**MIDEM Looms Big** 

**Despite Global Woes** 

08120 3BLA03070 90807

**NEWSPAPER** 

A Billboard Publication

The International Music-Record-Tape Newsweekly

Jan. 19, 1980 • \$3.00 (U.S.)

# MCA Maintaining Its 100% Returns Program

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

"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." 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)

# No Festival Seats In Cincy After Who Tragedy

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 rowd 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)

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 par-ticipation 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)



"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.

### **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 SPECIALS. What will the 80's sound like? Very Special indeed. The Specials kicked off a ska/bluebeat revival that's an exhilarating combina tion 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)



The first and Last Nam 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

RGA 💣





# Retailers Hop Aboard Home Video Bandwagon Increased Interest Is Evident At CES

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

LOS ANGELES-This is the year

that rock got its own category in the

annual Grammy balloting, resulting

Frank Zappa, Bob Dylan, Joe Jackson, Bonnie Raitt and Styx.

nations list for the Recording Acad-

emy 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 in-ternational hit of the year.

Top nominees for 1979 with five

But while the 22nd annual nomi-

By JIM McCULLAUGH & ALAN PENCHANSKY possibly the hottest product cate-

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-

Kenny Rogers and writer-producers

Warner Bros, leads all labels with

28 nominations in the 48 non-classi-

cal categories. Columbia is a close

second with 25 awards bids, plus an-

other nine nominations in the 10

Complete nominee listings appear

on page 78.

Runnerup labels, excluding classical, are A&M, with 11 nomi-

nations, Elektra/Asylum with 10,

UA with nine, Arista, Atlantic and

Casablanca with eight, ARC, Poly-

Freddie Perren and Dino Fekaris.

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.

# 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

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)

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

Competing with record stores for a share of this untamed retail market are the department stores, the (Continued on page 52)



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

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 singlehandedly 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/Colgems-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 6 publishing companies are redou-bling 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 Nashvilleoriginated 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, Røy Orbison, the An-

(Continued on page 59)

# Reggae May Finally Make U.S. Dent

By CARY DARLING Chester McCullock, promotion

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

"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

rial in the vein of Third World's 'Now That We've Found Love'

incorporating reggae influences.

"There is going to be more matewhich is much more acceptable to the American market." 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-second 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 McCullock 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)

Billboard (ISSN 0006-2510) Vol. 92 No. 3 is published weekly by Billboard Publications, Inc., One Astor Plaza, 1515 Broadway, New York, N.Y. 10036. Subscription rate: annual rate, Continental U.S. \$110. Second class postage paid at New York, N.Y and at additional mailing office. Current and back copies of Billboard are available on microfilm from KTO Microform, Rte 100, Millwood, N.Y. 10546 or Xerox University Microfilms, 300 North Zeeb Road, Ann Arbor, Michigan 48106. Postmaster, please send form 3579 to Billboard, 117 Church St., Whitneylle, Mass. 01588, (617) 234-2292.



**Rock Wins Its Round** 

In Grammy Balloting

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 gov-

# **High Speed Tape Duping Now Operative In China**

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 governmentowned 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 dupli-cating equipment has been used inside Communist China. Previously, cassettes were duplicated

in Hong Kong. Mort Fujii, Cetec Gauss president, who just returned from (Continued on page 85)

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 tech-

"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

# 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 video-

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 exec-utive 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

"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 SelectaVision system, videodisk certification would probably require figures double that of videotapes

NEW YORK-An increasing

number of enterprising disco oper

ators in the Northeastern United

States are modifying their rooms, ei-

ther totally or partially, to capitalize on the growing demand for a fusion

sound incorporating elements of

Led by New York, which spear-

headed the move toward rock disco

clubs in 1979, disco operators in New Jersey, Pennsylvania, Con-necticut and Washington, D.C., now

admit to programming some form of

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 adjoing

rock and pop music.

rock music.



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 "dump-

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 Eu-

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

Factory Discotheque, home of the

disco tv show of the same name,

recently converted to an all rock mu-

sic format, while Emerald City, for-

merly the Latin Casino, programs

In Pennsylvania, the Phila-

delphia-based Rainbows is also an

all-rock club, while the Old City

Cabaret and a few others program

conversion, ranging from rock inter-

woven with the conventional disco

sounds, to all rock formats on certain

O'Harro describes Washington's

Scandals as a club for "audiences

which shy away from the flamboy-

ance of conventional disco and the

A survey of Connecticut clubs reveals the same pattern of cautious

rock one or two nights a week.

rock one or two nights a week.

nights every week.

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 ac quired 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 terri-

(Continued on page 64)

### In This Issue

CLASSICAL	48 51 59 43 63 49 18 32 52 38
FEATURES CES Coverage	30 36 46 78
CHARTS Top LPs	102 24 20 41 35 48 42 49 82 36 88 37 60 62 98

#### **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. 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, Poly-



gram direct marketing and trading division
president, and Eckhart Haas, president of the Polygram film-tv division, are 



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 Rec-



ords. He formerly was Nashville operations director for the label. Wassyng 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,



Young

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 mer-



chandising 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 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.

#### 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 re-

signed as treasurer. Also, Jim Kolitz, senior vice president of administration, is elected secretary of the firm.... Frank Urbaetis is upped at MCA Distributing Corp. in Gloversville, Ill., to plant operations vice president. He was plant manager there.

(Continued on page 91)

extremities of punk rock."

The club, being touted as Washthe all-disco Tramps. (Continued on page 47) In New Jersey, the famed Soap

In Northeast, Rock & Pop

**Music Fusing With Disco** 

Videocassette Top 40

Album Reviews ...... Singles Reviews ..... LP Closeup Column......

RECORD REVIEWS

Churyl lynns pack and this time phis 'In love."



On Columbia Records and Tapes.

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

"Columbia" is a trademark of CBS Inc. © 1980 CBS Inc.



#### 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, Siggi Loch and Win Schipper

# **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

Record Manufacturing Corp.

New York City's only

record pressing plant

RECORD MANUFACTURING CORP.

750 Eighth Ave., New York, N.Y. 10036 [212] 354-4336

Granz credits Claude Nobs of the (Continued on page 49)

# Armatrading's EP Causing Confusion Causing Confusion

LOS ANGELES-With "How Cruel," a tour-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 con-fusion 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 Armätrading'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

"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 al-

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

"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

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 re-lease nothing but EPs. "The an-swer 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 threesong 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. 

sia's Goskoncert agency for these

and other musicians due to appear

in future weeks.

# Appeal Panel To Decide On Catena Suit

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

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 la-

### 24 TRACK RECORDING TIME

**Introductory Offer** 

167 per hour for

528-C MCI Console, JH-16 MCI 24 Tr. Recorder w/Auto Locater 3, Dolby, Bösendorfer Grand, EMT, AKG, Lexicon, Big Reds, Auratones, JBL 4311's, 4 Racks Special Effects.

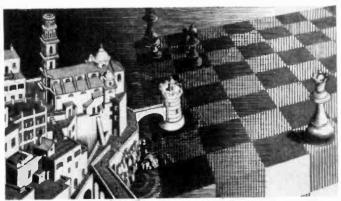
Call Now

(212) 543-7778

# **Prints by Maurits Cornelis Escher**

QUALITY IS OUR PRIME OBJECTIVE,

IF IT'S YOURS CALL US.



Maurits Cornelis Escher, Metamorphosis III, (detail) woodcut printed in black. green and sepia, 1939-40, signed and inscribed 'Eigendruk', 7½ x 244% inches

Auction in New York: Saturday, February 16 at 2 pm On view from Saturday, February 9 Illustrated catalogue \$12 by mail, order by sale no. 4343 with check enclosed to Sotheby Park<br/>e Bernet, Dept. BL Inquiries: Ruth Ziegler (212) 472-3437

# Sotheby Parke Bernet

Founded 1744 The world's leading firm of art auctioneers 980 Madison Avenue New York 10021 (212) 472-3400

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

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-

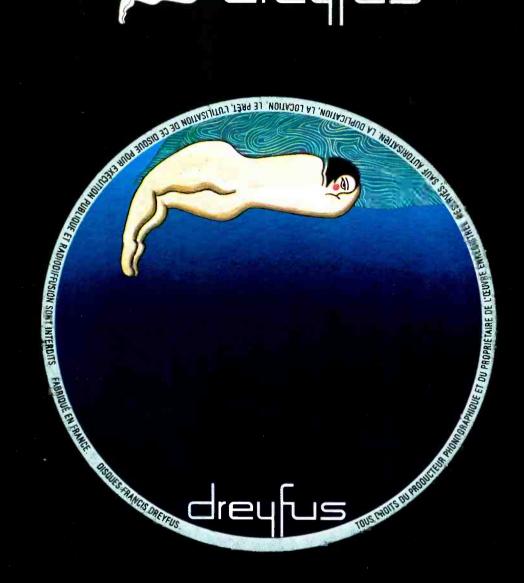
**BILLBOARD FINANCIAL NEWS:** YOU CAN BANK ON IT...

What's happening at the intersection of Wall Street and **Entertainment Row?** Only one trade tells it all...

WE'RE BULLISH ON **OUR BUSINESS.** 

Billboard®





# A DIVISION OF francis dreyfus music

26 AVENUE KLEBER, 75116 PARIS MIDEM STAND A 129

We are proud to represent:

JEAN-MICHEL JARRE, FRANCE JOLI\*, LES MODELS,
RENATA MORENO, MAXIM RAD, PEGGY BLUE\*

and also:



for all territories outside France, Benelux and Switzerland with the following artists:

CHRISTOPHE, HERVE METTAIS-CARTIER, LOUIS DEPRESTIGE

(\*) FOR EUROPE, GREECE AND ISRAEL

A NEW FRIENDSHIP IS BORN!



THE CGD MESSAGGERIE MUSICALI FAMILY IS EXTREMELY PROUD TO BE ASSOCIATED WITH





FOR ASSIGNING US
THE ITALIAN DISTRIBUTION
OF THESE TWO WONDERFUL CATALOGUES



www.americanradiohistory.com

### Several Are Looking Into Other Fields For Sustenance

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 produc-tion," 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 re-lease 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 pat-

"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

SALES BAROMETER

LAST WEEK

**PREVIOUS** 

**PREVIOUS** 

WEEK

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

DOWN STABLE

DOWN STABLE

45% 27%

DOWN STABLE

66% 18% 16%

30% 35% 35%

61% 19% 20%

22% 56% 22%

57% 30% 13%

PRERECORDED

**CASSETTES** 

BLANK

TAPE

UP

**PREVIOUS** 

WEEK

Billboard

By IRV LICHTMAN 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

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

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

'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

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 justannounced increase of as much as 75% in the list price of film.

SINGLES

PRERECORDED

8-TRACKS

**BUSINESS OVERALL** 

COMPARED TO LAST YEAR

DOWN STABLE

DOWN STABLE

DOWN STABLE

29% 38% 33%

23% 52% 25%

14% 66% 20%

28% 37% 35%

19% 44% 37%

47% 25% 28%

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

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

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

#### THE KING OF DIVIDER CARDS **NOW HAS**



**CUSTOM PRINTED T - SHIRTS** 

(in any volume)

DOPHER PRODUCTS CORP.

# Market Quotations

1979 High Low		NAME	P-E (Sales 100s)		High	Low	Close	Change	
1%	3/4	Altec Corp.	25	68	1%	11/4	11/4	Unch.	
47%	321/2	ABC	7	1157	361/2	35%	36	- 'y	
411/4	3334	American Can	6	88	3614	36	361/4	+ ½	
21%	20%	Ampex	11	322	21%	20%	21%	+ 1	
3%	1%	Automatic Radio		50	3%	31/2	31/2	- ½	
56%	441/8	CBS	8	381	5314	52%	52%	+ 1	
371/4	181/8	Columbia Pictures	9	95	3414	33¾	34	+ 1	
131/4	71/4	Craig Corp.	26	3	8	7%	73/4	- y	
46	33	Disney, Walt	13	924	45%	4334	45	+ 3	
31/8	1%	EMI	_	80	2%	234	2¾	- 1	
181/2	10	Filmways, Inc.	7	93	11%	11%	11%	Unch.	
19%	13%	Gulf + Western	4	468	18%	18	18%	+ 1	
17	101/2	Handleman	5	47	11%	111/4	11%	Unch.	
34¾	17	Harrah's	15	135	34%	34	341/4	Unch.	
81/2	31/2	K-tel	6	7	7%	7	71/8	- 1	
371/4	27%	Matsushita Electronics	8	_	_	_	30	Unch.	
551/2	37%	MCA	10	114	55 %	541%	55	+ 17	
39	161/2	Memorex	3	461	18%	17%	17%	+ 1/	
66	46%	3M	9	1189	50%	491/8	49%	+ 3	
551/2	36	Motorola	11	528	54%	53%	541/2	+ 3/	
32	24%	North American Philips	5	50	2974	28¾	29¾	+ 17	
22%	151/2	Pioneer Electronics	12	_	_	_	161/4	Unch.	
281/4	211/8	RCA	6	703	241/8	23%	241/8	+ 1/	
10%	6%	Sony	22	170	71/2	7%	71/2	+ 1/	
26%	15	Storer Broadcasting	10	207	251/2	25	251/2	+ 1/	
8%	31/6	Superscope	_	49	3:4	3¾	33/4	- 1	
351/4	181/4	Taft Broadcasting	10	60	3514	34%	34%	+ 1/	
20%	16	Transamerica	5	368	1774	16%	171/4	+ 1/	
461/4	30	20th Century	7	1677	45 %	43₩	443/4	+ 1	
51%	491/2	Warner Communications	10	1414	51 1/4	491/2	511/4	+ 13	

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	_	_	2	3	Integrity Ent.	_	89	1 1/8	1 %
Data					Koss Corp.	10	5	5%	61/6
Packaging	4	8	7	73/4	Kustom Elec.	11	3	11/4	13/4
Electrosound					M. Josephson	8	_	14%	151/2
Group	4	19	43/4	51/4	Orrox Corp.	9	28	51/4	5%
First Artists					Recotor	3	4	1 1/8	1%
Prod.	14	23	41/8	4%	Schwartz Bros	6	<b>–</b> ,	2	3

ver-the-Counter prices shown may or may not represent actual transactions. Rather, they are a guide the range within which these securities could have been sold or bought at the time of compilation. The oover information contributed to Billboard by Douglas Vollmer Assoc. V.P., Los Angeles Region, Dean itter Reynolds, Inc., 4001 West Alameda, Suite 100, Toluca Lake, Calif. 9 \$ 505 (213) 841-3761, member lew York Stock Exchange, Inc.

# The Finest in Limousine Service with a Personal Touch orne Limousine Service

A Specialized service for the Entertainment Industry with a 24 hour open line. Local and out of town service Back up for groups including security and Tour arrangements— Mini Buses-Vans-Tour Buses

For information contact: 212-748-1947

\*Credit Cards · Corporate & Personal Accounts accommodated

#### BILLBOARD FINANCIAL NEWS: YOU CAN BANK ON IT...

What's happening at the intersection of Wall Street and **Entertainment Row?** Only one trade tells it all...

WE'RE BULLISH ON **OUR BUSINESS.** 

Billboard

JANUARY 19, 1980, BILLBOARD

# 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.

# SIKHULU

# RECORDS & TAPES DISTRIBUTORS

A complete
One-Stop Service

We ship anywhere in the U.S. and Canada.

# SOUL, ROCK, CALYPSO, REGGAE and GOSPEL

45's \$1.49 list—**76¢** ea. LP's \$7.98 list—**\$4.49** ea. LP's \$8.98 list—**\$4.99** ea. 12" 45's—**\$4.98** list—**\$2.75** ea.

#### **SIKHULU**

BILLBOARD

JANUARY 19, 1980,

274 West 125th Street

New York, N.Y. 10027 Mon.-Sat. 9:30 AM to 9:00 PM Sunday 1-8 PM 212 662-6060 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.

NORTH ATLANTIC Freight Forwarders, Inc.

IATA Approved Air Cargo Agents and Consolidators

# SPECIALISTS IN AIR EXPORTS OF PHONOGRAPH RECORDS PICKUP AND EXPORT SAME DAY

Daily Allocations with Major Airlines to:

EUROPE • ASIA • SOUTH AMERICA • AFRICA

All Cargo Fully Insured By Lloyd's

115-15 Sutphin Blvd., Jamaica, N.Y. 11436 (212) 322-3230 TELEX NOS. W.U. 876631 NAFF • RCA 230638 NAFF

# The Cattleman makes house calls

Get a great steak dinner and all the trimmings from the Cattleman delivered to your studio, theatre, or office. Just call 593-3888 from 4 pm to 11 pm, 7 days a week.

Deliveries to all areas of Manhattan, south of 96th St.

Mention Billboard Magazine and have your coffee, tea or soft drink on us!

Dial-A-Steak<sup>®</sup> 593-3888

CATTLEMAN

© Cattleman Inc., 1979

#### 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 Nesuhi 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 new-comers Gary Numan and Rickie Lee Jones, plus veterans Fleetwood Mac, the Eagles, Foreigner and Led Zeppelin, whose last quarter rush of product gave the company an upbeat end to the year.

### **Chiefs Change**

• Continued from page 3

Rumor is that Mary Keller, a coprincipal, 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 theatregoers 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 pouting, 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 Laurey; 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 hoedowns 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, unforget-table 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.

RADCLIFFE JOE

# 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 con-

cert 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.

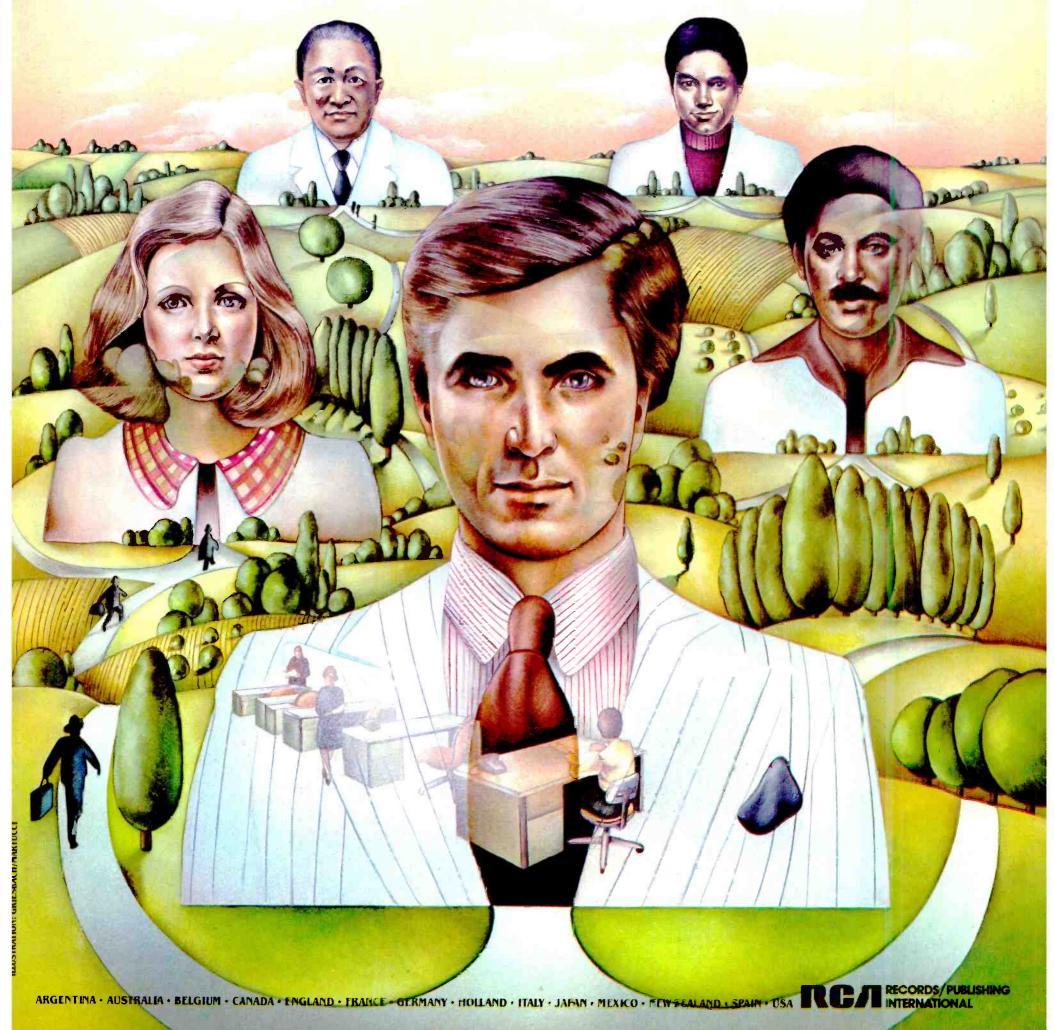
www.americanradiohistorv.com

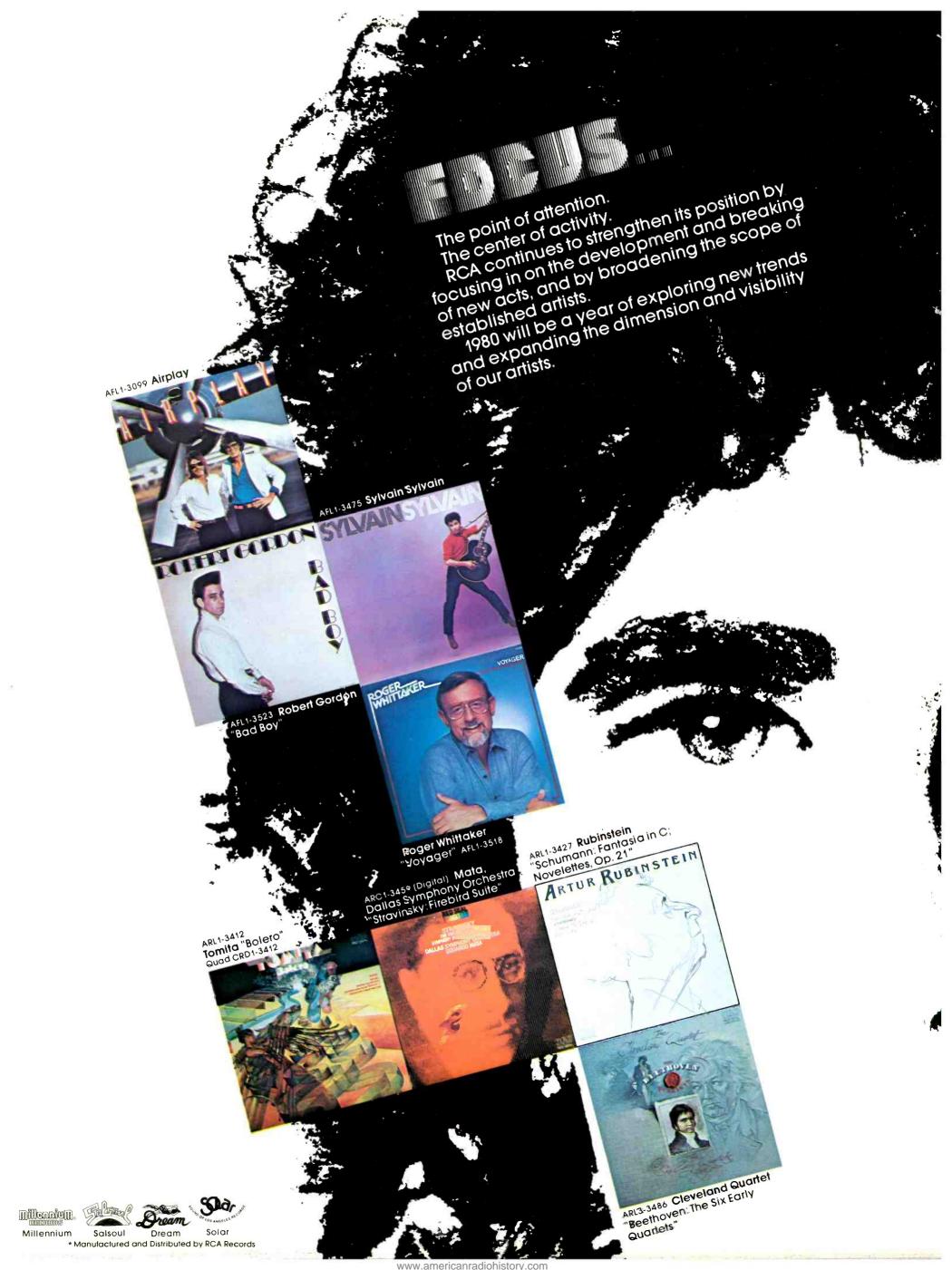
#### RCA RECORDS AND PUBLISHING INTERNATIONAL

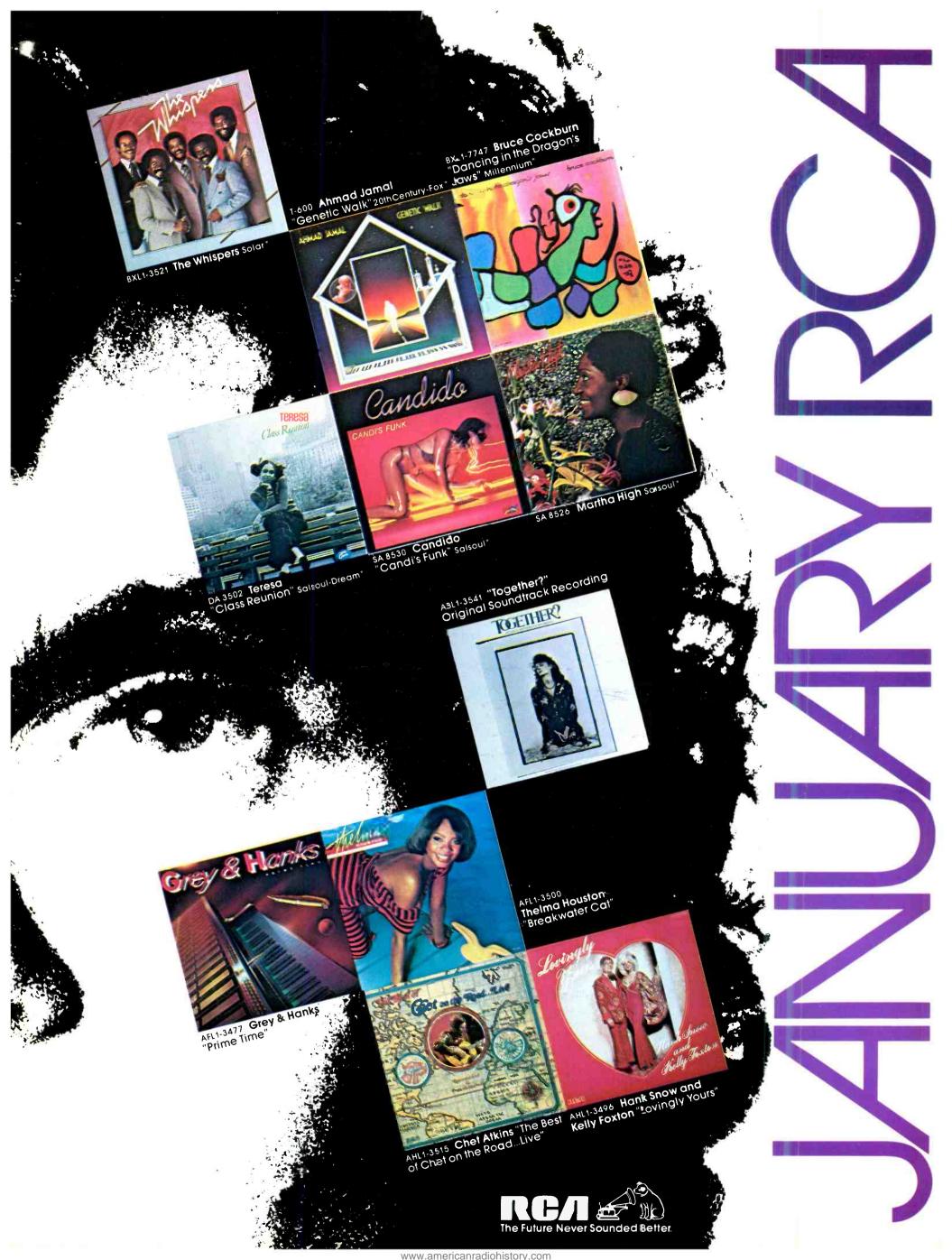
In this business it's not only who you know, it's where you know them. RCA Records/Publishing International is a global network of professionals strategically placed in major markets: people following through on every detail, and working together so all you have to do s pick up the phone to be in touch with 47 offices worldwide.

So don't think of us as just a corporation: think of us as pecple doing everything humanly possible for your international success.

# A Global Network of People, Not Just Offices.







### General News

# 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 mailorder 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 slow-down 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 Feineigle, 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 girsles."

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."

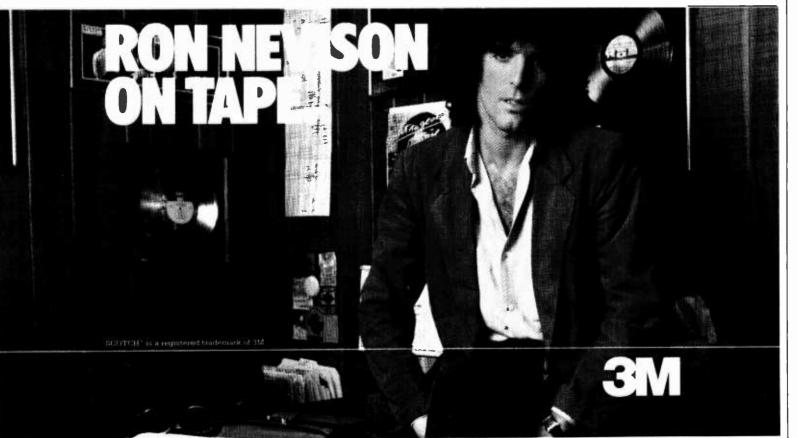
#### ON MUSICAL STYLES

"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."

#### SCOTCH 250 WHEN YOU LISTEN FOR A LIVING.



# Phyllis Hyman and Angela Bofill. The only things rising faster than their stars are their hits.



Phyllis Hyman's "You Know How To Love Me." A single filled with so much fire...so much of Phyllis Hyman's vocal genius...it's become an instant r&b smash! And, it's just one of nine sizzling new songs on the brilliant new Phyllis Hyman album—You Know How To Love Me. Produced by James Mtume and Reggie Lucas.

YOU KNOW HOW TO LOVE ME. The great new album...by the remarkable Phyllis Hyman. Featuring the smash single, "You Know How To Love Me." AS 0463 On Arista Records and Tapes.



Angela Bofill. 1979's most remarkable success story—and now, 1980's brightest new star, behind her hit single, "What I Wouldn't Do (For The Love Of You)"! It's just part of her astonishing second Arista/GRP album, Angel Of The Night—eight superb new songs, that take Angela Bofill to stardom! Produced by Dave Grusin and Larry Rosen for Grusin/Rosen Productions.

Angela Bofill's
ANGEL OF THE NIGHT.
Featuring the hit single, "What I Wouldn't Do (For The Love Of You)".
On Arista/GRP Records and Tapes.



# **Publishing**

PUBLISHER STANLEY MILLS

# City Boy's Success Comes Via Country

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

"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 sevenyear 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 Rec-

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

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 Wondergap 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 turndown—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."

#1 in the New York Rap Race "Rappin' & Rockin' the House" **Funky Four Plus One More** 

Smokin' Hot "Super Rappin" " **Grand Master Flash** & The Furious Five **Enjoy Records** 611 W. 125th St., NYC 10027

(212) 662-2230

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 get-(Continued on page 18)

Introducing a new company for the 80's

#### RAMPART RECORDS

Designed to introduce to the record industry New Young

We are proud to introduce The electrifying new singing group

### TAVASCO"

their first release "Stay With Me"

For contact write to: Myers-Benton and Evers Inc. P.O. Box #1035 Slidell, LA 70459 or phone:

Mrs. Gladys Evers 504-643-9427 LeRoy Myers 212-662-1577



# Applaud your success.

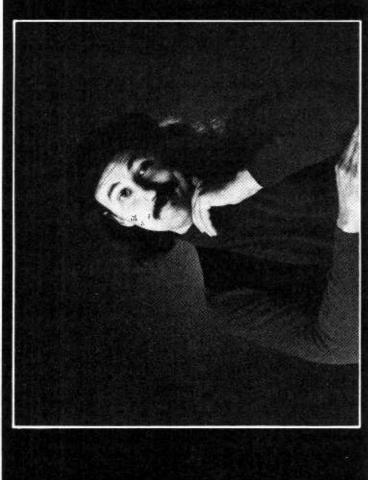
Until now, this is one car not even money could buy. The new, limited production Stutz IV Porte.

A four door, hand-crafted motor coach that combines classic European styling and dependable American engineering. Plus matchless interior appointments like Scandinavian leather by Connolly, Burled Italian Walnut paneling and subtle, yet elegant 18-karat gold

Now that you've got fame and fortune, why not enjoy it.

For complete information and brochure contact Verne Barry,

OF AMERICA, INC. 366 Fifth Avenue, Dept B, New York, NY 10001, (212) 683-0041



# RUSERS)

Stix Hooper



Wilton Felder

Joe Sample

## LIVING LEGENDS

JAZZ GROUP OF 1979 JAZZ ALBUM OF 1979 STREET LIFE

Congratulations and thank you from your Family at MCA.

GREIFF-GARRIS MANAGEMENT

® MCA RECORDS

JANUARY 19, 1980, BILLBOARD

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 "Lo-

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

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

a "direct reporting" process among

affiliates, replacing a situation

where overseas publishing had oper-

ated as a "stepsister" of labels in

Smith's creative philosophy is to

"find real songs, not just records. If I

had to pay a lot for some of the non-

song hits around, it would be 'in-

and-out.' We must ask ourselves.

what about five years from now? We

must think cardigan sweaters in-

each territory

Over The Bridge" and "I'll Never Be

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 Jenson Publishers for exposure in the print field.

Weiss is also represented on the soundtrack of the Bette Midlerstarred "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 threeweek 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 un-known," Weiss recalls.



GALLAGHER-the comic of the on United Artis

See Healthy April-Blackwood Picture • Continued from page 16 Charlie Daniels and Ronnie Milsap. ting a further infusion of copyrights among others. just-concluded deals with Jet On the international scene, Smith reports that the reorganization of CBS' publishing operations, now known as CBS Songs, has developed

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

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



Supplying the graphic needs of the record industry since 1952





cut, "Forget Me Not."



HAS THE WORLD'S LARGEST SELECTION OF RECORDS & TAPES SITTING ON THEIR SHELVES RIGHT NOW WAITING FOR YOUR ORDER . . . OUR PRICES ARE COMPETITIVE, BUT IF ROCK BOTTOM PRICE IS YOUR ONLY CONSIDERATION, READ NO FURTHER. OUR THING IS SERVICE AND FILL ON EVERYTHING ALL THE TIME!

We are here 365 days a year to serve you—by phone, telex or in person

9:00 AM to 9:00 PM Daily & Sat.

11:00 AM to 8:00 PM Sunday & holidays

We have been in this business for over 30 years.

NO ONE IN THE WORLD CAN MATCH OUR INVENTORY... WE HAVE EVERYTHING—ALL THE TIME—INCLUDING ALL MAJOR and OVER 1,000 DIFFERENT MINOR LABELS.

WE HAVE A COMPLETE SELECTION OF DIGITAL, SUPERDISC & DIRECT-TO-DISC OF EVERY KNOWN LABEL.

# IF YOU DON'T KNOW ABOUT US, IT'S TIME YOU DID!

Come see for yourself. We don't have specials and you don't have to buy any quantity ever. Based on service & fill, we have the lowest overall prices in the industry every day of the year.

# **ALL LP'S AND TAPES**

\$6.98 LIST EACH \$7.98 LIST EACH \$8.98 LIST EACH

Singles—85¢ each (Prices are for all domestic records & tapes)

#### NOTICE TO OUR FOREIGN CUSTOMERS

We can prepare a Pro-forma invoice for you upon which you can make funds available to us on the amount of the invoice.

We can ship C.O.D. - Sight Draft - Letter of Credit.

Should you desire any further information or assistance, please feel free to contact us.

Att: New Accounts—Send approximately 10% deposit with your first order.

We Ship Anywhere In The World • All prices FOB, New York • \$100 minimum order shipped



# KING KAROL

"New York's #1 One-Stop"
126 West 42nd Street
(Between Broadway and 6th Avenue)
New York, NY 10036
212/354-7684 Telex: 236601

www.americanradiohistory.com

# Billboard Album Radio Action

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

WLVQ-FM — Columbus (Steve Runner)

• THE ROSE-Soundtrack (Atlantic)

BABYS—Union Jacks (Chrysalis)

UFO-No Place To Run (Chrysalis)

\* PINK FLOYD-The Wall (Columbia)

\* EAGLES-The Long Run (Asylum)

\* NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)

★ STYX—Cornerstone (A&M)

WYDD-FM-Pittsburgh (Jim Kinney)

BABYS—Union Jacks (Chrysalis)

ROMANTICS-(Nemperor)

UFO-No Place To Run (Chrysalis)

\* PINK FLOYD-The Wall (Columbia)

\* EAGLES-The Long Run (Asylum)

WWWW-FM — Detroit (Mark McEwen)

ROMANTICS-(Nemperor)

BABYS—Union Jacks (Chrysalis)

• UFO-No Place To Run (Chrysalis)

\* PAT BENATAR-In The Heat Of The Night

EAGLES—The Long Run (Asylum)

★ PINK FLOYD—The Wall (Columbia)

WEBN-FM — Cincinnati (Curt Gary)

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

UTOPIA-Adventures In Utopia (Bearsville)

STEVE FORBERT-Jackrabbit Slim (Nemperor)

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

• PRETENDERS-(Sire)

UNDERTONES—(Sire)

\* STYX-Cornerstone (A&M)

• UTOPIA-Adventures In Utopia (Bearsville)

\* TOM PETTY AND THE HEARTBREAKERS—Damn

★ LED ZEPPELIN—In Through The Out Door (Swan

• PEARL HARBOR & THE EXPLOSIONS—(WB)

• UTOPIA-Adventures in Utopia (Bearsville)

#### Top Add Ons-National

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

ADD ONS-The four key prod ucts added at the radio stations listed; as determined by station

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

### Western Region

TOP ADD ONS

PEARL HARBOR & THE EXPLOSIONS—(WB)

#### \*TOP REQUEST/AIRPLAY

TOM PETTY AND THE HEARTBREAKERS-Dame 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—(Nemepror)
- UNDERTONES-(Sire)
- TOM PETTY AND THE HEARTBREAKERS Damn The Torpedoes (Backstreet/MCA) ★ JEFFERSON STARSHIP—Freedom At Point Zero
- \* THE BEAT—(Columbia)
- ★ CHEAP TRICK—Dream Police (Epic)
- KWST-FM—Los Angeles (Ted Habeck)

#### BABYS—Union Jacks (Chrysalis)

- ◆ PINK FLOYO—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)
- PINKFLOYD—The Wall (Columbia) \* EAGLES-The Long Run (Asylum)
- ★ THE BEAT—(Columbia)
- KGB-FM-San Diego (Bruce Tucker)
- THE ROSE—Soundtrack (Atlantic)
- TANYATUCKER—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

#### KOME-FM-San Jose (Dana Jang)

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

#### KBP1-FM - Denver (Frank Cody)

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

#### KFML-FM - Denver (Ira Gordon)

- UTOPIA—Adventures in Utopia (Bearsville)
- COUNTRY JOE MacOONALD—Leisure Time
- FELIX CAVALIERE—Castles in The Air (Epic)
- PRETENDERS-(Sire)
- UNDERTONES-(Sire)
- DAN FOGELBERG-Phoenix (Full Moon/Epic)
- LITTLE FEAT Down On The Farm (WB)
- TOM PETTY AND THE HEARTBREAKERS—Damo 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)
- TOM PETTY AND THE HEARTBREAKERS—Damo
- CHARLIE DORE-Where To Now (Island)
- \* BABYS-Union Jacks (Chrysalis)
- ★ UFO—No Place To Run (Chrysalis)

#### Southwest Region

#### • TOP ADD ONS

UTOPIA-Adventures In Utopia (Bearsville) ROMANTICS—(Nemperor)
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 ZEPPELIM—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)
- ★ ZZTop-Deguello (WB)
- PINK FLOYD-The Wall (Columbia)
- FLEETWOOD MAC-Tusk (WB)
- \* LED ZEPPELIN-In Through The Out Door (Swan

#### 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

#### 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)

#### Based on station playlist through Wednesday (1/9/80) 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 ★ 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/
- ★ ZZTop—Deguello (WB)
- \* EAGLES-The Long Run (Asylum)
- ★ JEFFERSON STARSHIP—Freedom At Point Zero
- ★ 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 WOOLEY & 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
- \* EAGLES-The Long Run (Asylum)
- ★ JEFFERSON STARSHIP—Freedom At Point Zero

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

- BRUCE WOOLLEY & THE CAMERA CLUB-• 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)
- WMMS-FM-Cleveland (John Gorman) UTOPIA—Adventures In Utopia (Bearsville)
- UFO-No Place To Run (Chrysalis)
- \* PINK FLOYD-The Wall (Columbia) ★ TOM PETTY AND THE HEARTBREAKERS—Damm The Torpedoes (Backstreet/MCA)
- ★ ZZTop-Deguello (WB) ★ LED ZEPPELIN—In Through The Out Door (Swan
- PRETENDERS-(Sire) BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia) • FELIX CAVALIERE—Castles In The Air (Epic) PEARL HARBOR & THE EXPLOSIONS—(WB)

www.americanradiohistory.com

- \* THE POLICE-Reggatta de Blanc (A&M)

#### National Breakouts

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

#### WSHE-FM--Ft. Lauderdale (Michelle Robinson)

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

#### \* FABULOUS POODLES—Think Pink (Epic) ZETA-7 (WORL-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)
- \* JEFFERSON STARSHIP—Freedom At Point Zero
- WKDF-FM Nashville (Alan Sneed)
- UFO-No Place To Run (Chrysalis)
- PETER GREEN-In The Skies (Sail)
- UTOPIA-Adventures In Utopia (Bearsville)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
  - ZETA-4 (WINZ-FM)-Miami (R. Parker/S. Knox)
  - ROMANTICS-(Nemperor)
- PINK FLOYD-The Wall (Columbia)
- JEFFERSON STARSHIP-Freedom At Point Zero

### 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—Dami 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— 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)
- PRETENDERS -(Sire) ROMANTICS-(Nemperor)

SPECIALS—(Chrysalis)

- 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)

- \* PAT BENATAR—In The Heat Of The Night
- ★ ZZTop—Deguello (WB)
- BABYS—Union Jacks (Chrysalis)
- ROMANTICS—(Nemperor)
- TANTRUM-Rather Be Rockin' (Ovation)
- EAGLES-The Long Run (Asylum) PINK FLOYD - The Wall (Columbia)
- \* STVX—Cornerstone (A&M)
- DIRT BAND—An American Dream (UA)
- UTOPIA-Adventures In Utopia (Bearsville)
- EAGLES-The Long Run (Asylum) STYX-Cornerstone (A&M) TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

#### Northeast Region TOP ADD ONS

# 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—

- WNEW-FM—New York (Maryanne McIntyre)
- TANTRUM—Rather Be Rockin' (Ovation) GOODRATS—Live At Last (Ratcity) FELIX CAVALIERE—Castles In The Air (Epic)
- BRUCE WOOLLEY & THE CAMERA CLUB— (Columbia)
- 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)
- GOODRATS-Live At Last (Ratcity) UTOPIA-Adventures in Utopia (Bearsville) COUNTRY JOE MacDONALD—Leisure Suite
- SPECIALS—(Chrysalis)

• PRETENDERS—(Sire)

- STEVE FORBERT Jackrabbit Slim (Nemperor)
- ★ EAGLES—The Long Run (Asylum)

BABYS-Union Jacks (Chrysalis)

#### 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)
- IINDERTONES\_(Sire) PEARL HARBOR & THE EXPLOSIONS—(WB)
- BRUCE WOOLLEY & THE CAMERA CLUB-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) ★ ZZTop—Deguello (WB) \* AEROSMITH—Night In The Ruts (Columbia)
- PINK FLOYD-The Wall (Columbia) DAN FOGELBERG-Phoenix (Full Moon/Epic)

PEARL HARBOR & THE EXPLOSIONS—(WB)

- WBCN-FM Boston (Kate Ingram) BABYS-Union Jacks (Chrysalis)
- IAN McLAGAN Troublemaker (Mercury) ROMANTICS—(Nemperor) UFO-No Place To Run (Chrysalis)
- UTOPIA-Adventures In Utopia (Bearsville) PINK FLOYD-The Wall (Columbia) CARS—Candy-0 (Elektra)
- BLONDIE—Eat To the Beat (Chrysalis) TOM PETTY AND THE HEART BREAKERS—Damn The Torpedoes (Backstreet/MCA)
- WMMR-FM Philadelphia (Jeff Pollack) HTOPIA—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 Schlosberg)

UTOPIA-Adventures In Utopia (Bearsville)

- PEARL HARBOR & THE EXPLOSIONS—(WB) BRUCE WOOLLEY & THE CAMERA CLUB-
- BLONDIE-Eat To the Beat (Chrysalis) TOM PETTY AND THE HEARTBREAKERS-Damn

#### PINK FLOYD - The Wall (Columbia) WHCN-FM — Hartford (Ed O'Connell)

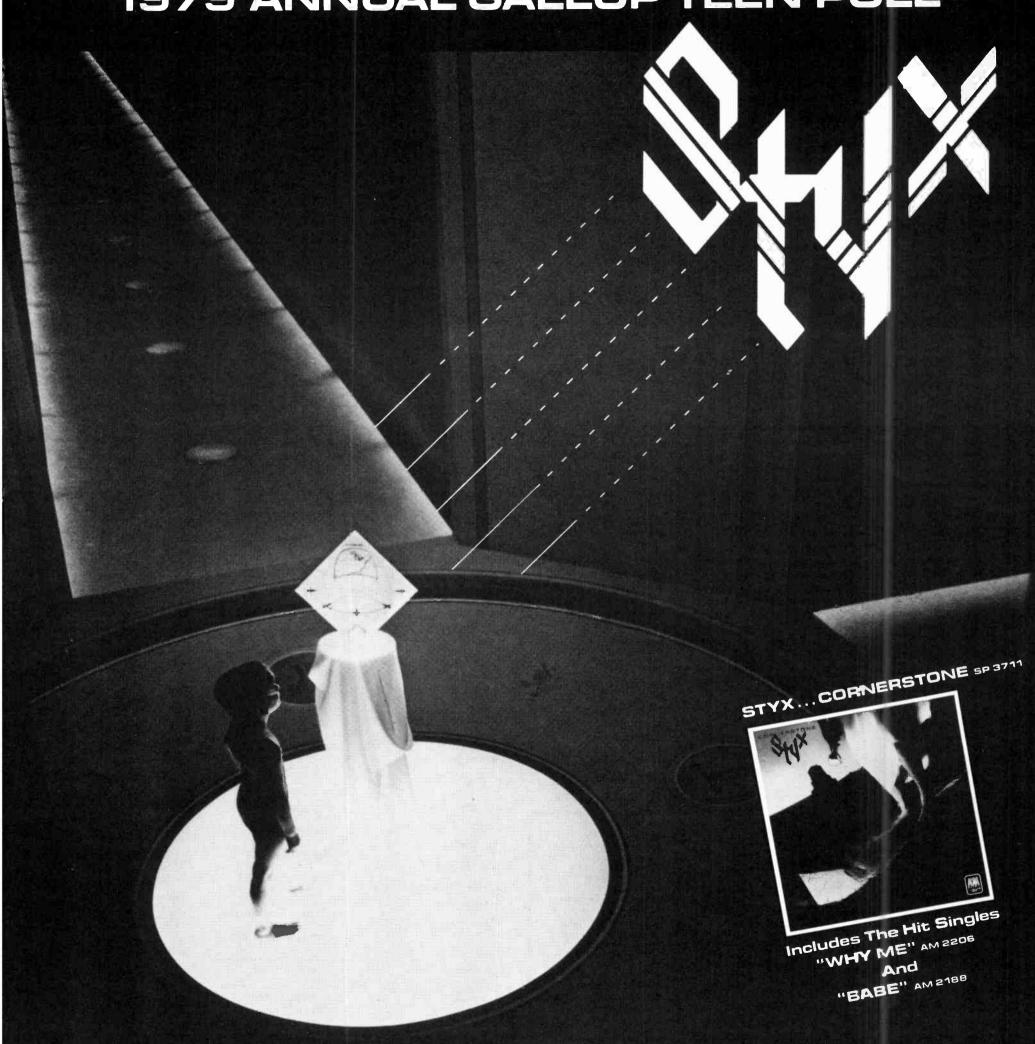
- BABYS—Union Jacks (Chrysalis) UTOPIA-Adventures In Utopia (Bearsville)
- PEARL HARBOR & THE EXPLOSIONS—(WB) PRETENDERS—(Sire)
- NO NUKES-Various Artists (Asylum) TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- <sup>16</sup> Copyright 1979, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

- ROMANTICS-(Nemperor)
- UNDERTONES-(Sire)
- RUTS-The Crack (Virgin International)
- FLEETWOOD MAC-Tusk (WB)

- ROMANTICS-(Nemperor) SPECIALS—(Chrysalis) (Columbia)
  UNDERTONES—(Sire)
  SPECIALS—(Chrysalis) BABYS-Union Jacks (Chrysalis)
  - THE POLICE—Reggatta de Blanc (A&M)
  - GOODRATS-Live At Last (Ratcity) IAN McLAGAN - Troublemaker (Mercury)
  - PINK FLOYD—The Wall (Columbia) DAN FOGELBERG-Phoenix (Full Moon/Epic)

# THE NUMBER ONE FAVORITE MUSICAL GROUP

1979 ANNUAL GALLUP TEEN POLL



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

FROM ASM RECORDS AND TAPES
PRODUCED BY STYX 1980 ASM RECORDS, INC. ALL RIGHTS RESERVED



# Billboard Singles Radio Action Regional Breakouts & National Breakouts Playlist Prime Movers \*

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)

#### D-Discotheque Crossover

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

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

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

#### Pacific Southwest Region

#### TOP ADD ONS

FLEETWOOD MAC-Sara (WB) ) 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 QUEEN-Crazy Little Thing Called Love

#### BREAKOUTS

TOM PETTY & THE HEARTBREAKERS-Refugee SHALAMAR-Second Time Around (Solar)

#### MICHAEL JACKSON-Off The Wall (Epic)

#### KHJ-LA

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

#### KRTH (FM)-LA

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

#### KFI-LA

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

#### KCBQ—San Diego

#### JENNIFER WARNES—Don't Make Me Over

- BARBRA STREISAND Kiss Me In The Rain
- ★ 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/
- Do PRINCE-I Wanna Be Your Lover (WB) \* NEIL DIAMOND—September Morn
- (Columbia) 30-24
- D\* DONNA SUMMER-On The Radio

#### KERN-Bakersfield

- JOYCE COBR Dig The Gold (Cream) ROBERT JOHN—Lonely Eyes (EM1)
- \* FLEETWOOD MAC Sara (WB) 16-12
- \* KENNY ROGERS-Coward Of The County

#### KOPA-Phoenix

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

#### 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/

#### KQEO-Albuquerque

- NEIL DIAMOND—September Morn
- ★ CLIFF RICHARD—We Don't Talk Anymore
- \* 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-

#### 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) 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

#### KFRC-San Francisco

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

#### KYA-San Francisco

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

#### KLIV-San Jose

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

#### KROY-Sacramento • SPINNERS-Working My Way Back To You

- TERI DE SARIO w/K.C.-Yes, I'm Ready
- \* KENNY ROGERS—Coward Of The County
- \* SMOKEY ROBINSON-Cruisin' (Tamla) 21-

#### 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
- \* MICHAEL JACKSON-Rock With You (Epic)

#### KGW-Portland

- CAPTAIN & TENNILLE Do That To Me One More Time (Casablanca)
- FOREIGNER-Head Games (Atlantic)
- \* LITTLE RIVER BAND-Cool Change CLIFF RICHARD-We Don't Talk Anymore

#### KING-Seattle

- RUPERT HOLMES—Him (Infinity) • DONNA SUMMER - On The Radio
- (Casablanca) \* KENNY ROGERS—Coward Of The County
- ★ TOM JOHNSTON—Savannah Nights (WB)

#### PRIME MOVERS-NATIONAL

WDRQ-Detroit

(Columbia)

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

#### KJRB-Spokane

- RUPERT HOLMES—Him (Infinity)
- TOM PETTY & THE HEARTBREAKERS-Refugee (Backstreet/MCA)
- ★ CHEAPTRICK—Voices (Epic) D-22 D★ KOOL & THE GANG—Ladies Night (De-Lite)

#### KTAC-Tacoma

- ANNE MURRAY—Daydream Believer
- ELECTRIC LIGHT ORCHESTRA-Last Train

#### KCPX-Salt Lake City

- ROBERT PALMER -- Can We Still Be Friends
- PEACHES & HERB-I Pledge My Love
- ★ FLEETWOOD MAC-Sara (WB) 10-5
- ★ PRINCE-1Wanna 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)
- ★ FLEETWOOD MAC—Sara (WB) 7-1

#### KTLK-- Denver

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

- KIMN -- Denver • JOURNEY-Too Late (Columbia)
- BARRY MANILOW—When I Wanted You
- \* STEVE FORBERT—Romeo's Tune (Nemperor) 20-17
- \* NEIL DIAMOND—September Morn

#### KJR-Seattle

- PINK FLOYD—Another Brick In The Wall

#### • 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-Rend
- JOURNEY-Too Late (Columbia)
- **†010**-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) O) DONNA SUMMER—On The Radio (Casablanca) GEORGE BURNS-I Wish I Were 18 Again (Mercury)

#### CKLW-Detroit

- DAN FOGELBERG-Longer (Full Moon/ • RUPERT HOLMES—Him (Infinity)
- \* FLEETWOOD MAC-Sara (WB) 25-10 ★ KENNY ROGERS—Coward Of The County

#### D★ PRINCE—I Wanna Be Your Lover (WB) 23-7 WTAC-Flint

RUPERT HOLMES—Him (Infinity)

• LED ZEPPELIN-Fool In The Rain (Swan

NEIL DIAMOND—September Morn

★ QUEEN—Crazy Little Thing Called Love (Elektra) 27·10

- ZZ TOP—I Thank You (WB)
- ★ TOM JOHNSTON—Savannah Nights (WB) ★ MICHAEL JACKSON-Rock With You (Epic)

#### Z-96 (WZZR-FM)—Grand Rapids

- EARTH, WIND & FIRE-Star (ARC/
- BARRY MANILOW-When I Wanted You

#### WAKY-Louisville

- SPINNERS-Working My Way Back To You
- ALAN PARSON'S PROJECT—Damned If I Do
- ★ CHEAP TRICK—Voices (Epic) 22-15 ★ STEVE FORBERT—Romeo's Tune
- WBGN-Bowling Green
- PINK FLOYD—Another Brick In The Wall
- RUPERTHOLMES—Him (Infinity)
- ★ ROD STEWART—I Don't Want To Talk About

#### ★ DIONNE WARWICK - Deja Vu (Arista) 29-20

- WGCL-Cleveland • DONNA SUMMER—On The Radio
- (Casablanca) • QUEEN—Crazy Little Thing Called Love
- ★ 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
- ★ FLEETWOOD MAC Sara (WB) 15-10

#### Q-102 (WKRQ-FM)—Cincinnati

- SMOKEY ROBINSON-Cruisin' (Tamla)
- Do KOOL & THE GANG—Ladies Night (De-Lite)

### WNCI-Columbus

WCUE-Akron

www.americanradiohistorv.com

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

More Time (Casablanca) 15-5

#### • 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

#### BREAKOUTS-NATIONAL

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

- 13-Q (WKTQ)—Pittsburgh • QUEEN-Crazy Little Thing Called Love
- (Elektra)
- GEORGE BURNS—I Wish I Were 18 Again (Mercury)
- \* NEIL DIAMOND—September Morn ★ SPINNERS—Working My Way Back To You

#### (Atlantic) X-11

- WPEZ-Pittsburgh • TOMMY JAMES—Three Times In Love
- RUPERTHOLMES-Him (Infinity)
- ★ FLEETWOOD MAC—Sara (WB) 19-12

#### ★ THE EAGLES—The Long Run (Asylum) 13-7

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

(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)

- 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/

#### • 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)

#### ★ KENNY ROGERS—Coward Of The County

#### \* TOM PETTY & THE HEARTBREAKERS-

- THE DIRT BAND—An American Dream (UA)
- \* TOM PETTY & THE HEARTBREAKERS-Don't Do Me Like That (Backstreet) 24-17 ★ SMOKEY ROBINSON—Cruisin' (Tamla) 18-
- \* MICHAEL JACKSON-Rock With You (Epic)

- 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
- ★ JEFFERSON STARSHIP-Jane (Grunt) 15-7

#### **QUEEN**—Crazy Little Thing Called Love (Elektra) 35·16

- WNOE-New Orleans
- COMMODORES—Wonderland (Motown) • ELECTRIC LIGHT ORCHESTRA—Last Train
- \* CAPTAIN & TENNILLE -- Do That To Me One More Time (Casablanca) 6-3

#### ★ MICHAEL JACKSON - Rock With You (Epic)

- KEEL-Shreveport
- RUFUS & CHAKA—Do You Love What You Feel (MCA) STEVE FORBERT-Romeo's Tune

### Midwest Region

QUEEN—Crazy Little Thing Called Love

THE OIRT BAND—An American Dream (UA)

\* PRIME MOVERS TOM PETTY & THE HEARTBREAKERS-Don't Do

#### BREAKOUTS:

TOTO-99 (Columbia)

#### ★ MICHAEL JACKSON—Rock With You (Epic)

- WEFM-Chicago
  - QUEEN-Crazy Little Thing Called Love (Elektra)
- ★ CLIFF RICHARD—We Don't Talk Anymore (EMI America) 17-10

cations, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

★ THE EAGLES—The Long Run (Asylum) 9-3 BARRY MANILOW—When I Wanted You

#### KINT-El Paso

- STEVE FORBERT—Romeo's Tune
- WKY-Oklahoma City • THE DIRT BAND—An American Dream (UA)
- ★ ROBERT JOHN—Lonely Eyes (EMI America)
- DAN FOGELBERG—Longer (Full Moon/

# • HALL & OATES—Wait For Me (RCA)

★ TERI DE SARIO w/K.C.—Yes, I'm Ready

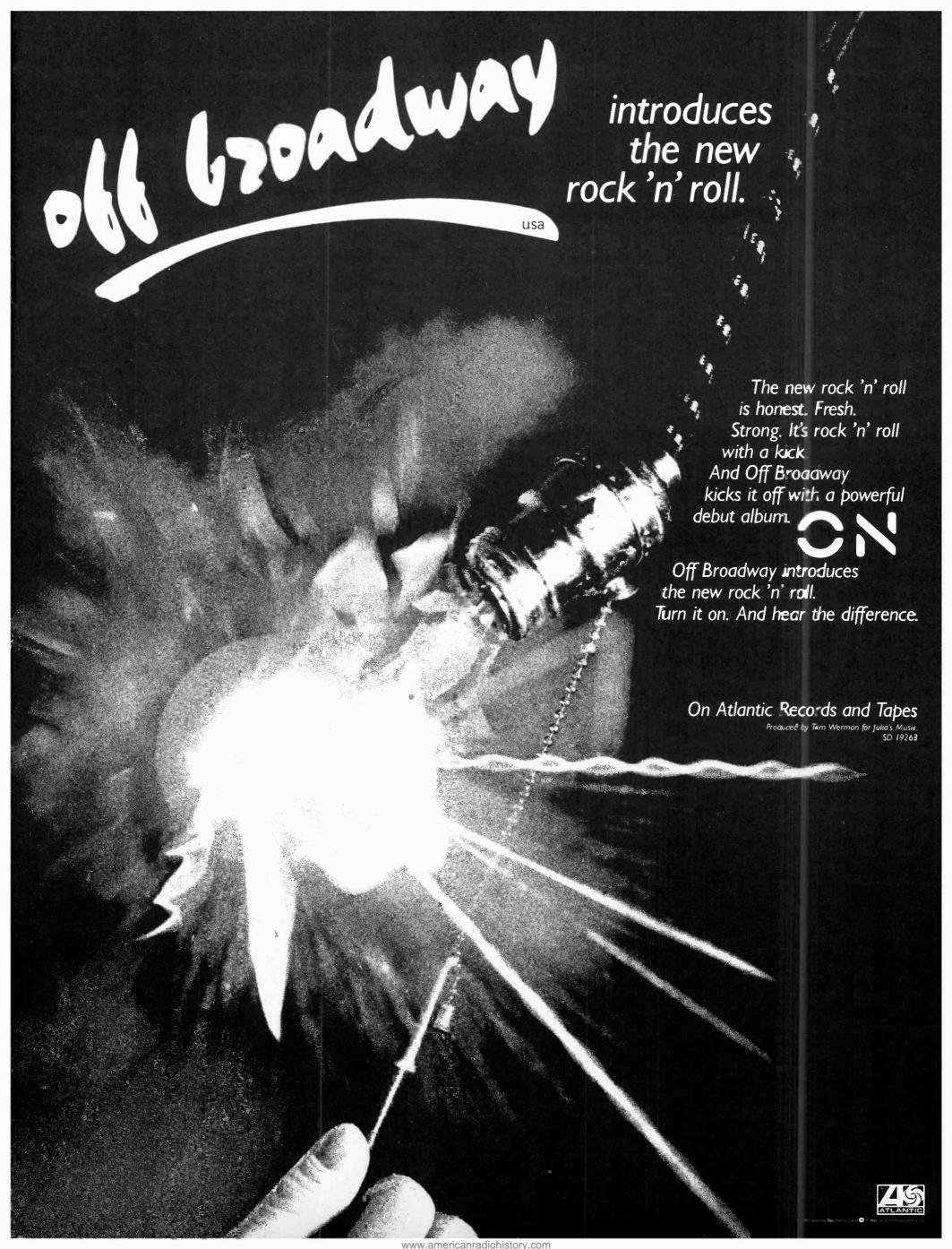
#### • TOP ADD ONS

# Me Like That (Backstreet/MCA) STYX—Why Me (A&M) FLEETWOOO MAC—Sara (WB)

- TOMMY JAMES—Three Times In Love (Millennium)
  PAT BENATAR—Heartbreaker (Chrysalis)
- WLS-Chicago \* TOM PETTY & THE HEARTBREAKERS-
- ROBERT PALMER—Can We Still Be Friends
- De PRINCE-I Wanna Be Your Lover (WB)

\* STYX--Why Me (A&M) 28-17

- (Continued on page 24) © Copyright 1980, Billboard Publi-
- (UA) 22-1 \* MICHAEL JACKSON-Rock With You (Epic) • THE DIRT BAND—An American Dream (UA) \* DAN FOGELBERG-Longer (Full Moon/ KFJZ-FM (Z-97) - Ft. Worth ★ CHEAP TRICK — Voices (Epic) 23-19 • PINK FLOYD—Another Brick In The Wall \* MICHAEL JACKSON-Rock With You (Epic) ★ PAT BENATAR—Heartbreaker (Chrysalis) ★ KENNY LOGGINS—This Is It (Columbia) 14 WROK-Rockford



# Billboard Singles Radio Action Based on station playlists through Thursday (1/10/80)

Playlist Top Add Ons ●
Playlist Prime Movers ★ Playlist Top Add Ons

• Continued from page 22

#### WIFE-Indianapolis

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

#### WNDE-Indianapolis

- TERI DE SARIO w/K.C.—Yes, I'm Ready
- 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/
- OONNA SUMMER-On The Radio
- \* TOM PETTY & THE HEARTBREAKERS— Don't Do Me Like That (Backstreet) 16-10
- D★ PRINCE-1 Wanna Be Your Lover (WB) 25-

#### WZUU-FM - Milwaukee

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

#### KSLQ-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
- ★ FLEETWOOD MAC-Sara (WB) 17-8
- ★ DR. HOOK—Better Love Next Time (Capitol) 11-7

#### KIOA – Oes Moines

- THE DIRT BAND-An American Dream (UA)
- FOGHAT-Third Time Lucky (Bearsville)
- \* STEVIE WONDER—Send One Your Love
- D★ KOOL & THE GANG—Ladies Night (De-Lite)

#### KDWB-Minneapolis

- APRIL WINE—I Like To Rock (Capitol)
- PAT BENATAR Heart breaker (Chrysatis)
- ★ 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
- ★ RITA COOLIDGE—I'd Rather Leave While I'm In Love (A&M) 10-5
- ★ NEIL DIAMOND—September Morn (Columbia3 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
- 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 OIAMOND-September Morn

#### KLEO-Wichita

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

#### Northeast Region

- TOP ADD ONS
- 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

#### BREAKOUTS

RUPERT HOLMES—Him (Infinity)
SHALAMAR—Second Time Around (Solar)
BETTE MIDLER—When A Man Loves A Wor

#### WABC-New York

- KENNY ROGERS—Coward Of The County
- 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/
- 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
- DAN FOGELBERG—Longer (Full Moon/ Epic) 23-15 ★ JOHN STEWART—Lost Her In The Sun (RSO) 26-21
- WTRY-Albany
- CHEAP TRICK Voices (Epic) 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

#### WYSL-Buffalo

- ★ GILDA 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
- CHUCK MANGIONE—Give It All You Got
- ★ FLEETWOOD MAC—Sara (WB) 21-10
- \* TERI OE 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
- ★ 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

- 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 QUEEN—Crazy Little Thing Called Love
- \* LITTLE RIVER BAND—Cool Change
- \* KOOL & THE GANG-Ladies Night (De-Lite)

#### WDRC-Hartford

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

#### WPRO (AM)-Providence

- RUPERTHOLMES-Him (Infinity)
- JENNIFER WARNES-Don't Make Me Over
- ★ 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)

#### WICC-Bridgeport

- TOTO-99 (Columbia)
- RUPERTHOLMES-Him (Infinity)
- ★ STYX-Why Me (A&M) 30-19
- \* STEVE FORBERT-Romeo's Tune

#### Mid-Atlantic Region

- TOP ADD ONS
- THE DIRT BAND—An American Dream (UA)
  SHALAMAR—The Second Time Around (Solar)
  BILLY PRESTON & SYREETA—With You I'm Born Again (Motown
- \* PRIME MOVERS

**QUEEN-Crazy Little Thing Called Love** 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)

#### 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
- 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/ NEIL DIAMOND—September Morn
- ★ THE DIRT BAND—An American Dream (UA)

#### ★ QUEEN—Crazy Little Thing Called Love (Elektra) 23-11 WCAO-Baltimore

 BARBRA STREISAND—Kiss Me In The Rain BARRY MANILOW—When I Wanted You

#### WYRE-Annapolis

- DAN FOGELBERG-Longer (Full Moon/
- SISTER SLEDGE—Got To Love Somebody
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 28-9

\* STEVE FORBERT-Romeo's Tune

- WLEE-Richmond
- THE DIRT BAND—An American Dream (UA) QUEEN—Crazy Little Thing Called Love
- ★ 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-

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

### Southeast Region

- TOP ADD ONS
- QUEEN-Crazy Little Thing Called Love SPINNERS—Working My Way Back To You

NEIL DIAMOND-September Morn (Columbia

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

PRIME MOVERS

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

- WOXI-Atlanta
- STYX—Why Me (A&M)
- SISTER SLEDGE—Got To Love Somebody
- ★ 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

\* DAN FOGELBERG-Longer (Full Moon/

### ★ QUEEN—Crazy Little Thing Called Love (Elektra) 26-10

WFOM-Atlanta

WSGA-Savannah

www.americanradiohistory.com

- WBBQ-Augusta
- TOTO-99 (Columbia) BETTE MIDLER—When A Man Loves A
- ★ DAN FOGELBERG—Longer (Full Moon/ D★ PRINCE-I Wanna Be Your Lover (WB) 16-8
- D. KOOL & THE GANG-Too Hot (De-Lite) ★ FLEETWOOD MAC-Sara (WB) 16-4 ★ THE EAGLES—The Long Run (Asylum) 10-2

• RUPERT HOLMES—Him (Infinity)

- DAN FOGELBERG-Longer (Full Moon/ • ROO STEWART-I Don't Want To Talk About
- ★ SPINNERS—Working My Way Back To You (Atlantic) 30-20 O★ PRINCE—1 Wanna Be Your Lover (WB) 11-4

#### WFLB-Fayetteville

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

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

- WMJX (96X) Miami D★ PRINCE—I Wanna Be Your Lover (WB) 23-
- \* 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

- Do KOOL & THE GANG-Too Hot (De-Lite) **QUEEN**—Crazy Little Thing Called Love (Elektra)
- \* KENNY ROGERS-Coward Of The County

#### CAPTAIN & TENNILLE—Do That To Me One More Time (Casabianca) 10-3 Q-105 (WRBQ-FM)—Tampa

• NEIL DIAMOND—September Morn (Columbia) BJ-105 (WBJW-FM) — Orlando

• SMOKEY ROBINSON - Cruisin' (Tamla)

• QUEEN-Crazy Little Thing Called Love • TERI DE SARIO w/K.C.-Yes, I'm Ready

#### ★ 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)

Do KOOL & THE GANG-Too Hot (De-Lite)

#### \* STEVE FORBERT—Romeo's Tune

- (Nemperor) 28-18 WAPE-Jacksonville
- SPINNERS—Working My Way Back To You DAN FOGELBERG-Longer (Full Moon/

#### ★ FLEETWOOD MAC-Sara (WB) 25-10

- ★ KENNY ROGERS—Coward Of The County WAYS-Charlotte
- ANNE MURRAY Daydream Believer • 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)

★ RITACOOLIDGE—I'd Rather Leave While I'm In Love (A&M) 27-20

#### \* DAN FOGELBERG-Longer (Full Moon/

- CHRISTOPHER GROSS-The Light Is On
- ★ THE EAGLES—The Long Run (Asylum) 10-1 \* DAN FOGELBERG-Longer (Full Moon) Epic) 14-7
- CHUCK MANGIONE-Give It All You Got (A&M)
- ★ STEVE FORBERT—Romeo's Tune (Nemperor) D-7

#### WORD-Spartanburg

- RUPERTHOLMES—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

#### (WBYQ) 92-Q-Nashville

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

#### WHBQ-Memphis

• DIONNE WARWICK — Deja Vu (Arista)

#### Do 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/
- WGOW-Chattanooga
- QUEEN—Crazy Little Thing Called Love ★ FLEETWOOD MAC-Sara (WB) 27-15
- WERC-Birmingham
- FLEETWOOD MAC—Sara (WB) • DAN FOGELBERG-Longer (Full Moon)
- WSGN Birmingham

D★ PRINCE—I Wanna Be Your Lover (WB) 14-4

• LED ZEPPELIN - Fool In The Rain (Swan

- ★ SPINNERS—Working My Way Back To You (Atlantic) HB-20
- NEIL DIAMOND—September Morn

#### • DAN FOGELBERG-Longer (Full Moon/

#### (Capitol) 23-20

- WSEZ (Z-93) Winston-Salem
- ★ LED ZEPPELIN—Fool In The Rain (Swan Song) 33-13 WAIV-Jacksonvill
- NEIL DIAMOND—September Morn

#### WZDQ-Chattanooga

- CHUCK MANGIONE—Give It All You Got
- WTMA-Charleston ROD STEWART—† Don't Want To Talk About
- ★ DAN FOGELBERG—Longer (Full Moon/ Epic) D-11

- \* ROBERT JOHN—Lonely Eyes (EMI) 35-16 DONNASUMMER—On The Radio
- ★ DAN FOGELBERG—Longer (Full Moon/ Epic) 28-18
- ★ THE EAGLES—The Long Run (Asylum) 12-3
- ANNE MURRAY Daydream Believer

- KAAY-Little Rock
- \* ANNE MURRAY-Daydream Believer

- DONNA SUMMER—On The Radio
- D★ PRINCE—I Wanna Be Your Lover (WB) 24-21

★ FLEETWOOD MAC—Sara (WB) 36-20 ★ DAN FOGELBERG—Longer (Full Moon/

#### WHHY—Montgomery Do KOOL & THE GANG—Too Hot (De-Lite)

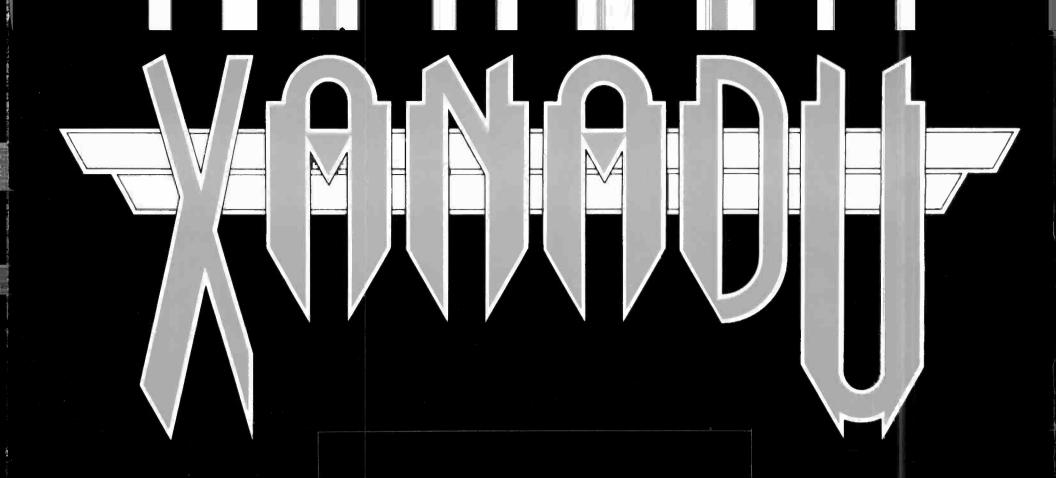
- ★ FLEETWOOD MAC-Sara (WB) 19-14 \* STEVE FORBERT—Romeo's Tune ror) 17-10
- QUEEN—Crazy Little Thing Called Love

★ TOM JOHNSTON—Savannah Nights (WB) 21-17

- ★ FLEETWOOD MAC Sara (WB) 22-6
- ★ FLEETWOOD MAC-Sara (WB) 17-10

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

#### • TOTO-99 (Columbia) GAMMA—I'm Alive (Elektra)



IN XAUUDID KUBLA KHAN A STATELY PLEASURE DOME DECREE,

A WASICUL LULLARY

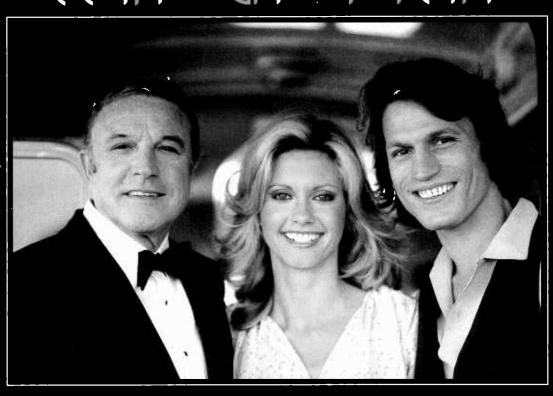


UNIVERSAL PICTURES PRESENTS
A LAWRENCE CORDON PRODUCTION

# Ofnt Kelly



ORIGINAL SCORE BY JEFF LYNNE FOR FLECTRIC LIGHT ORCHESTRA



DDFMIFDING MIGUST 814 1980



### General News

# New WEA Warehouse Increases Space 125%

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 vol-

George Rossi, western states regional branch manager, explains that new technology enables the dis-tribution 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 employes if business necessitates.

A metal monorail travels over-head 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 employe 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 com-bined 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

#### **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 free-lance promotion. Goetz was for-merly with Screen Gems Music. Tu-roff claims his forroff 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

packed, it proceeds to a separate fenced-in area, where a uniformed guard checks it in and employes 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 16terminal 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.



- OPPORTUNITIES IN MARKETING RECORDS AND TAPES AS GIFTS: AN AUDIO VISUAL SPECTACULAR
- **EXCITING EXHIBITION AREA:** suppliers of records. tape, accessories, video software
- AWARDS PRESENTATIONS: best selling product/ merchandiser of the year/radio advertising/ newspaper advertising/scholarships
- OUTSTANDING RECORDING ARTISTS PERFORM
- MAXIMIZING OPPORTUNITIES IN THE PRINT MEDIA: ADVERTISING AND EDITORIAL

22ND ANNUAL CONVENTION

MARCH 23-MARCH 27, 1980

MGM GRAND HOTEL, LAS VEGAS

- FUTURE HORIZONS IN HOME VIDEO ENTERTAINMENT, DIRECT-TO-DISC, AND DIGITAL RECORDING
- IMPACT OF COMPUTERS AND BAR CODING OF PRODUCT ON INVENTORY MANAGEMENT
- BREAKFASTS LUNCHEONS COCKTAILS DINNERS
- TUNIQUE SPOUSE PROGRAM

#### \_CONTACT NARM TODAY!.\_\_\_\_

I AM A MEMBER OF NARM 🗆 I WOULD LIKE TO JOIN NARM 🗆
PLEASE FORWARD CONVENTION INFORMATION TO:
NAME
COMPANY
ADDRESS

OR CALL TODAY

(609) 795-5555

MAIL TO: NATIONAL ASSOCIATION OF RECORDING MERCHANDISERS 1060 KINGS HIGHWAY, SUITE 200 CHERRY HILL, N.J. 08034

# Billboard

The International Music-Record-Tape Newsweekly

Billboard Publications, Inc., 9000 Sunset Blvd., Los Angeles, Calif. 90069 213 273-7040. Cable: Billboy LA; L.A. Telex: 698669; N.Y. Telex: 710581-6279.

Editor-In-Chief/Publisher: Lee Zhito (L.A.); Managing Editor: Eliot Tiegel (L.A.).

Executive Editorial Board: Is Horowitz, Earl Paige, John Sippel, Eliot Tiegel, Adam White, Lee Zhito

Offices: Chicago - 150 N. Wacker Dr., III. 60606, 312 236-9818. Editorial Staff: Alan Penchansky, Bureau Chief & Classical Editor. Cincinnati—2160 Patterson St., 45214 Ohio, 513 381-6450. Los Angeles—9000 Sunset Blvd., Calif. 90069, 213 273-7040. Editorial Staff: Dave Dexter, Copy Editor; Ed Harrison, Campus & Record Reviews Editor; Jim McCullaugh, Sound Business Editor; John Sippel, Marketing Editor; Jean Williams, Talent Editor. Reporters: Paul Grein, Cary Darling, London-7 Carnaby St. WIV IPG, 439-9411. Editorial Staff: Mike Hennessey, European Director; Peter Jones, U.K. News Editor. Milan—Piazzale Loreto 9, Italy. 28-29-158. Edi torial Bureau Chief: Germano Ruscitto, Nashville-14 Music Circle E., Tenn. 37203. 615 748-8100. Editorial Staff: Gerry Wood, Bureau Chief & Country Editor. Report ers: Mike Hyland, Kip Kirby. New York—1515 Broadway, New York 10036, 212 764-7300. Editorial Staff: Is Horowitz, Bureau Chief & Commentary Editor; Doug Hall, Radio-Tv Programming Editor; Radcliffe Joe, Disco Editor; Roman Kozak, Rock Editor; Irv Lichtman, Publishing Editor; Richard M. Nusser, Assistant Disco Editor; Adam White, International Editor. **Tokyo**-Utsunomiya Bldg., 19:16 Jingunae 6-Chome, Shibuya-ku, Tokyo 150. 03:498:4641. Editorial: Elise Krentzel. **Wash**ington-733 15th St. N.W., D.C., 20005, 202 783-3282. Editorial Bureau Chief. Jean Callahan

Special Issues: Earl Paige, Editor; Susan Peterson, Assistant Editor; Bob Hudoba, Directory Services Manager; Jon Braude, Assistant Directory Manager.

Intl Correspondents: Austria-Manfred Schreiber, 1180 Wien, XVIII, Kreuzgasse 27. 222 43-40-974; Australia—Glenn Baker, P.O. Box 261, Baulkham Hills, 2153 New South Wales; Belgium—Juul Anthonissen, 27A Oude Godstraat, 3100 Heist op den Berg. 015 241953; Canada—David Farrell, 78 Mayfield Ave., Toronto, Ontario. 416-766-5978; Czechoslovakia—Dr. Lubomir Dourzka, 14 Zeleny Pruh, 147 00 Praha 4 Branik. 26-16-08; Denmark-Knud Orsted, 22 Tjoernevej, DK-3070 Snekkersten 03-22-26-72; Finland-Kari Helopaltio, SF-01860 Perttula. 27-18-36; France-Henry Kahn, 16 Rue Clauzel, 75009 Paris. 878-4290; Greece—Lefty Kongalides, Hellinikos Vorras, Thessaloniki. 416621; John Carr, Kaisarias 26-28, Athens 610; Holland—Willem Hoos, Bilderdijhlaan 28, Hilversum. 035-43137; Hong Kong—Hans Ebert, 1701-2 Wah Kwong Bldg., Wanchai, 5-276021; Hungary—Paul Gyongy, Orloutca 3/b, 1026 Budapest 11. Tel: 167-456; Ireland—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72; Israel—Uri Alony, 3 Manya Shochat St, Roshon le Zion. 997-532; Italy—Daniele Caroli, Viale Marche 21, 20125 Milano. 6083412. Paul Bompard, Via Gramsci 54, 00197 Rome. 360-0761; Malaysia—Christie Leo, 31 Jalan Riong, Kuala Lumpur. 204.049; Mexico-Marv Fisher, Apartado Postal 11 766. Mexico 11. D.F. 905 531-3907: New Zealand-Phil Gifford, 156 Upper Harbor Dr., Greenhithe, Auckland. 413 9260. Norway—Randi Hultin, Norsk Hydro, Bygdoy Alle 2, Oslo 2. 02-56-41-80; Poland—Roman Waschko, Magiera 9m 37, 01-873 Warszawa. 34-36-04; Portugal-Fernando Tenente, R Sta Helena 122 R/c, Oporto; Ru mania — Octavian Ursulescu, Str. Radu de la La Afumati nr. 57-B Sector 2, Bucharest O.P. 9, 13-46-10, 16-20-80; Singapore—Peter Ong, 390 Kim Seng Road, 374488; South Africa—Don Albert, 21 5th Ave., Highlands N. 2192, Johannesburg, 011-40-6963; Spain—Fernando Salaverri, San Bernardo 107, Madrid 15, 446-20-04; Sweden—Leif Schulman, Brantingsgatan 49, 4 tr. 115 35 Stockholm. 08-629-873; Swit zerland—Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215909; U.S.S.R.-Va dim D. Yurchenkov, 14 Rubinstein St., Ap. 15 Leningrad, 191025. 15-33-41; West Germany—Wolfgang Spahr, 236 Bad Segeberg, An der Trave 67 b, Postfach 1150. 04551-81428; Yugoslavia—Mitja Volcic, 61 351 Brezovica, Ljubljana. 061 23-522.

Sales Director: Tom Noonan (L.A.), Natl Sales Manager: Ron Willman (N.Y.); U.K./ European Sales Coordinator: Graham Lockhart; European Sales Consultant: Andre DeVekey (London); Classified Advertising Manager: Murray Dorf (N.Y.).

U.S. Sales Staff: Chicago-Jim Bender; Los Angeles-Joe Fleischman, Harvey Geller, Jeri Logan; Nashville-John McCartney; New York-Mickey Addy, Norm Berkowitz, Ron Carpenter, Michael Littleford.

Intl Sales: Australasia, Southeast Asia—Gary Day, Radtel Consultants Ltd., 3 Downes Ave., Brighton, Victoria 3186, Australia, 03 596-1251; Austria, Benelux, Germany, Greece, Portugal, Scandinavia, So. Africa, Spain, Switzerland—contact U.K. office. France—Pierre de Chocqueuse, 24 Rue Jean Nicot, Paris 75007. 705-71 46; Great Britain—Charlene Burns, John Thoday, 7 Carnaby St., London WIV IPG 439-9411; Italy—Germano Ruscitto, Piazzale Loreto 9, Milan. 28-29-158; Japan— Hugh Nishikawa, Utsunomiya Bldg., 19-16 Jingunae 6-Chome, Shibuya-ku, Tokyo 150, 03-498-4641; Mexico—Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531-3907; Venezuela-Christian Roux, Radio Exitos 1090, Calle El Retiro, Qta Vilma, El Rosal, Caracas,

Associate Publishers: Tom Noonan, Bill Wardlow; Business Affairs Director: Gary J Rosenberg, Circulation Promotion Manager: Jane Hoffman; Circulation Business Manager: Alan Wasserman; Conference Director: Diane Kirkland; Director Of Marketing Services & Chart Director: Bill Wardlow; Chart Manager: Jim Muccione: Managing Director Billboard Ltd. U.K./Europe: Frederick C. Marks; Production Manager: John Halloran; Assistant Production Manager: John Wallace; Production Coordinators: Ron Frank, Tom Quilligan; Promotion Director: Joshua C. Simons.

BILLBOARD PUBLICATIONS, INC.

BILLBOARD PUBLICATIONS, INC.

Chairman: W. D. Littleford. Executive Vice President: Jules Perel. Senior Vice President: Mort L. Nasatir, Broadcast Operations; Gerald S. Hobbs, Art/Design Group. Vice President, Treasurer: William H. Evans., Jr. Vice Presidents: Lee Zhito, Billboard Operations; Walter J. Heeney, Amusement Business Group; Patrick Keleher, Music In The Air, Direct Marketing; William F. Fahy, Circulation; Mary C. McGoldrick, Personnel. Secretary: Ernest Lorch. Corporate Managers: Charles Rueger, Publishing Services; Carl G. Mercurio, Director of Distribution; Charles Buckwalter, Marketing Services. Controller: Donald C. O'Dell; Assistant Controller: Michael T. Donaley.

Michael T. Dooley.

Subscription rates payable in advance. One year, \$110 in U.S.A. (except Alaska, Hawaii, Puerto Rico, Canada). Other rates on request. Allow 3 to 6 weeks delivery first copy. Published weekly. Second-class postage paid at New York, N.Y. and additional mailing offices. Postmaster send Form 35.79 to Subscription Manager, Billboard, 117 Church Street, Whitinsville, Mass. 01588.

© Copyright 1980 by Billboard Publications, Inc. The company also publishes in New York. Art & Antiques, American Artist, Interiors, International Society of Artists, Painting Holidays, Photo Weekly, Residential Interiors, Watson-Guptill Publications, Amphoto, Whitiney Library of Design, American Artist Book Club, Designers Book Club, Camera Arts Book Club, Music In The Air; Los Angeles: Billboard, Nashville: Amusement Business, Billboard Broadcasting Corp. (WLAC-AM, WKQB-FM); London: World Radio-TV Handbook, The Artists Book Club.





# Commentary

# The Fiction Of 'Not For Sale

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 prosce-



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

cuted 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 Suggestions on how to solve this problem would be we comed. Here are some possibilities which might be explore

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

2. Enter into litigation against those engaging in unfair cq

petition 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 someon home. The store opens "cleans" for in-store play.

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

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

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

6. Educate publishers and artists on how much they are ld

ing in royalties.

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

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

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

# Letters To The Editor

Dear Sir:

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

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 com-fortable 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 prac tically 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 for ward, 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

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 gen eral 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

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

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.

> **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 boot legs; 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

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

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 nobod likes to buy anything knowing they are not getting fair exchange. Record companies can't expect con sumers to pay for their errors.

S.M. Faraghe Nashville International Talen

Dear Sir:

I've been reading with interest the ongoing "le play the whole album" battle. In 1973 I was the must director at KQIV-FM, Portland, Ore. We had a simi problem. The record companies wanted the produ exposure, but weren't sure if the "whole album" co cept was beneficial. The record stores in town thoug the ideas was a loser. They were of the opinion th 'tape freaks' lifting albums off the air did, indee hurt record sales

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

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

Larry S. Sco Armed Forces Rad Laies Field, Azores, Portug

CBS Records has cut us off their mailing list, as the 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 re-

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

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

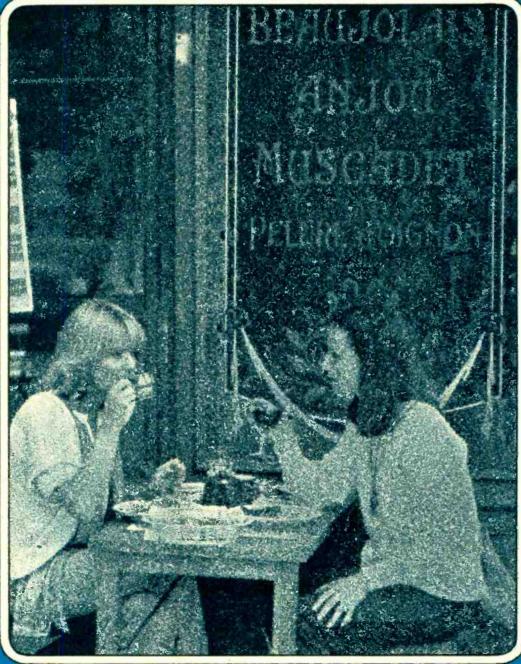
Ray Ferguson Music Director, KIKZ-AM Seminole, Tex.



# MUSJC

A Time For

Reassessment



By GERALD KEMMET

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 plast
bleak year can be scarcely conveyed without recourse to vernacular generalizations like 'catastophique" or "smistre" 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 re-cession that until ther 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 or the previous year, it was clearly the crest of a

For a while, the samehow 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 drama is enough.

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

One of the reactions from presumers was to become almost change rously selective in the matter of leisure spending, (Continued on page F-10)

(Continued on page F-10)





Joan Pau Verdier: A poet and musician, his style represents re gional aspects of French music today and is tipped for the big break-through in the early 1980s.



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 Phono gram/Philips, he is one of the few artists in France to concentrate on direct-to-disk record-





Charles Aznavour: One of the biggest of international names in the French



# Music Leans Toward Rock, Video & Strong Melodies

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 tal-

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 inter-

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 discomaterial 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 Française," 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 re-

mantic. 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 Crabel. By no means is it a return to the "masters" of past music history, such as Charles Trenet, Jacques Brel or Georges Brassen, 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 is 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

Wito d 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)



# "The New French Music Group"

Baboo Cabot Music Caradam Caramel

Publishing and Production

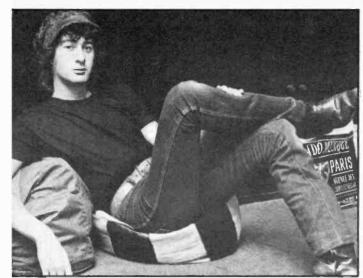
Carrousel
Fil Rouge
Marilu Music
Traficmusic
Voque International
Voque Records

20 bis Rue Louis Philippe ~ 92 200 NEUILLY Phone : 745.00.10 ~ 745.47.50

At Midem please contact

Jacques BAROUH
Marc LUMBROSO

39.22.03 48.44.45



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

# Rock, Video, Melody

• Continued from page F-

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

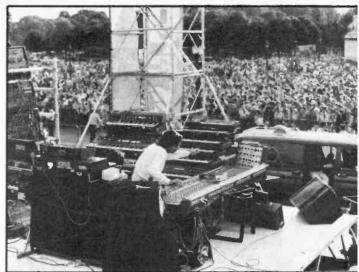


Lydia Verkine: One of a select band of French girl singersongwriters and another good bet for stardom in the next couple of years.

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,



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.

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 Française."

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.



Telex: FRHANSA 642760 F

Only the best!

Amii Stewart: Gold! BoneyM: Gold! Eruption: Gold! And now...

Diva Gray and Oyster

New Para dise

New Affair
Love Affair
Tommy Lee Palmer
Trix...

And also publisher for France

And also publisher for France

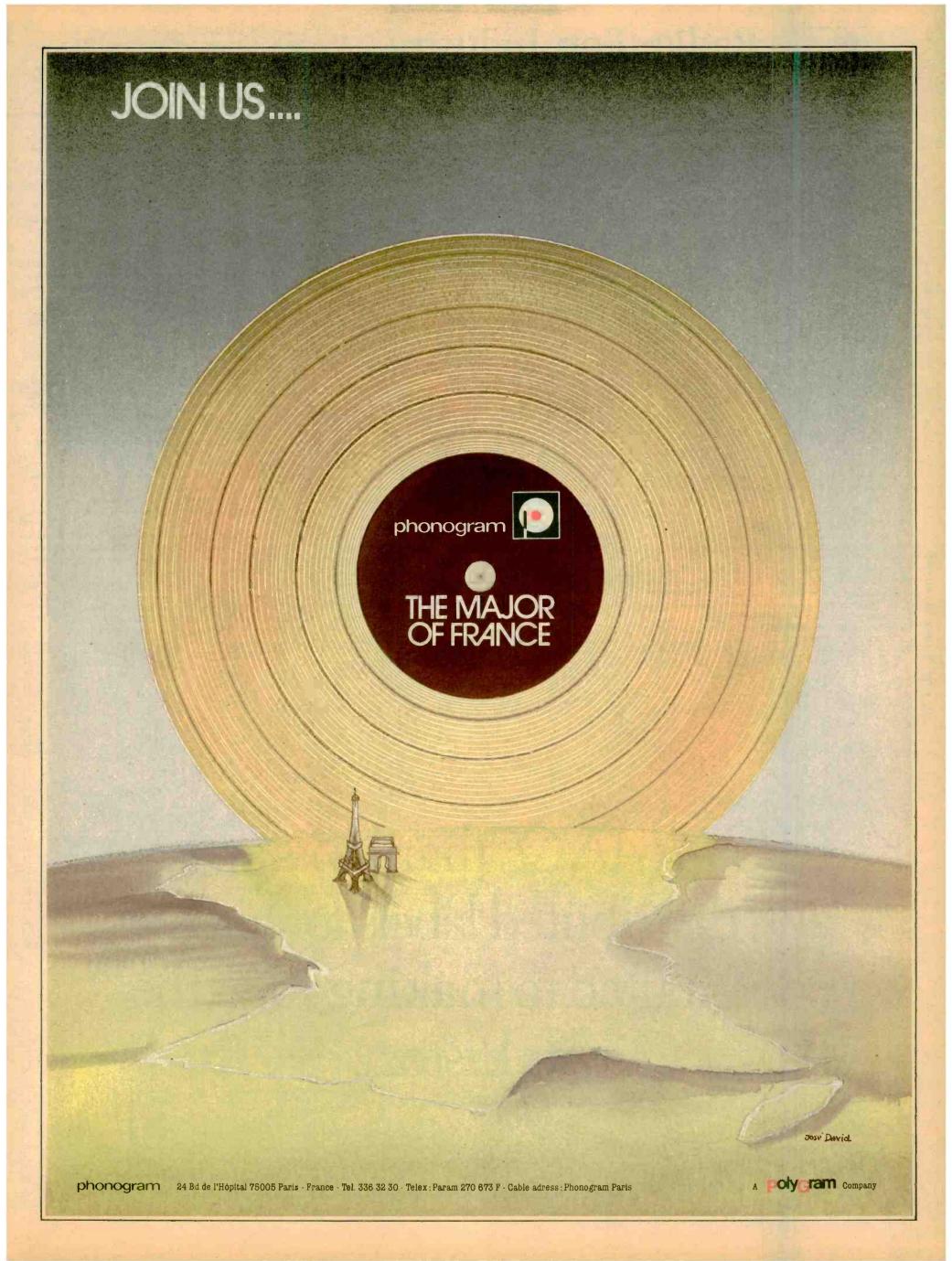
Ani
Th

Gloria Gaynor
Sylvester
Sylvester
Sylvester
Deaches and Herb...
G

Anita Ward
The Talking Heads
Ramones
Gino Socio









# 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 policymaking) 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 penalities 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.

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.



#### THANKS...

AARON Richard ANTHONY Marcel AMONT

Pierre BILLON

**BROTHERHOOD OF MAN** 

CANDIES
CARAVELLI
Howard CARPENDALE
Jean CLAUDRIC
CLOUT
Annie CORDY

Nicole CROISILLE
Chantal CURTIS

Jean-Jacques DEBOUT
Michel DELPECH
Carol DOUGLAS
DRUPI

Malcom FOREST

Johnny HALLYDAY

Julio IGLESIAS

Tom JONES Udo JURGENS **KATEBAS** 

Marie LAFORET Gérard LENORMAN

Enrico MACIAS
Jurgen MARCUS
Paul MAURIAT
Shinichi MORI
Wencke MYRE

Wayne NEWTON Rob de NIJS

Tony ORLANDO

Franck POURCEL

Demis ROUSSOS REGINE

Michel SARDOU SANTANA Kenji SAWADA

Roman TAM (Hong Kong)

Frankie VALLI Conny VANDENBOS Sylvie VARTAN Hervé VILARD Bobby VINTON

FOR THEIR OUTSTANDING PERFORMANCES WHICH ALLOW US TO CELEBRATE OUR 10th ANNIVERSARY

MIDEM Booth no: A.339 In his new and beautifully-appointed offices on the Avenue Victor Hugo in Paris, Bernard Chevry, 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 Chevry ponders the excitement of the future, he bears in mind the past. The last 14 event-packed years offer lessons to be learned.

Chevry 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. Chevry 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 childlishly simple to do so.

But, says Chevry, 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 intitiative.

Chevry 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 CHEVRY: 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, Chevry 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."

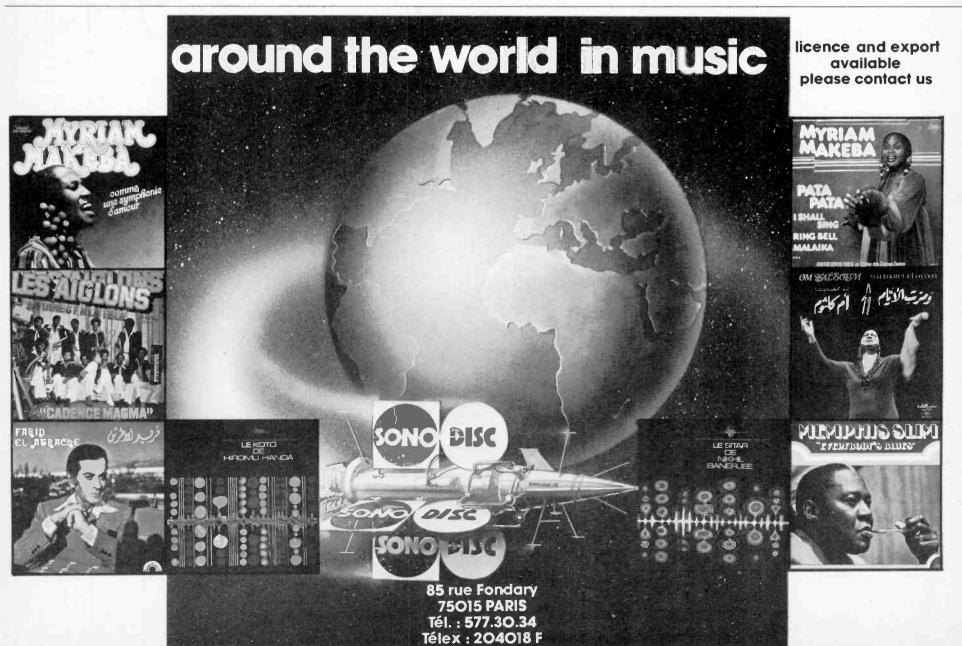
And he adds: "The great originality about MIDEM is that instead of helping to sell machines, it helps to sell dates, inspirations, hunches. Before MIDEM, salons and exhibitions were showplaces for hardware. MIDEM deals with software and soundwaves, inspiration and ideas—all every bit as important as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

Chevry 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)







**MOBILE ONE** PROVIDES THE TECHNOLOGY TO START YOUR RECORDING DAY – ANYWHERE IN EUROPE.

MOBILE ONE. L'EUROPE EN PARLE - LAISSEZ-NOUS VOUS MONTRER POURQUOI.

MOBILE ONE. DIE TECHNOLOGIE KUNST VON HEUTE-IM STUDIO AUFNAHME WAGEN.

29-30 Windmill Street, Tottenham Court Rd., London W1.

Tel: 01-580 3744. Radiophone: 16847.

56 Rue Cap taine Ferber, Paris 75020. Tel: 331-361 3101. **MOBILE ONE** 

# 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 audiovideo 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 tht 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 Chevry

• Continued from page F-8

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

Chevry 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.

Chevry 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 331/3% 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 anomoly 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 immeasureably 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 indepth 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 thriftoriented 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 Parisbased 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 accordian music used to be. The difference is that the radios never plugged the accordian 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.

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

CREDIT

Editor: Earl Paige. Assistant Editor: Susan Peterson. European Editorial Director: Mike Hennessey. Art: Bernie Rollins.

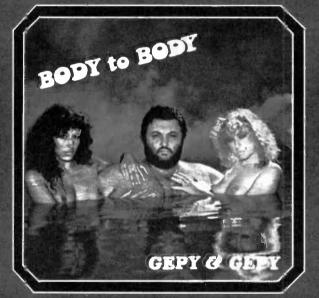


Bound Andrew Control of the Control

Gepy & Gepy
"Body to Body"
LP

D.D. Sound
"The Hootchie Cootchie"
LP

Pupo
"Gelato al cioccolato"







Harry Thumann
"American Express"
LP

Santarosa "Torna, Ritorna" NP La Bionda "High Energy" LP

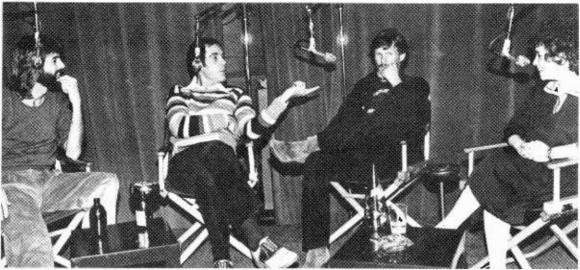






on Baby Records © Milano, via Timavo, 34 - tel. 6071266 - Italy

# Radio Programming



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 Burkhart/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. K1KK-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 Pruit 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

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.

# **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 KFWB-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

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

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

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 became 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

RADIO/TV JOB MART NOW APPEARS IN THE

MARKETPLACE See Page 50 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,

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 WEEI-FM's program director Clark Smidt insists its "Softrock," 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)

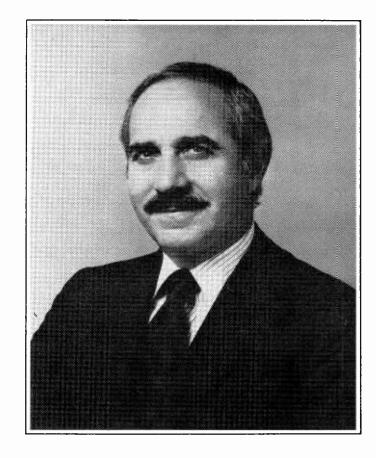
www.americanradiohistory.com



# The American Jewish Committee

announces

a testimonial dinner for our honored guest



John Frisoli
President,
Polygram Distribution

Recipient of The American Jewish Committee **Human Relations Award** 

Saturday Evening, January 26, 1980, Sheraton Centre, New York City Contributions To The American Jewish Committee

# Radio Programming

# BILLBOARD ARBITRON RATINGS

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

#### CHICAGO OCTOBER/NOV. 1979

		AVE	RAG	E QU	ARTE	RHO	DUR-	-ME	TRO	SUR	/EY	AVERAGE QUARTER HOUR-METRO SURVEY AREA											SHARES-METRO SURVEY AREA							
	TOTAL	TOTAL			MEN				W	OME	EN		TEENS	FORMATS	TOTAL	MEN					wo	MEN		TEENS						
FORMATS	PERSONS 12+		18- 24	25- 34	35- 44	45- 54	55- 64	18- 24	25- 34	35- 44	45- 54	55- 64	12- 17		PERSONS 12+	18- 24 %	25- 34 %	35- 44 %	45- 54 %	18- 24 %	25- 34 %	35- 44 %	45- 54 %	12- 17 %						
AOR	793	613	204	105	22	18	22	89	76	32	14	14	180	ADR	7.6	23.4	10.2	3.5	3.0	11.1	7.3	4.6	1.6	17.3						
AOR	659	498	197	77	7	2	4	158	34	12	5	1	161	AOR	6.6	23.5	7.7	0.9	0.3	19.9	3.4	1.7	0.7	15.1						
BEAUTIFUL	1744	1719	40	49	113	165	194	59	112	139	346	266	25	BEAUTIFUL	16.9	4.7	4.9	18.1	27.4	7.4	10.9	19.9	38.8	2.5						
BEAUTIFUL	1112	1089	5	27	134	102	106	42	74	102	150	138	23	BEAUFIFUL	11.2	0.6	2.7	17.1	16.8	5.3	7.4	15.3	20.3	2.2						
BLACK	929	725	116	123	42	12	25	130	140	64	39	14	204	BLACK	9.1	13.4	12.1	6.7	2.0	16.2	13.5	9.1	4.4	19.7						
BLACK	985	740	152	97	44	34	15	128	150	59	30	17	245	BLACK	9.9	18.2	9.8	5.6	5.6	16.2	15.0	8.7	4.1	23.1						
CLASSICAL	247	245	11	21	31	24	12	4	24	28	28	14	2	CLASSICAL	2.4	1.3	2.1	5.0	4.0	0.5	2.3	4.0	3.1	0.2						
CLASSICAL	256	256	10	36	31	30	5	1	26	17	13	13	0	CLASSICAL.	2.6	1.2	3.6	3.9	5.0	0.1	2.6	2.5	1.8	0.0						
CONTEMP	1556	1282	177	216	104	46	10	221	253	110	53	35	274	CONTEMP	15.1	20.2	21.0	16.7	7.6	27.7	24.4	15.8	5.9	26.4						
CONTEMP	1541	1177	104	249	64	37	19	205	260	114	44	34	361	CONTEMP	15.5	12.5	25.1	8.3	6.1	25.8	26.0	15.4	6.0	34.2						
COUNTRY	853	824	50	67	118	58	45	23	96	77	77	77	29	COUNTRY	8.3	5.7	6.5	18.9	9.6	2.9	9.2	11.0	8.6	2.8						
COUNTRY	1063	1019	38	98	160	107	56	36	94	88	91	98	44	COUNTRY	10.7	4.6	9.9	20.5	17.6	4.5	9.4	13.2	12.3	4.1						
DISCO	450	353	69	68	9	5	6	99	55	19	14	2	97	DISCO	4.4	8.0	6.6	1.5	0.8	12.4	5.3	2.7	1.6	9.4						
DISCO	189	170	41	47	13	0	0	25	28	13	3	0	19	DISCO	1.9	4.9	4.8	1.7	0.0	3.2	2.8	1.9	0.4	1.8						
MELLOW	213	172	24	22	5	8	5	40	44	12	3	2	41	MELLOW	2.1	2.8	2.1	0.8	1.3	5.0	4.2	1.7	0.3	3.9						
MELLOW	0	0	0	0	0	0	0	0	0	0	0	0	0	MELLOW	0.0	0.0-	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0						
MOR	1182	1171	11	63	63	103	120	16	43	90	149	177	11	MOR	11.5	1.2	6.2	10.2	17.1	2.1	4.1	12.8	16.7	1.1						
MOR	1348	1485	35	94	129	128	153	23	85	95	175	151	16	MOR	13.6	4.2	9.5	16.4	21.1	2.9	8.5	14.2	23.7	1.5						
NEWS	624	615	7	46	42	93	50	11	17	32	69	49	9	NEWS	6.1	0.8	4.5	6.7	15.4	1.4	1.6	4.6	7.7	0.9						
news	707	690	19	47	60	47	125	6	25	40	64	88	17	NEWS	7.1	2.3	4.8	7.7	7.7	0.8	2.5	6.0	8.7	1.6						
PROG ROCK	181	168	36	64	4	0	0	36	23	2	2	0	13	PROG ROCK	1.8	4.1	6.2	0.6	0.0	4.5	2.2	0.3	0.2	1.3						
PROG ROCK	198	186	87	46	6	0	0	27	12	1	0	0	12	PROG ROCK	2.0	10.4	4.7	0.8	0.0	3.4	1.2	0.1	0.0	1.1						
SPANISH	127	119	9	18	10	7	9	7	26	16	7	3	8	SPANISH	1.3	1.0	1.8	1.6	1.2	0.9	2.5	2.3	0.8	0.8						
SPANISH	85	84	16	3	10	5	0	18	8	0	21	0	1	SPANISH	0.9	1.9	0.3	1.3	0.8	2.3	0.8	0.0	2.8	0.1						
TALK	445	432	9	35	18	25	34	6	17	13	23	97	13	TALK	4.3	1.0	3.4	2.9	4.2	0.8	1.6	1.9	2.6	1.3						
TALK	443	437	22	41	31	49	42	7	28	44	60	45	6	TALK	4.4	2.6	4.1	3.9	8.0	0.9	2.8	6.5	8.1	0.6						
TOP 40	231	149	66	30	2	1	0	29	15	1	4	0	82	TOP 40	2.2	7.6	2.9	0.3	0.2	3.6	1.4	0.1	0.4	7.9						
TOP 40	213	111	23	19	5	0	0	32	22	2	2	0	102	509.46	2.1	2.7	1.9	0.6	0.0	4.0	2.2	0.3	0.3	9.6						

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

**Arbitron Numbers Reflect** 

Chicago Leaders Take Dip

# Beautiful Music Leader In Chicago Market

CHICAGO-Beautiful music has become the number one format in this market, according to an exclusive Billboard analysis of the October/November Arbitron report.

Beautiful, which was in third place a year ago with an 11.2 share of the radio listening audience, shot to a 16.9 share for the current rating period.

This format is followed by contemporary, down slightly from last year's 15.5 to 15.1. MOR is in third place, in a fall from 13.6 a year ago

CHICAGO-There seems to be

more losers than winners in the October/November Arbitron as the

traditional market leaders all show

WGN-AM. WLS with its contempo-

rary format is down for the third

straight book: 6.2 for October/No

vember, 6.4 for July/August and 7.9 for April/May.

has not paid off. WDAI is down from 2.4 in July/August to a 1.7. And its arch rival AOR formatted

WLUP-FM can't gloat. The Lup. as it is known, built high ratings in the

summer with an antidisco cam-

paign, but that's all in the past.

WLUP has fallen from 7.3 in July/

ABC's move into disco on its FM

ABC's stations, WLS-AM and WDAI-FM are both down and so is

share losses.

Next comes black with a 9.1 share. down from 9.9; country with a 8.3 share, down from 10.7; AOR with a 7.6, up from 6.6; news with a 6.1, down from 7.1 and disco with a 4.4, up from a 1.9.

All figures are for listeners 12 years old and older. Among men 18 to 24 AOR is the leading format with a 23.4 share.

Most men 25 to 34 listen to contemporary for a 21.0 share, while men 35 to 44 prefer country for a 18.9 share. This is almost tied with beautiful, which wins 18.1 percent of

in the summer to 5.6.

year ago 2.6 share.

MOR WCLR-FM, is also up. The

Bonneville station is up 2.9 in the summer to a 3.1, but it did have a 3.8

a year ago.
Plough's oldies format on WJEZ-FM is also showing gains. The station moved from 1.3 a year ago and

1.7 in the summer to 2.5.

Black formatted WBMX-FM lost

some audience, slipping from a 4.9 a year ago and a 5.5 in the summer to a

4.2. CBS' mellow WBBM-FM gains

slightly from the summer, up from

1.8 to 2.1, but the station is below its

these men. Men 45 to 54 prefer beautiful music for a 27.4 share

Among women 18 to 24 and 25 to 34, contemporary is the favored format for 27.7 and 24.4 shares respectively. Women 35 to 44 and 45 to 54 both prefer beautiful music for 19.9 and 38.8 shares respectively.

Top format among teens is contemporary, but its share is off from 34.2 a year ago to 26.4, an apparent indication that contemporary stations are seeking more mature audiences. Black is second among teens with a 19.7 share.

In actual listeners tuned in for a typical quarter-hour of broad-casting, beautiful leads with 174,400, followed by contemporary with 155,600, MOR with 118,200, black with 92,900, country with 85,300 and AOR with 79,300.

#### **WMAK-AM** JUNKS DISCO

NASHVILLE-WMAK-AM has shifted its programming from disco to what it calls adult top 40 in an effort to regain its once-powerful hold in Nashville radio.

The station switched from straight-ahead top 40 programming to an all-disco format more than a year ago but never managed to break more than a 5.0 share of area ratings.

Explaining the station's switch back to top 40 with a 50-50 mix of oldies, operations manager Mark Damon says, "We felt that disco is ebbing and that its negatives now outweigh the positives. Our research shows a gap in the adult top 40 field so our programming is being aimed at listeners in the 25-plus category.

The new format was initiated at midnight on New Year's Eve preceded by a minute of silence as the disco strains were silenced and the

shift took place.

The WMAK programming changes will not affect its sister station, WBYQ-FM, and they will continue to simulcast morning drive time from 5:30 a.m. to 10 a.m.

# Pro-

motions manager at Grapevine Records and Tapes of Akron, Ohio, put together a "Keep The Fire" promotion for Columbia artist Kenny Loggins which is being aired over mel-low rock WKDD-FM Akron.

The promotion, inspired by the title of Loggins' new LP, "Keep The Fire," offers Grapevine customers and WKDD listeners the chance to win a Sierra wood burning stove worth \$550. Contestants filled out cards and mailed them in to be considered. Also, Grapevine is hosting a bit of poker to push Dr. Hook's "Sometimes You Win" album in association with Capitol Records and WCUE-AM Akron.

Out of entry blanks filled in by store patrons and station listeners. three finalists will be invited to Grapevine where they will be dealt a five-card draw poker hand.

#### **COUNTRY KLAC-AM REGISTERS BIG GAIN**

# L.A. Arbitron Indicates Highly Fluctuating Breakdown Ratings

The one gainer in the front runners, is WLOO-FM, the flagship station for the syndicated beautiful LOS ANGELES-Breakdowns of the dayparts here for the October/ November Arbitron shares shows keen competition with numbers fluctuating drastically depending on time of day. The Monday through music format, FM-100. The station moves up from 7.3 a year ago and 7.4 in the summer to 8.2. Beautiful WLAK-FM is up, too. Sunday 6 a.m. to midnight shares The Schulke-formatted station moves up from 3.9 a year ago and 4.3

were reported in the Jan. 5 issue.

Despite, or perhaps because of, the severe competition between morning drive personalities on pop stations, talk KABC-AM leads the field with an 8.5 share in the 6 a.m. to 10 a.m. hours. It falls slightly from its 8.9 share in the July/August book.

Following on its heels is all news KFWB-AM with a 6.8 and similarly formatted KNX-AM with a 5.7. KFWB is down from a 7.8 while KNX is up a notch from 5.6.

The big mover is country KLAC-AM which registered sharp gains in all its time slots. KLAC is now the only country station in the market

www.americanradiohistory.com

with the changeover of KHTZ-FM from country to Top 40. It moves from a 3.6 to a 5.2 in the mornings. Tied with KLAC is Top 40 KFI-AM which is up from a 5.0. KF1 has been improving since the October/November 1978 book through its changeover from adult contempo-

rary.

Jeff Gonzer, morning man at AOR KMET-FM, registers strongly with a 4.7, up from 4.6. Adult con-temporary KMPC-AM follows closely with its Robert W. Morgan show with a 4.3. Rick Dees is pulling Top 40 KHJ out of its hole in the mornings as his show moves from a 2.2 to a 2.6. Similarly, Frazer Smith is doing this at AOR KLOS-FM which takes a slight jump from a 2.1

In the 10 a.m.-3 p.m. slot. beautiful KBIG-FM takes the lead with an 8.5. This is up from the July/August 6.1. KABC falls to second place

with a 6.1, though this is an increase from the last book's 5.7. Beautiful KJOI-FM moves up from a 5.5 to a 5.7. It is followed by KMET which slowly builds throughout the day. KMET here has a 5.5. In the last book, it had a 6.9. KLAC has a 4.8, up from last book's 3.0.

From 3 p.m. to 7 p.m., KABC plummets to a 3.7 share while KMET takes the lead with a 6.2. In the last book, KABC had a 7.2 here while KMET had a 5.9. KBIG follows with a 6.1, compared to its former 4.9. KJOI-FM has a 5.5 compared to its former 4.4. In fourth is KLAC with its 4.4. up from 3.3. Rounding out the top five is Top 40 KRTH-FM with a 4.1. It had a 4.4 previously.

In the evening 7 p.m. to midnight slot, KMET which has Mary Turner on from 6 p.m. to 10 p.m. and Jim Ladd from 10 p.m. to 2 a.m., pulls (Continued on page 35)

#### August to a current 4.9. MOR WGN is still the market leader, but is slightly diminished: down from 11.7 in July/August to 10.5.

# Research **Perspectives**



By DR. ROB BALON

Research consultant and president of Multiple Systems Analysis

IRVINE, Calif. - Virtually every station advertises itself in one form or another, but few truly understand how to maximize the benefits derived from "paid" exposure. Indeed, some broadcasters pay far too much and derive far too little. To understand why this occurs, let's examine some of the tenets regarding broadcast advertising.

First, advertising is basically a vehicle of reinforcement. It serves to strengthen name and product identification and to keep the item in question before the buying public. Such is the case with advertising for a radio or television station. Almost no amount of money spent on advertising can create an audience. The product has to be appealing and consistently likeable before a steady audience can be established.

We've all heard of stations that have spent relative fortunes on "kick-off" advertising campaigns. I know of one radio station that spent close to \$1 million over a two-year period in an attempt to get a new show on the road. But the station never established a consistently likeable programming package for its target audience; hence, the result was all too predictable.

The key point is this: people "discover" radio and tv stations by sampling the wares; punching around on the car dial or flipping channels

Yet television has an inherent advantage over radio in the discovery process-because it has the power of consistent network programming and massive network publicity in helping people discover local tv stations. Radio stations do not have that advantage.

When a radio station is discovered, the combination of music and personality must be instantly appealing to the listener. When he finds something he likes, he'll stay with it, and secondarily, he'll tell his friends. And those factors, discovery and word-of-mouth are the two predominant methods that people use to choose a radio station.

This is where advertising comes in. The person who has "discovered" the station sees a billboard that reconfirms the call letters in his mind. He catches the tailend of a television spot. He picks up the call letters again on a newspaper tradeout.

#### 3 Celebrations On WLAC-AM

NASHVILLE-WLAC-AM, the 50,000-watt clear channel station. celebrated the coming of the New Year three times in the course of the

The station, which can be heard throughout the South, East Coast, Midwest and as far west as the Rockies, rang in the New Year at 11 p.m. (central time) for its listeners in the Eastern time zone, at 12 midnight for listeners in the central time zone, and again at 1 a.m. for listeners in the mountain time zone.

The idea was developed by program director Rick Harris and assistant p.d. John St. John. Spider Harris was the on-air personality during the evening and a remote broadcast was aired over the station from Flannigan's night club celebrating the triple event.

People need to be constantly reminded of the station they're listening to. And they need to be told that the listening decision is a good one, a logical one for the kind of lifestyle that they embrace. That is the ultimate power of radio station advertising, and its ultimate utility.

You can't use advertising to create a new audience. It is just one step in the total process of presenting a station to a potential audience. Stations who change formats often are the victims of the kind of faulty logic mentioned above. They feel that if they spend enough on advertising, the audience will ultimately fall into place. Nothing could be farther from the truth.

Another mistake that stations make is to try to outdo each other with visually exciting or aesthetic ads. A good point to remember here: don't overcomplicate the basic selling message. People are not going to tune in the station for any length of time because your billboard or tv spot is more visually appealling than the next guy's.

Consumers of radio need to be hit with the basic message. "Buy it because . . ." or, "listen to it." And then get those call letters out. The simpler, the better.

This is not to say that commercials should be visually dull. To succeed, they must stand apart. But they must not become larger than what it is they are trying to promote. And, in radio, the product being advertised must be consistently tied-in with each facet of the promotional campaign. I.E., the station must sound like the advertising image it has created. Even subtle discrepencies on this point can drive listeners away

#### L.A. Arbitron

• Continued from page 34

far in advance with an 8.5. Following it is KABC with a 6.0, Top 40/ oldie KRLA-AM with a 5.4, KBIG with a 4.6, and KNX-AM with a 4.5.

KMPC, which had been broadcasting California Angels games over the summer falls in this book from a 6.0 to a 1.7 for this time slot. Adult contemporary KZLA-FM, which during this last book switched from a less personality oriented soft rock, does comparatively better in all its time slots. However, it is here where it makes the biggest move from a 1.4 to a 2.4. KHTZ-FM climbs in all its time slots though here it moves from a 1.3 to a 2.5.

In the Orange County market south of Los Angeles, the numbers in the 6 a.m. to midnight shares as well as in the dayparts show resemble the Los Angeles numbers. However, solely among Orange County stations, adult contemporary KWIZ-AM outranks the other six stations in the market.

This outlet registers a 2.6 in the 6 a.m. to midnight shares, compared to a 1.9 in the April/May book. KEZY-AM is proving hard rock can survive on this band as it posts a 2.0 for October/November, up from a 1.7 in April/May. Its sister station, rocker KEZY-FM, comes in third with a 1.5, up from a 1.1.

In all time slots, except 7 p.m. to midnight, KWIZ dominates. At nights, KEZY-AM takes the lead with a 2.5, up from a 1.9.

# Vox Jox

NEW YORK-As tension mounts on what new turn the format of WPIX-FM New York might take. Raymond York has been brought in from NBC's Washington FM outlet WKYS to be the new general man-

He succeeds Vince Cremona, who has moved back to sister station WICC Bridgeport as reported earlier (Billboard, Jan. 5, 1980).

WPIX Inc. president Lev Pope, who made the appointment, says, "We have plans to make WPIX a major factor in the New York radio market," Pope did not disclose what these plans might be.

Rob Hough has been named music director of KTTS-AM-FM Springfield, Mo. He has been with the station for six years. He succeeds Bill Perkin, who has left to join KRMS-AM-FM Osage Beach, Mo. ... Helene Wanchick has been

named advertising and promotion assistant at WCXI-AM Detroit.

Billboard's man in Philadelphia Maurie Orodenker reports Jane Norris has been named music director of Metromedia's WMMR-FM Philadelphia. Mark Goodman, the 6 to 10 p.m. jock, has been named assistant music director.

WDEK-FM DeKalb, Ill., has dropped its automation and now has the following DJ lineup: program director John Bell, 6 to 10 a.m.; music director Ward Holmes, 2 to 5 p.m.; Anita Black, 10 a.m. to 2 p.m.; Jeff Giessen, 5 to 9 p.m. and Ed Knych, 9 p.m. to 1 a.m. \* '\*

KUDL-FM Kansas City operations manager Ross Reagan has added Clint O'Keefe to the station's programming staff. He moves over from KYYS-FM (KY-102). . WNEW-AM New York veteran jock William B. Williams made two taped television appearances in one night, Jan. 3: one on Frank Sinatra's NBC birthday party and also on ABC's "20/20" look at a return of the big band sounds.

KBZT-FM-San Diego was named "San Diego's entertainment station of the year" by the city's Entertainment Committee, ... WHN-AM New York marks Elvis Presley's birthday with its own three-hour concert special.

"Country Liberation," a folk and country music show heard over KCRW-FM Los Angeles and hosted by Mike Mahaney, is now heard from 6 a.m. to 9 a.m. Sundays as opposed to its previous 7 a.m. to 9 a.m.

#### RADIO REVIEW

# **Holland Special Not Just Year's Roundup**

"Number One, Music Of The Year: '79." Produced by Herb Holland and Eric Chase, The Holland Group, Syndicated for various re-

NEW YORK-On the surface this seems like just another year-end radio show, but it is much more than that. It is tied in with Billboard's Talent In Action awards, but that is just a jumping off point for this sixhour show to explore the music business and where it might lead in the

It is a highly opinionated show quoting a number of producers, record executives and artists. The quotes have been well edited and integrated into the music. The show does not just play the hits of 1979. It probes the music business with a particular AOR point of view.

Possibly one of the more controversial comments included comes from Billboard's top single producer of the year Mike Chapman, who after making anti-disco, anti-Barry Manilow, anti-Fleetwood Mac, anti-Eagles and anti-Linda Ronstadt comments says he wishes these people would "make room and open the door for people who should mean a lot in the 1980s, people who are innovators, not following trends, but creating them."

Chapman predicts, "Eventually rock will die as we all will." He calls punk "distasteful and silly" and says "new wave is the music of tomorrow.'

He calls "Pop Muzik" by M "a classic example of new wave. It's a weird sounding number one record and that's great for the market."

There is insight into the record industry as CBS Records Division president Bruce Lundvall and WEA Corp. president Henry Droz are interviewed.

Droz discusses the trap the industry fell into of overproducing because of the large successes of "Saturday Night Fever" and "Grease" in the face of rising prices. Lundvall tells of the process of building Billy Joel into a major talent on CBS.

There's a good deal of pre-1979 material covered too, such as Woodstock and Buddy Holly. And the gas shortage is covered in several songs.

Holland expects to sell into major markets for the January/February Arbitron rating period. It should do better than the so .... into for yearend usage. DOUG HALL better than the 30 markets it was sold

#### **Bubbling Under The HOT 100**

101-STAY WITH ME TILL DAWN, Judi Tzuke, MCA 4113

102-MY FEET KEEP DANCING, Chic, Atlantic

103-THE HARDEST PART, Blondie, Chrysalis

BACK UP AGAINST THE WALL, Atlanta Rhythm Section, Polydor 2039 105-YOU CAN GET OVER, Stephanie Mills, 20th

Century 2427 (RCA) 106-WHEN YOU WALK INTO THE ROOM, Karla Bonoff, Columbia 1-11130

107-ROCKIN' INTO THE NIGHT, 38 Special, A&M 2205

108-SAY HELLO, April Wine, Capitol 4802 109-AUTOMOBILE, Hausie, Millennium 11783 💆

110-DO YOU WANT TO DANCE, Jimmy Mes-

sina, Columbia 1-1185

### **Bubbling Under The** Top LPs

201-XTC, Drums & Wires, Virgin VA 13134 (At-202-HERBIE HANCOCK, The Best of Herbie

Hancock, Columbia JC-36309 203-MARIANNE FAITHFUL, Broken English, Is-

land ILPS 9570 (Warner Bros) 204-PETER GREEN, In The Skies, Sail 1001

(Rounder) 205-YELLOW MAGIC ORCHESTRA, Horizon SP 736 (A&M)

206-CINDY BULLENS, Steal The Night, Casa-

blanca NBLP 7185 207-MOTHERS FINEST, Live, Epic JE 35976 208-GEORGE JONES, My Very Special Guests,

Epic JE-35544 209-THE DIRT BAND, An American Dream,

United Artists UA-LA 974

210-FEVER, Fantasy F-9580

#### The one change Berkowitz did make before the Arbitron rating was to take the station off its automated *ELECTRIC*

WEENIE... Gag Sheet since 1970, gets letters . .

RICK DEES, KHJ . . . "Hi Tom! Happy 1980! Congratulations on your comedy success. Thanks for the help."

"For free samples of the greatest gag service in World Radio. write:"

The Electric Weenie P.O. Box 25-866 Honolulu, Hawaii 96825 (808) 395-9600

# **Changes Posted In Boston**

• Continued from page 32

this station, has climbed steadily in the past five books from a 3.8 to 5.8

Possibly the most radically changed station in the market is RKO's FM outlet, WROR. Its new program director Gary Berkowitz has put together a whole new on-air lineup, but this happened right after the Arbitron.

The first indication of Berkowitz' wisdom shows up in the December Mediatrend. The station scores an impressive 5.2 share, up from 2.2 in November. As far as Arbitron goes the station had a 3.3, up from 2.6, and 3.0 a year ago.

The new lineup is as follows: Frank Kingston Smith, morning drive; Lou Josephs from WZZD-AM Philadelphia, middays; Jim Roberts from WPRO-FM Providence, afternoon drive; Joe Martelle

from WCSH-AM Portland, Me.; and Bob Stewart, overnight.

format. It continues in a contemporary, if restructured format.

Sister RKO outlet, WRKO-AM, is also undergoing some post Arbitron changes. Program director Harry Nelson, who has been on board since July, is dropping all "teen oriented music. This is a conservative market," he says. "We're still contemporary, but we're eliminating certain loud and abrasive records.

"This includes most of Aerosmithalthough "Dream On" will stay-Cheap Trick and some of Styx. We'll play 'Babe' but not the new single Why Me`.`

In other moves in Arbitron the latest book was good for classical music WCRB-FM, which moved from a .9 to 1.7 overall and a .6 to a 2.3 in af-

# Counter-point

#### Community Involvement For KGFJ

**By JEAN WILLIAMS** 

LOS ANGELES-Since returning to its original call letters of KGFJ-AM, Gregg Howard, general manager of the local station is instituting promotional programs to involve the community in the station's activities.

According to Reginald Utley. KGFJ's promotion director, "This is Gregg's way of getting valuable information to the community and at the same time compete in the ratings game."

Since switching from KKTT to KGFJ, the station has held a job-athon, a dance-a-thon to raise funds for high blood pressure, a census forum and a beach blast-the bust on angel dust. "We have many other programs on the drawing board that will involve the community," says Utley. The station does remote broadcasts from each location.

Due to the tremendous response from the job-a-thon, KGFJ is gearing up for a repeat on Feb. 4, but the second effort will be on a larger

Utley claims the job-a-thon has brought new listeners to KGFJ. "The first resulted in 5.000 jobs being filled. The positive word-ofmouth reaction made people want to listen to the station to hear what we were offering next.

"At the second job-a-thon, to be held at the L.A. Convention Center. we'll try to give away 10,000 jobs. Our first effort was held at the sta-

"This time we're having agencies take booth space where they will list their job openings. Todate we have 80 agencies confirmed. The job-athon will run from 6 a.m.-10 p.m.." he adds.

The Beverly Hills/Hollywood branch of the National Assn. for the Advancement of Colored People has disclosed nominations for its 12th annual Image Awards scheduled for the Hollywood Palladium Jan. 27.

Nominations in the song of the year/writer category are: Gene McFadden, John Whitehead & Jerry Cohen, Lionel Richie, Peabo Bryson. Nile Rogers & Bernard Edwards and Dino Fekaris & Freddie Perren.

Album of the year/producer entries are Nile Rogers & Bernard Edwards, Maurice White, Nick Ashford & Valerie Simpson, Jack Faigh and the Jacksons.

Best male artist: Teddy Pendergrass. George Benson. Peabo Bryson, Barry White, Lou Rawls and Walter Jackson. Best female artist: Stephanie Mills, Donna Summers, Phyllis Hyman, Dionne Warwick, Diana Ross, Natalie Cole and Evelyn "Champagne" King.

In the best vocal group category are: the Commodores, Sister Sledge, the Jacksons. Earth. Wind & Fire. Peaches & Herb and LTD. Best jazz artist includes: Joe Sample, Grover Washington, Al Jarreau, Earl Klugh, Freddie Hubbard and Oscar

The best blues category has Muddy Waters, B.B. King, Ray Charles, Bobby "Blue" Bland and Esther Phillips. In the best gospel artist or group category are: Andrae Crouch. Mighty Clouds of Joy. James Cleveland, the Albert McNeil

(Continued on page 88)

# Billboard® Hot Soul Sing

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced

This Week	Last Week	Weeks on Chart	*STAR Performer – singles registering great- est proportionale upward progress this week TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (
û	1	12	ROCK WITH YOU—Michael Jackson (R. Temperton), Epic 9-50/97 (Almo, ASCAP/Rondor)	由	59	5	WHAT I WOULDN'T DO—Angela Bofill () Perricone, D. Utt), Arista/GRP 2503 (Roaring Fork/Purple Bull, BMI/Twell Street/Whitfie, ASCAP)	命	78	3	WALKING ON SUNSHINE— Bill Summers & The Summers Hea (E, Grant), Prestige 770 (Fantasy)
2	2	15	DO YOU LOVE WHAT YOU FEEL—Rufus And Chaka (D. Wolinski), MCA 41131 (Overdue, ASCAP)	35	27	11	NOBODY KNOWS—Ashford & Simpson (N. Ashford, V. Simpson), Warner Bros. 49099 (Nick-O-Val, ASCAP)	办	81	3	THIS IS IT—Kenny Loggins (K. Loggins, M. McDonald), Columb Money, ASCAP/Snug, BMI)
à	6	13	PEANUT BUTTER— Twennynine Featuring Lenny White	36	25	15	STRANGER—LTD (J. Riley, J.L. Osborne), A&M 2192 (Almo/McRovscod, ASCAP/Invine/McDorsbov, BMI)	由	84	2	I'VE GOT FAITH IN YOU—(B. Caldwell), Columbia 1-11174 (S
4	4	18	(D. Blackman) Elektra 46552 (Nodlew/Mchoma, BMI)  I WANNA BE YOUR LOVER—Prince	立	45	5	HIGH SOCIETY — Norma Jean (B. Edwards, N. Rodgers), Bearsville 49119 (Warner Bros.) (Chic, BMI)	73	43	8	CAN'T STOP DANCIN'— Sylve (Sylvester), Fantasy 879 (Beekeepe
5	3	14	(Prince), Warner Bros. 49050 (Ecnirp, BMI)  MOVE YOUR BOOGIE BODY—Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beard, F.	38	55	3	TOO HOT - Kool & The Gang (G.M. B town, Kool & The Gang). De-Lite 802 (Mercury) (Delightful/Gang, BMI)	74	71	11	I JUST WANNA WANNA—Li (R. Stone, T. Baldursson), Curtom/ (Baldursson, ASCAP)
			Thompson, W. Stewart, C. Allen, L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76015 (Bar-Kays/Warner Tamerlane, BMI)	39	49	5	BAD TIMES — Tavares (G. McMann), Capitol 4811 (Donna-Dijon/MacAlley, BMI)	由	85	2	BRAZOS RIVER BREAKDOW (S. Hooper). MCA 41165 (Four Kni
0	7	8	FOREVER MINE—O'Jays (K. Gambie, L. Huff), P.I.R. 93727 (CBS) (Mighty Three, BMI)	40	42	5	GET UP—Vernon Burch (V. Burch, H. Redmon Jr.). Chocolate City 3203 (Casablanca) (Rick's/Sand B. BMI)	76	76	5	DISCOED TO DEATH—Latim (B. Latimore), Glades 1756 (T.K.)
	12	17	THE SECOND TIME AROUND—Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	☆	47	7	CISSELIN' HOT—Chuck Cissel (C. Cissell), Arista 0471 (Careers/Lessic, BMI)	77	29	13	DEJA VU — Dionne Warwick (1. Hayes, A. Anderson), Arista 045 (Ikeco/Angela, BMI)
	9	9	GIMME SOMETIME— Natalie Cole & Peabo Bryson (N. Cole), Capitol 4804 (Cole-arama, BMI)	42	44	7	MY FEET KEEP DANCIN'—Chic (B. Edwards, N. Rodgers), Atlantic 3638 (Chic, BMI) WHAT'S YOUR NAME—Lean Ware	78	80	3	IT'S A GROOVE—TTF (W. Brown Jr., S. Wilson III), RSO
	13	11	HAVEN'T YOU HEARD—Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Shownbreree, ASCAP/Freddie Dee, BMI)	☆	51	6	WHAT'S YOUR NAME—Leon Ware (L. Ware), Fabulous 748 (T.K.) (Almo, ASCAP) I'M CAUGHT UP—Inner Life (P. Adams, T. Gonzalez), Frelude 8004	79	82	6	(Mayfield, BMI)  PLAY SOMETHING PRETTY (G. Jackson, W. Shaw), Columbia 1 (Muscle Shoals Sound, BMI)
10	10	13	SPARKLE—Cameo (A. Lockett, L. Blackmon), Chocolate City 3202 (Casablanca) (Better Days, BMI/Better	歃	52	6	(Pap/Leeds/Emerade, ASCAP)  DON'T TAKE IT AWAY — War (Allen Brown, Goldstein, Hammon, Jordan, Oskar, Rabb, Rizzo, Scott, Smith), MCA 41158	80	NEW E	NTRY	AND THE BEAT GOES ON- (L. Sylvers, S. Shockley), Solar 118 (Spectrum VII/Rosy, ASCAP)
11	11	14	Nights, ASCAP)  JUST A TOUCH OF LOVE—Slave (M. Adams, D. Webster, M. Hicks, R. Turner, S.	命	54	6	(Far Out, ASCAP)  PRAYIN'—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA)	血	NEW E	ITRY	I DON'T EVER—Creme D'Coco (T. Camillo), Venture 118 (Barcam,
			Arrington, S. Young), Cotillion 45005 (Atlantic) (Cotillion/Spurtree/Slave Song/It's Still Our Funk, BMI)	47	50	5	(Mighty Three, BMI)  STAR—Earth, Wind & Fire (M. White, E. del Barrio, A. Willis), ARC/Columbia	82	56	10	PARTY PEOPLE—Parliament (G. Clinton, W. Collins, G. Shider), (Rubberband, BMI)
	15	8	STEPPIN'—Gap Band (C. Wilson, L. Simmons, R. Wilson), Mercury 76021 (Total Experience, BMI)	血	63	3	(M. White, E' del Barrio, A Willis), ARC/Columbia 1-1165 (Saggiffre, ASCAP/Willith/Triving/Criga, BMI) FUNK YOU UP—Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm),	B	E00		COMPUTER GAME—Yellow J (H. Hosono, Y. Takahashi, R. Sakar
I	16	8	I SHOULDA LOVED YA – Narada Michael Walden (M.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)	49	39	10	Sugar Hill 543 (Roulette) (Sugarhill, BMI)  WHAT'S THE NAME OF YOUR  LOVE—Emotions (M. White, D. Foster, A. Willes), ARC/Columbia 1	84	86	2	127 (A&M) (Alpha, ASCAP)  NEVER BUY TEXAS FROM COWBOY—The Brides Of Funker (G. Clinton, R. Dunbar), Atlantic
14	5	11	SEND ONE YOUR LOVE—Stevie Wonder (S. Wonder), Tamla 54303 (Motown) (Jobete/Black Bull TM, ASCAP)	50	60	5	11134 (Saggifire/Modern American/ASCAP/Irving, Foster Frees. BMI)  SIT DOWN AND TALK TO ME—Lou Rawls	歃	NEW E	JIRY	3640 (Malbiz BMI)  THEME FROM THE BLACK
15	8	21	CRUISIN'—Smokey Robinson (W. Robinson, M. Tarplin). Tamla 54306 (Motown) (Bertam, ASCAP)	血	57	6	(K. Gambie, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI) I'M IN LOVE WITH YOU—Ren Woods				HOLE—Parliament (W. Collins, G. Clinton, J.S. Theracc 2235 (Rick's/Malbiz/Rubberband, E
E .	20	9	SPECIAL LADY.—Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)	152	62	5	(L.J. McNally), ARC/Columbia 1-11146 (McNally, ASCAP)  I CANT HELP MYSELF—Bonnie Pointer	86	37	12	LOVE GUN—Rick James (R. James), Gordy 7176 (Motown) (Jobete/Stone City, ASCAP)
7	19	14	YOU KNOW HOW TO LOVE ME—Phyllis Hyman (). Mtume, R. Lucas), Arista 0463	53	53	6	(B. Holland, L. Oozier, E. Holland Jr.), Motown 1478 (Stone Agate, BMI) UNCLE JAM—Funkadelic	B	NEW E	TRY	HERE COMES THE SUN-F. (A. Middleton, L. Taylor, L. James, Barry), WMOT/Fantasy 881 (Parker
18	17	15	(Frozen Butterfly, BMI)  RAPPER'S DELIGHT—Sugar Hill Gang (S. Robinson, H. Jackson, M. Wright, G. O'Brien), Sugar Hill, 542 (Roulette) (Sugar Hill, BMI)	54	40	9	(G. Cinton, G. Shider), Warner Bros. 49117 (Rubber Band, BMI)  THE SWEETEST PAIN—Oexter Wansel (D. Wansel, C. Biggs), P.I.R. 93724 (CBS)	88	89	2	I JUST WANT TO BE THE YOUR LIFE—Eddie Kendricks (M. Price, D. Walsh), Arista 0466 (
19	18	16	Gugar min, bm)  GLIDE—Pleasure (N. Phillips, B. Smith), Fantasy 874 (Three Hundred Sixty, ASCAP)	卣	65	3	(Mighty Three, BMI)  I PLEDGE MY LOVE—Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 2053 (Perren-Vibes, ASCAP)	80	MEW E	MTRY	Golden Clover/See This House, ASC  I'M AT YOUR MERCY—Jones (K. Gamble, L. Huff), P.I.R. 9 3735
20	14	20	LADIES NIGHT—Kool & The Gang (G.M. Brown/Kool & The Gang), De-Lite 801 (Mercury) (Delightlul/Gang, BMI)	56	34	10	SO DELICIOUS—Pockets (V. White, R. Wright, C. Fearing, F. White, L. Starr), ARC/Columbia 1-11121 (Patmos/Charleville, BMI/	90	HEW E	HTTRY	(Mighty Three, BMI)  BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew
21	23	19	DON'T LET GO—Isaac Hayes (J. Stone), Polydor 2011 (Screen Gems-EMI, BMI)	57	46	8	Modern American/Verdangel, ASCAP)  YOU'RE SO GOOD TO ME—curtis Mayfield (C. Mayfield, G. Askey), Curtom/RSO 941				(V. Mason, G. Bufford, G. Bell), Br (Lena/Funky Feet, BMI)
22	21	16	STILL—Commodores (L. Ritchie), Motown 1474 (Jobete, Commodores Entertainment, ASCAP)	台	68	5	(Mayfield/Andrask, BMI)  WORKING MY WAY BACK TO YOU—Spinners	91	38	15	A SONG FOR DONNY—whis (D. Hathaway), Solar 11739 (RCA) (Kuumba, ASCAP)
23	24	11	I WANT YOU FOR MYSELF—George Duke (G. Duke), Epic 9-50792 (Mycenae. ASCAP) ROTATION—Herb Alpert	59	58	12	(S. Linzer, D. Randell), Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)  BE WITH ME—Tyrone Davis	92	MEW E	KTRY	WITH YOU I'M BORN AGAIN—Billy Preston & Syreeta (D. Shire, C. Connors), Motown 14
25	26	16	(A. Armer, R. Badazz), A&M 2202 (Almo/Badazz, ASCAP) I CALL YOUR NAME—Switch	60	70	5	(P. Richmond, D. Ellis, R. Locke), Columbia 1-11128 (Content/Tyronza, BMI) I'LL TELL YOU—Sergio Mendes Brasil '88	93	73	6	(Check Out, BMI) I'VE BEEN PUSHED
26	32	5	(B. De Barge, G. Williams), Gordy 7175 (Motown) (Jobete, ASCAP) WONDERLAND—Commodores	61	61	11	(N. Watts), Elektra 46567 (Berma, ASCAP)  I WANT YOU — Wilson Pickett (Roussel, Simon, Pickett), EMI-America 8027				ASIDE — McFadden & Whitehead (J. Whitehead, G. McFadden, J. Co 9-3725 (CBS) (Mighty Three, BMI)
227	33	5	(M. Williams), Motown 1479 (Jobete/Commodores Entertainment, ASCAP) SHOUT AND SCREAM—Teddy Pendergrass	102	72	3	(Merlin/Sock Cymbal, ASCAP)  DA LADY—Con Funk Shun (Con Funk Shun), Mercury 76026 (Val-le-Joe, BMI)	94	83	10	WITCH DOCTOR—Instant Fun (B. Sigler), Salsoul 2108 (RCA) (Henry Suemay/Unichappell, BMI)
			(K. Gamble, L. Huff), P.I.R. 9-3733 (CBS) (Mighty Three, BMI)  GOT TO LOVE SOMEBODY—Sister Sledge	63	64	6	CATCHIN' UP ON LOVE—Kinsman Dazz (B. Harris), 20th Century 2435 (RCA) (20th Century/All Sunray, ASCAP)	95	67	9	NEVER SEEN A GIRL LIKE YOU—David Oliver (C. Womack), Mercury 76022 (Gro
29	41	12	(B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic, BMI)  NO MORE TEARS—	4	74	3	STRAIGHT FROM THE HEART— Loose Change (R. Franks, W. Grey), Casablanca 2219	96	90	11	LET'S DANCE—9th Creation (A.D. Burke, J.D. Burrise, D. Allen) Hilltak 7901 (ATV, BMI)
		•	Barbra Streisand/Donna Summer (P. Jabara, B. Roberts), Columbia/Casablanca (1-11125 (Olga/Fedora, BMI)	歃	75	3	(Irving/ Medad, BMI)  LOVE IN PERFECT HARMONY— Fatback Band	97	NEW E	TTY	I'LL BE THINKIN' OF YOU (A. Crouch), Light 655 (Lexicon/Ci
30	35	8	DO YOU WANNA MAKE LOVE — Millie Jackson & Isaac Hayes (P. McCann), Spring 2036 (Mercury) (MCA, ASCAP)	66	66	6	(J. Flippin), Spring 3005 (Mercury) (Clita, BMI)  ONLY MAKE BELIEVE—Bell & James (L.M. Bell, C. James), A&M 2204	98	92	7	HOW DID YOU KNOW IT WAS ME—Barry White (R. Coleman), 20th Century 2433
31	31	11	PULL MY STRINGS—Lakeside (F. Lewis), Solar 11746 (RCA) (Spectrum VII, ASCAP)	歃	77	3	(Mighty Three, BMI)  LOVE INJECTION — Trussel (H. Lane, R. Smith), Elektra 46560 (Cowcatcha/ Nikki's Dream, BMI)	99	94	7	(Ba-Dake, BMI)  I JUST WANNA BE YOUR
32	36	9	DON'T STOP THE FEELING—Roy Ayers (R. Ayers, C. O'Ferral, W. Ramseur), Polydor 2037 (Roy Ayers/Ubiquity, ASCAP)	68	69	5	MY LOVE DON'T COME EASY—Jean Carn (E. Levert, O. Williams, M. Jackson), P.I.R. 9-3732				GIRL—Chapter 8 (M. Powell), Ariola 7777 (Woodson BMI/U.S. Arabella)
33	30	11	IT'S MY HOUSE—Diana Ross (N. Ashford, V. Simpson), Motown 1471	100	79	3	(CBS) (Mighty Three, BMI/Rose Tree, ASCAP)  IT'S NOT MY TIME—L.V. Johnson (L.V. Johnson), I.C.A. 026 (Alvert, BMI)	100	96	10	TIT FOR TAT—Bobby Bland (V. Pea, M. Higgins), MCA 41140

LKING ON SUNSHINE— Summers & The Summers Heat Grant), Prestige 770 (Fantasy) (Marco, ASCAP)

Label & Number (Dist. Label) (Publisher, Licensee)

S IS IT—Kenny Loggins Loggins, M. McDonald), Columbia 1:11109 (Milk ley, ASCAP/Snug, BMI)

GOT FAITH IN YOU—Cheryl Lynn Caldwell). Columbia 1:11174 (Syn-Drome, BMI)

N'T STOP DANCIN'—Sylvester vester), Fantasy 879 (Beekeeper/Borzoi, ASCAP)

UST WANNA WANNA—Linda Clifford Stone, T. Baldursson), Curtom/RSO 1012 dursson, ASCAP)

AZOS RIVER BREAKDOWN—Stix Hooper Hooper). MCA 41165 (Four Knights, BM1) COED TO DEATH—Latimore Latimore), Glades 1756 (T.K.) (Sherlyn, BMI)

A GROOVE—TTF Brown Jr., S. Wilson III), RSO 1010 Brown Jr., S. /field, BMI)

AY SOMETHING PRETTY—Johnnie Taylor Jackson, W. Shaw), Columbia 1·11084 scle Shoals Sound, BMI)

D THE BEAT GOES ON—Whispers Sylvers, S. Shockley), Solar 11894 (RCA) actrum VII/Rosy, ASCAP)

ON'T EVER—Creme D'Cocoa Camillo), Venture 118 (Barcam, BMI)

RTY PEOPLE—Parliament Clinton, W. Collins, G. Shider), Casablanca 2222 bberband, BMI)

MPUTER GAME-Yellow Magic Orchestra Hosono, Y. Takahashi, R. Sakamoto), Horizon (A&M) (Alpha, ASCAP)

VER BUY TEXAS FROM A WBOY—The Brides Of Funkenstein Clinton, R. Dunbar), Atlantic O (Malbiz BMI)

ME FROM THE BLACK LE — Parliament Collins, G. Clinton, J.S. Theracon), Casablanca 5 (Rick's/Malbiz/Rubberband, BMI)

RE COMES THE SUN-Fat Larry's Band middleton, L. Taylor, L. James, A. Austin, L. y), WMOT/Fantasy 881 (Parker/WIMOT, BMI)

UST WANT TO BE THE ONE IN UR LIFE—Eddie Kendricks Price, D. Walsh), Arista 0466 (World Song/ den Clover/See This House, ASCAP)

AT YOUR MERCY—Jones Girls Gamble, L. Huff), P.I.R. 9 3735 (CBS) ghty Three. BMI)

UNCE, ROCK, SKATE, LL— Vaughn Mason & Crew Mason, G. Bufford, G. Bell), Brunswick 55548 na/Funky Feet, BMI)

SONG FOR DONNY—Whispers Hathaway), Solar 11739 (RCA) umba, ASCAP)

TH YOU I'M BORN AIN—Billy Preston & Syreeta Shire, C. Connors), Motown 1477 eck Out, BMI)

BEEN PUSHED IDE — McFadden & Whitehead Whitehead, G. McFadden, J. Cohen), P.I.R. 725 (CBS) (Mighty Three, BMI)

VER SEEN A GIRL KE YOU—David Oliver
Womack), Mercury 76022 (Groovesville, BMI)

BE THINKIN' OF YOU-Andrae Crouch

S ME—Barry White Coleman), 20th Century 2433 (RCA) Dake, BMI)

UST WANNA BE YOUR RL—Chapter 8 Powell), Ariola 7777 (Woodsong/Chapter 8, I/U.S. Arabella)

FOR TAT—Bobby Bland Pea, M. Higgins), MCA 41140 (Alvert, BMI)

Billboard SPECIAL SURVEY for Week Ending 1/19/80

#### General News

# AUDIE DOTSON Milwaukee Retailer Attributes Success To Community Work

MILWAUKEE—Audie Dotson attributes the success of his combination one-stop/retail store and second store to community activity.

Dotson won't stock headshop paraphernalia, as an example. "I don't believe we can cure drug addiction if the store is a part of it," the one-time wig store entrepreneur attests.

Doston aids soul-oriented stores which compete with his two Beer City locations. He's helped them enough that they are regular customers of his Audie's One-Stop. Dotson stresses that Milwaukee's estimated black population hovers at 200.000, served by three r&b stations in the city.

A majority of the 15 black music accounts which buy from the one-stop state wide are within the environs of Wisconsin's largest city. Because he's able to sell these retailers, his advantage is carrying a larger and more diversified group of album and single titles than he might as just as two-store retailer.

Milwaukee's profit outlook is

exemplified by Audie's retail pricing. Specials on \$7.98 and \$8.98 albums run \$5.79 and \$6.29, respectively, and are shelved at \$6.29 and \$6.97. The inventory is well-stocked with gospel and jazz along with a good backlog of singles, for which Dotson charges \$1.30.

Whereas several years ago his business on a dollar volume basis was basically 45s, he's seen a sharp upturn in LP sales. Albums account for 40% of the dollars run at the registers. LPs account for 70% of the album revenue. Cassettes are showing him strong growth over the past year. Dotson explains.

Dotson got into the industry via the backdoor. A neighboring record store, Gene's, near one of his wigshops, became available in 1972. Dotson wanted diversification. He took over the 800 square foot store.

He credits much of his continuing growth to Larry Myles, now general manager. Myles was a radio personality with excellent record savvy. Myles still buys, assisted by Sheila Woods. Since 1977, Myles, too, has firmed Audie's image locally with a one-hour daily remote radio show from a console in the center of the present largest 2,800 square foot combination one-stop/store. Audie's promotes soul concerts by featuring the attraction in a late afternoon remote from the store, broadcast over WNOV-AM which carries the daily show.

Radio is the prime ingredient in the recipe that brings in customers. Audie's also advertises regularly on WLUL-FM and WAWA-FM. Selling concert tickets creates important traffic, Dotson feels.

New stores? Dotson is cautious. But he again points up that each store opening means more jobs in the black community. Sixteen are now employed.

Dotson wants his steady climb to continue. He admits the current recession has hindered the growth pattern. He is doing everything possible to maintain profits. Right now, he is trying to affect a returns procedure wherein his credits would be issued from 60 to 90 days.

## **Commodores Taking Care Of Business**

By CARY DARLING

LOS ANGELES—Running a popular music group as a business firm may strike some as odd. However. Motown's six-member popsoul Commodores see no conflict between music and business. In fact, its goal is to dispel the image that black acts can't appeal to a wide integrated audience, remain financially solvent and, if desired, successfully move to the business side of the entertainment industry.

The seed for this feeling was planted in the late 1960s when the band members met at Tuskegee Institute in Tuskegee, Ala. "There was a difference at the time," says Lionel Richie, lead vocalist. "You go see the top selling black group in a club that held 500 to 1,000 people and they would have to stay a whole week.

"Still, they only got \$3,500 or \$5.000. You go see a white group at Yankee Stadium, where it's 70,000 people in one night at \$15 a head, and the group can retire at the end of the show."

"Our early desire was to study the business," confirms trumpeter William King, "find out why pop groups could put 20.000 people in a hall and it took 10 r&b groups to draw 3,000."

To this end, the group talked to managers and other artists while they were still students at Tuskegee. Because of its ambitions, and the crossover nature of its music, this year the group earned Grammy nominations for best pop group vocal performance and best r&b group vocal performance.

To oversee the business affairs and help it attain its goal, the Com-

modores have set up Commodore Entertainment Corp. which involves several areas. "It covers our concert promotion, our outside production work and a studio complex we're building," notes Richie. "It also encompasses all our touring, merchandising and publishing."

Despite these other areas, the group, which also includes keyboard player Milan Williams, bassist, and trumpeter Ronald LaPread and drummer Walter "Clyde" Orange, has managed to record eight albums since hooking up with Motown in 1973. A greatest hits compilation, re
(Continued on page 38)

#### DRG LPs Hail Royalty, Rodgers

NEW YORK—Hugh Fordin's DRG Records has a "royal flavor" to three new albums while in February it pays tribute to the late Richard Rodgers in four new packages.

The label is ticing in with the debut of the London-originated tele-

out Lester's knowledge, permission

tapes and catalog from the plaintiffs

April 4, 1977, it was through fraudu-

lent misrepresentations and conceal-

ments, the suit charges.

When Pickwick bought the master

vision series, "Edward & Mrs. Simpson," with an album of the original music by Ron Grainer plus favorites of the Duke and Duchess of Windsor.

The 6½-hour series starts Jan. 25 over 60 stations that are part of the "Mobile Showcase." The sound-track is being plugged on Mobile posters and ads heralding the program.

Also, the label is releasing the soundtrack of "King Story." made with the late Duke who abdicated as the King of England to marry the divorced Mrs. Simpson in 1936. Album features music and the voices of the Duke, Orson Welles and Dame Flora Robson, among others.

The label's third royal album involves a two-LP package of "Edward The King," the tv series about Edward VII with Cyril Ornadel conducting the London Symphony Orchestra.

In February, DRG will market the London cast albums of Rodgers & Hammerstein's "South Pacific," "Carousel" and "The King & I." Another Rodgers release, an interview with Arnold Michaelis in 1957, is part of a two-LP also featuring an interview with Oscar Hammerstein. MGM originally released the package.

# Black Music Assn. Firms a Committee

NEW YORK—Seven new members have been appointed to the Black Music Assn.'s Standing Committee for Public Relations and Rublicity by the committee's cochairmen. Bob Altshuler and Bob Jones, the heads of publicity at CBS and Motown.

The new members are: Stu Segal. director of corporate public relations at Polygram; Robert Rolentz, director of corporate information for Warner Communications; Herb Helman, division vice president at RCA Records; Tim Barker, public relations officer at Garrett/Simes; Dennis Fine, vice president for publicity and press services at Arista; Eliot Horne, manager of black music publicity at RCA Records; and Howard Bloom, president of the Howard Bloom Organization.

# Jazz Group Moves

NEW YORK—The Consortium of Jazz Organizations and Artists has moved to 2090 Adam Clayton Powell Blvd.. New York, N.Y: 10027. (212) 866-9000.



#### Lester Sues Pickwick For \$1 Mil

or consent.

NEW YORK—Record producer Sumner (Sonny) Lester, owner of Sonny Lester Productions, Groove Merchant International, Groove Concert International and Vision Productions, is suing Pickwick International for \$1 million charging breach of contract, violation of copyright laws and fraud.

In a suit filed at U.S. District Court for the Eastern District of New York. Lester charges that Pickwick breached licensing agreement, dated Aug. 28, 1974, when it allegedly manufactured "hundreds of thousands" cutout records by such artists as Count Basie, Lionel Hampton and Buddy Rich.

The suit charges Pickwick with selling these cutouts in the same markets but at a much lower price as the identical full line product, with-

#### Firm Musexpo '80

NEW YORK—Musexpo '80 will take place this year from Sept. 26-30 at the Americana Bel Harbour Hotel in Miami Beach.

The hotel will house all Musexpo activities, including office and exhibit space, video and live talent showcases, seminars, receptions and dinners, as well as early registrants.

www.americanradiohistory.com

# Commodores Care To Know Their Business

 Continued from page 37 leased in 1978, is the ninth Commo-

dores 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 Musical diversity for the band was



Billboard photo by Chuck Pulin BLONDIE PRACTICE-The members of Blondie rehearse for their European tour at the SIR Studios in New York.

#### **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."

JANUARY 19, 1980, BILLBOARD

GLOSS' PHOTO	EACH IN
1000 POSTCARDS	\$110.00
100 8×10	\$22.95
CUSTOM COLOR PRINTS	\$89 per 100
COLOR LITHO	\$295 per 1000
COLOR POSTCARDS	\$180 per 3000
MOUNTED ENLARGEMENTS	20"X30" 30"X40" \$20.00 \$30.00
Photograph A Division of JAMEs 165 W. 46th St. (212) Pt.	

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

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

"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) also spawned at Tuskegee. "We constantly worry about our audience not being up with us as far as musi-cal changes," states Richie. "But, when we first started, if you were a

#### **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

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)

songs. If you were a black band, you played certain songs. Well, we came along and said, 'we're going to play

"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 respectbreaking 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 Commo-

Upcoming projects may include the soundtrack to a film called "Underground Aces" and LaPread is producing a group called Seventh

'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."

#### 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

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/Struc-

"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,

#### Miami's Marchant Cops Emmy Award

MIAMI-Omar Marchant. branch and professional manager at the Peer-Southern Organization here and a television and radio personality, was recently honored by the National Academy of Television Arts & Sciences with an Emmy

Marchant won the prestigious award in the special programs category as producer and master of ceremonies of "El Amor." The show featured such international performers as Julio Inglesias, Celia Cruz, Celi-Bee, Guillermo Alvarez Guedes, Isabel, Luisa Maria Guell and Braulio.

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



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

#### IT TAKES TALENT TO COVER TALENT...

And covering the world of live music – from rising star to superstar – is one of our many talents.

TALKING TALENT AND MEANING BUSINESS.

Billboard.

# 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 publishin, arm and will be actively pursuing procement of their material with various artists," says Phillips.

with various rtists," says Phillips.
Assisting Phillips in his new ven-

#### **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.

ture are Harold C. Streibich, vice president, and Judy Wilkinson, executive secretary.

Sunshine's offices are at 2000 Madison Ave. in Ardent Recording

By ROSE CLAYTON

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

#### Billboard.

# A Dynamic Carousel of Sound In the April 26th Issue (Advertising Deadline: April 4, 1980)

All who are part of this dynamic carousel of sound will want to take part in Billboard's Spotlight On Nashville—the ideal spot for your advertising message to document your contribution and participation.

The Nashville music scene continues to expand in Pop, Gospel, Adult Contemporary, Soul, Disco, Jazz and Country—virtually every form of music—calls Nashville home.

And much more.

Nashville is also deep into full scale International Record Promotions, Motion Picture and Television Soundtracks, Commercials, and Jingles. Billboard's Nashville Spotlight will light up this total music scene so the world can see it as never before. Illuminating the role of BMI, ASCAP, SESAC,

CMA, Gospel Music Association, NARAS and Nashville Music Association. Focusing on publishing companies, labels, writers, booking agencies, sound studios. Revealing insights on leading producers, managers, international recording acts that record in Nashville. Exploring the full spectrum of Nashville creativity. Billboard's Spotlight on Nashville in the April 26th issue.

Bonus Distribution: IMIC '80, Washington, D.C. There's no better way to let the entire world know. Reserve your advertising space now! Contact John McCartney, Billboard's Nashville ad representative at (615) 748-8100, or your local Billboard representative.

Ad Deadline: April 4 Date of Issue: April 26





Billboard photo by Chuck Pulin

On Live: Desmond Child & Rouge, Maria Vidal, Myriam Valle and Diana Grasselli, perform on "Saturday Night Live."

### **TV Appearance Allows Child & Rouge** To Gain Promo Edge On New Single

By ROMAN KOZAK

NEW YORK-An appearance on "Saturday Night Live" in late December allowed Capitol's Desmond Child & Rouge to premiere "Tumble In The Night," its new single to a nationwide audience, giving Capitol's promotion department an edge in breaking the record.

The single is off the recent "Runners In The Night," LP, and Roy Erikson, comanager of the band with Matthew Mark at Starflight Management, says the performance was coordinated with Capitol so that label promo reps could alert program directors and music directors around the country to be looking for

"'Runners In The Night' is 100% rock'n'roll," says Desmond Child, who along with Diana Grasselli, Myriam Valle and Maria Vidal form Desmond Child & Rouge. "On the new album we've combined our complex vocal arrangements with elements of new wave. It's a very raw album for us.

Desmond Child & Rouge is a vocal group, "probably the only one like the '50s groups," claims Child, where none of the principals plays any instruments, concentrating instead on singing and choreographed movements. On tour it uses a backing band.

Before adopting its current rock style the group had gone through a number of changes. It started out playing the New York cabaret circuit before being signed to Capitol after an appearance at Trax, a New York industry hangout. The debut LP, released in January 1979, yielded the mainstream rock "West Side Pow Wow" and the r&b/disco flavored "Our Love Is Insane." In addition, Child wrote and the group



recorded the title song from the "Warriors" film, "(Warriors) Last Of

In terms of outside projects Child cowrote with Paul Stanley "I Was Made For Loving You," which has turned out to be the biggest worldwide hit single for Kiss todate. Meanwhile, the three women in Rouge have appeared with Gilda Radner in the "Gilda" Broadway show, which led to the tv appear-

Desmond Child & Rouge is signed to Premier Talent for bookings, but the band plans no tour dates until there is more action on the single and the LP.

#### APPEAL N.J. NO-ROCK LAW

SEA GIRT, N.J.-Hotel and club owners at this resort plan to appeal a city ordinance recently passed by the Borough Council that prohibits disco and rock bands from performing at local clubs.

Robert A. Coogan, area attorney, engaged by the owners of Parker House Hotel, says the issue is a constitutional problem. Borough attorney Gilbert H. Van Note says the resort is prepared to defend the

The ordinance was adopted Nov. 13. It prohibits live rock or disco entertainment and limits the noise level of any type of music eminating from a nightclub.

The ordinance was proposed after residents complained about noise at the Parker House last summer. Mayor Thomas Black held that rock and disco music was not compatible with the community and the ordinance was designed to discourage disco and rock fans from "infiltrating" into the community.

Edward F. Pucciarelli, manager of Commore Stockton's, another local club, also is prepared to join Parker House in the appeal, as are a number of other club owners.

#### Eagles In Florida

LOS ANGELES-The Eagles are set to begin the winter leg of a "Long Run" worldwide tour at the Tampa Stadium, Tampa, Fla., Jan. 26. The group, having already performed 28 shows in 23 U.S. cities, is scheduled for concerts in North and South Carolina, Tennessee, Texas, Louisiana, Mississippi, Oklahoma, New Mexico and Florida.

# **Denver's Rainbow Celebrating**

DENVER-The Rainbow Music Hall celebrates its first year of operation Jan. 26 with two shows by Rick

The theatre, run by Feyline Presents, Inc., opened Jan. 26, 1979 with a show by Jerry Jeff Walker.

Within that year the showplace has done "close to 200 shows," according to theatre manager David McKay. Some of the top music names have played there, from Ricki Lee Jones to Leon Russell.

This month has possibly been the slowest since the 1,280-seater opened, with only Rick Derringer, Pat Benatar and the Police scheduled by the first day of the year. Usually there has been at least one show a week, sometimes as many as three or four.

McKay will readily agree that it is one of the most successful business ventures to open in Denver in the past year. "It has been one of the biggest successes. More than 150,000 By DICK KELLEHER

persons have passed through the doors," he states.

There will be some "surprises" on the Rainbow's first anniversary. McKay promises, but gives no indications of what they will be.

A special event will be that Derringer will perform two shows, the first for a paying audience and the second one for an audience that gets in free. McKay says FM station KAZY will be giving away tickets to its listeners for the second show. Show times are scheduled for 7:30 and 10:30 p.m.

This is not the first time a radio station has sponsored this sort of event. A similar promotion took place last fall. Most show times are at 7:30 p.m.

Chuck Morris, vice president of Feyline, books the acts for the Rainbow. When asked how he chooses a band or act, he says, "there are five or six variables" which include airplay, record sales, word of mouth

and "national charts are last." He states that a large part of it is a "natural hunch."

This hunch has paid off, for both McKay and Morris claim a sellout of 85%-87% of all the shows that have been presented.

"I don't think there's a theatre (with live music) in the country doing the percentages we are," Mor-

One of the reasons for the large percentage, Morris says, is that care is taken to make sure acts get the promotion, image building and advertising Feyline thinks they should. Morris cites Blackfoot as one of the acts that is bigger in Denver than in most of the nation, thanks to several appearances at the Rainbow. There are several other groups that have had two or more billings at the theatre, including the Police which will be in this month for second appearance within a year.

# Talent Talk

Two more Iran-related singles have arrived at Billboard's offices: "World Gone Mad," a 45 on RAL Records in Chicago, written and sung by Evanston, Ill., stockbrocker Dick Luebbe with Bill Flosi; and "I Ran Iran" by David Lampell. "I Ran Iran" is a 12-inch disco single, for those who want to commiserate with the hostages' plight while on the dance floor.

Arrangements are being worked out for Melissa Manchester to appear at the Metropolitan Opera House in New York, where she was an usherette 15 years ago. She says she still has the uniform. . . . On her next album Linda Ronstadt plans to include three songs by the Cretones, an L.A.-based new wave band which will have its own LP out on Planet Records soon. ... Cars singer/bassist Ben Orr lost his guitars, his art collection and just about everything else he owned when the Boston apartment complex where he lived burned down.

Having in the past sent Christmas cards where they sold tickets to the nativity one year, and sent 500 Italian lire as a rebate last year, the Bottom Line owners this year reflected the spirit of the season with a picture printed on brown paper showing Stanley Snadowsky and Allan Pepper reduced to a wardrobe of wooden barrels. They also want their 500 lire back.

Also in the same spirit was the Arista/U.K. chain letter type of card which contained a list of recipients urging them to "tick and pass on, in view of these frugal times." more generous was the card from the E.G. Group which contained a soundsheet of Robert Fripp playing

"Silent Night" a la Frippertronics. Fripp also performed live at the Musicians Magazine awards/Christmas party at Blue Rock studios in New York. Supplying their own entertainment that evening were the staffers of Rolling Stone, who formed the Dry Heaves as a house band with Jann Wenner on bass guitar. Dropping by to check the competition was Mick Jagger.

To promote the new LP "Life At The Hop" by XTC, Virgin Records threw a hop party at SIR studios in New York, catered by Nathan's. Dave Glew, Atlantic's senior vice president and general manager, and writer Toby Goldstein won awards for the "hoppiest" costumes. Harry Chapin has been signed to do the soundtrack for the upcoming film "Mother And Daughter: The Loving War" for Edgar J. Scherick and Associates, producers of the film for ABC-TV.

Touring solo for the first time will be Robin Williamson of the Incredible String Band fame when he treks to the U.S. and Europe this spring. His series of one-man shows will retain the String Band's unique blending of contemporary and Old World music while adding elements of theatre and magic to the perform-

Further signaling the emerging comradery between rock and disco is the addition of "New Wave Night" at Flippers, an L.A. roller disco club. New wavers will perform two shows every Tuesday night at the West Hollywood spot. Expecting the completion of a dance floor by February, the club's management has lined up such local notables as the Naughty Sweeties and the Rubber City

Rebels. A take-off of one of last year's most popular singles, "My Sharona," was recorded in the men's room of college station KCPR-FM San Luis Obispo, Calif., by deejay "Weird Al" Yankovic, and is being released by Capitol Records. "My Bologna," written and performed by the 20-year-old Cal Poly student, was first played by Barry Hansen, aka Dr. Demento, on his syndicated program. Bruce Ravid of Capitol's a&r team heard the single and obtained a copy to play for the Capitol quartet which inspired the parody. Reportedly, the Knack got the joke and so did a&r chief Rupert Perry,

who agreed to release the single. **ROMAN KOZAK & SHAWN HANLEY** 

Joe Perry, former lead guitarist of Aerosmith, pacts with Columbia Records. He is in the studio with producer Jack Douglas working on his solo LP. Singer/songwriter Jim Stafford to Casablanca Records. . . . Comedian Gallagher to United Artists Records. The comic's debut LP is slated for release later this month.

Levi & the Rockats to Lloyd Segal Management. . . . Lorimar Records inks singer/songwriter Bill Martin. Dixie Dregs to Arista Records. Formerly with Capricorn Records, the rock band is now recording its debut Arista LP in Atlanta.

Jimmy Dean to the Jim Halsey Co.

for worldwide management and booking. . . . Gene and Dean Boyer to Sabre Records in Nashville.... Shirley Caesar to Word Inc. for recording. Her albums will be released on the company's subsidiary label, Myrrh, with Ken Harding producing. . . . songwriter/artist Bobby David to Warner Bros. Music in Nash-

Spanish singer Miguel Gallardo to Ariola in Barcelona. Distributed in the U.S. by Caytronics, the first LP will be released within a few months. ... Felito Felix from Puerto Rico exclusively to Caytronics. His first LP will be released early in April. ...

#### **Spectrum Delays Seating Decision**

PHILADELPHIA-Final decision on whether general admission or festival seating will be discontinued at the Spectrum, 19,500-seat entertainment and sports complex here, will be made by Allen B. Flexer, president of the facility.

With sports events booked solid for the next few weeks, followed by a Feb. 19-27 booking for the "Ice Capades," it is not expected that rock concerts will be resumed until the

"The Spectrum," says Larry Rubin, public relations chief, "has not definitely decided to discontinue general admission concerts as yet. We are reviewing the situation and will make a determination in the

Rubin says the decision will not be affected entirely by the tragedy at the Who concert in Cincinnati. The Spectrum has had no problems with crowd control. Last year it effectively curbed rowdyism of fans in lighting firecrackers and throwing pop bottles and beer cans at the performers by enlisting the help of local radio stations and the performers in an educational campaign.

"It's not the general admission that creates the problem," says Rubin, "it's how you run your build-

www americantadiohistory com

# Billboard SPECIAL SURVEY For Week Ending 1/6/80 op Boxoffice® Total Ticket Ticket Price ARTIST-Promoter, Facility, Dates

Kan	ARTIST—Promoter, Facility, Dates  DENOTES SELLOUT PERFORMANCES	Ticket Sales	Price Scale	Gross Receipts
	Arenas (6,000 To 20	,000)		
1	GRATEFUL DEAD-Bill Graham Presents, Aud. Arena,	32,500	\$9.50-\$17.50	\$343,435*
2	Oakland, Calif., Dec. 26-31 (5)  STYX/APRIL WINE—Wolf & Rissmiller Concerts, Forum, L.A., Calif., Dec. 19 & 20 (2)	32,597	\$7.75-\$9.75	\$296,184*
3	TODD RUNDGREN & UTOPIA/RICK DERRINGER— Belkin Productions, Colis., Cleveland, Ohio, Dec. 31 & Jan. 1	30,880	\$9.25-\$10.25	\$286,563
4	ALLMAN BROTHERS/PURE PRAIRIE LEAGUE/POINT BLANK-Ruffino & Yaughn/Ron Delsner, Colis., Uniondale, N.Y., Dec. 30 & 1/6 (2)	27,507	\$9.50-\$10.50	\$281,996
5	STYX/BABYS—Bill Graham Presents, Cow Palace San Francisco, Calif., Jan. 5 & 6 (2)	29,000	\$8.50-\$9.50	\$246,500°
6	OUTLAWS/MOLLY HATCHET/38 SPECIAL—Beach Club Booking/Cellar Door Concerts/Albert Promotions, Civic Center, Lakeland, Fla., Dec. 30 & 31	20,407	\$8.50-\$12.50	\$210,466*
7	CHEAP TRICK/MOON MARTIN—Avalon Attractions, Forum, L.A., Calif., Dec. 31	14,886	\$12.50-\$15	\$203,988
8	WILLIE NELSON/BONNIE RAITT/DELBERT McCLINTON—Pace Concerts/Louis Messina, Summit, Houston, Tx., Dec. 31	14,652	\$11.50-\$13.50	\$189,500
9	BLUE OYSTER CULT/GAMMA/SVT—Bill Graham Presents, Cow Palace, San Francisco, Calif., Dec. 31	14,500	\$12.50-\$15	\$182,483
10	TOM PETTY & THE HEARTBREAKERS/CHUCK BERRY/EDDIE MONEY/FABULOUS POODLES—Bill	14,500	\$12.50-\$15	\$181,288
1	Graham Presents, Colis., Oakland, Calif., Dec. 31  CHEAP TRICK/MOON MARTIN—Avalon Attractions, Arena, Long Beach, Calif., Dec. 30	13,933	\$10.50-\$12.50	\$148,966
12	MAX WEBSTER/SAGA/PRIVATE EYE/BOB SAGET— Concert Productions Int'l., Maple Leaf Gardens, Toronto, Canada. Dec. 31	13,700	\$9.50-\$10.50	\$136,630
3	THE WHO—Cross Country Concerts, Colis., New Haven, Ct., Dec. 15	10,700	\$9.50-\$10.50	\$111,595
14	WILLIE NELSON/BONNIE RAITT/DELBERT McCLINTON—Pace Concerts/Louis Messina Convention Center, Ft. Worth, Tx., Dec. 30	12,701	\$7.50-\$8.50	\$107,948
15	ALLMAN BROTHERS—Cross Country Concerts, Colis., New Haven, Ct., Dec. 31	9,900	\$8.50-\$10.50	\$99,958
16	<b>DEVO/DOVE/X—</b> Avalon Attractions, Arena, Long Beach, Calif., Dec. 31	9,446	\$8-\$10	\$92,601
17	BLUE OYSTER CULT/GAMMA/PAT TRAVERS—Avalon Attractions, Arena, Long Beach, Calif., Dec. 28	9,280	\$7.75-\$9.75	\$88,379
8	CHEAP TRICK/MOON MARTIN—Avalon Attractions, Sports Arena, San Diego, Calif., Jan. 2	8,367	\$8.75-\$9.75	\$88,269
19	CHARLIE DANIELS/WET WILLIE/NEW RIDERS— Sunshine Promotions, Mkt. Sq. Arena, Indianapolis, Ind., Dec. 31	10,818	\$8-\$9	\$86,771
20	WILLIE NELSON/BONNIE RAITT/DELBERT McCLINTON-Mid-South Concerts, Colis., Memphis, Tenn., Dec. 27	10,257	\$7.50-\$8.50	\$84,741
21	OUTLAWS/MOLLY HATCHETT/38 SPECIAL—Cellar Door Concerts/Beach Club Booking, Sportatorium, Miami, Fla., Dec. 28	9,970	\$8.25-\$8.75	\$80,136
22	OUTLAWS/38 SPECIAL/STILLWATER—Jet-Set Enterprises, Colis., Jacksonville, Fla., Dec. 29	9 475	\$7-\$8	\$73,772
23	ALLMAN BROTHERS/PURE PRAIRIE LEAGUE—Cross Country Concerts/Don Law Co., Civic Center, Springfield, Mass., Dec. 26	8,600	\$7.50-\$8.50	\$70,967
24	CHEAP TRICK/MOON MARTIN—Avalon Attractions, Swing Aud., San Bernadino, Calif., Dec. 29	7,200	\$8.50-\$9.50	\$61,200

24	Springfield, Mass., Dec. 26 CHEAP TRICK/MOON MARTIN—Avalon Attractions. Swing Aud., San Bernadino, Calif., Dec. 29	7,200	\$8.50-\$9.50	\$61,200*
	Auditoriums (Under	6,000)		
1	TEDDY PENDERGRASS/MARSHA WARFIELD—Circle Star Theatre, Circle Star Theatre, San Carlos, Calif., Dec. 19-23 (6)	20,994	\$9.75 -	\$194,548
2	GRATEFUL DEAD—Monarch Entertainment/NEO Space, Mem'l Hall, Kansas City, Mo., Dec. 10 & 11 (2)	6,434	\$9.50-\$10.50	\$66,104*
3	SOUTHSIDE JOHNNY & THE ASBURY JUKES— Monarch Entertainment, Capitol Theatre, Passaic, N.J., Dec. 29 & 31 (2)	6,656	8.50-\$10.50	\$62,334*
4	ATLANTA RHYTHM SECTION/LE ROUX—Ruffino & Vaughn, Boutwell Aud., Birmingham, Ala., Dec. 28	5,454	\$6.50-\$7.50	\$39,378*
5	ALLMAN BROTHERS/POINT BLANK—Monarch Entertainment, Capitol Theatre, Passaic, N.J., Jan. 5	3,279	\$10-\$12.50	\$38,353*
6	ATLANTA RHYTHM SECTION/WET WILLIE—Sound Seventy Productions, Mem'l Aud., Chattanooga, Tenn., Dec. 27	4,900	\$7-\$8	\$36,608*
7	PABLO CRUISE/HUEY LEWIS—Bill Graham Presents, Paramount Theatre, Oakland, Calif., Dec. 31	2,851	\$10.50-\$11.50	\$31,826*
8	ALLMAN BROTHERS—Monarch Entertainment, Palace Theatre, Albany, N.Y., Jan. 2	2,800	\$9.50	\$26,600*
9	ATLANTA RHYTHM SECTION/LE ROUX—Sound Seventy Productions, Municipal Aud., Panama City, Fla., Dec. 29	3,239	\$7.50-\$8.50	\$25,103
10	NRBQ/AZTEC TWO-STEP—Banzini Brothers Productions, Stage West, W. Hartford, Ct., Dec. 31	2,500	\$8.50-\$10	\$22,390*
11	BABYS/THE BEAT—Avalon Attractions, Civic Aud. Santa Monica, Calif., Dec. 31	2,239	\$10	\$22,390
12	SOUTHSIDE JOHNNY & THE ASBURY JUKES/THE BEAT—Brooklyn College Concerts, Whitman Hall, Brooklyn, N.Y., Dec. 14	2,300	\$6.50-\$8.50	\$16,600
13	RORY GALLAGHER/GARY MYRICK-Avalon Attractions, Stardust Ballroom, L.A., Calif., Dec. 20	1,655	\$7.50-\$8.50	\$12,585

# Talent In Action

#### FRANK SINATRA

Caesars Palace, Las Vegas

The venerable crooner celebrated his 40th year in show business by reliving his musical past and introducing his recorded future during his stay here.

For a \$35 a person show charge in the Circus Maximus room, the Sinatra buff got to see the 64-year-old charismatic lyric interpreter in fine form, enthused with the music he sings today and charged up over the February release of his first three-record set on Reprise called "Trilogy" for which he spent a good amount of the one hour set plugging and performing three tunes

from the upcoming retrospective project.

The "Trilogy" works were the most interesting of the program, with Vinny Falcone leading the 38-piece Caesars Palace orchestra in the appropriately shaded charts by Gordon Jenkins, Billy May and Don Costa, three of Sinatra's key orchestral arrangers.

Working with a music stand, Sinatra limited his physical movements to dig into the lyric of a new Gordon Jenkins composition, "I've Been There," an excerpt from a 36-minute operatta, as Sinatra called it, by Jenkins.

The second ballad from the LP. "It Had To Be You," is a tune Sinatra said he had never recorded in his career. His soft, yet persuasive reading made the tune a very personal state

Personal statements were the cornerstone of Sinatra's tunes as his smooth phrasing, his con trol over dynamics and his solid sensitivity with a lyric's delicate intrusions, all melded together.

"Summer Me, Winter Me," a Johnny Mathis evergreen, has now entered Sinatra's repertoire and he should add this tune to such other pow erhouses he does like "Send In The Clowns," since the song's human qualities are what en able him to inject such pathos. It was the third work from the LP and again another tune never recorded by Sinatra.

The tunes that have been recorded and have been done for years in-person which were reprieved in the Jan. 5 show under review included "I Hear Music When I Look At You" (the opener), "The Best Is Yet To Come" (with a slow, extracting jazzy feeling in which he forgot the lyrics, commented "where the hell is it." regained his position only to fumble a second time, but maintained his cool, kept a warm smile on his face and asserted his positive control over the situation, a swagger of his head a sway of his shoulders all showing the audience he was in command), "Long Lost Love," and "The Lady Is A Tramp."

When Sinatra rides with the jump tunes like "Tramp" there remains the strained quality in his voice which has been with him since he

came out of retirement six or so years ago.
When he croons a ballad, his voice is just su perb and when he works with a tune which allows him both relaxed and dynamic passages like "Something," it is the best of vocal worlds.

Sinatra's key sidemen led by pianist Falcone, included guitarist Al Viola, trumpeter Charley Turner, bassist Gene Cherico and drummer Irv Cottler.

Closing the program were the welcome "My "I've Got You Under My Skin" and "New York, New York," which he had stumbled over several nights earlier on his NBC-TV birthday special. For this gambling crowd he did it per

Seeing this show business legend performas this reviewer had done on many occasions-is like being witness to a personal experience be tween artist and public. There is much love in the room when Francis Albert performs. Happy 40th anniversary. **ELIOT TIEGEL** 

#### SISTER SLEDGE

MGM Grand, Las Vegas

Proving its disco power and musical variety talents, Sister Sledge closed its debut as an opening act Jan. 2 at the Grand after a highly successful stint as headliners this summer at the Tropicana.

The four-sister group, led by the charisma and strong vocals of Joni, opened its thoroughly entertaining six-song set with "Lost In Music taken from its first LP for Cotillion.

Effective lighting, fog and echo chamber en hancement highlighted this number, which was followed by Stevie Wonder's fast pop ballad "Always" with each woman being spotlighted.

The sisters' impressions segment was next, featuring Kathy as Diana Ross, complete with wig and head movements singing "Baby Love Debbie as Cher with a credible version of "Take Me Home" and Joni as Dolly Parton belting out "Here I Come Again.

An Andrews Sisters carbon found the group receiving a rousing response from the SRO Celebrity Room audience on "Boogie Woogie Bugle Boy Of Company B."

Kim joined the other three for a dramatic handling of the ballad "Home" from "The Wiz. Disco hits "He's The Greatest Dancer" and the platinum seller "We Are Family" got the usually iaded showroom crowd on its feet.

Musical conductor Tim Tobias, also the group's synthesizer player, skillfully guided Sister Sledge's five-man rhythm section composed of Larry Dix on keys, bassist Bob Allen, drummer Phil Lightfoot, Dean Simon on sax and guitarist

The Tom Moses Orchestra provided ample accompaniment as this high-energy group notched vet another impressive impact on a Strip audience with the hopes its limited 35-minute set will eventually be expanded to demonstrate its full potential. HANFORD SEARL

#### RAMONES **ALDA RESERVE** Palladium, New York

It was New Year's Eve and with the crowd primed by a screening of the Ramones' "Rock 'N' Roll High School" film earlier in the evening, it was obvious that both the band and the SRO audience were in fine spirits and ready to open the '80s in high new wave style

At the same time, with the band introduced by a military march, and with an American eagle emblem behind the band and an American flag hanging from the balcony, the concert had an oddly patriotic, even militaristic air, not dimin ished by members of the audience, many wearing anti-Iran buttons, giving the clenched fist to the chant of "Hey No, Let's Go," the Ramones' slogan.

It may have been a sign of the times, and it may have been that the Ramones audience is too young to identify with the anti-war stance of old wave rock bands, but the fervor was rather exhilarating in its way, at the same time recognizing that the Ramones' message is delivered much too tongue-in-cheek to make for any easy proto-Nazi comparisons.

Or it just may have been the music. The four Ramones play fast and furious on record, but the intensity level is even higher in concert as the band rushes through almost 30 songs in about 80 minutes

Each song is a hard little gem, not that differ ent from the next, but distinctive enough. Outstanding is the Ramones' use of clever harmonies which slyly evoke the Beach Boys, with none of the cloving sweetness.

Most of the Ramones set was devoted to songs the audience knew well, including "Blitzkrieg Bop," "Rockaway Beach," "Shock Treat-ment," "Rock'N'Roll High School," "I Wanna Be Sedated," "I'm Against It," "Sheena Is A Punk Rocker," "Needles And Pins," "I Wanna Be Your Boyfriend," "Gabba Gabba Hey" among others.

The Ramones have a new LP, "End Of The Century," scheduled for release soon, and the band played something that sounded like "Chinese Man," from that LP during its second encore. Altogether the band earned three encores from an audience of both old and new fans who obviously liked what it saw and heard.

Opening the show was another Sire act, Alda Reserve, which played preppy power pop songs that were received by the audience with polite indifference. The band played for little more than half an hour, doing some 10 tunes in all.

The band features a lead guitarist who looked restricted within the band's tight pop format. He looked like he would have been happier opening for somebody like Humble Pie where he **ROMAN KOZAK** riff to his heart's content.

#### RICK DERRINGER

Bottom Line, New York

Guitarist Derringer has been playing rock mu sic for a long time, but at his appearance Jan. 3 he showed no signs of boredom. This former member of the bands of both Edgar and Johnny Winter performed mostly material from his new Blue Sky album "Guitars And Women" at his 65 minute, 12-song set.

Though supported by a capable three-piece band (piano-bass-drums) Derringer's guita solos provided the evening's highlights. On "Rock 'N' Roll Hoochie Coo" he gave an extended unaccompanied solo, making great use of vibrato and feedback to add variety to his attack. He even threw in the melody of "Some where Over The Rainbow" for a humorous touch

Overall, it was a well balanced performance, his newer songs fitting in well with more familiar material. Quite effective was a rendition of 'Hang On Sloopy," Derringer's first hit when he was the 18-year-old leader of a band called the **NELSON GEORGE** McCeys.

#### **HEATH BROTHERS**

Fat Tuesday's, New York

Heath Brothers performances are a mixed bag of MOR jazz and straightahead blowing. The two 70-minute sets Dec. 29 showed much of the joys (and some of the frustrations) of a group in search of the right balance.

A total of 14 songs reflected the commercialized sound of recent Columbia LPs by the quintet (minus additional sidemen), while also tapping the well of more adventurous material from earlier bop-based years. Chestnuts such as Jimmy Heath's "Gingerbread Boy" and "On The Trail" (from Ferde Grofe's "Grand Canyon Suite") swung, roared and hee-hawed with the band's characteristic ebullience.

Fortunately, the newer tunes, with their tighter and more structured framework, benefit from the composing and arranging strengths of the unit; disappointing, perhaps, only to the purists expecting solo space for each member on every tune. But the contagious and returning riff of "A New Blue" and the tongue-in-cheek, melodramatic theme that crept through "Cloak And Dagger" captivated the ears of those in the packed room.

Consisting of Jimmy Heath on saxes and flute, brother Percy on bass and "baby bass," Stanley Cowell on piano, along with guitarist Tony Purrone and new drummer Akira Tana, the quintet has no weak links. Especially Impressive, Percy powered the group with aggressive runs, though easily able to shift into some of the happiest bass notes heard around town

BOB RIEDINGER JR.

#### STEVE FORBERT SUMNER

Royce Hall, Los Angeles

Despite the large expanse of empty seats Dec. 19 for singer Steve Forbert, the headliner did not let this deter him from putting on a solid 80-minute, 14-song show.

In concert. Forbert comes across more as a rock'n'roller than the folk balladeer his two Nemperor albums suggest. Such favorites as "Going Down To Laurel" and "Romeo's Tune" were transformed into straight ahead rockers. Though some of the soaring romanticism is left out with the rock treatments, an added punch is injected to the material

Still, Forbert found time to dismiss his strong five-piece band midway through the show. He strapped on his acoustic guitar and harmonica and enthralled the audience with his slices of modern life. However, he soon brought back the band for a rock'n'roll conclusion.

His main flaw is his lack of communication with the audience. He simply moves from one song to the next as if in a rehearsal hall as onposed to being in front of 1,000 people.

Local five-piece band Sumner, led by the constantly mugging Paul Sumner, opened with an eight-song, 40-minute set that was punchy and entertaining. Its new wave-influenced rock went down surprisingly well with an older crowd that is not the band's usual audience

CARY DARLING

#### **CHICO HAMILTON**

Syncopation, New York

Jazz drummer Hamilton came into this club run by another jazz drummer, John Lewis, Dec. 13 with a new seven-piece group that provided lively, appealing jazz.

The unit is so new that it's not the one Hamilton just cut an album for Asylum with. The album is yet to be released.

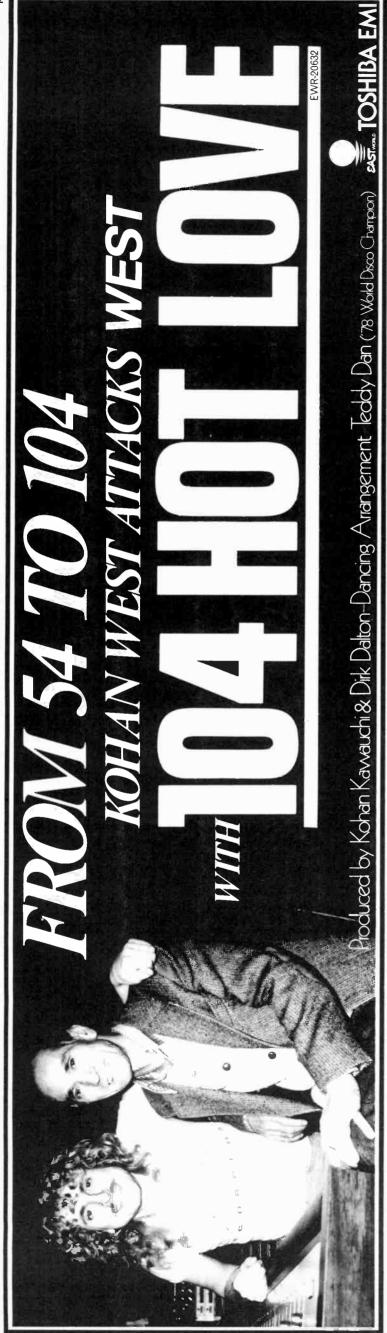
Commenting on the size of the unit, Hamilton mused, "I'm tired of working with a quartet. As long as I'm not making any money I might as well be having some fun.

Except for a straight vocal on "Sophisticated Lady," accompanied only with rhythm guitar, the seven tunes in the hour-long set featured vocal harmonies by Kathy Kde Kda. She has a strong, pleasant voice and it's too bad she didn't get to sing more lyrics.

She did blend well with alto saxist George King Jr., who also played several strong solos. Hamilton kept the group cooking with his of

ten intricate drum work. He was assisted by Abdullah on congas.

Rounding out the group were two guitars and a bass. Both Rodney Jones and Greg Skaff took turns at fleet melodic guitar solos while the other played rhythm.



Billboard®

# Disco Top 100

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise.

Billboard SPECIAL SURVEY For Week Ending 1/19/80

							any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.
This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
<b>☆</b>	1 3	11 10	VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch*) LP-36302 CAN'T STOP DANCING/IN MY FANTASY—	50	56 53	7	HOTEL PARADISE/SAINT TROPEZ—Diva Grey & Oyster—Columbia (LP) BL-36265 TIGER TIGER (Feel Good For A While)—Gregg Diamond Bionic Boogle—Polydor (LP)
1	4	11	Sylvester—Fantasy (LP/12-inch*) F-79010/D-149 I WANNA BE YOUR LOVER/SEXY DANCER—	52	55	6	PD-1-6237  JUMP THE GUN—The Three Degrees—Ariola
4	2	14	Prince—Warner (LP) BSK-3366 THE SECOND TIME AROUND/IN THE SOCKET—	53	38	11	(12-inch*)  TAKE ALL OF ME—Barbara Law—Pavillion (12-inch) 4Z86401
	5	10	Shalamar—Solar (LP/12-inch) BXL1-3479 DO YOU LOVE WHAT YOU FEEL—Rufus and	54 55	30 54	12 13	MUSIC—One Way/Al Hudson—MCA (LP) 3178 I CAN'T TURN THE BOOGIE LOOSE—Controllers—
百合	6	11	Chaka—MCA (LP/12-inch*) MCA-5103 SMACK DAB IN THE MIDDLE—Janice McClain—	歃	75	5	TK (12-inch) TKD 409 I SHOULDA LOVED YOU/TONIGHT I'M ALL RIGHT—Narada Michael Walden—Atlantic
7	7	16	Warner/RFC (12-inch) DRCS8893  WEAR IT OUT—Stargard—Warner (12-inch) DWBS 8891	歃	63	5	(LP) SD-19259  KIND OF LIFE (Kind Of Love)—North End—West
8	9	13	I'M CAUGHT UP—Inner Life—Prelude (LP) PRL 8004	58	58	29	End (12-inch)  HOLLYWOOD—Freddie James—Warner (LP/12- inch*) DWBS 8857
*	10	11	YOU KNOW HOW TO LOVE ME—Phyllis Hyman— Arista (LP/12-inch*) LP 9509	59	49	13	LOVE RUSH—Ann-Margret—Ocean (12-inch) OR 8911
10	8	18	DEPUTY OF LOVE—Don Armando's Second Avenue Rhumba Band—ZEA (LP/12 inch*) 3305 NO MORE TEARS (Enough Is Enough)—Donna	60	59 71	18	SADNESS IN MY EYES/BOYS WILL BE BOYS— Duncan Sisters—Earmarc (LP) EMLP 4001 SATURDAY NIGHT (Breakout)—Arpeggio—Polydor
``	**	13	Summer/Barbra Streisand—Casablanca/ Columbia (12-inch) NBD 20199	62	62	6	(12 inch) PD-515  DANCE FANTASY—Free Life—Epic (12 inch)
13	14 13	10 16	EVITA-all cuts-Festival-RSO (LP) RS-1-3061 DON'T LET GO-Isaac Hayes-Polydor (LP/12-	63	65	7	DO YA' WANNA GO DANCIN/SPIRITS—Gary'S Gang—SAM/Columbia·(LP) AL·35240 LOVERS/LATE FOR LOVE—Bruni Pagan—Elektra
山	19	6	inch*) 1-6224  HAVEN'T YOU HEARD—Patice Rushen—Elektra (LP/12-inch) EK-243	65	67	5	(LP/12-inch*) AS-11438 RUNNING FROM PARADISE/PORTABLE RADIO—
15	15	11	DANCING ALL OVER THE WORLD—Busta Jones— Spring (12-inch) S-404	66	68	5	Hall & Oates—RCA (12-inch)  LOVE IS IN YOU/DANCE FREAK AND BOOGIE—  Night Life Unlimited—Casablanca
16 17	12 16	15 10	NIGHTDANCER—Jean Shy—RSO (12-inch) RSS-308 ON THE RADIO—Donna Summer—Casablanca	由	73	3	(LP/12·inch*) NBD·20204 <b>THE VISITORS (remix)—</b> Gino Soccio—Warner/RFC
血	25	7	(LP) NBLP-7189 LOVE INJECTION—Trussel—Elektra (12-inch) AS-1143	68	61	11	(12-inch) DRCS-8894  JOHNNY B GOOD/VICTIM OF LOVE—all cuts—Elton John—MCA (LP/12-inch*) MCA 5104
血	50	3	HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs— MCA (12-inch) L33-1857	69	64	34	YOU CAN GET OVER—Stephanie Mills—20th Century (LP/12-inch) T583/TCD 99
20	45 77	2	I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP) M7-929 AND THE BEAT GOES ON/CAN YOU DO THE	70	70	5	WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP-Jean Carn-P.I.R. (LP) JZ- 36196
			BOOGIE—The Whispers—SOLAR (LP & 12-inch*) BXL1-3521	71	72	3	QUEEN OF FOOLS—Jessica Williams—Polydor (LP) PD-1-6248
22	20	17	I'LL TELL YOU—Sergio Mendes·Brasil '88—Elektra (LP/12·inch*) AS 11425 I THINK WE'RE ALONE NOW/WILL YOU LOVE ME	72	74 80	3	BURNIN' ALIVE—Tony Rollo—Casablanca (LP) NBLT-7187 YOU MAKE ME FEEL THE FIRE—Claudja Barry—
24	24	9	TOMORROW—Scott Allen—TK (12-inch) TKD 426 WILLIE AND THE HAND JIVE—Rinder and Lewis—	74	76	15	Chrysalis (12-inch) CDS-2389  THE RAPPERS DELIGHT—Sugar Hill Gang—Sugar
25	22	14	AVI (LP) 6073  BODY LANGUAGE/MEDLEY—Spinners—Atlantic (LP/12-inch*) SD19256/DSKO 205	75	81	16	Hill (12-inch) SH 542 SING, SING, SING—Charlie Calello Orchestra— Midsong (LP) MS1-010
26	29	10	DANCE YOURSELF DIZZY—Liquid Gold—Parachute (LP/12-inch*) RRD 20527	76	86 84	2 23	JUST A TOUCH OF LOVE—Slave—Atlantic (LP) HARMONY/OOH LA LA—Suzi Lane—Elektra (LP/ 12-inch*) 6E 207/AS 11417
27	17 36	17 8	TJM—all cuts—TJM—Casablanca (LP) NBLP 7172 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu— Ocean (LP/12-inch*) SW-49902	78	83	17	HOW HIGH—Salsoul Orchestra featuring Cognac— Salsoul (12-inch) SG 305
120	37	7.	MONEY—The Flying Lizards—Virgin (12-inch) DSK-217	79 80	79 85	14	PARTY DOWN/KEEP ON MAKING ME HOT— Unyque—DJM (LP/12·inch*) DJM·26 MOON CHILD—Captain Sky—AVI (LP) AVI·6077
20	33	9	GOOD TO ME—all cuts—THP—Atlantic (LP) SD- 19257 BODY SHINE/SLAP, SLAP, LICKEDY LAP—Instant	81	82	5	HOW'S YOUR LOVE LIFE BABY—Jackie Moore— Columbia (12-inch) WES-22125
31	32	9	Funk—Salsoul (LP/12-inch*) SA-8529  LOVE GUN—Rick James—Grody/Motown (LP/12-	82	69 43	20	KEEP IT COMING/STOP YOUR TEASING—Hydro featuring.Lorna—Prism (LP) PLP·1003 LADIES NIGHT—Kool & The Gang—De·Lite (LP/12·
33	21	10	inch*) 6519-D  STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose	84	89	2	inch*) DSR 9513 WE GOT THE FUNK—The Positive Force—Turbo
34	34 35	9 7	Change—Casablanca (LP) NBLP-7189  U.N.—all cuts—U.N.—Prelude (LP) PRL-12168  BLOW MY MIND—Celi Bee—APA/TK (LP/12-inch*)	85	87	2	(LP) ONLY LOVE CAN MAKE IT RIGHT/DANCE THE NIGHT AWAY—Jet Brown—Polydor (LP)·PD·1-6218
36	39	6	APA/TK 77005  I CAN'T DANCE WITHOUT YOU/THANK GOD THERE IS MUSIC. They Wasse. Prolude (LR) PPI 12172	86	41	20	PUMP IT UP/BEAT OF THE NIGHT/FEVER ROCK— Fever—Fantasy (LP/12-inch) F-9580
37	26	15	IS MUSIC—Theo Vaness—Prelude (LP) PRL·12173  READY FOR THE 80'S/SLEAZY—Village People— Casablanca (LP) NBLP·2·7183	88	88	2	INCH BY INCH—Persia—Casablanca (LP) NBLP- 7190 CISSELIN' HOT—Chuck Cissel—Arista (LP/12-
38	27	20	E = MC <sup>2</sup> -all cuts-Giorgio-Casablanca (LP) NBLP 7169	愈	MEW E	HTTRY	inch*) IT'S STILL A THRILL—Dynasty—Solar (12-inch) BXLI-3398
39	18	10	ROLLER SKATIN' MATE—Peaches and Herb— Polydor (LP/12-inch*) PD-1-6239/PRO-116 MANDOLAY—La Flavour—Sweet City	90	NEW E		TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP) SD-19258
41	40	23	(12-inch) SCD-5555 ROCK WITH YOU/DON'T STOP TIL YOU GET	91	91	11	USA EUROPEAN CONNECTION—all cuts—USA European Connection—Marlin (LP/12-inch) 2231/TKD425
4	48	6	ENOUGH-Michael Jackson-Epic (LP/12-inch*) FE-35745 I WANT YOU FOR MYSELF-George Duke-Epic	92	94	3	HIGH SOCIETY—Norma Jean—Bearsville (LP/12- inch*) PRO-A-839
43	44	7	(LP/12-inch*) MOSKOW DISKOW/ROCK AROUND THE CLOCK—	93	93 96	5	YOU SET ME ON FIRE—Paradise Express—(LP/12- inch*) F 9589 SHAKE ME, WAKE ME—Carol Lloyd—Earmarc
44	42	14	Telex—Sire/Warner (12-inch) DSRS-8896 LOVE MASSAGE—Musique—Prelude (LP) PRL·12172	95	95	8	(LP/12-inch*) EMD-21002 SHAZAM/SPACE DUST—Deodato—Warner (LP/12-
血	51	5	PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch*)	96	NEW C	MIRY	inch) PRO-A-834  PUTTING MY (Heart On The Line)—C.O.D.— Casablanca (LP) NBLP-7193
46	47	5	BSK-3355  DON'T STOP THE FEELING—Roy Ayers—Polydor (LP/12-inch*) P-6246	97	97	20	POP MUZIK-M-Sire/Warner (12-inch) DSRE 8887
47	28	13	ROCK IT—Deborah Washington—Ariola (LP) SW 50066	98	98	3	YOU GOT ME DANCING IN MY SLEEP/TUTTY FRUITTY BOOTY-Frisky-Vanguard (LP) VSD-79430
命	52	6	FLY TOO HIGH—Janis lan—Columbia (12-inch) XSS-166717	99	57 78	12 15	TEMPEST TRIO—all cuts—Tempest Trio—Marlin (LP) 2232 GO DANCE—Billy Moore—Emergency
70	60	5	ROTATION—Herb Alpert—A&M (LP/12-inch) SP-12032	100	′°	,,	(12-inch) EMDS-6503

\*non-commercial 12-inch

Compiled from Top Audience Response Records in the 15 U.S. regional lists.

# Disco

# Forum Will Explore Changes In Disco Music

# **Dance Schools Now Diversifying**

#### Non-Contact Terping Rises In Popularity In Manhattan

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

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."

By NELSON GEORGE

Initial interest in the hustle has led dancers into other fors 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 Decamaron, a disco in Levitton, 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

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.

Continued from page

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 unmistakeable 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.





# 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 arrangment 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.

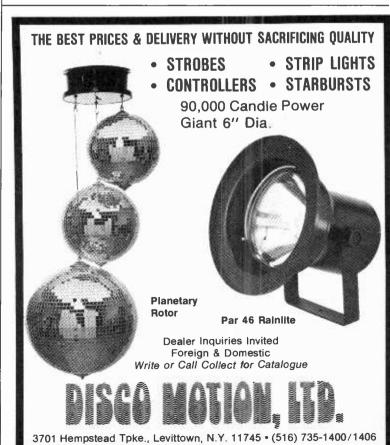
The room has been redesigned to accommodate a stage that will slide out from beneath the disco DJ's booth, which is centered against one wall. Amphitheatre-type seating, constructed of plywood, carpeted for feet and seat with leather backs, will ring the dance floor and provide seating for 500-600 customers. The existing cabaret/restaurant now seats about 250-300.

Because Les Mouches is a semiprivate club that depends on parties and catered affairs for some of its revenue, the owners decided a multipurpose 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.





# Billboard's International February 11-14, 1980/Century

# An expansion of the his

# Registrants

#### limb aboard and let Billboard carry you into the new decade of disco-The Eighties.

Don't miss this most exciting, informative disco conference—Billboard's International Forum February 11-14, 1980, in Los Angeles—the first time in the West!

Send in your registration now, and we'll guarantee you a money-saving early bird rate—Special low rates for disco deejays, too. And we're guaranteeing a lot more: Forum sessions with the top people in the disco industry, discussing the key issues that face Disco as we head into a new decade. So get your toughest questions ready now, and plan to participate in:

#### **AGENDA TOPICS:**

NOTE: Some moderators and panelists still to be

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, RSO · Henry Schissler, Heat, New York

DISCO RADIO-COMBINATION OF ROCK—DISCO

**Moderator:** 

**Wanda Ramos** 

Roy Perry, WCAU-FM, Philadelphia - Sonny Joe White, WXCS, Boston - Candy Wheling, 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, Alexan-Panelists:

Robert Michael Anderson, Alexan-

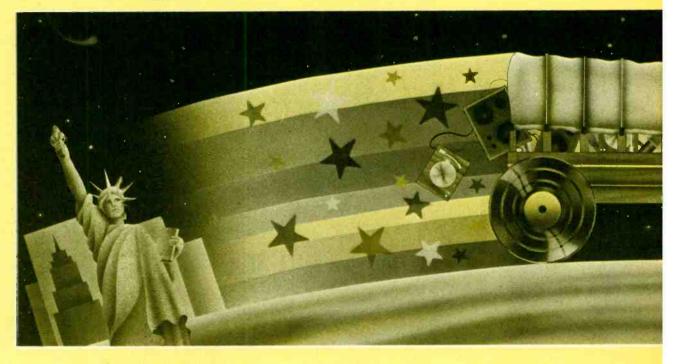
DISCO FINANCING—DOMESTICALLY/INTERNATIONALLY, GETTING START-UP OR EXPANSION CASH IN A RECESSIONARY PERIOD.

DISCO PRODUCT PROMOTION—THE GROWING IMPORTANCE OF INDEPENDENT PROMOTION.

**Moderator:** Panelists:

Tom Hayden, Tom Hayden Associ-

John Hedges · Tom Cossie · Mark Kreiner · Jane Brinton · Steve Bo-gan, 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 Ja-son, Chicago · Bob Vitteriti, Troca-dero 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 Rec-ords, 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 &

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:

Panelists:

Rick Kline · Ray Ford · Linda Ed-munds · 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

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 ·
Cralg Kostich, Warner/RFC · Preston
Powell

POOLS & ASSOCIATIONS—THEIR GROWING IMPORTANCE IN THE CONTINUATION OF DISCO.

Judy Weinstein, For The Record, **Moderator:** 

nericantadiohistory com

Panelists:

H. Goran Noreen, Swedish D.J. Association · Joel Cameron, President, Nevada Disco D.J. Association · Michael O'Hara, Trammps, Wash.

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 Alleti · Dan Hartman · Freddie Per-ren · 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** 

Christopher Street Hell On Wheels, etc.

MOBILE DISCO

**Moderator: Panelists:** 

Still to be confirmed. Still to be confirmed.

ORGANIZING TEEN DISCOS—PUBLICIZING,
PROGRAMMING, COSTS VS. ADULT DISCO, ETC.
Moderator: Mike del Rey, Ten Disco Chain Owner,

**Panelists:** Still to be confirmed

**DISCO FRANCHISING** 

**Moderator:** Panelists:

Still to be confirmed. Will include: 2001 clubs

Bobby McGee's Uncle Sam's, etc.

More Participants to be Announced!

Well over 100 Exhibitors already confirmed and still selling!

Other sessions to be announced in a future issue of Billboard; including star entertainers from Disco, Disco / Rock Fusion, and R&B / Disco Fusion Music. The live disco entertainment event of the year!

Dance Music Forum

Plaza Hotel/Los Angeles

Pisco Forum.



For Exhibit Information, Contact: Fred Favata/Exhibit Manager EXPOCON MANAGEMENT ASSOC. 115 New Canaan Avenue Norwalk, Connecticut 06850 203/847-3857

# **Exhibitors**

Ride it now for New Sales and Profit Dollars.

Note: Sorry, but all exhibitors must register separately for the Forum, if you can take the time away from selling to participate in many of the exciting events.

hoice space is already going fast. Billboard's International Forum is in California for the first time ever, so reserve your exhibit booth or sound room today. Reserve now and you'll get direct access to the biggest Forum audience yet.

They're coming from all over the world—over 5,000 buyers will tour the Exhibit Area, ready to learn, ready to buy. Your chance to sit down and sell to:

- ★ Disco Owners from the U.S. and Abroad
- ★ Disco Managers and Supervisors
- ★ Disco Club Franchisers
- ★ Disco and Radio DJ's
- ★ Disco Purchasing Agents
- ★ Disco Food and Beverage Managers
- ★ Disco Entertainment and Audio Visual **Distributors**
- ★ Disco Financial and Marketing Consultants
- ★ Foreign Disco Industry Buyers and Purchasing Representatives
- **Entrepreneurs Who want to open Discos**
- ★ Businesspeople who want to buy Discos

- \* Restaurateurs Who want to Expand into
- ★ Retailers Who Want to Convert into Disco
- ★ Investors Who Want to know More About

You're guaranteed a steady stream of past customers and new prospects—all looking for the latest equipment, operating systems, promotional ideas and the newest ways to make their dollars multiply.

- ★ Billboard's Pre-Forum Editorial Coverage of all activities
- ★ Concentrated Mailings to your Key Accounts.
- ★ Free Admission Passes for all your clients to tour the Exhibit Area.
- ★ Complete Billboard Post-Forum Editorial, covering every aspect of the Forum's

All this adds up to a New Sales Opportunity you can't afford to miss!

#### **Stake Out Your Space**

Billboard's International Forum is setting aside for you:

- ★ Over 250 Exhibit Booths in the Century Plaza Hotel, just a few short steps away from the meeting rooms. The perfect selling situation.
- ★ The mezzanine, rooms on California level and the fifth floor are being reserved for your individual sound rooms and suites. A private setting suited for

Billboard's International Forum. The world's biggest disco supermarket. Four days of the meatiest disco forum ever with prime prospects assembled for you. Four full nights of fabulous entertainment and fun. And the one place where you can zero in on your prospects for face-to-face selling.

Over one-third of the Exhibit Space is already sold. It's first-come, first-serve, so reserve yours now.

Disco 1980. \$6 billion and growing. Ain't no

Registration Registration	IOII FOITH					
Mail completed form to: DIANE KIRKLAND/NANCY FALK	You may charge your Forum Registration if you wish.    Master Charge   BankAmericand/Visa     Diners Club   American Express					
9000 Sunset Boulevard Los Angeles, California 90069	Credit Card Number					
Please register me for Billboard's International Disco Forum VII at the	Expiration Date					
Century Plaza Hotel, February 11—14, 1980.  I am enclosing a check or money order, in the amount of (please check):	Signature					
□\$305 REGULAR RATE	trant substitutions may be made, 10% cancellation fee will apply to cancellations prior to January 25, 1980. Absolutely no refunds after					
□ \$225 for Disco DJ's, Disco Forum Panelist, Students, Military, Spouses.	January 25, 1980.					
D.III	Register Now! Registration at the door will be \$25.00 higher.					

#### R:IIL - ---

DIIIOOQIO®	*All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.
Name(s)	1st Name for Badge
Title(s)	
Company/Disco	Telephone( )
Address	
City	Zin State Country

# Disco Mix

NEW YORK-A recent New York party held for the disco persons displaced by the record companies, brought home the reality of the gravity of the situation. These people served an important function at the labels in their ability to work product efficiently, obtain vital feedback and keep a liaison going with local deejays.

The labels that no longer have access to these services will eventually feel the loss.

At the pool level, there is need, especially in New York, for greater cooperation among competing pools. For the Record, S.U.R.E., the IDRC, and Disoc Den should work more closely, and accelerate their efforts to achieve greater input in the record industry.
Hopefully, pools across the country will con-

tinue to be seen as an important force in promoting dance records. The longevity of the pools can only be achieved through the efforts of their leaders to maintain feedback to the disco promotion departments of participating record la-

Pools should also strive to publish lists or newsletters informing the industry of what is happening in their organizations. Many are already doing this and more should participate.

Pavillon is offering Ravel's "Bolero," The Love Theme From "10," performed by Nardell and Philadelphia Luv Ensemble. This 12-inch 331/2 r.p.m. stays remarkably close to the original. The build is slow and cautious. As the main theme progresses, the intensity, instrumentation and orchestration increase. The production is suitable for listening as well as dancing.

The latter's use is more appropriate for early or late evening play, unless the deejay is adept at programming this as peak material. Mixing credit goes to John Luongo.

Sun King, a New York label, will shortly release an LP titled, "Black Limozine," by the group of the same name. The album consists of four uptempo cuts titled "Arabian Lover," "Sun King Tut," "Freaky Sheik" and "Love Mirage."



# Billboard's. Disco Action.

#### ΔΤΙ ΔΝΤΔ

- This Week

  1 VERTIGO/RELIGHT MY FIRE/FREE RIOE—Dan
  Hartman—Blue Sky (LP/12-inch)
- 2 I CAN'T STOP DANCING/IN MY FANTASY-Sylvester-Fantasy (LP/12-inch)
- ON THE RADIO-Donna Summer-Casablanca (LP)
- DON'T LET GO-Isaac Haves-Polydor (12-inch)
- THE SECONO TIME AROUND/IN THE SOCKET— Shalamar—Solar (12-inch)
- 6 NO MORE TEARS (Enough is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia
- ROLLER SKATIN' MATE-Peaches & Herb-Polydor (12
- OEPUTY OF LOVE/WINTER LOVE—Don Armando—ZE (LP/12-inch)
- LOVE GUN-Rick James-Motown (12-inch)
- JUMP THE GUN-The Three Degrees-Ariola (12-inch)
- WE'RE GONNA ROCK/ROCKIN' ROLLIN'-Sabu-Ocean
- ROCK IT-Deborah Washington-Ariola (12-inch) HOLLYWOOO/OANCE LITTLE BOY BLUE-Freddie James-Warner (LP/12-inch)
- I'LL TELL YOU-Sergio Mendes-Elektra (12-inch)
  READY FOR THE 80's-The Village People-Casablanca
  (LP)

#### **BALT./WASHINGTON**

- This Week

  1 VERTIGO/RELIGHT MY FIRE/FREE RIDE-Oan
  Hartman-Blue Sky (LP/12-inch)
- I'M CAUGHT UP-Inner Life-Prelude (LP/12-inch)
- THE SECOND TIME AROUND/IN THE SOCKET— Shalamar—Solar (12-inch)
- DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA
  (LP)
- SEXY DANCER/OO YOU WANNA BE MY LOVER-Prince-Warner (LP)
- LOVE INJECTION—Trussel—Elektra (12-inch)
- HAVEN'T YOU HEARO—Patrice Rushen—Elektra (12inch)
- SMACK OAB IN THE MIOOLE—Janice McLain—Warner/ RFC (12-inch)
- EVITA-all cuts-Festival-RSO (LP)
- I CAN'T OANCE WITHOUT YOU/THANK GOD THERE'S MUSIC—Theo Vaness—Prelude (LP) STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP)
- AND THE BEAT GOES ON-The Whispers-Solar (LP/
- WEAR IT OUT-Stargard-Warner (12-inch)
- BODY SHINE-Instant Funk-Salsoul (LP)
- 15 I'LL TELL YOU-Sergio Mendes-Elektra (12-inch)

#### **BOSTON**

#### This Week 1 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan

- Hartman—Blue Sky (LP/12-inch)

  2 SEXY DANCER/I WANNA BE YOUR LOVER—Prince—
- Warner (LP)
  SMACK OAB IN THE MIDDLE—Janice McLain—Warner/
  RFC (12-inch)
  KINDA LIFE (Kinda Love)—North End—West End (12-
- THE SECOND TIME AROUND/IN THE SOCKET-
- Shalamar-Solar (12-inch)
  DO YOU LOVE WHAT YOU FEEL-Rufus & Chaka-MCA
- (LP)
  CAN'T STOP DANCING/IN MY FANTASY-Sylvester-Fantasy (LP/12-inch)

  8 BODY LANGUAGE/MEOLEY—Spinners—Atlantic (LP/12-
- inch)
  9 YOU KNOW HOW TO LOVE ME-Phyllis Hyman-Arista
  (LP/12-inch)
  10 AND THE BEAT GOES ON-The Whispers-Solar (LP/

- 12-inch)

  11 TAKE ALL OF ME—Barbara Law—Pavillion (12-inch)

  12 I CAN'T OANCE WITHOUT YOU/THANK GOD THERE'S MUSIC—Theo Yaness—Prelude (LP)

  13 I WANNA ROCK WITH YOU/DON'T STOP/OFF THE WALL—Michael Jackson—Epic (LP)

  14 I CAN'T HELP MY SELF (Sugar Pie Honey)—Bonnie Pointer—Molown (LP)

  15 NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)

#### **CHICAGO**

- This Week

  1 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan
  Hartman—Blue Sky (LP/12-inch)

  2 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA 3 CAN'T STOP DANCING/IN MY FANTASY-Svivester-
- HAVEN'T YOU HEARD-Patrice Rushen-Elektra (12inch)
- DON'T LET GO-Isaac Hayes-Polydor (12-inch)
- THE SECONO TIME AROUND/IN THE SOCKET— Shalamar—Solar (12-inch)
- I'M CAUGHT UP—Inner Life—Prelude (12-inch)
  YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista
- FLY TOO HIGH-Janis lan-Columbia (12-inch)
- MANDOLAY—La Flavor—Sweet City (12-inch)
  SMACK DAB IN THE MIDDLE—Janice McLain—Warner/
- HIGH ON YOUR LOVE/HOT HOT-Debbie Jacobs-MCA
- NO MORE TEARS (Enough is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia
- BODY LANGUAGE-Medley-Spinners-Atlantic (LP/12-
  - WEAR IT OUT-Stargard-Warner (12-inch)

#### **DALLAS/HOUSTON**

- This Week

  1 VERTIGO/RELIGHT MY FIRE/FREE RIOE—Dan
  Hartman—Blue sky (LP/12-inch)
- 2 THE SECOND TIME AROUND/IN THE SOCKET— Shalamar—Solar (LP)
- CAN'T STOP DANCING/IN MY FANTASY—Sylvester-Fantasy (LP/12-inch)
- SMACK DAB IN THE MIDDLE-Janice McLain-Warner/ RFC (12-inch)
- 5 I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch)
- MANDOLAY-La Flavour-Sweet City (12-inch) GOOD TO ME-all cuts-THP-Atlantic (LP)
- NIGHT DANCER-Jean Shy-RSO (12-inch)
- DANCE YOURSELF OIZZY-Liquid Gold-Parachute (12-
- 10 PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUNO—The B-52's—Sire/Warner (LP/12-inch)
- STRAIGHT TO THE HEART/ALL NIGHTMAN—Loose Change—Casablanca (LP) DON'T LET GO—Isaac Hayes—Polydor (12-inch)
- YOU KNOW HOW TO LOVE ME-Phyllis Hyman-Arista (12-inch)
- DEPUTY OF LOVE—Don Armando—ZE (LP/12-inch)

  I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)

#### **DETROIT**

- This Week

  1 VERTIGO/RELIGHT MY FIRE/FREE RIOE—Dan
  Hartman—Blue Sky (LP/12-inch)
- SMACK OAB IN THE MIDDLE—Janice McLain—Warner/ RFC (12-inch)
- 3 CAN'T STOP DANCING/IN MY FANTASY—Sylvester— Fantasy (LP)
- HAVEN'T YOU HEARD-Patrice Rushen-Elektra (12-
- **OEPUTY OF LOVE**—Don Armando—ZE (LP/12-inch)
- DO YOU LOVE WHAT YOU FEEL-Rufus & Chaka-MCA (LP)
- MONEY-The Flying Lizards-Virgin (12-inch) 8 I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP)
- LOVE GUN-Rick James-Motown (12-inch)
- NIGHT DANCER-Jean Shy-RSO (12-inch) HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (12-inch)
- I WANNA BE YOUR LOVER-Prince-Warner (LP)
- ROCK LOBSTER/PLANET CLAIR/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch)
- 14 E=MC<sup>2</sup>-att cuts-Giorgio-Casablanca (LP)
- 15 MUSIC-One Way/Al Hudson-MCA (LP/12-inchV

#### LOS ANGELES

# This Week 1 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)

- I WANNA BE YOUR LOVER/SEXY OANCER-Prince-Warner (LP)
- 3 CAN'T STOP DANCING/IN MY FANTASY—Sylvester— Fantasy (LP)
- 4 EVITA-all cuts-Festival-RSO (LP)
- 5 DO YOU LOVE WHAT YOU FEEL-Rufus & Chaka-MCA
- THE SECOND TIME AROUND/IN THE SOCKET— Shalamar—Solar (12-inch)
- WILLIE AND THE HANDJIVE-Rinder & Lewis-AVI (LP)
- DEPUTY OF LOVE-Don Armando-ZE (12-inch)
- PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch)
- 10 DON'T LET GO-Isaac Hayes-Polydor (12-inch)
- SMACK DAB IN THE MIODLE—Janice McLain—Warner/ RFC (12-Inch)
- MONEY-The Flying Lizards-Virgin (12-inch) 13 I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC—Theo Vaness—Prelude (LP)
- 14 BLOW MY MINO-Celi Bee-APA/TK (LP/12-inch)
- 15 ON THE RADIO-Donna Summer-Casablanca (LP)

#### MIAMI

## This Week 1 THE SECOND TIME AROUND/IN THE SOCKET— Shalamar—Solar (12-inch)

- 2 DEPUTY OF LOVE/WINTER LOVE—Don Armando—ZE (LP/12-inch)
- 3 VERTIGO/RELIGHT MY FIRE/FREE RIOE—Dan Hartman—Blue Sky (LP/12-inch)
- SMACK DAB IN THE MIDDLE—Janice McLain—Warner/ RFC (12-inch)
- 5 CAN'T STOP OANCING/IN MY FANTASY—Sylvester— Fantasy (LP/12-inch)
- 6 EVITA-all cuts-Festival-RSO (LP)
- DON'T LET GO-Isaac Hayes-Polydor (12-inch) NIGHT DANCER-Jean Shy-RSO (12-inch)
- 9 I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP) 10 LOVE INJECTION—Trussel—Elektra (12-inch)
- HAVEN'T YOU HEARO-Patrice Rushen-Elektra (12-inch)
- 12 I'LL TELL YOU-Sergio Mendes-Elektra (12-inch)
- 13 I'M CAUGHT UP-Inner Life-Prelude (LP/12-inch) MONEY—The Flying Lizards—Virgin (12-inch)
- 15 DANCE YOURSELF DIZZY-Liquid Gold-Parachute (12inch)

#### **NEW ORLEANS**

- This Week
  1 VERTIGO/RELIGHT MY FIRE/FREE RIDE-Dan
  Hartman-Blue Sky (LP/12-inch)
  2 1 WANNA BE YOUR LOVER/SEXY DANCER-Prince-
- 3 THE SECOND TIME AROUND/IN THE SOCKET— Shalamar—Solar (12-inch)
- 4 CAN'T STOP DANCING/IN MY FANTASY-Sylvester-Fantasy (LP)
  I'M CAUGHT—Inner Life—Prelude (LP)
- 5 I'M CAUGHY—Inner Life—Prelude (LP)
  6 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch)
  7 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
  8 READY FOR THE 80's—The Village People—Casablanca

- GOOD TO ME-all cuts-THP-Atlantic (LP) WILLIE AND THE HAND JIVE-Rinder and Lewis-AVI
- (LP)

  11 HAVENT YOU HEARO-Patrice Rushen-Elektra (LP)

  12 STRAIGHT TO THE HEART/ALL NIGHT MAN-Loose
  Change-Casablanca (LP)

  13 NO MORE TEARS (Enough is Enough)-Donna
  Summer/Barbra Streisand-Casablanca/Columbia
  (12-inch)

  14 OEPUTY OF LOVE-Don Armando-ZE (LP/12-inch)

  15 PUMP IT UP/BEAT OF THE NIGHT-Fever-Fantcsy
  (LP/12-inch)
- (LP/12-inch)

#### **NEW YORK**

- This Week

  1 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan
  Hartman—Blue Sky (LP/12-inch)
- 2 SMACK DAB IN THE MIDOLE—Janice McLain—Warner/ RFC (12-inch)
- 3 CAN'T STDP DANCING/IN MY FANTASY—Sylvester— Fantasy (LP/12-inch)
- 4 I WANNA BE YOUR LOVER/SEXY DANCER-Prince-
- 5 THE SECONO TIME AROUND/IN THE SOCKET—
  Shalamar–Solar (12-inch)
  6 EVITA—all cuts—Festival—RSO (LP)
- LOVE INJECTION-Trussel-Elektra (12 inch) I'M CAUGHT UP-Inner Life-Prelude (12-inch)
- WEAR IT OUT-Stargard-Warner (12-inch)
- 10 AND THE BEAT GOES ON—The Whispers—Solar (LP/ 12-inch)
  11 NO MORE TEARS (Enough is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch)
- ON THE RADIO—Oonna Summer—Casablanca (LP)
- 13 800Y SHINE/SLAP, SLAP, LICKEDY LAP-Instant
  Funk-Salsoul (LP)
  14 CAN'T OANCE WITHOUT YOU/THANK GOO THERE'S
  MUSIC—Theo Vaness—Prelude (LP)

MUSIC—Theo Vaness—Prelude (LP)

15 ROTATION—Herb Alpert—A&M (LP/12-inch)

- **PHILADELPHIA**
- This Week

  1 I WANNA BE YOUR LOVER/SEXY DANCER-Prince-
- 2 DO YOU LOVE WHAT YOU FEEL-Rufus & Chaka-MCA 3 DON'T STOP THE FEELING-Roy Ayers-Polydor (12-
- 4 HAVEN'T YOU HEARD-Patrice Rushen-Elektra (12-
- 5 I WANT YOU FOR MYSELF-George Duke-Epic (12
- AND THE BEAT GOES ON-The Whispers-Solar (LP)
- I'M CAUGHT UP-Inner Life-Prelude (LP/12-inch) SMACK DAB IN THE MIDDLE-Janice McLain-Warner/ RFC (12-inch)
- 9 I SHOULDA LOVED YOU/TONIGHT I'M ALL RIGHT— Narada Michael Walden—Atlantic (LP) 10 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12-inch)
- 11 BODY SHINE/SLAP, SLAP, LICKEDY LAP-Instant
- 12 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
  13 LOVE INJECTION—Trussel—Elektra (12-inch)
- ARE YOU READY FOR LOVE-Slave-Atlantic (LP) MUSIC-One Way/AI Hudson-MCA (LP)

#### **PHOENIX**

- This Week

  1 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—
  Fantasy (LP/12-inch)
  - WILLIE AND THE HANDJIVE-Rinder & Lewis-AVI (LP)
- 3 THE SECOND TIME AROUND/IN THE SOCKET— Shalamar—Solar (12-inch)
- 4 I WANNA BE YOUR LOVER/SEXY DANCER-Prince-Warner (LP) WEAR IT OUT-Stargard-Warner (12-inch)
- MOSKOW DISKOW/ROCK AROUND THE CLOCK— Telex—Sire/Warner (12-inch) SMACK DAB IN THE MIDOLE—Janice McLain—Warner/ RFC (12-inch)
- DANCING ALL OVER THE WORLD—Busta Jones—Sp (12-inch)
- MANDOLAY-La Flavour-Sweet City (12-inch) 10 NIGHT DANCER-Jean Shy-RSO (12-inch)
- ON THE RADIO-Donna Summer-Casabianca (LP) 12 BURNIN' ALIVE-Tony Rollo-Casabianca (LP)
- 13 THE VISITORS-Gino Soccio-Warner/RFC (12-inch) 14 PUTTING MY (Heart On The Line)—C.O.D.— Casablanca (LP)
- 15 LOVE MASSAGE-Musique-Prelude (LP)

#### **PITTSBURGH**

- This Week
  1 MANDOLAY-La Flavour-Sweet City (12-inch) HAVEN'T YOU HEARD-Patrice Rushen-Elektra (LP)
  - THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW-Scott Allen-TK (12-inch)
  - I WANNA BE YOUR LOVER-Prince-Warner (LP)
- 5 DO YDU LOVE WHAT YOU FEEL-Rufus & Chaka-MCA
- 6 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
- CAN'T STOP DANCING/IN MY FANTASY—Sylvester-Fantasy (LP/12-inch)
- 8 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—Ocean (LP/12-inch)
- 9 SMACK OAB IN THE MIDDLE—Janice McLain—Warner RFC (12-inch)
- 10 THE SECOND TIME AROUND/IN THE SOCKET— Shalamar—Solar (LP/12-inch)
- 11 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista
  (12-inch)
- 12 UN-all cuts-UN-Prelude (LP)
- 15 DON'T LET GO-Isaac Hayes-Polydor (12-inch)
- **SAN FRANCISCO**
- 1 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Oan Hartman—Blue Sky (LP/12-inch)
- 3 THE SECONO TIME AROUND/IN THE SOCKET— Shalamar—Solar (LP/12-inch) 4 I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMDRROW—Scott Allen—TK (12-inch)
- 5 NIGHT OANCER-Jean Shy-RSO (12-inch) 6 DANCING ALL OVER THE WORLD-Busta Jones-Spring
- † DON'T NEED NO MUSIC-TJM-Casablanca (LP)
- JUMP THE GUN-The Three Degrees-Ariola (LP)
- 11 STRAIGHT TO THE HEART/ALL NIGHT MAN-Loose
  Change-Casablanca (LP)
  12 WE'RE GONNA ROCK/ROCKIN' ROLLIN'-Sabu-Ocean
- 13 MOSKOW DISKOW/ROCK AROUND THE CLOCK— Telex-Warner (LP)

- SEATTLE/PORTLAND
- 2 DO YOU LOVE WHAT YOU FEEL-Rufus & Chaka-MCA
- 3 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch) 4 SATURDAY NIGHT (Breakout)—Arpeggio—Polydor (12-
- GOOD TO ME-all cuts-THP-Atlantic (LP)
- MANDOLAY—La Flavour—Sweet City—(12-inch) WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—Ocean (LP/12-inch)
- (LP)

  13 THE SECOND TIME AROUND—Shalamar—Solar (LP/
- 14 CAN'T STOP DANCING/IN MY FANTASY—Sylvester— Fantasy (LP/12-inch)

  15 NO MORE TEARS (Enough Is Enough)—Donna
  Summer/Barbra Streisand—Casablanca/Columbia
  (12-inch)

- This Week

  1 I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie
  Pointer—Quality (LP) 2 FLY TOO HIGH-Janis lan-CBS 3 BODY SHINE-Instant Funk-RCA
- 5 THANK GOD THERE'S MUSIC/I CAN'T DANCE WITHOUT YOU—Theo Vaness—Quality (LP)
- 7 EVERBODY GET UP AND BOOGIE/HOLLYWOOD/LITTLE BOY BLUE-Freddie James-London (LP) 8 ROLLER SKATIN' MATE—Peaches & Herb—Polydor (12-
- 9 THE RAPPERS OELIGHT-Sugar Hill Gang-Quality (12 inch) 10 SING SING SING-Charlie Calello Orch.-RCA
- 11 THATS WHY HOLLYWOOD LOVES ME-Geno Washington-London (LP)
- 13 LOVE I DON'T WANNA HEAR ABOUT IT—Caroline Bernier—London (LP)
- 15 HOT WAX-Denis Lepage-TC (LP)

- I'M CAUGHT UP-Inner Life-Prelude (12-inch) 14 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA
  (12-inch)
- 2 CAN'T STOP DANCING/IN MY FANTASY—Sylvester— Fantasy (LP)
- 8 HAVEN'T YOU HEARD-Patrice Rushen-Elektra (12-
- 10 SMACK DAB IN THE MIOOLE—Janice McLain— Warner/RFC (12-inch)
- 15 I WANNA BE YOUR LOVER-Prince-Warner (LP)
- This Week

  1 I WANNA BE YOUR LOVER/SEXY DANCER-Prince-

- DON'T LET GO—Isaac Hayes—Polydor (12-inch)

  SMACK DAB IN THE MIDDLE—Janice McLain—Warner/
  RFC (12-inch)
- WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP)
  HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA
  (12-inch) 12 READY FOR THE 80's—Village People—Casablanca

  - **MONTREAL**
- WEAR IT OUT-Stargard-WEA
- 6 LADIES NIGHT-Kool And The Gang-Polydor

- 14 JUMP-The Ring-London (12-inch)

# Operators In Northeast Going Rock And Pop

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 Tramps'.

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

LOS ANGELES-With all the

talk about the demise of disco, Fantasy artist Sylvester is remaining

steadfast in the credibility of the mu-

sic. His latest album, a two-record

live set with one new side of studio

material, is disco and he makes no

"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

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 Danc-

ing," has hit the top five on the disco

charts and made a respectable show-

fluences 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 ex-

"That was definitely an influence on me," he notes. "I love to do gos-

pel. I'm actually thinking about doing a gospel song on the next al-Ironically, on the next effort, the

periences with gospel music.

Still. Sylvester is adding other in-

carpet but that's not true.'

ing on the soul charts

qualms about it.

"IT'S NOT DEAD'

Sylvester Still

Loyal To Disco

By CARY DARLING

rants 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

reer with some of his recordings in

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 Sal-mons, disk jockeys at WXPN-FM spin rock records, and the club issues, free of charge, temporary member-ships for what it calls its "Months of Mondays.

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 rockoriented 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

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 "tra-ditional" disco-Chic, Sister Sledge, the Bee Gees-but the broader field of pop generally, including new wave acts like the Police and Nick

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 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 Matumbi, 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.

#### 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.



Strip Lites

DISCO LIGHTING & AUDIO PRODUCTS

Manufacturers and Distributors

- Mobile DJ Consoles
- Speakers

COMPLETE

- Mirror Effects

- Rope Lites Helicopter
- **Beacons** Pin Spots
- Rain Lites

Write or call for free catalog.

Farralane 66 Commerce Drive. Farmingdale, N.Y. 11735 (516) 752-9824



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 desce

to him, unlike many other danceoriented 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.

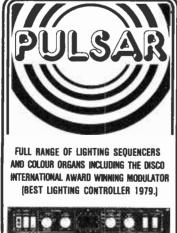
Sylvester has had a checkered ca-



#### 10 WAY CHASER

- EIGHT PATTERNS . MUSIC & AUTO SEQUENCE
- AUTO PATTERN CHANGE HANDLES LOW VOLTAGE
   FOR REVERSING MODES PREVIEW + STANOBY
   AUTO REVERSE 110-250 VOLTS

PULSAR LIGHT OF CAMBRIDGE ROAD • CAMBRIDGE ENGLAND, CBI 3E TEL: (0223) 66798 TLX: 81697



#### **System Features:**

- 4-Channel 1.2KW-12KW/Channel Dimming Chase/Audio Chase
- 5. 16 Manual Sequences
- 16 Memory Programs Audio Processing Keyboard
- Remoteable Power-Pak
- 10. Neon, Line-, and Low-Voltage Loads

Sold only through commercial lighting and sound dealers.

LI/FOUR SYSTEM LIGHT CONTROLLER

**BASIC SYSTEM** 

#### **EKKOR**

A DIVISION OF OMNICOMP, INC., 4620 N. 16TH ST., P.O. BOX 32295, PHOENIX, ARIZONA 85064, (602) 264-2475, TWX 910-957-4589

Billboard SPECIAL SURVEY For Week Ending 1/19/80

	photo	copying	record	stem, or transmitted, in any torm of by any means, electronic, mechani ing, or otherwise, without the prior written permission of the publisher
	This	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
	1	1	10	O SOLE MIO: Neopolitan Songs Pavarotti, London OS 26560
	2	15	6	O HOLY NIGHT: Pavarotti London OS 26473
	3	9	45	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
	4	7	36	NEW YEAR'S IN VIENNA
	5	11	6	Boskovsky, Vienna Philharmonic, London Digital 10001-2  PACHELBEL: Kanon
	6	16	6	Paillard Chamber Orchestra, RCA FRL 1-5468  TCHAIKOVSKY: Violin Concerto
	7	12	6	Perlman, Philadelphia Orchestra (Ormandy), Angel SZ-37640  MUSIC OF TELEMANN: Galway
	8	4	23	RCA ARL1-3488  GERSHWIN: Manhattan Soundtrack
	9	30	19	New York Philharmonic (Mehta), Columbia JS 36020  MUSSORGSKY: Pictures At An Exhibition
	10	28	71	Cleveland Orchestra, Telarc Digital 10042 BRAVO PAVAROTTI: Pavarotti
	11	5	66	London-PAV 2001 HITS FROM LINCOLN CENTER: Pavarotti
	12	NEW E	NTRY	London OS 26577  BRAHMS: Four Symphonies
	13	NEW E	NTRY	Chicago Symphony (Solti) London CSA 2406 SAINT-SAENS: Samson & Delilah
1	14	NEW E	HYRY	Domingo, DG 2709-095  BRUCH: Violin Concerto
	15	3	27	Zukerman, L.A. Philharmonic (Mehta) Columbia M 35132  MAHLER: Symphony No. 4
	16	2	23	Israel Philharmonic (Mehta), London Digital 10004  MENDELSSOHN: Symphony No. 4
	17	NEW E	HAV	Vienna Philharmonic (Von Dohnanyi), London Digital LDR 10003 TCHAIKOVSKY: Complete Nutcracker Ballet
	18	6	14	Concertgebouw Orchestra (Dorati) Philips 6747-257  BARTOK: Concerto For Orchestra
	19	8	14	Philadelphia Orchestra (Ormandy), RCA Digital 1-3421 GOUNOD: Faust
ĺ				Domingo, Freni, Allen, Paris Opera Chorus & Orchestra (Pretre), Angel SZDX-3868
	20	NEW E	HTRY	BRAHMS: Violin Concerto Perlman, Chicago Symphony (Giulini) Angel Q:37286
	21	34	14	MUSIC OF DELIUS: Academy of St. Martin In The Fields (Marriner), Argo ZRG 875
	22	14	6	VERDI: Don Carlos Carreras, Freni, Ghiaurov, Berlin Philharmonic (Karajan), Angel SZDX-3876
	23	10	10	HOROWITZ CONCERTS 1978-79 RCA ARL 1-3433
	24	20	6	RODRIGO: Concerto Pastoral Galway RCA AR1-3416
	25	38	19	DEBUSSY: Images Jacobs, Nonesuch H-71365
	26	·36	36	PACHELBEL: Kanon Stuttgart Chamber Orchestra (Munchinger) London CS 7102
	27	19	14	BEETHOVEN: Emperor Concerto Israel Philharmonic (Mehta), London Digital 10005
	28	37	53	BOLLING: Suite For Violin & Jazz Piano Zukerman/Hediguer, Columbia M 35128
i	29	13	10	ROSSINI: Otello Carreras Philips 6769-038
	30	23	6	CHOPIN: 24 Preludes Bela Davidovich, Philips 9500-666
	31	35	80	RAMPAL: Japanese Melodies for Flute & Harp Rampal & Laskine, Columbia M-34568
	32	21	6	MAHLER: Symphony No. 5 London Philharmonic (Tennstedt), Angel 3883-ZB
	33	22	6	BEETHOVEN: Symphonies 8 & 9 Berlin Philharmonic (Karajan), DG 2707 109
	34	17	10	FIEDLER'S GREATEST HITS: A 50th Anniversary Celebration Boston Pops, RCA CRL 2-3383
	35	18	10	HINDEMITH: Mathis Der Maler Fischer-Dieskau (Kubelik) Angel SZCX-3869
	36	25	14	RAMPAL: Greatest Hits Vol. II Laskine, Stern, Columbia M34176
	37	32	19	MORE RAMPAL'S GREATEST HITS RCA ARL 1-3388
	38	NEW	ENVRY	DE LARROCHA: Golden Jubilee Recital London CS-7147
	39	40	206	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
	40	NEW E	KITRY	BRITTEN: A Ceremony Of Carols Vienna Choir Boys (Ellis) RCA ARL 1-3437

# Classical

**HEAVY RELEASE SCHEDULE PROJECTED** 

# **Pioneering Audiophile Labels To** Push For Larger Market Share

By ALAN PENCHANSKY From Denon there will be a new

Janos Starker cello recital-his third

for the label-and a Lucerne Festival

Strings recording of Vivaldi's "Four

Seasons." Denon, Nippon Colum-

bia's label operation, issued the first

commercial digital recordings in

1972 and uses recording equipment

designed by the company

CHICAGO-Pioneering audiophile labels are not about to abandon their position at the cutting edge of digital development, despite increasing competition from "main-stream" companies (Billboard, Jan. 12, 1979)

These labels will be contributing substantially to the digital product flow this year while trying to maintain their lead over larger competitors in production, processing and pressing quality

Winter 1980 Telarc releases include the Grieg "Peer Gynt" and Bizet "Carmen" suites performed by the St. Louis Symphony under Leonard Slatkin, and Atlanta Symphony Orchestra and Chorus performances of Boito's "Mefistofele' Prologue and Verdi's "Te Deum." There will also be a new Telarc recording of the Chausson Concerto for Violin, String Quartet and Piano, with Lorin Maazel the solo violinist.

Stravinsky's "Rite Of Spring" and the Shostakovich Fifth Symphony are being taped this month by Telarc Records in Cleveland Orchestra Soundstream digital sessions

M&K Real Time Records will make its digital product debut in January with three Philharmonia Hungarica recordings. The \$16 list LPs were taped with Sony equip-

One LP pairs Tchaikovsky's "Nutcracker Suite" with the composer's "Romeo and Juliet" overture. An album of French compositions includes Dukas' "Sorcerer's Apprentice." Debussy's "Fetes" and "Prelude To The Afternoon Of A Faun." The recordings are conducted by Zoltan Rozanyai, who also directs a digital LP of works by Ginastera, Bizet, Berlioz, Rimsky-Korsākov and Brahms.

Real Time Records is expected to issue a second batch of Philharmonia Hungarica recordings this

Delos Records will have three new \$17.98 releases for January, according to production head Amelia Haygood. Performances by the Sequoia String Quartet of Bartok and Ravel and an Impressionist program by pianist Carol Rosenberger are featured. A third LP, "The World Of The Harp," includes performances on South American folk instruments in addition to concert harp.

Delos' 1980 a&r plans call for a group of Soundstream tapings with full orchestra, says Haygood.

Discwasher Inc. will be distributing new \$15 list digital recordings on the Varese-Sarabande. Chalfont and Denon labels, according to Jim Hall, sales manager for the audio products wholesale company

#### **Bach Organ Recording** Tops Denon LP Sales

CHICAGO-"Bach Organ Masterworks," a recording by organist, Helmuth Rilling, is the top selling album in the Denon PCM digital recording series, according to the label's statistics.

The Denon top sellers list, made available by the Japanese company, also includes Beethoven's "Ninth Symphony" in a recording by the Czech Philharmonic, and Mussorgsky's "Pictures At An Exhibition," performed by the Tokyo Metropolitan Symphony. The Denon catalog lists approximately 200 classical titles.

hardt conducting the National Philharmonic. Organist Noel Rawsthorne per-

forms on the instrument in England's Liverpool Cathedral in a forthcoming release.

Varese-Sarabande Records has entered a three-way production deal with Starlog Magazine and Britain's



IN-STORE RECITAL-Pianist William Bolcom and singer Joan Morris lend their talents to an in-store promotion for Nonesuch Records at Korvettes in New York by performing from their repertoire of American theatre music.

Chalfont Records plans one of the most ambitious digital recording itineraries of 1980, according to production chief Tom Britton. Planned repertoire includes the Beethoven Fifth Symphony, Saint-Saens "Organ Symphony," Carlos Chavez' "Indian" Symphony, the complete "Three-Cornered Hat" ballet of Falla, and Vaughan-Williams' "Toward The Unknown Region" and "Tallis Fantasia." There will also be organ recordings.

In all, 14 Soundstream tapings are planned through August, according to Britton, who will be working in England with conductors Loris Tjeknavorian and Norman Del Mar and in Mexico City with conductor Enrique Batiz.

January Chalfont releases are Rimsky-Korsakov's "Scheherazade," with Tjeknavorian conducting the London Symphony and Erich Korngold's complete "King's

Row" film score with Charles Ger-

Unicorn Records. According to Varese-Sarabande a&r head Tom Null. the combine will produce digital recordings of horror, science fiction and fantasy motion picture score music. Two Sony digital tapings were completed in November with the London Concert Orchestra conducted by Laurie Johnson.

Independently. Varese-Sarabande will stage two early 1980 sessions using Soundstream equipment. Compositions of Percy Grainger, performed by the UCLA Wind Ensemble, are being taped at L.A.'s Royce Hall.

Varese-Sarabande digital session work also will be going on in London this month, with taping of compositions by Lee Holdridge, including his Violin Concerto. "Boy With Goldfish." a Hawaiian folk-inspired cantata with scoring for exotic instruments, is the January digital release from Varese-Sarabande.

#### **Banner Year For Composer Balcom**

NEW YORK-Composer-pianist William Bolcom has completed a year in which eight of his new works premiered, three featuring him as pi-

The year began with his Second Sonata For Violin & Piano, introduced at the Library of Congress in Washington, and ended with a Dec. 3 performance of "Humoresk" for Organ and Orchestra.

Other works introduced this year included the Tyrone Guthrie Theatre's Repertory Company in Minneapolis' production of Bolcom's treatment of John Gay's "The Beggar's Opera," Bolcom's completion of a short half-length radio version by Darius Milhaud dating from 1937; "Theatre Of The Absurd," a work for actors, musicians and tape at the Arch Ensemble at the San Francisco Conservatory of Music.

Also, Three Gospel Preludes for the Dallas chapter of the American Guild of Organists; "Three Donald Hall Songs" at the Mohawk Trail Festival (Mass.); Symphony for Chamber Orchestra at the St. Paul Chamber Orchestra; "Afternoon," ballet music commissioned by the Nikolais/Louis Foundation for the Murray Louis Dance Company in New York

# Classical

Concertgebouw Orchestra festival in 1981. Two Elgar works, "Falstaff" and "In The South" have been recorded by Sir Georg Solti and the London Philharmonic. Decca/London will issue

Handel's last oratorio, "Jeptha," is the subject of a special broadcast tape being distributed by London Records. It includes an interview with conductor Nicolaus Harnoncourt who directs the new Telefunken recording of the work. Excerpts from the music are interspersed with narration. . . . A March release is scheduled for the CBS recording of Carl Ruggles' complete music performed under Michael Tilson-Thomas. The two-record set has been eagerly awaited by collectors of American music

ALAN PENCHANSKY

These are best selling middle-of-the-road singles compiled from Chart radio station air play listed in rank order. ۶ Week Week E S ts e TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee) 2 13 Warwick, Arista 0459 (Ikeco/Angela, BMI) SEND ONE YOUR LOVE Stevie Wonder, Tamia 54303 (Motown) (Jobete/Black Bull, ASCAP) 1 11 2 I'D RATHER LEAVE WHILE I'M IN LOVE
Rita Coolidge, A&M 2199 (Irving/Woolnough/Jemava/Unichappell/Begonia 3 10 4 9 9 YES, I'M READY th K.C., Casablanca 2227 (Dandelion, BMI) Teri De Sario mui n.o., osserio WHEN I WANTED YOU Barry Manilow, Arista 0481 (Home Grown, BMI) 11 6 5 LOOKS LIKE LOVE AGAIN

Dann Rogers, International Artists 500 (Duchess Music, BMI)

DO THAT TO ME ONE MORE TIME

Captain & Tennille, Casablanca 2215 (Moonlight & Magnolias, BMI)

COWARD OF THE COUNTY

Kenny Rogers, United Artists 1327 (Roger Bowling, BMI/Sleepy Hollow, ASCAP)

COOL CHANGE

Little River Rand Capital A789 (Screen Gems-EMI, BMI) 6 6 13 7 4 12 5 8 10 9 8 12 I**NGE** Band, Capitol 4789 (Screen Gems-EMI, BMI) WE DON'T TALK ANYMORE
Cliff Richard, EMI America 9025 (Capitol) (ATV, BMI) 7 11 SEPTEMBER MORN' Neil Diamond, Columbia 111175 (Stonebridge, ASCAP) 16 11 5 30 12 4 Dan Fogelberg, Full Moon/Epic 950824 (Hickory Grove/April, ASCAP) YOU'RE ONLY LONELY
J.D. Souther, Columbia 1-11079 (Ice Age, ASCAP) 13 10 17 14 13 HOLDIN' ON FOR DEAR LOVE
Lobo, MCA/Curb 41152 (House of Gold, BMI) 8 ESCAPE
Rupert Holmes, Infinity 50035 (MCA) (The Holmes Line Of Music, ASCAP) 14 15 12 DAYDREAM BELIEVER Anne Murray, Capitol 4813 (Screen Gems, BMI) 16 34 4 21 5 17 SARA Fleetwood Mac. Warner Bros. 49150 (Fleetwood Mac. BMI) THIS IS IT Kenny Loggins, Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI) 18 20 11 19 17 12 PETER PIPER nk Mills, Polydor 2002 (Peter Piper/Unichappell, BMI) BETTER LOVE NEXT TIME
Dr. Hook, Capitol 4785 (House Of Gold, BMI) 20 12 21 15 10 CHIOUITITA Atlantic 3629 (Unicef, ASCAP) 22 18 15 modores, Motown 1474 (Jobete/Commodores, ASCAP) 19 23 14 BABE A&M 2188 (Stygain/Almo, ASCAP) ALL THINGS ARE POSSIBLE
Dan Peek, MCA/Songbird 41123
(Christian Soldier, ASCAP/Home Sweet Home, BMI) 24 22 30 25 29 10 ROCK WITH YOU Michael Jackson, Epic 950797 (CBS) (Almo, ASCAP) WAIT FOR ME
Hall & Oates, RCA 11747 (Hot-Cha/Six Continents, BMI) 26 23 MAKE BELIEVE IT'S YOUR FIRST TIME
Bobby Vinton, Tapestry 002 (Music City, ASCAP) 27 28 9 CAN'T TAKE MY EYES OFF OF YOU
Maureen McGovern, Warner/Curb 49129 (Saturday/Seasons Four, BMI)
KISS ME IN THE RAIN 28 27 8 29 40 Barbra Streisand, Columbia (Songs of Bander-Koppelman/Emanuel/Cortlandy, ASCAP) 30 33 6 AN AMERICAN DREAM Band, United Artists 1330 (R. Crowell/Jolly Cheeks, BMI) ROTATION
Herh Albert, A&M 2202 (Almp/Badazz, ASCAP) 31 26 9 Herb Alpert, A&M 2202 (AIMp/Daudze, No. 1)

BROKEN HEARTED ME
Anne Murray, Capitol 4773 (Chappell & Co./Sailmaker, ASCAP)

LOST HER IN THE SUN
John Stewart, RSO 1016 (Bugle/Stigwood, BMI)

WITH YOU I'M BORN AGAIN

Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)

I DON'T WANT TO BE LONELY
Dana Valery, Scotti Bros. 509 (Atlantic) (Duchess, BMI) 24 32 18 33 39 5 34 35 35 45 6 Dana Valery, Scotts Bros. 509 (Atlantic) (Duchess, BMI)

WORKING MY WAY BACK TO YOU

Spinners, Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)

SMOOTH SAILIN

Jim Weatherly, Elektra 46547 (KECA, ASCAP)

YOU ARE MY MIRACLE

Roger Whittaker, RCA 11760 (Tembo Music Canada, CAPAC) 36 37 42 10 38 41 9 ROMEO'S TUNE
Steve Forbert, Nemperor 97525 (CBS) (Rolling Tide, ASCAP) 39 44 40 37 8 CRUISIN' Robinson, Tamla 54306 (Motown) (Bertam, ASCAP) Smokey Kodinson, Terms 1.7

THE LONG RUN

The Eagles, Asylum 0454 (Cass Country/Red Cloud, ASCAP) 41 46 6 42 Warner Bros. 49130 (Snug/Big Stroke, BMI) 43 48 5 44 43 6 omas, MCA/Songbird 41134 Sweet Home, BMI/Bug and Bear, ASCAP) 45 49 6 Buffett, MCA 41161 (Coral Reefer/Keith Sykes, BMI) TRAVELLIN'
TRAVELLIN'
TRAVELLIN'
TRAVELLIN'
STAY WITH ME TILL DAWN
Judy Tzuke, Rocket 41133 (MCA) (Unart, BMI) 46 47 6

CRAZY LITTLE THING CALLED LOVE Queen, Elektra 46579 (Beechwood/Queen, BMI)

Queen, Elektra 465/9 (Beechwood/Queen, BMI)

LONELY EYES

Robert John, EMI-America 8030 (High Sierra, ASCAP)

YOU PICK ME UP (And Put Me Down)

Dottie West, United Artists 20659 (Chappell & Co./Sailmaker/Welbeck/Blue Quill, ASCAP)

47 50

48

49

50

NEW ENTRY

NEW ENTRY

NEW ENTRY

#### WASHINGTON-Increased purchases of jazz records by local area high school and college students may be due to more airplay for jazz

on college and other radio stations rather than any new interest in jazz in general, if John Walker, manager of Sabin's Discount Records, a jazz

specialty store here, is right.

"We're getting a lot more response for artists like George Duke, Hiroshima and Pat Metheny," says Walker, "and I credit that directly to more airplay. It's not so much that younger people are getting into jazz

#### **Pablo Releasing** Its 1st Digitals

• Continued from page 6

Montreux Jazz Festival with suggesting he cut Ella and Basie dig-The sessions were also recorded in regular analog 24-track.

Granz did his editing and some mastering at Spectrum Studios in Venice, Calif., and at Artisan in Los Angeles with Dennis Sands of

Group Four assisting.
In the past year such jazz artists as
Ornette Coleman. Archie Shepp. Dave Brubeck, Mel Lewis and Lee Ritenour have all cut digital works, with Coleman's still due out on Columbia, and the others on the smaller audiophile labels.

Thus Pablo's entry into digital is a major push for the technology in jazz since Pablo has strong name identity and solid distribution

Ella's repertoire includes a 9:30 "Basella" ad lib rundown between the vocalist and pianist. She also sings such evergreens as "Make Me Rainbows," "After You've Gone," "You've Changed," "Please Don't Talk About Me When I'm Gone. 'Sweet Georgia Brown" and Billie Holiday's "Some Other Spring.

In addition to the big band cuts. there are two tunes with a trio led by Ella's pianist Paul Smith: "Around About Midnight" and "Fine And Mellow," again a Billie Holiday tune. Basie flutist Danny Turner blows on these tunes.

The Basie LP will feature all new numbers, Granz says.

As a complement to the Ella-Basie title for February, Pablo will release volume one of a Sarah Vaughan Duke Ellington songbook

There are 20 cuts interspersed in the two volumes, and the setups range from 30 musicians with strings to Vaughan singing a gospel tune a capella to her doing her own fourpart harmony on one track. Billy Byers wrote the big band charts.

Granz is presently working on volume two. He is bringing in Eddie "Cleanhead" Vinson and Peewee Crayton for a blues track set for taping Tuesday (22). Mike Wooford, Joe Pass, Wayman Reed and Zoot Sims are among the featured sidemen in the small groups backing Sarah.

Ironically Sarah has never done an Ellington songbook. Granz reveals. Ella, on the other hand, did several successful ones on Verve in the '60s.

#### Carter Taped Live

SAN FRANCISCO-Betty Carter has recorded her performance at the Great American Music Hall here for her own BetCar label. Backing her are John Hicks, Curtis Lundy and Kenneth Washington. Record Plant handled the remote equipment.

# JAZZ IN D.C. Accelerating Record & Tape Sales Are Attributed To Increases In Airplay

By JEAN CALLAHAN

but they hear something they like on the air and they want to buy it.

Locally, college stations including WAMU-FM at American univ. and carrier stations at schools such as the Univ. of Maryland, are including more jazz in their formats.

Other Washington area stations, including WPFW-FM, the Pacifica station and WETA-FM. National Public Radio affiliate, feature jazz prominently while commercial stations like WHFS-FM and WMAL-AM are increasing jazz program-

Walker adds that Radio Free Jazz. a newsletter Sabin's distributes nationally, has been getting more response lately from college radio stations which are programming more of the music.

He also notices that young customers often ask for records which are being played in the store while they're shopping, indicating that some students don't know much about jazz but are intrigued when they hear something they like.

While Walker estimates that 80%-90% of his jazz customers are between the ages of 25 and 50, younger jazz buffs do exist. "College students have always been big jazz fans." he

Still. Walker noticed no increase in sales to students during the recent holiday vacation period. "College students are more likely to pick up records when they go back to college," he explains. "Records don't travel well and most college bookstores stock a lot of jazz."

Sabin's discounts records which list at \$7.98 to \$6.99 and those listing at \$8.98 to \$7.59. Walker notes that no one particular record sells many copies at his store but that customers tend to choose from a large variety of albums, with sales coming in ones and twos. The Blue Note and Impulse catalogs are still Sabin's best

	Bi Be	ill <b>b</b> est	ooard® Jo	d SPE	CAL	SURA —	EY For Week Ending 1/19/8
This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	11	ONE ON ONE Bob James & Earl Klugh,	26	28	30	LIVE AT THE HOLLYWOOD BOWL
2	2	8	Columbia/Tappan Zee FC 36241  AMERICAN GARAGE Pat Metheny Group, ECM ECM	27	23	8	Chuck Mangione, A&M SP-6701  NIGHT CHILD  Oscar Petersen, Palbo 2312108 (RCA)
3	4	12	1-1155 (Warner Bros.)  ANGEL OF THE NIGHT	28	21	29	BROWN SUGAR Tom Browne, Arista/GRP GRP-5003
4	5	10	Angela Bofill, Arista/GRP GRP 5501  PIZZAZZ Patrice Rushen, Elektra 6E-243	29	29	9	CHICK COREA/HERBIE HANCOCK
5	3	15	RISE	20			Chick Corea, Herbie Hancock, Polydor PD-2-6238
6	6	12	Herb Alpert, A&M SP 4790  A TASTE FOR PASSION	30	31	2	PRESSURE Pressure, LAX MCA-3195 (MCA)
7	7	9	Jean-Luc Ponty, Atlantic SD 19253 STREET BEAT	31	33	5	JEFF LORBER FUSION Jeff Lorber Fusion, Inner City IC 1026
8	10	11	Tom Scott, Columbia JC 36137  DON'T ASK  Sonny Rollins, Milestone	32	32	6	THE BEST OF HERBIE HANCOCK Herbie Hancock
9	9	12	M-9090 (Fantasy)  BEST OF FRIENDS Twennynine Featuring Lenny White,	33	45	8	Columbia JC 36309  OLD FRIENDS, NEW FRIENDS  Ralph Towner, ECM ECM-1-1153
10	8	42	Elektra 6E-223 MORNING DANCE	34	39	8	(Warner Bros.)  DAYS LIKE THESE
11	11	33	Spyro Gyra, Infinity INF 9004 (MCA) STREET LIFE	35	47	Б	Jay Hoggard, Arista/GRP GRP 5004 LIGHT AS A FEATHER Azymuth. Milestone
12	12	16	Crusaders, MCA MCA 3094  8:30  Weather Report,	36	35	7	M 9089 (Fantasy) I REMEMBER CHARLIE PARKER
13	15	37	Arc/Columbia PC2-36030 HEART STRING	37	38	39	Joe Pass, Pablo 2312109 (RCA)  PARADISE Grover Washington Jr.,
14	14		Earl Klugh, United Artists UALA-942 (Capitol)	38	41	21	Elektra 6E-182  DUET
14	14	8	PASSION DANCE McCoy Tyner, Milestone M-9091 (Fantasy)				Gary Burton & Chick Corea, ECM ECM-1-1140 (Warner Bros.)
15	16	14	THE WORLD WITHIN Stix Hooper, MCA 3180	39	36	27	I WANNA PLAY FOR YOU Stanley Clarke, Nemperor KZ-2- 35680 (CBS)
16	13	21	WATER SIGN The Jeff Lorber Fusion, Arista AB-4234	40	40	3	GIANTS Various Artists, LAX MCA-3188 (MCA)
17	17	9	AND 125TH STREET, N.Y.C. Donald Byrd, Elektra 6E-247	41	25	11	AINT. IT SO Ray Charles, Atlantic SD 19252
18	18	6	CIRCLE IN THE ROUND Miles Davis, Columbia KC 2-36278	42	46	3	WHEN 1 FIND YOU LOVE Jean Carn, P.I.R. JZ 36196 (CBS)
19	24	9	MOSAIC	43	43	50	CARMEL Joe Sample, MCA AA-1126
20	30	54	John Klemmer, MCA MCA-2-8014  ANGIE  Angela Bofill, GRP/Arista GRP-5000	44	44	2	STRAIGHT LIFE Art Pepper, Galaxy GXY 5127 (Fantasy)
21	NEW ER	TRY	HIROSHIMA Hiroshima, Arista AB-4252	45	37	11	PRODUCT Brand X, Passport PB 9840 (JEM)
22	19	11	THE HAWK Dave Valentin, Arista/GRP GRP 5006	46	26	3	OLD AND NEW DREAMS Various Artists, ECM ECM-1-1155 (Warner Bros.)
23	27	13	CARRY ON Flora Purim, Warner Bros.	47	42	20	FEEL IT Noel Pointer, United Artists UALA-973
24	20	23	BSK 3344  LUCKY SEVEN  Bob James, Columbia/Tappan	48	48	78	MINGUS Joni Mitchell, Asylum 5E-505 BASIE JAM #3
25	22	37	Zee JC-36056  NEW CHAUTAUQUA Pat Metheny, ECM ECM-1-1131	50	50	9	Count Basie, Pablo 2310840 (RCA)  BUSH DANCE Johnny Griffin.

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# MARKETPLACE

Check Type of Ad You Want

REGULAR CLASSIFIED \$1.15 a word minimum \$23.00. First line set all caps. Name, address and phone number included in word count. DISPLAY CLASSIFIED \$48.50 one inch, 4 times. \$43.00. 26 times \$40.00, 52 times \$32.00 ea. 

INTERNATIONAL (other than U.S.) Regular 60¢ a word, min. \$17.50. Display \$38.00

inch, \$32.50 ea. inch 4 or more times. BOX NUMBER c/o Billboard, figure 10 words and include \$3.00 service charge.

☐ ANNOUNCEMENTS

☐ COMEDY MATERIAL □ DISTRIBUTORS

WANTED □ DISTRIBUTING

SERVICES ☐ FOR SALE ☐ GOLDEN OLDIES

ZIP

☐ BUSINESS **OPPORTUNITIES** ☐ HELP WANTED

ADDRESS ALL ADS: Billboard Classified, 1515 Broadway, New York, N.Y. 10036

☐ LINES WANTED □ AUCTIONS

□ BOOKINGS ☐ MISCELLANEOUS

Phone: 212/764-7433

**Check Heading You Want** 

#### **PAYMENT MUST ACCOMPANY ORDER**

STATE

☐ Amer. Express

☐ Diners Club □ Visa

☐ Master Chg. Bank #

NAME

**ADDRESS** 

CITY

**TELEPHONE** 

CALL TOLL-FREE (except in N.Y.) 800-223-7524

Credit Card Number

Expires

Signature

DEADLINE: Closes 4:30 p.m. Monday. 12 days prior to issue date.

#### FOR SALE

# **CUT-OUTS**

Our Specialty

lf you are a distributor, rack jobber or exporter, contact J S J today. Call or write for free catalog.

J S J DISTRIBUTORS 6620 W. Belmont, Chicago, III. 60634 (312) 286-4444

MAJOR LABEL!

TOP ARTIST!

LP'S & TAPES Most Up-To-Dale Close Outs In the Industry Freight Prepaid • 10% Exchange Policy
 Fast Service

> Catalog Sent on Request Call (516) 981-5111

ARTIE LEWIS ENTERPRISES INC. 59 Remington Blvd., Ronkonkoma, NY 11779

#### **CUT OUTS** LPS, 8 TRACKS & CASSETTES **BEST OF THE MAJOR LABELS**

For a free catalog call or write: AUDIO DISTRIBUTORS

1182 Broadway, New York, N.Y. 10001

(212) 725-4570

Dealers only-please

#### ATTENTION RACK JOBBERS

RECORO WIDE DISTRIBUTORS 1755 Chase Dr. Fenton, (St. Louis). MO. 63026

We can supply all your needs. Largest selection of 8-track and albums on budget line and major label cut-outs. Call today

JIM ADAMS-(314) 343-7100

#### LIGHTING, ETC.

the record business may be soft . . .
BUT LIGHTING
ACCESSORIES ARE
SELLING PROFITABLY!!!

You NEED strobes, black lights, color organs, flicker bulbs, cans and the like. We also carry THE Famous Brand Fiber Optics and Lava Lites

Call Us . . . We Are

#### SUNBELT DISTRIBUTING

3127 Oakcliff Ind. Street, Atlanta, Ga. 30340 Toll Free (800) 241-7327 or collect in Ga. (404) 458-2895

Ask for Don or Beverly

We also have Olfactory Extra ScentSory other goodies too.

(It's a free phone call . . , why not use it.)

#### Direct From Manufacturer PRECISION DISCO KIT

Jimer controlled, Standard & Custom-CHASING LIGHT SYSTEMS, Light Strips, MIRROR BALLS, Ceiling Turners, Pinspots, Revolving Beacons, Strobes, Solid State Chasers and more.

PRECISION INDUSTRIES, INC. 512 S.E. 32nd St., Ft. Lauderdale, FL 33316 (305) 522-3738

## MUST VACATE 300,000 LP's-Major Label

- Overruns and Deletions. In box lots only: (25).
- 1,000 P/Skid-40 Titles-\$250 • 2,250 P/Skid-90 Titles-
- \$500. Cash or check with order

F.O.B. Atlanta
Use as giveaways. • Use as door prizes.
Store inventories will not look depleted.
ATLANTIC RECORD/TAPE

(404) 448-1811

#### **TAPES**

#### PREMIUM -

#### 8-TRACK & CASSETTE BLANKS

Lear Jet style cartridge with rubber rollers in 1 min. increments. Private labeling available. available 8-17.

1 min. to 45 min. any quantity. 80 c
46 min. to 65 min any quantity. 90 c
66 min. to 80 min. any quantity. 98 c
81 min. to 90 min. any quantity. \$1.08
Shrink Wrapped & Labeled add. 14 c

Head Cleaners. Reel-to-reel 3M tape 1800'. Blank VHS 2/4 hr. video tapes. Low Cost Shrink-Wrap Equipment Available. PROFESSIONAL 8-TRACK DUPLICATORS-\$1.495.00 CASSETTE & 8-TRACK CALIBRATORS & ERASERS

\$35.00 minimum order **BAZZY ELECTRONICS CORPORATION** 39 N. Rose, Mt. Clemens, Mich. 48043

Phone: (313) 463-2592 Master Charge and Visa Welcome

#### **CUSTOM LENGTH CASSETTES AMPEX 603 MASTERING QUALITY**

C-1 to C-1552¢	
to C-3058¢	100
to C-4564¢	
to C-6071¢	MIN.
to C-90\$1.04	
8-Track Prices on Request.	

JDT. TAPE Division of Aard-Vark Recordings 335 So. Jefferson, Springfield, MO 65806 (417) 866-4104

#### **BUDGET SPANISH** 8 TRACK TAPES

ROYSALES COMPANY

BX 1503, BROWNWOOD, TX 76801 Large Selection • Popular Artists Very Competitive Prices

#### **BUDGET TAPES**

Mention this Ad.

Have largest selection of original artist 8 tracks in the country. Heavy in C&W. Rock. Religious and Spanish categories. Displays. signs and sales aids available

Call Bill (405) 364-5034 or write **OKLAHOMA** TAPES & RECORDS, INC. P.O. Box 946, Norman, Okta. 73070

N.Y. RES. (212) 435-7322

#### DELTA RECORDS PRESENTS

"Cotton-Eyed Joe" A FANTASTIC INSTRUMENTAL ALBUM

Featuring Herb Remingtan on Steel Guitar and Bob White on Fiddle Both are farmer members of Bob Will's Texas Playboys
This Dance Music is The Rage
Of The Southwest
Includes Waltz Across Texas Steel Guitar
Rag Whiskey River and many more great
Hanky Tonk Songs!

\*D1115 LP 81 Cass CONTACT DELTA RECORDS Nacogdoches Texas 75961 (713) 564-2509 Box 225



WHAT'S ALL THIS JAZZ, ROCK AND SOUL? It's all in our current catalogue of major label cut-outs. LP's are priced at 25\(^2\) and up. Write today for free catalogue. Hit Records Inc., 300 West Elizabeth Avenue. Linden, N.J. 07036.

WITLE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LPs as low as 50°. Your choice: Write for free listings. Scorpio Music, Box 391-BC, Cornwells Hts., Pa 19020, USA. Dealers only.

JUSTIN WILSON'S CAJUN HUMOR ON LP, 8T, Cassette. Contact Delta Records, Box 225, Nacogdoches, TX 75961. (713) 564-2509. Sales aids

SALE ON NEW SOUND EQUIPMENT-SALE ON NEW SOUND EQUIPMENT—Wholesale prices—make an offer: Shure 701
Speakers; JBL 2220A Speakers; JBL 3182
Speakers; JBL 2440 Speakers; JBL 4530 cabinets:
HME system 22 radio mikes; HME diversity
antennas; Shure M67 mixers; Shure A96 UF
mikes. Call: (702) 732-1253. Write: 170 Winnick
#10, Las Vegas, NV 89109.

COMPLETE RECORD JACKET PLANT, REcently overhauled, includes two S&S gluers, Lened Wrapper and Trimmer, corner cutter. Can be seen in operation. Valley Exports, Intern'l. (215) 627-2277.

4 KLIPSCH 3-WAY MCM SERIES SPEAKERS with Yamaha power amps. All or part. \$10,000. Oregon Sound & Lights, (503) 484-5151.

#### T-SHIRTS

CUSTOM PRINTED T-SHIRTS. QUALITY printing of your designs. Free details. The Square Circle, Dept. 2, Box 6942, Affton, MO 63123.

#### VIDEO CASSETTES & TAPES

35MM FULL LENGTH FEATURES ON VIDEO CASSETTES Adult and all other ratings on Betamax and VHS formats. FACTORY DIRECT.

Call Toll Free 1-800-421-4133 Callf. residents (213) 462-6018 TVX DISTRIBUTORS 1643 No. Cherokee Ave. Hollywood, Calif. 90028 Credit Cards Accepted

VIDEO SOURCE BOOK-YOUR GUIDE TO 15,000 prerecorded video programs—700 pages—easy-to-use, \$19.95. Money-back guarantee. Check or money order to: NVC, P.O. Box 3, Dept. 10BB, Syosset, NY 11791. Master Charge and Visa only call now toll-free, 800-824-7888, Calif. 800-852-7777, ask for op. 909.

#### **POSTERS**

#### LIGHTS! POSTERS! INCENSE!

Many New Lights • Color Organs • Strobes Cartwheels • OP Lamps • Blinking Lights
• Motion Moods

Spray Incense . Air Fresheners . Novel-

ALL PLUS PROFIT MERCHANDISE FOR RECORD STORES & GIFT SHOPS

TRI-CITY PRODUCTS P.O. Box 8698, Sta. A Greenville, S.C. 29604

(803) 233-9962 Free Catalogue to Dealers Only FOREIGN INQUIRIES INVITED

#### **POSTERS**

Largest and Latest Selection Of Posters in The Country Send for free 105 page color catalog.

IT'S OUT **OUR NEW** 1980 EDITION

Incense, Lights & Mirrors
DEALERS ONLY
FUNKY ENTERPRISES, INC.
139-20 Jamaica Ave.
Jamaica, NY 11435
(212) 658-0076 (800) 221-6730

#### **POSTERS**

Largest Selection of **Rock Posters** 

#### ZAP ENTERPRISES

2833 W. Pico Blvd. Los Angeles, Calif. 90006 (213) 732-3781 Free Catalogue

#### **GOLDEN OLDIES**

1950'S THRU 1970'S-OVER 5,000 TITLES. Send \$1.50 for catalog. Mail-O-Disc, P.O. Box 326, Kings Park, N.Y. 11754.

GOLDEN OLDIES, THOUSANDS OF 45 RECords available. Send \$2.00 for catalog. Stewart-Estep Records, P.O. Box 10243, Alexandria, VA 22310.

VERY RARE ALBUMS, 45'S AND 78'S SEND 82 for listings, refundable with first order, DeLoatch Music Services, P.O. Box 724, Portsmouth, Vir. 23705.

#### BUS FOR SALE

#### For Sale **EXECUTIVE COACH** DIESEL POWERED 40 ft. "Land Cruiser"®

Luxurious late model customized MCI coach (from new Greyhound shell). Deluxe seating for up to 20 people. Lavatory & galley located in rear to provide an open interior for meetings and presentations with onboard color TV and video tape movie system. Genuine woodgrain Formica interior with color coordinated fabrics, 8V71 Detroit Diesel main engine, Allison automatic transmission, Kohler 12.5 K.W. Diesel electric plant, and many other extra features.

1,000 mile cruising range on economical Diesel fuel. Like new condition throughout. Ideal for year-round, all-weather, business travel, sports events, and charter operations. Immediate delivery. Please call or write for more information.

#### CUSTOM COACH CORPORATION

A division of Alco Standard 'The Corporate Partnership' 1400 Dublin Road Columbus, Ohio 43215 (614) 481-8881

#### CHART RECORD **SERVICES**

#### FOREIGN RADIO STATIONS, DISCO DJ'S & ALL INTERNATIONAL **MUSIC CONSUMERS**

Write us for information on our services which include automatic mailing of all records on charts—LP's & 45's. Disco, oldies and catalog LP's in stock. All orders are shipped immediately-air mail or air

**MAIL-O-DISC** P.O. Box 326, Kings Park, NY 11754

(516) 269-5530 Give Personalized Service Geared to your Needs.

INTERNATIONAL RADIO STATIONS MUSIC PUBLISHERS AND DISCOTHEQUES Subscribe to our AUTOMATIC AIRMAIL SERVICE for all singles and Ip's from the

> The Fastest, Most Dependable Service in the World AIRDISC SPECIAL SERVICES Box 835, Amityville, NY 11701

#### 24-HR. TOLL-FREE **HOT-LINE FOR PLACING YOUR CLASSIFIED AD**

**Just Dial** 800-223-7524

Ask for LENI TEAMAN

(IN N.Y. STATE (212) 764-7433) Hot-line is for fast, personal service placing Classified Adsonly, For all other business call the regional office nearest



#### BOXES

STEREO 8 and CASSETTE CARTONS HOLIDAY PACKAGING INSTANT SHIPMENT

Beautiful Printing
Form Fit & 12" Pilfer Proof Heights
Low Prices — Free Samples PAK-WIK CORPORATION 128 Tivoli St., Albany, NY 12207 (518) 465-4556 collect

#### RECORD MFG. SERVICES. SUPPLIES & EQUIPMENT

#### RECORD PRESSING

From Your Tape To Finished Product. LP's, 45s and Also PICTURE RECORDS QUALITY AND SERVICE IS GUARANTEED! Rush Your Order To:

DELTRON RECORD PRESSING, INC. 50 Music Square West, Suite 309 Nashville, Tenn. 37203 615-666-2818

RECORD PRESSING, 46'S, LP'S, JACKET printing and fabrication. Eight tracks, cassettes, duplication. Quality work! Fast service! VP Record, Drawer 10-BA, Ville Platte, Louisiana 70586. (318) 363-2104.

#### MUSICAL INSTRUMENTS

9' KNABE CONCERT GRAND. EXCELlent condition. Price \$5,700. Days (212) 832-3025, eves. (212) 247-5643.

#### BUTTONS

#### **ANTI-IRANIAN BUTTONS VERY GRAPHIC!!!**

**Buttons are Happening** Nationwide!!!

We Have Everything in Rock & Sayings. BERNIE GRZYWACZ Box 51, King of Prussia, Pa. 19406 215-277-1966

#### call or write for catalog **BUMPER STICKERS**

CUSTOMIZED BUMPER STICKERS-ANY-thing printed-\$3.00 each. Copies-\$1.00. Maxithing printed—\$3.00 each. Copies—\$1.00. Maximum 50 Letters. Send to Kirby. Dept. 1150, 5501 Winthrop, Indianapolis, IN 46220.

#### RECORD STORE FOR SALE

#### SOLE RECORD **MUSIC SHOP**

In a southern city of 25,000 population. Trade area approximately 100,000. Established in the downtown area 25 years. Inventory \$16,500

Total firm price \$21,000.

(205) 745-2112 or write: BOX 7347 Billboard, 1515 Broadway New York, NY 10036

#### FLORIDA RECORD STORE

Naples' finest record and tape store. Located in prime retail area with renewable lease. \$60,000 annual gross. All inventory and fixtures included, \$45,500.

**MATHES REALTY** (813) 992-6436 Realtor

www.americanradiohistorv.com



PULL OUT AND PUT UP!

TC-1



# #1 Single This Week

# VERTIGO/RELIGHT MY FIRE

Dan Hartman Blue Sky (12-inch) 682

_
٩
٩
- 4
-
U
-
=
-
- 2
=
-
-
-
-
-
- 6
-
-
-
=
-
-
- 1
-
ē
-
-
=
L
a
-
G
٥
-
-
2
-
- 7
- 2
U
- 1
- 2
- 2
_
- 1
-
-
E
- 5
C
*
- 5
č
-
_
- 2
-
0
-

RTIGO/RELIGHT MY FIRE	
VERTIGO/RELIGHT MY FIRE—Dan Hartman	

	THIS	LAST	TITLE-Artist-Label
1	98	33	THP—all cuts—THP
	3	31	BODY SHINE/SLAP, SLAP, LICKEDY LAP—Instant Funk
	32	32	LOVE GUN—Rick James
	33	21	STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change
	34	34	U.N.—all cuts—U.N.
	<b>E</b>	35	BLOW MY MIND—Celi Bee
-	8	39	I CAN'T DANCE WITHOUT YOU—Theo Vaness
	37	26	READY FOR THE 80'S/SLEAZY—Village People
	38	27	E = MC2—all cuts—Giorgio
	39	8	ROLLER SKATIN' MATE—Peaches and Herb

Polydor (LP/12-inch\*) PD1-6239/PR0-116 A BERITTY OF LAWE Dan Armanda's Count Autonia Dhimha Dand

TITLE-Artist-Label
WKS. ON
MEEK
MEEK

ROCK WITH YOU—Michael Jackson TITLE-Artist-Label LAST WKS. OI CHART 2

MEEK

**DO THAT TO ME ONE MORE** 7

43

8

8

TIME—The Captain & Tennille Casablanca 2215

ESCAPE\_Rupert Holmes 14

COWARD OF THE COUNTY— **=** 

24

38

37

Kenny Rogers United Artists 1327

SEND ONE YOUR LOVE—Steve Wonder Tamla 54303 (Motown) 12 4

**CRUSIN'—** Smokey Robinson Tamla 54306 (Motown) 9 12

**WE DON'T TALK ANYMORE—** 9 14

Cliff Richard EMI America 9025 (Capitol)

LADIES NIGHT—Kool & The Gang 16 œ

PLEASE DON'T GO—K.C. & The Sunshine Band TK 1035 22 D

**COOL CHANGE**—Little River Band Capitol 4789 7 Ξ

0

THE LONG RUN—Eagles
Asylum 46569 

BETTER LOVE NEXT TIME—Dr. Hook 12 14 15

I WANNA BE YOUR LOVER—Prince Warner Bros. 49050 6 92

28

8

20

23

2

98

JANE—Jefferson Starship Grunt 11750 (RCA) 14 15 12

SARA—Fleetwood Mac Warner Bros. 49150 20

Recording Industry Assn. of America seal of certification as a "million seller."

Recording Industry Assn. of America seal of certification as "two million seller."

TITLE-Artist-Label	82 2 LET ME GO, LOVE—Nicolette Larson Warner Bros. 49130	<b>TAM ALIVE</b> —Gamma Elektra 46555	81 2 <b>TOO LATE</b> —Journey Columbia 1-11143	72 HIM — Rupert Holmes MCA 41173	REMEMBER—Aerosmith Columbia 1-11181	. <b>SHOOTING STAR—</b> Dollar Carrere 7208 (Atco)	75 79 3 GOODNIGHT MY LOVE—wike Piner Spector 0003	TO HER CHILL	ANOTHER BRICK IN THE WA	78 78 3 MAKE BELIEVE IT'S YOUR FIL	Tapestry 002  KISS ME IN THE RAIN—Barbra St		I THANK YOU—Z.Z. Top	
TITLE-Artist-Label	LONGER—Dan Fogelberg Full Moon/Epic 950824	YOU KNOW THAT I LOVE YOU— Santana Columbia 11144	<b>VOICES</b> —Cheap Trick Epic 9-50814	NO MORE TEARS— Barbra Streisand & Donna Summer	Columbia/Casablanca 1-11125 SEPTEMBER MORN'—Neil Diamond Columbia 1-1175	DO YOU LOVE WHAT YOU FEEL—	Hutus & Chaka MCA 41131 SHF'S IN LOVE WITH YOII—	RSO 1014 WONDERLAND—Commodores	Motown 1479 LOST HER IN THE SUN—John Stewart RSO 1016	LAST TRAIN TO LONDON— Electric Light Orchestra	Jet 9-5076 (CBS)  DIG THE GOLD—Joyce Cobb Cream 7939	LONELY EYES—Robert John EMI-America 8030 VOIT'RE ONLY LONELY—, 10 Control	WORKING MY WAY BACK TO	YUU—Spinners Atlantic 3637 ON THE RADIO—

45

=

44

2

54

49

20

25

48

46

IN THE WALL-

LOVE—Mike Pinera

**I'S YOUR FIRST** 

**RAIN**—Barbra Streisand





	6		4		W		2			₹	WEE	S K	
	0		-		4		2		c	•	WEE	_	Upward positions moveme
_	_				4		12				WKS. CHA	ON AT	Upward movement of 4 positions / 31-40 Upward movement of 10 positions
Damn The Torpedoes, Backstreet 5105 (MCA)	HEARTBREAKERS	TOM PETTY & THE	Greatest, RSO RS-2-4200	REE DEED	4 14 EAGLES	Two, Casablanca NBLP 2-7191	On the Radio—Greatest Hits Volumes One &		The Wall, Columbia PC 2-36183	DINK EI OVO	Artist-IIILE-Label		Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 6 positions / 41-100 Upward movement of 6 positions / 41-100 Upward movement of 10 positions
1	E	1		12			8		29	-	THIS WEE	s K	
S II	٢	7		ယ			30		_	-	LAS1	ŗ	
0		s		12			7		8	3	WKS. ( CHAR	ON T	
	September Morn', Columbia FC 36121	NEI DIAMOND	One On One, Tappan Zee/Columbia FC 36241	33 12 BUB JAMES & CARE	ELO's Greatest Hits, Jet FZ 36310 (CBS)	ORCHESTRA	<b>ELECTRIC LIGHT</b>	17-366 (Motown)	Where There's Smoke, Tamla	31 30 SMOKEY ROBINSON	Artist-TITLE-Label		Recording Industry Assn. of America seal for sales of 500,000 units
1		8	> 1	59	58		57	}	8	n n	THIS		merica se
P P	-	68 2		60 2	5	n	47			л D	WEEK	N.	al for s
NATALIF COLF &	11163 (Capitol)	68 294 PINK TLUYU	The Midphets, Atlantic SU 10001	60 27 SOUNDTRACK	You Know How To Love Me, Arista AL 9509	PHYLLIC HYMAN	47 17 Chi Si Al GAILE Miss The Mississippi, Columbia JC 36203	CAVCTAL CAVIE	American Garage, ECM 1-1155 (Warner Bros.)	PAT METHENY GROUP	Artist-TITLE-Label		les of 500,000 units.
88		87		86	Ğ	?			9	2	THIS		Record
84 4		83		82 3	63	3			9		WEEK	N	ding Inc
=		6	, ,	17 D		<b>&gt;</b>	B■	<	77 -	7	WKS. O	7	dustry.
84 41 JUURNEY	Comedy Is Not Pretty, Warner Bros. HS 3392	83 16 STEVE MARTIN	Bad Girls, Casablanca NBLP-2-/150	82 37 DONNA SUMMER	Highway To Hell, Atlantic SD 19244		Best Of Friends, Elektra 6E 223	VEITE FEITE	FATIRING FUNY	TWENNYNINE	Artist-TITLE-Label		Recording Industry Assn. of America seal for sales of 1,000,000 units.
3		-	*	7.7	Kell Mar 8								

		orm or by g, recordin	oard Publica	S S
		orm or by any means, electronic, g, recording or otherwise without on of the publisher.	tions, Inc. Na	ă
		wise withou	o part of this	
				0
		Ä		1
				Ų
				h
	H			
			4	
				1
			4	
Ì				
		-		
				-
				1

5 6 12 **6** 9 21 17 5 12 **STEVIE WONDER** FLEETWOOD MAG STYX KENNY ROGERS DAN FOGELBERG MICHAEL JACKSON Cornerstone, A&M SP 3711 Kenny, United Artists LWAK 979 Journey Through The Secret Life Of Plants, Tamla T13-371C2 (Motown) Phoenix, Full Moon/Epic FE 35634 Off The Wall, Epic FE-35745 usk, Warner Bros. 2HS 3350 E K 5 39 38 37 35 4 <u>အ</u> 29 40 37 36 = 30 43 17 17 5 Deguello, Warner Bros. HS 3361 CARS A SUPERTRAMP **CAPTAIN & TENNILLE** ISAAG HAYES
Don't Let Go, Polydor PD1-6224 **RUPERT HOLMES** Breakfast In America, A&M 3708 **MOLLY HATCHET** Candy-0, Elektra 5E-507 Flirtin' With Disaster, Epic JE 36110 Make Your Move, Casablanca NBLP 7188 Partners In Crime, Infinity INF 9020 (MCA) 2 2 8 2 65 62 99 67 73 ຽ 72 62 မ 29 PEABO BRYSON 5 5 PARLIAMENT w SOUNDTRACK K.C. & THE SUNSHINE BAND DIONNE WARWICK **CRYSTAL GAYLE** Do You Wanna' Go Party, TK 611 Dionne, Arista AB 4230 Classic Crystal, United Artists L00-982 Gloryhallastoopid, Casablanca NBLP 7195 Star Trek, Columbia JS 36334 We're The Best Of Friends, Capitol S00-12019 91 89 93 92 90 87 93 64 90 76 27 23 20 25 7 SLAVE **JOHN COUGAR** LITTLE RIVER BAND **NEIL YOUNG & CRAZY BOB DYLAN HORSE**Rust Never Sleeps, Reprise HS 2295 (Warner Bros.) Evolution, Columbia FC 35797 Slow Train Coming, Columbia FC 36120 First Under The Wire, Capitol S00 11954 SD 5217 (Atlantic) Just A Touch Of Love, Cotillion lohn Cougar, Riva RVL 7401 (Mercury) 392

103

**JEFFERSON STARSHIP** 

BZL1-3452 (RCA)

17 117711 ...

Freedom At Point Zero, Grunt

40

34

LITTLE FEAT

67

57

**JOE JACKSON** 

I'm The Man, A&M SP 4794

Down On The Farm, Warner Bros. HS 3345

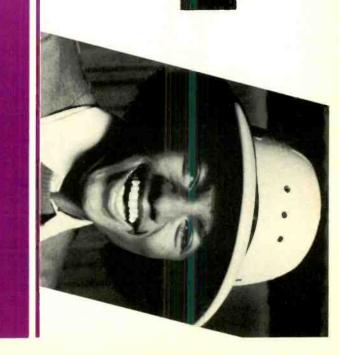
2 LOU RAWLS Sit Down And Talk To Me, P.I.R. J.7 36304 (CRS)



# \*1 LP This Week

Off The Wall

Epic FE-35745



Copyright 1980, Billboard Publications, Inc. publication may be reproduced, stored in a re or transmitted in any form or by any mean mechanical, photocopying, recording or other the prior written permission of the publisher.

STAR Performer—Singles registering greatest proportionate upward progress this week

_	d
	١
co	

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

ω     λ       ω </th <th></th> <th>N B B THIS WEEK</th> <th>N 4 3 3 LAST WEEK</th> <th>N ω σ σ WKS ON CHART</th> <th>WONDERLAND—Commodores Motown 1479  SHOUT AND SCREAM— Teddy Pendergrass P.I.R. 9-3733 (CBS)  GÖT TO LOVE SOMEBODY— Sister Sledge Cotillion 45007 (Atlantic)  NO MORE TEARS— Barbra Streisand/Donna Summer Columbia/Casablanca 1-11125</th>		N B B THIS WEEK	N 4 3 3 LAST WEEK	N ω σ σ WKS ON CHART	WONDERLAND—Commodores Motown 1479  SHOUT AND SCREAM— Teddy Pendergrass P.I.R. 9-3733 (CBS)  GÖT TO LOVE SOMEBODY— Sister Sledge Cotillion 45007 (Atlantic)  NO MORE TEARS— Barbra Streisand/Donna Summer Columbia/Casablanca 1-11125
- WEED		THIS WEEK	N LAST WEEK	WKS. O CHART	TITLE-Artist-Label WONDERLAND—Commodores Motown 1479
2		E	ယ္ထ	ហ	SHOUT AND SCREAM— Teddy Pendergrass
on on		E	4	ယ	GOT TO LOVE SOMEBODY— Sister Sledge
4		29	22	12	NO MORE TEARS— Barbra Streisand/Donna Summer
ယ		8	<u>ა</u>	00	DO YOU WANNA MAKE LOVE— Millie Jackson & Isaac Hayes
7 8	FOREVER MINE—0'Jays				Spring 2036 (Mercury)
10 17		<u> </u>	မ	=	PULL MY STRINGS—Lakeside Solar 11746 (RCA)
ř	Shalamar Solar 11709 (BCA)	B	36	9	DON'T STOP THE FEELING-

					5			
<u>e</u>	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE-Artist-Label
	中	_	21	OFF THE WALL—Michael Jackson Epic FE-35745	26	26	ယ	ONE ON ONE—Bob James/Earl Klugh Columbia/Tappan Zee FC 36241 (CBS)
	2	2	10	MASTERJAM—Rufus & Chaka MCA MCA 5103	27	23	7	BRASS CONSTRUCTION 5— Brass Construction
	ယ	ယ	10	PRINCE—Prince Warner Bros. BSK 3366	28	24	<u>3</u>	ROYAL RAPPIN'S—
	時	6	យ	GLORYHALLASTOOPID—Parliament Casablanca NBLP 7495				Polydor PD-1-6229
	ហ	<b>U</b>	=	ON THE RADIO-GREATEST HITS	29	29	24	PLEASURE—Future Now Fantasy 9578
				Donna Summer Casablanca NBLP-2-7191	8	42	ယ	RAY, GOODMAN & BROWN— Ray, Goodman & Brown Polydor PD 1-6240
	E	7	បា	LIVE! COAST TO COAST— Teddy Pendergrass P.I.R. KZ 2-36295 (CBS)	ယ္	<u> </u>	30	DO YOU WANNA GO PARTY— KC & The Sunshine Band
	章	8	6	WE'RE THE BEST OF FRIENDS— Natalie Cole/Peabo Bryson	32	34	6	LIVE AND UNGENSORED—



# RD'S TRA



# TO STATION MANAGERS

AND DIRECTORS:

"I'm glad Billboard's Traffic Center is available to Program Directors. hang its charts on my office Walls.

nang its charts on my office waits.

to keep our station up-to-date.

Frank Walsh, WMJX | Miami, FL "Billboard's Traffic Center is really excellent...it's easier to see, easier

Mike Mann, KULF-AM Houston, TX "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,

George G. Dubinetz,

"We put Billboard's Traffic Center in WJJD Chicago, IL the control room where all the deejays can look right at them.

WACR Columbus, MS Larry Bond,

We keep Billboard's Traffic Center in the rinformation right in front of them."

Steve Matheny, WBHT-WTBG-FM them.

"We put Billboard's Traffic Center in the studio where all the announcers have easy access to it." Brownsville, TN

have easy access to it.

nave easy access to the Jerry Barnheart, WKHM AM-FM Jackson, MI Billboard's Traffic Center is great... you can read it from your chair.

Robert Yontz,

WBLY Springfield, OH "Billboard's Traffic Center goes up in our control room every week. It helps our control room every week. It nelps our men on the air know what they're

talking about.

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 what's happening in the music industry... And it's more convenient to post anywhere."

to post anywhere KLAY Tacoma, WA to post anywhere 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.

WWDL-FM/Scranton, PA Lou Schwass,

"With Billboard's Traffic Center in front of us, we can program more

Norman Hall, WBNL Boonville, IN easily.

"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, City, NC WNCA Silver "When a disc jockey says a song is #2 in Billboard's Traffic Center, people go out and buy it.

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 I ve seem retail customers eyemly 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:

WEET Richmond, VA

reading it."
Mr. Giles,

announcers see what's hot.

WTUG Tuscaloosa, AL

Billboard's Traffic Center helps our

"I keep Billboard's Traffic Center on

file now so I can refer to it whenever

who work here are constantly

American Forces Radio

Los Angeles, CA

WEZY-WCWR Cocoa Beach, FL

"Billboard's Traffic Center? People

Marvin Henry, MS WQIC Meridian, MS become!

TO DIST AND DI

With Billboard customers car those they car easy reference

Meredythe retail. Pickwick

"Billboard' more recol Richard Lieberm

"We hand up at our look forv J. VOY Bib Di

"At ret catch stop what Les Gre

m

TC-8





ECTORS:

Traffic Center, ee things other than in to buy...lt's an excellent for

11./Minneapolis, MN

raffic Center creates sales.

n Ent. Denver, CO 3illboard's Traffic Center

ne-stop counter...and ird to it every week." Co. Inc. Charlotte, NC

Billboard's Traffic Center people's eye... On the one-/el, it helps the retailer know

t Atlantic & Pacific Music

nd Billboard's Traffic Center to ales people to check stock in to the service to the es. .. It provides a service to the

m meyer, usic Service Co. Houston, TX We hang Billboard's Traffic Center it our one-stop counter... It prompts

McAdoo Vending McAdoo, PA people to buy... "We post Billboard's Traffic Center on Pat Butala, our bulletin board ... Sales reps know what records to take with them on the what records to take with them on the road buyers know what to stock...

It makes our work easier. Iom Nugent, Arrow Dist. |Rocky River, OH Tom Nugent,

"Billboard's Traffic Center's large type...attracts people's attention.

And it's easy to use."

eebro Products Co. R. Siegal,

"Billboard's Traffic Center? | use it for Chicago, IL

my own reference.

Arthur Bartz, Games Bartz Music &

"I keep Billboard's Traffic Center to Mt. Horeb, WI the right of my desk ... it's a service I wouldn't want to be without."

WOUNDER WAIR TO DE WITHOUT.

Paul Brousseau,

MCA Dist. Corp. Lexington, MA

fantastic. It gives the public a chance "Billboard's Traffic Center is to really see the charts.

S. Lebourgeois, 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

retall sales

A. J. Hilbrener, Equip. Co.

Hilbrener Coin retail sales Waverly, MO

TO RETAIL MANAGERS AND BUYERS:

"The name 'Billboard' has an air of The name Billboard has an air of credibility that gains the trust of the customer. And The Traffic Center customer. And The Traffic Center customer attention."

gains their attention. Sound Masters | South Bend, IN "It's the first place people look when Bud Angelo,

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, City

Chehalis, WA

"If they're not up, people want to

Jack Miller, Recordmasters

Customers used to walk out when Luthersville, MD they couldn't find something. Now they stay and find it on Billboard's

Pamela Goodfellow, Record Shack Manistee, MI Traffic Center. "It's thorough, absolutely current and

a real plus to the retailer. Our customers use it all the time.

CUSTOMERS USE IT AN THE BIND.

Kevin Asher,

Musicland | Minneapolis, MN

We post Billboard's Traffic Center in the back room, and people walk right

Bill Asnin, #73|Springfield, VA
Korvettes #73|Springfield, VA

"Billboard's Traffic Center helps customers decide what they want.

Customers decide what they were scandlyn, Ren Scandlyn, Records Budget Tapes WA Vancouver, WA

"Billboard's Traffic Center definitely helps sales ... We keep it under helps sales and customers refer to it plexiglass and customers refer to it

Camelot Music Indianapolis, IN constantly. "I use various charts, but Billboard's Traffic Center are the ones I hang up

Jerard Procter,
Music Box | Langley Park, MD in the store.

"More people look at Billboard's Traffic Center than at any other

Record Factory Santa Cruz, CA Gary Trail, charts

Billboard.

## Peable Bryson 33 30 11   IT'S MY HOUSE—Diana Ross   8 4 ## AB Peable Bryson 33 30 11   IT'S MY HOUSE—Diana Ross   8 4   ## Moleom 1471  ### S9 5   WHANT I WOULDN'T DO—Angela Bofilli 9 9 9   ### Moleom 1471  ### Wanter Bross . 4999  ### 12 13   10   11   12   13   ### Wanter Bross . 4999  ### Waldern
30 11 IT'S MY HOUSE—Diana Ross  Motown 1471  59 5 WHAT I WOULDN'T DO—Angela Bofill  9 9 9  Arista/GAP 2503  27 11 NOBODY KNOWS—Ashford & Simpson  Warner Bros. 49099  25 15 STRANGER—LTD  A&M 2192  45 5 HIGH SOCIETY—Norma Jean  Bearsville 49119 (Warner Bros.)  10 HIGH SOCIETY—Norma Jean  11 12  A&M 2192  45 5 HIGH SOCIETY—Norma Jean  Bearsville 49119 (Warner Bros.)  11 12  12 13  TOO HOT—Kool & The Gang  De-Lite 802 (Mercury)  13 De-Lite 802 (Mercury)  14 5 GET UP—Vernon Burch Chocolate City 3030 (Casablanca)  15 15 15  CISSELIN: HOT—Chuck Cissel Alista 0471  44 7 MY FEET KEEP DANCIN'—Chick Atlantic 3638  48 7 WHAT'S YOUR NAME—Leon Ware Fabulous 748 (T.K.)  15 16 I'M CAUGHT UP—Inner Life Prelude 8004  16 DON'T TAKE IT AWAY—war  Harold Methin & The Blue Notes Source 41156 (McA)  50 5 STAR—Earth, Wind & Fire ARC/Columbia 1-11134  60 5 SUgar Hil 543 (Rouletle)  39 10 WHAT'S THE NAME OF YOUR LOVE—Emotions ARC/Columbia 1-11134  20 25  21 19  22 27  23 30  24 14  25 22 22
11   IT'S MY HOUSE-Diana Ross   8   4     Motown 1471   MOULDN'T DO-Angela Botili   9   9     Arista/GRP 2503   11   NOBODY KNOWS-Ashford & Simpson   12   13     Warner Bros. 49099   11   12     AdM 2192   15   STRANGER—LTD   16   17     AdM 2192   17   17   17     AdM 2192   17   17   17     AdM 2192   18   17   10     De-Lite 802 (Mercury)   18   18     De-Lite 802 (Mercury)   18   18     De-Lite 802 (Mercury)   19   16     GET UP-Vernon Burch   19   16     CISSELIN' HOT-Chuck Cissel   16   10     Arista 0471   17   17   17     Fabrious 748 (T.K.)   16   17   17     Fabrious 748 (T.K.)   17   17     Fabrious 748 (T.K.)   19   19   20     MCA 41156   MCA   1156   17   17     Fabrious Rafth Wind & Fire   19   20     ARC/Columbia 1-11165   17   17     ARC/Columbia 1-11165   17   17     STAR—Earth, Wind & Fire   24   14     LOYE—Emotions   17   17   17     ARC/Columbia 1-11134   24   14     SIT DOWN AND TALK TO ME—Lou Rawis   24   14     SIT DOWN AND TALK TO ME— LOYE Rawis   25   22   22     LOYE Rawis   25   22   22     LOYE Rawis   25   22   22     LOYE Rawis   25   22     LOYE Rawis   25   22     LOYE Rawis   25   22     LOYE Rawis   25   25   25     LOYE Rawis   25   25   25     LOYE Rawis   25   25   25     LOYE Rawis   25   26     LOYE Rawis   25   27     LOYE Rawis   25   26     LOYE Rawis   25   27     LOYE Rawis   2
Motown 1471  WHAT I WOULDN'T DO—Angela Borill Arista/GRP 2503  NOBODY KNOWS—Ashtord & Simpson Warner Bros. 49099  STRANGER—LTD A&M 2192  HIGH SOCIETY—Norma Jean Bearsville 49119 (Warner Bros.)  TOO HOT—Kool & The Gang De-Lite 802 (Mercury)  BAD TIMES—Tavares Capitol 4911  GET UP—Vernon Burch Chocolate City 3203 (Casablanca)  CISSELIN' HOT—Chuck Cissel Arista 0471  MY FEET KEEP DANCIN'—Chic Atlantic 3638  WHAT'S YOUR NAME—Leon Ware Fabulous 748 (T.K.)  I'M CAUGHT UP—Inner Life Prelude 8004  DON'T TAKE IT AWAY—War MCA 41158  PRAYIN'— Harold Meivin & The Blue Notes Source 41156 (MCA)  STAR—Earth, Wind & Fire ARC/Columbia 1-11165  FUNK YOU UP—Sequence Sugar Hill 543 (Roulette)  WHAT'S THE NAME OF YOUR ARCOLOURBUS ARC/Columbia 1-11134  SIT DOWN AND TALK TO ME— Lou Rawis PLR. 9-3738 (CBS)
AT I WOULDN'T DO—Angela Bofili la/6RP 2503 BODY KNOWS—Ashford & Simpson ner Bros. 49099 RANGER—LTD 12192 H SOCIETY—Norma Jean sville 49/19 (Warner Bros.) J HOT—Kool & The Gang ite 802 (Mercury) D TIMES—Tavares tol 48/11 'HOT—Chuck Cissel a 04/71 a 04/71 TAKE IT AWAY—war 4/1158 CAUGHT UP—Inner Life de 8004 CAT'S YOUR NAME—Leon ware lous 748 (T.K.) DI MARLETTA WAY—war 4/1156 (MCA) R—Earth, Wind & Fire Columbia 1-11165 Columbia 1-11134 Columbia 1-
11 19 4 11 11 12 11 11 12 12 11 11 12 12 11 11 1
11 19 4 11 11 12 11 11 12 12 11 11 12 12 11 11 1

母

19

5

20

15

**E** 

6

14

日

15

=

=

0

10

N

13

H

ī	450					حجلك			C-10-2	lege e			<b>E</b>		-		
25	24	B	E	21	昌	19	串	17	16	15	母	与	12	=	与	. 9	<b>6</b>
ì	14	30	27	19	25	20	21	17	10	5	16	<del>=</del>	13	12	=	9	4
17	10	IJ	UI	20	ယ	=	14	19	9	6	00	បា	18	31	=	23	<b>∞</b>
DON'T LET CO	PIZZAZZ—Patrice Rushen Elektra 6E-243	THE DANCE OF LIFE— Narada Michael Walden Atlantic SD 19259	NO STRANGER TO LOVE—R Polydor PD 1-6246	RISE—Herb Alpert A&M SP 4790	THE WHISPERS—The Whispe Solar BXL1-3521 (RCA)	ANGEL OF THE NIGHT—Ang	<b>BIG FUN—Shalamar</b> Solar BXL1-3479 (RCA)	IDENTIFY YOURSELF—O'Jay: PJR. FZ-36027 (CBS)	YOU KNOW HOW TO LOVE Phyllis Hyman Arista AL 9509	BEST OF FRIENDS— Twennynine Featuring Lenny W Elektra 6E-223	JUST A TOUCH OF LOVE—S Cotillion SD 5217 (Atlantic)	GAP BAND II—Gap Band Mercury SRM 1-3804	LADIES NIGHT—Kool & The De-Lite DSR-9513 (Mercury)	WHERE THERE'S SMOKE— Smokey Robinson Tamla T7-366 (Motown)	INJOY-Bar-Kays Mercury SRM 1-3781	MIDNIGHT MAGIC—Commod Motown M8-926	JOURNEY THROUGH THE S LIFE OF PLANTS—Stevie Wo Tamla T13-371C2 (Motown)

<b>PIZZAZZ—Patrice Rushen</b> Elektra 6E-243	THE DANCE OF LIFE— Narada Michael Walden Atlantic SD 19259	NO STRANGER TO LOVE—Roy Ayers Polydor PD 1-6246	RISE—Herb Alpert A&M SP 4790	THE WHISPERS—The Whispers Solar BXL1-3521 (RCA)	ANGEL OF THE NIGHT—Angela Bofili Arista/GRP GRP 5501	BIG FUN—Shalamar Solar BXL1-3479 (RCA)	IDENTIFY YOURSELF—0'Jays P.I.R. FZ-36027 (CBS)	YOU KNOW HOW TO LOVE ME— Phyllis Hyman Arista AL 9509	BEST OF FRIENDS— Twennynine Featuring Lenny White Elektra 6E-223	JUST A TOUCH OF LOVE—Slave Cotillion SD 5217 (Atlantic)	GAP BAND II—Gap Band Mercury SRM 1-3804	LADIES NIGHT—Kool & The Gang De-Lite DSR-9513 (Mercury)	WHERE THERE'S SMOKE— Smokey Robinson Tamla T7-366 (Motown)	INJOY—Bar-Kays Mercury SRM 1-3781	MIDNIGHT MAGIC—Commodores Motown M8-926	JOURNEY THROUGH THE SECRET LIFE OF PLANTS—Stevie Wonder Tamia T13-371C2 (Motown)	
10	4	47	46	45	44	43	42	4	18	39	38	37	36	35	34	=	
59	58	49	43	45	44	41	38	39	50	<b>3</b> 5	28	32	37	36	33	47	
ယ	ω	36	21	ည	ن ت	ر ت	6	6	ယ	00	12	14	35	13	10	<u>3</u>	

E

28

26

23

24

22

21

21

23

20

14

19

8

<del>~</del>

17

Polydor PD-1-6224

50 53 ည

DIONNE—Dionne Warwick Arista AB 4230

opring SPZ-6/25 (Mercury)

MASTER OF THE GAME— George Duke Epic JE 36263

ROUGH RIDERS—Lakeside Solar BXL1-3489 (RCA)

SWITCH II—Switch Gordy G7-988 (Motown) UNCLE JAM WANTS YOU-

FIRE IT UP—Rick James Gordy G8-990 (Motown) Warner Bros. BSK 3371

SIT DOWN AND TALK TO ME— Lou Rawis P.I.R. JZ 36304 WITCH DOCTOR—Instant Funk Salsoul SA 8539 (RCA)

COME INTO OUR WORLD—
The Emotions
ARC/Columbia JC 36149

THE MUSIC BAND 2—War MCA MCA-3193

BONNIE POINTER—Bonnie Pointer Motown M7-939R1 CHIC'S GREATEST HITS—Chic Atlantic SD 16011

I AM—Earth, Wind & Fire Arc/Columbia FC 35730

STAY FREE—Ashford & Simpson Warner Bros. HS-3357 BAD GIRLS—Donna Summer Casablanca NBLP-2-7150

DANCIN' AND LOVIN'—Spinners Atlantic SD 10256

THE BOSS—Diana Ross Motown M7-923 IN LOVE—Cheryl Lynn Columbia, JC 36145

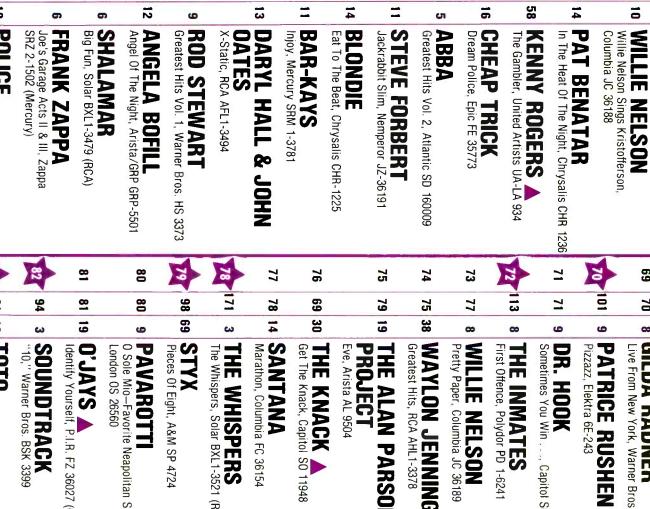


# **#1 Single This Week ROCK WITH YOU** Michael Jackson

Epic 9-50797

28	2	E	B	B	23	B	B	20	5	<del>-</del>	17	16	15	B	
28	32	39	27	25	24	23	21	19	20	18	17	14	15	16	
14	<b>5</b>	ن ت	បា	12	6	10	15	14	7	23	12	17	10	00	
BARRY MANILOW One Voice, Arista AL-9505	KOOL & THE GANG Ladies Night, De-Lite DSR 9513 (Mercury)	SOUNDTRACK The Rose, Atlantic SD 16010	VARIOUS ARTISTS No Nukes, Asylum ML 901	ANNE MURRAY I'll Always Love You, Capitol S00 12012	LYNYRD SKYNYRD BAND Gold & Platinum, MCA MCA-2-11008	<b>PRINCE</b> Prince, Warner Bros. BSK 3366	HERB ALPERT Rise, A&M SP 4790	KENNY LOGGINS Keep The Fire, Columbia JC 361172	NEIL YOUNG WITH CRAZY HORSE Live Rust, Warner Bros. 2AX 2296	MODORI Magic, Motowi	BARBRA STREISAND Wet, Columbia FC 36258	FOREIGNER Head Games, Atlantic SD 29999	RUFUS & CHAKA Masterjam, MCA MCA-5103	<b>AEROSMITH</b> Night In The Ruts, Columbia FC 36050	סט וסטטב (התשוווים)
<b>ប</b> ្រ	K	2	;	55	កា	50	49	48	E	4	‡	: :	<u>م</u>	42	
<u>ت</u>	59	/4	J (	71 2	22	48	52	49	<u>ن دی</u>	4 5	2		>	42	

										- Park					
55	54	- 1		52	5		50	49	48	E	\$	į	<del>,</del> :	<b>A</b>	43
<u>ي</u> 8	59		74	54	22		48	52	49	55	2		л :	4	43
12	6		<b>5</b>	12	9		<b>5</b>	=	14		ပ		<b>.</b>	77 20	43 14
POLICE Reggatta De Blanc, A&M SP 4792	Joe's Garage Acts II & III, Zappa SRZ 2-1502 (Mercury)	Big Fun, Solar BXL1-3479 (RCA)	Angel Of The Night, Arista/GRP GRP-5501  SHALAMAR	ANGELA BOFILL	ROD STEWART  Greatest Hits Vol. 1, Warner Bros. HS 3373	X-Static, RCA AFL1-3494	DARYL HALL & JOHN	BAR-KAYS Injoy, Mercury SRM 1-3781	<b>BLONDIE</b> Eat To The Beat, Chrysalis CHR-1225	STEVE FORBERT Jackrabbit Slim, Nemperor JZ-36191	Greatest Hits Vol. 2, Atlantic SD 160009			KENNY ROGERS	PAT BENATAR
8	8	<u>8</u>	6	<b>8</b>	E	2	77	76		75	74	73	B	71	2
9	94	82	8	<b>8</b>	98	171	78	69		79	75	77	- - -	71	Š
10	ယ	19	•	ی	69	ယ	7	30		19	38	<b>co</b>	00	9	
<b>TOTO</b> Hydra, Columbia FC 36229	SOUNDTRACK "10," Warner Bros. BSK 33	O'JAYS A Identify Yourself, P.I.R. FZ 3	O Sole Mio—Favorite Neapo London OS 26560	PAVAROTTI	STYX Pieces Of Eight, A&M SP 47	THE WHISPERS The Whispers, Solar BXL1-3	SANIANA Marathon, Columbia FC 361:	Get The KNACK Agitol SO	Eve, Arista AL 9504	THE ALAN PAR	WAYLON JENN Greatest Hits, RCA AHL1-33	WILLIE NELSOF Pretty Paper, Columbia JC 3	THE INMATES First Offence, Polydor PD 1-	Sometimes You Win , Ca	Pizzazz, Elektra 6E-243



Teddy LIVE! Coast To Coast, P.I.R. KZ2-36294 (CBS)

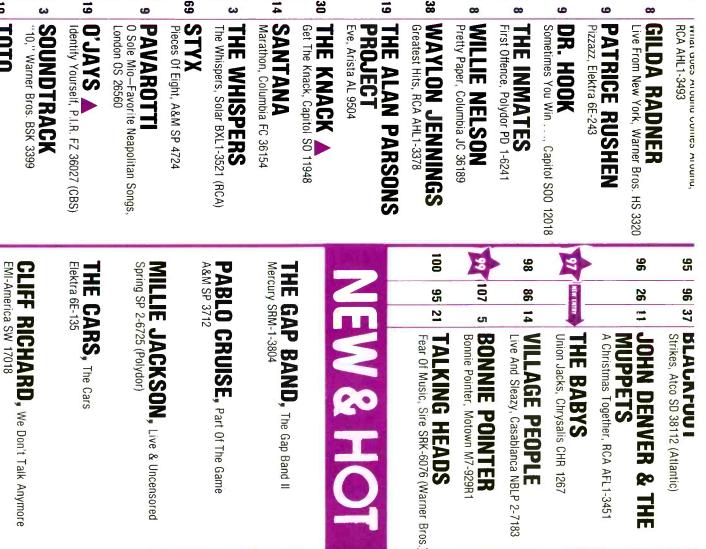


# #1 LP This Week

The Wall

PINK FLOYD

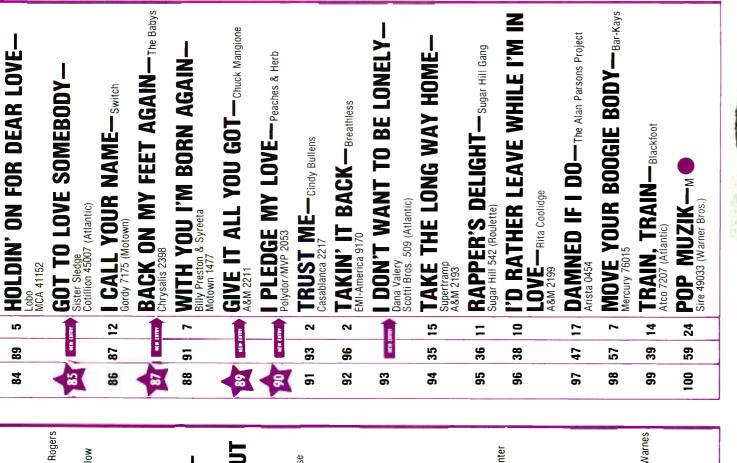
Columbia PC2-36183





													_				
Columbia 1-11109  DON'T DO ME LIKE THAT— Tom Petty and The Heartbreakers Backstreet 41138 (MCA)	CRAZY LITTLE THING CALLED LOVE—Queen	WAIT FOR ME—Daryl Hall & John Oates RCA 11747	DON'T LET GO—Isaac Hayes	<b>DEJA VU</b> —Dionne Warwick Arista 0459	STILL—Commodores Motown 1474	BABE—Styx A&M 2188	YES, I'M READY—Teri De Sario with K.C.	ROMEO'S TUNE—Steve Forbert Nemperor 97525 (CBS)	THIRD TIME LUCKY—Foghat Bearsville 49125 (Warner Bros.)	HEAD GAMES—Foreigner Atlantic 3633	DAYDREAM BELIEVER—Anne Murray Capitol 4813	AN AMERICAN DREAM—The Dirt Band United Artists 1330	ROTATION—Herb Alpert	FOOL IN THE RAIN—Led Zeppelin Swan Song 71003 (Atlantic)	WHY ME—Styx A&M 2206	FOREVER MINE—0:Jays	SAVANNAH NIGHTS—Tom Johnston Warner Bros. 49096
2	ro.	13	3	=	17	16	10	<b>∞</b>	10	=	ro	7	10	ro	9	6	10
- 6	30	21	22	27	9	10	28	31	26	8	46	33	32	40	42	37	34
4	<b>E</b>	4	包	包	22	23	EI	13	26	27	82	8	S S	<b>a</b>	41	<b>a</b>	34

IVICITY I I I I I I I I I I I I I I I I I I	DIRTY WATER—The Inmates Polydor 2032	LOOKS LIKE LOVE AGAIN—Dann Roger International Artists 500	WHEN I WANTED YOU—Barry Manilow Arista 0481	HEARTBREAKERS—Pat Benatar Chrysalis 2395	<b>99—</b> Toto Columbia 1-11173	THE SECOND TIME AROUND— Shalamar Solar 11709 (RCA)	I DON'T WANT TO TALK ABOUT IT—Rod Stewart Warner Bros. 49138	I WANT YOU TONIGHT—Pablo Cruise A&M 2195	STARGAZER—Peter Brown Drive 6281 (T.K.)	<b>GLIDE</b> — Pleasure Fantasy 874	CAN WE STILL BE FRIENDS— Robert Palmer Island 49137 (Warner Bros.)	MEMORIZE YOUR NUMBER— Leif Garrett Scotti Bros. 510 (Atlantic)	I CAN'T HELP MYSELF—Bonnie Pointer Motown 1478	STAR—Earth, Wind & Fire ARC/Columbia 1-11165	CHIQUITITA—Abba Atlantic 3629	VOLCANO—Jimmy Buffett MCA 41161	<b>DON'T MAKE ME OVER</b> —Jennifer Warne Arista 0455	FLIRTIN' WITH DISASTER— Molly Hatchet Epic 950822
Q	7	9	9	r.	ro	7	ru	5	9	7	ro	9	Ŋ	ro	=	Ŋ	ស	က
93	56	09	19	64	65	29	7	25	62	63	20	99	72	89	29	74	77	92
ne	ব	22	R	13	<b>A</b>	4	每	58	29	9	व	62	3	49	65	3	4	8



Mercury 57011



# 1 Single This Week

ROCK WITH YOU

Michael Jackson Epic 950797 (CBS)



100		ZEA (LP/12-inch*) 3305		100 E E E E E E E E E E E E E E E E E E	
=	=	NO MORE TEARS (Enough Is Enough)—	41 40	ROCK WITH YOU/DON'T STOP TIL YOU GET ENOUGH	TIL YOU GET ENOUGH-
		Donna Summer/Barbra Streisand		Michael Jackson	
12	14	FESTIVAL—all cuts—Evita	42 48	Epic (LP/12-inch**) FE 35/45  I WANT YOU FOR MYSELF—George Duke	rge Duke
		RSO (LP) RS 1-3061		Epic (12-inch)	,
13	<u>13</u>	DON'T LET GO—Isaac Hayes	43	MOSKOW/DISKOW—Telex Sire/Marrer (12-inch) DSRS 8896	
+	6	HAVEN'T YOU HEARD—Patrice Rushen	44 42	LOVE MASSAGE—Musique	
1		Elektra (LP/12-inch) EK 243		Prelude (LP) PRL 12172	ADANCE TUIS MESS
15	15	DANCING ALL OVER THE WORLD—Busta Jones	45	AROUND—The B-52's	/UANGE INIO MESS
16	12	NIGHTDANCER—Jean Shy	46 47	Warner (LP/12-inch) BSK 3355 DON'T STOP THE FEELING—Rov Avers	Avers
17	a	RSO (12-inch) RSS-30		Polydor (LP/12-inch*) P-6246	
2 4	2	Casablanca (LP) NBLP 7189	47 28	Activity of the Sound of the Activity of the Sound of the	
138	25	LOVE INJECTION—Trussel	48 52	FLY TOO HIGH—Janice lan	
K		Elektra (12-inch) AS-1143	. 1	Columbia (12-inch) XSS-166717	
2	20	HIGH ON YOUR LOVE—Debbie Jacobs	49	ROTATION—Herb Alpert	
20	45	I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Bointer	50 56	HOTEL PARADISE/SAINT TROPEZ—Diva Grey & Oyster	<b>EZ</b> —Diva Grey & Oyster
<b>I</b> •		Motown (LP) M7-929		Columbia (LP) BL 36265	While)
21	NEW ENTRY	AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE—	5c	Great Diamond Bionic Bootie	wniej-
		I he Whispers Solar (IP/12-inch*) BXL1-3521		Polydor (LP) PD 1-6237	
22	20	I'LL TELL YOU—Sergio Mendes-Brasil '88	52 55	JUMP THE GUN—The Three Degrees	ees
CC	66	Elektra (12-inch) AS 11425  THINK WE'DE ALONE NOW /WILL YOU LOVE ME	53 38	TAKE ALL OF ME—Barbara Law	
S	3	TOMORROW—Scott Allen	54 30	MUSIC—One Way/Al Hudson	
24	24	WILLIE AND THE HAND JIVE—Rinder and Lewis	55 54	I CAN'T TURN THE BOOGIE LOOSE—Controllers	<b>DSE</b> —Controllers
25	22	BODY LANGUAGE/MEDLEY—Spinners	56 NEW ENTRY	I SHOULDA LOVED YOU/TONIGHT I'M ALL RIGHT—	HT I'M ALL RIGHT—
2	1	Atlantic (LP/12-inch) SD 19256/DSK0 205	<b>T</b>	Narada Michael Walden	
<b>5</b> 6	59	DANCE YOURSELF DIZZY—Liquid Gold Parachute (12-inch) RRD 20527	57 KEW ENTRY	KINDA LIFE (Kinda Love)—North End	ר End
27	17	TJM—all cuts—TJM	28	West End (12-inch)  HOLL YWOOD—Freddie James	
8	36	LOOSE LUCY/ROCKIN AND ROLLIN—all cuts—Sabu		Warner (LP/12-inch*) DWBS 8857 LOVE RUSH—Ann Margret	
29	37	Money—The Flying Lizards		SADNESS IN MY EYES/BOYS W	EYES/BOYS WILL BE BOYS—Duncan Sisters
		Virgin (12-inch) DSK-217		Earmarc (LP) EMLP 4001	*NON-COMMERCIAL 12-inch



#1 Single This Week

VERTIGO/RELIGHT MY FIRE

Dan Hartman

Blue Sky (12-inch) 682

# For our children and their children...

# Let's save energy now!

"This used to be a flourishing, goldrich town. The people who lived here never thought it would end up like this."

But the gold ran out.

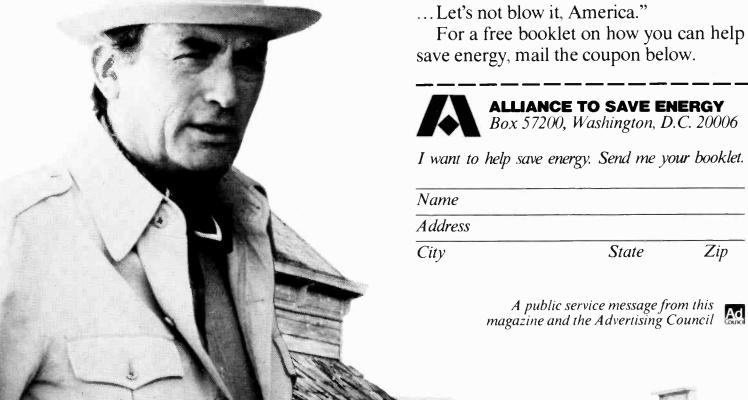
"Today we run the risk of losing something more precious than gold. Our country's energy. We waste a shameful amount of it.

"We can't afford to waste more time or more energy. We've got to start saving our resources today.

"Join me in an important new alliance of concerned Americans...the Alliance to Save Energy. Together we can make a significant contribution to the future of our country.

"For our children...and their children ...Let's not blow it, America."

save energy, mail the coupon below.





#### COMEDY MATERIAL

A NEW SEASON OF SUCCESS STARTS
WITH YOUR SUBSCRIPTION TO
THE "RADIO PERSONALITY"
The complete entertainer's bi-weekly humor service sends greetings from our new home near Fla's Disney World. Expanded format, all usable material. Your name & address will rush free sample (or one-quarter trial, 7 bi-weekly issues, \$18.)
THE RADIO PERSONALITY
P.O. Box 1749, Maltland, Fl. 32751
(305) 628-2533

# PROFESSIONAL

PROFESSIONAL
COMEDY MATERIAL
(The Service of the Stars Since 1940)
"THE COMEDIAN"
The Original Monthly Service - \$60 yr.
3 Sample Issues-\$20. 35 "FUN-MASTER"
Gag Files-\$100. Anniversary Issue-\$40
"How to Master the Ceremonies-\$20.
BILLY GLASON
200 W. 54th St., N.Y.C. 10019

FREE SAMPLE ISSUE OF RADIO'S MOST-popular humor service! O'Liners, 1448-H West San Bruno, Fresno, California 93711 (or phone 209/431-1502).

DEEJAY SPECIALS! MONTHLY GAGLET ter! Individualized Service! We have it all. FREE information package. PETER PATTER, P.O Box 402-B, Pinedale, Ca. 93650.

NOT COMEDY: BI-WEEKLY INFORMATION on current artists (all formats), daily calendar, much more hot stuff for working pros! Free issue: Galaxy, Box 20093-A, Long Beach. CA 90801. (213) 438-0508.

KNOCKERS!\* A GREAT SET OF HILARIOUS recorded bits for DJ's. Inexpensive. Send \$1.00 for recorded sampler. Box 881, Cincinnati, OH 45201.

HUNDREDS OF DEEJAYS RENEWED again this year! Guaranteed funnier! Free sample. Contemporary Comedy, 5804-A Twineing, Dallas, Texas 75227. Phone 214/381-4779.

SCHTICK . . . IS 100% FUNNY, TIMELESS humor, original comedy, making people laugh. Free Sample. Schtick, 207 N. Redwood Lane, Muncie, IN 47304.

"PHANTASTIC PHUNNIES" . . . highly acclaimed! Proven audience builder!! Introductory month's 400 one-liners, inphormation, gipht . . . . Just \$2.00!!! 1343 Stratford Drive, Kent, Ohio 44240.

KICKERS!!! SPECIAL! 500 "BEST-OF-Kickers" one-liners-\$9.95. Brand new. Box 2585, Augusta, GA 30903. Kickers Pack A

DUNNS PUNNS: ORIGINAL PUNNS, FUNNS moaners, groaners, other demented delights!!!
40 lines \$4.00!!! For Volume One, write Dunns
Punns, Box 1045, Bloomington, IL 61701.
Sadist-faction guaranteed!!!

WANNA BE FUNNIER THAN BARBARA Walters? Complimentary snack; Lola's Lunch, 1789 Hamlet Drive, Suite 888, Ypsilanti, Michi-

#### WANTED TO BUY

CASH PAID FOR SALABLE LP'S, PERSONAL quantity too large. We'll travel. Nuggets (617) 536-0679.

#### AIR CARGO

#### CONFIDENTIAL!

FRSEAS BUYERS AND AMERICAN TERS. Since 1965 we ve transported from the USA to every city in the Orders from suppliers assembled or L.A. Gally Only specialist in INDUSTRY transportation.

BERKLAY AIR SERVICES

Contact: Bernard Klainberg, Pres. dg. 80 POB 665, JFK Airport, NY 11430 Phone (212) 656-6066 TLX 425628

SEE YOU AT MIDEM Stand B499

#### PROMOTIONAL SERVICES

#### **PROMOTION**

Artist and Record Promotion's Specialist in management of your promotional needs.

**Deltron Productions, Inc.** United Artist Tower, Suite 309 50 Music Square West Nashville, Tennessee 37203 615/327-2599

EXCLUSIVE DISCO DJS ONLY-FREE newly released Disco Records-most major labels Dues required 814-886-9931 D P A, 631 Front, Cresson, PA 16630

#### SCHOOLS & INSTRUCTIONS

#### DISTRIBUTING SERVICES

ZIG-ZAG MAGAZINE NOW **EXCLUSIVELY AVAILABLE** 



#### **CAROLINE EXPORTS**

WHEN YOU CALL ASK FOR PETE DYER.
2775E BANKERS INDUSTRIAL ESTATE
ATLANTA. GEORGIA 30360
Tel: 404 448 7772 Tix: 70 0598

#### **EXPORT ONLY**

All brands phonograph records and pre-recorded tapes. Also largest selection of attractive close-out offers. 31 years of specialized service to record and tape importers throughout the world. Overseas Dealers and distributors only.

ALBERT SCHULTZ, INC.

116 W. 14th St., N.Y., N.Y. 1001t Cable: ALBYREP Telex: 236569

(212) 924-1122

#### MAKE MORE PROFIT . . .

with our low prices, full return and same day shipment on all major label LP's, 8-tracks, and cassettes Top 1000 list updated weekly. Write

TOBISCO 6144 Highway 290 West Austin, TX 78735

RECORDING TAPE & ACCESSORIES 24 HR. FREIGHT-PAID SERVICE

Largest Selection at Lowest Cost Anywhere
MAXELL • MEMOREX • SCOTCH • TDK
• SONY • DURACELL • WATTS • DISCWASHER • SOUND GUARD • SHURE
• PICKERING • AUDIO TECHNICA • RECOTON • EVEREADY • VID. TAPE • SAVOY.

SEND FOR FREE CATALOG

AL DESENTIAL ASSOCIATES

A.I. ROSENTHAL ASSOCIATES
Dept. B. 1035 Louis Dr., Warminster, Pa. 18974 DEALERS ONLY (215) 441-8900

#### PROFESSIONAL SERVICES

ALL PHASES SOUND RECORDING

- Studios Across America
- On-Location Specialists
- Unsurpassed Professionalism Stereo Album Production
- Low Rates-High Quality Write or call our national headquarters: 1-302-764-7046

LAND VOICE STUDIOS 401 D Phila. Pike, Wilm. DE 19809

RECORDING TOO EXPENSIVE? WE FInance bands. For further information contact Stephen Wilcox, Box 7335, Billboard, 1515 Broad way, NY, NY 10036.

LAWYER. EXPERIENCED WITH MUSIC industry; contracts, ASCAP, BMI, copyrights, etc. Admitted California and New York. Marc Jacobson, 18 East 48 St., NY, NY 10017. (212) 688-1210.

#### RECORDING STUDIOS

#### **HOT SOUNDING** 16 Track Recording Studio

in Maryland.

Dynamite atmosphere, top-notch engineer-ing. For booking and other information call

(313) 363-4500

#### TALENT

#### **ATTN: MAJOR BOOKING AGENCIES**

/ experienced drummer seeks record-performing group. (High energy dance ic.) Have excellent equipment, done on the road. Have transportation, relocate.

(513) 253-6567/253-4318

COMPOSER NEEDED BY LYRICIST. Workable attitude a must. Call or write Tom Bailey, 822 Gardenia Ave., Royal Oak, MI 48067. (313) 545-6490.

LEAD SINGERS OF OLD R&B WANTS TO Glantz, P.O. Box form group. Write: Lenny 1144, San Diego, CA 92112.

#### ANSWERING SERVICES

AFFORD-A-PHONE-DON'T MISS A CALL! From \$3.50 month, live answering, courteous service. (212) 242-4791. Also "private" mail service.

## General News

# **New Companies**

KL Records, specializing in showcasing artists who are "between' major label contracts, formed by

Kathy Lawson of Kathy's Kountry Promotions. "Harbor Lights" by Rusty Draper will be the first re-

#### HELP WANTED

#### MANAGEMENT PERSONNEL REQUIRED

New York-based custom tape duplicating firm seeks individuals to fill these positions: ELECTRO-MECHANICAL ENGI-NEER, MASTERING MANAGER, QUALITY CONTROL MAN-AGER. CUSTOMER SERVICE REPRESENTATIVE

Please send complete resume stating qualifications and salary requirements. A unique opportunity to grow with a growing company. Reply in confidence to:

**BOX 7348** 

Billboard, 1515 Broadway, New York, New York 10036

#### Wanted **EXPERIENCED LP MAN**

Qualified to become buyer or assistant buyer for volume record business in New York City area.

Must know labels, prices, able to pick orders. 6 day week.

Send resume and salary desired to:

Box 7344, Billboard 1515 Broadway, NY, NY 10036

All Responses Absolutely Confidential

#### RETAIL MANAGEMENT

Join the management team of a growing Record Retail Chain expanding on the East Coast. We need experienced Managers and Assistant Managers who are ambitious and hard working for our expansion. Hiring now for openings. Reply in confidence to Tim Sexton (202) 529-5700 or write

HARMONY HUT 2146 24th Place N.E. Washington, DC 20018

#### AGGRESSIVE. **FAST-GROWING** MANAGEMENT COMPANY

seeks a young, dynamic executive (right arm) to president.

Send detailed resume to: Box 7346, Billboard 1515 Broadway, New York, NY 10036

#### **APEXTON RECORDS**

Custom pressing plant, is looking for ex-perienced salesman with knowledge of record market, record brokers and record labels. Offering opportunity and incentive.

APEXTON RECORD MFG.

#### SEEKING CHIEF AUDIO ENGINEER

with good-administrative experience to take full charge of West Coast recording studio complex Newest and most advanced equipment.

Profit sharing arrangement possible. Salary open.

Box 7345 **Billboard** 1515 Broadway, NY, NY 10036

#### TRY WHOLESALE!

Aggressive New York City one-stop ex-porter seeks knowledgeable warehouse stockman to do returns. Must have knowlof N.Y. record suppliers. Work ex-

Call SAM (212) 247-5900

MUSICAL DIRECTOR NEEDED FOR SHOW case Production of musical drama with gay theme at NYTE. Fee negotiable. Call Evan, (212) 255-5493.

#### SITUATION WANTED

#### HARVARD MBA

First year Harvard Business School student seeks summer employment in the entertainment industry.

For resume, further information and ref-erences call or write:

**David Kantor** 115 Mt. Auburn St., Apt. 32 Cambridge, MA 02138 (617) 492-1429

**Advertising Brings Results** 

# ew from Europe

Billboard Benelux now also available in America.

European news (in the Dutch language) comes straight from the press into your mailbox Subscription-rates: \$ 90 — per year, or \$ 48.— per ½ year (exclusive of postage)

Through the post the



#### Billboard: that weekly touch of disco.

Street & No. Return to: Billboard Benelux, P.O. Box 23, Town:\_ P.O. Box 23,
7400 GA Deventer Holland Country: lease. Address: 4701 Trousdale, Nashville 37220. (615) 834-4789.

Lynda Emon Organization established by Lynda Emon to assist record companies in the programming of suitable skating music for rinks around the world. In Los Angeles. Emon may be contacted at (213) 476-9941.

Paday Records, a division of Paday Enterprises, headed by Dave Davis. First artists signed include Pat Davis David Greene and Don Miller, Address: P.O. Box 1216. Martinsville, Ind. 46151. (317) 342-



#### **ACCOMPANY THE ORDER**

POSITIONS WANTED: 40¢ per word -\$10.00 minir \$20,00 per column inch per insertion POSITIONS OPEN: 70¢ per word per insertion—\$14.00 minimum \$40.00 per column inch per insertion

BOX NUMBERS: \$2.00 per issue for handling & postage. Audio or video tapes, transcriptions, films or VTR's cannot be forwarded. Suggestion: arrange for follow-up directly when

Send money and advertising copy to: Radio-TV Job Mart, Billboard 1515 Broadway, N.Y. 10036

#### **POSITIONS OPEN**

STATION MANAGERS ... PROGRAM DIRECTORS ...

ANNOUNCERS . . . DJs .

the Marketplace is open and your best buy is BILLBOARD



Position wanted or position open your message gets to over 100,000

Don't Miss Another Week

CALL Leni Teaman (TOLL FREE) 800/223-7524 NOW to place your ad

#### **BROADCASTER'S ACTION LINE**

ne Broadcasting Job you want anywhere in the U.S.A. Year Placement Service \$40 Call 812-889-2907 R2, Box 25-A Lexington, Indiana 47138

#### POSITIONS WANTED

#### **EXPERIENCED FEMALE JOCK**

Copywriter, Newsperson Ready to work in Southern Cali-

fornia. Full or part time. (213) 320-6471

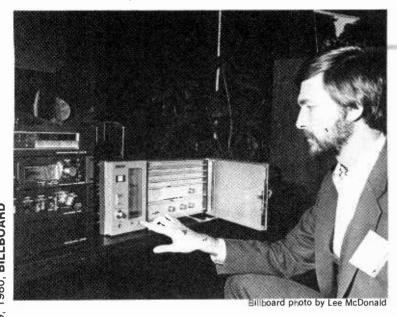
www american radiohistory com

# Sound Business: Audio

# **Market For Home Video Emerges** As Highlight Of Las Vegas CES



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.



# Audio Industry Stats Point To '80 Trends By ELIOT TIEGEL **Audio Industry Stats**

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 prod-ucts 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 enjoy-

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 Magazone, 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 (Continued on page 54)

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 todate

emerging specialty video shops, appliance stores and hi fi outlets.

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 video-cassettes 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 invest-

ment in inventory.

"With the WEA concept you don't need much inventory," explains

Russ Bach, WEA vice president for marketing development, part of a large WEA executive group on

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 sales manager Robert
Cook perceives "more and more" record store interest, with sales still favoring a mix of electronics and ap-

pliance 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 ini-tially," 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

\$25 range. Several manufacturers

are showing battery operated tape

head demagnetizers suitable for

auto installations. Robins' Whistle Stop, at approximately \$25 list, is a battery operated demagnetizer con-

tained within a cassette shell hous-

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 informa-tion 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 divi-

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.

# **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 8track equipment in the more gruelling car environment and to deliver greater highway listening enjoy-

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

Top price points fall in the \$20 to

ing for insertion into the player. Head demagnetization is necessary to maintain proper high frequency reproduction. Increased attention also is being paid to cassette carrying cases for use in automotive applications. Proper storage keeps tapes free of grime and dust, prolonging the life

of the recording and the player. Robins offers a 16-cassette capacity case listing for about \$6. The deluxe 30-cassette capacity case from Recoton lists for \$20, with the firm also offering a \$5 list 12-capacity unit. 3M offers a five cassette unit for mounting on the transmission

hump, listing for \$10 approximately.
The new Recoton accessories line for autosound includes maintenance items and wires, switches, cables, fuses, etc. for the do-it-yourself in-

www.americanradiohistory.com

# STAR QUALITY RUNS IN THE FAMILY



You'll find Ampex star quality in professional audio tape in every configuration.

And in cassette,

cassette, 8-track and open reel for consumer use.

Shown
top: Ampex 2" Grand
Master Professional Audio Tape,

"Grand Master Professional
Audio Tape, Professional
Audiocassette, Grand Master
Consumer Audiocassettes and
406 Professional Audio Tape.

Ampex brings star quality to videotape, too. In quadruplex, helical and 3/4" U-matic versions for professional use. And 1/2" Beta- and VHS-format videocassettes for home and industry.

# TESTIT

You'll even find

Ampex
tape in starring roles recording
instrumentation
data for critical
aero space uses and other
precision applications.

Shown clockwise from standing reel: Ampex 175 2" Quadruplex Tape, %" U-Matic Videocassette, VHS and Beta %" Consumer Videocassettes, VHS %" Industrial Videocassette and 196 1" High Energy Helical Videotape.

Star quality doesn't happen overnight. It's the result of the continuing Ampex commitment to engineering excellence. And it extends from the top of our line right through the entire Ampex family. That's why Ampex has been selected official audio and videotape supplier to both the 1980 winter and summer Olympics.



# **AMPEX**

Ampex Corporation, Magnetic Tape Division, 401 Broadway, Redwood City, California 94063. 415/367-3887

# Sound Business: Audio \_\_\_\_\_



Billboard photo by Alan Penchansky

DBX DIGITAL—A visitor to the M&K Real Time Records listening room at CES holds one of the three new dbx-encoded digital orchestral records during a discussion with album producer Ken Kreisel, left. The first time combination of digital and dbx processes reportedly allows 90 dB dynamic range in disk

# **Retailers Awake To** Home Video Market

• Continued from page 52

noise reduction equipment, and M&K Real Time Records. The initial offerings of digitally mastered encoded disks, on the M&K Real Time label, will feature a series of popular classics performed by the Philharmonia Hungarica.

And more than one audiophile record supplier here indicated that a possible next step could be prerecorded cassette equivalents, perhaps using metal tape and/or dbx encoding/decoding (or some other approach) of superdisks.

On the videodisk front, Pioneer suprised many by staging a comprehensive demonstration of a produc-tion model home version of its industrial optical videodisk player, which it expects to be in national distribution by the end of 1980. It's manufactured by Universal Pioneer, a joint venture of MCA and Pioneer. The unit is compatible with the Magnavox Magnavision unit and plays the same videodisks.

A special press conference is slated for New York in March to announce marketing plans but it is

known that the unit will retail for less than \$1,000. The unit features freeze-frame and multi-speed forward/reverse playback ability, onscreen frame number display, and keyboard controlled random access frame selection. But the unit is also fully operable by remote control and can interface with a PCM digital audio adaptor.

While Magnavision is still only available in three markets, Atlanta, Seattle/Tacoma and Dallas (see separate story), Magnavox officials now indicate it will be available nationally by the end of this year.

With RCA set to distribute its SelectaVision capacitance videodisk player in the U.S. in the first part of 1981, U.S. Pioneer's powerful audio distribution clout, and the broadened Magnavision push, the videodisk race should heat up considerably in the last and first quarter of 1980 and 1981.

Although not shown in product form at ČES, the Philips company demonstrated its compact digital au-dio disk via a special videocassette

# **Buyers More Careful In Picking Audio Components**

LAS VEGAS-The slowed-down economy has caused more careful shopping for lower priced audio components, while the relative newness of autosound has allowed for

wide open pioneering.

Those two major thoughts were respectively reached by Mike Jaret. president of Appletree Stereo in De-Kalb, Ill., and Scott Summers, head of his own one-store outlet, Auto Radio Station, Madison, Wis-

Speaking at the CES Audio workshop, the two lecturers outlined their business operations, successful ad campaigns and effective sales ploys in guaranteeing customer satisfac-

"There's no magic formulas when it comes to success, just the selling of the best selections at a good price, said Jaret. "The economy has caused the careful shopper to be even more

According to moderator Chuck Braley, an editor with Home Furnishing Daily, Jaret's 10-year-old business began as a \$2,000 investment and last year made more than \$6 million.

Jaret stressed the importance of offering packaged comprehensive components, factory-authorized service and performance certification before the product leaves the warehouse.

He blasted many manufacturers for poorly, inadequate reimbursement of warranties and was critical of slow parts servicing. He has more loaner units out, than ever before.

Meanwhile, Summers, originally a DJ and former car stereo chain employe, maintained the importance of image advertising and carrying a credible theme throughout.

"Autosound people are unique, the situation being that we are pioneers in an industry in which not a whole lot of ideas have been proven," said Summers.

He continued his talk about the importance of keying around instant installation of product and an autosound analysis guarantee to backup his firm's product satisfac-

Summers revealed that car accessories such as air conditioning and other auto-related products, which is part of his business, was down because of slow new car sales but said autosound retail sales were his best ever in December.

He attributed that sales stability to promotion tie-in with Disney's film "The Black Hole" in a free ticket giveaway and closely related radio jingle about autosound products filling a "black hole in that car dashboard." HANFORD SEARL

# **New Labels Run AudioSource's** Catalog To 450

LAS VEGAS-Responding to a dramatic leap in record store and hi fi store demand for audiophile recordings, Foster City, Calif.-based AudioSource has added several new record labels for U.S. representation, expanding its catalog to more than 450 titles.

New lines shown at CES included Accent Records, a Belgian audio purist classical label and Sweden's Opus Three Records. AudioSource also has taken on the Mark Levinson Acoustic Recordings label for worldwide marketing.

"We're finding a snowballing effect," explains Brian Firestone, sales manager. "More and more calls are being instituted to us by audio stores every day.'

Sales of premium priced disks also have picked up sharply through record stores, it's reported.

Firestone says the company is offering 45 current Philips classical titles in Japanese pressings. "We're going to be directing ourselves toward more conventionally priced import records at \$10.98 and \$11.98

#### TV SPEAKERS **GET SMALLER**

LAS VEGAS-If you think 1980 will be the year for improved sound on your television set, think again. The trend is for smaller units, meaning smaller loudspeakers.

In fact, Ron Friedlander, senior vice president at Hitachi, even went on to say during a CES panel on video that he sees "very little improvement" for tv sound.

And if there is any, it won't come until the latter half of 1981. "But I don't see it as a factor in this business. Our impression," he continued,

"is that if people want to hear good sound they buy stereo sets."

Friedlander conceded that perhaps improved tv sound will occur when videodisks are hooked up to tv sets since the videodisk is capable of delivering improved frequency range and even stereo sound.

#### **NARM Stress** On New Product

LOS ANGELES-NARM convention delegates will learn of the most current developments in video software and hardware Wednesday, March 26, when almost the entire day's agenda is devoted to this growing segment of the industry.

It is the largest apportionment of time at the industry summit afforded to any one subject, according to NARM's executive vice president Joe Cohen.

#### Recordmen Amazed

LAS VEGAS-Joe Smith, Herb Goldfarb and personal manager Mace Neufeld were among the recordmen attending the Winter CES. For Smith, Elektra/Asylum's chairman, it was his second CES. Both he and Goldfarb, formerly a London Records executive, now with the Record Shack, said the massive CES "made NARM look sick." "A Sharp executive told me his exhibit cost \$300,000 to put up," said Goldfarb. "And that cost didn't include all the electronics on display."

# **Women Looming As Prime** 1980 Audio Sales Targets

Continued from page 52
82% tape music from LPs, 47% tape from FM.

• The average collection has 25 prerecorded tapes.

• Favorite blank tape companies are Maxell, TDK, Memorex. 3M, BASF and Ampex.

• The average purchase is four blanks.

• 31% buy normal bias tape.

• 90 minutes is the favored

• \$36 is the average price of a blank. Blanks are not an impulse item. Once music is recorded it is rarely erased.

• Half the people have cassette players in their cars. And five out of six play tapes cut at home in their cars.

• 43% are aware of metal particle tape and most understand its value.

In addition, half the respondents own two turntables, 32% own 100 LPs or more and 63% buy LPs because they like the artist or hear him/her on the radio. Most buy their LPs in record stories and LPs are not an impulse item.

Nearly half are aware of direct disks and most would like to know more about them. Three-quarters use record care products which they buy at stereo equipment stores, not record shops. And two out of five belong to record clubs.

During the panel discussion, Harry Elias, vice president of sales for U.S. JVC Corp., said the first six months of the year will be tough times. "The second time buyer is hesitating because of the economy. We have to bring in the blue collar worker and women to buy components.'

Elias told dealers to watch their inventories and use simplicity in explaining sound equipment to potential customers. "We'd like to see six to eight inventory turns a year.

Fisher's Ladd spoke on the compact field (combinations of radios with tape and record changers in the low, medium and high priced areas). He said people buy them because simplicity of operating one device rather than several components and because they are generally less expensive than putting together a components system.

Noting that Pioneer had an-

nounced at the show it was getting out of the component field, Ladd said young people are strong buyers of compact units because of price. Ladd acknowledged that the quality of the record changers often is not the very best, but for the money, people are satisfied with what they get. Within five years there will be a compact unit incorporating tele-

Audio dealers are the last outpost for compacts with department stores, radio/tv stores and mass merchandisers the key outlets.

Gene LaBrie, sales chief at Max-

ell, said the magnetic tape industry had a 13%-15% growth in 1979 and he sees continued sales expansion. LaBrie said blank audio tape is a \$475 million business in the U.S. "People in the tape business feel they're in fat city because they sell the blades," LaBrie said. With the advent of videotape, the tape field will be a billion dollar industry by 1985, LaBrie predicted.

"Red" Gentry, general manager of auto products for Panasonic, sees new features being developed for car stereo to accommodate the smaller cars U.S. firms are building to match overseas imports. He predicted microcassette and digital features for car cassettes.

Gentry believes people will still maintain their mobile society and will continue to demand taped mu-

sic for leisure driving.

Questioned from the audience as to the effect of metal tape on car cassette units, Maxell's LaBrie said until the price comes down, it'll remain a high ticket item. And Gentry said most of the medium to high-end units available today can play metal tapes. New Panasonic units upcoming will play the metal configura-

#### **Ampex Races Car**

LAS VEGAS-Ampex blank cassette tape will be promoted via a race car which will compete in 10 races in the U.S. and Canada this year. The Ampex Prophet, driven by Bobby Rahal, will carry the company's logo in the 10 Citicorp Challenge Can Am races, marking a new promotional field for the company

## **CAMEO Seminars Slated** For NAMM's Exposition

LOS, ANGELES-Professional and semi-professional "creative audio" electronics continue to play an increasing role for the National Assn. of Music Merchants' biannual expositions.

The NAMM Winter event, set to begin Friday (18) at the Disneyland Hotel complex in nearby Anaheim, features special CAMEO (Creative Audio & Music Electronics Organization) seminars.
While the NAMM expositions are

an amalgam of song publishers, music instrument makers, sound reinforcement and creative audio electronics manufacturers, the conventions see more and more participation by equipment manufacturers. The reason: distribution of these products are increasingly going through music instrument dealer channels.

The CAMEO sessions include "Becoming A Successful Pro Sound Dealer" and "Procedures For Live Sound Mixing."

The first seminar takes place Friday from 4-5:30 p.m. in the El Ca-

mino Room. It's a panel made up of representatives of successful pro sound stores and music stores with pro sound departments, moderated by CAMEO president Larry Blake-

Among topics to be discussed are the volume and state of the pro sound market, what it takes to enter the pro sound business, and the effects of the current economy on the

The second seminar, scheduled for Saturday at the same time in the El Camino Room, will feature Stan Miller, a live sound audio veteran and founder of Stanal Sound, who will discuss such topics as stage mike placements, speaker selection for adequate coverage, methods for prevention of acoustic feedback and bi-

amp and tri-amp speaker systems. "There's been a definite growth pattern of electronics," according to NAMM's M.J. Carlson.

Anticipating more than 400 exhibitors, NAMM has added the lower level of the Disneyland complex for exhibiting firms.

# 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 dec-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 video-cassette and videodisk field is today.

David Fishman of the Arthur D. Little research firm, in his presenta-tion 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

## **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 & Per-

forming 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 video-disk plans in San Diego in Decem-

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

Programming will intitially 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.

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® CASSET

# SOMETHING FOR EVERY RECORDING ARTIST THAT COMES INTO YOUR STORE.

**TAPES** 



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<sup>®</sup> is a great example. You can't sell a comparably priced tape that gives a user better sound. Then there's Scotch 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.

JANUARY 19, 1980,

### Sound Business: Video

# Mixed, Confused Prognosis On **Future Of Videodisk, Vidcassette**

• Continued from page 55

of its simplicity of use, lower price and harder to duplicate feature.

Fishman forecast this picture of videotape recorder sales: 1980-525,000 to 700,000 units; 1981-700,000 to 800,000; 1982-800,000 to 900,000; 1983-800,000 to one mil-

He predicted this for videodisks: 1980-10,000 to 25,000 optical units; 1981-20.000 to 40.000; 1982-30,000 to 50,000.

He predicted that capacitance videodisks (RCA's system) will pass VTRs by 1984. By the 1990s there should be 40 million to 45 million devices of all kinds in U.S. house-

A profile on videocassette usage in U.S. homes was proffered by Vince Marini of Esquire Magazine. This survey, conducted by the Bureau of Market Statistics for the magazine, dealt with attitudes of people already owning a VCR unit. Those surveyed-2,497 personswere names given the research firm by Sony, Panasonic, Quasar, Toshiba and JVC.

Some 88% of the owners were

Our German Steinways,

Bösendorfers, Yamahas,

**Electronic Keyboards** 

Synthesizers and Senn-

heiser Vocoders are

NOT

FOR SALE

**ANY PRICE!** 

But you CAN tour or

record with them for next to nothing!

**ProPiano** 

men, 58% were between 30-40, 65% were in professional or managerial positions, 71.7% were college grads, 66% were married and 36% earned \$20,000 to \$30,000 annually. Personal use was the reason given by 85.7% of the purchasers, 49.9% tape movies, 38.2% tape sports.

The manufacturers' reputation was the reason 49.3% bought the unit, 42.1% cited price, 84.6% liked the preset timing feature, 63% liked the four-hour taping length.

These present owners would like these features: freeze frame (59.7%), slow/fast motion (58%) and longer playing time (50.7%). Some 48% say they record for two hours and 2.6% say they record four hours

These owners average 9.52 blank tapes each year. Television stores are where 23.7% buy their blanks, 59.9% buy theirs in appliance stores. Some 50.4% of the owners buy X-rated films, 64% buy recent movies. Asked if they would also buy a videodisk player, 44.7% said no, 27.5 said they weren't sure and 17.2 said yes.

In the panel discussion which followed the research presentations, Ron Friedlander, Hitachi's senior vice president, said he sees industry sales for color television around nine million units in 1980, with the trend toward small screens: 4, 7, 12inchers in color and black and white. (See separate story on tv sound, page 54.)

Jack Sauter, RCA's main electronics man, lashed out at what he called the "disappointing growth" of VCR units. "You can't take 5 to 10 years for a new product to develop." he said, "because Americans are an impatient people.'

Strong dealer networks have to be developed and any number of difficulties resolved before any new products's potential can be reached.

Billboard B

Billboard SPECIAL SURVEY For Week Ending 1/19/80

lack of interest among independent dealers to sell VCRs." Sauter pointed to dealers who have used VCRs as price leaders and video specialty firms who are doing very well as two opposites of what's happening in the American marketplace with this product.

Sauter asked these questions: Are manufacturers giving dealers the best price? Best promotional effort? Product stability?

Sauter

RCA will have more merchandising programs and more compelling ad campaigns for its VCR units, Sauter pledged. He said RCA looks at VCR and the videodisk as two separate businesses, with the disk gaining a larger share of the market because of its simplicity and lower price. He doesn't see a collision course between the disk and the

Sauter emphasized that the video retailing business needs a committed retailer. "There's no room for a casual participant," he said, adding the purchaser of a video unit is someone who searches out the best technology, takes his time and thus requires someone who can answer all

Dave Lachenbruch of Televison Digest chaired the panel which also included Alex Stone of Quasar who spoke on the potential for projection

#### he emphasized. Sauter said there is a "growing

The executive also noted that frequent changes in technology hurt dealer inventories and also create a lack of confidence in the product. "In 1979 we failed to reach the halfmillion unit sales mark despite strong consumer interest," noted

#### TIMING OFF?

# **Dallas Reaction To Magnavision Slow**

NASHVILLE-The introduction of the Magnavox Magnavision videodisk in Dallas last month has caused mixed reaction.

Although sales of the machines started off slow, three of the seven stores which carry the machine report an increase of videodisk sales since Christmas.

Following its December 1978 debut in Atlanta and its Seattle unveiling last spring, Dallas is the third city in the U.S. to market Magnavox's Magnavision.

"Reaction by the consumer has been light," states Glen Holliman of Boyd's Good Housekeeping stores. "There really wasn't a lot of promotion and publicity surrounding the videodisk. I think Magnavox's timing was a little off. If it had been released around Thanksgiving, as originally planned, our Christmas sales would have been much

"It's being accepted now, and sales are going up," Holliman continues. "Magnavox is pumping some money into it now with television commercials in prime time, full page newspaper ads and radio spots. The promotion is very good."

However, according to George Stephan, division general manager for Magnavox, reaction to the videodisk in Dallas has been "very good. There have been no problems in promotion of Magnavision, and we had a concentrated advertising campaign in Dallas.

"Also, there are no serious stock problems," Stephans continues. "By holding down the number of retail outlets and locations, we've been able to program the stock."

Wade Gaylor of Inman's Television disagrees with Stephan. "The videodisk machines were not up to our expectations as far as customer reaction is concerned," Gaylor says. "I don't feel that they were properly promoted in this market. Sales were not as strong as expected."

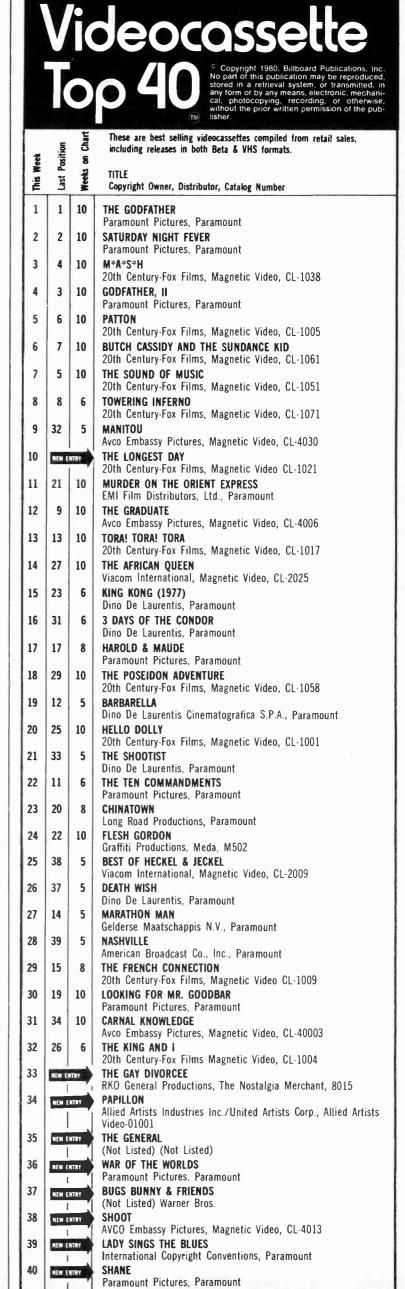
Gaylor explains that Magnavox hired a Kelly Girl to demonstrate the machines in his store, but found when his own salesmen made the demonstrations, sales took off. "When I 'Dallasized' the program by adjusting our marketing approach, sales almost doubled.

On the other hand, Connie Fox, manager of Orion Magnavox, states that the consumer reaction has been good. "We're totally happy with the response. The videodisk is the fastest moving line in the store. Advertising and promotions of the machines has been most effective."

Unlike Atlanta, where stock of machines and disks were always selling faster than could be manufactured, there have been no back orders todate in Dallas.

"We're just about sold out of the (Continued on page 57)

www.americanradiohistorv.com



# CASSETTE-PARTS STANDARD-SPECIAL

**DOUBLED FLANGED ROLLERS** KEYHOLE HUBS LEADER TAPE **WINDOWS** 

SPRING PADS SHIELDS STAKING ROD **GRAPHITE COATED LINERS** 

> CASSETTE SHELLS **SONIC - SCREW RECORD TABS**

CASSETTE TAPE 8 TRACK LUBE TAPE

#### DONNAK **INDUSTRIES**

P.O. Box 422 Ridgefield, N.J. 07657 (201) 945-6820 Telex: 133396

### 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

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.



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

**Bv 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 novelty item to a level of serious consid-

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, previouslyscheduled 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

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.

Todate 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

"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

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.

# Japanese VTR Principles **Plunge Year By Year**

TOKYO-A recent survey conducted by the Electronics Industry Assn. of Japan (EIJA) 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

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

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.

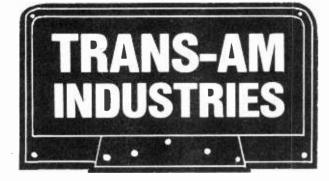
Furthermore, if the size is reduced two-thirds, 9.6% would buy, if the size is reduced to onefourth, 20.6% would buy; and less than one-fourth, 10.4% would buy. 25.9% indicated that they would not buy even if the size was reduced. Price and size are the main reasons at present. the study suggests, why 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.

# KNOW YOUR-**CASSETTE SUPPLIER**



- Meets all industry standards
- Provides high reliability
- Offers immediate delivery
- Has the capacity—over 50 million over 85 million per year.

# C-O CASSETTES

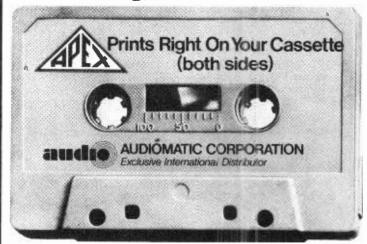
SONIC SEALED **SCREW TYPE** 

(Tabs In Tabs Out) (Tabs In Tabs Out) Contact us today for price list and samples.

#### TRANS-AM INDUSTRIES

845 BROAD AVE., RIDGEFIELD, N.J. 07657 Tel: (201) 945-2000 · Telex: 133396

# Good-bye, paper labels profit by the advantages of the Apex Printer



No more inventory problems No more costly over-runs No more short-run problems Save 3¢ or more per cassette



1290 AVENUE OF THE AMERICAS NEW YORK NY 10019 PHI'NE 212/582-4870 CABLE AUDIOMATIC TEILEX 12-6419 Offices and representatives in Europe, Latin America and the Far East

www americantadiohistory com

# Sound Business: Recording Studios

# Studio Track

LOS ANGELES—**Pyramid** is working on a new Capitol album at **Scott/Sunstorm** recording studios. And **Walt Weiskopf** joins the staff of Scott/Sunstorm as disk mastering and recording engineer. He has been with Motown **as** a disk cutter.

Engelbert Humperdinck at Devonshire Studios working on a new Epic LP, Joel Diamond producing. . . . Steve Katz engineering GAEA at A&M Studios for Future Rock Records.

Marko Perko producing singer/songwriter Gary English for Grand Crayon Productions at Studio 55, Raven Royce-Jordan and Bob Burton at the board.

Dick Drake, formerly of Wessex Studios, London, joins Ocean Sound Studios as chief engineer

**Tim Weisberg** mastered his digital LP for Nautilus at **IAM** using the Soundstream digital mastering system.

**Group IV Studios** turned its control room into an airport control tower for a recent filming of one segment of a Bob Newhart comedy special, due to air in February.

Cherokee activity sees: Alice Cooper recording for the soundtrack to the upcoming "Roadie" film with Todd Rundgren producing and engineering; Harry Maslin producing Eric Carmen for Arista; and John Belushi and Dan Akyroyd continuing to work on the soundtrack of "The Blues Brothers" with engineer Joe Robb and assistant John Weaver.

At Golden Sound, Michael Stokes and Barney Perkins producing and engineering Nature's Devine for Skytower Productions.

Stan Ricker has left the JVC Cutting Center to become the exclusive mastering engineer for Mobile Fidelity Sound Labs. Jack Hunt is now JVC's senior resident engineer. Hunt is cutting a new Chuck Mangione LP for A&M, at real time.

Jennifudy action: Steve Bari and Eddie Lambert producing Couchois for Warner Bros., Phil Kaye and Gary Goodman engineering; Alan O'Day producing Jimmy McNichol for Atlantic, Kaye and Goodman at the console; Johnny Rivers producing himself for Soul City, Dennis Dragon at the board; Lee Young Sr., producing Dr. Strut for Motown, Barney Perkins engineering; and Ronnie Laws producing Debra Laws for Elektra, John Banuelos engineering.

Spencer Proffer producing O'Kelsey & the Pulse for Polydor International at his own Pasha Music House, Larry Brown at the board. Other activity there: Larry Brown co-producing with Ronn Price final touches on second Buckeye LP for Polydor, and Jeff Labes co-producing with Jesse Colin Young for Elektra/Asylum with Lewis Mark engineering.

At Allen Zentz: engineer Brian Gardner mastering Donna Summer, Parliament, Walter Murphy and Kenny Nolan singles, while Chris Bellman masters John Denver and Vivabeat albums.

At Triiad, Ft. Lauderdale, Fla.: Richard Kiley, who starred in "Man Of La Mancha" in to produce a single with David Wasson, Michael Laskow engineering, Vince Oliveri and Bob Corti assisting. And Sting Records artist Bobby Bellamy in overdubbing and mixing, Kurt Saxenmeyer at the board

Gene Watson finishing up a new Capitol LP at Jack Clement, Nashville, Russ Reeder producing, Jim Williamson engineering.

Blood, Sweat & Tears working at Coconuts, North Miami, Jerry Goldstein producing for LAX. The Fools, newly signed to EMI-America, also there with producer Peter Solle.

Triumph working on a new LP for RCA at Phase One, Toronto, Mike Levine producing. . . . McGuinn, Clark & Hillman finishing up a new Capitol LP at Criteria, Miami, Ron and Howard Alpert producing, Don Gehman and Rick Allison handling engineering chores.

Action at Shade Tree, Lake Geneva, Wis.: Flo & Eddie producing Roadmaster, for Mercury, John Stronach at the board; Judy Roberts working on a new Inner City Records album, Roberts

co-producing along with Andy Waterman; and the facility has begun construction on its second 24-track room to be located on Lake Geneva. The existing facility is in the Playboy Resort complex, one mile distant.

Sanborn Productions' 24-track remote cut Paul Butterfield and Rick Danko at the Blue Note nightclub, Boulder, Colo., Mark Harmon engineering.

Engineer Jim McCurdy working with James Brown on a new album at Sound Ideas Studios, N.Y., Brad Shapiro producing. He also cut tracks for vocalist Ronnie Dyson's Love-Zager produced single.

Chaka Khan putting finishing touches on new Warner Bros. solo LP at the Atlantic Studios, N.Y., Arif Mardin producing, Lew Hahn engineering, Michael O'Reilly assisting.

United Artists' Bill Medley at Nashville's Creative Workshop with producers Brent Maher and Randy Goodrum.

Amy Bolton recording at New York's Electric Lady Studios, Jim Bralower and Steve Catania co-producing.

Tulsa folksinger Dick Loftin recording an album for NRC Records at Infinity Recording Studios, Tulsa, Loftin and Alan Cahen producing.

Funkadelic's Calvin Simon, Grady Thomas and Fuzzy Haskins completing basics and overdubs at Filmways/Heider Recording, San Francisco, with Ed Barton engineering, Jesse Osborne assisting and Greg Errico producing for Far Out Productions and LAX Records. Also there, Greg Kihn completing a new LP for Beserkley Records, Matthew Kaufman producing, Jeffrey W. Norman engineering.

Lonnie Liston Smith finishing up a new Columbia LP at New York's Electric Lady, producing himself.

At New York's RPM: Genya Ravan producing Ronnie Spector with engineer Neal Teeman, assisted by Hugh Dwyer; Jerry Solomon recording Adrian Loveridge for Budda Records, John Wonderling producing, Dwyer assisting; and as of the first week of 1980 the facility is offering a Neve 8068 console with NECAM computer capability

Bearsville recording artist Randy Vanwarmer working at Suntreader, Sharon, Vt., with John Holbrooke.

Producer Ralph Murphy and artist Saundra Steele recently completed work on a new single and album for United Artists at Jack Clement Studios, Nashville, with Harold Lee engineering.

Phil Gernhard, working at Reflection Studios, Charlotte, N.C., produced Arrogance for Warner Bros. Records; Steve Haigler served as engineer. Also at the facility, the Embers completed the final mixes for their upcoming album.

Moe Bandy returned to Jack Clement Studios, Nashville, to work on a new Columbia album with producer Ray Baker. Billy Sherrill engineered the sessions. . . . Newly signed to Capitol Records, Keith Stegall began work on his debut album at Clement Studios. Stegall is producing himself with Jim Williamson engineering. Also in for Capitol was Gene Watson with producer Russ Reeder. Again, Jim Williamson was at the board.

Larry Gatlin and the Gatlin Brothers mixed a live radio show at Young'un Sound, Nashville. The show was recorded in Knoxville for CBS Records and the ABC Radio network. . . . Jerry Reed's latest RCA album was cut at Young'un Sound with Reed and Chip White, Tim Krekel, Darryl Kutz and the Colcloughs.

#### 2 Custom Consoles At Capitol Studios

LOS ANGELES—The Capitol Studios here have installed two new custom built consoles in its mastering and tape transfer rooms in an upgrading move.

According to John Harkin, one of six engineers who built the consoles, the new units offer reduced noise and increased headroom without the use of transformers.

#### **Compass Upgrades**

NASSAU. Bahamas—Compass Point Studios here has opened its second 24-track room. Studios are now designated A & B. The rooms also feature twin 24-track lockup for 46-track recording.



SMILING DAREDEVILS—Producer John Boylan, right, shares a light moment with members of the Ozark Mountain Daredevils during a vocal rehearsal at Westlake Audio Studios, Los Angeles. Boylan is producing the veteran Midwestern band's debut CBS album. Shown, left to right, are Supe, John Dillion, Larry Lee, Steve Cash and Boylan.

#### RAUL ALARCON SUCCEEDS

# Cuban Refugee Operating 32-Track Studio In N.Y.

NEW YORK—The only independent Latin studio in this city has updated its recording equipment with a 32-track automated Harrison console, plus two 24-track Ampex machines, and also renovated its other facilities.

Says Raul Alarcon, president of Latin Sound: "I'm trying to give the Spanish market better facilities than the Americans have right now, with better prices and lower costs."

"It's a waste of time, energy and money for someone from South America who wants to make a good recording to try to explain to an English-speaking engineer exactly what he wants and expects. When you pay \$200 per hour and there's a lack of communication, it's like throwing your money away."

Latin Sound has three bilingual engineers, Jon Fausty, Alfredo Lee and David Rodriguez. well known among the Hispanic community for their familiarity with Latin, salsa and disco music.

So far, performers like Oscar D'Leon, Billo Caracas Boys and La Super Salsa from Venezuela; Johnny Ventura. Cuco Valoy and Los Hijos del Rey from the Dominican Republic; Raul Marrero and Carmin from Puerto Rico and Susy Leman and Cartijo y su Combo from the U.S. are some of the artists who've come to record at Alarcon's studios.

Rates are \$80 per hour for 16-track, \$100 per hour for 24-track and \$125 per hour for 32-track.

Alarcon got started in the music business in 1956, when, after receiving his masters degree in education, he bought Cadena Agramonte, which had two radio stations covering the entire province of Camaguey, Cuba.

Two years later. Alarcon owned eight stations, but in 1960 he sold everything, took his family to the U.S. and asked for political asylum, protesting the path to communism that Castro's government was taking.

Beginning in 1960, he worked as a disk jockey and later programming director for WBNX-AM and WEVD-FM until in 1972 he opened Uni-Service Advertising, serving the Spanish community. One year later he founded Latin Sound Recording Studios.

"When you come to a foreign country that opens the doors of opportunities for you," affirms Alarcon, "you'd better take that opportunity as soon as you can and do your best."

His latest acquisition in WHBI-FM, to be aimed at minority groups. "We're waiting for license approval from the FCC, and when we have that, we'll put the antenna on the World Trade Center. With 50,000 watts we expect to have one of the most powerful FM stereo stations in the metropolitan area."

Programming format is yet to be decided, however, beyond Alarcon's declaration that it will "orient, inform, educate, entertain and make money."

TONY MORENO

### **Boston Complex By Sugarloaf View**

NEW YORK—Sugarloaf View has been commissioned to design a major video complex in Boston called CENTEL Video, according to Ross Cibella, owner of Boston's Century III recording studios.

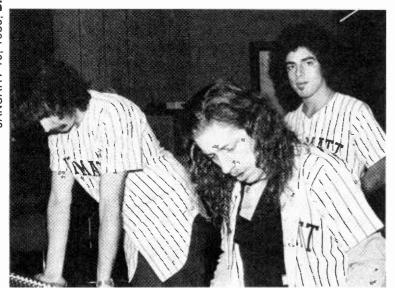
The new video facility will occupy an entire three-story building on Beacon St. and will feature both video production and complete support facilities. It will cater to television, advertising and film production business in the Northeast.

Sugarloaf View has created two previous projects for Cibella, the Century III recording complex located on Boylston St., used primarily for advertising work, and the redesigning of Intermedia Studios, another Boston-based pop music recording facility.

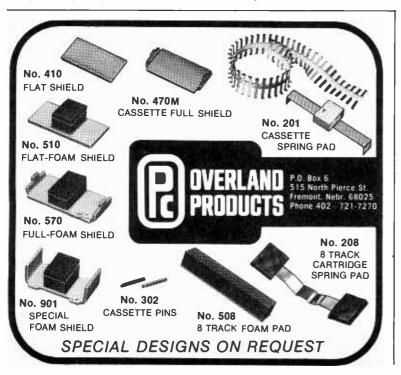
#### Reopen Le Studio

MORIN HEIGHTS, Quebec—Andre Perry's Le Studio here has reopened after a week's hiatus for the installation of a Solid State Logic E series computerized console in its studio A.

Le Studio's Triad A series board is now in operation in its studio B. Both studios are 24-track facilities in a separate building on the 250-acre compound.



WORKMAN'S WORKS—Engineer turned producer Geoff Workman, middle, adjusts a fader in Studio A of the Automatt, San Francisco, where he is helming the current Journey album for CBS. Kevin Ellson, left, is producing and engineering along with Workman, while Journey's Neal Schon looks on.



# Country

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 highlytouted 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 Wipperman, "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

### **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

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 Fo-

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

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.

"Ît'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 Beck-

"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 de-



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 Wipperman, Warner Bros. Music; and Paul Adler, ASCAP's membership director.

# 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 I 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 an-

nually to a deserving student se-lected 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 en-

In Nashville... AT THE TOP OF EVERYBODY'S A MOTEL DESIGNED FOR THE DEMANDS OF THE **MUSIC PROFESSIONAL**  LOCATION -Right on Music Row, beside the Country Music Hail of Fame Studios, publishers, record companies all within walking distance! SOUND TRACK RESTAURANT & LOUNGE where you can break for dinner with live entertainment and the finest cuisine! ● DISCOUNT - 10 Percent off on rooms! CALL FOR RESERVATIONS home of the stars (615)244-8888 **HALL OF FAME MOTOR INN** 1407 Division Street Nashville, Tennessee 37203 HALL or FAMI

bration are Ronnie Prophet, Roy Acuff, Faron Young, Charlie McCoy, Boxcar Willie, George Hamilton IV, Bill Monroe, Johnny Gimble, Carl Perkins, Colleen Peterson, Barbara Fairchild, Mac Wiseman, the Glaser Brothers, Jimmy C. Newman, Commander Cody and

Philomena Begley. Longtime radio personality Ralph Emery will MC the event, and the BBC television network is slated to film the concerts for a series of eight programs on country music.

With last year's attendance at the Wembley festival hitting the 35,000 mark, a spokesperson for the Conn organization projects 1980 crowds at the expanded event to reach an estimated 45,000 people. KIP KIRBY

# **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 50 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.,

The tour leads the way for "Hard Country," a Marble Arch Productions film to feature a title song and soundtrack score by Murphey.



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.

Country

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 Razzy 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 eve-

The Texas Country Music Assn. sponsored an "Ernest Tubb Appreciation Day" Dec. 30 at the Ft. Bend County Fairgrounds in Rosenberg. .. "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 Brio 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 DJd 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 KEGO-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 stirs 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 Sing

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

1			or by ar	ny mear	ıs, elec	tronic,	rublications, inc. No part of this publication may be mechanical, photocopying, recording, or otherw	rise, wit	hout th	e prior	written permission of the publisher.
ee k	Week	"±		Week	ee k	s t	* STAR PERFORMER—Singles reg				tionate upward progress this week.
This Week	Last W	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This We	Last Week	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This Week	Last Week	Weeks on Chart	TITLE — Artist (Writer), Label & Number (Dist Label) (Publisher, Licensee)
4	1	10	COWARD OF THE COUNTY—Kenny Rogers (R. Bowling, B.E. Wheeler), United Artists 1327 (Roger Bowling, BMI/Sleepy Hollow, ASCAP)	歃	48	3	THE OLD SIDE OF TOWN/JESUS ON THE RADIO (Daddy On The Phone)— (T.T. Hall)/(T.T. Hall), RCA 11888 (Halfnote. BMI)/ (Halfnote, BMI)	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)
T	11	8	I'LL BE COMING BACK FOR MORE—T.G. Sheppard (C. Pulman, S. Whipple), Warner/Curb 49110 (Tree, BMI)	100	43	6	CHAIN GANG OF LOVE—Roy Clark (R. Bowling, B.E. Wheeler), MCA 41153 (Roger Bowling, BMI)	拉	NEW	NTRY	Nashville/Plum Creek/Hinsdale, BMI)  (I'll Even Love You) BETTER THAN I DID THEN—The Statler Brothers
4	8	8	LEAVING LOUISIANA IN BROAD DAYLIGHT— The Oak Ridge Boys (R. Crowell, D. Cowart), MCA 41154 (Jolly Cheeks/Drunk Monkey, BMI/ASCAP)	38	45 39	6	LET JESSE ROB THE TRAIN—Buck Owens (B. Owens), Warner Bros. 49118 (Blue Book, BMI)	71	14	14	(O. Reid, H. Reid), Mercury 57012 (American Cowboy, BMI)  TELL ME WHAT IT'S LIKE—Brenda Lee
4	2	12	MISSIN' YOU - Charley Pride	<b>A</b>	46	7	I MUST BE CRAZY—Susie Allanson (B. McDill), Elektra/Curb 46565 (Hall-Clement, BMI)  I LOVE THAT WOMAN (Like The Devil				(B. Peters), MCA 41130 (B. Peters, BMI)
5	4	11	(K. Fleming, D.W. Morgan), RCA 11751 (Pi-Gem, BMI)  HELP ME MAKE IT THROUGH THE  NIGHT—willie Nelson	39	40		Loves Sin)—Leon Everette (P. Huffman, J. Keller), Orlando 105 (PMS) (Wee-Bee/Papa Jo, BMI)	72	36	10	FADIN' RENEGADE—Tommy Overstreet (C. Sams). Elektra 46564 (Ironside, ASCAP)  HAPPY BIRTHDAY DARLIN'—Conway Twitty
	10	10	(K. Kristofferson), Columbia 1-11126 (Combine, BMI) YOU'D MAKE AN ANGEL WANNA	40	44	6	YOU'RE AMAZING—David Rogers (T. Grant), Republic 048 (Singletree, BMI)				(C. Howard), MCA 41135 (Butter, BMI)
10			CHEAT—The Kendalls (B. Morrison, B. Zerface, J. Zerface), Ovation 1136 (Combine, BMI/Southern Nights, ASCAP)	か	47	6	LOVE HAS TAKEN ITS TIME—Zella Lehr (D. Keen, J. Pritchard, R. Brooks), RCA 11754 (Tree, BMI/Cross Keys, ASCAP)	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)
8	12	10	LOVE ME OVER AGAIN—Don Williams (D. Williams), MCA 41155 (Bibo, ASCAP)  HOLDING THE BAG—	12	49	5	I'D RATHER LEAVE WHILE I'M IN LOVE—Rita Coolidge (C.B. Sager, P. Allen), A&M 2199 (Irving/Wootnough/ Jemava/Unichappeli/Begonia, BMI)	75	32	11	THIS MUST BE MY SHIP—Carol Chase (R. Murrah, S. Anders, T. Murrah), Casablanca West 4501 (Blackwood/Magic Castle, BMI)
9	9	11	Moe Bandy & Joe Stampley (B. Moore, P. Bunch), Columbia 1-11147 (Baray, BMI) YOU KNOW JUST WHAT	由	50	6	Jemava/Unichappell/Begonia, BMI)  I'M INTO THE BOTTLE (TO GET YOU  OUT OF MY MIND)—Dean Dillon (D. Rutherford. S. Abbott), RCA 11881 (Pi-Gem, BMI)	76	79	3	MR. & MRS. UNTRUE—
			I'D DO/THE SADNESS OF IT ALL—Conway Twitty & Loretta Lynn (J. Foster, B. Rice)/(R. Wolfe III), MCA 41141	☆	57	2	(D. Rutherford, S. Abbott), RCA 11881 (Pi-Gem, BMI)  CRYING—Stephanie Winslow (R. Orbison, J. Melson), Warner/Curb 49146 (Acuff-Rose, BMI)	77	61	12	(T. Wine, I. Levine), Sunbird 101 (Gusto) (Pocketful Of Tunes/Jillbern, BMI)  SHARING—Kenny Dale
血	16	10	(Jack & Bill, ASCAP)/(Side Pocket, BMI)  BLUE HEARTACHE—Gail Davies (P. Craft), Warner Bros. 49108 (Lizzie Lou, BMI)	由	70	2	MY HEROES HAVE ALWAYS BEEN COWBOYS—Willie Nelson	78	78	5	(S. Pippin, J. Slate), Capitol 4788 (House Of Gold, BM1)  LLY—Dan Riley
血	17	7	YOUR OLD COLD SHOULDER—Crystal Gayle (R. Leigh), United Artists 1329 (United Artists, ASCAP)	☆	54	3	(S. Vaughan), Columbia 1-11186 (Jack & Bill, BMI)  THE MIDNIGHT CHOIR—Larry Gattin	/*	/8	3	(D. Riley, B. Kaye), Armada 103 (Kilkenny/Black Oog, BMI)
血	19	9	BACK TO BACK—Jeanne Pruett (J. McBee, J. Pruett), IBC 0005 (Scott-Ch & Brandy, ASCAP)	☆	55	3	and the Gallin Brothers Band (L. Gatlin), Cotumbia 7-1191 (Larry Gatlin, BMI)  NEVER SEEN A MOUNTAIN SO HIGH—Ronnie McDowell	79	62	14	I HATE THE WAY I LOVE IT— Johnny Rodriguez & Charly McClain (A. Aldridge), Epic 9-50791 (Song Boctor Fig. Hair, BMI)
直	23	6	BABY, YOU'RE SOMETHING—John Conlee (R. Vanhoy, C. Putnam, D. Cook), MCA 41163 (Tree, BMI/Cross Keys, ASCAP)		56	3	(B. Killen, R. McDowell), Epic 9-50753 (Ronnie McDowell, SESAC/Tree, BMI)  I'D DO ANYTHING FOR YOU—Jacky Ward	80	63	9	MISTY MORNING RAIN—Ray Price (D. Chappell), Monument 45-290 (Almarie, BMI)
面	25	6	YEARS—Barbara Mandrell (K. Fleming, D. W. Morgan), MCA 41162 (Pi-Gem, BMI)	由			(C. Kelley, J. Didier), Mercury 57013 (Bobby Goldsboro, ASCAP/Everly, BMI)	81	60	8	YOU'RE ONLY LONELY—J.D. Souther (J.D. Souther), Columbia 1-11079 (Ice Age, ASCAP)
15	15	13	YOUR LYING BLUE EYES—John Anderson (K. McDuffie), Warner Bros. 49089 (Acuff-Rose, BMI)	50	59 51	7	SILENCE ON THE LINE—Henson Cargill (S. Whipple), Copper Mountain 201 (NSD) (Tree, BMI)  SWEET MOTHER TEXAS—Eddy Raven	82	82	5	TOUGH ACT TO FOLLOW—Billy Parker (V. Slovall, B. Palmer), SCR 181 (Branch, BMI)
16	6	12	OH, HOW I MISS YOU TONIGHT—Jim Reeves (B. Davis, J. Burke, M. Fisher), RCA	51	52	7	(E. Raven, S.D. Shafer), Oimension 003 (PMS) (Milene, ASCAP/Acuff Rose, BMI)	83	65	13	NOTHING AS ORIGINAL AS YOU—The Statler Brothers
17	18	10	11737 (Bourne, ASCAP)  A LITTLE GETTING USED TO—Mickey Gilley (J. Taylor), Epic 9-50801 (First Lady, BMI)				MORE THAN A BEDROOM THING—Bill Anderson (B. Anderson), MCA 41150 (Stallion, BMI)	84	68	8	(D. Reid), Mercury 57007 (American Cowboy, BMI)  YOU'VE STILL GOT ME—Jerry Wallace (H. Shields), Door Knob 9-116
曲	28	8	SUGAR FOOT RAG—Jerry Reed (H. Garland, V. Horton), RCA 11764 (TRO-Cromwell, ASCAP/TRD-Hollis, BMI)	52	53	7	JUST WHAT THE DOCTOR ORDERED—Becky Hobbs (B. Hobbs), Mercury 57010 (Al Gallico, BMI)	85	90	2	(H. Shields), Door Knob 9-116 (Chip "N" Dale/Jerry Wallace, ASCAP)  MY SPECIAL PRAYER—Freddy Fender (W. Scott), Startlite 9-4906 (CBS) (Maurcen, BMI)
歃	31	7	THE SHUFFLE SONG—Margo Smith (M. Smith, N.D. Wilson, M. David), Warner Bros. 49109 (Galamar/Al Gallico/Dusty Roads, BMI/Mack	白	64 80	2	NUMBERS—Bobby Bare (S. Silverstein), Columbia 1-11170 (Evil Eye, BMI) WHY DON'T YOU SPEND	100	NEW EI	TRY	BLUE MOON OF KENTUCKY— Earl Scruggs Revue
血	37	3	Oavid, ASCAP)  DAYDREAM BELIEVER—Anne Murray (J. Stewart), Capitol 4813 (Screen Gems-EMI, BMI)	由	67	3	THE NIGHT—Ronnie Milsap (B. McDill), RCA 11909 (Hall-Clement, BMI) I WISH I WAS EIGHTEEN	87	87	5	(B. Monroe), Columbia 1-11176 (Peer, BMI)  NOBODY'S DARLIN' BUT MINE—B.J. Wright (J. Davis), Soundwaves 4593 (NSD) (Duchess, BMI)
21	5	12	POUR ME ANOTHER TEQUILLA—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 46558	政	ļ		AGAIN—George Burns (S. Throckmorton), Mercury 57011 (Tree, BMI)	88	89	3	DEAR MR. PRESIDENT—Max D. Barnes (M.D. Barnes). Ovation 1139 (Plum Creek, BMI)
22	34	5	(OebDave Briarpatch, BMI)  I CAN'T GET ENOUGH  OF YOU—Razzy Bailey	56	13	12	LAY BACK IN THE ARMS OF SOMEONE—Randy Barlow (N. Chinn, M. Chapman), Republic 049 (Chinnichap/Careers, BMI)	歃	NEW E	TRY	DO YOU REMEMBER ROLL OVER BEETHOVEN—Sonny Curtis (S. Curtis), Elektra 46568 (Skol, BMI)
23	27	9	(J. Siate, D. Morrison), RCA 11885 (House of Gold, BMI)  YOU'RE GONNA LOVE YOURSELF IN THE	歃	72	3	IT'S NOT SUPPOSED TO BE THAT WAY — Pam Rose (W. Nelson), Epic 9-50819 (Willie Nelson, BMI)	90	95	2	DON'T MAKE ME OVER—Jennifer Warnes (Bac/Blue Seas, ASCAP)
24	24	11	MORNING—Charlie Rich (D. Fritts), United Artists 1325 (Combine, BMI)	愈	74	3	PLAY ANOTHER SLOW SONG—Johnny Duncan (K. Kane, R. Kane), Columbia 1-11185 (Cross Keys, ASCAP)	91	94	3	PROVE IT TO YOU ONE MORE TIME
	30	9	TILL I STOP SHAKING—Billy "Crash" Craddock (J. Adrian), Capitol 4792 (Pick A Hit, BMI) WHAT'LL I TELL VIRGINIA—Johnny Rodriguez	1	86	2	MEN— Charly McClain (R. Scaife, J. Hayes), Epic 9-50825	92	92	5	(K. Kristofferson), Columbia 1-11160 (Resaca, BMI)  PLEASE PLAY MORE
26	26	10	(B. McDill), Epic 9-50808 (Hall Clement, BMI)  BUT LOVE ME—Janie Fricke (K. Nolan), Columbia 1-11139 (Sound Of Nolan/Two	60	21	12	(Algee/Partner, BMI)  RAINY DAYS AND STORMY  NIGHTS—Billie Jo Spears	,_			KENNY ROGERS—Steven Lee Cook (R.W. Gabbard, J. Ireson), Grinder's Switch 1709 (PMS) (Cream of the Crop, BMI)
血	33	6	One Two, BMI)  COME TO MY LOVE—Cristy Lane (J. Silbar, S. Lorber), United Artists 1328 (Robby Calebon, ASCA)	61	20	12	(C. Craig), United Artists 1326 (Mimosa/Wormwood, BMI) I DON'T WANT TO LOSE	93	NEW ER	HRY	HARBOR LIGHTS—Rusty Draper (J. Kennedy, H. Williams), K L 001 (Nu-Sound) (Chappell, ASCAP)
28	29	10	(Bobby Goldsboro, ASCAP)  IF I EVER HAD TO SAY GOODBYE TO YOU—Eddy Arnold		7-		YOU—Con Hunley (N.D. Wilson, B. Sherrill, S. Davis), Warner Bros. 49090 (Dusty Roads/Algee, BMI)	94	93	2	BEHIND YOUR EYES—The Charlie Daniels Band (J. Boylan), Epic 9-50806 (Great Eastern, BMI)
歃	38	3	(S. Gibb), RCA 11752 (Angel Wing, ASCAP)  I AIN'T LIVING LONG LIKE THIS—Waylon Jennings	10	77	2	YOURS FOR THE TAKING—Jack Greene (R. Lane, D. Morrison), Frontline 704 (IRS) (Tree/House Df Gold, BMI)	95 96	NEW EN	$\equiv$	WOULD YOU KNOW LOVE—Marlow Tackett (S. Tackett), Palace 1006 (Little Wendy, BMI)  DONNA-EARTH ANGEL—Tucker Williams
10	41	3	(R. Crowell), RCA 11898 (Visa, ASCAP)  NOTHING SURE LOOKED GOOD ON	64	66	5	WILD BULL RIDER—Hoyt Axton (H. Axton), Jeremiah 1003 (Lady Jane, BMI) HOLD ON TIGHT—Porter Wagoner (P. Wagoner), RCA 11771 (Owepar, BMI)			_	(R. Valen, J. Belvin), Yatahey 999 (SCR) (Keno/Dootsie Williams, BMI)
由	42	5	YOU — Gene Watson (J. Rushing), Capitol 4814 (Coal Miners, BMI) DRINKIN', AND DRIVIN' — Johnny Paycheck (C. Centry), Exist & 50018 (Trudes and Williams, BMI)	由	75	3	(I Still Long To Hold You) NOW AND THEN—Reba McEntire	97	76	14	MY WORLD BEGINS AND ENDS WITH YOU/WHY DID YOU HAVE TO BE SO GOOD—Dave & Sugar
32	22	10	(G. Gentry), Epic 9-50818 (Taylor and Wilson, BMI)  I WISH I WAS CRAZY AGAIN—				(J. Fuller), Mercury 57014 (Vulness/Blackwood/Texas Red, BMI)				(S. Pippin, L. Keith)/(J. Foster, B. Rice), RCA 11749 (Tree/Windchimes, BMI)/(April, ASCAP)
33	35	9	Johnny Cash & Waylon Jennings (B. McDill), Columbia 3-10742 (Hall-Clement, BMI)  GO FOR THE NIGHT—Freddy Weller (B. Cason F. Weller), Columbia 1-11149	合	81	2	LYING TIME AGAIN—Mel Tillis (C. Walker), Elektra 46583 (Sawgrass, BMI) BABY IT'S YOU—Pia Zadora	98	83	8	YOU MAKE IT SO EASY—Bobby G. Rice (E. Conley), Senset 102 (Gusto) (Blue Moon, ASCAP) PALIMONY—Leon Rausch
4	40	7	(B. Cason, F. Weller), Columbia 1:11149 (Buzz Cason, ASCAP: Young World, BMI) OUT OF YOUR MIND—Joe Sun		60	5	(B. Bacharach, M. David, B. Williams), Warner/Curb 49148 (Intersong/United Artists, ASCAP)				(J. Mundy), Derrick 128 (Honeytree/Mundy, ASCAP)
34	40	,	(D. Knutson, B. Hill), Ovation 1137 (Welbeck, ASCAP/ATV, BMI)	68	69	5	LET'S GO THROUGH THE MOTIONS—The Cates (D. Gillon), Ovation 1134 (Short Rose, ASCAP)	100	91	3	ME TOUCHIN' YOU—The Capitals (B. Bond), Ridgetop 00779 (Century 21) (Owepar, 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. Todate, Jennings now has six gold and three platinum disks.

• NASHVILLE-Due to legal-



HALL MARKS: RCA recording artist Tom T. Hall signs a copy of his new "The Storyteller's Nashville," for Sheriff Fate Thomas at a special autograph party hosted by Top Billing, Inc.

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 Pe-

- 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 doublepocket 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.

## **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.

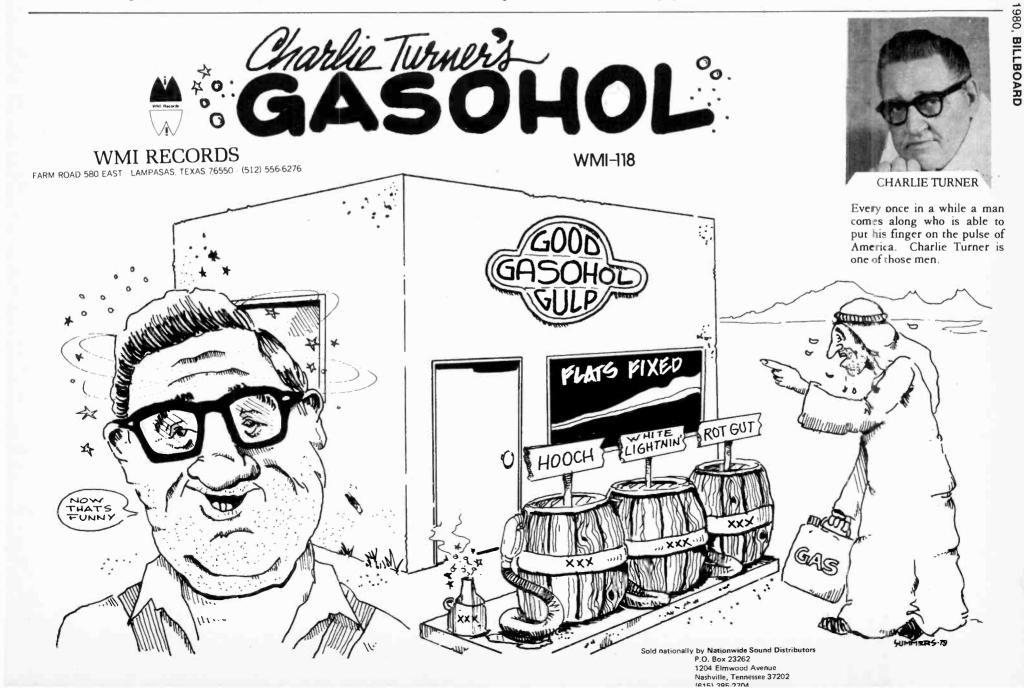
Additionally, the company will be marketing a number of forthcoming Osmond Entertainment projects

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 coun-

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.



# Country



"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 copublishing agreement with ATV

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

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."

#### His Banner Year Hagar Tour Caps

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

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

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 fourcolor 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

Billboard R

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 person-

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 deduct-

# **Nashville**

• 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," any-

				Billboard SPECIAL SURVEY For Week Ending 1/19/80
		L	7	ountry LPs.
	sto	Copyriored in otacop	ght 198 a retrie lying, n	30. Billboard Publications, Inc. No part of this publication may be reproduced, val system, or transmitted, in any form or by any means, electronic, mechanical, ecording, or otherwise, without the prior written permission of the publisher.
	*	*		* Star Performer-LPs registering proportionate upward progress this week.
	This Week	ast Weel	Weeks on Chart	
		1-	- 8	TITLE—Artist, Label & Number (Distributing Label)
	女	1	17	KENNY—Kenny Rogers, United Artists LWAK-979
	2	2	10	WHAT GOES AROUND COMES AROUND—Waylon Jennings, RCA AHL1-3493
	Ħ	3	38	GREATEST HITS—Waylon Jennings, RCA AHL1-3378
	H	5	58	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
	5	1 1	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
-	H	10	9	WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson, Columbia JC 36158
1	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
-	血	18	10	PORTRAIT—Don Williams, MCA 3192
1	12	14	104	TEN YEARS OF GOLD-Kenny Rogers, United Artists UA-LA 835-H
	山	17	24	3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3353
	14	15	89	STARDUST—Willie Nelson, Columbia JC 35305
	由	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
1	18	21	15	JUST GOOD OL' BOYS-Moe Bandy & Joe Stampley, Columbia JC 36202
	10	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
	1	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
	由	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
	自	44	2	EVERYTIME TWO FOOLS COLLIDE, Kenny Rogers & Dottie West, United Artists UALA-864-H
	由	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	FOREYER-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	HEWE	_	THE ORIGINALS—The Statler Brothers, Mercury SRM-1-5016
	43	42	19	STAY WITH ME/GOLDEN TEARS—Dave & Sugar, RCA AHLI-3360
	44	MEN E	-	GREATEST HITS—Mac Davis, Columbia JC 36317
	45	AESA EL	-	A BELIEVER SINGS THE TRUTH-Johnny Cash, Cachet 9001
	46 47	48	_	ME AND PEPPER—Mel Tillis, Elektra 6E-236
	47	41	III 8	THE ELECTRIC HORSEMAN—Soundtrack, Columbia JS 36327  MY VERY SPECIAL GUESTS—George Jones, Epic JE 35544
	49	49	3	EVERYBODY'S GOT A FAMILY—MEET MINE—Johnny Paycheck.
	50	50	5	Epic JE 36200  SPECIAL DELIVERY—Dottie West, United Artists LT 1000
L	100			

#### 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.

# International

# 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, "satisfying" in view of current market conditions.

In fact, Nathan feels the sales slowdown may even be compelling more independent companies than

Assitance 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

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 semidocumentary 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.

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 M1DEM '79 were 5,765 professionals from 1,366 companies. If this year's figures come close to that level. Bernard Chevry and his workers will have to be well satisfied.



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 64% 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 re-

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 faultfor 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.

### 'Speedy' Deal Sees Smokie Album Set For Melodiya LONDON-EMI has completed a stance, went gold in East Germany.

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 reruns. The Smokie album for in-

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 employes, is still uncertain.

LENED Automatic Presses

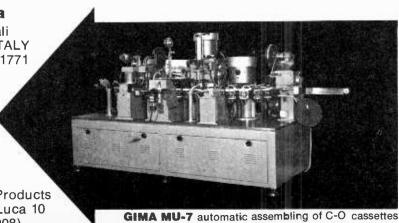
#### DUCALE spa

Industrie Musicali BREBBIA (VA) ITALY Phone (0332) 771771 Telex 380231

visit us at

Stand 045 Phone 471

M.I.P. srl Music Industry Products MILANO Via S. Luca 10 ITALY (02/8370908)



# 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

# 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 Bill-

• 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 Éuropean 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."

# magnex introduces itself A professional to professionals



Technology in research

30,000 man/hours per year for the development of advanced technology tapes. Always approaching new solutions, getting improved performances.

Technology in production Most sophisticated machinery running 24 hours a day.

Continuous quality control granting periect coating, slitting, winding. Packaging minimizing shipping and storage costs.

Technology in sales

Products just fitting end users needs. Tapes for duplicating and blanks, any bias recuirement.

Premium and standard level cassettes: ferric oxide, chromium dioxide, ferrichrome, metal bias compatible Magnex Chromalloy®.

1/4" tape and professional type cassettes Instant Play® for broadcasting.
Accessories: leader, head cleaning tape & fabric.

Sorry embarrassing you choosing your tapes and cassettes tomorrow

Head quarters and factory: Via G.B. Grassi 97, 20157 Milano, Italy Phone: 02/3555146 or 3570946 Telex: 331269



# SECRET SERVICE

NUMBER 1 IN SWEDEN FOR 12 WEEKS.

NOW NUMBER 1 IN FRANCE AND BREAKING WORLDWIDE...



Australia and New Zealand: CBS

Brazil: RGE/FERMATA

France and Belgium: VOGUE

Greece: CBS

Holland: INELCO Italy: RICORDI

Portugal: ROSSIL

Scandinavia and Finland: SONET

Spain: **DISCOPHON** 

United Kingdom and Eire: SONET

West Germany, Austria

and Switzerland: TELDEC



### **SONET AT MIDEM-STAND A389**

SONET RECORDS AND PUBLISHING LTD 121 LEDBURY ROAD LONDON WIL 2AQ Tel: 01-229 7267 Tx: 25793 SONET GRAMMOFON AB BOX 1205 S-181 23 LIDINGO SWEDEN Tel: 767 0150 Tx: 2024 1003?



For further information



FESTIVAL COMMITTEE '80 YAMAHA MUSIC FOUNDATION

3-24-22, Shimomeguro, Meguro-ku, Tokyo, Japan Phone: Tokyo (03) 719-3101

CABLE: WORLDFESTIVAL TOKYO TELEX: 2466571 YAMAHA J

See us at MIDEM '80 Booth B-263(2F). TEL. 347 or 2255.

# 11th World Popular Song Fertival in Tokyo Set to Launch PopMusic of the 80s

It coud be YOURS!

A chance to be invited to the Japanese pop music market—the world's second largest. Through YAMAHA's 11th World Popular Song Festival in Tokyo that takes place Nov. 14-16, 1980, at Nippon Budokan Hall.

Add a new international dimension to your musical pursuits. Get into action. Get all the exposure you deserve.

Entry deadline: July 10, 1980.

What better way is there to usher in the exciting decade of the



# 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 "Shpritsz" (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)

#### **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.



France: Réditec, 62-66 rue Louis-Ampère, Zone Industrielle des Chanoux, 93330 Neuilly-s/Marne Phone: 300. 96. 30 Telex: 240779 REDI F U.S.A.: Otari Corporation, 1559 Industrial Road, San Carlos, California 94070 Phone: 415/592-8311 Telex: 910-376-4890 Japan: Otari Electric Co., Ltd., 4-29-18 Minami Ogikubo, Suginami-ku, Tokyo 167 Phone: (03) 333-9631 Telex: OTRDENKI J26604

# FOR THE NEW DECADE

IT'S YOUR FIRST ADVERTISING MOVE



#### · NEW SIZE:

The Sourcebook becomes "Directory" size. A convenient 8-1/2 x 11 size, portable for trips and conventions, it becomes a second section of Billboard's April 26th issue.

#### MORE VITAL LISTINGS:

Expanded in every way with more listings in every category, carefully checked for accuracy.

#### · CONSISTENT QUALITY:

There's the same completeness and accuracy that Billboard's T/A/V has proven for 11 years.

#### • IT'S A TRIPLE-PACKED SALES TOOL:

- 1. The widest and most comprehensive circulation and readership.
- 2. The one directory now that is The Source in The Industry.
- 3. The added distribution at both the Summer CES, Chicago and the AES in Los Angeles.

All that's missing is

- YOUR advertising reservation to insure
  YOUR market penetration in 1980 year-
- round with
- YOUR prime customers and with new customers.

Distributed to every Billboard paid subscriber, Billboard's T/A/V will reach every important buying influence in the vast market of professional hardware and software manufacturers, retailers, distributors, suppliers, and reps...worldwide!

Billboard's T/A/V Market Sourcebook gets your ad everywhere you want to be seen ... and more importantly, by the people you want to be seen by.

Billboard's T/A/V Market Sourcebook is the one indispensible reference that penetrates your market to the same depth that the weekly T/A/V coverage only Billboard can offer. Don't miss your best media buy in the Tape/Audio/Video Industry. For your headstart in the new decade, it will produce for your products or services in The 80's.

Contact your nearest Billboard advertising representative today.

T/A/V issue: April 26, 1980 Bilboard®
The Weekly Authority in Tape/Audio/Video Coverage.

Ad deadline: March 28, 1980

# 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

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

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.

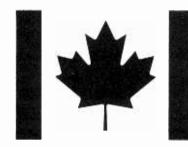
But the problems are immense. The parallel market favors pirate operations and opens the door to copyright evasion. Imports can pass through three or four frontiers and turn up almost anywhere. Keeping tabs and control is virtually impossible.

• 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)

WE ARE:

# IMPORTERS EXPORTERS RACK JOBBER RETAILER



#### We want to meet you at MIDEM

Stand #B-393 Third Level (second floor)
Canadian Government Booth
See Don Wayne Patterson or Jerry Shapiro

#### **LET'S MAKE A DEAL!**

MC°

MILLBANK MUSIC CORPORATION

245 Montee DeLiesse, Montreal Quebec H4T 1N8
Telephone: (514) 341-4511
Telex: 05-825 621 MILBANKMUS



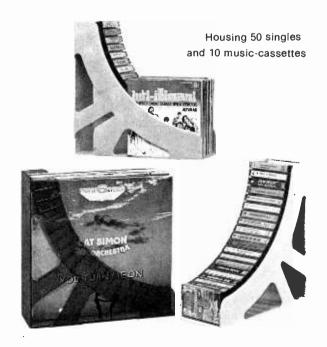


Still open worldwide except France and Switzerland.



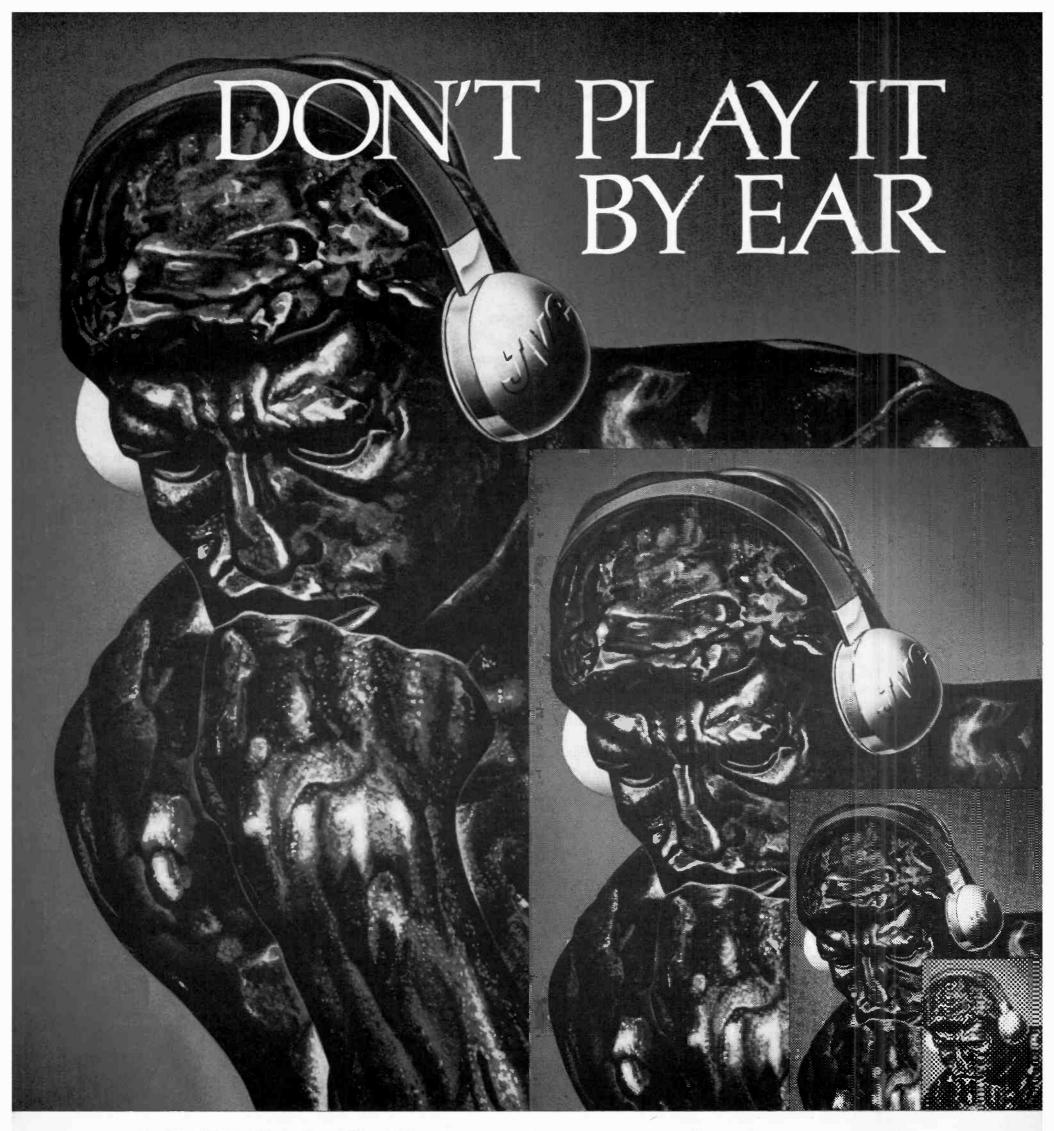
AGENCY IN FRANCE:-C.E.V.M.I.-15, Avenue P. Doumer 75016 -PARIS-Tel. 553-47-29

AGENCY IN SWITZERLAND:-PANORAMASOUND AG. Bohnackerstrasse 1-3
Postfach CH-8157-DIELSDORF- Tel. 01/853-08-75



Housing 35 LPs

Housing 20 music-cassettes



# VICTOR/JVC is the sound approach

### to introducing jazz to l

Some of the most far-out jazz today originates in Japan under our labels. Sadao Watanabe on alto sax, sopranino, flute. Lee Ritenour on electric and acoustic guitars. Ryusuke Seto on synthesizer. Tadao Hayashi on the harp. These and other wellknown artists may be, we think, on the verge of taking off in the U.S.A.

# to marketing

We are very strong in terms of existing retail outlets. Victor records and tapes are carried in over eight thousand record shops throughout Japan. This year, as in the past 52 years, we will make and sell more records in Japan then anyone else.

# to promoting

Besides the marketing strength just mentioned, we can undertake every facet of music promotion. From comprehensive planning thru recording, mastering, pressing to sales promotion. In recording your unique sounds, our technical level, at every stage, is the state of the recording art as it now

Japan's biggest and most experienced

#### • VICTOR MUSICAL INDUSTRIES, INC. 26-18. 4-CHOME JINGUMAE, SHIBUYA-KU, TOKYO

Cable: 'VICRECORD' Tokyo Telex: VICREC J 242-4293

L.A. BRANCH OFFICE 9000 Sunset Blvd. Suite 702 Los Angeles, Calif. 90069 Tel: 213-274-6210

#### • VICTOR MUSIC PUBLISHING, CO. INC.

26-18, 4-CHOME JINGUMAE, SHIBUYA-KU, TOKYO 150 JAPAN. TEL. 404-3201

#### • VICTOR ARTISTS CORP. OF JAPAN 26-18, 4-CHOME JINGUMAE, SHIBUYA-KU, TOKYO 150 JAPAN. TEL. 402-8181

# 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 Societa 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 licensee 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."

Ettorie Ulivelli, 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)

BILLBOARD ANNOUNCES
ITS SPOTLIGHT ON
AUSTRALIA, NEW ZEALAND
& SOUTHEASTASIA
IN THE MARCH 15 ISSUE

AD DEADLINE: FEBRUARY 15, 1980 ISSUE DATE: MARCH 15, 1980

Contact Gary Day in Melbourne: (03) 267-4122 today to tell the world about your participation, success, capability in the volatile and dynamic music scene, existing and flourishing in Australia, New Zealand and Southeast Asia.

It's the only place to tell your story for absolute maximum exposure and increased business internationally. Your spotlighted advertising message will reach your primary markets and beyond...in more than 100 countries.

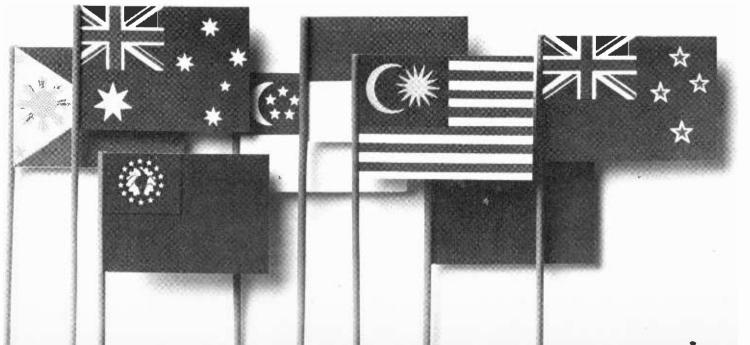
Billboard's Spotlight on Australia, New Zealand and Southeast Asia will provide an authoritative, in-depth look into every aspect of the world of music in all of Southeast Asia, Australia and New Zealand: broadcasting, records, tapes, recording studios, retail, wholesale, artists, tours, promoters; and the ongoing and long-term battle against piracy in many areas.

Make sure your involvement and significance are understood on BOTH sides of the International Dateline through a wellplaced advertising message in Billboard's Spotlight on Australia, New Zealand and Southeast Asia.

Contact: Gary Day, Billboard's Ad Rep Radtel Consultants, Ltd. 3 Downe Avenue Brighton, Victoria 3186 Australia (03) 267-4122

Ad Deadline: February 15, 1980 Issue Date: March 15, 1980

Billboard .



www.americanradiohistory.com

# 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

Cabrini thinks Italian importers should be split into two distinct cate-

"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 con-

trols 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-

volved 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.

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)

# **Satisfied Customers make** RITE RECORDS

The exporter you can rely on! Can you say this about your supplier?

JUNE 30/79 VIA WUI YOU MAY BE INTERESTED TO KNOW THAT I GOT A CALL, FOLLOWED BY A MILE LONG TLX, FROM JIM LEVENTHAL OF RECORD SHACK TELLING ME HOW AMAZING THEY WERE, THE BEST IN WORLD, BIGGEST IN US, PERSONAL FRIEND OF PRES. CARTER, THAT SORT OF THING...AND THAT I SHOULD DEAL WITH THEM AS THEY TURN ROUND ORDERS IN 24 HOURS, HAD BIGGEST INVENTORY IN WORLD, SUPPLY MOST OF WESTERN HEMISPHERE, HAVE A STAFF OF 2 MILLION...AND VARIOUS OTHER STORIES...HIS PRICES, APART FROM SPECIALS (AND WHO THE HELL CARES ABOUT THEM) ARE DEARER THAN YOU...SO I TOLD HIM POLITELY::: NO THANKS. IF HE'S THAT BIG HE CAN'T GIVE ME THE PERSONAL SERVICE THAT YOU CAN, AND HE ALSO DOESN'T NEED MY FEW BUCKS TO ADD TO HIS PILES KEEP TAKING THE TARTAN TABLETS. GORDON. BEST WISHES,

HOW DO WE MAINTAIN THIS DEGREE OF SERVICE AND FILL YEAR AFTER YEAR?

We only accept a limited number of new clients per year, so we can continue personalized service

NOW IT'S YOUR CHANCE TO ELIMINATE THE PROBLEMS FROM YOUR IMPORT SHIPMENTS.

We provide 95% fill-correct documents-prompt shipment-competitive prices.

19 Years Experience Supplying Distributors and Dealers Worldwide

Contact us today for your export guide, terms, conditions and application.

Larry Sonin, President

### PRICE RITE RECORD CORP.

4245 Austin Bivd., Island Park, N.Y. 11558 (516) 431-8763 • Telex: 126575 PRICERITE ISPK • (212) 895-2682 "THE PROFESSIONAL EXPORTERS"

VIA WUI 1317 12/19

IF I DON'T SPEAK WITH YOU AGAIN THIS WEEK HAVE A NICE XMAS AND TNKS FCR ALL YOUR HELP OVER THE YEAR I DONT KNOW WHAT WE WOULD DO WITHOUT YOUR SUPERB SERVICE. REGARDS

HELSINKI 12.04.1977

rrog music

PRICE RITE RECORDS

4245 AUSTIN BOULEVARD ORDER NO. 3 P.O. BOX 309 ISLAND PARK, NEW YORK 11558

WE'D LIKE TO ORDER THE FOLLOWING LPS AND ONE CASSETTE DEAR LARRY: LISTED ON PAGES TWO TO FIVE. SEND THEM VIA AIR, FOB, LIKE PREVIOUSLY. WE'RE VERY SATISFIED WITH YOUR EFFICIENCY

AND OUR CUSTOMERS, TOO. WE FEEL THAT THE BUSINESS' RUNNING BETTER AND BETTER SINCE WE HAVE BEEF ORDERING FROM YOU, THANK YOU. HAVE A NICE DAY

all Dannel Olli Pason FROG MUSIC

JULY 14, 1978

GIREC G

ATTN: LARRY SONIN

I AM DELIGHTED WITH COMPLETION RATE...WHAT A CHANGE FROM OTHERS I HAVE HAD IN THE PAST. AND WOUR INVOICE METHOD AND GROUPING OF DIFFERENT PRICES IS SUPERB...AT LEAST I KNOW HOW MUCH DIFFERENT ITEMS COST ME...ONCE AGAIN THANKS FOR A GREAT FILL. KEEP SENDING THE NEW RELEASE TELEX MESSAGES AND I'LL BE BAMGING IN THE ORDERS

REGARDS, GORDON

P.S. KEEP TAKING THE TARTAN TABLETS.

FOR PRICE - SERVICE - FILL ALL LABELS Complete Catalog & New Releases

# 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 worlwide, 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.

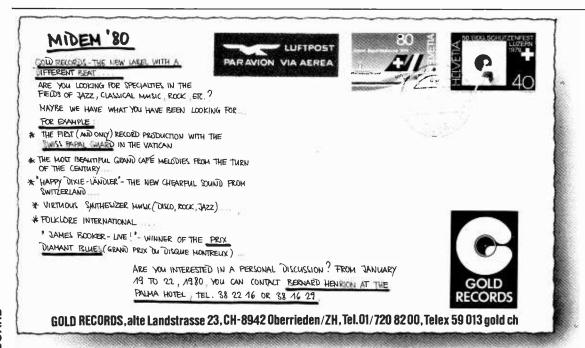
Some importers have opened their own retail shops, stocking up with cutout and U.S. overstock, siting them on the main street of Copenhagen and cutouts are on sale in several big cities at around \$1-\$2.

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)



# IF IT'S MUSIC, WE HAVE IT.

#### **EXPORT** to all Countries

If you need records and tapes from Germany: our REXPO Dept. is always at your service—all labels distributed.

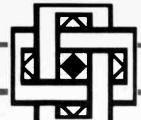
#### **IMPORT** from all Countries

If you think you have something really worthwhile to offer—come and join the ranks of our worldwide distributors.

WE DON'T PROMISE TO BE THE BEST ... WE JUST TRY

PRINZ-REGENT STR.50-60 4630 BOCHUM TELEX 825756 TEL. 0234/72054-57





'THE INTERCHANGE GROUP"



DISTRIBUTED IN CANADA BY



RECORDS (CANADA)

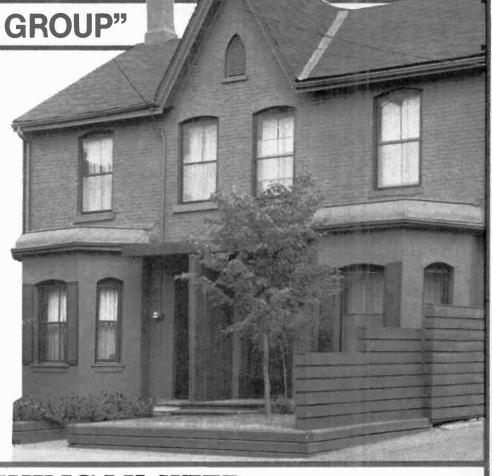
DISTRIBUTED IN JAPAN BY

VICTOR MUSIC INDUSTRIES JAPAN

DISTRIBUTED IN AUSTRALIA & NEW ZEALAND BY



7 RECORDS PTY LIMITED



# Interchange PUBLISHING LIMITED PROCAN

INTERSOUND PUBLISHING CAPAC

ADMINISTERED IN JAPAN BY

4p WATANABE ADMINISTERED IN THE U.K. & EIRE BY



ADMINISTERED IN BELGIUM & LUXEMBURG BY



ADMINISTERED IN AUSTRALIA & NEW ZEALAND BY



MUSIC (AUSTRALIA) PTY LTD.

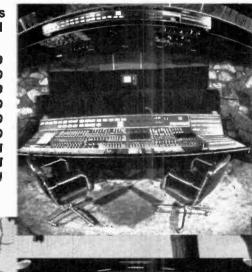


#### **RECORDING & REMIX STUDIOS**

Studio Location: 506 Adelaide Street East, Toronto

Sounds Interchange Limited has received the following Gold and Platinum Album Credits:

FM GOLD Long John Baldry GOLD Anne Murray GOLD Max Webster GOLD Triumph GOLD **Rolling Stones** GOLD PLATINUM Harmonium BTO **PLATINUM Rod Stewart 5X PLATINUM** 





39/41 ONTARIO STREET, TORONTO, ONTARIO M5A 2V1, CANADA ● PHONE: (416) 364-8512 ● TELEX: 06-219699 (CHANGE REC TOR)

## International

### IN AUSTRALIA

# **Late Switch Sees** EMI Lose Arista

Baker in Sydney and Adam White in New York

NEW YORK-Festival Records, Australia's top independent, has secured the Arista license in that mar-

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.

JANUARY 19, 1980,

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,

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 devel-

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

So says Giuseppi Giannini, key executive with CGD-Messaggerie Musicali for the past 20 years and eyewitness to the dramtic 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 cas-

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-

## **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 In-

Casey's swing takes him to Britain, Belgium, Holland and Spain, for television, radio and press pro-

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."

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 promo-

Now the multinationals provide (Continued on page 81)

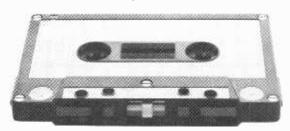
#### LaunchFolkDiskClub

BRUSSELS-A new record club specializing in folk material has been set up in the Belgian village of Zellik by folk broadcaster Miel Appelmans, 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 shopsand unlike most record clubs there is no obligation to purchase regularly.

# When Arturo Toscanii

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!".



Italy's contributions to instrumental music, opera and ballet are well-known. At SIAT we do not create music but help to keep it alive. We are the Italian specialists in the production of high-quality C0 cassettes and their components. Most of SIAT's production goes abroad -- following the example of Italian music, dancers, singers and conductors. We're as proud of them as we are of SIAT products.



21047 Saronno (Varese) Italy, Via Dell' Orto, 21 - Tel. (02) 9607450 9607485 Telex Omega 26502



# **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 64% 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 FONA had offers of import Bob Dylan albums, and CBS then sold its Dylan albums at a cheaper price than FONA 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 de-

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. Hofman 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)



www.americanradiohistory.com

# General News

# 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. WR

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 Go ing 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, Ariola; 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. Intl.; 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, Jav Graydon, Bill Champlin (Ninth Music/Garden Rake Music/Irving Music/Foster Frees Music/Bobette Music); Ain't No Stoppin' Us Now-Gene McFadden, John White head, Terry Cohen (Mighty Three Music); Deia 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.

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 Britches-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 (Peso 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,

#### **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 Aint' 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, Dannibelle, 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

#### 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 -Mike Douglas, Word; Just The Way I Am-Pat Boone, Lamb & Lion; You Gave Me Love (When Nobody Gave Me A Prayer)-B. J. Thomas,

#### ETHNIC/TRADITIONAL FIELD

BEST ETHNIC OR TRADITIONAL RECORDING The Chieftans 7-The Chieftains, Columbia; Ice Pickin'-Albert Collins, Alligator, Laugh Your Blues Away—Uncle Dave Macon, Rounder, Liv-

ing 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 Puente, Tico; Irakere-Irakere, Columbia; Touching You, Touching Me-Airto Moreira,

#### **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**

REST 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 FIFLD **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

#### COMPOSING FIELD

BEST INSTRUMENTAL COMPOSITION

Ambiance-Marian McPartland (Halcyon Music); Angela (Theme

From "Taxi")-composer: Bob James (DeShufflin Music/Wayward Mu-

composer: Chick Corea (Thalian Music); Main Title Theme From "Super man"-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 Muppett 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, Colum bia; I'm Getting My Act Together And Taking It On The Road-composers: Gretchen Cryer & Nancy Ford; producer: Edward Kleban, Columbia; weeny Todd—composer/lyricist: Stephen Sondheim; producer: Thomas Z. Shepard, RCA; They're Playing Our Song—composer: Marvin Hamlisch; Avricist: Carole Bayer Sager: producers: Brooks Arthur, Carole Bayer Sa ger, Marvin Hamlisch, Casablanca

#### JA77 FIELD

#### BEST FUSION PERFORMANCE, **VOCAL OR INSTRUMENTAL**

Betcha-Stanley Turrentine, Elektra; Chick Corea/ Secret Agent-Chick Corea, Polydor; 8:30-Weather Report; ARC/CBS; Livin' 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-Liest-Eddie Jefferson, Muse; Prez And Joe-Joe Wilfiams, 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; Reflectory-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

#### **BEST INSTRUMENTAL ARRANGEMENT**

otage (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 llespie, 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 Coro/Johnny Lee, Elektra; Ramsey (Ramsey Lewis)-John Berg, Columbia; With Sound Reason (Sonny Fortune)-Lynne Dresse Breslin, Atlantic.

#### **BEST ALBUM NOTES**

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 Elngton (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

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 Clifft, 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

#### 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: Suvi Raj Grubb; Webern: The Complete Works of Anton Webern, Vol. I-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: Suvi Rai Grubh: 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,

#### **REST 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 Kubelik 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 Philharnomic Orchestra/ Ambrosian Opera Chorus/Principal Soloists: Vishneyskaya, Gedda, Angel, producer: Suvi 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 & Concertgebourworkest, 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 Hediguer & Marcel Sa biani, 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. 1 & 2-Maurizio Pollini (Abbado cond. Chicago Symphony Orchestra), DG; Chopin: Concerto For Piano No. 1 In E Minor-Krystian Zimerman (Giulini cond. Los Angeles Philharmonic Orchestra), DG: Horn Concertos By Joseph Haydn & Michael Haydn-Barry Tuckwell (English Chamber Or chestra), Angel; Isaac Stern & Jean-Pierre Rampal Play Vivaldi & Tele mann-Isaac Stern & Jean-Pierre Rampal (Jerusalem Music Center Chamber Orchestra), Columbia; Mozart: Concertos For Violin No. 3 in G Major & No. 5 In A Major-Anne Sophie Mutter (Karajan cond. Berlin Philharmonic), DG; Trumpet Concertos By Haydn, Telemann, Albinoni & Marcello-Maurice Andre (Lopez-Cobos cond. London Philharmonic Or chestra), Angel.

#### **BEST PERFORMANCE**—

**INSTRUMENTAL SOLOIST** 

OR SOLOISTS (WITHOUT ORCHESTRA)

Bach: Goldberg Variations—Rosalyn Tureck, Columbia; Bach: Toc-catas, Volume I—Glenn Gould, Columbia; Boulez: Sonata For Piano No. 2-Maurizio Pollini, DG; Debussy: Estampes, Images, Books 1 & 2-Paul Jacobs, Nonesuch; Franck: Prelude, Chorale & Fugue For Piano/Bach-Busoni: Chaconne/Mozart: Rondo in A Minor-Artur Rubinstein, RCA; The Horowitz Concerts 1978/79-Vladimir Horowitz, RCA; Rzewski: The People United Will Never Re Defeated - 36 Variations on a Chilean Song Ursula Oppens, Vanguard; Scarlatti: Sonatas (12)-Igor Kipnis, Angel;

#### BEST VOCAL SOLOIST PERFORMANCE

Frederica von Stade Song Recital-Frederica von Stade (Martin Katz Accompanist), Columbia; Lieder By Schubert & Richard Strauss-Leontyne Price (David Garvey, Accompanist), Angel; Mozart: Lieder-Elly Ameling (Dalton Baldwin, Accompanist), Philips; Mussorgsky: Songs-Yevgeny Nesterenko (Shenderovich & Krainev, Accompanists). Columhia/Melodiya: O Sole Mio (Favorite Neapolitan Songs)-Luciano Pavarotti (Bologna Orchestra), London, Schubert: Lieder-Dietrich Fischer Dieskau (Svjatoslav Richter, Accompanist), DG; Ravel: Chansons Made casses-Jan de Gaetani (Dunkel, Anderson, Kalish, Accompanists), Nonesuch; Victoria de Los Angeles In Concert-Victoria de los Angeles (Gerald Moore, Accompanist), Angel.

(Continued on page 104)

A Billboard in-depth investigation and projection... March 8, 1980 issue (on newsstands March 3, 1980) If Jazz Is Your Beat, You Must Reserve Ad Space Today...

Traditional or contemporary, hot or cool, acoustic or electronic, fusion or purist... **Billboard's Spotlight on Jazz** editorial section will track the total scene, probing dimensions and directions as jazz swings into the new decade. Both radio and retailers will be totally updated.

Jazz has never been more dynamic...or more ccmplex. Jazz continues to change in a dazzling variety of ways. And yet each stage of its development remains alive and well.

Followers of the traditional sounds flock to jazz festivals and provide steady sales for follow-or disks.

At the same time, crossover and fusion artists are hitting the big bucks...but is it jazz?

In the International market—Europe, Australia, Japan, Africa, the big sellers continue to be main-stream jazz with a solid, swinging beat.

Billboard's Spotlight on Jazz will explore the marketing implications of this bewildering diversity.

The significance of jazz to the music industry has always been much greater than the sum of its box office or record sales. Jazz is the base on which popular music evolved and the experimental jazz musician continues to sow the seeds the others harvest.

**Billboard's Spotlight on Jazz** will be must reading for everyone interested in the direction of all music. Dutstanding professionals will give their incisive analysis of every aspect of jazz:

#### **Crossover and Fusion Jazz**

Purists say it's a sellout, but sales are soaring. What's next? Does jazz have an identity crisis?

#### Who's Calling The Shots in Jazz?

The artist? The record companies? The producers? Or is it the super producers (whoever they are)?

#### **Record Companies and Jazz**

Billboard's Jazz Label Survey will provide the complete story of who's recording where.

#### **Individual Jazz Artists and Groups**

This is what it's all about... the creators, the improvisors—the heart of jazz.

#### The International Jazz Scene

What's selling in Stockholm and Singapore? Are the English clubs changing? Why is traditional jazz strong in Tokyo?

Billboard's Spotlight on Jazz is sure to be read, discussed and used by jazz lovers and sellers everywhere, including your International licensees, your own artists—the Must advertising medium for everyone connected with jazz.

For preferred position, reserve your ad space today. Don't miss out on this once-a-year opportunity to move your jazz product, both new releases and re-issues as we las catalog.

AD DEADLINE: February 15, 1980 ISSUE DATE: March 8, 1980

Billboard<sub>®</sub>

www.americanradiohistory.com

Week Week

10

12

14

22

20

10

12

13

15

20 15

22

23 26

25 18

27

WANTED

POP MUZIK

ALI BABA

STONE WALLS

NO MORE TEARS

NO MORE TEARS

WONDEREFUL/

MY SHARONA

DON'T STOP 'TIL

YOU GET ENOUGH

GOTTA GO HOME

I WAS MADE FOR

DANCE FOREVER

DON'T DROP MY LOVE

DIM ALL THE LIGHTS

BOOGIE WOOGIE

DANCIN' SHOES

BORN TO BE ALIVE

SHOULD BE DANCING

THEME FROM "SHIPS"

LOVIN' YOU

RISE

BREAKFAST INAMERICA Supertramp

CHRISTMAS TIME

YOU'RE ONLY LONELY

PEPPERMINT JACK

GIMME GIMME ABBA

#### PLANT SLOWDOWN

# Pressing Problems For Greece

ATHENS-An unexpected runaway nostalgia hit, then a crippling slowdown at a major pressing plant, give New Year up-and-down openers for Greece's worried record in-

dustry

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

At the EMI plant, employes 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 re-

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, Farbelsound, which now is overloaded with pressing demands. Polygram depends mainly on its own plant.

The EMI, Farbelsound 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

Record Co. Sub-Publisher

Epic Sony Pacific Music

Disco Mate Shinko Music

Victor

Victor

Victor

Epic Sony

CBS Sony

CBS Sony

Teichiku

Toshiba

Toshiba

Pioneer

Victor

Toshiba

CBS Sony

Victor

Victor

Victor

Toshibo

Victor

RVC

CABLE ADDRESS PACIFICMUSE TOKYO

TELEX NUMBER J 29240 PMPTOKYO

Epic Sony

Shinko Music

Pacific Music

Pacific Music

Toiyo Music

Taiyo Music

Taiyo Music

Pacific Music

Taiyo Music

Taiyo Music

Pacific Music

Toshiba Music

Toshibo Music

April Music

Intersong

Phonogram Shinko Music

Pacific Music

Pocific Music

PHONE:03-479-4101

dealers of a greater identification

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

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 re-

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 Revivial.

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 statesponsored appearances by international jazz, classical and folklore

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

#### **Latest To Cut** Is Phonogram

cutting its retail profit margin from 331/3% 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

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

He adds that the new artists would, at the company's discretion, probably carry an additional trade discount of 10% in addition to the

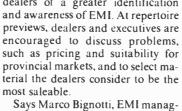
"We plan to amend and update the back catalog margin every quarter and notify dealers through a printed list."

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



whole process.'

cession

LONDON-Phonogram UK is economic conditions.

retäiler.'

company royalties from this heavyweight album will go, albeit belatedly, to UNICEF's Year Of The



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 lo-

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.





MUSTO LABO

FOREIGN SINGLE HOT 50 Dec. 17th, 1979

The Dooleys

Arabesque

The Dooleys

D. Summer/

B. Streisand

B. Streisand/

J. D. Souther

Marco Polo

The Knack

Michael

Boney M

Cheryl Ladd

Anita Ward

Herb Alpert

Donna Summer

Claudia Barry

Amii Stewart

Harnandez

Corniche

The Emotions

Patrick

Village People

Paul McCartney

Easy Connection Victor

**Dschingis Khan** 

### 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 Alacala de Linares Prison, a minimum security iail

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 Germanbased 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 Giuseppi 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."

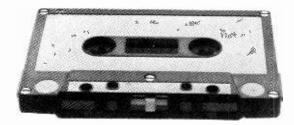
#### Piece Of The Rock

LONDON-Gibsong '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 Gibraltarian origin.



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 Piancerreto. The year was 1610. The original opera star was born.



Italy's contributions to instrumental music, opera and ballet are well-known.

At SIAT we do not create music but help to keep it alive. We are the Italian specialists in the production of high-quality CO cassettes and their components. Most of SIAT's production goes abroad — following the example of Italian music, dancers, singers and conductors. We're as proud of them as we are of SIAT products.



Nuova Siat srl 21047 Saronno (VA), Italy 21, via Dell'Orto Tel.: (02) 9607450-9607485 Telex: 334502 NSIAT I



# **MEXICO**



# Musart READY

REHDY FOR THE 80'S

to spot your product in this market with love and efficiency

DISCOS MUSART, S. A.
P. O. Box 17503 México, D. F. MEXICO
TELS.: (905) 399-66-00 - 5-27-01-00
TELEX: 17-71493 MEXICO CITY



# Billboard® HitsOfThe World®

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher.

# BRITAIN

		(Courtesy of Music Week)
		As of 1/12/80
		SINGLES
Thi		
We	ek Wee	ek
1	1	ANOTHER BRICK IN THE WALL,
		Pink Floyd, Harvest
2	2	I HAVE A DREAM, Abba, Epic
3		
3	5	BRASS IN POCKET, Pretenders,
		Real
4	3	DAY TRIP TO BANGOR, Fiddler's
		Dram, Dingles
5	4	I ONLY WANT TO BE WITH YOU.
	•	·
_		Tourists, Logo
6	17	TEARS OF A CLOWN/RANKING
		FULL STOP, Beat, 2-Tone
7	20	PLEASE DON'T GO, K.C. & The
		Sunshine Band, TK
8	7	RAPPER'S DELIGHT, Sugarhill Gang,
	,	
		Sugarhill
9	8	WALKING ON THE MOON, Police,
		A&M
10	10	MY SIMPLE HEART, Three Degrees,
10	10	
		Ariola
11	24	WITH YOU I'M BORN AGAIN, Billy
		Preston & Syreeta, Motown
12	12	JOHN I'M ONLY DANCING (AGAIN).
		David Bowie, RCA
	16	
13	15	IS IT LOVE YOU'RE AFTER, Rose
		Royce, Whitfield
14	NEW	MY GIRL, Madness, Stiff
15	29	LONDON CALLING, Clash, CBS
16	9	QUE SERA MI VIDA, Gibson
10	•	
		Brothers, Island
17	18	LIVING ON AN ISLAND, Status Quo,
		Vertigo
18	6	WONDERFUL CHRISTMAS TIME,
		Paul McCartney, Parlophone
19	27	BLUE PETER, Mike Oldfield, Virgin
20	40	I'M IN THE MOOD FOR DANCING,
		Nolan Sisters, Epic
21	23	WORKING FOR THE YANKEE
		DOLLAR, Skids, Virgin
22	21	MY FEET KEEP DANCING, Chic,
22	21	
		Atlantic
23	16	UNION CITY BLUE, Blondie,
		Chrysalis
24	13	IT WON'T SEEM LIKE CHRISTMAS
		WITHOUT YOU, Elvis Presley,
		RCA
25	11	OFF THE WALL, Michael Jackson,
		Epic
26	39	GREEN ONIONS, Booker T & MGs,
	33	Atlantic
27	22	ONE STEP BEYOND, Madness, 2-
		Tone
28	33	SPACER, Sheila & B. Devotion,
		Carrere
20	14	
29	14	NO MORE TEARS, Donna Summer/
		Barbra Streisand, Casablanca/
		CBS
30	NEW	I WANNA HOLD YOUR HAND,
		Dollar, Carrere
31	NEW	BETTER LOVE NEXT TIME, Dr.
31		
20	20	Hook, Capitol
32	38	IT'S MY HOUSE, Diana Ross,
		Motown
33	34	MOONLIGHT AND MUZAK, M, MCA

MOONLIGHT AND MUZAK, M, MCA WE GOT THE FUNK, Positive Force, 33 34 34 NEW Sugarhill I BORN AGAIN, Boney M. Atlantic/Hansa THE WALK, Inmates, Polydor BABE, Styx, &M SPIRITS (HAVING FLOWN), Bee 36 NEW Gees, RSO NIGHTS IN WHITE SATIN, Moody Blues, Deram ROCKABILLY REVEL, Matchbox, 25 40 Magnet ALBUMS
GREATEST HITS VOL. 2, Abba, Epic
GREATEST HITS, Rod Stewart, Riva
THE WALL, Pink Floyd, Harvest
20 HOTTEST HITS, Hot Chocolate, REGGATTA DE BLANC, Police, A&M GREATEST HITS, Bee Gees, RSO 15 EAT TO THE BEAT, Blondie Chrysalis
GREATEST HITS, Electric Light Orchestra, Jet LONDON CALLING, Clash, CBS ONE STEP BEYOND, Madness, Stiff OFF THE WALL, Michael Jackson,

LOVE SONGS, Elvis Presley, K-tel 20 GOLDEN GREATS, Diana Ross, 14 OUTLANDOS D'AMOUR, Police A&M
PARALLEL LINES, Blondie, Chrysalis 15 16 CREPES & DRAPES, Showaddywaddy, Arista
PEACE IN THE VALLEY, Various, 17 Ronco 20 GREAT LOVE SONGS, Slim 18 Whitman, United Artists
TUSK, Fleetwood Mac, Warner Bros.
DISCOVERY, Electric Light 19 20 30 Orchestra, Jet SPECIALS, Specials, 2-Tone SETTING SONS, Jam, Polydor 21 22 31 NIGHT MOVES, Various, K-tel PLATINUM, Mike Oldfield, Virgin VIDEO STARS, Various, K-tel 23 24 **25 NEW** LENA'S MUSIC ALBUM, Lena Martell, Pye SEMI DETACHED SUBURBAN, 27 NEW Manfred Mann, EMI GREATEST HITS 1972-1978, 10cc, Mercury ALL ABOARD, Various, EMI THE FINE ART OF SURFACING, 29 13 35 30 Boomtown Rats, Ensign THE BEST OF CHIC, Atlantic
THE UNRECORDED JASPER 40 32 CARROTT, Jasper Carrott, DJM THE SECRET POLICEMAN'S BALL **33 NEW** Various, Island
THE PLEASURE PRINCIPLE, Gary **34 NEW** Numan, Beggars Banquet I AM, Earth, Wind & Fire, CBS **36 NEW** ON THE RADIO/GREATEST HITS. Donna Summer, Casablanca VOULEZ VOUS, Abba, Epic 20 GOLDEN GREATS, Mantovani, 38 23 Warwick SID SINGS, Sid Vicious, Virgin **39 NEW** SOMETIMES YOU WIN, Dr. Hook **WEST GERMANY** 

urtesy Der Musikmarkt) As of 1/14/80

		SINGLES
This	Las	t
Wee	k Wee	łk
1	1	MAYBE, Thorn Pace, RSO
2	2	VIDEO KILLED THE RADIO STAR,
		Buggles, Island
3	NEW	ANOTHER BRICK IN THE WALL,
		Pink Floyd, Harvest
4	10	SUN OF JAMAICA, Goombay Danc
		Band, CBS
5	5	WE OON'T TALK ANYMORE, Cliff
		Richard, EMI
6	4	I HAVE A DREAM, Abba, Polydor
7	9	I'M BORN AGAIN, Boney M, Hans
8	8	NACHTS, WENN ALLES SCHLAEF
		Howard Carpendale, EMI
9	12	LUCIFER, Alan Parsons Project,
		Arista
10	15	BABE IT'S UP TO YOU, Smokie,
		RAK
11	3	GIMME GIMME GIMME, Abba,
		Polydor
12	26	ZABADAK, Saragossa Band, Ariola
13	16	SHE'S IN LOVE WITH YOU, Suzi
		Quatro, RAK
14	7	TUSK, Fleetwood Mac, Warner Bro
15	13	BANG BANG, B. A. Robertson,
		Asylum
16	18	CRAZY LITTLE THING CALLED
		LOVE, Queen, EMI
17	17	INDIAN RESERVATION, Orlando
		Diver Council Asiala

Riva Sound, Ariola A WALK IN THE PARK, Nick Straker Band, Decca CONFUSION, Electric Light 19 14 Orchestra, Jet
EL LUTE, Boney M, Hansa
DAS LIED VON MANUEL, Manuel & 20 Pony, Polydor DON'T STOP 'TIL YOU GET 22 22 ENOUGH, Michael Jackson, Epic HEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN, Dr. Hook,

YOU CAN DO IT, Al Hudson & The Partners, MCA 21 SUCH A NIGHT, Racey, RAK

24 SCHWARZES GOLD, Peter Alexander, Ariola EL LUTE, Michael Holm, Ariola DON'T BRING ME DOWN, Electric Light Orchestra, Jet I WAS MADE FOR LOVIN' YOU, Kiss, Casablanca TU SEI L'UNICA DONNA PER ME, 30

**ALBUMS** WEIHNACHTEN MIT ANDREA
JURGENS, Andrea Jurgens, Ariola
TRAEUM WAS SCHOENES, James Last, Polydor
THE WALL, Pink Floyd, Harvest TRAUMLAND DER PANFLOTE. Gheorghe Zamfir, Polydor MEIN WEG ZU DIR, Howard Carpendale, EMI CLASSIC ROCK, London Symphony

Orchestra, K-tel EVE, The Alan Parsons Project, Arista
DER OSTFRIESISCHE GOTTERBOTE, Otto, Ruessi FREI SEIN, Peter Maffay, Arcade EYES OF THE UNIVERSE, Barclay

James Harvest, Polydor GREATEST HITS VOL. 2, Abba Polydor TUSK. Fleetwood Mac. Warner Bros. TRAEUMEREIEN, Richard Clayderman, Telefunken BREAKFAST IN AMERICA,

Supertramp, A&M OCEANS OF FANTASY, Boney M, 15 13 Hansa STEPPENWOLF, Peter Maffay, Telefunken

TRIUMPH DER GOLDENEN STIMME, 18 Karel Gott, Polydor DISCOVERY, Electric Light 18 16 Orchestra, Jet
COGLI LA PRIMA MELA, Angelo

17

Branduardi, Ariola DIE GOLDENE TRANZPLATTE, Max 20 NEW

#### **CANADA**

(Courtesy Canadian Recording Industry Assn.)
As of 1/9/80 SINGLES

This Week Last Week 2 1 8 POP MUZIK, M. Sire BABE, Styx, A&M PLEASE DON'T GO, KC & The Sunshine Band, TK BORN TO BE ALIVE, Patrick Hernandez, Columbia
NO MORE TEARS, Donna Summer & 5 Barbra Streisand, Columbia ESCAPE, Rupert Holmes, Infinity DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic MESSAGE IN A BOTTLE, Police A&M WE DON'T TALK ANYMORE, Cliff 11 Richard, Capitol
RAPPER'S DELIGHT, Sugarhill Gang, 10 NEW

11 NEW VIDEO KILLED THE RADIO STAR, Buggles, Island COOL CHANGE, Little River Band, 12 20

ROCK WITH YOU, Michael Jackson I DON'T LIKE MONDAYS, Boom 14 Rats, Mercury MONEY, Flying Lizards, Virgin UNDER MY THUMB, Streetheart, 15 NEW

Atlantic HEARTACHE TONIGHT, Eagles, Asylum
I WANT YOU TONIGHT, Pablo Cruise, A&M

STILL, Commodores, Motowi DO THAT TO ME ONE MORE TIME, Captain & Tennille, Casablanca

ALBUMS THE LONG RUN, Eagles, Asylum BREAKFAST IN AMERICA,

Supertramp, A&M IN THROUGH THE OUT DOOR, Led

8 KENNY, Kenny Rogers, United Artists CORNERSTONE, Styx, A&M VOULEZ VOUS, Abba, Atlantic **GREATEST HITS, Rod Stewart,** Warner Bros. WET, Barbra Streisand, Columbia DISCOVERY, Electric Light Orchestra, Jet DREAM POLICE, Cheap Trick, Epic 10

GREATEST HITS, Bee Gees, RSO ON THE RADIO/GREATEST HITS, Donna Summer, Casablanca THE WALL, Pink Floyd, Columbia GREATEST HITS VOL. 2, Abba, Atlantic GET THE KNACK, Knack, Capitol SLOW TRAIN COMING, Bob Dylan,

CBS REGGATTA DE BLANC, Police, A&M THE GAMBLER, Kenny Rogers, **United Artists** 

19 NEW GREATEST HITS, Electric Light Orchestra, Jet THE CARS, Elektra 20

**JAPAN** 

(Courtesy Music Labo) As Of 1/14/80

This Last Week N IHO-JIN, Saki Kubota, CBS/Sony SACHIKO, Hirofumi Banba, Epic DAITOKAI, Crystal King, Aard Vark, Canyon OMAE-TO-FUTARI, Hiroshi Itsuki, 5 6 SAYONARA, Offcourse, Express OYAJI-NO-ICHIBAN-NAGAI-HI, Masashi Sada, Freeflight 7 YOSEBA IINONI, Toshi Itoh and

Happyvblue, Canyon OMOIDEZAKE, Sachiko Kobayashi, 8 Warner-Pioneer SHUSHIFU, Alice, Express **10 NEW** AIZENBASHI, Momoe Yamaguchi, CBS/Sony OYAJI-NO-UMI, Kenkichi Muraki, 11 KANASHIKI YUJO, Hideki Saijou **12 NEW** 

NIHONZENKOKU SAKENOMI ONDO. 13 Barracuda, Toshiba RIVIVAL, Miyuki Nakajima, Aard 14 Vark
TOKIO. Kenji Sawada, Polydor
GIMME GIMME GIMME, Abba, **15 NEW** 16

Discomate ANNA, Kai Band, Express C-CHO KOTOBA-NI-GOYOUJIN, Southern All Stars, Invitation 17 18 **19 NEW** KANPAKU SENGEN, Masashi Sada Freeflight
UTSUKUSHII MUKASHI, Khanh-Ly,

20 Columbia ALBUMS YUMEGATARI, Saki Kubota, CBS/

Sony KISHO-TENKETSU, Chiharu Marsuyama, Canyon OKAERINASAI, Miyuki Nakajima, Canyon GREATEST HITS VOL. 2, Abba,

ZUISOROKU, Masashi Sada. Freeflight KAGIRINAKI CHOSEN, Alice, Express
KANASHII-HODO-OTENKI, Yumi

Matsutoya, Express
COMMUNICATIONS, Masahiro Kuwaana, RCA MAGIC CAPSULE, Godiego, SOLID STATE SURVIVOR, Yellow 10

Magic Orchestra, Alfa ROTATION, Shogun, CBS/Sony THREE AND TWO, Offcourse, Express
THE LONG RUN, Eagles, Asylum

DOMESTIC MAYO LINE, Mayo Shono, Jane YOU'RE ONLY LONELY, J.D. 15

Souther, CBS/Sony RAINY WOOD AVENUE, George Yanagi & Rainy Wood, Bourbor 17 NEW ON THE RADIO/GREATEST HITS, Donna Summer, Casablanca THE WALL, Pink Floyd, Columbia SUPER DRIVE, Hiromi Gou, CBS/ MY COLLECTION, Make Ishino, **20 NEW** 

**AUSTRALIA** 

(Courtesy Kent Music Report) As of 1/7/80

SINGLES This Last VIDEO KILLED THE RADIO STAR, Buggles, Island
DON'T STOP 'TIL YOU GET
ENOUGH, Michael Jackson, Epic
COMPUTER GAMES, Mi-Sex, CBS 2 DREAM POLICE, Cheap Trick, Epic SURE KNOW SOMETHING, Kiss, Casablanca
BABE, Styx, A&M
TUSK, Fleetwood Mac, Warner Bros.
NO MORE TEARS, Donna Summer &
Barbra Streisand, Casablanca/ GIMME GIMME GIMME, Abba, RCA 10 MESSAGE IN A BOTTLE, Police, A&M
I DON'T LIKE MONDAYS, Boomtown 11 Rats, Mercury
CARS, Gary Nurnan, Atlantic/ Beggars Banquet 13 GOOSE BUMPS, Christie Allen, Mushroom BOY OH BOY, Racey, RAK WE BELONG TO NIGHT, Ellen Foley, Epic/Cleveland Intl. THE DEVIL WENT DOWN TO 15 16 GEORGIA, Charlie Daniels Band Epic
DRIVERS SEAT, Sniff 'N' The Tears, BORN TO BE ALIVE, Patrick Hernandez, CBS SAD EYES, Robert John, EMI 15 19 America
CHOIR GIRL, Cold Chisel, WEA ALBUMS GREATEST HITS, Electric Light Orchestra, Jet
GREATEST, Bee Gees, RSO
DYNASTY, Kiss, Casablanca
ROD STEWART'S GREATEST HITS, Warner Bros. SMASH AND GRAB, Racey, RAK TUSK, Fleetwood Mac, Warner Bros. DISCOVERY, Electric Light Orchestra, Jet THE WALL, Pink Floyd, CBS 8 12

THE LONG RUN, Eagles, Asylum DREAM Police, Cheap Trick, Epic WET, Barbra Streisand, CBS THE BEST OF KENNY ROGERS.

United Artists
REGGATTA DE BLANC, Police, A&M 13 THE BEST OF THE SOLO ALBUMS. Kiss, Casablanca GREATEST HITS 1972-78, 10cc, 15

Mercury 20 GOLDEN GREATS, Creedence 16 NEW Clearwater Revival, Fantasy
ON THE ROAD, Donna Summer, 17

Casablanca GRAFFITI CRIMES, Mi-Sex, CBS NIGHTOUT, Ellen Foley, Epic/ 19 Cleveland Intl. GREATEST HITS VOL. 2, Abba, RCA

> ITALY (Courtesy Germano Ruscitto) As of 1/8/80

SINGLES

Week 3 REMI E LES SUE AVVENTURE, I Ragazzi Di Remi, Cetra/Fonit Centra 1 BUONA DOMENICA, Antonello 2

Venditti, Philips/Polygram DISCO BAMBINA, Heather Parisi,

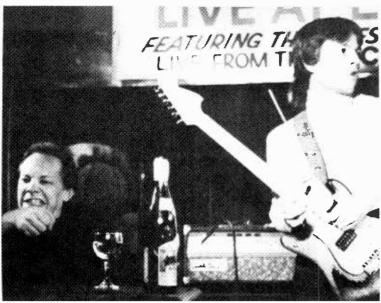
(Continued on page 83)



i nese "PASSENGERS" will go a long way!



# Canada



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

### 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 ac-

quired 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 com-

modity following the Blues Brothers recording several of his songs, spe-cifically "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 in-die, 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, 61.11% or 11 of these albums broke or appeared first on Billboard ahead of Canadian chart entry. The advance time again was just over two

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 Ca-nadian 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 in-volved 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 any-

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 im-pact 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® HitsOfTheWorld®

<sup>c</sup> Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical photocopying, recording, or otherwise, without the prior written permission of the publisher.

• Continued from page 82

Ontinued from page 82

2 SE TORNASSI, Julio Iglesias, CBS/
CGD-MM

10 L'ARIA DEL SABATO SERA, Loretta
Goggi, WEA

7 CICCIOTELLA, Loretta Goggi, WEA

5 VIVA L'ITALIA, Francesco de
Gregori, RCA

9 CHE NE SAI, Riccrado Fogli,
Paradiso/CGD-MM

Paradiso/CGD-MM
NO MORE TEARS, Barbra Streisand & Donna Summer, Casablanca/

& Donna Summer, Casablanca/
Durium
COGLI LA PRIMA MELA, Angelo
Branduardi, Polydor/Polygram
CIAO NONNINO, Macario, Durium
POP MUZIK, M. MCA
LA MIA BANDA SUONA IL ROCK,
Ivano Fossati, RCA
DON'T STOP 'TIL YOU GET
ENOUGH, Michael Jackson, Epic/
CGD-MM
SHANGAIED, Lectric Funk, Neon/
Panarecord

Panarecord
MY SHARONA, Knack, Capitol/EMI
COMPARMI, Viola Valentino,
Paradiso/CGD-MM
HOOTCHIE COOTCHIE, D.D. Sound,
Baby/CGD-MM
SOLI, Adriano Celentano, Clan/CGD-MM
I WAS MADE FOR LOVIN' YOU,
Kiss, Casablanca

#### **HOLLAND**

urtesy TROS Ra As of 1/7/80 SINGLES

THAVE A DREAM, Abba, Polydo
WEEKEND, Earth & Fire, Philips
DAVID'S SONG, Kelly Family,
Polydor

ANOTHER BRICK IN THE WALL,

Pink Floyd, EMI
THEMA UIT DE VERLATIN MIJN,
Georghe Zamfir, Philips
LOVE AND UNDERSTANDING, Mac

RAPPER'S DELIGHT, Sugarhill Gang,

FLY TOO HIGH, Janis Ian, CBS WALKING ON THE MOON, Police

PLEASE DON'T GO, KC and The 10

Sunshine Band, TK WHAT'S THE MATTER BABY, Ellen 11 17

Foley, Epic GONNA GET ALONG WITHOUT YOU 12 NOW, Viola Wills, Ariola CRAZY LITTLE THING CALLED 13 11

LOVE, Queen, EMI SARAH, Fleetwod Mac, Warner Bros. BAHAMA MAMA, Boney M, Ariola 14 NEW GET UP AND BOOGIE, Freddie 12

James, Warner Bros.
THE BALLAD OF LUCIE JORDAN, 17 18

Marianne Faithful, Island HET LEVEN IS GOED IN M'N 18 20 BRABANTSE LAND, 016-17, CNR

19 16 PIETEROLIEKAR, Borker Trio TELL EVERYBODY, Herbie Hancock, 20 NEW

#### **SWEDEN**

(Courtesy GLF) As of 1/5/80 SINGLES Last

This

OH SUSIE, Secret Service, Sonet NO MORE TEARS, Donna Summe Barbra Streisand, Casablanca/ CBS KEEP ON JOGGIN', Goran Rydh,

CBS VIDEO KILLED THE RADIO STAR, Buggles, Island KNOCK ON WOOD, Amii Stewart,

Ariola
BOYSS, Strix Q, CBS
BOBBY BROWN, Frank Zappa, CBS
BRIGHT EYES, Art Garfunkel, CBS
JEALOUSY, Amii Stewart, Hansa
NOT BAD AT ALL, Tomas Ledin,

ALBUMS
THE WALL, Pink Floyd, Harvest
KEEP ON BOPPIN', Boppers, SOS
HAIR, Soundtrack, RCA
JOE'S GARAGE ACTS 2 & 3, Frank
Zappa, CBS
MADICKEN, Soundtrack, Philips
KNOCK ON WOOD, Amil Stewart,
Ariola
OH SUSIE, Secret Service, Sonet
GORAN SOLLSCHER, Goran
Sollscher, Deutsche Grammophor
THE LONG RUN, The Eagles,
Asylum 3 PARTAJ I Smurfland, Stefan Ruden 10 NEW

#### SPAIN

rtesy El Gran Musical) As of 1/12/80 SINGLES

HABLAME DE TI, Pecos, Epic SIN AMOR, Ivan, CBS

en permission of the publisher.

NG MORE TEARS, Donna Summer & Barbra Streisand, CBS/
Casablanca

MAN GAVE NAMES TO ALL THE
ANIMALS, Bob Dylan, CBS
REJINITED, Peaches & Herb, Polydor
QUE NO, Pedro Marin, Hispavox
DCN'T STOP 'TIL YOU GET
ENOUGH, Michael Jackson, Epic
I DON'T LIKE MONDAYS, Boomtown
Rats, Fonogram

Rats, Fonogram
BRIGHT EYES, Art Garfunkel, CBS
ME VUELVO LOCO, Tequila, Zafro

ALBUMS UN PAR DE CORAZONES, Pecos,

OCEANS OF FANTASY, Boney M, 2 Ariola
20 DIAMONIS HITS, Neil Diamond,

Fonogram 20 EXITOS DE ORO, Beatles, EMI NUEVA GRAN PREMIER, Various,

NUEVA GRAN PREMIER, Various,
EMI
SLOW TRAIN COMING, Bob Dylan,
CBS
AMIVERSARIO, Various, CBS
BREAKFAST IN AMERICA,
Supertramp, A&M
THE LONG RUN, Eagles, Asylum
CANTA CON ENRIQUE Y ANA,
Enrique & Ana, Hispavox

#### BELGIUM tesy Billboard Be As of 1/11/80

SINGLES EEN BAKSKE VOL MET STRO.

Urbanus, Philips
WEEKEND, Earth & Fire, Philips
GONNA GET ALONG WITHOUT YOU
NOW, Viola Wills, Ariola
I MAVE A DREAM, Abba, Polydor 4 NEW 5 1

GET UP AND BOOGIE, Freddie James, Warner Bros. WE GOT THE WHOLE WORLD IN OUR HANDS, Nottingham Forest,

WEA SPACER, Sheila & B. Devotion, 7 NEW

Carrere
DAVID'S SONG, Kelly Family, 8 NEW Polydor CRAZY LITTLE THING CALLED 4

LOVE, Queen, EMI
THEMA UIT DE VERLATIN MIJN,
James Last & George Zamphir,
Philips 10 NEW

ALBUMS GREATEST HITS VOL. 2, Abba,

Vogue THE WALL, Pink Floyd, EMI 24 GREATEST HITS, Julio Iglesias, CBS
REGGATTA DE BLANC, Police, A&M

HITSINGLES VOL. 4, Various, WEA TE PAKKE OF TE LATE, Strangers,

¥ogue GET UP AND BOOGIE, Freddie James, Warner Bros. GREATEST HITS, Rod Stewart, 8 NEW

Warner Bros.
TUSK, Fleetwood Mac, Warner Bros
BEROEMDE SFEERSONGS, Various,

#### SOUTH AFRICA

rtesy Springbok F As of 1/12/80 SINGLES

DOM'T STOP 'TIL YOU GET

DOM'T STOP 'TIL YOU GET
ENOUGH, Michael Jackson, Epic
SHE'S IN LOYE WITH YOU, Suzi
Quatro, RAK
THE PART OF ME THAT NEEDS
YOU MOST, Exile, RAK
CRAZY LITTLE THING CALLED
LOYE, Queen, EMI
BOY OM BOY, Racey, RAK
I HAVE A DREAM, Abba, Sunshine
HALF THE WAY, Crystal Gayle, CBS
IF 1 SAID YOU HAD A BEAUTIFUL
BODY, Bellamy Brothers, Warner **BODY**, Bellamy Brothers, Warner

9 NEW EL LUTE, Boney M, Gallo
10 9 WE DON'T TALK ANYMORE, Cliff
Wichard, 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.

www.americanradiohistory.com

#### **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.

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.

# '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 Kuvatallennetuottajat (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

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

cal 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

SAYS SWEDISH IMPORTER

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."

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.

# MIDEM EXPORT SPECIALS

MAJOR LABEL LPs & CASSETTES TOP NAME ARTISTS

Contact: David King Hotel Carlton, Cannes

HOPE INTERNATIONAL PROD., LTD. AMERICAN ALBUM & TAPE CORP. 850 7th Ave., New York, NY 10019

**TELEX: 420001 ETLX** 

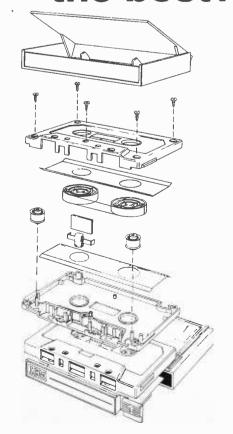
WITH BILLBOARD'S
INTERNATIONAL COVERAGE,
YOU KNOW WHERE
YOUR NEWS IS COMING FROM...

More datelines, more by-lines than any other music trade. Global news and chart sources the whole world can trust. in our pages today.

WHEREVER MUSIC IS MADE.

Billboard.

# ...they say we are the best...



Manufacturer and supplier of:

cassette parts

C-O cassettes
top performance
4 or 5 screws or sonic welded
special liner
soft or hard window
with plastic or steel pin
tabs in ôr out
standard or Cro 2 type

n different colors

C-Box storage system standard or with transparent

Testequipment Drop-Out tester DO 2000 Play + wind tester 7804

C-O Production: over 60 million per year

Your partner for quality and reliability

ICM Ltd. Mühlebachstr. 27, CH-8800 Thalwil Switzerland Tel. 01/720 29 42, Telex 53759





DI CAVAGNOLI PIER ANTONIO VIA LARGA 25024 PORZANO DI LENO (BRESCIA), ITALY

TELEPHONE: 030/906484 - 9067196 TELEX: 301247 CRALEN I CAVAGNOLI

C-O COMPACT CASSETTE • LIBRARY BOXES 8-TRACK CARTRIDGES • BLANK CASSETTES

### General News



KENNY'S GIRL-Betsv 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 develop-

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 Rec-

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 Piper, Carol Douglas, Joey Travolta. Elusion and the Now.

#### Sidestepping Politics Offers Reggae U.S. Shot In Arm

• 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

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' McCullock. "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 airplay 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

#### 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' con-

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."

born of Jamaican discontent.

### Billboard.

Subscription Service Department 90,00 Sunset Boulevard Los Angeles, California 90069

#### Please enter my Billboard Subscription:

\_Zip \_\_\_ Signature \_ ☐ Payment enclosed ☐ Bill me □ American Express Card Number ☐ Master Charge Card Expires □ BankAmericard Master Chg Bank Number

Continental U.S.	
□ 1 year (52 issues)	10
□ 6 months (26 issues)	
□ 2 years (104 issues) \$10	
□ 1 year—First Class \$1:	
Canada       □ 1 year (52 issues)       \$12         □ 1 year—First Class       \$13	20
Overseas         \$1:           □ Hawaii and Puerto Rico (via air jet)         \$1:           □ Australia and New Zealand (via air jet)         \$1:           □ Alaska (available first class only)         \$1:           □ Central America, Mexico, Caribbean (via air mail)         \$1:           □ South America (via air mail)         \$2:           □ Continental Europe (via air jet)         \$2:           □ Asia, Africa, all others (via air mail)         \$2:           □ Japan (via air jet)         Y 60,00	60 75 80 00 05
□ New □ Renewal	

☐ I do not wish to receive any industry related promotional mail.

Please allow 3 to 6 weeks for delivery of first copy.

#### **Important**

Your order cannot be processed without your correct Business Classification. Please indicate your primary industry function in the correct box. Thank you.

01 Retail merchandishers of ☐ 40 pre-recorded & blank tapes ☐ 41 pre-recorded & blank tapes, playback & communication hardware and accessories ☐ 42 playback & communication hardware & accessories □ 44 Rack jobbers□ 45 Record & Tape Distributors 46 One-stops
47 Juke Box operators

☐ 48 Exporters & Importers of records & tapes
O3 Radio Personnel
<ul> <li>04</li> <li>☐ 60 Record companies, Independent producers, Independent promotion companie</li> </ul>

,
☐ 61 Pressing plants, Manufacturers of software hardware and/or pro equipment ☐ 62 Recording studios ☐ 63 Motion picture industry personnel
<ul><li>05</li><li>☐ 70 Recording artists, performers</li><li>☐ 71 Attorneys, agents &amp; managers</li></ul>
06 Buyers of talent  ☐ 74 Concert Promoters, Impresarios ☐ 75 Clubs, Hotels ☐ 76 Concert light & sound companies ☐ 77 Auditoriums, Arenas, Concert Facilities ☐ 78 Ticket brokers, Promo Merchandise Manufacturers
07  ☐ 80 Schools, Colleges, Students, Faculty ☐ 81 Libraries ☐ 82 Music Fans/Audiophiles
08 ☐ 85 Investment houses ☐ 86 Banks

□ 87 Federal, State & International Departme of Government, Embassy Officials □ 88 Non-music industry firms
09     □ 91 Music publishers, Songwitters     □ 92 Performing unions, Licensing     & Rights Organizations     □ 93 Industry Associations
10  ☐ 95 Writers & Reviewers, Photographers, Newspaper & Magazine Personnel ☐ 96 Public Relation Organizations ☐ 97 Advertising Agencies, Independent Art Houses
American Express
Card Number
Master ChargeCard Expires
Bank Americard
Master Chg. Bank Number
Signature
litle

Total Amount Enclosed

# **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 statuatory 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 Selecta Vision 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, notion 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.

# For the Industry—BILLBOARD BOOKS

"This has to be the definitive book about the entertainment scene in America... absolutely fascinating—a must for anyone..." Frank Barron, The Hollywood Reporter

#### American Entertainment

by Joseph and June Bundy Csida
Here for the first time in one comprehensive volume is a history of popular show business in America—told through a thoroughly researched text, a comprehensive chronology, and hundreds of articles, advertisements and photographs reproduced from the pages of *Billboard*, America's oldest entertainment publication. 448 pages. 9 x 12. 1000 B&W illus. Bibl. Index. #7506.

"If you want to know how to protect yourself and your music ... read this book for your own sake." Record World

#### This Business Of Music

by Shemel and Krasilovsky This book is readable, rigorous, and highly compre-

hensive. It provides detailed explanations of the legal, practical, and procedural problems encountered by every practicing music man. This new edition provides practical and detailed explanations of the impact of the new Copyright Act of 1976. No other single volume contains comparable information arranged for reference and readability.

624 pages, 6 1/8 x 9 1/4. Appendices. Index. #7753. \$18.50

"... a MUST for those who wish a career in the music business." Gerry Teifer, President, Metromedia Music Publishing Co., Inc.

#### The Music Record Career Handbook

by Joseph Csida

There is no other book of this kind available. It is based on forty years of practical, everyday, working experience during which time the author has pursued his own multifaceted, highly successful career in the music/record industries. Part 1 deals with creative careers; part 2 covers the trade and consumer magazine and newspaper editor, reporter, critic and disk jockey; part 3 relates practical experiences in the business careers; and part 4 spells out the requirements for careers in music education.

376 pages. 5 1/2 x 9 1/2. #7580. \$14.95

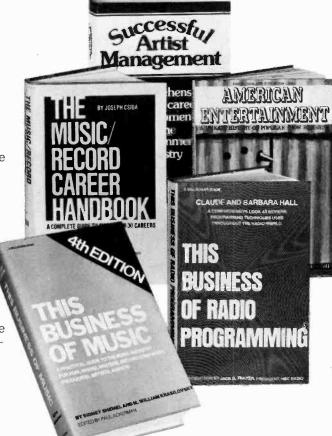
"Fills a long-existing gap on the subject of radio programming ..." Choice

#### This Business of Radio Programming

by Claude and Barbara Hall

Here for the first time is a comprehensive study of nearly every facet of modern radio programming: research, promotion, production, engineering, statistics, broadcasting schools, ratings, the relationship of disk jockey to management, payola, salaries, and how to get a job. This book is a necessity for all radjo professionals, and is particularly useful as a practical guide for the programming student.

. 360 pages. 6 x 9 1/2. Glossary. Index. #7760. \$15.95



"If ever a person wondered what a manager does, or should do, this book is the one to read. It is the most comprehensive of its kind ever written..."
The Hollywood Reporter

#### **Successful Artist Management**

by X.M. Frascogna, Jr. and H. Lee Hetherington This book offers valuable assistance to everyone involved in the development of an artist's career. The text is particularly helpful for those performing in club, lounge, and college circuits who may, as yet, be unable to afford professional management, but are eager to start developing into successful national or international attractions. This authoritative volume also serves as a practical textbook for colleges and universities offering music and other entertainment programs. 224 pages, 6 x 9. Index. #5000. \$17.50

# Order Any Book—Or All Books For 10 Days Free Examination!

**Billboard Books** 

2160 Patterson Street, Cincinnati, Ohio 45214

Please send me the book(s) checked below. I understand that if I am not completely satisfied with my purchase, I may return the book(s) within 10 days for full refund or credit.

☐ American Entertainment, #7506, \$30.00

☐ This Business of Music, #7753, \$18.50 ☐ The Music/Record Career Handbook, #7580, \$14.95

☐ Successful Artist Management, #5000, \$17.50

☐ This Business of Radio Programming, #7760, \$15.95 ☐ TO SAVE, I enclose check or money order in the

amount of \$ \_\_\_\_\_\_ Publisher pays postage and handling. Please include applicable sales tax in the state of NY, OH, TN, MA, CA, NJ and VA.

☐ BILL ME, plus postage and handling

☐ CHARGE MY CREDIT CARD

☐ Master Charge ☐ Visa

Card No. \_\_\_\_\_Card Expires\_\_\_\_

Name \_\_\_\_\_

Signature \_\_\_\_\_\_Orders for \$50 or more must be accompanied by payment. Books will be shipped within 30 days of receipt

# JANUARY 19, 1980, BILLBOARD

# 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 Information 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-

# WANTED GAL FRIDAY

Recording Studio Gal Friday. Production, Publishing Company needs salesoriented Executive Assistant with recording studio and real estate experience, shorthand, typing, etc.

Studio close to Tappan Zee Bridge Salary open

(212) 545-7778

vestigation was completed Jan. 8 under the supervision of Lt. Col. Joseph Staft, 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 Staft, 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), Čincinnati 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."

Congratulations To Our Artist

#### **LUTHER VANDROSS**

And to **KENNY KAREN** On Winning
The Most Valuable Player Award
For Male Backup Vocalist
From The New York Chapter of NARAS.
David Krevat, President



CEILIDH PRODUCTIONS INCORFORATED 350 West 51st St., N.Y., N.Y. 10019

#### 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.

#### 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. 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

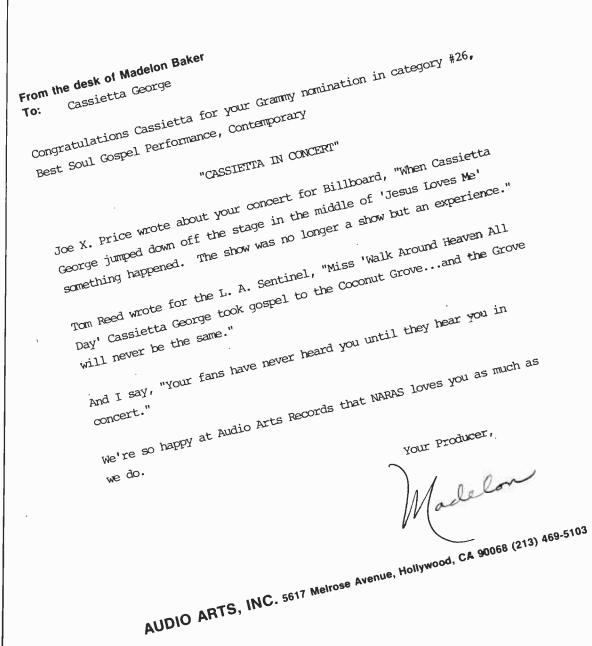
NEW YORK—A song cycle, "Tell Me On A Sunday," by Andrew Lloyd Webber and Don Black is being marketed globally by Polydor Records.

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.



www.americanradiohistory.com

#### General News

#### **CBS & Caytronics Playing Game Of Musical Chairs**

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

**RAMON AYALA** 

JUAN GABRIEL

**CAMILO SESTO** 

CHAYITO VALDEZ

LOS BUCKYS Triste imaginar Melody 224

**ESTRELLAS DE ORO** 

**JULIO IGLESIAS** 

LA MIGRA Celos de ti Mar 108

Ya me voy Musart 1775

**YOLANDA DEL RIO** 

ROCIO DURCAL Pronto 1068

**NAPOLEON** 

**LOS FELINOS** 

En Mexico Mercurio 1714

15 Golden years CBS 893

Por si volvieras TH 2057

**ALVARO DAVILA** 

MERCEDES CASTRO Vengo a verte Musart 10744

LOS HUMILDES Fama 578

**NELSON NED** 

**JOSE LUIS** 

**ELIO ROCA** 

**LOS FREDYS** 

LEO DAN

Morena tenias que ser Musart 1772

Mi manera de amar Westside latino 4120

**LOLITA** 

LOS POTROS

CHELO

unalada trapera Fredy 1142

Al otro lado del puente Pronto 1056

**VICENTE FERNANDEZ** 

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 Cavre 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

Cayre says the continuing influx of Latins 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)

Billboard SPECIAL SURVEY For Week Ending 1/19/80

MIAMI (Pop)

Mi manera de amar Westside latino 4120

Los mas grandes exitos Pronto 1058

Con motivos Mericana melody 5628

TITLE—Artist, Label & Number (Distributing Label)

**NELSON NED** 

Oliva cantu 211

**CAMILO SESTO** 

JOSE DOMINGO

**DENNIS DECALAF** 

**ROBERTO CARLOS** 

En Mexico Mercurio 1914

ESTRELLAS DE ORO Vol #2 America 1007

**ALBERTO CORTEZ** 

Yo te amo Borinquen 1377

Lo pasado pasado Pronto 1046

**JOSE LUIS RODRIGUEZ** 

Todos los dias un dia Alhambra 3151

Los mas grandes exitos Alhambra 142

**JULIO IGLESIAS** 

Disco tango common cause 003

**CLOUD** 

LOLITA

LISSETE

**JOSE JOSE** 

**JULIO IGLESIAS** 

PABLO ABRAIRA

Seguimos Alhambra 48

**ROBERTO JORDAN** 

A tu regreso a casa Alhambra 6055

Balada para un loco Velvet 8016

Sobrevivire 3R RECORDS 7901

Disco samba Musart 1769

**JOSE VELEZ** 

**BRAULIO** 

SOPHY

**TUPA BAND** 

**SUSY LEMAN** 

Caytronics 1539

**ELIO ROCA** 

1

3

7

8

10

11

12

13

14

17

18

19

20

21

23

24



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

#### **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.

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 41/2 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 ablums 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

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 lengthly 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 cliches, starting out slow and gradually building into a fullblown 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 **MÍKE 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

On the tour, which began Jan. 4 through Sunday (20), Brown is performing 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 11/2hour show seven nights a week.

#### Special Survey Hot Latin LPs NO. CALIFORNIA (Pop) TITLE—Artist, Label & Number (Distributing Label) Week RIGOR TOVAR Con Mariachi Melody 5629 1

3

6

7

10

11

12

13

14

15

16

17

18

19

20

21

22

23

25

Joel Whitburn's Latest Release!

The Complete History of Charts!

From ABBA to ZAPPA, Each Page Packed With Information About Every Artist & Single to Hit Any of Billboard's Pop Charts From January, '55 Through December, '78!

Over 3600 Artists & 14,000 Singles Listed!

#### Plus Much More...

- Complete Title Section with: All titles cross-referenced alphabetically • Highest position record reached • Year of peak popularity • Title • Artist • Various versions of same title ranked according to popularity
- Chronological Listing of All #1 Records
- Photographs of the Top 100 Artists
- Top Artist Achievement Section listing artists with:
   The most charted records ● The most #1 records ● The most weeks in the #1 position • The most Top 10 records • The most consecutive Top 10 records • The most Top 40 records • The longest chart span
- Records of Longevity (30 or more weeks charted)
- Top 10 Hit Creators Section listing: Top labels Top songwriters
- Top producers
   Top arrangers
   Top publishers
- Full-color cover Over 660 pages



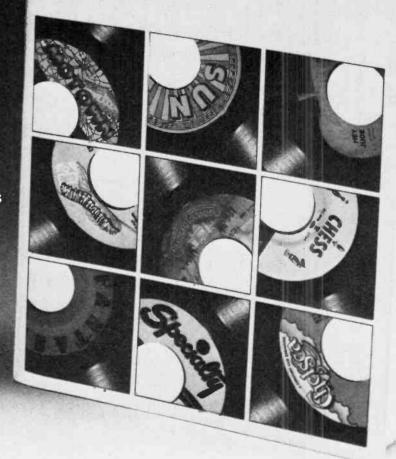
Record title

Record Research Inc. P.O. Box 200 Menomonee Falls, WI 53051

	SYM LABEL 8 NO.
	SYM LADEL
	ARVIST Record Trite P och 8378
	ARTIST
MON YR	WAS POS RMA BOSTON POPS ORCHESTRA BOSTON POP
MON YN	BOSTON POFS Your Hand   Want 10 Hold Your Hand   Wash 10 Hold Your Hand
	BOSTON POPS OKEN Hand    Want To Head You'r Hand   Want To Head You'r Hand   Want To Head You'r Hand   Want To Head You'r Hand   Want To Head You'r Hand You'r Hand You'r Hand You'r Hand You Ha
Jul 64	8) Arthur resides you do coally the so coally the sound of the sound o
	PERRY, JR. See DE VOIL
	BOTKIN, PERRY, JR. With The Rhythm Orchids
Month of peak popularity	The with The man
	BOMELL
Year of peak popularity	1 1 see of the new
real of peak popularity	STEWART, ROD Warner B 8252 Wercust (Gonna Be (7) Warner B 0254
Total weeks charted	Tonight
Highest position reached on	
any of Billboard's pop	
charts ("Hot 100," "Top	Mercuit and
100," "Best Sellers," "Most	m 18 10 Warner B ange
Dinund Dr. tookers " (thank	
	Account 1
Played in Juke Boxes")	TUD 78 9 24 9 Not Legs Part 1 a 2 Mercus 8146 Warmer B 8146
DIAA - swift and Addition	Dec 78 11 28 10 The Killing O' Warner 73426
RIAA-certified Million	Tul 40 Handbags Mill
Seller	nor 12 A2 Saling Sahu
DIAA saatii a Diai	Mai 12 6 58 13 On' No Not My Saur 1 Nov 75 7 8 59 14 Twisting The Night Away Mycrory 735489 Mycrory 735489
RIAA-certified Platinum	Nov 73 8 59 15 Twisting The Well Page 15 Reason To Believe Mercury 7 8 7 59 15 Reason To Mine
Seller	
	Sep 71 6 80 17 This title For Me Mine For Me Name 68 69
All Top 10 records in bold	
type	Aug 71 6 4 83 17 Mine for Me 71 6 7 91 18 8 9 4 9 1 18 8 9 4 9 1 18 8 9 4 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1 9 1
	Jan Ab 2 91 0 8) with Roman State Company of the
Number refers back to cor-	d) Mso site 'Faces' and Pyrinon
responding record in rank	
column	\$ Chess 2131
Artist —	BERRY CHUCK Chess 1653 Chess 1663 Chess 1604
Artist	Chart 1011
Numerical ranking of artist's	
	Oct 16 2 School line Chess 1898
total charted records	May 57 2 5 900 8 Roll Was
	Sep 55 Johnny B. Johnny B. Chess 1703
Symbols indicate artist had	Dec 57 15 8 6 No Particular Place to United States 1883 Chess 1883 Chess 2136 Chess 1883 Chess 2136
other hits on the Country.	15   15   7   You Never Can Tell   @   Chess 2136   Chess 1626
Soul, Easy Listening or	1722
1940-1955 Pop charts	Sep   58   10   18   10   Nadine 13   Rockin   Chess 1729   Chess 17
The state of the s	
Symbols indicate Christ-	Jun 56 32 13 Back in the stand Chess 1703
mas, Instrumental, Novelty.	27 14 Promised Late
Comedy, Spoken or Foreign	101   59   8   11   15   16   17   16   17   17   18   18   18   18   18   18
Language records	tan 65 6 42 17 Sweet Little room artist section.

Joel Whitburn's

## TOD DOD ATTISES & SINGLES TOURS TO TO ts & Singles



Artist's first charted record

Flip side of a higher-

Label and record number

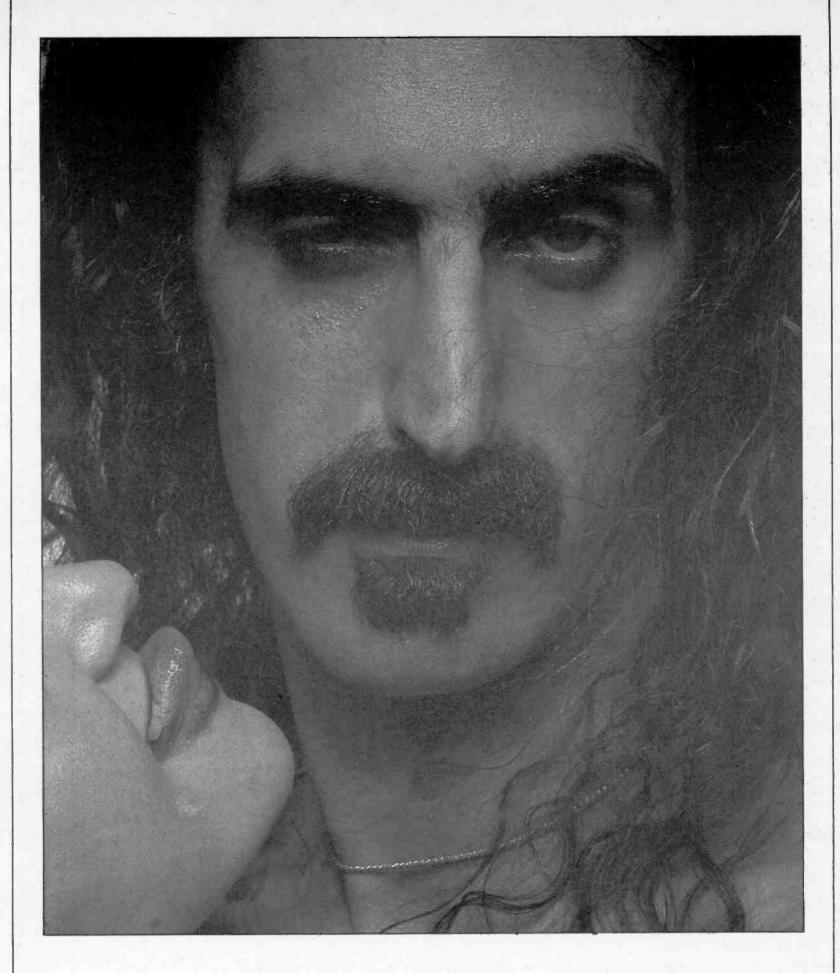
Special notes of Interest (names of group members; previous groups an artist was with; date of artist's death; author's commentary on artist; cross references and other key information)

Total weeks record held #1 or #2 position

Check or money order for full amount in U.S. dollars must accompany order, U.S. orders add \$1.25 for postage and handling. Overseas orders add \$5.00 per book and \$1.00 per supplement. All Canadian orders add 15% to total (unless paid in U.S. dollars).

1	Please send me hardcover edition Singles 1955-1978 at \$60.00 each.	on(s) of Joe	el Wh	itbu	ırn's	T	op F	Póp	Artists	&				
	<b>Singles 1955-1978</b> at \$50.00 each.													
i	Books	Supplements												
į	☐ Pop Annual '55-'77 (Hardcover)† \$50		78	'77	'76	'75	'74	'73 "	72-'73					
ì		Pop*												
		LPs	_			_	_							
ľ														
į	☐ Top Soul Singles '49-'71 \$25	Soul**												
ï	☐ Top Easy Listening Singles '61-'74 \$25	Easy	_		_									
ì		-												
oupplement to doth top timedatand top top														
į	NAME													
	softcover edition(s) of Joel Whitburn's Top Pop Artists & Ingles 1955-1978 at \$50.00 each.     addition, I'd like to complete my Record Research collection with the following books     Supplements:     Supplements       Pop Annual '55-'77 ( Hardcover)†   \$50   78 77 76 75 74 73 72-73     Pop Annual '55-'77†   \$40   Pop													
	CITY									_				
	STATE		ZIP_	-										
	Mall to: Record Research Inc./													

All books and supplements compiled by Joel Whitburn with exclusive rights as licensed between Billhoard-Publications. Inc. and Record-Research-Inc. Published and exclusive



INTERCONTINENTAL ABSURDITIES PRESENTS

## BYSAI

A MOVIE ABOUT PEOPLE WHO DO STUFF THAT IS NOT NORMAL

#### STARRING FRANK ZAPPA

Les Editions Marouani presents a showing of Baby Snakes at 1700 hours, Saturday, January 19th at

SALLE MIRAMAR; CANNES, FRANCE
For further information, contact Bennett Glotzer,
Glotzer Management Corporation
(213) 278-8715, Telex 194738

DOLBY STEREO





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

LOS ANGELES-Veteran actorcomedian George Burns may seem an unlikely candidate for a Hot 100 hit but that is exactly what has hap-pened. 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, outhwest, 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

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.

#### 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. 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.

**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 RADCLIFFE JOE

#### RIAA Certified Records.

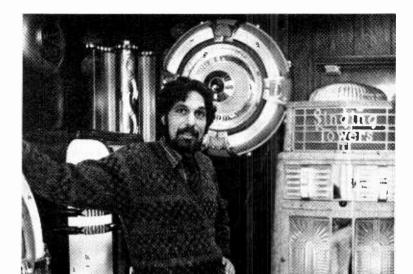
#### Platinum LPs

Michael Jackson's "Off The Wall" on Epic. Disk is his first plati-

#### Gold LPs

AC/DC's "Highway To Hell" on Atlantic. Disk is its first gold LP. Soundtrack "The Muppets" on At-

lantic. Disk is its first gold LP. Ashford & Simpson's "Stay Free" on Warner Bros. Disk is their third gold LP.



Billboard photo by Kaz Tsuruta

VALUABLE BOXES—David Rubinson with several of his vintage jukeboxes.

RUBINSON IN S.F.

#### Vintage Jukeboxes **Now Big Business**

SAN FRANCISCO-Judith's Jukes, a company specializing in the restoration, service and sales of vinjukeboxes 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 Wurlit-

zer'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.

#### **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

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

DAVE DEXTER JR.

www.americanradiohistory.com

#### © Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a retrieval system, or transmitted, in any form or by any means, electronic, mechanical, photocopying, recording, or otherwise, without the prior written permission of the publisher. Billboard's.

Number of LPs reviewed this week 25 Lost week 20

Billboard SPECIAL SURVEY For Week Ending 1/19/80



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, con tains 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 complimen

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 Maximillian 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 pro ducer Esty, Ron Green, Mavis Vegas Davis, Cheeks and oth ers. 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 Boudleaux 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 har monies 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 Morn-



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 orches ral 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

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 mem-

bers 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, sarcasism 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,"

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, noningratiating voice that gives his material a meaningful balance of lyrical guts and melodic backing. Cross' tunes are cholked 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, Nemperor 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 yes," "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 Lowe 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 in of Nashville musicians which gives some of the material its subtle country texture.

Best cuts: "Pilot Of The Airwaves," "Falling," "Fear Of Flying," "Sleepless."

#### Billboard's Recommended LPs

ρορ

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 rock abilly fabric of the 11 songs here. The most outstanding cut is the driving "Born To Lose" which features rackabilly 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 Start.

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-Kaikan, 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 in cluded may sound the same though repeated listenings are rewarded with varying textures and colors. Best cuts: "Mr. "Slave Market," "Bumping And Boring," "Lonely

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 firstrate. **Best cuts:** "Someone Is Looking For Someone Like You," "Forever Young," "'Rangement Blues," "Mose Rankin."

#### JOZZ

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

HORACE PARLAN-Blue Parlin, SteepleChase SCS1124. Produced by Nils Winther. Veteran jazz pianist Parlan displays his talent in this attractive trio setting. Particularly thought ful is Charles Mingus' "Goodbye, Pork Pie Hat" and The-lonious 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

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 Kunci's banjo propelling a dated but compelling beat. Barrett Deems, drums, is the sole wellknown 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

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."

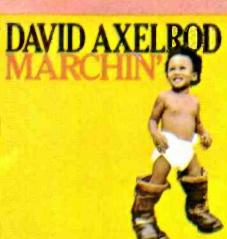
#### soul

C.O.D.-Tears, Casabianca 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."

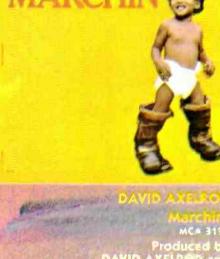
FOXY-Party Boys, Dash 30015 (TK). Produced by Foxy. The four-man group that hit big last year with "Get Off" and "Hot Number" returns here with another set of funk-disco-rock fusion music. The music is pretty basic in terms of song con-(Continued on page 97)

www.americanradiohistorv.com







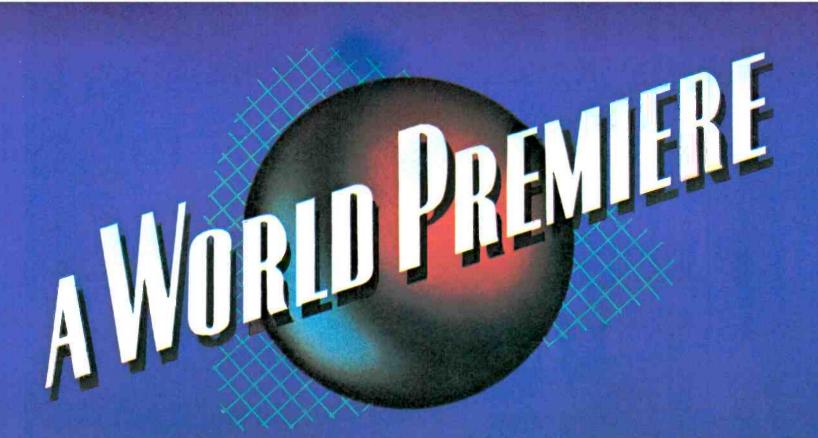




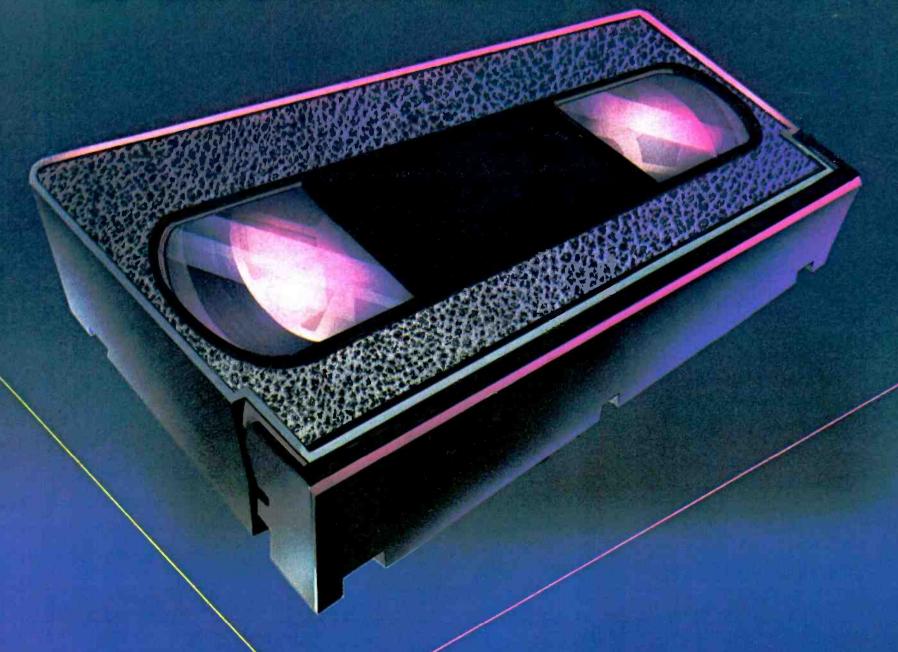






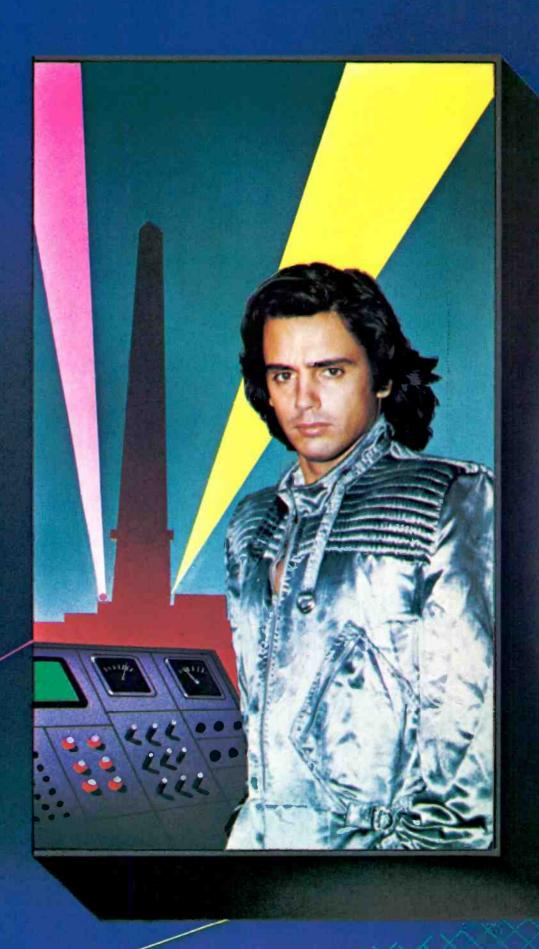


## 1ST VIDEO CASSETTE OF THE BIGGEST SHOW ON EARTH



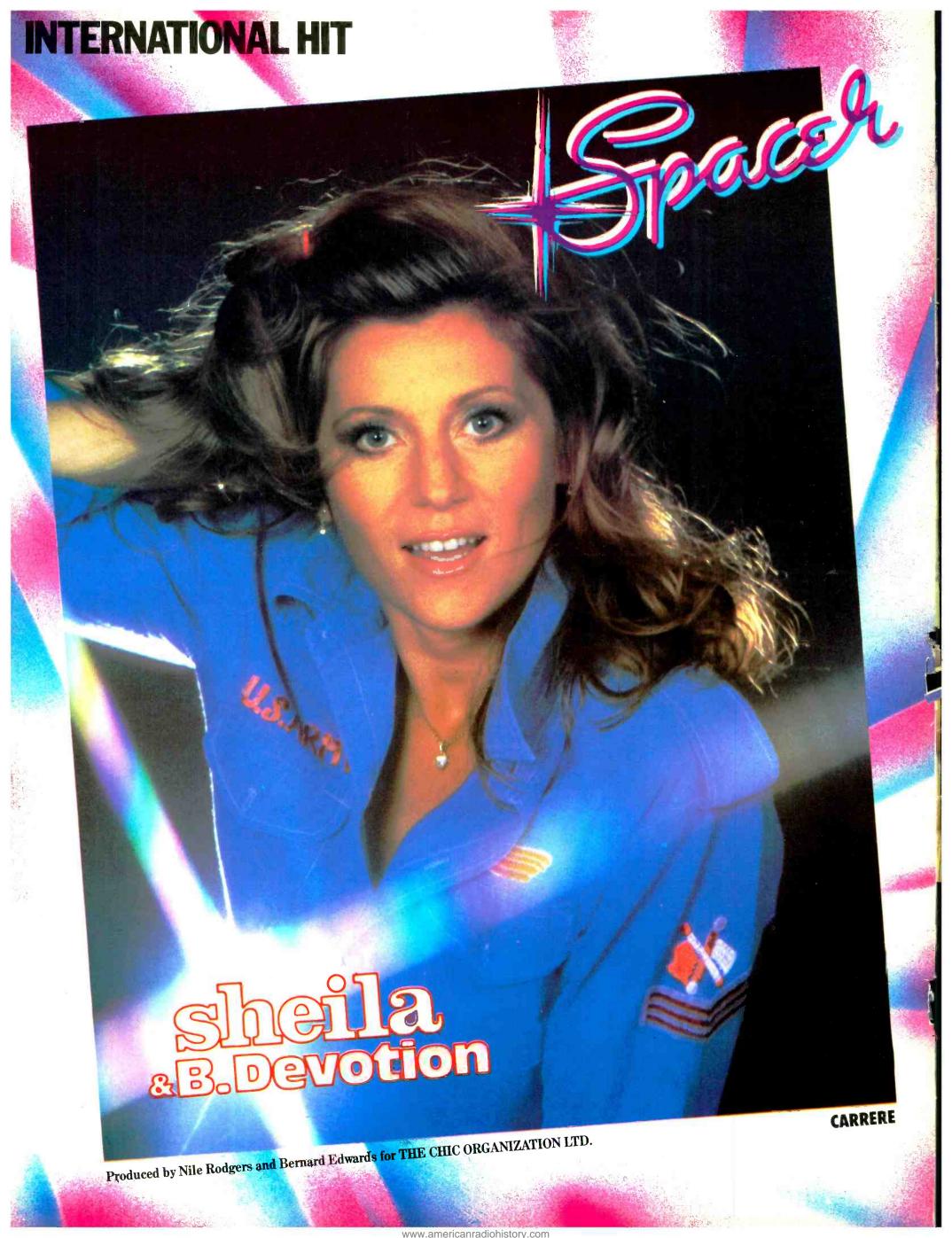
All rights for the world reserved FRANCIS DREYFUS PRODUCTIONS

### JEAN MICHEL JARRE

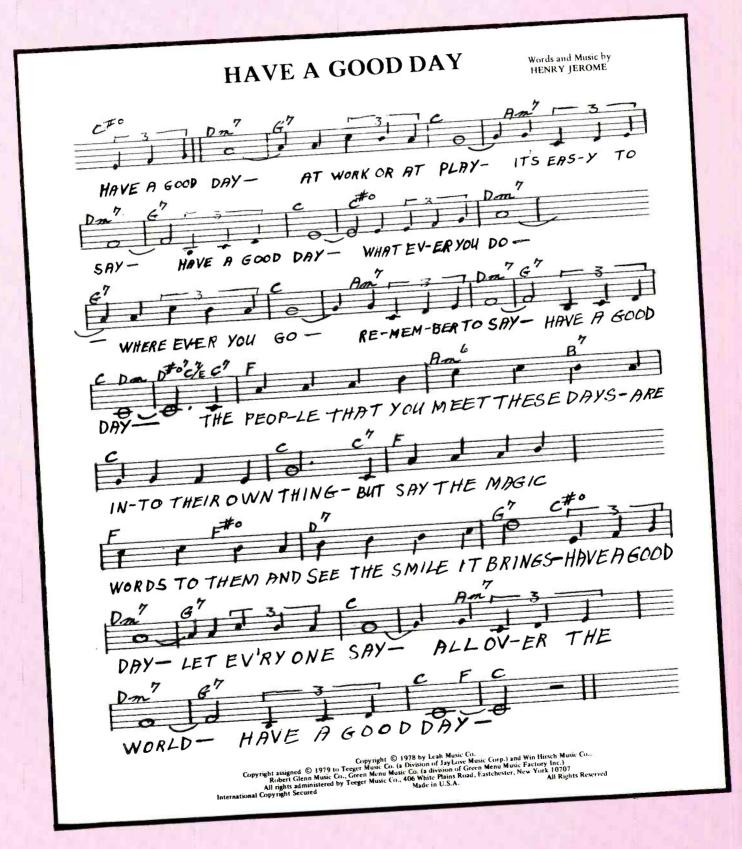


LIVE ON VIDEO





## A Standard for the 80's "HAVE A GOOD DAY"



Cassette Available to:
Record Co's, Producers & Artists—
Film & TV Producers
For Further Information:



50 WEST 57TH STREET NEW YORK, N.Y. 10019 (212) 489-0859 Sheet Music Exclusively
Distributed by





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 (Capital)

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 Waimman, Richard Myhill; publishers: Utopia/Dejamus 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/Dark-room 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/Warpfactor 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.

#### 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 ASO489.

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 Aritsts UAX1333Y.

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.



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 0V1138.

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

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

TROY SEALS—One Night Honeymoon (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-Beaux (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 \$103.

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.

## Adult Contemporary recommended

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 36:46. 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, Marriner, 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**

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-geared 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-

ganization, Bly/Hakim's expanded operations will continue at its present location. Address: 12457 Ventura Blvd., Studio City, Calif. 91604. (213) 760-0280.

To-Keh Records, a division of New Day Music Ventures, launched by Walter R. Summey. Address: 18014 Granada Ave., Fontana, Calif. 92335.

Meanwhile Records launched by Kenneth Malloy and Randall Free-

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 todate 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 De-Nina. Address: 10911 NW Freeway, Houston 77092. (713) 681-2444. Bilboord R. 13, 1300

© Copyright 1980, Billboard Publications, Inc. No part of this publication may be reproduced, stored in a re-

#### \*Chart Bound

	mear ing, o	ns, elec or othe e publis	tronic, rwise, v sher.	mechanical, photocopying, record- vithout the prior written permission							®		(Backstreet 41169) SEE TOP SINGLE PICKS REVIEWS, page 9	17
	THIS	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		THIS	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS	LAST	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	
	4	2	12	ROCK WITH YOU—Michael Jackson (Quincy Jones), R. Temperton, Epic 950797 (CBS)	ALM	敢	55	6	LONGER—Dan Fogelberg (Dan Fogelberg & Norbert Putnam & Marty Lewis), D. Fogelberg, Full Moon/Epic 950824 ABP/BP	1	82	2	LET ME GO, LOVE—Nicolette Larson (Ted Templeman), M. McDonald, BJ. Foster, Warner Bros. 49130	WBM
	4	3	14	DO THAT TO ME ONE MORE TIME—The Captain & Tennille (Daryl Dragon), T. Tennille, Casablanca 2215	CPP	36	43	9	YOU KNOW THAT I LOVE YOU—Santana (Keith Olsen), C. Solberg, D. C. Santana, A. Lizertwood, A.	血	80	3	I'M ALIVE—Gamma (Ken Scott), C. Ballard, Elektra 46555	WBM
	3	1	14	ESCAPE—Rupert Holmes (Rupert Holmes & Jim Boyer), R. Holmes, Infinity 50035 (MCA)	WBM	由	41	7	VOICES—Cheap Trick	面	81	2	TOO LATE—Journey (Roy Thomas Baker), S. Perry, N. Schon, Columbia 1-11143	CPP
	4	7	10	COWARD OF THE COUNTY—Kenny Rogers (Larry Butler), R. Bowling, B.E. Wheeler, United Artists 1327	CLM	38	24	14	NO MORE TEARS—Barbra Streisand & Donna Summer	四	NEW E	HTRY	HIM—Rupert Holmes (Rupert Holmes, Jim Boyer), R. Holmes, MCA 41173	WBM
	5	4	12	SEND ONE YOUR LOVE—Stevie Wonder (Stevie Wonder), S. Wonder, Tamla 54303 (Motown)	CPP	39	51	5	(Gary Klein), P. Jabara, B. Roberts, Columbia/Casablanca 1-11125  CLM  SEPTEMBER MORN'—Neil Diamond	73	84	2	REMEMBER—Aerosmith (Gary Lyons), G. Morton, Columbia 1-11181	CAM
	4	12	16	CRUISIN'—Smokey Robinson (William "Smokey" Robinson), W. Robinson, M. Tarplin, Tamla		40	44	9	(Bob Gaudio), N. Diamond, G. Becaud, Columbia 1-11175 WBM  DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka	74	75	5	Contraction (1997) and the contraction of the contr	CLM
	4	9	14	54306 (Motown)  WE DON'T TALK ANYMORE—Cliff Richard	CPP	4	45	9	(Quincy Jones), D. Wolinski, MCA 41131 CPP  SHE'S IN LOVE WITH YOU—Suzi Quatro (Mike Chapman), N. Chinn, M. Chapman, RSO 1014 CLM	75	79	3	GOODNIGHT MY LOVE—Mike Pinera (Mike Pinera), M. Pinera, Spector 0003	
	8	8	16	(Bruce Welch), A. Tarney, EMI America 9025 (Capitol)	CLM	12	54	6	WONDERLAND—Commodores	74	NEW E	HTRY	TOO HOT—Kool & The Gang (Eumir Deodato), G. Brown, Kool & The Gang, De-Lite 802	
				LADIES NIGHT—Kool & The Gang ● (Eumir Deodato), G.M. Brown, Kool & Gang, De-Lite 801 (Mercury)	B-3				(James Anthony Carmichael & Commodores), M. Williams, Motown 1479 CPP	应	NEW 6	NTRY	ANOTHER BRICK IN THE WALL—Pink Floyd (Bob Ezrin, David Gilmour, Roger Waters), R. Waters, Columbia 1- 11187	
	9	5	22	PLEASE DON'T GO-K.C. & The Sunshine Band (Casey/Finch), H. W. Casey, R. Finch, TK 1035	CPP	THE	49	7	LOST HER IN THE SUN—John Stewart (John Stewart), J. Stewart, RSO 1016 CHA	78	78	3	MAKE BELIEVE IT'S YOUR FIRST	
	10	11	14	COOL CHANGE—Little River Band (John Boylen & Little River Band), G. Shorrock, Capitol 4789	WBM	THE STATE OF	50	7	LAST TRAIN TO LONDON—Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 9-5067 (CBS)  B-3	4			TIME—Bobby Vinton (Jack Bielan), Morrison/Wilson, Tapestry 002	B-3
	M	13	7	THE LONG RUN—Eagles (Bill Szymczyk), D. Henley, G. Frey, Asylum 46569	WBM	15	52	9	DIG THE GOLD—Joyce Cobb (Andy Black), J. Cobb, L.C. Lewis, Cream 7939  ALM	M	90	2	KISS ME IN THE RAIN—Barbra Streisand (Gary Klein), S. Farina, L. Ratner, Columbia 1-11179	B-3
	Ш	14	15	BETTER LOVE NEXT TIME—Dr. Hook (Ron Haffkine), S. Pippin, L. Keith, J. Slate, Capitol 4785	CPP	46	48	7 20	LONELY EYES—Robert John (George Tobin), M. Piccirillo, EMI-America 8030 CLM YOU'RE ONLY LONELY—J.D. Souther	80	NEW E	ATRY	WHEN A MAN LOVES A WOMAN—Bette Midler (Paul A. Rothclild), C. Lewis, A. Wright, Atlantic 3643	WBM
	M	16	9	I WANNA BE YOUR LOVER—Prince (Prince), Prince, Warner Bros. 49050	WBM	4	58	6	(J.D. Souther), J.D. Souther, Columbia 1-11079 WBM	1	NEW E		I THANK YOU—Z.Z. Top (Bill Ham), D. Porter, I. Hayes, Warner Bros. 49163	
1907	14	15	12	JANE—Jefferson Starship (Ron Nevison), D. Freiberg, J. McPherson, C. Chaquico, P. Kantner, Grunt 11750 (RCA)	WBM	1	86	2	WORKING MY WAY BACK TO YOU—Spinners (Michael Zager), S. Linzer & D. Randell, Atlantic 3637 CPP	82	95	3	BAD TIMES—Tavares (Bobby Colomby), G. McMahon, Capitol 4811	
	由	20	6	SARA—Fleetwood Mac (Fleetwood Mac), S. Nicks, Warner Bros. 49150	WBM	50	53	8	ON THE RADIO — Donna Summer (Georgio Moroder), D. Summer, G. Moroder, Casablanca 2236 CLM MONEY — The Flying Lizards	83	NEW	MIRY	I WISH I WAS EIGHTEEN AGAIN—George Burns (Jerry Kennedy), S. Throckmorton, Mercury 57011	CPP
	16	17	14	THIS IS IT—Kenny Loggins (Tom Dowd), K. Loggins, M. McDonald, Columbia 1-11109	WBM				(David Cunningham), B. Gordy Jr. & J. Bradford, Virgin 67003 (Atlantic)	84	89	5	HOLDIN' ON FOR DEAR LOVE—Lobo (Bob Montgomery), J. Slate, S. Pippin, L. Henley, MCA 41152	CPP
BILLBOARD	血	19	10	DON'T DO ME LIKE		四人	56	7	DIRTY WATER—The Inmates (Vic Maile), Ed Cobb, Polydor 2032	廊	HEW E	HTRY	GOT TO LOVE SOMEBODY—Sister Sledge (Bernard Edwards & Nile Rogers), B. Edwards, N. Rogers, Cotillion 45007 (Atlantic)	WBM
LLBC	由	30	5	THAT—Tom Petty and The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, Backstreet 41138 (MCA)  CRAZY LITTLE THING CALLED LOVE—Queen	CPP	四人	60	6	LOOKS LIKE LOVE AGAIN—Dann Rogers (Ian Gardiner), D. Marino, International Artists 500 MCA	86	87	12	I CALL YOUR NAME—Switch (Bobby DeBarge), B. DeBarge, G. Williams, Gordy 7175 (Motown)	CPP
-907777	由	21	13	(Queen), F. Mercury, Elektra 46579  WAIT FOR ME—Daryl Hall & John Oates	CPP	四	61	6	WHEN I WANTED YOU—Barry Manilow (Barry Manilow & Ron Dante), G. Cunico, Arista 0481  ABP/BP	台	NEW	NTRY	BACK ON MY FEET AGAIN—The Babys (Keith Olsen), Bugatti, Musker, Waite, Chrysalis 2398	WBM
1980,	20	22	13	(David Foster), D. Hall, RCA 11747  DON'T LET GO—Isaac Hayes	CLM	四十	64	5	HEARTBREAKER—Pat Benatar (Peter Coleman), G. Gill, C. Wade, Chrysalis 2395 WBM	88	91	7	WITH YOU I'M	
Υ 19,	由	27	11	(Isaac Hayes), J. Stone, Polydor 2011  DEJA VU — Dionne Warwick (Barry Manilow), I. Hayes, A. Anderson, Arista 0459	CPP	55	65 67	5	99—Toto (Toto & Tom Knox), D. Paich, Columbia 1-11173  WBM  THE SECOND TIME AROUND—Shalamar				BORN AGAIN—Billy Preston & Syreeta (James DePasquale & David Shire), D. Shire, C. Connors, Motown 1477	CPP
JANUAR	22	6	17	STILL—Commodores (James Anthony Carmichael, Commodores),	CPP	Â	0/	1	(Leon Sylvers & Dick Griffey), L. Sylvers, W. Shelby, Solar 11709 (RCA)	89	NEW	ENTRY	GIVE IT ALL YOU GOT—Chuck Mangione (Chuck Mangione), C. Mangione, A&M 2211	
JAN	23	10	16	L. Richie, Motown 1474  BABE—Styx	CPP	517	71	5	I DON'T WANT TO TALK ABOUT IT—Rod Stewart (Tom Dowd), D. Whitten, Warner Bros. 49138	90	NEW	NTAY	I PLEDGE MY LOVE—Peaches & Herb (Freddie Perren), D. Fekaris, F. Perren, Polydor/MVP 2053	
	24	28	10	(Styx), D. DeYoung, A&M 2188  YES, I'M READY—Teri De Sario with K.C.	ALM	58	25	15	I WANT YOU TONIGHT—Pablo Cruise (Bill Schne), C. Lerios, D. Jenkins, A. Willis, A&M 2195  ALM	91	93	2	TRUST ME—Cindy Bullens C. Bullens, Casablanca 2217	CPP
	25	31	8	(H.W. Casey), B. Mason, Casablanca 2227  ROMEO'S TUNE—Steve Forbert (John Simon), S. Forbert, Nemperor 97525 (CBS)	CPP	59	62	6	STARGAZER — Peter Brown (Cory Wade & Peter Brown), P. Brown, Drive 6281 (T.K.)	92	96	2	TAKIN' IT BACK—Breathless (Don Gehman), J. Koslen, EMI-America 9170	CPP
	26	26	10	THIRD TIME LUCKY—Foghat	CPP	60	63	7	GLIDE—Pleasure (Marlon McClain & Phil Kaffel), N. Phillips, B. Smith, Fantasy 874	93	NEW	ENTRY	I DON'T WANT TO BE LONELY—Dana Valery (Kyle Lehing), M. Mueller, Scotti Bros. 509 (Atlantic)	
	27	18	11	(Foghat), D. Peverett, Bearsville 49125 (Warner Bros.)  HEAD GAMES—Foreigner	CPP	I	70	5	CAN WE STILL BE FRIENDS—Robert Palmer (Robert Palmer), T. Rundgren, Island 49137 (Warner Bros.)	94	35	15	TAKE THE LONG WAY HOME—Supertramp (Supertramp, Peter Henderson), R. Davies, R. Hodgson, A&M 2193	ALM
	4	40		(Roy Thomas Baker, Mick Jones, Ian McDonald), L. Gramm, M. Jones, Atlantic 3633	WBM	62	66	6	MEMORIZE YOUR NUMBER—Leif Garrett (Michael Lloyd), B. Kirkland, Scotti Bros. 510 (Atlantic)	95	36	11	RAPPER'S DELIGHT—Sugar Hill Gang S. Robinson, H. Jackson, M. Wright, G. O'Brien, Sugar Hill 542 (Roulette)	WBM
	1	46	5	DAYDREAM BELIEVER—Anne Murray (Jim Ed Norman), John Stewart, Capitol 4813	CPP	163	72	5	I CAN'T HELP MYSELF—Bonnie Pointer (Jeffrey Brown), B. Holland, L. Dozier, E. Holland Jr., Motown 1478 CPP	96	38	10	I'D RATHER LEAVE WHILE I'M	
	本	33	10	AN AMERICAN DREAM—The Dirt Band (Jeff Hanna & Bob Edwards), R. Crowell, United Artists 1330	CLM	64	68	5	STAR—Earth, Wind & Fire (Maurice White), M. White, E. Del Barrio, A. Willis, ARC/Columbia 1-11165 ALM		1000		IN LOVE—Rita Coolidge (David Anderle & Booker T. Jones), C.B. Sager & Peter Allen, A&M 2199 CHA	A/ALM
	4	40	10	ROTATION—Herb Alpert (Herb Alpert & Randy Badazz), A. Armer, R. Badazz, A&M 2202	ALM	65	29	11	CHIQUITITA—Abba (Benny Anderson, Bjorn Ulvaeus), B. Anderson, B. Ulvaeus,	97	47	17	DAMNED IF I DO—The Alan Parsons Project (Alan Parsons), E. Woolfson, A. Parsons, Arista 0454	ALM
UE T	如	40	6	FOOL IN THE RAIN—Led Zeppelin (Jimmy Page), Jones, Page, Plant, Swan Song 71003 (Atlantic) WHY ME—Styx	WBM	66	74	5	Atlantic 3629  VOLCANO—Jimmy Buffett	98	57	7	MOVE YOUR BOOGIE BODY—Bar-Kays (Allen A. Jones), J. Alexander, L. Dodson, A. Jones, H. Henderson, C. Allen, L. Smith, M. Beard, R. Thompson, S. Guy, W. Stewart,	
		37	9	(Styx), D. DeYoung, A&M 2206	ALM	1	77	5	(Morbert Putnam), J. Buffett, K. Sykes, H. Dailey, MCA 41161 WBM  DON'T MAKE ME OVER—Jennifer Warnes	00	20	14	M. Bynum, Mercury 76015	WBM
	34	34	10	FOREVER MINE—O'Jays (Kenneth Gamble & Leon Huff), K. Gamble, L. Huff, P.I.R. 93727 SAVANNAH NIGHTS—Tom Johnston	CPP	68	76	3	(Rob Fraboni), B. Bacharach, H. David, Arista 0455 ALM FLIRTIN' WITH DISASTER—Molly Hatchet	99	39	14	TRAIN, TRAIN—Blackfoot (Al Nalli & Henry Weck), S. Medlocke, Atco 7207 (Atlantic)	
			10	(Ted Templeman), T. Johnston, Warner Bros. 49096	WBM			200	(Tom Werman), D. Hludeck, D.J. Brown, B.H. Thomas, Epic 950822	100	59	24	POP MUZIK—M ● R. Scott, Sire 49033 (Warner Bros.)	CPP

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = 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

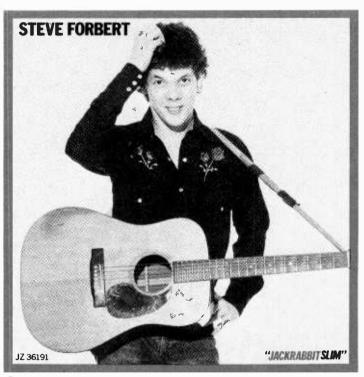
ASCAP) 4 Seas, ASCAP) 67 BMI) 63 Cortlandt, ASCAP) 79 A.G., BMI) 91 You're Only Lonely (Ice Age, Cazy Little Thing, Called Love Escape (The Holmes Line Of Music, I Don't Want To Be Lonely Ladies Night (Delightful/Gang, Please Don't Go (Sherlyn/Harrick, Greener BMI) 18 ASCAP) 18 ASCAP/Ninth Voices (Screen BMI/Ault, ASCAP) 19 You're Only Lonely (Ice Age, Voices (Ice			68 (Crazy Horse, BMI) 57 Let Me Go. Love (Snug/Big Stroke, BIT) 1 Thank You (Birdees/Walden, ASCAP) 68 (Train RA) (Carel Horse While I'm In Love (Invine Woolnough / Jermava (Invincappell / Begonia, BMI) 75 (Train Ra) (Sorger (Hickory Grover / April. 25 (ASCAP) 69 (Invine Woolnough / Jermava (Invine Begonia, BMI) 76 (Invine Begonia, BMI) 77 (Invine Begonia, BMI) 77 (Invine Begonia, BMI) 77 (Invine Begonia, BMI) 77 (Invine Begonia, BMI) 78 (Invine Begonia, BMI) 78 (Invine Begonia, BMI) 78 (Invine Begonia, BMI) 78 (Invine Begonia, BMI) 79 (Invine	ASCAP)
--	--	--	---	--------

### Biloog Bilboog Bilboog

lica mit pho	copyr ation i tted, i otoco rmissi	nay b in any pying on of	980, Billboard Publications, Inc. No e reproduced, stored in a retrieval y form or by any means, electrol , recording, or otherwise, without the publisher.	part of this system, or t nic, mechai the prior w	rans- nical, ritten			ø	4									L	(N)	
İ			Compiled from national retail stores by the Music Popularity Chart Dept. and the Record		JGGESTED PRICE	LIST	Γ			*	St	GGESTED I	LIST	Г				SU	GGESTED PRICE	LIST
THIS WEEK	LAST WEEK	Weeks on Chart		ALBUM	8-TRACK	CASSETTE	THIS WEEK	LAST WEEK	Weeks on Chart	ADTICT	ALBUM	8-THACK	CASSETTE	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	90000
<b>A</b>	3	6	The Wall Columbia PC 2-36183	13.98	13.98	13.98	36	4	0 1	MOLLY HATCHET Flirtin' With Disaster Epic JE 36110	7.98	7.98	7.98		1 71			8.98	8.98	8.
Z	2	12	DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP-2-7191	13.98	13.98	13.98	3	7 2		Breakfast In America	8.98	8.98	8.98	由			First Offence Polydor PO 1-6241	7.98	7.98	7.
<b>1</b>	1		The Long Run Asylum SE-508	8.98	8.98	8.98	3:		1 17	Candy-O Elektra 5E-507	8.98	8.98	8.98	7	77	38	Pretty Paper Columbia JC 36189	7.98	7.98	7
· ·	6		Greatest RSO RS-2-4200 TOM PETTY & THE	13.98	13.98	13.98	41	3	4 7	Don't Let Go Polydor PD-1-6224  LITTLE FEAT Down On The Farm	7.98	7.98	7.98	75		19	Greatest Hits RCA AHL1-3378 THE ALAN PARSONS	7.98	7.98	7
6	5	9	HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA) STEVIE WONDER	8.98	8.98	8.98	山	4	6 !	Warner Bros. Hs 3345  TEDDY PENDERGRASS Teddy Live! Coast To Coast	8.98	8.98	8.98	76	69	30	PROJECT Eve Arista AL-9504 THE KNACK	8.98	8.98	8
			Journey Through the Secret Life of Plants Tamla T13-371C2 (Motown)	13.98	13.98	13.98	42	42	2 10	P.I.R. K22 36294 (CBS)  WILLIE NELSON Willie Nelson Sings Kristofferson	13.98	13.98	13.98		78		Get The Knack Capitol SO 11948	7.98	7.98	7
众	9		KENNY ROGERS Kenny United Artists LWAK-979 MICHAEL JACKSON	8.98	8.98	8.98	43	4	3 14	PAT BENATAR In The Heat Of The Night	7.98	7.98	7.98	☆	171	3	Marathon Columbia FC-36154 THE WHISPERS The Whispers	8.98	8.98	8
9	7	15	Off The Wall Epic FE:35745 STYX	8.98	8.98	8.98	44	44	58	Chrysalis CHR-1236  KENNY ROGERS The Gambler United Artists UALA 934	7.98 <b>A</b> 7.98	7.98	7.98	1	92	5	Solar BXL1:3521 (RCA)  M New York, London, Paris,	7.98	7.98	7
10	10	12	Cornerstone A&M SP 3711  FLEETWOOD MAC Tusk	8.98	8.98	8.98	45	4	5 16		8.98	8.98	8.98	80	80	9	Munich Sire SRK 6084 (Warner Bros.)  PAVAROTTI O Sole Mio-Favorite Neapolitan	7.98	7.98	7.
<b>dr</b>	12	7	Warner Bros. 2HS-3350  DAN FOGELBERG Phoenix Full Moon/Epic FE 35634	15.98	15.98	15.98	由	50	5 11	Greatest Hits Vol. 2 Atlantic SD 160009	8.98	8.98	8.98	81	81	19	Songs London OS 26560 O'JAY'S	8.98	8.98	8
<b>A</b>	13	8	JEFFERSON STARSHIP Freedom At Point Zero Grunt BZL1-3452 (RCA)	8.98	8.98	8.98	48		14	Jackrabbit Slim Nemperor JZ-36191 BLONDIE	7.98	7.98	7.98	1	94	3	Identify Yourself P.I.R. FZ-36027 (CBS) SOUNDTRACK "10"	8.98	8.98	8
13	11	20	LED ZEPPELIN In Through The Out Door Swan Song SS-16002 (Atlantic) AEROSMITH	8.98	8.98	8.98	49	52	11	Eat To The Beat Chrysalis CHR-1225 BAR-KAYS Injoy	8.98	8.98	8.98	由	91	10	Warner Bros. BSK 3399  TOTO Hydra Columbia FC 36229	7.98	7.98	8
15			Night In the Ruts Columbia FC 36050 RUFUS & CHAKA	8.98	8.98	8.98	50	48	13	Mercury SRM-1-3781	7.98	7.98	7.98	84	85	7	TWENNYNINE FEATURING LENNY WHITE Best Of Friends			
16	14	17	Masterjam MCA MCA 5103 FOREIGNER Head Games	8.98	8.98	8.98	51	22	9		8.98	8.98	8.98	85	63	22	AC/DC Highway To Hell Atlantic SD 19244	7.98 • 7.98	7.98	7
17	17	12	Atlantic SD 29999  BARBRA STREISAND Wet	8.98	8.98	8.98	52		12	Angel Of The Night Arista/GRP GRP 5501	7.98	7.98	7.98	86	82	37	DONNA SUMMER Bad Girls Casablanca NBLP-2 7150	13.98	13.98	13.
18	18	23	Columbia FC 36258  COMMODORES  Midnight Magic Motown M 8926	8.98 8.98	8.98 8.98	8.98	☆	74 59		Big Fun Solar BXL1-3479 (RCA)	7.98	7.98	7.98	88		16	STEVE MARTIN Comedy Is Not Pretty Warner Bros. HS 3392 JOURNEY	8.98	8.98	8
1	20	7	NEIL YOUNG WITH CRAZY HORSE Live Rust Warner Bros. 2AX 2296	13.98	13.98	13.98	55	58	12	Joe's Garage Acts II & III Zappa SRZ 2-1502 (Mercury)  POLICE Reggatta De Blanc	13.98	13.98	13.98	89			Evolution Columbia FC 35797 NEIL YOUNG &	8.98	8.98	8
20	19	14	KENNY LOGGINS Keep The Fire Columbia JC-36172	7.98	7.98	7.98	56	56	9	PAT METHENY GROUP American Garage	7.98	7.98	7.98	90	90	25	CRAZY HORSE Rust Never Sleeps Reprise HS 2295 (Warner Bros.) LITTLE RIVER BAND	8.98	8.98	8
	21	15 10	HERB ALPERT Rise A&M SP 4790 PRINCE	7.98	7.98	7.98	57	47	17	CRYSTAL GAYLE Miss The Mississippi Columbia JC 36203	7.98	7.98 7.98	7.98	91	76	20	First Under The Wire Capitol S00 11954 BOB DYLAN Slow Train Coming	8.98	8.98	8.
	24	6	Prince Warner Bros. BSK 3366 LYNYRD SKYNYRD BAND	7.98	7.98	7.98	☆	65		PHYLLIS HYMAN You Know How To Love Me Arista AL 9509	7.98	7.98	7.98	92	64	23	JOHN COUGAR John Cougar	8.98	8.98	8.
	25	12	Gold & Platinum MCA MCA 2:11008 ANNE MURRAY I'll Always Love You	12.98	12.98	12.98	59	60	27	SOUNDTRACK The Muppets Attantic SD 16001 PINK FLOYD	7.98	7.98	7.98	93	93	7	Riva RVL 7401 (Mercury)  SLAVE Just A Touch Of Love Cotillion SD 5217 (Atlantic)	7.98	7.98	7.
1	27	5	Capitol S00 12012  VARIOUS ARTISTS  No Nukes	8.98 17.98	8.98	8.98	100 101	66		Dark Side Of The Moon Harvest SMAS 11163 (Capitol)  NATALIE COLE & PEABO	7.98	7.98	7.98	血	103	2	LOU RAWLS Sit Down And Talk To Me P.I.R. JZ 36304 (CBS)	7.98	7.98	7.
	39	5	Asylum ML-901 SOUNDTRACK The Rose Atlantic SD 16010	8.98	17.98 8.98	17.98 8.98	62	62	10	BRYSON We're The Best Of Friends Capitol SOO 12019 CRYSTAL GAYLE	8.98	8.98	8.98	95	96		BLACKFOOT Strikes Atco SD 38112 (Atlantic) JOHN DENVER &	7.98	7.98	7.
20		18	KOOL & THE GANG Ladies Night Oe-Lite DSR 9513 (Mercury)	7.98	7.98	7.98	63	67	33	Classic Crystal United Artists L00-982  DIONNE WARWICK Dionne	8.98	8.98	8.98				THE MUPPETS A Christmas Together RCA AFL1-3451	7.98	7.98	7.
28	31	30	BARRY MANILOW One Voice Arista AL-9505 SMOKEY ROBINSON	8.98	8.98	8.98	4	72	3	Arista AB 4230  SOUNDTRACK Star Trek	7.98	7.98	7.98	98	NEW EN		THE BABYS Union Jacks Chrysalis CHR 1267 VILLAGE PEOPLE	7.98	7.98	7.
30	30	7	Where There's Smoke Tamla 17-366 (Motown) ELECTRIC LIGHT ORCHESTRA ELO's Greatest Hits	7.98	7.98	7.98	65	53	29	K.C. & THE SUNSHINE BAND Do You Wanna Go Party Tk 611	7.98	7.98	7.98	•	107	5	Live And Sleazy Casablanca NBLP 2-7183  BONNIE POINTER Bonnie Pointer	13.98	13.98	13.
1	33	12	Jet FZ 36310 (CBS)  BOB JAMES & EARL KLUGH One On One	8.98	8.98	8.98	<b>A</b>	73		PARLIAMENT Glory hallastoopid Casablanca NBLP 7195	7.98	7.98	7.98	100	95	21	TALKING HEADS Fear Of Music	7.98	7.98	7.
8	51	2	Tappan Zee/Columbia FC 36241  NEIL DIAMOND September Morn Columbia FC 36121	8.98 8.98	8.98 8.98	8.98	67		13	JOE JACKSON I'm The Man A&M SP4794 WAYLON JENNINGS	7.98	7.98	7.98	101	108	5	Sire SRK-6076 (Warner Bros.)  THE GAP BAND The Gap Band II Mercury SRM-1-3804	7.98	7.98	7.
1	35		Z.Z. TOP Deguello Warner Bros. HS 3361	8.98	8.98	8.98				What Goes Around Comes Around RCA AHL1-3493	7.98	7.98	7.98		102		JIMMY BUFFETT Volcano MCA MCA-5102	8.98	8.98	8.
1		10 11	CAPTAIN & TENNILLE Make Your Move Casabianca NBLP 7188 RUPERT HOLMES	8.98	8.98	8.98		70 101	9	GILDA RADNER Live From New York Warner Bros. HS 3320 PATRICE RUSHEN	7.98	7.98		103	110	10	PABLO CRUISE Part Of The Game A&M SP 3712  MILLIE JACKSON	8.98	8.98	8.
1			Partners In Crime Infinity INF-9020 (MCA)	7.98	7.98	7.98	70		Ĺ	Pizzazz Elektra 6E-243	7.98	7.98	7.98	104	140	J	MILLIE JAURSON Live & Uncensored Spring SP-2-6725 (Polydor)	12.98	12.98	12.

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.) A 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.

# EVERYBODY'S HOPPING ON "ROMEO'S TUNE"



On Nemperor Records and Tapes.

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

# No Place to Eur



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.

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 though 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."

#### cepts and programs for NBC. tom pressing." 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, engineer: Solos: Vickers, Harper, Summers, Philips; Copland: Appalachian Spring/Ives: 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-

zel cond. The Cleveland Orchestra, engineer: Jack Renrer, Telarc; Prokofiev: Scythian Suite and Lt. Kije—Abbado cond. Chicago Symphony, engineer: Klaus Hiemann, DG; Rachmaninoff: Symphonies Nos. 2 & 3—Slatkin cond. St. Louis Symphony, engineers: Marc Aubort & Joana Nickrenz, Vox Box; Sibelius: Four Legends From The "Kalevala"—Ormandy cond. Philadelphia Orchestra, engineer: John Kurlander, Angel; Sondheim: Sweeney Todd—Driginal 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 Aubort & Joanna Nickrenz; Andrew Kazdin; James Mallinson; Paul Myers; Vittorio Negri; Thomas Z. Shepard: Robert Woods.

#### EXECUTIVE TURNTABLE/ INSIDE TRACK/ BILLBOARD EXCLUSIVES...

When you have to know who's where and what's up, there's only one place to start looking.

IT'S OUR BUSINESS TO KNOW WHERE YOUR BUSINESS IS.

Billboard<sub>®</sub>

#### **InsideTrack**

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 Burkhart/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.

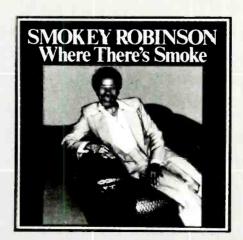
Cayre has hired Hector Freixa to cover the Midwest, and another former Orfeon executive, Jose Angel Rota joins Caytronics to open a West Coast office. Freixa will cover Texas, New Mexico, Colorado, Arizona and Chicago, an area with an estimated Hispanic population of several million that boasts 110 radio Latin-oriented stations.

www.americanradiohistory.com

## SMOKEY'S "CRUISIN"



With single sales in excess of 1,100,000 triggering album sales of over 750,000 units, Smokey Robinson's "Cruisin'"<sub>7-54306</sub> is bulleting to #1!



**BILLBOARD** 



CASHBOX



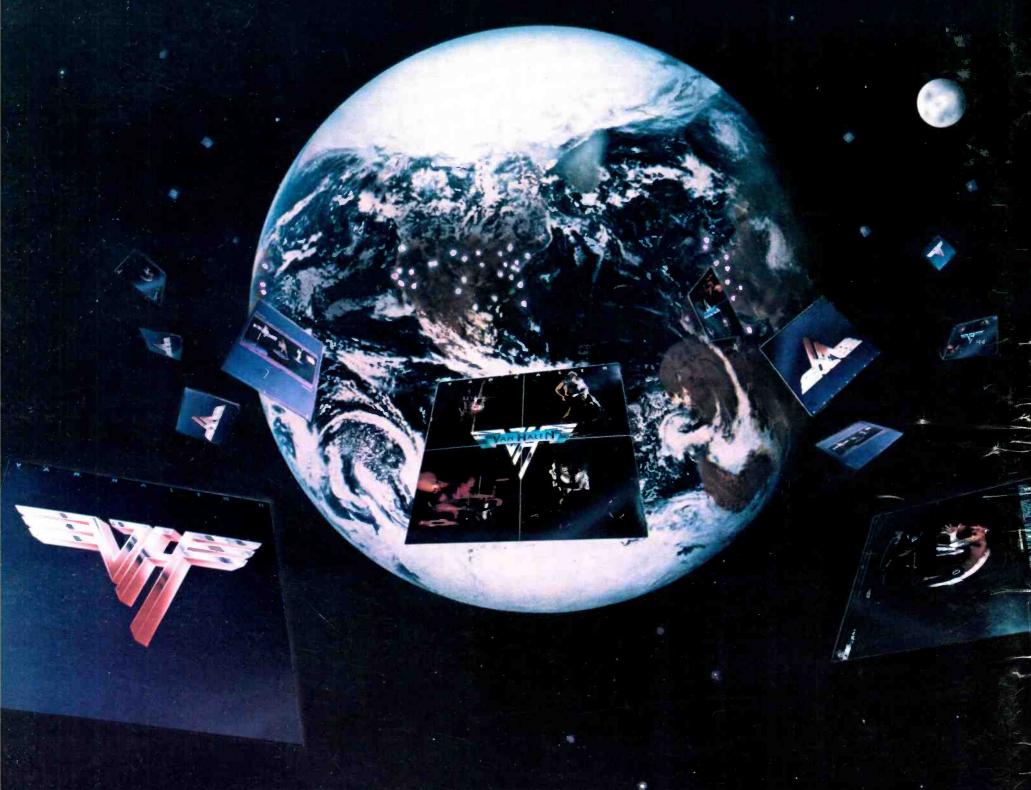
**RECORD WORLD** 



From the album "Where There's Smoke..." T7-366 R1



### THANKYO



SIX MILLION VAN HALEN RECORDS SOLD AROUND THE WORLD.

18 MONTHS ON THE ROAD TRAVELING WITH 500,000 WATTS OF LIGHT AND 40,000 WATTS OF SOUND. OVER 300 SHOWS PLAYED AROUND THE WORLD TO 2.2 MILLION PEOPLE.

130 WEEKS ON THE CHARTS — VAN HALEN I & II

UNITED STATES 2 GOLD & 2 PLATINUM

JAPAN 1 GOLD & 1 SILVER

FRANCE 1 GOLD

HOLLAND 1 GOLD

CANADA 2 GOLD & 2 PLATINUM

WITH THE HELP OF WARNER BROS. REÇORDS AND WEA INTERNATIONAL, PREMIER TALENT ASSOC.

AND OUR FRIENDS AROUND THE WORLD.





