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NEWSPAPER

# Billboard

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## MCA Maintaining Its 100% Returns Program

By ED HARRISON

LOS ANGELES—MCA Distributing Corp. is maintaining its 100% returns policy despite CBS, RCA, WEA and Polygram toughening theirs.

"I don't know how a returns percentage can work," says Al Bergamo, president of the distribution wing. "It means that buyers for our accounts have to be right 80% of the time," he adds, referring to the returns policies of WEA, CBS, RCA and Polygram which range from 18%-22% on proven acts. (But on new acts or any exceptions, CBS and Polygram allow 100% returns while WEA places no restriction on the numbers of returns but penalizes dealers returning more than 18%.)

"A returns policy is not the answer to the problem. The problem was releasing 4,200 albums last year. The industry had a returns problem because of overshipping, going for the numbers," continues Bergamo.

(Continued on page 104)

## MIDEM Looms Big Despite Global Woes

By NICK ROBERTSHAW

CANNES—With the 14th MIDEM due to open here Friday (18) for seven days, the intriguing question for all parties, and particularly the organizers, is how this international gathering will be affected by following the music industry's worst year in memory.

Bernard Chevry's team insists that it's times like these when MIDEM is most needed and most useful. And though there has been something of a flurry of late registrations, total participation is expected to be well up to last year's levels, with around 5,500 representatives of 1,350 companies coming to Cannes from 50 countries worldwide.

Moreover, organizer Chevry and his people say that where tight budgets mean reduced delegations, they also mean higher ranking executives in attendance. This year, around 25% of all participants are expected to be presidents.

(Continued on page 63)

## No Festival Seats In Cincy After Who Tragedy

By VICTOR HARRISON

CINCINNATI—Festival seating has been banned here by the city council which has passed two ordinances as a result of the Dec. 3, 1979 Who concert tragedy at the Riverfront Coliseum.

A second ordinance requires concert promoters to publicize ahead of time when doors will be open, now fixed at two hours before show time.

The ordinances came after two public hearings were held in December before the city council's Law and Public Safety Committee chaired by vice mayor David Mann and the appointment of a nine-member Task Force on Crowd Control and Safety by Cincinnati mayor Ken Blackwell.

At these hearings, many eyewitness concertgoers, local entertainment industry professionals and interested persons gave testimony directed toward pinpointing the causes of the many injuries and 11 fatalities.

The first measure, ordinance 582, prohibits unassigned or festival seating for events at entertainment facilities and other places of assembly in the city of Cincinnati. Exemptions include school and athletic events, religious events sponsored by bona fide religious organizations and events with a sponsor who applies for and receives a specific exemption from the city's safety director.

(Continued on page 87)

## New Mix At Dance Forum

NEW YORK—The seventh in Billboard's series of successful disco forums is being expanded to reflect the changing direction of the music. As part of the expansion, the name of the semi-annual confab is being modified to the International Dance Music Forum. It will be held in Los Angeles Feb. 11-14 at the Century Plaza Hotel.

Bill Wardlow, the Forum's director, feels the title change emphasizes the broadening of disco music's parameters as influences in rock, pop, r&b and other music formats affect disco's changing sound.

(Continued on page 43)

## CBS Adopts RCA's Vidisk

By ROMAN KOZAK

NEW YORK—CBS has adopted the RCA SelectaVision videodisk system as the "first step" in producing its own video software.

In a licensing agreement between the two communications giants, CBS will manufacture and distribute videodisks using the RCA SelectaVision system. The deal, however, is not exclusive and CBS has the option to adopt other video systems as they develop in the future.

"CBS is committed to full participation in all the new audio/visual technologies which hold great promise in the 1980s and thereafter," says John

(Continued on page 86)



"THE NEW LP BY RHODES-CHALMERS-RHODES, 'SCANDAL,' IS GOING TO BE THE TALK OF THE TOWN. FROM HARD ROCK TUNES TO BOUNCY RHYTHM NUMBERS, THEIR SINGING AND PLAYING IS GRIPPING AND FRESH. THE PRODUCTION OF RON AND HOWARD ALBERT BRING THESE THREE PERFORMERS TO THE FOREGROUND COMPLETELY. LISTEN TO IT ON RADIO RECORDS/GOOD SOUNDS #GS 5001." (Advertisement)



THE SPECIALS. What will the 80's sound like? Very Special indeed. The Specials kicked off a ska/bluebeat revival that's an exhilarating combination of rock 'n' roll and reggae. The 15 songs on the album force you to move. Look for the very visual Specials on tour beginning late January. And you'll see what the current craze in England is all about. Chrysalis Records & Tapes. Produced by Elvis Costello. (CHR 1265) (Advertisement)



SYLVAIN SYLVAIN  
Produced by Lance Quinn Tony Bongiovi and Syl Sylvain for Bongiovi Walters Productions

The First and Last Name  
In Music For The  
Coming Decade

With his inexhaustible energy and abounding spontaneity, Sylvain Sylvain sets the pace with his scintillating solo rock 'n' roll debut album.



AFL1-3475

# Retailers Hop Aboard Home Video Bandwagon

## Increased Interest Is Evident At CES

By JIM McCULLAUGH & ALAN PENCHANSKY

LAS VEGAS—The conventional record store's interest in the fast-developing home video software market underwent a major growth spurt here at the Winter Consumer Electronics Show Saturday through Tuesday (5-8).

Many record stores now are taking steps to get in on this market which studies predict will annually be worth one-half billion dollars by 1985, and many major retail and rack executives were among the 58,626 attendees shopping the Convention Center and Hilton Hotel CES aisles where video software was

possibly the hottest product category.

In fact, in a major turnaround, this biannual meeting of the predominantly consumer electronics hardware trade, emerged for the first time as a software-oriented convention as interest generated by the 20 plus audiophile record firms and numerous blank videocassette suppliers was also high.

Among record chains here explor-

ing, committing to or expanding in home video were Music Plus, Musicden, Spec's, Integrity/Wherehouse, Sam Goody, Peaches and others, while Sound Unlimited and Video Trend were among distributors.

The lure of video also gave what was probably the largest ever contingent of record label, retail and distributor attendance a first-hand view of multiple audio/video technological developments.

Among some of these were the first trade demonstration of the Pioneer videodisk (using the MCA laser technology); at least five PCM digital audio adaptors for the home from suppliers Sony, Sanyo, Toshiba, Optonica and Sharp; the first digitally mastered, dbx-encoded audiophile records; prototypes and production models of voice activated and remote control television and audio components; a Fisher microcassette prototype with hi fi music applications; the first available cassette deck with Dolby's new HX (headroom extension) system which reportedly get up to 10 dB more output from any blank tape, the Harman/Kardon HK705; and an improved version of Toshiba's endless loop, fixed head LVR videotape recorder that was first shown in prototype form at last June's CES.

Complementing the abundance of video software was the introduction of more sophisticated videocassette recorders and players from several manufacturers with such "special effects" features as variable slow motion, stop action, single frame advance and double speed playback and fast forward.

There still remains some caution on the part of the record industry as a whole to home video. Chains such as Wherehouse, Sam Goody, Spec's, Licorice Pizza and Tower are making an investment in the new prod-

uct category. Others, though, are deterred by the high list prices and high startup inventory costs, the relatively tight programs available today.

Competing with record stores for a share of this untamed retail market are the department stores, the

(Continued on page 52)

# Rock Wins Its Round In Grammy Balloting

By PAUL GREIN

LOS ANGELES—This is the year that rock got its own category in the annual Grammy balloting, resulting in nominations for such acts as Frank Zappa, Bob Dylan, Joe Jackson, Bonnie Raitt and Styx.

But while the 22nd annual nominations list for the Recording Academy awards does feature more rock names than in the past, it still omits such acclaimed rock acts as Elvis Costello, Cheap Trick, Blondie, the Who and Neil Young, all of whom had top 10 albums during 1979, as well as M, whose No. 1 single "Pop Muzik" was perhaps the biggest international hit of the year.

Top nominees for 1979 with five bids each are Donna Summer,

Kenny Rogers and writer-producers Freddie Perren and Dino Fekaris.

Warner Bros. leads all labels with 28 nominations in the 48 non-classical categories. Columbia is a close second with 25 awards bids, plus another nine nominations in the 10 classical divisions.

Complete nominee listings appear on page 78.

Runnerup labels, excluding classical, are A&M, with 11 nominations, Elektra/Asylum with 10, UA with nine, Arista, Atlantic and Casablanca with eight, ARC, Poly-

(Continued on page 104)



Billboard photo by Alan Penchansky

**DIGITAL WALL**—The range of Denon PCM digital recording titles is shown at the Winter CES in Las Vegas by Discwasher national sales manager Jim Hall and Discwasher Florida sales rep Sheryl Gordon of AMI Sales. The display also highlighted audiophile LPs on the Chalfont, Varese-Sarabande and Discwasher labels. For complete CES coverage see pages 52-57.

## MAKE INROADS ON CHARTS

# Nashville Publishers Veering To Pop

By KIP KIRBY

NASHVILLE—This music center, once known primarily for its country product, has been concentrating more solidly on establishing footholds in the pop market, a survey of Nashville-based publishing firms indicates.

These publishers point to the inroads gained on the pop and MOR charts in the past year as indicative of this success, coupled with the crossover explosion that has single-handedly erased many existing barriers and musical categorizations.

Nashville's reputation as a "song town" precedes it these days, say local publishers, opening doors in music capitals such as Los Angeles and New York, as well as abroad.

Also, they add, in a record industry hamstrung economically as it has been, producers and artists are taking more time to search carefully for what they believe will be a hit song. And Nashville believes implicitly in the strength of its hit potential song catalogs.

"We've got the songs here for sure," says Screen Gems/Colegems-EMI's general manager Charlie

Feldman. "All anyone has to do is give us a chance to be more than just country."

As never before, Nashville-based publishing companies are redoubling their efforts to nail down cuts by non-country recording acts. Their methods range from frequent trips to the West and East Coast to pitch material, stronger solicitation by phone and mail, closer rapport with producers and a&r reps, increased emphasis on the all-around talents of Nashville songwriters and a concerted attempt to gain pop and MOR acceptance industrywide.

The end result of these efforts can be seen by the diversified list of artists who have featured Nashville-originated material on recent albums: Barbra Streisand, Helen Reddy, America, Player, Johnny Mathis, Nazareth, Dusty Springfield, Isaac Hayes, Millie Jackson, Pure Prairie League, Tina Turner, Bobby Vinton, Rita Coolidge, Gladys Knight and the Pips, Sister Sledge, Debby Boone, Dr. Hook, Lobo, Roy Orbison, the An-

(Continued on page 59)

JANUARY 19, 1980, BILLBOARD



**Real Time:** Mort Fujii, Cetec Gauss president, left, and Bart Bingaman, chief engineer with the firm's duplicating products division, work on the installation of high speed tape duplicating equipment in Canton, China, at the offices of Pacific Audio and Video Co., a governmental firm.

# High Speed Tape Duping Now Operative In China

By ELIOT TIEGEL

LOS ANGELES—American high speed tape duplication technology has come to the People's Republic of China. Cetec Gauss, a local area manufacturer of audio equipment, has sold two duplicating systems to Pacific Audio and Video Co. Ltd., an affiliate of the government-owned China Broadcasting Co. (Kwong Tung Broadcasting).

The Gauss equipment is now operating in Canton Province, duplicating music cassettes for Mainland China and for export around the world. It marks the first time high speed tape duplicating equipment has been used inside Communist China. Previously, cassettes were duplicated in Hong Kong.

Mort Fujii, Cetec Gauss president, who just returned from

overseeing the installation of the Series 1200 systems, says the Chinese will concentrate on marketing Chinese music in cassette, producing material for broadcasting via open reel and spoken word material for educational and instructional usage. No figures were given for the cost of the equipment.

Fujii says he found the country "technically proficient" and eager to accept American technology.

"The Chinese have already started marketing music cassettes in Asia," Fujii says, "including classical and what we in America would term pop product. All the music is Chinese performed by Chinese artists."

Cetec's breakthrough in the

(Continued on page 85)

# Chiefs Change In Integrity Shuffle

LOS ANGELES—The Wherehouse/Big Ben's retail chain is getting new presidential direction from newly named Lou Kwiker. Kwiker last week joined Integrity Entertainment Corp., the parent publicly-held firm, as president, replacing founder Lee Hartstone who moves into the newly created chairman of the board slot.

It's understood that Kwiker will divest himself of all interest in the Music Stop 12-store chain which he founded three years ago in Detroit.

(Continued on page 10)

# Reggae May Finally Make U.S. Dent

By CARY DARLING

LOS ANGELES—Reggae, the rhythmic Jamaican music that so far has not met with great popularity in the U.S., may be in for a shot in the arm. The reasons? The music is becoming less concerned with politics, more independent Jamaican labels are expanding to the U.S. mainland, more releases are coming out on larger labels, and more rock acts are incorporating reggae influences.

"Reggae is going to get away from a lot of the politics and become much more lyrical," states Marshall Blonstein, president of Island Records, the reggae label distributed by Warner Bros.

"There is going to be more material in the vein of Third World's 'Now That We've Found Love' which is much more acceptable to the American market."

Chester McCulloch, promotion director for the independent Joe Gibbs label which has recently expanded to Miami from its Jamaican base, says the flip side of the politics of reggae has yet to be exposed. "We sing about love too," he states. "We're going to concentrate our efforts into getting rid of the misconceptions about reggae."

Later this year, the label is putting together a "Wonderful World Of Reggae" package of cuts which have previously appeared on the label. The set will be supported by 30-sec-

ond television commercials in various markets nationwide.

However, the label's initial thrust is going to be with Dennis Brown, who has had hits in Europe. "He sings more about love than anything else and Americans love love songs," responds McCulloch as to why the effort is being put behind Brown. Joe Gibbs has 30 acts on its roster.

Virgin International, distributed here by Jem, has released four reggae albums simultaneously. This is the label's first release of reggae in the U.S. "This is a speculative ven-

(Continued on page 85)

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# RIAA-ITA Mull Gold Videodisk-Tape Awards

## Certification Programs May Clash

By IRV LICHTMAN

NEW YORK—Two trade associations are facing off with plans for certification programs for gold prerecorded videotape and videodisks.

Going their separate ways in gold tape/disk awards are the Recording Industry Assn. of America and the International Tape/Disk Assn.

While RIAA, which established an audio gold record award in 1958, has put off its program until "some future time when player population and videogram sales levels warrant this recognition of achievement," states RIAA president Stan Gortikov, ITA executive director Henry Brief declares his association is geared for immediate certification of product on a worldwide basis.

Established via an ITA board meeting Dec. 12 was a \$1 million at list price level of gold achievement or its equivalent in foreign currency, which would mean an average sale of about 25,000 videotapes.

According to Stephen Traiman, who recently replaced Brief as executive director of RIAA, he envisions a "six figure" unit qualification figure, although specific certification standards await RIAA board approval.

RIAA's Traiman indicates that certification of X-rated product will be based on unit sales similar to that of other product, while ITA's Brief is more cautious.

"It's a prime concern to us, and under advice of counsel we're not saying anything upfront. We'll have to deal with it when and if. There are various court opinions as to what is pornographic and what is not."

Brief, currently completing an audit on system formats, says there would be a "periodic review and adjustment of criteria" as the sales of videotape and videodisk programs gain deeper market penetration.

Based on current list prices of available videodisks through the Philips-Magnavox system and scheduled pricing of RCA's Select-a-Vision system, videodisk certification would probably require figures double that of videotapes.

## In Northeast, Rock & Pop Music Fusing With Disco

By RADCLIFFE JOE

NEW YORK—An increasing number of enterprising disco operators in the Northeastern United States are modifying their rooms, either totally or partially, to capitalize on the growing demand for a fusion sound incorporating elements of rock and pop music.

Led by New York, which spearheaded the move toward rock disco clubs in 1979, disco operators in New Jersey, Pennsylvania, Connecticut and Washington, D.C., now admit to programming some form of rock music.

In some cases, such as Hurrah's Heat, and the Mudd Club in New York City, the format is all rock. In Washington, Michael O'Harro, head of Tramp's disco, has teamed with entrepreneur Jim Desmond to open Scandals, a rock disco adjoining the all-disco Tramps.

In New Jersey, the famed Soap



GREASE HONOR—"Grease" composers Warren Casey and Jim Jacobs receive silver bowls from Stanley Adams, president of ASCAP, onstage at the Royal Theatre on Broadway following the play's 3,243rd performance which makes it the longest running show in Broadway history.

### 'MAJOR DISASTER' SEEN

## European Dumping Spurs Action Plea

By MIKE HENNESSEY & PETER JONES

LONDON—Mounting concern over the volume of cutouts and overstocks in Europe has prompted a top official with Holland's mechanical rights society, STEMRA, to call upon European Economic Community authorities in Brussels to invoke EEC regulations against "dumping."

The plea comes from Ronald Mooy, manager of STEMRA's special projects division, and follows exclusive reports (Billboard, Dec. 22, 1979 and Jan. 5, 1980) of massive quantities of U.S. distress merchandise thought likely to flood into Europe.

Says Mooy: "Because of the recession in the U.S. record industry, the European markets can expect huge quantities of parallel imports from there. If this happens, it will be a major disaster. And my opinion is that the only way to stop these imports is

to have the EEC leaders invoke the anti-dumping legislation."

As previously reported (Billboard, Dec. 22, 1979), millions of U.S. overstocks are already in Europe, including a massive consignment of nearly four million albums and tapes acquired at "derisory" prices by Swiss importer, Rudi Baer. He says that 250,000 of these units are circulating in Switzerland but the rest will be exported to other European territories.

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### Record Companies

Reorganization at Polygram Record operations in Hamburg sees Werner Vogelsang, previously president of Polydor International, becoming president of Polygram Record Operations. He succeeds Polygram executive vice president Kurt Kinkele who had headed the organization as chairman since its formation in January 1978. Kinkele is now handling other Polygram group activities.



Kinkele

Simultaneously, Pieter R. Schellevis is upped to executive vice president of Polygram Record Operations. He was Polygram vice president and president of Phonogram International. Succeeding Vogelsang as Polydor International president is Richard Busch, chairman of Deutsche Grammophon Gesellschaft. He continues in this latter position for the time being. George Baenge, Polygram direct marketing and trading division



Vogelsang

president, and Eckhart Haas, president of the Polygram film-tv division, are nominated as international entertainment enterprise vice presidents. ... Giuseppe Ornato named to the newly created post of Europe vice president for RCA Records. Continuing to be based in Rome, Ornato was vice chairman and president of RCA S.P.A. in Italy. ... Julian Shapiro moves up at CBS Records International in New York to press and public information associate director. He was field communications director for the U.S. marketing arm of CBS Records. ... Jan Barnes joins MCA Records in Los Angeles as executive director of black product and promotion. Barnes was national FM promotion director for black product at ABC Records. ... Ewell Roussell promoted to Nashville general manager of Elektra/Asylum Records. He formerly was Nashville operations director for the label. ... Peter Wasyng exits Capitol Records in New York as East Coast AOR manager. ... Warren Williams promoted at Columbia Records in Los Angeles to talent acquisition associate director in West Coast a&r. He was West Coast regional promotion marketing manager. ... Debbie DiCesare moves up at Epic, Portrait,



Ornato

Associated Labels in New York to East Coast artist development manager. DiCesare was East Coast artist development coordinator. ... Hernando Courtright comes to A&M Records in New York as East Coast a&r representative. Formerly, he was in East Coast talent acquisition for Warner Bros. Records. ... Al Hanna, a former communications management trainee at Elektra/Asylum Records, joins the company in Los Angeles as merchandising coordinator. ... Steve Buckley is promoted to Southeast regional r&b promotion manager for Capitol Records in Miami. Formerly, he was a Capitol customer service representative working in Washington, D.C. ... Andrea Accardo joins I.R.S. Records in Los Angeles as national publicity director. She was a publicist at A&M Records. ... At Word Records, Mike Blanton



Deikel



Young

moves from assistant a&r director for the East Coast to director and is based in Nashville. Gary Whitlock, formerly assistant a&r director for the West Coast, is named a&r director in Los Angeles. John Purifoy moves from music editor to music publications director based in Waco, Tex. ... At Regency Records in Los Angeles, Michael Matthews is now director of promotion. He was associated with Takoma/Chrysalis Records. D.J. Herdman, who formerly had her own independent publicity firm, comes in as publicity director. Mark Cope, previously national sales director at Mushroom Records, returns as marketing director.



Shapiro



Roussell

As reported exclusively in last week Inside Track, C. Charles Smith exits as Pickwick International president in Minneapolis. His future plans are to be announced in April. Assuming his post is Theodore Deikel, Pickwick's chairman and chief executive officer. Deikel is also chairman and chief executive of Fingerhut Corp. and senior vice president of American Can Co., of which Pickwick and Fingerhut are subsidiaries. Pickwick's senior management structure is realigned with Scott Young, Dave Ehlen and James Moran moving to executive vice presidential positions. Young, formerly vice president and general manager of the firm's retail division, is now executive vice president in charge of retail. Ehlen, formerly marketing vice president, is now wholesale executive vice president. Moran, formerly group vice president of operations and administration at Fingerhut, is upped to operations, information systems and services, human resources, non-sale purchasing and Keel Manufacturing executive vice president. George Port continues as Pickwick's general counsel and also becomes corporate relations vice president, a new post. David Monaghan and Tom Worthen continue as finance vice president and operations vice president respectively. ... At Integrity Entertainment Corp. in L.A., Alan Pachtman, vice president and controller, steps into the treasurer slot left open when Willie Steinbach resigned as treasurer. Also, Jim Koltitz, senior vice president of administration, is elected secretary of the firm. ... Frank Urbaetis is upped at MCA Distributing Corp. in Groversville, Ill., to plant operations vice president. He was plant manager there.



Courtright



Accardo

Marketing

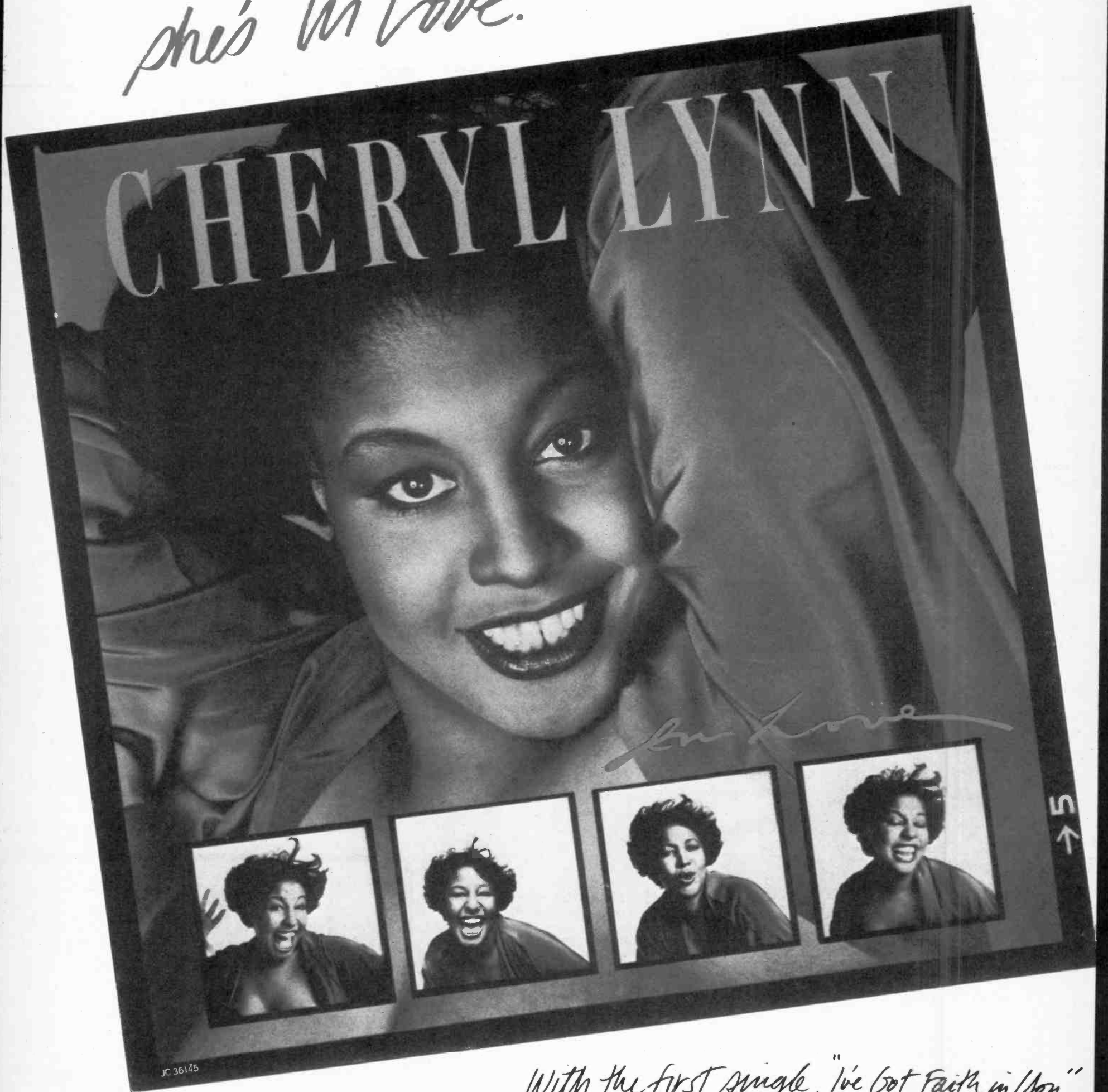
As reported exclusively in last week Inside Track, C. Charles Smith exits as Pickwick International president in Minneapolis. His future plans are to be announced in April. Assuming his post is Theodore Deikel, Pickwick's chairman and chief executive officer. Deikel is also chairman and chief executive of Fingerhut Corp. and senior vice president of American Can Co., of which Pickwick and Fingerhut are subsidiaries. Pickwick's senior management structure is realigned with Scott Young, Dave Ehlen and James Moran moving to executive vice presidential positions. Young, formerly vice president and general manager of the firm's retail division, is now executive vice president in charge of retail. Ehlen, formerly marketing vice president, is now wholesale executive vice president. Moran, formerly group vice president of operations and administration at Fingerhut, is upped to operations, information systems and services, human resources, non-sale purchasing and Keel Manufacturing executive vice president. George Port continues as Pickwick's general counsel and also becomes corporate relations vice president, a new post. David Monaghan and Tom Worthen continue as finance vice president and operations vice president respectively. ... At Integrity Entertainment Corp. in L.A., Alan Pachtman, vice president and controller, steps into the treasurer slot left open when Willie Steinbach resigned as treasurer. Also, Jim Koltitz, senior vice president of administration, is elected secretary of the firm. ... Frank Urbaetis is upped at MCA Distributing Corp. in Groversville, Ill., to plant operations vice president. He was plant manager there.



Cotler

(Continued on page 91)

*Cheryl Lynn's  
back and this time  
she's "In Love."*



*With the first single, "I've Got Faith in You"*  
1-11174

On Columbia Records and Tapes.

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

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## Ella And Count Launch Pablo Digital Entry

By ELIOT TIEGEL

LOS ANGELES—Pablo, a leading pure jazz label is entering the digital field with two LPs by two blockbuster names: Ella Fitzgerald and Count Basie.

Producer, Pablo owner Norman Granz used the Sony digital system to cut the sessions at the Mountain High Studios in Montreux, Switzerland.

The first LP, "A Perfect Match," features Ella and the Basie band and will be released via RCA in the U.S. and Canada in February with Polydor handling global distribution.

According to Granz, the Ella-Basie LP is the first time the two super names in jazz have recorded together in 23 years although they perform together in-person regularly all over the world. Granz produced their last collaboration for his Verve label in 1957.

The second digital effort will be a pure Basie big band but the title has not yet been firmed. It will be released in March. Both LPs will retail for \$9.99. Cassettes of these LPs will be \$1 lower but they will not have digital sound.

Granz credits Claude Nobs of the

(Continued on page 49)

## Yetnikoff Joins

Walter Yetnikoff joins the advisory board for Billboard's IMIC '80, scheduled for April 23-26 at the Hyatt Regency Hotel in Washington, D.C. The president of the CBS Records Group joins such other industry leaders on the committee as Stan Cornyn, Leonard Feist, Seymour Stein, Irwin Steinberg, Mike Stewart, Bob Summer, Bob Weiss, Gerry La Coursiere, Stig Anderson, Marcus Bicknell, Des Brown, John Deacon, Siggie Loch and Win Schipper.

## NOT AN ALBUM Armatrading's EP Causing Confusion

By ED HARRISON

LOS ANGELES—With "How Cruel," a four-song EP by Joan Armatrading on A&M causing radio and consumer confusion, there is a pressing need for the industry to learn how to effectively market EPs, believes Mike Stone, Armatrading's manager.

"From an industry standpoint, the EP is still like a toy," maintains Stone. "At the radio level, program directors don't know if Joan's 'How Cruel' is a sampler of four songs from a forthcoming album or is actually for sale."

"Radio, in more than isolated instances, is playing it as if the songs are from a forthcoming album, although some stations are saying it's an EP and for sale."

Apparently, some of the confusion stems from the sticker placed on the front jacket which states "Four new songs so good they couldn't wait for an album."

Stone feels that consumers and radio are misled into believing that these four tracks will be included on Armatrading's next album, which they won't be.

The packaging, in black and white with red lettering, says Stone, also gives the impression that "How Cruel" is something other than a complete album.

"The record companies should spend more time with its publicists explaining the nature of the EP. I think at this time, they themselves are still searching as to what the EP is all about," says Stone.

"Promotion men must meet with program directors to explain what the EP is about, but before they do that, they must be educated."

The idea for the "How Cruel" EP was the brainchild of A&M chairman Jerry Moss, who upon hearing the demos, was excited enough to release them now instead of waiting eight months to a

year for the next Armatrading album.

From the time of the songs' inception until they reached the marketplace was about six to eight weeks. "From an artistic standpoint, it's exciting getting product out so quickly," says Stone.

"Usually an artist has new material by the time they're ready to record. If people are into an artist and want something fresh and new, then the EP fulfills that need. And it fills the gap between albums."

From an economic viewpoint, the EP also becomes more credible, believes Stone. At \$4.98 list and discounting taken into consideration, "How Cruel" can probably be obtained for about \$3.50-\$4, a "value" for four songs.

A single from the EP, "Rosie" was released but is not for sale. "It's only to promote the EP. Why put out a single for \$1.29 when you can get the entire EP for \$4.98?" notes Stone.

Stone points out that many new wave bands in England release nothing but EPs. "The answer is possibly an EP followed by an album. We might eventually see the demise of the single," he says.

"How Cruel" has thus far been released only in the U.S. since a live Armatrading album was recently released in the U.K. and other markets. A&M, says Stone, is looking at releasing "How Cruel" in other markets.

MCA released Elton John's "Thom Bell Sessions" as a three-song EP earlier last year, also priced at \$4.98. The John EP, packaged in similar colors, enjoyed considerable success mainly on the strength of the single "Mama Can't Buy You Love."

## Appeal Panel To Decide On Catena Suit

By JOHN SIPPEL

LOS ANGELES—A decision on an appeal from the judgment awarded Capitol Industries by Federal District Judge William P. Gray (Billboard, April 5, 1978) in a \$120 million class action brought by former label executive Rocco Catena is expected within the next 12 months.

The ninth circuit court of appeals panel, composed of Judges Procter Hug, Herbert Choy and Richard Bilby heard plaintiff's counsel David B. Gold and defendant counsel Robert Talcott argue the Gray decision in Pasadena Monday (7).

Both counsels maintained their stand, taken in the 58-day trial that stretched over 10 months in 1976 and 1977. Gold contended Capitol consistently misrepresented its shaky financial position in the class period of 1969 and 1970 through various well-calculated fiscal machinations. Talcott hewed to Gray's decision, which held the defendant was not guilty of "sinister motive or culpable recklessness," essential as a basis for relief.

At one point, Gold cited Capitol's failure to disclose that during the class period the Beatles and Glen Campbell represented more than 50% of the label's sales volume, in complete variance with the label's boast that it was a full-line selling label.

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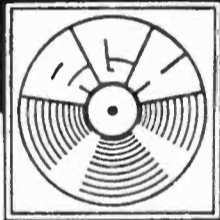
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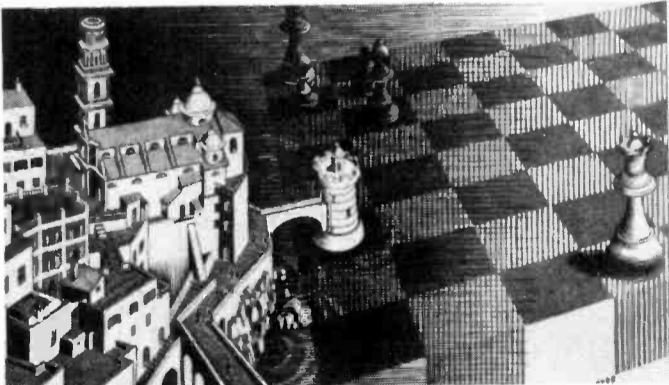
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Maurits Cornelis Escher, *Metamorphosis III*, (detail) woodcut printed in black, green and sepia, 1939-40, signed and inscribed 'Eigendruk', 7½ x 24¼ inches.

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## U.S. Tours By Russians Appear On Shaky Grounds

By ADAM WHITE

NEW YORK—U.S. representatives of Russian artists due to arrive and perform in this country in the coming weeks are adopting a "wait and watch" attitude in the wake of several cancellations highly publicized last week.

U.S. State Dept. sources suggest that the no-shows may be the first sign of the cultural chill developing between the two nations, in tandem with the political chill brought about by the Afghanistan crisis.

But it's also thought that other factors could weigh in the equation, notably Soviet concern over "security" considerations when their artists are here (interpreted as a euphemism for defection worries).

The no-show performers so far are violinist Vladimir Spivakov, conductor Yuri Temirkanov and pianist Andrei Gavrilov, originally set for concert dates this month and next.

Columbia Artists Management Inc. was expecting Spivakov and Temirkanov this past weekend, and though visas were granted by the State Dept., the performers were apparently not permitted to travel by the Soviet authorities.

Columbia has contracts with Rus-

sia's Goskoncert agency for these and other musicians due to appear in future weeks.

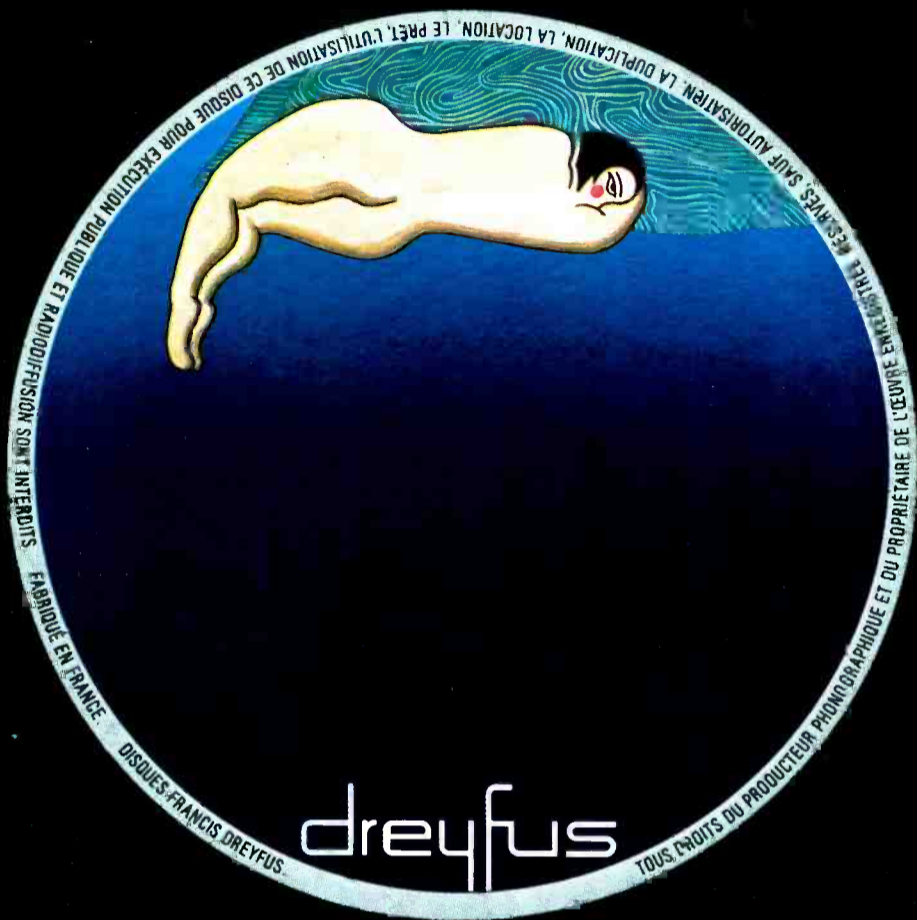
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**MESSAGGERIE MUSICALI**

# Fabricators Sing the 1980 Blues

## Several Are Looking Into Other Fields For Sustenance

By IRV LICHTMAN

NEW YORK—Jacket fabricators take a dim view of business in the months ahead as they assess reorders for existing album product and order patterns for new releases.

As they tackle this downturn, they are formulating strategies to more aggressively pursue entry into other packaging industries or make deeper penetration into already existing business of this sort.

Woes of fabricators do not necessarily, however, bear a direct relationship to label well-being, since manufacturers are already taking steps to face new realities of volume movement by more cautious release schedules and returns policies which indicate diminished jacket ordering.

But, a survey of key fabricators does reveal a time of deep concern. "Business is at the lowest ebb yet in relation to capacity of production," maintains Lew Garlick, board chairman of Ivy Hill, based in Great Neck, N.Y.

"Any jacket orders we take today would involve product due for release within 30 to 60 days, but we're just not getting major orders," Garlick declares, adding that he deals with 56 label accounts.

Garlick makes a more striking observation with regard to reorder patterns.

"Over the past three months, we've had as many as six album projects in the top 10. I've still had to lay off an awful lot of help. With this kind of chart activity two years ago, we'd be operating seven days and nights and have customers screaming at us for their orders."

Garlick admits his company is vying for outside industry business, such as toys and cosmetics, but, he adds, he's in competition with "hundreds of companies" that have been doing such work for 30 years.

"We'll always be tied to a great

degree to the record business. We're not a weather vane, but a result. And we'll just have to weather the storm."

At Shorewood Packaging, Ken Rosenbloom, vice president of sales, states, "Business is down. Reorders are at a slower pace than I've ever seen. We're actively looking in other areas. We don't have to be strong factors in those areas either. If we can pick up a half a million dollars from the toy industry or a quarter of a million from cosmetics, we'll be content."

Rosenbloom says industry problems may over the long run evolve a more sophisticated industry in terms of marketing, including his own company.

"We probably should have pursued these other areas for expansion sometime ago," he says. Rosenbloom regards the current industry situation as a "natural evolution of business cycles. The recording business is not dead and gone by any means."

A more optimistic tone is registered by Bob Miller of Lee-Myles in New York.

His company, he says, is not hurting so far, thanks to significant business from medium size labels which have not been as badly hurt as the majors.

"We've always gone into other areas of packaging, but if we don't see a big backlog of business in February, let us say, we might have to do more thinking in this regard. Maybe we haven't seen the forest for the trees."

Miller, whose company recently began a "total" label service, including the farming out of pressing orders for clients, expresses an area of concern, that of the cost of color separations resulting from Kodak's just-announced increase of as much as 75% in the list price of film.

Lenny Verebay, president of Queens Litho in New York, concedes that business is "terrible" and that the company had been forced to layoff about 100 people from its plant in Indianapolis, which deals primarily in recording industry needs. The facility has had a high of 500 people in recent months.

"We're thankful we've always been diversified and we're presently redoubling our efforts in other commercial packaging areas."

Verebay agrees that a cutback in releases and a more restrictive returns policy may well lead to a "healthier" business, but adds, "An order was always an order that never came back and our budgeting has been based on doing the kind of unit business we've been used to."

Another fabricator limited his view of current business to. "Thank God, a printing press can print other things. A record press can't."

Richard Block, vice president of marketing at Album Graphics, Inc. in New York, agrees that album business is "very slow, but the strength of a company is based on its ability to endure a downturn."

"Five years ago, we moved into custom packaging and it became substantial in 1978 and grew further in 1979."

Block projects "an interlude" of between 18 months and two years of non-existent growth in music industry business and sees a resumption of growth afterwards based on the impact of the videodisk and its packaging requirements.

### Lafayette Files For Chapter XI

NEW YORK—Lafayette Radio Electronics Corp., which operates about 125 consumer electronics stores and franchises for about 400 others in 15 states, has filed for Chapter XI proceedings under the Federal Bankruptcy Act at the U.S. District Court for the Eastern District of New York at Westbury, L.I.

According to a company spokesperson, the company has \$15 million bank debts, which it plans to reduce through the sale of 31 unprofitable stores.

Lafayette has reached an agreement with the banks, subject to court approval, in which it agrees to maintain specified inventory levels and reduce expenditures.

Sources at Lafayette blame poor management and frequent turnover of top personnel for the company's plight.

## Market Quotations

As of closing, January 10, 1980

1979 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1%	3/4	Altec Corp.	25	68	1 1/4	1 1/4	1 1/4	Unch.
47%	32 1/2	ABC	7	1157	36 1/2	35 3/4	36	- 1/2
41%	33%	American Can	6	88	36 1/4	36	36 1/4	+ 1/4
21%	20%	Ampex	11	322	21%	20%	21%	+ 1/2
3%	1%	Automatic Radio	-	50	3%	3 1/2	3 1/2	- 1/4
56%	44%	CBS	8	381	53 1/4	52 1/2	52 1/2	+ 1/4
37 1/4	18%	Columbia Pictures	9	95	34 1/4	33 3/4	34	+ 1/4
13 1/4	7%	Craig Corp.	26	3	8	7 3/4	7 3/4	- 1/4
46	33	Disney, Walt	13	924	45%	43%	45	+ 3/4
3%	1%	EMI	-	80	2%	2%	2%	- 1/4
18%	10	Filmways, Inc.	7	93	11 1/2	11 1/4	11 1/2	Unch.
19%	13%	Gulf + Western	4	468	18%	18	18%	+ 1/4
17	10%	Handleman	5	47	11%	11 1/4	11%	Unch.
34%	17	Harrah's	15	135	34%	34	34%	Unch.
8 1/2	3%	K-tel	6	7	7%	7	7%	- 1/4
37 1/4	27%	Matsushita Electronics	8	-	-	-	30	Unch.
55 1/2	37%	MCA	10	114	55%	54%	55	+ 1 1/2
39	16%	Memorex	3	461	18%	17%	17%	+ 1/2
66	46%	3M	9	1189	50%	49%	49%	+ 3/4
55 1/2	36	Motorola	11	528	54%	53%	54%	+ 3/4
32	24%	North American Philips	5	50	29%	28%	29%	+ 1 1/4
22%	15%	Pioneer Electronics	12	-	-	-	16%	Unch.
28 1/4	21%	RCA	6	703	24%	23%	24%	+ 1/4
10%	6%	Sony	22	170	7%	7%	7%	+ 1/4
26%	15	Storer Broadcasting	10	207	25%	25	25%	+ 1/2
8%	3%	Superscope	-	49	3%	3%	3%	- 1/4
35%	18%	Taft Broadcasting	10	60	35%	34%	34%	+ 1/4
20%	16	Transamerica	5	368	17%	16%	17%	+ 1/4
46 1/4	30	20th Century	7	1677	45%	43%	44%	+ 1
51%	49%	Warner Communications	10	1414	51%	49 1/2	51%	+ 1 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	-	-	2	3	Integrity Ent.	-	89	1%	1%
Data	-	-	-	-	Koss Corp.	10	5	5%	6%
Packaging	4	8	7	7%	Kustom Elec.	11	3	1%	1%
Electrosound	-	-	-	-	M. Josephson	8	-	14%	15%
Group	4	19	4%	5%	Orrox Corp.	9	28	5%	5%
First Artists	-	-	-	-	Recotar	3	4	1%	1%
Prod.	14	23	4%	4%	Schwarz Bros	6	-	2	3

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

JANUARY 19, 1980, BILLBOARD

## Billboard SALES BAROMETER

### LPs

UP DOWN STABLE

LAST WEEK 22% 56% 22%

PREVIOUS WEEK 57% 30% 13%

### SINGLES

UP DOWN STABLE

LAST WEEK 19% 44% 37%

PREVIOUS WEEK 47% 25% 28%

### PRERECORDED CASSETTES

UP DOWN STABLE

LAST WEEK 28% 45% 27%

PREVIOUS WEEK 66% 18% 16%

### PRERECORDED 8-TRACKS

UP DOWN STABLE

LAST WEEK 14% 66% 20%

PREVIOUS WEEK 28% 37% 35%

### BLANK TAPE

UP DOWN STABLE

LAST WEEK 30% 35% 35%

PREVIOUS WEEK 61% 19% 20%

### BUSINESS OVERALL COMPARED TO LAST YEAR

UP DOWN STABLE

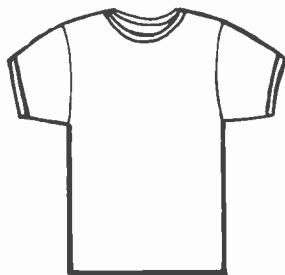
LAST WEEK 29% 38% 33%

PREVIOUS WEEK 23% 52% 25%

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

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# Shadybrook, Sutton Sued For Royalties

LOS ANGELES—State Records, a Nevada corporation with its principal place of business in London, wants Shadybrook Records and Joe Sutton here to account for and pay royalties allegedly due it for leasing masters by Delegation.

The local Superior Court suit also charges the defendants induced the group to sever its contract with State and sign with Shadybrook.

According to the filing, the plaintiff inked a binder in April 1978, providing it lease masters to Shadybrook. Later that year, Sutton, it's alleged, convinced State to allow it to turn the Delegation masters over to GRT, which the defendant claimed was larger and could do a better distribution job.

The suit charges Sutton was aware GRT was in unstable fiscal condition. GRT later went Chapter XI in July, 1979, the suit adds.

As part of its negotiation, State says it provided the defendant with confidential information regarding its deal with Delegation. State charges Shadybrook and Sutton used the data to undermine its image with the act.

Because defendant failed to account and pay royalties as provided contractually, State could not pay Delegation, it alleges. Shadybrook and Sutton told the act State mismanagement was the cause of their not being paid, the suit contends.

The filing asks \$1 million in exemplary and punitive damages. The contracts filed with the court indicates defendants were to pay a 14% of list price royalty on 100% of the albums sold on the first album, with a hike to 15% on the second and subsequent albums. A \$15,000 advance was to be paid on delivery of the first album, with a \$15,000 payment due as each subsequent album was delivered.

## Yugoslavs On LP

NEW YORK—K-tel International will release an English language album in both the U.S. and Canada by Yugoslavia folk group, Slavko Avsenik and his Original Oberkrainer Telefunken.

## SALES SOAR AT A&M INTL

LOS ANGELES — A&M International's sales in 1979 more than doubled over the previous year, up 110%, according to managing director Jack Losmann.

Losmann states that income rose 85% over 1978 in the first six months of 1979, with the second half realizing more than double the earnings over the previous 12 months.

He attributes the increase to the worldwide success of Supertramp, along with the breakout successes of the Police, Styx, Joe Jackson, Rita Coolidge and Herb Alpert.

## WEA Intl Lists 31% Net Sales Increase In '79

By ADAM WHITE

NEW YORK—Despite difficult industry conditions, WEA International generated a 31% increase in net sales in 1979, compared with the year before, that figure in turn 63.5% ahead of 1977.

The company doesn't reveal specific figures, but based upon information available earlier from Warner Communications Inc. and the advances claimed, WEA International business for the year comes in at around \$253 million.

This compares with an estimated \$193 million for 1978, and \$145.8 million for 1977.

The \$250 million figure does include revenues from its Warner-Pioneer joint venture, however, the first year that these have been counted in.

They're thought to account for a large proportion of the 31% upturn, instanced by the results from WCI during the first nine months of 1979. It was noted then that approximately half of the recorded music division's total sales (domestic and foreign) came from consolidation of Japanese revenues.

WEA International president Neshu Ertegun claims that "a large measure of our success stems from the increase in sales of repertoire originating from our local companies." He goes on: "This 25% increase in net sales of local product is coupled with an 18% increase in the sale of U.S. product overseas."

The year's sales boost also came from the company's purchase in April of its long-time Swedish licensee, Metronome Records, and from results obtained when it opened a new company in Greece and established its own operation in Argentina under the wing of EMI-Odeon.

Acts which performed well for WEA International included newcomers Gary Numan and Rickie Lee Jones, plus veterans Fleetwood Mac, the Eagles, Foreigner and Led Zepplin, whose last quarter rush of product gave the company an up-beat end to the year.

## Chiefs Change

• Continued from page 3

Rumor is that Mary Keller, a co-principal, will head Music Stop.

Rumors Kwiker would join Integrity began late in 1979, after he consulted the 140-plus store chain on inventory control and computerization. Kwiker, while president of Handleman Co., Detroit rack giant, introduced the RIMS concept in the mid-'70s, a computer technology application.

## BROADWAY REVIEW

# 'Oklahoma!' Revival: Still a Superb Show

NEW YORK—For almost four decades the music and lyrics of Rodgers & Hammerstein's "Oklahoma!" have mesmerized music lovers.

The revival, at the Palace Theatre here, reveals the secrets of the production's success. It is a winsome show with music as its forte. Rodgers' magical score seduces the audience and weaves a tapestry of fantasy and romance that is irresistible.

The music is so infectious and so universally popular that it comes as no surprise to hear a chorus of voices in the audience spontaneously humming such classics as "Oh, What A Beautiful Morning," "The Surrey With The Fringe On Top," "People Will Say We're In Love" and of course the title tune.

The plot of the book, revolving around the ups and downs of a love affair between a brash cowhand and a petulant coquettish and impulsive farmer's daughter is indeed corny and off-the-wall. But curiously, even this lends to the charm of the show, and even sophisticated theatergoers cannot help being endeared to the shenanigans of this refreshingly innocent group of hillbillies whose greatest moment of excitement comes from listening to the experiences of one of their colleagues who has returned from a trip to the big city (Kansas City).

In this production of the show, charming Christine Andreas, last seen as Eliza in the recent Broadway revival of "My Fair Lady," is the puting, teasing, farmer's daughter.

and Laurence Guittard is the cowhand who strives to win her elusive hand. They make beautiful music together.

Ably supporting them are Martin Vidnovic, as Jud, the morose farmhand with the shady past who has nude pinups on the walls of his room and dreams of making love to Laurie; Bruce Adler as Ali Hakim, a wheeling, dealing traveling salesman around whom women are unsafe and who is not above ripping-off his customers; and Mary Wickes as Aunt Weller, who surveys the carryings on with the indulgence of a mother hen with a brood of chicks.

"Oklahoma!" has gone down in the history books of the American theatre as having revolutionized the structure of the musical theatre, and indeed it has, substituting as it did the traditional heavily orchestrated opening number for a quiet ballad ("Oh What A Beautiful Morning,"), and outdated two step tap dances for Agnes DeMille's inspired choreography which merges country hoe-downs with floating, gossamer-like ballet sequences in a sweep of creativity that has often been imitated but never quite duplicated.

Of course it is a show laden with syrup, but it is a good-natured show, full of fun and beautiful, unforgettable music and loads of warmth. And it is as timely now in its revival to help us through these troubled times as it was during the period of the last great war when it played with such success to escape-hungry audiences.

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## Odyssey Store Locations In West Set For Auction

SAN FRANCISCO—Bids for 13 more of the Odyssey Records store locations in the West will be taken at a public auction Monday (21).

The auction, slated for the Palace Hotel at 10 a.m., is the first to offer several units of the bankrupt record/tape/accessories chain's stores, according to Dennis Montali, Rothschild, Phelan & Montali. Details of the auction and individual stores' leases can be obtained from Paul B. Andrews, trustee in the Chapter XI action.

Store locations to be auctioned include: Albuquerque, Central Ave.; Eugene, Ore.; Isla Vista, Calif.; Ogden, Utah; Phoenix, Camelback; Pocatello, Idaho; Provo, Utah; Tucson, Broadway; San Jose, Tully Rd.; Yakima, Wash.; Reno; McArthur Center, Oakland and a regional warehouse in Phoenix. Successful bids will be approved by Federal

Bankruptcy Judge Lloyd King here Wednesday (23).

Thus far, the trustee has disposed of the Haight St., San Francisco, store lease to Wauzi Records, a Bay Area chain.

In a more recent bidding, Sterling Lanier of Record Factory, another Bay Area chain, acquired both the Santa Cruz and Monterey locations of Odyssey for \$32,000 and \$31,000, respectively, with the two netting about \$40,000. The Salinas, Calif., location was offered but no successful bid was obtained as yet for the 4,000 square foot site.

## Contact Relocates

NEW YORK—Contact Publicity Inc. has moved to 1904 Glenwood Road, Brooklyn, N.Y. 11230. (212) 434-8881 and (212) 434-6301.

## CLASSICAL SPECIAL BOMBS ON NBC-TV

NEW YORK—A highly touted classical music special on NBC television Wednesday (9) from the revered studio 8H here, once Toscanini's studio, bombed in the overnight Nielsen ratings.

The 90-minute Big Event in prime time scored a lowly 6.6 rating and 10 share in New York, a 6.0 rating and 9 share in Chicago and a 4.6 and an 8 share in Los Angeles. Collectively, an estimated 1,493,330 persons watched the concert in these three cities.

It was up against such tv favorites as "Charlie's Angels" and "Vegas" on ABC, which scored 35, 43 and 36 shares, respectively, in the three markets. CBS ran a dramatic medical drama special "Seizure," which won 28, 33, and 30 shares in the three markets.

The program, of an unusual cultural level on commercial tv, featured Zubin Mehta conducting the New York Philharmonic with solos by soprano Leontyne Price and violinist Itzhak Perlman.

The music of Verdi, Wagner, Beethoven, Mozart and Ravel was performed.

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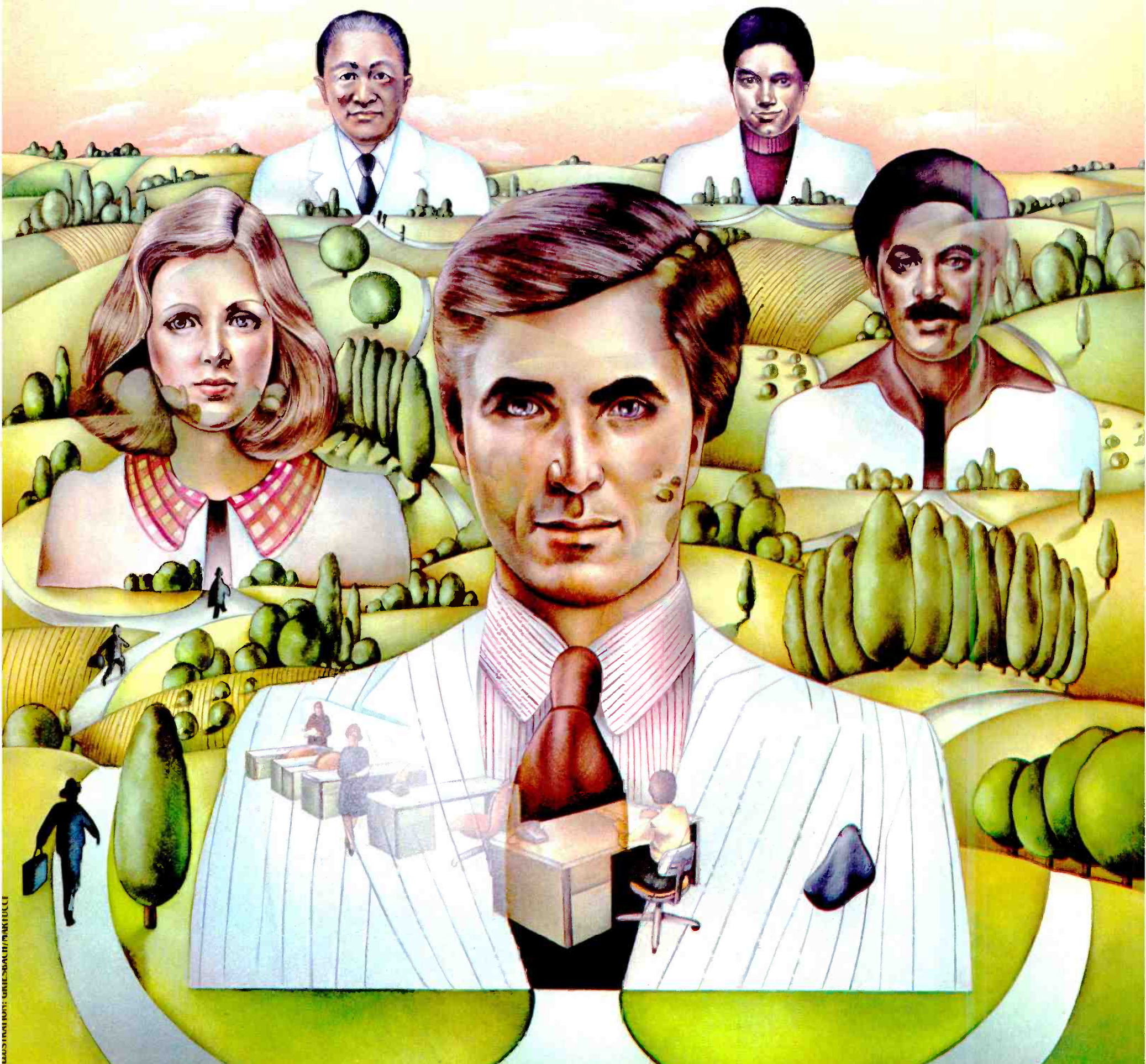


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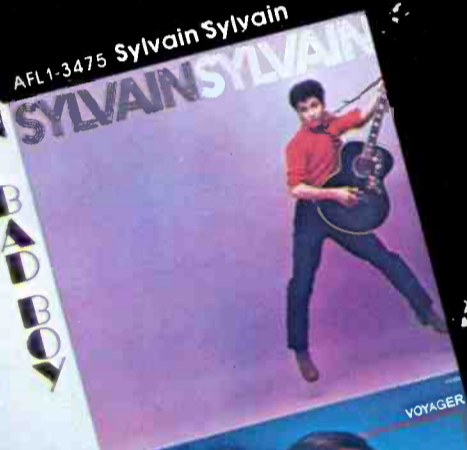
# RELEASE

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 established artists.  
 1980 will be a year of exploring new trends  
 and expanding the dimension and visibility  
 of our artists.

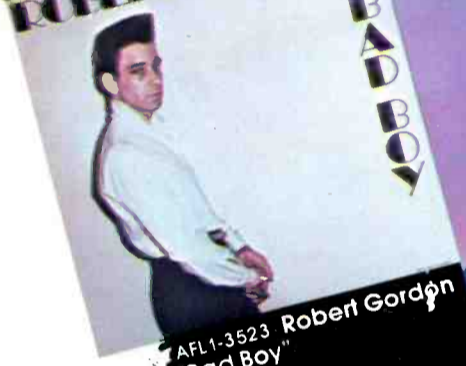
AFL1-3099 Airplay



AFL1-3475 Sylvain Sylvain

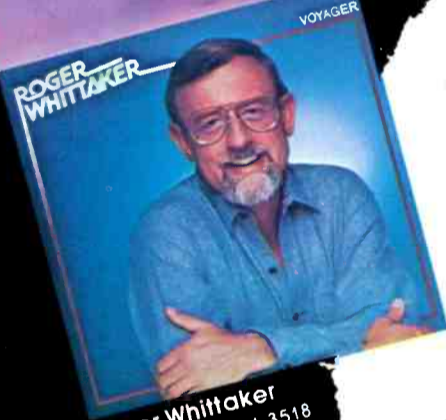


ROBERT GORDON



BAD BOY

AFL1-3523 Robert Gordon  
 "Bad Boy"



VOYAGER  
 ROGER WHITTAKER

Roger Whittaker  
 "Voyager" AFL1-3518

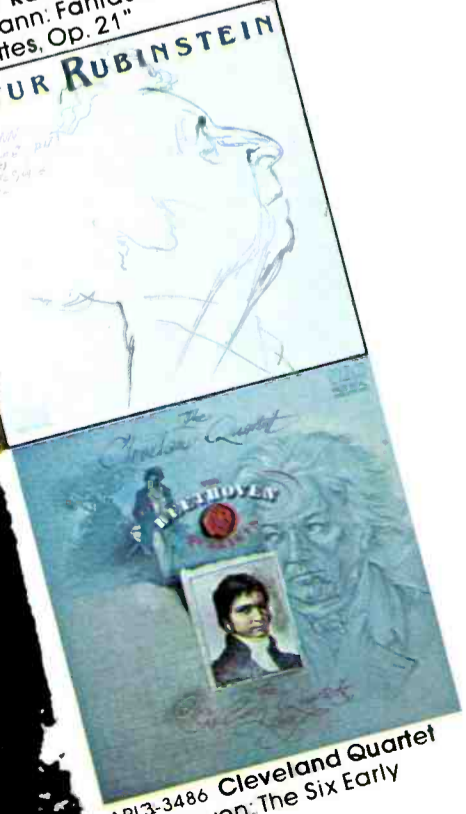
ARL1-3427 Rubinstein  
 "Schumann: Fantasia in C;  
 Novelettes, Op. 21"



ARL1-3412  
 Tomita "Bolero"  
 Quad CRD1-3412



ARC1-3459 (Digital) Mata,  
 Dallas Symphony Orchestra  
 "Stravinsky: Firebird Suite"



ARL3-3486 Cleveland Quartet  
 "Beethoven: The Six Early  
 Quartets"

# JANUARY



BXL1-3521 The Whispers Solar

T-600 Ahmad Jamal  
"Genetic Walk" 20th Century-Fox



BX 1-7747 Bruce Cockburn  
"Dancing in the Dragon's  
Jaws" Millennium



DA 3502 Teresa  
"Class Reunion" Salsoul-Dream



SA 8530 Candido  
"Candi's Funk" Salsoul



SA 8526 Mariha High Salsoul

A3L1-3541 "Together?"  
Original Soundtrack Recording



AFL1-3500  
Thelma Houston  
"Breakwater Cat"

AFL1-3477 Grey & Hanks  
"Prime Time"



AHL1-3515 Chet Atkins  
"The Best of Chet on the Road...Live"



AHL1-3496 Hank Snow and  
Kelly Foxtan "Lovingly Yours"



# Olympics, Election Squeeze TV Marketers

By IS HOROWITZ

NEW YORK—The Presidential campaign and the Olympics will make life a little harder this year for television direct marketers of records and tapes.

Just into their traditional testing season, major firms are already showing concern about adequate exposure later this year when these quadrennial superevents will begin to dominate airtime.

Meanwhile, they are experimenting with higher prices and etching the program equivalent of two disks on one as they maneuver for elbow room in the squeeze between

escalating costs and moderate sales expectations.

Vista Marketing, CBS Records' direct-mail arm, has begun testing a number of two-record sets at \$8.98 (plus \$2 for the 8-track or cassette version), but "it is yet too early to measure consumer reaction," says the company's Ralph Colin. Most of Vista's two-record packages, however, are still being promoted at the near-industry standard of \$7.98 for disks and \$9.98 for tapes.

At V&R Advertising here, one of the nation's largest direct-response

firms, more single-pocket \$6.98 and \$7.98 albums are being issued, each packed with 18 to 20 cuts. About 40 cents in pressing costs is saved in this way, notes Victor Lindeman, president.

Morris Levy's I.&M. Teleproducts is another tv packager testing \$8.98 waters. One of its three new seasonal entries, "Magic Moments," is being promoted at the higher price, while two others are still hewing to the \$7.98 "standard."

But all new I.&M. albums will

carry the higher tag, emphasizes Levy. He is opposed to the alternative of a one-record album with double the normal playing time.

Prime selling seasons for tv mail-order specialists are the first and fourth quarters of the year, when two-minute time slots are more abundant and available at attractive rates to the sharp time buyer.

However, early primaries will begin to affect time costs before the end of the first quarter, direct-response executives fear, and will impact even more strongly during the July-September period.

## Rock'n'Rolling

# Signings Off 28% In '79 Second Half

By ROMAN KOZAK

NEW YORK—The 1979 slowdown in the record business has been reflected by fewer signings. According to Billboard's "Signings" column there were 93 signings to established labels in the last six months of 1979, down 28% from the 129 signings in the second half of 1978.

But as far as rock signings go, the picture is not nearly so gloomy. In July-December 1979 there were 59 rock-oriented signings, down only 17% from the 71 figure for the same period in 1978. And since most English signings are not listed in the column this figure does not include such newcomers to these shores as XTC, Wreckless Eric, Penetration, Marianne Faithfull, Buzzcocks, Flying Lizzards, Madness and a host of others who are being released through Virgin, Sire, Island and the International Record Syndicate.

Coupled with a slew of releases of such bands as the A's, the Reds, the Shoes, the Now, the Beat, etc. which followed the success of the Knack, this made for a heady time in music, not just on the club and underground level, but also on AOR radio ... to a degree.

"LP radio was wide open in 1979, but it didn't (consistently) play the new stuff, but it used it. AOR went through it fast," says Bob Feinegle, director of national promotion, Epic, Portrait, and Associated Labels. "This hurt many bands. After the Knack many artists popped up but never went all the way through."

"There was a lack of major releases, and AOR looked for new artists. Any artist that had three cuts on an album for radio had good success, such as the Knack, Joe Jackson or Steve Forbert," adds Gordon Anderson, director of national promotion for the CBS Associated Labels.

Because of this, an a&r executive at CBS points that while the company may be a bit more selective with its new signings, the real crunch is coming on the other end, with labels looking to weed out slow moving or unproductive older acts.

"As far as Warner Bros. goes, the situation now is pretty much the same as before," says Karin Berg, director of East Coast a&r. "We never sign anything unless we are overjoyed with it, or somebody is willing to go to the wall for it. But I myself have become increasingly reluctant to sign anything."

"I think the new wave mania has passed. Other companies which used to laugh at it became berserk, and went out and grabbed everything. What I look for now, is what's good. Not just good for radio, because I don't look to radio for any kind of lead. Some radio is getting more adult contemporary and others are playing more hard rock. If you try to follow every one, you go around in circles."

Aside from the majors, there are also the independents, some affiliated to the major distributors, and some not, which continue to sign acts at their own pace. A developing trend is to sign a new act for very little, record the LP on a shoestring and then send the band on a minimally subsidized club tour where the act has to find its own audience.

Such has been the situation in Britain with such labels as Stiff, Radar, Virgin, Beggar's Banquet and others.

*Ron started as a singer in Philadelphia. He worked the board at several major festivals during the late '60s before entering the studio in England during the early '70s. Along the way, he began producing. As a producer and/or engineer, Ron has worked with The Who, Led Zeppelin, Bad Company, Dave Mason, The Babys, UFO and many others. His most recent project was with The Jefferson Starship.*

### ON MULTI-TRACKING

"I go for the whole thing. I would rather not do anything for two days than have to take the band down to three pieces and have to build it back up again. I'd rather piece the tracks together than piece the band together. I mean, there'll still be overdubs and things like that, but rock'n roll is so much a feel situation, you know?"

### ON DIPLOMACY

"A lot of times, people will stand around and everybody will think the other guy likes it. Nobody will say 'Well, I don't like it.' It won't be till after a while that they find out that nobody ever liked it. They just never wanted to say anything. Now, I'm the guy who goes in there and gets it all out of them—what they like and what they don't like—so there's none of that."

I can be the bad guy, sometimes. I'm just real frank and rough. If somebody's not doing something, I like to say it right then and there, so one of the band members doesn't have to say it. It might be a shock, but none of it is taken out of the studio."

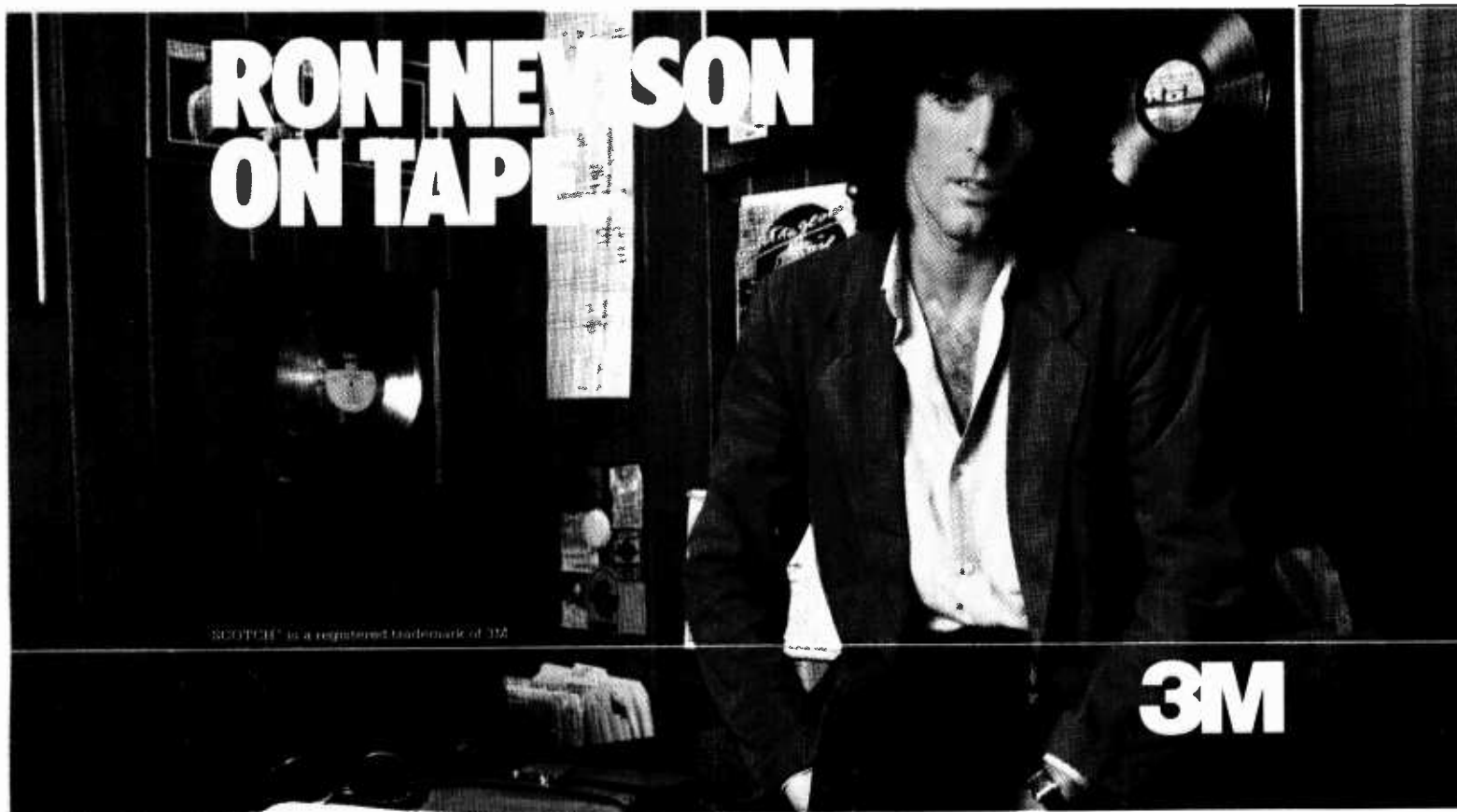
### ON MUSICAL STYLES

"You know, hard rock stuff is the hardest thing to record. People whacking the hell out of the drums. Guitars turned up to ten. Everything is distortion. People screaming down microphones. The harder the rock, the harder it is to record."

### ON TAPE

"Consistency. That's the most important thing. You know, you can work all day for that one thing and you put that tape on and it drops out or it does something. You stay with it until it cracks up. Then you use somebody else's. And I did that a lot. I've used everybody's tape. I've been using 3M tape for five or six years, exclusively. They happen to use the same tape I do, here at The Record Plant. But if they didn't, I would have my own tape in in a second."

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PUBLISHER STANLEY MILLS

## City Boy's Success Comes Via Country

By IRV LICHMAN

NEW YORK—Stanley Mills is a city boy who has made good in the country.

New York-based Mills, veteran publisher who now runs September Music, has nurtured a successful pattern of obtaining country artist recordings by years of careful analysis of the needs of Nashville producers and performers.

"It took quite a few years to fully understand what they were looking for," explains Mills, who formed his publishing unit 11 years after associations with Mills Music, founded by his father, the late Jack Mills, and Marks Music.

"When I began to seek country records back in 1963, there were not any country stations to speak of in the New York area, so I had to do a lot of homework, such as listening to

country albums and checking around.

"The key I found was not to bring to Nashville what Nashville associated with New York songs, but to develop writers who wrote material acceptable to the Nashville scene. It took some time to feel secure in the material I brought."

Mills has obtained, via four or five visits a year to Music City, many cuts by such artists as Roy Clark, David Rogers, Chet Atkins, Eddy Arnold, Nick Noble, Porter Wagoner, Barbara Mandrell and Floyd Cramer, among others. Soon to be released is a Hank Snow/Kelly Foster duet, "Has It Been Good Together," a song penned by Gloria Shayne, a New York writer.

Most of these diskings are by such

(Continued on page 18)

## James Extends Music Sales Tie

LONDON—Music Sales Ltd. has just concluded a number of print deals, including a new, long-term print and distribution contract with Dick James Music.

The latter deal extends a seven-year relationship between Music Sales Ltd. and Dick James and will be launched by a folio for a forthcoming television program by Don Black and Andrew Lloyd-Webber.

In another development, the Books About Music unit of the company will have sole distribution rights to all titles for Cassells, the book publisher which deals in works about composers, artists, aspects of music and general reference works. Titles include "Mozart's Piano Concertos" by Girdlesone, "Boulez" by Joan Peyser, Jacques Baraun's "Pleasure Of Music" and "Encyclopedia Of The Musical."

And yet another deal involves drum material publisher Henry Adler Enterprises of the U.S. Music Sales Ltd. will exclusively represent in the U.K. the catalog Award Music, which contains all of Adler's drum music, some 75 books dealing with the study of drums.

With Bocu Music, the company also produced a new Abba folio, "Abba's Greatest Hits, Vol. 2," only 10 days after the two parties signed a contract for its production.

## Goldmark, Ryan Go To Walden Music

NEW YORK — Writer/artists Andy Goldmark and Jim Ryan have signed an exclusive publishing agreement with Walden Music, the publishing wing of Atlantic Records.

Deal represents the first signing by Linda Wortman, vice president and general manager of the label's Cotillion and Walden publishing affiliates since she joined the company earlier this year to reactivate the firm.

The Goldman & Ryan writing team's recording efforts include stints as individuals and as a team. Ryan performed with the Critters, while Goldmark's solo career has included an album in 1973 for Warner Bros. Both worked on the Wonder-gap album for A&M in 1978.

## Columbia Pictures Publishes 7 Folios

NEW YORK—Columbia Pictures Publications has marketed six new folios plus a matching folio of Styx' "Cornerstone" album through Almo Publications.

From Columbia, there's "Cheap Trick/Dream Police" (\$7.95), "Love Me With All Your Heart Plus 12 Latin Favorites" (\$3.95), "Still Plus 12 Pop Chart Winners" (easy piano, \$3.95), "40 Blockbusters" (\$6.95), "Blues By Basie" (\$3.95) and "Mark Laub 3 Chords Plus For All Organists" (\$3.95).

The Styx Folio lists at \$6.95.

## Showtime Ladies

NEW YORK—"Great Ladies Of Country," featuring such artists as Barbara Mandrell, Janie Fricke and Dottie West, has been taped at the Opryland Hotel's Stagedoor Lounge in Nashville for the pay television system Showtime. Tom T. Hall is the show's host. The show was produced by Roger Galloway and directed by Bayron Brinkley. It will air early next year.

## April-Blackwood Healthy, But Wary Of New Decade

NEW YORK—Spurred by 500 new cuts plus 150 covers of 140 songs, 1979 emerged as April-Blackwood Music's top year ever, in terms of both gross income and profits.

But, Rick Smith, vice president and general manager of the domestic publishing wing of CBS Records, declares the publishing industry may well face a "revenue squeeze" in 1980, citing a mechanical income dip in the U.S.

"If there's a revenue squeeze—and I already see signs of a turnaround—the question will be 'what gives?'," declares Smith. "We've got to maintain our copyright administration department, so you have to look into talent spending and the professional department."

Smith further states that the "staff writer may be a very prized privilege," and he hopes to maintain a "large cadre" of professional personnel, perhaps the industry's largest at 15.

"To build income, we must obtain more covers and continue to build our print business, while I believe that performances will continue to be good."

Smith notes that international mechanical income is giving the company "more breathing room, because the copyright rate is so high." The Copyright Tribunal "must do something," Smith adds. "The biggest market is the lowest payer of mechanical royalties."

Smith expresses pleasure at the company's 1979 showing, especially in view of the fact that it's "not long in catalog, and for us to get where we are reflects a lot of current activity. After all, we're not blessed as yet with 30 or 40 standards."

For 1980, April-Blackwood is getting  
(Continued on page 18)

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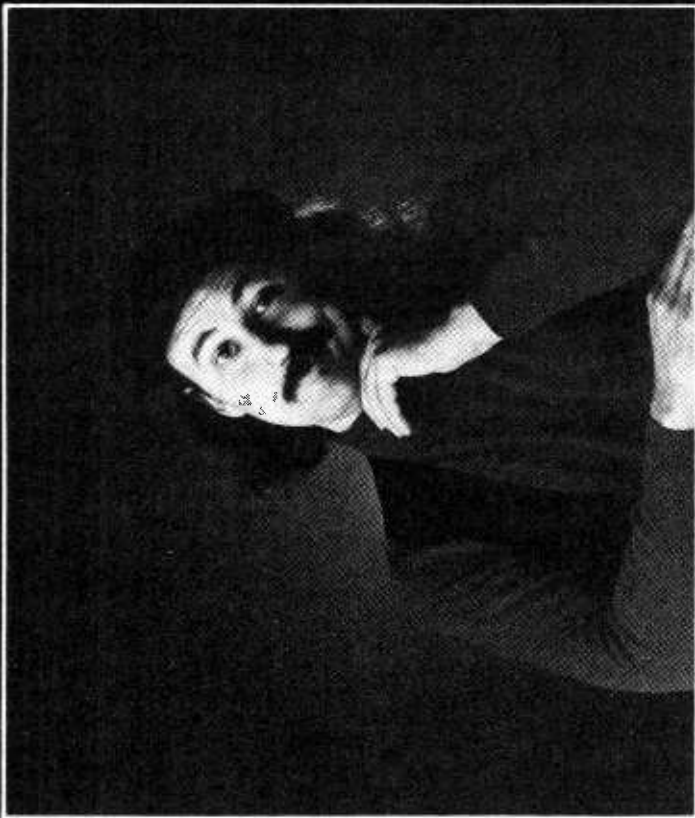
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## British Transplant Shane 'Running With a Good Song'

NEW YORK—"I'm one of the last remaining members of a fraternity who listens with his ears, picks a hit and runs with it."

For the past 17 months, Cyril Shane has made his home in America, after years as a successful music publisher (and one-time singer) in England.

Shane, who runs the Cyril Shane Organisation out of Woodland Hills, Calif., says he came to America to "activate" his American affiliates, Cyril Shane Music (ASCAP) and Pedro Music (BMI), not to mention his preference for life in the U.S. and California in particular ("California is the place where all wise Americans should be").

Although Shane says "melody publishers" are having a hard time everywhere, he believes, nevertheless that the climate for such material is better here than in England, where, he adds, "I can't think of anyone to go to with a class song. Here, you still have an opportunity to

place quality songs." One of Shane's recent successes here was Sonny James' hit country recording of "Lorelei."

In England, Shane displayed a flair of finding what he terms "obscure" songs from the Continent, especially from Italy, France and Germany, and seeing them through to hit status.

Among them was a German tune with "a lyric about windows or something like that, which first became a hit by Peters & Lee as "Don't Stay Away Too Long" and then as Bobby Vinton's "Melody Of Love," a copyright he shares here with Stanley Mills' September Music, which obtained the Vinton version.

He also takes credit for such English successes as the Hollies' "He Ain't Heavy, He's My Brother," later a U.S. smash by Neil Diamond; "Soldier Blue," "Portrait Of My Love" and successes by Herman's Hermits and the Tremeloes.

## Presley Widow Signs His Estate With BMI

NASHVILLE—Priscilla Presley, wife of the late recording artist and songwriter, has signed the Elvis Presley estate with BMI.

Under terms of the new agreement, which is for two years but can run indefinitely, BMI will pay performance royalties for Presley's share in some 37 musical compositions long in the BMI repertoire.

Some of the titles that Presley cowrote, according to BMI's director of affiliate relations, Joe Moscheo, include "Love Me Tender," "All Shook Up," "C.C. Rider," and "Heartbreak Hotel."

Moscheo, long-time friend of the Presley's, negotiated the agreement with the late singer's wife and the Presley estate attorney, D. Beecher Smith of Memphis.

Although Presley was involved as cowriter in the creation of a number of his greater hit recordings, he chose not to join any licensing organization in that capacity.

According to Moscheo, Presley decided to concentrate his activities on his recordings, public appearances and film career. Presley's music publishing company, Elvis Presley Music is affiliated with BMI.

## Veteran Weiss Has a New Career Mapped For 1980s

By IRV LICHTMAN

NEW YORK—A veteran writer says those working his craft have had their share of difficulties reaching the artist marketplace, but claims that a "new awareness" now exists that "all comes back to material."

George David Weiss, who as either a composer, lyricist or both, has had song success since the '40s, contends that even self-contained artists and their producers are coming to realize that the reason why "record 'B' sold more than record 'A' is because of the material" and are seeking more outside material to record.

Under a new publishing relationship with Midsong Music whereby his recently formed Abilene Music (ASCAP) is under a three year (with options) publishing/administration arrangement, Weiss is underway with a new round of writing activity. In addition, Abilene is beginning to become the renewal repository of some of Weiss' earlier hits, including his share of such standards as "I Don't See Me In Your Eyes Anymore," "Oh, What It Seemed To Be," "Wheel Of Fortune," "Cross

Over The Bridge" and "I'll Never Be Free."

His eclectic talents have been very much a part of the contemporary scene, with hit material by the Stylistics, Essex, the Tokens, Elvis Presley, among others. He's also writing a new Broadway musical with Hugo & Luigi, with whom he has worked with on the Stylistics and the musical, "Maggie Flynn."

Weiss was also involved in the scores for "Mr. Wonderful" and "First Impressions."

He's also in the unusual position of having written campaign songs for both Sen. Edward Kennedy ("Teddy") and Ronald Reagan ("Ronnie") who are seeking the presidential nominations of the Democratic and Republican parties, respectively. The songs are being "packaged" together by Jensen Publishers for exposure in the print field.

Weiss is also represented on the soundtrack of the Bette Midler-starring "Rose" with the finale number, "Stay With Me," which he and Midsong see as the next Midler single on Atlantic.

The writer also reveals an interesting story behind his lyric for "Lullaby Of Birdland," the George Shearing standard. The ASCAP writer had penned the lyric—after its unsuccessful exposure as an instrumental with the same title—not realizing it was a BMI composition. For years, the lyric credit went to "B.Y. Foster," his wife at the time. BMI executives agreed a few years ago to give him proper credit.

Weiss is also stepping out as a performer, having started the ball rolling in the summer of 1978 at the Ballroom in New York, a one-night stand that developed into a three-week gig at the Soho venue.

"Greg Dawson of the Ballroom got to me after he wondered why someone who had been involved in so many hit songs was a virtual unknown," Weiss recalls.

## See Healthy April-Blackwood Picture

Continued from page 16  
ting a further infusion of copyrights via just-concluded deals with Jet Music and its ELO catalog, Dan Fogelberg's Hickory Grove Music and writer Peter McCann, who has penned such hits as "Right Time Of The Night" and "Do You Want To Make Love."

Smith also reports successful ties over the past year with Don Kirshner's music publishing entity, including singles and album hits with Kansas and Marilyn McCoo and Billy Davis.

In addition, the Heath-Levy catalog out of England produced a number of new wave and other pop cuts by Judas Priest, Ian Dury, Rachel Sweet, Three Degrees, Dave Edmunds, Saint Tropez and Dottie West.

Back after a layoff since 1977 in the Nashville scene, the company, Smith declares, is now "creatively alive" there, where, the executive adds, "you still have a pure form of publishing, with writers attempting to reach artists on their material." Nashville-originated cuts over the past year include sessions by Mickey Gilley, Bobby Bare, Anne Murray,

## Stanley Mills

Continued from page 16  
other New York-based writers as Arthur Kent and Paul Parnes and Paul Evans plus material obtained by Mills for exploitation abroad.

Latter includes "Darlin'" from England and a David Rogers version of the song will earn Mills his third ASCAP award in four years (given for top 20 country charters). In 1977, September Music won an award for "Semolita" by Jerry Reeds, also a copyright from abroad, and in 1976 the company got an award for "Think Summer," recorded by Roy Clark.

Mills takes pride in a recent accomplishment, convincing RCA to reservice the "B" side of a Steve Wariner record after the "A" side had peaked. With initial promotion by Mills and then convincing RCA executives Chet Atkins, producer of the record, Jerry Bradley and Joe Gallante, to get the label on the record, Wariner ended up with his highest charting todate, 49, on the cut, "Forget Me Not."

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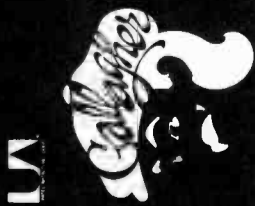
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# Billboard Album Radio Action

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

Based on station playlist through Wednesday (1/9/80)

### Top Add Ons-National

- UTOPIA—Adventures In Utopia (Bearsville)
- ROMANTICS—(Nemperor)
- PEARL HARBOR & THE EXPLOSIONS—(WB)
- PRETENDERS—(Sire)

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

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

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

#### KBPI-FM—Denver (Frank Cody)

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

#### KFML-FM—Denver (Ira Gordon)

- UTOPIA—Adventures In Utopia (Bearsville)
- COUNTRY JOE MacDONALD—Leisure Time (Fantasy)
- FELIX CAVALIERE—Castles In The Air (Epic)
- PRETENDERS—(Sire)
- UNDERTONES—(Sire)
- DUKES—(WB)
- ★ DAN FOGELBERG—Phoenix (Full Moon/Epic)
- ★ LITTLE FEAT—Down On The Farm (WB)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ PINK FLOYD—The Wall (Columbia)

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

- PEARL HARBOR & THE EXPLOSIONS—(WB)
- PRETENDERS—(Sire)
- UTOPIA—Adventures In Utopia (Bearsville)
- DOUG SAM—Hell Of A Spell (Takoma)
- CHRISTOPHER CROSS—(WB)
- CHARLIE DORE—Where To Now (Island)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ BABYS—Union Jacks (Chrysalis)
- ★ UFO—No Place To Run (Chrysalis)

### Top Requests/Airplay-National

- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)

#### KMOD-FM—Tulsa (Bill Bruin)

- PRINCE—(WB)
- NO NUKES—Various Artists (Asylum)
- ROY SUNDHOLM—The Chinese Method (Polydor)
- TANTRUM—Rather Be Rockin' (Ovation)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)
- ★ DAN FOGELBERG—Phoenix (Full Moon/Epic)
- ★ EAGLES—The Long Run (Asylum)
- ★ STYX—Cornerstone (A&M)

#### KBBC-FM—Phoenix (J.D. Freeman)

- UTOPIA—Adventures In Utopia (Bearsville)
- ROGER VOUDOURIS—A Guy Like Me (WB)
- ★ FLEETWOOD MAC—Tusk (WB)
- ★ STEVE FORBERT—Jackrabbit Slim (Nemperor)
- ★ DAN FOGELBERG—Phoenix (Full Moon/Epic)
- ★ NEIL DIAMOND—September Morn (Columbia)

#### KRST-FM—Albuquerque (Sam Cornish)

- UFO—No Place To Run (Chrysalis)
- BABYS—Union Jacks (Chrysalis)
- CLIFF RICHARD—We Don't Talk Anymore (EMI/America)
- ★ Z Z Top—Deguello (WB)
- ★ EAGLES—The Long Run (Asylum)
- ★ JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)
- ★ PINK FLOYD—The Wall (Columbia)

### Midwest Region

#### TOP ADD ONS

- UTOPIA—Adventures In Utopia (Bearsville)
- ROMANTICS—(Nemperor)
- PRETENDERS—(Sire)
- PEARL HARBOR & THE EXPLOSIONS—(WB)

#### TOP REQUEST/AIRPLAY

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)

#### BREAKOUTS

- BABYS—Union Jacks (Chrysalis)
- UFO—No Place To Run (Chrysalis)
- UNDERTONES—(Sire)
- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)

#### WABX-FM—Detroit (John Duncan)

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

#### WJKL-FM—Elgin/Chicago (T. Marker/W. Leisner)

- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- UTOPIA—Adventures In Utopia (Bearsville)
- JOHN CALE—Sabotage/Live (IRS/A&M)
- UFO—No Place To Run (Chrysalis)
- GIANTS—(MCA)
- PEARL HARBOR & THE EXPLOSIONS—(WB)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ FLYING BURRITO BROTHERS—Live In Tokyo (Regency)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ TALKING HEADS—Fear Of Music (Sire)

#### WIMS-FM—Cleveland (John Gorman)

- UTOPIA—Adventures In Utopia (Bearsville)
- PRETENDERS—(Sire)
- FELIX CAVALIERE—Castles In The Air (Epic)
- UFO—No Place To Run (Chrysalis)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ Z Z Top—Deguello (WB)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)

#### WLWQ-FM—Columbus (Steve Runner)

- UTOPIA—Adventures In Utopia (Bearsville)
- THE ROSE—Soundtrack (Atlantic)
- BABYS—Union Jacks (Chrysalis)
- UFO—No Place To Run (Chrysalis)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ EAGLES—The Long Run (Asylum)
- ★ STYX—Cornerstone (A&M)
- ★ NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)

#### WYDD-FM—Pittsburgh (Jim Kinney)

- BABYS—Union Jacks (Chrysalis)
- ROMANTICS—(Nemperor)
- UTOPIA—Adventures In Utopia (Bearsville)
- UFO—No Place To Run (Chrysalis)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ EAGLES—The Long Run (Asylum)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)

#### WYWW-FM—Detroit (Mark McEwen)

- PEARL HARBOR & THE EXPLOSIONS—(WB)
- ROMANTICS—(Nemperor)
- BABYS—Union Jacks (Chrysalis)
- UFO—No Place To Run (Chrysalis)
- PRETENDERS—(Sire)
- UNDERTONES—(Sire)
- ★ STYX—Cornerstone (A&M)
- ★ PAT BENATAR—In The Heat Of The Night (Chrysalis)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ EAGLES—The Long Run (Asylum)

#### WEBN-FM—Cincinnati (Curt Gary)

- UTOPIA—Adventures In Utopia (Bearsville)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ STYX—Cornerstone (A&M)

### Southeast Region

#### TOP ADD ONS

- UTOPIA—Adventures In Utopia (Bearsville)
- ROMANTICS—(Nemperor)
- PRETENDERS—(Sire)
- PEARL HARBOR & THE EXPLOSIONS—(WB)

#### TOP REQUEST/AIRPLAY

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- EAGLES—The Long Run (Asylum)
- STYX—Cornerstone (A&M)

#### BREAKOUTS

- BABYS—Union Jacks (Chrysalis)
- UFO—No Place To Run (Chrysalis)
- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- UNDERTONES—(Sire)

#### WRAS-FM—Atlanta (Mark Williams)

- MANHATTAN TRANSFER—Extensions (Atlantic)
- PRETENDERS—(Sire)
- UTOPIA—Adventures In Utopia (Bearsville)
- ★ SQUEEZE—Six Squeeze Songs Crammed Into One Ten Inch Record (A&M)
- B-52'S—(WB)
- ★ DUNCAN BROWNE—Streets Of Fire (Sire)
- ★ MARIANNE FAITHFULL—Broken English (Island)

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

- SPECIALS—(Chrysalis)
- PRETENDERS—(Sire)
- ROMANTICS—(Nemperor)
- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- CLASH—London Calling (CBS)
- ★ PETER GREEN—In The Skies (Sail)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ PAT METHENY GROUP—American Garage (ECM)
- ★ THE POLICE—Regatta de Blanc (A&M)

### National Breakouts

- BABYS—Union Jacks (Chrysalis)
- UFO—No Place To Run (Chrysalis)
- UNDERTONES—(Sire)
- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)

#### WSHE-FM—Fl. Lauderdale (Michelle Robinson)

- ROMANTICS—(Nemperor)
- PRETENDERS—(Sire)
- UNDERTONES—(Sire)
- UTOPIA—Adventures In Utopia (Bearsville)
- PEARL HARBOR & THE EXPLOSIONS—(WB)
- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ Z Z Top—Deguello (WB)
- ★ FABULOUS POODLES—Think Pink (Epic)

#### ZETA-7 (WORJ-FM)—Orlando (Bill Mims)

- BABYS—Union Jacks (Chrysalis)
- UTOPIA—Adventures In Utopia (Bearsville)
- UFO—No Place To Run (Chrysalis)
- ROMANTICS—(Nemperor)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ PAT BENATAR—In The Heat Of The Night (Chrysalis)
- ★ JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)
- ★ Z Z Top—Deguello (WB)

#### WKDF-FM—Nashville (Alan Sneed)

- BABYS—Union Jacks (Chrysalis)
- UFO—No Place To Run (Chrysalis)
- ROMANTICS—(Nemperor)
- PETER GREEN—In The Skies (Sail)
- TANTRUM—Rather Be Rockin' (Ovation)
- UTOPIA—Adventures In Utopia (Bearsville)
- ★ EAGLES—The Long Run (Asylum)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ STYX—Cornerstone (A&M)

#### ZETA-4 (WINZ-FM)—Miami (R. Parker/S. Knox)

- DIRT BAND—An American Dream (UA)
- ROMANTICS—(Nemperor)
- UTOPIA—Adventures In Utopia (Bearsville)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ EAGLES—The Long Run (Asylum)
- ★ STYX—Cornerstone (A&M)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

### Northeast Region

#### TOP ADD ONS

- UTOPIA—Adventures In Utopia (Bearsville)
- ROMANTICS—(Nemperor)
- PEARL HARBOR & THE EXPLOSIONS—(WB)
- GOODRATS—Live At Last (Ratcity)

#### TOP REQUEST/AIRPLAY

- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- EAGLES—The Long Run (Asylum)
- NO NUKES—Various Artists (Asylum)

#### BREAKOUTS

- BABYS—Union Jacks (Chrysalis)
- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- UNDERTONES—(Sire)
- SPECIALS—(Chrysalis)

#### WNEW-FM—New York (Maryanne McIntyre)

- ROMANTICS—(Nemperor)
- TANTRUM—Rather Be Rockin' (Ovation)
- GOODRATS—Live At Last (Ratcity)
- FELIX CAVALIERE—Castles In The Air (Epic)
- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- UNDERTONES—(Sire)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ EAGLES—The Long Run (Asylum)
- ★ JOE JACKSON—I'm The Man (A&M)
- ★ PINK FLOYD—The Wall (Columbia)

#### WRNW-FM—New York (G. Axelbank/M. LoCicero)

- PRETENDERS—(Sire)
- GOODRATS—Live At Last (Ratcity)
- UTOPIA—Adventures In Utopia (Bearsville)
- COUNTRY JOE MacDONALD—Leisure Suite (Fantasy)
- SPECIALS—(Chrysalis)
- RUTS—The Crack (Virgin International)
- NO NUKES—Various Artists (Asylum)
- ★ FLEETWOOD MAC—Tusk (WB)
- ★ STEVE FORBERT—Jackrabbit Slim (Nemperor)
- ★ EAGLES—The Long Run (Asylum)

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

- GOODRATS—Live At Last (Ratcity)
- UTOPIA—Adventures In Utopia (Bearsville)
- ROMANTICS—(Nemperor)
- UNDERTONES—(Sire)
- SPECIALS—(Chrysalis)
- ROBERT KRAFT—Mood Swing (RSO)
- ★ UTOPIA—Adventures In Utopia (Bearsville)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ LITTLE FEAT—Down On The Farm (WB)

#### WOUR-FM—Syracuse/Utica (Dale Edwards)

- UTOPIA—Adventures In Utopia (Bearsville)
- ROMANTICS—(Nemperor)
- UNDERTONES—(Sire)
- PEARL HARBOR & THE EXPLOSIONS—(WB)
- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ EAGLES—The Long Run (Asylum)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ NO NUKES—Various Artists (Asylum)

#### WBUF-FM—Buffalo (Jeff Appleton)

- BABYS—Union Jacks (Chrysalis)
- UTOPIA—Adventures In Utopia (Bearsville)
- ★ Z Z Top—Deguello (WB)
- ★ AEROSMITH—Night In The Ruts (Columbia)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ DAN FOGELBERG—Phoenix (Full Moon/Epic)

#### WBON-FM—Boston (Kate Ingram)

- BABYS—Union Jacks (Chrysalis)
- PEARL HARBOR & THE EXPLOSIONS—(WB)
- IAN McLAGAN—Troublemaker (Mercury)
- ROMANTICS—(Nemperor)
- UFO—No Place To Run (Chrysalis)
- UTOPIA—Adventures In Utopia (Bearsville)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ CARS—Candy-O (Elektra)
- ★ BLONDIE—Eat To The Beat (Chrysalis)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

#### WMWR-FM—Philadelphia (Jeff Pollock)

- UTOPIA—Adventures In Utopia (Bearsville)
- ROY SUNDHOLM—The Chinese Method (Polydor)
- 38-SPECIAL—Rockin' Into The Night (A&M)
- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ EAGLES—The Long Run (Asylum)
- ★ STYX—Cornerstone (A&M)
- ★ NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)

#### WBRU-FM—Providence (Jeremy Schosberg)

- UTOPIA—Adventures In Utopia (Bearsville)
- PEARL HARBOR & THE EXPLOSIONS—(WB)
- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- ROMANTICS—(Nemperor)
- SPECIALS—(Chrysalis)
- BABYS—Union Jacks (Chrysalis)
- ★ BLONDIE—Eat To The Beat (Chrysalis)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ THE POLICE—Regatta de Blanc (A&M)
- ★ PINK FLOYD—The Wall (Columbia)

#### WHCN-FM—Hartford (Ed O'Connell)

- BABYS—Union Jacks (Chrysalis)
- UTOPIA—Adventures In Utopia (Bearsville)
- GOODRATS—Live At Last (Ratcity)
- IAN McLAGAN—Troublemaker (Mercury)
- PEARL HARBOR & THE EXPLOSIONS—(WB)
- PRETENDERS—(Sire)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ DAN FOGELBERG—Phoenix (Full Moon/Epic)
- ★ NO NUKES—Various Artists (Asylum)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

### Western Region

#### TOP ADD ONS

- PEARL HARBOR & THE EXPLOSIONS—(WB)
- UTOPIA—Adventures In Utopia (Bearsville)
- ROMANTICS—(Nemperor)
- PRETENDERS—(Sire)

#### TOP REQUEST/AIRPLAY

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)
- EAGLES—The Long Run (Asylum)

#### BREAKOUTS

- BABYS—Union Jacks (Chrysalis)
- UFO—No Place To Run (Chrysalis)
- IAN McLAGAN—Troublemaker (Mercury)
- UNDERTONES—(Sire)

#### KSAN-FM—San Francisco (David Perry)

- UFO—No Place To Run (Chrysalis)
- BABYS—Union Jacks (Chrysalis)
- PEARL HARBOR & THE EXPLOSIONS—(WB)
- ROMANTICS—(Nemperor)
- UNDERTONES—(Sire)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)
- ★ THE BEAT—(Columbia)
- ★ CHEAP TRICK—Dream Police (Epic)

#### KWST-FM—Los Angeles (Ted Habeck)

- BABYS—Union Jacks (Chrysalis)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ IAN McLAGAN—Troublemaker (Mercury)
- ★ AEROSMITH—Night In The Ruts (Columbia)
- ★ CHEAP TRICK—Dream Police (Epic)

#### KSJO-FM—San Jose (Paul Wells)

- UFO—No Place To Run (Chrysalis)
- BABYS—Union Jacks (Chrysalis)
- UTOPIA—Adventures In Utopia (Bearsville)
- PEARL HARBOR & THE EXPLOSIONS—(WB)
- ROMANTICS—(Nemperor)
- SEARCHERS—(Sire)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ EAGLES—The Long Run (Asylum)
- ★ THE BEAT—(Columbia)

#### KGB-FM—San Diego (Bruce Tucker)

- THE ROSE—Soundtrack (Atlantic)
- TANYA TUCKER—Tear Me Apart (MCA)
- PEARL HARBOR & THE EXPLOSIONS—(WB)
- FABULOUS POODLES—Think Pink (Epic)
- IAN McLAGAN—Troublemaker (Mercury)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ NO NUKES—Various Artists (Asylum)
- ★ PAT BENATAR—In The Heat Of The Night (Chrysalis)

#### KOME-FM—San Jose (Dana Jang)

- PEARL HARBOR & THE EXPLOSIONS—(WB)
- PRETENDERS—(Sire)
- ROMANTICS—(Nemperor)
- UTOPIA—Adventures In Utopia (Bearsville)
- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)
- ★ EAGLES—The Long Run (Asylum)
- ★ STYX—Cornerstone (A&M)

### Southwest Region

#### TOP ADD ONS

- UTOPIA—Adventures In Utopia (Bearsville)
- ROMANTICS—(Nemperor)
- PRETENDERS—(Sire)
- TONY BANKS—A Curious Feeling (Charisma)
- ROGER VOUDOURIS—A Guy Like Me (WB)

#### TOP REQUEST/AIRPLAY

- PINK FLOYD—The Wall (Columbia)
- FLEETWOOD MAC—Tusk (WB)
- EAGLES—The Long Run (Asylum)
- LEO ZEPPELIN—In Through The Out Door (Swan Song)

#### BREAKOUTS

- UFO—No Place To Run (Chrysalis)
- BABYS—Union Jacks (Chrysalis)
- TANTRUM—Rather Be Rockin' (Ovation)
- CLIFF RICHARD—We Don't Talk Anymore (EMI/America)

#### KZEW-FM—Dallas (Doris Miller)

- UTOPIA—Adventures In Utopia (Bearsville)
- ROMANTICS—(Nemperor)
- UFO—No Place To Run (Chrysalis)
- BABYS—Union Jacks (Chrysalis)
- TONY BANKS—A Curious Feeling (Charisma)
- ★ Z Z Top—Deguello (WB)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ FLEETWOOD MAC—Tusk (WB)
- ★ LED ZEPPELIN—In Through The Out Door (Swan Song)

#### KATT-FM—Oklahoma City (Mark Dempsey)

- UTOPIA—Adventures In Utopia (Bearsville)
- ★ EAGLES—The Long Run (Asylum)
- ★ PINK FLOYD—The Wall (Columbia)
- ★ TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- ★ JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)

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

- UFO—No Place To Run (Chrysalis)
- BABYS—Union Jacks (Chrysalis)
- UTOPIA—Adventures In Utopia (Bearsville)
- ★ FLEETWOOD MAC—Tusk (WB)
- ★ STYX—Cornerstone (A&M)
- ★ PAT BENATAR—In The Heat Of The Night (Chrysalis)
- ★ PINK FLOYD—The Wall (Columbia)

# THE NUMBER ONE FAVORITE MUSICAL GROUP

1979 ANNUAL GALLUP TEEN POLL

# STYX



STYX...CORNERSTONE SP 3711



Includes The Hit Singles  
"WHY ME" AM 2206  
And  
"BABE" AM 2188

STYX...BUILDING A BETTER FUTURE FOR ROCK AND ROLL

FROM A&M RECORDS AND TAPES

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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 (1/10/80)

## TOP ADD ONS - NATIONAL

- QUEEN—Crazy Little Thing Called Love (Elektra)
- NEIL DIAMOND—September Morn (Columbia)
- THE DIRT BAND—An American Dream (UA)

## PRIME MOVERS - NATIONAL

- FLEETWOOD MAC—Sara (WB)
- THE EAGLES—The Long Run (Asylum)
- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)

## BREAKOUTS - NATIONAL

- TOTO—99 (Columbia)
- RUPERT HOLMES—Him (Infinity)
- (D) SHALAMAR—Second Time Around (Solar)

### D—Discotheque Crossover

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

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

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

### KTKT—Tucson

- RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M)
  - TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)
  - ★ STYX—Why Me (A&M) 25-15
  - ★ DAN FOGELBERG—Longer (Full Moon/Epic) 26-14
- KQEO—Albuquerque**
- NEIL DIAMOND—September Morn (Columbia)
  - ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 20-12
  - ★ BARRY MANILOW—When I Needed You (Arista) 24-13
- KENO—Las Vegas**
- SMOKEY ROBINSON—Cruisin' (Tamla)
  - THE DIRT BAND—An American Dream (UA)
  - ★ DIONNE WARWICK—Deja Vu (Arista) 6-11
  - ★ QUEEN—Crazy Little Thing Called Love (Elektra) 26-21
- KFMB—San Diego**
- KENNY LOGGINS—This Is It (Columbia)
  - TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)

### KJRB—Spokane

- RUPERT HOLMES—Him (Infinity)
  - TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)
  - ★ CHEAP TRICK—Voices (Epic) D-22
- D★ KOOL & THE GANG—Ladies Night (De-Lite) 17-10**
- KTAC—Tacoma**
- ANNE MURRAY—Daydream Believer (Capitol)
  - ELECTRIC LIGHT ORCHESTRA—Last Train To London (Jet)
- KCPX—Salt Lake City**
- ROBERT PALMER—Can We Still Be Friends (Island)
  - PEACHES & HERB—I Pledge My Love (Polydor)
  - ★ FLEETWOOD MAC—Sara (WB) 10-5
  - ★ PRINCE—I Wanna Be Your Lover (WB) 14-9
- KRSP—Salt Lake City**
- PAT BENATAR—Heartbreaker (Chrysalis)
  - AEROSMITH—Remember (Columbia)
  - ★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 11-5
  - ★ FLEETWOOD MAC—Sara (WB) 7-1

### WDRQ—Detroit

- LED ZEPPELIN—Fool In The Rain (Swan Song)
  - NEIL DIAMOND—September Morn (Columbia)
  - ★ QUEEN—Crazy Little Thing Called Love (Elektra) 27-10
- D★ PRINCE—I Wanna Be Your Lover (WB) 23-7**
- WTAC—Flint**
- RUPERT HOLMES—Him (Infinity)
  - ZZ TOP—I Thank You (WB)
  - ★ TOM JOHNSTON—Savannah Nights (WB) 30-15
  - ★ MICHAEL JACKSON—Rock With You (Epic) 6-1
- Z-96 (WZZR-FM)—Grand Rapids**
- EARTH, WIND & FIRE—Star (ARC/Columbia)
  - BARRY MANILOW—When I Wanted You (Arista)

### 13-Q (WKQT)—Pittsburgh

- QUEEN—Crazy Little Thing Called Love (Elektra)
  - GEORGE BURNS—I Wish I Were 18 Again (Mercury)
  - ★ NEIL DIAMOND—September Morn (Columbia) X-16
  - ★ SPINNERS—Working My Way Back To You (Atlantic) X-11
- WPEZ—Pittsburgh**
- TOMMY JAMES—Three Times In Love (Millennium)
  - RUPERT HOLMES—Him (Infinity)
  - ★ FLEETWOOD MAC—Sara (WB) 19-12
  - ★ THE EAGLES—The Long Run (Asylum) 13-7

### KELI—Tulsa

- RUPERT HOLMES—Him (Infinity)
  - JOYCE COBB—Dig The Gold (Cream)
- WTIX—New Orleans**
- SHALAMAR—The Second Time Around (Solar)
  - NEIL DIAMOND—September Morn (Columbia)
  - ★ JEFFERSON STARSHIP—Jane (Grunt) 15-7
  - ★ QUEEN—Crazy Little Thing Called Love (Elektra) 35-16

## Pacific Southwest Region

### ● TOP ADD ONS:

- FLEETWOOD MAC—Sara (WB)
- (D) KOOL & THE GANG—Too Hot (De-Lite)
- STYX—Why Me (A&M)

### ★ PRIME MOVERS:

- PRINCE—I Wanna Be Your Lover (WB)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- QUEEN—Crazy Little Thing Called Love (Elektra)

### BREAKOUTS:

- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)
- (D) SHALAMAR—Second Time Around (Solar)
- MICHAEL JACKSON—Off The Wall (Epic)

### KHJ—LA

- FLEETWOOD MAC—Sara (WB)
- D● KOOL & THE GANG—Too Hot (De-Lite)
- D★ PRINCE—I Wanna Be Your Lover (WB) 28-15
- ★ TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 29-16

### KRTH (FM)—LA

- D● SHALAMAR—The Second Time Around (Solar)
- STYX—Why Me (A&M)
- D★ PRINCE—I Wanna Be Your Lover (WB) 18-12
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 29-19

### KFI—LA

- MICHAEL JACKSON—Off The Wall (Epic)
- CHARLIE DANIELS—Long Haired Country Boy (Epic)
- ★ DIONNE WARWICK—Deja Vu (Arista) 16-8
- ★ FLEETWOOD MAC—Sara (WB) 15-6

### KCBQ—San Diego

- JENNIFER WARNES—Don't Make Me Over (Arista)
- BARBRA STREISAND—Kiss Me In The Rain (Columbia)
- ★ DANN ROGERS—Looks Like Love Again (Int'l Artists) 15-10
- ★ NEIL DIAMOND—September Morn (Columbia) 22-14

### KFXM—San Bernardino

- DAN FOGELBERG—Longer (Full Moon/Epic)
- D● PRINCE—I Wanna Be Your Lover (WB)
- ★ NEIL DIAMOND—September Morn (Columbia) 30-24
- D★ DONNA SUMMER—On The Radio (Casablanca) 22-14

### KERN—Bakersfield

- JOYCE COBB—Dig The Gold (Cream)
- ROBERT JOHN—Lonely Eyes (EMI)
- ★ FLEETWOOD MAC—Sara (WB) 16-12
- ★ KENNY ROGERS—Coward Of The County (UA) 4-1

### KOPA—Phoenix

- NEIL DIAMOND—September Morn (Columbia)
- ANNE MURRAY—Daydream Believer (Capitol)
- ★ LITTLE RIVER BAND—Cool Change (Capitol) 20-8
- D★ PRINCE—I Wanna Be Your Lover (WB) 23-15

## Pacific Northwest Region

### ● TOP ADD ONS:

- STEVE FORBERT—Romeo's Tune (Nemperor)
- O'JAYS—Forever Mine (P.I.R.)
- TOTO—99 (Columbia)

### ★ PRIME MOVERS:

- MICHAEL JACKSON—Rock With You (Epic)
- (D) PRINCE—I Wanna Be Your Lover (WB)
- FLEETWOOD MAC—Sara (WB)

### BREAKOUTS:

- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)
- RUPERT HOLMES—Him (Infinity)
- PINK FLOYD—Another Brick In The Wall (Columbia)

### KFRC—San Francisco

- O'JAYS—Forever Mine (P.I.R.)
- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)
- ★ MICHAEL JACKSON—Rock With You (Epic) 4-1
- D★ PRINCE—I Wanna Be Your Lover (WB) 22-16

### KYA—San Francisco

- THE EAGLES—The Long Run (Asylum)
- DANN ROGERS—Looks Like Love Again (Int'l Artists)
- ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 17-6
- ★ MICHAEL JACKSON—Rock With You (Epic) 16-5

### KLIV—San Jose

- THE BABYS—Back On My Feet Again (Chrysalis)
- PEARL HARBOR & THE EXPLOSIONS—Shut Up And Dance (WB)

### KROY—Sacramento

- SPINNERS—Working My Way Back To You (Atlantic)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- ★ KENNY ROGERS—Coward Of The County (UA) 18-10
- ★ SMOKEY ROBINSON—Cruisin' (Tamla) 21-12

### KYNO—Fresno

- THE DIRT BAND—An American Dream (UA)
- EAGLES—I Can't Tell You Why (Asylum)
- ★ TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 14-4
- ★ MICHAEL JACKSON—Rock With You (Epic) 15-5

### KGW—Portland

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

### KING—Seattle

- RUPERT HOLMES—Him (Infinity)
- DONNA SUMMER—On The Radio (Casablanca)
- ★ KENNY ROGERS—Coward Of The County (UA) 12-1
- ★ TOM JOHNSTON—Savannah Nights (WB) 22-14

### KTLK—Denver

- D● DONNA SUMMER—On The Radio (Casablanca)
- GAP BAND—Steppin' (De-Lite)
- D★ BONNIE POINTER—I Can't Help Myself (Motown) HB-39
- ★ LENNY WHITE—Peanut Butter (Elektra) HB-38

### KIMN—Denver

- JOURNEY—Too Late (Columbia)
- BARRY MANILOW—When I Wanted You (Arista)
- ★ STEVE FORBERT—Romeo's Tune (Nemperor) 20-17
- ★ NEIL DIAMOND—September Morn (Columbia) 15-11

### KJR—Seattle

- PINK FLOYD—Another Brick In The Wall (Columbia)
- TOTO—99 (Columbia)

### KYYX—Seattle

- JOHN STEWART—Lost Her In The Sun (RSO)
- TOTO—99 (Columbia)
- ★ STYX—Why Me (A&M) D-15
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) D-21

### KCBN—Reno

- JOURNEY—Too Late (Columbia)
- TOTO—99 (Columbia)
- ★ STEVE FORBERT—Romeo's Tune (Nemperor) D-13
- ★ FLEETWOOD MAC—Sara (WB) D-8

## North Central Region

### ● TOP ADD ONS:

- QUEEN—Crazy Little Thing Called Love (Elektra)
- SMOKEY ROBINSON—Cruisin' (Tamla)
- NEIL DIAMOND—September Morn (Columbia)

### ★ PRIME MOVERS:

- THE EAGLES—The Long Run (Asylum)
- FLEETWOOD MAC—Sara (WB)
- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)

### BREAKOUTS:

- RUPERT HOLMES—Him (Infinity)
- (D) DONNA SUMMER—On The Radio (Casablanca)
- GEORGE BURNS—I Wish I Were 18 Again (Mercury)

### CKLW—Detroit

- DAN FOGELBERG—Longer (Full Moon/Epic)
- RUPERT HOLMES—Him (Infinity)
- ★ FLEETWOOD MAC—Sara (WB) 25-10
- ★ KENNY ROGERS—Coward Of The County (UA) 28-7

### WAKY—Louisville

- SPINNERS—Working My Way Back To You (Atlantic)
- ALAN PARSON'S PROJECT—Damned If I Do (Arista)
- ★ CHEAP TRICK—Voices (Epic) 22-15
- ★ STEVE FORBERT—Romeo's Tune (Nemperor) 21-10

### WBGW—Bowling Green

- PINK FLOYD—Another Brick In The Wall (Columbia)
- RUPERT HOLMES—Him (Infinity)
- ★ ROD STEWART—I Don't Want To Talk About It (WB) 13-8
- ★ DIONNE WARWICK—Deja Vu (Arista) 29-20

### WGCL—Cleveland

- DONNA SUMMER—On The Radio (Casablanca)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- ★ THE EAGLES—The Long Run (Asylum) 12-4
- ★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet) 10-2

### WZZP—Cleveland

- SMOKEY ROBINSON—Cruisin' (Tamla)
- NEIL DIAMOND—September Morn (Columbia)
- ★ FLEETWOOD MAC—Sara (WB) 15-10
- ★ THE EAGLES—The Long Run (Asylum) 9-3

### Q-102 (WKQR-FM)—Cincinnati

- SMOKEY ROBINSON—Cruisin' (Tamla)
- D● KOOL & THE GANG—Ladies Night (De-Lite)
- ★ CHEAP TRICK—Voices (Epic) 23-19
- ★ MICHAEL JACKSON—Rock With You (Epic) 22-15

### WNCI—Columbus

- CHEAP TRICK—Voices (Epic)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 15-5
- ★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet) 18-8

### WCUE—Akron

- COMMODORES—Wonderland (Motown)
- JOHN STEWART—Lost Her In The Sun (RSO)
- ★ JEFFERSON STARSHIP—Jane (Grunt) 9-4
- ★ KENNY ROGERS—Coward Of The County (UA) 10-5

## Southwest Region

### ● TOP ADD ONS:

- DAN FOGELBERG—Longer (Full Moon/Epic)
- FOGHAT—Third Time Lucky (Bearsville)
- DIONNE WARWICK—Deja Vu (Arista)

### ★ PRIME MOVERS:

- KENNY ROGERS—Coward Of The County (UA)
- MICHAEL JACKSON—Rock With You (Epic)
- SMOKEY ROBINSON—Cruisin' (Tamla)

### BREAKOUTS:

- RUPERT HOLMES—Him (Infinity)
- PINK FLOYD—Another Brick In The Wall (Columbia)
- (D) SHALAMAR—The Second Time Around (Solar)

### KILT—Houston

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

### KRBE—Houston

- LTD—Stranger (A&M)
- MICHAEL JACKSON—Rock With You (Epic)
- ★ FLEETWOOD MAC—Sara (WB) 28-10
- ★ STEVE FORBERT—Romeo's Tune (Nemperor) 24-5

### KLIF—Dallas

- DAN FOGELBERG—Longer (Full Moon/Epic)
- RUPERT HOLMES—Him (Infinity)
- ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 3-1
- ★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet) 21-18

### KNUS-FM—Dallas

- ANNE MURRAY—Daydream Believer (Capitol)
- BARRY MANILOW—When I Wanted You (Arista)
- ★ KENNY ROGERS—Coward Of The County (UA) 22-1
- ★ MICHAEL JACKSON—Rock With You (Epic) 14-2

### KFJZ-FM (Z-97)—Ft. Worth

- PINK FLOYD—Another Brick In The Wall (Columbia)
- ★ KENNY LOGGINS—This Is It (Columbia) 14-1
- ★ TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet) 26-17

### KINT—El Paso

- THE DIRT BAND—An American Dream (UA)
- STEVE FORBERT—Romeo's Tune (Nemperor)
- ★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet) 24-17
- ★ SMOKEY ROBINSON—Cruisin' (Tamla) 18-12

### WKY—Oklahoma City

- THE DIRT BAND—An American Dream (UA)
- DAN FOGELBERG—Longer (Full Moon/Epic)
- ★ ROBERT JOHN—Lonely Eyes (EMI America) 16-4
- ★ MICHAEL JACKSON—Rock With You (Epic) 20-5

## Midwest Region

### ● TOP ADD ONS:

- QUEEN—Crazy Little Thing Called Love (Elektra)
- THE DIRT BAND—An American Dream (UA)
- STEVE FORBERT—Romeo's Tune (Nemperor)

### ★ PRIME MOVERS:

- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA)
- STYX—Why Me (A&M)
- FLEETWOOD MAC—Sara (WB)

### BREAKOUTS:

- TOMMY JAMES—Three Times In Love (Millennium)
- PAT BENATAR—Heartbreaker (Chrysalis)
- TOTO—99 (Columbia)

### WLS—Chicago

- ★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet) 19-13
- ★ MICHAEL JACKSON—Rock With You (Epic) 22-10

### WFMF—Chicago

- ROBERT PALMER—Can We Still Be Friends (Island)
- THE DIRT BAND—An American Dream (UA)
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) 29-21
- ★ PAT BENATAR—Heartbreaker (Chrysalis) 30-23

### WROK—Rockford

- QUEEN—Crazy Little Thing Called Love (Elektra)
- D● PRINCE—I Wanna Be Your Lover (WB)
- ★ STYX—Why Me (A&M) 28-17
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI America) 17-10

(Continued on page 24)

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# off Broadway

usa

introduces  
the new  
rock 'n' roll.

The new rock 'n' roll  
is honest. Fresh.  
Strong. It's rock 'n' roll  
with a kick  
And Off Broadway  
kicks it off with a powerful  
debut album.

**ON**

Off Broadway introduces  
the new rock 'n' roll.  
Turn it on. And hear the difference.

On Atlantic Records and Tapes

Produced by Tim Werman for Julia's Music.  
SD 19263



# Billboard Singles Radio Action

Playlist Top Add Ons •  
Playlist Prime Movers ★

Based on station playlists through Thursday (1/10/80)

Continued from page 22

### WIFE—Indianapolis

- ANNE MURRAY—Daydream Believer (Capitol)
- SPINNERS—Working My Way Back To You (Atlantic)

### WNDE—Indianapolis

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

### WOKY—Milwaukee

- DAN FOGELBERG—Longer (Full Moon/Epic)
- DONNA SUMMER—On The Radio (Casablanca)
- ★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet) 16-10

### D★ PRINCE—I Wanna Be Your Lover (WB) 25-15

### WZUU-FM—Milwaukee

- TOMMY JAMES—Three Times In Love (Millennium)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- ★ DANN ROGERS—Looks Like Love Again (Int'l Artists) D-19
- ★ TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 23-6

### KSLO-FM—St. Louis

- QUEEN—Crazy Little Thing Called Love (Elektra)
- DIONNE WARWICK—Deja Vu (Arista)
- ★ FLEETWOOD MAC—Sara (WB) 13-6
- ★ STYX—Why Me (A&M) 14-7

### KXOK—St. Louis

- CHEAP TRICK—Voices (Epic)
- SANTANA—You Know That I Love You (Columbia)
- ★ FLEETWOOD MAC—Sara (WB) 17-8
- ★ DR. HOOK—Better Love Next Time (Capitol) 11-7

### KIOA—Des Moines

- THE DIRT BAND—An American Dream (UA)
- FOGHAT—Third Time Lucky (Bearsville)
- ★ STEVIE WONDER—Send One Your Love (Tamla) 12-5

### D★ KOOL & THE GANG—Ladies Night (De-Lite) 11-4

### KDWB—Minneapolis

- APRIL WINE—I Like To Rock (Capitol)
- PAT BENATAR—Heartbreaker (Chrysalis)
- ★ STYX—Why Me (A&M) 26-18
- ★ TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet) 10-5

### KSTP—Minneapolis

- MAUREEN MCGOVERN—Can't Take My Eyes Off Of You (WB)
- TOMMY JAMES—Three Times In Love (Millennium)
- ★ RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M) 10-5
- ★ NEIL DIAMOND—September Morn (Columbia) 3 25-17

### WHB—Kansas City

- QUEEN—Crazy Little Thing Called Love (Elektra)
- STEVE FORBERT—Romeo's Tune (Nemperor)

### KBEQ—Kansas City

- HERB ALPERT—Rotation (A&M)
- TOTO—99 (Columbia)
- ★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet) 17-12
- ★ SMOKEY ROBINSON—Cruisin' (Motown) 10-4

### KKLS—Rapid City

- LED ZEPPELIN—Fool In The Rain (Swan Song)
- TOTO—99 (Columbia)
- ★ THE EAGLES—The Long Run (Asylum) 16-9
- ★ MICHAEL JACKSON—Rock With You (Epic) 21-12

### KQWB—Fargo

- ANNE MURRAY—Daydream Believer (Capitol)
- JOHN STEWART—Lost Her In The Sun (RSO)
- ★ FLEETWOOD MAC—Sara (WB) 26-13
- ★ NEIL DIAMOND—September Morn (Columbia) X-16

### KLEO—Wichita

- TOTO—99 (Columbia)
- LED ZEPPELIN—Fool In The Rain (Swan Song)
- ★ THE EAGLES—The Long Run (Asylum) 15-8
- ★ STYX—Why Me (A&M) 26-20

## Northeast Region

### TOP ADD ONS:

- DAN FOGELBERG—Longer (Full Moon/Epic)
- NEIL DIAMOND—September Morn (Columbia)
- KENNY ROGERS—Coward Of The County (UA)

### PRIME MOVERS:

- CLIFF RICHARD—We Don't Talk Anymore (EMI)
- SPINNERS—Working My Way Back To You (Atlantic)
- QUEEN—Crazy Little Thing Called Love (Elektra)

### BREAKOUTS:

- RUPERT HOLMES—Him (Infinity)
- SHALAMAR—Second Time Around (Solar)
- BETIE MIDLER—When A Man Loves A Woman (Atlantic)

### WABC—New York

- KENNY ROGERS—Coward Of The County (UA)

- SHALAMAR—Second Time Around (Solar)
- ★ DR. HOOK—Better Love Next Time (Capitol) 32-23
- ★ SPINNERS—Working My Way Back To You (Atlantic) 48-19

### WXLO—New York

- DAN FOGELBERG—Longer (Full Moon/Epic)
- RUPERT HOLMES—Him (Infinity)
- ★ SPINNERS—Working My Way Back To You (Atlantic) 27-17

### D★ PRINCE—I Wanna Be Your Lover (WB) 15-7

### WPTR—Albany

- ANNE MURRAY—Daydream Believer (Capitol)
- BARRY MANILOW—When I Wanted You (Arista)
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) 23-15
- ★ JOHN STEWART—Lost Her In The Sun (RSO) 26-21

### WTRY—Albany

- CHEAP TRICK—Voices (Epic)
- D★ PRINCE—I Wanna Be Your Lover (WB)
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 23-16
- ★ TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 17-9

### WKBW—Buffalo

- PAT BENATAR—Heartbreaker (Chrysalis)
- BETTE MIDLER—When A Man Loves A Woman (Atlantic)
- ★ GEORGE BURNS—I Wish I Were 18 Again (Mercury) 30-20

### WWSL—Buffalo

- ★ GLDA RADNER—Honey, Kiss Me With My Clothes On (WB) 29-21
- ★ TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 21-15

### WBBF—Rochester

- NEIL DIAMOND—September Morn (Columbia)
- CHUCK MANGIONE—Give It All You Got (A&M)
- ★ FLEETWOOD MAC—Sara (WB) 21-10
- ★ TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 23-14

### WRKO—Boston

- SPINNERS—Working My Way Back To You (Atlantic)
- NEIL DIAMOND—September Morn (Columbia)
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 28-16
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 12-6

### WBZ-FM—Boston

- STEVE FORBERT—Romeo's Tune (Nemperor)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- ★ THE EAGLES—The Long Run (Asylum) 16-10
- ★ KENNY ROGERS—Coward Of The County (UA) 10-4

### F-105 (WVBF)—Boston

- STEVE FORBERT—Romeo's Tune (Nemperor)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- ★ LITTLE RIVER BAND—Cool Change (Capitol) 10-5
- ★ KOOL & THE GANG—Ladies Night (De-Lite) 6-3

### WDRC—Hartford

- DAN FOGELBERG—Longer (Full Moon/Epic)
- SMOKEY ROBINSON—Cruisin' (Motown)
- ★ FLEETWOOD MAC—Sara (WB) 15-7
- ★ TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)

### WPRO (AM)—Providence

- RUPERT HOLMES—Him (Infinity)
- JENNIFER WARNES—Don't Make Me Over (Arista)
- ★ FLEETWOOD MAC—Sara (WB) 17-13
- ★ NEIL DIAMOND—September Morn (Columbia) 16-14

### WPRO-FM—Providence

- TOTO—99 (Columbia)
- JOURNEY—Too Late (Columbia)
- ★ FOREIGNER—Head Games (Atlantic) 11-5
- ★ MICHAEL JACKSON—Rock With You (Epic) 9-1

### WICC—Bridgeport

- TOTO—99 (Columbia)
- RUPERT HOLMES—Him (Infinity)
- ★ STYX—Why Me (A&M) 30-19
- ★ STEVE FORBERT—Romeo's Tune (Nemperor) 28-16

## Mid-Atlantic Region

### TOP ADD ONS:

- THE DIRT BAND—An American Dream (UA)
- (D) SHALAMAR—The Second Time Around (Solar)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)

### PRIME MOVERS:

- QUEEN—Crazy Little Thing Called Love (Elektra)
- STEVE FORBERT—Romeo's Tune (Nemperor)
- MICHAEL JACKSON—Rock With You (Epic)

### BREAKOUTS:

- ANNE MURRAY—Daydream Believer (Capitol)
- BARRY MANILOW—When I Wanted You (Arista)
- AEROSMITH—Remember (Columbia)

### WFIL—Philadelphia

- THE DIRT BAND—An American Dream (UA)
- ANNE MURRAY—Daydream Believer (Capitol)
- ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 11-4
- ★ MICHAEL JACKSON—Rock With You (Epic) 10-2

### WZZD—Philadelphia

- TAVARES—Bad Times (Capitol)
- WHISPERS—And The Beat Goes On (Solar)
- O'JAYS—Forever Mine (P.I.R.) 32-19
- ★ SPINNERS—Working My Way Back To You (Atlantic) 37-21

### WIFI-FM—Philadelphia

- THE DIRT BAND—An American Dream (UA)
- AEROSMITH—Remember (Columbia)
- ★ FLEETWOOD MAC—Sara (WB) 16-11
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 12-6

### WPGC—Washington

- SHALAMAR—The Second Time Around (Solar)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- ★ STEVE FORBERT—Romeo's Tune (Nemperor) D-24
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) D-4

### WGH—Norfolk

- DAN FOGELBERG—Longer (Full Moon/Epic)
- NEIL DIAMOND—September Morn (Columbia)
- ★ THE DIRT BAND—An American Dream (UA) D-21

### WCAO—Baltimore

- BARBRA STREISAND—Kiss Me In The Rain (Columbia)
- BARRY MANILOW—When I Wanted You (Arista)

### WYRE—Annapolis

- DAN FOGELBERG—Longer (Full Moon/Epic)
- SISTER SLEDGE—Got To Love Somebody (Cotillion)
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 28-9
- ★ STEVE FORBERT—Romeo's Tune (Nemperor) 29-18

### WLEE—Richmond

- THE DIRT BAND—An American Dream (UA)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- ★ FLEETWOOD MAC—Sara (WB) 19-9
- ★ MICHAEL JACKSON—Rock With You (Epic) 6-2

### WRVQ—Richmond

- DONNA SUMMER—On The Radio (Casablanca)
- KOOL & THE GANG—Too Hot (De-Lite)
- ★ FLEETWOOD MAC—Sara (WB) 10-1
- ★ ISAAC HAYES—Don't Let Go (Polydor) 11-4

### WAEB—Allentown

- RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- ★ THE EAGLES—The Long Run (Asylum) 23-10
- ★ PRINCE—I Wanna Be Your Lover (WB) 26-15

### WKBO—Harrisburg

- LED ZEPPELIN—Fool In The Rain (Swan Song)
- NEIL DIAMOND—September Morn (Columbia)
- ★ STYX—Why Me (A&M) D-22
- ★ PRINCE—I Wanna Be Your Lover (WB) 27-19

## Southeast Region

### TOP ADD ONS:

- QUEEN—Crazy Little Thing Called Love (Elektra)
- SPINNERS—Working My Way Back To You (Atlantic)
- NEIL DIAMOND—September Morn (Columbia)

### PRIME MOVERS:

- THE EAGLES—The Long Run (Asylum)
- DAN FOGELBERG—Longer (Full Moon/Epic)
- FLEETWOOD MAC—Sara (WB)

### BREAKOUTS:

- TOTO—99 (Columbia)
- LED ZEPPELIN—Fool In The Rain (Swan Song)
- KOOL & THE GANG—Too Hot (De-Lite)

### WQXI—Atlanta

- STYX—Why Me (A&M)
- SISTER SLEDGE—Got To Love Somebody (Cotillion)
- ★ FLEETWOOD MAC—Sara (WB) 14-6
- ★ THE EAGLES—The Long Run (Asylum) 7-2

### Z-93 (WZGC-FM)—Atlanta

- SPINNERS—Working My Way Back To You (Atlantic)
- DONNA SUMMER—On The Radio (Casablanca)
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) 21-5
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 26-10

### WBBQ—Augusta

- TOTO—99 (Columbia)
- BETTE MIDLER—When A Man Loves A Woman (Atlantic)
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) 24-19

### D★ PRINCE—I Wanna Be Your Lover (WB) 16-8

### WFOM—Atlanta

- RUPERT HOLMES—Him (Infinity)
- D★ KOOL & THE GANG—Too Hot (De-Lite)
- ★ FLEETWOOD MAC—Sara (WB) 16-4
- ★ THE EAGLES—The Long Run (Asylum) 10-2

### WSGA—Savannah

- DAN FOGELBERG—Longer (Full Moon/Epic)
- ROD STEWART—I Don't Want To Talk About It (WB)
- ★ SPINNERS—Working My Way Back To You (Atlantic) 30-20
- D★ PRINCE—I Wanna Be Your Lover (WB) 11-4

### WFLB—Fayetteville

- THE DIRT BAND—An American Dream (UA)
- NARADA MICHAEL WALDEN—I Shoulda Loved You (Atlantic)

### WQAM—Miami

- ROD STEWART—I Don't Want To Talk About It (WB)
- O'JAYS—Forever Mine (P.I.R.)
- ★ LITTLE RIVER BAND—Cool Change (Capitol) 13-7
- ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 23-13

### WMJX (96X)—Miami

- D★ PRINCE—I Wanna Be Your Lover (WB) 23-15
- ★ SUZY LANE—Harmony (Elektra) 12-9

### Y-100 (WHYI-FM)—Miami

- STYX—Why Me (A&M)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- ★ FLEETWOOD MAC—Sara (WB) 32-19
- ★ DIONNE WARWICK—Deja Vu (Arista) 25-18

### WLOF—Orlando

- D★ KOOL & THE GANG—Too Hot (De-Lite)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- ★ KENNY ROGERS—Coward Of The County (UA) 6-2
- ★ CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 10-3

### Q-105 (WRBQ-FM)—Tampa

- SMOKEY ROBINSON—Cruisin' (Tamla)
- NEIL DIAMOND—September Morn (Columbia)

### BJ-105 (WBWJ-FM)—Orlando

- QUEEN—Crazy Little Thing Called Love (Elektra)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca)
- ★ KENNY ROGERS—Coward Of The County (UA) 9-4
- ★ ELECTRIC LIGHT ORCHESTRA—Last Train To London (Jet) 33-27

### WQXQ—Daytona Beach

- THE DIRT BAND—An American Dream (UA)
- D★ KOOL & THE GANG—Too Hot (De-Lite)
- ★ FLEETWOOD MAC—Sara (WB) 36-20
- ★ STEVE FORBERT—Romeo's Tune (Nemperor) 28-18

### WAPE—Jacksonville

- SPINNERS—Working My Way Back To You (Atlantic)
- DAN FOGELBERG—Longer (Full Moon/Epic)
- ★ FLEETWOOD MAC—Sara (WB) 25-10
- ★ KENNY ROGERS—Coward Of The County (UA) 8-1

### WAYS—Charlotte

- ANNE MURRAY—Daydream Believer (Capitol)
- LED ZEPPELIN—Fool In The Rain (Swan Song)
- ★ THE EAGLES—The Long Run (Asylum) 13-4
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI) 10-6

### WKIX—Raleigh

- NICOLETTE LARSON—Let Me Go, Love (WB)
- JIMMY BUFFETT—Volcano (MCA)
- ★ RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M) 27-20
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) 28-16

### WZDQ—Chattanooga

- CHRISTOPHER GROSS—The Light Is On (WB)
- CHUCK MANGIONE—Give It All You Got (A&M)
- ★ THE EAGLES—The Long Run (Asylum) 10-1
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) 14-7

### WTMA—Charleston

- ROD STEWART—I Don't Want To Talk About It (WB)
- CHUCK MANGIONE—Give It All You Got (A&M)
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) D-11
- ★ STEVE FORBERT—Romeo's Tune (Nemperor) D-7

### WORD—Spartanburg

- RUPERT HOLMES—Him (Infinity)
- CHUCK MANGIONE—Give It All You Got (A&M)
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) 22-13
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) D-18

### WLAC—Nashville

- FLEETWOOD MAC—Sara (WB)
- TOTO—99 (Columbia)
- ★ THE EAGLES—The Long Run (Asylum) 22-17
- ★ JEFFERSON STARSHIP—Jane (Grunt) 15-7

### (WBQ) 92-Q—Nashville

- TOTO—99 (Columbia)
- DONNA SUMMER—On The Radio (Casablanca)
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) 23-10
- ★ JEFFERSON STARSHIP—Jane (Grunt) 18-11

### WHBQ—Memphis

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

### WRJZ—Knoxville

- RUPERT HOLMES—Him (Infinity)
- SPINNERS—Working My Way Back To You (Atlantic)
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) 22-6
- ★ ROBERT JOHN—Lonely Eyes (EMI) 35-16

### WGOW—Chattanooga

- DONNA SUMMER—On The Radio (Casablanca)
- QUEEN—Crazy Little Thing Called Love (Elektra)
- ★ FLEETWOOD MAC—Sara (WB) 27-15
- ★ DAN FOGELBERG—Longer (Full Moon/Epic) 28-18

### WERC—Birmingham



# XANADU

IN XANADU DID KUBLA KHAN A STATELY PLEASURE DOME DECREE...





A MUSICAL FANTASY



UNIVERSAL PICTURES PRESENTS  
A LAWRENCE GORDON PRODUCTION

OLIVIA NEWTON-JOHN - JOHN  
GENE KELLY

IN

# XANADU

A MUSICAL FANTASY

SONGS BY JEFF LYNNE AND BY JOHN FARRAR

ORIGINAL SCORE BY JEFF LYNNE FOR  
ELECTRIC LIGHT ORCHESTRA



OLIVIA NEWTON-JOHN · GENE KELLY IN XANADU ALSO STARRING MICHAEL BECK

EXECUTIVE PRODUCER LEE KRAMER DIRECTOR OF PHOTOGRAPHY VIC KEMPER SCREENPLAY BY RICHARD CHRISTIAN DANUS, MICHAEL KANE,

AND MARC REID RUBEL PRODUCED BY LAWRENCE GORDON DIRECTED BY ROBERT GREENWALD

PREMIERING AUGUST 8TH 1980

# New WEA Warehouse Increases Space 125%

By JOHN SIPPEL

LOS ANGELES—WEA Distributing continues to illustrate its bullish attitude physically with the opening of a Chatsworth regional warehouse here that increases its operational space 125%.

WEA was forced to move from its three-year northwest Burbank 50,000 square foot location to the northwest San Fernando Valley industrial park where it occupies 101,000 square feet of warehouse area and 16,800 square feet of office space, by its increase in sales volume.

George Rossi, western states regional branch manager, explains that new technology enables the distribution giant to maintain its overall labor staff at approximately 150 persons for median periods.

Following the lead of its Atlanta branch, the local regional site utilizes zone picking, enabling personnel to remain in a specific designated area, instead of moving through the entire huge warehouse pulling an individual order.

Each of the four principal order filling lanes can be worked simultaneously by up to four employees if business necessitates.

A metal monorail travels overhead through the aisles of the LP and prerecorded tape inventory. From the monorail hang heavy iron hangers which look like coat hangers. From each hanger six slots, holding a 50-pack carton each, are suspended. Traveling on easily movable ball bearings, an employee pushes the order through his area, pulling those selections on the order. All inventory, set up on an alpha/numerical order by label, is located in slots which hold three cartons.

Picking clerks never restock. That replenishment is handled by another crew which doubles between the area where all box lot orders are pulled and where overstock is stored.

Individual account orders are separated by computer into separate pulling orders for under and over box lots. The under-box-lot order is handled by the zone picking crew.

Each of the two orders is carefully coded so that the orders are combined at the end of the order filling line, from where orders are checked and shipped. Shippers work with electric tape dispensers, which through push buttons eject specific lengths of tape in graduated six-inch lengths.

Overstocks, as received, are immediately keyed into the warehouse computer, so they may be immediately located when restocking is required.

After an order is checked and

packed, it proceeds to a separate fenced-in area, where a uniformed guard checks it in and employees put it into numbered locations where

specific truckers make their pickups through six huge doors.

The entire administrative area is computer-equipped with Data Gen-

eral Dasher 2 portable keyboards and terminals. This branch has a 16-terminal order-taking room.

In making the move approxi-

mately 16 miles northwestward, Rossi comments that he lost only four warehouse persons who did not wish to work in the new location.



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## Start Start Firm

LOS ANGELES—Veteran industry promotion man Mel Turoff and publishing promotion veteran Lindy Goetz have formed Start to promote black music on Top 40 stations. Their firm is a division of Tom Ray's TAR Productions here which promotes black music exclusively to black stations.

For five years Turoff did freelance promotion. Goetz was formerly with Screen Gems Music. Turoff claims his firm is the first to exclusively seek to crossover black music to pop stations.

## For the Record

LOS ANGELES—Management for the Epic group Boston was incorrectly identified as Sam Bell and Jack Connelly in a recent Signings column. The band's manager is Paul Ahern.

# Billboard®



Founded 1894

The International Music-Record-Tape Newsweekly

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Vol. 92 No. 3

## Commentary

# The Fiction Of 'Not For Sale'

By PHILIP J. LASKY

We are most pleased to see that Joe Cohen of The National Assn. of Recording Merchandisers once again has the conviction to attack a controversial problem within the industry. The proliferation of promotional product being sold in retail stores has reached a point where it is no longer a minor irritant. It is a major wound which may well prove fatal to many innocent people.

For years, the manufacturers have paid lip service to our concern over this problem. They have even come up with a new phrase which states that "promos" are only lent, and ownership rights are reserved. However, this practice has had no effect. We are unaware of any manufacturer going into a store, and confiscating such product which was being offered for sale. Furthermore, to hope that offenders will ever be prosecuted is a pipe dream.

What must we do to stop this situation? We are told by the record companies that we must first find the source of the product. But we have given them specific names and information, and they have not reacted.

Why haven't they reacted? Are we to believe that so much product could flow without any knowledge at higher corporate levels?

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.



Philip Lasky: "Keep the number of promos down to a reasonable level."

Suggestions on how to solve this problem would be welcomed. Here are some possibilities which might be explored.

1. Manufacturers should keep exact records on where promotional product is sent and in what quantities. Furthermore, each "promo" should be defaced, and clearly marked with name of the recipient.

2. Enter into litigation against those engaging in unfair competition by virtue of their selling promotional product.

3. Eliminate promotional product completely. Most of the LPs do not stay in the stores, but find their way to someone's home. The store opens "cleans" for in-store play.

4. Keep the number of promos given to radio stations at a reasonable level.

## 'Manufacturers have paid lip service to our concern'

5. Eliminate the attitude at labels that access to promotional product, and the sale of such through "illicit channels," is a perk that goes with certain jobs.

6. Educate publishers and artists on how much they are losing in royalties.

However, if manufacturers do not really intend to solve the problem, then they should increase our supply of such product so that we, too, may sell it, and compete fairly.

Philip Lasky is chairman of the board of Danjay Music Inc., Denver, which services 92 Budget Tapes & Records franchise outlets.

## Letters To The Editor

Dear Sir:

I am writing to you mostly out of a sense of obligation to the majority of the people who stood in the crowd waiting to see the Who in Cincinnati. After reading the articles printed in your publication, one gets the impression that every person in that crowd acted like an animal fighting for a good seat. Well, believe me, when I was 15 feet from the door the thought of getting the best seat was probably the farthest thing from my mind. I was thinking more along the lines of saving my life.

It may be hard to believe, but I do not think the majority of the people there were in any way violent. Furthermore, I cannot see how anyone can generalize that the crowd was drunk and incoherent when the police were carefully confiscating bottles and cans before allowing people onto the main concourse.

When we first arrived at 6 p.m. people were just standing in a group around the doors. As time went by the crowd became tighter, but people around you were still trying to give you room and make things as comfortable as possible. When two doors finally did open, the surge from the back was too strong to combat, leaving no choice but to move forward.

A person toward the front of the crowd had practically no control over where his body was going and just tried to move in the direction of the door. After 10 to 15 minutes, I finally made it through a third door that was opened and literally had to pull my left arm in with me because it was still stuck in the crowd.

I went on inside and found my friend who I had been separated from in the crush and was never more glad to see him. We sat down and enjoyed the show, not learning of the 11 deaths until after it was over.

I hope everyone realizes that the main problem was getting thousands, with no other place to go but forward, into two entrances. The same thing could have happened anywhere if the circumstances were the same. The most unfortunate thing is that a tragedy had to occur before anything would be done to prevent one.

Maureen Callahan  
Mentor, Ohio

Dear Sir:

The purpose of this letter is to reiterate the clarification discussed with one of your reporters regarding the Spectrum's current position on general admission and reserved seat concerts.

The story in Billboard (Jan. 5 issue) gives the impression that the Spectrum has discontinued selling general admission and general admission/reserved seating combination concert tickets. There has not been any determination regarding this policy.

We have never had any problems at any of our general admission concerts. General admission is not the problem; the problem is how a company runs its building. We do a pretty good job at the Spectrum.

The Spectrum, and probably every large arena in

the country, will evaluate the ticket policy of future shows. As of now, we have not nixed general admission concerts.

Larry Rubin  
The Spectrum  
Philadelphia

Dear Sir:

On behalf of NARM's board of directors, staff and entire membership, please accept our sincere thanks for establishing the Paul Ackerman Memorial Scholarship.

Billboard's generosity in pledging this scholarship provides a fitting tribute to Ackerman and his innovative, progressive career. He was a real pioneer in this industry.

Joe Cohen  
Executive Vice President  
NARM, N.J.

Dear Sir:

In the Dec. 8 issue of your publication, on page one, you state that "an Ottawa campus station... has started programming occasional bootleg recordings."

Since we are the only campus station in Ottawa I must assume you refer to CKCU-FM. I don't know where you get your facts, but that statement is completely false. CKCU-FM does not program bootlegs; CKCU-FM does not approve of bootlegs; unless there is a sudden loss of sanity, CKCU-FM will never program bootlegs!

I've always thought it would be nice to appear on page one of Billboard, but not in this way.

Craig Mackie  
Station Manager  
CKCU-FM, Ottawa

Dear Sir:

A friend recently brought over a stack of albums. Out of some 20 or so, the majority were releases by major labels of groups I had never heard of. A group here in Nashville just had its first album released, but already the act has been dropped by its label.

The fact is that record companies appear to view new product as "disposable." If it doesn't sell at once, to hell with it. Let's sign another act. This executive ineptitude is passed on to the consumer in the form of higher prices which have caused many to curtail their buying.

I refuse to spend \$8 for a record. It's an insult. I don't even enter stores that don't have cutout sections. Why should I when just about anything I want will turn up sooner or later at a used record shop, flea market or Salvation Army sale for anywhere from 50 cents to \$3.

Absurd prices are offensive to many persons, not

because we can't afford them but because nobody likes to buy anything knowing they are not getting a fair exchange. Record companies can't expect consumers to pay for their errors.

S.M. Faraghe  
Nashville International Talent  
Nashville

Dear Sir:

I've been reading with interest the ongoing "let's play the whole album" battle. In 1973 I was the music director at KQIV-FM, Portland, Ore. We had a similar problem. The record companies wanted the product exposure, but weren't sure if the "whole album" concept was beneficial. The record stores in town thought the ideas was a loser. They were of the opinion that "tape freaks" lifting albums off the air did, indeed, hurt record sales.

Our solution was a program called "Side Salad"—15 minutes each evening. If we had one strong album just one album would be featured. The songs would be played out of sequence and they would be segued, even crashed one on the next. This meant we needed two copies of the album, but record service was sure that that was no problem. If the album(s) we wanted to feature were not strong enough to hold up for 30 minutes, we would feature two fair-to-good albums.

Listener response to the "Side Salad" concept was positive. The record stores loved it because it thwarted the "tape freaks." And the record companies were happy because by picking a few cuts from a given album we were exposing the best of the best in their product.

Larry S. Scofield  
Armed Forces Radio  
Lajes Field, Azores, Portugal

Dear Sir:

CBS Records has cut us off their mailing list, as they have other stations. I have done everything I possibly could to get back on the list, such as talking to their recording stars, writing letters, and calling them in Nashville and Dallas, and there has still been no response.

I realize the economy has hurt the record industry, but it has hurt everybody and cutting back radio stations from their product just doesn't seem to be the answer.

I think it is time for all stations to speak up on this, from the smallest to the largest. I mention CBS because of the many artists they have. But CBS is certainly not the only company that has stopped shipping records to radio stations.

Ray Ferguson  
Music Director, KINZ-AM  
Seminole, Tex.

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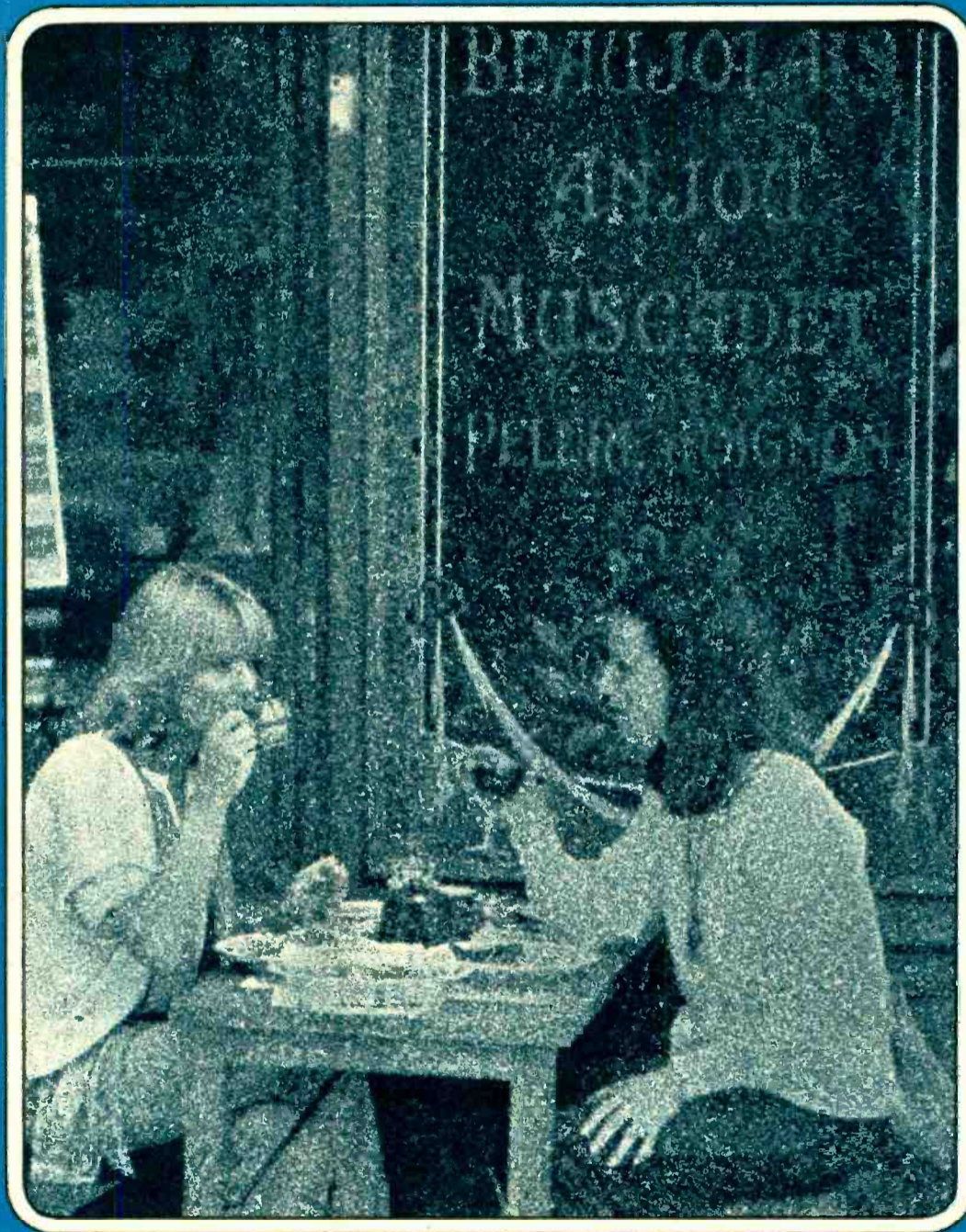
MUSIC JR

# FRANCE

1980

A Time For

Reassessment



By GERALD KEMMET

**I**n the 1979 "Spotlight On France," Billboard's European editorial director Mike Hennessey summarized the previous year as "one of evolution and progress within the French industry."

But in no such terms can 1979 be summarized. The scene in France during this past bleak year can be scarcely conveyed without recourse to verbiage generalizations like "catastrophique" or "sinistre" or "unimaginable."

The first six months of last year saw the sales of albums and singles plummet 33% and 25% respectively below those for the same period in 1978, while cassette sales lost 30% giving an overall drop in turnover of some 12%.

In short, the music market had finally been stricken by a recession that until then in France had providentially been kept to other sectors. The pinch was all the more sorely felt in that the French music industry had been accustomed for 20 years and more to an annual growth figure of between 20% and 30%.

The total global turnover for the industry of 1.8 billion French francs (around \$462.5 million) showed a 22% improvement on the previous year. It was clearly the crest of a wave.

For a while, the somehow uncanny stagnation invading the market throughout the first half of the year seemed to many

here as not so much the fallout from the wider recession as the direct consequence of a one-off adventitious factor that affected every

sphere of French business in 1979. And this was the New Year measure brought in by the French government to de-control prices, and its effects were dramatic enough.

The abrupt lifting of controls on the price of merchandise and services that had been so rigorously pegged by successive French governments since the liberation intervened at a point when, for the first time, incipient inflation was chasing price inflation instead of the other way round.

One of the reactions from consumers was to become almost dangerously selective in the matter of leisure spending.

(Continued on page F-10)



**Barbara:** Singer-songwriter scoring in the French disco scene with "Aigle Noir," an off-beat song about the death of a child.

**Francis Lalanne:** Signed to Phonogram/Philips, he is one of the few artists in France to concentrate on direct-to-disk recordings.



**Joan Pau Verdier:** A poet and musician, his style represents regional aspects of French music today and is tipped for the big breakthrough in the early 1980s.



**Charles Aznavour:** One of the biggest of international names in the French talent roster.



## Music Leans Toward Rock, Video & Strong Melodies

By HENRY KAHN

France, like many another country, was positively drenched by the disco "storm" but now there are clear signs that the old "boom-boom" era, as it has been called here, is giving way to something more sophisticated.

The problem lies, however, in defining just what that will be. As the 1980s get under way, there are inevitable demands for musical changes and anyway there's little doubt that disco will go on for some years yet.

But for the French industry the big question is just what the record companies can do to persuade the public to buy more records. Many local pundits are convinced that the sales slump has been due, in part at least, to the effects of disco where fans go to dance rather than buy records to listen to music at home.

French show business abounds with potential big-name performers. It is pointless to claim there is no worthwhile talent to fuel a disk sales increase, because every French city and township can throw up its own evidence of creative music talent.

In the bright, cabaret-festooned Pigalle sector of Paris, at least 10, maybe 15, music hardware stores have opened over the past two or three years. A decade ago there were two, possibly three. Crowds of blue-jeaned youth buy up guitars, synthesizers, drums, brass and woodwind, and among those crowds are truly talented stars of the future.

But into what record-selling styles will those talents go? There are theories about two distinct areas of music. It is believed there will be a return to the "chanson française," dependent on a supply of writer-singers. There is also space for groups slanted towards disco, but with music as the production aim rather than the mere sound qualities of recent years.

The French industry is also highly concerned with the international slanting of this new breed of local talent.

People here are aware that the world is shrinking, via such advances as satellites and the Concorde. Future homegrown talent has to be outward looking and become really international.

Says Bernard de Bossom, of WEA/Filipacci Music: "We don't hope to sell five million records of French chanson in the U.S. But the internationalization of pop music becomes clearer with each passing day. An example is Veronique Sanson, a talented French composer-singer, who is to make an English-language album for Elektra."

And he adds that the French musical "Starmania," which has sold 200,000 disk units in Europe and another 100,000 in French-Canadian circles, will be produced as an American version, sold in the U.S. He also believes there will be continued world sales for the highly-glossed, elaborately-produced disco material of Cerrone.

Gerard Baquet, of Phonogram, is content to put his faith for the future in melody, which he says emanates only from true talent. "To ensure that it is properly communicated, it will be performed by the composer."

As back-up for his belief, Philips has just released a double album "Ecoutez La Nouvelle Chanson Francaise," featuring 13 new names, all singer-songwriters. That the names mean nothing now is no problem, for the company believes recognition will assuredly come in future months.

The talent is realistic in its approach, but the mood is romantic. Alain Levy, CBS France president, believes that is a fair assessment. He calls it "a kind of primitive romanticism," a new style, he insists, represented by artists like Francis Cabrel. By no means is it a return to the "masters" of past music history, such as Charles Trenet, Jacques Brel or Georges Brassens, though the inspiration of the past-masters is always there. So thinks Alain Levy.

Roger Marouani, of Barclay, agrees but says that even so, Brel's last album is still selling very well and points out that it is a long way from the disco world.

Possibly disco itself is going the same way. There are many disco stars, but in France talented performers from other areas, including Patrick Juvet, have turned to disco.

Many French record producers don't like talking about individual styles. They believe in talent and say that it cuts across musical barriers.

A song "Aigle Noir," by Barbara, a singer-writer, is doing well in French discotheques. It deals with the morose subject of the death of a child. Says Marouani: "Who would have thought this kind of thing possible? But the mix of talent and a surprising song subject pays off, because of the real talent at the heart of it."

Then there is a disk called "Aline," recorded in 1963, written and sung by Christophe. Yet it sells hugely now, topping the million unit mark. Produced by Dreyfus Music, it is essentially built around a strong melody.

Says Stanislas Witold, international director of Dreyfus Music: "The public wanted a tune in a certain mold and the demand built. We offered the record to radio, and there was very little enthusiasm from that quarter. But in the end it did gain airtime, and these staggering sales figures are the result."

Some record companies view this kind of release of old material in a negative light. Even so, its success proves that the public will buy what it wants, no matter how the industry rates it.

Witold believes that record company lack of selectivity over release material is a key aspect of the sales slump in France. Too many companies released anything as long as it had a touch of glitter about it.

(Continued on page F-4)

GROUPE EDITORIAL



*"The New French Music Group"*

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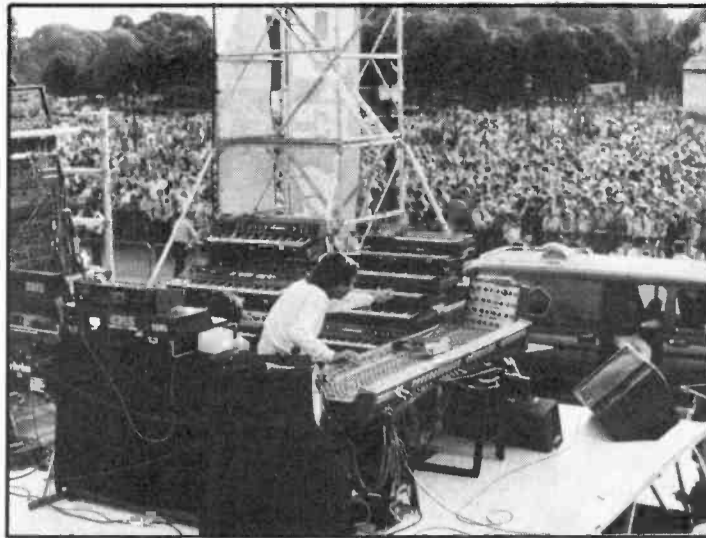




Alain Bashung: Another Phonogram/Philips new signing, his music mixing traditional French song with Anglo-American group music.



Lydia Verkine: One of a select band of French girl singer-songwriters and another good bet for stardom in the next couple of years.



Jean Michel Jarre: An outstanding talent in contemporary French pop who, in 1980, makes his first video disk for Dreyfus Music. The picture shows him before a crowd estimated at a million-plus at an open-air Bastille Day concert in Paris.

## Rock, Video, Melody

• Continued from page F-2

Witold talks of a series of new names: France Joli (from Canada), Maxim Rad (who is from the U.K.), Louis Deprestige (from France), all unknown as yet but who write songs and then sing them. He asserts they have the basic talent, which rests in the melodies and the romantic "realism" and they also have the kind of personality which he is sure will dominate the 1980s.

Francis Dreyfus also has Jean Michel Jarre, whose electronic recordings are regarded internationally as of unique quality. Currently he is finishing an audio-video cassette which will be along the lines of the big-selling "Equinox" and "Oxygene," but will match pictures to sound sensations. Again, Jarre has gone for something different.

Additionally there are the constant influences of U.S., U.K. and other foreign talent. One is the impressive success of the Knack in France, a story emphasized by Marie Christine Porte, who handles international promotion for Sonopresse. Her company also believes in Philippe Fontaine, a Belgian writer and singer who seems to have the "realistic and primitive romanticism" which is thought to hold the key to the next decade in French music.

Claude Carrere here thinks public taste changes dramatically every 15 years, which implies a major talent "find" every

decade-and-a-half. Perhaps the cycle will no longer hold true in the face of new technical developments. But Carrere certainly believes in internationalism, visualizing a huge international scene encompassing show business as a whole, with audio-video demands on artists reaching new heights of demand and pressure.

The theory seems to be that singing into a microphone at the Olympia in Paris, no matter how talented the singer, will not be enough. The performance will have to stretch much further than that. In any case, Carrere sees a need for a different kind of talent to cope with the audio-visual demand mix. Despite the bright prospects for French chanson, Carrere still thinks the key inspiration for the future will come from America or Britain.

Hansa Records has built a base in Paris over the past year,

and there Frank Lipsik insists that rock was never really ousted by disco, even at the height of the "boom-boom" boom.

He sees the future resting on groups like Telephone and any young talent which is able to write and sing the kind of songs which can be enjoyed and listened to over and over again. Among the talent of the future he has lined up is Annick Dufresne, a new female vocalist.

Patrick Zelnik, of Polydor, insists, "The public is what finds the talent. Originality is fine, but it has to coincide with public taste. The one real criterion, and never mind the various musical barriers, is simply: is it good music, or is it bad?"

Michel Poulin, of Arabella Music, believes firmly that the new wave is the answer to French talent problems, because there simply isn't enough radio time available to develop the claims of the "Chanson Francaise."

He says: "There is the talent, but few radio opportunities to launch the singers and songwriters. New wave groups like Telephone, not necessarily technically perfect but who may have an original way of playing their music, represent future talent in France."

Arabella puts great faith in new group Lily Drop which, the company feels, is likely to make an impact. The band is produced by Jean Louis, guitarist with Telephone.

Henry Kahn is Billboard's correspondent in France.

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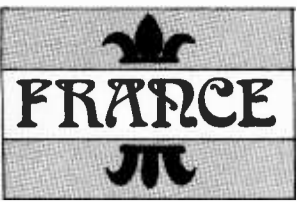
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# Radio: Pop Industry Cries Out For More

By MICHAEL WAY

Broadcasting in France remains one of the most conservative systems in the world. The state controls all television and most radio, while having an active financial (and thus policy-making) role in the three major commercial radio stations, Radio Luxembourg, Europe No. 1 and Radio Monte Carlo. All of the latter however, are under tight French legislation and must site their transmitters outside French territory.

All those concerned with popular music, from composers through to record companies, bemoan the lack of competition among the limited broadcasting channels.

The state maintains its monopoly over the air waves and last year announced new measures against all who attempt to break this stranglehold, to the extent that Francois Mitterrand, leader of the French Socialist Party no less, is currently before the courts for organizing a "pirate" political broadcast.

The one glimmer of hope, however, is not in the radio sector, but in television, which for the record industry has always been less of an in-depth aid to promotion and sales because it has less time to devote to music than the radio outlets.

This glimmer is the still-unconfirmed (at official level, anyway) report that French Radio Luxembourg's mother company CTL may be allocated at least one channel on a broadcasting satellite to be launched, though not until 1983, by France and Germany. This will provide France with its first privately-owned commercial television station.

France has been spared, thanks to strict legislation protecting the state's monopoly on broadcasting and its energetic application, from the plethora of pirate radio stations "enjoyed" by its close neighbor Italy.

There have been numerous illegal attempts to break into the nationalized airwaves, both by clandestine transmitters inside the country and by a handful of stations beaming into the country from abroad.

But most of these have been clamped down in France by tight enforcement of a 1978 law imposing heavy penalties on those daring to break the state monopoly, and by French jamming of broadcasts from abroad, most of these beamed along the southern coast from transmitters in Italy.

In reviewing the French radio scene, pirate radio is an ex-

tremely small element. A much more important one is the lack of choice offered to record companies (and thereby writers, composers and performers) by radio companies. This situation has always existed and will surely continue, for no changes whatsoever are in sight.

What the record companies want, as does copyright society SACEM, is a controlled allocation of independent radio licenses, like that which operates in the U.K. under the Independent Broadcasting Authority.

The market is there, for the two main "tolerated" independent radio stations, Europe No. 1 and Radio Luxembourg, in which the state has a considerable share, enjoy audiences up to nine million each, whereas the state-run radio channel France Inter boasts a considerable but smaller figure as well.

With Radio Monte Carlo beaming along Southern France, and Radio Andorre and Sud-Radio in the Southwest, there is some choice for record company promotion, but what all executives bemoan is that programming policy on all is almost identical.

Furthermore, programming on all stations is controlled not by individual disk jockeys but by panels, which may help prevent payola and excessive pushing of certain titles, but at the same time reduces record company chances even further—and here the smaller ones are much harder hit.

There is a string of non-stop music FM stations, run by the state-owned Radio France network, dotted around the country, but as titles are not announced, the benefits to record companies and publishers are limited. A phone-in service for listeners asking titles does little to improve the situation and the switchboards are said to be "overwhelmed." These stations, too, have a central programming panel responsible for the whole country.

A new station, also state-run, was scheduled for inauguration late 1979 for the greater Paris region. Called Radio-7, it is youth-orientated, with the emphasis on leisure and with permission to give actual record titles.

The smaller record companies, with predominantly French product, are particularly hard hit by this situation. The radio stations, at least in peak listening hours, still dominate the airwaves with foreign, mainly U.S. and U.K., product, an old problem in France which also sees no sign of changing, despite various efforts from the government downwards.

The latest of these is a song contest to be organized by the Culture and Communications Ministry, while Radio

Luxembourg has been scoring some success with its "Let's Sing French" program. A slight swing away from foreign material, particularly during daytime hours, is under way.

Record promoters admit, nevertheless, that there is a much healthier atmosphere of open competition among themselves nowadays in getting airplay, and despite the immediate value of tv appearances, they still seem to think radio is vital.

An example of this is that the practice of joint publishing deals signed by radio stations has been virtually eliminated. Europe No. 1 and Radio Monte Carlo have separated totally from their publishing houses, though Radio Luxembourg still retains its close links.

The programming panels (on which disk jockeys do not sit incidentally) also make for a fairer deal, but there is the phenomenon of all radio stations putting out much the same material, which prevents a wider promotion spread for record companies. "It is rare that the radio stations are not in agreement over the promotion or rejection of a record," says one record company executive firmly.

The record companies had considerable hopes when the pirate radio stations started springing up two or three years ago. Many asked for record services from the record companies but on application of the 1978 anti-piracy law, all disappeared.

All that is left in France is the occasional, and more political than entertainment, broadcast, which is invariably detected, jammed and then halted by the authorities.

The handful of small stations beaming into France is a different question as technically they come under Italian legislation, or rather the lack of it.

The main ones are Azur 102, Radio Midi, Nova International, Radio Vintimille and Stereo 103. They are virtually all music and publicity spots and are essentially aimed at the mass influx of tourists in the summer vacation period.

They have managed to continue, with varying degrees of success, despite the efforts of three French jamming stations in the region and the effect of the popular Radio Monte Carlo FM station, permitted by the authorities, which broadcasts through much of the south of France.

As Italian legislation attempts to control the estimated 2,300 radio stations in that territory, the French music industry suffers from the situation because little or no copyright is paid.

SACEM has never attempted to collect from the French pirate radio stations precisely because they are illegal, whereas it has signed contracts with one or two small "tolerated" radio stations which serve French ski resorts.

To sum up, what the French record industry so urgently wants as sales stagnate is an extension to radio of the probable allocation to Radio-TV-Luxembourg to become the first private commercial tv station in the country, but there is no possibility of this happening for some time to come.

*CBS FRANCE* thanks its artists and distributed labels for having contributed to making 1979 the best year in its history. 



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# F-8 Midem's Chevy Looks To '80s

In his new and beautifully-appointed offices on the Avenue Victor Hugo in Paris, Bernard Chevy, founder of MIDEM in 1967, looks ahead into the next decade and appreciates only too clearly that there is much to think about.

The 1980s get under way and, in 1982, the 16th MIDEM moves into the brand-new, \$50 million, futuristic palais on the site of the old Municipal Casino.

As Chevy ponders the excitement of the future, he bears in mind the past. The last 14 event-packed years offer lessons to be learned.

Chevy likes to recall, in pure nostalgia terms, the first MIDEM when he was warned with great severity and emphasis that an international music market for records and publishing simply "would not work."

He confounded the critics and now explains where they went wrong. The spread of albums and singles turned music into an international industry, whether the pundits liked to accept that or not. Chevy supplied a meeting place for that industry in Cannes, South of France.

There are still those who wonder, not the least of whom are some industry leaders who head up the multinationals. After all, they already have offices in many countries. Effectively, they are represented everywhere. If they want fast contact with someone, it is almost childishly simple to do so.

But, says Chevy, what about the people they don't know and with whom contact is therefore difficult? This is, he insists, where MIDEM is all-important. People meet at MIDEM, even people who previously did not really know of each other's existence. They talk enthusiastically about their latest projects.

A chord is struck, a new chord which leads to business perhaps not even initiated at MIDEM. Luck plays a part. There may be nothing magical about MIDEM, but it frequently provides the luck-assisted initiative.

Chevy knows the next decade will provide many new technical miracles which will change the face of the record industry. But his view is that people will still have to meet and MIDEM provides the setting and the initiative for such meetings.

He thinks his annual get-together is particularly useful to the small producer. Today the big companies and the multinationals realize the importance of the independent producer. He is the one who can easily come up with the right

**BERNARD CHEVY:** After 14 years of running MIDEM, he says: "The great originality of the event is that instead of helping to sell machines it helps to sell ideas, inspiration, hunches. It is the springboard that popular music needs to help it find its way."



song and the right artist at precisely the right time. Unhindered by the kilometers of red tape which hamper so much big company activity, he can make up his own mind about new product, using his own flair.

The flair is a vital ingredient, Chevy says, flair linked with the right sound. "But MIDEM saves that independent producer the time and trouble of hawking his product half-way across the world. It short-cuts a lot of needless effort."

And he adds: "The great originality about MIDEM is that instead of helping to sell machines, it helps to sell dates, inspirations, hunches. Before MIDEM, salons and exhibitions were showplaces for hardware. MIDEM deals with software and soundwaves, inspiration and ideas—all every bit as important as massive, polished equipment."

Chevy acknowledges the lessons learned from the past. He plans to use the knowledge gained for the future.

First he ponders satellites. They are on the way and he knows that the 5,000 participants from umpteen countries expected at this year's MIDEM will have their own ideas about satellite activity, distributing television wares over whole continents.

"Music is an international language," he says, "but the accents with which that language is spoken clearly differ. That itself has to be a subject which will provoke heated discussion."

Future MIDEMs will take a greater and more authoritative interest in satellites and the type of music and shows which

*(Continued on page F-10)*

A Billboard Spotlight

JANUARY 19, 1980, BILLBOARD

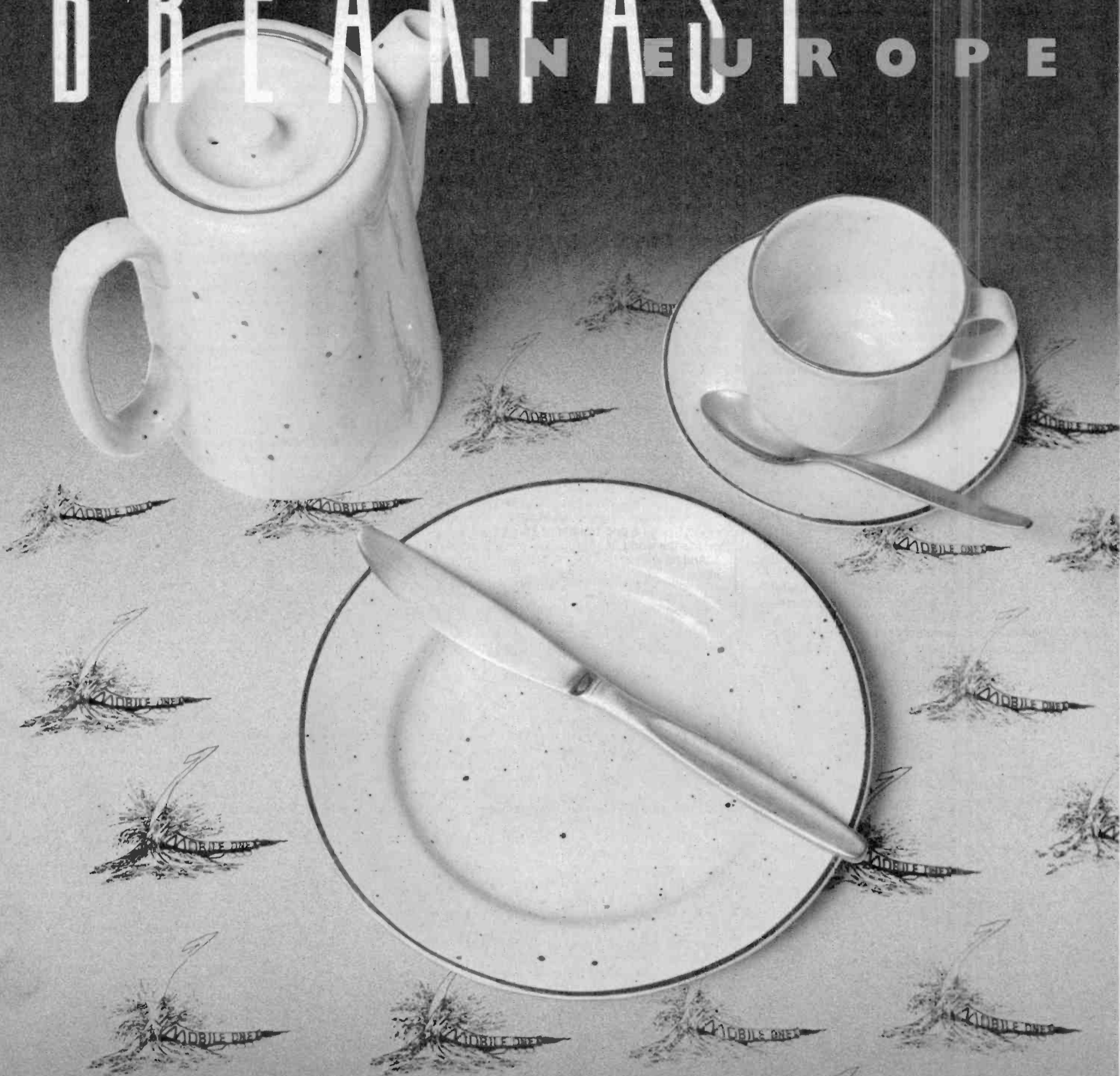
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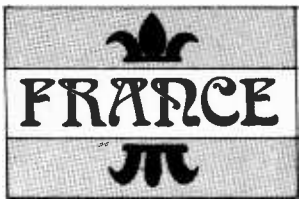
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# Publishers Welcome Chanson Revival

Music publishers in France, and there are some 70 within the pop field, are suffering alongside the record companies over the various ailments that trouble the entire music business.

They are fellow victims, particularly, of the scourge of piracy because they suffer a loss of copyright income. And they share the problems created by a ridiculously high Value Added Tax (33½% here) on records and tapes.

But there is one advantage for the music publisher in that he can look to income from sheet music sales. It is often overlooked that roughly 25% of the entire turnover of the publishing business in France comes from printed music sheets.

The Saturday night dance band is not just a matter of nostalgic memory. It still exists, in many venues, and around 500 groups of various sizes still receive the latest sheet music and compositions every two months for the modest sum of around \$12 a year.

Inevitably the product sent to the bandleaders is not what it was. No longer are full orchestral parts sent out, for today it is just the melody, lyrics and the piano accompaniment.

But full arrangements today are not so necessary. Many of the musicians are not technically brilliant, and indeed they do not have to be, but they can look after their own arranging chores and play the latest compositions in their own style.

Even so, Georges Roquiere, president of the music publishers' syndicate here, insists that a greater overall standard of musicianship is likely to be necessary in the future. He is not sure whether this will be linked to a demand for full arrangements of new songs to be sent to the bands by publishers.

The general build-up of music-making activity in France has also helped the publishers, for it means that more and more musical text-books and instruction manuals are being sold, most containing the best compositions of well-known musicians.

Some, like those of Georges Brassens, who is best described as a modern French troubadour, simply comprise the lyrics and the melody as written for guitar. But no matter what the final presentation, subscribers through France are receiving the latest hits, and are thus able to keep up with the numerous charts being published in France.

Without exception, French publishers welcome the return

to enthusiasm for French chansons. Both publishers and record companies are sure there is a big demand for the simple kind of melodic line which sticks in the mind.

In basis, French publishers are not much worried about the growing tendency of composers, lyricists and singers to try to publish their own works. Some try, but tend to fall down because of lack of business administration or efficiency to publish efficiently. In the end, say the publishers, the job will return to the orthodox publisher.

There are worthwhile exceptions. Chappell-Aznavour is a solid business arrangement between publishing house and big-name artist/composer. But even the lesser lights of the writing world are returning to the professional world of the publishers, because music publishing in today's climate is a very serious, hard-headed business indeed.

The obvious internationalization of music will inevitably establish new prospective markets. The introduction of audio-video product will make a huge difference, and the launching of the German/French satellites will, around 1983-84, bring two major European countries that much closer together.

Copyright society SACEM, the Societe des Auteurs, Compositeurs & Editeurs de Musique, has done much to settle the problems of copyright payments to the satisfaction of French publishers, though difficulties still exist with countries far less "educated" in the field of protection of intellectual rights. It is accepted that there is much work to be done.

Publishers in France are convinced that there is sufficient talent available to keep the business prosperous, even in times of economic uncertainty. The return of French-style songs is most welcome, and they hope this will lead to increased export business.

Japanese sub-publishers are already active in the chanson field, and it is hoped that local melodies tailored especially to the U.S. market will open up new trading opportunities. That is the goal—an international marketplace for French music, which anyway is deeply under the influences stemming from the U.K. and U.S.

No one in French publishing wants to see that local musical color disappear, however, and there are no real doubts that at world level French music will make an impact in the 1980s.

HENRY KAHN *Billboard*

## Midem's Chevy

• Continued from page F-8

will be seen and heard and which will soon be found in the vast record collections built by enthusiasts.

Chevy finds these vital new international topics are of special interest to MIDEM visitors. "They lead to new channels of exploration and so to new business," he says.

Videodisks, as a massive source of business and controversy, are "just around the corner," he says. It all adds to his view that MIDEM during the 1980s will be busier than ever.

He says, "It is my job to learn from the past and inject solutions into the future. And one of the most important things I have learned is that irritating details must not be allowed to worry the visitors.

"There are irritating details apparent in the current Palais des Festivals. Floors and basements have to be organized. Things have to be made completely clear for the participants and this is not always easy. But in 1982, the plans for the new palais will clear away these irritations. The stands will be on one floor. There will be no more energy-sapping running up and down. No more irritants."

Another important improvement will be the different size halls available for shows and presentations. There are some acts who can draw thousands and others who can expect only hundreds. The new palais will have halls capable of meeting all kinds of demand.

Chevy sees this as helping producers keen to present music from across the whole spectrum, from the mass-appeal to the specialist. It will help the industry find more about what the public really wants.

For example, he wonders, what will gain a grip on the industry and public once disco has finally loosened its hold? MIDEM, he says, is the place where such questions can be discussed in meetings and conversations.

But he remains convinced that to have a number of similar events to MIDEM all over the world would merely accentuate the problems rather than help solve them.

He says: "I've discussed this matter with many visitors and I have invariably found that one annual meeting satisfies the needs. I have found that MIDEM is the springboard that popular music seems to need to help it find its way.

"It succeeds by means of close personal contact, under the sun and by the sea. When I organize MIDEM I really mean business in order to help the trade do business."

HENRY KAHN *Billboard*

## Time To Reassess

• Continued from page F-1

cutting back on the entertainment forms whose stark new price tags were beginning to look like a poor long-term investment.

While bicycles and tennis balls and Burgundy wines behaved bullishly, for example, other goods seemed in danger of pricing themselves out of the market... notably "le disque," the record.

It's not easy to get a detailed picture of how the prices of records adjusted to their new-found freedom during 1979, though the increases were certainly anything but exorbitant. According to figures issued by SNEPA (the Syndicat National de l'Edition Phonographique & Audio-Visuelle), the French record industry guild, the average hike in wholesale prices was between 10% and 30%, a hike that was inevitably amplified by the record outlets after their own profit margin of between 40% and 45% of retail prices entered the picture.

Analyzing that picture towards the year's end, CBS marketing manager for France, Jean-Claude Gastineau, declares: "The consumers were somehow traumatized by the increase in the price of records." And for this, he holds the media responsible.

He adds: "Journalists just forgot to point out that though the cost of living had gone up 95% in the previous eight years, the cost of records had gone up by only 35%."

Pierre Chesnais, head of SNEPA, has pointed out just how the freeing of price controls has proved detrimental to his industry, unlike many other aspects of commercial trade.

He says: "The mistake was to try and treat records like yogurt, imagining that customers will be comparison shopping. It's crazy, because if you want to hear Sheila you don't buy Brassens, and if you're looking for Karajan, you don't accept Boehm. And you're not going to traipse around to all the outlets just to save a lousy two francs."

If the buying public has judged records to be overpriced, some of the fault surely rests with the French government, certainly in as much as 33½% of the price of every record and cassette is pure tax, Value Added Tax. The figure in France is the highest, by quite a margin, in Europe.

For taxing purposes, the finance ministry here has cunningly categorized phonograph records not as merchandise in their own right, but as phonograph accessories. The anomaly is a throwback to the dim past of the first talking machines when a few cylinders were included free with each machine sold.

Since the French government has long treated talking machines as items to be taxed on a par with such "extravagances" as gold faucets on bathtubs, it follows that records are

stuck with the same luxury stigma as the apparatus that plays them.

The industry as a whole, and SNEPA in particular, view this iniquitous impost with some resignation. It would be fair, they say, to rate records as cultural articles in the same category as books and publications, which in culture-conscious France carry a Value Added Tax of just 7%. But since the French tax authorities in 1978 pocketed \$225 million from the proceeds of the 158.5 million record and cassette units sold in the country, it can be fairly assumed that things will have to get worse before they get better.

In racking their brains to diagnose the past year's afflictions, the leaders in the French music industry have naturally not limited their purview to Value Added Tax, unfettered prices and the tentacular squeeze of domestic recession.

The wider crisis attacking the industry on an international scale is obviously infecting the French system too. Moreover many of the symptoms of the American malaise is nicely exhibited in miniature by the disk business in France.

Layoffs in the French industry, with its total work force of 6,336, have been around the 200 mark in the past year, proportionately higher than in the U.S. Meanwhile, too, the past 12 months have seen a certain upswing in the incidence of boardroom renovations, while company takeovers or partial mergers make headlines in the trade press.

A sampling of the above phenomena might include, for instance, the absorption of Barclay by Polygram last winter and the debacle this fall at EMI's French subsidiary, Pathe-Marconi, where 110 of the personnel were laid off, it's president quit (and his chair remains vacant) and the company went on to merge sales forces with Sonopresse.

In a rather small measure, the year has seen a certain incursion of pirated product in the cassette market. Previously, stolen sound in France was mainly Moslem, its clientele being homesick North African immigrants. Currently, however, pirate sales are cornering around 5% of the domestic market—tame, of course, when compared with such reported figures of 50% to 70% in other nations.

This is certainly worrying the French, but immeasurably more worrying than industrial piracy at present is the world of home taping and trading. Private piracy supplies anything between 800,000 and a million listening hours of home and international product each year in France.

According to SNEPA statistics for 1978, there were 12.1 million tape or cassette players in French homes. Last fall, the music trade monthly "Music Actualite" conducted an in-depth survey of teenage schoolchildren throughout France and laid bare a fantastically sophisticated sub-industry with its own distribution circuits, marketing force and separate hit parade.

Though the survey indicated the operation was more thrift-oriented than profit-motivated, it suggested that 59% of

France's adolescent population is spending its cash where the legitimate music industry is powerless to intervene. This could get to be a very bad habit.

So SNEPA is envious of West Germany, where a tax is levied on the sale of blank cassettes in anticipation of lost royalties, a better-than-nothing solution. Plans to import the system are currently under study in one or other of the appropriate Paris-based ministries.

Envy is also felt for all those countries where radio is allowed a free hand and the airing of product is not, as it is in France, the prerogative of one state-controlled station and a few semi-private ones (Radio France, Europe No. 1, Radio Luxembourg and Radio Monte Carlo).

Says RCA president Francois Dacla: "It is stupefying to think that music for 55 million French people is selected by just four individuals. The radio stations don't touch even a tenth of the product available."

The industry blames French radio stations for flooding the air with disco at the expense of domestic product and, when this is not being done, flooding the air with talk.

"Sure disco is here to stay," says Dacla, "and personally I see it as just another kind of dance music, like accordion music used to be. The difference is that the radios never plugged the accordion the way they do disco."

With the radios suddenly alert now to the industry's 1979 tribulations and the possible longterm consequences to themselves, there is a concerted program afoot to drum up the domestic product by promoting a back-to-the-French-chanson operation. It partly got off the ground in the late fall when Radio Luxembourg and the state-controlled television networks launched a three-week drive of resurrecting 650 best French songs on the pre-1960 charts.

The campaign threatens to take to the air again in 1980, with more mouth-to-ear resuscitation of the languishing chanson of the "Non Je Ne Regrette Rien" and "Sous Les Ponts De Paris" style.

If and when this happens, the "year of evolution and progress" that came to pass way back in 1978 will really have missed the history books. *Billboard*

Gerald Kemmet is a staff writer with Agence France Presse in Paris, a former Sunday Express reporter and long-time observer of the French music scene.

## FRANCE

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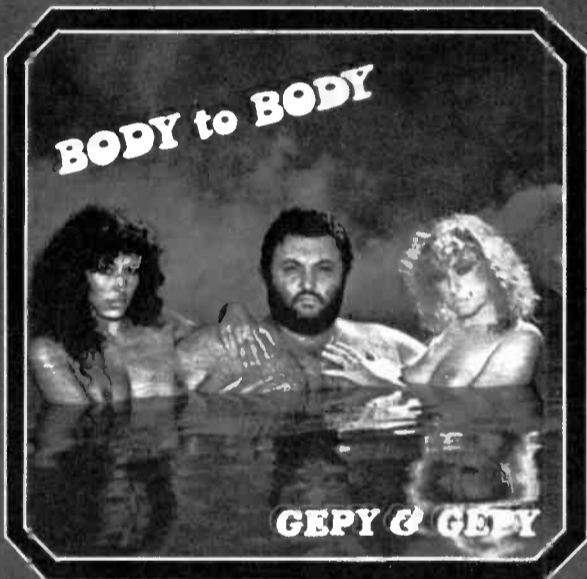


Bonjour  
la France!

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D.D. Sound  
"The Hootchie Cootchie"  
LP

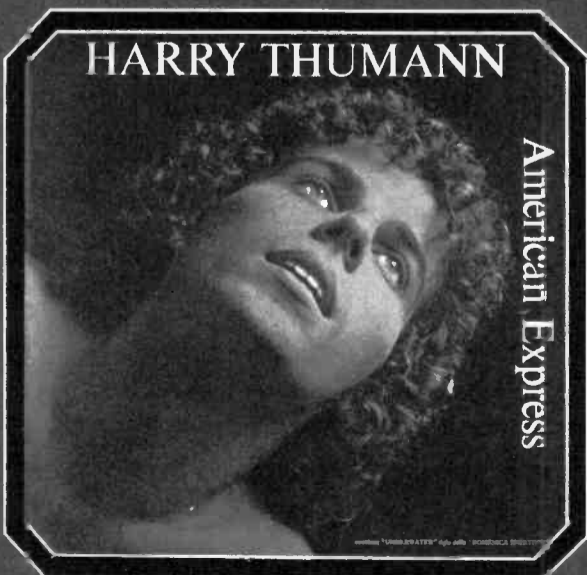
Pupo  
"Gelato al cioccolato"  
LP



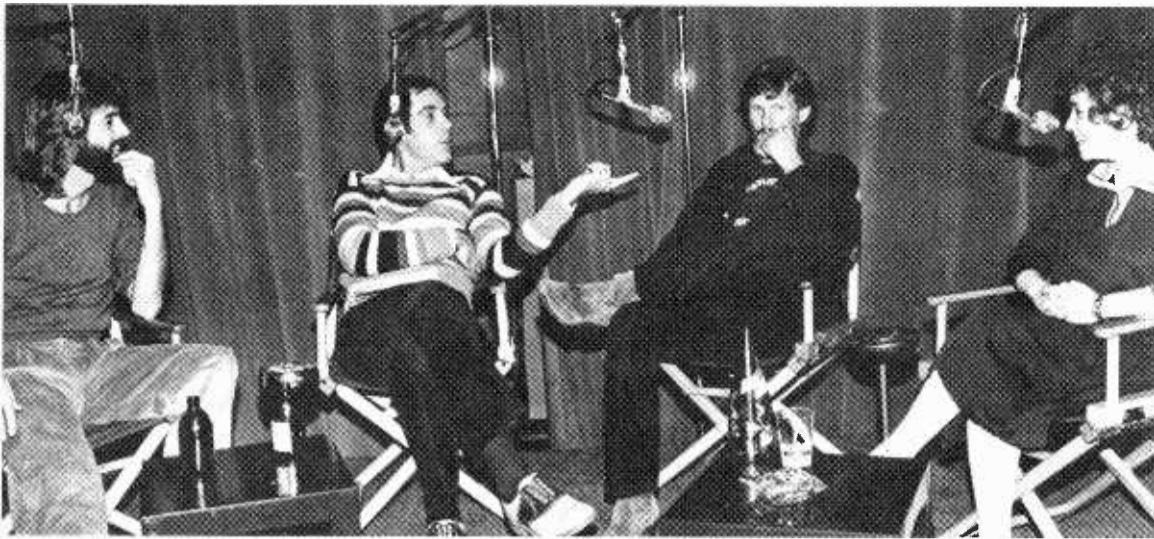
Harry Thumann  
"American Express"  
LP

Santarosa  
"Torna, Ritorna"  
NP

La Bionda  
"High Energy"  
LP







KRIS QUIRIED—Robert Klein, host of DIR's "Robert Klein Hour," points to Kris Kristofferson as the singer ponders a question. Kenny Loggins at left and Janis Ian at right enjoy the banter. All of Klein's guests are CBS artists.

## Despite Drop, KMJQ-FM Holds Houston Lead With Black Format

HOUSTON — Black formatted KMJQ-FM, with its playlist ranging from disco to MOR, is still number one in this market, but competition has cut back its double digit shares in Arbitron.

The station has fallen in the October/November Arbitron from an 11.8 a year ago and in April/May to an 8.0 overall share.

In afternoon drive the station has slipped from 14.8 in April/May to a current 8.8. This is the same level it's fallen to from 7 p.m. to midnight, while it had enjoyed a 15.5 in the spring in this time period.

Chief gainer against KMJQ seems to be the old Burkhardt/Abrams consulted disco outlet KRLY-FM, which no longer identifies itself with disco and has broadened its playlist.

KRLY has moved from 3.7 to 6.4 overall and has moved from 2.9 to 7.2 in afternoon drive and 3.6 to 9.9 in the evenings.

The latest Arbitron was a good book for country stations. KENR-AM moved from a 3.6 to a 4.4 overall. Operations manager Ric Libby credits a fishing show added to evenings as the reason for the 2.6 to 4.0 jump in DJ Mike Cannon's ratings.

KIKK-AM-FM operations manager Bill Figeushu credits close attention to what's being played in local clubs and an expanded playlist with the country outlet's gains.

The AM is only a 250 watt daytimer, so the growth is on the FM side.

KIKK-FM went from a 5.3 to a 6.6 overall while Ron Foster, who's on from 3 to 7 p.m. gained from 3.7 a year ago to 5.1 in the spring to a current 8.1.

Top 40 KILT-AM and AOR KILT-FM had some problems. Overall, the AM station slipped from 4.6 to 3.8 and the FM declined from 3.9 to 3.0.

KILT-AM's morning team Hudson and Harrigan goes on forever. The names are copyrighted by the station, but the voices do change. And the station lost its morning team just before the rating period. It went through the rating period with an interim H&H team.

Jim Pruitt and Mark Stevens, which had been KILT's Hudson and Harrigan went to KULF-AM just before the Arbitron. As a result, KILT-AM fell from 7.4 to 5.5 in morning drive, but KULF went down too: 2.8 to 2.6.

Top 40 KRBE-FM also lost its morning man, Kenny Miles, who also went to KULF in afternoons. KRBE fell from 6.6 to 4.5 overall and 5.9 to 3.8 in the mornings. Miles didn't help KULF. It went down in afternoon drive, from 3.3 to 2.7.

KILT-AM's afternoon drive fell from 4.6 to 3.7 as Bo Weaver moved to a night talk slot on the station in the middle of the book. He was succeeded by Christopher Hayes.

AOR KLOL-FM gained ratings through a promotion of the KLOL

Rock 'n' Roll Army. Program director Paul Ryan developed membership cards to be issued to listeners who pledge to "keep rock'n'roll alive" and decoder sheets for secret army messages have also been issued. The station gained from 3.5 to 5.4 overall and 3.7 to 9.2 from 7 p.m. to midnight.

Beautiful music Bonneville-programmed KODA-FM gained over Schulke beautiful competitor KYND-FM as KODA increased its ad budget. KODA moved up from 2.9 to 3.9 overall while KYND slipped from 8.4 to 7.2.

KODA program director Bruce Williamson has also added a morning drive personality for the first time: Mike Scott from KQUE-FM.

KEYH-AM's Spanish format nearly doubled its share, up from 2.3 in the spring to 4.0 and another Spanish format on KLAT-AM turned up in the ratings for the first time with a 2.7 share.

Classical music KLEF-FM also almost doubled its share from .9 to 1.6.

KAUM-FM and KFMK-FM both got in trouble with Arbitron for running on-air announcements about the rating period. For their trouble Arbitron listed them at the bottom of the page in the diary under two dotted lines. It didn't help Top 40 KAUM. The station slipped from 4.0 to 3.7. Contemporary KFMK gained from 1.0 to 3.0.

but Clean's figures are off from 4.7 to 4.5, a decline for the fifth straight book.

Some observers credit the move of astrologer Cosmic Muffin from WBCN to WCOZ as the reason WCOZ has generally pulled ahead.

In the mornings, when the Muffin gives a report, WBCN's Charles Laquidara has slipped from 4.7 to 3.9 while WCOZ's Tom Doyle has gained from 3.5 to 4.6.

Some people call it a mellow format, but WEEL-FM's program director Clark Smidt insists its "Soft-rock," which has moved the station ahead from a 3.6 to a 4.4 share. A year ago the CBS outlet had a 3.4.

Smidt notes that the station plays "an integration of instrumental jazz and updated contemporary sounds without harsh, hard rock. Flow is an important ingredient." Smidt, who also comes from WCOZ, points to a noon jazz feature as popular with listeners. Bill Smith, in middays on (Continued on page 35)

## Unsteady California Marts—Mediatrend

LOS ANGELES — The Mediatrend shares for December reveal fairly unsteady markets in Los Angeles, San Francisco and Fresno as compared to November figures.

In Los Angeles, AOR KMET-FM remains in the lead as its 6 a.m.-midnight share is 8.2, up from last month's 7.7. Talk KABC-AM remains in second place with a 7.6, up from 6.8. All news KFVB-AM moves up to third place with a 5.0 from last month's fifth place when it had a 5.2. Beautiful music KJOI-FM also has a 5.0 this month, compared to November's 4.9 when it was in sixth place.

Rounding out the top five is beautiful music KBIC-FM with a 4.5. It had the same figure in November though it then was in seventh place. Underneath the top five is where the bulk of the action occurs.

The most dramatic changes include drops for disco as KIIS-FM falls from a 5.3 in November, where it was fourth, to a 3.0 and 10th place. Similarly formatted KUTE-FM goes from 12th place and a 2.8 share to a 1.9 and 19th place.

Top 40-oldies KRLA-AM and soul KDAY-AM also took falls. KRLA falls from a 6.1 share and third place, to a 3.7 and 10th place. KDAY plummets from eighth place and a 4.1 to 20th place and a 1.8.

In San Francisco, all news and talk continues to dominate the market. In December, KGO-AM posts an 11.1 share as compared to its 10.5 in November.

All news KGO-AM bolsters its lead from November as it climbs from a 10.5 to an 11.1. In second place is black KSOL-FM which

jumps from fifth place and a 4.7 share to second place and a 6.8. Last month's second place station, beautiful music KFOG-FM plummets from a 5.6 to a 2.4 and 13th place.

Top 40 KFRC-AM drops slightly from its third place slot with a 5.0 to fourth place and a 4.2. In third place for December is adult contemporary KIOI-FM with a 4.3 share, which is a jump from eighth place and a 3.5.

All news KCBS-AM rounds out the top five as it posts a 4.1. In November, the station had a 4.3 share but it ranked sixth.

Other notable changes is a jump for country KNEW-AM from 13th place and a 2.8 share to seventh place and a 3.5. R&b KDIA-AM moves from 14th to 10th place with a 2.9. In November, the station had a 2.3. All news KNBR-AM falls from 12th place and a 3.1 to 15th place and a 2.2.

For Fresno, mass appeal KIOY-FM pulls into the lead with a huge 19.3 share. By comparison, the next station in line—mass appeal KYNO-FM, is far behind with a 9.8 share.

KIOY was second in November, with a 13.3, while KYNO had been third with a 12.7. The former leader in the market, beautiful KKNU-FM, drops from a 15.6 share to third place and a 7.9.

Adult contemporary KMJ-AM holds its own in fourth place with a 7.8. The outlet had a 9.3 previously. Country KARM-AM takes a nice jump from ninth place to fifth. Its numbers are up from 3.7 to 6.2.

The other most notable change is a drop for adult contemporary KFIG-FM from a 5.3 share, and seventh place, to a 4.1 and ninth place.

## WLAC-AM Shifts Image

By MIKE HYLAND

NASHVILLE—In an effort to update its image, WLAC-AM began a new promotional campaign titled "The Rhythm Of Nashville." Included in the campaign is a new jungle package, billboard and television advertising and a promotional single giveaway record titled "My Tennessee Lady" and "Rhythm Of Nashville."

"We want to reflect the rhythm of Nashville in our presentation of music, news and personalities," comments Rick Harris, WLAC program director.

The new jingle package, developed by TM Productions of Dallas, was engineered by TM's Jim Kirk and Harris. "Rhythm Of Nashville" was written by Kirk, while the single, "My Tennessee Lady," was penned by Kirk and Harris, with Harris serving as producer. The TM package contains three different jingles customized to WLAC, with two of the spots not yet on the air.

The campaign began in September with a fireworks display in a Nashville park. Three weeks later, the station began airing "My Tennessee Lady."

Harris convinced United Artists Records to press 3,000 copies of the single which were distributed to 15 record shops and given away when requested.

"The demand for the record was so great, we had an additional 2,000 pressed up," Harris says.

With WLAC's 50,000 watt clear channel status, the station received requests for the record from as far away as Michigan, Florida and Colorado.

As an additional tie-in with the single and the new image of the station, future plans call for the outlet to host a beauty pageant, "probably in February" to find the station's "Tennessee Lady."

The winner of the contest, according to Harris, will receive a trip for two to Mexico, a wardrobe from Cain-Sloan department store, and will represent both the station and Cain-Sloan in future advertising campaigns.

"We look for the pageant to become an annual event," says Harris. However, the contest is only open to residents of the state of Tennessee.

The Rhythm Of Nashville campaign will last a minimum of two years, according to Harris. "We want to take the station from a teen Top 40 outlet to an adult Top 40 station."

## WEDR In Delaware Granted More Power

NEWARK, Del.—Univ. of Delaware's radio station, WEDR-FM, is expected to come out of the closet this year and reach out for a wider audience outside the campus here.

The federal communications commission granted the station a conditional approval to increase its power from 10 watts to 1 kw. The increase in output would expand the broadcasting range from a radius of 10 to 27 miles.

At present, the station, operated by students, offers a broad mix of music along with public affairs type programming and is geared to a student audience.

## Sharp Changes Posted In Boston

BOSTON—The October/November Arbitron and the December Mediatrend show some sharp changes among stations ratings in this market.

MOR WHDH-AM continues to hold on to the number one spot with a commanding and growing lead. The station moved up from a 10.6

share in the summer Arbitron to a 11.1 and jumped from a 10.2 November Mediatrend to 15.7 in that report for December.

Program director Bob Christy points to consistency for the station's success. Morning man Jess Cain holds a 14.0 share in the latest Arbitron after 23 years on the job.

Carl Desuze, who's been doing mornings at WBZ-AM even longer, is Cain's chief rival with a 12.4 share.

In AOR competition between WBCN-FM and WCOZ-FM, WCOZ comes out ahead in the latest Arbitron. WCOZ has an overall share of 5.0, up from 4.4 in the summer and 4.8 a year ago. WBCN has a 4.7, down from 5.2 in the summer.

Just about all of the jocks on these two stations have been across the street at the opposing station. For example in the 3 to 7 p.m. slot Mark Parenteau is an ex WCOZ staffer on WBCN and Steve Clean is a former WBCN DJ on WCOZ. Parenteau's numbers are down from 5.6 to 5.3,

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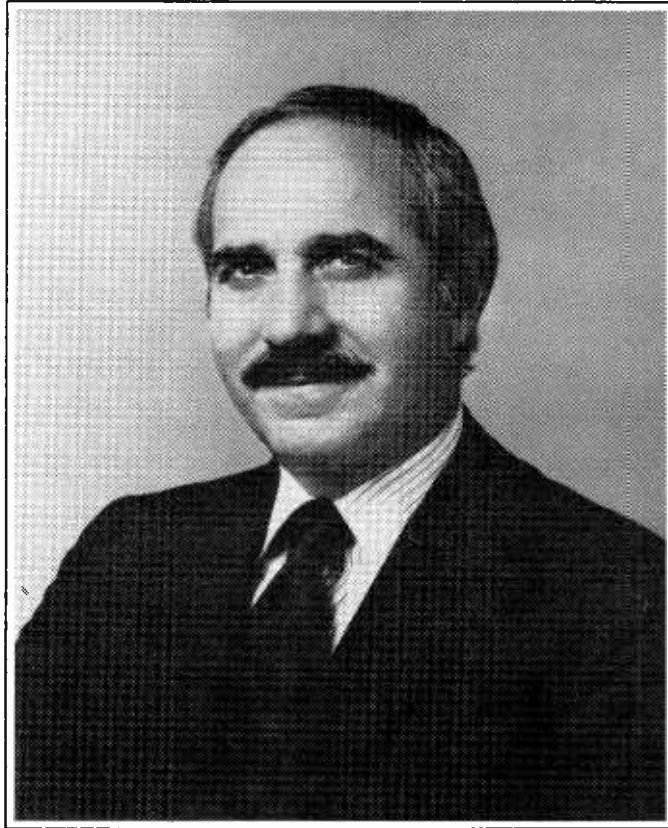
**See Page 50**



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# Commodores Care To Know Their Business

• Continued from page 37

leased in 1978, is the ninth Commodores recording.

All have gone top 30 on the pop charts and produced seven top 10 singles. Part of the group's appeal is in its accessibility and crossover potential. Country even began to seep into the band's work with the 1977 single "Easy" and came to full prominence with "Sail On," from its latest "Midnight Magic" album.

"I wrote a country song but not for the Commodores," confides Richie. "I just felt country that day. It was a joke. As usual, I wrote it, logged it and put it in my files.

"Well, our producer James Carmichael came by my house. He asked me if I had any songs for the

new album. I said, 'Do you want to hear something crazy?' and I played this country song. He said, 'Richie, that's it. Throw out whatever else you've got.'" The song, "Sail On," went top five and is nominated for a Grammy in the category of best pop group performance.

The loyalty of country audiences has not gone unnoticed by the Commodores. "Especially with the economy the way it is, we know what's going on with the touring situation," states McClary. "A lot of name acts aren't filling halls. We think about how tough it is for people to decide what to spend their money on. We try to put all these elements into all of our projects, and our albums are no exception."

Musical diversity for the band was also spawned at Tuskegee. "We constantly worry about our audience not being up with us as far as musical changes," states Richie. "But, when we first started, if you were a

white band, you played certain songs. If you were a black band, you played certain songs. Well, we came along and said, 'we're going to play some Cream.

"This was on a black campus and right in the middle of the civil rights movement and the awareness of blackness. But, I went to everybody's house and they had a Rolling Stones album or a Three Dog Night album in between the Temptations and Smokey Robinson. There were Bob Dylan people sitting in the corner. Suddenly I realized, if everybody's into categories, what in the hell are they doing with a Dylan album?"

The next LP, untitled as yet and tentatively set for April release, contains rock and gospel touches. "On 'Jesus Love' we're going to have a choir sing with us," says McClary.

Some have criticized black acts for not putting enough messages in their songs but the group takes no outward political stances in its music. "I've been tempted on many occasions to write a political song," begins Richie, "but there was a phrase that was said to us that I use as my cornerstone, and it is 'We're musicians, not politicians.'"

However, he denies his music is meaningless. "I like to, as much as possible, make people aware of themselves. There are ways of saying the government without actually saying 'the government,'" adds Richie, who notes "Wake Up Children" from the upcoming LP may be more political than usual.

"At one point, it was easy to write an album and say the whole world's dancing. Now, there are so many burdens from business and government, that it would be strange to put out an album which says the world's dancing when the world is dying."

The Commodores don't plan to end like the Beatles in one respect—breaking up. Though Richie is front man and gets much of the attention, the group appears as strong as ever.

"At the moment, there are no solo albums," says King. "However, we just take it one step at a time. You don't make up rules and regulations that are going to strangle you.

"The whole thing is, if you have something that works, leave it alone. If you get into a lot of outside activities, it curtails your inside activities. So far as we're concerned, it's all hands on deck for the Commodores."

Upcoming projects may include the soundtrack to a film called "Underground Aces" and LaPreard is producing a group called Seventh Wonder.

"Speaking of Richie's commanding stage persona, McClary notes: "We don't have any jealousies about who they write the letters to or scream at. It's all about winning. If it takes King standing on his head playing the trumpet, that's what we'll put in the next show."

Richie says all members contribute to the writing of the music, production and business affairs. As for a solo album, he says, "In time, I think a solo LP is inevitable but the idea now is to have enough for the Commodores."

Five or 10 years down the road is too hard for Richie to imagine. "Who would have known, five years ago, we would consider a country song?" he says. "We like to think of our careers as surprise packages. There's no end to what we can get into—it takes time, a lot of study and application. So, to say where we will be in 10 years, five years or even next week is impossible."

## Despite Fears, DeSario Pops Up On the Charts

LOS ANGELES—It seems odd that a top 30 hit can be born out of fear on both the part of the artist and producer. That's the case with Teri DeSario's "Yes, I'm Ready" and her current Casablanca album, "Moonlight Madness." Both are produced by H.W. Casey, alias K.C. of Sunshine Band fame.

"I was skeptical," claims DeSario, "because my first recording experience was pure hell for me. It took awhile to trust anyone again."

DeSario's first album, out in late 1978, was produced by Barry Gibb in Miami and the two did not always see eye to eye. "I had a lot of bad feelings about the first record," she says. "It's not that Barry did anything I would resent later on and he was interesting to work with but for this record, I wanted some fresh input," she comments. "I wanted to get away from Miami because it had the whole stigma of Bee Geeism around it."

She hooked up with Casey, a friend since childhood, for her next producer. Both left the familiar terrain of Miami for the comparatively stranger streets of Los Angeles. "I was scared because Teri wanted to come to L.A. to do the album," says Casey, who has done production but mostly in Florida. "I was also afraid that, because of her bad experience before, she wasn't going to believe in me and it wouldn't work."

"Also, I was scared because he has a distinctive sound and my sound is so different. We were both pretty scared," admits DeSario.

However, the pairing worked so well that two of the cuts on the LP—including the hit "Yes, I'm Ready"—feature Casey on vocals as well. The album is a mixture of r&b flavored ballads and uptempo songs.

"We originally picked out the song just for Teri and we were singing it on the plane on the way to Los Angeles. Everyone on the plane

(Continued on page 39)



Billboard photo by Chuck Pulin

**BLONDIE PRACTICE**—The members of Blondie rehearse for their European tour at the SIR Studios in New York.

## Midwest Charms Hyped At Forum

By EDWARD MORRIS

COVINGTON, Ky.—In a continuing mission to spotlight the musical assets of the Midwest, Forum Productions hosted its second annual industry get-together in December for selected music directors, DJs, label reps, media and others active in the record business.

Billed as "An Explosive Event," the party included among its more than 200 invited guests, Mercury's Faith Band and Colin Burn, general manager of EMI in London. Last year's event featured Exile and Nick Gilder, as well as their producer, Mike Chapman. Both parties were held at Forum's 24-track studio in this Cincinnati suburb.

Forum's board chairman, Jerry Warner, insists that his main concern in sponsoring these affairs is not to promote business for his company, but to demonstrate that the Midwest has all the elements necessary for making it a national center of musical activity. "After all," Warner observes, "the Muscle Shoals scene started with just a small studio."

Last year, Exile recorded its "Mixed Emotions" album at Forum, and Mike Chapman mixed Blondie's "Parallel Lines" there. Exile has since cut a second album at the studio.

Despite the fact that Forum foots the sizable transportation and lodging costs for many of its party guests, the affairs themselves are models of lowkey promotion. There are no reception lines, speeches, announcements, or performances. "We want the people in the business to meet and talk to each other here and have a good time," Warner says.

Another way of beating the drum for the region, Forum publishes a newsletter, Midwest Connection, that is filled with music-oriented features as well as information about recording studios and artists in the Midwest. It is mailed free to anyone who requests it.

(Continued on page 39)

## Barretto Makes Comeback

NEW YORK—After a four-year absence from the music industry due to an auto accident in which he almost lost the use of his right hand, Latin percussionist Ray Barretto is making a comeback with a new LP entitled "Rican/Struction" on the Fania label.

Barretto, who has had several hits with his own band on Fania and Atlantic Records, recently signed a new five-year contract with Fania prior to the release of "Rican/Struction."

"The title is symbolic because it is related to my personal life," says Barretto, "and to the struggle of the Latin community in many countries. I was completely devastated because I thought I would never be able to play again and at one point I was going to commit suicide, but with the help of my friends I reconstructed my entire life."

Barretto's music, based in salsa,

combines elements of jazz as well as the European ballad form. It is punctuated throughout with African percussive touches. Barretto, who has recorded with many jazz stars over the years, manages to combine primitive and sophisticated rhythms.



Billboard photo by Luis Antonio Lugo  
**Ray's Night: Barretto appears at the Kool Salsa Festival at Madison Square Garden in New York.**

"I wanted to get not only traditional Latin sounds, but also something more universal," he says. "Not everybody likes rice and beans and 'Rican/Struction' is the kind of music people can dance to or listen to without feeling they're hearing pure salsa."

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# Memphis Sunshine Firm Opens Doors To New Talent

MEMPHIS—Sunshine Management Corp. here, a newly formed, full-service operation for artists, producers and writers, is in the process of scouting for new talent.

The firm already has signed Phyrework, a group which had a self-titled LP on Mercury in 1978.

According to Jud Phillips Jr., president of the company, "Sunshine will manage all aspects of career development." Services will include artist development and management, label placement and promotion, writer development and music publishing and public relations.

"We will monitor and supervise recording contracts after they are consummated to insure our clients are not lost in the shuffle. We plan to audition and develop writers for our publishing arm and will be actively pursuing placement of their material with various artists," says Phillips.

Assisting Phillips in his new ven-

ture are Harold C. Streibich, vice president, and Judy Wilkinson, executive secretary.

Sunshine's offices are at 2000 Madison Ave. in Ardent Recording

Studio. This is the same location where Phillips served for 18 months as Southern regional general manager for Mercury Records. Prior to working for Mercury,

Phillips was an associate of Don Kirshner's Rock Concert in New York.

Streibich, who is presently serving as president of the NARAS Institute,

has been in entertainment law and music publishing more than 18 years. He also has lectured on entertainment and music law at several universities.

Billboard®

## A Dynamic Carousel of Sound In the April 26th Issue (Advertising Deadline: April 4, 1980)

### Teri DeSario Hits

• Continued from page 38

liked it, so we decided to do the same thing in the studio," he says.

"We may do an entire album together in the future. We've got a lot of stuff in the can right now," adds DeSario, who does not feel overshadowed by Casey.

The inclusion of such oldies as "Yes, I'm Ready" and "Dancing In The Streets" is not seen as a stumbling block to credibility with an audience which may have fond memories of the originals. "I always like to do other people's songs but if someone didn't send me a good song, I figured the most logical thing was to go back and find an oldie that could be done over," explains Casey.

She plans to record and coproduce the next effort in Los Angeles with Casey and her husband, arranger Bill Purse. A former jazz singer, DeSario says the next LP can't be categorized.

"I'm not going to follow trends anymore," she says. "You lose your creativity when you follow trends. I'm just going to pick out the songs which I like best and not be afraid to do different kinds of arrangements. It'll be a little more fun."

### Midwest's Charms

• Continued from page 38

Under the Forum Productions corporate umbrella are companies for record promotion and publishing. Gary Foster, one of Forum's owners, says the studio can offer basic management services, too.

Julie Godsey, who formerly worked records for both RCA and CBS, now heads Forum Promotions. Bill Halverson, whose engineering credits range from Crosby, Stills and Nash to Bad Company, is the Forum's resident producer and engineer.

### U.S.-Tokyo Link

LOS ANGELES—Tom's Cabin Productions of Japan has named Lloyd Segal as its American contact for lining up U.S. acts for Japanese tours. Segal is the manager of Nick Gilder, the Dixie Dregs and Terry Reid.

Tom's Cabin is owned by promoter Hiroshi Asada who claims to have presented such acts in Japan as Elvis Costello, Graham Parker, Ian Matthews, Nick Gilder, the Babys, Jesse Colin Young, Tom Waits, Richie Havens and the Talking Heads, among others.

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# Disco

## Forum Will Explore Changes In Disco Music

### Dance Schools Now Diversifying Non-Contact Terping Rises In Popularity In Manhattan

By NELSON GEORGE

NEW YORK—The late 1970s was a boom period for dance schools as the hustle and "Saturday Night Fever" brought in customers of all ages for professional instruction in contact dancing.

Today, contact dancing is still attracting patrons to dance schools, but they (the schools) have had to diversify to keep up with trends. Non-contact dances, such as the freak, the Patti Duke, and the rock are now being taught alongside the hustle. Classes that show the inhibited how to loosen their bodies and dance freestyle are being aimed at those interested in rock-discos.

"The hustle has become a classic," says Henry Dior, president of the Dale Dance Studios, though he admits there has been "a leveling off in interest in it."

"It is no longer that only thing happening, but it has ingrained itself in the music scene and still attracts customers," says Dior.

Jack Shelly, co-owner of New York Hustle Inc., asserts that "my customers are conscious of getting more artistic in their social dancing. It's a trend that has developed and hasn't turned around. The hustle reflects this attitude because you can look good doing it."

Initial interest in the hustle has led dancers into other forms of contact dancing, including the cha-cha, mambo and even the waltz.

Dior sees this as one of the hustle's strengths. "The hustle sparked a renaissance in ballroom type dancing, since it was basically an outgrowth of these other dances. Once someone gets hooked on one they want to progress and develop their technique," he says.

A reflection of this trend is the popularity of a dance combining the hustle and the lindy hop among Dale Dance school patrons. "To those under 25 and 30 the lindy strikes them as an intriguing new language."

Dior also notes that Roseland, both on its disco and ballroom dancing nights, has never been more popular.

The Decameron, a disco in Levittown, N.Y., has had success with an 18-piece big band playing both contemporary disco music and traditional big band arrangements.

During the hustle's glory days both Dale and New York Hustle have had traveling troupes of disco dancers performing at clubs on the East Coast. These appearances

would both promote the hustle and the dance schools.

New York Hustle had its dancers, including Jeff Shelly, Jack's brother, perform regularly on the syndicated tv show, "Soap Factory." New York Hustle was also involved in three direct mail "Learn To Hustle" albums for Columbia House.

Both Dale and New York Hustle have cut back on the appearances of these dance groups. Long-time dance promoter Ralph Lew is cited by many as the only instructor still doing it regularly in the New York area.

Shelly feels that any slack-off in dance school business is attributable more to the nation's economic troubles, than any anti-hustle backlash. "When money gets tight, luxuries like dancing schools are the first to go," he says.

Non-contact dances, spurred by changes in the disco beat and the influence of rock music, have been a new source of income for dance schools.

### Add Seats At Manhattan's Les Mouches

By DICK NUSSER

NEW YORK—Les Mouches, one of this city's pioneering discos, is expanding its capacity to present live acts with an innovative movable seating arrangement in its main room.

"Disco is broadening its scope and bringing in all types of musical entertainment," says Cary Finkelstein, one of the Les Mouches partners. In addition to adding more cabaret type acts to its restaurant room, the club is introducing seating in the room that has been exclusively used for dancing.

The room has been redesigned to accommodate a stage that will slide out from beneath the disco DJ's booth, which is centered against one wall. Amphitheatre-type seating, constructed of plywood, carpeted for feet and seat with leather backs, will ring the dance floor and provide seating for 500-600 customers. The existing cabaret/restaurant now seats about 250-300.

Because Les Mouches is a semi-private club that depends on parties and catered affairs for some of its revenue, the owners decided a multi-purpose format is best suited to their operation. The multi-level, modular seating can be rolled away if it's necessary to clear the room to provide additional dance space, Finkelstein says. He calls the units "hot seats."

With approximately 28,000 square feet of space, Les Mouches is one of the largest discos in the city. Some of that space is devoted to a workroom capable of producing special props and scenery for shows and parties.

The new seating plan is the latest in a series of renovations begun last September. The restaurant was redone, and an adjacent lounge was turned into a multi-media room where a slide and video show appears on movable screens.

• Continued from page 1

Notes Wardlow: "We cannot sidestep the reality that the music, disco's nerve center, is undergoing sweeping innovative changes. A careful perusal of Billboard's Disco Top 100 charts will reveal that a combination of r&b, rock and pop has fused with disco, and is bursting onto the charts under the universal heading of dance music."

Wardlow adds, "These are the products that are being reported to our researchers from key disco deejays around the country, and are indicative of audience response in the clubs. The unmistakable trend is further reflected in the crossover of the fusion disco product on the Billboard's Hot 100 charts."

Wardlow is confident that the emergence of a fusion disco sound will help rather than hinder the industry's growth, and urges those whose convictions differ from his to use the upcoming convention as a forum from which to voice their concerns and opinions.

The forum which will be held Feb. 11-14 at the Century Plaza Hotel in Los Angeles will cover such topics as "Disco Plus Rock 'n Roll—Fusing A New Sound For The '80s;" "Disco Radio—Combination Of Rock, Disco & R&B;" "The Producers—Disco Purists Versus Fusion Masterminds;" "Pools & Associations—Their Growing Importance In The Continuation Of Disco;" "Star Power—Image Building For

Unknown Disco Artists;" "Roller Disco Phenomenon—A Boom For Disco;" and "Programming In The Club Today."

Other topics that will be explored include "Disco Financing," "Current Status Of The 12-Inch Single;" "Teen Discos;" "Franchising;" "Mobile Disco" and panels on disco owners, sound and lighting, plus a live deejay spinning session.

There also will be an exhibit segment of the show at which disco equipment and accessory manufacturers from around the world are expected to display their wares.

More than 100 of the 250 available exhibit booths have already been sold, and an estimated 5,000 potential buyers will tour the exhibit area in the five days it will be open to the trade.

Exhibit information is available from Expocon Management of Norwalk, Conn., while Forum registration information can be obtained either from Diane Kirkland or Nancy Falk in Billboard's Los Angeles office.

The regular convention registration fee is \$305 per person, but there are special discounts for "early bird" registrants, disco deejays, conference panelists, students, military and spouses.

As usual there will be four nights of top entertainment, and the lineup of talent will be culled from all the music formats that are influencing the disco sound of the 1980s.

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#### AGENDA TOPICS:

**NOTE: Some moderators and panelists still to be confirmed**

**Keynote Speaker:** Radcliffe Joe, Billboard Magazine

#### DISCO PLUS ROCK 'N ROLL—FUSING A NEW SOUND FOR THE 80's?

**Co-Moderators:** Ray Caviano, RFC / Warner • Rick Stevens, Polydor

**Panelists:** Miles Copeland, IRS, England • Seymour Stein, Sire • Sherman Cohn, KIIS • Frank Crocker, WBLS • Janis Lundy, RSC • Henry Schissler, Heat, New York

#### DISCO RADIO—COMBINATION OF ROCK—DISCO—R & B.

**Moderator:** Wanda Ramos

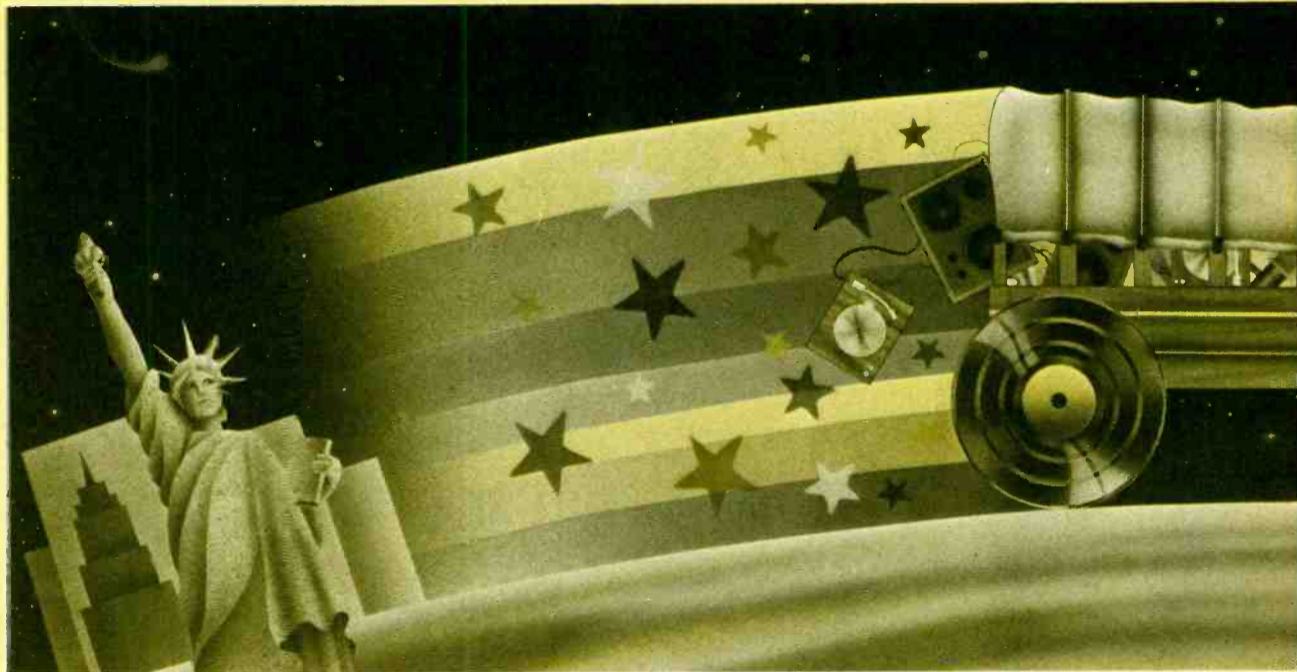
**Panelists:** Roy Perry, WCAU-FM, Philadelphia • Sonny Joe White, WXCS, Boston • Candy Whelming, WHRK, Memphis • Al Brady, WABC, New York • Rick Sklar, WABC, New York • Matthew Clenott, WDAI, Chicago • Barry Mago, WGCI, Chicago • Michael Jones, KRLY, Houston • Rick Nuhn, KXTC, Phoenix • Robert Michael Anderson, Alexandria, Va.

#### DISCO FINANCING—DOMESTICALLY / INTERNATIONALLY, GETTING START-UP OR EXPANSION CASH IN A RECESSIONARY PERIOD.

#### DISCO PRODUCT PROMOTION—THE GROWING IMPORTANCE OF INDEPENDENT PROMOTION.

**Moderator:** Tom Hayden, Tom Hayden Associates

**Panelists:** John Hedges • Tom Cossie • Mark Kreiner • Jane Brinton • Steve Bogan, RPM • Craig Kostich, Warner / RFC • Arnie Smith, RSO • Howard Merit, Casablanca • Alan Michael Mamber, Fantasy Records • Dennis



#### INTERNATIONAL LIGHTING—INCLUDING SOPHISTICATED LASERS IN DISCOS.

**Moderator:** Radcliffe Joe, Billboard, New York  
**Panelists to be announced in a later issue.**

#### DEEJAY SPINNING SESSION—LIVE!

**Spinners:** Jim Burgess, Infinity, New York • Roy Thode, Studio 54, New York • Richie Rivera, Flamingo, New York • Ken Jason, Chicago • Bob Vitteriti, Trocadero Transfer, San Francisco • Mike Lewis, Studio One, Los Angeles  
Other Spinners Still To Be Confirmed.

#### THE 12"—BUDGET ALBUMS OF THE FUTURE?

**Moderator:** Michel Zgarka, Trans-Canada Records, Montreal

**Additional Panelists still to be confirmed.**

#### STARPOWER—IMAGE BUILDING FOR UNKNOWN DISCO ARTISTS. HOW PROMOTION / PUBLICITY / BOOKINGS INTERFACE.

**Co-Moderators:** Bob Caviano, Bob Caviano Productions • Howard Bloom, Howard Bloom Agency • Norby Walters, Norby Walters, New York

**Panelists:** David Salador, DIS Co. • Michele Hart, Casablanca • Vince Pellegrino, CBS • Ron Baron, Norman Winter & Associates

**Additional panelists (A & R, Marketing and P.R.) still to be confirmed.**

#### DISCO OWNERS—COMPETITION IN TODAY'S MARKETPLACE.

**Co-Moderators:** Scott Forbes, Studio One, Los Angeles • Tony Martino, 12 West

**Panelists:** Rick Kline • Ray Ford • Linda Edmunds • Mike Lewis • Dick Collier, Trocadero Transfer, San Francisco  
Many others (inc. international) still to be confirmed.

#### PROGRAMMING TODAY IN THE CLUB

**Moderator:** Jim Burgess, Infinity, New York

**Panelists:** Richie Rivera, Flamingo, New York • Mike Lewis, Studio One • Dan Joseph, TK Records • Michael Graber, Alphies, Chicago • Bob Pantano, POPS Philadelphia Pool, also WCAU FM • Jerry Johnson, Menjo, Detroit • Ray Caviano, Warner / RFC • Bruce Myer, Music Plus, Hollywood • Craig Kostich, Warner / RFC • Preston Powell

#### POOLS & ASSOCIATIONS—THEIR GROWING IMPORTANCE IN THE CONTINUATION OF DISCO.

**Moderator:** Judy Weinstein, For The Record, New York

**Panelists:** H. Goran Noreen, Swedish D.J. Association • Joel Cameron, President, Nevada Disco D.J. Association • Michael O'Hara, Trammpp, Wash. D.C.

**Many more panelists still to be confirmed.**

#### THE PRODUCERS—DISCO PURISTS Vs. FUSON MASTERMINDS.

**Co-Moderators:** John Luongo • Giorgio Moroder • Jacques Morall

**Panelists:** Leon Silvers • Reggie Lucas • Vince Alletti • Dan Hartman • Freddie Perren • Gino Soccio • Theo Vaness • Norman Harris • Bunny Sigler

#### ROLLER DISCOS PHENOMENON—A BOOM FOR DISCO

**Moderator:** Still to be confirmed.

**Panelists:** David Hunt  
Others still to be confirmed from:  
High Rollers  
Roxy  
Christopher Street  
Hell On Wheels, etc.

#### MOBILE DISCO

**Moderator:** Still to be confirmed.

**Panelists:** Still to be confirmed.

#### ORGANIZING TEEN DISCOS—PUBLICIZING, PROGRAMMING, COSTS VS. ADULT DISCO, ETC.

**Moderator:** Mike del Rey, Ten Disco Chain Owner, Los Angeles

**Panelists:** Still to be confirmed.

#### DISCO FRANCHISING

**Moderator:** Still to be confirmed.

**Panelists:** Will include:  
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Bobby McGee's  
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# Operators In Northeast Going Rock And Pop

• Continued from page 4

ington's first rock 'n' roll discotheque, shares space in the same building with Tramp's. The spot is open seven nights a week, and offers a combination of live and recorded music, with Cindy Reinhart as the spinner. Its dress code and other club policies are said to be more relaxed than Tramp's.

In Palisades Park, N.J., Joe Rotolo, owner of the Soap Factory Disco, explains his decision to convert his club to an all rock format was carefully contemplated.

States Rotolo: "When we opened the Soap Factory four years ago we felt there was a void in the existing entertainment scene which could be filled by creating a disco that was unprecedented in both size and uniqueness. Quickly following our

lead, many smaller bars and restaurants switched to disco, and not so surprisingly, live bands gave way almost exclusively to recorded music.

"Therefore, we now feel that our new change to live rock bands is a positive step which will enable young people to enjoy a type of quality entertainment not readily found in the area."

Rotolo adds, "Our reputation and large capacity enables us to attract top name acts which might otherwise be confined to conventional concert settings."

The club's new format will feature continuous live music Wednesdays through Sundays. Rotolo assures that the policy will not affect the filming of the disco tv shows, or the club's Sunday teen dance sessions.

Emerald City which switched to a

partial rock disco format a couple months ago, recently attracted more than 1,000 young fans to a rock disco event featuring the B-52s in concert, plus recorded rock-disco music.

Rainbows, which functioned as a private discotheque in center city Philadelphia, recently converted its format to rock disco. On Monday nights, Steve Pross and Lee Salmons, disk jockeys at WXPN-FM spin rock records, and the club issues, free of charge, temporary memberships for what it calls its "Months of Mondays."

Old City Cabaret, also a center city Philadelphia nitery, changes its name to Club Bay-Root on Sunday nights for a rock disco policy. We Please Productions programs the format, bringing in local rock bands and recorded rock/disco music for non-stop dancing. Admission is \$5.

In New York City 1979 saw the emergence of a number of rock discos including Hurrah's, the pioneer; the 2,500 capacity Heat, the Mudd Club, the Rocker Room, Ashley's, Snafu, Club 57, Trac, Tramps, Tier

3. Studio 54 also regularly programs rock music.

In addition, Trude Heller's Now and the Copacabana both do some rock programming, while the Cotton Club has hosted a number of rock-oriented concerts including one by the new wave group, Model Citizens. For country music fans there is City Limits which offers what it calls hard country dancing music.

Also, "Beatlemania" promoters Leber & Kreps are planning to open a new rock disco club on Manhattan's Upper East Side.

## Irish Like Tradition, New Wave

By KEN STEWART

DUBLIN—Disco in Ireland is growing in clubs, on record, over the airwaves, and has now integrated itself into the musical life of the country to such an extent that emphasis is changing to embrace not only "traditional" disco—Chic, Sister Sledge, the Bee Gees—but the broader field of pop generally, including new wave acts like the Police and Nick Lowe.

There are innumerable disco venues scattered across the country, with a special concentration in Dublin, Cork, Galway and Limerick. The hotel disco, with supper included in the price of admission, has proved very popular. Hundreds of mobile discos are in operation, and

the last couple of years have seen many improvements in lighting and sound, with managers taking their lead from America and particularly the New York discos.

Freddie Middleton of EMI Ireland, himself a well-known disco diskjockey, says disco programming is beginning to follow the pop chart rather than the disco chart. Rock, rather than conventional disco music will, he feels, come to dominate.

He cites Michael Jackson's "Don't Stop Till You Get Enough" as the most popular disco single of recent months, mentions Cliff Richard's "We Don't Talk Anymore" as a record that was big in the discos before it ever charted, and enthuses over the discerning interest in the

Commodores, Gonzalez, and some of the old Tamla-Motown classics such as Marvin Gaye's "Heard It Through The Grapevine."

With few exceptions, Middleton sees the disco scene here as a singles market. He recalls one top 10 disco single that was taken from an album that had failed to sell more than 25 copies.

He also notes the emergence of reggae in discos, with acts like Mautumbi, Errol Dunkley and Janet Kay leading the way.

Other prominent disco artists include the obvious big names: the Bee Gees, Blondie, Boney M, Amii Stewart, Showaddywaddy, the Rolling Stones and so on.

'IT'S NOT DEAD'

## Sylvester Still Loyal To Disco

By CARY DARLING

LOS ANGELES—With all the talk about the demise of disco, Fantasy artist Sylvester is remaining steadfast in the credibility of the music. His latest album, a two-record live set with one new side of studio material, is disco and he makes no qualms about it.

"Disco hasn't been officially buried yet," states Sylvester, "so I really can't comment on its death. It's not dead. It's just changing. People are dramatic. They say the throat is cut and the blood is on the carpet but that's not true."

Sylvester has had two major hits on the both the pop and disco charts with "You Make Me Feel (Mighty Real)" and "Dance (Disco Heat)." His latest single, "Can't Stop Dancing," has hit the top five on the disco charts and made a respectable showing on the soul charts.

Still, Sylvester is adding other influences in his music. Most notable on the live portions of "Living Proof," the new album, are Sylvester's gospel roots. While growing up in Los Angeles, before moving to San Francisco where he eventually became associated, Sylvester had experiences with gospel music.

"That was definitely an influence on me," he notes. "I love to do gospel. I'm actually thinking about doing a gospel song on the next album."

Ironically, on the next effort, the singer plans to show a less emotive edge on some selected cuts. "I want to try something a little smoother. It doesn't mean it's the direction I'm going in but there are some special things I've been writing that I want to do," Sylvester says.

He also cringes at being labeled a "disco" artist. "I love it and I do it," he explains, "but I am capable of other things."

Sylvester's live show is important to him, unlike many other dance-oriented acts which cannot transfer their record's energy to the stage. For Sylvester, who is accompanied on stage by his backup vocalists called "Two And A Half Tons Of Fun" and a large orchestra, a live show is essential.

"I will continue to do disco in my live show because I can do it with the same amount of intensity as on the record, maybe more, because I've got more room," he says.

Sylvester has had a checked ca-

reer with some of his recordings in the early 1970s being associated with the glitter rock era of that time. However, he is not overly sensitive about those works which are different from what he is doing now.

"Some of those works are embarrassments and some of them aren't," he comments. "I'm recutting 'Down On Your Knees' from the 'Bizarre' album which was on Blue Thumb. It should be on the new album."

Sylvester's energy and demeanor onstage have cut into his popularity in more conservative parts of the country. "They comprehend the music but the way we carry on, I don't think they're ready for us, especially in the Bible belt," he says. "We might have to go there eventually but right now I'm avoiding it."

Some gigs in Texas, Oklahoma and Alabama, opening for such acts as the O'Jays and the Commodores, sparked this opinion.



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JANUARY 19, 1980, BILLBOARD











# GOOD NEWS TRAVELS FAST

**SUPERCHARTS INSIDE TO PULL OUT AND PUT UP!**



# #1 Single This Week

## VERTIGO/RELIGHT MY FIRE

Dan Hartman

Blue Sky (12-inch) 682

Billboard®

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# DISCO TOP 60™

★ STAR Performer — registering greatest proportionate upward progress this week

THIS WEEK	LAST WEEK	TITLE-Artist-Label
1		<b>VERTIGO/RELIGHT MY FIRE</b> —Dan Hartman Blue Sky (LP/12-inch*) LP 36302
2	3	<b>CAN'T STOP DANCING/IN MY FANTASY</b> —Sylvester Fantasy (LP/12-inch*) F-79010/D-149
3	4	<b>I WANNA BE YOUR LOVER/SEXY DANCER</b> —Prince Warner (LP) BSK 3366
4	2	<b>THE SECOND TIME AROUND/IN THE SOCKET</b> —Shalamar Solar (LP/12-inch) BXL1-3479
5	5	<b>DO YOU LOVE WHAT YOU FEEL</b> —Rufus and Chaka MCA (LP/12-inch*) MCA 5103
6	6	<b>SMACK DAB IN THE MIDDLE</b> —Janice McLean Warner/RFC (12-inch) DRCS 8893
7	7	<b>WEAR IT OUT</b> —Stargard Warner (12-inch) DWBS 8891
8	9	<b>I'M CAUGHT UP</b> —Inner Life Prelude (LP) PRL 8004
9	10	<b>YOU KNOW HOW TO LOVE ME</b> —Phyllis Hyman Arista (12-inch) SP 75-SA

THIS WEEK	LAST WEEK	TITLE-Artist-Label
★30	33	<b>THP—all cuts</b> —THP Atlantic (LP) SD 19257
31	31	<b>BODY SHINE/SLAP, SLAP, LICKEDY LAP</b> —Instant Funk Salsoul (LP) SA 8529
32	32	<b>LOVE GUN</b> —Rick James Motown (12-inch) 6519
33	21	<b>STRAIGHT TO THE HEART/ALL NIGHT MAN</b> —Loose Change Casablanca (LP) NBLP 7189
34	34	<b>U.N.—all cuts</b> —U.N. Prelude (LP) PRL 12168
★35	35	<b>BLOW MY MIND</b> —Celi Bee APA/TK (LP/12-inch) APA/TK 77005
★36	39	<b>I CAN'T DANCE WITHOUT YOU</b> —Theo Vaness Prelude (LP) PRL 12173
37	26	<b>READY FOR THE 80'S/SLEAZY</b> —Village People Casablanca (LP) NBLP 2-7183
38	27	<b>E=MC<sup>2</sup>—all cuts</b> —Giorgio Casablanca (LP) NBLP 7169
39	18	<b>ROLLER SKATIN' MATE</b> —Peaches and Herb Polydor (LP/12-inch*) PDI-6239/PRO-116

FOR WEEK ENDING JANUARY 19, 1980

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# HOT 100

★ **STARBUCKS CHANGES:** 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 "two million seller."

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
1★	2	12	<b>ROCK WITH YOU</b> —Michael Jackson Epic 950797 (CBS)
2★	3	14	<b>DO THAT TO ME ONE MORE TIME</b> —The Captain & Tennille Casablanca 2215
3	1	14	<b>ESCAPE</b> —Rupert Holmes Infinity 50035 (MCA)
4★	7	10	<b>COWARD OF THE COUNTY</b> —Kenny Rogers United Artists 1327
5	4	12	<b>SEND ONE YOUR LOVE</b> —Steve Wonder Tamla 54303 (Motown)
6★	12	16	<b>CRUISIN'</b> —Smokey Robinson Tamla 54306 (Motown)
7★	9	14	<b>WE DON'T TALK ANYMORE</b> —Cliff Richard EMI America 9025 (Capitol)
8	8	16	<b>LADIES NIGHT</b> —Kool & The Gang De-Lite 801 (Mercury)
9	5	22	<b>PLEASE DON'T GO</b> —K.C. & The Sunshine Band TK 1035
10	11	14	<b>COOL CHANGE</b> —Little River Band Capitol 4789
11★	13	7	<b>THE LONG RUN</b> —Eagles Asylum 46569
12★	14	15	<b>BETTER LOVE NEXT TIME</b> —Dr. Hook Capitol 4785
13★	16	9	<b>I WANNA BE YOUR LOVER</b> —Prince Warner Bros. 49050
14	15	12	<b>JANE</b> —Jefferson Starship Grunt 11750 (RCA)
15★	20	6	<b>SARA</b> —Fleetwood Mac Warner Bros. 49150

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
35★	55	6	<b>LONGER</b> —Dan Fogelberg Full Moon/Epic 950824
36★	43	9	<b>YOU KNOW THAT I LOVE YOU</b> —Santiana Columbia 11144
37★	41	7	<b>VOICES</b> —Cheap Trick Epic 9-50814
38	24	14	<b>NO MORE TEARS</b> —Barbra Streisand & Donna Summer Columbia/Casablanca 1-11125
39★	51	5	<b>SEPTEMBER MORN'</b> —Neil Diamond Columbia 1-11175
40★	44	9	<b>DO YOU LOVE WHAT YOU FEEL</b> —Rufus & Chaka MCA 41131
41★	45	9	<b>SHE'S IN LOVE WITH YOU</b> —Suzi Quatro RSO 1014
42★	54	6	<b>WONDERLAND</b> —Commodores Motown 1479
43★	49	7	<b>LOST HER IN THE SUN</b> —John Stewart RSO 1016
44★	50	7	<b>LAST TRAIN TO LONDON</b> —Electric Light Orchestra Jet 9-5076 (CBS)
45★	52	9	<b>DIG THE GOLD</b> —Joyce Cobb Cream 7939
46	48	7	<b>LONELY EYES</b> —Robert John EMI-America 8030
47	23	20	<b>YOU'RE ONLY LONELY</b> —J.D. Souther Columbia 1-11079
48★	58	6	<b>WORKING MY WAY BACK TO YOU</b> —Spinners Atlantic 3637
49★	86	2	<b>ON THE RADIO</b> —Donna Summer Casablanca 2236

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
69★	82	2	<b>LET ME GO, LOVE</b> —Nicolette Larson Warner Bros. 49130
70★	80	3	<b>I'M ALIVE</b> —Gamma Elektra 46555
71★	81	2	<b>TOO LATE</b> —Journey Columbia 1-11143
72★	72	NEW ENTRY	<b>HIM</b> —Rupert Holmes MCA 41173
73★	84	2	<b>REMEMBER</b> —Aerosmith Columbia 1-11181
74	75	5	<b>SHOOTING STAR</b> —Dollar Carrere 7208 (Atco)
75	79	3	<b>GOODNIGHT MY LOVE</b> —Mike Pinera Spector 0003
76★	76	NEW ENTRY	<b>TOO HOT</b> —Kool & The Gang De-Lite 802
77★	77	NEW ENTRY	<b>ANOTHER BRICK IN THE WALL</b> —Pink Floyd Columbia 1-11187
78	78	3	<b>MAKE BELIEVE IT'S YOUR FIRST TIME</b> —Bobby Vinton Tapestry 002
79★	90	2	<b>KISS ME IN THE RAIN</b> —Barbra Streisand Columbia 1-11179
80★	80	NEW ENTRY	<b>WHEN A MAN LOVES A WOMAN</b> —Bette Midler Atlantic 3643
81★	81	NEW ENTRY	<b>I THANK YOU</b> —Z.Z. Top Warner Bros. 49163
82★	95	3	<b>BAD TIMES</b> —Tavares Capitol 4811
			<b>I WISH I WAS EIGHTEEN</b>

# Billboard® TOP LPs & TAPE

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★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement: 1-10 Strong increase in sales; 11-20 Upward movement of 4 positions; 21-30 Upward movement of 6 positions; 31-40 Upward movement of 8 positions; 41-100 Upward movement of 10 positions.

● Recording Industry Assn. of America seal for sales of 500,000 units.

▲ Recording Industry Assn. of America seal for sales of 1,000,000 units.

THIS WEEK	LAST WEEK	WKS. ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS. ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS. ON CHART	Artist-TITLE-Label	THIS WEEK	LAST WEEK	WKS. ON CHART	Artist-TITLE-Label
1	3	6	<b>PINK FLOYD</b> The Wall, Columbia PC 2-36183	29	31	30	<b>SMOKEY ROBINSON</b> Where There's Smoke, Tamla T7-366 (Motown)	56	56	9	<b>PAT METHENY GROUP</b> American Garage, ECM 1-1155 (Warner Bros.)	84	85	7	<b>TWENNYNINE FEATURING LENNY WHITE</b> Best Of Friends, Elektra 6E 223
2	2	12	<b>DONNA SUMMER</b> On the Radio—Greatest Hits Volumes One & Two, Casablanca NBLP 2-7191	30	30	7	<b>ELECTRIC LIGHT ORCHESTRA</b> ELO's Greatest Hits, Jet FZ 36310 (CBS)	57	47	17	<b>CRYSTAL GAYLE</b> Miss The Mississippi, Columbia JC 36203	85	63	22	<b>AC/DC</b> Highway To Hell, Atlantic SD 19244
3	4	14	<b>EAGLES</b> The Long Run, Asylum SE-508	31	33	12	<b>BOB JAMES &amp; EARL KLUGH</b> One On One, Tappan Zee/Columbia FC 36241	59	60	27	<b>SOUNDTRACK</b> The Muppets, Atlantic SD 16001	86	82	37	<b>DONNA SUMMER</b> Bad Girls, Casablanca NBLP-2-7150
4	1	10	<b>BEE GEES</b> Greatest, RSO RS-2-4200	32	51	2	<b>NEIL DIAMOND</b> September Morn', Columbia FC 36121	60	68	294	<b>PINK FLOYD</b> Dark Side Of The Moon, Harvest SMAS 11163 (Capitol)	87	83	16	<b>STEVE MARTIN</b> Comedy Is Not Pretty, Warner Bros. HS 3392
5	6	11	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> Damn The Torpedoes, Backstreet 5105 (MCA)	33	35	9	<b>Z.Z. TOP</b> Deguello, Warner Bros. HS 3361	61	66	6	<b>NATALIE COLE &amp; PEABO BRYSON</b> We're The Best Of Friends, Capitol S00-12019	88	84	41	<b>JOURNEY</b> Evolution, Columbia FC 35797
6	5	9	<b>STEVIE WONDER</b> Journey Through The Secret Life Of Plants, Tamla T13-371C2 (Motown)	34	36	10	<b>CAPTAIN &amp; TENNILLE</b> Make Your Move, Casablanca NBLP 7188	62	62	10	<b>CRYSTAL GAYLE</b> Classic Crystal, United Artists L00-982	89	87	27	<b>NEIL YOUNG &amp; CRAZY HORSE</b> Rust Never Sleeps, Reprise HS 2295 (Warner Bros.)
7	8	17	<b>KENNY ROGERS</b> Kenny, United Artists LWAK 979	35	37	11	<b>RUPERT HOLMES</b> Partners In Crime, Infinity INF 9020 (MCA)	63	67	33	<b>DIONNE WARWICK</b> Dionne, Arista AB 4230	90	90	25	<b>LITTLE RIVER BAND</b> First Under The Wire, Capitol S00 11954
8	9	21	<b>MICHAEL JACKSON</b> Off The Wall, Epic FE-35745	36	40	17	<b>MOLLY HATCHET</b> Flirtin' With Disaster, Epic JE 36110	64	72	3	<b>SOUNDTRACK</b> Star Trek, Columbia JS 36334	91	76	20	<b>BOB DYLAN</b> Slow Train Coming, Columbia FC 36120
9	7	15	<b>STYX</b> Cornerstone, A&M SP 3711	37	29	43	<b>SUPERTRAMP</b> Breakfast In America, A&M 3708	65	53	29	<b>K.C. &amp; THE SUNSHINE BAND</b> Do You Wanna Go Party, TK 611	92	64	23	<b>JOHN COUGAR</b> John Cougar, Riva RVL 7401 (Mercury)
10	10	12	<b>FLEETWOOD MAC</b> Tusk, Warner Bros. ZHS 3350	38	38	30	<b>CARS</b> Candy-O, Elektra SE-507	66	73	5	<b>PARLIAMENT</b> Glorious!stupid, Casablanca NBLP 7195	93	93	7	<b>SLAVE</b> Just A Touch Of Love, Cotillion SD 5217 (Atlantic)
11	12	7	<b>DAN FOGELBERG</b> Phoenix, Full Moon/Epic FE 35634	39	41	17	<b>ISAAC HAYES</b> Don't Let Go, Polydor PD1-6224	67	57	13	<b>JOE JACKSON</b> I'm The Man, A&M SP 4794	94	103	2	<b>LOU RAWLS</b> Sit Down And Talk To Me, P.I.R. J7 36304 (GRS)
12	13	8	<b>JEFFERSON STARSHIP</b> Freedom At Point Zero, Grunt BZL1-3452 (RCA)	40	34	7	<b>LITTLE FEAT</b> Down On The Farm, Warner Bros. HS 3345								



#1 LP This Week

# MICHAEL JACKSON

## Off The Wall

Epic FE-35745



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# Billboard® HOT SOUL SINGLES & LPs™

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

THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1	12	12	<b>ROCK WITH YOU</b> —Michael Jackson Epic 9-50797	★ 26	32	5	<b>WONDERLAND</b> —Commodores Motown 1479
★ 2	2	15	<b>DO YOU LOVE WHAT YOU FEEL</b> —Rutius And Chaka MCA 41131	★ 27	33	5	<b>SHOUT AND SCREAM</b> —Teddy Pendergrass P.I.R. 9-3733 (CBS)
★ 3	6	13	<b>PEANUT BUTTER</b> —Tweentyme Featuring Lenny White Elektra 46552	★ 28	41	3	<b>GOT TO LOVE SOMEBODY</b> —Sister Sledge Cotillion 45007 (Atlantic)
4	4	18	<b>I WANNA BE YOUR LOVER</b> —Prince Warner Bros. 49050	29	22	12	<b>NO MORE TEARS</b> —Barbra Streisand/Donna Summer Columbia/Casablanca 1-11125
5	3	14	<b>MOVE YOUR BOOGIE BODY</b> —Bar-Kays Mercury 76015	★ 30	35	8	<b>DO YOU WANNA MAKE LOVE</b> —Millie Jackson & Isaac Hayes Spring 2036 (Mercury)
★ 6	7	8	<b>FOREVER MINE</b> —O'Jays P.I.R. 93727 (CBS)	31	31	11	<b>PULL MY STRINGS</b> —Lakeside Solar 11746 (RCA)
★ 12	17	17	<b>THE SECOND TIME AROUND</b> —Shalamar Solar 11709 (RCA)	★ 32	36	9	<b>DON'T STOP THE FEELING</b> —

## SINGLES

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

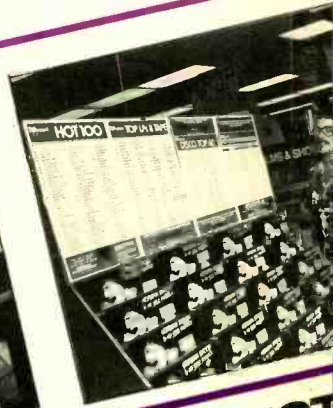
THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS ON CHART	TITLE-Artist-Label
★ 1	21	21	<b>OFF THE WALL</b> —Michael Jackson Epic FE-35745	26	26	3	<b>ONE ON ONE</b> —Bob James/Earl Klugh Columbia/Tappan Zee FC 36241 (CBS)
2	2	10	<b>MASTERJAM</b> —Rutius & Chaka MCA MCA 5103	27	23	7	<b>BRASS CONSTRUCTION 5</b> —Brass Construction United Artists LT-977
3	3	10	<b>PRINCE</b> —Prince Warner Bros. BSK 3366	28	24	13	<b>ROYAL RAPPIN'S</b> —Millie Jackson & Isaac Hayes Polydor PD-1-6229
★ 6	5	5	<b>GLORYHALLASTOOPID</b> —Parliament Casablanca NBLP 7495	29	29	24	<b>PLEASURE</b> —future Now Fantasy 9578
5	5	11	<b>ON THE RADIO-GREATEST HITS VOLUME ONE &amp; TWO</b> —Donna Summer Casablanca NBLP-2-7191	★ 30	42	3	<b>RAY, GOODMAN &amp; BROWN</b> —Ray, Goodman & Brown Polydor PD 1-6240
★ 6	7	5	<b>LIVE! COAST TO COAST</b> —Teddy Pendergrass P.I.R. KZ 2-36295 (CBS)	31	31	30	<b>DO YOU WANNA GO PARTY</b> —KC & The Sunshine Band T.K. TK-611
★ 8	6	6	<b>WE'RE THE BEST OF FRIENDS</b> —Natalie Cole/Peabo Bryson	32	34	6	<b>LIVE AND UNCENSORED</b> —

## LPs





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"Billboard's Traffic Center is a unique idea... (that) lets our staff see what's happening in the music world."  
**Langford Stevens, WDAO/Dayton, OH**

"Billboard's Traffic Center? To deejays, it's a quick reference guide... to retail, it's a customer service."  
**C. A. Browne, WBLX/Mobile, AL**

"We use Billboard's Traffic Center in music meetings."  
**Don Ross, WBZ/Boston, MA**

"Billboard's Traffic Center makes it easy for everyone to see the charts."  
**George G. Dubinetz, WJJD/Chicago, IL**

"We put Billboard's Traffic Center in the control room where all the deejays can look right at them."  
**Larry Bond, WACR/Columbus, MS**

"We keep Billboard's Traffic Center in the control room so that deejays have their information right in front of them."  
**Steve Matheny, WBHT-WTBG-FM/Brownsville, TN**

"We put Billboard's Traffic Center in the studio where all the announcers have easy access to it."  
**Jerry Barnheart, WKHM AM-FM/Jackson, MI**

"Billboard's Traffic Center is great... you can read it from your chair."  
**Robert Yontz, WBLV/Springfield, OH**

"Billboard's Traffic Center goes up in our control room every week. It helps our men on the air know what they're talking about."  
**Robert Meadows, WTRX-AM/Flint, MI**

"People who read Billboard's Traffic Center become more aware of what's happening in the music industry... And it's more convenient to post anywhere."  
**Chris Dale, KLAY/Tacoma, WA**

"Billboard's Traffic Center makes it a lot easier to see things at a glance."  
**Gary Avey, KHSL/Chico, CA**

"We hang Billboard's Traffic Center in our main hallway and lobby so that station visitors can see it too."  
**Lou Schwass, WWDL-FM/Scranton, PA**

"With Billboard's Traffic Center in front of us, we can program more easily."  
**Norman Hall, WBNI/Boonville, IN**

"Billboard's Traffic Center is a tool I present to the staff."  
**Dave South, KWTX AM-FM/Waco, TX**

"We get two copies of Billboard for two copies of The Traffic Center... one for the main office, one for the control room."  
**Pat Wilborne, WNCA/Silver City, NC**

"When a disc jockey says a song is #2 in Billboard's Traffic Center, people go out and buy it."  
**Chuck Hanblen, WUOG-FM/Athens, GA**

"Billboard's Traffic Center provides the announcer with on-the-air information."  
**Kevin McKenzie, WWTR-FM/Bethany Beach, DE**

"I've seen retail customers eyeing Billboard's Traffic Center in-store, then buying accordingly."  
**Frank J. Lee, WMMN/Fairmont, WV**

"Billboard's Traffic Center makes it easier to identify a record... The more you see, the more aware you become."  
**Marvin Henry, WQIC/Meridian, MS**

"Billboard's Traffic Center is good advertising that definitely catches your eye."  
**Jeff Goodridge, WEET/Richmond, VA**

"Billboard's Traffic Center helps our announcers see what's hot."  
**James Whitfield, WTUG/Tuscaloosa, AL**

"I keep Billboard's Traffic Center on file now so I can refer to it whenever I need to."  
**Bill Buckley, WEZY-WCWR/Cocoa Beach, FL**

"Billboard's Traffic Center? People who work here are constantly reading it."  
**Mr. Giles, American Forces Radio/Los Angeles, CA**

## TO DIST AND DI

"With Billboard customers can those they can easy referenc retail..."  
**Meredythe Pickwick**

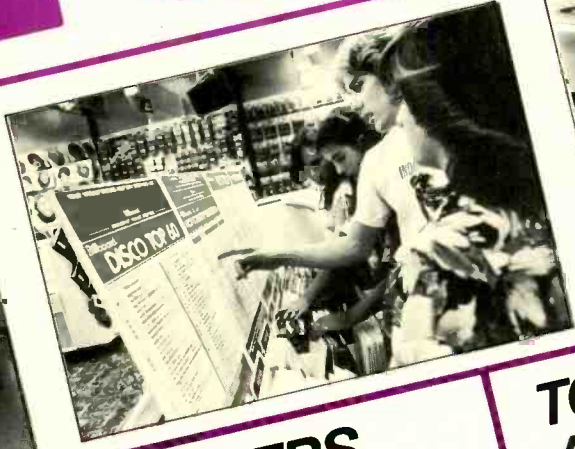
"Billboard's more recor"  
**Richard Lieberm**

"We hang up at our look for"  
**J. Voy Bib Di**

"At ret catch stop I what"  
**Les Gre St.**

"I s m st r"

# CENTER IS FLOWER.



## DISTRIBUTOR MANAGERS AND BUYERS:

"Billboard's Traffic Center's large type... attracts people's attention... And it's easy to use."  
**R. Siegal,  
Seebro Products Co. |  
Chicago, IL**

"Billboard's Traffic Center? I use it for my own reference."  
**Arthur Bartz,  
Bartz Music & Games |  
Mt. Horeb, WI**

"I keep Billboard's Traffic Center to the right of my desk... it's a service I wouldn't want to be without."  
**Paul Brousseau,  
MCA Dist. Corp. | Lexington, MA**

"Billboard's Traffic Center is fantastic. It gives the public a chance to really see the charts."  
**S. Lebourgeois,  
All South Dist. Corp. |  
New Orleans, LA**

"Billboard's Traffic Center is as beneficial as it is informative."  
**Kathie DaProto,  
ARA Service |  
Oklahoma City, OK**

"Billboard's Traffic Center helps consumers see more easily what they want to buy."  
**Alan Roller,  
Pickwick Intl. | Arlington, TX**

"Billboard's Traffic Center is good for retail sales."  
**A. J. Hilbrener,  
Hilbrener Coin Equip. Co. |  
Waverly, MO**

"We post Billboard's Traffic Center on our bulletin board... Sales reps know what records to take with them on the road... buyers know what to stock... It makes our work easier."  
**Tom Nugent,  
Arrow Dist. | Rocky River, OH**

## TO RETAIL MANAGERS AND BUYERS:

"The name 'Billboard' has an air of credibility that gains the trust of the customer. And The Traffic Center gains their attention."  
**Bud Angelo,  
Sound Masters | South Bend, IN**

"It's the first place people look when they come into our store."  
**Rex L. Hult,  
Shady Grove, Inc. |  
Alexandria, MN**

"We put it in front of the counter. People are always asking to see it as soon as it comes out."  
**Tom Shute,  
DJ's Sound City |  
Chehalis, WA**

"If they're not up, people want to know why."  
**Jack Miller,  
Recordmasters |  
Luthersville, MD**

"Customers used to walk out when they couldn't find something. Now they stay and find it on Billboard's Traffic Center."  
**Pamela Goodfellow,  
Record Shack | Manistee, MI**

"It's thorough, absolutely current and a real plus to the retailer. Our customers use it all the time."  
**Kevin Asher,  
Musicland | Minneapolis, MN**

"We post Billboard's Traffic Center in the back room, and people walk right to it."  
**Bill Asnin,  
Korvettes #73 | Springfield, VA**

"Billboard's Traffic Center helps customers decide what they want."  
**Ken Scandlyn,  
Budget Tapes & Records |  
Vancouver, WA**

"Billboard's Traffic Center definitely helps sales... We keep it under plexiglass and customers refer to it constantly."  
**Mike Stephenson,  
Camelot Music | Indianapolis, IN**

"I use various charts, but Billboard's Traffic Center are the ones I hang up in the store."  
**Jerard Procter,  
Music Box | Langley Park, MD**

"More people look at Billboard's Traffic Center than at any other charts."  
**Gary Trail,  
Record Factory | Santa Cruz, CA**

# GOOD NEWS EVERY WEEK. FROM THE TRADE'S TOP SOURCE.

Billboard®

8	9	9	9	8	4	8	8	33	47	31	Spring SRZ-B/29 (Mercury)
★	★	★	★	★	★	★	★	★	★	★	<b>DIONNE</b> —Dionne Warwick Arista AB 4230
9	13	11	11	34	9	9	23	59	33	10	<b>MASTER OF THE GAME</b> — George Duke Epic JE 36283
★	★	★	★	★	★	★	★	★	★	★	<b>ROUGH RIDERS</b> —Lakeside Solar BXL 1-3489 (RCA)
10	10	13	13	35	11	12	11	35	36	13	<b>SWITCH II</b> —Switch Gordy G7-988 (Motown)
★	★	★	★	★	★	★	★	★	★	★	<b>UNCLE JAM WANTS YOU</b> — Funkadelic Warner Bros. BSK 3371
11	11	14	14	36	12	13	18	37	32	14	<b>FIRE IT UP</b> —Rick James Gordy G8-990 (Motown)
★	★	★	★	★	★	★	★	★	★	★	<b>WITCH DOCTOR</b> —Instant Funk Salsoul SA 8539 (RCA)
12	15	8	8	37	18	5	5	38	28	12	<b>SIT DOWN AND TALK TO ME</b> — Lou Rawls P.I.R. JZ 36304
★	★	★	★	★	★	★	★	★	★	★	<b>COME INTO OUR WORLD</b> — The Emotions ARC/Columbia JC 36149
13	16	8	8	38	13	8	5	39	35	8	<b>THE MUSIC BAND 2</b> —War MCA MCA-3193
★	★	★	★	★	★	★	★	★	★	★	<b>BONNIE POINTER</b> —Bonnie Pointer Motown M7-93981
14	5	11	11	39	16	8	8	40	50	3	<b>CHIC'S GREATEST HITS</b> —Chic Atlantic SD 16011
★	★	★	★	★	★	★	★	★	★	★	<b>I AM</b> —Earth, Wind & Fire Arc/Columbia FC 35730
15	8	21	21	40	15	6	6	41	38	6	<b>STAY FREE</b> —Ashford & Simpson Warner Bros. HS-3357
★	★	★	★	★	★	★	★	★	★	★	<b>BAD GIRLS</b> —Donna Summer Casablanca NBLP-2-7150
16	20	9	9	41	10	9	9	42	39	6	<b>DANCIN' AND LOVIN'</b> —Spinners Atlantic SD 10256
★	★	★	★	★	★	★	★	★	★	★	<b>IN LOVE</b> —Cheryl Lynn Columbia, JC 36145
17	17	15	15	42	17	19	19	43	53	31	<b>THE BOSS</b> —Diana Ross Motown M7-923
★	★	★	★	★	★	★	★	★	★	★	
18	18	16	16	43	19	11	11	44	50		
★	★	★	★	★	★	★	★	★	★		
19	18	16	16	44	20	11	11	45	53		
★	★	★	★	★	★	★	★	★	★		
20	14	20	20	45	21	3	3	46			
★	★	★	★	★	★	★	★	★			
21	23	19	19	46	22	5	5	47			
★	★	★	★	★	★	★	★	★			
22	21	16	16	47	23	20	20	48			
★	★	★	★	★	★	★	★	★			
23	24	11	11	48	24	5	5	49			
★	★	★	★	★	★	★	★	★			
24	28	9	9	49	25	10	10	50			
★	★	★	★	★	★	★	★	★			
25	26	16	16	50	26	17	17	51			
★	★	★	★	★	★	★	★	★			



#1 Single This Week

ROCK WITH YOU

Michael Jackson

Epic 9-50797



14	16	8	<b>AEROSMITH</b> Night In The Ruts, Columbia FC 36050	42	42	10	<b>WILLIE NELSON</b> Willie Nelson Sings Kristofferson, Columbia JC 36188	69	70	8	<b>GILDA RADNER</b> Live From New York, Warner Bros. HS 3320	95	96	37	<b>BLANKFURY!</b> Strikes, Atco SD 38112 (Atlantic)				
15	15	10	<b>RUFUS &amp; CHAKA</b> Masterjam, MCA MCA-5103	43	43	14	<b>PAT BENATAR</b> In The Heat Of The Night, Chrysalis CHR 1236	70	101	9	<b>PATRICE RUSHEN</b> Pizzazz, Elektra 6E-243	96	26	11	<b>JOHN DENVER &amp; THE MUPPETS</b> A Christmas Together, RCA AFL1-3451				
16	14	17	<b>FOREIGNER</b> Head Games, Atlantic SD 29999	44	44	58	<b>KENNY ROGERS</b> ▲ The Gambler, United Artists UA-LA 934	71	71	9	<b>DR. HOOK</b> Sometimes You Win ..., Capitol S00 12018	97	97	14	<b>THE BABYS</b> Union Jacks, Chrysalis CHR 1267				
17	17	12	<b>BARBRA STREISAND</b> Wet, Columbia FC 36258	45	45	16	<b>CHEAP TRICK</b> Dream Police, Epic FE 35773	72	113	8	<b>THE INMATES</b> First Offense, Polydor PD 1-6241	98	86	14	<b>VILLAGE PEOPLE</b> Live And Sleazy, Casablanca NBLP 2-7183				
18	18	23	<b>COMMODORES</b> Midnight Magic, Motown M-8926	46	50	5	<b>ABBA</b> Greatest Hits Vol. 2, Atlantic SD 160009	73	77	8	<b>WILLIE NELSON</b> Pretty Paper, Columbia JC 36189	99	107	5	<b>BONNIE POINTER</b> Bonnie Pointer, Motown M7-929R1				
19	20	7	<b>NEIL YOUNG WITH CRAZY HORSE</b> Live Rust, Warner Bros. 2AX 2296	47	55	11	<b>STEVE FORBERT</b> Jackrabbit Slim, Nipperor JZ-36191	74	75	38	<b>WAYLON JENNINGS</b> Greatest Hits, RCA AHL 1-3378	100	95	21	<b>TALKING HEADS</b> Fear Of Music, Sire SRK-6076 (Warner Bros.)				
20	19	14	<b>KENNY LOGGINS</b> Keep The Fire, Columbia JC 361172	48	49	14	<b>BLONDIE</b> Eat To The Beat, Chrysalis CHR-1225	75	79	19	<b>THE ALAN PARSONS PROJECT</b> Eve, Arista AL 9504	<b>NEW &amp; HOT</b>							
21	21	15	<b>HERB ALPERT</b> Rise, A&M SP 4790	49	52	11	<b>BAR-KAYS</b> Enjoy, Mercury SRM 1-3781	76	69	30	<b>THE KNACK</b> ▲ Get The Knack, Capitol SO 11948					<b>THE GAP BAND</b> , The Gap Band II Mercury SRM-1-3804			
22	23	10	<b>PRINCE</b> Prince, Warner Bros. BSK 3366	50	48	13	<b>DARYL HALL &amp; JOHN OATES</b> X-Static, RCA AFL1-3494	77	78	14	<b>SANTANA</b> Marathon, Columbia FC 36154					<b>PABLO CRUISE</b> , Part Of The Game A&M SP 3712			
23	24	6	<b>LYNYRD SKYNYRD BAND</b> Gold & Platinum, MCA MCA-2-11008	51	22	9	<b>ROD STEWART</b> Greatest Hits Vol. 1, Warner Bros. HS 3373	78	171	3	<b>THE WHISPERS</b> The Whispers, Solar BXL1-3521 (RCA)					<b>MILLIE JACKSON</b> , Live & Uncensored Spring SP 2-6725 (Polydor)			
24	25	12	<b>ANNE MURRAY</b> I'll Always Love You, Capitol S00 12012	52	54	12	<b>ANGELA BOFILL</b> Angel Of The Night, Arista/GRP GRP-5501	79	98	69	<b>STYX</b> Pieces Of Eight, A&M SP 4724					<b>THE CARS</b> , The Cars Elektra 6E-135			
25	27	5	<b>VARIOUS ARTISTS</b> No Nukes, Asylum ML 901	53	74	6	<b>SHALAMAR</b> Big Fun, Solar BXL1-3479 (RCA)	80	80	9	<b>PAVAROTTI</b> O Sole Mio—Favorite Neapolitan Songs, London OS 26560					<b>CLIFF RICHARD</b> , We Don't Talk Anymore EMI-America SW 17018			
26	39	5	<b>SOUNDTRACK</b> The Rose, Atlantic SD 16010	54	59	6	<b>FRANK ZAPPA</b> Joe's Garage Acts II & III, Zappa SRZ 2-1502 (Mercury)	81	81	19	<b>O'JAYS</b> ▲ Identify Yourself, P.I.R. FZ 36027 (CBS)								
27	32	18	<b>KOOL &amp; THE GANG</b> Ladies Night, De-Lite DSR 9513 (Mercury)	55	58	12	<b>POLICE</b> Regatta De Blanc, A&M SP 4792	82	94	3	<b>SOUNDTRACK</b> "10," Warner Bros. BSK 3399								
28	28	14	<b>BARRY MANILOW</b> One Voice, Arista AL-9505	55	58	12	<b>TOTO</b> Hydra, Columbia FC 36229	83	91	10	<b>TOTO</b> Hydra, Columbia FC 36229								

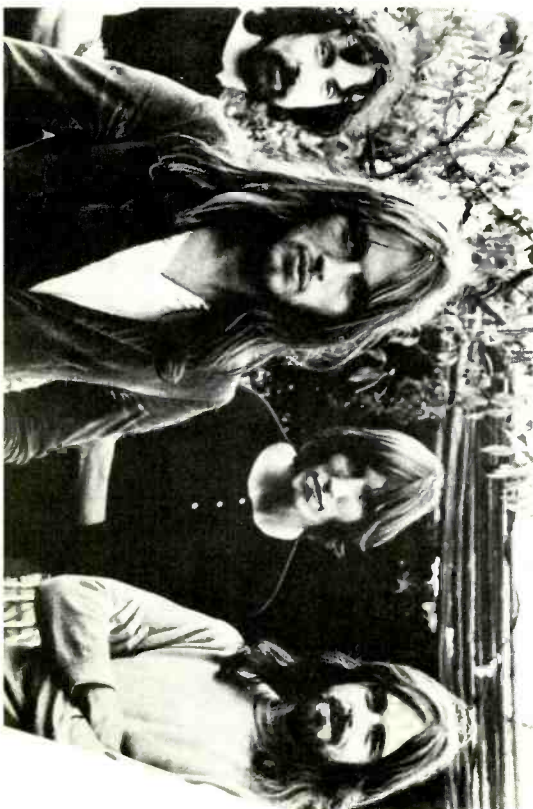


#1 LP This Week

# PINK FLOYD

The Wall

Columbia PC2-36183



Enemy Logistics

17	19	10	<b>DON'T DO ME LIKE THAT</b> —Tom Petty and The Heartbreakers Backstreet 41138 (MCA)
18	30	5	<b>CRAZY LITTLE THING CALLED LOVE</b> —Queen Elektra 46579
19	21	13	<b>WAIT FOR ME</b> —Daryl Hall & John Oates RCA 11747
20	22	13	<b>DON'T LET GO</b> —Isaac Hayes Polydor 2011
21	27	11	<b>DEJA VU</b> —Dionne Warwick Arista 0459
22	6	17	<b>STILL</b> —Commodores Motown 1474
23	10	16	<b>BABE</b> —Styx A&M 2188
24	28	10	<b>YES, I'M READY</b> —Teri De Sario with K.C. Casablanca 2227
25	31	8	<b>ROMEO'S TUNE</b> —Steve Forbert Nemperor 97325 (CBS)
26	26	10	<b>THIRD TIME LUCKY</b> —Foghat Bearsville 49125 (Warner Bros.)
27	18	11	<b>HEAD GAMES</b> —Foreigner Atlantic 3633
28	46	5	<b>DAYDREAM BELIEVER</b> —Anne Murray Capitol 4813
29	33	7	<b>AN AMERICAN DREAM</b> —The Dirt Band United Artists 1330
30	32	10	<b>ROTATION</b> —Herb Alpert A&M 2202
31	40	5	<b>FOOL IN THE RAIN</b> —Led Zeppelin Swan Song 71003 (Atlantic)
32	42	6	<b>WHY ME</b> —Styx A&M 2206
33	37	9	<b>FOREVER MINE</b> —O'Jays P.I.R. 93727
34	34	10	<b>SAVANNAH NIGHTS</b> —Tom Johnston Warner Bros. 49096

The Flying Lizards

51	56	7	<b>DIRTY WATER</b> —The Inmates Polydor 2032
52	60	6	<b>LOOKS LIKE LOVE AGAIN</b> —Dann Rogers International Artists 500
53	61	6	<b>WHEN I WANTED YOU</b> —Barry Manilow Arista 0481
54	64	5	<b>HEARTBREAKERS</b> —Pat Benatar Chrysalis 2395
55	65	5	<b>99</b> —Toto Columbia 1-11173
56	67	7	<b>THE SECOND TIME AROUND</b> —Shalamar Solar 11709 (RCA)
57	71	5	<b>I DON'T WANT TO TALK ABOUT IT</b> —Rod Stewart Warner Bros. 49138
58	25	15	<b>I WANT YOU TONIGHT</b> —Pablo Cruise A&M 2195
59	62	6	<b>STARGAZER</b> —Peter Brown Drive 6281 (T.K.)
60	63	7	<b>GLIDE</b> —Pleasure Fantasy 874
61	70	5	<b>CAN WE STILL BE FRIENDS</b> —Robert Palmer Island 49137 (Warner Bros.)
62	66	6	<b>MEMORIZE YOUR NUMBER</b> —Leif Garrett Scotti Bros. 510 (Atlantic)
63	72	5	<b>I CAN'T HELP MYSELF</b> —Bonnie Pointer Motown 1478
64	68	5	<b>STAR</b> —Earth, Wind & Fire ARC/Columbia 1-11165
65	29	11	<b>CHIQUITITA</b> —Abba Atlantic 3629
66	74	5	<b>VOLCANO</b> —Jimmy Buffett MCA 41161
67	77	5	<b>DON'T MAKE ME OVER</b> —Jennifer Warnes Arista 0455
68	76	3	<b>FLIRTIN' WITH DISASTER</b> —Molly Hatchet Epic 950822

George Burns

84	89	5	<b>HOLDIN' ON FOR DEAR LOVE</b> —Lobo MCA 41152
85	NEW ENTRY		<b>GOT TO LOVE SOMEBODY</b> —Sister Sledge Cotillion 45007 (Atlantic)
86	87	12	<b>I CALL YOUR NAME</b> —Switch Gordy 7175 (Motown)
87	NEW ENTRY		<b>BACK ON MY FEET AGAIN</b> —The Babys Chrysalis 2398
88	91	7	<b>WITH YOU I'M BORN AGAIN</b> —Billy Preston & Syreeta Motown 1477
89	NEW ENTRY		<b>GIVE IT ALL YOU GOT</b> —Chuck Mangione A&M 2211
90	NEW ENTRY		<b>I PLEDGE MY LOVE</b> —Peaches & Herb Polydor/MVP 2053
91	93	2	<b>TRUST ME</b> —Cindy Bullens Casablanca 2217
92	96	2	<b>TAKIN' IT BACK</b> —Breathless EMI-America 9170
93	NEW ENTRY		<b>I DON'T WANT TO BE LONELY</b> —Dana Valery Scotti Bros. 509 (Atlantic)
94	35	15	<b>TAKE THE LONG WAY HOME</b> —Supertramp A&M 2193
95	36	11	<b>RAPPER'S DELIGHT</b> —Sugar Hill Gang Sugar Hill 542 (Roulette)
96	38	10	<b>I'D RATHER LEAVE WHILE I'M IN LOVE</b> —Rita Coolidge A&M 2199
97	47	17	<b>DAMNED IF I DO</b> —The Alan Parsons Project Arista 0454
98	57	7	<b>MOVE YOUR BOOGIE BODY</b> —Bar-Kays Mercury 76015
99	39	14	<b>TRAIN, TRAIN</b> —Blackfoot Atco 7207 (Atlantic)
100	59	24	<b>POP MUZIK</b> —M Sire 49033 (Warner Bros.)



# #1 Single This Week

## ROCK WITH YOU

Michael Jackson

Epic 950797 (CBS)



11	12	<b>NO MORE TEARS (Enough Is Enough)</b> — Donna Summer/Barbra Streisand Casablanca/Columbia (12-inch) NBD 20199
13	13	<b>FESTIVAL—all cuts</b> —Evita RSO (LP) RS 1-3061
14	14	<b>DON'T LET GO</b> —Isaac Hayes Polydor (LP/12-inch*) 1-6224
15	15	<b>HAVEN'T YOU HEARD</b> —Patrice Rushen Elektra (LP/12-inch) EK 243
16	16	<b>DANCING ALL OVER THE WORLD</b> —Busta Jones Spring (12-inch) S-404
17	17	<b>NIGHTDANCER</b> —Jean Shy RSO (12-inch) RSS-30
18	18	<b>ON THE RADIO</b> —Donna Summer Casablanca (LP) NBLP 7189
19	19	<b>LOVE INJECTION</b> —Trussel Elektra (12-inch) AS-1143
20	20	<b>HIGH ON YOUR LOVE</b> —Debbie Jacobs MCA (12-inch) L33-1857
21	21	<b>I CAN'T HELP MYSELF (Sugar Pie Honey)</b> —Bonnie Bointer Motown (LP) M7-929
22	22	<b>AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE</b> — The Whispers Solar (LP/12-inch*) BXL1-3521
23	23	<b>I'LL TELL YOU</b> —Sergio Mendes-Brasil '88 Elektra (12-inch) AS 11425
24	24	<b>I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW</b> —Scott Allen TK (12-inch) TKD 426
25	25	<b>WILLIE AND THE HAND JIVE</b> —Rinder and Lewis AVI (LP) 6073
26	26	<b>BODY LANGUAGE/MEDLEY</b> —Spinners Atlantic (LP/12-inch) SD 19256/DSKO 205
27	27	<b>DANCE YOURSELF DIZZY</b> —Liquid Gold Parachute (12-inch) RRD 20527
28	28	<b>TJM—all cuts</b> —TJM Casablanca (LP) NBLP 7172
29	29	<b>LOOSE LUCY/ROCKIN AND ROLLIN—all cuts</b> —Sabu Ocean (LP) SW 49902
30	30	<b>MONEY</b> —The Flying Lizards Virgin (12-inch) DSK-217

41	41	<b>ROCK WITH YOU/DON'T STOP TIL YOU GET ENOUGH</b> — Sweet City (12-inch) SCD 5555 Michael Jackson Epic (LP/12-inch*) FE 35745
42	42	<b>I WANT YOU FOR MYSELF</b> —George Duke Epic (12-inch)
43	43	<b>MOSKOW/DISKOW</b> —Telex Sire/Warner (12-inch) DSRS 8896
44	44	<b>LOVE MESSAGE</b> —Musique Prelude (LP) PRL 12172
45	45	<b>PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND</b> —The B-52's Warner (LP/12-inch) BSK 3355
46	46	<b>DON'T STOP THE FEELING</b> —Roy Ayers Polydor (LP/12-inch*) P-6246
47	47	<b>ROCK IT</b> —Deborah Washington Ariola (LP) SW 50066
48	48	<b>FLY TOO HIGH</b> —Janice Ian Columbia (12-inch) XSS-166717
49	49	<b>ROTATION</b> —Herb Alpert A&M (LP/12-inch) SP-12032
50	50	<b>HOTEL PARADISE/SAINT TROPEZ</b> —Diva Grey & Oyster Columbia (LP) BL 36265
51	51	<b>TIGER TIGER (Feel Good For A While)</b> — Gregg Diamond Bionic Boogie Polydor (LP) PD 1-6237
52	52	<b>JUMP THE GUN</b> —The Three Degrees Ariola (12-inch)
53	53	<b>TAKE ALL OF ME</b> —Barbara Law Pavillion (12-inch) 4Z86401
54	54	<b>MUSIC</b> —One Way/AI Hudson MCA (LP) 3178
55	55	<b>I CAN'T TURN THE BOOGIE LOOSE</b> —Controllers TK (12-inch) TKD 409
56	56	<b>I SHOULD A LOVED YOU/TONIGHT I'M ALL RIGHT</b> — Narada Michael Walden Atlantic (LP) SD 19259
57	57	<b>KINDA LIFE (Kinda Love)</b> —North End West End (12-inch)
58	58	<b>HOLLYWOOD</b> —Freddie James Warner (LP/12-inch*) DWBS 8857
59	59	<b>LOVE RUSH</b> —Ann Margret Ocean (12-inch) OR 8911
60	60	<b>SADNESS IN MY EYES/BOYS WILL BE BOYS</b> —Duncan Sisters Earmarc (LP) EMLP 4001

\*NON-COMMERCIAL 12-inch



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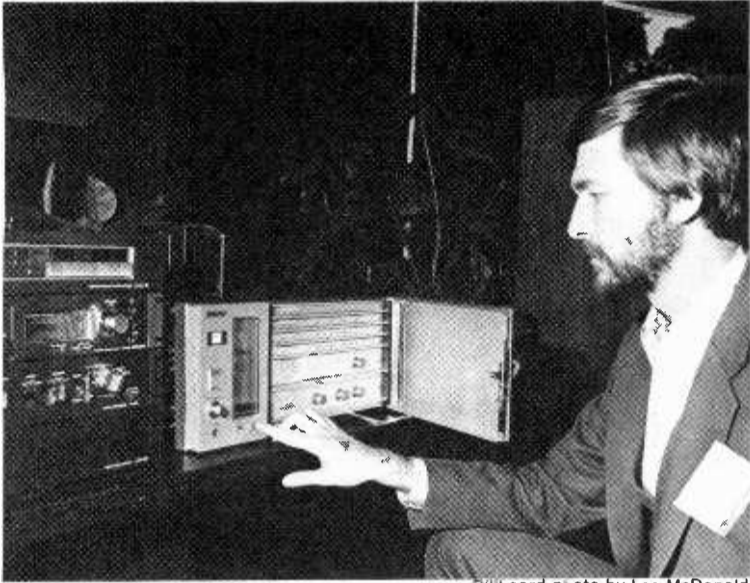
# Sound Business: Audio

## Market For Home Video Emerges As Highlight Of Las Vegas CES



Billboard photo by Alan Penchansky

**SOUND ADVANCES**—A listening demo of the featherweight Sony Soundabout, the world's first hand-held stereo cassette player, is conducted at the Sony exhibit area at the just concluded CES in Las Vegas. At left in the above photo is Sony's Jon Strom. Below, Roger Pryor, who heads up Sony's digital audio division in San Francisco, adjusts the company's new PCM 10 digital audio adaptor, shown at CES for the first time.



Billboard photo by Lee McDonald

## Audio Industry Stats Point To '80 Trends

By ELIOT TIEGEL

LAS VEGAS—Statisticians are having a field day being hired by companies to analyze all facets of the audio field. A Winter CES session on audio's outlook for the '80s offered attendees stats from three sources which indicate that people with high-end sound systems, for example, aren't concerned about AM stereo radio, people tend to buy four blank tapes at one time and 81% of all working women have their own cars and are thus a new market for highway hi fi products.

The need for greater statistics on effective marketing of sound products was mentioned by Howard Ladd, president of Fisher, who moderated the audio program. He also noted that the merger of the Institute of High Fidelity within the audio division of the Electronic Industries Assn. of America is now complete and there are 100 members in the audio branch of the EIA.

Ray Boggs of the Venture Development Corp., the first researcher to make his presentation, noted that 40% of the people interviewed by his firm who had expensive stereo rigs were not interested in the development of AM stereo radio. However, one-third of the car stereo owners were interested.

Half the people with expensive stereos were not interested in programmable turntables and to a lesser extent were not concerned with programmable tape decks.

Three out of five would be interested in high quality speaker systems for their televisions and would be willing to pay \$60 more for good tv sound. Four out of 10 thought a jack

hooking a tv set into a hi fi system a useful item.

People surveyed seemed interested in a sound adapter which would allow them to play audio disks via videodisk system.

The next researcher, Alfred Eisenpreis of the Newspaper Advertising Bureau, spoke on the women's market. "Working women are the greatest new customer area in the next decade," he said. Today, less than 10% of American housewives tend a home exclusively with two kids in the family. Sixty percent of the women 18-64 are now working with more women working away from home than ever before—opening this new market for sound equipment.

The survey analyzed 1,000 women 18-64. One of the reasons women are working, Eisenpreis said, is to earn the money to buy the "extras" they want for their leisure time enjoyment.

Eisenpreis told retailers to look at the way they advertise to women and if they aren't treating females as serious customers, they should gear their advertising in a classy fashion to a new group of buyers.

Fred Richards of Time Magazine, which commissioned Beta Research to survey people on audio software, said the data came from names provided by Akai, JVC, Pioneer and Sony. Richards claimed a 60.3% response from the 1,600 questionnaires.

Some of the results:

- 80% are married or living with someone.

(Continued on page 54)

• Continued from page 3.

emerging specialty video shops, appliance stores and hi fi outlets.

However, many here believe that record stores have the best chance for capturing the major market share following a settling out period.

Video distribution patterns to date contrast with marketing patterns in audio, where the stereo system and record and tape purchase are made in separate outlets. A recent Time-Life video market survey concluded that 60% of video software purchases are made from the same outlet at which the playback unit was purchased.

Robert C. Peters, president of the new Paramount Pictures home video division, sees record stores lagging behind video specialists and brown goods stores.

"Video software stores are springing up around the country and they're going to capture the market," says Peters.

Peters adds challengingly: "It's my opinion that record retailers have their head in the sand at this moment."

Paramount introduced 11 new motion picture titles as videocassettes including "Grease" and "Saturday Night Fever" here. The company was making its CES debut.

According to Peters, the addition of more music-oriented product will open record retail channels. But he says record dealers will have to "change mentally" from patterns of record distribution economics.

The entrance of major studios into the home video field was one of the biggest CES developments with Warner Communications also debuting. The new company is called WCI Home Video and Warner will be using the powerful WEA distribution network to market the Beta and VHS format cassettes.

The company is banking on the strength of the WEA system to open record and tape stores through traditional contact and with fast delivery policies allowing minimal investment in inventory.

"With the WEA concept you don't need much inventory," explains

## Autosound Boom Boosting Sales Of Accessory Items

LAS VEGAS—A new generation of accessory items has been given life by the autosound boom. These accessories, which many CES exhibitors were highlighting, are designed to prolong the life of cassette and 8-track equipment in the more grueling car environment and to deliver greater highway listening enjoyment.

Firms rolling into the autosound accessories field include Nortronics, Robins, Le-Bo, TDK, Maxell, Ampex and 3M. A major entry was made by Recoton with a new line of 43 blister carded accessory items introduced at CES.

Equipment for tape head demagnetization and cleaning leads the way, with price points starting at \$5 and \$6 for simple swab and solution cleaning units such as those from TDK and Nortronics.

Much of the equipment has home applications and product is not entirely new in many cases. However, the packaging and merchandising thrust is now aimed at the car stereo owner.

Top price points fall in the \$20 to

Russ Bach, WEA vice president for marketing development, part of a large WEA executive group on hand.

Warner's debut group of 21 films on cassette includes "Superman," "Blazing Saddles" and "The Exorcist," listing at \$65 in both formats.

Bach says there will be an initial stocking program with extended dating and discount on a minimum \$3,000 order. Plus the promise of two or three day delivery on orders.

"The record dealer definitely should get a piece of the action," relates Bach. "It's where the record store of the future has to go."

The earliest home market supplier of major motion pictures on videocassette was Magnetic Video Corp., now a division of 20th Century-Fox. Mag Video's sales manager Robert Cook perceives "more and more" record store interest, with sales still favoring a mix of electronics and appliance shops, he says.

Adds Cook: "The video specialty stores are the quickest to pop up."

Cook agrees that record industry economic practices have kept video suppliers and dealers apart in many instances. "Record stores have been a bit spoiled by the kind of terms they had in the boom times of the record business," he declares.

Allied Artist Video also is expanding its home market penetration at CES, introducing an assortment of vintage Sherlock Holmes films among other titles here.

"Right now the software purchases doesn't have any preconceived notions about where to shop," comments Jay Feldman, Allied Artists consumer products group vice president.

Feldman says he favors record store distribution in the long term, and expects video specialty shops to face stiff competition in the future.

"Only your innovative record stores and chains will carry it initially," he states. "The initial impetus will be in the hardware stores."

Again, reflecting the increased software orientation of CES, audiophile recordings labels may have a trade association representing their

interests before long. Groundwork for a new body, tentatively called the Superdisk Recording Assn., was laid at the show with a meeting of approximately 35 labels and distributor representatives.

A steering committee was named including Jonas Miller, M&K Real Time Records, Herb Pilhofer, Sound 80 Records, Cheryl King of 2000 B.C. Records, Steve Krauss, representing Nautilus Recordings, and Jeff Weber, En Pointe Productions.

Demand for audiophile recordings has grown rapidly, taking the small labels beyond their origins in the audio purist field. Aims of the proposed group include exchange of technical and marketing information and consumer and dealer education. Nautilus president, Steve Krauss, original sponsor of the meeting, says the companies hope to band together to pressure for more stringent disk quality control at U.S. pressing plants.

Creation of an advertising and distributing consortium also is being discussed, label executives reveal, as well as possible group participation at NARM and MIDEM.

One major audiophile development at CES saw the introduction of the first disks which combine dbx disk encoding and digital tape mastering which result in records reportedly providing a full 90 dB dynamic range. The disks are produced jointly by dbx, a major maker of

(Continued on page 54)

## Ball Corp., VOR Pull Out Of the Accessory Mart

LAS VEGAS—A winnowing out of suppliers in the crowded record and tape care accessories field appears to be part of today's market climate. At the Winter CES here it was learned that Ball Corp. and VOR Industries each has stepped out of the picture.

VOR Industries is the developer and marketer of the Vac-O-Rec powered record cleaning system. The company's patents and all marketing rights have been acquired by accessories supplier Robins Industries Corp.

VOR Industries was based in Placentia, Calif., and also offered a full record and tape care line.

According to Robins sales executive Stuart Caine, the mechanical dry record cleaning system will be marketed with improved profit margin and lowered price points.

A takeover agreement between Ball Corp. and Audio-Technica was negotiated at CES. Under the pact, Audio-Technica will take over all rights to the Ball Sound Guard division.

Ball's Sound Guard record preservative product was developed through research into properties of dry lubricants for use in aerospace applications. The company also carried a full line of record care accessories.

Audio-Technica reportedly plans to maintain the brand through a new American affiliate operation separate from Audio-Technica, U.S., a cartridge, record care and audiophile recordings marketer. The new Audio-Technica owned company plans to relocate in Florida under executives Greg Cornhels and Joe Kotowski.

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consumer use.

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# Sound Business: Video

## MIXED & CONFUSED SITUATION

### Video: Disk & Cassette Future

By ELIOT TIEGEL

LAS VEGAS—Everybody wants to get in on the video explosion everyone believes is coming in this decade. Thus, a Winter CES panel probing the outlook for the '80s pulled a packed house Sunday at 8:30 a.m. (In contrast, a panel the next morning, same time, same place on the outlook for audio, drew half the audience.)

Depending on one's involvement in the subject, the prognosis was as mixed and confused as the videocassette and videodisk field is today.

David Fishman of the Arthur D. Little research firm, in his presentation on the market potential for both disk and cassette, noted the past and forthcoming slow growth of videotape recorder sales is tied to the impending recession and the high cost of the hardware and prerecorded programming.

By way of contrast, Jack Sauter, vice president and general manager of RCA's consumer electronics division, sees an almost doubling of the home electronics business by the end of the '80s because of the new technology available today. RCA's own SelectaVision disk system and videocassette recorder are among the new video products included.

Ken Ingram, Magnavox's senior vice president of sales and marketing, who chaired the session, said the challenge in the '80s was to sell the video products created in the '70s. He said new video products presently can be found in less than 5% of American homes. He chided manufacturers to get more aggressive in their marketing programs to alert American consumers to what's available.

Researcher Fishman pointed out that in addition to the present Sony Beta system and Matsushita's VHS

system, there are other noncompatible video systems being developed by BASF, Toshiba, Funai/Technicolor and Philips, among others, which will complicate matters worse than they are now. He said that last year videocassette sales in the U.S. hit the 475,000 unit mark, up from an estimated 401,000 units in 1978.

In the '80s he said the 25-50 age group will represent 31% of the U.S. population, the first year and by

1990 represent 38% of the population. And it's this group which has the discretionary income to buy VCR or disk units.

People buy these tape units because of the ability to record and store programming at will, the ease of erasure and reuse and the greater time length afforded on videotape. People will buy a videodisk because

(Continued on page 56)



Billboard photo by Alan Penchansky

**HOME VIDEO**—Rand Bleimeister, national sales manager, WCI Home Video, left, and Russ Bach, vice president for marketing development at WEA, coordinate the firm's display at the recently concluded CES in Las Vegas. The company unveiled its 21 new prerecorded videocassette titles for the first time to the trade.

## SCOTCH® CASSETTES.

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## TAPES

### Heneberry Tells RCA's Strategy On SelectaVision

NEW YORK—RCA's marketing thrust for SelectaVision after its player begins filling its distributor network this December was outlined Monday (7) by David Heneberry, director of marketing for the company's videodisk system.

In a talk before the Music & Performing Arts Lodge of B'nai B'rith here, Heneberry basically offered information previously unveiled at both Billboard's first International Video Music Conference in November and RCA's unveiling of videodisk plans in San Diego in December.

Heneberry's main points were: RCA will sell 200,000 SelectaVision players it will manufacture and market in the first year at a suggested list of under \$500 for each player.

Programming will initially consist of 150 titles ranging in price from \$12 to \$20, with about 10 to 15 titles per month afterwards.

RCA is projecting sales of five to six million players a year in a decade, reaching 30% to 50% of color television homes.

Although mail-order will be a significant marketing channel, high traffic dealerships will sell the bulk of players and software.

Half of the software catalog will involve specialized programming in the educational, arts, self-help and sports areas.

Scotch® Recording Tape: one of the best-selling brands of blank recording tape in the country today. It's hardly surprising. Customers like the true, pure sound they get from Scotch, whether they're recording voices on a portable or getting together some traveling music for a car stereo.

Here are four profit-oriented points.

**Great selection.** There's a Scotch Recording Tape to meet every customer's needs and musical tastes. Scotch Dynarange® is a great example. You can't sell a comparably priced tape that gives a user better sound. Then there's Scotch Highlander®. It gives users maximum sound quality at minimum cost. It's just great for portable tape recorders.

**Different tape types.** You can be sure



of matching your customer's recording equipment, too. Scotch comes in cassettes, 8-track cartridges, and open reel. All tape comes in a variety of lengths.

**National advertising.** Scotch Recording Tape is backed up by powerful advertising again this year, including print and radio. The Scotch line will be in front of potential "recording artists" all year round.

**Outstanding reputation.** The most important point of all. Your customers know the Scotch name. They look for it when they're shopping for blank recording tape. They remember it when they buy on impulse.

All in all, the Scotch Line offers true, pure sound for your customers, and true, pure profit for you. Contact your Scotch Recording Tape Representative for more information.

SCOTCH® RECORDING TAPE. THE TRUTH COMES OUT.

# 3M



## Magnavision In Dallas

• Continued from page 56

machines," reports Fox, "but we're expecting our January allotment any day."

While a majority of the videodisk software consists of movies, there is also an availability of instructional disks, sports and one musical disk, an Elton John concert. Almost all the stores list "Smokey And The Bandit" being its number one seller, with films such as "Jaws I & II," "Airport 77" and "The Sting" all moving well.

"The major movies sell well," states Holliman, "but we're not moving the instructional disks or even the Elton John concert, while some of the sports disks have limited sales."

Gaylor states that his store gets numerous requests for more music disks, and that the Elton John disk is selling well.

In addition, Gaylor explained that his store has established a disk trade-in policy. "The customer can return his movie disk within 12 months of purchase and get a new movie at a cost of \$4.99. When music disks are traded, the cost is only \$2. This program will keep the customer coming back."

The average retail price of software in Dallas is \$24.95 for movie disks and \$9.95 for most instructional, music, tv movies and sports disks.



Billboard photo by Lee McDonald

**DISK HORIZON**—Willie Allemang of Magnavox has no trouble capturing the attention of passing retailers at CES by demonstrating the Magnavision optical videodisk system. Distribution is expected to be broadened nationwide by the end of this year.

## Recession Helps Sales Of Home Video, Retailer Says

By HANFORD SEARL

LAS VEGAS—Video products are destined to change our way of life while the recession has been a boon to the product saleability, according to two video retailers at a CES seminar here.

Moderated by James Barry, editor of Dealerscope Magazine, the two points of view were confidently voiced by Jack Rigby, president of Allen and Bean in Atlanta, and Max Meyerson, vice president of Theatre Vision in Fairfield, N.J.

"These two products, the VCR and the videodisk, are destined to change our way of life," said Rigby. "They are being taken from a nov-

elty item to a level of serious consideration."

One of several dealers chosen nationwide by Magnavox to showcase its video product in December of 1978, the Georgia-based operation experienced high demand during the first few months.

Rigby claims supply met demand by August, pointing out no need for advertising in "those eight months. He cites both the hardware and software products were complementary, not competitive.

Meanwhile, Meyerson, who was filling in for ailing, previously-scheduled speaker Jeff Steier, president of Theatre Vision, beamed bullish about the future of video products.

"Video products have all but put the Super 8 m.m. movies out of business," said Meyerson. "The so-called recession has been a boon to the video market as a home entertainment feature."

He reported a \$4 million profit during 1979 for Theatre Vision's one outlet and projected a \$250,000 figure for a new store in the planning stages.

Meyerson stressed the marketability of X-rated videocassettes, flatly stating they comprised 80% of the firm's business and without it the company would not be successful.

To date there has been no trouble with law officials, maintained Meyerson, concerning the adult-oriented product.

A greater need for educational and informative videodisks was called for by Rigby, claiming 90% of the sales at this time are movie disks. He predicted newer films such as "The Jerk" and "1941" would be available the first quarter of this year.

"Although MCA is presently the only manufacturer of software, there will be others shortly. But it is a sizable investment," said Rigby.

He continued information about videodisk products, insisting rental libraries would grow, at \$7 per disk as opposed to the \$20 purchase price.

Rigby admitted quality control had been a problem in the past for both products, calling it an unavoidable part of the evolutionary process and commended manufacturers for working out the bugs.

Extended playing disks, utilizing both sides and offered at the same price as a single-sided product, had been released with the film "House Calls," he said.

Meyerson emphasized the importance of giveaway gimmicks, such as offering a free \$500 camera to lure customers into his firm's 6,000 square foot showroom.

## REVERSES ECONOMIC TREND

## Japanese VTR Prices Plunge Year By Year

By ELISE KRENTZEL

TOKYO—A recent survey conducted by the Electronics Industry Assn. of Japan (EIJ) on the consumer awareness of videotape recorders and videotape shows that in February 1979 the average price of a VTR here was 232,000 yen (\$967) while in December prices decreased by 4.7% to 210,000 yen (\$875).

In 1984, according to the study, prices will decrease by 17.7% to 140,000 yen (\$583) while in 1989 prices will decrease by 26.8%, averaging off to 86,000 yen (\$358) per unit.

The study further shows that: 1.5% of the public will buy VTRs if the prices were in the 180,000 to 200,000 yen neighborhood; 12.5% would buy if prices fell to 150,000 yen; 44.9% would buy at 100,000 yen; while 24.4% would buy if prices went to 50,000 yen. 5.9% indicated that they had no idea if they would ever buy a VTR.

The study suggests that in 1984, 6% would buy a VTR even though they might not have an intention to purchase one now, while in 1989 31% of the public would buy.

It is further estimated that above these figures an average 25% of consumers will buy a VTR meaning that in 1984 31% would buy while in 1989 56% of

the population would buy a VTR.

Concerning the actual physical size of VTRs, 31% of the public who indicated that they did not have an intention of purchasing a VTR would if the present size of VTRs are reduced.

Furthermore, if the size is reduced two-thirds, 9.6% would buy, if the size is reduced to one-fourth, 20.6% would buy; and less than one-fourth, 10.4% would buy. 25.9% indicated that they would not buy even if the size was reduced. Price and size are the main reasons at present, the study suggests, why the public will not buy VTRs.

For those consumers who indicate that they do have an intention to buy a VTR, 62% indicate they still do not know when they will make the purchase.

For those that want to buy a VTR, 44% indicate they want a television/VCR combination unit, while 42% want home deck units, 13% want portable units and 5% want home decks of the open reel variety.

The study suggests that the most important aspects for increased VTR sales in the future consist of: price in 1979, 1984 and 1989; additional features and advertising in 1979; the price of a video camera in 1984.

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## MAKING INROADS ON CHARTS

# Nashville Publishers Go For Pop Field Foothold

• Continued from page 3

drea True Connection, England Dan & John Ford Coley, Michael Johnson, Bill Medley and Greek artist Demis Roussos.

"I find producers and artists outside Nashville receptive to us," notes Jeff Silbar, professional manager for House of Gold Music. "If they're open to outside material at all, they seem just as willing to see a Nashville publisher as one from anywhere else."

"It's who you know and how your songs are viewed," adds Buzz Cason of Southern Writers Group. "If you're getting hits, it doesn't matter where your offices are."

Another contributing factor in this struggle has been the highly-touted new breed of "crossover" talent which includes Kenny Rogers, Anne Murray and Crystal Gayle, all of whom have scored big pop hits by local songcrafters.

However, cautions Warner Bros. Tim Wiperman, "Although it's getting much better, there's still a certain stigma attached to this town for being country, as not being qualified to 'hear pop.' We try to get around

this attitude by working closely with our New York and L.A. staffs so that we end up pitching each other's songs. This helps to diminish any geographic prejudices our songwriters might run into."

When Bob Dylan and Paul McCartney first came to Nashville a number of years ago to record albums, much publicity was devoted to these projects for being trailblazing pioneer pop efforts. Today, many rock and pop acts have cut records here, including Kansas, Steve Forbert, Dr. Hook, Neil Young, England Dan & John Ford Coley, Hotel, Charlie Daniels, Gene Cotton, Tim Weisberg and Dan Fogelberg.

The popularity and quality of Nashville studios has helped lure non-country acts here where they are automatically exposed to the talents of local songwriters.

Additionally, notable non-country successes scored by writers such as Randy Goodrum, Steve Gibb, Dan Penn, David Loggins, Roger Cook, Richard Leigh, Steve Pippin, Bob Morrison, Rafe Van Hoy, Mac Gayden, Buzz Cason, Austin Roberts; Troy Seals, Don Schlitz, Paul Craft, Donnie Fritts, Kris Kristofferson, Mickey Newbury, Larry Keith, Rory Bourke, Charlie Black, Bob Montgomery and Spooner Oldham have all added pop fuel to the glowing embers.

Both Nashville-headquartered publishers and affiliated branch offices are setting their goals high on eliminating the restrictions of the "country" tag on their catalogs. Led by Tree International's outstanding gains in the field of cinema soundtracks this year, other local music companies are concentrating on breaking through into movies, television, rock and pop.

In the forefront are well-known publishing leaders such as House of Gold, Combine, Chappell/Intersong, Tree, April-Blackwood, Picalic, MCA Music, ATV, Blendingwell, Warner Bros. Music, Down In Dixie, Welk Music, Pi-Gem/Chess, Southern Writers Group, Cedarwood, Screen Gems/Colgems-EMI and United Artists Music.

As the decade drew to a close, Nashville publishers looked upon their achievements as impressive and their ploys to gain greater credibility in non-country markets sub-

stantially effective both domestically and internationally.

But the race is far from won, say the publishers in the same breath.

"It's been a long-time pet peeve of mine that Nashville has been penalized because of the mentality of the people who review our records," states Combine's president Beckham.

"Instead of listening to the product itself, they evaluate it according to where it comes from. So groups come here to record and are afraid to put 'Nashville' on their liner notes. We've got to keep breaking down these categories and labels before we really gain the acceptance we deserve."

## Wembley Event U.K.'s Largest

NASHVILLE—When the 12th annual International Festival of Country Music takes place April 4-7 at Wembley, England, it will be the largest overseas exhibition of its kind in the event's history.

For the first time, the Wembley Fest is being enlarged to include four days of country entertainment and will feature its biggest roster of headline country talent ever.

The Mervyn Conn Organization Ltd., which sponsors Wembley, also has unveiled its plans for staging an expanded series of five additional European concerts in conjunction with this year's traditional British exhibition.

The tour will be comprised of various artists being showcased at Wembley, kicking off March 29-30 in Frankfurt, Germany, followed by a one-day festival in Zurich, Switzerland. The series then makes its Gallic debut in Paris, March 31-April 1 before moving on to the Wembley Arena in England on April 4-7. Then it travels to Gothenburg, Sweden, for an April 5 appearance before finishing up with two days in Rotterdam, April 6-7.

Studding the 1980 Wembley Fest's stellar roster are the Kendalls, Emmylou Harris, Brenda Lee, Joe Sun, Charley Pride, the Bellamy Brothers, Janie Fricke, Charlie Rich, Stella Parton, Bobby Bare, Don Everly, Roy Clark, Cristy Lane and Kitty Wells.

Other headliners inked to perform at the four-day country music cele-

## 'Babe' Moore Scholarship Set

NASHVILLE—A \$10,000 scholarship established at Southwest Mississippi Junior College in Summit, Miss., to honor the memory of the late Elliott "Babe" Moore has been announced by college president Horace Holmes and Tandy Rice, president of Top Billing.

The scholarship will be given annually to a deserving student selected by the school's scholarship committee. Moore, who died in January 1979, is survived by his wife and two sons, Sonny Clower and Jerry Clower, nationally known entertainer.



ASCAP HOSTS—The National Music Publishers Assn. recently held its meeting at the Hall Of Fame Motel in Nashville hosted by ASCAP. Pictured at the meeting are from left, Ed Shea, Southern regional executive director, ASCAP; Leonard Feist, president of the National Music Publishers Assn.; Wesley Rose, Milene Music; Tim Wiperman, Warner Bros. Music; and Paul Adler, ASCAP's membership director.

## Halsey Staging Southwest Tour

NASHVILLE—Combining the talents of Michael Murphey and Hank Thompson, the Jim Halsey Co. is staging a "Great American Honky-Tonk Tour" throughout the Southwest. The tour will take both artists to four states and will set the stage for a forthcoming movie featuring Murphey's music.

The "Great American Honky-Tonk Tour" kicks off March 2 in Golden, New Mexico, continuing on to Texas, Kansas and Oklahoma. Each city along the tour will submit a candidate for the "National Honky-Tonk Queen" contest who will be flown to the finals held at Gilley's Club in Pasadena, Tex., April 17.

The tour leads the way for "Hard Country," a Marble Arch Productions film to feature a title song and soundtrack score by Murphey.

## Benson Clinic's Dates Feb. 5-7

NASHVILLE—The Benson Co. sponsors its annual music clinic Feb. 5-7 at the Opryland Hotel here.

Hosted by Jim Van Hook, this year's headliners will include Bob Benson, Don Marsh, Paul Johnson, Larry Mayfield, Jerry Nelson, Elmo Mercer, Jack Price, Doug Oldham, Phil Johnson, Paul Ferrin, Jeannie C. Riley, the Lanny Wolfe Trio, Andrus, Blackwood & Co., and others.

The clinic will include reading sessions, workshops, concerts, devotionals and an array of choral music. In addition, two major events are scheduled including the premiere of a new youth musical "Believer," with songs written by Dallas Holm and arranged by Paul Johnson, and a showcase of several major Benson recording artists.

Registration fee for the clinic is \$45 which includes a number of music packets, admission to all events and meals.



SIGNINGS SESSION—Proving that her audiences come in all sizes, Tammy Wynette autographs a copy of her just-published autobiography, "Stand By Your Man," for a tiny fan. Occasion was a signings party for the singer staged at a local Nashville shopping center.

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# Nashville Scene

By KIP KIRBY

Dolly Parton is now in Los Angeles filming her first major motion picture, "Nine To Five," with Jane Fonda and Lily Tomlin. Production for the movie is being handled by IPC, Fonda's own company, and the film is scheduled to shoot on location through mid-March.

Insiders report that Jerry Lee Lewis' next album for Elektra will contain a radical change of pace when he turns up with such classic chestnuts as "Toot-Toot-Tootsie Goodbye" and "Alabama Jubilee." Lewis is also reportedly including a song he wrote called "Rockin' Jerry Lee." Sounds autobiographical.

RCA headlined two of its artists in Cincinnati recently, when Sylvia and Razy Bailey both appeared at the Mobile Records convention there. And Waylon Jennings co-headlines a special benefit concert in Nashville with Johnny Cash Jan. 31 at the Grand Ole Opry House. Proceeds go to widows of area policemen and firemen killed in the line of duty.

Didja know... that singer Dottie West logged a whopping total of 300 performances this past year? ... that Charley Pride almost became a major league baseball player before abandoning his bat for a country hat. Even though he's no longer a professional ballplayer, Pride still trains every spring with the Texas Rangers team just to stay in shape—and of course, you never know when the Rangers might suddenly need a substitute pitcher, right, Charley...

When Tracy Nelson had to cancel an Exit/In date not long ago in Nashville, the club asked Ariola artist Gene Cotton to fill in with his band, American Ace. It followed a packed one-nighter that Cotton performed there the previous evening.

The Texas Country Music Assn. sponsored an "Ernest Tubb Appreciation Day" Dec. 30 at the Ft. Bend County Fairgrounds in Rosenberg, Tex. ... "Looks like Gail Davies is becoming country music's first self-produced female artist. Davies handled all the production and arrangements for her debut Warner Bros. album, "The Game," which has just been released. Davies was interviewed by phone by the L.A. Times for an article it's doing on women producers in the music business. Strangely enough, it seems there aren't very many, either."

Con Brito artist Terri Hollowell starred in four shows on the BBC network in the UK recently. The shows will be aired this spring as part of a continuing series of country music specials the BBC has been doing. This was Terri's third trip to England in 1979; she also played at Wembley and made a British tour with Don Williams in the past year.

Riders In The Sky made a special appearance on the Tulsa prairie lands to bring its brand of cowboy music to the annual Christmas party thrown by Jim Halsey. Speculation is high that Riders may soon announce a booking agreement with Halsey's new Thunderbird Artists agency.

Bob Marley and his Rastafarian troupe of musicians exploded onstage at Vanderbilt Univ. in mid-December, certainly qualifying as one of Nashville's finest live concerts this year.

Tommy Overstreet guest DJ'd recently on WHN-AM in Manhattan in the midst of midday air personality Lee Arnold's shift. And yes, Overstreet did play several of his past hits. Later, the artist did a concert at the Lone Star Cafe which was broadcast live over WHN.

Combine Music's super-talent Thomas Cain opened not long ago for the legendary Ray Charles at Vanderbilt Univ., holding his own admirably, as he always does onstage. Cain's "Alabama Morning" was recorded on Carlene Carter's first Warner Bros. LP.

And promotion director Chuck Keller at KFGO-AM in snowy Fargo, N.D., writes to tell Scene that a letter of protest about the ongoing Iranian hostage crisis from one of its listeners brought a deluge of requests for rebroadcast. The station read the letter 25 times within two days and accumulated a total of 5,847 names and addresses from listeners all over the Northwest, which KFGO then sent on to the Iranian delegation at the United Nations in New York.

Newest Epic country sensation promises to be singer Pam Rose, who's already causing stirrs of excitement with her first single, "It's Not Supposed To Be That Way." The label copy mentions "and friend"—who happens to be Willie

(Continued on page 62)

## Billboard

# Hot Country Singles

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This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.		TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
							This Week	Last Week		
★	1	10	COWARD OF THE COUNTY—Kenny Rogers (R. Bowling, B.E. Wheeler), United Artists 1327 (Roger Bowling, BMI/Sleepy Hollow, ASCAP)	★35	48	3	69	73	5	TONIGHT I'M FEELIN' YOU (All Over Again)—Jack Grayson (J. Sun, J. Grayson), Hitbound 4501 (Loyd of Nashville/Plum Creek/Hinsdale, BMI)
★	2	11	I'LL BE COMING BACK FOR MORE—T.G. Sheppard (C. Putman, S. Whipple), Warner/Curb 49110 (Tree, BMI)	★36	43	6	★70	NEW ENTRY	(I'll Even Love You) BETTER THAN I DID THEN—The Statler Brothers (D. Reid, H. Reid), Mercury 57012 (American Cowboy, BMI)	
★	3	8	LEAVING LOUISIANA IN BROAD DAYLIGHT—The Oak Ridge Boys (R. Crowell, D. Cowart), MCA 41154 (Jolly Cheeks/Drunk Monkey, BMI/ASCAP)	★37	45	6	71	14	14	TELL ME WHAT IT'S LIKE—Brenda Lee (B. Peters), MCA 41130 (B. Peters, BMI)
	4	2	MISSIN' YOU—Charley Pride (K. Fleming, D.W. Morgan), RCA 11751 (Pi-Gem, BMI)	★38	39	8	72	36	10	FADIN' RENEGADE—Tommy Overstreet (C. Sams), Elektra 46564 (Ironside, ASCAP)
	5	4	HELP ME MAKE IT THROUGH THE NIGHT—Willie Nelson (K. Kristofferson), Columbia 1-11126 (Combine, BMI)	★39	46	7	73	3	13	HAPPY BIRTHDAY DARLIN'—Conway Twitty (C. Howard), MCA 41135 (Butler, BMI)
★	10	10	YOU'D MAKE AN ANGEL WANNA CHEAT—The Kendalls (B. Morrison, B. Zerface, J. Zerface), Ovation 1136 (Combine, BMI/Southern Nights, ASCAP)	★41	47	6	74	58	14	YOU PICK ME UP (And Put Me Down)—Dottie West (R. Goodrum, B. Maher), United Artists 1324 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP)
★	12	7	LOVE ME OVER AGAIN—Don Williams (D. Williams), MCA 41155 (Bibo, ASCAP)	★42	49	5	75	32	11	THIS MUST BE MY SHIP—Carol Chase (R. Murrah, S. Anders, T. Murrah), Casablanca 1324 (Blackwood/Magic Castle, BMI)
	8	7	HOLDING THE BAG—Moe Bandy & Joe Stampley (B. Moore, P. Bunch), Columbia 1-11147 (Baray, BMI)	★43	50	6	76	79	3	MR. & MRS. UNTRUE—Price Mitchell/Rene Sloane (T. Wine, I. Levine), Sunbird 101 (Gusto) (Pocketful Of Tunes/Jilberon, BMI)
	9	9	YOU KNOW JUST WHAT I'D DO/THE SADNESS OF IT ALL—Conway Twitty & Loretta Lynn (J. Foster, B. Rice)/(R. Wolfe III), MCA 41141 (Jack & Bill, ASCAP)/(Side Pocket, BMI)	★44	57	2	77	61	12	SHARING—Kenny Dale (S. Pippin, J. State), Capitol 4788 (House Of Gold, BMI)
★	10	16	BLUE HEARTACHE—Gail Davies (P. Craft), Warner Bros. 49108 (Lizzie Lou, BMI)	★45	70	2	78	78	5	LILY—Dan Riley (D. Riley, B. Kaye), Armada 103 (Kilkenny/Black Oog, BMI)
★	11	17	YOUR OLD COLD SHOULDER—Crystal Gayle (R. Leigh), United Artists 1329 (United Artists, ASCAP)	★46	54	3	79	62	14	I HATE THE WAY I LOVE IT—Johnny Rodriguez & Charly McClain (A. Aldridge), Epic 9-50791 (Song Doctor/Big Hair, BMI)
★	12	19	BACK TO BACK—Jeanne Pruett (J. McBee, J. Pruett), IBC 0005 (Scott-Ch & Brandy, ASCAP)	★47	55	3	80	63	9	MISTY MORNING RAIN—Ray Price (D. Chappell), Monument 45-290 (Almarie, BMI)
★	13	23	BABY, YOU'RE SOMETHING—John Conlee (R. Vanhook, C. Putnam, D. Cook), MCA 41163 (Tree, BMI/Cross Keys, ASCAP)	★48	56	3	81	60	8	YOU'RE ONLY LONELY—J.D. Souther (J.D. Souther), Columbia 1-11079 (Ice Age, ASCAP)
★	14	25	YEARS—Barbara Mandrell (K. Fleming, D.W. Morgan), MCA 41162 (Pi-Gem, BMI)	★49	59	5	82	82	5	TOUGH ACT TO FOLLOW—Billy Parker (V. Slovall, B. Palmer), SCR 181 (Branch, BMI)
	15	15	YOUR LYING BLUE EYES—John Anderson (K. McDuffie), Warner Bros. 49089 (Acutt/Rose, BMI)	★50	51	7	83	65	13	NOTHING AS ORIGINAL AS YOU—The Statler Brothers (D. Reid), Mercury 57007 (American Cowboy, BMI)
	16	6	OH, HOW I MISS YOU TONIGHT—Jim Reeves (B. Davis, J. Burke, M. Fisher), RCA 11737 (Bourne, ASCAP)	★51	52	7	84	68	8	YOU'VE STILL GOT ME—Jerry Wallace (H. Shields), Door Knob 9-116 (Chip "N" Dale/Jerry Wallace, ASCAP)
	17	18	A LITTLE GETTING USED TO—Mickey Gilley (J. Taylor), Epic 9-50801 (First Lady, BMI)	★52	53	7	85	90	2	MY SPECIAL PRAYER—Freddy Fender (W. Scott), Starlite 9-4906 (CBS) (Maureen, BMI)
★	18	28	SUGAR FOOT RAG—Jerry Reed (H. Garland, V. Horton), RCA 11754 (TRO-Cromwell, ASCAP/TRD-Hollis, BMI)	★53	64	3	★86	NEW ENTRY	BLUE MOON OF KENTUCKY—Earl Scruggs Revue (B. Monroe), Columbia 1-11176 (Peer, BMI)	
★	19	31	THE SHUFFLE SONG—Margo Smith (M. Smith, N.D. Wilson, M. David), Warner Bros. 49109 (Galamar/AI Gallico/Dusty Roads, BMI/Mack David, ASCAP)	★54	80	2	87	87	5	NOBODY'S DARLIN' BUT MINE—B.J. Wright (J. Davis), Soundwaves 4593 (NSD) (Duchess, BMI)
★	20	37	DAYDREAM BELIEVER—Anne Murray (J. Stewart), Capitol 4813 (Screen Gems-EMI, BMI)	★55	67	3	88	89	3	DEAR MR. PRESIDENT—Max D. Barnes (M.D. Barnes), Ovation 1139 (Plum Creek, BMI)
	21	5	POUR ME ANOTHER TEQUILLA—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 46558 (OebDave/Briarpatch, BMI)	★56	13	12	★89	NEW ENTRY	DO YOU REMEMBER ROLL OVER BEETHOVEN—Sonny Curtis (S. Curtis), Elektra 46568 (Skoi, BMI)	
★	22	34	I CAN'T GET ENOUGH OF YOU—Razy Bailey (J. Slate, D. Morrison), RCA 11885 (House of Gold, BMI)	★57	72	3	90	95	2	DON'T MAKE ME OVER—Jennifer Warnes (B. Bacharach, H. David), Arista 0455 (Jac/Blue Seas, ASCAP)
★	23	27	YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Charlie Rich (D. Fritts), United Artists 1325 (Combine, BMI)	★58	74	3	91	94	3	PROVE IT TO YOU ONE MORE TIME AGAIN—Kris Kristofferson (K. Kristofferson), Columbia 1-11160 (Resaca, BMI)
	24	24	TILL I STOP SHAKING—Billy "Crash" Craddock (J. Adrian), Capitol 4792 (Pick A Hit, BMI)	★59	86	2	92	92	5	PLEASE PLAY MORE KENNY ROGERS—Steven Lee Cook (R.W. Gabbard, J. Ireson), Grunder's Switch 1709 (PMS) (Cream of the Crop, BMI)
★	25	30	WHAT'LL I TELL VIRGINIA—Johnny Rodriguez (B. McDill), Epic 9-50808 (Hall-Clement, BMI)	★60	21	12	93	NEW ENTRY	HARBOR LIGHTS—Rusty Draper (J. Kennedy, H. Williams), K L 001 (Nu-Sound) (Chappell, ASCAP)	
★	26	26	BUT LOVE ME—Janie Fricke (K. Nolan), Columbia 1-11139 (Sound Of Nolan/Two One Two, BMI)	★61	20	12	94	93	2	BEHIND YOUR EYES—The Charlie Daniels Band (J. Boylan), Epic 9-50806 (Great Eastern, BMI)
★	27	33	COME TO MY LOVE—Cristy Lane (J. Sibbar, S. Lorber), United Artists 1328 (Bobby Goldsboro, ASCAP)	★62	77	3	★95	NEW ENTRY	WOULD YOU KNOW LOVE—Marlow Tackett (S. Tackett), Palace 1006 (Little Wendy, BMI)	
	28	29	IF I EVER HAD TO SAY GOODBYE TO YOU—Eddy Arnold (S. Gibb), RCA 11752 (Angel Wing, ASCAP)	★63	88	2	★96	NEW ENTRY	DONNA-EARTH ANGEL—Tucker Williams (R. Valen, J. Belvin), Yatahe 999 (SCR) (Keno/Dootsie Williams, BMI)	
★	29	38	I AIN'T LIVING LONG LIKE THIS—Waylon Jennings (R. Crowell), RCA 11898 (Visa, ASCAP)	★64	66	5	97	76	14	MY WORLD BEGINS AND ENDS WITH YOU/WHY DID YOU HAVE TO BE SO GOOD—Dave & Sugar (S. Pippin, L. Keith)/(J. Foster, B. Rice), RCA 11749 (Tree/Windchimes, BMI)/(April, ASCAP)
★	30	41	NOTHING SURE LOOKED GOOD ON YOU—Gene Watson (J. Rushing), Capitol 4814 (Coal Miners, BMI)	★65	75	3	98	83	8	YOU MAKE IT SO EASY—Bobby G. Rice (E. Conley), Senset 102 (Gusto) (Blue Moon, ASCAP)
★	31	42	DRINKIN' AND DRIVIN'—Johnny Paycheck (G. Gentry), Epic 9-50818 (Taylor and Wilson, BMI)	★66	NEW ENTRY	LYING TIME AGAIN—Mel Tillis (C. Walker), Elektra 46583 (Sawgrass, BMI)	99	85	6	PALIMONY—Leon Rausch (J. Mundy), Derrick 128 (Honeytree/Mundy, ASCAP)
★	32	22	I WISH I WAS CRAZY AGAIN—Johnny Cash & Waylon Jennings (B. McDill), Columbia 3-10742 (Hall-Clement, BMI)	★67	81	2	100	91	3	ME TOUCHIN' YOU—The Capitols (B. Bond), Ridgetop 00779 (Century 21) (Owepar, BMI)
★	33	35	GO FOR THE NIGHT—Freddy Weller (B. Cason, F. Weller), Columbia 1-11149 (Buzz Cason, ASCAP/Young World, BMI)	★68	69	5				
★	34	40	OUT OF YOUR MIND—Joe Sun (D. Knutson, B. Hill), Ovation 1137 (Welbeck, ASCAP/ATV, BMI)							

# Newsbreaks

● NASHVILLE—RCA Records' "Wanted! The Outlaws" LP has made history as the first double platinum country album to be certified by the Recording Industry Assn. of America. Originally released in 1976, the album became the first Nashville-originated LP to receive platinum certification. Waylon Jen-

nings, prominently featured on "Wanted! The Outlaws" with Willie Nelson, Jessi Colter and Tompall Glaser, also set a record when his "I've Always Been Crazy" LP became the first country album ever to ship gold. Today, Jennings now has six gold and three platinum disks.

● NASHVILLE—Due to legal-

ities, Sunset Records has changed its name to Sunbird Records with a roster that includes Billy Larkin, Bobby G. Rice, Jimmie Peters, Price Mitchell, Rene Sloane, Chet Taylor, Ben Atkins and the catalog of Mel Street. First releases for the re-named label include "Tonight Let's Sleep On It Baby" by Street and "Hearts" by Peters.

● NASHVILLE—Elektra artist Jerry Lee Lewis will have his second album for the label, "When Two Worlds Collide," released in February. Recorded in Nashville, the set was produced by Eddie Kilroy, who produced Lewis' first country hit "Another Place, Another Time" back in the '60s for Mercury. At the same time, Elektra will also ship the second album by songwriter Bobby Braddock titled "Love Bomb."

● NASHVILLE—A new double-pocket LP set featuring Hank Williams' Original Drifting Cowboys has been released by Standing Stone Records of Nashville. The album, titled "The Drifting Cowboys' Tribute To Hank Williams," contains 10 standards and 10 inspirational tunes and is intercut with personal interviews by the band members recalling life on the road with Williams. First single off the LP is "Mansion On The Hill," backed with "I Saw The Light." A copy of the album was presented to the Drifting Cowboys by George Lewis, president of Standing Stone Records, at Acuff-Rose Publishing Co. Jan. 4.



FAMILY AFFAIR—Columbia recording artists Larry Gatlin and the Gatlin Brothers, Steve and Rudy, sing three-part harmony in a recent appearance on the Christmas "Grand Ole Opry" special.



HALL MARKS: RCA recording artist Tom T. Hall signs a copy of his new book, "The Storyteller's Nashville," for Sheriff Fate Thomas at a special autograph party hosted by Top Billing, Inc.

## Osmond Firm Opens Nashville Office

BRENTWOOD, Tenn.—A television syndication branch office of the Osmond Entertainment Center in Utah has been opened here by David Sifford, president, and Beverly Brewer, director of marketing.

According to Brewer, the local office will handle tv syndication and marketing for various Osmond projects, including the "Country Roads" musical series hosted by Sammy Jackson, and eight prepackaged Donny and Marie tv specials.

Additionally, the company will be marketing a number of forthcoming Osmond Entertainment projects next fall.

Sifford formerly worked with Show Biz, Inc. in Nashville before linking up with the Osmonds a year

ago, while Brewer served as manager of media services for Show Biz for six years.

## Anderson Hosting

NASHVILLE—Country music artist Bill Anderson has been signed to host a new television game show called "Funzapoppin'." The show will be produced by Bob Banner for syndication, and will be taped at various theme parks across the country.

Three pilots were taped at Astroworld in Houston in December and will air in the Southwest this month. "Funzapoppin'" is a combination of mental intuition and physical skill.

JANUARY 19, 1980, BILLBOARD

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"HEE HAW" HEAVIES—Singers Buck Owens, left, and Faron Young share a chat amidst the cornstalks on the set of television's "Hee Haw." Young performed his latest single, "That Over 30 Look."

## 87 MCA Albums In Hefty Winter Promo

NASHVILLE—MCA Records has launched a major country music promotion featuring 87 albums including new releases, major current releases and popular catalog items.

The marketing program, "MCA Country Time," provides customer incentives and special dating. Neil Hartley, vice president of national accounts for MCA Distributing, said the program is designed to help accounts stock all MCA product in demand by consumers.

"Our intention is to give the general public the opportunity to buy the product they want," Hartley said. "Many times an account will not know he is out of a particular album until our people tell him. This

### Milsap's Firms And ATV Reach Accord

NASHVILLE—Ronnie Milsap's music publishing companies, Ronjoy (ASCAP) and Mad Lad (BMI) have entered into an exclusive co-publishing agreement with ATV Music Co.

Announced by Gerald E. Teifer, vice president and general manager of Nashville's ATV Music Group and Rob Galbraith of Ronnie Milsap Enterprises, ATV will administer, copublish and exploit the copyrights of the Milsap publishing companies.

Galbraith, Milsap's coproducer, who is responsible for the Milsap music publishing activities stated, "This arrangement will provide our writers with representation in all areas of music, coast to coast."

### Hagar Tour Caps His Banner Year

NASHVILLE—For Sammy Hagar, 1979 has turned out to be a banner year. His latest Capitol album was self-produced, one of his songs is performed by Bette Midler in "The Rose," and he received a gold album for Montrose, a band of which he was a member several years ago.

For his first headlining tour of the U.S., Hagar had a special stage constructed by FM Productions and Chip Monck. The stage contains ramps, platforms and runways, "a lot of things for me to jump off and climb on," says Hagar.

The sound system used on the tour by C.V. Lloyd, is the same system that Hagar shared on the Boston tours, and Polico provides the lights. The entire stage setup including the p.a. is color coded, and the show, according to Hagar, "is just as much a visual experience as it is an audio experience."

program is designed to fill the holes."

New releases featured in the program and shipping in January and February include albums by Roy Clark, George Hamilton IV, Mel Tillis, Conway Twitty, Bill Monroe, Bill Anderson, Faron Young, Brenda Lee and the Oak Ridge Boys.

Additional albums involved in the program which will receive incentives and special dating include releases by John Conlee, Conway Twitty and Loretta Lynn, Barbara Mandrell, the Oak Ridge Boys, Merle Haggard, Tanya Tucker, John Wesley Ryles and Don Williams. Most of the popular albums from the MCA catalog also are included.

Point of purchase materials, featuring the "MCA Country Time" theme, are being distributed in support of the program and include a pocket catalog brochure with all country catalog releases, plus new album minis for the January and February releases. Also being utilized are counter display/header cards with a brochure holder resembling a clock face in keeping with the theme of the promotion; a four-color four by four-foot montage of key MCA country artists, and front boards to be provided on key artists to fit in-store racks.

Chic Doherty, vice president of marketing for MCA/Nashville, says a similar but less extensive program last year was well received. "We are pleased by the response to our country product promotion last summer," he says.

Hagar's latest album, "Street Machine," his fifth for Capitol, was to be produced by Tom Scholtz, producer and member of Boston. Unfortunately, Boston was on its way to a tour of Japan, so, eager to get the LP recorded, Hagar sought the assistance of engineer Pete Henderson and produced the LP himself.

Most of the material for "Street Machine" was written while touring the States with Boston. "On the road I tend to write more," claims Hagar. "I'm constantly with my instrument and in a rock 'n' roll frame of mind, and because I'm living it, it's easier for me to write on the road."

Last year, Hagar worked out a publishing agreement with Warner Bros. Music, and discovered that Bette Midler recorded his song, "Red," on her latest album. In addition, Midler performs Hagar's "Keep On Rockin'" in her film debut, "The Rose."

## Jerry Reed As Truckers Voice

NASHVILLE—Truckstops Of America, which owns and operates 26 truckstops in 16 states, has selected RCA artist Jerry Reed as company spokesman for its 1980 advertising campaign.

Advertisements featuring Reed will appear in trucker trade publications. A new Truckstops Of America radio spot, produced especially for the campaign and performed by Reed will air on clear-channel 50,000 watt stations including WBAP-AM, Fort Worth; WWL-AM, New Orleans; WSM-AM, Nashville; and WWVA-AM, Wheeling, W. Va.

Dave Pokela, vice president of marketing for Truckstops Of America, states that Reed's background and identifiability with truckers through his recordings and movie roles made him the most logical spokesman.

Truckstops Of America, a division of Ryder Systems, Inc. provide such services as fuel, repair and parts departments, general merchandise stores and restaurants.

## Jan. 30 Deadline For Star Names

NASHVILLE—The Country Music Foundation has announced a Jan. 30 deadline for applications for 1980 induction into the Country Music Hall of Fame and Museum's Walkway of Stars.

Applications will be considered by the Foundation's board of trustees at their first quarterly meeting Jan. 31. Approved Walkway candidates will be notified in writing by Feb. 15.

The Walkway of Stars, a special Country Music Hall of Fame and Museum exhibit, is composed of 384 terrazzo blocks, each of which contains a bronze star and the name of an important country music personality.

Letters with biographical information on the candidate, titles of major recordings and an estimate of the number of years the candidate has been involved in country music should be sent to: Country Music Foundation Board of Trustees, Walkway of Stars Committee, 4 Music Square E., Nashville, 37203.

The \$1,500 donation required for membership in the Walkway helps to support the ongoing educational program of the Country Music Foundation Library and Media Center. The donation is tax deductible.

## Nashville Scene

• Continued from page 60

Nelson, who sings a chorus at the end with her. Unfortunately, the same week that her single debuted in release, Rose had an automobile accident which totaled her car—but luckily, she was unhurt. Rose's album, which will be out in early 1980, was produced by Pete Drake (who also produced rocker Marshall Chapman's latest efforts).

Roseway International artist Roosevelt Savannah doing radio promo dates out in the West for his new single on that Seattle-based label. One of his stops was at KTWO-AM in Casper, Wyo., where he made an on-the-air visit to station personality known as "The Midnight Cowboy." Hey, who is "The Midnight Cowboy," anyway?

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY  
For Week Ending 1/19/80

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This Week	Last Week	Weeks on Chart	* Star Performer—LPs registering proportionate upward progress this week. TITLE—Artist, Label & Number (Distributing Label)
★	1	17	KENNY—Kenny Rogers, United Artists LWAK-979
2	2	10	WHAT GOES AROUND COMES AROUND—Waylon Jennings, RCA AHL1-3493
★	3	38	GREATEST HITS—Waylon Jennings, RCA AHL1-3378
★	5	58	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
5	4	12	I'LL ALWAYS LOVE YOU—Anne Murray, Capitol S0012112
6	6	16	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
7	7	10	WHISKEY BENT AND HELL BOUND—Hank Williams Jr., Elektra/Curb 6E-237
★	10	9	WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson, Columbia JC 36158
9	9	15	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
10	8	10	CLASSIC CRYSTAL—Crystal Gayle, United Artists L00-982
★	18	10	PORTRAIT—Don Williams, MCA 3192
12	14	104	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
★	17	24	3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3353
14	15	89	STARDUST—Willie Nelson, Columbia JC 35305
★	19	40	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H
16	12	10	THE BEST OF EDDIE RABBITT, Elektra 6E-235
17	20	35	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE-35751
18	21	15	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC 36202
★	28	29	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E-194
20	22	37	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
★	31	48	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849
22	26	41	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
23	23	7	THE BEST OF THE STATLER BROTHERS, Mercury SRM1-1037
24	27	18	JUST FOR THE RECORD—Barbara Mandrell, MCA 3165
25	16	22	YOU'RE MY JAMAICA—Charley Pride, RCA AHL1-3441
26	24	9	DIAMOND DUET—Conway Twitty & Loretta Lynn, MCA 3190
27	30	37	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-3318
28	25	14	DON'T LET ME CROSS OVER—Jim Reeves, RCA AHL1-3454
29	29	3	KENNY ROGERS—Kenny Rogers, United Artists UA-LA 689-G
30	33	59	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
★	43	2	DAYTIME FRIENDS, Kenny Rogers, United Artists UALA-754-H
32	32	19	VOLCANO—Jimmy Buffett, MCA 5102
33	37	31	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064
★	44	2	EVERYTIME TWO FOOLS COLLIDE, Kenny Rogers & Dottie West, United Artists UALA-864-H
★	45	31	IMAGES—Ronnie Milsap, RCA AHL 13346
36	36	14	SHOULD I COME HOME—Gene Watson, Capitol ST 11947
37	35	21	A RUSTY OLD HALO—Hoyt Axton, Jeremiah JH5000
38	38	5	HEART OF THE MATTER—The Kendalls, Ovation OV 1746
39	46	16	FOREVER—John Conlee, MCA 3174
40	39	24	THE LEGEND AND THE LEGACY, VOL. I—Ernest Tubb, Cachet CL 33001
41	40	34	LOVELINE—Eddie Rabbitt, Elektra 6E-181
42	<b>NEW ENTRY</b>		THE ORIGINALS—The Statler Brothers, Mercury SRM-1-5016
43	42	19	STAY WITH ME/GOLDEN TEARS—Dave & Sugar, RCA AHL1-3360
44	<b>NEW ENTRY</b>		GREATEST HITS—Mac Davis, Columbia JC 36317
45	<b>NEW ENTRY</b>		A BELIEVER SINGS THE TRUTH—Johnny Cash, Cachet 9001
46	48	7	ME AND PEPPER—Mel Tillis, Elektra 6E-236
47	<b>NEW ENTRY</b>		THE ELECTRIC HORSEMAN—Soundtrack, Columbia JS 36327
48	41	8	MY VERY SPECIAL GUESTS—George Jones, Epic JE 35544
49	49	3	EVERYBODY'S GOT A FAMILY—MEET MINE—Johnny Paycheck, Epic JE 36200
50	50	5	SPECIAL DELIVERY—Dottie West, United Artists LT 1000

## 5 More 'Austin' Tapings Firmed

AUSTIN, Tex.—Five more tapings for the syndicated television program, "Austin City Limits," have been scheduled by the show's producer, Terry Lickona, to round out the 1980 season.

These additional tapings include segments with Elektra's Hank Williams Jr. Tuesday (22), Carl Perkins Friday (25), Warner Bros. artist Gail Davies Jan. 30, Mel Tillis Feb. 14 and MCA Records' Barbara Mandrell Feb. 16.

## MIDEM '80 Expected To Draw Crowds, Despite Industry Slump

• Continued from page 1

managing directors, general managers and the like.

In addition, the organizers stress the surprising proportion of new companies and first-time attendees: around 13% of the total.

This is also confirmed by MIDEM's U.S. representative, John Nathan, who notes that American registrations—comprising more than 260 companies, an increase he puts at around 8% over 1979—include a considerable number of newcomers to Cannes.

He calls both the presence of these fledgling firms, and the fact that virtually all U.S. attendees from previous MIDEMs are returning, "satis-

fy" in view of current market conditions.

In fact, Nathan feels the sales slowdown may even be compelling more independent companies than

**Assistance in preparing this story provided by Adam White in New York.**

before to look abroad for business, possibly reflecting their problems in negotiating that foreign business doesn't have to follow U.S. action. Acts and records can be broken abroad and re-imported to their homeland, he suggests.

Among official meetings scheduled in the course of MIDEM '80 are the now-traditional lawyers' confab,

set for Friday (18), and devoted to the theme, "Piracy Of Musical Recordings."

John Deacon, director general of the British Phonographic Industry; Dr. Norbert Thurow, director of the German branch of the International Federation of Producers of Phonograms and Videograms, and M. DuBois, head of Holland's BUMA/STEMRA organizations, are among the speakers.

Among those submitting reports to the meeting are lawyers familiar from previous years: Michael Sukin and Jay Schlesinger from the U.S., Edouard Jakhian from Belgium and Bernard Solomon from Canada. The sessions are open to all industry professionals.

On Jan. 20, the International Federation of Popular Music Publishers meets to discuss the licensing of records and videotapes, the export and import of sound carriers and the problems of home duplicating.

Premieres are promised of Bette Midler's first film, "The Rose," with her searing role as an ill-fated, Joplin-like rock singer. It will be the movie's first showing in Europe.

Also set is the British rock picture, "Blue Suede Shoes," with a semi-documentary flavor. Bill Haley stars in this world premiere.

As in prior years, the gala program is still far from finalized at this point. There's been talk of a new wave presentation, possibly featuring the British group Madness, which will be on tour in France at the time—but it is not definite.

A jazz gala Jan. 19 will probably feature Stan Getz, Sarah Vaughan and Buddy Rich, and Gillette-Madison will probably make a live recording for the second year.

Reggae star Eddy Grant fronts the opening gala, Singer Niemen the Polish show Jan. 23. New French artists like Isabelle Mayereau and Gilbert Laffaile will be among those performing in the France Inter event Jan. 20. Elsewhere, there's the traditional Variety Club of France gala for charity and an awards gala organized by radio station Europe No. 1.

With the Cannes Casino now flattened (to make way for a new Palais des Festivals), smaller venues like the Miramar (400 seats) and the Palm Beach Casino (800 seats) are to be used in its place, so more than usual overcrowding appears likely.

Radio Monte Carlo plans special FM broadcasting during the Cannes event under the name RMC Radio MIDEM, with special sets on stands and in all hotel rooms.

Final attendance figures for MIDEM '79 were 5,765 professionals from 1,366 companies. If this year's figures come close to that level, Bernard Chevy and his workers will have to be well satisfied.

## 'Speedy' Deal Sees Smokie Album Set For Melodiya

LONDON—EMI has completed a deal for the release in the Soviet Union of the album, "Smokie's Greatest Hits."

Negotiated through the Russian foreign trade organization, Mezhdunarodnaya Kniga, the agreement calls for an initial pressing of 50,000 copies to be made in the Soviet Union itself and distributed by Melodiya.

The deal for the RAK group's album is the latest in a series that has seen EMI product from acts such as Wings, Cliff Richard, John Lennon and France's Franck Pourcel released in the Soviet Union.

What makes it something of a breakthrough for EMI is the speed of the negotiations—completed in only two months via a series of telexes and a Moscow visit by EMI Music's East European licensee coordinator, Chris John—and a relative freshness of the repertoire.

"The most pleasing aspect," John comments, "is the speed with which our partners in Russia agreed to the deal. When major acts are involved, used to receiving big royalties, there can be problems in agreeing to terms, but here they showed a real appreciation of the constrictions that can face music companies in these situations."

On the other hand, there is no question of an immediate spate of similar deals. The actual negotiations are, in John's view, no easier than they were two or three years ago.

Additional pressings remain a problem. Some Eastern Bloc countries, notably Bulgaria, Poland and East Germany, are amenable to re-

stance, went gold in East Germany. But in Russia, where the 50,000 copies are unlikely to meet demand in full, it is much harder to persuade the authorities to sanction further pressings.

## Charmdale Is Imports 'Victim'

LONDON—Charmdale Record Distributors, one of Britain's biggest wholesalers, has ceased trading after seven years, blaming the industry furor over imports for its collapse.

In a bitter statement the company says: "Continued battles with the record companies over the legality of imports, and their propaganda in the form of mass mail-outs to our customers threatening legal action, have cut our sales volume to a trickle. With the high overheads of a large operation to support, we find that we can no longer meet our commitments."

Last December, a high court judge ruled against CBS in its complaint that Charmdale's parallel imports of product from CBS Inc., in America infringed exclusive UK license, adding that he was being asked to restrain Charmdale from something that was not in his view unlawful.

Nevertheless, the whole imports controversy has clearly made customers think twice about taking any stock of this kind, and Charmdale is the casualty. In addition to imports, the firm's 20,000 sq. ft. warehouse in North London carried quantities of deletions and overstocks. What will happen to these, and to Charmdale's staff of 45 employees, is still uncertain.



ROYAL PRAISE—Sweden's Queen Silvia and King Carl Gustaf congratulate Mats Lagerwall of the Boppers after the group's sellout charity concert in Stockholm. Signed to the Sound of Scandinavia (SOS) label, the Boppers reportedly sold more than 500,000 records in their homeland last year, and pulled more than 300,000 people to their local folk park concerts.

## AUSSIE PUBLISHERS PLEASED

# Minister Likely To OK New Mechanical

By GLENN BAKER

SYDNEY—The Australian federal attorney general, Frank Walker, is thought likely to accept the recommendations of the country's copyright tribunal for an increase in the statutory mechanical rate from 5% to 6.75% (Billboard, Jan. 12, 1980).

The 300-page report was issued Jan. 4 after eight months of deliberations, overseen by Supreme Court Justice St. John, during which the tribunal heard presentations from the publishers and the record-industry.

Latter waged an aggressive and highly visible campaign, drafting the aid of international industry notables such as Stanley Gortikov of the Recording Industry Assn. of America and Len Wood, group director of EMI (Billboard, June 16, 1979).

This was apparently to little avail, although the publishers—whose campaign was rather low key by comparison, an approach which some here speculate may have found favor with the government-organized tribunal—originally asked for an increase in the rate to 8%.

Attorney general Walker has several weeks in which to digest the report and make his recommendations, before Parliament returns and the amendment to section 148 of the country's copyright act can be drawn up.

One irony of the outcome is that the 6.75% rate is close to that recommended 21 years ago by the Spicer committee. That made provision for just such a copyright tribunal as was established last year, and also recommended—but never enacted—an increase to 6¼% from the 5% level set in 1911.

Key point of the tribunal recommendations is that the new rate must apply to a price which includes sales tax. If it's applied to a figure less than this 27½% tax, the rate must go to 7.9%.

Attorney general Walker could approve either system of application, though the 6.75% line is likely to be followed.

Both sides of the industry, winners and losers, are still assessing the impact of the tribunal's report, but the publishers are clearly pleased at their victory—even though it falls short of their original target.

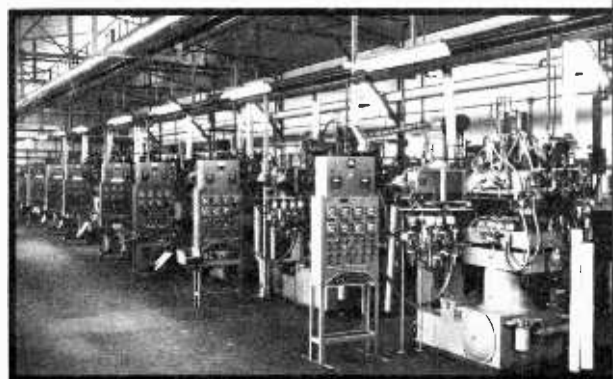
Notes Jack Argent, head of the Australian Music Publishers Assn., "Speaking truthfully, it's a joy to receive any rise. I've always thought that songwriters and recording artists are on a par, but artists can always use free bargaining to better their position. The tribunal gave us a very good hearing, and being the first increase since 1911, it is a victory."

For the labels, Paul Turner, managing director of WEA Australia, takes exception to the remark by Justice St. John that the increase was the record companies' own fault—for not keeping pace with inflation. "I just don't believe that. Isn't it the duty of every company and every businessman to operate under the level of inflation?"

His final word on the outcome? "If there is an increase, we're going to have to look seriously at what we charge for our records."

Fuller analysis of the industry's reaction to the tribunal recommendations will follow in a future issue.

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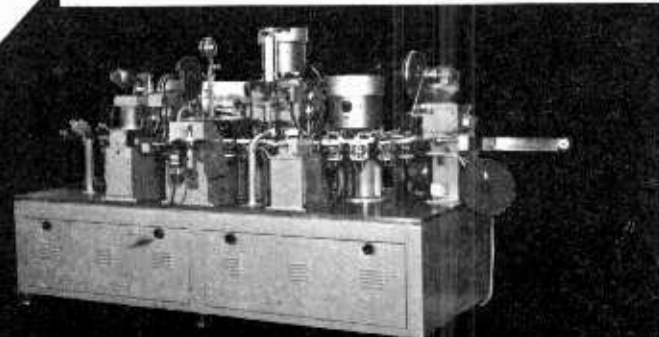
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## Imports Spark Plea For Action By EEC

• Continued from page 4

Meanwhile, Germany's performing and mechanical rights society, GEMA, is checking on the source of 2.5 million albums recently unloaded in Bremerhaven from a cargo ship. The society is seeking to recoup a differential mechanical royalty on each album of DM 1.25 (a little more than 60 cents).

The likelihood is that GEMA's differential royalty levy will be applied by other collection societies in EEC countries. Certainly STEMRA's Ronald Mooy indicates that his society is giving active consideration to the possibility.

Recent publicity given to the

American overstock situation has alerted record companies throughout Europe to the possibility that their markets will be flooded with redundant product or, even worse, with product which is deleted in the U.S. but still of current appeal in Europe.

Says Wilfried Jung, EMI's regional director for Central Europe: "It is not the physical importation of records we oppose, but the infringement of copyright trademarks or contractual guarantees. We must fight unfair competition at all costs."

"A further point is that with parallel imports, the consumer has no possibility of exchanging faulty records, no bonuses can be paid to dealers, and neither can there be compensation for damages for which the local industry is not responsible."

"I don't believe in putting any artificial fences around European territories, but nevertheless the loss of volume sales occasioned by direct imports could seriously hold up or deter the future progress of the European music industry."

Jung's concern over this issue will be echoed throughout this year's MIDEM gathering in Cannes starting Friday (18). As background to these discussions, Billboard's European correspondents have filed country-by-country reports detailing the impact of such imports upon their respective markets which appear in the international section this week.

## The European Import Headache: Country-By-Country Diagnosis

*NEW YORK—As the international music industry gathers for this year's MIDEM in Cannes, the problem of imported records and tapes into European markets—both from the U.S. and Canada, and from neighboring nations on the Continent—is uppermost in the minds of many people. The concern among mechanical rights organizations and record companies, local firms as well as the affiliates of the multinationals, is mounting. The search is on for solutions, but they're not expected to come swiftly and easily. In this report, Billboard's European correspondents assess the impact of imports upon their respective territories, and report what is being done to curb the flood of unwanted repertoire. Countries covered are Holland, France, Italy, Switzerland, Denmark, Greece, Austria, Finland, Yugoslavia, Poland, Czechoslovakia and Sweden. Reports from Germany and Britain have appeared previously in Billboard.*

• Dutch industry leaders are showing increasing concern about the problems of parallel imports, writes Willem Hoos in Holland. They consider these a real threat to the future prosperity of their industry.

Local copyright society, STEMRA, which handles mechanical rights, estimates that in 1978, between 30% and 35% of Dutch unit turnover in albums came from direct imports, including both parallel and regular product. As 60 million al-

bums were sold in Holland that year, imports totaled around 30 million, with a retail value of some \$150 million.

But STEMRA admits that it's unable to estimate the total percentage accounted for by parallel imports.

However, Willem Barents, managing director of Phonogram Holland, claims that parallel and pirate albums combined account for 25% of Dutch industry sales.

He maintains that his company lost substantial numbers of sales because of parallel imports, notably albums by the Moody Blues (imported from Canada), and the Dire Straits' "Communique" LP, imported from the U.S. and from Canada.

Says Barents: "In past years we have invested a great deal of money in foreign acts, in terms of advertising campaigns and financing tours, but we are unable to recoup all the money due to us from resultant album sales because of the market being spoiled by parallel imports."

Barents believes that international record companies must examine their policies very seriously in order to tackle the problem. "One thing that should certainly be done is to arrange simultaneous releases worldwide," he says. "Ideally, it would also be an excellent idea if American companies destroyed their overstocks instead of shipping

them to exporters, but I'm afraid this is an idle hope."

A further way of fighting parallel imports from America, Barents believes, is greater attention given to the fostering of European talent. "We must try to create artists with a real European identity, one that is attractive to record buyers."

"Who knows, this European talent might also create interest among American record buyers and then maybe the U.S. itself will have a parallel imports problem."

Cees Wessels, head of RCA Holland, believes that parallel imports

(Continued on page 68)

### Square For Singles

LONDON—Island Music is to launch a one-off singles label as a way of giving exposure to new acts signed to the publishing company. Chosen name is Square Records.

First product will be Viva's "Radio Saviour," due out Feb. 1. Directors of Square are Island Music managing director Peter Cornish, and Keith Aspden, who will be responsible for its a&r policy.

Says Aspden, "We are interested in other record companies signing our bands, we want to bring those bands to the attention of the industry and the media. We are concentrating on one-off singles, and we have no plans to release albums in the immediate future."

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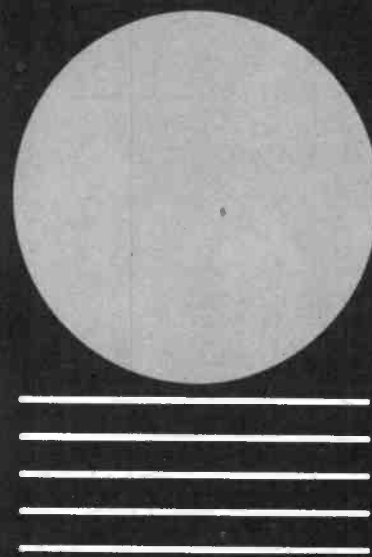
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# Boudwijns: Concern Is Mix Of Pirate, Legit Product

• Continued from page 64

claim between 10%-20% of Dutch record turnover and points out that direct imports have devastated the budget LP market in the Netherlands.

This is "because imported budget repertoire sells for anything up to 80% below normal marketplace budget prices."

Wessels condemns the fact that unfair competition is occurring within the framework of multinational record companies. "It's happening within RCA," he says. "And I'm a strong opponent of this sort of

thing because it damages the image of RCA and of the whole record industry."

He acknowledges that parallel imports have one positive aspect in that they have made Dutch record companies more alert to the importance of rush-releasing new productions, sometimes even sooner than those of American companies.

"RCA Holland has suffered most severely from the parallel importing of product by David Bowie, Elvis Presley, John Denver, Perry Como and Ennio Morricone."

Jaap Grooters, sales manager of

Ariola Benelux, says that his company suffered from the activities of parallel importers last year particularly in regard to the Boney M "Night Flight To Venus" album (coming in from Italy), J.J. Cale's "Five" LP (in from Italy and France), Gruppo Sportivo's "Back To '78" album and the Herman's Brood LP "Shprints" (both from France) and albums from Bob Marley and Robert Palmer, both imported from the U.S.

He estimates that Ariola Benelux lost between 10-15% of likely sales on "hot" items because of parallel

imports, and he believes that the problem can only be solved by a policy of international cooperation and coordination.

"At Ariola, we do our best to combat the problem," he says. "For example, when we have overstocks of a particular record, and Ariola in Germany needs the record because it has a later release date than in Holland, we send our overstocks to our German colleagues."

One of Holland's most active importers is Boogaard, based in the small town of Lopik, in Central Holland. The company has an annual

turnover of \$10 million and acquires its product from the U.S., France and West Germany. Primarily a rack-jobbing company, only 40% of its turnover coming from its import business, Boogaard is nevertheless very much involved in the import of cutouts, from which it derives most of its import business.

About 90% of its imported U.S. product is cutout material. Recent key items were albums by Kiss, including "Kiss Alive Vol. 2;" Manfred Mann's "Watch;" ELO's "Out Of The Blue;" and Ike and Tina Turner's "Greatest Hits." Boogaard also imported Pink Floyd and Dire Straits albums from Canada; Donna Summer, the Who and the "Grease" soundtrack package from West Germany; and Abba and Kiss albums from France.

In addition, Boogaard last year shipped Dutch cutouts to the U.K., Sweden, Norway, Denmark, Finland, West Germany, Switzerland, Austria, Italy and—in certain cases—even the U.S.

Leo Boudwijns is managing director of Nederlandse Vereniging van Producenten & Importeurs van Beeld & Geluidsdragers (NVPI), the Dutch branch of the International Federation of Producers of Phonograms and Videograms (IFPI).

He says: "My estimate of the turnover from parallel imports is between 25-35% of the total market. The clever importer is mixing pirated product with legitimate material and this creates a big headache for the domestic industry."

"Of course, the parallel import of records and cassettes has also to be seen as one of the achievements of the European common market. It gives a direct advantage to the consumer in that he is given the opportunity to pay the lowest possible price for product. But the result for the record industry is often extremely disadvantageous.

"It is almost impossible nowadays to negotiate an exclusive contract with a foreign label or artist which requires a high guarantee paid in advance, because the prospects of recouping the advance are increasingly remote."

He adds: "Furthermore, the price war which is another product of the parallel import boom, creating a disturbance in the music trade, especially among retailers, who tend to be less inclined to take risks with the result that the harder-to-sell repertoire is no longer stocked."

(Continued on page 70)

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## RVB Testing In-Store Video

PARIS—In-store video promotion is making its mark on the French retail trade through the efforts of new company RVB, which has just completed a successful six months' trial of its system, incorporating a self-winding cassette of its own invention.

The 30-minute videocassette comprises 20 titles. Once finished, it unwinds and starts again, giving around 400 plays per month in each store. Record companies provide the promotional footage and pay an annual subscription of \$6,000. The cassette is changed each month.

So far, the scheme is confined to supermarkets, 100 in all. These outlets pay nothing, but undertake to stock 50 to 70 disks a month of those included in the cassette.

RVB is now planning to extend the service to disk retailers, but these will be expected to hire the necessary hardware for \$250 a quarter. All the major French record companies have used the facility.

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# French Importers Are Defensive Of Trading Policies

• Continued from page 68

NVPI is currently planning representations to the Dutch government to establish a price platform below which the retailer will not be allowed to sell records or cassettes.

Says Boudwijns: "He'd remain totally free to buy his product from wherever he wishes, but the minimum retail price would give the loyal retailer a chance to keep his head above water."

"Anyway we have to accept that record prices are much too low. If they had kept up with the inflation

of the past couple of years, they'd be around 20% higher."

• In France, the parallel import situation is nearing an explosion point within the industry, reports **Henry Kahn**, from Paris.

Figures from French Customs and Excise and from the Syndicat National de l'Edition Phonographique et Audio-Visuelle (SNEPA) show the parallel import market to be worth some \$22 million annually, whereas in 1970 it was worth no more than \$8 million. Records are imported sleeve-less, mainly to save

transport costs and customs duties, and poor-quality French sleeves are produced so cutting costs and adding profitability.

Jean Jacques Bouchard is one importer, claiming to have distributed more than 80,000 disks in just six months, mostly direct to stores. Within the parallel import field are clear cases of illicit trading. Piracy is linked. Some imported records, with locally-printed sleeves, do not disclose origins and sometimes not even the name of the artist, only titles and tracks.

But at least there are strong signs that this latter trend is being halted.

With no Customs barriers between European Economic Community areas, common market importers can have records and cassettes delivered to any community port for fast delivery.

Built-in extra problems for the French industry are that Luxembourg customs authorities refuse to cooperate with the local copyright societies, and Switzerland imposes its duties by weight terms, so reducing customs charges.

Maurice Buisson, of Lido Music, says the mechanical rights situation remains very confused in France. But as a regular importer, he has an agreement to pay 8% mechanical rights on the value of incoming disks to French society SACEM.

For Paul Claud, of Vogue, this payment, and the required SACEM stamp on disk labels, is hard to control effectively. Control, he says, is most effective at the point of sale, but this becomes a "vast operation."

Certainly French importers put up a spirited defense of their trading techniques. Jean Bielinsky, of Record Shop, says the demand for the imports is strong and caused by the fact that record companies do not exploit the full U.S. catalogs. Buisson adds: "To do good business, the choice of disks at the point of sale has to be as full as possible. Catalog business is the best business."

Buisson believes French record companies act too slowly. "For 20 years we've kept our eyes on news of

new product in Billboard. We telex immediately for new releases and are weeks ahead of the companies."

And some record company sales managers admit that fast imports can act as "curtain-raisers" for wider sales when the official release dates arrive.

Cutouts are less of a problem in France. Joseph Gibert has a noted Latin Quarter store near Sorbonne University and long specialized in the cutout field. At national level in France, the cutout "industry" is well-supported by collectors.

Buisson says: "I just don't know how word gets around but as soon as I receive a consignment of cutouts, collectors rush into the shop and buy at comparatively high prices."

French record companies are seeing the parallel import market as both a challenge and a threat, and there is acceptance that one effective answer is organized simultaneous release worldwide.

But the problems are immense. The parallel market favors pirate operations and opens the door to copyright evasion. Imports can pass through three or four frontiers and turn up almost anywhere. Keeping tabs and control is virtually impossible.

• Growing interest in international repertoire on the part of Italian consumers right through the 1970s encouraged importers to go for an ever-increasing slice of the action, writes **Daniele Caroli** in Milan.

It wasn't until 1979 that the record companies, specially those with im-

(Continued on page 72)

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# Affect U.S. Publishers Without Italian Licensees?

• Continued from page 70

portant U.S. catalogs, really woke up to the fact that at least 10% of their potential sales had been grabbed from under their very noses by the direct and parallel importers.

Suddenly the import trade was seen as a threat. Remedies were sought and the Associazione dei Fonografici Italiani (AFI) and Società Italiana Degli Autori Editori (SIAE), the trade association and

copyright society respectively, were invited to intervene at top level.

An initial move came from SIAE and since Jan. 1, this year, all foreign records and tapes sold in Italy have to carry a sticker attesting that me-

chanical rights have been paid either abroad or in Italy.

But according to Ernesto Tabarelli, international repertoire manager of WEA Italiana, the SIAE action will not decisively affect

imports from the U.S., "because rights are paid in the country of origin. But it will be instrumental in stopping the flow of counterfeit products often disguised as imports and it will compel many obscure small importers to either rearrange their organizations on a more regular basis—or get out of the business altogether."

The importers' reactions are strong. Some refuse pointblank to comply with the copyright society's new rule and are working on plans to counteract it.

One says: "Mechanical rights are lower in the U.S. than in Italy, so we are asked for an adjustment payment. This is unfair. Legally SIAE is not entitled to ask for this money and, furthermore, we doubt that SIAE will send much money to the right foreign publishers and composers. We believe some U.S. publishers have said that no one can exact rights payments on their behalf."

"In fact, only some of the U.S. publishers are represented in Italy by local publishers and therefore by SIAE. But the adjustment rate would be paid on all records, and publishers without an Italian license will be hard hit as records carrying their copyrights will cost more to the importer while no extra money will go to them."

"It's nothing to do with the Italian importer if mechanical rights are higher here. There should be an organization which protects copyright at international level. Our view, as importers, is that Italian record companies have spurred SIAE on to such moves in order to safeguard themselves against a forthcoming slump."

Etorie Olivelli, marketing services manager at CBS Dischi, disagrees and says: "The import traffic only partially concerns jazz or folk music where there might be questions about who is allowed to exact the rights. What we're talking about are the thousands and thousands of releases imported and featuring big acts like Bob Dylan, Santana and Billy Joel."

"The Chic single, 'Le Freak,' was a surprise hit in Italy, issued late here with small amounts being initially available."

"But meanwhile our marketplace was flooded with thousands of units from the U.S. Massive orders there generate overstocks and wholesalers sell to exporters to get rid of them."

Other views from the Italian industry on the SIAE moves seem pessimistic. It is feared the majors will have to comply with the rules, while the more cunning importers will find the way round them, avoiding investigation and fines. What is wanted is for the controls to apply to everybody involved, not just the big companies which have to stick by the law.

Franco Cabrini, marketing services manager at Polygram, insists: "Record companies must cooperate with SIAE. The new move provides them with a new means of protecting themselves from the flood of overstocks, which often conceal bootlegs and counterfeits."

"It's not just the sticker to be put on foreign product. SIAE is starting a new policy which compels all importers, including record companies, to act according to law, keeping their books in order and sticking to straight dealing. The copyright society must be supported by the industry."

He adds: "In Germany, copyright society GEMA claims a mechanical right to an adjustment fee for imports. If, from Italy, we export to Germany, we have to measure the

(Continued on page 73)

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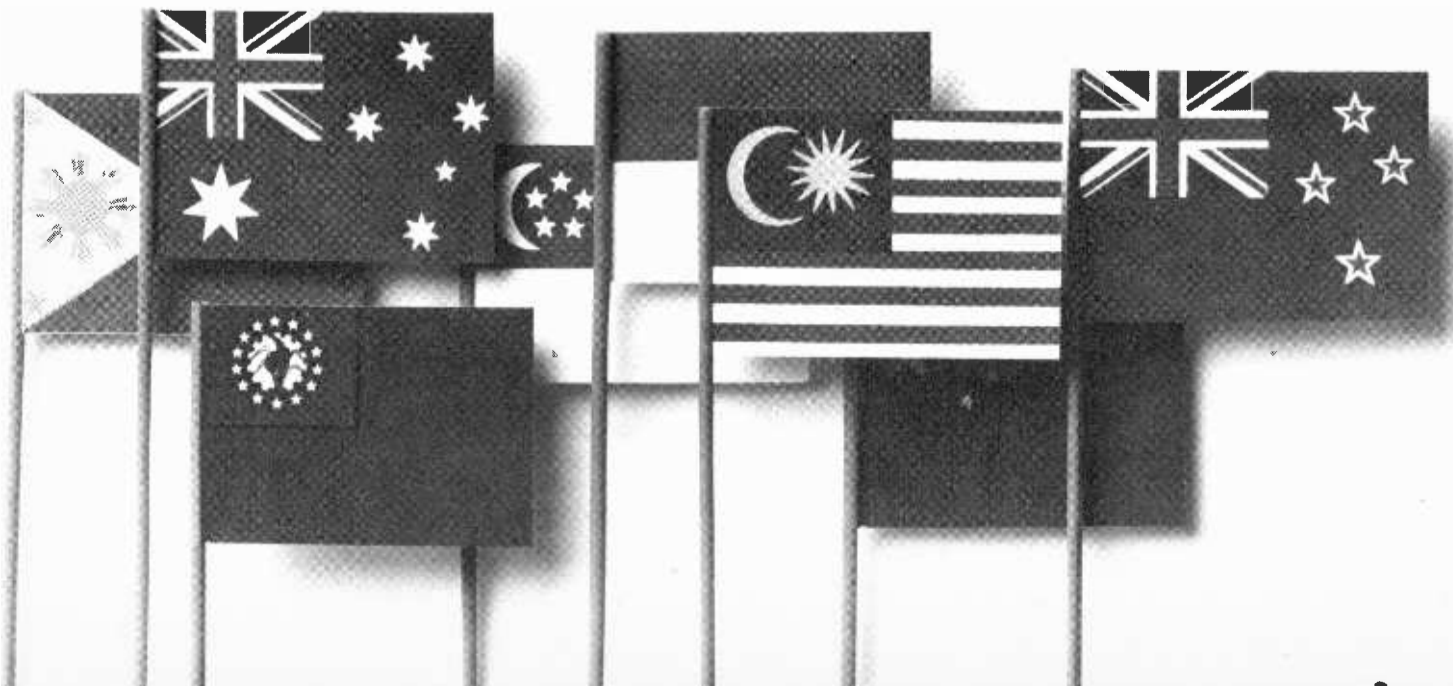
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# Imported Product Gnaws Into Labels' Catalog Income

• Continued from page 72

royalty by considering German consumer prices. Such practice should be extended to the whole imports traffic."

Cabrini thinks Italian importers should be split into two distinct categories.

"One is those who deal with current hot product, being able to operate faster than record companies which are bound to a series of deadlines. They have flexible structures and are part of market competition as they quickly distribute small quantities of hot items with a higher consumer price.

"The second category concerns import of catalog product, as a speculation based on price differences, working on overstocks and taking advantage of the fact that it often takes months before a foreign record becomes a hit in Italy. Sometimes such imports are found to be counterfeits, made in Italy or abroad. These importers go beyond fair competition as they run no risks, sometimes evade taxes and fail to invoice, making them more dangerous to the legitimate trade."

Ulivelli, of CBS Dischi, recalls that EMI first acted against importers, wanting to protect its Columbia trademark, warning importers and dealers against dealing with U.S. Columbia product in Italy. "Not a lot was achieved, except that retailers were no longer willing to cooperate with the record companies by providing them with information on their import sources.

"CBS can't import direct from the U.S. because of the trademark, but the catalog appeals to importers and some managed to get Columbia Records into Italy, specially now that many titles have been brought down to a \$5.98 list price in the U.S.

"It would be useful to have record releases coordinated at an European level, having U.S. product issued here before it's available in the U.S. This would partially stop the flow of direct imports.

"But remember that importers working on catalog items gnaw into a basic income source of record companies. Importers here are favored by the present position in the U.S. marketplace where so many titles are discounted. Often an exporter there can make his package more valuable by including full-price titles he has obtained cheap from a wholesaler looking for hard cash. So even current items may be obtained at very low costs.

"The flood of overstocks badly affects the Italian marketplace where it is already hard to sell back catalog, because we can't reduce our wholesale price because of the royalty commitment we have.

"Additionally, importers are getting business-minded, competing with the industry, even offering their best customers the chance of returning some unsold items. They take advantage of a company's investment in breaking an act through promotion campaigns. When eventually the artist reaches hit status here, in comes the importer who has spent nothing and who plays it safe."

The one answer, he says, is joint action by the industry, with the SIAE move as a first step, carried through strongly with frequent controls and "strong sanctions."

WEA Italiana, stresses Tabarelli, sticks to the European bottom price for new releases. "It's fixed among all European WEA's and we don't sell below 4,300 lire (\$5.37). If an exporter sells WEA Italian-made albums abroad below that price, he is losing money, unless he is dealing with counterfeits."

The WEA Import Service, started

in October, 1979, is proving worthwhile because: "It is profitable, gives up a market test and also grants the U.S. labels we represent circulation of new repertoire in Italy."

Says Tabarelli: "It's not a solution to the imports problem, but it is a first step forward." The service is based on subscriptions from retailers, with around 150 involved so far. Each receives twice monthly all new releases from the U.S., paying 5,500 lire instead of the usual 5,000 lire but getting them carriage free.

The service is divided into a disco/r&b/funk category, which in-

cluded 250 units of each album being sent to Italy, and a rock/jazz/country/MOR category (400 units of each). Retailers are not entitled to reorder and returns are not accepted. Each gets stickers saying: "In this shop, you'll find all the new releases from WEA, imported from the U.S."

Retailers may sometimes get records not for the Italian market, such as comedy items, but generally "are satisfied with a service which gives them the imports fast, at a reasonable price and on a regular basis, including some titles which may be

"exclusive" if WEA decides not to distribute them nationally.

Paul Bompard writes from Rome of an importer there, Giuseppe Farnetti, who supplies his own store and other local retailers. Says Farnetti: "I hardly deal with Italian record companies any more. From my standpoint, it is better to order straight from New York. An album costs less in New York than the same LP pressed in Italy.

"When I've paid transport, say about 70 cents, or 500 lire, for an album, plus customs and taxes and so on, the import costs me the same, or

just a little more, than the Italian album. Additionally, many customers prefer the import.

"I also get new albums in the store weeks before the Italian company could supply me. A phone call to the U.S. one afternoon can produce the albums the next day."

Domenico Corsi, Italian sales manager for RCA Italiana in Rome, says: "Around 50% of our sales are from foreign artists, so parallel imports really hurt us. This is specially true since the disco music boom which has brought into the market-

(Continued on page 74)

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# American Cutouts Hurt European Affiliate Revenues

• Continued from page 73

place a lot of small independent labels. These labels ask us for an advance to press their record and we pay and start pressing, only to find that maybe 3,000 units have been sold before we get out on the market.

"This happens all the time. We can't import in this way, because RCA here is also a manufacturer, and we have to keep our work force working.

"But at least we have no problems with albums that are RCA label product worldwide, since we can

press them at the same time they are pressed elsewhere. But it is true that many Italian consumers do prefer the import album. Ten or 15 years ago, the manufacture of U.S. albums was superior to ours, but this is no longer true. Often ours is better. But sometimes the import has a better-looking sleeve. However, our smaller volume sale does make some aspects of production uneconomical for us."

Nerio Alunni, sales director of EMI Italiana, also in Rome, estimates that more than 100,000 copies of Paul McCartney's "Goodnight

Tonight" single were imported and sold. Also 25,000 to 30,000 albums by Pink Floyd, sales lost to his company.

"But just as important is the question of U.S. and Canadian cutouts being dumped here. We constantly come across albums maybe a few months or a few years old, still in our catalogs, being sold here at ridiculously low prices. Not garbage, mind you, but past albums by Pink Floyd, America and others."

Some Rome-based executives blame the U.S. companies for not

supplying tapes fast enough to compete with importers.

• From Zurich, Pierre Haesler reports Swiss record company anxiety about growing parallel importation, specially from Portugal, the U.S. and immediate neighbor territories. The problem is seen as increasingly dangerous as the big Swiss retail chains are taking advantage of the cheap import possibilities.

The industry as a whole, and local independents are involved, in trying to fight the situation, with several court cases initiated. EMI executive Guy Deluz is planning a "surprise" attack on the import sector, and to maintain that surprise element refuses to detail his action plans.

But the mechanical right problems are grave when "pirate" importers are involved. As long as Swiss mechanicals are calculated according to units produced and not units sold, the Swiss record industry feels it is at a considerable disadvantage and looks first to line up its mechanical calculations with basic European standards.

• From Copenhagen, in Denmark, Knud Orsted writes: For many years, the big international trouble-spots in terms of providing direct imports, and thus throwing up serious problems for Danish licensees, were Germany, the U.K., Holland, France, Italy and Belgium.

Now the imports come mainly from Canada and the U.S., according to Kurt Mikkelsen, managing director of EMI Denmark and chairman of the Danish group of IFPI. In Denmark, IFPI member companies

account for 80% of the "legal importation" of record product, the other 20% going to direct importers and which result in no artist royalties being paid.

Two companies in Denmark dominate the direct import business from the U.S. and Canada, taking advantage of existing currency exchange rates to bring in massive quantities. EEC regulations, says Mikkelsen, are helpful to importers in general and there is little record company licensees can do to prevent the flow.

Some importers have opened their own retail shops, stocking up with cutout and U.S. overstock, siting them on the main street of Copenhagen and cutouts are on sale in several big cities at around \$1-\$2.

It can be argued that only a few of these imports seriously affect specialist retail shops, because most of the huge quantities are of artists not properly established in Denmark. Nevertheless they are available, ridiculously cheap, for collectors where previously they just would not have been available on the Danish marketplace.

And the very presence of these cutouts and overstocks creates uncertainty over pricing among the public, for a full-price album in Denmark retails at around \$14.30.

The huge Bristol Music Center in Copenhagen believes it can stand up for itself against the importers. Its policy is to discuss price ranges with customers and anyway notes that most of the cutouts are in the soul, (Continued on page 77)

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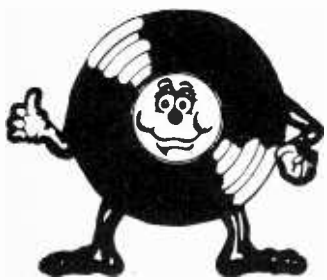
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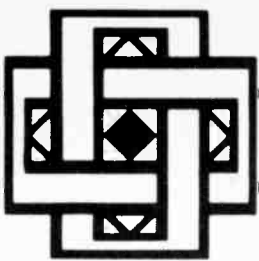
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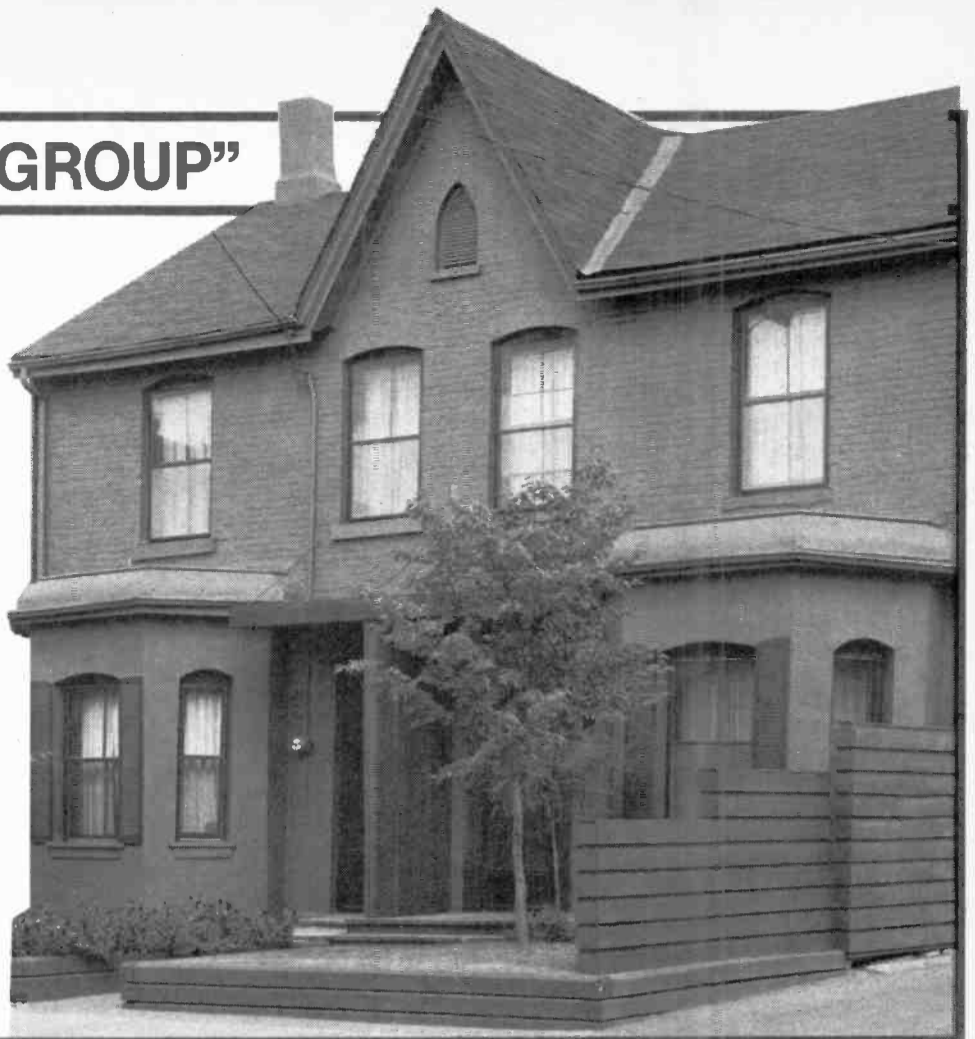
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IN AUSTRALIA

## Late Switch Sees EMI Lose Arista

This story prepared by Glenn Baker in Sydney and Adam White in New York

NEW YORK—Festival Records, Australia's top independent, has secured the Arista license in that market.

The U.S. company was licensed until Dec. 31 to EMI, which was apparently confident enough of renewal to distribute a pre-Christmas press release announcing just that.

But now Arista confirms that Festival is, indeed, its new licensee, with immediate effect. EMI has the traditional (six-month) sell-off period, though its warehouse stocks of Arista product were reportedly low around Christmas because of the holidays and plant closure.

Arista sources say the move to Festival was due to a late bid by the latter, though Australian insiders suggest that the Allan Hely-helmed independent had given up hope of securing the license—particularly after EMI's press statement claiming renewal.

The outcome acquires extra irony

### Boppers Move Out

STOCKHOLM—The Boppers, top Swedish group, will tour Europe through April and May, with dates in Denmark, West Germany, Switzerland, Austria, Italy, Spain, Portugal, France and Britain.

in light of EMI's acquisition of United Artists in Australia from Jan. 1. The loser of that line? Festival (Billboard, Dec. 15, 1979).

The Festival deal is the first disclosure of Arista's new foreign alignments, which will involve switching to Ariola companies in a number of markets and signing new license pacts in others (Billboard, Dec. 15, 1979).

EMI, Arista licensee to Dec. 31 in most world markets (not just Australia), is thought likely to regain the label in many of those territories where Ariola isn't yet fully developed.

These include Canada, Brazil, South Africa, Nigeria, Sweden and Hong Kong. In Britain, Arista operates its own company, with distribution by Polygram; in Japan, it's with Nippon Phonogram.

Arista also appears more enthusiastic than before about signing foreign talent, exemplified by its acquisition for the U.S. of Australia's Sports (whose homeland outlet, Mushroom, is handled by Festival) and Air Supply (locally with RCA-distributed Wizard).

Meanwhile, several of the U.S. company's acts are lining up for Australian trips, including Iggy Pop (for concert dates) and the Kinks' Ray Davies (for promotion). There's talk too, of Barry Manilow going down under, and Eric Carmen doing the same after his Japanese trek.

## Giannini: Italy's Indies Surviving Exec Claims Lessons Are Learned From The Majors

By PETER JONES

MILAN—Life for independent record companies in Italy has become progressively more difficult following the entrenchment here of the multinational giants such as Polygram and CBS, but there are heartening signs that the local industry is learning a great deal from the "invasion."

So says Giuseppe Giannini, key executive with CGD-Messaggerie Musicali for the past 20 years and eyewitness to the dramatic ups and downs of the Italian record business for a total 25 years.

He cites the latest statistics from the country's industry organization, Associazione dei Fonografici Italiani, which show a total 25 million unit singles sold in 1978, along with 18.5 million albums of all categories, plus eight million prerecorded cassettes. He adds ruefully: "But on top of that have to be added at least another eight million pirated cassettes."

Repertoire for the year was split 60% to Italian material and 40% international, in the light music section only. In unit terms, he recalls the 1977 Italian sales figures were 6% up on 1976, and the 1978 figures ended 9% up on 1977. The first nine months of 1979 were, he says, up 10% compared with the same period of 1978.

In monetary terms, the figures for the years 1976-78 show increases of 13%, 14% and 20% respectively.

Giannini says: "I'd be a most happy man if we reached the same kind of potential as the German and British markets."

As of 1978, the music market retail value in West Germany was \$1,200 million, that of France \$970 million, and in Italy it was \$220. But a population breakdown of that year shows Italy had 56.6 million residents, Germany 60.9 million and France 54 million.

Record players in use that year were: France 13 million (represent-

ing 70.9% of households, West Germany 18.8 million (81.2%) and Italy just 6.5 million, or 37.1% of households. Cassette players according to 1978 figures: France, 15.2 million (82.5% of households), Germany 29.5 million (127.5%) and Italy 9.8 million (55.9%).

Average purchase of albums per capita in 1978: Germany 2.7, France 2.1, and Italy just 0.7.

Against these figures, demonstrating the extent of Italian growth potential, Giannini says: "It was only natural and only human for the multinationals to come as they did to Italy. The market situation was right for these moves, justifying the creation of branch offices here. But life for us becomes more difficult against the trend of the multinationals buying up whatever there is, or CBS taking distribution of strong U.S. independents.

"But without us having specifically being taught, there's no doubt we've learned from these huge companies, not least in terms of promotion. We've watched them in action and realized there were areas which we'd previously ignored.

"We've noted the multinationals' approach to a budget, and to the earliest planning in promotion campaigns. We used to think just of state radio and television, the RAI network. Now promotional techniques have become more sophisticated. There are more concerts, more linked promotion with other indus-

tries, wider publicity, more attention to provision of good sound and lights, more clearly defined press coverage.

"The corporate profile of the marketing manager was unknown to us, but the multinationals showed us what he did and does. The whole image has changed in terms of posters and T-shirts and the other things. Who would have thought, for instance, that an Italian record company would take over a whole train and take fans, through an attractive offer, from Milan to Rome and back for a concert?"

However, Giannini accepts the problems of the reverse side of multinational action. "There are increased demands from artists, not just in terms of royalty rates but in what they want in terms of promotion.

Now the multinationals provide  
(Continued on page 81)

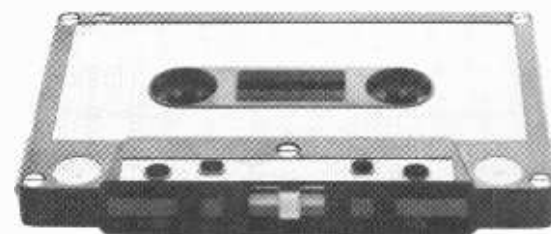
### LaunchFolkDiskClub

BRUSSELS—A new record club specializing in folk material has been set up in the Belgian village of Zellik by folk broadcaster Miel Appelmanns, with the name Den Appel.

Since it began operating last September, the club has built up about 3,000 titles and sold 20,000 records. Prices are well below retail—\$10 mail order against \$12 in the shops—and unlike most record clubs there is no obligation to purchase regularly.

## When Arturo Toscanini

turned 85, one of the gifts he received was an unusual clock which required winding only once every 50 years. Having expressed his appreciation, Toscanini was clearly heard muttering: "To think that when I wind it the next time, you'll all be dead!"



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### Casey Promotes Through Europe

NEW YORK—Leader of K.C. and the Sunshine Band, Howard Casey, is currently on an eight-day promotion trip to Europe, capitalizing upon the group's success with "Please Don't Go."

The TK disk is registering top 10 chart action in Britain and Holland (see Hits Of The World, this issue), as well as similarly strong sales further afield in Israel and New Zealand. TK is distributed worldwide outside the U.S. by CBS Records International.

Casey's swing takes him to Britain, Belgium, Holland and Spain, for television, radio and press promotion.

K.C. and the Sunshine Band was originally due to perform in the U.K. this month, with dates including "The Biggest Disco In The World" in Birmingham Jan. 19 with Marvin Gaye, McFadden & Whitehead and others. But the show's organizers ran into difficulties with the venue (Billboard, Jan. 5, 1979) and subsequently cancelled.

New concert dates for the TK act in Britain and on the Continent may be set later this year, but nothing is definite at this point.

Meanwhile, CBS worldwide will shortly be shipping K.C. and the Sunshine Band's new package of "Greatest Hits," which includes "Please Don't Go."

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# Dubious Imports Out Of Orient Also Hurt

• Continued from page 74

disco, funk and MOR fields but featuring mostly unknown acts.

Mikkelsen, of IFPI, says simultaneous release worldwide of the really big albums has cut off a sizable proportion of the import traders' business.

The Nordisk Copyright Bureau (NCB) is to sue a Norwegian importer who paid no royalties on his imported product. But the NCB lawyer Anne Langberg says: "It is a massive job finding out what is going on. It needs real detective work to find the albums, check the invoices, sort out legal rights, then organize a prosecution.

"But in February this year we're instructing our lawyer in Norway to start a case against one importer for non-payment of royalties and so hope to establish a legal precedent for the Scandinavian countries."

Mikkelsen points out that the mechanical royalty rate in the U.K. is 6¼% of the retail price, but in Denmark it is 8%. But in Denmark there is additional tax, notably Value Added Tax, on product so prices are "unequal, and therefore in favor of the importers."

But he takes a philosophic line, too. "We fight the importers, but have to admit at the same time that they keep us on our toes in terms of getting the right records into the shops at the right time."

And there have been cases of licensees drastically reducing their prices in order to compete with the importers. One instance was when the EMI-owned retail shop chain FONIA had offers of import Bob Dylan albums, and CBS then sold its Dylan albums at a cheaper price than FONIA could buy in from abroad.

• From Athens, John Carr reports: Parallel imports were a nagging problem, though not dramatically serious, until December, 1979, when the Greek government erected high tariff barriers, so effectively crippling the independent import operations.

Record company chiefs say a maximum of 25 dealers in Athens, and maybe half-a-dozen in the second largest city, Thessaloniki, have imported on their own account to cater for a widespread public preference for imported product. Imports have been priced relatively high, but even at \$15 a copy, elitist appeal has produced the sales.

Most parallel imports to Greece impinged on locally-pressed releases in the pop repertoire, so that any company which delayed its release for whatever reason could fast find itself undercut.

Until the import barriers went up in Greece, most majors felt the pinch, notably EMI, Music Box (distributor of Decca), Minos Matsas (RCA), CBS and Polydor (Polydor, Vertigo and Virgin). The newly established WEA branch here claims to have fended off parallel import competition by releases on schedule, or ahead of it.

Record company protests to dealers who imported independently—there are no exclusive disk importers in Greece—were fruitless. CBS filed a suit against one dealer who allegedly brought in a shipment of Julio Iglesias albums from Italy, and this case is still pending. But CBS claims the "stunt" rebounded on the dealer anyway, because the LPs were defective.

Until the law changes in December, 1979, dealers brought in batches of up to 200 units at a time. Some

companies found themselves in a tight spot because of a strike at EMI's pressing plant, immobilizing maybe a third of total Greek pressings, and then the government, fighting inflation and a worsening balance of payments deficit, put up the import barriers and effectively dammed the indie import business.

New import duties in Greece (Billboard, Jan. 5, 1980) are 68% on disks from the U.S. and 47% on disks from within the European Economic Community. Additionally, each importer must pay 75% of the shipment value as a pre-deposit which is frozen in a bank for six months.

But the respite is only temporary. A year from now, Greece will become the 10th member of the EEC. According to community law, Greece will have to remove its tariff barriers. And record chiefs here foresee that the parallel imports menace will raise its head again as Greece joins its economy to that of Western Europe.

• For years, the Austrian record industry paid scant heed to the parallel import of disks and cassettes because the trade was so small. Today those imports account for around 10-15% of the total record business turnover.

Manfred Schreiber reports from Vienna: This new and alarming estimate of parallel import trade comes from Helmut Hofmann, antipiracy executive of the Austrian branch of IFPI. In monetary terms, the trade amounts to around \$10 million at retail price level.

First moves against the parallel import business came from the record retailers' trade organization. The copyright society Austro-Mechana has had some success in the Supreme Court, aiming to restrain the import build-up, which comes mainly from the U.K., West Germany and France. Hofmann says: "Mostly it is pop material. And it is not just a matter of the parallel imports themselves, but the counterfeits which often come in alongside the parallel imports."

Franz J. Wallner, general manager of record company Musica, goes along with that belief. His company set up a special import service for retailers some two years ago, and most of the record companies have followed suit.

Polygram here, under Wolfgang Arming, president, set up its International Music Service (IMS) in Austria on Jan. 1 this year, following the same lines as similar organizations for the company in West Germany and the U.K. Arming says: "This'll mean a better service for retail shops and also enable us to import more rapidly from abroad."

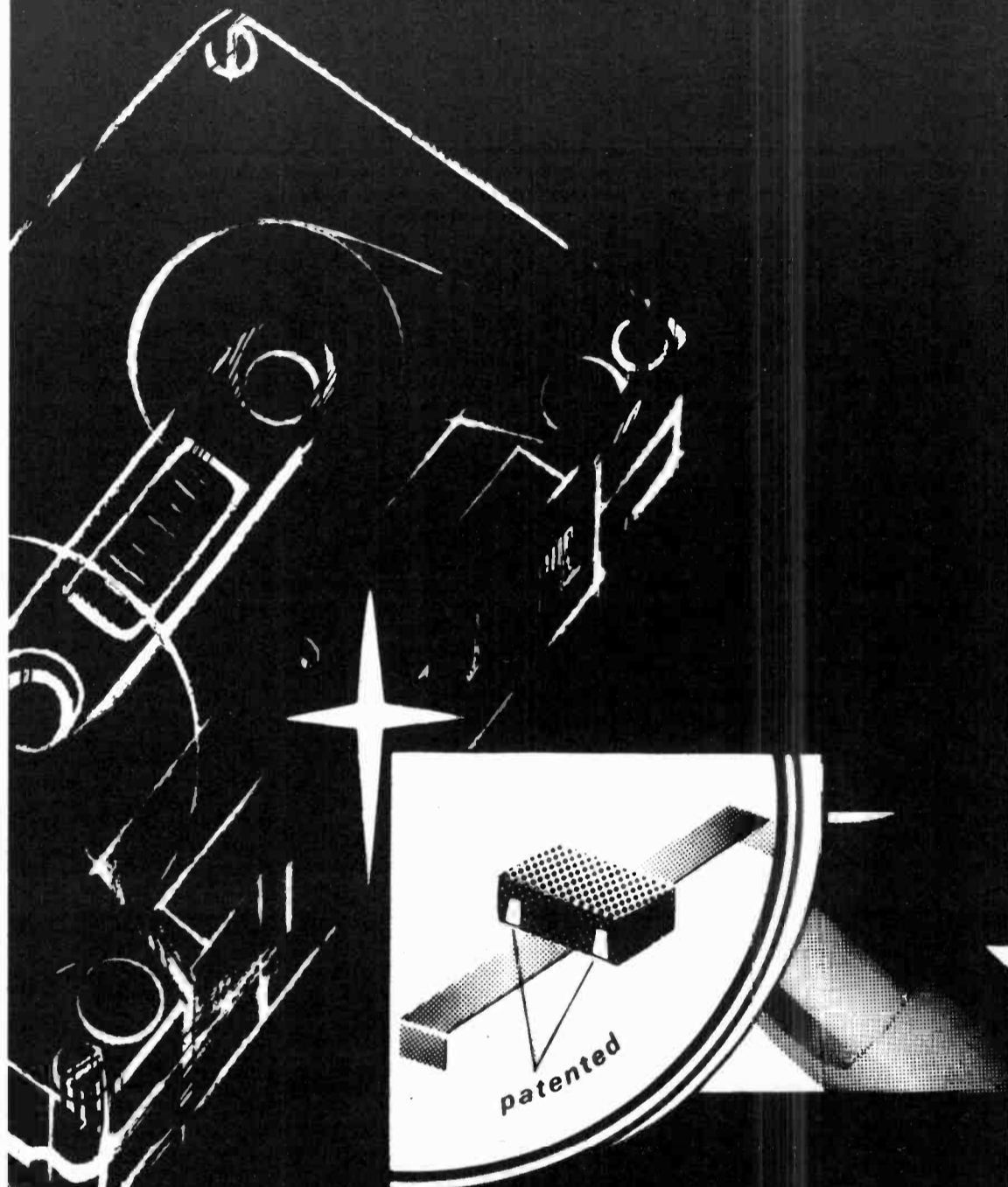
To fight the counterfeiting crisis, the Austrian IFPI made available more than \$80,000 to finance its antipiracy campaign. Heading up the drive is Helmut Hofmann, managing director of Polygram's distribution arm Phonodisc, also a doctor in law.

Helmut Steinmetz, director of Austro-Mechana, led a court action against a Vienna-based record retailer who had imported hundreds of albums from a West German wholesaler. It took two years to get a final decision, but in the end it was decreed that a parallel importer has to pay royalties here in Austria.

The argument was protracted because record producers in West Germany paid only royalties to GEMA and not the fees usually deducted for Austro-Mechana, because the com-

(Continued on page 84)

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# 21st Annual Grammy Awards Final Nominations

## RECORD OF THE YEAR

(Grammys to the artist & producer)  
**After The Love Has Gone**—Earth, Wind & Fire, ARC/ CBS, producer: Maurice White; **The Gambler**—Kenny Rogers, UA, producer: Larry Butler; **I Will Survive**—Gloria Gaynor, Polydor, producers: Dino Fekaris & Freddie Perren; **What A Fool Believes**—The Doobie Brothers, WB, producer: Ted Templeman; **You Don't Bring Me Flowers**—Barbra Streisand & Neil Diamond, Columbia, producer: Bob Gaudio.

## ALBUM OF THE YEAR

(Grammys to the artist & producer)  
**Bad Girls**—Donna Summer, Casablanca, producers: Giorgio Moroder & Pete Bellotte; **Breakfast In America**—Supertramp, A&M, producers: Supertramp & Peter Henderson; **52nd Street**—Billy Joel, Columbia, producer: Phil Ramone; **The Gambler**—Kenny Rogers, UA, producer: Larry Butler; **Minute By Minute**—The Doobie Brothers, WB, producer: Ted Templeman.

## SONG OF THE YEAR

(A Songwriter's Award)  
**After The Love Has Gone**—David Foster, Jay Graydon, Bill Champlin (Ninth Music/Garden Rake Music/Irving Music/Foster Frees Music/Bo-bette Music); **Chuck E.'s In Love**—Rickie Lee Jones (Easy Money Music); **Honesty**—Billy Joel (Impulsive Music/April Music); **I Will Survive**—Dino Fekaris & Freddie Perren (Perren-Vibes Music); **Minute By Minute**—Lester Abrams & Michael McDonald (Snug Music/Loresta Music); **Reunited**—Dino Fekaris & Freddie Perren (Perren-Vibes Music); **She Believes In Me**—Steve Gibb (Angel Wing Music); **What A Fool Believes**—Kenny Loggins & Michael McDonald (Snug Music/ Milk Money Music).

## BEST NEW ARTIST

**Blues Brothers**—Atlantic; **Dire Straits**—WB; **Rickie Lee Jones**—WB; **The Knack**—Capitol; **Robin Williams**—Casablanca.

### POP FIELD

#### BEST POP VOCAL PERFORMANCE, FEMALE

**Bad Girls**—Donna Summer, Casablanca; **Chuck E.'s In Love**—Rickie Lee Jones, WB; **Don't Cry Out Loud**—Melissa Manchester, Arista; **I Will Survive**—Gloria Gaynor, Polydor; **I'll Never Love This Way Again**—Dionne Warwick, Arista.

#### BEST POP VOCAL PERFORMANCE, MALE

**Da Ya Think I'm Sexy?**—Rod Stewart, WB; **52nd Street**—Billy Joel, Columbia; **Sad Eyes**—Robert John, EMI-America; **She Believes In Me**—Kenny Rogers, UA; **Up On The Roof**—James Taylor, Columbia.

#### BEST POP VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS

**Breakfast In America**—Supertramp, A&M; **Lonesome Loser**—Little River Band, Capitol; **Minute By Minute**—The Doobie Brothers, WB; **Sail On**—Commodores, Motown; **You Don't Bring Me Flowers**—Barbra Streisand & Neil Diamond, Columbia.

#### BEST POP INSTRUMENTAL PERFORMANCE

**An Evening Of Magic**—Chuck Mangione, A&M; **Manhattan (Music From The Film)**—Zubin Mehta & The New York Philharmonic, CBS; **Music Box Dancer**—Frank Mills, Polydor; **Rise**—Herb Alpert, A&M; **Theme From Superman (Main Title)**—John Williams, WB.

#### BEST ROCK VOCAL PERFORMANCE, FEMALE

**Hot Stuff**—Donna Summer, Casablanca; **The Last Chance Texaco**—Rickie Lee Jones, WB; **Survivor**—Cindy Bullens, UA; **TNT**—Tanya Tucker, MCA; **Vengeance**—Carly Simon, Elektra; **You're Gonna Get What's Coming**—Bonnie Raitt, WB.

#### BEST ROCK VOCAL PERFORMANCE, MALE

**Bad Case Of Loving You (Doctor, Doctor)**—Robert Palmer, WB; **Blondes (Have More Fun)**—Rod Stewart, WB; **Dancin' Fool**—Frank Zappa, Zappa; **Gotta Serve Somebody**—Bob Dylan, Columbia; **Is She Really Going Out With Him**—Joe Jackson, A&M.

#### BEST ROCK VOCAL PERFORMANCE BY A DUO OR GROUP

**Briefcase Full Of Blues**—Blues Brothers, Atlantic; **Candy-O**—Cars, Elektra; **Cornerstone**—Styx, A&M; **Heartache Tonight**—Eagles, Asylum; **My Sharona**—The Knack, Capitol; **Sultans Of Swing**—Dire Straits, WB.

#### BEST ROCK INSTRUMENTAL PERFORMANCE

**High Gear**—Neil Larsen, A&M; **Night Of The Living Dregs**—Dixie Dregs, Capricorn; **Pegasus**—The Allman Brothers Band, Capricorn; **Rat Tomago**—Frank Zappa, Zappa; **Rockestra Theme**—Wings, Columbia.

### RHYTHM & BLUES FIELD

#### BEST VOCAL PERFORMANCE, FEMALE

**Deja Vu**—Dionne Warwick, Arista; **Dim All The Lights**—Donna Summer, Casablanca; **I Love You So**—Natalie Cole, Capitol; **Knock On Wood**—Amii Stewart, Arista; **Minnie**—Minnie Ripperton, Capitol; **Ring My Bell**—Anita Ward, Juana.

#### BEST VOCAL PERFORMANCE, MALE

**Cruisin'**—Smokey Robinson, Motown; **Don't Let Go**—Isaac Hayes, Polydor; **Don't Stop 'Til You Get Enough**—Michael Jackson, Epic; **Love Ballad**—George Benson, WB; **Mama Can't Buy You Love**—Elton John, MCA; **Some Enchanted Evening**—Ray Charles, Atlantic.

#### BEST VOCAL PERFORMANCE BY A DUO, GROUP OR CHORUS

**After The Love Has Gone**—Earth, Wind & Fire, ARC/ CBS; **Ain't No Stoppin' Us Now**—McFadden & Whitehead, Phil. Int'l.; **Midnight Magic**—Commodores, Motown; **Reunited**—Peaches & Herb, Polydor; **We Are Family**—Sister Sledge, Atlantic.

#### BEST INSTRUMENTAL PERFORMANCE

**Boogie Wonderland**—Earth, Wind & Fire, ARC/ CBS; **Land Of Passion**—Hubert Laws, Columbia; **Ready Or Not**—Herbie Hancock, Columbia; **Wave**—Harvey Mason, Arista; **Wishing On A Star**—Jr. Walker, Whitfield.

#### BEST RHYTHM & BLUES SONG

(A Songwriter's Award)  
**After The Love Has Gone**—David Foster, Jay Graydon, Bill Champlin (Ninth Music/Garden Rake Music/Irving Music/Foster Frees Music/Bo-bette Music); **Ain't No Stoppin' Us Now**—Gene McFadden, John Whitehead, Jerry Cohen (Mighty Three Music); **Deja Vu**—Isaac Hayes, Adrienne Anderson (Ikeco Music/Angela Music); **Reunited**—Dino Fekaris, Freddie Perren (Perren-Vibes Music); **We Are Family**—Nile Rodgers, Bernard Edwards (Chic Music).

### DISCO FIELD

#### BEST RECORDING

**Boogie Wonderland**—Earth, Wind & Fire and The Emotions, ARC/CBS, producers: Maurice White & Al McKay; **Bad Girls**—Donna Summer, Casablanca, producers: Giorgio Moroder & Pete Bellotte; **Da Ya Think I'm Sexy?**—Rod Stewart, WB, producer: Tom Dowd; **Don't Stop 'Til You Get Enough**—Michael Jackson, Epic, producer: Quincy Jones; **I Will Survive**—Gloria Gaynor, Polydor, producers: Dino Fekaris, Freddie Perren.

### COUNTRY FIELD

#### BEST VOCAL PERFORMANCE, FEMALE

**Blue Kentucky Girl**—Emmylou Harris, WB; **I Will Survive**—Billie Jo Spears, UA; **Just For The Record**—Barbara Mandrell, MCA; **Tell Me What It's Like**—Brenda Lee, MCA; **We Should Be Together**—Crystal Gayle, UA.

#### BEST VOCAL PERFORMANCE, MALE

**Burgers And Fries/When I Stop Leaving (I'll Be Gone)**—Charley Pride, RCA; **The Gambler**—Kenny Rogers, UA; **Family Tradition—Hank Williams, Jr., Elektra; Every Which Way But Loose**—Eddie Rabbitt, Elektra; **Whiskey River**—Willie Nelson, Columbia.

#### BEST VOCAL PERFORMANCE BY A DUO OR GROUP

**All I Ever Need Is You**—Kenny Rogers & Dottie West, UA; **All The Gold In California**—Larry Gatlin and The Gatlin Brothers Band, Columbia; **The Devil Went Down To Georgia**—Charlie Daniels Band, Epic; **Heartbreak Hotel**—Willie Nelson & Leon Russell, Columbia; **If I Said You Have A Beautiful Body Would You Hold It Against Me**—Bellamy Brothers, WB.

#### BEST INSTRUMENTAL PERFORMANCE

**Big Sandy/Leather Bitches**—Doc & Merle Watson, UA; **Bluegrass Concerto**—The Osborne Brothers, CMH; **Fantastic Pickin'**—Lester Flatt's Nashville Grass, CHM; **In Concert**—Floyd Cramer, RCA; **Live From Austin City Limits**—Nashville Super Pickers, Flying Fish; **Nashville Jam**—Vassar Clements, Doug Jernigan, Jesse McReynolds, Buddy Spicher, Flying Fish.

#### BEST SONG

(A Songwriter's Award)  
**All The Gold In California**—Larry Gatlin (Larry Gatlin Music); **Blue Kentucky Girl**—Johnny Mullins (Sure Fire Music); **Every Which Way But Loose**—S. Dorff, M. Brown, T. Garrett (Paso Music/Warner-Tamerlane); **If I Said You Had A Beautiful Body Would You Hold It Against Me**—David Bellamy (Famous Music/Bellamy Brothers Music); **You Decorated My Life**—Bob Morrison & Debbie Hupp (Music City Music).

### INSPIRATIONAL & GOSPEL FIELD

#### BEST GOSPEL PERFORMANCE, CONTEMPORARY OR INSPIRATIONAL

**All Things Are Possible**—Dan Peek, Lamb & Lion; **Following You**—Andrus, Blackwood & Co., Greentree; **Heed The Call**—Imperials, Dayspring; **My Father's Eyes**—Amy Grant, Myrrh; **Never The Same**—Evie Tornquist, Word.

#### BEST GOSPEL PERFORMANCE, TRADITIONAL

**A Choral Concert Of Love**—Dottie Rambo Choir, Heartwarming; **Breakout**—The Mercy Rivers, Canaan; **Feelings**—Rex Nelson Singers, Canaan; **Lift Up The Name Of Jesus**—The Blackwood Brothers, Skylite; **You Ain't Heard Nothing Yet!**—The Cathedral Quartet, Canaan.

#### BEST SOUL GOSPEL PERFORMANCE, CONTEMPORARY

**Cassietta In Concert**—Cassietta George, Audio Arts; **Give Me Something To Hold On To**—Myrna Summers, Savoy; **I'll Be Thinking Of You**—Andrae Crouch, Light; **More Than Magic**—Bili Thedford, Good News; **Push For Excellence**—Rev. Jesse L. Jackson, Walter Hawkins & Family, Edwin Hawkins, Push Choir, Jackie Verdell, Dannabelle, Bili Thedford, Jessy Dixon, Andrae Crouch, Myrrh; **Thank You**—Kevin Yancy directing the Fountain of Life Joy Choir, Gospel Roots.

#### BEST SOUL GOSPEL PERFORMANCE, TRADITIONAL

**Changing Times**—Mighty Clouds Of Joy, Epic; **For The Wrong I've Done**—Willie Banks & The Messengers, HSE; **In God's Own Time**—James Cleveland & Triboro, Savoy; **It's A New Day**—James Cleveland and the So. California Community Choir, Savoy; **Try Jesus**—Troy Ramey and The Soul Searchers, Nashboro.

#### BEST INSPIRATIONAL PERFORMANCE

**Band And Bodyworks**—Noel Paul Stookey, New World; **I Saw The Light**—Willie Nelson & Leon Russell, Columbia; **I'll Sing This Song For You**—Mike Douglas, Word; **The Way I Am**—Pat Boone, Lamb & Lion; **You Gave Me Love (When Nobody Gave Me A Prayer)**—B. J. Thomas, Myrrh.

### ETHNIC/TRADITIONAL FIELD

#### BEST ETHNIC OR TRADITIONAL RECORDING

**The Chieftans 7**—The Chieftans, Columbia; **Ice Pickin'**—Albert Collins, Alligator; **Laugh Your Blues Away**—Uncle Dave Macon, Rounder; **Living Chicago Blues, Vol. 1**—The Jimmy Johnson Blues Band, Eddie Shaw & The Wolf Gang, Left Hand Frank & His Blues Band, Alligator; **Living Chicago Blues, Vol. 3**—Lonnie Brooks Blues Band, Pinetop Perkins & Sons of the Blues, Alligator; **Muddy "Mississippi" Waters Live**—Muddy Waters, Blue Sky/CBS; **New England Traditional Fiddling**—Paul F. Wells, producer, John Edwards Memorial Foundation; **New Orleans Jazz & Heritage Festival**—Eubie Blake, Charles Mingus, Roosevelt Sykes, Clifton Chenier, etc., Flying Fish; **So Many Roads**—Otis Rush, Delmark.

### LATIN FIELD

#### BEST RECORDING

**Cross Over**—Fania All Stars, Columbia; **Eternos**—Celia Cruz & Johnny Pacheco, Vaya; **Homanajae A Beny More, Vol. II**—Tito Puenté, Tico; **Irakere**—Irakere, Columbia; **Touching You, Touching Me**—Aíto Moreira, WB.

### CHILDREN'S FIELD

#### BEST RECORDING

**The Muppet Movie**—The Muppets, Atlantic; **Anne Murray Sings For The Sesame Street Generation**—Anne Murray, Sesame St.; **Sesame Disco!**—Sesame St. Cast Featuring Kermit the Frog, Sesame St.; **The Stars Come Out On Sesame Street**—Performances of Various Artists from the Sesame Street Shows, Sesame St.; **You're In Love, Charlie Brown**—The Peanuts Gang, Charlie Brown.

### COMEDY FIELD

#### BEST RECORDING

**Comedy Is Not Pretty**—Steve Martin, WB; **I Need Your Help Barry Manilow**—Ray Stevens, WB; **Reality . . . What A Concept**—Robin Williams, Casablanca; **Rubber Biscuit**—Blues Brothers, Atlantic; **Wanted**—Richard Pryor, WB.

### SPOKEN/DOCUMENTARY FIELD

#### BEST SPOKEN WORD, DOCUMENTARY OR DRAMA RECORDING

**Apocalypse Now**—Original Motion Picture Soundtrack, Elektra; **Ages Of Man (Readings From Shakespeare)**—Sir John Gielgud, Caedmon; **An American Prayer**—Jim Morrison, Elektra; **The Ox-Bow Incident**—Henry Fonda, Caedmon; **Stare With Your Ears**—Ken Nordine, Snail; **Orson Welles/Helen Hayes At Their Best**—Orson Welles & Helen Hayes, Mark 56.

### COMPOSING FIELD

#### BEST INSTRUMENTAL COMPOSITION

**Ambiance**—Marian McPartland (Halcyon Music); **Angela (Theme**

**From "Taxi")**—composer: Bob James (DeShufflin Music/Wayward Music); **Central Park**—composer: Chick Corea (Thalian Music); **Main Title Theme From "Superman"**—composer: John Williams (Warner-Tamerlane); **Rise**—composers: Andy Armer, Randy Badazz (Almo Music/Badazz Music).

#### BEST ALBUM OF ORIGINAL SCORE WRITTEN FOR A MOTION PICTURE OR A TELEVISION SPECIAL

**Apocalypse Now**—composers: Carmine Coppola, Francis Coppola, Elektra; **Alien**—composer: Jerry Goldsmith, RCA; **Ice Castles**—composers: Alan Parsons, Eric Woolfson, Marvin Hamlisch, lyrics: Carole Bayer Sager, Arista; **The Muppet Movie**—composers & lyricists: Paul Williams & Kenny Ascher, Atlantic; **Superman**—composer: John Williams, WB.

#### BEST CAST SHOW ALBUM

**Ballroom**—composer: Billy Goldenberg; lyricists: Alan & Marilyn Bergman; producer: Larry Morton, Columbia; **The Grand Tour**—composer/lyricist: Jerry Herman; producers: Mike Berniker & Jerry Herman, Columbia; **I'm Getting My Act Together And Taking It On The Road**—composers: Gretchen Cryer & Nancy Ford; producer: Edward Kleban, Columbia; **Sweeney Todd**—composer/lyricist: Stephen Sondheim; producer: Thomas Z. Shepard, RCA; **They're Playing Our Song**—composer: Marvin Hamlisch; lyricist: Carole Bayer Sager; producers: Brooks Arthur, Carole Bayer Sager, Marvin Hamlisch, Casablanca.

### JAZZ FIELD

#### BEST FUSION PERFORMANCE, VOCAL OR INSTRUMENTAL

**Betcha**—Stanley Turrentine, Elektra; **Chick Corea/ Secret Agent**—Chick Corea, Polydor; **8:30**—Weather Report, ARC/CBS; **Living Inside Your Love**—George Benson, WB; **Three Works For Jazz Soloists & Symphony Orchestra**—Don Sebesky with Jazz Quintet & Soloists and Symphony Orchestra, Gryphon.

#### BEST VOCAL PERFORMANCE

**Fine And Mellow**—Ella Fitzgerald, Pablo; **I Love Brazil**—Sarah Vaughan, Pablo; **The Live-List**—Eddie Jefferson, Muse; **Prez And Joe**—Joe Williams, GNP/Cresendo; **Sneakin' Around**—Helen Humes, Classic Jazz.

#### BEST INSTRUMENTAL PERFORMANCE, SOLOIST

**Manhattan Symphonie**—Dexter Gordon, Columbia; **Jousts**—Oscar Peterson, Pablo; **Paul Desmond**—Paul Desmond, Artists House; **Reflection**—Pepper Adams, Muse; **Warm Tenor**—Zoot Sims, Pablo.

#### BEST INSTRUMENTAL PERFORMANCE, GROUP

**Affinity**—Bill Evans/Toot Thielemans, WB; **Arnett Cobb & The Muse All Stars/Live At Sandy's**—Arnett Cobb, Muse; **Duet**—Gary Burton & Chick Corea, WB; **The Gifted Ones**—Dizzy Gillespie/Count Basie, Pablo; **Love For Sale**—The Great Jazz Trio (Hank Jones, Buster Williams, Tony Williams), Inner City; **Warm Tenor**—Zoot Sims, Pablo.

#### BEST INSTRUMENTAL PERFORMANCE, BIG BAND

**At Fargo, 1940 Live**—Duke Ellington, Book of the Month Club; **Kogun**—Toshiko Akiyoshi/Lew Tabackin Big Band, RCA; **Naturally**—Mel Lewis & The Jazz Orchestra, Telarc; **Note Smoking**—Louie Bellson & The Explosion, Discwasher; **Thad Jones/Mel Lewis & UMO**—Thad Jones, Mel Lewis & UMO, RCA.

#### BEST INSTRUMENTAL ARRANGEMENT

**Sabotage (John Serry)**—arranger: John Serry, Chrysalis; **Lazy Afternoon (Freddie Hubbard)**—arranger: Claus Ogerman, CBS; **Sebastian's Theme (Don Sebesky)**—arranger: Don Sebesky, Gryphon; **Soulful Strut (George Benson)**—arranger: Claus Ogerman, WB; **Wave (Harvey Mason)**—arrangers: Jeremy Lubbock & Harvey Mason, Arista.

#### BEST ARRANGEMENT ACCOMPANYING VOCALIST(S)

**After The Love Has Gone**—(Earth, Wind & Fire), arrangers: Jerry Hey & David Foster, ARC/CBS; **Everything Must Change**—(Benard Ighner), arranger: Byron Olson, Alfa; **I'll Never Love This Way Again**—(Dionne Warwick), arrangers: Artie Butler & Barry Manilow, Arista; **Round Midnight**—(Richard Evans), arranger: Richard Evans, Horizon; **September**—(Earth, Wind & Fire), arranger: Tom Tom 84, ARC/CBS; **What A Fool Believes**—(The Doobie Brothers), arranger: Michael McDonald, WB.

#### BEST ALBUM PACKAGE

(An Art Director's Award)  
**Breakfast In America (Supertramp)**—Mike Doud, A&M; **Chicago 13 (Chicago)**—Tony Lane, Columbia; **Fear Of Music (Talking Heads)**—John Gillespie, Sire; **In Through The Out Door (Led Zeppelin)**—Aubrey Powell, Swan Song; **Look Sharp (Joe Jackson)**—Michael Ross, A&M; **Morning Dance (Spyro Gyra)**—Peter Corriston, Infinity; **Near Perfect/Perfect (Martin Mull)**—Ron Corob/Johnny Lee, Elektra; **Ramsey (Ramsey Lewis)**—John Berg, Columbia; **With Sound Reason (Sonny Fortune)**—Lynne Dresse Breslin, Atlantic.

#### BEST ALBUM NOTES

(An Annotator's Award)  
**Billie Holiday (Giants Of Jazz)**—Melvin Maddocks, Time Life; **Duke Ellington (Giants Of Jazz)**—Dan Morgenstern & Stanley Dance, Time Life; **Hoagy Carmichael—A Legendary Performer And Composer**—Richard M. Sudhalter, RCA; **The Magical Music of Walt Disney**—Dick Schory, Ovation; **Charlie Parker: The Complete Savoy Sessions**—Bob Porter, Savoy.

#### BEST HISTORICAL REISSUE

**One Never Knows, Do One? The Best Of Fats Waller**—producers: George Spitzer, Chick Crumpacker, Book of the Month Records; **Billie Holiday (Giants Of Jazz)**—producer: Michael Brooks, Time Life; **Duke Ellington (Giants Of Jazz)**—producer: Michael Brooks, Time Life; **The Magical Music of Walt Disney**—producer: Dick Schory, Ovation; **A Tribute To E. Power Biggs**—producer: Andrew Kazdin, Columbia.

#### BEST ENGINEERED RECORDING

(Non-classical)  
**Breakfast In America (Supertramp)**—Peter Henderson, A&M; **Eve (Alan Parsons Project)**—Alan Parsons, Arista; **Just Friends (LA-4)**—Phil Edwards, Concord Jazz; **Rickie Lee Jones (Rickie Lee Jones)**—Lee Herschberg, Loyd Clifton, Tom Knox, Roger "Joey" Nichols, WB; **Cornerstone (Styx)**—Gary Loizzo, A&M.

#### PRODUCER OF THE YEAR

Larry Butler; Mike Chapman; Quincy Jones; Ted Templeman; Maurice White.

### CLASSICAL FIELD

#### BEST ALBUM

(Grammy to the artist and producer)  
**Brahms: Symphonies (4) Complete**—Sir Georg Solti cond. Chicago Symphony Orchestra, London, producer: James Mallinson; **Britten: Peter Grimes**—Colin Davis cond. Orchestra & Chorus of the Royal Opera House, Covent Garden/Principal Soloists: Jon Vickers, Heather Harper, Jonathan Summers, Philips, producer: Vittorio Negri; **The Horowitz Concerts 1978/79**—Vladimir Horowitz, RCA, producer: John Pfeiffer; **Mussorgsky: Ravel: Pictures At An Exhibition/ Stravinsky: The Firebird Suite**—Ric-

cardo Muti cond. The Philadelphia Orchestra, Angel, producer: Christopher Bishop; **Shostakovich: Lady MacBeth Of Mtsensk**—Mstislav Rostropovich cond. London Philharmonic Orchestra/Ambrosian Opera Chorus/Principal Soloists: Galina Vishnevskaya, Nicolai Gedda, Angel, producer: Suvij Raj Grubb; **Webern: The Complete Works of Anton Webern, Vol. 1**—Pierre Boulez cond. Ensemble, Columbia; producer: Paul Myers.

#### BEST ORCHESTRAL RECORDING

(Grammys to the conductor and producer)  
**Brahms: Symphonies (4) Complete**—Sir Georg Solti cond. Chicago Symphony Orchestra, London, producer: James Mallinson; **Holst: The Planets**—Sir Georg Solti cond. London Philharmonic Orchestra, London, producer: James Mallinson; **Ives: Three Places In New England**—Dennis Russell Davies cond. St. Paul Chamber Orchestra, Sound 80, producer: Tom Voegeli; **Mahler: Symphony No. 4 In G Major**—Andre Previn cond. Pittsburgh Symphony Orchestra, Angel, producer: Suvij Raj Grubb; **Rachmaninoff: Symphonies Nos. 2 In E Minor & 3 In A Minor**—Leonard Slatkin cond. St. Louis Symphony Orchestra, Vox Box, producers: Marc Aubort & Joanna Nickrenz; **Sibelius: Four Legends From The "Kalevala"**—Eugene Ormandy cond. The Philadelphia Orchestra, Angel, producer: John Willan; **Zelenka: Orchestral Works (Complete)**—Alexander van Wijnkoop cond. Camerata Bern, DG.

#### BEST OPERA RECORDING

(Grammys to the conductor and producer)  
**Britten: Peter Grimes**—Colin Davis cond. Orchestra & Chorus of the Royal Opera House, Covent Garden/ Principal Soloists: Vickers, Harper, Summers, Philips, producer: Vittorio Negri; **Hindemith: Mathis Der Maler**—Rafael Kubelick cond. Bavarian Radio Symphony Orchestra & Bavarian Radio Chorus/Principal Soloists: Fischer-Dieskau, King, Angel, producers: Friedrich Welz & John Willan; **Shostakovich: Lady MacBeth Of Mtsensk**—Mstislav Rostropovich cond. London Philharmonic Orchestra/Ambrosian Opera Chorus/Principal Soloists: Vishnevskaya, Gedda, Angel, producer: Suvij Raj Grubb; **Verdi: Otello**—James Levine cond. National Philharmonic Orchestra/Principal Soloists: Domingo, Scotto, Milnes, RCA, producer: Richard Mohr; **Verdi: Rigoletto**—Julius Rudel cond. Philharmonia Orchestra & Ambrosian Opera Chorus/Principal Soloists: Sills, Kraus, Milnes, Angel, producer: John Fraser.

#### BEST CHORAL PERFORMANCE, CLASSICAL

(Other Than Opera)  
 (Grammys to the conductor and choral director)  
**American Music For Chorus**—conductor: Oliver, Tanglewood Festival Chorus, DG; **Beethoven: "Choral Fantasy," Elegiac Song & "Calm Sea And Prosperous Voyage"**—conductor: Jerzy Semkow; choral director: Thomas Peck, Saint Louis Symphony Chorus & Orchestra, Candide; **Beethoven: Missa Solemnis**—conductor: Leonard Bernstein, Radio Chorus of the N.O.S. Hilversum & Concertgebouworkest, DG; **Berlioz: La Damnation De Faust**—conductor: Daniel Barenboim, Chorus of Orchestre de Paris & Orchestre de Paris, DG; **Berlioz: Requiem**—conductor: Lorin Maazel; choral director: Robert Page, Cleveland Orchestra Chorus & Orchestra, London; **Brahms: A German Requiem**—conductor: Sir Georg Solti; choral director: Margaret Hillis, Chicago Symphony Chorus & Orchestra, London; **Britten: Spring Symphony**—conductor: Andre Previn; chorus master: Richard Hickox; choral director: Keith Walters, London Symphony Chorus/St. Clement Danes School Boys' Choir & London Symphony Orchestra, Angel; **Stravinsky: Symphony Of Psalms**—conductor: Maurice Abravanel; choral director: Newell B. Weight, Utah Chorale & Utah Symphony, Angel.

#### BEST CHAMBER MUSIC PERFORMANCE

**Berg: Chamber Concerto For Piano & Violin and Four Pieces For Clarinet & Piano**—Pierre Boulez, Daniel Barenboim, Pinchas Zukerman/Pay & Ens. Inter-Contemporain, DG; **Bolling: Suite For Violin & Jazz Piano**—Pinchas Zukerman & Claude Bolling with Max Hediger & Marcel Sabiani, Columbia; **Copland: Appalachian Spring**—Davis cond. St. Paul Chamber Orchestra, Sound 80; **Debussy: Quartet In G Minor and Ravel: Quartet In F**—Tokyo Quartet, Columbia; **Dohnanyi: Serenade, Op. 10 and Beethoven: Serenade, Op. 8**—Itzhak Perlman, Lynn Harrell, Pinchas Zukerman, Columbia; **Shostakovich: Quartets Nos. 5 & 6**—Fitzwilliam Quartet, L'Oiseau Lyre; **Telemann: 6 Sonatas For 2 Flutes**—Michael Debost & James Galway, Seraphim; **Vivaldi: Four Flute Concertos—Koto Flute**—Ransom Wilson & The New Koto Ensemble Of Tokyo—conductor: Yoshikazu Fukumura, Angel.

#### BEST PERFORMANCE—INSTRUMENTAL SOLOIST OR SOLOISTS (WITH ORCHESTRA)

**Annie's Song & Other Galway Favorites**—James Galway (Gerhardt cond. National Philharmonic), RCA; **Bartok: Concertos For Piano Nos.**

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# Billboard's SPOTLIGHT ON JAZZ



## PLANT SLOWDOWN

## Pressing Problems For Greece

By JOHN CARR

ATHENS—An unexpected run-away nostalgia hit, then a crippling slowdown at a major pressing plant, give New Year up-and-down openers for Greece's worried record industry.

The hit is "Lemon Popsicle," soundtrack album released by CBS here less than a year ago. But the slowdown at the country's biggest pressing and tape manufacturing plant, run by EMI, has already affected an estimated 30% of the record companies' total output of around seven million units a year.

"Lemon Popsicle" has hit a sales figure of 80,000 and is still climbing, an unprecedented feat for an international repertoire album in this territory. Now CBS is to release "Lemon Popsicle No. 2" to link with the movie's early spring opening here.

At the EMI plant, employees decided on daily work stoppages of six hours, reducing output to near zero.

Officials say the action is part of general industrial unrest at the government's tough anti-inflation measures and the resulting mild recession.

Hardest hit of the majors have been EMI and Minos Matsas Records, both big in local repertoire. CBS claims to be waiting in vain for 80,000 units to be delivered, though much of that company's output comes from another plant, Farbelound, which now is overloaded with pressing demands. Polygram depends mainly on its own plant.

The EMI, Farbelound and Polygram plants divide the Greek market almost equally between them, but EMI's expanding Middle East market is bound to suffer. Faced with the possibility of a long and crippling slowdown, EMI is trying to build market interest in several ways, including repertoire previews along the lines of WEA's roadshows.

Another is the cultivation among

dealers of a greater identification and awareness of EMI. At repertoire previews, dealers and executives are encouraged to discuss problems, such as pricing and suitability for provincial markets, and to select material the dealers consider to be the most saleable.

Says Marco Bignotti, EMI managing director: "We want to encourage the dealer to be more than just a transactor of monetary deals. We want to get him involved in the whole process."

Music Box Records, too, is moving towards more "democratic management," according to its managing director, Martin Gesar. Big already in the disco field, the company is now motivating its personnel to diversify product and help beat the recession.

Examples are Decca's "World Of..." series, featuring such artists as Cat Stevens, Alan Price, John Mayall and Eric Clapton. Also doing well in the stores are catalog albums of the Rolling Stones and Creedence Clearwater Revival.

But even the Greek government, main source of macro-economic uncertainty, is doing its bit to keep up music interests. In November, last year, the Ministry of Culture and Science commissioned an Athens theater to serve as venue for state-sponsored appearances by international jazz, classical and folklore artists.

A recent highlight there was a three-night season by the Jazz Orchestra of Yugoslav Radio and Television, specifically encouraging dealers who specialize in both jazz and classics.

## Latest To Cut Is Phonogram

LONDON—Phonogram UK is cutting its retail profit margin from 33½% to 30%, thus following recent moves by both sister company Polydor and WEA. The company insists, however, the margin will remain essentially flexible and could well be increased again in more favorable economic conditions.

Explaining the change, managing director Ken Maliphant says, "We're now talking about a basic rate of 30%. We have taken account of the relative demand for sections of our product range, and our new flexible structure will reflect basically the stock risk involved for the retailer."

He adds that the new artists would, at the company's discretion, probably carry an additional trade discount of 10% in addition to the basic 30%.

"We plan to amend and update the back catalog margin every quarter and notify dealers through a printed list."

A debut album by the Original Mirrors is the first to provide dealers with an additional discount over the new 30% norm.

## Superstars Donate

LONDON—Led Zeppelin, Pink Floyd, Wings, the Electric Light Orchestra, Elton John and Cliff Richard are just some of the acts on a new K-tel compilation entitled "The Summit," due for national television promotion here this month.

All artist, publisher and record company royalties from this heavy-weight album will go, albeit belatedly, to UNICEF's Year Of The Child.

## Finn Promoter Acquitted Of Tax Evasion Charges

HELSINKI—The Court of Appeal here has acquitted concert promoter Antti Einio, former director of the now-defunct Oy Artistit Ab. of all participation in what was called "grave tax evasion," so overruling a decision by Helsinki Magistrates Court, when Einio was given a suspended jail sentence, and ordered to pay \$65,000 compensation.

The original case revolved around 26 Einio-promoted pop and rock concerts staged in Finland from 1974 to 1977 and the kind of music they offered. In filling in his concert application forms for local police, Einio has said to have stated that the events would not feature "pop hit and dance music," which is liable to a 10% amusement tax, but would feature only music exempt from local taxes.

Helsinki magistrates had listened to expert witnesses and also recordings of acts like the Sweet, Suzi Quatro, Gary Glitter, Barbi Benton, Demis Roussos and the Bay City

Rollers before reaching its verdict and pronouncing sentence.

Now the Court of Appeal has decided that "the boundaries of musical concepts are open to various different interpretations." It says this applies particularly to concerts, where artists have a chance to improvise and where entertainment may differ from what is known as "pop hit and dance music."

It also decided that the "criminal intent" of Einio was not supported by sufficient evidence.

The court's finding is seen here as setting an important music industry precedent and should help concert promoters and police authorities find a "mutual wavelength" on which to operate the law.

But observers insist that Finland still needs a modern and comprehensive legislation to cover all aspects of live musical entertainment, the existing law set up in the mid-1950s being hopelessly out of touch with today's concert scene.

## that P.M.P.

## MUSIC LABO

FOREIGN SINGLE HOT 50 Dec. 17th, 1979

This Week	Last Week	Title	Record Co.	Sub-Publisher
1	1	WANTED	The Dooleys	Epic Sony Pacific Music
2	3	GIMME GIMME GIMME	ABBA	Disco Mate Shinko Music
3	2	PEPPERMINT JACK	Arabesque	Victor Shinko Music
4	4	MOSKAU	Dschingis Khan	Victor Pacific Music
5	10	POP MUZIK	M	Victor -
6	5	STONE WALLS	The Dooleys	Epic Sony Pacific Music
7	19	NO MORE TEARS	D. Summer/ B. Streisand	Victor -
8	6	NO MORE TEARS	B. Streisand/ D. Summer	CBS Sony -
9	9	YOU'RE ONLY LONELY	J. D. Souther	CBS Sony Taiyo Music
10	7	ALI BABA	Marco Polo	Teichiku Taiyo Music
11	-	WONDERFUL/ CHRISTMAS TIME	Paul McCartney	Toshiba Taiyo Music
12	8	MY SHARONA	The Knack	Toshiba -
13	12	DON'T STOP 'TIL YOU GET ENOUGH	Michael Jackson	Epic Sony Pacific Music
14	11	GOTTA GO HOME	Boney M	Pioneer Taiyo Music
15	16	ALI BABA	Easy Connection	Victor Taiyo Music
16	13	BREAKFAST IN AMERICA	Supertramp	Victor Pacific Music
17	14	I WAS MADE FOR LOVIN' YOU	Kiss	Victor Toshiba Music
18	25	DANCE FOREVER	Cheryl Ladd	Toshiba Toshiba Music
19	28	SLEAZY	Village People	Victor -
20	15	DON'T DROP MY LOVE	Anita Ward	CBS Sony April Music
21	17	RISE	Herb Alpert	Victor Pacific Music
22	22	DIM ALL THE LIGHTS	Donna Summer	Victor Intersong
23	26	BOOGIE WOOGIE DANCIN' SHOES	Claudia Barry	Toshiba Intersong
24	24	JEALOUSY	Amii Stewart	Victor -
25	18	BORN TO BE ALIVE	Patrick Hernandez	Phonogram Shinko Music
26	-	I SHOULD BE DANCING	The Emotions	CBS Sony Pacific Music
27	20	THEME FROM "SHIPS"	Corniche	RVC -
28	-	WALKIN' ON MUSIC	Peter Jack Band	King -
29	27	STAR	Earth, Wind & Fire	CBS Sony Taiyo M./ Pacific M.
30	23	LAST TRAIN TO LONDON E.L.O.	CBS Sony	Taiyo Music

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## International

# Boney M: Grateful To Eleuterio Group's Global Smash Is A Tribute To Spanish Hero

By TONY MORENO

NEW YORK—Boney M travelled to Spain recently with its mentor and producer, Frank Farian, to present a check for 100,000 West German marks (around \$60,000) to Eleuterio Sanchez, whose life inspired Farian to write "El Lute" (Eleuterio's nickname) for the group.

The disk has been a major European hit this winter, going platinum in Germany (one million copies sold) and reportedly registering another million in other markets, including Britain and South Africa.

And because of the Boney M recording, Eleuterio has become an international celebrity overnight, although in Spain he's already a household name via jail escape exploits while under sentence of death.

The troubles of "El Lute" began about 10 years ago when he was accused of robbery, assault and two murders. Although there was doubt about his guilt, he was sentenced to death.

Not waiting for execution, he escaped from prison the same night. The police caught him, and put him into Santa Maria, Spain's top security jail.

From there, Eleuterio escaped again, becoming—despite recapture again—a national hero via the press, which emphasized his lonely war against the establishment. His case was reviewed, and the death penalty commuted to 30 years' imprisonment.

Sanchez was illiterate when he en-

tered Santa Maria, but asked permission to learn how to read and write. Inside six months, he took examinations and won his elementary school diploma. In a year, he had his high school certificate, and his lawyer wrote to the Ministry of Justice asking that Eleuterio be transferred from Santa Maria to Alcala de Linares Prison, a minimum security jail.

There, "El Lute" received permission to study outside at the local university, and, last year, he obtained his law degree.

Now, although he still spends nights behind bars, Eleuterio works days in a law office he's just opened in downtown Madrid, serving as a counselor to labor unions. He's also

written a couple of best-selling books, and articles for several magazines.

This was the tale which inspired Farian to write his song, with collaborators H. Blum and F. Jay.

In addition to the English-language original, Boney M has recorded "El Lute" in Spanish for release in Latin America through RCA.

Latter is one of several foreign outlets for product by the German-based group, which is signed to Hansa Productions.

In the U.S., Boney M has been available through Sire, but is no longer. Vredy Lytsman of Hansa in New York says "El Lute" will be issued here soon, via Ariola.

## Giannini: Indies Surviving By Learning From Majors

■ Continued from page 76

extra and sophisticated selectivity. But what is left to us, as Italian-based independents, is sheer creativity as far as product is concerned. The heart and blood of the business is that, and thank god the multinationals don't have any kind of monopoly on that. Creativity is based on people, on individuals.

"The creative people and the key executives can switch from company to company. You need to keep the

good ones. You have therefore to create more to keep them away from increased offers outside.

"There is a truly dynamic situation growing up in Italy. We're nowhere near the target in terms of what the market can absorb. The Italian market is about a fifth of the U.K., an eighth of the German industry and just slightly less than the Spanish. There's plenty of room for growth."

But there is also a general economic recession, a fact which Giannini meets head-on and with confidence. "In a general recession there is often a general increase in records and in home entertainment generally. A bad economic position will affect the movies, not at-home entertainment."

"In 1974, we had an energy crisis in Italy. Petrol went up alarmingly in price. We weren't allowed to drive at weekends. But there was a great increase in record sales in Italy. Hi fi equipment sales increased. I'm convinced the album remains the most economic form of entertainment, no matter what happens to the basic economy."

The market is wide open, he says, for development and the Italian independent is better equipped now to go for expansion.

"But the one big problem is that of piracy. I'm very pleased that Nesuhi Ertegun, who really understands this problem, is devoting so much time, as president of IFPI, to resolving this business on an international basis."

And as Giuseppe Giannini starts his third decade with CGD-MM in Milan, so does the start of a vital three-year deal masterminded by him, between the company and Ariola of Munich. CGD-MM is licensee for all Ariola companies in Italy, the deal to include the U.S. label Arista. Says Giannini: "This deal is one of the most important in our history."

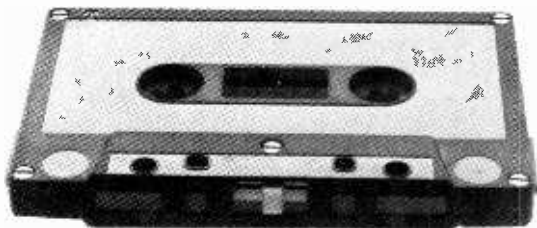
### Piece Of The Rock

LONDON—Gibson '80, Gibraltar's first song contest for two years, takes place May 3-4 this year, with finals in the spectacular setting of St. Michael's Cave in the heart of the Rock.

Entrants may submit any number of original and unpublished songs. Ten will be selected for the International Finals on May 4, where they will be joined by the two winning entries in the national section for authors/composers of Gibraltar origin.

## 1610: The Star is Born

Italians invented the opera and also the opera star, calling her diva, divina, prima donna. The first, according to Fedele D'Amico, was a Neapolitan lady singer by the name of Adriana Basile. With the connivance of crowned heads, cardinals and ambassadors, the Duke of Mantova succeeded in persuading her to sing at his court. But history tells us that Adriana, whose admirers included Monteverdi, was "greedy of gifts" and clearly determined to make the best of her vocal cords while they lasted. Having showered her with gifts, the music-loving Duke finally conferred upon her the title of Baroness of Piacenterro. The year was 1610. The original opera star was born.



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JANUARY 19, 1980, BILLBOARD

BRITAIN	
(Courtesy of Music Week)	
As of 1/12/80	
SINGLES	
This Week	Last Week
1	1
2	2
3	5
4	3
5	4
6	17
7	20
8	7
9	8
10	10
11	24
12	12
13	15
14	NEW
15	29
16	9
17	18
18	6
19	27
20	40
21	23
22	21
23	16
24	13
25	11
26	39
27	22
28	33
29	14
30	NEW
31	NEW
32	38
33	34
34	NEW
35	36
36	NEW
37	NEW
38	NEW
39	19
40	25
ALBUMS	
1	2
2	1
3	5
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7	15
8	10
9	21
10	18
11	11

12	4
13	8
14	20
15	28
16	16
17	6
18	22
19	25
20	30
21	36
22	31
23	14
24	NEW
25	NEW
26	19
27	NEW
28	26
29	13
30	35
31	NEW
32	40
33	NEW
34	NEW
35	NEW
36	NEW
37	33
38	23
39	NEW
40	27

WEST GERMANY	
(Courtesy Der Musikmarkt)	
As of 1/14/80	
SINGLES	
This Week	Last Week
1	1
2	2
3	NEW
4	10
5	5
6	4
7	9
8	8
9	12
10	15
11	3
12	26
13	16
14	7
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20	19
21	11
22	22
23	28
24	23
25	21

26	24
27	27
28	25
29	NEW
30	30
ALBUMS	
1	1
2	2
3	4
4	3
5	6
6	5
7	8
8	7
9	9
10	12
11	15
12	11
13	10
14	14
15	13
16	17
17	18
18	16
19	NEW
20	NEW

CANADA	
(Courtesy Canadian Recording Industry Assn.)	
As of 1/9/80	
SINGLES	
This Week	Last Week
1	2
2	1
3	8
4	13
5	3
6	10
7	4
8	NEW
9	11
10	NEW
11	NEW
12	20
13	NEW
14	6
15	NEW
16	12
17	5
18	NEW
19	7
20	NEW
ALBUMS	
1	1
2	5
3	3

4	8
5	2
6	4
7	NEW
8	6
9	10
10	9
11	7
12	18
13	NEW
14	NEW
15	11
16	12
17	15
18	NEW
19	NEW
20	13

JAPAN	
(Courtesy Music Labo)	
As of 1/14/80	
SINGLES	
This Week	Last Week
1	1
2	2
3	3
4	4
5	13
6	7
7	5
8	6
9	NEW
10	NEW
11	8
12	NEW
13	11
14	12
15	NEW
16	14
17	9
18	10
19	NEW
20	16
ALBUMS	
1	3
2	1
3	2
4	4
5	5
6	6
7	7
8	8
9	17
10	15
11	14
12	11
13	13
14	NEW
15	9
16	10

17	NEW
18	16
19	NEW
20	NEW

AUSTRALIA	
(Courtesy Kent Music Report)	
As of 1/7/80	
SINGLES	
This Week	Last Week
1	1
2	2
3	3
4	4
5	5
6	7
7	6
8	8
9	10
10	12
11	9
12	13
13	11
14	18
15	19
16	16
17	20
18	14
19	15
20	17

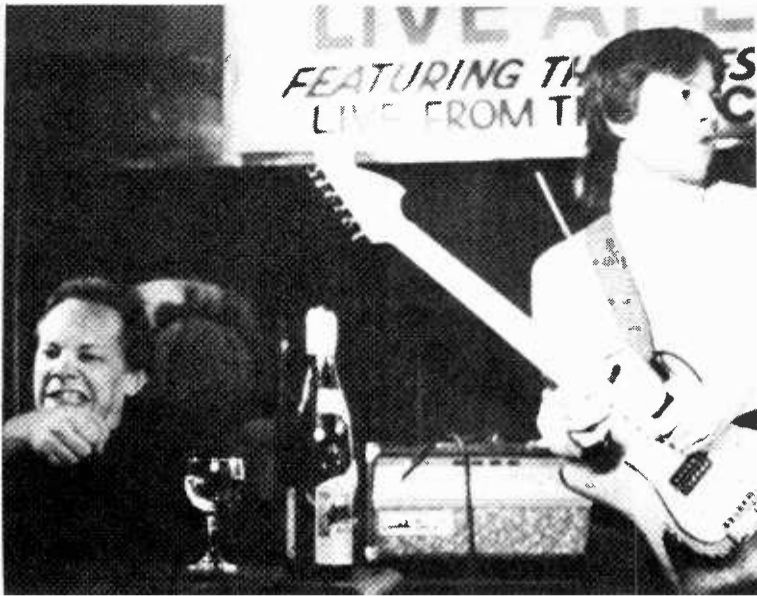
ITALY	
(Courtesy Germano Ruscitto)	
As of 1/8/80	
SINGLES	
This Week	Last Week
1	3
2	1
3	15

(Continued on page 83)



These  
**“PASSENGERS”**  
 will go a long way!





**DISTINGUISHED GUEST**—British rocker Joe Jackson, left, joins Mike St. Denis of the Bob Segarini band onstage at Vancouver's Rock Room. The A&M recording artist went to Canada recently in support of his "I'm The Man" album.

## Attic Records Introduces Basement For New Talent

By DAVID FARRELL

TORONTO—Canadian independent Attic Records has signed Jane County (formerly known as Wayne County) to a worldwide record deal. The first release is a live album recorded in this city earlier at showcase club The Edge.

President Al Mair made the announcement at the beginning of the new year. Mair also announced news that Attic had signed Downchild and Teenage Head to the label, as well as launching its new rising star label, Basement Records, with the release of the Numbers "Add Up" album.

Basement Records releases will all be full budget productions, the president says, but with "tight budget controls on artist royalties, ad campaigns and such." The \$6.98 suggested list price makes it hard for us to make money on the first album, but we are looking at establishing some new names and thus looking at a long term investment program."

The Basement label has also acquired rights to the infamous U.S. group Suicide, a group that enjoyed wide spread publicity last year via opening dates for the Cars and, apparently, inciting an L.A. audience to throw the group off stage.

Signed directly to Attic is Downchild, led by Don Walsh, a songwriter who has become a hot commodity following the Blues Brothers recording several of his songs, specifically "Got Everything I Need, Almost" and "Shotgun Blues."

Downchild's first Attic release comes out mid-February and is titled "We Deliver."

The Teenage Head signing to Attic is another solid inking for the indie, being that it entered a stiff bidding war that pitted it against several major concerns, including Attic's distributor, CBS Records.

The local quartet was formerly inked to Black & White Sales affiliated label, IGM. Following bankruptcy proceedings against Black & White, CBS gained ownership on the group's first album but the option on a follow-up was open. Due to street support for the group, which is tantamount to fanatical amongst fans, the group and manager Jack Morrow were in a strong position to bargain with labels.

Teenage Head's LP is completed but as yet carries no official title. Attic is working on a marketing campaign for its imminent release, Mair reports.

Beyond this, Attic is scheduling release of Triumph's new album with the working title "Progression of Power." The trio's last album, "It's Only A Game," has gone platinum in this country.

## Lyttle Charts Canadian Acts

TORONTO—Little research has been done on Canadian chartology, but one entrepreneurial spirit in Calgary has compiled a list of Canadian content singles and albums that made the Billboard charts and Canadian trade RPM's charts.

Brendan Lyttle, former bass player with the Stampeders, was commissioned by the federal government several years back to compile a chartology of Canadian popular music between the years 1965 and 1976. His research findings were later published in book form, and led him on to devise concepts for record companies such as K-tel.

While Lyttle is now without funds to publish more recent findings, he continues to compile annual surveys which he supplies free of charge to the trade in Canada. The following is an abbreviated summary of his findings for the year 1979.

A total of 90 Canadian singles charted in Canada last year, compared to 30 on Billboard's Hot 100.

However, of the 30 U.S. chart singles, six were never charted in Canada, and 14 of the 30 broke first on the Billboard Hot 100 with an average lead time of slightly more than two weeks.

Similarly, eight singles broke first out of the 30 in Canada and two tied for entry dates.

59 Canadian content albums charted in Canada in the past year, compared with 29 (close to 50%) on the Billboard chart. A total of 11 of these Canadian albums charted by Billboard were not charted at any time in Canada, however.

Of the remaining 18 Canadian LPs that charted in both countries, 61.1% or 11 of these albums broke or appeared first on Billboard ahead of Canadian chart entry. The advance time again was just over two weeks.

Seven of the 29 albums tied for entry dates in Canada and the U.S., Lyttle's findings show.

## Confab Looks At Canadian Talent Spread

TORONTO—Canada's failure to establish its own talent on the international front in recent times is the cause of major concern for many here in the industry. A group of concerned independent producers recently tackled the majors on this subject in a forum debate.

Described as a "theme" meeting, the Canadian Independent Record Production Assn. (CIRPA) invited staffers from CBS, WEA and Capitol to discuss the role of the multinational record company in Canada.

The three panelists were unanimous in saying that multinationals work hard in trying to develop Canadian talent, but all admitted that there had been no significant success in this area.

WEA senior vice president, Ross Reynolds, said "We're not going to get involved just to wave the flag, we're going to become more involved because we think in the long term there's a good return to be made."

CBS' Stan Kulin concurred with Reynolds saying, "Multinationals are usually regarded as not being interested in Canadian talent but in actuality, breaking a Canadian act does a lot for a person's image—it guarantees him a job almost anywhere."

Capitol's a&r director, Dean Cameron, said Capitol has a "basic belief" that there are similarities between Canadian and American music tastes. He explained the unique a&r setup his label has which automatically allows Canadian signings to have a U.S. release "with the intent of releasing the product worldwide."

All three panelists in the debate concurred that for a Canadian act to financially successful, the group must first break in the United States.

WEA and CBS spokesmen reported that they do have interaction with their U.S. bosses, but that they did not have a direct pipeline to the U.S. a&r offices as did Capitol.

Kulin indicated that CBS would continue pushing to get foreign releases on its signings, particularly in the U.S., but WEA's Reynolds pointed out that, "It will be even more difficult (to do this) in the next six months as the a&r budget situation tightens in North America."

More optimistically, Reynolds pointed out that "Canada is perhaps at the forefront of developing a taste for new music. We have a market here that is very ripe for the development of this calibre of product which is obviously going to make an impact all around the world." What Canada has to do then is to take advantage of its proximity to the U.S. marketplace and "tap it a hell of a lot more successfully than a lot of other countries are able to do."

## Masters Purchased

TORONTO—FRT masters of Canadian material are gradually being bought up here, with Smile Records acquiring repertoire by Shooter and Brutus, and Anthem purchasing catalogs by Moe Koffman and Ian Thomas. CBS is reportedly looking to gain catalog and rights to Dan Hill for Canada.

# Billboard® Hits Of The World™

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Continued from page 82

This Week	Last Week	Artist
4	2	SE TORNASSI, Julio Iglesias, CBS/CGD-MM
5	10	L'ARIA DEL SABATO SERA, Loretta Goggi, WEA
6	7	CICCIOSELLA, Loretta Goggi, WEA
7	5	VIVA L'ITALIA, Francesco de Gregori, RCA
8	9	CHE NE SAI, Riccrado Fogli, Paradiso/CGD-MM
9	12	NO MORE TEARS, Barbra Streisand & Donna Summer, Casablanca/Durium
10	4	COGLI LA PRIMA MELA, Angelo Branduardi, Polydor/Polygram
11	17	CIAO NONNINO, Macario, Durium
12	11	POP MUZIK, M, MCA
13	NEW	LA MIA BANDA SUONA IL ROCK, Ivano Fossati, RCA
14	NEW	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic/CGD-MM
15	NEW	SHANGAIED, Lectric Funk, Neon/Panarecord
16	NEW	MY SHARONA, Knack, Capitol/EMI
17	6	COMPARI, Viola Valentino, Paradiso/CGD-MM
18	20	HOOTCHIE COOTCHIE, D.D. Sound, Baby/CGD-MM
19	8	SOLI, Adriano Celentano, Clan/CGD-MM
20	19	I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca

## HOLLAND

(Courtesy TROS Radio)

As of 1/7/80

SINGLES

This Week	Last Week	Artist
1	6	I HAVE A DREAM, Abba, Polydor
2	1	WEEKEND, Earth & Fire, Philips
3	5	DAVID'S SONG, Kelly Family, Polydor
4	3	ANOTHER BRICK IN THE WALL, Pink Floyd, EMI
5	4	THEMA UIT DE VERLATIN MIJN, Georgehe Zamfir, Philips
6	2	LOVE AND UNDERSTANDING, Mac Kisson, CNR
7	9	RAPPER'S DELIGHT, Sugarhill Gang, Inelco
8	10	FLY TOO HIGH, Janis Ian, CBS
9	13	WALKING ON THE MOON, Police, A&M
10	8	PLEASE DON'T GO, KC and The Sunshine Band, TK
11	17	WHAT'S THE MATTER BABY, Ellen Foley, Epic
12	7	GONNA GET ALONG WITHOUT YOU NOW, Viola Wills, Ariola
13	11	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
14	NEW	SARAH, Fleetwood Mac, Warner Bros.
15	15	BAHAMA MAMA, Boney M, Ariola
16	12	GET UP AND BOOGIE, Freddie James, Warner Bros.
17	18	THE BALLAD OF LUCIE JORDAN, Marianne Faithful, Island
18	20	HET LEVEN IS GOED IN M'N BRABANTSE LAND, 016-17, CNR
19	16	PIETEROLIEKAR, Borker Trio, Dureco
20	NEW	TELL EVERYBODY, Herbie Hancock, CBS

## SWEDEN

(Courtesy GLF)

As of 1/5/80

SINGLES

This Week	Last Week	Artist
1	1	OH SUSIE, Secret Service, Sonet
2	4	NO MORE TEARS, Donna Summer/Barbra Streisand, Casablanca/CBS
3	2	KEEP ON JOGGING', Goran Rydh, CBS
4	3	VIDEO KILLED THE RADIO STAR, Buggles, Island
5	10	KNOCK ON WOOD, Amii Stewart, Ariola
6	7	BOYSS, Strix Q, CBS
7	5	BOBBY BROWN, Frank Zappa, CBS
8	9	BRIGHT EYES, Art Garfunkel, CBS
9	8	JEALOUSY, Amii Stewart, Hansa
10	NEW	NOT BAD AT ALL, Tomas Ledin, Polar

## ALBUMS

This Week	Last Week	Artist
1	1	THE WALL, Pink Floyd, Harvest
2	2	KEEP ON BOPPIN', Boppers, SOS
3	4	HAIR, Soundtrack, RCA
4	5	JOE'S GARAGE ACTS 2 & 3, Frank Zappa, CBS
5	NEW	MADICKEN, Soundtrack, Philips
6	7	KNOCK ON WOOD, Amii Stewart, Ariola
7	10	OH SUSIE, Secret Service, Sonet
8	NEW	GORAN SOLLSCHER, Goran Sollscher, Deutsche Grammophon
9	3	THE LONG RUN, The Eagles, Asylum
10	NEW	PARTAJ I Smurfland, Stefan Ruden, Mariann

## SPAIN

(Courtesy El Gran Musical)

As of 1/12/80

SINGLES

This Week	Last Week	Artist
1	4	HABLAME DE TI, Pecos, Epic
2	1	SIN AMOR, Ivan, CBS

This Week	Last Week	Artist
3	3	NO MORE TEARS, Donna Summer & Barbra Streisand, CBS/Casablanca
4	2	MAN GAVE NAMES TO ALL THE ANIMALS, Bob Dylan, CBS
5	6	REUNITED, Peaches & Herb, Polydor
6	5	QUE NO, Pedro Marin, Hispavox
7	9	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic
8	7	I DON'T LIKE MONDAYS, Boomtown Rats, Fonogram
9	8	BRIGHT EYES, Art Garfunkel, CBS
10	10	ME VUELVO LOCO, Tequila, Zatro

## ALBUMS

This Week	Last Week	Artist
1	3	UN PAR DE CORAZONES, Pecos, Epic
2	2	OCEANS OF FANTASY, Boney M, Ariola
3	1	20 DIAMONIS HITS, Neil Diamond, Fonogram
4	4	20 EXITOS DE ORO, Beatles, EMI
5	6	NUEVA GRAN PREMIER, Various, EMI
6	5	SLOW TRAIN COMING, Bob Dylan, CBS
7	9	ANIVERSARIO, Various, CBS
8	7	BREAKFAST IN AMERICA, Supertramp, A&M
9	10	THE LONG RUN, Eagles, Asylum
10	NEW	CANTA CON ENRIQUE Y ANA, Enrique & Ana, Hispavox

## BELGIUM

(Courtesy Billboard Benelux)

As of 1/11/80

SINGLES

This Week	Last Week	Artist
1	7	EEN BAKSKE VOL MET STRO, Urbanus, Philips
2	3	WEEKEND, Earth & Fire, Philips
3	2	GONNA GET ALONG WITHOUT YOU NOW, Viola Wills, Ariola
4	NEW	I HAVE A DREAM, Abba, Polydor
5	1	GET UP AND BOOGIE, Freddie James, Warner Bros.
6	6	WE GOT THE WHOLE WORLD IN OUR HANDS, Nottingham Forest, WEA
7	NEW	SPACER, Sheila & B. Devotion, Carrere
8	NEW	DAVID'S SONG, Kelly Family, Polydor
9	4	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
10	NEW	THEMA UIT DE VERLATIN MIJN, James Last & George Zamphir, Philips

## ALBUMS

This Week	Last Week	Artist
1	1	GREATEST HITS VOL. 2, Abba, Vogue
2	4	THE WALL, Pink Floyd, EMI
3	3	24 GREATEST HITS, Julio Iglesias, CBS
4	2	REGGATTA DE BLANC, Police, A&M
5	10	HITSINGLES VOL. 4, Various, WEA
6	NEW	TE PAKKE OF TE LATE, Strangers, Vogue
7	7	GET UP AND BOOGIE, Freddie James, Warner Bros.
8	NEW	GREATEST HITS, Rod Stewart, Warner Bros.
9	9	TUSK, Fleetwood Mac, Warner Bros.
10	NEW	BEROEMDE SFEERSONGS, Various, Circle

## SOUTH AFRICA

(Courtesy Springbok Radio)

As of 1/12/80

SINGLES

This Week	Last Week	Artist
1	2	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic
2	1	SHE'S IN LOVE WITH YOU, Suzi Quatro, RAK
3	3	THE PART OF ME THAT NEEDS YOU MOST, Exile, RAK
4	5	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
5	7	BOY OH BOY, Racey, RAK
6	6	I HAVE A DREAM, Abba, Sunshine
7	4	HALF THE WAY, Crystal Gayle, CBS
8	8	IF I SAID YOU HAD A BEAUTIFUL BODY, Bellamy Brothers, Warner Bros.
9	NEW	EL LUTE, Boney M, Gallo
10	9	WE DON'T TALK ANYMORE, Cliff Richard, EMI

## A&M Hits the Road

NEW YORK—A slew of A&M acts are heading for Australia over the next few weeks, including the Police (also touring Japan and the Orient), Squeeze, Les McCann (he's at the Sydney International Jazz Festival) and Peter Allen.

## Shostakovich

MGSCOW—Melodiya has released a collection of live recordings, "Dmitri Shostakovich Speaking," featuring speeches and talks given by the leading Russian composer. Material runs from 1941 through to his last talks in the '70s.



## Peerless Push For Maxi Line

MEXICO CITY—As it maps sales strategies for the '80s, Mexico's Peerless is emphasizing international repertoire in its product mix.

This is exemplified by retail business generated for the Maxi line acquired from France's Carrere Records. Orders topped 100,000 during the last two months of 1979, says Peerless' international chief, Frank Segura.

The line required some adaptation for local tastes, with Segura substituting the original French cover designs for Mexican-oriented art.

Maxi figured prominently in the recent sales conventions staged by Peerless in key markets throughout the country. Attracting a total of 2,000 industryites, these took place in the Federal District, Puebla, Monterrey, Mazatlan and Acapulco.

## MIDEM EXPORT SPECIALS

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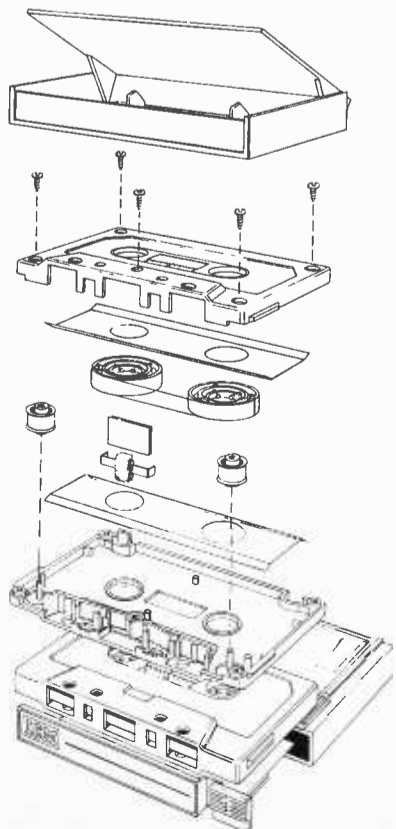
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SWITZERLAND

## SAYS SWEDISH IMPORTER

# 'Labels Will Supply Exporters, For As Long As You Can Pay'

Continued from page 77  
panies involved could not have known that these records would be exported.

The Supreme Court decided that German record companies were not paying the right royalty amounts to their own copyright society. It ruled that importers would pay royalties to Austro-Mechana and failure to observe the law would lead to prosecution and punishment under copyright law.

Responsibility for copyright claims in Austria now applies not only to importers but also to dealers who sell imports. Austro-Mechana offered all concerned a contract. If it is agreed, and royalties paid for the past three years, then no prosecution will follow.

Payment for distribution rights in Austria amounts to 75% of the royalties payable here according to BIEM/IFPI rates. So between 46 and 61 cents is payable by a parallel importer on a \$9.70 album, which falls into the most-imported price range product.

Royalty payment is proved by an Austro-Mechana sticker attached to each record or cassette. A problem is the registration of all parallel importers in Austria, but progress is being made.

Gerald J. Jacobs, managing director of Phonogram, Austria, and president of the Austrian IFPI: "We're piling on the burdens for parallel importers. Additionally prices are increasing in the foreign countries most interesting to the importers. We hope that soon it will be too complex a matter to work with parallel imports so the trade in them will decrease."

Kari Helopaltio, writing from Helsinki, Finland, senses industry feeling that parallel and direct imports will become an even more serious matter in the 1980s.

Arto Alaspaa, of Aaani-ja Kuvattalennetuottajat (AKT), the Finnish IFPI branch, cites Board of Customs figures which show some \$7.5 million worth of disks and prerecorded tapes imported into Finland each year.

Says Alaspaa: "AKT's share of the total has dropped to 50% and that equals a lost turnover of around \$10-15 million, knowing the structure of 'wild imports,' which is about 50-50 cheaps and new releases."

Direct importers in Finland, including mail-order firms, supermarket chains and individual traders, favor U.K., U.S. and German suppliers, so gaining handsome price advantages. A brand new Abba album might be sold for \$9 in mail-order circles, while the specialist dealer is selling at the normal price of \$12.

Alaspaa describes the situation as "annoying." He emphasizes the importance of the policy of simultaneous releases, and reduction of the 1.75% mechanical royalty difference between Finland and other territories. He insists AKT members should have certain guaranteed interests following their fixed license deals with overseas companies.

A local effort to boycott direct importers over Finnish releases has been put down as "foul play" by local authorities so new initiatives have to be on a more legal basis.

Certainly the flow into Finland of international overstocks and cutouts is considerable. Much comes from the U.S. and U.K., but the action

from Canada is heating up. AKT and its antipiracy committee is trying to control the inflow with help from the Board of Customs.

Says Alaspaa: "Dubious imports from places like Singapore and Hong Kong keep us very busy, all the product sold at a price per kilogram, and the cover records using name and picture of the original artist, all confusing and misleading the consumer."

But one direct importer, remaining anonymous, agrees all the way with Alaspaa, insisting "The direct importer does have a place in the industry. Smaller dealers use his services when seeking hard-to-get items and new releases. And mail-order firms supply music to kids living in remote districts, maybe 100 miles from a record store. That can't be all bad."

There's no parallel import hassles for licensees in Yugoslavia, because severe import restrictions over the past three years have produced a total ban on finished product, reports Mitja Volcic from Belgrade.

And, from Warsaw, Roman Waschko reports that the highly planned organization at government level of all aspects of the import trade in Poland means that the wholesale importation of records from the West just does not exist. There is no problem or prospect of the flood of overstocks coming into Europe finding its way into Poland.

Virtually no finished product is imported into Czechoslovakia, writes Lubomir Doruzka from Prague, though in 1979 some 55,000 albums were brought in from India, through an Indian-Czechoslovakian general foreign trade agreement. From Socialist countries, Czech imports add up to around 300,000 album units a year.

In Sweden, correspondent Leif Schulman finds it hard to assess just how big the parallel import business is, though Eddie Landkvist, of the Swedish division of IFPI, believes it to be around 10% of the total.

But it is a hard fact of Swedish music business life that 1979 was another bad year, with turnover staying at the same level as 1978 but with unit sales down 10%. Direct importers are blamed for boosting the effects of recession.

In Sweden there are a handful of direct importers operating quite legally. In 1975, the all-Scandinavian

copyright society, handling performing and mechanical rights took High Court action against an importer—but lost.

Steffan Hansson, of Audio Center Ab, is a direct importer in Sweden. He says: "The industry tries to blame us when it has a bad time. But I see my business as being complementary to the record companies. I've a catalog of around 450 titles, mostly older product. I think the industry exaggerates my importance."

"My turnover is just a drop in the overall ocean, but nevertheless the record companies throw mud at me and threaten my customers, saying they won't get new releases if they do business with me."

"I won't talk about my turnover, but I get records from all over the world, from the U.S. and Canada, from Western European countries like Italy, Spain, Portugal and Germany. I then sell to dealers at a lower-than-regular price. I buy from European majors like EMI, CBS or Polygram, and they don't mind doing business with me. Everyone is interested in business, as long as you can pay."

Sten af Klinteberge, of CBS Sweden, says the industry has to learn to live with direct and parallel imports. "But you have to be fast with new releases and sell some current product at lower prices. When CBS in the U.S. lowered the price of some back catalog product, we did the same, in order to meet the direct import threat."

Eddie Landkvist says IFPI in Sweden has a case pending against one Gothenburg importer. "We found that among his products were pirated cassettes. Over the years there could have been many more. We've written to the people he does business with."

"Our hope is that now dealers are aware that pirated cassettes have been found in a direct importer's stock, then they might think twice in future before dealing with a direct importer."

## Platt Switches

LONDON—The Michael Platt Co., major manufacturer of record and tape storage cases, switches distribution from Decca to Manchester-based Wynd Up Records in a special joint venture. Move is prompted by Decca's decision to sell its disk division.

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# Sidestepping Politics Offers Reggae U.S. Shot In Arm



**KENNY'S GIRL**—Betsy Burch, the March of Dimes poster child, helps Kenny Rogers with the guitar during a backstage visit in Evansville, Ind. Rogers is the six-year-old girl's favorite singer.

## China Now Duplicating

• Continued from page 3

Chinese nation, while significant in terms of being the first U.S. duplicating operation to sell its equipment there, augments the firm's already established international development.

Fujii notes that Gauss has installations in Eastern Europe in Yugoslavia (Yugoton Records), Poland (Tonpress Records), Hungary (Hungaroton Records) and the German Democratic Republic (VEB Records).

Operating through its international firm, Cetec International Ltd. in London, the firm has more than 50 tape duplicating facilities working in Europe and the Middle East, according to Fujii.

In England, Gauss customers include: Decca, EMI, CBS, Tape Duplicating Co., Immediate Sound Services, Linguaphone Records and Fraser-Peacock. Other overseas clients: CBS Holland, EMI Germany, ITP Berlin, AB Europa Films Stockholm, Grampain Records Scotland, EMI South Africa, PT Banana Indah Indonesia and Montasser in Egypt.

Westrex Orient is Cetec's Asia agent in Tokyo covering Japan, Korea, Hong Kong and Taiwan. Gauss' Asian installations are at Pony Records, Apollon Music, CBS Sony, Toshiba-EMI, TDK Electronics, Hitachi-Maxell and Tokyo Denka all in Japan. Jigu Records in Korea, Crown Records, Star Industrial Co. and Fung Hang Records all in Hong Kong and Pony in Taiwan.

Why the ability for an American company to sell to so many Communist nations? Answers Fujii: "Western technology is surpassing many political and philosophical differences in many Eastern block and Third World countries."

## Add 40 New Titles

LOS ANGELES—Mobile Fidelity Sound Lab has added 40 new titles of the "Original Master Recording" series to its catalog. Albums in the Mobile Fidelity series are limited edition, state-of-the-art audiophile pressings. Each is remastered from the original master tapes recorded by the artists, and custom pressed on imported super vinyl.

## New Windsong Logo

NEW YORK—Midsong International Records has unveiled a new logo which depicts the Midsong name against a backdrop of the globe. Design is by New York art designer Andrew Lackow and is featured in new albums by Wardell Pimper, Carol Douglas, Joey Travolta, Elusion and the Now.

• Continued from page 3

ture," comments Charles Dimont, general manager for the label. "We're putting the stuff out to see if any of it sticks."

Each release represents a different style of reggae with the Mighty Diamonds' "Deeper Roots" a group vocal sound while Gregory Isaacs' "Soon Forward" is a solo effort. Culture's "International Herb" is closer to the traditional reggae of Jamaica and the Gladiators' "Sweet So Till" is much lighter in sound.

No particular marketing strategy is set. "We just want to get them out and see what happens," says Phillip Page, national FM promotion director for Virgin International. "But there is a huge market for reggae and this will give us a chance to find out that market."

Ironically, another label, Island, is assisting Virgin. "Since I've grown up with the U.S. market here, it is important for me to share information," comments Lister Hewan-Lowe, one of the sales and marketing directors for Island. "It's a family thing."

The competition is becoming

keener as more Jamaican labels expand into the U.S. They include Channel One, High Note, Duke Read, Third World, Trojan and Joe Gibbs. "The music is no longer a Jamaican cult," claims Gibbs' McCulloch. "It's becoming more of a universal sound. When a major company like Warners gets behind reggae, it means a lot."

"The new wave is helping," adds Gibbs' sales supervisor Peter Gordon-Martin. "A lot of groups have a

reggae influence like the Police. That's going to help us."

Island released 14 albums in 1979, as opposed to 10 in 1978, but president Blonstein notes the label is not going to significantly increase its number of releases even if the future does look bright.

"Reggae is an acquired taste," he says. "With each release, we have to educate the retailer and the buyer." This is why the bulk of releases are on Mango, the independently dis-

tributed arm of Island, which can afford to work an LP six months. What is released on Island are only the surefire sellers, such as Bob Marley.

Radio play is still a problem for reggae. "The radio people are still not hip to it," states Island's Hewan-Lowe. "We should be getting the air-play alongside the Joe Jacksons and the Police."

The influence of reggae is being seen in the emergence of American reggae bands in such places as New York. "We are in the process of looking at one or two groups," admits Gibbs' Gordon-Martin, though no artist has been signed yet.

Percy Chin, manager of Randy's Records in New York which is both a reggae label and distributor, is not overly optimistic about these acts, however. "There are a few American bands but they are not recognized as yet. The true material still comes from Jamaica," he says.

There has also been some criticism that, in its attempt to crossover, reggae may become too commercial and lose its original focus as a music born of Jamaican discontent.

## Boston Pops Bags John Williams

LOS ANGELES—Three-time Academy Award winner John Williams succeeds the late Arthur Fiedler as conductor of the Boston Pops Orchestra. Williams has signed a two-year contract which allows him to compose for the orchestra as well as conduct other orchestras' concerts.

The first concert with Williams is scheduled for New York's Carnegie Hall Tuesday (22). Subsequent appearances are set for Chicago, Detroit, South Bend and an April 20

televised fundraising benefit in Boston. The official pops season does not get underway until April 29 in Boston.

Williams, the 19th conductor in the orchestra's 95-year history, is well-known for his motion picture scores. He has handled 50 motion pictures, earned 14 Oscar nominations and won three Academy awards for music. The awards were for his scores to "Star Wars," "Jaws" and an adaptation of "Fiddler On The Roof."

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# Publishers Hear Attorney Warn Of Suit Quicksands

By JOHN SIPPEL

LOS ANGELES—Be certain of your grounds before instituting an infringement suit, Al Schlesinger, veteran local industry attorney, cautioned the monthly meeting of the Assn. of Independent Music Publishers Tuesday (8).

Even though the song in question may sound identical to yours, it's best to get several musicologists' comparisons before filing a federal district court suit, Schlesinger warned. Provide the musical expert with copies of materials such as lead sheets and recordings so he may make the most definitive comparisons.

"What does the possible infringing song look like on paper? Things like harmony and pentameter, among others, must be considered," Schlesinger stated. "Then, call an attorney."

"Expert witnesses are your case," Schlesinger said. He emphasized, too, the import of studying primary depositions from witnesses, which

often disclose how strong a case you might or might not have.

A writer can sue for infringement without the publisher joining in the suit, but a publisher has the primary responsibility in such legal action. If the publisher does not join in the filing, he must be named a codefendant, in that his presence in the suit is required. The publisher is legal proprietor of the copyright, Schlesinger explained. A writer, suing alone, when damages are assessed by the court, would probably share 50/50 with the publisher on the amount left after legal costs are deducted, Schlesinger felt.

A federal suit under the copyright act can't be instituted over song title, Schlesinger said, but an unfair competition suit can be brought in a civil suit in a state jurisdiction over a title.

Proper registration of a copyright insures the infringed-upon party collecting statutory damages, Schlesinger said if the court so rules.

Such damages range from \$250 to \$10,000 per infringement, with a court finding malicious intentional infringement possibly deciding damages up to \$50,000.

It was Schlesinger's opinion that the three-year statute of limitations on infringement suit filing can be revived, if and when the wronged composer or publisher again finds the infringement taking place.

For example, he cited the playing of an infringing recording, which when heard by the wronged party, is grounds to reinstitute the suit anytime over the next three years after the infringement has taken place.

Meeting comment brought out that when BMI or ASCAP sues cafe operators, radio stations or labels for using music without a license, it is essential copyright owners be able to provide legal counsel with a continuous proof of copyright ownership to use as supportive evidence.

# CBS Adopts RCA Videodisk System

• Continued from page 1

Backe, president of CBS Inc. "Since RCA's SelectaVision will be the first mass market videodisk system to be introduced coupling reasonable price and high quality performance, we believe this license agreement is an important first step for us."

CBS' own video software production is under the newly established New Ventures Division, headed by Walter Yetnikoff, president, CBS Records Group. The initial programming will consist of "entertainment" including music video productions, motion pictures and CBS-TV classics, using both in-house and independent producers. No titles have been announced.

The CBS videodisks are expected to be ready when RCA begins to market its own videodisks in the first quarter of 1981. RCA is expected to begin initial shipments of its videodisk player to distributors for demonstration this December. It expects to sell up to 200,000 players in the

first year, and up to five or six million players yearly after 10 years, with about 200 million prerecorded disks, making for \$7.5 billion sales annually.

To speed its videodisk production, CBS is expanding its own developmental work on the capacitance technology at the CBS Technology Center in Stamford, Conn., and the CBS Records Research and Development Engineering Center in Milford, Conn. CBS is expanding its research staff to meet these needs. RCA is also providing research assistance.

The RCA SelectaVision system uses a grooved disk that is played with a diamond stylus. The disk revolves at 450 r.p.m. and contains up to an hour of programming on each side. The platter attaches to any color or black and white tv. The RCA system is expected to be cheaper than the MCA DiscoVision system, which uses a laser, but is not compatible with it.

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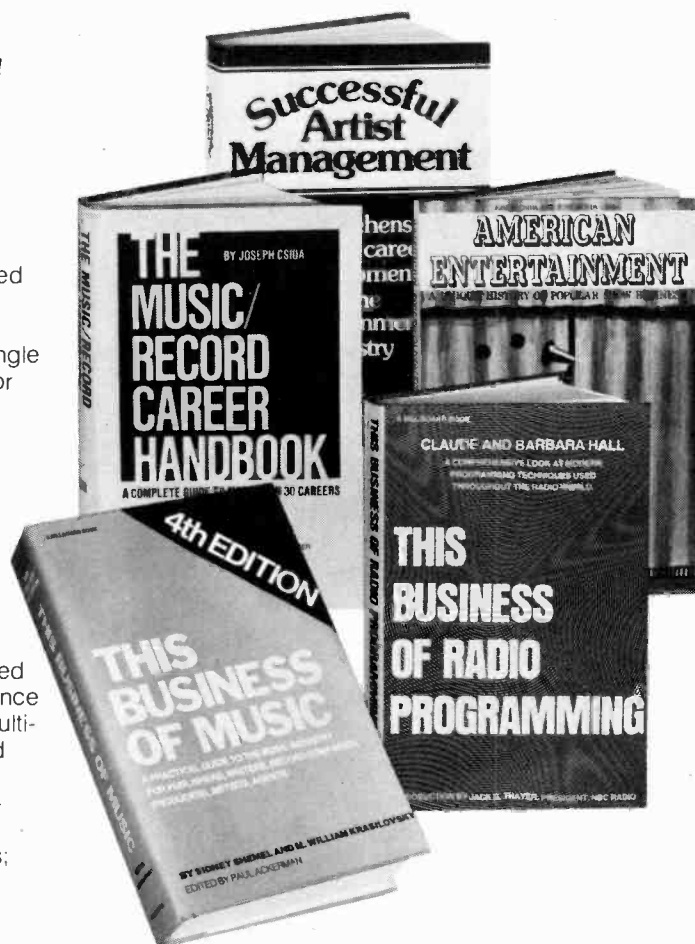
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# No More Festival Seating At Cincy Concerts

• Continued from page 1

A number of factors must be considered by the safety director concerning the event before he can give his approval for exemption from the prohibition of festival seating.

These include the facility where the event is scheduled, the size, age and anticipated conduct of the crowd, and the ability of the applicant to manage and control the expected attendance. It also requires that applications for exemptions be filed with the safety director 30 days prior to the event.

This ordinance also gives the city manager the power to revoke the license of any amusement, entertainment or exhibition facility which has violated the law and has not corrected the violations involved 10 days following written notice from the city.

If a license is revoked, the licensee must cease operations and could be found guilty of a misdemeanor punishable by six months of imprisonment or a fine not to exceed \$1,000.

The second ordinance, number 583, clarifies the emergency on-the-scene authority of the Safety Dept. concerning crowd control measures.

This ordinance requires sponsors of events where the seating capacity is more than 2,000 or an anticipated crowd is 3,000 or more to publicize at least 48 hours prior to the event the time at which patrons may be permitted to enter the facility. It also requires the sponsor to open the doors at least two hours prior to the event.

For crowd control purposes both inside and outside the facility, ordinance 583 gives the police officer in

charge ultimate authority in taking whatever measures necessary to ensure crowd control should a crowd indicate the risk of substantial danger or injury to persons or property at the event.

The law also states that whoever fails to publicize the time for opening the doors or not to open the doors at the scheduled time or not to comply with an order from the police officer in charge, shall be guilty of a misdemeanor punishable by six months of imprisonment or a fine not to exceed \$1,000.

The nine-member task force on Crowd Control and Safety, appointed by Mayor Blackwell after the recent tragedy, has been meeting but has kept a low profile with no public statements or comments by any of its members so far.

According to task force staff member and city public information director Paul Wertheimer, the task force was to meet with the mayor Friday (12) to report on what it has been doing, and how it is progressing, and will do so every three weeks. In contrast, vice mayor David Mann of the city council committee for Law and Public Safety has been active and vocal in his efforts in seeking information that might determine the need for additional legislation in this matter.

It appears that the basis for his inquiry is the vague nature of the lines of authority and criteria for police officer security inside and outside the Cincinnati Riverfront Coliseum the night of last Dec. 3.

On Dec. 26, in an effort to clarify these points, Mann and committee drafted a request for a Law And Public Safety Committee For Infor-

mation On the tragedy. This request consists of 43 specific points designed to answer the many questions which need clarification.

This committee met again Tuesday (8) to finalize these points and added six more questions based on input from the Safety Dept. for a total of 49 points.

Mann intends to send this list to Ticketron, the Cincinnati Riverfront Coliseum, which has remained totally silent since the tragedy; Electric Factory Concerts and the Cincinnati Private Police Assn. which was responsible for the inside security the night of the Who concert.

Mann will also request that these parties answer all 49 points before Feb. 5 or be subject to subpoena.

An initial Cincinnati Police in-

vestigation was completed Jan. 8 under the supervision of Lt. Col. Joseph Staff, which he states objectively tries to recount the events on the night of the deaths.

The police investigation was directed under the supervision of the city solicitor's office and according to Staff, its release will be determined by the city manager's office which said it will probably not be made public until the mayor's task force issues its findings.

Wednesday (9), Cincinnati city

councilman and former mayor Gerald Springer asked for a moratorium on concerts at Cincinnati Riverfront Coliseum due to his displeasure with the tone of the city's investigation. Springer made public his feelings that the four separate approaches being taken in this investigation by the mayor's task force, the police department, the committee on Law and Public Safety and the mayor's office are creating "too much confusion and making the issue difficult to investigate effectively."

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## DISPLEASED WITH INVESTIGATION

### Councilman Asks Concert Moratorium

CINCINNATI—Cincinnati councilman and former mayor Gerald Springer has asked for a six-week moratorium on rock concerts promoted by Electric Factory Concerts at the Cincinnati Riverfront Coliseum due to his displeasure with the tone of the city's investigation.

Springer feels the four separate approaches being taken in the investigation by the mayor's task force, the Cincinnati Police Dept., the city council committee on Law and Public Safety and the mayor's office are creating a "circus-like atmosphere."

Springer's criticism and request became the center of controversy at a Wednesday (9) meeting and was received offensively by the mayor and other council members who feel the investigation is moving along well, particularly mentioning the investigation by the mayor's task force.

Councilman Guy Guckenberger came back at Springer, protesting that the city does not have the legal right to demand a business to stop operating. However, Electric Factory Concerts' attorney Thomas Gould agreed to the six-week moratorium under no binding legal obligations from the city but as a gesture of goodwill with hopes that the mayor's task force will have its recommendations ready within the moratorium period.

### Lloyd's Song Cycle Marketed Globally

NEW YORK—A song cycle, "Tell Me On A Sunday," by Andrew Lloyd Webber and Don Black is being marketed globally by Polydor Records.

Webber, composer of "Jesus Christ Superstar" and "Evita," describes the work as a "set of musical impressions seen from an English girl's point of view." The songs are sung by Marti Webb, currently sharing the lead role in the English production of "Evita" and scheduled to take over permanently next month.

### Award To Willson

LOS ANGELES—Meredith Willson, composer of "The Music Man" was honored with the Governor's Award of the local chapter of the Recording Academy at a special ceremony hosted by ASCAP Thursday (10).

Willson was the first winner of the Grammy Award for best original cast album in 1958 when "The Music Man" was a hit on Broadway. It is currently being revived in a new production starring Dick Van Dyke at the Pantages Theatre here.

### 6 Suits Filed After Tragedy

CINCINNATI—Cincinnati City Solicitor Thomas Luebbers reports that six lawsuits have been filed in the Cincinnati Court of Common Pleas relating to the Who Coliseum incident. Two of these suits were filed by families of the deceased victims and the others by some of the injured.

Those named as defendants in the suit include the city of Cincinnati, Electric Factory Concerts, Riverfront Coliseum, Ticketron and Title Wave Productions, which handled the Who's U.S. tour.

The total amount of these suits runs into the many million of dollars and appointed city defense attorney Jan Holtzman expects many more.

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# CBS & Caytronics Playing Game Of Musical Chairs

By TONY MORENO

NEW YORK—A Latin version of musical chairs is being played out among more than a half-dozen key executives as a result of CBS Records' decision to pull its Latin line away from Caytronics Industries in the U.S.

Discos CBS, which was set up to handle manufacturing and distribution for CBS' Latin lines here, has lured several former executives away from the Caytronics fold since the shift was made in December.

Among the Caytronics staffers to join CBS are Enrique Gonzalez, who will manage Discos CBS in Puerto Rico; Fernando Iglesias Jr., former Caytronics sales manager in New York, is now Disco CBS promotion manager for the Northeast.

Caytronics former West Coast manager, Charles McDonald, has been named sales and promotion manager for Discos CBS in the same territory. In Texas, Caytronics lost Leo Lozano to the Profono label, and in Miami, former Alhambra Records manager Juan Antonio Estevez has joined Discos CBS in promotion and sales for the Northeast.

Caytronics, meanwhile, appears

determined to recoup its loss by striking an aggressive pose in the domestic Latin disk marketplace. CBS had accounted for some 30% of Caytronics' business.

Besides continuing its distribution of RCA, Ariola, Melody, Movie Play and other independent labels with Latin lines, Caytronics is opening offices in Mexico to record and distribute product there. It is also beefing up its U.S. and Puerto Rican operations.

In addition, president Joe Cayre says the company will continue to sell off existing stocks of CBS Latin product until late this year.

Cayre says CBS agreed last November to allow him to release CBS catalog that Caytronics owns until Aug. 31, 1980 on an exclusive basis, while Discos CBS is free to release all new material.

Cayre says the continuing influx of Latinos into the U.S. ensures the vitality of the Latin recording and distribution scene here, a factor he says influenced CBS' decision to launch its own distribution pipeline.

Since the CBS pact was cancelled, (Continued on page 104)



**PITCH MAN**—Arista Records president Clive Davis' wink concludes a 30-second television commercial extolling the virtues of recorded music as a holiday gift, as well as plugging seven Arista albums. The spot was aired in New York and Los Angeles last month. It was filmed at Sam Goody's Sixth Ave. store in Manhattan.

## Lifelines

### Births

Daughter, Brooke Bayer, to Janie and Bruce Bayer Dec. 23 in Denver. Father is president of Independent Records.

### Marriages

Linda Steiner, national director of artist development at Chrysalis Records, to James Carhart, set designer, in New York Dec. 30.

Peter Criss, drummer with Kiss, to Debbie Jensen in Los Angeles Dec. 23.

Dr. Peter Cohen, son of John and Charlotte Cohen, to Susan Rager in Cleveland Dec. 23. Groom's parents are Disc Records executives.

### Deaths

Larry Williams, 44, president of Angel Town Records and Nechelle Music Publishing, of self-inflicted bullet wounds Jan. 2 at his home in Los Angeles. Williams was prominent as a performer in the 1950s with hits like "Bony Marone," "Dizzy Miss Lizzie," "Short Fat Fanny" and "Bad Boy" to his credit. He is survived by his widow and seven children from a previous marriage.

John Park, 45, saxophonist-clarinetist with Stan Kenton's orchestra in the 1960s, in San Antonio last month.

George Kindler, 36, for 4½ years violin and mandolin player with the Bromberg band, Dec. 29 of injuries received in a motorcycle accident in Sonoma, Calif.

Carl White, 48, lead singer of the Rivingtons and writer of "Papa-Oom-Mow-Mow" and "The Bird Is The Word," in Los Angeles Jan. 7.

### Hold Record Seller

NEW YORK—A Bridgeport man became the first person arrested under a new Connecticut law prohibiting the sale of sound recordings that fail to list the manufacturer's true address.

Baniyuddeen Rushdan was arrested in downtown Bridgeport and arraigned in state Superior Court, where he was charged with selling alleged illegal 8-track tapes from his car. The tapes contained current hit product, police say.

## Closeup

**GAMMA**—Gamma 1, Elektra 6E219. Produced by Ken Scott.

Ronnie Montrose, founder and guiding light of Gamma, one of Elektra Records' hardest rocking bands, gained his initial prominence as guitarist in the Edgar Winter Group. Shortly after appearing on several hit records with that group, Montrose struck out on his own, forming a hard rock unit aptly called Montrose.

still one of the best guitarists in rock. "I'm a razor king, that's what I am! You can look up to me now," sings Pattison, as Montrose and Alcivar solo their way out of the song.

Closing out side one is "No Tears," a rock love song similar, again, in feel to Bad Company. Featuring an upfront guitar solo by Montrose, it surrounds the vocal gracefully.

Side two eerily opens with "Solar



Gamma: Ronnie Montrose fronts a new band.

The band recorded four albums for Warner Bros. then dissolved with Montrose fulfilling his Warners contract with an excellent but overlooked solo album, "Open Fire."

After several years of keeping a low profile, Montrose is back with Gamma, a band that is light years ahead of the Montrose band. The debut album, released last fall, is finally charting, as is the single "I'm Alive."

The album opens with "Thunder And Lightning" amid a flurry of guitars and drums, giving the listener a taste of what is to come on the remaining seven tracks. The main focal point of the band is, in addition to Montrose's guitar work, the keyboard and synthesizer wizardry of Jim Alcivar (a holdover from the Montrose band) and the vocals of Davey Pattison, who at times reminds the listener of Bad Company's Paul Rodgers.

The band is rounded out by bassist Alan Fitzgerald, also an alumni of Montrose, and drummer Skip Gillette.

"I'm Alive" features more synthesizers than guitars, with the electronic keyboards repeating Pattison's plea: "I can breathe/I can see/I can touch/I can feel." Probably the best cut on the album, it was also the most logical choice as a single.

Sounding more like Rodgers is Pattison's vocal work on "Razor King," a tune that prominently features Gillette's prowess on the traps. Montrose lays back throughout the song, but when solo time comes around, he gets hot, proving he is

Heat." an instrumental full of synthesizers and guitars that segues into "Ready For Action." "Solar Heat" builds gradually into a stinging guitar run, with just a touch of jazz overtones. It turns out to be one of Montrose's more interesting solos.

"Ready For Action," the hardest rocking number on the album, is an infectious upbeat tune with some interesting bass lines. The whole band kicks out on this number, especially Montrose, with his lengthy solo unlike anything put on vinyl in years.

Mickey Newbury's "Wish I Was" is one of two songs on the album not written by group members. The only song to slow things down throughout the set, it opens with a moody guitar intro, mellowing out for Pattison's moving vocal interpretation. An excellent song for late night radio. Montrose offers perhaps his best (i.e. tastiest) solo.

Closing out this album is "Fight To The Finish," which returns the pace to its frantic beginnings. Featuring a plethora of keyboards, it's the only song Alcivar had a hand in writing. This track is full of rock 'n' roll clichés, starting out slow and gradually building into a full-blown rocker.

Producer Ken Scott, who has recorded such diverse musical acts as Supertramp and the Dixie Dregs, gets a total rock sound out of the band, making "Gamma 1" one of the most impressive debut albums to come along in some time. It leaves one primed and ready for "Gamma 2."

MIKE HYLAND

## Counter-point

• Continued from page 36

Jubilee Singers and the Edwin Hawkins Singers.

Jimmy Bishop, formerly of Philadelphia International Records, April Blackwood Music and WDAS-AM, has reportedly returned from abroad, where he had been for some time, and is back in Philadelphia where he is doing some special projects for Kenny Gamble, Philadelphia International chairman.

James Brown has embarked on a national tour, which will include a series of dates in Michigan, District of Columbia, Virginia and New York.

On the tour, which began Jan. 4 through Sunday (20), Brown is per-

forming selections from his latest Polydor LP, "The Original Disco Man," which features the single, "It's Too Funky In Here."

Ollie Collins, popular Southern California gospel concert promoter and gospel radio announcer, begins a new gospel program on XROK-AM, the 150,000-watt rock-oriented station based in Juarez, Mexico.

The station, which features both Latin and American programming, has several religious shows, "but the religious shows feature ministers. This will be the station's only gospel music show," says Collins.

The station, which reportedly reaches 80% of the U.S. plus parts of Canada, has given Collins a 1½-hour show seven nights a week.

Billboard SPECIAL SURVEY For Week Ending 1/19/80

## Billboard Special Survey Hot Latin LPs

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NO. CALIFORNIA (Pop)		MIAMI (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	RIGOR TOVAR Con Mariachi Melody 5629	1	NELSON NED Mi manera de amar Westside latino 4120
2	RAMON AYALA Punalada traperia Fredy 1142	2	CHIRINO Oliva cantu 211
3	VICENTE FERNANDEZ El tahir CBS 892	3	CAMILO SESTO Los mas grandes exitos Pronto 1058
4	JUAN GABRIEL Al otro lado del puente Pronto 1056	4	JOSE DOMINGO Con motivos Mericana melody 5628
5	CAMILO SESTO Sentimientos Pronto 1042	5	DENNIS DECALAF Pronto 1053
6	CHAYITO VALDEZ El amor de mi vida Cronos 1126	6	ROBERTO CARLOS Fe Caytronics 1540
7	LOS BUCKYS Triste imaginar Melody 224	7	CLOUD Disco tango common cause 003
8	ESTRELLAS DE ORO Vol #2 America 1007	8	ELIO ROCA En Mexico Mercurio 1914
9	JULIO IGLESIAS Emociones Alhambra 3122	9	JULIO IGLESIAS Emociones Alhambra 3122
10	LA MIGRA Celos de ti Mar 108	10	ESTRELLAS DE ORO Vol #2 America 1007
11	LOS POTROS Eco 25752	11	LOLITA Caytronics 1539
12	CHELO Ya me voy Musart 1775	12	ALBERTO CORTEZ Los mas grandes exitos Alhambra 142
13	YOLANDA DEL RIO Arcano 3456	13	LISSETE Yo te amo Borinquen 1377
14	ROCIO DURCAL Pronto 1068	14	JOSE JOSE Lo pasado pasado Pronto 1046
15	NAPOLEON Raff 9070	15	JULIO IGLESIAS Todos los dias un dia Alhambra 3151
16	LOLITA Caytronics 1539	16	JOSE LUIS RODRIGUEZ Por si volvieras TH 2057
17	LOS FELINOS Morena tenias que ser Musart 1772	17	PABLO ABRAIRA Visiones Pronto 1047
18	ELIO ROCA En Mexico Mercurio 1714	18	JOSE VELEZ Seguimos Alhambra 48
19	LOS FREDYS Perless 10047	19	BRAULIO A tu regreso a casa Alhambra 6055
20	LEO DAN 15 Golden years CBS 893	20	SUSY LEMAN Pronto 1051
21	LOS HUMILDES Fama 578	21	ROBERTO JORDAN Arcano 3446
22	NELSON NED Mi manera de amar Westside latino 4120	22	SOPHY Balada para un loco Velvet 8016
23	JOSE LUIS Por si volvieras TH 2057	23	TUPA BAND Compas 6003
24	MERCEDES CASTRO Vengo a verte Musart 10744	24	ISABEL Sobrevivire 3R RECORDS 7901
25	ALVARO DAVILA Brujerias Melody 8058	25	LOS JOAO Disco samba Musart 1769

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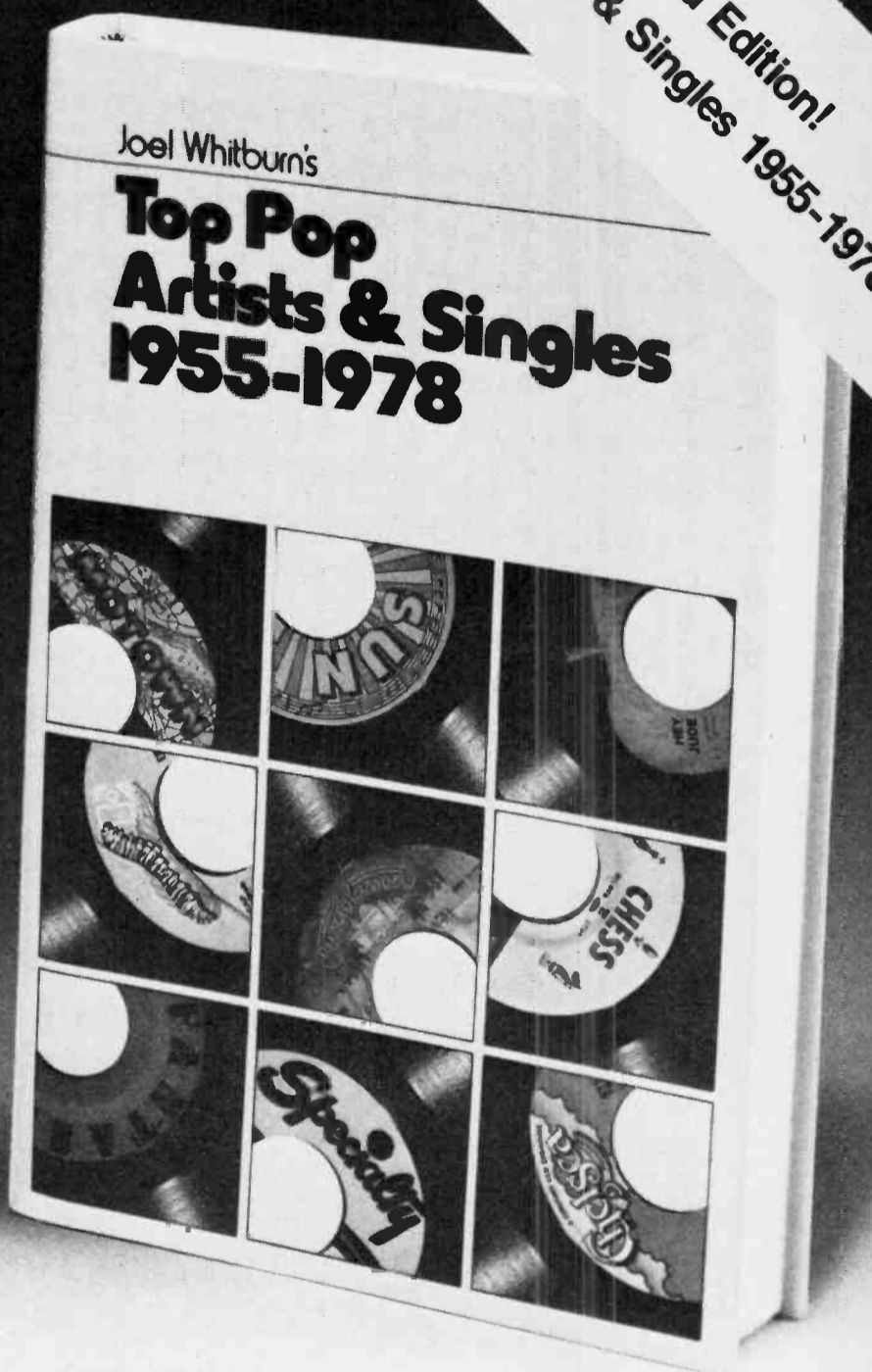
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MON	YR	WKS	POS	RRK	ARTIST - Record Title	SYM	LABEL & NO.
Jul	64	6	55		BOSTON POPS ORCHESTRA I Want To Hold Your Hand <small>Arthur Friedler, conductor, conducted Boston Pops from 1930 until his death - July 10, 1979</small>	P	RCA 8378
					BOTKIN, PERRY, JR. - See DE VORZON, BARRY		
					BOWEN, Jimmy with The Rhythm Orchids		
					STEWART, ROD Tonight's The Night (Gonna Be Alright)	(7)	Warner B. 8262
					Magpie May	(5)	Mercury 73724
					Do Ya Think I'm Sexy?	(4)	Warner B. 8724
					You're In My Heart (The Final Claim)		Mercury 73330
					You Wear It Well		Warner B. 8521
					The First Cut Is The Deepest		Mercury 73244
					I Was Only Joking		Warner B. 8535
					(I Know) I'm Losing You		Warner B. 8396
					Hot Legs		Mercury 73344
					The Killing Of George (Part 1 & 2)		Warner B. 8146
					Jungle		Mercury 73426
					Handbags And Cladrags		Mercury 73412
					Sailing		Mercury 73244
					Oh! No Not My Baby		Warner B. 8170
					Twisting The Night Away		Mercury 73806
					Reason To Believe		
					This Old Heart Of Mine		
					Mine For Me		
					with group "Faces"		
					Least singer with "Jeff Beck Group" from 68-69		
					and with "Faces" from 69-76		
					One of the great superstar rock performers of all time		
					Also see "Faces" and "Python Lee Jackson"		
					BERRY, CHUCK Sweet Little Sixteen	(2)	Chess 2131
					School Day		Chess 1683
					My Little Suede Shoes		Chess 1653
					Rock & Roll Music		Chess 1604
					Johnny B. Goode		Chess 1671
					No Particular Place To Go		Chess 1898
					You Never Can Tell		Chess 1906
					Carol		Chess 1700
					Nadine (Is It You?)		Chess 1883
					Reelin' & Rockin'		Chess 1626
					Roll Over Beethoven		Chess 1722
					Almost Grown		Chess 1729
					Back In The U.S.A.		Chess 1916
					Promised Land		Chess 1747
					Too Pooped To Pop		Chess 1709
					Sweet Little Rock And Roll		

Month of peak popularity  
Year of peak popularity  
Total weeks charted  
Highest position reached on any of Billboard's pop charts ("Hot 100," "Top 100," "Best Sellers," "Most Played By Jockeys," "Most Played in Juke Boxes")  
RIAA-certified Million Seller  
RIAA-certified Platinum Seller  
All Top 10 records in bold type  
Number refers back to corresponding record in rank column  
Artist  
Numerical ranking of artist's total charted records  
Symbols indicate artist had other hits on the Country, Soul, Easy Listening or 1940-1955 Pop charts  
Symbols indicate Christmas, Instrumental, Novelty, Comedy, Spoken or Foreign Language records  
Record title

Artist's last or most recent charted record  
Artist's first charted record  
Flip side of a higher-positioned single  
Label and record number  
Special notes of interest (names of group members; previous groups an artist was with; date of artist's death; author's commentary on artist; cross references and other key information)  
Total weeks record held #1 or #2 position

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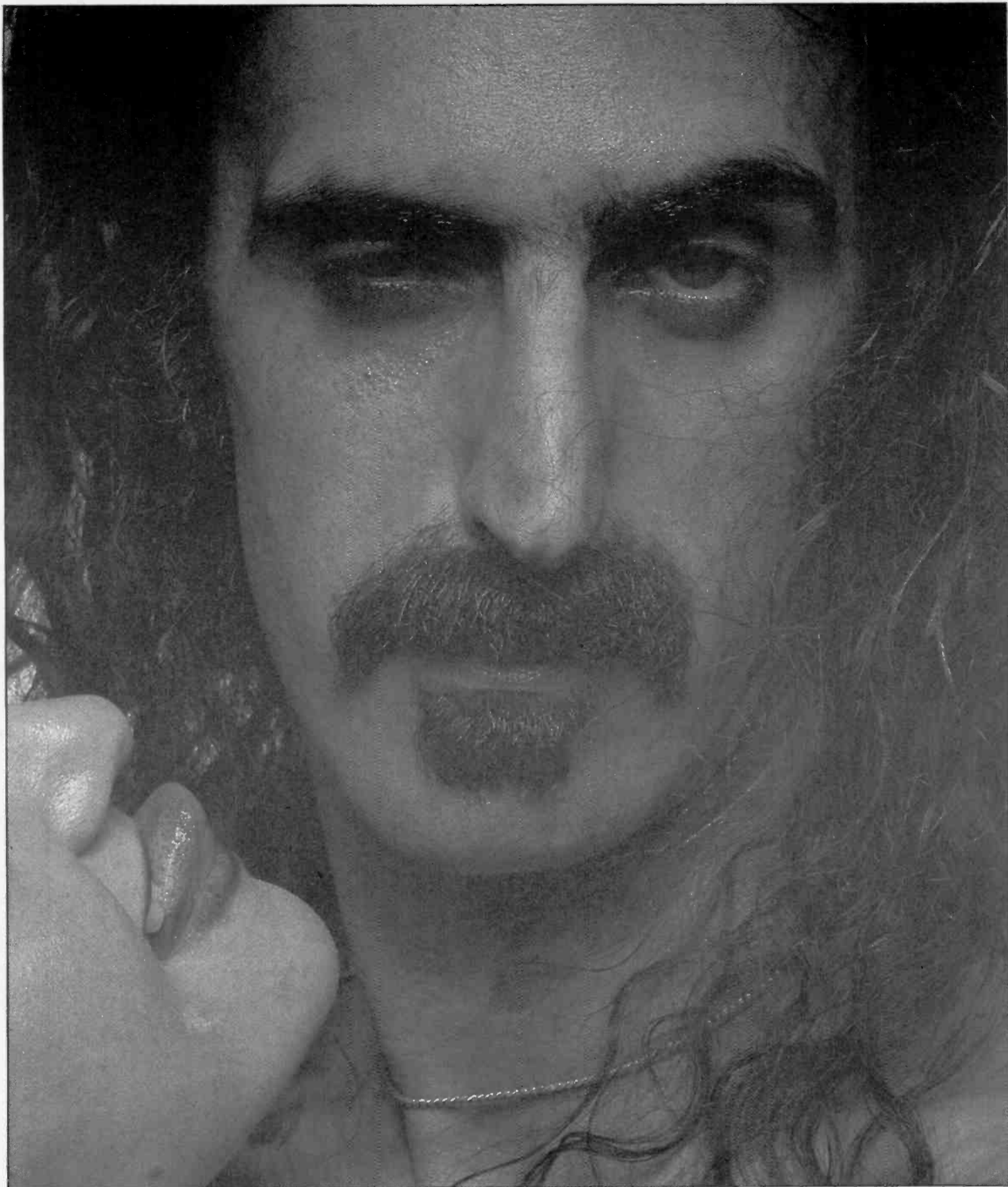
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\*Supplement to both Pop Annual and Top Pop Records  
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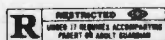
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**MAKING POINTS**—CBS Records deputy president and chief operating officer Richard Asher, right, makes a point at a reception honoring Cleveland International artist Ellen Foley following her appearance at WNEW-FM's annual Christmas benefit concert in New York. Looking on from the left, are Epic, Portrait senior vice president Don Dempsey; WNEW program director Scott Muni; Foley, and Chrysalis Records' Ian Hunter, who coproduced Foley's LP, "Nightout."

**LONG SHOT SCORES**

# Burns Single Looms As Hit On Hot 100

By CARY DARING

LOS ANGELES—Veteran actor-comedian George Burns may seem an unlikely candidate for a Hot 100 hit but that is exactly what has happened. His Mercury single, "I Wish I Was 18 Again," is moving up the charts and the label has launched a marketing campaign to break the record on various formats and in various regions.

"We're zeroing in on the country and adult contemporary stations," says Lou Simon, senior vice president and marketing director for Mercury. "Geographically, the targets specifically are the Southeast, Southwest, Northwest and Midwest. Our biggest success so far has been with the country market."

For Top 40 outlets, national promotion vice president Jim Jeffries says there has been some resistance. "Some of them say it's a wonderful song but it's not right for our format," he says. However, Top 40 stations which have played it or are playing it include KLIF-AM Dallas, WAYS-AM Charlotte and WQXI-

AM Charlotte, N.C. With the LP bearing the same name as the single, having just shipped, the marketing plan is to utilize radio in markets which show interest. "We'll be using radio in markets where the airplay response is significant," notes Simon. "then we'll create the dealer tie-ins. Downstream, we'll plan some television campaigns."

The song itself got to Burns almost by accident. It was penned by Sonny Throckmorton, a Nashville-based country writer. "Sonny brought the song to me," says Charles Fach, founder of MusiVerse, an independent production firm. "and wanted to record it. I thought it would work better with a more mature guy and the first person to come to mind was George Burns."

Not knowing Burns, Fach got in touch with him through Burns' management. Burns liked the song and recorded an entire LP, with Fach as executive producer and Jerry Kennedy as producer.

**B'WAY REVIEW**

# Hines Scrooge Charms Crowd In Black 'Carol'

NEW YORK—"Comin' Uptown," the all-black musical version of Charles Dickens' "Christmas Carol," is a well-acted, superbly-choreographed show which, in spite of its other flaws, has an engaging style and soulfulness which endears it to its audience.

The show, playing at the Winter Garden Theatre, is set in Harlem, and Scrooge is portrayed as a slum lord who rips-off his hapless tenants. The emphasis here is on dancing, lots of it, and earthy, infectious, albeit pedestrian rhythms which span the spectrum of jazz, blues, gospel, r&b and disco.

The combination of undiluted talent and energy of the performers aided by the stylish choreography of Michael Peters rivets the audience and leaves it with little time to notice that there is little real substance to the book by Philip Rose and Peter Udell, and that many of the lines, intended to be uproariously funny, are, in fact, hopelessly cliched.

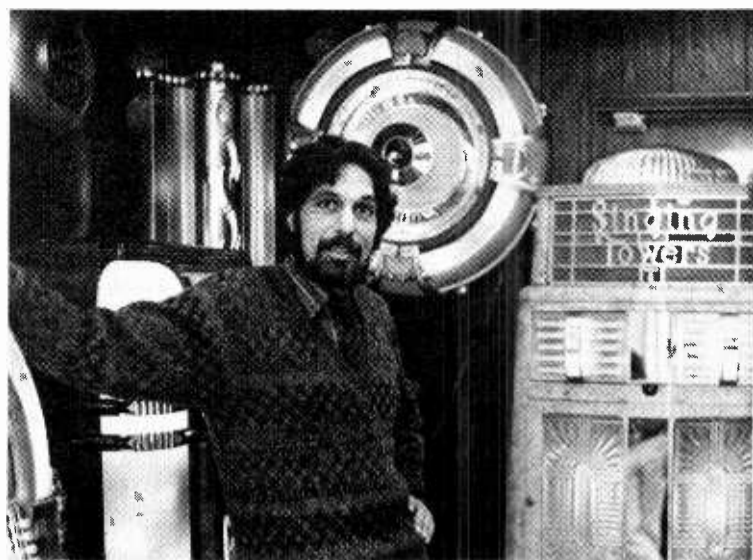
The real star of "Comin' Uptown," is Gregory Hines, youngest member of the now-disbanded song and dance team of Hines, Hines and Dad. Hines, who electrified audiences last season with his outstanding performance in "Eubie," is at his singing, dancing, clowning best as the miserly Scrooge.

Unfortunately, many of his efforts are overshadowed by the huge cast of more than 40 performers, who are almost constantly vying for space and attention on the cluttered stage.

The real problem with "Comin' Uptown," is that it is a victim of its own (or its producers) ambitions. It is a big, expensive, unwieldy show with an imposing set which, though possessing many elements of creative appeal, towers over and around the stage, dwarfing the players and often threatening to upstage them.

In spite of the sloppiness of the production, Philip Rose who also directs, does a masterful job in trying to tie the many ends together into a cohesive whole. Supported by Peters choreography, Garry Sherman's musical orchestrations and vocal arrangements (he also wrote the score), and the superlative efforts of the cast, "Comin' Uptown" emerges as a pleasing evening of entertainment.

It is unfortunate however, that it never realizes its full potential to be an electrifying experience in musical theatre. **RADCLIFFE JOE**



Billboard photo by Kaz Tsuruta

**VALUABLE BOXES**—David Rubinson with several of his vintage jukeboxes.

**RUBINSON IN S.F.**

# Vintage Jukeboxes Now Big Business

By JACK McDONOUGH

SAN FRANCISCO—Judith's Jukes, a company specializing in the restoration, service and sales of vintage jukeboxes from the decade 1938-1948, has grown into an important subsidiary of the operations of record producer David Rubinson.

Rubinson in fact now has one of the most valuable collection of jukeboxes in the world in the Judith's Jukes showroom on the premises of the Automatt, his San Francisco recording studio.

Vincent Lynch, who manages day-to-day operations at Judith's Jukes, says that most of the boxes sell in the \$5000 range, with the value on some of the more rare pieces ranging up to \$10,000. Recent customers have included Neil Young, Francis Ford Coppola and George Lucas.

All of the boxes were designed originally to play 78s, and the company also scouts rock'n'roll 78s which as a special service they will sell to box customers. While big band 78s are plentiful, the rock sides are quite rare. Elvis Presley RCA 78s go for \$30 to \$65, while a 78 copy of one of the five Sun Elvis releases

nets \$100 to \$300. Buddy Holly 78s command about \$75.

Many labels released records in both the 78 and 45 r.p.m. form up until 1959, but in gradually decreasing quantities so the former records are hard to find.

Many of the boxes are even more rare, and, says Rubinson, "The person who buys one has a better hedge against inflation than real estate. Wurlitzers are appreciating at double the rate of inflation." Also if a box is bought for a business the buyer gets a 10% investment tax credit under the Architectural Antique Law; for instance a Rubinson customer was a photographer who bought his box for use as a prop.

The most rare boxes are Wurlitzer's 1940 model 850, the Peacock, designed by Paul Fuller who used catalin, a celluloid forerunner made of animal fibers, for the peacocks; the Victory, a wartime model that was an elaborate shell into which could be inserted the playing mechanisms from an older model box; and the 950, of which only 3400 were ever made. Rubinson's company has three of these.

# Executive Turntable

• Continued from page 4

**Publishing**

**Stephen L. Cotler** moves up at Big 3 Music in New York to vice president and general manager. He was operating Cotler & Brothers Productions, a creative services group involved in motion picture, television and recording projects. . . . **Patricia Shannahan** joins Island Music in Los Angeles as U.S. publishing vice president. She was with the firm as administration director. . . . **Eddie Lambert**, general professional manager with concentration on the IN-Music production wing of Interworld Music in Los Angeles, is leaving the post to pursue other interests. . . . **Robbie Leff** joins the professional department at Chappell Music's West Coast division in Los Angeles. He was a professional manager at Bicycle Music Co. . . . **Allan J. Tepper** comes to United Artists Music in New York as professional manager. He was creative operations director for the Infinity Music Publishing Group.

**Related Fields**

**Charles Hailey** is upped at the Jim Halsey Co. in Nashville to vice president and director of the firm, to head the theme park and convention division. He was operations manager with the booking and management agency. . . . **Lenny Martin** is the new entertainment director at the Tropicana Hotel in Las Vegas recently purchased by the Ramada Inns of America. He formerly had the same post at the Aladdin and Sahara Hotels. . . . **Adrian Delgado** joins TDK Electronics Corp. in Garden City, N.Y. as Northeast Territorial manager. He was territory manager with the Purex Corp. . . . Data Packaging Corp. in Cambridge, Mass., a manufacturer of plastic components used in the music and computer industries, moves **Jacques S. Abrams** from treasurer to finance vice president. . . . **Don Lynch** is upped to sales administrator, OEM Group, by BSR (USA) Ltd. in Blauvelt, N.Y. He was in inventory control. . . . **Ashley Warren**, a Nashville-based record producer, will promote the Scott-Sunstorm recording studios in Los Angeles. . . . **Meldon D. Barrow** former president of Male Productions in Chicago, has left that post. . . . **Peter Crescenti** joins the Carol Ross Press Office Ltd. as a staff writer-publicist. He also serves as editorial consultant for Born Again newspaper. . . . **Richard Kiperman** comes to the Information Registry in Toluca Lake, Calif., an entertainment industry market research firm, as its managing director. He was a partner in the Herst-Royal Public relations firm in Beverly Hills. **Bruce Houghton** joins Collins & Barrasso in Waltham, Mass., as an agent. . . . **Karen Vanek**, director of Lankershim Advertising, the house agency for MCA Records in Los Angeles, has departed after seven years with the company.

**BOOK REVIEWS**

# 3 Musical Subjects For Wintry Reading

"The Big Band Almanac" by Leo Walker. Published by Vinewood Enterprises, 166 pages, \$14.95.

"The Singing Entertainer" by John Davidson and Cort Casady. Published by Alfred Publishing Co., 240 pages, \$9.95 paperback.

"Jazz Away From Home" by Chris Goddard. Paddington Press, 319 pages, \$14.95.

LOS ANGELES—Variety in subject matter is evident in three books published as the 1970s near a close.

Walker's beautifully produced volume, with more than 500 photographs, profiles 350 big bands of the distant past. The index lists some 6,000 musicians who, through the decades, were affiliated with an era which will never be repeated. Walker, now a Californian out of Nebraska, spent most of his lifetime compiling facts and photos while working outside the music business.

It is not the equal of George T. Simon's "The Big Bands" of 1967 (Macmillan) but, instead, serves as an auxiliary reference work and is

certain to appeal to all who fondly followed the name bands of the '30s and '40s.

The Davidson-Casady entry is another "how to" tome and contains considerable information slanted to the young singer aspiring to a professional future. How to deal with agents, publicity, dress and other realities is covered well, but the book's impact is dulled by blatant plugs for singer Davidson's promotion of his Catalina Island singers' camp. In paperback, the book also is overpriced.

"Jazz Away From Home" will appeal to aficionados of the old big bands, the same group that should rally to Walker's book. Author Goddard, British, zeroes in on the musicians who as far back as World War I helped shape the English and European pop music scene. There is, deservedly, heavy emphasis on Sidney Bechet and Django Reinhardt but hundreds of others, many of them Americans, also are credited generously.

DAVE DEXTER JR.



**Platinum LPs**

Michael Jackson's "Off The Wall" on Epic. Disk is his first platinum LP.

**Gold LPs**

AC/DC's "Highway To Hell" on Atlantic. Disk is its first gold LP.

Soundtrack "The Muppets" on Atlantic. Disk is its first gold LP.

Ashford & Simpson's "Stay Free" on Warner Bros. Disk is their third gold LP.



# Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 1/19/80

Number of LPs reviewed this week **25** Last week **20**



**UTOPIA—Adventures In Utopia, Bearsville BRK6991 (W.B.). Produced by Todd Rundgren, Utopia.** Todd Rundgren and Utopia further pursue their infatuation with technology via explorations with electronics that produce sounds unattainable from basic rock instrumentation. "Adventures In Utopia," which Utopia will make into a video show, contains some of the band's most potent material, underlined by a clean commercial sense. In addition to Rundgren's guitar, Roger Powell's synthesizers bring a new awareness to the powers of the instrument. Bassist Kasim Sulton and drummer John Wilcox round out the unit with steady and complimentary playing.

**Best cuts:** "The Road To Utopia," "Caravan," "Last Of The New Wave Riders," "The Very Last Time."

**ORIGINAL MOTION PICTURE SOUNDTRACK—Together? RCA ABL13541. Produced by Burt Bacharach, Paul Anka.** Burt Bacharach and Paul Anka collaborated on the music to the film starring Jackie Bissett and Maximilian Schell. The vocal tracks are performed by Jackie De Shannon, Michael McDonald and Libby Titus with McDonald's "I've Got My Mind Made Up" standing out as a likely contender for strong Top 40 airplay regardless of the film's success. Cushioning the vocal tracks are moody instrumentals that have the unmistakable Bacharach touch.

**Best cuts:** "I've Got My Mind Made Up," "I Don't Need You Anymore," "Find Love," "In Tune."



**ORIGINAL MOTION PICTURE SOUNDTRACK—Roller Boogie, Casablanca NBLP27194. Produced by Bob Esty.** This double-record soundtrack features familiar tunes like Cher's "Hell On Wheels" and "Boogie Wonderland" by Earth, Wind & Fire with the Emotions in addition to new material by producer Esty, Ron Green, Mavis Vegas Davis, Cheeks and others. While not each cut is a gem, the soundtrack does capture the excitement of the roller disco craze.

**Best cuts:** "Hell On Wheels," "Boogie Wonderland," "All For One, One For All," "Rollin' Up A Storm."



**GAIL DAVIES—The Game, Warner Bros. BSK3395. Produced by Gail Davies.** Given free rein in the production of her debut album for this label, Davies proves conclusively that no one arranges her music better than she does. It's a beautifully understated LP with winsome material and an original sound (eight of the tunes are hers, the other two by veterans Bouleaux Bryant and Paul Craft). Davies ranks as one of country's foremost up-and-comers, with a voice that subtly blends strains of folk, bluegrass, blues and country. Her harmonies are delicious.

**Best cuts:** "Blue Heartache," "Careless Love," "Love Is Living Around Us," "Like Strangers."

**CON HUNLEY—I Don't Want To Lose You, Warner Bros. BSK3378. Produced by Norro Wilson.** With a liberal use of horns, strings and the basic country instruments, Hunley has come up with a full-sounding, winning album. Featuring selections from the pens of such writers as Troy Seals, Rafe Van Hoy, Larry Gatlin, Delbert McClinton and producer Wilson, Hunley covers a wide spectrum of styles. This album can make Hunley a country superstar to reckon with.

**Best cuts:** "Rhythm And Blues," "Take It Easy," "I Don't Want To Lose You," "Lover's Lullabye," "Fire In The Morning."



**DAVID AXELROD—Marchin', MCA MCA3199. Produced by David Axelrod, Earl Palmer.** Composer's third LP for MCA shows him diverting away from the heavier kind of orchestral sound he has been associated with. This newest six cut effort has more of a brass and reeds sound and less rockish combinations of guitars and drums. The voicings are different but the propelling rhythmic element remains constant. Axe wrote and arranged all the tunes and the opening "Wandering Star" with its Yiddish melody is a striking reaching out for new sources of inspiration. Buddy Collette's flute and Bobby Bryant's trumpet are first-rate in their emotionally impacting solo efforts. Earl Palmer's drums remain the cornerstone for the ensembles and big bands.

**Best cuts:** "Wandering Star," "Marchin'," "Jahil."



**PEARL HARBOR AND THE EXPLOSIONS, Warner Bros. BSK3404. Produced by David Kahne.** Out of San Francisco, this quartet has already earned a name on the West Coast tour circuit. Led by the vivacious Pearl E. Gates, the band plays crisp, lively commercial rock with post new wave influences. Pearl projects a sizzling personality while the band is exceptionally tight and professional. They also provide cool backup vocals. The nine songs vary in style with "So Much For Love" having the rock-disco feel of the Rolling Stones' "Miss You" while "Get A Grip On Yourself" is a unique mixture of funk and rockabilly.

**Best cuts:** "So Much For Love," "You Got It (Release It)," "Get A Grip On Yourself," "The Big One," "Shut Up And Dance."

**THE DUKES—Warner Bros. BSK3376. Produced by Marty Cohn, Richie Zito.** Credentials is one element this quartet is not lacking. Between the four members, there have been associations with Wings, Be Bop Deluxe, T. Rex, David Essex, Tom Robinson Band, Mick Taylor and Savoy Brown. The professionalism and experience shows as the result is a clean, crisp example of mainstream rock. At times, the band comes off as a Foreigner clone ("All In A Game"), though mostly the songs are given unique twists by the interesting lyrics, soaring hooks and expert musicianship. Cuts fit neatly into almost any AOR playlist and fans of the groups to which the members belonged make a natural audience.

**Best cuts:** "Leaving It All Behind," "Billy Niles," "Hearts In Trouble," "Heartbreaker."

**BRUCE WOOLLEY & THE CAMERA CLUB, Columbia NJC36301. Produced by Mike Hurst.** Woolley is the writer of the Buggles' chart record "Video Killed The Radio Star" which is included here. Woolley has a unique vocal delivery and his songs are packed full of enough substance to set him apart from other English new wavers. There is enough charm, sarcasm and magnetism in both the material and Woolley's vocals and underlined with subtle melodies and hooks. Woolley's backing four-man Camera Club band supports the tunes with unobtrusive musical support. The 13 cuts are indicative of Woolley's strengths as both writer and performer.

**Best cuts:** "English Garden," "You Got Class," "Johnny," "Clean/Clean."

**CHRISTOPHER CROSS, Warner Bros. BSK3383. Produced by Michael Omartian.** This Texas rocker gets some impressive support from Michael McDonald, Nicolette Larson, Don Henley, J.D. Souther, Valerie Carter and some of Los Angeles' finest studio players on his debut LP. Cross has a pleasing, non-ingratiating voice that gives his material a meaningful balance of lyrical guts and melodic backing. Cross' tunes are chocked full of memorable hooks, tight playing by his band and producer Omartian's commercial touch.

**Best cuts:** "Say You'll Be Mine," "Ride Like The Wind," "The Light Is On."

**THE ROMANTICS, Nempereur NJZ36273 (Epic). Produced by Peter Solley.** Out of Detroit, with a dedicated following in the Midwest, the Romantics recall the mid-'60s Kinks and Who. While many acts are going back to the '60s for inspiration now, this act is notable for the ferocity with which it attacks its material. The hooks are all infectious and the beats are danceable. Two songs, "What I Like About You" and "When I Look In Your Eyes," have the same type of pop intensity as the Knack's "My Sharona." The rest of the LP isn't as immediately accessible but this set is a natural for Knack and Cheap Trick fans.

**Best cuts:** "What I Like About You," "When I Look In Your Eyes," "She's Got Everything," "Til I See You Again."

**THE PRETENDERS, Sire SRK6083. (Warner Bros.). Produced by Chris Thomas, Nick Lowe.** Led by American born Chrissie Hynde, English quartet plays raw and uncompromising new wave and avant-garde music. There are traces of Patti Smith and Velvet Underground in the songs with their bleak vistas and twisted images. "Precious," already popular in new wave circles, is not playable on the air because of language. The Low produced "Stop Your Sobbing" relieves the heavy atmosphere with its pop charm.

**Best cuts:** "Stop Your Sobbing," "Tattooed Love Boys," "Mystery Achievement," "The Wait," "Kid."

**CHARLIE DORE—Where To Now, Island ILPS9559. (W.B.). Produced by Bruce Welch, Alan Tarney, Audie Ashworth.** English songstress debuts with a crafted mix of melodic pop, 'country and rock tunes all stamped with the singer's graceful vocal delivery. Despite this multi-bag of styles, Dore manages to carve out a distinct style of her own. Backing players include Alan Tarney and Trevor Spencer, Mel Collins and a host of Nashville musicians which gives some of the material its subtle country texture.

**Best cuts:** "Pilot Of The Airwaves," "Falling," "Fear Of Flying," "Sleepless."



pop

**THE UNDERTONES, Sire SRK6081 (Warner Bros.). Produced by Roger Bechirian.** Known as the Ramones of Ireland,

knockabout rock played mainly at breakneck speed is what the Undertones are about. The 15 songs are short and catchy. Subject matter is the usual teenage fodder and the music is kept appropriately simple. As the Ramones keep showing tour after tour, there is an audience for this kind of frantic, upbeat music. Pitch to Ramones fans. **Best cuts:** "Get Over You," "Jump Boys," "Jimmy, Jimmy," "Girls Don't Like It," "Family Entertainment."

**ROBERT GORDON—Bad Boy, RCA AFL13523. Produced by Richard Gottehrer, Robert Gordon.** Listening to a Robert Gordon LP is akin to getting a guided tour through rock history. There are touches of country and swing weaved into the rockabilly fabric of the 11 songs here. The most outstanding cut is the driving "Born To Lose" which features rackably vocals over a pumping disco beat. Gordon's backup band, especially Chris Spedding on guitar, is very tight and adds to the crisp flavor of the set. **Best cuts:** "Born To Lose," "Nervous," "Crazy Man Crazy," "Uptown," "The Worrying Kind."

**JESS RODEN—Stonechaser, Island ILPS9531. (W.B.). Produced by L. Leon Pendarvis, Joel Dorn.** Too many strings and horns dilute the arrangements and detract from Roden's vocals. More basic rock arrangements would do more justice to Roden's material, which stripped of some of the excess would sound a lot stronger. **Best cuts:** "Prime Time Love," "Brand New Star."

**SHAM 69—Hersham Boys, Polydor PD16245. Produced by Jimmy Pursey, Peter Wilson.** One of the U.K.'s most popular outfits, this band has yet to cause ripples here though this eclectic affair should find an audience. Most of this is upbeat, straight ahead well produced rock with a new wave urgency. However, the band's own "Fly Dark Angel" and the oldie "You're A Better Man Than I" are given sensitive treatments. Influences range from punk and heavy metal to mid-'60s rock. **Best cuts:** "Money," "Fly Dark Angel," "Questions And Answers," "You're A Better Man Than I."

**RICHARD FAGAN, Mercury SRM13811. Produced by Bob Gaudio.** Fagan turns in a punchy set of eight uptempo and ballad rock numbers which are distinguished by his distinctive rough-edged vocals. Most notable is a disco remake of "You Better Run" and the rock-disco anti-cocaine "Snowblind." Backing is kept to a minimum and production is effectively lean. **Best cuts:** "Snowblind," "You Better Run," "Time Slips Through My Fingers."

**THE FLYING BURRITO BROTHERS—Live From Tokyo, Regency REG79001. Produced by the Flying Burrito Brothers.** Its first album in sometime for this new label, features several country standards including "White Line Fever," "Rocky Top," and "Six Days On The Road." The country-rock feel from its earlier efforts comes through on this disk recorded live earlier this year at Kudan-Kaikuan, Tokyo. Musicianship, as usual, is outstanding. **Best cuts:** those mentioned plus "Hot Burrito #2," "Truck Drivin' Man," and "There'll Be No Teardrops Tonight."

**COUNTRY JOE McDONALD—Leisure Suite, Fantasy F9586. Produced by Bill Belmont, Richard Corsello, Joe McDonald.** Country Joe's latest is filled with rough-edged rock tunes, delivered in a somewhat frenzied style. Underlining many tunes is a sense of humor. McDonald's acoustic guitar and harmonica is supported with guitars, synthesizer, background vocals by the Persuasions and a standard rhythm section. **Best cuts:** "Private Parts," "Reaching For The Stars," "Take Time Out."

**CULTURE—International Herb, Virgin International VIFL1047 (Jem). Produced by S. Pottinger.** Enjoying some success in Jamaica and Europe, this trio plays a dense not so commercial brand of reggae. Production is somewhat thin, musicianship is not outstanding and the vocals are ragged. Still, there is an inherent power in these tales of the Jamaican struggle. Pitch to those who are somewhat familiar with the genre and know more about reggae than just Bob Marley. **Best cuts:** "Too Long In Slavery," "The Shepherd," "The International Herb."

**GREGORY ISAACS—Soon Forward, Virgin International VIFL1044 (Jem). Produced by G. Isaacs, Sly Dunbar, Robbie Shakespeare.** Though Isaacs offers nothing particularly new in the reggae genre, he is a good example of why the music is gaining popularity in the U.S. The music here is spare with the bulk of the burden falling on Isaac's fluid vocals to carry the songs. To uninitiated listeners, all of the 10 songs included may sound the same though repeated listenings are rewarded with varying textures and colors. **Best cuts:** "Mr. Brown," "Slave Market," "Bumping And Boring," "Lonely Girl."

**PIERRE MOERLEN'S GONG—Time Is The Key, Arista AB4255. Produced by Pierre Moerlen.** Gong is a household name with space rock and avant-garde jazz followers as this band has been around in various forms since the late '60s meeting with little commercial success. Side one here is reminiscent of "Tubular Bells" as the cuts are soft instrumental pieces which showcase the vibes and percussions of Moerlen. Side two is nondescript rock-disco-jazz with little of the subtlety of side one. His backing four-piece band is extremely tight throughout. **Best cuts:** All of side one.

**THE WEIRDOS—Who? What? When? Where? Why?, Bomp W3. Produced by the Weirdos.** One of the original bands on the L.A. scene four years ago, the Weirdos return with a six song LP which contains only about 19 minutes of music. The songs range in style from raw punk ("Happy People," "Hit Man," "Fort USA"), heavy metal ("Big Shot") to avant-garde rock piece ("Jungle Rock") which is reminiscent of "Tusk." This is definitely for a select audience. **Best cuts:** "Jungle Rock," "Happy People," "Big Shot."

## country

**GEORGE BURNS—I Wish I Was Eighteen Again, Mercury SRM 1-5025. Produced by Jerry Kennedy.** What many expect to be a novelty album is, indeed, a country-oriented release that is also suitable for A/C formats. Producer Kennedy guides Burns through some standard country songs as well as a couple of Vaudeville-type ditties such as "The Baby Song." Although Burns talks the songs better than he sings them, it's a fun album that has many high points. **Best cuts:** "I Wish I Was Eighteen Again," "The Baby Song," "A Real Good Cigar" and "Nickels And Dimes."

**GEORGE HAMILTON IV—Forever Young, MCA 3206. Produced by Allen Reynolds.** After a brief respite from recording, Hamilton is back with a collection of songs running the gamut of country music. Utilizing material from such writers as Gail Davies, Gordon Lightfoot, Harlan Howard, Billy Edd Wheeler and Bob Dylan, Hamilton's album is a well-rounded effort. Producer Reynolds adds sparkling touches, and musicianship is first-rate. **Best cuts:** "Someone Is Looking For Someone Like You," "Forever Young," "Rangement Blues," "Mose Rankin."

## jazz

**DEXTER GORDON—Great Encounters, Columbia JC35978. Produced by Michael Cuscuna.** Johnny Griffin, Woody Shaw and the late Eddie Jefferson are Gordon's guests on this appealing five-tune LP, taped partly in studios and partly at Carnegie Hall in 1978. Gordon blows great and glorious gobs of tenor sax and most of the material swings well. Two tracks offer zany, entertaining Jefferson vocals. **Best cuts:** "It's Only A Paper Moon," "Blues Up And Down."

**AHMAD JAMAL—Genetic Walk, 20th Century-Fox T600. Reissue produced by Michael Stewart.** Veteran pianist is represented by eight tracks recorded through the years, all with rhythm section accompaniment. Jamal has not been prominent of late, on or off disks, but this sleekly produced album reaffirms his high rank as a keyboardist. **Best cuts:** "Time For Love," "Spartacus Love Theme," "Bellows."

**LEW TABACKIN & WARNE MARSH—Tenor Gladness, Inner City IC6048. Produced by Toshiko Akiyoshi.** Backed only by drums and bass, two outstanding tenor saxophonists romp through six tracks from a 1976 taping. Marsh is the more subtle soloist; Tabackin is more rhythmic and Rollinsesque. Together, they purvey a pleasing program which young saxophonists might well study. **Best cuts:** "Easy," "March Of The Tadpoles."

**HORACE PARLAN—Blue Parlin, SteepleChase SCS1124. Produced by Nils Winther.** Veteran jazz pianist Parlan displays his talent in this attractive trio setting. Particularly thoughtful is Charles Mingus' "Goodbye, Pork Pie Hat" and The Ionious Monk's "Monk's Mood." Danny Richmond's drums become somewhat intrusive at times and it could be wished this were a solo album, but on the whole this is class modern jazz. **Best cuts:** Those mentioned.

**JIMMY JOHNSON BAND—Johnson's Whacks, Delmark DS644. Produced by Steve Tomashefsky.** Johnson is one of Chicago's popular singers and guitarists. His strengths lie in the blues, as evident on 10 tracks here. His band comprises piano, bass and drums with Jerry Wilson's tenor as a guest attraction. It's an earthy, unsophisticated sound, as far from 1980 fusion jazz as music can get. **Best cuts:** "I Stand Alone," "Poor Boy's Dream."

**JIM BEEBE'S CHICAGO JAZZ—Saturday Night Function, Delmark DS218. Produced by Robert G. Koester.** First dixieland LP to be issued in 1980 offers a Windy City group prancing through eight tunes, Jack Kuncin's banjo propelling a dated but compelling beat. Barrett Deems, drums, is the sole well-known sideman but the results are good. Leader Beebe's trombone also rates kudos. **Best cuts:** "Bourbon Street Parade," "Winin' Boy Blues."

**DICKEY MYERS—Dickey's Mood, Quadrangle QDR104. Produced by Allen Lowe.** This debut album by jazz tenor saxist is outstanding. And he could not be in better company, particularly with the highly underrated Joe Albany on piano. He plays a strong virile tenor throughout the nine selections, including his own appealing boppish "Lately Little Man." Jeff Fuller on bass and Frank Bennett on drums round out Myers' unit. **Best cuts:** "Mondu," "I Can't Get Started," "When Sunny Gets Blue."

**EDDIE VINSON—Kidney Stew Is Fine, Delmark DS631. Produced by J.M. Monestier, Robert G. Koester.** Originally taped in France in 1969, these 10 tunes show "Clean Head" Vinson at his best blowing rough alto saxophone and shouting lyrics with Jay McShann, Jackie Simpson, T-Bone Walker, Hal Singer and Paul Gunther comprising a first class backup band. **Best cuts:** "Just A Dream," "Somebody Sure Has Got To Go."

## soul

**C.O.D.—Tears, Casablanca NBLP 7193. Produced by Joe Falsia.** Side one of this eight track album is well done r&b featuring the strong vocals of Bobby Ray. Included here is credible version of the Rascals' "Groovin'." Side two consists of three better than average disco cuts. The highlight here is the instrumental "Yes I Will." Production and musicianship is strong throughout. Cover graphics are humorous and make for good display. **Best cuts:** "Groovin'," "Tears," "Yes I Will."

**FOXY—Party Boys, Dash 30015 (TK). Produced by Foxy.** The four-man group that hit big last year with "Get Off" and "Hot Number" returns here with another set of funk-disco-rock fusion music. The music is pretty basic in terms of song con-

(Continued on page 97)

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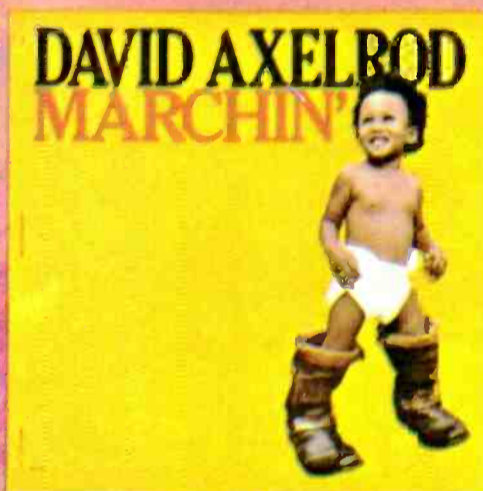
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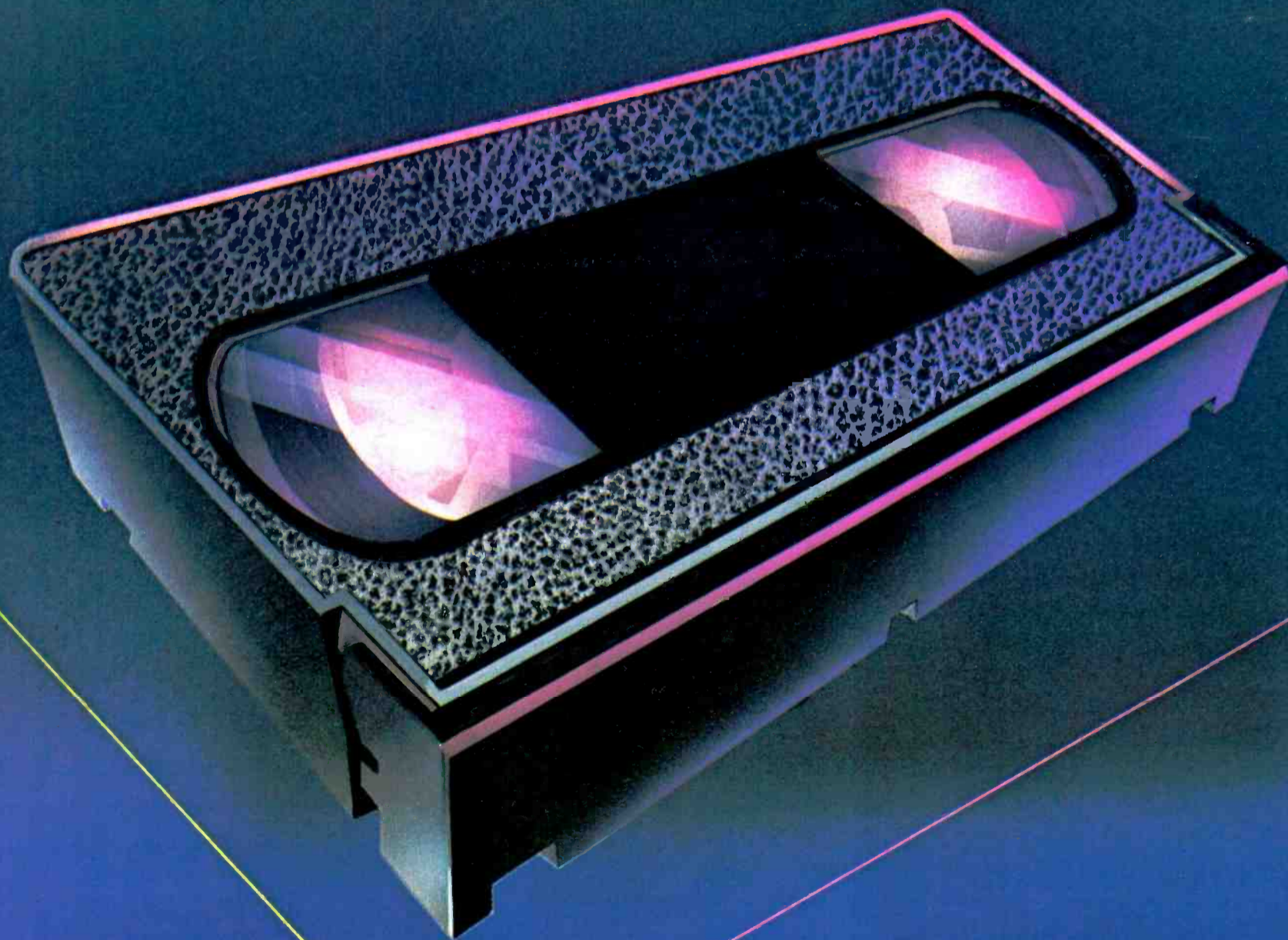


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# "HAVE A GOOD DAY"

## HAVE A GOOD DAY

Words and Music by  
HENRY JEROME

Handwritten musical score for the song "Have a Good Day" by Henry Jerome. The score is written on ten staves of music. The lyrics are: "HAVE A GOOD DAY - AT WORK OR AT PLAY - IT'S EASY TO SAY - HAVE A GOOD DAY - WHATEVER YOU DO - WHERE EVER YOU GO - RE-MEM-BER TO SAY - HAVE A GOOD DAY - THE PEOPLE THAT YOU MEET THESE DAYS - ARE IN-TO THEIR OWN THING - BUT SAY THE MAGIC WORDS TO THEM AND SEE THE SMILE IT BRINGS - HAVE A GOOD DAY - LET EV'RY ONE SAY - ALLOV-ER THE WORLD - HAVE A GOOD DAY -". The score includes various guitar chords such as C#0, Dm7, G7, Am7, C, F, D#0, C#7, E7, F#0, D7, G7, C#0, Dm7, G7, Am7, C, F, C, Dm7, G7, Am7, C, F, C. There are also triplets and other musical notations throughout the score.

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**Billboard's**<sup>®</sup>

Billboard SPECIAL SURVEY For Week Ending 1/19/80

Number of singles reviewed

this week **71** Last week **25**

# Top Single Picks

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**TOM PETTY AND THE HEARTBREAKERS—Refugee (3:21);** producers: Tom Petty, Jimmy Iovine; writers: Tom Petty, Mike Campbell; publisher: Skyhill BMI. Backstreet 41169 (MCA). Petty's followup to "Don't Do Me Like That" is a passionate rocker highlighted by Petty's gutsy rock vocal and searing guitar lines. This is Petty at his best.

**RUPERT HOLMES—Him (3:34);** producers: Rupert Holmes, Jim Boyer; writer: Rupert Holmes; publishers: WB/The Holmes Line ASCAP. MCA 41173. Holmes follows his No. 1 "Escape" with another tune that is underlined by a distinct story line. It's a tale of love and woe strengthened by Holmes' smooth vocal delivery and emphasis on lyrics.

**PINK FLOYD—Another Brick In The Wall (3:11);** producers: Bob Ezrin, David Gilmour, Roger Waters; writer: R. Waters; publisher: Pink Floyd BMI. Columbia 111187. Already No. 1 in the U.K., this broadside against modern education is a rhythmic, stately rock number. Choral effect midway through is an attention getter.

**CHUCK MANGIONE—Give It All You Got (3:55);** producer: Chuck Mangione; writer: Chuck Mangione; publisher: Gates BMI. A&M 2211. The theme of the 1980 Olympic games is impeccably arranged jazz/pop. The striking flugelhorn melodies, layered over a midtempo rhythm, makes this instrumental work.

## recommended

**ROGER MCGUINN AND CHRIS HILLMAN FEATURING GENE CLARK—One More Chance (3:29);** producers: Ron Albert, Howard Albert; writers: R. McGuinn, J. Levy; publishers: McGuinn/Jackelope BMI. Capitol P4821.

**TOMMY JAMES—Three Times In Love (4:09);** producer: non listed; writers: T. James, R. Serota; publishers: Big Teeth/Tommy James BMI. Millennium JH11785 (RCA).

**MICHAEL JOHNSON—The Very First Time (3:04);** producers: Brent Maher, Steve Gibson; writer: Randy Goodrum; publishers: Chappell & Co./Sailmaker ASCAP. EMI-America P8031 (Capitol).

**GARY NUMAN—Cars (3:57);** producer: Gary Numan; writer: Gary Numan; publishers: Geoff & Eddie/Blackwood BMI. Atco 7211 (Atlantic).

**AMERICA—All Around (3:20);** producer: George Martin; writers: Beckley, Bunnell; publishers: Twenty-Nine Songs/Poison Oak ASCAP. Capitol P4817.

**IAN LLOYD—Love Stealer (2:44);** producer: Bruce Fairbairn; writers: Phil Wainman, Richard Myhill; publishers: Utopia/Dejamas ASCAP. Scott Brothers SB515 (Atlantic).

**THE FARAGHERS—Mystic Eyes (3:26);** producer: Vini Poncia; writers: Tommy, Jimmy, Davey, & Mary Faragher; publisher: Faraflap BMI. Polydor PD2057.

**BOULDER—Join Me In L.A. (3:13);** producer: George Daly; writer: Warren Zevon; publishers: Warner Tamerlane/Darkroom Music BMI. Elektra E46581A.



**PARLIAMENT—Theme From The Black Hole (4:35);** producer: George Clinton; writers: W. Collin, G. Clinton, J.S. Theracon; publishers: Rick's Music/Malbiz/Rubberband BMI. Casablanca NB2235. Followup to "Party People" is another handclapping, funky song that is already getting r&b play. Lyrics are humorously inane.

**INSTANT FUNK—Bodyshine (2:52);** producer: Bunny Sigler; writers: S. Miller, L. Davis, K. Miller, R. Earl; publishers: Lucky Three/Warfactor BMI. Salsoul S72112. Group scored big with "I've Got My Mind Made Up" and follow here with another mix of funk, mainstream r&b and a perky rhythm. Song also has a rather sexy lyric line.

**Roundtree Music Publishing & Production Co.** established by Allen L. Davis, Henry J. Nelions, Olusegun Sokoya and Cynthia Mackie. Address: 5945 Irving St., Philadelphia 19139.

**Bly/Hakim Organization and Bill Todd Promotions** newly affiliated to introduce AOR to Top 40-gated promotion services of Stan Bly and Jack Hakim. Under the advisement of Bill Todd, who brings a career of AOR radio programming to the or-

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**Meanwhile Records** launched by Kenneth Malloy and Randall Free-

## recommended

**STARGARD—Runnin' From The Law (3:16);** producers: Mark Davis, Verdine White, Robert White; writer: R. Runnells; publisher: Ellehcor BMI. Warner Bros. WBS49165.

**DYNASTY—Satisfied (3:43);** producer: Leon Sylvers; writers: G. Dozier, L. Sylvers, D. Griffey; publishers: Spectrum VII/Rosy ASCAP/Proud Tunes BMI. Solar JH11896 (RCA).

**RONNIE LAWS—Every Generation (3:45);** producer: Ronnie Laws; writer: R. Laws; publishers: Fizz/At Home ASCAP. United Artists UAX1334Y.

**OPUS SEVEN—Hey Big Brother (4:58);** producers: Marlin McNichols, Ed Smith; writer: Victor J. Burks; publishers: Ascent/Opi Seven BMI. Source SOR41175 (MCA).

**LINDA WILLIAMS—City Living (3:10);** producer: Richard Evans; writer: L. Williams; publisher: Ivsda BMI. Arista AS0489.

**GIL SCOTT-HERON—Shut 'Um Down (3:36);** producers: Gil Scott-Heron, Brian Jackson, Malcolm Cecil; writer: Gil Scott-Heron; publisher: Brouhana ASCAP. Arista AS0488.

**SOUTHROAD CONNECTION—In The Morning (3:58);** producer: Lionel Job; writer: C. Smalls; publisher: Shaduby BMI. United Artists UAX1333Y.

**STARGARD—Runnin' From The Law (3:16);** producers: Mark Davis, Verdine White, Robert White; writer: R. Runnells; publisher: Ellehcor BMI. Warner Bros. WBS49165.

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**RONNIE LAWS—Every Generation (3:45);** producer: Ronnie Laws; writer: R. Laws; publishers: Fizz/At Home ASCAP. United Artists UAX1334Y.



**CONWAY TWITTY—I'd Love To Lay You Down (3:19);** producer: Conway Twitty/David Barnes; writer: J. MacRae; publisher: Music City, ASCAP. MCA 41174. On a streak of collecting No. 1 hits, Conway delivers another with this Johnny MacRae tune. Twitty's vocal is strong and upfront while being backed by guitars, steel guitar and a vocal chorus.

## recommended

**EARL SCRUGGS REVUE—Blue Moon Of Kentucky (2:38);** producer: Larry Butler; writer: B. Monroe; publisher: Peer International, BMI, Columbia 1-11176.

**SHEILA ANDREWS—What I Had With You (3:07);** producer: Brien Fisher; writer: C. Putman, S. Throckmorton; publisher: Tree, BMI. Ovation OV1138.

**MICKEY NEWBURY—America The Beautiful (3:38);** producer: Ronnie Gant; writer: traditional; publisher: Milene, ASCAP. Hickory K1673.

**JERIS ROSS—You Win Again (2:37);** producer: Jack Ross; writer: Hank Williams; publisher: Acuff-Rose, BMI. Door Knob DK9117.

**BLUE STONE—Haven't I Loved You Somewhere Before (3:39);** producer: Penrae Productions; writer: R. Pennington, J. McBee; publisher: Almarie/Millstone, BMI/ASCAP. Dimension DS1002.

**SPRINGER BROTHERS—What's A Nice Girl Like You (Doin' In A Love Like This) (3:25);** producer: David Kastle; writer: Kenny Walker; publisher: Acuff-Rose, BMI. Elektra E46575.

**JANA JAE—Orange Blossom Very Special (2:35);** producer: not listed; writer: traditional, arranged by J. Jae; publisher: Leeds/Jana Jae, ASCAP/BMI. Lark NR11229.

**JERRI KELLY—For A Slow Dance With You (2:55);** producer: Mick Lloyd; writers: M. Lloyd, S. Whisenhunt; publisher: Mick Lloyd, SESAC. Little Giant LG021.

**SANDRA KAYE—I'll Get By (2:48);** producer: Gene Kennedy; writer: D. Nuzum; publisher: Chip 'N' Dale, ASCAP. Door Knob DK9120.

**MARLOW TACKETT—Would You Know Love (2:53);** producer: Porter Wagoner; writer: S. Tackett; publisher: Little Wendy/Kidron, BMI. Palace 1006.

**ATLAS ARTISTS COWBOY RHYTHM BAND—Houston Is A Honky Tonk Town (2:39);** producer: Biff Collie; writers: R. Redd, M. Torok; publisher: Parjo/Cedarwood, BMI. Award 1040.

**TROY SEALS—One Night Honey Moon (3:12);** producer: The Hitmen; writer: T. Seals/T. Daey; publisher: Irving/Down 'N Dixie, BMI. Elektra E46573.

**RAY EMMETT—Tucson (2:35);** producer: Glenn Martin; writer: D. Orender; publisher: Acoustic, BMI. Phoenix PXR141.

**JOHNNY CASH—Wings In The Morning (2:43);** producer: Jack Clement/Jack Routh; writer: J. Cash; publisher: House Of Cash, BMI. Cachet CS44506.

**TOMMY JAMES—Three Times In Love (4:09);** producer: Tommy James; writer: T. James/R. Serota; publisher: Big Teeth/Tommy James, BMI. Millennium JH11785.

**JUICE NEWTON—Sunshine (2:57);** producer: Otha Young; writer: J. Edwards; publisher: Castle Hill, ASCAP. Capitol P4818.

**ROY HEAD—The Fire Of Two Old Flames (3:12);** producer: Jimmy Bowen; writer: T. Seals/M. Barnes; publisher: Irving/Down 'N Dixie, BMI. Elektra E46582.

**BARBARA FAIRCHILD AND DENNIS BLACKBURN—Would You Lay With Me In A Field Of Stone (2:49);** producer: Rodney Lay/Vernon Sandusky; writer: D.A. Coe; publisher: Captive/Window, BMI. Down Home 577.

**DORSEY BURNETTE—B.J. Kick-A-Beau (3:13);** producer: Bob Millsap; writer: D. Burnette; publisher: Six Continents, BMI. Elektra E46586.

**BRUCE CHANNELL—One More Last Chance (3:42);** producer: Bud Reneau/Hal Bynum; writer: H. Bynum/B. Reneau; publisher: Andite Invasion/Intersong, ASCAP/ BMI. Elektra E46587.

**MARY LOU TURNER—I Wanna Love You Tonight (3:02);** producer: Brien Fisher; writer: B. Troy; publisher: Churchill/Plum Creek/Mikinnikott, BMI. Churchill CR7751.

**MEL STREET—Tonight Let's Sleep On It Baby (2:34);** producer: Nelson Larkin/Jim Prater; writer: not listed; publisher: Active/Levisa/Blackwood, BMI. Sunbird S103.

**BILLY WALKER—You Turn My Love Light On (2:47);** producer: Billy Walker/Don Lewis; writer: B. Walker; publisher: Best Way, ASCAP. Caprice 2060.

**GARY OWENS—All The Tea In China (4:00);** producer: George Lewis; writer: G. Owens; publisher: Rocks 'N Rills, ASCAP. Standing Stone SSG07901.



**RAY SAWYER—I Don't Feel Much Like Smilin' (2:41);** producer: Ron Haffkine; writers: R. Sawyer, D. Locorriere; publishers: Horse Hairs BMI. Capitol P4820.

**WAYNE NEWTON—Years (3:38);** producer: Tom Collins; writers: Kye Fleming, Dennis W. Morgan; publisher: Pi-Gem BMI. Aries II WA106.

**STARLAND VOCAL BAND—Loving You With My Eyes (3:20);** producer: Barry Beckett; writers: Margot Kunkel, Taffy Danoff; publisher: Cherry Lane ASCAP. Windsong JH11899 (RCA)

**SPRINGER BROTHERS—What's A Nice Girl Like You (Doin' In A Love Like This) (3:25);** producer: David Kastle; writer: Kenny Walker; publisher: Acuff-Rose BMI. Elektra E46575A.



**T.H.P.—Two Hearts, One Love (3:41);** producers: Willi Morrison, Ian Guenther; writers: Willi Morrison, Bruce Ley; publisher: Ample Parking ASCAP. Atlantic 3646. A strong, soulful female lead vocal highlights this exuberant rhythm number. Crossover to r&b radio should follow quickly.

**LIPPS, INC—Funkytown (3:57);** producer: Steven Greenberg; writer: S. Greenberg; publishers: Rick's/ Steve Greenberg BMI. Casablanca NB2233. This is a delightfully offbeat track sporting weird sound effects, a catchy rhythm and sassy female vocals.

## recommended

**THE DUNCAN SISTERS—Sadness In My Eyes (3:44);** producers: Ian Guenther, Willi Morrison; writer: Willi Morrison.



**JEFF CONAWAY—City Boy (4:33);** producers: Mike Appel, Louis Lahav; writers: P. Floyd, C.J. Ellis, M. Appel; publisher: Laurel Canyon ASCAP. Columbia 111192. The costar of "Grease" and "Taxi" turns in a most credible performance on this mainstream rock track. Strong production and guitar work add punch.

**STREETS—Love In The Meantime (2:35);** producer: Robert John Jones; writers: J. Taylor-R.J. Jones; publishers: First Lady/Blue Lake, BMI. Epic 950827. A resoundingly effective debut by this new group features silvery vocals of lead singer Joyce Hawthorne against a first-rate production that makes the record a standout.

**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.**

**Billboard's Recommended LPs**

Continued from page 92

struction and instrumentation, but therein lies its appeal to the young record buyer who hasn't heard these riffs before. The sly, teasing lyrics are sexually suggestive but shouldn't preclude airplay. **Best cuts:** "Let's Be Bad Tonight," "Rrrrock," "Party Boys."

## classical

**HAYDN: SYMPHONIES NOS. 31 ("HORN SIGNAL") & 73 ("THE CHASE")—Academy of St. Martin-in-the-Fields, Mariner, Philips 9500518.** Symphony No. 31 makes an indelible impression with the famous horn fanfares and hunting calls of its jaunty opening movement. Haydn again employs a hunting motive in the finale of Symphony No. 73. These crisp, stylish performances are recorded with sharp instrumental detail.

**CHOPIN: THE COMPLETE NOCTURNES—Garrick Ohlsson, piano, Angel SZB3889.** Ohlsson is one of today's foremost Chopin interpreters and he plays with a clarity and integrity that the connoisseur will appreciate. The performances are greatly enhanced by immaculate pressing quality.

**MENDELSSOHN: DIE ERSTE WALPURGISNACHT—soloists, Philadelphia Orchestra, Chorus, Ormandy, RCA ARL13460.** This 35-minute cantata has an extended overture stamped with Mendelssohn's genius, and big arias and choral sections that sustain the excitement. Ormandy's presentation is superb, and the recording balance of large performing forces near ideal. Also includes Mendelssohn's "Hebrides" Overture.

## New Companies

man. First release, due in January, will be a single by new wave band the Eighties. Address: 2170 Century Park East, Los Angeles 90067.

**Polish Records** formed by artist/producer/songwriter Genya Ravan and Steve Musick to focus on new wave product. Address: 250 W. 57 St., New York 10019. (212) 974-0906.

**Sunshine Management Corp.** set up by Jud Phillips Jr., president; and

Harold C. Streibich, vice president, to represent artists, producers and songwriters. First client is Phyrework. Address: 2000 Madison Ave., Memphis 38104. (901) 726-0030.

**GTC Productions** established by George Charouhas, former MCA/Whitney Recording Studios engineer, to produce demos and commercial radio spots and to engineer audio/visual soundtracks. Address: 5761 Wallis Lane, Woodland Hills, Calif. 91364. (213) 703-1437.

**Stagefright Records**, focusing on untapped new wave talent, by Douglas Campbell, president; and Evan Adelman, vice president. Releases to date total one EP, titled "Bored Of Education," by the Fits. Address: 1573 Westminster Place, Burlington, Ontario. L7P 2B4. Canada.

**Studio 1,000**, a teen disco, by owners Mike Graham and Frank DeNina. Address: 10911 NW Freeway, Houston 77092. (713) 681-2444.

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DESIRE—Andy Gibb (RSO 1019) REFUGEE—Tom Petty & The Heartbreakers (Backstreet 41169) SEE TOP SINGLE PICKS REVIEWS, page 97

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label). Includes songs like 'ROCK WITH YOU', 'LONGER', 'LET ME GO, LOVE', etc.

JANUARY 19, 1980, BILLBOARD

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions.

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee) listing songs and their publishers/licenses. Includes 'An American Dream', 'Cruisin'', 'Daddy Cool', etc.



# Billboard® TOP LPs & TAPE

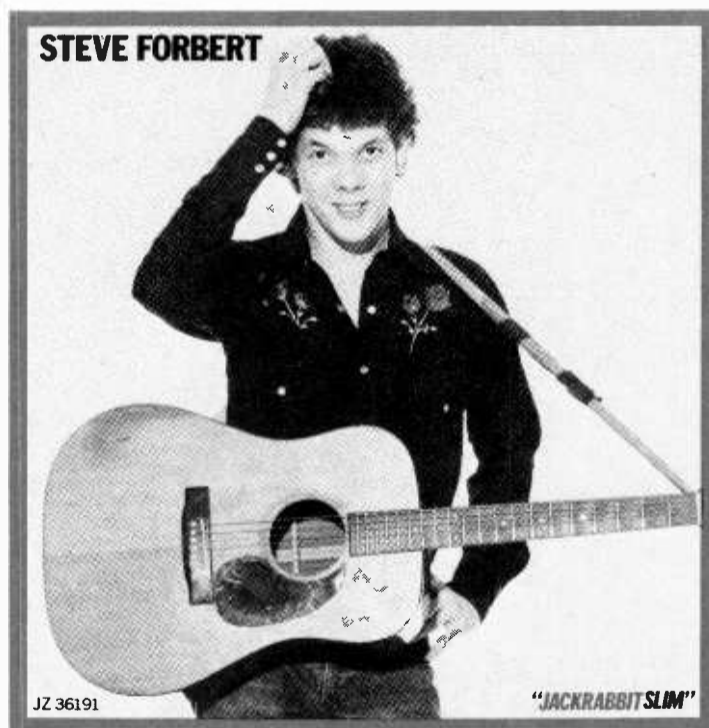
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JANUARY 19, 1980, BILLBOARD

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	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		
★	3	6	<b>PINK FLOYD</b> The Wall Columbia PC 2-36183	13.98	13.98	13.98	★	40	17	<b>MOLLY HATCHET</b> Flirtin' With Disaster Epic JE 36110	7.98	7.98	7.98	71	71	9	<b>DR. HOOK</b> Sometimes You Win ... Capitol S00 12018	8.98	8.98	8.98		
★	2	12	<b>DONNA SUMMER</b> On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP 2-7191	13.98	13.98	13.98	★	37	29	43	<b>SUPERTRAMP</b> Breakfast In America A&M 3708	▲	8.98	8.98	8.98	★	113	8	<b>THE INMATES</b> First Offence Polydor PO 1-6241	7.98	7.98	7.98
★	4	14	<b>EAGLES</b> The Long Run Asylum SE-508	8.98	8.98	8.98	★	38	38	30	<b>CARS</b> Candy-O Elektra SE-507	▲	8.98	8.98	8.98	73	77	8	<b>WILLIE NELSON</b> Pretty Paper Columbia JC 36189	7.98	7.98	7.98
★	4	10	<b>BEE GEES</b> Greatest RSO RS-2-4200	13.98	13.98	13.98	★	39	41	17	<b>ISAAC HAYES</b> Don't Let Go Polydor PD-1-6224	7.98	7.98	7.98	74	75	38	<b>WAYLON JENNINGS</b> Greatest Hits RCA AHL1-3378	▲	7.98	7.98	7.98
★	6	11	<b>TOM PETTY &amp; THE HEARTBREAKERS</b> Damn The Torpedoes Backstreet 5105 (MCA)	8.98	8.98	8.98	★	40	34	7	<b>LITTLE FEAT</b> Down On The Farm Warner Bros. HS 3345	8.98	8.98	8.98	75	79	19	<b>THE ALAN PARSONS PROJECT</b> Eye Arista AL-9504	8.98	8.98	8.98	
★	6	5	<b>STEVIE WONDER</b> Journey Through The Secret Life of Plants Tamla T13-371C2 (Motown)	13.98	13.98	13.98	★	46	5	<b>TEDDY PENDERGRASS</b> Teddy Live! Coast To Coast P.I.R. KZ2 36294 (CBS)	13.98	13.98	13.98	76	69	30	<b>THE KNACK</b> Get The Knack Capitol SO 11948	▲	7.98	7.98	7.98	
★	8	17	<b>KENNY ROGERS</b> Kenny United Artists LWAK-979	8.98	8.98	8.98	★	42	42	10	<b>WILLIE NELSON</b> Willie Nelson Sings Kristofferson Columbia JC 36188	7.98	7.98	7.98	77	78	14	<b>SANTANA</b> Marathon Columbia FC 36154	8.98	8.98	8.98	
★	9	21	<b>MICHAEL JACKSON</b> Off The Wall Epic FE-35745	▲	8.98	8.98	★	43	43	14	<b>PAT BENATAR</b> In The Heat Of The Night Chrysalis CHR 1236	7.98	7.98	7.98	★	171	3	<b>THE WHISPERS</b> The Whispers Solar BXL1-3521 (RCA)	7.98	7.98	7.98	
★	9	7	<b>STYX</b> Cornerstone A&M SP 3711	8.98	8.98	8.98	★	44	44	58	<b>KENNY ROGERS</b> The Gambler United Artists UALA 934	7.98	7.98	7.98	★	92	5	<b>M</b> New York, London, Paris, Munich Sire SRK 6084 (Warner Bros.)	7.98	7.98	7.98	
★	10	10	<b>FLEETWOOD MAC</b> Tusk Warner Bros. ZHS-3350	15.98	15.98	15.98	★	45	45	16	<b>CHEAP TRICK</b> Dream Police Epic FE 35773	8.98	8.98	8.98	80	80	9	<b>PAVARETTI</b> O Sole Mio—Favorite Neapolitan Songs London OS 26560	8.98	8.98	8.98	
★	12	7	<b>DAN FOGELBERG</b> Phoenix Full Moon/Epic FE 35634	8.98	8.98	8.98	★	50	5	<b>ABBA</b> Greatest Hits Vol. 2 Atlantic SD 160009	8.98	8.98	8.98	81	81	19	<b>O'JAYS</b> Identify Yourself P.I.R. FZ 36027 (CBS)	▲	8.98	8.98	8.98	
★	13	8	<b>JEFFERSON STARSHIP</b> Freedom At Point Zero Gunt BZL1-3452 (RCA)	8.98	8.98	8.98	★	55	11	<b>STEVE FORBERT</b> Jackrabbit Slim Nemperor JZ 36191	7.98	7.98	7.98	★	94	3	<b>SOUNDTRACK</b> "10" Warner Bros. BSK 3399	7.98	7.98	7.98		
★	13	11	<b>LED ZEPPELIN</b> In Through The Out Door Swan Song SS-16002 (Atlantic)	8.98	8.98	8.98	★	48	49	14	<b>BLONDIE</b> Eat To The Beat Chrysalis CHR 1225	8.98	8.98	8.98	★	91	10	<b>TOTO</b> Hydra Columbia FC 36229	8.98	8.98	8.98	
★	16	8	<b>AEROSMITH</b> Night In The Ruts Columbia FC 36050	8.98	8.98	8.98	★	49	52	11	<b>BAR-KAYS</b> Enjoy Mercury SRM-1-3781	7.98	7.98	7.98	84	85	7	<b>TWENNYNINE FEATURING LENNY WHITE</b> Best Of Friends Elektra 6E 223	7.98	7.98	7.98	
★	15	15	<b>RUFUS &amp; CHAKA</b> Masterjam MCA MCA 5103	8.98	8.98	8.98	★	50	48	13	<b>DARYL HALL &amp; JOHN OATES</b> X-Static RCA AFL1-3494	7.98	7.98	7.98	85	63	22	<b>AC/DC</b> Highway To Hell Atlantic SD 19244	7.98	7.98	7.98	
★	16	14	<b>FOREIGNER</b> Head Games Atlantic SD 29999	8.98	8.98	8.98	★	51	22	9	<b>ROD STEWART</b> Greatest Hits Vol. 1 Warner Bros. HS 3373	8.98	8.98	8.98	86	82	37	<b>DONNA SUMMER</b> Bad Girls Casablanca NBLP 2-7150	▲	13.98	13.98	13.98
★	17	17	<b>BARBRA STREISAND</b> Wet Columbia FC 36258	8.98	8.98	8.98	★	52	54	12	<b>ANGELA BOFILL</b> Angel Of The Night Arista/GRP GRP 5501	7.98	7.98	7.98	87	83	16	<b>STEVE MARTIN</b> Comedy Is Not Pretty Warner Bros. HS 3392	8.98	8.98	8.98	
★	18	18	<b>COMMODORES</b> Midnight Magic Motown M 8926	8.98	8.98	8.98	★	74	6	<b>SHALAMAR</b> Big Fun Solar BXL1-3479 (RCA)	7.98	7.98	7.98	88	84	41	<b>JOURNEY</b> Evolution Columbia FC 35797	▲	8.98	8.98	8.98	
★	20	7	<b>NEIL YOUNG WITH CRAZY HORSE</b> Live Rust Warner Bros. 2AX 2296	13.98	13.98	13.98	★	55	58	12	<b>FRANK ZAPPA</b> Joe's Garage Acts II & III Zappa SRZ 2-1502 (Mercury)	13.98	13.98	13.98	89	87	27	<b>NEIL YOUNG &amp; CRAZY HORSE</b> Rust Never Sleeps Reprise HS 2295 (Warner Bros.)	●	8.98	8.98	8.98
★	20	19	<b>KENNY LOGGINS</b> Keep The Fire Columbia JC-36172	7.98	7.98	7.98	★	56	56	9	<b>PAT METHENY GROUP</b> American Garage ECM 1-1155 (Warner Bros.)	7.98	7.98	7.98	90	90	25	<b>LITTLE RIVER BAND</b> First Under The Wire Capitol S00 11954	▲	8.98	8.98	8.98
★	21	15	<b>HERB ALPERT</b> Rise A&M SP 4790	7.98	7.98	7.98	★	57	47	17	<b>CRYSTAL GAYLE</b> Miss The Mississippi Columbia JC 36203	7.98	7.98	7.98	91	76	20	<b>BOB DYLAN</b> Slow Train Coming Columbia FC-36120	●	8.98	8.98	8.98
★	23	10	<b>PRINCE</b> Prince Warner Bros. BSK 3366	7.98	7.98	7.98	★	65	7	<b>PHYLLIS HYMAN</b> You Know How To Love Me Arista AL 9509	7.98	7.98	7.98	92	64	23	<b>JOHN COUGAR</b> John Cougar Riva RVL 7401 (Mercury)	7.98	7.98	7.98		
★	24	6	<b>LYNYRD SKYNYRD BAND</b> Gold & Platinum MCA MCA 2-11008	12.98	12.98	12.98	★	59	60	27	<b>SOUNDTRACK</b> The Muppets Atlantic SD 16001	7.98	7.98	7.98	93	93	7	<b>SLAVE</b> Just A Touch Of Love Cotillion SD 5217 (Atlantic)	7.98	7.98	7.98	
★	25	12	<b>ANNE MURRAY</b> I'll Always Love You Capitol S00 12012	8.98	8.98	8.98	★	68	294	<b>PINK FLOYD</b> Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98	★	103	2	<b>LOU RAWLS</b> Sit Down And Talk To Me P.I.R. JZ 36304 (CBS)	7.98	7.98	7.98		
★	27	5	<b>VARIOUS ARTISTS</b> No Nukes Asylum ML-901	17.98	17.98	17.98	★	66	6	<b>NATALIE COLE &amp; PEABO BRYSON</b> We're The Best Of Friends Capitol S00 12019	8.98	8.98	8.98	95	96	37	<b>BLACKFOOT</b> Strikes Atco SD 38112 (Atlantic)	7.98	7.98	7.98		
★	39	5	<b>SOUNDTRACK</b> The Rose Atlantic SD 16010	8.98	8.98	8.98	★	62	62	10	<b>CRYSTAL GAYLE</b> Classic Crystal United Artists L00-982	8.98	8.98	8.98	96	26	11	<b>JOHN DENVER &amp; THE MUPPETS</b> A Christmas Together RCA AFL1-3451	7.98	7.98	7.98	
★	32	18	<b>KOOL &amp; THE GANG</b> Ladies Night De-Lite DSR 9513 (Mercury)	7.98	7.98	7.98	★	67	33	<b>DIONNE WARWICK</b> Dionne Arista AB 4230	7.98	7.98	7.98	★	NEW ENTRY	→	<b>THE BABYS</b> Union Jacks Chrysalis CHR 1267	7.98	7.98	7.98		
★	28	14	<b>BARRY MANILOW</b> One Voice Arista AL-9505	8.98	8.98	8.98	★	72	3	<b>SOUNDTRACK</b> Star Trek Columbia JS 36334	7.98	7.98	7.98	98	86	14	<b>VILLAGE PEOPLE</b> Live And Sleazy Casablanca NBLP 2-7183	13.98	13.98	13.98		
★	31	30	<b>SMOKEY ROBINSON</b> Where There's Smoke Tamla T7-366 (Motown)	7.98	7.98	7.98	★	65	53	29	<b>K.C. &amp; THE SUNSHINE BAND</b> Do You Wanna 'Go Party TK 611	7.98	7.98	7.98	★	107	5	<b>BONNIE POINTER</b> Bonnie Pointer Motown M7-929R1	7.98	7.98	7.98	
★	30	30	<b>ELECTRIC LIGHT ORCHESTRA</b> ELO's Greatest Hits Jet FZ 36310 (CBS)	8.98	8.98	8.98	★	73	5	<b>PARLIAMENT</b> Gloryhallastoopid Casablanca NBLP 7195	7.98	7.98	7.98	100	95	21	<b>TALKING HEADS</b> Fear Of Music Sire SRK-6076 (Warner Bros.)	7.98	7.98	7.98		
★	33	12	<b>BOB JAMES &amp; EARL KLUGH</b> One On One Tappan Zee/Columbia FC 36241	8.98	8.98	8.98	★	67	57	13	<b>JOE JACKSON</b> I'm The Man A&M SP4794	7.98	7.98	7.98	★	108	5	<b>THE GAP BAND</b> The Gap Band II Mercury SRM-1-3804	7.98	7.98	7.98	
★	51	2	<b>NEIL DIAMOND</b> September Morn Columbia FC 36121	8.98	8.98	8.98	★	68	61	11	<b>WAYLON JENNINGS</b> What Goes Around Comes Around RCA AHL1-3493	7.98	7.98	7.98	102	102	19	<b>JIMMY BUFFETT</b> Volcano MCA MCA-5102	●	8.98	8.98	8.98
★	35	9	<b>Z.Z. TOP</b> Deguello Warner Bros. HS 3361	8.98	8.98	8.98	★	69	70	8	<b>GILDA RADNER</b> Live From New York Warner Bros. HS 3320	7.98	7.98	7.98	★	110	10	<b>PABLO CRUISE</b> Part Of The Game A&M SP 3712	8.98	8.98	8.98	
★	36	10	<b>CAPTAIN &amp; TENNILLE</b> Make Your Move Casablanca NBLP 7188	8.98	8.98	8.98	★	101	9	<b>PATRICE RUSHEN</b> Pizazz Elektra 6E-243	7.98	7.98	7.98	★	140	5	<b>MILLIE JACKSON</b> Live & Uncensored Spring SP-2-6725 (Polydor)	12.98	12.98	12.98		
★	37	11	<b>RUPERT HOLMES</b> Partners In Crime Infinity INF-9020 (MCA)	7.98	7.98	7.98																

★ 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.

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HOPPING  
ON  
"ROMEO'S TUNE"  
ZS9 07525



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

TOP LPs & TAPE

POSITION 105-200

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Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 8-TRACK, CASSETTE. Lists albums from rank 105 to 200.

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, STAR PERFORMER-LPs, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 8-TRACK, CASSETTE, SUGGESTED LIST PRICE. Lists albums from rank 105 to 200 with prices.

Table with columns: THIS WEEK, LAST WEEK, Weeks on Chart, ARTIST, Title, Label, Number (Dist. Label), ALBUM, 8-TRACK, CASSETTE, SUGGESTED LIST PRICE. Lists albums from rank 105 to 200 with prices.

TOP LPs & TAPE A-Z (LISTED BY ARTISTS)

Table listing artists and their album titles, such as Abba, AC/DC, Aerosmith, Herb Alpert, April Wine, Joan Armatrading, Ashford & Simpson, Atlanta Rhythm Section, Roy Ayers, Bar-Kays, Pat Benatar, Bee Gees, Blackfoot, Blondie, Angela Bofill, Karla Bonoff, Boomtown Rats, Brass Construction, Jimmy Buffett, Captain & Tennille, Cheap Trick, Chic, Linda Clifford.

Table listing artists and their album titles, such as Molly Hatchet, Hiroshima, Rupert Holmes, Dr. Hook, Isaac Hayes, Head East, Phyllis Hyman, Instant Funk, Joe Jackson, Michael Jackson, Doobie Brothers, George Duke, Bob Dylan, Eagles, Earth, Wind & Fire, Electric Light Orchestra, Emerson, Lake & Palmer, Fleetwood Mac, Dan Fogelberg, Steve Forbert, Foreigner, Foghat, Funkadelic, Gamma, Kenny Loggins, Leif Garrett, Larry Gatlin, Crystal Gayle, Van Halen, Hall & Oates.

Table listing artists and their album titles, such as Smokey Robinson, Kenny Rogers, Kenny Rogers & Dottie West, Talking Heads, The Babys, Rufus & Chaka, Patrice Rushen, Brenda Russell, Santana, Tom Scott, Shalamar, Slave, Rex Smith, Soundtracks, Grease, Quadrophenia, Saturday Night Fever, Star Trek, The Rose, The Electric Horseman, The Muppets, "10", J.D. Souther, Spinners, Rod Stewart, Barbra Streisand, Styx, Donna Summer, Supertramp.

# UFO

## *No Place to Run*



UFO has been sighted.  
Where?

On course and accelerating fast.  
Their premium brand of rock 'n' roll is fueled  
with high energy and raw power.  
In fact, their power is so pure  
that they don't need a place to run.  
They're already there.



**Chrysalis**  
Records and Tapes™

the album CHR 1239  
Produced by George Martin for Air Studios Ltd.

# MCA's 100% Policy

• Continued from page 1

Bergamo states that MCA will adhere to conservative initial shipments, shying away from setting "high volumes." He believes that artist managers were a contributing force for the huge amount of returns, often complaining that there wasn't enough product on the market while labels gave in to their demands by shipping excessive amounts.

The key to survival, believes Bergamo, is to be into other businesses beside records. In addition to its commitment to the MCA videodisk, already test marketed in Atlanta, Seattle and Dallas, MCA will in April be getting into videocassettes, making available some 20-25 titles consisting of feature and classic films.

"We won't be treating video like the record business," says Bergamo. "There will be no returns. There will be a much tougher policy on video."

MCA's videodisk is expected to be marketed in some 50 cities by the end of the year.

In addition to records and video,

## Osmond & Martin Tie With NBC-TV

NEW YORK—Marie Osmond and Steve Martin have been signed to long-term contracts with NBC.

Mike Weinblatt, president of NBC Entertainment, says of the former costar of the television series, "Donny & Marie," "Plans for Marie in 1980 include starring in a special and a world premier movie. It is also expected she will star in her own series to be developed for the 1981 season."

Martin will star in a series of variety specials over the next three years to be produced by the comedian and his production company, Aspen Film Society.

In addition, Martin and his company will develop television concepts and programs for NBC.

## Classical Grammy Nominations

• Continued from page 78

### BEST ENGINEERED RECORDING, CLASSICAL

Bartok: *Concertos For Piano Nos. 1 & 2*—Maurizio Pollini/Abbado cond. Chicago Symphony, engineer: Klaus Heimann, DG; *The Bermuda Triangle*—Isao Tomita, engineer: Isao Tomita, RCA; Britten: *Peter Grimes*—Davis cond. Royal Opera House, Covent Garden/Prin. Solos: Vickers, Harper, Summers, Philips; Copland: *Appalachian Spring/lves: Three Places In New England*—Davis cond. St. Paul Chamber Orchestra, engineer: Tom Jung, Sound 80; Hindemith: *Concert Music For Strings & Brass and Symphonic Metamorphosis On Themes By Weber*—Ormandy cond. The Philadelphia Orchestra, engineer: John Kurlander, Angel; Mussorgsky-Ravel: *Pictures At An Exhibition*—Maa-

Bergamo says another forthcoming enterprise for MCA are books that relate to music such as a Blues Brothers and Steve Martin book which will be sold by MCA salesmen, as will the videodisks.

Meetings are in process pertaining to the marketing of videocassettes with three methods under consideration: through MCA distribution, reps and independent distribution. The eventual goal, however, is for them to be channeled through the branch distribution network.

"Videodisks we're committed to. The videocassette is for self-protection. MCA puts a lot of money into its properties and we have to protect them. We're going to introduce the videocassette and disk before these properties (films, television shows) get to cable and can be obtained free by recording," Bergamo says.

"With what happened this year with record sales, you have to look at becoming a whole entertainment company," he comments.

Bergamo states that there are no immediate plans for label acquisitions, but hints: "If the opportunity presents itself, we would align with good companies, but we won't take another \$50 million in volume just for the sake of it."

At the time of the ABC Records acquisition, Bergamo hinted at the possibility of a West Coast manufacturing facility to supplement its Gloversville, N.Y., and Pinckneyville, Ill., plants. That idea has been tabled for now, however.

Also, since Bergamo's arrival at MCA, custom pressing has been eliminated. At one time MCA did as much as 40% custom work. "If you structure the plant as a profit making entity you're forced to go to custom pressing."

"If the plant is functioning as a service, there is no need for it. With the acquisition of ABC, we would have been in trouble if we did custom pressing."

zel cond. The Cleveland Orchestra, engineer: Jack Renner, Telarc; Prokofiev: *Scythian Suite and Lt. Kije*—Abbado cond. Chicago Symphony, engineer: Klaus Heimann, DG; Rachmaninoff: *Symphonies Nos. 2 & 3*—Slatkin cond. St. Louis Symphony, engineers: Marc Aubert & Joana Nickrenz, Vox Box; Sibelius: *Four Legends From The "Kalevala"*—Ormandy cond. Philadelphia Orchestra, engineer: John Kurlander, Angel; Sondheim: *Sweeney Todd*—Original Cast, engineer: Anthony Salvatore, RCA; Stravinsky: *The Firebird Suite and Borodin: Prince Igor*—Shaw cond. Atlanta Symphony Orchestra & Chorus, engineer: Jack Renner, Telarc.

### CLASSICAL PRODUCER OF THE YEAR

Marc Aubert & Joana Nickrenz; Andrew Kazdin; James Mallinson; Paul Myers; Vittorio Negri; Thomas Z. Shepard; Robert Woods.

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## Inside Track

Lou Kwiker's link with Integrity Entertainment Co. (see separate story on page 3) has rekindled the rumor that Chuck Smith, recently resigned president of Pickwick would join Lee Hartstone. Smith, asked about making a new business bond, states he was contractually unable to make such an announcement until April. He ankles Pickwick Thursday (31).

British Decca's sale of its music interests to Polygram was expected to be finalized Friday (11). Polygram executive vice president Kurk Kinkele was in London to sign the papers. The transaction will mean the loss of many Decca jobs in the pressing and distribution divisions in which Polygram has no interest. Up to 1,000 may be affected. . . . The heavy snow blanket which began falling in the Northwest early last week still had Seattle and Portland inundated at presstime. Del Costello of CBS and Paul Rose of Capitol were stranded in Seattle and Portland motels, respectively, as of Friday (11). Paul Pennington of Eucalyptus Records reports one of his Seattle stores which normally registers \$2,000 daily, did \$12 during one day of the blizzard.

Mobile Fidelity Sound Lab president Brad Miller received a gold record award from Japan Victor Co. for the manufacture of one million "original master" audiophile disks. But the one-time railroad brakeman may have alienated other segments of the sound industry by distributing a self-serving "white paper" policy statement at the Las Vegas CES show. In it, Miller claims "unquestioned dominance" of the audiophile mart and attacked product of competitor Nautilus Recordings. . . . Herb Eiseman, president of 20th Century-Fox Music

Publishing, hosts the European premiere of "The Rose" starring Bette Midler at a midnight showing Sunday (20) at MIDEM.

Radio programmer Lee Abrams has turned producer. He just returned from four weeks in England at Sun Park Studios, Surrey. With Chris Squire on the board, he recorded Critical Mass, a four-guy power pop Florida combo. Warner Bros., Epic and A&M are showing interest. Abrams is part of Burkhardt/Abrams Associates, Atlanta. . . . The management duo of David Krebs and Steve Leber are key figures in a syndicate, headed by former Gotham mayor John V. Lindsay, which hopes to acquire the N.Y. Mets baseball team. Leber-Krebs are riding high since their involvement with "Jesus Christ Superstar" and managing a handful of major rockers and producing "Beatlemania."

The NARM board meets Feb. 4 in Nashville. Agenda isn't known, but you can bet some board members will clamor to discuss more volatile matters than recordings making great gifts.

Is Shy Raiken the new president of Sesame Street Records, replacing Arthur Shimkin? Neither could be reached at deadline. . . . With credit the most worrisome slot in the industry, ironically three Coast regional slots simultaneously got new executives: Dorothy Lieder at Polygram, Dave Hanner at MCA and Mike Parker at Capitol. . . . The National Music Publishers Assn. announces winners of its first annual song awards in nine material categories March 17 at the Plaza Hotel, New York City. . . . The RIAA HQ move from L.A. to Gotham, reported here weeks ago, comes in February. . . .

## 4 Garner 5 Grammy Nominations

• Continued from page 3

dor and RCA with seven. Pablo with six and Capitol with five.

Summer's "Bad Girls" is up for top album and best disco recording (another new category this year), while the three smash singles from the LP are each entered in different female vocalist fields: "Bad Girls" in pop, "Dim All The Lights" in soul and "Hot Stuff" in rock.

Rogers, who will replace John Denver as host of the Grammy telecast when it airs on CBS-TV Feb. 27, is nominated in both the top album and record categories with "The Gambler." Both of the LP's gold singles are also nominated for male vocalist awards: "She Believes In Me" in pop and "The Gambler" in country. Rogers is also nominated for a country duet with Dottie West.

Two of Perren's and Fekaris' nominations are for producing Gloria Gaynor's "I Will Survive" (record of the year and best disco recording), another is for writing it (song of the year), while two more are for writing Peaches & Herb's "Reunited" (pop and soul song of the year).

The Doobie Brothers are the only act besides Rogers to be entered in both the album and record categories; it is also up for top pop group vocal performance. Producer Ted Templeman is also up for three awards, as is Doobies' mainstay Michael McDonald, who's nominated for cowriting and arranging "What A Fool Believes" and cowriting "Minute By Minute." The group's Warner Bros. LP is the year's only package to sport two best song candidates.

Earth, Wind & Fire is up for four

awards, while its producer Maurice White and writer-arranger David Foster are each up for three.

Also high on the list of nominees are Rickie Lee Jones, with four bids, and with three each: Gloria Gaynor, Billy Joel, the Blues Brothers, Rod Stewart, Willie Nelson, Chick Corea, composer John Williams, Rogers' producer Larry Butler and the team of Marvin Hamlisch and Carole Bayer Sager.

Albums by Led Zeppelin and the Eagles, which between them spent the last 15 weeks of 1979 at No. 1, received just one nomination each. Zeppelin's "In Through The Out Door" is up for best album package; the Eagles' "Heartache Tonight" cut is nominated for best rock group vocal performance. Last time out the group won the Grammy for record of the year, with "Hotel California" in 1977.

Critically acclaimed albums by Fleetwood Mac and Stevie Wonder were released after the Sept. 30 eligibility cutoff, explaining their lack of entries. Fleetwood Mac's controversial "Tusk" single was released in time for this year's balloting, but drew no nominations.

Other surprising omissions from the nominations include the Bee Gees, who last year led all acts with six entries and won the Grammy for album of the year with "Saturday Night Fever." Also absent from the list: Chic, Teddy Pendergrass, the Jacksons, Kool & the Gang and the Village People.

The best new artist category is almost totally rock-slanted this year, a change from the past three years when the prize has gone, in turn, to Starland Vocal Band, Debby Boone

and A Taste Of Honey. This year the Blues Brothers, Dire Straits, Rickie Lee Jones and the Knack are up against comedian Robin Williams.

Yet the pivotal record of the year competition again strikes an even balance between popular styles. Represented are sophisticated soul (Earth, Wind & Fire's "After The Love Has Gone"), crossover country (Rogers' "The Gambler"), disco (Gloria Gaynor's "I Will Survive"), mainstream pop-rock (the Doobie Brothers' "What A Fool Believes") and traditional MOR (Barbra Streisand's and Neil Diamond's "You Don't Bring Me Flowers").

This is Diamond's second bid in the top record category (following 1972's "Song Sung Blue") and Streisand's fourth (following 1963's "Happy Days Are Here Again," 1964's "People" and 1977's "Evergreen," all bridesmaids.) Only Frank Sinatra has had more Grammy nominations for record of the year (six from 1958-67); the Beatles also had four bids from 1964-70.

"Flowers" was nominated for best song last year, but the duet record missed 1978 eligibility by five days. Similarly, "The Gambler" was voted best country song last year, though Rogers' single version of the tune was released in this eligibility period.

Of the five men up for the producer of the year Grammy, only Quincy Jones had been nominated before: he lost last year to the Bee Gees. Also in the running are Larry Butler, Ted Templeman, Mike Chapman and Maurice White, Phil Ramone is not nominated, despite Billy Joel's "52nd Street" being entered for album of the year honors. It's Ramone's third nomination as producer in that category, following a pair of Paul Simon albums.

Elton John, who has never won a Grammy, is nominated this year in an unexpected category—top male r&b performance for the Thom Bell-produced "Mama Can't Buy You Love." One artist was nominated posthumously: Minnie Riperton, up for top female r&b performance for her Capitol album "Minnie."

The awards show will beam from the Shrine Auditorium here for the third year in a row. Pierre Cossette will serve as executive producer for the 10th straight year.

## Caytronics Shakes Up Operation

• Continued from page 88

Cayre has gone to Puerto Rico, where he signed Felito Felix, a popular performer in that market. He also hired Jose Climent, who represented T.H. Records, Disco-Moda and Caytronics in Spain, as sales and promotion manager in Florida. Climent has since signed Manuel Alejandro to an exclusive contract with Caytronics for the U.S.

Roberto Torres, known as "El Caminante" in the Latin entertain-

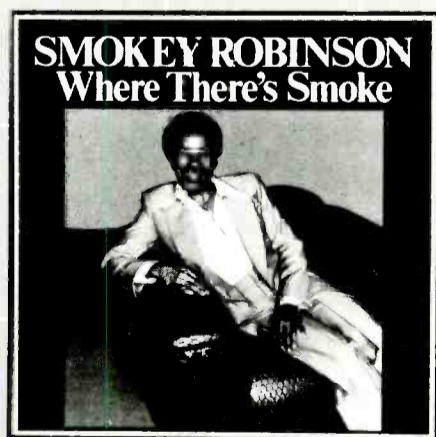
ment community, has been signed to represent Cayre in New York and produce local talent. He will work with Cesar Ortiz.

Cayre has hired Hector Freixa to cover the Midwest, and another former Orfeon executive, Jose Angel Rota joins Caytronics to open a West Coast office. Freixa will cover Texas, New Mexico, Colorado, Arizona and Chicago, an area with an estimated Hispanic population of several million that boasts 110 radio Latin-oriented stations.

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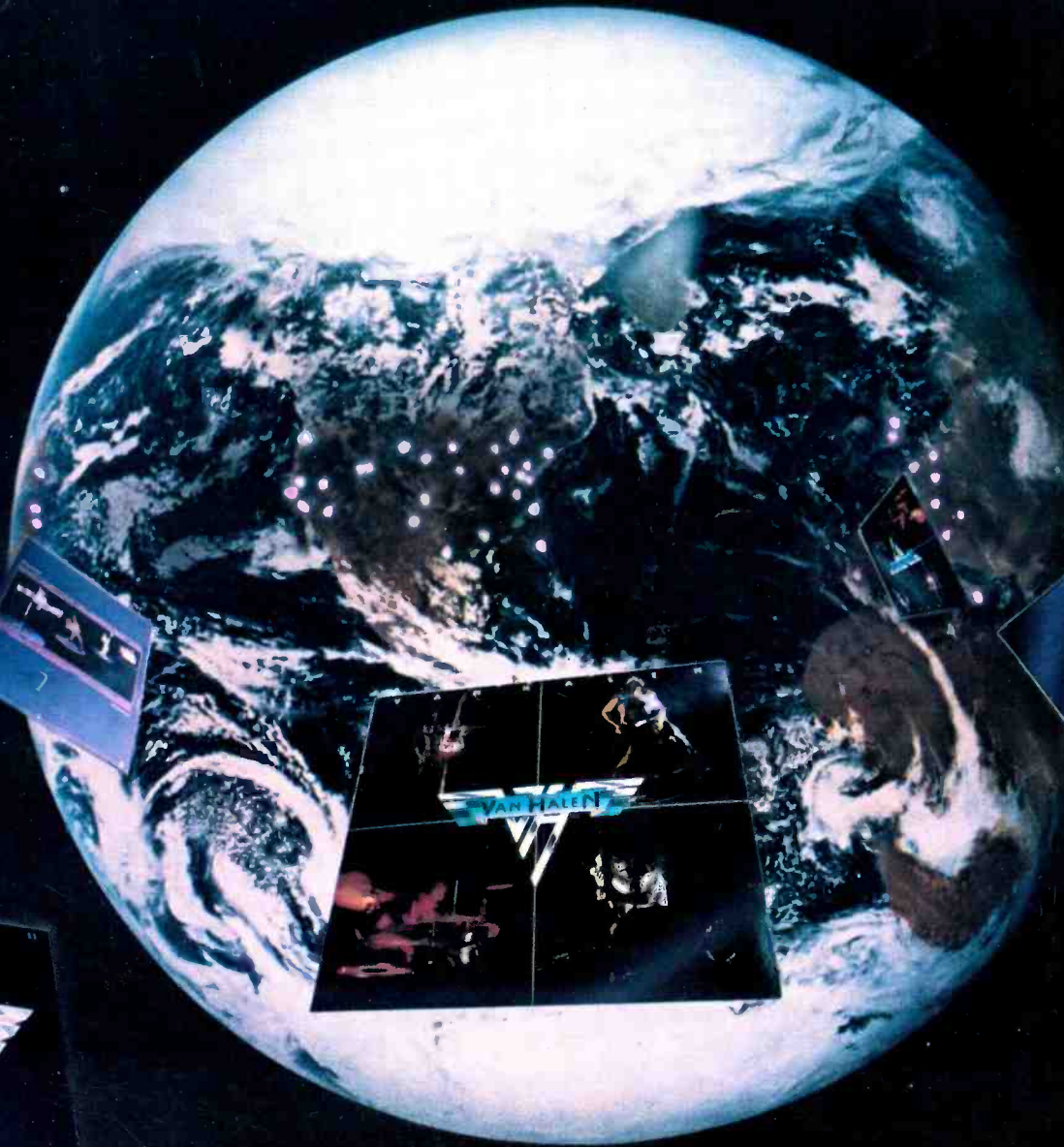
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