt Bacharach and Paul Anka; vocals by Jackie DeShannon. Though the LP was issued in January, the film, starring Jacqueline Bisset, has yet to find a U.S. distributor.

Polydor, currently flying high with "American Gigolo," plans an August release for "McVicar," with music by the Who. Roger Daltrey stars as the famed English criminal, though, again, there is no U.S. distributor for the film at present. A single, "Free Me," is due next month.

Elektra/Asylum will have its third major soundtrack later in the year with the release of "Flash Gordon," with original music by Queen. The label recently issued soundtracks to "Urban Cowboy" and "Bronco Billy."

Singles on the latter film will be released on a variety of labels, per John Brown, independent marketing consultant on the project.

The proliferation of film projects has led Brown to launch a new marketing firm, John Brown's Body, devoted solely to coordinating soundtracks and serving as liaison between recording acts and motion picture producers.

Billboard has previously documented the move of numerous other record executives into film ventures.

## Wein Wins N.Y. Court Injunction

NEW YORK—The U.S. District Court here granted a permanent injunction to Festival Productions and George Wein of the Newport Jazz festival against Charles Arden and Visiondisc Corp. which prohibits Arden from further distribution of a television film entitled "Newport Jazz '79."

Arden's film was actually a film of a Rhode Island concert unrelated to the Newport Jazz Festival and was distributed in New York by Showtime, a pay television distributor. Showtime had previously consented to the relief and had withdrawn from the case after changing the title and format of the film.

Wein's suit charged that the defendants were infringing on Wein's Newport Jazz Festival and Newport Jazz trademarks and misleading the public into believing that the film depicted the 1979 Newport Jazz Festival.

The issue of damages was not heard and will be considered by the court at a later date.

## Russian Pianist Debuts In U. K.

LONDON—Balis Novak, a talented young Russian jazz pianist, is booked with his trio for a debut major appearance in the West at the Radio Hallam International Jazz Festival at the Crucible Theatre, Sheffield, May 28-31.

Novak has been living in Britain for a while and last year won first prize in the ninth International Competition of Jazz Piano Improvisation at Lyon, France. His festival debut trio features drummer Trevor Tompkins and Humphrey Lyttelton Band bassist Dave Green.

The Radio Hallam-sponsored event will be staged in a 1,000-seater hall and features international names such as Stephane Grappelli, Clark Terry, Pharoah Sanders and Bud Green, along with local artists George Chisholm and Johnny Dankworth and several big bands.

These include Clive Davis, president of Arista; record producer Richard Perry and Steve Wax. Several managers are also branching into film, including Shep Gordon, Irving Azoff, Dee Anthony and Hal Landers & Bobby Roberts.

Other soundtracks upcoming include "American Pop," to accompany an animated film tracing the history of American popular music; "The Idolmaker," with original music by pop veteran Jeff Barry; "Who Fell Asleep," with music by Earth, Wind & Fire and "Flashback," a Graham Nash score about rock'n'roll life.

## Katz Releasing Old 'Day' Album

NEW YORK—Producer Matthew Katz, after winning the right to reissue copies of the classic "It's A Beautiful Day" LP, originally issued on Columbia Records, hopes to counter pirating of the disk by releasing a limited edition using the original artwork.

The LP, which contained the hit "White Bird," became a collector's rarity some years ago, encouraging pirated and counterfeit versions, some of which are shipped from abroad, he says. Pirated copies were selling for as much as \$20.

Katz' "certified limited edition" carries a \$10.99 list price. It is being marketed by Off The Wall Productions, 11609 Pico Blvd., West Los Angeles, via mail order and several distributors throughout the country.

Another LP Katz wants to reissue is an early LP recorded by San Francisco's Moby Grape.

## Boardwalk Plan

• Continued from page 3

movie, will have music, but Bogart didn't know if it was sufficient for an album. Guber's impending films include "A Chorus Line," committed to PolyGram. Peters also has a Tammy Wynette tv biopic, "Stand By Your Man," working.

Peters brings his entire John Peters Organization into the Boardwalk. It's understood that Peters, once active with CBS Records, will do some record talent hunting.

Bogart would not comment on the continuing report that CBS Records would be announced within a week as the national distributor for Boardwalk records and tapes. He would not comment on financing, except to reiterate that whatever backing Boardwalk has received will leave the triumvirate's hands free to handle the business sans outside intervention.

Guber, believed to be a half-owner of PolyGram Pictures, will be free to operate in areas other than theater motion pictures for Boardwalk. JOHN SIPPEL

## Memel Operating Los Angeles Label

LOS ANGELES—Jazz A La Carte, the newly emerging local label, is owned by attorney Sherwin L. Memel, a fan who acquired the masters from a person now deceased.

Vibist Terry Gibbs, who has two titles in the new LP release (Billboard, Jazz Beat, May 17, 1980), is the a&r vice president.

In addition to a Della Reese live date, the company also plans an LP by Joe Farrell by August. Business manager Harvey Markowitz is setting up domestic and international distribution. The label is located at 129 S. Crescent Drive, Beverly Hills.

Billboard SPECIAL SURVEY For Week Ending 5/31/80

### Billboard Special Survey Hot Latin LPs™

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CHICAGO (Pop)		NO. CALIF. (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO IGLESIAS Hey CBS 50302	1	JULIO IGLESIAS Hey CBS 50302
2	LOS TIGRES DEL NORTE En la plaza garibaldi Fama 594	2	JUAN GABRIEL Pronto 1076
3	PEDRITO FERNANDEZ Mama solita CBS 20303	3	MANOELA TORRES CBS 20335
4	ANGELA CARRASCO Quererte a ti Pronto 1069	4	CAMILO SESTO Los 15 exitos mas grandes Telediscos 1011
5	NELSON NED Alhambra 4120	5	RIGO TOVAR Profono 3015
6	CAMILO SESTO Los 15 exitos mas grandes Telediscos 1011	6	ESTRELLAS DE ORO Vol # 2 America 1007
7	MANOELA TORRES Que me perdona tu senora CBS 20335	7	VICENTE FERNANDEZ El tahir CBS 892
8	RIGO TOVAR Profono 3015	8	LA MIGRA Amargo dolor Mar 111
9	JOSE LUIS RODRIGUEZ Por si volviera TH 2057	9	LOS HURACANES DEL NORTE Luna 1047
10	VICENTE FERNANDEZ El tahir CBS 892	10	JOSE LUIS RODRIGUEZ Por si volviera TH 2057
11	CHELO Ya me voy Musart 1775	11	LOS TIGRES DEL NORTE En la plaza garibaldi Fama 594
12	MAZZ 1980 Cara 017	12	LOS POTROS Perless 10048
13	MERCEDES CASTRO Musart 10788	13	RAFAEL Alhambra 60149
14	JUAN GABRIEL Arcano 3484	14	NELSON NED Alhambra 10501
15	RAMON AYALA Fredy 1170	15	CHELO Ya me voy Musart 1775
16	LOS HUMILDES Fama 578	16	ANGELA CARRASCO Pronto 1069
17	LOS MUECAS Arcano 7298	17	LITTLE JOE & THE FAMILY De colores Fredy 021
18	RIGO TOVAR Profono 2003	18	JOSE JOSE Si me dejas ahora Pronto 1070
19	ROCIO JURADO Senora Arcano 3485	19	RAMON AYALA Fredy 1165
20	LOS HURACANES DEL NORTE La musiquera Luna 1047	20	ROBERTO CARLOS CBS 12301
21	ESTRELLAS DE ORO Vol # 2 America 1007	21	RAMON AYALA Fredy 1170
22	LOS JOAO Musart 10595	22	JOANA ROSALY Velvet 8015
23	ALVARO DAVILA Profono 3010	23	ROCIO JURADO Senora Arcano 3485
24	JOSE JOSE Si me degas ahora Pronto 1070	24	LOS BUCKYS Lo mejor Mericana 5634
25	JOSE MARIA NAPOLEON Raff 9070	25	LOS MUECAS CBS 8955

## Coates Tops Fest

WILKES-BARRE, Pa. — The city's first All Star Jazz Festival took place May 4 on the North River Commons for an afternoon concert highlighting the city's Cherry Blossom Festival celebration.

Headlining was pianist John Coates Jr., an Omni Sound Recording artist and Rich Chamberlain, trombonist who tours with Chuck Mangione when not busy with his own jazz group called Asparagus Sunshine.

Chamberlain's group also participated along with jazz pianist Jimmy Tigue for the five-hour concert.

## Jazz Beat

• Continued from page 29

Manhattan. . . Inner City is releasing an LP by drummer Panama Francis and his Savoy Sultans titled "Gettin' In The Groove." The LP was originally cut for the Black and Blue label in France. . . Monty Alexander, Art Farmer and Chico Hamilton will tour Europe this summer with their bands.

Buddy DeFranco and Tommy Gumina, a hot duo in the 60s, was recently reunited at Carmelo's in Los Angeles. Also playing there was the local Bob Florence 18-piece band playing all original Florence compositions. . . Joe Williams gigged with Dave Pell's Prez Conference at Concerts by the Sea in Redondo Beach, Calif.

Progressive Records out of Tifton, Ga., sent artists Derek Smith, Linc Milliman and Ronnie Bedford to New York to cut a Jerome Kern themed LP at the Downtown Sound Studio. Label head Gus Statiras produced. . . the Hyatt Regency in San Francisco continues its free jazz concert series Saturday afternoons in its lobby. Recent attractions were Dick Saltzman and the regency Jazz Quartet featuring Saltzman on vibes, Tony Johnson on drums, Bob Maize on bass and Si Perkoff on piano. . . Gerry Mulligan played Fat Tuesdays in Manhattan Tuesday (20).

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.



# Live Rock Broadcasts Creating Controversy

• Continued from page 1  
spoken agreements."

And Leeds adds: "There's a fine line between what is an authorized tape and what is bootleg," recalling

accusations leveled at WPLJ-FM New York earlier this month (Billboard, May 3, 1980).

WPLJ program director Larry Berger denies the station ever aired

bootleg tapes, but the station did promise never to play again a Bruce Springsteen concert tape after a law firm representing Springsteen demanded the tape not be played.

Both spokesmen for the Harry Fox Agency, which licenses mechanical rights, and the American Federation of Musicians complain about the broadcasts, but neither or-

ganization seems prepared to take action.

Al Berman of the Harry Fox office maintains publishers and composers should be paid, but he notes: "It's so widespread, it's hard to police. Some 99% of this publishing is controlled by the artist anyway." And then he adds, "There's a lot of foot shuffling in this area."

Bob Crothers of the AFM explains that his union is currently preoccupied with discussions on fees for videodisks, cassettes, pay television and cable and hasn't looked too closely at radio. But he adds, "Everything is done in the guise of promotion, which leaves the musicians in bad shape."

Bud Prager, who manages Foreigner, doesn't see the broadcasts as being all bad. "They can be constructive in building a career, but they can have a negative effect." He sees no point in such broadcasts for an established act.

He also sees little hope that stations will change the ways they use these concerts. Noting that WNEW-FM in New York frequently plays a selection from its previously broadcast concerts through the day, Prager reasons, "At least it's airplay. If a new album is out you would hope the station would play that instead of an old concert. You would hope they would play both."

Noting that getting airplay these days is not easy with "competition that is just awesome," Prager reasons, "You don't tell WNEW what they should not play."

If record album airplay is being squeezed by "live" broadcasts, labels are not at present overly concerned. Promotion of tours regularly includes encouraging stations to broadcast a concert either live or taped.

For example, Starfleet Productions put together a 14-station hookup for A&M to broadcast Nazareth in a concert from Chicago's Aragon Ballroom Friday (23). WLUP-FM Chicago was the host station.

Probably the most active label in this field is Warner Bros., which regularly lines up custom networks for its "Warner Music Show," which features various Warner acts.

Warner lines up a station to tape a performance and then presses disks from the master tape. These disks are shipped to selected stations for airplay on a specified weekend. The acts on these shows do not get paid as the programming is considered a promotion.

That's usually the case with these shows. "Nobody's paying anybody anything," says Pat Griffith of GK Productions, which does much of the production of concerts carried on ABC's networks. But he says his company pays all fees and payments due. "We pay AFM scale, often \$500 a man, which is a tv rate."

Both Griffith and a spokesman for ABC complain about the grey area of the business, which is "hurting legitimate folks like us and the Source." NBC's new AOR network. The ABC spokesman says the first thing that is asked when someone brings in a concert tape is, "Do you have the rights?"

Such operations as ABC, NBC, and DIR, which syndicates "The King Biscuit Flour Hour," are also subject to being "ripped-off." These companies distribute disks or tape which usually must be returned within 48 hours, but copies can be made while the material is in the hands of the stations.

Warner Bros. doesn't even ask for the return of its disks.

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# Sound Business/Video

FOR EUROPE MARKET

## Media Home-Kays Labs Duping Deal

LOS ANGELES—Media Home Entertainment has signed a deal with Kays Laboratories of London for duplication of its prerecorded entertainment videocassettes for the European market.

Ron Safinick, Media's president, closed the deal during his recent two week trip to the Continent to observe first-hand the home video market and also begin setting up overseas distribution.

Kays Laboratories, located in London, should be ready to begin its runs by the later part of June, according to Safinick.

Kays is the largest duplicator of 35 m.m. film in Europe, according to Safinick. Kays will duplicate the programs in the PAL and SECAM systems, the latter for use in the French speaking territories.

Dawn Heller, the West Coast rep for Kays here, will coordinate matters with her home office from a local base.

Kays will use an IBC 9000 system to create its 2-inch master tapes from which it will create the 1/2-inch slave tapes.

Kays will duplicate, package and warehouse the titles for the European market. Safinick says the two-year-old tape duplicator will have the following European distribution network for its tapes which will be sold to the consumer in the \$40 to \$69.95 range: two distributors for England and Scotland, two in Holland and Germany and single companies in Ireland, France, Denmark, Sweden, Norway and Italy.

The \$40 to \$69.95 price range approximates the level Media Home Entertainment sells its product for in the U.S. Safinick says he plans introducing his titles in Europe at that price so as to eliminate the potential for piracy.

"If we offer the customer a quality product at a good price, the customer won't have any need for an inferior duplication," goes Safinick's reasoning.

The price of videocassettes in Europe bounces around from country to country, according to the U.S. executive. "They range in price from \$80 to \$250," he says.

For example, in France the cost runs as high as \$150-\$250; in England it runs from \$80 to \$120; in Holland it's \$100 to \$140. In each instance the value added tax (VAT) is included and that varies from country to country.

## Videodisk Club Starts In Philly

PHILADELPHIA — The International Videodisk Club has been formed as a division of Zane Management by Lloyd Zane Remick, a local attorney. And Herb Rossin has joined the firm to head up the International Videodisk Club. No movies will be involved. The club is currently in the process of securing software from record companies.

Steve Schulman, vice president of Zane Management, and Rossin are in the process of negotiating with Magnavox and Pioneer to utilize their videodisk player and marketing direction.

Through the club's marketing plan, the primary function will be to combine both software and hardware products to be offered to the home market. Rossin was the originator of the Pathe Movie Club.

Media will offer 33 titles from its catalog in both VHS and Beta formats.

VHS and Beta represent around 80% of the business on the Continent, with the various other systems rounding out the remaining percentage.

Media will create a new package for both U.S. and overseas markets. The front cover will have the regular artwork with the English title. Foreign language information will appear on the spine and on a peel off back liner. This back liner will carry the foreign language synopsis of the product—film or music show.

Six of the first 33 titles will be movies already dubbed. They include "Halloween" and the "Groove Tube." Safinick says he's after dubbed versions of the other films. The music concerts and animated action titles don't need any dubbing. But there is the possibility of adding subtitles for some properties.

European distributors will be offered a catalog for the PAL system (Europe's common tv transmitting system) in which the distributors will imprint their own local language messages for consumer use.

Having met with officials from home video companies in seven nations during his trip, Safinick says the hardware picture has some clear definition: There are approximately 200,000 cassette players in the U.K., 150,000 to 200,000 in France and overall around one million in all of Western Europe. "That's our market," says Safinick.

The executive says his firm is the first American company to sign up with Kays for Continent videocassette duplication. Media will send Kays the master tapes and the packages. There is no duty charged Kays on masters because it is a Common Market nation.

Europe's limited television casting portends well for companies offering the consumer entertainment when he/she wants it.

Media's man in London Michael Myers will work with Kays on distribution matters. With the exception of England, all the other distributors will telex their orders to L.A. which will then telex those orders to the Kays factory. All transactions are through letters of credit except in London where Myers will handle hard currency.

All the distributors overseas are already in the home video entertainment business and they sell to mass merchandisers, specialty shops and the military.

Safinick points to the already operating tape duplicating plant in Toronto with Vidcomm plus the London and his L.A. duplicating operation as the first three of a planned five manufacturing facility network around the world. The other two locations eyed are in Caracas and Japan.

Locally, the company is expanding its production space to go up from 12,000 pieces a month to 18,000 monthly. The international market could be as much as 50% of his business, Safinick says. Last year it represented 15%.

This is Media's initial list of international distributors: England—Entertainment Inc. and HFC; Holland—Video 2001 and Video Screen; Norway—Mayco Agentur; Germany—CMV Films; France—Video Number One; Ireland—Mercer Electronics.

## ITA Seeks System For Videotape \$

NEW YORK—The International Tape Assn. will host a one-day conclave in New York in June to work out a reporting system of reported sales of prerecorded videotapes (Billboard, May 24, 1980).

A sales profile of this sort requires the settlement of a number of guidelines, according to Henry Brief, ITA executive director.

"We have to figure out a way to avoid duplication of reports. Some companies, for instance, only provide product for duplication and/or distribution of product, while in some cases everything is done by a single company."

Brief also declares companies have different methods of maintaining data, whether manual or computerized, and the association is determined to uncover a uniform method of reporting and its frequency.

The meeting, among at least 20 ITA members who have responded positively to the new ITA program, is also expected to tackle the need, if any, to "draw distinctions" among various types of programming, such as feature films, how-to and educational product. Also to be assessed is a reporting time frame, such as providing sales before 1980.

And to insure "complete secrecy and confidentiality," an accounting firm is to be named to collate reporting companies' statistics.

Brief says ITA believes it can provide an initial flow of information in late summer or early fall.

## PROGRIS OF NARAS GIVES ASPEN TALK

CHICAGO—NARAS executive director James Progris has been added to the lineup of instructors for the Aspen Audio-Recording Institute, part of the annual Aspen Music Festival. 1980 marks the third consecutive year that the recording workshop program has been offered.

Progris will discuss music industry topics including promotion, marketing and new technology, and he will offer counseling on industry career opportunities.

The three-week audio and recording curriculum is presented three times during the summer. Dates are June 23 to July 13, July 14 to Aug. 3 and Aug. 4 to 24. Tuition is \$400.

Other instructors are Thomas Frost, former director of CBS Masterworks; Alan Kefauver, director of recording for the Peabody Conservatory of Music, and Harold Boxer, music director of the Voice of America and director of the Recording Institute.

Additional guest lecturers from the Ampex Corp., James B. Lansing Sound, Inc. and other organizations are scheduled to attend.

The course work combines lectures and demonstrations with hands-on experience in recording classical and jazz-rock concerts presented at the Colorado festival, now in its 31st season.

Areas of instruction include acoustics theory and practice, microphones, recorders, mixers, audio tape, live recording sessions, and stereo mixdown.

## RCA Introduces New Line Of Videocassette Recorders

NEW YORK—RCA is introducing a new line of compact videocassette recorders, including the first VCR with high-speed picture search and retail priced below \$1,000.

The new SelectaVision VCR line includes two table model VCRs and a new portable unit, each with six hour capability, plus an extended line of video accessories.

The lead model, the VET250, is eight pounds lighter than last year's model. New in this model is a high-speed picture search feature which allows the viewer to scan at nine times the normal speed. Other features are a four-digit counter, automatic tape rewind and a 24-hour electronic clock/timer. Suggested retail price is \$995.

The step-up model, the VET450, has all the features of the VET250, plus a programmable timer that can be pre-set up to two weeks in advance to automatically record up to eight programs. It carries an open list price.

The new portable VCR is the VEP150 which can record up to 90 minutes on a full charge using an RCA color camera. The portable deck, when coupled to RCA's new tuner/timer module TEP1400, provides for a recording capability for six hours. Optional retail price of the VEP150 is \$1,075, while the TEP1400 carries a \$350 suggested retail price.

RCA has also introduced the

CC006 video color camera that features power zoom lens, boom microphone and electronic viewfinder for a \$549 list price.

## VTR Production Is Up At Victor Corp.

LOS ANGELES—Victor Co. of Japan Ltd. will increase its yearly production rate of videotape recorders to 75,000 from the present 50,000. The goal: to meet the anticipated 1980 sales figure of \$210 million, up from last year's \$150 million.

Currently, the company's video division accounts for 43% of its total sales. According to firm spokesmen, Victor's VTR format garners 50% of the market share for the product.

## New Videocassettes

LOS ANGELES—Media Home Entertainment will release 10 new videocassettes, including four children's films.

The kiddie fare includes: "The Man From Glover Grove," "The Nutcracker," "Winds Of Change" and "Mouse And His Child."

The other films are: "Alice Cooper And Friends" (Sha Na Na, the Tubes and Mahogany Rush), "Dracula Sucks," "Pink Flamingos," "Sex Tunes," "Day The Music Died" and "Hounds Of Baskerville."

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**NEW DUO**—Producer Tom Collins, left, discusses plans for his upcoming album with Warner Bros. artist Con Hunley. The album, which is being recorded at Woodland Sound Studios, Nashville, marks the first time that Collins and Hunley have worked together.

## TDK Unveiling New Tapes At CES

LOS ANGELES—TDK will unveil a 90-minute metal particle blank audio tape and a dual layered super avilyn high bias tape at the upcoming summer CES.

The metal MA-R will retail for \$17.99 and join the already existing 60 minute MA-R and MA cassettes. A 90-minute MA cassette will sell for \$12.99. Both MA-R and MA cassettes employ the identical metal particle tape formulation. The MA-

R comes with a die-cast metal reference mechanism while the MA is loaded into TDK's newly developed laboratory standard mechanism.

The dual layered cassette, dubbed the SA-X, will retail at \$4.99 for a C-60 and for \$6.99 for a C-90. The new tape features two separate coatings of high density super avilyn particles. The bottom layer of the particles provides low and middle frequency coverage; the top layer high frequency strength.

## 48-TRACK CAPABILITY

# Atlantic Renovating N.Y. Studios

By DOUG HALL

NEW YORK—Atlantic Records is renovating and reconstructing its legendary studios at 1841 Broadway here.

Basically, the studios will be enlarged to accommodate new amenities for the artists—larger lounges and kitchens will be provided. However, there will be a provision for dual 24-track recording so producers

can go to 48 tracks, which they cannot do now.

There will, however, be no provisions for digital nor video recording. "We're keeping digital in the back of our mind," says Dave Teig, general manager of the studios. "But we are designing our systems to accept it."

Arif Mardin, vice president and staff producer, is not too keen on

digital in its current state. "As long as one element in the chain is conventional its not truly digital. We must also have digital playback equipment," he says.

As for simultaneously videotaping recording sessions, Mardin reasons that this would be "distracting to the musicians." He also believes "the novelty of this will wear thin."

Studio space will be almost doubled as additional room will be acquired on the third floor of the building. The two studios, two mastering rooms and a mix room are now all on the second floor. Three MCI JH 528 consoles and three MCI JH 114 tape machines will be replaced with two MCI JH 556 automated consoles, one JH 538 console all with transformerless mic preamps and five MCI JH 24 transformerless tape machines.

What Teig describes as a "hybrid" cutting system will be replaced by two Neumann systems.

Both Teig and Mardin say the new facility will continue with what they describe as "the Atlantic sound," a full-spectrum sound with a strong bottom that was pioneered by Atlantic cofounder and now chairman Ahmet Ertegun, Atlantic pioneer Jerry Wexler, now senior vice president of sister label, Warner Bros. and engineer Tom Dowd, now an independent producer, who still does much of his work for Atlantic.

The work is scheduled to begin in mid-July and be completed by the winter of next year. One studio may be closed during this period.

## Audiophile Recordings

**SAINT-SAENS: SYMPHONY NO. 3, "ORGAN"—Murray, Philadelphia Orchestra, Ormandy, Telarc Digital 10051, distributed by Audio-Technica, \$17.98 list.**

This big 19th century work calling for full orchestra, piano and pipe organ is a source of record engineers' nightmares and few of its many recordings rank as unqualified successes. Unfortunately, this first digital taping must also be classified a partial success, largely because of textural muddiness and balance problems related to the overreverberance of the recording site. Some of the difficulty is ironed out—or simply overpowered—in the big finale with full-blazing pipe organ and all orchestra choirs chiming in. However, the improvement comes too late for the whole to receive a truly enthusiastic recommendation.

\*\*\*

**SHOSTAKOVICH: SYMPHONY NO. 5—New York Philharmonic, Bernstein, CBS Mastersound IM35854, distributed by CBS, \$14.98 list.**

Bernstein's older CBS stereo recording of this work is one of the finest albums from the conductor's golden years in New York, making comparison unavoidable. To do so proves once again that new technology alone does not guarantee a superior recording. To be sure there is tremendous sonic excitement in the Mastersound digital edition. However, the 1959 taping still holds its own in several sonic categories, not to mention its clear advantages in performance. Here the musical conception is more expansive,

more mature, though the fierce energy and relentless excitement of the older version are missed. The digital recording wins on reduced background noise and improved textural delineation, but the tonal quality and presence of the older LP actually are more lifelike. It's again evident that even the best technology won't alter the basic quality of the pickup and hall acoustics. The Mastersound pressing deserves special mention—clearly an important improvement over recent conventional CBS classical releases. Rather than shrink from a comparison with the older edition, dealers should stimulate buyers to exercise their own critical judgement.

\*\*\*

**STRAIGHT FROM THE HEART—John Klemmer, Nautilus Recordings NR4, distributed by Nautilus Recordings, \$15 list.**

The technical polish and apparent relaxation of this music making all belie the fact that it is a direct disk session. The program is laidback West Coast instrumental pop-jazz, beautifully executed throughout, and laced with big dollops of Klemmer's smooth tenor sax. The production is studiofied, with some electronic enhancement, but the clarity and fullness of the ensemble are spectacular.

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## Telefunken Co. Into Profitability

LONDON—Troubled West German electronics giant AEG-Telefunken, which last year lost around \$250 million, is hoping the package of cutbacks, financial measures and restructuring undertaken since will lead to a return to profitability in 1981.

In 1979, all AEG divisions except telecommunications and transport were deeply in the red. Chief executive Heinz Durr says orders so far this year had been up, and 6% sales growth is expected with worldwide sales likely to be worth around \$8 billion.

The loss of a further 7,000 jobs within West Germany itself will bring the work force down to 148,000 this year, but overseas staff numbers should actually increase.

## Ampex's Audio, Video Price Up

LOS ANGELES—Ampex Corp. has increased prices 8%-10% for its full line of professional audio and video products. Price increases for audio systems became effective in November while increases for Ampex video became effective Jan. 1.

"This increase, which meets federal pricing guidelines, is necessary in order to cover increases in labor and material costs and allow continuing support for new products," says Donald V. Kleffman, vice president, general manager of the Ampex Audio-Video Systems division.

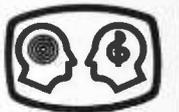


**MONEY TALKS**—Columbia's Eddie Money, left, and producer Ron Nevison confer in the control room of the Sausalito, Calif., Record Plant recording studios as Money tracks his third LP.

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# Studio Track

LOS ANGELES—ELO has remixed material for its latest LP and the "Xanadu" soundtrack at Sandcastle Studios in L.A. Bill Bottrell engineered, assisted by David Marquette. . . . Cheryl Ladd has completed two projects for Capitol, one produced by composer John Tartaglia; the other by singer/songwriter Brian Russell. Both were engineered by Matt Hyde. Captain Beefheart completed a new LP, his first for Virgin. Don Van Vliet was assisted on the project by Glen Kolotkin, in from New York. Now in production for Capitol is the McCrary family, produced by Patrick Henderson with Bill Bottrell engineering.

At RPM Sound Studios in New York: The Ramones' next LP for Sire mixed by Ed Stasium, assisted by Hugh Dwyer. . . . Debbie Burrell cut for MCA by producers Richie Honoroff and Mike Millius, engineered by Neal Teeman, assisted by Hugh Dwyer. . . . Auto-harpist La Rage produced by Brian Eno. Engineer is Neal Teeman, with Dominick Maita assisting. . . . Ronnie Spector's upcoming solo album for Polish Music produced by Genya Ravan. . . . Morgana King being mixed for Muse Records, Chuck Irwin engineering with an assist by Dominick Maita. . . . Cathy & the Escorts produced by Bob Tulipan for World Records. Engineer is Mike Getlin, assisted by Dominick Maita.

At Crystal Recording Studios in L.A.: the Xa-

nadu soundtrack was mixed. Barry DeVorzon coproduced. John Fishbach was the engineer; Jeff Eccles, his assistant.

Fanta Sound, Nashville's mobile studio, did the soundtrack for Dan Fogelberg's recent live ABC television appearance, with Marty Lewis and Harry Yarmark behind the boards. . . . Recording live in concert in Jackson, Miss., was Journey, with producer Kevin Elson and mixer Johnny Rosen. . . . Gospel group Fireworks completed a new LP with Chris Christian producing and Joe Wilson engineering. . . . other Fanta projects include working on soundtrack for an upcoming PBS-TV opera, "Bayou Legend," with producer Curtis Davis and engineers Bill Fast, Mervin Louque and Johnny Rosen.

Activity at LSI in Nashville saw Melba Montgomery cutting LP tracks with producer Bill Rice and engineer Al McGuire. . . . Narvel Felts laying tracks and mixing new LP with producer Rice and engineer McGuire.

Tanya Tucker in at Nashville's Creative Workshop with Glen Campbell, working on her upcoming LP. Producing this project is Jerry Crutchfield, with Brent Maher and Todd Cerney engineering.

At Apogee Studio in Atlanta, Alias is cutting tracks for a new Mercury LP, with Robert Nix, producer and Tom Race, engineer. . . . S.O.S. Band completing work on their latest Columbia project, with producer Sigidi and engineer Mike Yanoska.

## Nashville Sees Ampex ATR-124

NASHVILLE—Ampex Corp. displayed its new ATR-124 analog multitrack recorder here, marking the first time the machine has been demonstrated outside New York since it was first unveiled there at the winter AES show.

The ATR-124 was featured in a two-day showing Feb. 20-21 at the Hall of Fame Motor Inn here, coinciding with a meeting of the Nashville AES chapter cohosted by Ampex.

Among those on hand representing the audio/video system division of Ampex were Lee Cochran, professional audio products manager;

Roger Watson, national sales manager; Jack Houman, sales engineer; Paul Hansil, Southeast regional manager; and Tom Clark, sales engineer, magnetic tape division.

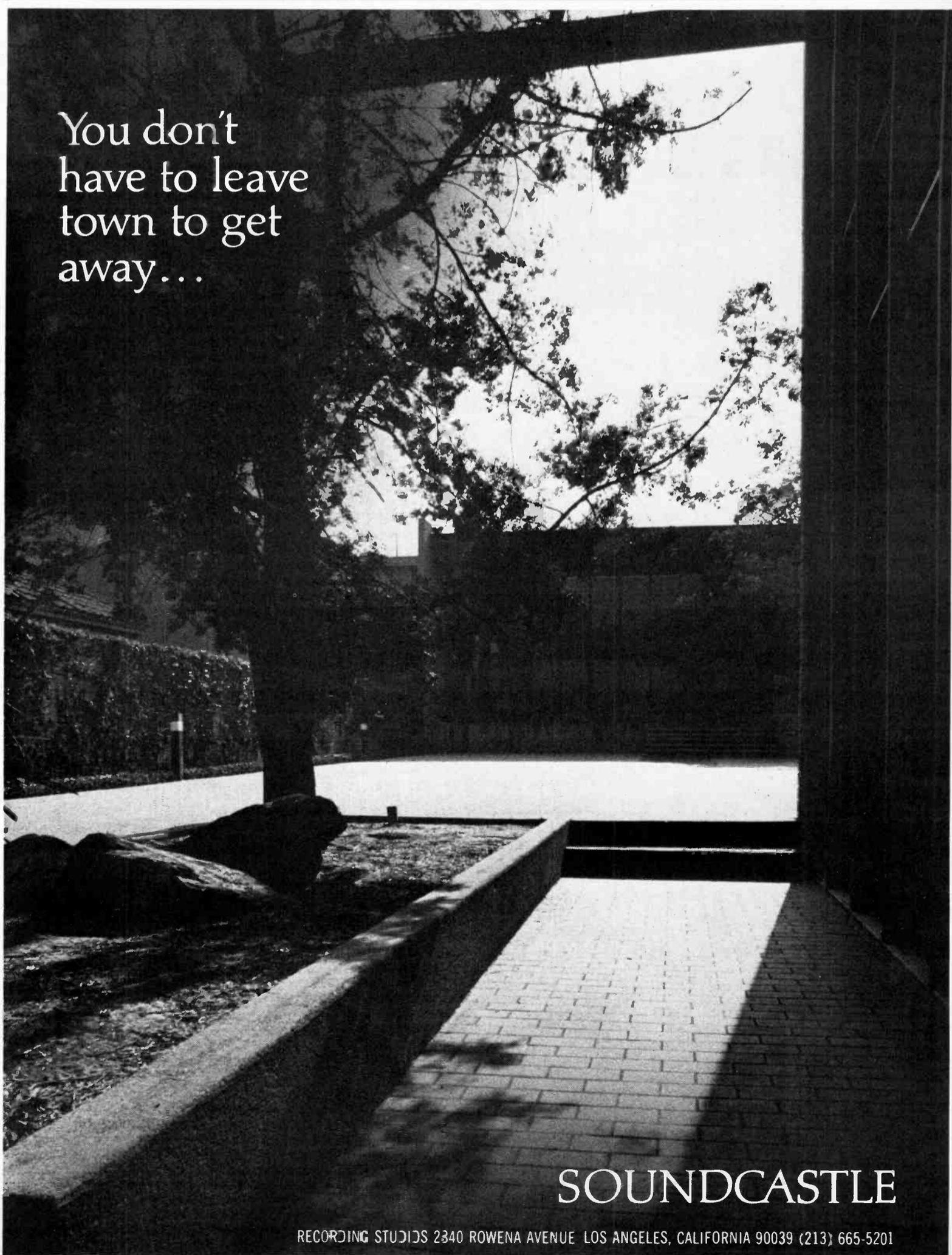
## Ertegun In Studio

NEW YORK—Atlantic chairman Ahmet Ertegun is back in the studios. The occasion is the debut recording of his new singing discovery Laura Branigan. The album is expected to be completed shortly and issued within two months. Little is being said about the singer, except that her album will have "wide mass appeal."



FINAL MIX—Engineer Lanny Williamson has intense expression as does Platinum International Productions artist Cindy Warren during finishing touches for a tune at Can-Am Recorders, Inc., Los Angeles.

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have to leave  
town to get  
away...



## Stagg, Prickett Open U.K. Firm

LONDON—Top independent recording consultants Allen Stagg and Ray Prickett have pooled their skills in Recording and Production Facilities, a firm which is to specialize in mobile work.

Clients worldwide can call on the firm's expertise for all aspects of their recording projects from initial idea to completed pressing, and the company will handle all kinds of music other than pop, it claims.

The roster of international artists with whom Stagg and Prickett have worked includes Stokowski, Klemperer, Maazel, Barenboim, Menuhin, Callas, Oistrakh, Richter, Dorati, von Karajan and many others of similar calibre.

Before going independent, Prickett was Pye's chief technical controller, while Stagg has been at different times managing director of IBC Studios, general manager of EMI Abbey Road, head of sound at MGM in the U.K. and most recently U.K. studio coordinator for Deutsche Grammophon in London.

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Tulsa Time: Highlights of the Jim Halsey Tulsa International Countryfest include left to right, Michael Murphey, belting out a ballad; Halsey presenting Hank Thompson with an award commemorating their 30 year business relationship; and Don Williams in concert.

## HOT COUNTRY CHART GROWS

NASHVILLE—With this week's issue, the Billboard Hot Country LP chart is being expanded to include 75 positions as a regular feature.

It is hoped that this increased chart length will allow more space for country LP traffic and generate stronger sales activity, according to Ron Einy, country chart manager in Billboard's Los Angeles chart department.

## Emmylou Harris Promoting Album

NASHVILLE—Emmylou Harris is on a two-week promotional tour in support of a Warner Bros. campaign for her newest album, "Rose In The Snow."

The recent Grammy award winner is visiting radio stations, retail accounts and local and regional WEA branches. The tour, which began in mid-May and extends through Wednesday (4), takes Harris to New York, Philadelphia, Boston, Atlanta, Tucson, Chicago, Cleveland, Nashville, Dallas and San Francisco. She will also appear on syndicated radio programs and handle press interviews.

Kicking off this promotional campaign, Harris headlined two bluegrass festivals in Princeton, N.J., and Lincoln Center's Avery Fisher Hall in Manhattan.

Merchandising aids for this marketing strategy include one by one-foot graphics from the "Roses In The Snow" LP, along with a catalog poster of the artist's "Blue Kentucky Girl," "Profile," "Quarter Moon In A Ten-Cent Town," "Luxury Liner" and "Best Of Emmylou Harris" albums.

## CMA PROMOS ON VIDEOTAPE

NASHVILLE—Premiered at Billboard's recent IMIC conclave, the Country Music Assn.'s new promotional video presentation, "The Music For The Times," is now available for CMA members.

Designed as a vehicle for selling country music to advertisers, merchandisers and media, the presentation may be purchased—as videocassettes or 16 mm film—at cost or borrowed from CMA for short term use by paying the cost of postage and handling.

The presentation includes scenes from movies, television shows, concerts and national ads featuring country artists.

"It highlights the exploding popularity of country music, and establishes the psychological rationale for this widening influence," comments Ed Benson, associate CMA executive director.

# 1980 Tulsa Music Bash Draws 500 Trade Folk

By GERRY WOOD

TULSA—Jim Halsey's International Music Festival lured nearly 500 talent buyers, packagers, promoters and media representatives here May 15-18, for a series of varied showcases.

With more selectivity applied to the invitees than was used at the 1978 event, the 1980 fest was pared down in numbers, but not in talent or enthusiasm.

With music ranging from country to blues, and from Tulsa to Tokyo, Halsey combined his functions with Mayfest, a celebration produced by the Arts & Humanities Council and Downtown Tulsa Unlimited. The Tulsa International Mayfest, with more than 180 artists and craftsmen, plus the bluesfest and countryfest, yielded a three-day span of performances.

From top rank Halsey acts like Roy Clark and Don Williams to surging international attractions such as Yuki Miyamae of Japan and Waldemar Matuska & KTO from Czechoslovakia, the array, and depth of the talent was staggering.

Past Halsey events have resulted in millions of dollars in bookings for his Jim Halsey Co. agency and management firm. More income will come from Showtime, the pay cable tv firm, which is spinning off a 90-minute music variety special. Titled "The Tulsa Country Music Festival," the show will feature such acts as Roy Clark, the Oak Ridge Boys, Mel Tillis, George Jones, Jim Stafford and Michael Murphey.

Talent buyers attending repre-

sented fairs, rodeos, hotels, nightclubs and dinner theatres. More than 30 promoters attended, along with a dozen record company executives and distributors. The guest list also included key national television figures involved in talent.

The May 15 Bluesfest at Ziegfeld's club starred B.B. King, Taj Mahal, Lonnie Brooks, Dan Del Santos and the All-Star Tulsa Blues Band. It marked the first time that blues music has been featured at a Halsey festival that leans toward country music.

The two largest shows were held at the Assembly Center, drawing some 7,000 fans on Friday and Saturday nights. Performing were such Halsey acts as Jimmy Dean, Roy Clark, Jim Stafford, George Jones, George Lindsey (who emceed), Joe Sun, Michael Murphey, Mel Tillis, Jana Jae and the Oak Ridge Boys.

The international music competition was held outdoors on the Williams Plaza Green, cohosted by Hank Thompson and Buck Trent. Among the acts performing were Jolene With Part Two from Scotland; Maruca from Spain; Ireland's Brendan Quinn; the Ruud Hermans Band from Holland; Maryla Rodowicz of Poland; Waldemar Matuska and KTO from Czechoslovakia; Japan's Yuki Miyamae; and such U.S. acts as Buck Trent, Hank Thompson, Tweed and Jim Sweney.

Quinn, from Ireland, won first place in the international competition.

Other highlights included a one-

man show by Michael Murphey at the Gilcrease Museum Auditorium and a v.i.p. banquet with performances by Don Williams, the Thrasher Brothers and native Indian dancers.

The two Assembly Center shows were part of the Kool Country On Tour Concert series.

The Halsey festivals began 10 years ago when Halsey, Roy Clark and Hank Thompson held their first "ranch party" on their 5,000-acre Circle R Ranch. At the first party, Clark and Thompson performed to some 400 invited guests, and the tradition started.

"This started out mainly as a thank you to buyers, press and those who befriended us through the years," commented Halsey. In recent years the accent has switched to the international flavor, and now, with the addition of the bluesfest, an expansion of the musical boundaries.

The tie-in with Mayfest '80 allowed both events to cross-fertilize successfully. Though Halsey admits he hasn't made a decision about staging a 1981 Tulsa International Countryfest, if the music industry is halfway healthy over the winter months, he'll probably start launching plans for another talent-packed weekend.

The talent buyers took away from Tulsa memories of some strong performances: George Jones, powerfully demonstrating that his career is on the rebound; Jim Stafford, a brilliant singer and comedian with an unlimited future; Don Williams, with his laidback but soul searching serenity; Mel Tillis with his string of country hits; and the Thrasher Brothers, giving the Oak Ridge Boys a case of déjà vu while performing an energetic set of gospel-flavored numbers that show strong crossover potential toward country music.

## 2 Join Hartford

NASHVILLE—Doug and Rodney Dillard, former members of bluegrass group the Dillards, have rejoined forces with John Hartford to release a second album on Flying Fish Records.

Dillard-Hartford-Dillard are recording the new project in Los Angeles with Mike Melford, who produced Hartford's earlier Grammy-winning LP, "Mark Twang." Melford has assembled a new wave rhythm section to back the act in the studio.

## Newsbreaks

DALLAS—Rex Allen Jr. is slated to headline the fourth annual Walt Garrison Invitational Rodeo here Sunday (25). The rodeo benefits the Multiple Sclerosis Society and is cosponsored by KBOX-AM and the Dallas Times Herald at the State Fairgrounds Coliseum. Allen's show follows his week-long stint at the Dallas Playboy Club.

AKRON, Ohio—WSLR-AM sponsored a "Bowling For Dolly" promotion, inviting its listeners to

play a special Dolly Parton pinball machine at an advertiser's record store, with proceeds pledged to the Akron Children's Hospital Burn Center. Listeners could also record the two daily frames WSLR air personalities bowled during a five-day period, sending in the total scores for the week to win the Parton pinball machine. All correct entries from the 1,187 received by the station were put into a drawing for the grand prize winner.



CHAPMAN VISITS—Capitol artist Beth Nielsen Chapman meets WMAK-AM Nashville music director Scooter Davis during a promotion visit.



TV TIME—Ovation artists the Kendalls drop by for a guest stint on "The Merv Griffin Show" as part of their increased television exposure.



**INTERNATIONAL TV**—MCA artist Roy Clark, left, and Greek artist Nana Mouskouri comfort BBC-TV host Val Doonican during rehearsal for his show in London. Last year, both Clark and Mouskouri cancelled appearances on the show due to illness. This year, it was Doonican who was ill, but the show aired.

## 20 Softball Teams For Fan Fair

**NASHVILLE**—The 1980 International Fan Fair will kick off once again this year with a celebrity softball tournament, featuring 12 men's teams and eight women's teams.

The two-day tournament takes place June 9-10 at Cedar Hill Park in Madison, Tenn., and a special "all star" game is scheduled for June 10.

Participating teams in the men's division are Barbara Mandrell's Do-Rites; Sunbird Records Funbirds; Tommy Cash; MCA Hits, Inc.; Larry Gatlin and the Gatlin Brothers Band; Elektra A's; Oak Ridge

Boys Orbits; Billboard's Music Row Rebels; Warner Bros. Records Cwazy Wabbits; Stonewall Jackson's Minit Men; Country Music Magazine; and Nashville Songwriters Assn.

Women's teams include Barbara Mandrell's Do-Rites; the Oak Ridge Girls; Loretta Lynn's Coal Miner's Daughters; RCA Records; Warner Bros. Puddy Tats; Johnny Cash; Nashville Songwriters Assn. Songbirds; and Billie Jo Spears.

Admission is free to the softball events, and door prizes will be given away both days.

# Nashville Scene

By KIP KIRBY

Nashville's musical neighbor to the south staged its third annual **Muscle Shoals Records & Producers Seminar** in mid-May. It was hosted by the **Muscle Shoals Music Assn.** and this year's sponsors included Capitol Records, House of Gold, Peer-Southern, ASCAP, BMI, SESAC and Tree International, all from Nashville, along with the Copyright Service Bureau, MCI Southeast and MSS Records. The association's executive director, **Buddy Draper**, did a fantastic job of organization, and **Jerry Smith**, director of writer relations for BMI, coordinated all the panels. It was an exciting three days, and allowed plenty of exchange of ideas between members of the Nashville and Muscle Shoals music communities. Topping off the event were outstanding live performances from **Lenny LeBlanc** (with backup by the Shoals Sisters) and the **Amazing Rhythm Aces**, hot on the heels of its recent signing to Warner Bros. Records.

**Ricky Skaggs**, **Buck White** and the **White Girls** take a break from their touring with **Emmylou Harris** to perform together on the "Grand Ole Opry" Friday (30).

In the "Who Shot J.R. And Does Anybody Really Care" Dept.—Apparently the answer is a lot of regular viewers of tv's "Dallas" care, so **Ovation Records** has released a single titled "Who Shot J.R.?" by Louisville deejay **Gary Burbank** of WHAS-AM there. When questioned himself about the future outcome of his on-camera shooting, actor **Larry Hagman** (who plays J.R.) said, "I don't know yet either, but if I did, I'd sell the answer for about \$3 million." **Ovation's** single is officially sanctioned by **Lorimar Productions**, which produces the show nationally.

Producer **Ray Baker** has asked **Scene** to clarify the fact that the reason singer **Moe Bandy** accepted the onstage award for "It's A Cheatin' Situation" as song of the year at the recent Academy of Country Music awards was simply because neither the publisher nor the writers were on hand themselves. When Bandy learned

that **Sonny Throckmorton**, **Curly Putman** and **Buddy Killen** (of Tree Publishing) had all been unable to attend the ceremonies, he agreed to accept on their behalf. This award is presented jointly to the song's artist, writer(s) and publisher.

When actress **Jane Fonda** joined her new buddy **Dolly Parton** onstage at the "Grand Ole Opry" recently, performing with a group of background singers on "Applejack," no one in the audience seemed to recognize her... Everyone was much too busy watching **Dolly**, whose busy schedule isn't leaving a lot of free time these days for "Opry" guest shots. **Fonda** was in Tennessee researching her latest role as an Apalachian wood carver for her next movie.

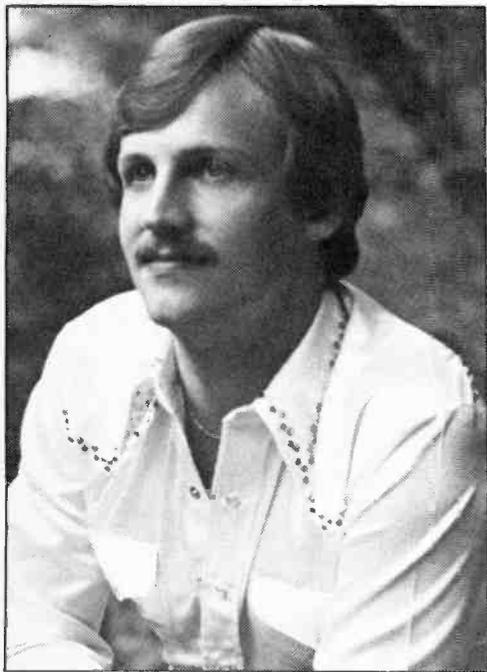
Programmers on country radio stations are

flipping **George Burns'** latest single, "A Really Good Cigar," and spinning the beautiful country tune, "Arizona Whiz." The song, written by **Ovation** artist **Max D. Barnes**, is perfectly suited to **Burns'** own inimitable country style and looks like a powerful followup to "I Wish I was Eighteen Again."

**Byron Gallimore** is turning up all over the radio dial with the release of his debut single, "No Ordinary Woman," on the **Little Giant** label. Recent interviews for the farmer-turned-performer include appearances with **Chuck Morgan** of **WSM-AM** in Nashville and **Jim DeMarco** of **WKDA-AM** in the same city; **Bob Cole** of **KOKE-AM** in Austin, Tex.; **Tom Cat Reeder** at **WKCV-AM** in Warrenton, Va.; and **Gerry House** of **WSIX-FM**, Nashville.



**POWER COUNTRY**—Columbia Records artist **Freddy Weller** and his new group, **Spurzz**, unveil their new rock-styled country stage show for a packed house at the **Opryland Hotel's Stage Door Lounge** in Nashville. The concert was a benefit for the local **NARAS** chapter.



#BB 917

## TERRY ADEN

### "YOU GOT ALL MY LOVE"

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Latest Releases On

## "GIVIN' UP EASY"

# SUSAN ANDERSON



Billboard®

# Hot Country Singles

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.

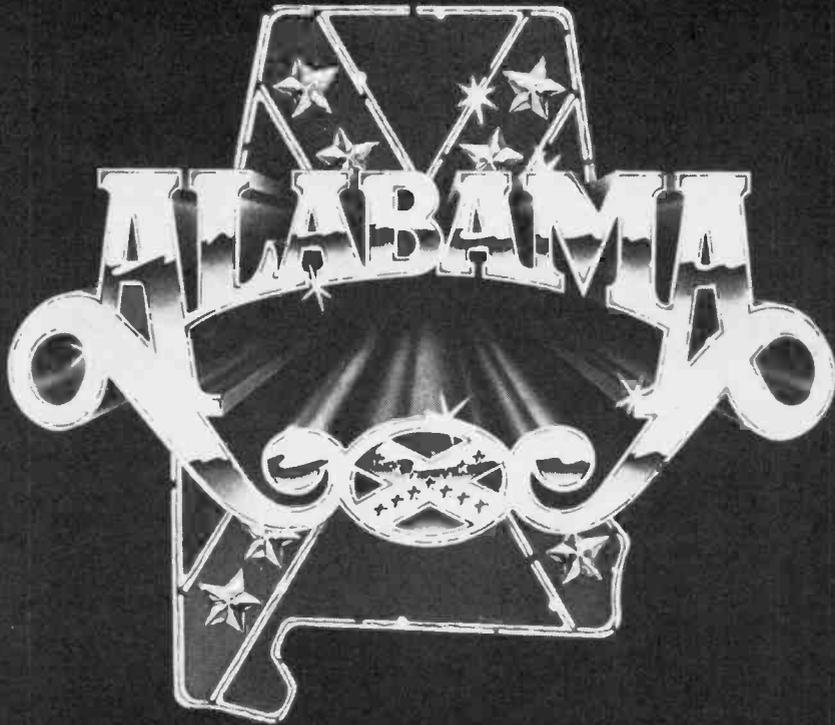
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
1	6	8	MY HEART/SILENT NIGHT (After The Fight)—Ronnie Milsap (J. Schweers, C. Quillen, D. Primmer), RCA 11952 (Chess, ASCAP/Pi-Gem, BMI)	35	66	2	DANCIN' COWBOYS—Bellamy Brothers (D. Bellamy), Warner/Curb 49241 (Famous/Bellamy Bros., ASCAP)	69	71	2	SOMETHIN' 'BOUT YOU BABY I LIKE— Glen Campbell and Rita Coolidge (R. Supa), Capitol 4865 (Colgems-EMI, ASCAP)
2	3	10	GOOD OLE BOYS LIKE ME—Don Williams (B. McMill), MCA 41205, (Hall-Clement, BMI)	36	47	5	LET'S PUT OUR LOVE IN MOTION—Charly McClain (B. Morrison/J. MacRae/L. Rogers), Epic 9-50873 (Southern Nights, ASCAP)	70	78	3	CHANGING ALL THE TIME—La Costa (N. Chinn/M. Chapman), Capitol 4830 (Chinnichap/Careers, BMI)
3	4	9	DON'T FALL IN LOVE WITH A DREAMER—Kenny Rogers with Kim Carnes (K. Carnes, D. Ellington), United Artists 1345 (Appian/Almo/Quixotic, ASCAP)	37	44	6	TEQUILA SHEILA—Bobby Bare (S. Silverstein M. Davis), Columbia 1-11259 (Horse Hair/evil Eye, BMI)	71	80	2	NO WAY TO DROWN A MEMORY—Stoney Edwards (C. Wayne), Music America 107 (NSD) (Midstate, BMI)
4	9	10	ONE DAY AT A TIME—Cristy Lane (M. Wilkin, K. Kristofferson), United Artists 1342 (Buckhorn, BMI)	38	40	6	I CAN SEE FOREVER LOVING YOU—Foxfire (D. Miller, R. Allison), Elektra/Curb 46625 (Tuningfork, BMI)	72	NEW ENTRY	OVER—Leon Everette (J. Foster, B. Rice), Orlando 107 (PMS) (Jack & Bill, ASCAP)	
5	5	12	TEMPORARILY YOURS—Jeanne Pruett (B. Fischer, S. Throckmorton), JBC 0008 (Bobby Fischer ASCAP/Tuff, BMI)	39	39	8	EVANGELINA—Hoyt Axton (H. Axton, K. Higginbotham), Jeremiah 1005 (Lady Jane, BMI)	73	NEW ENTRY	WHAT GOOD IS A HEART—Dean Dillon (D. Dillon), RCA 12003 (Pi-Gem, BMI)	
6	8	9	I'M ALREADY BLUE—The Kendalls (B. McMill), Ovation 1143 (Hall-Clement, BMI)	40	45	6	IT DON'T HURT TO DREAM—Sylvia (C. Quillen, D. Pate, J. Pate), RCA 11958 (Chess/ASCAP, Pi-gem/BMI)	74	84	2	IF YOU'RE SERIOUS ABOUT CHEATIN'—R.C. Bannon (R.C. Bannon/J. Schweers), Columbia 1-11267 (Warner-Tamerlane, BMI/Chess, ASCAP)
7	11	7	TRYING TO LOVE TWO WOMEN—The Oak Ridge Boys (S. Throckmorton), MCA 41217 (Cross Keys, ASCAP)	41	21	13	DIANE—Ed Bruce (R. Rogers), MCA 41201 (Newkeys/Sugarplum/Sister John, BMI)	75	NEW ENTRY	CLYDE—Waylon Jennings (J.J. Cale), RCA 12007 (Johnny Binstock, BMI)	
8	1	11	STARTIN' OVER AGAIN—Dolly Parton (D. Summer, B. Sundano), RCA 11926 (Starrin/ Barbone, BMI/Sweet Summer Night, ASCAP)	42	23	11	SHOTGUN RIDER—Joe Sun (L. Henley, J. Slate, J. Hurt), Ovation 1141 (House Of Gold, BMI)	76	82	3	ONE GOOD REASON—Melissa Lewis (D. Zepp, T. Webb, M. Phillips), Door Knob 80129 (Limmo, BMI)
9	15	9	SMOOTH SAILIN'—T.G. Sheppard (S. Throckmorton, C. Putnam), Warner/Curb 49214 (Tree, BMI)	43	48	6	YOU FILL MY LIFE—Juice Newton (D. Young), Capitol 4856 (Sterling/Addison Street, ASCAP)	77	NEW ENTRY	TAKE ME, TAKE ME—Roseanne Cash (K. Sykes), Columbia 111268 (Serendipity, BMI)	
10	12	9	LUCKY ME—Anne Murray (C. Black, R. Bourke), Capitol 4848 (Chappell, ASCAP)	44	54	5	J.R.—B.J. Wright (B.J. Wright/D. Lee/J. Meador/D. Hall), Soundwaves 4604 (NSD) (Hitkit, BMI)	78	85	2	GONNA GET ALONG WITHOUT YOU NOW—The Cates (M. Kelley), Ovation 1144 (Bibo/Milton Kelley, ASCAP)
11	17	8	HE STOPPED LOVING HER TODAY—George Jones (B. Braddock, C. Putnam), Epic 9-50867 (Tree, BMI)	45	59	3	KAW-LIGA—Hank Williams Jr. (H. Williams, F. Rose), Elektra/Curb 46636 (Milene, ASCAP)	79	86	5	I'M GONNA LOVE YOU TONIGHT—Becky Hobbs (S. Hobbs), Mercury 57020 (Al Gallico, BMI)
12	16	8	TAKE ME IN YOUR ARMS AND HOLD ME—Jim Reeves & Deborah Allen (C. Walker), RCA 11946 (Rightsong, BMI)	46	35	8	MAKE MINE NIGHT TIME—Bill Anderson (C. Putnam, M. Kasser), MCA 41212 (Tree/Cross Keys, BMI/ASCAP)	80	NEW ENTRY	JUST GIVE ME WHAT YOU THINK IS FAIR—Rex Gosdin And Tommy Jennings (R. Gosdin, V.L. Haywood, J. Twill), Sabre 4520 (Window, BMI)	
13	19	8	TELL OLE I AIN'T HERE— Moe Bandy & Joe Stampley (W. Kemp), Columbia 1-11244 (Tree, BMI)	47	14	13	MORNING COMES TOO EARLY—Jim Ed Brown & Helen Cornelius (K. Fleming, D.W. Morgan), RCA 11927 (Pi-Gem, BMI)	81	43	7	WEIGHT OF MY CHAINS— Tompall And The Glaser Bros. (J. Payne), Elektra 46595 (Tompalland/Clancy, BMI)
14	2	12	THE WAY I AM—Merle Haggard (S. Throckmorton), MCA 41200 (Cross Keys, ASCAP)	48	NEW ENTRY	TENNESSEE RIVER—Alabama (R. Owens), RCA 12018 (Buzzeherb, BMI)	82	87	2	DREAM STREET ROSE—Gordon Lightfoot (G. Lightfoot), Warner Bros. 49230 (Moose, CAPAC)	
15	20	6	YOUR BODY IS AN OUTLAW—Mel Tillis (B. Rabin), Elektra 46628 (Sawgrass, BMI)	49	68	2	SAVE YOUR HEART FOR ME—Jacky Ward (B. McMill), Mercury 57022 (Hall Clement, BMI)	83	NEW ENTRY	ASHES BY NOW—Rodney Crowell (R. Crowell), Warner Bros. 49224 (Jolly Cheeks, BMI)	
16	22	7	TOO OLD TO PLAY COWBOY—Razzy Bailey (D. Morrison, D. Kirby), RCA 11954 (House Of Gold/ Cross Keys, BMI, ASCAP)	50	63	2	IT'S OVER—Rex Allen Jr. (R. Allen Jr./J. Holcomb/D. Demarco), Warner Bros. 49128 (Boxer, BMI)	84	NEW ENTRY	THE DIPLOMAT—Roger Bowling (R. Bowling, B.E. Wheeler), NSD 46 (ATV, BMI/Welbeck, ASCAP)	
17	26	5	MIDNIGHT RIDER—Willie Nelson (G. Allman), Columbia 1-11257 (No Exit, BMI)	51	37	8	SHE'S MADE OF FAITH—Marty Robbins (M. Robbins), Columbia 1-11240 (Mariposa, BMI)	85	88	2	IS IT ONLY CAUSE YOU'RE LONELY—Porter Wagoner (J. Marks), RCA 11998 (St. Nicholas, ASCAP)
18	18	9	NEW YORK WINE AND TENNESSEE SHINE—Dave & Sugar (W. Holyfield), RCA 11947 (Maplehill/Vogue, BMI)	52	46	11	PASS ME BY (If You're Only Passing Through)—Janie Fricke (H. Hall), Columbia 1-11224 (Hallnote, BMI)	86	NEW ENTRY	THE REST OF YOUR LIFE—Kay Austin (B. Duncan, S. Duncan), E.I.O. 1122 (Underwood, First Lady, BMI)	
19	25	7	HE WAS THERE (When I Needed You)—Tammy Wynette (S. Richards), Epic 9-50868 (First Lady/Muscle Shoals, BMI)	53	10	11	IT'S HARD TO BE HUMBLE—Mac Davis (M. Davis), Casablanca 2244 (Songpainters, BMI)	87	89	2	THE ARIZONA WHIZ—George Burns (H. Sanders/M.D. Barnes), Mercury 57021 (W.B. ASCAP/Warner-Tamerlane, BMI)
20	24	8	BEDROOM BALLAD—Gene Watson (J. Allen), Capitol 4854 (Tree, BMI)	54	65	4	DIM THE LIGHTS AND POUR THE WINE—Red Steagall (B. Morrison, J.M. Harris), Elektra 46633 (Music City, ASCAP)	88	NEW ENTRY	YOU'RE THE PERFECT REASON—David Houston (B. Moore), Country International 145	
21	31	4	TRUE LOVE WAYS—Mickey Gilley (N. Petty, B. Holly), Epic 9-50876, (Wren, BMI/MPL Comm., ASCAP)	55	60	5	SATURDAY NIGHT IN DALLAS—Kenny Seratt (S. Stoball/D. Groom), MDJ 1003 (Seran/Millhouse, BMI)	89	90	2	THERE AIN'T NOTHING LIKE A RAINY NIGHT—Peggy Forman (P. Forman), Dimension 1006 (Diversified) (Julina/ Hello Darlin', SESAC)
22	27	6	LOSING KIND OF LOVE—Lacy J. Dalton (L.J. Dalton, M. Sherill), Columbia 1-11253 (Algee, BMI)	56	70	3	FUNNY HOW TIME SLIPS AWAY—Danny Davis and Willie Nelson (W. Nelson), RCA 11999 (Tree, BMI)	90	91	4	NOT A DAY GOES BY—Anna Sudderth (B. T. Sudderth, A. Calli), Verite 801 (Stick-Horse, BMI)
23	28	5	FRIDAY NIGHT BLUES—John Conlee (S. Throckmorton/R. VanHoy), MCA 41233 (Cross Keys/Tree, ASCAP, BMI)	57	62	5	THE MAN WHO TAKES YOU HOME—Bobby G. Rice (E. Conley), Sunbird 5108 (Blue Moon/April, ASCAP)	91	NEW ENTRY	SHE'S HANGIN' IN THERE—David Wills (D. Wills, C. Quillen, D. Dillon), United Artists 1350	
24	30	4	YOU WIN AGAIN—Charley Pride (H. Williams), RCA 12002, (Fred Rose, BMI)	58	NEW ENTRY	WAYFARING STRANGER—Emmylou Harris (Traditional), Warner Bros. 49239 (Visa, ASCAP)	92	50	14	TWO STORY HOUSE— George Jones & Tammy Wynette (G. Tubb, D. Lindsey, T. Wynette), Epic 9-50849 (ATV/First Lady, BMI)	
25	13	12	SHE JUST STARTED LIKING CHEATIN' SONGS—John Anderson (K. Robbins), Warner Bros. 49191 (Pi-Gem, BMI)	59	75	2	HONKY TONK STUFF—Jerry Lee Lewis (J. Chestnut), Elektra 46642 (Chestnut House, BMI)	93	93	2	I NEED A LITTLE MORE TIME—B.J. Harrison (T. Shondell/C. Schelton), TeleSonic 801 (Sundays Child, SESAC)
26	7	12	GONE TOO FAR—Eddie Rabbitt (E. Stevens, E. Rabbitt, D. Malloy), Elektra 46613 (DeeDive/Briarpatch, BMI)	60	72	3	THE ROCK I'M LEANING ON—Jack Greene (C.C. Ryder/V.L. Haywood), Frontline 706 (Window, BMI)	94	51	12	AFTER HOURS—Joe Stampley (M. Pendarvis, J. Carnes), Epic 9-50854 (Baray/Tree, BMI)
27	32	8	RODEO EYES—Zella Lehr (J. Belland), RCA 11953 (Atlantic, BMI)	61	61	5	EVEN A FOOL WOULD LET GO—Charlie Rich (K. Chater/T. Snow), Epic 9-50869 (Chappell/Unichappell, ASCAP, BMI)	95	52	13	LET'S GET IT WHILE THE GETTIN'S GOOD—Eddy Arnold (B. Springfield), RCA 11918 (House Of Gold, BMI)
28	33	6	COAL MINER'S DAUGHTER—Sissy Spacek (L. Lynn), MCA 41221 (Sure Fire, BMI)	62	74	3	LOST IN AUSTIN—Freddie Weller (B. Cason/F. Weller), Columbia 111266 (Buzz Cason, ASCAP/Young World, BMI)	96	53	11	LIKE STRANGERS—Gail Davies (B. Bryant), Warner Bros. 49199 (House Of Bryant, BMI)
29	36	6	THE CHAMP—Moe Bandy (D. Kirby, W. Robb), Columbia 1-11255 (Baray, BMI/Cross, ASCAP)	63	NEW ENTRY	STAND BY ME—Mickey Gilley (J. Lieber, M. Stoller, B.B. King), Asylum 46640 (Rightsong/Trio/ADT, BMI)	97	55	10	AGE/WORKIN' AT THE CARWASH BLUES—Jerry Reed (J. Croce)/J. Croce, RCA 11944 (Blendingwell, ASCAP)/(Blendingwell, ASCAP)	
30	34	9	YOU'RE IN LOVE WITH THE WRONG MAN—Mundo Earwood (M. Earwood), GMC 109 (Music West of the Pecos, BMI)	64	64	5	RIVER ROAD—Crystal Gayle (S. Tyson), United Artists 1347-Y (Chappell/ Newtownville, ASCAP)	98	38	14	BENEATH STILL WATERS—Emmylou Harris (D. Frazier), Warner Bros. 49164 (Acuff-Rose, BMI)
31	49	4	THE BLUE SIDE—Crystal Gayle (D. Lasley, A. Willis), Columbia 1-11270, (Almo/ASCAP/Irving, BMI)	65	81	2	SOLDIER OF FORTUNE—Tom T. Hall (G. Sefton), RCA 12005 (Hallnote/Shell Drake, BMI)	99	57	9	FIFTEEN BEERS—Johnny Paycheck (S. Davis, B. Davis), Epic 9-50863 (Algee, BMI)
32	42	3	BAR ROOM BUDDIES— Merle Haggard And Clint Eastwood (M. Brown, C. Crofford, S. Dorff, S. Garrett), Elektra 46634 (Peso/Warner-Tamerlane/Bronco, BMI)	66	77	3	ROSES AIN'T RED—Dianne Pfeifer (D. Pfeifer), Capitol 4858 (Brightwater/MCA, ASCAP)	100	58	9	LOVE IS A WARM COWBOY—Buck Owens (B. Owens), Warner Bros. 49200 (Tree, BMI)
33	29	9	LOVE, LOOK AT US NOW—Johnny Rodriguez (M. Newbury), Epic 9-50859 (Acuff-Rose, BMI)	67	67	5	HAVE A GOOD DAY—Hanson Cargill (D. Kirby/H. Bynum), Copper Mountain 589A-2 (IRDA) (Cross Keys/Anditt Invasion, ASCAP, BMI)				
34	41	4	IT'S TRUE LOVE—Conway Twitty & Loretta Lynn (R. Goodrum), MCA 41232 (Chappell/Sailmaker, ASCAP)	68	79	2	HERE COMES THAT FEELING AGAIN—Don King (R.K. Stegall/S. Harris), Epic 9-50877 (Blackwood/Vector, BMI)				

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**"TENNESSEE RIVER"**

PB-12018

1st Week Numbers

48

BB

52

CB

52

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ARTISTS CONFER—CBS artists Lacy J. Dalton and Bobby Bare chat backstage at the Palomino in Los Angeles about the rigors of the road. Both artists have been on extensive tours to promote their respective albums.

### Atkins Fundraiser Taped For TV

NASHVILLE—A six-hour marathon taping session highlighted a Chet Atkins tribute at the Grand Ole Opry House, May 14.

Slated for nationwide television exposure, the Atkins gala raised money for the American Cancer

Society. Among those who appeared to honor the guitar master were Ray Stevens, Roy Acuff, Jimmy Dean, Charlie Daniels, Floyd Cramer, Minnie Pearl, the Statler Brothers, Tom T. Hall, Tennessee Governor Lamar Alexander, Roger Miller, and comedian Foster Brooks.

## Chart Fax

Ronnie Milsap makes a major leap to the top spot this week, jumping from 6 to 1 over some stiff competition. Strong future contenders for No. 1 are Don Williams, Kenny Rogers with Kim Carnes, Crisly Lane, the Kendalls, the Oak Ridge Boys, T.G. Sheppard and Anne Murray.

For Milsap, it's his second consecutive No. 1, as "Why Don't You Spend The Night" hit the coveted peak earlier this year. "In No Time At All" peaked at 6 last November after "Nobody Likes Sad Songs" had earned No. 1 status.

The Bellamy Brothers make the biggest jump of the week, up 31 notches to 35 with "Dancin' Cowboys." Jacky Ward continues to show strong upward movement with "Save Your Heart For Me," gaining 19 places. Up 18 spots is Crystal Gayle, while Jerry Lee Lewis escalates his position by 16-notches.

The Alabama group makes the strongest debut of the week, soaring in at 48 with "Tennessee River." The group's last single, "My Home's In Alabama," entered the chart at 67 and climbed to 17 while spending 13 weeks on the chart.

Emmylou Harris and Mickey Gilley also make potent debuts this week, Harris at 58 with "Wayfaring Stranger" and Gilley at 63 with "Stand By Me." Surprisingly, Gilley entered on the Billboard Hot 100 pop chart before hitting the country listing. The record should receive a major boost through Gilley's "Urban Cowboy" movie exposure. "Stand By Me" first became a pop hit when recorded by Ben E. King. It reached number 4 in 1961. Three other versions of it hit the charts in the succeeding years. Gilley will be in competition with himself as his "True Love Ways," a remake of the 1965 Peter and Gordon hit, climbs to a starred 21. These evergreens could provide some Gilley gold.

Radio-toppers: "The Way I Am" and the flip side by Merle Haggard, No. 1 on KNEW-AM, Oakland; "She Started Liking Cheatin' Songs Again" by John Anderson, tops at WHOO-AM, Orlando; "Don't Fall In Love With A Dreamer" by Kenny Rogers and Kim Carnes, No. 1 at WHN-AM, New York; "Are You On The Road" by Debby Boone, tops the chart at KEBC-AM, Oklahoma City; and "It's Hard To Be Humble" by Mac Davis in the not-so-humbling position of No. 1 at WMNI-AM, Columbus, Ohio.

Chartfax is proud to note that the Billboard Hot Country LPs chart is being expanded from 50 to 75 positions in this week's issue. This expansion should provide even greater service to the music industry.

On that LP chart, Waylon Jennings takes No. 1 with his greatest hits release. Other prime movers are Dolly Parton, up to 7, Emmylou Harris with a powerful debut at 14, Crisly Lane moving to 15 and Merle Haggard at 16. Both Crystal Gayle and T.C. Sheppard make 16-position jumps.

No. 1 LP at WBAM-AM Montgomery, is Kenny Rogers with "Gideon" while that Montgomery powerhouse, bolstered by the Brennan family, is charting Don Williams as the No. 1 single. Diane Brennan, music director, informs Chartfax that WBAM and its FM station are being promoted on more than 2,000 billboards. That's nice promotion.

### CENTURY VII

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Billboard®

# Hot Country LPs™

Billboard SPECIAL SURVEY  
For Week Ending 5/31/80

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	2	57	<b>GREATEST HITS</b> Waylon Jennings, RCA AHL1-3378	39	33	60	<b>THE OAK RIDGE BOYS HAVE ARRIVED</b> MCA AY-1135
2	1	7	<b>GIDEON</b> Kenny Rogers, United Artists L00 1935	40	36	29	<b>WHAT GOES AROUND COMES AROUND</b> Waylon Jennings, RCA AHL1-3493
3	3	9	<b>MILSAP MAGIC</b> Ronnie Milsap, RCA AHL1-3563	★ 41	NEW ENTRY		<b>THE BEST OF DON WILLIAMS VOL. II</b> Don Williams, MCA 3096
4	4	13	<b>THERE'S A LITTLE BIT OF HANK IN ME</b> Charley Pride, RCA AHL1-3548	42	40	56	<b>BLUE KENTUCKY GIRL</b> Emmylou Harris, Warner Bros. BSK 3318
5	5	10	<b>COAL MINER'S DAUGHTER</b> Soundtrack, MCA 5107	43	49	34	<b>JUST GOOD OL' BOYS</b> Moe Bandy & Joe Stampley, Columbia JC 36202
★ 6	6	7	<b>IT'S HARD TO BE HUMBLE</b> Mac Davis, Casablanca NBLP 7207	44	47	11	<b>AUTOGRAPH</b> John Denver, RCA AQL1-3449
★ 7	10	4	<b>DOLLY DOLLY DOLLY</b> Dolly Parton, RCA AHL1-3546	45	46	14	<b>CRYING</b> Stephanie Winslow, Warner/Curb BSK 3406
8	8	36	<b>KENNY</b> Kenny Rogers, United Artists LWAK 979	★ 46	NEW ENTRY		<b>DON'T LET ME CROSS OVER</b> Jim Reeves, RCA AHL1-3454
9	7	20	<b>THE ELECTRIC HORSEMAN</b> Soundtrack, Columbia JS 36327	47	48	78	<b>WILLIE AND FAMILY LIVE</b> Willie Nelson, Columbia KC 2-35642
10	11	13	<b>TOGETHER</b> The Oak Ridge Boys, MCA 3220	★ 48	NEW ENTRY		<b>HEART OF THE MATTER</b> The Kendalls, Ovation OV 1746
11	14	10	<b>LACY J. DALTON</b> Columbia NJC 36322	49	41	7	<b>THE GAME</b> Gail Davies, Warner Bros. BSK 3395
12	9	13	<b>SHRINER'S CONVENTION</b> Ray Stevens, RCA AHL1-3574	★ 50	NEW ENTRY		<b>WHEN TWO WORLDS COLLIDE</b> Jerry Lee Lewis, Elektra 6E 254
13	15	12	<b>SPECIAL DELIVERY</b> Dottie West, United Artists LT 1000	51	45	6	<b>FAVORITES</b> Crystal Gayle, United Artists L00 1034
★ 14	NEW ENTRY		<b>ROSES IN THE SNOW</b> Emmylou Harris, Warner Bros. BSK 3422	52	42	31	<b>I'LL ALWAYS LOVE YOU</b> Anne Murray, Capitol S00 12112
★ 15	23	6	<b>ASK ME TO DANCE</b> Crisly Lane, United Artists LT 1023	53	44	10	<b>LORETTA</b> Loretta Lynn, MCA 3217
★ 16	19	5	<b>THE WAY I AM</b> Merle Haggard, MCA 2339	54	39	16	<b>A COUNTRY COLLECTION</b> Anne Murray, Capitol ST 12039
17	17	29	<b>WHISKEY BENT AND HELL BOUND</b> Hank Williams Jr., Elektra/Curb 6E-237	55	43	29	<b>PORTRAIT</b> Don Williams, MCA 3192
18	18	8	<b>LOVE HAS NO REASON</b> Debby Boone, Warner/Curb BSK 3403	★ 56	NEW ENTRY		<b>JERRY REED GETS INTO JIM CROCE</b> Jerry Reed, RCA AHL1-3192
19	13	13	<b>HEART &amp; SOUL</b> Conway Twitty, MCA 3210	★ 57	NEW ENTRY		<b>MILLION MILE REFLECTIONS</b> The Charlie Daniels Band, Epic JE 36751
20	12	77	<b>THE GAMBLER</b> Kenny Rogers, United Artists UA-LA 934-H	58	NEW ENTRY		<b>M-M-MEL LIVE</b> Mel Tillis, MCA 3208
21	16	13	<b>DANNY DAVIS &amp; WILLIE NELSON WITH THE NASHVILLE BRASS</b> RCA AHL1-3549	★ 59	NEW ENTRY		<b>LOVE SO MANY WAYS</b> Ronnie McDowell, Epic JE 36336
★ 22	38	35	<b>MISS THE MISSISSIPPI</b> Crystal Gayle, Columbia JC 36203	★ 60	NEW ENTRY		<b>THE BEST OF THE STATLER BROTHERS</b> The Statler Brothers, Mercury SRM 1-1037
23	20	34	<b>STRAIGHT AHEAD</b> Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250	61	NEW ENTRY		<b>MANY MOODS OF MEL</b> Mel Street, Sunbird S-1000
24	24	29	<b>THE BEST OF EDDIE RABBITT</b> Elektra 6E 235	62	NEW ENTRY		<b>ONE OF A KIND</b> Moe Bandy, Columbia JC 36228
25	25	3	<b>SOMEBODY'S WAITING</b> Anne Murray, Capitol S00 12064	63	NEW ENTRY		<b>OL' T'S IN TOWN</b> Tom T. Hall, RCA AHL1-3459
26	21	9	<b>DOWN &amp; DIRTY</b> Bobby Bare, Columbia JC 36323	64	NEW ENTRY		<b>RIGHT OR WRONG</b> Roseanne Cash, Columbia JC 36155
27	27	48	<b>FAMILY TRADITION</b> Hank Williams Jr., Elektra/Curb 6E-194	65	NEW ENTRY		<b>MY VERY SPECIAL GUESTS</b> George Jones, Epic JE 35544
28	22	108	<b>STARDUST</b> Willie Nelson, Columbia JC 35305	66	NEW ENTRY		<b>SERVING 190 PROOF</b> Merle Haggard, MCA 3089
29	29	2	<b>DALLAS</b> Floyd Cramer, RCA AHL1-3613	67	NEW ENTRY		<b>I WISH I WAS EIGHTEEN AGAIN</b> George Burns, Mercury SRM 1-5025
30	30	19	<b>ENCORE!</b> Jeanne Pruett, IBC 1001	68	NEW ENTRY		<b>A RUSTY OLD HALO</b> Hoyt Axton, Jeremiah JH 5000
★ 31	35	2	<b>URBAN COWBOY</b> Soundtrack, Asylum DP 90002	69	NEW ENTRY		<b>JUST FOR THE RECORD</b> Barbara Mandrell, MCA 3165
32	32	4	<b>LOVELINE</b> Eddie Rabbitt, Elektra 6E-181	70	NEW ENTRY		<b>STANDING TALL</b> Billy Jo Spears, United Artists LT 1018
33	28	28	<b>WILLIE NELSON SINGS KRISTOFFERSON</b> Willie Nelson, Columbia JC 36158	71	NEW ENTRY		<b>CHANGES</b> Billy Crash Craddock, Capitol ST-12054
★ 34	50	43	<b>3/4 LONELY</b> T.G. Sheppard, Warner/Curb BSK 3353	72	NEW ENTRY		<b>BUT WHAT WILL THE NEIGHBORS THINK</b> Rodney Crowell, Warner Bros. K-3407
35	34	18	<b>THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II</b> Mercury SRM 15024	73	NEW ENTRY		<b>WOMEN GET LONELY</b> Charly McClain, Epic JE 36408
36	37	29	<b>CLASSIC CRYSTAL</b> Crystal Gayle, United Artists L00-982	74	NEW ENTRY		<b>I DON'T WANT TO LOSE YOU</b> Con Hunley, Warner Bros. K-3378
37	31	123	<b>TEN YEARS OF GOLD</b> Kenny Rogers, United Artists UA-LA 835-H	★ 75	NEW ENTRY		<b>JERRY REED LIVE</b> Jerry Reed, RCA-Victor AHL1-3453
38	26	14	<b>YOU CAN GET CRAZY</b> Bellamy Brothers, Warner/Curb BSK 3408				

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# Disco Business

## WANTS DISCO ON AIR

### DJ Seeking Station

NEW YORK—A Toronto-based disco deejay and broadcaster, frustrated by the fact that no radio stations in his market are programming the dance sounds of the discotheque, is working to combat the problem by trying to establish his own station.

George Grant who runs the Ontario Disco Pool and spins at a club called Faces, is working on financing his venture which he feels has a better than fighting chance of success. He claims that he is negotiating with several prospective financiers.

According to Grant, it is impossible to get Ontario radio station managers and program directors to add anything other than the standard fare of pop, rock and MOR to their playlists. "They eschew the premise that r&b, disco and jazz, the popular dance sounds of the discotheques, can be viable on radio," Grant laments.

"They argue that there is no radio audience for dance music sounds, yet at my club (Faces) 90% of the music played (much of it by request), is r&b, jazz and disco."

Grant feels that this response to the music he plays is indicative of the fact that a radio station in this format could be successful. Also fueling Grant's conviction is the fact that a recent 5,000 watt station which operated briefly with an r&b/

jazz/disco format, enjoyed much listener success during the short span of its operation.

Grant claims that the operation was forced out of business because it did not have the authority of the CRTC, the government agency which regulates radio in Canada.

Grant, who claims that he has the backing of heads of record pools and record companies in Canada for his venture, stresses that he is trying to offer Toronto radio audiences an alternative to the musical fare to which they are currently exposed. He states that the only change seen in Toronto radio broadcasting in 10 years is the addition of an all news station.

"R&b," he says, "is the direction of dance music, and we should be cognizant of this fact in all areas of the industry."

Meanwhile, Grant points out that although record pools in Ontario are hurting because of record company cutbacks in promotional material, the disco industry overall is doing well in spite of ups and downs in the country's economy.

Grant explains that in order to cope with the crises with which they are faced, most pools are reorganizing their operations in an effort to work more closely with record labels in order to reduce their demands for free records.

He admits that some poorly run clubs in the area are hurting, but emphasizes that those whose managers understand the business (and that are reportedly in the majority) are doing windfall business.

### ANDY GIBB AT ROLLER FUNDRAISER

LOS ANGELES—Andy Gibb and Peaches & Herb have been set to appear at a roller disco-themed fund-raising event for the Olympic athletes June 20 at Venice beach here, dubbed the birthplace of the roller disco phenomenon.

Those two music acts will be joined by "Dance Fever" host Denny Terio and actors Dick and Jimmy Van Patten at the event, which is being promoted by KIIS-FM here. Don Janklow, producer of the event, is looking into television special opportunities.

L.A. mayor Tom Bradley has designated June 20 "Rollerskating Day In Los Angeles." At the event will be celebrity and professional roller disco shows and a radical ramp demonstration.

The program is free to the public, but organizers hope to raise \$50,000 to \$100,000 for the Olympic athletes by selling T-shirts for \$5 and refreshments. The shirts are being supplied by Hawaiian Tropics, the sun-tan lotion manufacturer; the food and drinks by Pepsi-Cola.

Janklow hopes for upwards of 50,000 persons to crowd the beach for the spectator event. The monies raised will go to keep American athletes, prevented by President Carter from attending the 1980 Olympics in Moscow, in training for the 1984 contests, which are scheduled to be held here in L.A.

## 'Disco Doctor' Urging Dedication

### Varied Fares, Promos Used By Club Operators

NEW YORK—Disco operators around the country are turning more and more to promotional programs, a varied fare of carefully programmed music, and in some cases, high-powered advertising campaigns.

For instance, Girard's is a 10,000 square foot room catering to the disco needs of the Baltimore/Washington area, and utilizing many of these elements to woo the large clientele to which it caters.

Entrepreneurs Ken Weiner and Jerry Herling, operators of Girard's, admit to being very promotion minded, and their many promotions plus the fact that the room features Vince Michaels, considered to be one of the best spinners in the Washington/Baltimore area, are attracting partygoers in droves.

Recently the room hosted a salute to the city of Baltimore, and even got Mayor William Donald Schaefer involved in the festivities.

The club's second anniversary was also an occasion for a celebration involving its patrons. Part of the progress included a circus night party including magic acts, mimes, fire eaters, clowns and dancers.

Girard's was also a participant in a recent Baltimore "pub crawl" designed to raise funds for the Baltimore Opera Guild. Participants to the event were supplied with tickets which enabled them to sample the "hospitality, food and entertainment of participating pubs."

In the past few weeks Girard's has also hosted a fashion show sponsored by Merry-Go Round, said to be one of Baltimore's larger and more popular boutiques; and presented "Inflation Fighter" specials, at which patrons were allowed to buy two drinks for the price of one.

Another popular promotional feature offered dance lessons coordinated by the Best Step Studio. Instructor for the dance classes was Bill Chew, director and owner of the Towson Studio of Fred Astaire.

Classes were offered free to Girard's members, at \$3 per lesson to guests of members, and \$5 per lesson for other club visitors.

NEW YORK—A call has been sounded to disco deejays across the country for a greater effort at professionalism and dedication.

Phil Gary, a self-styled disco doctor from Ohio, and an entrepreneur in the business for the past five years, states that now, more than ever, professionalism among deejays is the key to their success, and the success of the clubs in which they work.

Stating that there is no longer a simple, surefire formula to disco success, Gary urges deejays to take time out to get to know the market they service, and to acquaint themselves with the widest possible range of dance music.

He states, "Trends in dance music are being revolutionized. The days of the hustle are gone. But it must be remembered that people are still dancing, and as long as people continue to step out on to the dance floor to strut their stuff, disco will continue to prosper."

However, Gary urges both deejays and club owners to be aware of the vital changes in music that are

taking place. He also reminds that although awareness remains the key to continued success of the industry, club operators and spinners should not allow themselves to be bogged down by tags such as new wave, and rock 'n' roll.

"Remember that you're playing music for dancing, and that is what counts, getting carried away by formats could result in negative results," he states:

Gary states that although his firm has helped convert some clubs to rock and new wave formats, he is not in the business of pushing that music as an alternative to conventional disco sounds, states Gary, "When I am invited to diagnose what ails a club, I carefully check the room, the market, and all other factors which may be contributing to the decline of the business. I then base my recommendations on my findings.

"If the climate in that particular market is feasible for the establishment of a rock or new wave disco, then that is what I recommend. However, if the room lends itself to other forms of treatment then that is what I will recommend."



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# Disco Mix

By BARRY LEDERER

NEW YORK—It has been almost one year since France Joli appeared on the disco scene with the release of her hit "Come To Me." Her second album for Prelude Records is also receiving strong response.

The LP is titled "Tonight," one of the many ballad selections on the album. By far the most dynamic tune is "The Heart To Break The Heart." It starts with a slow introduction that relinquishes itself to a fast tempo yet smoothly paced tune with a break added at the right time.

Joli's voice seems to have mellowed and gained new strength as she can now hold notes for longer lengths of time. "Stoned In Love" might prove to be the sleeper of the album. It is laidback and more in a rock format with the artist wailing her message. The album's production and arrangement credits go to Tony Green.

RSO Records has released Boris Midney's album titled "The Empire Strikes Back" in which Midney has adapted his own version of the score from this current motion picture. The LP consists of four tunes: "Yoda's Theme," "The Imperial March," "Han Solo And The Princess" and "Star Wars." As in previous Midney releases electronic and synthesizer equipment are used effectively and some of the melodies are reminiscent of past work.

However, the music from "The Empire Strikes Back," composed by John Williams, is further enhanced by Midney's production and arrangement abilities. The mood he creates on the various cuts ranges from romantic to electric and from funky to soulful. His efforts seem fruitful as they provide an album that is not only danceable but is one that can be appreciated for pure listening pleasure.

Mail-O-Disc continues to supply deejays around the country with imports from its Long Island, N.Y. outlet even though it has closed its local Queens store. Two of the stronger and more popular releases, according to owner Bob Miller, are from Canada. "Traffic Breakdown" by

(Continued on page 55)

# Billboard's Disco Action

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MAY 31, 1980 BILLBOARD

## ATLANTA

- This Week
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
  - 2 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 3 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 12)
  - 4 IN THE FOREST—Baby O—Baby O Records (12-inch)
  - 5 STOMP—Brothers Johnson—A&M (LP/12-inch)
  - 6 YOU GAVE ME LOVE—Crown Heights Affair—DeLite (12-inch)
  - 7 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
  - 8 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
  - 9 MONY MONY—Vinyl Virgins—Reflection (12-inch)
  - 10 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 11 LET'S GET SERIOUS—Jermaine Jackson—Motown (LP/12-inch)
  - 12 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
  - 13 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
  - 14 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 15 WHAT YOU WONT DO FOR LOVE—Denny Corbett—Reflection (12-inch)

## BALT./WASHINGTON

- This Week
- 1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 2 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 3 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 4 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
  - 5 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)
  - 6 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
  - 7 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 8 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
  - 9 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
  - 10 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP/12-inch)
  - 11 HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch)
  - 12 DANCE OF LOVE—Mandrill—Arista (12-inch)
  - 13 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 14 RELEASE—Patti LaBelle—Epic (LP)
  - 15 STOMP—Brothers Johnson—A&M (LP/12-inch)

## BOSTON

- This Week
- 1 GLOW OF LOVE—Change—Warner/RFC (LP/12-inch)
  - 2 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP/12-inch)
  - 3 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 4 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 5 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 6 THE GROOVE—Rodney Franklin—Columbia (LP/12-inch)
  - 7 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
  - 8 YOU'VE GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
  - 9 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
  - 10 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
  - 11 STOMP—Brothers Johnson—A&M (LP/12-inch)
  - 12 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
  - 13 TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)
  - 14 IN THE FOREST—Baby O—Baby O Records (12-inch)
  - 15 DO IT AGAIN/I LOVE YOU DANCER—Voyage—Marlin (LP)

## CHICAGO

- This Week
- 1 GLOW OF LOVE—Change—Warner/RFC (LP/12-inch)
  - 2 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 3 STOMP—Brothers Johnson—A&M (LP/12-inch)
  - 4 GOT TO BE ENOUGH—Con Funk Shun—Mercury (12-inch)
  - 5 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP/12-inch)
  - 6 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 7 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 8 YOU MADE ME DO IT AGAIN/FILL ME UP—Elaine & Ellen—Ovation (12-inch)
  - 9 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
  - 10 GO ALL THE WAY—The Isley Brothers—T-Neck (LP)
  - 11 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
  - 12 IN THE FOREST—Baby O—Baby O Records (12-inch)
  - 13 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
  - 14 YOU'VE GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
  - 15 L'AMOUR TOUJOUR L'AMOUR—Leonore O'Malley—Polydor (LP)

## DETROIT

- This Week
- 1 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch)
  - 2 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
  - 3 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 4 STOMP—Brothers Johnson—A&M (LP/12-inch)
  - 5 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
  - 6 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
  - 7 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP)
  - 8 WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch)
  - 9 OVERNIGHT SENSATION—Jerry Knight—A&M (12-inch)
  - 10 GIVE ME A BREAK—Ritchie Family—Casablanca (12-inch)
  - 11 CLOUDS—Chaka Khan—Warner (12-inch)
  - 12 YOU'VE GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
  - 13 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
  - 14 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 15 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)

## HOUSTON

- This Week
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
  - 2 USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12-inch)
  - 3 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
  - 4 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
  - 5 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 6 YOU'VE GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
  - 7 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
  - 8 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 9 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Atlantic (LP/12-inch)
  - 10 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
  - 11 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 12 LOVE STARTS AFTER DARK—Gene Page—Arista (12-inch)
  - 13 I'M READY—Kano—Emergency (12-inch)
  - 14 I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B. Records (12-inch)
  - 15 WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch)

## LOS ANGELES

- This Week
- 1 GLOW OF LOVE—Change—Warner/RFC (LP/12-inch)
  - 2 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 3 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
  - 4 WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass—20th Century (12-inch)
  - 5 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
  - 6 PARTY BOYS—Foxy—Disconet (12-inch) (R)
  - 7 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
  - 8 BRASS IN POCKET/MYSTERY ACHIEVEMENT—Pretenders—Sire/Warner (LP/12-inch)
  - 9 I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B. Records (12-inch)
  - 10 STARS IN YOUR EYES—Herbie Hancock—Columbia (LP/12-inch)
  - 11 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
  - 12 IN THE FOREST—Baby O—Baby O Records (12-inch)
  - 13 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 14 GIVE ME A BREAK—The Ritchie Family—Casablanca (12-inch)
  - 15 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12-inch)

## MIAMI

- This Week
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
  - 2 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP/12-inch)
  - 3 YOU GAVE ME LOVE—Crown Heights Affair—De Lite (12-inch)
  - 4 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
  - 5 KEEP IT HOT—Cheryl Lynn—Columbia (12-inch)
  - 6 DYNAMITE/JUMP TO THE BEAT—Stacy Lattisaw—Atlantic (LP/12-inch)
  - 7 STOMP—Brothers Johnson—A&M (LP/12-inch)
  - 8 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
  - 9 WAS THAT ALL THERE WAS—Jean Carn—P.I.R. (12-inch)
  - 10 I'M READY—Kano—Emergency (12-inch)
  - 11 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy—(LP/12-inch)
  - 12 IN THE FOREST—Baby O—Baby O Records (12-inch)
  - 13 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 14 LET'S GET SERIOUS—Jermaine Jackson—Motown (LP/12-inch)
  - 15 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch)

## NEW ORLEANS

- This Week
- 1 GLOW OF LOVE—Change—Warner/RFC (LP/12-inch)
  - 2 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 3 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
  - 4 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP/12-inch)
  - 5 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 6 I'M READY—Kano—Emergency (12-inch)
  - 7 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 8 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
  - 9 FOXES (Soundtrack)—all cuts—Cher/Giorgio—Casablanca (LP/12-inch)
  - 10 WAS THAT ALL THERE WAS—Jean Carn—P.I.R. (12-inch)
  - 11 IN THE FOREST—Baby O—Baby O Records (12-inch)
  - 12 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 13 YOU MADE ME DO IT AGAIN/FILL ME UP—Elaine & Ellen—Ovation (12-inch)
  - 14 DO IT AGAIN/I LOVE YOU DANCER—Voyage—Marlin (LP)
  - 15 WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY/ BREAKAWAY—Watson Beasley—Warner (LP)

## NEW YORK

- This Week
- 1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 2 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP/12-inch)
  - 3 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 4 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 5 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 6 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
  - 7 HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch)
  - 8 IN THE FOREST—Baby O—Baby O Records (12-inch)
  - 9 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 10 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
  - 11 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
  - 12 YOU GAVE ME LOVE—Crown Heights Affair—DeLite (12-inch)
  - 13 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
  - 14 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
  - 15 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12-inch)

## PHILADELPHIA

- This Week
- 1 BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP/12-inch)
  - 2 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 3 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
  - 4 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
  - 5 GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP/12-inch)
  - 6 TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
  - 7 POWER—The Temptations—Gordy (LP)
  - 8 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack—Atlantic (LP/12-inch)
  - 9 GOT TO BE ENOUGH—Con Funk Shun—Mercury (LP)
  - 10 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
  - 11 THIS FEELING/I WANNA KNOW YOUR NAME—Frank Hooker & Positive People—Panorama (12-inch)
  - 12 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 13 YOU'VE GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
  - 14 STRETCH IT OUT—Gayle Adams—Prelude (LP)
  - 15 IS IT LOVE—Machine—Hologram/RCA (12-inch)

## PHOENIX

- This Week
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
  - 2 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
  - 3 MONY MONY—Vinyl Virgins—Reflection (12-inch)
  - 4 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch)
  - 5 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
  - 6 IN THE FOREST—Baby O—Baby O Records (12-inch)
  - 7 BRASS IN POCKET/MYSTERY ACHIEVEMENT—Pretenders—Sire/Warner (LP/12-inch)
  - 8 HIDIN' FROM LOVE—Bryan Adams—A&M (LP)
  - 9 FOXES (Soundtrack)—all cuts—Cher/Giorgio—Casablanca (LP)
  - 10 STARS IN YOUR EYES—Herbie Hancock—Columbia (LP)
  - 11 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)
  - 12 CLOUDS—Chaka Khan—Warner (12-inch)
  - 13 ONE, TWO, THREE—Salazar—City Records (12-inch)
  - 14 I'LL CRY FOR YOU—Kumano—Prelude (LP)
  - 15 SPACER—Sheila B. Devotion—Carriere (12-inch)

## PITTSBURGH

- This Week
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
  - 2 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
  - 3 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 4 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 5 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 6 OVERNIGHT SENSATION—Jerry Knight—A&M (LP)
  - 7 THE GET DOWN MELLOW SOUND/DANCE—Player's Association—Vanguard (LP/12-inch)
  - 8 HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch)
  - 9 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
  - 10 IN THE SOCKET—Shalamar—Solar (12-inch)
  - 11 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
  - 12 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
  - 13 MADNESS—Madness—Warner (12-inch)
  - 14 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
  - 15 YOU'VE GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP)

## SAN FRANCISCO

- This Week
- 1 GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch)
  - 2 WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass—20th Century (12-inch)
  - 3 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 4 I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B. Records (12-inch)
  - 5 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (12-inch)
  - 6 IN THE FOREST—Baby O—Baby O Records (12-inch)
  - 7 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
  - 8 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch)
  - 9 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
  - 10 I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33)
  - 11 DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch)
  - 12 I LOVE YOU DANCER—Voyage—Marlin (LP)
  - 13 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch)
  - 14 STOMP—Brothers Johnson—A&M (LP/12-inch)
  - 15 CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch)

## SEATTLE/PORTLAND

- This Week
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (12-inch)
  - 2 MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch)
  - 3 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
  - 4 IN THE SOCKET—Shalamar—Solar (12-inch)
  - 5 LET'S PARTY—Danielle—Casablanca (LP)
  - 6 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
  - 7 STOMP—Brothers Johnson—A&M (LP/12-inch)
  - 8 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
  - 9 YOU GAVE ME LOVE—Crown Heights Affair—De Lite (12-inch)
  - 10 THE GET DOWN MELLOW SOUND/DANCE—Players Association—Vanguard (LP/12-inch)
  - 11 SPACER—Sheila B. Devotion—Atlantic (12-inch)
  - 12 I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B. Records (12-inch)
  - 13 IN THE FOREST—Baby O—Baby O Records (12-inch)
  - 14 OVERNIGHT SENSATION—Jerry Knight—A&M (LP/12-inch)
  - 15 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)

## MONTREAL

- This Week
- 1 STOMP—Brothers Johnson—A&M (LP)
  - 2 I CAN'T CONTROL MYSELF—Teenbeats—Ata (LP)
  - 3 BREAKAWAY—Watson Beasley—CBS (LP)
  - 4 HIDING FROM LOVE—Bryan Adams—A&M (LP)
  - 5 AMERICAN GIGOLO—Blondie & Giorgio—Polydor (LP)
  - 6 PARADISE GARAGE—The Zebras—Downstairs (LP/12-inch)
  - 7 FUNKYTOWN—Lipps Inc.—Polydor (12-inch)
  - 8 ECHO BEACH—Martha & the Muffins—Polydor (LP)
  - 9 TONIGHT—Rachael Sweet—CBS (LP)
  - 10 OVERNIGHT SENSATION—Jerry Knight—A&M (LP)
  - 11 ROCK AND ROLL—Kryptonite—Downstairs (12-inch)
  - 12 LET'S GET SERIOUS—Jermaine Jackson—Quality (LP)
  - 13 YOU GOT WHAT IT TAKES—Bobby Thurston—Quality (LP/12-inch)
  - 14 TONIGHT I'M ALRIGHT—Narada Michael Walden—Quality (LP)
  - 15 COME BACK—J. Geils Band—Capitol (LP)

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Disco Mix

Continued from page 54

Boogie People is a 12-inch 33 1/3 r.p.m. that is entirely instrumental with enticing, hot percussion and guitar tracks that maintain a high energy level.

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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	10	LOVERS' HOLIDAY/SEARCHING/GLOW OF LOVE—Change—Warner/RFC (LP/12-inch) RFC 3438/3435	51	45	13	NOW I'M FINE—Grey & Hanks—RCA/Hologram (LP/12-inch*) AFL1-3477
2	3	9	LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP) M7 928 R1	52	49	6	L'AMOUR TOUJOUR L'AMOUR/FIRST BE A WOMAN—Leonore O'Malley—Polydor (LP) PD-1-6253
3	2	13	TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch*) F-9584	53	66	3	IT'S TIME TO PARTY NOW—Ray Parker Jr. & Raydio—Arista (LP) AL 9515
4	4	10	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP) M-9221R1	54	62	7	IT DOESN'T ONLY HAPPEN AT NIGHT—Cissy Houston—Columbia (LP) JC 36193
5	8	8	SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch) T-603/TCD 106	55	46	8	LOVE STARTS AFTER DARK—Gene Page/Charmaine Sylvers—Arista (LP/12-inch*) AB 4262
6	9	9	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP) SD 16013	56	47	7	LOVE WAVES/I DON'T WANT TO BE WITH NOBODY ELSE/99 1/2—Alton McClain & Destiny—Polydor (LP) PD 1 628
7	7	12	POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch) PLP 1005/PDS-402	57	52	9	RELEASE—Patti LaBelle—Epic (LP) Je 36381
8	10	8	TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch*) JZ 36332	58	58	9	MANHATTAN SHUFFLE—Extensions from Area Code (212)—Friends & Co. (LP) FS 114
9	15	6	IN THE FOREST—Baby O—Baby O' Records (12-inch) BO 1003	59	48	7	LET'S HAVE A PARTY—Danielle—Casablanca (LP) NBLP 7210
10	11	9	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12-inch) AFL 13526/JC 11963	60	54	19	ALL NIGHT THING—The Invisible Man Band—Mango (12-inch) MLPS-7782
11	5	15	STOMP—Brothers Johnson—A&M (LP) SP-3716	61	64	17	"1-2-3"—Salazar—City Records (LP/12-inch*) CRA 1405
12	12	12	MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch*) MCA-3226	62	65	4	SHOWDOWN—Arpeggio—Polydor (LP) PD 1 6230
13	6	13	AMERICAN GIGOLO (Soundtrack)—Giorgio & Blondie—Polydor (LP/12-inch*) PD-1-6259	63	68	3	GIVE ME A BREAK—The Ritchie Family—Casablanca (LP/12-inch*) NBLP 7223
14	17	8	I'M OK, YOU'RE OK—American Gypsy—Importe/12 (MAXI 33) MP 305	64	71	4	SPACER—Sheila B. Devotion—Carrere (12-inch) ST-DK 37605
15	13	14	YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch*) PRL-12174	65	74	3	I'LL CRY FOR YOU—Kumano—Prelude (LP) PRL 12177
16	14	11	YOU GAVE ME LOVE—Crown Heights Affair—De Lite (LP/12-inch*) DSR-9517	66	55	7	WHAT YOU WON'T OO FOR LOVE—Denny Corbett—Reflection (12-inch) CBL 127
17	28	3	DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch*) 5219	67	67	8	I REALLY LOVE YOU—(Just Can't Help Myself)—Common Sense—BC Records (12-inch) BC 4005 A
18	18	20	TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch*) SD-19258	68	75	3	IN THE MOOD TO GROOVE/WHEN I COME HOME—Aurra—Dream (LP) DA 3503
19	19	19	FUNKYTOWN/ALL NIGHT DANCING—Lipps, Inc.—Casablanca (LP/12-inch*) NBLP-7197	69	77	2	RED LIGHT (Fame, Soundtrack)—Linda Clifford—RSO (LP) RX-1-3080
20	20	33	IN THE SOCKET—Shalamar—Solar (LP/12-inch remix) BXL-13479	70	NEW ENTRY	NEW ENTRY	I'M SO HOT/TRY MY LOVE—Denice LaSalle—MCA (LP) MCA 3239
21	22	7	STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP) JC 36415	71	NEW ENTRY	NEW ENTRY	CARS—Gary Numan—Atco (LP) SD38-120
22	23	8	HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch) YD12025	72	NEW ENTRY	NEW ENTRY	THE WALL/RUN LIKE HELL—Pink Floyd—Columbia (LP) 2-36183
23	27	7	OVERNIGHT SENSATION—Jerry Knight—A&M (LP/12-inch) SP 4788/SP12033	73	78	2	FROM 9 UNTIL—Lakeside—Solar (12-inch) YD 1193
24	33	4	CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—Drive/TK (12-inch) 441	74	79	2	CAMEOSIS—Cameo—Chocolate City (LP) CCLP 2011
25	25	16	PARTY BOYS—Foxy—TK (LP) DASH 30015/DISCONET (12-inch*) (R) Vol. 3, Program 6	75	40	15	DON'T PUSH IT DON'T FORCE IT—Leon Haywood—20th Century (12-inch) TCD 105
26	16	13	WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch) TCD-103	76	41	9	TOO HOT TO STOP THE ROCK—Keith Zorros—Hologram/RCA (12-inch) JD 11936
27	21	13	I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B. Records/Brasilia (12-inch) RBDS 2505	77	NEW ENTRY	NEW ENTRY	COME BACK—J. Geils Band—EMI (LP) 500-17016
28	29	9	BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS—Pretenders—Sire/Warner (LP/12-inch*) SRK 6083	78	NEW ENTRY	NEW ENTRY	CUPID—The Spinners—Atlantic (7-inch) 3664
29	31	7	GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP/12-inch*) JC 36333	79	NEW ENTRY	NEW ENTRY	BEATS WORKIN'—all cuts—Jimmy Maelen—Pavillion (LP) NJZ 36319
30	30	8	FOXES (Soundtrack)—all cuts—Cher/Giorgio—Casablanca (LP) NBLP 2-7206	80	NEW ENTRY	NEW ENTRY	DANCIN' GAME/GIVE ME YOUR LOVE—Soccer—Roy B. Records/Brasilia (12-inch) 50121
31	36	4	JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch) S-12332	81	81	7	DANCE OF LOVE/FEELING GOOD—Mandrill—Arista (LP) AL 9527
32	24	16	WALK THE NIGHT/LIFE AT THE OUTPOST/DANCING FOR THE MAN—Skatt Bros.—Casablanca (LP/12-inch*) NBLP-7192	82	NEW ENTRY	NEW ENTRY	SKYYZOO—Skyy—Salsoul (12-inch) (R) SG 329
33	26	11	GET DOWN MELLOW SOUND/WE GOT THE GROOVE—Players Association—Vanguard (LP/12-inch*) VSD-79431	83	NEW ENTRY	NEW ENTRY	ONE STEP BEYOND/MADNESS—Madness—Sire/Warner (LP) 6085
34	44	5	CLOUDS—Chaka Khan—Warner (LP/12-inch*) BSK 3385	84	84	5	I GOT LOVE—Peggy Blue—MCA (LP/12-inch*) 3223
35	50	3	THE GROOVE—Rodney Franklin—Columbia (LP/12-inch) JC 36122	85	61	13	I DON'T BELIEVE/OOPS, UP SIDE YOUR HEAD—The Gap Band—Mercury (LP/12-inch*) SRM 1-3804
36	53	4	I'M READY/HOLLY DOLLY—Kano—Emergency/Brasilia (12-inch) EM 6504	86	NEW ENTRY	NEW ENTRY	C'EST MAGNIFIQUE—Santa Esmeralda—Casablanca (LP) NBLP 7216
37	51	3	POWER—The Temptations—Gordy (LP) G8-994	87	63	22	HIGH ON YOUR LOVE/HOT HOT (Give It All You Got)—Debbie Jacobs—MCA (LP/12-inch*) MCA-3203
38	34	24	WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carn—P.I.R. (LP) JZ-36196	88	72	18	NEW YORK, LONDON, PARIS, MUNICH—all cuts—M—Sire/Warner (LP/12-inch*) SRK 6084
39	32	8	GOT TO BE ENOUGH—Con Funk Shun—Mercury (LP) SRM 1-3806	89	73	15	HOT TO TROT—Lourett Russell Grant—Alvarez (12-inch) NC-1001
40	57	3	WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BY/BREAKAWAY—Watson Beasley—Warner (LP) BSK 3445	90	93	8	BODY IN MOTION—Clyffon Dyson—Motown (12-inch) M00034D 1
41	42	6	GO ALL THE WAY—The Isley Brothers—T-Neck (LP) FZ 36305	91	76	25	DANCE FANTASY—Free Life—Epic (12-inch) NBLP2-7183
42	35	8	MONEY MONEY—Vinyl Virgins—Reflection (12-inch) MOM 666A	92	80	13	YOU CAN GET OFF ON THE MUSIC/PLANET OF LOVE—LePamplemousse—AVI (LP) AVI-6080
43	56	12	YOU MADE ME DO IT AGAIN/FILL ME UP—Elain & Ellen—Ovation (12-inch) OVD 5004	93	82	9	WINNERS—Kleeer—Atlantic (LP/12-inch*) SD 19262
44	43	7	HIDIN' FROM LOVE—Bryan Adams—A&M (LP) SP 4800	94	85	12	MEDLEY OF HITS—Diana Ross & Supremes—Motown (12-inch) M-300035
45	60	3	I WANNA KNOW YOUR NAME/THIS FEELIN'—Frank Hooker & Positive People—Panorama (12-inch) YD 11985	95	86	24	PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch*) BSK-3355
46	69	3	I LOVE YOU DANCER/DO IT AGAIN—Voyage—Marlin (LP) 2235	96	87	24	TONIGHT I'M ALRIGHT—Narada Michael Walden—Atlantic (LP) SD-19257
47	37	9	IS IT LOVE—Machine—RCA/Hologram (12-inch) JD 11943	97	88	21	AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE/OUT THE BOX—The Whispers—Solar (LP/12-inch*) BXL1-3521
48	38	14	MUSIC TRANCE—Ben E. King—Atlantic (45/12-inch*) AT-3635	98	91	29	EVITA—all cuts—Festival—RSO (LP) RS-1-3061
49	39	18	KEEP IT HOT—Cheryl Lynn—Columbia (LP/12-inch) JC 36145/43-11261	99	92	30	VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch) LP-36302
50	70	2	STRETCH IT OUT/PLAIN OUTTA LUCK—Gayle Adams—Prelude (LP) PRL 12178	100	89	17	RIPE—all cuts—Ava Cherry—RSO/Curtom (LP) RS-1-3072

\*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

## TAPES AND EQUIPMENT

# Philippines Raid Sees Biggest Haul So Far

By CES RODRIGUEZ

LONDON—A search and seizure order signed by Philippines president Ferdinand E. Marcos resulted in the confiscation May 19 of allegedly pirate and counterfeit tapes—including titles by the Bee Gees, Village People, Abba, Led Zeppelin and Frank Sinatra—and high-speed tape duplicating equipment reportedly worth \$400,000.

The cache, believed to be the biggest haul yet of illegal recordings, was seized by agents of the National Bureau of Investigation during raids that took place in nine separate locations throughout Metro Manila.

The seizures were instigated by the Philippine Assn. of the Record Industry, following reports and evidence that pirates have begun manufacturing counterfeit cassettes and 8-tracks, complete with four-color labels and names of the products' legitimate distributors.

Assn. president, Danilo Olivares, says that the establishments raided underwent surveillance for a month.

Arraigned or served warrants of

arrest were Mariano Chan of the Besco Record Bar and Reynaldo Siy of the People's Record Bar, both for producing pirate tapes; Venancio Beron, for subcontracting illegal tapes from People's; Jaime Tan, former record plant supervisor and brother of the president of one of the major record companies here, for supplying pancakes for high-speed tape duplication; and the proprietors of three other record outlets, for selling pirated product.

Charges of unfair competition and violating presidential decree 49 of the Philippine Copyright Law are being filed against them.

The maximum penalty for unfair competition is six years' imprisonment and a fine ranging from approximately \$66 to \$266. For violating the copyright law, it's a fine of \$133 or one year's imprisonment.

Danilo Olivares is urging local recording artists whose songs and albums have been pirated and counterfeited to file suits seeking damages for undue deprivation of royalties.

Among the tapes seized were titles by local artists Freddie Aguilar, Imelda Papin, Eva Eugenio and Pilita Corrales.

Also found were allegedly illegal tapes by the Village People, the Bee Gees, Abba, Boney M, Led Zeppelin and Frank Sinatra.

Olivares estimates that the local recording industry loses as much as \$4 million annually to pirates and counterfeiters.



**CONTEST TRIUMPH**—Japan's Tetsuya Itami leads his group, Side By Side, to take the grand prize in the 19th Popcon (Popular Song Contest) held at Tsumagoi in Shizuoka Prefecture May 11. Itami's winning entry, "The City Was Crying," takes him and the group to Yamaha's World Popular Song Festival Nov. 14-16 in Tokyo.

## Kenya Govt. Pledges Support Of Industry

By RON ANDREWS

NAIROBI—The government of Kenya is wholeheartedly behind the country's music and musicians, and will assist in every way possible to protect their rights and to encourage the perpetuation of Kenya's rich cultural heritage.

This was the support pledged by Kenya's minister for housing and social services, Mr. Matano, at the annual general meeting of the Kenya Assn. of Phonographic Industries May 8.

Matano, whose ministry has the task of looking into the plight of the music industry here, stated that musicians must make the first moves themselves, working with those who can help them achieve their goals

and with universities and colleges, which have some of the best collections of music in Africa.

But the minister also stated that his ministry would take the necessary steps to stop infringement of copyrights, and intimated that antipiracy actions would meet with every assistance that he and his people could give.

Also addressing the May 8 meeting was Trevor Percy, legal advisor to the International Federation of Producers of Phonograms and Videograms (IFPI) in London, who reiterated the need for united action against pirates, and said that Kenya can show the way—as it has often done in other matters—to the rest of independent Africa, where piracy is now beginning to take on worrying proportions.

Percy noted with optimism that there were many applications to join IFPI from firms in Kenya, showing that prospective members were prepared to come forward with the financial assistance necessary to help wage war on the thieves of their culture.

The IFPI executive also pointed out that a local body recognized by IFPI would, through its non-profit making status, be able to keep a watchful eye on irregularities within the industry, such as disregard for contracts and infringements of copyright, all of which have never been fully enforced in Kenya's small and fragmented market.

While in Kenya, Trevor Percy held extensive meetings with the locally associated body of members of IFPI, to acquaint himself with their problems and to catch up with all developments in antipiracy actions so far undertaken by the local group.

Uppermost in the matters to settle was the apparent rift between majors and independents, for—although there exists a controlling body of sorts, in the shape of the Kenya Assn. of Phonographic Industries—it's not thought representative of the majority of record producers and manufacturers. Percy, therefore, saw his task primarily as being to unite the industry and join in the common battle against piracy.

While in Nairobi, he also spoke to several lawyers currently active in antipiracy actions, and pledged the assistance of IFPI's London office in drafting proposed amendments to Kenya's Copyright Act, to which both the attorney general's chamber and as recommended.

(Continued on page 59)

## International Briefs

• **AMSTERDAM**—RCA Holland has signed a one-year deal with top Dutch producer, Peter Koelewijn, to handle all his Dutch-language productions. First product is a soccer single, "We Are The Champions," by the Lowland Trio. Koelewijn is also expected to record a new solo album himself, for release by RCA later this year. A long-term renewal of the pact is likely if first results prove satisfactory to both sides. Koelewijn has been given his own office in RCA's Hilversum premises. He was until recently managing director of Born Free Productions, affiliated to Phonogram Holland (Billboard, Feb. 16, 1980).

• **LONDON**—The art of seguing taken to its extreme is the basis for an unusual release on PRT/Pye's Calibre label called "Calibre Cuts." It crams excerpts from 22 different recordings by 17 artists onto one seven-minute single. The disk, available in both seven-inch and 12-inch formats, has generated interest in U.K. discos, and been the subject of considerable radio exposure, despite the difficulties of playlisting a track with so many publishers. Inspired by a bootleg import called "The Break" that appeared late last year, the project was put together by Morgan Khan, promotion manager for PRT/Pye's r&b division, and made possible, says the company, only by the good relations it enjoys with the U.S. licensees which provided the bulk of the material used.

• **SYDNEY**—A dash of Hollywood has infiltrated the Australian record industry, in the form of two Sunset Strip-style billboards erected by WEA and Festival. Former has its billboard mounted on the front wall of the company's new building in the Sydney suburb of St. Leonards. It's officially dubbed a "mural" in order to sidestep a council ruling outlawing any commercial displays of such nature in the area. "We're not allowed to put up any words of advertising," says WEA managing director, Paul Turner, "so we just display LP covers." Currently appearing is Fleetwood Mac's Tusk. The company plans to change the billboard about five times a year. Festival's board is much smaller, but arguably more visible, on the side of its factory wall, facing one of the three busiest arteries in this city. British ska act, the Specials, are current occupants.

• **HELSINKI**—Disk sales via movie music are much in evidence in Finland at present, where several singles have been spurred into the top 10 by the celluloid connection. Chart-topper "Sapinaa" by Maukka Perusjatka (on the Johanna label) was a sales sleeper until its inclusion in Finnish-made movie, "Taalta Tullaan Elama." Barry Manilow's first local top 10 entry, "Ready To Take A Chance Again" on Arista, comes from the "Foul Play" film, starring Goldie Hawn. And the Shadows have a hit with their "Theme From The Deer Hunter," which has also sparked sales of the British Group's "String Of Hits" album, now reportedly close to sales of 40,000 units.

• **NEW YORK**—CBS Records International has signed the Industrials to a worldwide disk deal for territories outside the U.S. and Canada. The futuristic self-styled space age sextet will bow with their debut album, "The Clones Of Radioland," and plan to tour Western Europe. Producer, writer and mentor of the Industrials is Kim Fowley.

## Retailers Unite

LONDON—A group of Britain's leading independent record retailers, located in the North of England and Scotland, is banding together in an effort to negotiate special terms with record manufacturers. For discussion are the question of five percent returns—the dealers want them scrapped in favor of higher trade discounts—and better bulk buying deals.

## Aussie Mechanical: Still Lobbying Industry Group Is Hoping That It's Not Cut And Dried

By GLENN A. BAKER

SYDNEY — The Australian Record Industry Assn. has launched an eleventh-hour lobby to swing public opinion in its favor over the increase in the statutory mechanical rate recommended by the Copyright Tribunal, which sat for 42 days in the latter half of 1979 (Billboard, Jan. 19, 1980).

The tribunal's 300-page report, issued some four months ago, recommended an increase from 5% to 6.75% (including sales tax). The association had argued the case for no increase at all, while the Australian Music Publishers' Assn. asked for 8%.

With the report tabled in federal parliament May 1, the federal attorney general, Senator Durack, is now obliged to either accept or reject the recommendation. Though the former path seems the most likely, the disk industry association is not willing to rest its case until the decision is delivered.

In a media release, the association's executive director, John Hayes, stated, "The Australian consumer and everybody connected with this record industry will lose heavily if the federal government implements the recommendations of the tribunal.

"Record prices are bound to go up, and this will particularly hit young Australians in the pocket. They will be forced to bear the brunt

of the increase, and if they can't afford records, nobody wins."

The record industry group has been joined in its battle by the Australian Musicians Union and Actor's Equity, which have protested the proposed increase to the attorney general, claiming that their members' employment opportunities in the record industry will be lessened if the recommendations are accepted.

According to Hayes, "The tribunal found that publishers take little, if any, capital risk, that they pay no sales tax, and that the present contractual royalty split between Australian publishers and composers is less than fair to the Australian composer."

Jack Argent, chairman of the Australian Music Publishers Assn., has countered with the statement, "We believe the attorney general should accept the tribunal's findings because of the fortified facts. Whether or not there will be increases in record prices is entirely up to the companies; that matter was discussed by the tribunal for two full days, and it was found that prices would not have to rise as a result of a copyright increase.

"All the facts were presented to the tribunal under oath," continues Argent's statement, "and were subject to cross examination at the time. Now, at this late stage, I don't see that any new evidence has been put

forward by the record companies."

Insiders here consider the most forceful fact being proffered by the record company lobby is the benefit of the raise to overseas rather than local writers.

According to Festival Records company secretary, Bill Eeg, Electric Light Orchestra leader Jeff Lynne received 24½ cents for every copy of the "Discovery" album sold in the U.S., whereas under the new Australian rate, he would receive 61 cents.

Likewise, Neil Diamond receives 27½ cents for every U.S. sale of "September Morn," but would receive 61 cents in Australia.

"I just can't believe," says Festival general manager, Jim White, "that the government would implement a royalty rate which would allow huge amounts of money to flow out of this country. I don't see any justification for a foreign songwriter receiving more than twice as much for an Australian sale as for a U.S. sale."

WEA managing director, Paul Turner, feels that the record companies have plenty of time to wage their campaign against the increase.

"My advisors have confirmed to me that the matter has a very low priority in parliament, and may not even be looked at until next year." Turner predicts a \$1 rise in LP prices if and when the change is implemented as recommended.

## Buggles Drafted To Join Yes

LONDON—In one of the more surprising amalgamations of rock talent in memory, the two main members of the Buggles, Island act which hit the charts worldwide with "Video Killed The Radio Star," have joined established band, Yes.

It means that singer Jon Anderson and multi-keyboards man Rick Wakeman have quit the Yes lineup (Wakeman for the second time) and let in Geoff Downes, also a multi-keyboardist, and singer Trevor Horn from the Buggles.

Biggest loser in the changeover would appear to be Island Records, for "Video Killed The Radio Star" was one of the company's biggest-selling records worldwide.

But the Buggles have consistently claimed that it was essentially a "plastic group" to meet the needs of a plastic age, latter phrase the title of the group's debut Island album.

Chris Squire, who remains with Yes with Alan White and Steve Howe, says, "Now we're a revitalized and regenerated band, playing now again as a real unit."

This drastic change of personnel for one of the most consistent of British bands leaves its U.S. and Canadian (plus European territories) tour unchanged for late 1980, and the trek will feature old Yes repertoire, along with material from the new album, which will feature the two ex-Buggles.

Eddie Offord has re-enlisted to produce the new album, and Roger Dean will be back working on its sleeve design.

Both Jon Anderson and Rick Wakeman will push ahead with solo projects. Anderson has already been involved with other artists, having teamed up successfully with Greece's Vangelis on the "Short Stories" album.

## Meyer To Ariola

AMSTERDAM—Anita Meyer, one of Holland's best known singers, has signed to Ariola Records here, and will debut with a late summer single produced by Martin Duiser.

## Split Enz Snatched From Oblivion New Zealand Band Makes Splash With Hit Album, Single

SYDNEY—Like the plot of a dime novel, the Split Enz rags-to-riches story smacks of contrived fantasy. Indeed, the New Zealand group itself is among the last to grasp the significance of its sudden skyrocket to superstardom here.

Not since the frantic pop-boom days of Sherbet, Skyhooks and Ol'55 has an act from the region so shaken the Australian national charts.

This week, the Split Enz single, "I Got You," and album, "True Colours," each rack up their sixth consecutive weeks at No. 1 on the David Kent listings (see Hits Of The World, this issue).

It's the first simultaneous album/single national No. 1 by a local act since Sherbet in 1976, with the "Howzat" single and a greatest hits album.

So far, the album has reportedly reached double platinum status (100,000 copies here) and the 45 has passed platinum (100,000), becoming Mushroom Records' largest domestic selling single in seven years of operation.

Formed in New Zealand in 1974, and signed to Mushroom in Mel-



**HIT TEAM**—Paul Russell, left, managing director of CBS Records Australia, challenges Howard Casey (alias K.C.) to a round or two in the ring at a CBS reception to celebrate the down under sales success of K.C. and the Sunshine Band's "Greatest Hits." Not only did Casey win the match, but he left with a platinum award for his group's TK album, and a gold award for the "Please Don't Go" single.

## CBS Gooses Israeli Mart

By URI ALONY

TEL AVIV—The first major re-vamping of the Israel record sales and distribution systems has been completed here by CBS, and it augers well for the national industry as a whole.

Israel is still a young market, opening up for major international pop and classical repertoire in the mid '60s when CBS set up shop, and it is the multinational which is pushing the industry towards matching the efficiency and sophistication of internationally-proven sales and distribution networks.

A decade ago, CBS pioneered the previous van sales system which has now been discarded in favor of a catalog sales plan with the country split into territories, each shop and territory handled by one salesman only. He takes orders for entire catalog lines, including domestic, international and classical repertoire.

Orders to CBS are fulfilled within 48 hours, the company using a combination of various parcel delivery services. Urgent orders phoned in during the week are supplied within 24 hours.

CBS here is convinced the system will give it greater flexibility in pushing new and more aggressive sales programs. And there are other innovations to come.

In the coming year, CBS expects to open an active telephone sales department which will concentrate on pushing Top 10 and weekly specials, leaving salesmen much more time to emphasize catalog material in the shops.

Additionally, CBS is bringing in a sophisticated mini-computer system, currently being designed in Europe, to streamline entire ordering, inventory, billing and sales information systems.

## British Data Paints Gloomy Sales Picture

By PETER JONES

LONDON—Singles are down, albums are down, but cassettes stay around the same. That's the overall picture of what amounts to "a grim set of figures," according to the British Phonographic Industry (BPI) over its latest round-up of sales statistics.

The figures cover the period January to March this year, compared with the same quarter of 1979. The survey presents an unremitting and unrelenting set of statistics, in which the total value of sales is down 12.2% from approximately \$151.3 million to \$134.3 million.

And in a letter to all member companies, BPI director general, John Deacon, says, "To stay level at last year's doubtful level of profitability, the industry should have achieved a substantially bigger turnover in the first three months of this year."

He mentions an equivalent figure of \$179 million. In the event, Deacon notes, turnover was some 25% short of what should be regarded as a minimum target.

He blames parallel imports as a distinct factor in the disappointing figures, and says, "While home taping continues to suppress output severely, U.K.-based companies are now clearly faced with another serious attack on their sales from this

parallel importation of disks and tapes.

"New and full-price albums are hardest hit, we think, and it's difficult to give a precise measure of the extent of this kind of importation. But there is reason to think that it could amount to 20% of the current retail market."

Analyzing the results even further, they show single sales down to 19.6 million units (worth \$31.7 million) from 23.3 million (\$38.7 million) in 1980's final quarter, which represents a drop of 16% in unit terms and 18.2% in value.

Albums are down to 14.5 million units (worth \$76.7 million) from 17 million (\$86.2 million), which represents a decline of 13% in units and 11% in value.

Tapes are down to 5.2 million (\$25.8 million) from 5.3 million (\$26.2 million), representing a fall of approximately 1.5% in each case, units and value.

## McLean's Base

TEL AVIV—U.S. recording artist Don McLean, in Israel on a short promotional visit, says he wants to make Israel his "home base" from which he'll set out on European engagements. The performer is slated to appear in concert here in June.

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## BRITAIN

(Courtesy of Music Week)  
As of 5/24/80  
SINGLES

This Week	Last Week	Title	Artist
1	1	WHAT'S ANOTHER YEAR,	Johnny Logan, Epic
2	6	NO DOUBT ABOUT IT,	Hot Chocolate, Rak
3	5	SHE'S OUT OF MY LIFE,	Michael Jackson, Epic
4	4	MIRROR IN THE BATHROOM,	Beat, Go Feet
5	2	GENO, Dexy's Midnight Runners,	Parlophone
6	23	THEME FROM MASH,	Mash, CBS
7	18	OVER YOU,	Roxy Music, Polydor
8	7	HOLD ON TO MY LOVE,	Jimmy Ruffin, RSO
9	8	I SHOULD'VE LOVED YA,	Narada Michael Waldon, Atlantic
10	NEW	WE ARE GLASS,	Gary Numan, Beggars Banquet
11	3	COMING UP,	Paul McCartney, Parlophone
12	13	DON'T MAKE WAVES,	Nolans, Epic
13	20	FOOL FOR YOUR LOVING,	Whitesnake, United Artists
14	11	THE GROOVE,	Rodney Franklin, CBS
15	10	SILVER DREAM MACHINE,	David Essex, Mercury
16	19	BREATHING,	Kate Bush, EMI
17	17	LET'S GO ROUND AGAIN,	Average White Band, RCA
18	NEW	RAT RACE,	Rude Boys, Specials, 2-Tone
19	25	YOU GAVE ME LOVE,	Crown Heights Affair, Mercury
20	12	GOLDEN YEARS,	Motorhead, Bronze
21	15	TOCCATA,	Sky, Ariola
22	16	CHECK OUT THE GROOVE,	Bobby Thurston, Epic
23	37	LET'S GET SERIOUS,	Jermaine Jackson, Motown
24	24	JUST CAN'T GIVE YOU UP,	Mystic Merlin, Capitol
25	NEW	FUNKYTOWN,	Lipps Inc., Casablanca
26	33	MIDNIGHT DYNAMOS,	Matchbox, Magnet
27	30	YOU'LL ALWAYS FIND ME IN THE KITCHEN,	Jona Lewie, Stiff
28	40	CRYING,	Don McLean, EMI
29	9	MY PERFECT COUSIN,	Undertones, Sire
30	21	THE GREATEST COCKNEY RIP OFF,	Cockney Rejects, Zonophone
31	22	STARING AT THE RUDE BOYS,	Ruts, Virgin
32	39	TEENAGE,	UK Subs, Gem
33	29	NE-NE-NA-NA-NU-NU,	Bad Manners, Magnet
34	NEW	BACK TOGETHER AGAIN,	Roberta Flack & Donny Hathaway, Atlantic
35	38	POLICE AND THIEVES,	Junior Murvin, Island
36	26	THE BUCKET OF WATER SONG,	Four Bucketeers, CBS
37	14	CALL ME,	Blondie, Chrysalis
38	27	WHEELS OF STEEL,	Saxon, Carrere
39	NEW	MESSAGES,	Orchestral Manoeuvres In The Dark, Dindisc
40	32	THIS WORLD OF WATER,	New Music, GTO

## ALBUMS

This Week	Last Week	Title	Artist
1	1	THE MAGIC OF BONEY M,	Boney M, Atlantic
2	2	SKY 2,	Sky, Ariola
3	3	JUST ONE NIGHT,	Eric Clapton, RSO
4	4	GREATEST HITS,	Rose Royce, Whitfield
5	5	DUKE,	Genesis, Charisma
6	11	OFF THE WALL,	Michael Jackson, Epic
7	8	SPORTS CAR,	Judie Tzuke, Rocket
8	7	12 GOLD BARS,	Status Quo, Vertigo
9	25	ONE STEP BEYOND,	Madness, Stiff
10	9	HEAVEN & HELL,	Black Sabbath, Vertigo
11	10	HYPNOTIZED,	Undertones, Sire
12	6	GREATEST HITS,	Suzi Quatro, Rak
13	12	THE BOBBY VEE SINGLES ALBUM,	United Artists
14	NEW	ME MYSELF AND I,	Joan Armatrading, A&M
15	16	REGGATTA DE BLANC,	Police, A&M
16	19	PRETENDERS,	Pretenders, Real
17	26	GOOD MORNING AMERICA,	Various, K-tel
18	NEW	MAGIC REGGAE,	Various, K-tel
19	20	WHEELS OF STEEL,	Saxon, Carrere
20	22	17 SECONDS,	Cure, Fiction
21	13	EMPTY GLASS,	Peter Dinklage, Atco
22	24	SNAKES & LADDERS,	Gerry Rafferty, United Artists
23	17	IRON MAIDEN,	Iron Maiden, EMI
24	18	BY REQUEST,	Lena Martell, Ronco
25	21	SOMETIMES YOU WIN,	Dr. Hook, Capitol
26	23	CHAMPAGNE & ROSES,	Various, Polygram
27	14	THE BARBARA DICKSON ALBUM,	Barbara Dickson, Epic
28	36	SOLO IN SONG,	Philip Lynott, Vertigo
29	30	OUTLANDOS D'AMOUR,	Police, A&M
30	NEW	SO FAR AWAY,	Chords, Polydor
31	28	THE CORRECT USE OF SOAP,	Magazine, Virgin
32	27	ORCHESTRAL MANOEUVERS IN THE DARK,	Dindisc

This Week	Last Week	Title	Artist
33	35	TELL ME ON A SUNDAY,	Marti Webb, Polydor
34	NEW	LITTLE DREAMER,	Peter Green, PVK
35	33	ANIMAL MAGNETISM,	Scorpions, Harvest
36	15	GOLDEN MELODIES,	National Brass Band, K-tel
37	NEW	THE WALL,	Pink Floyd, Harvest
38	34	EAT TO THE BEAT,	Blondie, Chrysalis
39	29	FACADES,	Sad Cafe, RCA
40	NEW	WAR OF THE WORLDS,	Jeff Wayne's Musical Version, CBS
39	29	FACADES,	Sad Cafe, RCA
40	NEW	WAR OF THE WORLDS,	Jeff Wayne's Musical Version, CBS

## CANADA

(Courtesy Canadian Recording Industry Assn.)  
As of 5/21/80  
SINGLES

This Week	Last Week	Title	Artist
1	1	CALL ME,	Blondie, Chrysalis
2	2	ANOTHER BRICK IN THE WALL,	Pink Floyd, Columbia
3	3	OFF THE WALL,	Michael Jackson, Epic
4	17	RIDE LIKE THE WIND,	Christopher Cross, Warner Bros.
5	16	LADIES NIGHT,	Kool & The Gang, De-Lite
6	14	LOST IN LOVE,	Air Supply, Wizard
7	12	REFUGEE,	Tom Petty & The Heartbreakers, MCA
8	7	WORKING MY WAY BACK TO YOU,	Spinners, Atlantic
9	NEW	TRAIN IN VAIN,	Clash, Epic
10	5	FUNKYTOWN,	Lipps Inc., Casablanca
11	NEW	NIGHT TO REMEMBER,	Prism, Capitol
12	9	WITH YOU I'M BORN AGAIN,	Billy Preston & Syreeta, Motown
13	NEW	DON'T FALL IN LOVE WITH A DREAM,	Kenny Rogers & Kim Carnes, United Artists
14	NEW	ALL THE TEA IN CHINA,	Susan Jacks, Epic
15	15	BRASS IN POCKET,	Pretenders, Sire
16	11	YOU MAY BE RIGHT,	Billy Joel, CBS
17	NEW	IT'S HARD TO BE HUMBLE,	Mac Davis, Casablanca
18	6	CARS,	Gary Numan, Beggars Banquet
19	NEW	HURT SO BAD,	Linda Ronstadt, Elektra
20	20	I PLEDGE MY LOVE,	Peaches & Herb, Polydor

## ALBUMS

This Week	Last Week	Title	Artist
1	1	GLASS HOUSES,	Billy Joel, Columbia
2	2	AGAINST THE WIND,	Bob Seger, Capitol
3	3	DUKE,	Genesis, Atlantic
4	4	THE WALL,	Pink Floyd, Columbia
5	10	EMPTY GLASS,	Peter Townshend, Atco
6	NEW	WOMAN LOVE,	Burton Cummings, Epic
7	12	PRETENDERS,	Pretenders, Sire
8	5	IN THE HEAT OF THE NIGHT,	Pat Benatar, Chrysalis
9	NEW	YOUNG AND RESTLESS,	Prism, Capitol
10	6	UNCUT,	Powder Blues, RCA
11	14	LONDON CALLING,	Clash, Epic
12	9	MIDDLE MAN,	Boz Scaggs, Columbia
13	13	JUST ONE NIGHT,	Eric Clapton, RSO
14	11	METRO MUSIC,	Martha & The Muffins, Virgin
15	20	DAMN THE TORPEDOES,	Tom Petty & Heartbreakers, MCA
16	17	THE LONG RUN,	Eagles, Asylum
17	8	WOMEN AND CHILDREN FIRST,	Helen, Warner Bros.
18	NEW	LOVE STINKS,	J. Geils Band, EMI
19	NEW	BROKEN ENGLISH,	Marianne Faithfull, RSO
20	16	THE PLEASURE PRINCIPLE,	Gary Numan, Beggars Banquet

## WEST GERMANY

(Courtesy Der Musikmarkt)  
As of 5/26/80  
SINGLES

This Week	Last Week	Title	Artist
1	2	DER NIPPEL,	Mike Kruger, EMI
2	1	WEEKEND,	Earth & Fire, Vertigo
3	6	TAKE THAT LOOK OFF YOUR FACE,	Marti Webb, Polydor
4	3	SUN OF JAMAICA,	Goombay Dance Band, CBS
5	14	WHAT'S ANOTHER YEAR,	Johnny Logan, Epic
6	4	IT'S A REAL GOOD FEELING,	Peter Kent, EMI
7	5	BOAT ON THE RIVER,	Styx, A&M
8	7	I SEE A BOAT,	Boney M, Hansa
9	10	SEXY EYES,	Dr. Hook, Capitol
10	11	QUE SERA MI VIDA,	Gibson Brothers, Polydor
11	13	D.I.S.C.O.,	Ottawan, Polydor
12	9	THE BALLAD OF LUCY JORDAN,	Marianne Faithfull, Island
13	19	WORKING MY WAY BACK TO YOU,	Spinners, Atlantic
14	12	OH SUSIE,	Secret Service, Teldec
15	8	ANOTHER BRICK IN THE WALL,	Pink Floyd, Harvest

This Week	Last Week	Title	Artist
16	16	RAP-O-CLAP-O,	Joe Bataan, Salsoul
17	20	CALL ME,	Blondie, Chrysalis
18	NEW	TAKE GOOD CARE OF MY BABY,	Smokie, Rak
19	15	THEATER,	Katja Ebstein, Ariola
20	17	HIGHWAY TO HELL,	AC/DC, Atlantic
22	22	DAVID'S SONG,	Kelly Family, Polydor
23	23	LADY OF THE DAWN,	Mike Batt, CBS
24	28	DER WILDE WILDE WESTEN,	Truck Stop, Metronome
25	18	ROCK 'N' ROLL IN OLD BLUE JEANS,	Tommy Ohmer, Ariola
26	25	AND THE BEAT GOES ON,	Whispers, Solar
27	NEW	AN ENGLISHMAN IN NEW YORK,	Goodley & Creme, Polydor
28	NEW	BOBBY BROWN,	Frank Zappa, CBS
29	26	SAN FRANCISCO BAY,	Smokie, Rak
30	NEW	STOMP,	Brothers Johnson, A&M

## ALBUMS

This Week	Last Week	Title	Artist
1	1	DIE SCHOENSTEN MELODIEN DER WELT,	Anthony Ventura Orchestra, Arcade
2	2	THE WALL,	Pink Floyd, Harvest
3	4	TRAUMEREIEN,	Richard Clayderman, Telefunken
4	3	THE MAGIC OF BONEY M,	Hansa
5	5	DER NIPPEL,	Mike Kruger, EMI
6	8	NOCH EINMAL MIT GEFUEHL,	Rudi Schurike, Polystar
7	7	THE TEENS TODAY,	Teens, DCA
8	10	HIGHWAY TO HELL,	AC/DC, Atlantic
9	9	DUKE,	Genesis, Charisma
10	6	CORNERSTONE,	Styx, A&M
11	16	INSEL DER ZARTLICHKEIT,	Demis Roussos, Polystar
12	18	VOICE OF AMERICA,	John Denver, RCA
13	11	BROKEN ENGLISH,	Marianne Faithfull, Island
14	14	EYES OF THE UNIVERSE,	Barclay James Harvest, Polydor
15	17	LITTLE DREAMER,	Peter Green, Teldec
16	15	ANIMAL MAGNETISM,	Scorpions, EMI
17	13	UNBEHAGEN,	Nina Hagen Band, CBS
18	NEW	GREATEST HITS VOL. 2,	Abba, Polydor
19	NEW	GLASHAUS,	Katja Ebstein, Ariola
20	12	PANISCHE ZEITEN,	Udo Lindenberg, Telefunken

## ITALY

(Courtesy Germano Ruscitto)  
As of 5/20/80  
ALBUMS

This Week	Last Week	Title	Artist
1	1	UNA GIORNATA UCCIOSA,	Lucio Battisti, Numero Uno/RCA
2	3	UFFA! UFFA! UFFA!	Edoardo Bennato, Ricordi
3	2	THE WALL,	Pink Floyd, Harvest/EMI
4	18	SONO SOLO CANZONETTE,	Edoardo Bennato, Ricordi
5	19	DUKE,	Genesis, Charisma/PolyGram
6	5	REGGATTA DE BLANC,	Police, A&M/CBS-CCDMM
7	7	INFERNO,	Heath Emerson, Cinevox/Ricordi
8	4	INNAMORARSI ALLA MIA ETA',	Julio Iglesias, CBS/CGDMM
9	6	SENSITIVE AND DELICATE,	Steven Schlaks, Baby/CGDMM
10	16	NERO A META',	Pino Daniele, EMI
11	8	ATILLA,	Mina, PDU/EMI
12	NEW	UN PO' ARTISTA UN PO' NO,	Adriano Celentano, Clan/CGDMM
13	10	ALBUM CONCERTO,	F. Guccini & I Nomeadi, EMI
14	NEW	GALAXY,	Rockets, CGDMM
15	13	THE AGE OF PLASTIC,	Buggles, Island/Ricordi
16	9	VIVA, I Pooh,	CGDMM
17	NEW	UNA CITTA' PER CANTARE,	Ron Spaghetti/RCA
18	NEW	GLASS HOUSES,	Billy Joel, CBS/CGDMM
19	11	VIVA L'ITALIA,	Francesco De Gregori, RCA
20	14	GET THE KNACK,	Knack, Capitol/EMI

## MEXICO

(Courtesy Enrique Ortiz)  
As of 5/20/80  
SINGLES

This Week	Last Week	Title	Artist
1	1	HE VENIDO A PEDIRTE PERDON,	Juan Gabriel, Ariola
2	3	COMO YO TE AMO,	Raphael, Gamma
3	2	QUE NO,	Pedro Marin, Gamma
4	5	FUNKYTOWN,	Lipps Inc., Polydor
5	4	SIN AMOR,	Ivan, Melody
6	7	ERES, Napoleon,	Raff
7	6	SI ME DEJAS AHORA,	Jose-Jose, Ariola
8	NEW	CIELO EN TUS OJOS,	Shaun Cassidy, Gamma
9	8	POR SI VOLVIERAS,	Jose Luis Rodriguez, Musart
10	10	SE TE FUE VIVA LA PALOMA,	Manoella Torres, CBS

## International Aussie Retail Chain Is Sued By Festival

SYDNEY—"We draw no distinction between a giant chain store customer and a small suburban retailer," says Festival Records' general manager, Jim White. "If someone infringes our copyrights and refuses to cease after warnings, we sue them."

White is referring to his company's unprecedented action in hauling national chain store Grace Bros. Pty. in the New South Wales Supreme Court.

In three separate actions, Festival challenged Grace Bros. and Message Records over the importation and sale of American budget label albums.

Message is a small concern dealing in the bulk import of low-price stock on labels such as Pickwick and Springboard.

Festival claimed that, while budget labels in the U.S. had secured release rights in their territory for certain product, those rights did not extend to Australia, where the exclusive rights had been assigned to

Festival. A most prominent example was material from the Sun catalog, which Festival administers here via its licensing agreement with SSS International.

In each case, the defendants consented to injunctions, and were ordered to pay Festival unspecified damages (believed to be no more than a few hundred dollars).

All infringing stock was ordered to be yielded up to Festival. However, each judgment was related to nominated titles, and a general injunction is yet to be effected.

Festival began such action as far back as 1976, when its publishing arm, Festival Music, secured an injunction against sections of a flood of more than 100,000 television-promoted American cutouts, many of which were competing alongside corresponding Australian releases still enjoying peak popularity.

More than 30 individual actions—some against another chain retailer, Norman Ross Discounts—eventually stemmed the flow.

## Branduardi European Tour To Feature Guest Artists

By PAUL BOMPARD

ROME—A three-pronged promotional push on behalf of Italian musician Angelo Branduardi, taking in a triple live album, a film presentation of him playing on stage and a European tour through this summer has been unveiled here by PolyGram and producer-impresario David Zard.

Branduardi, one of the top-selling local acts, has also proved to be very "exportable," his last album "Cogli La Prima Mela" selling a million-plus units in Italy and Europe, with English and French versions recently completed.

The new triple album, "Concerto," is the result of three years of recording his various stage shows. Final track selection came from a stockpile of some 90 tapes. The recording technology has been kept as simple and straightforward as possible to underline the "live" element.

The film was made around the same time, but the organizational problems come with the tour, bannered "Carovana Del Mediterraneo," a two-month trek, which will spotlight Branduardi, but also feature Ritchie Havens for the whole

trip, and Stephen Stills for the gigs between July 4 and Aug. 4.

Negotiations are under way to feature guest appearances by artists such as Rick Wakeman, Stanley Clarke, Joan Baez, Donovan and the Steve Miller Band. The Branduardi touring unit will carry a team of around 100 people, plus equipment, generators, lights and so on, which will need a fleet of trucks, cars and coaches.

David Zard, who is masterminding the whole project, says: "We start with a concert in Milan's San Siro football stadium, then go through France, Switzerland, Germany, Austria, Belgium, Luxembourg and possibly the U.K. As we're using most stadiums and open-air situations, we could well have played to two million people by the end of the tour."

"But because we're tackling this kind of venue, we have to be independent in terms of equipment and not rely on local help. It's obviously a very expensive project but I'm confident that with the sponsorships we're arranging in various places we'll at least make ends meet."

## Split Enz Is Smash Hit

• Continued from page 57

recognize the impending explosion.

In a motel room in Portland, Ore., on tour with his charges, the Sports, Mushroom boss Michael Gudinski received and repeatedly played a cassette of the just-completed album. His words were, "The album is great, but there's no single; they haven't given me a single."

"The initial radio reaction was poor," says Higgins. "They weren't even listening to it, just dismissed it because of who the band were. But Jenny Keath, a part-time Mushroom publicist, simply refused to give up, and just kept hammering at them. After the first 10,000 albums, it all exploded overnight, and every radio station in the country wanted to know about them."

Not even Pink Floyd's "The Wall" could keep the album out of the No. 1 position, in both Australia and New Zealand.

In the group's homeland, where "I

Got You" also went to the chart summit, Festival reports massive sales of its back catalog, a situation echoed to a lesser extent in Australia, where a commemorative edition of the album in a gold sleeve has also been issued.

Ironically, the group has no current international label tie-ups, and is free to consider the offers that are beginning to roll in. There is hardly a soul in this close-knit industry who does not believe that "I Got You," with its hypnotically compelling chorus, will soon be climbing international charts. **GLENN A. BAKER**

## Summer Season

LONDON—Ella Fitzgerald and Oscar Peterson have signed for the annual summer short cabaret season at the Grosvenor House hotel here July 21-26, a three-course dinner included in the admission prices of \$60 and \$100 each.

# Copyright Society Vs. Greek Record Labels

ATHENS — Greece's major recording companies and the country's copyright protection society, AEPI, are embroiled in conflict over who is doing what to correct long-standing abuses in copyright matters.

AEPI maintains it is the only organization both fighting piracy and battling for the recognition of what comes under the generic term "neighboring rights," that is rights other than those claimed by artists, writers and composers.

"Nonsense," asserts a spokesman for the local branch of the International Federation of Producers of Phonograms and Videograms (IFPI).

Making up the IFPI branch here are the seven major recording companies, EMI, Polygram, Minos Mat-sas, CBS, WEA, Music Box and Lyra, plus the two record-pressing plants, Columbia-EMI and Fabel-sound Inc.

To complicate matters further, the subject of neighboring rights has become mixed up with the running sore of cassette piracy, with which the Greek authorities have yet to grapple effectively.

AEPI maintains it has been asking the government to separate the two problems to make the task of legisla-

tion that much easier, and it has firmly accused the authorities of blocking that plan.

Says the IFPI spokesman: "AEPI is wrong when it claims to be the only piracy fighter in the country. So far this year, we have managed to get 61 persons arrested on piracy charges and we have busted a clandestine factory with 12 modern reproduction machines in it.

"And as for neighboring rights, we agree that the matter should be separated from piracy. In fact, since 1971, no antipiracy action has taken place in Greece without the full financial support of IFPI."

One antipiracy plan being debated is the use of a government duty stamp on all official cassettes, a stamp which "very, very few pirates would dare to forge," according to AEPI.

IFPI, on the other hand, alleges that nothing will stop a pirate from getting round the stamp duty and "continuing the larceny at the expense of all of us."

But both sides do seem to agree that it will be a long time before Greece gets a modern copyright law that will supersede the present wholly inadequate legislation which, in fact, dates back to 1920.

# Home Taping Tax Greeted With Opposition In France

By HENRY KAHN

PARIS—The proposed round-table conference on a blank tape levy being applied in France, which was to involve manufacturers, record companies, the copyright society and other areas of recorded music, seems as yet to be little more than a pipe dream.

Certainly, the Ministry of Cultural Affairs has done nothing to get such a meeting organized. But the levy proposal, as put forward by the record companies and the Societe des Auteurs, Compositeurs & Editeurs de Musique (SACEM), is meeting hostile opposition from both tape manufacturers and consumer organizations.

One argument comes from "50 Million Consumers," organ of the official consumers' organization here, which says with undisguised irony: "If you copy a disk or a radio program, you must consider yourself a thief."

And then it goes on to say that the 8% levy on blank tape, as suggested, would have to be paid by the consumer no matter what was recorded on the tape. The magazine cites the case of "parents who have to pay a levy because they want to record the first utterings of their first-born child."

While admitting that the levy arguments are complex, the magazine picks up the arguments of Robert Kaplan, of the BASF tape division, who maintains that the main cause of the current recession is the high price of disks and the failure of the companies involved to come up with the right alternative and replacement for disco music.

But the consumer organ further insists that a levy on blank tape would be unlikely to encourage young people to buy more records. They are more likely to see the levy as a form of protectionism in a so-called "liberal economy."

Kaplan says the levy on tape in Germany has caused dissatisfaction. And "50 Million Consumers" claims that top-selling artists, and it names

Supertramp, suffer little from home-copying and "cannot be considered works of art in peril."

A further argument from the publication is that the 50% of the levy which SACEM would receive would benefit those at the top of the charts, rather than the rest. There is further doubt that the 25% which the record companies would receive would "really" be used to promote talent, and for "recording risks."

This basic public reaction at a time of economic crisis may well be the reason there is no progress over roundtable talks. The electronics industry has rejected the levy outright. Kaplan takes the view that home taping doesn't discourage talent but helps musicians, maybe lesser-known ones, become better known.

But despite the arguments, it is over-simplifying to say that the battle is degenerating into a "fist fight" between culture and electronic progress.

# Kenya Pledge

• Continued from page 56

bers and the ministry have given their blessing.

It's been proposed that the criminal liability of any pirate should be beefed up, to dissuade illegal operators from falling foul of the police and to bring incidents into the open through more dramatic press coverage.

A further project suggested to Percy was that IFPI should engage a full-time lawyer to look after the problems of the continent of Africa, who could acquaint himself with local problems and fight piracy with the expertise and advice not readily available in such areas as Nigeria, Malawi and so on.

This would ensure a personal contact between the Federation and those who are more than willing to be guided towards better protection of the rights of copyright owners in their respective nations.

# Billboard® Hits Of The World™

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### JAPAN

(Courtesy Music Labo)  
As of 5/26/80  
ALBUMS

This Week	Last Week	Album
1	1	RUN AWAY, Shannels, Epic (PMP)
2	2	SHINKIROH, Chrystal King, Aard Vark (Yamaha)
3	5	SUBARU, Shinji Tanimura, Casablanca (Noel/Burning)
4	9	NINAMI KAIKISEN, Takao Horiuchi & Tomoharu Taki, Casablanca (Thunder/JCM)
5	4	SHANIKU-SAI, Momoe Yamaguchi, CBS/Sony (Tokyo Ongaku Shuppan)
6	6	SHIAWASE SAGASHITE, Hiroshi Itsuki, Minoruhon (Sound Eye)
7	13	RIDE ON TIME, Tatsuro Yamashita, Air (PMP)
8	3	OKURU KOTOKO, Kaientai, Polydor (Nichion/Noel)
9	14	TABOO, Hiroshi Go, CBS/Sony (Burning)
10	8	HIGE-NO-THEME, Akihiko Takashima & Electric Shavers SMS (Watanabe Ongaku Shuppan)
11 NEW		DANCING ALL NIGHT, Monta & Brothers, Philips (PMP)
12	12	OMOI TSUBASA, Takeshi Kishida, CBS (Nichion/Noel)
13	7	THIS IS SONG FOR COCA-COLA, Eikichi Yazawa, Warner Bros. (Sunrise Mackey)
14	10	BEAUTIFUL ENERGY, Kai Band, Express (Shinko Ongaku)
15	16	TECHNO POLICE, Yellow Magic Orchestra, Alfa (Alfa)
16	19	HADASHI-NO-KISETSU, Seiko Matsuda, CBS/Sony (Sun/PMP)
17	15	KOI-NO-BAD-TUNNING, Kenji Sawada, Polydor (Watanabe Ongaku)
18 NEW		NAMIDA-NO-LOVE LETTER, Eikichi Yazawa, Warner Brothers (Sunrise Mackey)
19 NEW		WAKARETEMO-SUKINAHITO, Los Indios & Sylvia
20	11	AI-NO-SONG, Hideki Saijoh, RCA (Taiyo Ongaku)

### ALBUMS

1	1	ROMAN, Chiharu Matsuyama, North
2	3	SOLID STATE SURVIVOR, Yellow Magic Orchestra, Alfa
3	5	SUBARU, Shinji Tanimura, Casablanca
4	2	CRYSTAL KING, Crystal King, Aard Vark
5	4	KITETEMO IDESKA, Miyuki Nakajima, Aard Vark
6	7	LIVE, Offcourse, Express
7	6	MR. METROPOLICE, Junko Yagami, Discmate
8	8	GLASS HOUSES, Billy Joel, CBS/Sony
9	10	MIDDLE MAN, Boz Scaggs, CBS
10	11	SHANGRI-LA, Takuro Yoshida, ForLife
11	12	PUBLIC PRESSURE, Yellow Magic Orchestra, Alfa
12	9	THE HEART ROCK BAND, Twist, Aard Vark
13	13	HOKUTO-SHICHISEI, Shozo Ise, Orplid
14	14	TINY BUBBLES, Southern All stars, Invitation
15	15	ABBA'S GREATEST HITS VOL. 2, Discmate
16	19	ICHIBA-HARUYUME, Kaientai, Polydor
17	16	LOVE SONGS, Mariya Takeuchi, RCA (RVC)
18	18	I NEED YOU, Kazuo Zaitsu, Express
19	17	YUKO LOVE FEELING, Yuko Ishikawa, Radio City
20 NEW		OFF THE WALL, Michael Jackson, Epic

### AUSTRALIA

(Courtesy Kent Music Report)  
As of 5/19/80  
SINGLES

This Week	Last Week	Singles
1	1	I GOT YOU, Split Enz, Mushroom
2	2	BRASS IN POCKET, Pretenders, Sire
3	5	SPACE INVADERS, Player, WEA
4	6	TIRED OF TOWEIN' THE LINE, Rocky Burnette, EMI
5	4	ANOTHER BRICK IN THE WALL, Pink Floyd, CBS
6	3	ROCK LOBSTER, B-52s, Warner Bros.
7	9	TOTAL CONTROL, Motels, Capitol
8	7	PEOPLE, Mi-Sex, CBS
9	10	SAME OLD GIRL, Darryl Cotton, EMI
10	8	FLY TOO HIGH, Janis Ian, Interfusion
11	16	NO SECRETS, Angels, Epic
12	14	ATOMIC, Blondie, Chrysalis
13	13	ROCKABILLY REBEL, Major Matchbox, Magnet
14	17	THE ROSE, Soundtrack, Atlantic
15	15	HE'S MY NUMBER ONE, Christie Allen, Mushroom
16	11	CRAZY LITTLE THING CALLED LOVE, Queen, Elektra
17	12	ROCK WITH YOU, Michael Jackson, Epic
18 NEW		COMING UP, Paul McCartney, Parlophone

### 19 NEW

TURNING JAPANESE, Vapors, United Artists

### 20

DON'T LET GO, Isaac Hayes, Polydor

### ALBUMS

1	1	TRUE COLOURS, Split Enz, Mushroom
2	5	GLASS HOUSES, Billy Joel, CBS
3	2	THE WALL, Pink Floyd, CBS
4	4	THE ROSE, Soundtrack, Atlantic
5	6	OFF THE WALL, Michael Jackson, Epic
6	3	GREATEST HITS, K.C. & Sunshine Band, TK
7	7	THE B-52s, Warner Bros.
8	13	STARDUST, Willie Nelson, CBS
9	8	AGAINST THE WIND, Bob Seger, Capitol
10	9	THE PRETENDERS, Pretenders, Sire
11	11	NIGHT RAINS, Janis Ian, Interfusion
12	10	SKY, Sky, RCA
13	14	THE MOTELS, Motels, Capitol
14	16	MIDDLE MAN, Boz Scaggs, CBS
15	12	REGGATTA DE BLANC, Police, A&M
16	17	12 GOLD BARS, Status Quo, Vertigo
17	18	CALM BEFORE THE STORM, Jon English, Mercury
18	15	DAMN THE TORPEDOS, Tom Petty & Heartbreakers, MCA
19 NEW		THE ANGELS GREATEST, Angels, Albert
20 NEW		FULL BOARD, Various Artists, K-tel

### HOLLAND

(Courtesy BUMA/STEMRA)  
As of 5/20/80  
SINGLES

This Week	Last Week	Singles
1	1	SUN OF JAMAICA, Goombay Dance Band, CBS
2	3	FUNKYTOWN, Lipps Inc., Casablanca
3	4	I'M IN THE MOOD FOR DANCING, Nolan Sisters, Epic
4	6	WORKING MY WAY BACK TO YOU, Spinners, Atlantic
5	2	YOU AND ME, Spargo, Inelco/VIP
6	7	WHAT'S ANOTHER YEAR, Johnny Logan, CBS
7 NEW		RUNNING WITH THE DEVIL, Van Halen, Warner Bros.
8	5	I SEE A BOAT, Boney M, Ariola
9	9	WE BELIEVE IN LOVE, Dolly Dots, WEA
10 NEW		CRAZY GUITAR, Hank The Knife & Crazy Cats, Phonogram

### ALBUMS

1	1	GREATEST HITS, BZN, Mercury
2	2	THE MAGIC OF BONEY M, Ariola
3	4	MET JE OGEN DICHT, Rob De Nijs, EMI
4 NEW		SUN OF JAMAICA, Goombay Dance Band, CBS
5 NEW		ZEEMANSLIEDJES, Various, Dureco
6 NEW		LATIN MAGIC, Conquistador, Arcade
7	6	20 GREATEST HITS, Hot Chocolate, Arcade
8 NEW		MY FAVOURITES, Janis Ian, CBS
9	7	DROMENTREIN, Lenny Kuhr, CNR
10	10	20 GOLDEN HITS, Cats, Arcade

### SWEDEN

(Courtesy GFL)  
As of 5/21/80  
SINGLES

This Week	Last Week	Singles
1	3	JUST NU, Tomas Ledin, Polar
2 NEW		WHAT'S ANOTHER YEAR, Johnny Logan, Epic
3	1	BRASS IN POCKET, Pretenders, Real
4	2	UTAN ATT FRACA, Metronome
5	4	TIRED OF TOWEIN' THE LINE, Rocky Burnette, EMI
6	7	VAXELN HALLA, Janne 'Lucas' Persson, Mariann
7	6	QUE SERA MI VIDA, Gibson Bros., Mariann
8	5	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
9	8	FLICKORNA PA TV2, Gyllene, Parlophone
10 NEW		CALL ME, Blondie, Chrysalis

### ALBUMS

1	1	THE WALL, Pink Floyd, Harvest
2	2	GYLLENE TIDER, Parlophone
3	3	451023-0637, Kim Larsen, CBS
4	5	THE ROSE, Soundtrack, Atlantic
5 NEW		ROCK 80, Various, CBS
6	4	PRETENDERS, Pretenders, Real
7	6	GLASS HOUSES, Billy Joel, CBS
8 NEW		VAXELN HALLA, Janne 'Lucas' Persson, Mariann
9 NEW		KENTA, Kenta, Metronome
10 NEW		QUE SERA MI VIDA, Gibson Brothers, Mariann

### ISRAEL

(Courtesy Reshet Gimmel/IBA)  
As of 5/16 #80  
SINGLES

This Week	Last Week	Singles
1	3	BOAT ON THE RIVER, Styx, A&M
2	1	YOU MAY BE RIGHT, Billy Joel, CBS
3	6	WHAT'S ANOTHER YEAR, Johnny Logan, Epic

4	9	CALL ME, Blondie, Chrysalis
5	4	STOMP, Brothers Johnson, A&M
6	2	CARRIE, Cliff Richard, EMI
7	8	RIDE LIKE THE WIND, Christopher Cross, Warner Bros.
8	5	TURNING JAPANESE, Vapors, United Artists
9 NEW		COMING UP, Paul McCartney, Parlophone
10	7	GAMES WITHOUT FRONTIERS, Peter Gabriel, Charisma

### ALBUMS

1	1	DISCOVERY, Electric Light Orchestra, Jet
2	2	THE WALL, Pink Floyd, CBS
3	3	CORNERSTONE, Styx, A&M
4	5	HAIR, Soundtrack, RCA
5	6	EMOCIONES, Julio Iglesias, CBS
6	8	ARIK EINSTEIN SINGS SASHA ARGOV, Arik Einstein, CBS
7	9	MY FAVORITES, Janis Ian, CBS
8	4	GLASS HOUSES, Billy Joel, CBS
9	7	GREATEST HITS VOL. 2, Abba, Epic
10	10	GREATEST HITS, Rod Stewart, Warner Bros.

### NEW ZEALAND

(Courtesy Record Publications)  
As of 5/25/80  
SINGLES

This Week	Last Week	Singles
1	5	I PLEDGE MY LOVE, Peaches & Herb, Polydor
2	9	STOMP, Brothers Johnson, A&M
3	1	SEXY EYES, Dr. Hook, Capitol
4	2	CRUISIN', Smokey Robinson, Motown
5	4	BRASS IN POCKET, Pretenders, Real
6	3	REFUGEE, Tom Petty & Heartbreakers, MCA
7 NEW		AND THE BEAT GOES ON, Whispers, Solar
8	10	CARRIE, Cliff Richard, EMI
9	7	ATOMIC, Blondie, Chrysalis
10 NEW		SPECIAL LADY, Ray Goodman & Brown, Polydor

### ALBUMS

1	2	DAMN THE TORPEDOS, Tom Petty & Heartbreakers, MCA
2	3	THE PRETENDERS, Real
3	1	MUSIC BY CANDLELIGHT, George Zamfir, Philips
4	5	TRUE COLOURS, Split Enz, Polydor
5 NEW		THE B-52s, Warner Bros.
6	9	GLASS HOUSES, Billy Joel, CBS
7	6	THE WALL, Pink Floyd, CBS
8	7	20 GOLDEN GREATS, Vera Lynn, EMI
9 NEW		LIGHT UP THE NIGHT, Brothers Johnson, A&M
10	10	MIDDLE MAN, Boz Scaggs, CBS

### PORTUGAL

(Courtesy Musica & Som)  
As of 5/21/80  
SINGLES

This Week	Last Week	Singles
1	1	ANOTHER BROCK IN THE WALL, Pink Floyd, Harvest
2	2	UM GRANDE GRANDE AMOR, Jose Cid, Orfeu
3 NEW		AMSTERDAM, Maggie MacNeal, WEA
4 NEW		LAUGH AND WALK AWAY, Shirts, Harvest
5	3	DOCE, Doce, Polydor
6	6	MESSAGE IN A BOTTLE, Police, A&M
7	8	GIMME GIMME GIMME, Abba, Polydor
8 NEW		I HAVE A DREAM, Abba, Polydor
9	9	QUE NO, Pedro Marin, Hispavox
10 NEW		ON THE RADIO, Donna Summer, Casablanca

### ALBUMS

1	1	THE WALL, Pink Floyd, Harvest
2	2	20 DIAMONDS HITS, Neil Diamond, MCA
3	3	DREAM POLICE, Cheap Trick, Epic
4	4	REGGATTA DE BLANC, Police, A&M
5	7	ONE STEP BEYOND, Madness, Stiff
6	6	TENEMENT STEPS, Motors, Virgin
7	8	FLEX, Lene Lovich, Stiff
8	10	AT BUDOKAN, Cheap Trick, Epic
9 NEW		MILAGRE DOS PEIXES, Milton Nascimento
10 NEW		DAYS IN EUROPA, Skids, Virgin

## Tokyo Festival

TOKYO—This year's World Popular Song Festival in Tokyo will be held Nov. 14-16 in the capital's Budokan Hall. The Yamaha Music Foundation, which organizes the annual event, reports that entries are coming in from around the world; deadline is July 10. Last year, 1,750 original and unpublished songs were submitted from 53 countries.

## Closeup

**CAROLE KING—Pearls—Songs Of Goffin & King, Capitol S0012073. Produced by Carole King, Mark Hallman.**

This is easily King's most richly satisfying album since her reign as the industry's top female album artist in 1971-72. Several of her albums since then have had their moments, but they also had their share of filler. Here there's scarcely a wasted track.

Since King and ex-husband Goffin wrote some of the finest songs of the rock era, this collection of King versions is a natural. The singer has already cut some of her best oldies on previous LPs—"Will You Love Me Tomorrow," "Up On The Roof," "Natural Woman" and "Some Kind Of Wonderful"—but there were still plenty of gems left for this album.

King obviously chose the songs that meant the most to her rather than just her biggest hits. Only three of these tunes were top 10 singles ("Locomotion," "One Fine Day" and "Hey Girl"); while some of Goffin & King's biggest 45s were not included, even No. 1 hits like "Go Away Little Girl" and "Take Good Care Of My Baby."

The only slight disappointment is that King has cut four of these tunes before. "Snow Queen," "Oh No Not My Baby" and "Wasn't Born To Follow" were included on "Now That Everything's Been Said," the 1968 album by the City, which featured King, second husband Charles Larkey and Danny Kortchmar. And "Goin' Back" previously appeared on King's 1970 solo debut LP, "Writer," with backup vocals by James Taylor. But since few besides collectors own those albums, for most there will be no duplication.

And "Goin' Back" is perhaps the finest track on "Pearls." The former Byrds hit neatly sums up the nostalgic spirit of the album with lines like: "Thinking young and growing older is no sin/And I can play the game of life to win." And consider this bit of Goffin poetry: "I can recall the time that I wasn't ashamed to reach out to a friend/And now I think I've got a lot more than just my toys to lend."

Several of the tunes convey the wide-eyed optimism and endearing naivete of an earlier, simpler time. "Oh No, Not My Baby," a chart hit over the years for Maxine Brown, Rod Stewart and Merry Clayton, has King steadfastly refusing to listen to gossip her friends spread—or warnings her mother issues—about her wayward boyfriend. In the end King's faith in him earns the ultimate reward—his ring!

In "One Fine Day," the first single from the album, King again keeps the faith: "Though I know you're the kind of boy/Who only wants to run around/I'll keep waiting and someday darlin'/You'll come to me when you want to settle down." A simple

### Editions EG Plans Esoteric Releases

**NEW YORK—JEM Records and the Anglo American EG management and production company have formed a new label, Editions EG, which will be exclusively manufactured and distributed in the U.S. by JEM.**

The new label will present experimental and esoteric music from the EG archives, from the Ambient and Obscure labels, and from new and established artists.

The first two releases will be Brian Eno collaborations, "The Plateaux Of Mirror" with Harold Budd and "Fourth World Vol. 1 Possible Musics" with Jon Hassell.



**Carole King, then and now: moving forward by reaching back.**

pop lyric embodies the dream of a whole nation of teenage girls, circa 1963.

"Fine Day," a hit previously for the Chiffons and Rita Coolidge, features perhaps the hottest instrumental track on the album, with drums popping off the vinyl and an exuberant sax solo sparking the outro.

The only new tune on the LP, "Dancing With Tears In My Eyes," also has our protagonist gamely making the best of a bad situation. The brassy number is the latest in a string of dynamic, rocking tunes King has cut in recent years, following the top 30 hits "Only Love Is Real" and "Hard Rock Cafe."

It can be argued that King is a bit mature and worldly-wise for the blissful, unfettered innocence of tunes like "One Fine Day"; that, say, Louise Goffin might be better suited to such sentiments. Certainly the most deeply satisfying tracks on the album are the more thoughtful, multi-dimensional tunes.

"Hey Girl" is such a song, as King transforms it from the top 10 teen dream of Freddy Scott and Donny Osmond to a tender expression of deep, abiding friendship. A bluesy sax solo adds to the torch mood as King cries out: "Hey girl, sit yourself down/I'm not ashamed to get down on the ground/And beg you to stay."

"Snow Queen" is another first-rate cut, fusing a subtle, sinuous melodyline with articulate lyrics. It's perhaps the best application of Goffin & King's commercial Brill Building craftsmanship to the looser, more fluid demands of rock.

"Chains," a hit previously for the Cookies and the Beatles, is probably the best arranged track on the LP. A high-kicking brassy strut melts at song's end into a classic '50s blend. Featured on rhythm guitar is Christopher Cross, a fellow member of the Austin musical community.

"Locomotion," a No. 1 hit for both Little Eva and Grand Funk, isn't as innovatively revamped as "Chains," but it also has an irresistible dance tempo.

The album contains just two tracks that are less than terrific: "Hi De Ho," the old Blood, Sweat & Tears hit which continues to sound pointless and even pretentious (a Goffin-King attempt at rock that fizzled) and "Wasn't Born To Follow," the Byrds number which is saddled with a one-note hick arrangement.

But the quality of the King's sturdy, sure vocals and of her new band's aggressive, dynamic instrumental backing clearly suggests the singer has regained her drive and focus after enduring some personal and career setbacks the past few years. **PAUL GREIN**

### Miami's Aftermath

• Continued from page 4

ected since all but residents and store owners have been barred from the 52-mile square area by a force of 3,500 national guardsmen and almost as many law officers. The 8 p.m. to 6 a.m. curfew was lifted Thursday (22).

## General News

# Alexenburg & Bogart CBS Distribute Ties?

• Continued from page 1

rently working out of Hansa's offices in New York.

While Bogart cautions that he has not "closed the doors" on other possibilities, the CBS association is likely to take place, but Bogart indicates the deal goes beyond "pressing and distribution," referring only to "other considerations."

CBS' first venture with what has also been termed its "independent label approach" started in March with Midsong Records. As outlined then, Midsong product is being handled by CBS branches, yet Midsong maintains its own support functions and there is no CBS financing to the label.

CBS is, however, determined to acquire the pressing (and duplication) business resulting from deals of this nature and it's assumed that both the Alexenburg and Bogart deals include such consideration.

CBS, in turn, is reportedly making advantageous financial commitments from the point of view of prompt—if not monthly—payment for product sold.

As originally mapped by CBS, its "independent label" concept—differing markedly from its custom labels concept, in that CBS does have a financial stake in these operations—was to eventually lead to a separate CBS organization in this

area. It cannot be determined if such a move has been made in view of the Bogart and Alexenburg deals.

An indication of CBS' desire to retain pressing rights in these arrangements is the fact that Cal Roberts, chief of CBS' custom pressing division, along with Paul Smith, CBS senior vice president of operations, has had involvement in negotiations for label acquisitions under this new setup.

And what was termed an "experiment" when originally conceived has apparently taken on a major thrust of "all-systems-go."

For Alexenburg's part, his deal marks a new relationship with a company with which he had a long-term association, leaving in 1978 as head of the successful Epic, Portrait & Associated Labels to form Infinity Records with MCA Inc. financing. MCA dissolved the company late last year, resulting in legal action by Alexenburg.

Bogart's move to CBS would mark his third association with a major distributing organization. He recently sold his interests in Casablanca to PolyGram Corp., which has handled the label's distribution. He originally formed Casablanca with Warner Bros. financing and distribution. Casablanca eventually left the WEA fold to enter independent distribution before Bogart made a deal with PolyGram.

## Wise Changes Putting MCA 'On a Roll'

• Continued from page 10

scene and England for its new signings. Thus far two groups have been signed out of Los Angeles: the Orchids, a five-piece all female rock band whose debut album was recently released and John Hyatt, whose second album will be out soon.

"There is a tendency for people in Los Angeles to forget there are scenes in other cities," says Rosencrantz. "People can get jaded in Los Angeles. Our roster covers a cross-section of the country." He adds that MCA has shied away from British music in favor of American rock'n'roll.

The only product signed by the English operation headed by Roy Featherstone has been "Evita" and other Andrew Lloyd Weber projects.

Rosencrantz, despite receiving a huge amount of both solicited and unsolicited demo tapes, finds more credibility in an act if it is brought to him by a manager, agent or pro-

### Cable Tribunal

• Continued from page 6

service charges have remained low to attract more customers.

A growing cable industry trend, copyright owners say, offers "tiered" service packages, some of which are provided "free" to the subscriber. The law requires copyright owners to be compensated even when cable operators give away their programs or provide them for a very modest charge as a "loss leader," the groups point out in their filing.

The copyright owners' proposal suggests that it is the revenue basis by which cable royalties are figured, not the fixed percentages that are out of adjustment. They ask the Tribunal to consider the revenue basis when making cable royalty adjustments. Cable royalty adjustment proceedings are expected to begin sometime this summer.

ducer who is high on the group. Such groups stand a better chance of being signed.

"It's more important if an artist has a lawyer, manager and agent although there is a certain charm in finding a garage band."

Rosencrantz cites the case of the Iron City Houserockers out of Pittsburgh, brought to Rosencrantz by Steve Popovich, president of Cleveland International Records. Rosencrantz says that Popovich's affiliations with Meat Loaf and Ian Hunter gave the band that extra boost.

## Royalty Bill

• Continued from page 1

would still be required to pay 1% of the excess of that figure in performance royalties.

Observers note that raising the ceiling on the exemption could improve the bill's chances for passage by defusing opposition from radio broadcasters.

Kastenmeier's second amendment expands the exemption allowed public broadcasters to other non-profit uses of recording by such institutions as schools, veterans groups and fraternal organizations.

The third amendment proposes to exempt some small businesses from paying the blanket royalty fee of \$25 per year which, in the bill's present language, must be paid by non broadcast users of music. According to Kastenmeier's staff, this amendment would open the rate schedule to allow for economic differences between large supermarket chains and small groceries for example. While both kinds of businesses may use recorded music other than background music services, they may not be equally equipped to pay the \$25 fee. The modification of HR997 is scheduled to continue on Friday (30).

## Lifelines

### Births

Boy, Eric William, to Mr. & Mrs. William Schulte in Detroit April 27. Father is branch manager for PolyGram Distributing, Detroit.

★ ★ ★

Girl, Marcy Elisabeth, to Nina and Jim McCullaugh in Los Angeles May 20. Father is sound business/video editor for Billboard. Mother is the public relations manager at JBL.

★ ★ ★

Girl, Ashleigh, to Sandra and George Atkinson in Los Angeles May 7. Father is president of TVS, Inc. Mother is general manager.

### Marriages

Scott Nostaja, phonograph record rep for AFTRA, to Nancy Lee, actress, May 10 in Redondo Beach, Calif.

### Deaths

John E. Howell, 55, jazz trumpeter who played with Count Basie, Stan Kenton, Woody Herman, Maynard Ferguson and others, in the Chicago suburb of Oak Park, Ill. May 17 of cancer.

★ ★ ★

John Schmeski, 23, lighting director for the Chicago rock group Hounds, May 10, from injuries suffered in a motorcycle accident in Chicago.

The combined MCA/ABC roster has been sufficiently trimmed to allow the label to spend more time working new acts while elevating others to higher plateaus.

From the 100 plus ABC roster there remain about 25-30 acts including country with the majority either dropped or bought out. Only four acts remain from the aborted Infinity label while the paired down MCA list leaves the label with what Rosencrantz calls a "lean roster."

Upcoming product, believes Rosencrantz, should keep the bottom line in black ink. June releases include the "Xanadu" soundtrack featuring Olivia Newton-John and the Electric Light Orchestra with the first two singles already charted, the Collins/Rosington Band featuring the surviving members of Lynyrd Skynyrd, Tim Weisberg, Iron City Houserockers produced by Ian Hunter and a debut release by rocker Mary Burns.

July product will feature Poco, produced by Mike Flicker, Steely Dan's long awaited followup to "Aja," "Steve Cropper & Friends" with friends including Rod Stewart, Mick Jagger and Keith Richard, Eric Clapton and the Blues Brothers with production by Tom Dowd. A Joe Ely album recorded live in London with a few cuts with the Clash is also expected.

Other soundtracks include "Family Dream" with new material by Roberta Flack, "Best Little Whorehouse In Texas" with Dolly Parton performing most of the music and "Smokey And The Bandit II" with Asleep At The Wheel, Tanya Tucker, Don Williams, and Brenda Lee, among others.

### Shelter Relocates

**LOS ANGELES—Shelter Records moves from its Hollywood Boulevard location to 1106 N. La Cienega Blvd., 90069. The new telephone number is (213) 657-5887.**

# Billboard's

Billboard SPECIAL SURVEY For Week Ending 5/24/80

Number of singles reviewed  
this week **110** Last week **103**

# Top Single Picks

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**BLUES BROTHERS—Gimme Some Lovin' (3:05);** producer: Bob Tischler; writers: Steve Winwood, Muff Winwood, Spencer Davis; publisher: Island BMI. Atlantic 3666. From the forthcoming Blues Brothers movie, this remake sticks fairly close to the Spencer Davis Group arrangement. Vocals convey enthusiasm which keeps the record's pace moving at an intense pitch.

**AVERAGE WHITE BAND—Let's Go 'Round Again (3:53);** producer: David Foster; writer: A. Gorrie; publisher: Average ASCAP. Arista AS0515. First single from the veteran band's debut Arista LP is one of its strongest records in recent time. The rich soulful vocals and strong backing keeps the action hot.

## recommended

**ELVIS COSTELLO AND THE ATTRACTIONS—New Amsterdam (2:10);** producer: Nick Lowe; writer: E. Costello; publisher: Plangent Visions ASCAP. Columbia 111284.

**RED RIDER—Don't Fight It (3:42);** producer: Michael James Jackson; writer: T. Cochrane; publisher: Rumphly-boobah CAPAC. Capitol P4868.

**DAN HARTMAN—Free Ride (3:33);** producer: Dan Hartman; writer: D. Hartman; publisher: Silver Steed BMI. Blue Sky ZS92792 (CBS).

**FRANCE JOLI—This Time (I'm Giving All I've Got) (3:54);** producer: Tony Green; writers: S. Minsky, O. Springer; publishers: Cicada PRO/Trumar BMI. Prelude PRL8013.

**STARLAND VOCAL BAND—(Love) Thought I Would Never Find Love (3:12);** producer: Barry Beckett; writer: George Jackson; publisher: Muscle Shoals Sound BMI. Windsong JH12011 (RCA).

**Laurie and the Sighs—Touch Me (3:10);** producer: Roger Probert; writers: Mike Hurst, Ray Fenwick; publishers: Rightsong/Al Gallico BMI. Atlantic 3667.

**THE SELECTER—On My Radio (3:10);** producer: Roger Lomas; writer: N. Davies; publisher: Selecter. Chrysalis CHS2376.

**ANGEL CITY—Marseilles (3:04);** producers: Brewster, Brewster, Opitz; writers: Brewster, Noeson, Brewster; publishers: Albert/Marks BMI. Epic 950881.

**PETER GABRIEL—Games Without Frontiers (3:46);** producer: Steve Lillywhite; writer: Peter Gabriel; publishers: Clifone/Hidden BMI. Mercury 76063.

**38 SPECIAL—Stone Cold Believer (4:00);** producer: Rodney Mills; writers: Don Barnes, Jeff Carlisi, Larry Junstrom, Donnie Van Zant; publisher: Rocknocker ASCAP. A&M 2242S.

**SHADES—Wanna Make Love (3:25);** producer: Jeff Gilman; writer: Ric Porter; publisher: P R ASCAP. Bayshore BS1003A.



**CARRIE LUCAS—Keep Smilin' (3:29);** producer: Dick Grif-

fey; writer: M. Anthony; publisher: Carrific ASCAP. Solar JH12014 (RCA). Latest release from the little label that could is this sprightly midtempo number by Lucas, a classy, versatile stylist. This has the same across-the-board pop-soul-disco appeal as Solar hits by Shalamar and the Whispers.

## recommended

**BILLY PAUL—I Think I'll Stay Home Today (3:18);** producer: Dexter Wansel; writer: D. Wansel; publisher: Mighty Three BMI. Philadelphia Intl ZS93105 (CBS).

**WATERS—Heart Lead The Way (3:46);** producers: David Rubinson, Luther & Oren Waters; writers: O. Waters, R. Gibson, A. Terry; publisher: Waterwill ASCAP. Arista AS0517.

**GENE PAGE—With You In The Night (3:52);** producers: Billy Page, Gene Page; writers: Leon Ware, Herb Alpert; publisher: Almo ASCAP. Arista AS0516.

**PRESSURE—Hold On (3:36);** producer: Ronnie Laws; writers: Pat Kelley, Moon Calhoun; publisher: Milwaukee BMI. MCA 41251.

**SUN—Space Ranger (Majic's The Air) (3:57);** producers: Beau Ray Fleming, Byron M. Byrd; writers: B. Byrd, K. Yancey; publishers: Glenwood/Detente ASCAP. Capitol P4873.

**AL JOHNSON—I've Got My Second Wind (3:32);** producer: Norman Connors; writers: T. Fauntleroy, A. Johnson; publishers: Lori Joy/Ace-Deuce-Trey BMI. Columbia 111287.

**IRMA THOMAS—Take What You Find (2:46);** producers: John Fred, Casey Kelly; writers: C. Kelly, J. Didier; publishers: Screen Gems/Bayou Blanc BMI. RCS 1008A.

**R.B. GREAVES—Please Mister Mailman (3:34);** producers: L. Russell Brown, Irwin Levine; writers: L. Russell Brown, Irwin Levine; publishers: Larball/Irwin Levine BMI. Midsong WS772006.

**LINDA RANSOM AND SPARKLE—I Don't Wanna Dance (3:54);** producers: I. Levine, J. Wisner; writers: I. Levine, J. Wisner; publishers: Irwin Levine BMI/Trajames ASCAP. Pegasus P3158A.

**WILLIAM DeVAUGHN—Figures Can't Calculate (3:49);** producers: Fioavant, Delise; writer: William DeVaughn; publisher: (Melomega) Maui ASCAP. TEC 767A.



**LARRY GATLIN & GATLIN BROTHERS BAND—We're Number One (4:25);** producers: Larry Gatlin, Steve Gatlin, Rudy Gatlin; writer: Larry Gatlin; publisher: Larry Gatlin, BMI. Columbia 111282. A possibly-prophetic ballad shoots Gatlin straight at country and A/C formats. The brothers' acoustic guitar work leads into string-filled orchestration and trademark harmonies.

**CHARLIE DANIELS BAND—In America (3:17);** producer: John Boylan; writers: C. Hayward-J. DiGregorio-C. Daniels-T. Crain-F. Edwards-J. Marshall; publisher: Hat Band, BMI. Epic 950888. Following its dramatic debut on the recent Academy of Country Music awards show on NBC-TV, Daniels and his band offer this timely, patriotic number. "Don't tread on me" is the underlying theme in this lively message song. Upright

guitar and powerful percussion propel the song that should find a sympathetic audience.

**BILLY "CRASH" CRADDOCK—Sea Cruise (2:33);** producer: Dale Morris; writers: H.P. Smith-J. Vincent; publisher: Cotillion, BMI. Capitol P4875. Craddock takes the 1959 Frankie Ford smash and provides a robust country rock interpretation. Percussion, keyboard, and loads of guitar and fiddle power and the reincarnation. Sprightly background voices also add to the effect of this fast-moving number.

**REBA McENTIRE—(You Lift Me) Up To Heaven (2:45);** producer: Jerry Kennedy; writers: Bill Zerface/Jim Zerface/Bob Morrison; publishers: Southern Nights, ASCAP/Combine, BMI. Mercury 57025. A delightful and impressive change for this talented artist who shows here that she can really sing her heart out when given the right song and arrangement. McEntire's vocal soars on a breezy upbeat instrumental track for a notable country excursion.

**MAX D. BARNES—Cowboys Are Common As Sin (3:34);** producer: Brien Fisher; writer: Max D. Barnes; publishers: Plum Creek/Blue Lake, BMI. Ovation 1149. Songwriter-turned-singer Barnes stakes out his claim as a full-fledged artist, and his outstanding resonant vocal performance on this engaging cowboy tune gives Ovation another shot for a major country act. Paired with Fisher's classically understated production, Barnes has a winner.

**GARY STEWART—Cactus And A Rose (3:21);** producer: Chips Moman; writers: Chips Moman-Bobby Emmons; publisher: Baby Chick, BMI. RCA JH1960. Stewart, in a refreshing change of pace, effectively performs this ballad about the difficulties of love between two people as different as cactus and a rose. The background voices, keyboards, guitar, bass and Stewart's sensitive voice merge in a winning combination.

**LYNN BAILEY—The Best Is Yet To Come (3:41);** producer: Danny Davis; writers: L. Hudson-L. Morris; publishers: Day-dan, ASCAP/Lawday, BMI. Wartrace WT614. A tremendously well written song—poignant story, tough and tight lyrics and a great hook—receives a good ride by Bailey. It's a left-fielder, but if programmers and listeners pay attention to the lyrics, the record could soar. Strings and guitar dominate the music track.

## recommended

**BECKY HOBBS—Good-For-Nothin' Guitar Pickin' Man (3:28);** producer: Jerry Kennedy; writer: Becky Hobbs; publishers: Big Heart/Al Gallico, BMI. Mercury 57020.

**EDDY RAVEN—You've Got Those Eyes (3:12);** producer: Ray Pennington; writers: Eddy Raven/David Powelson; publisher: Milene, ASCAP. Dimension DS/1007.

**BILLY WALKER & BARBARA FAIRCHILD—Let Me Be The One (3:14);** producer: Billy Walker; writer: Jimbeau Henson; publisher: Goldline, ASCAP. Paid PAD102.

**ATLAS ARTIST COWBOY RHYTHM BAND—A Good Old Country Song (2:05);** producer: Biff Collie; writer: Vaughn Horton; publisher: Happy-Go-Lucky, ASCAP. Award AW1046A.

**PAT BOONE—Love's Got A Way Of Hanging On (2:45);** producer: Michael Lloyd; writer: Lenny Green; publisher: Cooga/Plaque, BMI. Warner Bros. WBS49255.

**JOHNNY RUSSELL—We're Back In Love Again (3:12);** pro-

ducer: Jerry Kennedy; writers: Glenn Martin/Sonny Throckmorton; publisher: Tree, BMI. Mercury 57026.

**DAVID ALLAN COE & BILL ANDERSON—Get A Little Dirt On Your Hands (3:40);** producer: Billy Sherrill; writer: Bill Anderson; publisher: Champion/Tree, BMI. Columbia 1-11277.

**BOBBY BRADDOCK—I Love You Whoever You Are (2:13);** producer: Don Gant; writer: Bobby Braddock; publisher: Tree, BMI. Elektra E46650A.

**MACK JACKSON—Choosey (3:05);** producer: Larry Robinson; writer: Mack Jackson; publisher: Western Pride, BMI. Western Pride NR115A.

**MIKE MORGAN—This One's On Me (3:08);** producer: Robert Allen; writer: R. Jenkins; publisher: Robchris, BMI. Picap P0001A.

**CARL MICHAELS—You're The One Love Of My Life (3:15);** producers: R. Pearce/D. Murray/N. Songe; writer: Rex Pearce; publisher: Drew Mark, BMI. Steamboat SR104.

**JOE NORMAN—If You Could See Me In The Morning (2:51);** producer: Elroy Kahane; writers: E. Kahane/J. Rolland; publisher: Low Ball, BMI. Record Distributing Service 2032A.

**BRENT BURNS—A Hero (3:25);** producers: Brent Burns/Dennis Alexander; writers: Brent Burns/Henry Knowles; publisher: Wolfhound/Gerberus, ASCAP. Wolfhound WR2000A.



## recommended

**KENNY NOLAN—Night Miracles (3:39);** producers: Kenny Nolan, Charlie Calello; writer: Kenny Nolan; publisher: Sound Of Nolan BMI. Casablanca NB2269.

**LANI HALL—I Don't Want You To Go (4:42);** producers: Allee Willis, Richard Rudolph; writers: Allee Willis, Bruce Robert; publishers: Irving/Fedora BMI. A&M 2232.

**MICHAEL BLACK—Girl You Don't Know Me (3:02);** producer: Jon Shulenberg; writers: Michael Black/Jon Shulenberg; publishers: Direct Flight/Leeds ASCAP. Paid PAD101.



**FANTASTIC ALEEMS—Hooked On Your Love (3:47);** producers: T. Aleem, L. Burgess, T.Z. Aleem; writers: T.Z. Aleem, T. Aleem; publishers: Leeds (MCA)/West Kenya ASCAP. Panorama JH12024 (RCA). This expertly-produced track should hit first in the discos, though its appeal may well spread beyond the dance floors to pop and soul radio formats. The male vocal sound is reminiscent of Earth, Wind & Fire.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

## ABC Video To Get Support

• Continued from page 8

and Robert Altman for video use of important stage productions."

The ABC-Shubert-Altman deal calls for Shubert to select properties. Altman to produce them and ABC to market the finished product. The deal calls for three to four productions a year. Work on the first is to begin as soon as Altman returns from Malta where he is shooting the film "Popeye."

ABC is also relying on its own internal sources. Rule noted: "In our own broadcasting and publishing operations, we have a variety of entertainment and information resources which we have the ability to develop. Already we have released a tape of Pope John Paul II's visit to the United States produced by ABC News; and an ABC Sports-produced videotape highlights from the 1980 Winter Olympics. Both have sold well."

Continued Rule: "These are only our first steps in this area. The industry itself is still in its infancy, and the

directions of its future growth are not yet fully known. For this reason, in addition to the steps we have already taken, we are actively monitoring the field to be able to spot new opportunities if and when they arise."

During a question and answer period Goldenson was asked about Word Inc., ABC's division that produces religious records and books. "It has been rough going," he said. "but it's looking better now."

## Discusses Contract

• Continued from page 10

"The second important characteristic of the new policy is that while it raises the nominal exchange rate to 20% the effective rate of returns is lower because we now have a formal policy that is being enforced.

"A third critical change is that we now have a calculation technique which permits us to determine allowable exchanges," he continued.

## Cassettes Aid Caedmon's Retail Push

NEW YORK—Increasing retail penetration and continued growth in prerecorded cassette sales are keeping the basically spoken word Caedmon label on an upward spiral.

Even without its recently introduced line of classical recordings, Arabesque, the label continues to move well on the retail front.

According to Carol Haubert, for the past five years president of the 28-year-old company, retail sales currently account for 60% of sales, compared to 55% in 1979. Sales to schools and libraries account for most of the label's additional volume.

Two newer areas that bring in retail dollars, Haubert adds, include the use of a toy distributor that adds 500 outlets and the use of 14 sales reps in the book store market.

With cassettes, Caedmon's design to make them available on all its product is apparently paying off.

Cassettes as of April of this year amount to 45% of the label's volume. In 1979, the figure was 39%, 25% more than 1978; in 1978, the per-

centage was 32%, an increase of 20% over 1977, when the figure was 24%, 18% over 1976.

Interestingly, some 350 titles of more than 1,200 in the Caedmon catalog are available only in cassette configuration.

Haubert says she got a picture of cassette market potential in the U.S. through a visit to Europe in 1975. "I saw the tremendous job retailers there were doing with cassettes and how much more sophisticated hardware was being purchased by consumers. I felt this all had to happen here, too."

The only area in which Caedmon makes known a suggested list price for its product is through mail-order, otherwise the label does not have one.

Its spoken-word catalog is sold to retailers for \$3.50 (the product listed as \$8.98 in its mail-order catalog), while Arabesque is sold for \$3 (listed at \$6.98 in the catalog).

Arabesque debuted with 33 releases, with a total catalog of 80 expected by year's end. A deal with the

Pro Arte label will bring the label at least eight digital classical recordings next year. "If we do any original Arabesque recordings, they'll be done in digital, too," Haubert says.

Since she came aboard, Caedmon has recorded more than 450 titles. A newer direction has been to provide original background music on some releases and in the case of children's narratives of "Nutcracker," "Swan Lake" and "Sleeping Beauty" with Claire Bloom, the music of Tchaikovsky as well.

Overall, Caedmon sales are running 35% ahead of last year, with Haubert projecting a 28% increase for the full year.

## Pyramid Busts

• Continued from page 10

mid meeting would be subject to immediate termination, a strict studio policy.

Pyramid schemes, illegal in California, have become an increasing phenomenon in Los Angeles during the past two months.

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## AGENDA TOPICS:

**Lighting equipment manufacturers**—presentation of lighting installation and the discussion of latest product via slides, film and miscellaneous discussion—**2 sessions.**

**Sound equipment manufacturers**—presentation of sound installation and discussion of latest sound product via slides, film, and miscellaneous discussions—**2 sessions.**

**Other Disco product manufacturers**—presentation via slides, film, miscellaneous discussions—**2 sessions.**

**Club Owners**—closed sessions for discussion of current problem areas—**2 sessions.**

**Club Managers**—closed sessions for discussion of current problem areas—**2 sessions.**

**Restaurant Association** meeting re Disco operations.

**Hotel Association** meeting re Disco operations.

**Disco Club and roller rink involvement** including public relations as to local, regional, national PR in TV, radio, printed media, along with update on rink design and decor.

**Economic analysis of Disco** thriving in a recession period—a solid investment for the future.

**The importance of label R&B, AOR and Disco Rock departments working together to maximize the crossovers to Pop Chart;** including use of, independent promotional personnel. Panel composed of A&R/Label Executives from R&B, Rock and AOR.

**Producers session**—interweaving of R&B/Rock/Country/Jazz/AOR in today's dance scene.

**Entertainment programming** in today's Discos including programming formats, live performances, special events, utilization of video, dance contests, etc.

How can **Disco DJ's and radio programmers** coordinate their efforts to concentrate on disco/dance music.

**ASCAP, BMI**—update of Disco club and roller rink licensing.

**Hot Seat Session.**

**Artist promoter session** re disco artist packaging shows for auditoriums, arenas, and stadiums, and special events. Projected use of Disco stars in raising funds for presidential candidates.

**Record Pools & Associations**—discussions of today's problems including the increasing cost of promotional records, stronger trade association to protect members, etc.—**2 sessions.**

**Mobile Disco**—an international scene update.

**How Disco DJ's are coping with fusion.**

**Radio panel** composed of key radio personnel from R&B, Rock and AOR stations.

**Marketing panel** including retailing and merchandising composed of leading record label marketing specialists in the areas of R&B, Rock, and AOR product.

**Promotion panel** composed of leading label and independent promotional personnel handling R&B, Rock, and AOR product.

Panel dealing with **development of live talent** in clubs, auditoriums, arenas, including staging, sound & light, booking, ticket scalping, promotion and advertising, etc.

**Print media effect on record sales**, particularly as it applies to Disco composed of panelists on music reviews, performance critics, and other printed media panelists.

**Mixing techniques panel.**

**The importance of independent labels** in the changing Disco music scene.

**The importance of import labels** in today's Disco marketplace.

Please note: These are not the only topics we will have.

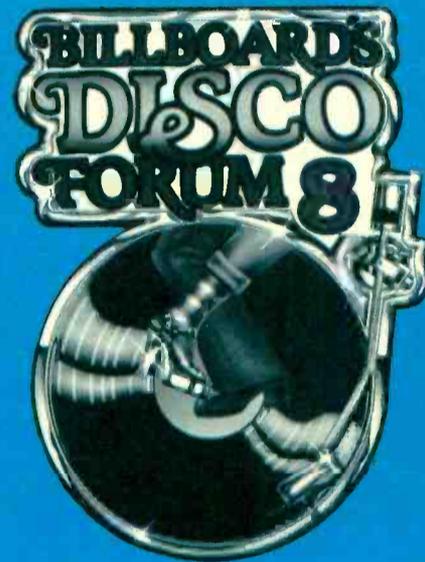
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# Billboard®

# Billboard's International Disco Forum 8

July 14-17, 1980 / New York Sheraton Centre

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Please register me for Billboard's International Disco Forum 8 at the Sheraton Centre Hotel in New York City, July 14-17, 1980.

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- \$315 REGULAR RATE (after June 2, 1980) for the above categories.
- \$235 for Disco DJ's, Disco Forum Panelist, Students, Military, Spouses.

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# Billboard's Top Album Picks

Billboard SPECIAL SURVEY For Week Ending 5/31/80

Number of LPs reviewed this week **37** Last week **40**

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**GERRY RAFFERTY—Snakes And Ladders, United Artists L001039.** Produced by Hugh Murphy, Gerry Rafferty. Rafferty's easy going vocal style and thoughtful lyrical phrasing highlight this brilliant LP which would have made an exceptional followup to "City To City" instead of "Night Owl." Rafferty's songs here are more tightly constructed with the melodies and lyrics surfacing as best attributes. There's a lot of music contained here (12 songs), each revealing Rafferty in a different light. The songs are those of a thinking man, with the lyrics containing more substance than most product released. The arrangements aid in magnifying Rafferty's keen sense of melody and subtle use of hooks. Raphael Ravenscroft's sax, which graced "Baker Street," pops up in only a few instances, although Rafferty's supporting cast of players contribute excellent backing.

**Best cuts:** "The Royal Mile (Sweet Darlin')," "Welcome To Hollywood," "Garden Of England," "Syncope Sandy," "I Was A Boy Scout."

**JOAN ARMATRADING—Me, Myself, I, A&M SP4809.** Produced by Richard Gottehrer. With each Armatrading release comes a great sense of anticipation that it will be the album to break her big. If there ever was an album to familiarize Armatrading with a mass audience, it's this one. From the opening rock riffs on the title track, Armatrading explodes with the kind of passion and sincerity her fans can vouch for from previous albums. Here she rocks out considerably more with Gottehrer's production and rock musicians responsible for the harder edge. Yet Armatrading's vocals remain as unique as ever changing inflections in the same breath. Her lyrics rank among the best of anyone and if there's a reason she's long overdue, perhaps it's because she is so unique that it's been difficult for radio to categorize her.

**Best cuts:** "Me, Myself, I," "Friends," "Turn Out The Light," "When You Kissed Me," "Simon."

**DAVE MASON—Old Crest On A New Wave, Columbia JC36144.** Produced by Joe Wissert, Dave Mason. Mason's latest is a characteristically well-produced collection with a bit more emphasis on catchy, accessible uptempo pop melodies. The variety of tunes is reflected in the back-to-back positioning of the scorching "Talk To Me," with its searing guitar work, with "Gotta Be On My Way," a melodic midtempo ballad. Michael Jackson provides backup vocals on the rocking "Save Me," a cut that could break Mason into new radio formats if issued as a single. Big things have been predicted for Mason for years and this could finally be the package to put him in the top 10 with labelmates Billy Joel and Boz Scaggs, who also kicked around for a number of years before scoring that smash breakout hit.

**Best cuts:** "Paralyzed," "Talk To Me," "Gotta Be On My Way," "Save Me," "Old Crest On A New Wave."

**DEVO—Freedom Of Choice, Warner Bros. BSK3435.** Produced by Devo, Robert Margouleff. The world has finally caught up with Devo. The quintet's robotic rock fits right in with what's on the charts by such acts as Gary Numan and the B-52s. The 12 cuts here all have danceable rhythms and the sound is cleaner than on past Devo albums. The title cut may even be one of the few heavy metal/disco concoctions. Musically, Devo has matured with the sound being much fuller than on earlier disks. The band's odd world vision is still present though it is not as irksome this time around. The group's other albums have sold respectably despite Devo's quirky musical attack and this effort is even more commercially viable.

**Best cuts:** "Cold War," "Girl U Want," "Whip It," "Freedom Of Choice," "Planet Earth."

**BLACK SABBATH—Heaven And Hell, Warner Bros. BSK3372.** Produced by Martin Birch. Veteran heavy metal frontman Ronnie James Dio takes over the reins from former Sabbath leader Ozzy Osborne on this effort from the reformed British quartet. The effect of Dio seems to have been to kick some life into the group's standard heavy metal sludge. The rhythms are more uptempo than in the past with the result being more akin to the sounds achieved by the now defunct Deep Purple and current recordings of UFO. Tony Iommi's guitar has increased spark and fluidity while bassist Geezer Butler and drummer Bill Ward provide solid support. Play in store and let fans know the band is still around.

**Best cuts:** "Neon Knights," "Children Of The Sea," "Walk Away," "Lady Evil."

**SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice, Mercury SRM13836.** Produced by Billy Rush, John Lyon. Southside Johnny's second Mercury album continues the band's blend of high powered rock, blues and subtle jazz overtones. Johnny's gravelly lead vocal keeps the action moving at a steady upbeat pace with the guitar and horn work maintaining fervent pace. With each of the group's albums, there is a noticeable maturity in the playing, lyrics and overall sense of where the group is going.

**Best cuts:** "Why," "Love When It's Strong," "Restless Heart," "Goodbye Love," "Love Is A Sacrifice."



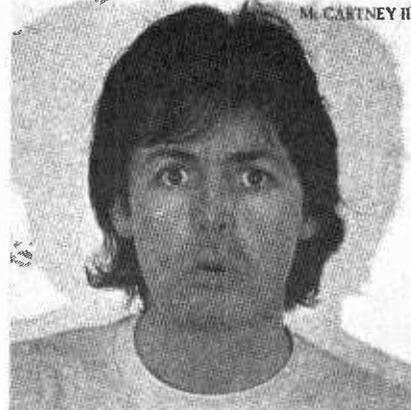
**WAYLON JENNINGS—Music Man, RCA AHL13602.** Produced by Richie Albright. Jennings offers another set of hard driving country rock songs, heavy on bass and percussion.

## Spotlight

**PAUL MCCARTNEY—McCartney II, Columbia FC36511.**

Produced by Paul McCartney. McCartney's first solo album since 1970's "McCartney" is another exercise in pop insignificance, similar to "Back To The Egg" and to a lesser degree "London Town." Again, the decline in McCartney's lyrics are evident, with most songs coming across as cute throwaways. Even the melodies don't seem to be as penetrating. The former Beatle includes three instrumentals, which sound a lot better than some of his lyrics. His high charting single, "Coming Up" might be enough to propel sales. The album was recorded "at home" with McCartney handling all instruments and vocals as well as producing, engineering and composing.

**Best cuts:** "Coming Up," "On The Way," "Waterfalls," "Nobody Knows."



There's a lot of guitar—in fact, eight talents give the guitar a shot here, including Johnny Rodriguez, Jerry Reed and Randy Scruggs. The instrumental track is also spiced by dobro, keyboards, steel, harmonica and fiddle. Production is crystal clear with no frills—just straight ahead singing, uncluttered by instrumental excesses. An interesting selection of songs (including Jimmy Buffett's classic "He Went To Paris") and Jennings' honest delivery provide for a fresh sounding album.

**Best cuts:** "Clyde," "It's Alright," "Nashville Wimmin," "Sweet Music Man," "Storms Never Last," "He Went To Paris."

**WILLIE NELSON & RAY PRICE—San Antonio Rose, Columbia 36476.** Produced by Willie Nelson. The Nelson-Price friendship dates back to the early days of Nashville's country music growth. Now they share the vocal tracks on a string of country songs, most of them standards, and several of them written by Nelson. Their voices—diverse, yet harmonious—blend pleasantly. A dozen musicians, including Nelson's band, provide the traditional country background. Standouts include Johnny Gimble on fiddle, Mickey Raphael on harmonica and Buddy Emmons on steel guitar. Crystal Gayle contributes some effective background harmony on "Faded Love," the Bob Wills evergreen that's one of the LP's highlights.

**Best cuts:** "San Antonio Rose," "I Fall To Pieces," "Crazy Arms," "Funny How Time Slips Away," "Night Life," "Faded Love."

**DON KING—Lonely Hotel, Epic 36469.** Produced by Ken Laxton. King's youthful sound has developed a new maturity, with an appealing quality somewhat reminiscent of Jim Croce. "Lonely Hotel" concentrates on showcasing King's strong, clean singing on a collection of material by writers such as Bob McDill, Dan Fogelberg ("Anytime I Love You"), Keith Stegall, Stewart Harris, Robin Batteau and Thom Schuyler. Arrangements are fresh, flowing and contemporary, featuring musicians like Larrie Londin on drums, Reggie Young on electric lead and Bobby Emmons on keyboards. King contributes his own rhythm and electric guitar parts and a stellar vocal performance that puts him squarely in the forefront of the current crop of country newcomers.

**Best cuts:** "Lonely Hotel," "Ain't It Amazing," "Take This Heart," "Saddle The Stallion," "The Same Old Feeling."

**DAVE ROWLAND & SUGAR—New York Wine & Tennessee Shine, RCA AHL13623.** Produced by Jerry Bradley, Dave Rowland. Although no credit or names are given on the liner notes to Sugar individually, it's Sue Powell and Melissa Dean who provide a great deal of the vocal fireworks and sparkle here. Production is bright, punchy and keyed in to the snappy harmonies Sugar is known for. This album continues the group's contemporary approach to its material and instrumentation, rather like a country version of the Ray Conniff Singers. The songs have been well chosen from a variety of fine writers, and the mood throughout the LP is light-hearted and fun.

**Best cuts:** "New York Wine & Tennessee Shine," "Things To Do (Without You)," "Changin'," "It Ain't Easy Lovin' Me."

**RICHARD LEIGH, United Artists LT1036.** Produced by Allen Reynolds. This talented singer-songwriter possesses all the ingredients to become a major new country headliner. His track record as a composer includes a string of hits like Crystal Gayle's "Don't It Make My Brown Eyes Blue" and Ronnie Milsap's "In No Time At All." What emerges as a surprise on this beautiful debut album is Leigh's stunning balladeer's voice, gentle and tender, radiating against a selection of fine new original tunes. Leigh's acoustic guitar skills are backed by a tasteful instrumental collage formed by crackerjack Nashville studio players under the guidance of producer Reynolds. From classy cover photos to the last shining note, "Richard Leigh" is a first-rate musical package.

**Best cuts:** "Right From The Start," "I've Come A Long Way," "Let's Do It Right," "If It's So Easy."



**RAY GOMEZ—Volume, Columbia JC36243.** Produced by Ray Gomez. As evidenced by the cover's catchy artwork, Gomez's forte is guitar playing, and not singing or songwriting. This debut package contains a divided repertoire of fast-paced, metal-tinged cuts (side one) and calmer, r&b-flavored rock (side two). Gomez demonstrates versatile ability as he wrestles the guitar in "West Side Boogie," a colorful, toe-tap-

ping instrumental, while milking out velvety passages in the LP's other instrumental, "Blues For Mez," which was penned by Narada Michael Walden who also drums on this cut. First-rate instrumentation is supplied by Chris Palmaro, keyboards; Jimmy Haslip on bass; and Vinnie Appice, drums.

**Best cuts:** "Make Your Move," "West Side Boogie," "Blues For Mez."

**ROCKY BURNETTE—The Son Of Rock'N'Roll, EMI-America SW17033.** Produced by Bill House, Jim Seiter. Burnette's title track single, which is quickly scaling the Hot 100, is an irresistibly catchy, raucous number. Most of the rest of the tunes here have a similar celebratory sound. The only ballad on the set is "A Woman In Love," well-sung by Burnette. More typical is the party-like "Fallin' In Love (Bein' Friends)," with its searing guitar work. The album's title refers to the fact that Burnette is son of the late Johnny Burnette and nephew of the late Dorsey Burnette. Fittingly, Burnette dedicated his album to those rockabilly pioneers.

**Best cuts:** "Tired Of Toein' The Line," "Baby Tonight," "Anywhere Your Body Goes," "The Boogie Man."

**OZZ—No Prisoners, Epic NJE36198.** Produced by Andy Johns, Greg Parker, Alexis T. Angel. Ozz is the musical partnership of Greg Parker, a young blues guitarist from Chicago, and Alexis T. Angel, a rock singer from Minnesota. Together (with some session musicians), they have forged a tough Midwest hard rock sound that does not forget its blues roots. It is straight ahead rock, just this side of heavy metal, and it works just fine, with the instrumental work and the vocals complementing each other.

**Best cuts:** "Sail On," "Sister Madness," "Dreams."

**MARSEILLE, RCA AFL13631.** Produced by John Punter. This five-man band from Britain is among the new wave of heavy metal bands. It mines the limited genre well, with some energetic and crisp instrumental work, good and expressive vocals and quasi-mystical lyrics. The band's arrangements are varied and well thought out, with the LP running at a good pace. If ever there was a tasteful heavy metal band, Marseille is it.

**Best cuts:** "Lady Of The Night," "Rock You Tonight," "Your're A Woman."

**RONIN—Mercury SRM 13832.** Produced by Peter Asher. This four-man band is comprised of Waddy Wachtel, Dan Dugmore, Rick Marotta and Stanley Sheldon, best known for backing Linda Ronstadt. Its maiden effort is a well-executed hard-rocking effort with songs by the band members plus Michael Botts, Don Grolnick and Russ Kunkel. There's also one oddball tune called "Desilu," about the exploits of Lucy and Desi. Bill Payne plays synthesizer on "It Touches Me," while the UCLA Men's Chorus lends its vocal talents to "America The Beautiful" (an original, not the famous one). That is presumably Ronin's answer to Fleetwood Mac's "Tusk," which received a backup assist from the USC Marching Band.

**Best cuts:** "Home At Last," "Here Come The Runner," "America The Beautiful."

## EPs

**CHEAP TRICK—Found All The Parts, Epic 4E36453.** Produced by Cheap Trick. This Epic nu-disk contains four previously unreleased Cheap Trick cuts, two from the studio during the recording of "Cheap Trick" and "In Color," i.e. "Such A Good Girl" and "Take Me I'm Yours;" and two live cuts, one from Tokyo's Budokan: "Can't Hold On," and one from the 1979 U.S. tour: "Day Tripper."

**Best cut:** "Day Tripper."

**NEW MUSIK—Straight Lines, Epic 3E36450.** Produced by Tony Mansfield. "Straight Lines," the title song of this Epic nu-disk, is already a staple in New York's progressive rock discos, with its danceable beat, techno pop sound and catchy melody proving irresistible. Tony Mansfield is the guiding light of New Musik, and the other cuts show that while he likes to make odd sounds on his keyboard, he can play in many styles.

**Best cut:** "Straight Lines."

**PROPAGANDA—Calling On Moscow, Epic 3E36451.** Produced by Martin Smith. This English foursome whose U.S. debut is being released via an Epic 10-inch, plays straight ahead new wave pop, fashionably frantic, but with good humor. It is a basic guitars and lead vocal with harmonies in a rock format.

**Best cut:** "Something About You (I Don't Like)."

**CONTINENTALS—Fizz Pop/Modern Rock, Epic 3E36452.** Produced by Tommy Erdelyi. The Continentals is an English trio somewhere between new wave and progressive hard rock. With only a singer/guitarist, bass player and drummer, the band puts out a surprisingly full sound.

**Best cut:** "Housewives Delight."

## Billboard's Recommended LPs

### pop

**TRILLION—Clear Approach, Epic NJE36206.** Produced by John Boylan. "We are as sophisticated as Queen or Yes, but have the appeal of Foreigner or Boston," says bass player Ron Anaman, defining his group's sound and image. For its second LP the group has a new lead singer in Thom Griffen, which makes for nice three part vocal harmonies to go along with the band's adept instrumental work. **Best cuts:** "Make Time For Love," "Make It Last Forever," "I Wish I Knew It All."

**MARK ANDREWS AND THE GENTS—Big Boy, A&M SP4812.** Produced by Simon Boswell. Quintet plays upbeat rock in the new wave vein and throws in some standard reggae rhythms in three of the cuts. But as with the rest of the tunes, the songs seem shallow in that hooks are never repeated and the reggae beat is mere coating. Lyrics mix social disillusionment with cliched sexual innuendos. Singer/songwriter Andrews is supported by a tight band, and the spotlighted keyboards often flesh out the songs. **Best cuts:** "Laid On A Plate," "In A Jam."

### soul

**ROBERT CRAY BAND—Who's Been Talkin', Tomato TOM7041.** Produced by Bruce Bromberg, Dennis Walker. This is blues with the contemporary touch, featuring some vintage items—Willie Dixon's "Too Many Cooks," O.V. Wright's "I'm Gonna Forget About You"—as well as songs composed by the band's lead vocalist, Robert Cray. He has an expressive and flexible vocal style, which works well with economic, blues-tinged instrumentation, with some particularly fine guitar and harmonica work. **Best cuts:** Those listed, plus "The Score," "Who's Been Talkin'."

**CHOCOLATE MILK—Hypnotism, RCA AFL13569.** Produced by George Tobin. Latest album from this versatile sextet mellows its sound compared with past product, and it's a welcome evolution. Its mellifluous harmonies, fronted by the sturdy lead vocals of Frank Richard, sound especially good on "Hey Lover," "Dawn" and "I'm Your Radio," with an accomplished backdrop of brass, keyboards and percussion. **Best cuts:** Those cited, plus "Hypnotism."

### jazz

**KENNY DAVERN—The Hot Three, Monmouth Evergreen MES7091.** Produced by Bill Borden, Kenny Davern. Davern chooses Art Hodes, piano, and Don DeMicheal, drums, for this romp through 10 oldies. Taped at Paul Pearson's Maryland Inn in Annapolis last summer, Davern's trio simply lays down a batch of uncomplicated jazz built around Davern's woody, moody clarinet. Don't rule this LP out as "old-fashioned." **Best cuts:** "Chimes Blues," "Tennessee Waltz," "Some Of These Days."

**BOBBI ROGERS—Tommy Wolf Can Really Hang You Up The Most, Focus 337.** Produced by Mort Fega. Rogers is a Connecticut nurse, discovered by veteran disk jockey Mort Fega. Her talents motivated Fega to produce his first record since 1966, and it's a laudable entry artistically. All 10 songs are compositions of the late Tommy Wolf; all are unconventional and require several hearings to appreciate. Rogers sings well against a trio led by pianist Chick Cicchetti. **Best cuts:** "Spring Can Really Hang You Up The Most," "It Isn't So Good It Couldn't Get Better."

**BENNY GOODMAN'S ORCHESTRA—The Complete Benny Goodman Vol. 6, RCA Bluebird AXM25566.** Reissue produced by Frank Driggs. All 32 titles in this warmly nostalgic two-LP package were cut at 78 r.p.m. in 1938 when liltin' Martha Tilton was Goodman's capable vocalist. Goodman's was a swinging, hard-hitting band with Harry James' trumpet and Dave Tough's drumming showcased. Several tracks offer the Goodman Quartet with Teddy Wilson and Lionel Hampton. **Best cuts:** "Big John Special," "Wrappin' It Up," "I Let A Song Go Out Of My Heart."

**WARREN BERNHARDT—Manhattan Update, Arista AN3020.** Produced by Warren Bernhardt. The five tracks in this package are so cluttered with electronic sounds that it's difficult to apprise the music and, oddly, it was all taped at New York's Power Station studios. For all the AC-DC activity, nothing exciting happens with these unknown songs and the pianist leader's eccentric sounds. **Best cuts:** take your choice.

**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: Dave Dexter Jr., Paul Grein, Kip Kirby, Roman Kozak, Irv Lichtman, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

# Billboard **Hot 100**

**\*Chart Bound**

ARE FRIENDS ELECTRIC—Gary Numan  
(Atco 7206)  
ONLY THE LONELY—La Flavour  
(Sweet City 7377)  
SEE TOP SINGLE PICKS REVIEWS, Page 61

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)
1	2	10	<b>FUNKY TOWN</b> —Lipps Inc. (Steve Greenberg), Casablanca 2233	35	42	7	<b>TWILIGHT ZONE</b> —Manhattan Transfer (Jay Graydon), B. Hermann, Atlantic 3649	69	35	8	<b>HEADED FOR A FALL</b> —Firefall (Ron Albert & Howard Albert), R. Roberts, Atlantic 3657
2	1	16	<b>CALL ME</b> —Blondie (Giorgio Moroder), G. Moroder, D. Harry, Chrysalis 2414	36	36	8	<b>I DON'T WANT TO WALK WITHOUT YOU</b> —Barry Manilow (Ron Dante & Barry Manilow), J. Styne, F. Loesser, Arista 0501	70	80	3	<b>A LOVER'S HOLIDAY</b> —Change (Jacques Fred Petrus), D. Romani, T. Willoughby, RFC 49208
3	14	6	<b>COMING UP</b> —Paul McCartney (Paul McCartney), P. McCartney, Columbia 1-11263	37	41	10	<b>WE WERE MEANT TO BE LOVERS</b> —Photoglo (Brian Francis Neary), Neary, Photoglo, 20th Century 2446 (RCA)	71	81	2	<b>MISUNDERSTANDING</b> —Genesis (David Hentschel & Genesis), Collins, Atlantic 3662
4	4	10	<b>DON'T FALL IN LOVE WITH A DREAMER</b> —Kenny Rogers w/Kim Carnes (Larry Butler & Kenny Rogers), K. Carnes, D. Ellingson, United Artists 1345	38	40	8	<b>LOVE STINKS</b> —The J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8039	72	72	3	<b>DANCIN' LIKE LOVERS</b> —Mary MacGregor (David J. Holman), L. Herbstreit, D. Thiele, RSO 1025
5	5	16	<b>SEXY EYES</b> —Dr. Hook (Ron Haffkine), Mather, Stegall, Waters, Capitol 4831	39	39	7	<b>DON'T SAY GOODNIGHT</b> —The Isley Brothers (The Isley Brothers), E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley, T-Neck 9-2290 (CBS)	73	83	2	<b>WALKS LIKE A LADY</b> —Journey (Geoffrey Workman & Kevin Elson), S. Perry, Columbia 1-11275
6	6	9	<b>BIGGEST PART OF ME</b> —Ambrosia (Ambrosia & Freddie Piro), Pack, Warner Bros. 49225	40	45	5	<b>THEME FROM NEW YORK, NEW YORK</b> —Frank Sinatra (Sonny Burke), F. Ebb, J. Kander, Reprise 49233 (Warner Bros.)	74	84	2	<b>AND THE CRADLE WILL ROCK</b> —Van Halen (Ted Templeman), E. Van Halen, D.L. Roth, A. Van Halen, M. Anthony, Warner Bros. 49501
7	7	12	<b>STOMP</b> —The Brothers Johnson (Quincy Jones), L. Johnson, G. Johnson, V. Johnson, R. Temperton, A&M 2216	41	43	7	<b>NEW ROMANCE</b> —Spider (Peter Coleman), H. Knight, A. Fig, Dreamland 100 (RSO)	75	NEW ENTRY	NEW ENTRY	<b>MORE LOVE</b> —Kim Carnes (George Tobin), W. Robinson, EMI-America 8045
8	8	8	<b>HURT SO BAD</b> —Linda Ronstadt (Peter Asher), T. Randazzo, B. Wilding, B. Hart, Asylum 46624 (Elektra)	42	44	7	<b>TWO PLACES AT THE SAME TIME</b> —Ray Parker Jr. & Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0494	76	86	2	<b>TAKE YOU TONIGHT</b> —Ozark Mountain Daredevils (John Boylan), F. Cash, J. Dillon, L. Lee, Columbia 1-11247
9	11	5	<b>AGAINST THE WIND</b> —Bob Seger & The Silver Bullet Band (Bill Szymczyk), B. Seger, Capitol 4863	43	48	4	<b>TIRED OF TOEIN' THE LINE</b> —Rocky Burnette (Jim Seiter & Bill House), R. Burnette, R. Coleman, EMI-America 8043	77	NEW ENTRY	NEW ENTRY	<b>GIMME SOME LOVIN'</b> —Blues Brothers (Bob Tischler), S. Winwood, M. Windwood, S. Davis, Atlantic 3666
10	10	16	<b>CARS</b> —Gary Numan (Gary Numan), G. Numan, Atco 7211 (Atlantic)	44	21	11	<b>HEART HOTELS</b> —Dan Fogelberg (Dan Fogelberg, Norbert Putnam, Marty Lewis), D. Fogelberg, Full Moon/Epic 9-50862	78	88	2	<b>EVERYTHING WORKS IF YOU LET IT</b> —Cheap Trick (George Martin), R. Nielsen, Epic 7-1206
11	13	11	<b>THE ROSE</b> —Bette Midler (Paul A. Rothchild), Amanda McBroome, Atlantic 3656	45	49	5	<b>ANSWERING MACHINE</b> —Rupert Holmes (Rupert Holmes & Jim Boyer), R. Holmes, MCA 41235	79	79	3	<b>LOVE AND LONELINESS</b> —The Motors (Jimmy Iovine), Garvey, Hann, Virgin 67007 (Atlantic)
12	12	10	<b>I CAN'T HELP IT</b> —Andy Gibb & Olivia Newton-John (Barry Gibb, Karl Richardson, Alby Galuten), B. Gibb, RSO 1026	46	63	3	<b>ALL NIGHT LONG</b> —Joe Walsh (Joe Walsh), J. Walsh, Asylum 46639	80	90	2	<b>SLIPSTREAM</b> —Allan Clarke (Spencer Proffer), A. Clarke, G. Benson, Elektra/Curb 46617
13	20	5	<b>LITTLE JEANNIE</b> —Elton John (Clive Franks & Elton John), E. John, G. Osborne, MCA 41236	47	51	7	<b>COMING DOWN FROM LOVE</b> —Bobby Caldwell (Bobby Caldwell), B. Caldwell, Clouds 21 (T.K.)	81	85	5	<b>REAL LOVE</b> —The Cretones (Peter Bernstein), M. Goldenberg, Planet 45911 (Elektra)
14	16	16	<b>BRASS IN POCKET</b> —Pretenders (Chris Thomas), C. Hynde, J. Scott, Sire 49181 (Warner Bros.)	48	53	4	<b>POWER</b> —The Temptations (Berry Gordy & Angelo Bond), B. Gordy, A. Bond, J. Mayer, Gordy 7183 (Motown)	82	NEW ENTRY	NEW ENTRY	<b>IN AMERICA</b> —The Charlie Daniels Band (John Boylan), C. Hayward, J. DiGregorio, C. Daniels, T. Crain, F. Edwards, J. Marshall, Epic 9-50888
15	15	10	<b>BREAKDOWN DEAD AHEAD</b> —Boyz Scaggs (Bill Schnee), B. Scaggs, D. Foster, Columbia 1-11241	49	50	9	<b>DON'T PUSH IT, DON'T FORCE IT</b> —Leon Haywood (Leon Haywood), L. Haywood, 20th Century 2443 (RCA)	83	87	3	<b>I ONLY WANT TO BE WITH YOU</b> —The Tourists (Tom Allom), M. Hawker, I. Raymonde, Epic 9-50850
16	18	8	<b>STEAL AWAY</b> —Robbie Dupree (Peter Bunetta & Rick Chudacoff), R. Dupuis, R. Chudacoff, Elektra 46621	50	24	15	<b>PILOT OF THE AIRWAVES</b> —Charlie Dore (Bruce Welch & Alan Tarney), C. Dore, Island 49166 (Warner Bros.)	84	46	13	<b>DO RIGHT</b> —Paul Davis (Paul Davis & Ed Seay), P. Davis, Bang 9-4808 (CBS)
17	19	7	<b>SHE'S OUT OF MY LIFE</b> —Michael Jackson (Quincy Jones), T. Bahler, Epic 9-50871	51	54	5	<b>IT'S NOT A WONDER</b> —Little River Band (Little River Band & Erv Rose), G. Goble, Capitol 4862	85	57	15	<b>FIRE LAKE</b> —Bob Seger (Bob Seger & The Muscle Shoals Rhythm Section), B. Seger, Capitol 4836
18	3	17	<b>LOST IN LOVE</b> —Air Supply (Robbie Porter, Rick Chertoff & Charles Fisher), G. Russell, Arista 0479	52	52	6	<b>FOOL FOR A PRETTY FACE</b> —Humble Pie (The Pie & Johnny Wright), S. Marriott, J. Shirley, Atco 7216 (Atlantic)	86	58	15	<b>I CAN'T TELL YOU WHY</b> —Eagles (Bill Szymczyk), T. Schmit, D. Henley, G. Frey, Asylum 46608 (Elektra)
19	29	3	<b>CUPID/I'VE LOVED YOU FOR A LONG TIME</b> —Spinners (Michael Zager), S. Cooke, Atlantic 3664	53	55	4	<b>RUN LIKE HELL</b> —Pink Floyd (David Gilmour, Bob Ezrin & Roger Waters), D. Gilmour, R. Waters, Columbia 1-11265	87	NEW ENTRY	NEW ENTRY	<b>SHOTGUN RIDER</b> —Joe Sun (Brien Fisher), L. Henley, J. Slate, J. Hutt, Ovation 1141
20	25	10	<b>LET'S GET SERIOUS</b> —Jermaine Jackson (Stevie Wonder), S. Wonder, L. Garrett, Motown 1469	54	60	3	<b>ATOMIC</b> —Blondie (Mike Chapman), D. Harry, J. Destri, Chrysalis 2410	88	NEW ENTRY	NEW ENTRY	<b>TAKE YOUR TIME</b> —S.O.S. Band (Sigidi), H. Clayton, Sigidi, Tabu 9-5522 (CBS)
21	38	2	<b>IT'S STILL ROCK AND ROLL TO ME</b> —Billy Joel (Phil Ramone), B. Joel, Columbia 1-11276	55	61	3	<b>ONE FINE DAY</b> —Carole King (Mark Hallman & Carole King), G. Goffin, C. King, Capitol 4864	89	91	6	<b>WHAT'S YOUR HURRY DARLIN'</b> —Ironhorse (Randy Bachman & Dennis MacKay), R. Bachman, C. Wilson, Scotti Bros. 512 (Atlantic)
22	9	16	<b>RIDE LIKE THE WIND</b> —Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49184	56	77	2	<b>ANGEL SAY NO</b> —Tommy Tutone (Ed E. Thacker), J. Keller, T. Heath, Columbia 1-11278	90	NEW ENTRY	NEW ENTRY	<b>TIME FOR ME TO FLY</b> —REO Speedwagon (Kevin Cronin, Gary Richrath, Paul Grupp), K. Cronin, Epic 9-50858
23	23	11	<b>TRAIN IN VAIN</b> —The Clash (Guy Stevens), J. Strummer, M. Jones, Epic 9-50851	57	65	4	<b>HAPPY TOGETHER</b> —The Captain & Tennille (Daryl Dragon), G. Bonner, A. Gerson, Casablanca 2264	91	59	6	<b>HERE COMES MY GIRL</b> —Tom Petty & The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, M. Campbell, Backstreet 41227 (MCA)
24	33	4	<b>LET ME LOVE YOU TONIGHT</b> —Pure Prairie League (John Ryan), J. Wilson, D. Greer, S. Woodard, Casablanca 2266	58	66	3	<b>BACK TOGETHER AGAIN</b> —Roberta Flack w/Donny Hathaway (Roberta Flack & Eric Mercury), J. Mtune, R. Lucas, Atlantic 3661	92	56	7	<b>ROCK LOBSTER</b> —B-52's (Chris Blackwell), F. Schneider, R. Wilson, Warner Bros. 49173
25	27	11	<b>WONDERING WHERE THE LIONS ARE</b> —Bruce Cockburn (Gene Martynec), B. Cockburn, Millennium 11786 (RCA)	59	69	3	<b>ALL NIGHT THING</b> —The Invisible Man's Band (Clarence Burke & Alex Masucci), C. Burke, Mango 103 (Island)	93	62	10	<b>STARTING OVER AGAIN</b> —Dolly Parton (Gary Klein), D. Summer, B. Sudano, RCA 11926
26	17	20	<b>ANOTHER BRICK IN THE WALL</b> —Pink Floyd (Bob Ezrin, David Gilmour, Roger Waters), R. Waters, Columbia 1-11187	60	67	3	<b>CLONES</b> —Alicia Cooper (Roy Thomas Baker), D. Carron, Warner Bros. 49204	94	64	14	<b>HOLD ON TO MY LOVE</b> —Jimmy Ruffin (Robin Gibb & Blue Weaver), R. Gibb, B. Weaver, RSO 1021
27	30	10	<b>SHOULD'VE NEVER LET YOU GO</b> —Neil Sedaka & Dara Sedaka (Robert Appere, Neil Sedaka), N. Sedaka, P. Cody, Elektra 46615	61	68	4	<b>KING OF THE HILL</b> —Rick Pinette And Oak (Raphael), R. Pinette, Mercury 76049	95	76	4	<b>INSIDE OF YOU</b> —Ray, Goodman & Brown (Vincent Castellano), A. Goodman, H. Ray, L. Walter, H. Goodman, Polydor 2077
28	28	10	<b>THE SEDUCTION</b> —James Last Band (James Last, Ron Last), G. Moroder, Polydor 2071	62	71	2	<b>I'M ALIVE</b> —Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41246	96	98	11	<b>IT'S HARD TO BE HUMBLE</b> —Mac Davis (Larry Butler), M. Davis, Casablanca 2244
29	26	26	<b>WITH YOU I'M BORN AGAIN</b> —Billy Preston & Syreeta (James DiPasquale & David Shire), D. Shire, C. Connors, Motown 1477	63	74	2	<b>MAGIC</b> —Olivia Newton-John (John Farrar), J. Farrar, MCA 41247	97	96	13	<b>THINK ABOUT ME</b> —Fleetwood Mac (Fleetwood Mac), C. McVie, Warner Bros. 49196
30	34	7	<b>LADY</b> —The Whispers (Dick Griffey & The Whispers), N. Caldwell, Solar 11928 (RCA)	64	75	3	<b>STAND BY ME</b> —Mickey Gilley (Jim Ed Norman), J. Lieber, M. Stoller, B.E. King, Asylum 46640	98	100	16	<b>OFF THE WALL</b> —Michael Jackson (Quincy Jones), R. Temperton, Epic 9-50838
31	32	10	<b>GEE WHIZ</b> —Bernadette Peters (Brooks Arthur), C. Thomas, MCA 41210	65	73	3	<b>IS THIS LOVE</b> —Pat Travers (Dennis MacKay & Pat Travers), B. Marley, Polydor 2080	99	95	14	<b>ANY WAY YOU WANT IT</b> —Journey (Geoff Workman & Kevin Elson), S. Perry, N. Schon, Columbia 1-11213
32	37	9	<b>WE LIVE FOR LOVE</b> —Pat Benatar (Peter Coleman), N. Geraldo, Chrysalis 2419	66	67	31	<b>LET ME BE THE CLOCK</b> —Smokey Robinson (William "Smokey" Robinson), W. Robinson, Tamta 54311 (Motown)	100	93	25	<b>WORKING MY WAY BACK TO YOU/ FORGIVE ME, GIRL</b> —Spinners (Michael Zager), S. Linzer & D. Randell, Atlantic 3637
33	22	12	<b>YOU MAY BE RIGHT</b> —Billy Joel (Phil Ramone), B. Joel, Columbia 1-11231	67	78	3	<b>SOMETHIN' BOUT YOU BABY I LIKE</b> —Glen Campbell & Rita Coolidge (Gary Klein), R. Supa, Capitol 4865				
34	47	6	<b>SHINING STAR</b> —Manhattans (Leo Graham), L. Graham, P. Richmond, Columbia 1-11222								

MAY 31, 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 = Alamo 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-Licensor)**

Against The Wind (Gear, ASCAP)..... 9	Brass In Pocket (Al Gallico, BMI)..... 14	Everything Works If You Let It (Adult, BMI)..... 78	Fire Lake (Gear, ASCAP)..... 85	I'm Alive (Jet/Unart, BMI)..... 62	In America (Hat Band, BMI)..... 82	Inside Of You (Dark Cloud, BMI)..... 95	I Only Want To Be With You (Chappell, ASCAP)..... 1	Is This Love (Bob Marley/Almo, BMI)..... 31	It's Hard To Be Humble (Songpainter, BMI)..... 96	It's Not A Wonder (Screen Gems-EMI, BMI)..... 51	It's Still Rock And Roll To Me (Impulsive/Arpl, ASCAP)..... 21	King Of The Hill (Critique, BMI)..... 61	Let Me Be The Clock (Bertam, ASCAP)..... 67	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP)..... 24	Let's Get Serious (Black Bull, ASCAP)..... 20	Little Jeannie (Jodrell, ASCAP)..... 13	Lost In Love (Arista BRM/Riva, ASCAP)..... 18	Love And Loneliness (Virgin, ASCAP)..... 29	Love Stinks (Center City, ASCAP)..... 38	Magic (John Farrar, BMI)..... 64	Misunderstanding (Hit & Run/Pun, Blackwood, BMI)..... 71	More Love (Jobette, ASCAP)..... 75	New Romance (Land Of Dreams/Arisa, ASCAP)..... 41	Off The Wall (Almo, ASCAP)..... 98	One Fine Day (Screen Gems-EMI, BMI)..... 55	Pilot Of The Airwaves (Ackee, ASCAP)..... 50	Power (Midnight Sun, ASCAP/Book, BMI)..... 48	Real Love (Twist Party, BMI)..... 81	Ride Like The Wind (Pop 'N' Roll, ASCAP)..... 22	Rock Lobster (Boo-Fant Tunes, BMI)..... 92	She's Out Of My Life (Fiddleback/Peso/Kidada, BMI)..... 17	Shining Star (Content, BMI)..... 34	Shotgun Rider (House Of Gold, BMI)..... 27	Slipstream (Intersong/Timtohe/Midson, ASCAP)..... 80	Tired Of Toein' The Line (TRO-Cheshire, BMI)..... 43	Train In Vain (Riva, ASCAP)..... 23	Twilight Zone (Blackwood/Garden Rake, BMI/Heen, ASCAP)..... 35	Two Places At The Same Time (Radiola, ASCAP)..... 42	Walks Like A Lady (Weed High Nightmare, BMI)..... 73	What's Your Hurry Darlin' (Survivor, BMI)..... 89	We Live For Love (Rare Blue/Neil Geraldo, ASCAP)..... 32	We Were Meant To Be Lovers (20th Century/Nearytunes, ASCAP)..... 37	With You I'm Born Again (Check Out, BMI)..... 40	Wondering Where The Lions Are (Golden Mountain)..... 25	Working My Way Back To You (Screen Gems-EMI/Seasons' Four, BMI)..... 90	You May Be Right (Impulsive/April, ASCAP)..... 33
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# Billboard TOP LPs & TAPE

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MAY 31, 1980 BILLBOARD

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE		
				ALBUM	8-TRACK	CASSETTE						ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE
1	1	12	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol S00-12041	8.98	8.98	8.98	36	39	8	★	MICKEY MOUSE Mickey Mouse Disco Disneyland 2504	4.98	4.98	4.98	71	74	5	DOLLY PARTON Dolly Dolly Dolly RCA AHL1-3546	8.98	8.98	8.98
2	2	11	BILLY JOEL Glass Houses Columbia FC-36384	8.98	8.98	8.98	37	42	7	★	AMBROSIA One Eighty Warner Bros. BSK 3368	7.98	7.98	7.98	72	72	10	SOUNDTRACK Coal Miner's Daughter MCA MCA 5107	8.98	8.98	8.98
3	3	25	PINK FLOYD The Wall Columbia PC 2-36183	13.98	13.98	13.98	38	36	22	★	THE WHISPERS The Whispers Solar BXL1-3521 (RCA)	7.98	7.98	7.98	73	84	2	ALICE COOPER Flush The Fashion Warner Bros. BSK 3436	7.98	7.98	7.98
★	5	5	ERIC CLAPTON Just One Night RSO RS-2-4202	13.98	13.98	13.98	39	38	13	★	HEART Bebe Le Strange Epic FE 36371	8.98	8.98	8.98	74	48	9	G.O. Two Arista AL 9511	7.98	7.98	7.98
★	11	7	LIPPS INC. Mouth To Mouth Casablanca NBLP 7197	7.98	7.98	7.98	40	54	24	★	SOUNDTRACK The Rose Atlantic SD 16010	8.98	8.98	8.98	75	85	3	SCORPIONS Animal Magnetism Mercury SRM 1-3825	7.98	7.98	7.98
6	6	7	VAN HALEN Women And Children First Warner Bros. HS 3415	8.98	8.98	8.98	41	41	9	★	GRACE SLICK Dreams RCA AFL1-3544	7.98	7.98	7.98	76	78	13	GROVER WASHINGTON JR. Skylarkin' Motown M7-933R1	8.98	8.98	8.98
7	7	16	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	7.98	7.98	7.98	42	53	3	★	SOUNDTRACK Urban Cowboy Asylum DP 90002 (Elektra)	15.98	15.98	15.98	77	77	8	SWITCH Reaching For Tomorrow Gordy GB-993M1 (Motown)	8.98	8.98	8.98
★	8	7	ISLEY BROTHERS Go All The Way T-Neck FZ 36305 (CBS)	8.98	8.98	8.98	43	49	7	★	MANHATTANS After Midnight Columbia JC 36411	7.98	7.98	7.98	78	43	19	RAY, GOODMAN & BROWN Ray, Goodman & Brown Polydor PD-1-6240	7.98	7.98	7.98
9	4	12	LINDA RONSTADT Mad Love Asylum SE-510 (Elektra)	8.98	8.98	8.98	44	46	7	★	LITTLE RIVER BAND Backstage Pass Capitol SWBK 12061	13.98	13.98	13.98	79	79	5	PEABO BRYSON Paradise Capitol S00 12063	8.98	8.98	8.98
★	10	19	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	7.98	7.98	7.98	45	45	33	★	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	7.98	7.98	7.98	80	70	8	FIREBALL Undertow Atlantic SD 16006	7.98	7.98	7.98
★	12	7	BOZ SCAGGS Middle Man Columbia FC 36106	8.98	8.98	8.98	46	52	2	★	EMMYLOU HARRIS Roses In The Snow Warner Bros. BSK 3422	7.98	7.98	7.98	81	81	24	THE GAP BAND The Gap Band II Mercury SRM-1-3804	7.98	7.98	7.98
★	13	8	KENNY ROGERS Gideon United Artists L00-1035	8.98	8.98	8.98	47	47	8	★	THE JOE PERRY PROJECT Let The Music Do The Talking Columbia JC 36388	7.98	7.98	7.98	82	75	15	CHUCK MANGIONE Fun And Games A&M SP 3715	8.98	8.98	8.98
13	9	40	MICHAEL JACKSON Off The Wall Epic FE-35745	8.98	8.98	8.98	48	32	10	★	TRIUMPH Progressions Of Power RCA AFL1-3524	7.98	7.98	7.98	83	91	5	DEF LEPPARD On Through The Night Mercury SRM-1-3828	7.98	7.98	7.98
14	14	12	SMOKEY ROBINSON Warm Thoughts Tamla TB-367M1 (Motown)	8.98	8.98	8.98	49	51	33	★	BLONDIE Eat To The Beat Chrysalis CHE-1225	8.98	8.98	8.98	84	69	6	IAN HUNTER Live/Welcome To The Club Chrysalis CH2-1269	11.98	11.98	11.98
15	15	13	THE BROTHERS JOHNSON Light Up The Night A&M SP 3716	8.98	8.98	8.98	50	37	11	★	SPYRO GYRA Catching The Sun MCA MCA-5108	8.98	8.98	8.98	85	80	77	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98
16	16	18	GARY NUMAN The Pleasure Principle Atco SD-38120 (Atlantic)	7.98	7.98	7.98	51	62	7	★	FATBACK Hot Box Spring SP-1-6726 (Polydor)	7.98	7.98	7.98	86	86	4	MICHAEL FRANKS One Bad Habit Warner Bros. BSK 3427	7.98	7.98	7.98
★	20	3	PETE TOWNSHEND Empty Glass Atco SD 32-100 (Atlantic)	7.98	7.98	7.98	52	60	4	★	CHANGE The Glow Of Love RFC RFC 3438 (Warner Bros.)	7.98	7.98	7.98	87	87	31	FLEETWOOD MAC Tusk Warner Bros. ZHS-3350	15.98	15.98	15.98
★	19	8	JERMAINE JACKSON Let's Get Serious Motown M7-928R1	7.98	7.98	7.98	53	55	11	★	SOUNDTRACK All That Jazz Casablanca NBLP 7198	7.98	7.98	7.98	88	106	2	CAMEO Cameosis Chocolate City CCLP 2011 (Casablanca)	7.98	7.98	7.98
★	21	6	GENESIS Duke Atlantic SD 16014	8.98	8.98	8.98	54	61	12	★	TEENA MARIE Lady T Gordy G7-992R1 (Motown)	7.98	7.98	7.98	89	89	5	ANNE MURRAY Somebody's Waiting Capitol S00 12064	8.98	8.98	8.98
★	28	3	SOUNDTRACK The Empire Strikes Back RSO RS-2-4201	13.98	13.98	13.98	55	56	7	★	REO SPEEDWAGON A Decade Of Rock & Roll 1970 To 1980 Epic KE-2-36444	11.98	11.98	11.98	90	NEW ENTRY	GRAHAM PARKER & THE RUMOUR The Up Escalator Arista AL 9517	7.98	7.98	7.98	
21	22	8	THE BEATLES Rarities Capitol SHAL-12060	8.98	8.98	8.98	56	58	26	★	MANHATTAN TRANSFER Extensions Atlantic SD 19258	7.98	7.98	7.98	91	96	4	DIXIE DREGS Dregs Of The Earth Arista AL 9528	7.98	7.98	7.98
★	26	5	STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)	7.98	7.98	7.98	57	66	37	★	KOOL & THE GANG Ladies Night De-Lite DSR 9513 (Mercury)	7.98	7.98	7.98	92	92	25	SHALAMAR Big Fun Solar BXL1-3479 (RCA)	7.98	7.98	7.98
23	23	26	DAN FOGELBERG Phoenix Full Moon/Epic FE 35634	8.98	8.98	8.98	58	67	15	★	BRUCE COCKBURN Dancing In The Dragon's Jaws Millennium BXL1-7747 (RCA)	7.98	7.98	7.98	93	93	13	DAVID SANBORN Hideaway Warner Bros. BSK 3379	7.98	7.98	7.98
24	24	17	J. GEILS BAND Love Stinks EMI America S00 17016	7.98	7.98	7.98	59	68	3	★	AIR SUPPLY Lost In Love Arista AB 4268	7.98	7.98	7.98	94	83	36	KENNY ROGERS Kenny United Artists LWAK-979	8.98	8.98	8.98
★	27	10	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway Atlantic SD 16013	7.98	7.98	7.98	60	64	8	★	HUMBLE PIE On To Victory Atco SD 38-122 (Atlantic)	7.98	7.98	7.98	95	95	33	KENNY LOGGINS Keep The Fire Columbia JC-36172	7.98	7.98	7.98
★	29	8	FRANK SINATRA Trilogy: Past, Present and Future Reprise 3FS-2300 (Warner Bros.)	20.98	20.98	20.98	61	63	12	★	SKYY Skyway Salsoul SA 8532 (RCA)	7.98	7.98	7.98	96	94	31	DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP-2-7191	13.98	13.98	13.98
27	18	11	JOURNEY Departure Columbia FC 36339	8.98	8.98	8.98	62	50	11	★	ELVIS COSTELLO Get Happy Columbia JC 36347	7.98	7.98	7.98	97	97	89	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.98
28	17	14	SOUNDTRACK American Gigolo Polydor PD-1-6259	8.98	8.98	8.98	63	57	7	★	EARL KLUGH Dream Come True United Artists LT 1026	7.98	7.98	7.98	98	99	19	UTOPIA Adventures In Utopia Bearsville BRK 6991 (Warner Bros.)	7.98	7.98	7.98
29	25	33	EAGLES The Long Run Asylum SE-508	8.98	8.98	8.98	64	71	3	★	TEMPTATIONS Power Gordy GB 994M1 (Motown)	8.98	8.98	8.98	99	107	2	MAC DAVIS It's Hard To Be Humble Casablanca NBLP 7207	7.98	7.98	7.98
30	30	8	CON FUNK SHUN Spirit Of Love Mercury SRM-1-3806	7.98	7.98	7.98	65	59	13	★	BILLY PRESTON Late At Night Motown M7-925R1	7.98	7.98	7.98	100	126	3	PURE PRAIRIE LEAGUE Firin' Up Casablanca NBLP 7212	7.98	7.98	7.98
31	31	30	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	8.98	8.98	8.98	66	44	18	★	RUSH Permanent Waves Mercury SRM-1 4001	8.98	8.98	8.98	101	102	14	JOHN DENVER Autograph RCA AQL1-3449	7.98	7.98	7.98
★	40	3	GRATEFUL DEAD Go To Heaven Arista AL 9508	8.98	8.98	8.98	67	65	18	★	THE B-52'S The B-52's Warner Bros. BSK 3355	7.98	7.98	7.98	102	NEW ENTRY	JUDAS PRIEST British Steel Columbia JC 36443	7.98	7.98	7.98	
33	33	8	RAY PARKER JR. AND RAYDIO Two Places At The Same Time Arista AL 9515	7.98	7.98	7.98	68	NEW ENTRY	ELTON JOHN 21 At 33 MCA MCA 5121	8.98	8.98	8.98	103	104	10	DARYL HALL Sacred Songs RCA AFL1-3573	7.98	7.98	7.98		
34	34	17	THE CLASH London Calling Epic E2 36328	9.98	9.98	9.98	69	NEW ENTRY	TED NUGENT Scream Dream Epic FE 36404	8.98	8.98	8.98	104	NEW ENTRY	GLADYS KNIGHT & THE PIPS About Love Columbia JC 36387	7.98	7.98	7.98			
35	35	9	PAT TRAVERS BAND Crash And Burn Polydor PD 1-6262	7.98	7.98	7.98	70	73	11	★	THE MARSHALL TUCKER BAND Tenth Warner Bros. HS 3410	8.98	8.98	8.98							

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement: 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

# 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	76	13	WARREN ZEVON Bad Luck Streak In Dancing School Asylum SE-509 (Elektra)	8.98	8.98	8.98
106	108	11	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SK8B-11523	7.98	7.98	7.98
107	112	11	DR. HOOK Sometimes You Win Capitol S00-12023	7.98	7.98	7.98
108	105	62	SUPERTRAMP Breakfast In America A&M 3708	8.98	8.98	8.98
109	109	7	RODNEY FRANKLIN You'll Never Know Columbia NJC 36122	7.98	7.98	7.98
110	111	11	HAROLD MELVIN & THE BLUE NOTES The Blue Album Source SOR-3197 (MCA)	7.98	7.98	7.98
121	6	6	SQUEEZE Argybargy A&M SP 4802	7.98	7.98	7.98
112	NEW ENTRY		THE INVISIBLE MAN'S BAND The Invisible Man's Band Mango MLP5 9537 (Island)	7.98	7.98	7.98
113	113	10	BOBBY CALDWELL Cat In The Hat Clouds 8810 (TK)	7.98	7.98	7.98
114	116	8	PATTI LA BELLE Released Epic JE 36381	7.98	7.98	7.98
115	101	21	SOUNDTRACK The Electric Horseman Columbia JS 36327	7.98	7.98	7.98
116	117	10	BOB SEGER & THE SILVER BULLET BAND Nightmoves Capitol ST 11567	7.98	7.98	7.98
117	118	11	WILLIE NELSON Stardust Columbia JC 35305	7.98	7.98	7.98
131	3	3	ISAAC HAYES And Once Again Polydor PD-1-6269	7.98	7.98	7.98
119	120	10	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98	7.98	7.98
120	124	13	SISTER SLEDGE Love Somebody Today Cotillion SD 16012 (Atlantic)	8.98	8.98	8.98
121	90	28	Z.Z. TOP Deguello Warner Bros. HS 3361	8.98	8.98	8.98
122	115	49	THE CARS Candy-O Elektra SE-507	8.98	8.98	8.98
146	7	7	HERBIE HANCOCK Monster Columbia JC 36415	7.98	7.98	7.98
149	3	3	BRAM TCHAIKOVSKY Pressure Polydor PD-1-6273	7.98	7.98	7.98
125	129	34	HERB ALPERT Rise A&M SP-3714	8.98	8.98	8.98
139	3	3	LEON HAYWOOD Naturally 20th Century T-613 (RCA)	7.98	7.98	7.98
127	103	9	GORDON LIGHTFOOT Dream Street Rose Warner Bros. HS 3426	7.98	7.98	7.98
128	130	57	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	7.98	7.98	7.98
129	132	101	THE CARS Elektra 6E-135	7.98	7.98	7.98
130	133	13	VAN HALEN Van Halen Warner Bros. BSK 3075	7.98	7.98	7.98
138	5	5	BERNADETTE PETERS Bernadette Peters MCA MCA-3230	7.98	7.98	7.98
132	122	16	RONNIE LAWS Every Generation United Artists LT 1001	7.98	7.98	7.98
133	123	34	STYX Cornerstone A&M SP 3711	8.98	8.98	8.98
143	3	3	TWO TONS O' FUN Two Tons O' Fun Fantasy/Honey F-9584	7.98	7.98	7.98
144	2	2	TOMMY TUTONE Tommy Tutone Columbia NJC 36372	5.98	5.98	5.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
136	135	31	ANGELA BOFILL Angel Of The Night Arista/GRP GRP 5501	8.98	8.98	8.98
137	136	41	AC/DC Highway To Hell Atlantic SD 19244	7.98	7.98	7.98
138	119	14	ANDY GIBB After Dark RSD RS-1-3069	8.98	8.98	8.98
139	140	76	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	8.98	8.98	8.98
147	6	6	KLEER Winners Atlantic SD 19262	7.98	7.98	7.98
141	141	36	MOLLY HATCHET Flirtin' With Disaster Epic JE 36110	7.98	7.98	7.98
142	142	5	JUDY COLLINS Running For My Life Elektra 6E-254	7.98	7.98	7.98
143	114	27	JEFFERSON STARSHIP Freedom At Point Zero Grunt BZL1-3452 (RCA)	8.98	8.98	8.98
144	98	17	FESTIVAL Evita RSD RS-1-3061	7.98	7.98	7.98
145	125	8	JOHN STEWART Dream Babies Go Hollywood RSD RS-1-3074	7.98	7.98	7.98
146	128	25	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	12.98	12.98	12.98
147	137	16	NAZARETH Malice In Wonderland A&M SP-4799	7.98	7.98	7.98
164	10	10	CROWN HEIGHTS AFFAIR Sure Shot De-Lite DSR 9517 (Mercury)	7.98	7.98	7.98
149	150	5	CRYSTAL GAYLE Favorites United Artists 100 1034	7.98	7.98	7.98
150	134	19	THE SPECIALS The Specials Chrysalis CHR 1265	7.98	7.98	7.98
151	NEW ENTRY		THE JEFF LORBER FUSION Wizard Island Arista AL 9516	7.98	7.98	7.98
152	154	4	GLASS MOON Glass Moon Radio Records RR 2003	7.98	7.98	7.98
153	157	7	BILLY JOEL The Stranger Columbia JC 34987	7.98	7.98	7.98
154	88	20	THE BABYS Union Jacks Chrysalis CHR 1267	7.98	7.98	7.98
155	100	14	ROBIN TROWER Victims Of The Fury Chrysalis CHR 1215	7.98	7.98	7.98
156	159	8	BILLY JOEL 52nd Street Columbia JC-35609	7.98	7.98	7.98
169	3	3	NEIL SEDAKA In The Pocket Elektra 6E-259	7.98	7.98	7.98
168	4	4	LOU REED Growing Up In Public Arista AL 9522	7.98	7.98	7.98
157	NEW ENTRY		GEORGE DUKE A Brazilian Love Affair Epic FE 36483	8.98	8.98	8.98
172	3	3	SPIDER Spider Dreamland DL-1-5000 (RSD)	7.98	7.98	7.98
184	2	2	BLOW FLY Blow Fly's Party Weird World WWX 2034 (T.K.)	7.98	7.98	7.98
162	165	31	BOB JAMES & EARL KLUGH One On One Tappan Zee/Columbia FC 36241	8.98	8.98	8.98
163	82	14	THE KNACK But The Little Girls Understand Capitol S00-12045	8.98	8.98	8.98
164	152	313	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
178	3	3	SYREETA Syreeta Tama T7-372R1 (Motown)	7.98	7.98	7.98
166	156	24	HIROSHIMA Hiroshima Arista AB-4252	7.98	7.98	7.98
167	148	10	THE CRETONES Thin Red Line Planet P-5 (Elektra)	7.98	7.98	7.98
164	NEW ENTRY		POINT BLANK The Hard Way MCA MCA 5114	8.98	8.98	8.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
169	127	6	JIMI HENDRIX Nine To The Universe Warner Bros. HS 2299	7.98	7.98	7.98
170	NEW ENTRY		AVERAGE WHITE BAND Shine Arista AL 9523	8.98	8.98	8.98
171	173	60	JOURNEY Evolution Columbia FC 35797	8.98	8.98	8.98
183	2	2	OZARK MOUNTAIN DAREDEVILS Ozark Mountain Daredevils Columbia JC 36375	7.98	7.98	7.98
173	158	30	PEACHES & HERB Twice The Fire Polydor/MVP PD-1-6239	8.98	8.98	8.98
174	151	20	SPINNERS Dancin' and Lovin' Atlantic SD 19256	7.98	7.98	7.98
175	145	6	CHARLIE DORE Where To Now Island ILPS 9559 (Warner Bros.)	7.98	7.98	7.98
176	153	39	LED ZEPPELIN In Through The Out Door Swan Song SS-16002 (Atlantic)	8.98	8.98	8.98
177	NEW ENTRY		B.T. EXPRESS 1990 Columbia JC 36333	7.98	7.98	7.98
188	2	2	JERRY KNIGHT Jerry Knight A&M SP 4788	7.98	7.98	7.98
179	110	6	ROBERT FRIPP God Save The Queen/Under Heavy Manners Polydor PD-1-4266	7.98	7.98	7.98
190	2	2	GLORIA GAYNOR Stories Polydor PD-1-6274	7.98	7.98	7.98
192	19	19	YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra Horizon SP-736 (A&M)	7.98	7.98	7.98
192	NEW ENTRY		JIMMY RUFFIN Sunrise RSD RS-1-3078	7.98	7.98	7.98
196	2	2	FLOYD CRAMER Dallas RCA AHL1-3613	7.98	7.98	7.98
194	NEW ENTRY		FLASH AND THE PAN Lights In The Night Epic JE 36432	7.98	7.98	7.98
185	177	30	RUPERT HOLMES Partners In Crime Infinity INF-9020 (MCA)	7.98	7.98	7.98
186	176	11	K.C. & THE SUNSHINE BAND Greatest Hits TK 612	7.98	7.98	7.98
187	189	8	THE MOTORS Tenement Steps Virgin VA 13139 (Atlantic)	7.98	7.98	7.98
188	166	35	KENNY ROGERS Ten Years Of Gold United Artists UA-LA 835-H	7.98	7.98	7.98
188	NEW ENTRY		HEART Dreamboat Annie Mushroom MRS 5005	7.98	7.98	7.98
190	NEW ENTRY		THE KINGBEES The Kingbees RSD RS-1-3075	7.98	7.98	7.98
191	160	29	TOTO Hydra Columbia FC 36229	8.98	8.98	8.98
192	161	52	DIONNE WARWICK Dionne Arista AB 4230	8.98	8.98	8.98
193	NEW ENTRY		RANDY CRAWFORD Now We May Begin Warner Bros. BSK 3421	7.98	7.98	7.98
194	181	4	ANGEL CITY Face To Face Epic NJE 36344	7.98	7.98	7.98
195	NEW ENTRY		JON AND VANGELIS Short Stories Polydor PD 1-6272	7.98	7.98	7.98
196	163	9	MIKE RUTHERFORD Smallcreep's Day Passport PB 9843	7.98	7.98	7.98
197	198	2	PHOTOGLO Photoglo 20th Century T-604 (RCA)	7.98	7.98	7.98
198	155	6	RODNEY CROWELL But What Will The Neighbors Think Warner Bros. BSK 3407	7.98	7.98	7.98
199	162	11	RACHEL SWEET Protect The Innocent Sihf/Columbia NJC 36337	7.98	7.98	7.98
200	197	29	BEE GEES Greatest RSD RS-2-4200	13.98	13.98	13.98

## TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	137
Air Supply	59
Herb Alpert	125
Ambrosia	37
Angel City	194
Average White Band	170
Pat Benatar	45
See Gees	200
Blondie	49, 97
Blow Fly	161
Angela Bofill	136
Peabo Bryson	79
B.T. Express	117
Bobby Caldwell	113
Carmel	88
Cars	122, 129
Change	52
Eric Clapton	4
Bruce Cockburn	8
Judy Collins	142
Con Funk Shun	30
Alice Cooper	73
Elvis Costello	62
Floyd Cramer	183
Randy Crawford	193
Christopher Cross	7

Rodney Crowell	198
Crown Heights Affair	148
Mac Davis	99
John Denver	101
Dixie Dregs	91
Doobie Brothers	139
Charlie Dore	107
Humble Pie	107
George Duke	159
Eagles	29
Fleetwood Mac	87
Fatback	51
Festival	144
Firefall	77
Roberta Flack Featuring Donny Hathaway	25
Flash And The Pan	184
Dan Fogelberg	23
Rodney Franklin	109
Michael Franks	86
Judas Priest	107
Robert Fripp	179
Crystal Gayle	109
Gloria Gaynor	180
Glass Moon	152
G.O.	74
Andy Gibb	138
Grateful Dead	32
Van Halen	6, 130
Daryl Hall	103
Herbie Hancock	123
Emmylou Harris	46
Molly Hatchet	141

Isaac Hayes	118
Heart	39, 189
Jimi Hendrix	169
Leon Haywood	126
Hiroshima	166
Rupert Holmes	185
Genesis	19
Ian Hunter	84
Isley Brothers	8
J. Geils Band	24
Jermaine Jackson	18
Michael Jackson	13
Bob James & Earl Klugh	162
Jefferson Starship	143
Waylon Jennings	128
Billy Joel	2, 153, 156
Elton John	158
Jon And Vangelis	195
Journey	27, 171
Judas Priest	19
K.C. & The Sunshine Band	102
Earl Klugh	63
Kool & The Gang	57
Kleer	140
Gladys Knight & The Pips	104
Jerry Knight	178
Patti La Belle	114
Ronnie Laws	132
Led Zeppelin	176
Def Leppard	83
Gordon Lightfoot	127

Little River Band	44
Kenny Loggins	95
Lipps, Inc.	5
Lynyrd Skynyrd	146
Manhattan Transfer	56
Chuck Mangione	82
Rush	66
Mike Rutherford	196
David Sanborn	93
Boyz Scaggs	11
Scorpions	75
Neil Sedaka	22
Mickey Mouse	36
Anne Murray	89
Nazareth	147
Willie Nelson	117
Ted Nugent	69
Gary Numan	16
Ozark Mountain Daredevils	172
Graham Parker & The Rumour	90
Ray Parker Jr. And Raydio	33
Dolly Parton	71
Tom Petty & The Heartbreakers	31
Pink Floyd	164
Peaches & Herb	173
Stephanie Mills	22
Mickey Mouse	36
Anne Murray	89
Nazareth	147
Willie Nelson	117
Ted Nugent	69
Gary Numan	16
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Ted Nugent	69
Gary Numan	16
Ozark Mountain Daredevils	172
Graham Parker & The Rumour	90
Ray Parker Jr. And Raydio	3



**SPINNING GOLD**—It's congratulations all around as members of the Spinners are awarded gold plaques for the single, "Working My Way Back To You." From the left are: Bobbie Smith and John Edwards of the Spinners; Danny Buch, Atlantic's New York promotion rep; and Everett Smith, vice president of promotion for Cotillion.

## Sinatra Resurgence

• Continued from page 3

Tower sells the LP for \$14.99. On the other hand, the Wherehouse in Hollywood is selling few singles, but like other outlets is heavy on the LP. According to the Wherehouse's Peter Vale, "Frank Sinatra fans are not singles buyers. We go through about 20 albums a week at this store." Wherehouse sells the LP for \$15.99.

At the radio level some of the Top 40 stations across country playing "New York, New York" are: WXLO-FM, New York; WKBW-AM, Buffalo; WFIL-AM, Philadelphia; WCAO-AM, Baltimore; WRKO-AM, Boston; WPGC-AM, Washington; CKLW-AM, Detroit; KRTH-FM, Los Angeles; KFRC-AM, San Francisco; WHB-AM, Kansas City; WZZP-FM, Cleveland; WTIX-AM, New Orleans; WAXY-FM, Ft. Lauderdale; KFI-AM, and KHJ-AM, Los Angeles, among others.

According to Shaune McNamara, music director at KHJ, "We weren't seriously thinking about playing the record until we researched it and found that adults came in high. The phones have been going crazy."

"Younger people also like the record. They're telling us that Frank Sinatra is a legend and they're happy that we're playing his record." She points out that some of the young people were unfamiliar with Sinatra's music; they were only

familiar with the man as an entertainer.

"One young man said," she continues. "Sinatra is the only one who could pull off a schmaltzy tune like that."

McNamara explains that when KHJ went on the record Monday (19), "We were getting top 20 reports from our stores. For some reason the record fits our format. We don't know if it will be around a long time for us, but right now it's doing well."

## Trust Fund

• Continued from page 1

trustee Martin Paulson.

Since its mandate prohibits taping, the fund could not finance performance for the NPR web before. But the satellite has changed all that and Paulson looks to current discussions to lead to an early agreement.

The Trust Fund, created jointly by the record industry and the American Federation of Musicians in 1948, receives an average of just under 0.5% of the list price of all records sold which derive from performances of AFM members.

These funds, plus cosponsorship monies provided by industry and/or public institutions, are used to finance live, non-profit performances by instrumentalists who are paid standard union fees.

With cosponsorship included, the fund expects to pay out approximately \$20 million in wages to musicians in the U.S. and Canada this year. Some 125,000 separate performances are involved, according to past experience, all of which are cleared by Paulson or his staff, although recommendations are made by AFM locals.

Need of the performer is not the criterion for approval, says Paulson in dispelling a popular misconception. Rather, it is his competence in the area of music concerned and the ability to present live music in an attractive light.

Fostering live performance of music is the total thrust of the fund, Paulson stresses, although he suggests that recorded music frequently benefits from its activities.

"Good live music does help sell records," maintains Paulson, and he claims there is evidence that trust-sponsored concerts, often featuring name performers, stimulate record sales on a local level.

The range of music sponsored by the fund is broad, ranging from folk to symphony. Together with the National Endowment for the Arts, the fund works to bring live music to schools, and Paulson notes that his organization is the prime supporter of more than 600 civic orchestras across the country and in Canada.

## Inside Track

Scott Young, for the past several years chief of the retail division of Pickwick International, Minneapolis, resigned late last week. It's understood that Young, who joined Pickwick after a stint as executive vice president of the Record Bar, is angling to buy the seven remaining stores operated by the Dave Siebert division of the Handelman Co. If the deal jells, Young would wind up with the three important Franklin Music stores, all of which are in key Atlanta mall locations, and four Davey's Lockers scattered through the South and Southwest. . . . At presstime, Bob Fead, the A&M sales topper who went with RCA Records distribution when the two linked in 1979, is now proposing his own label operation. He actually left RCA once but came back when the company had no immediate replacement for him.

Phil, Evan and Jay Lasky of Danjay Music, parent company of the Budget Tape & Record franchise stores, celebrates the 10th anniversary of the 90-odd outlet chain with Mike Boyle of PJJ, Seattle, Sept. 24-26 at the Doubletree Inn, Seattle. Sandy Halper, Budget's chief, is making arrangements. Record Bar and Stark Records previously announced summer 1980 conventions. Evan Lasky reports the chain's Northwest stores were severely restricted last week by the Mount St. Helens, Washington volcano explosion. Nearby Yakima and Spokane and Idaho and Montana franchisees closed as many as four days because of the heavy volcanic ash falls.

The NARM board meeting in Dallas two weeks ago received copies of a memorandum from organization counsel Charles Ruttenberg, outlining in detail the manner in which industryites might be involved in criminal prosecution if they handled counterfeit product. Ruttenberg also provided advice on how merchandisers can

combat counterfeiting. Attached to the memo was a copy of a continuing guarantee and indemnification agreement between the seller of product and the buyer. NARM's board and the manufacturers' advisory committee are still mulling Hawaii as the 1981 convention site. Chartered jets would pick up groups of members in specific cities for the trip to the Islands. NARM is also planning to expand its regional meet slate.

Expect a release of approximately 80 \$5.98 albums from MCA Distributing about August. Word is there will be some significant new and recent charted product. . . . MCA Distributing boss Al Bergamo told key accounts at the "Xanadu" gala at Universal City there was no truth to the Track report about Barney Ales heading an independently-distributed label through MCA. "We are interested only in getting lines to distribute which today are independently distributed," Bergamo explained. . . . A call to Rocket Records, the Elton John label which Ales had been heading recently, indicated that the one-time Motown chief had left that post a fortnight ago. When a query about his successor came up, the Rocket representative said John Reid, John's mentor, was in full charge.

The Assn. of Independent Music Publishers, Los Angeles, is bulking requests from its members to Al Berman of the Harry Fox Agency, instructing Berman to require all labels pay the full rate for usage of compositions on records sold through record clubs. And the Mickey Goldsen-headed group convenes Wednesday (28) at the Hollywood Holiday Inn at noon for Part III of the split copyrights discussion, starring Martin Cohen and Gary Wishik. Todd Brabec of ASCAP and Marvin Mattis of BMI join the discussion this time.

## Gov. Denies Goody Case Misconduct

• Continued from page 3

leged counterfeit product and its alleged sale to the Sam Goody chain, wasn't indicted because Tucker's alleged false testimony to a grand jury "impeded the investigation" and resulted in Verner's present status as a prosecution witness. Tucker's attorneys claim he properly had "recanted" the false testimony in a later grand jury appearance.

"The grand jury was investigating whether certain individuals sold sound recordings to major retail chains," the government brief states. "The defendant's false declarations potentially interfered with and impeded the investigation insofar as the defendant's false answers rendered further inquiry on the subject a meaningless exercise."

That testimony was a springboard for Tucker's later indictment for perjury and attempting to obstruct justice by allegedly threatening to testify against Verner if Verner didn't pay Tucker some money.

The government also reiterated its contention that Tucker's grand jury appearances didn't cancel each other out because they involved two separate crimes—illegal manufacture of recordings and the subsequent alleged distribution and sale to Goody. Tucker's attorneys have tried to disassociate one case from the other.

The government also supports its claim that Goody and its two top executives are liable for prosecution for the alleged sale and alleged transport of stolen property by citing the legislative history of the law and its intent. The defense claims Congress did not view counterfeit items as being the same as stolen property.

The prosecution calls the defense claim "a novel argument" but says defense attorneys "have cited no authority in support" of it, and have apparently "chosen to ignore both the case law in this and other circuits and the legislative history."

Furthermore, the prosecution calls defense allegations of impropriety between the FBI's role and the RIAA "a combination of innuendo and half-truth."

RIAA cooperation with law enforcement authorities "is no different from a situation in which a robbery victim takes the police to the scene of the crime," a prosecution brief claims.

So far as the defense's claim that the real culprits are not being prosecuted, the prosecution says the argument "seems a bit premature" since "there has not yet been a trial."

And concerning a defense motion to subpoena documents related to the purchase of product similar to the alleged counterfeit recordings by other wholesalers, the prosecution says this will involve exposing its trial strategy.

"As a general rule an inquiry into the government's legal theory is not a proper purpose for a bill of particulars," the prosecution says.

## Eurovision Winning Song Selling Big

By ADAM WHITE

NEW YORK—This year's Eurovision Song Contest winner is shaping up as the biggest selling record to emerge from that competition in years.

The disk is "What's Another Year," the artist is Ireland's Johnny Logan, and Epic has worldwide distribution outside Eire.

Release in the U.S. is imminent of the disk which has been remixed. The tune is a big ballad, delivered in the style of David Gates or Anne Murray, with a compelling saxophone motif reminiscent of Gerry Rafferty's "Baker Street."

"What's Another Year" is already No. 1 in the U.K., and it's racing up charts throughout Continental Europe, including Germany, Austria, Switzerland, France, Holland, Belgium, Denmark and Sweden.

No aggregate sales figures are available yet, though the single is thought to be fast closing on one million copies. Sales in Britain alone are reportedly well past the 250,000 mark (silver status in that market) and heading for gold certification at 500,000 units.

The last Eurovision winner to explode in this fashion was "Save Your Kisses For Me" by Britain's Brotherhood of Man in 1976, which went on to sell 5.8 million copies worldwide, according to Pye Records.

Subsequent winners of Eurovision were major hits in the countries from which the performing artists came—France in 1977, Israel in 1978 and 1979—but sales elsewhere were not generally on the scale of the Brotherhood of Man's hit, or of previous contest winners.

The most successful international act to emerge from Eurovision is Sweden's Abba, which won the event in 1974 with "Waterloo."

The contest is watched by an estimated 450 million television viewers worldwide each year, and a recent French study reported that it's promoted the sale of more than 200 million disk units in 21 countries over the past 25 years, and generated more than \$122 million in revenues.

This year's triumph by Johnny Logan will, the Irish record industry hopes, provide that nation with

greater creative credibility in the international music community (Billboard, May 10, 1980). The last time Eire won in Eurovision was in 1970, with Dana's "All Kinds Of Everything."

One irony of this year's triumph is that "What's Another Year" was rejected by judges at the Irish Castlebar international song festival last year, although its composer, Shay Healey, was given a special award as best Irish composer.

In Ireland, the Logan disk is available on Spider Records, distributed by Release Records. It's from Spider that CBS licensed the recording for global distribution via Epic.

Apart from the U.S., the record is set for imminent release in Australia, New Zealand, Argentina, Brazil, Mexico, South Africa, Venezuela and Chile.

Logan is recording foreign-language versions in German and Spanish, and has a hectic schedule of international promotional dates lined up.

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