

SPOTLIGHT
INSIDE

JAZZ

Who's Guiding the Grooves?

08120

90807ZZZZGR37ZD 10BLAJAN83
MUNTY GREENLY
3740 ELM
LUNG BEACH, CA 90807

NEWSPAPER

Billboard

85th
YEAR

A Billboard Publication

The International Music-Record-Tape Newsweekly

March 3, 1980 • \$3.00 (U.S.)

U.S. Will Extend Anti-Crime Drive

WEA Radio Promos: \$2

By DOUG HALL

NEW YORK—A new policy from WEA labels that requires all radio stations, regardless of market size, to pay \$2 per album for all catalog product which has been available for 90 days or more, brought a programmer reaction ranging from outrage to a cautious wait-and-see attitude.

The labels, which include Atlantic, Elektra/Asylum and Warner Bros., will still make promotion copies available to stations, but these will be limited to one copy when the album is released. Ninety days after the release date the album will be considered catalog and all stations will be charged \$2 for each additional LP.

(Continued on page 66)

MOUNTIES 'VISIT' BLUE FLAKE

Raid Eyes Bootleg Tapes

By DAVID FARRELL

TORONTO—A raid by federal police here on a company called Blue Flake Productions Feb. 22 could spill the beans on key bootleg concert tape suppliers in North America, and have a dramatic impact upon the availability of concert bootlegs in the open market.

This is the feeling of Royal Canadian Mounted Police officials, who have worked for four months on the case in tandem with FBI agents in the U.S.

While no charges have been laid against retailers who had stock seized or against Blue Flake owner Kurt Glemsler, the police have seized a vast quantity of master tapes, alleged bootleg albums and videocassettes

and business papers which, they feel, will eventually lead them to pull in an even larger dragnet.

Locating Blue Flake's base of operation in New Hamburg, close to Kitchener, was made easy when the company published a catalog of purportedly illegal recordings, available by mail for \$6 which, it said, was published in Kitchener.

The day before the raid, Blue Flake ran a small ad in the Toronto Sun to advertise a Rolling Stones Oshawa benefit concert album. A post office box in Kitchener was again offered.

While mothers and master disks were
(Continued on page 59)

Indictments Jolt Trade

By RICHARD M. NUSSER

NEW YORK—The indictment of Sam Goody Inc. and two of the retail chain's top executives Thursday (28) is seen as part of the Justice Dept.'s continuing probe into the manufacture, distribution and sale of counterfeit recordings and tapes in the U.S.

The 16-count indictment against Sam Goody Inc. and industry veterans George Levy, Goody's president, and Sam Stolon, vice president-chief buyer, is the latest development in a far-reaching probe that began with the December 1973 crack down on alleged suppliers of pirated material, according to John Jacobs, attorney with the Organized Crime Strike Force in Brooklyn.

"The investigation which began two years
(Continued on page 32)



DAWN OF THE DICKIES SP4796... The second album from Los Angeles Rock and Roll Madmen. After selling hundreds of thousands of records in England, The Dickies have come back to menace audiences all over America with their amazing renditions of classics like their single "Knights In White Satin" AM2225, "Manny, Moe & Jack," and "(I'm Stuck In A Pagoda With) Tricia Toyota"... Hauntingly Produced and Engineered by Robin Geoffrey Cable. (Advertisement)

Beautiful Music Leads In 92 Markets

NEW YORK—Beautiful music continues to be the most popular U.S. radio format, according to Arbitron's October/November sweeps in 92 markets, an exclusive Billboard analysis discloses.

Disco, which is rapidly being banished from the American airwaves as an identifiable format, was still the fastest growing format when Arbitron did its latest survey, the results of which are now available.

Beautiful music averaged an estimated 2,761,700 listeners tuned in for a quarter-hour. This is up 6% from a year ago when 2,598,800 supposedly listened.
(Continued on page 20)

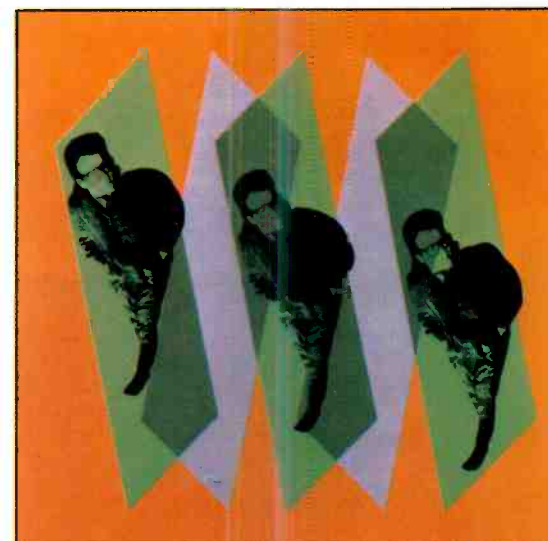
5 New MagnaVision Cities

By JIM McCULLAUGH

LOS ANGELES—Indicating that the firm is "exactly where it expected to be at this point in time," Magnavox is making its MagnaVision optical videodisk player available in five additional markets this month. National distribution is still targeted for the end of this year.

The new markets include Cleveland, Pittsburgh, Buffalo, Phoenix and Minneapolis. They join Atlanta, Dallas and Seattle/Tacoma where the Philips/MCA-developed system is already available.

The slow national rollout, according to Kenneth L. Ingram, Magnavox sen-
(Continued on page 42),



Here!! Now!! 20 new hits by the Original Artist!! Elvis Costello and the Attractions, "Get Happy!!" "Quantit" is in our corner!! On Columbia Records and Tapes!! JC 36347. Produced by Nick Lowe. "Columbia" is a trademark of CBS Inc. © 1980 CBS Inc. (Advertisement)

(Advertisement)

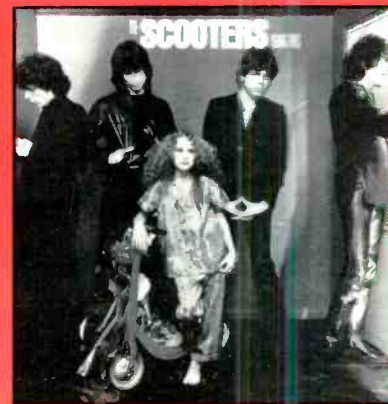


THE NEW ALBUM FROM

THE SCOOTERS "YOUNG GIRLS"

ON EMI AMERICA RECORDS

Produced by: Phil Wainman
Managed by: Survival Management



©1980 EMI AMERICA RECORDS, INC.

FOR REAL: PRETENDERS



When a brand new album by a brand new band
jumps high into the U.S. charts
entering the British charts at Number One
a full month *before* the band even begins its first U.S. tour,
something really is going on.

PRETENDERS

Featuring the single "Brass In Pocket (I'm Special)." (SRE 49181)

Produced by Chris Thomas.

On Sire Records & Tapes. (SRK 8083)

Don't miss the Pretenders' "Gung-Ho Tour Of North America" coming March and April to a city near you.



SIRE

Manufactured & distributed by Warner Bros. Records Inc.

www.americanradiohistory.com

Rock Emerges And Dominates Grammy Event

McDonald, Doobies In 4 Triumphs

LOS ANGELES—Mainstream pop rock records by veteran acts dominated the 22nd annual Grammy Awards, presented at the Shrine Auditorium here Wednesday (27). Unlike last year's event, where "Saturday Night Fever" was voted best album, few disco-oriented records or artists won Grammys.

An expected sweep for Donna Summer failed to materialize, with 1979's top record seller winning just one award: best female rock vocal performance for "Hot Stuff." And Gloria Gaynor's "I Will Survive" was denied the top record and song prizes it had several months ago seemed certain to snatch—winning only in the category of best disco recording.

Instead, the evening's big winner was Michael McDonald, the 28-

year-old former member of Steely Dan. McDonald won four Grammys: two by himself for arranging and cowriting "What A Fool Believes" and two with the Doobie Brothers for record of the year and best group pop performance.

The top record prize for a funky pop rock hit like "Fool Believes" was not totally unexpected; the Eagles won in the category two years ago with the hard-edged "Hotel California." But its award for song of the year was rated an upset: that prize is invariably reserved for a highly-coverable standard-type ballad.

In fact, the impact of NARAS' growing younger membership was reflected in its voting the Doobie Brothers the top record of the year over the kind of song that in the past would have won this accolade: "You Don't Bring Me Flowers," sung beautifully by Barbra Streisand and Neil Diamond. It was, incidentally, the first time the pair has done the tune live.

The Doobie sweep is ironic in one respect: before this year, the group

had never been nominated. Its only indirect NARAS acknowledgement was a 1973 nomination for its engineer Donn Landee on "Long Train Running."

The Grammys on tv: see page 4.

"Fool Believes" is the second Warner Bros. single in four years to snag the top Grammy Award. George Benson's "This Masquerade" won in 1976.

Other artists winning two awards each were Billy Joel, Dionne Warwick, Earth, Wind & Fire and John Williams. Winning three prizes each in the classical categories were conductor Sir Georg Solti and producer James Mallinson.

Collectively, CBS had the most Grammys—12 (including one on Blue Sky); WEA was close behind with 10 awards—seven for WB and

one each for Warner's ECM label, Asylum and Atlantic.

Individually, Warner Bros. was the top label with seven Grammys.

Columbia was the runnerup individual label with five Grammys, followed by London with four; A&M, ARC/Columbia, Epic and RCA with three and Arista, Casablanca, Pablo and UA with two.

Big winners also included a number of former Warner Bros./Reprise acts which have since enjoyed success on other labels: Arista's Dionne Warwick, ARC/Columbia's Earth, Wind & Fire and UA's Kenny Rogers.

The award to Dylan marked the first time the most critically acclaimed singer-songwriter in the history of rock has won a Grammy for one of his own releases. He shared a Grammy for a 1972 prize for the "Concert For Bangla Desh" project with seven other artists.

CBS, WEA Top Record Firm Wins

Billy Joel's awards for top album and top male pop performance for "52nd Street" were rated upsets, if only because the LP was released so early in the eligibility year. Joel won the record and song awards last year with "Just The Way You Are," but wasn't even nominated then in the top LP and male vocal divisions because his "The Stranger" LP was released in September 1977, a few days too early for 1978 eligibility.

The top LP award is Columbia's fifth—more than any label has received in Grammy history. Its previous winners were "The Barbra Streisand" (Continued on page 59)

MOR Artists Land Play In Pacific Area

By CARY DARLING

LOS ANGELES—As Top 40 stations in the Pacific Northwest increasingly use more adult contemporary programming, adult contemporary stations there may return to the old line MOR fare of such artists as Frank Sinatra and Tony Bennett. This potential programming switch is revealed in a Billboard survey of adult contemporary and Top 40 programmers in the Pacific Northwestern region.

Due to competition from AOR stations and the rising median age, Top 40 is leaning heavier on adult contemporary soft-rock music to get older listeners.

This means increased competition for existing adult contemporary stations which rely on such soft-rock artists as Dan Fogelberg and James Taylor. However, the old standards are enjoying renewed respectability.

"MOR's becoming a much more viable format," voices Allan Hotlen, program director at San Francisco's adult contemporary KSFO-AM. "The old fashioned MOR with 35-plus appeal is one option AM programmers are looking at."

"We're going for the upper age group of the adult contemporary market," notes John Etheredge, program director at KATR-AM Eugene, Ore. "We're playing traditional MOR but our programming isn't all Patti Page. However, we're now looking real hard at records by" (Continued on page 24)

MARCH 8, 1980 BILLBOARD



Billboard photo by Chuck Pulin

LIVE DISPLAY—Disco conceptual artist Colette attracts a curious stare or two as she becomes a living window display at the Record City store in New York to promote her "Beautiful Dreamer" 12-inch single on Lust Records. Colette spent two days in the window, at times literally stopping traffic on Broadway.

Western Area Jazz Federation Bows

By HANFORD SEARL

LAS VEGAS—In what was termed a precedent-setting move, representatives from 10 Western states and 15 jazz societies formed the Western Regional Federation of Jazz here Sunday (24).

More than 50 representatives and delegates met at the Desert Inn Hotel to iron out the new group's directions, goals and purposes under the guidance of the Las Vegas Jazz Society.

"This is more than a turning point," said Monk Montgomery, president of the Vegas-based organization. "Everyone agreed we need a

coalition to achieve certain benefits."

The one-day, five-hour session included a keynote speech by Aida Chapman, assistant director of musical programs for the National Endowment for the Arts, in which she expressed interest in the fledgling group.

Chapman addressed the various groups from Texas, California, Utah, Colorado, Idaho, Oregon, Washington and Alaska about numerous programs and funding opportunities.

(Continued on page 33)

RONSTADT, LARSON DUE

6 Cincy Rules For Coming Rock Gigs

By VICTOR HARRISON

CINCINNATI—Electric Factory Concerts has booked its first rock concerts into the Riverfront Coliseum since the Who tragedy last December. At the same time, Cincinnati safety director Richard Castellini has issued six requirements which both companies have to meet in order to put on the shows featuring ZZ Top March 21 and Linda Ronstadt with Danny Kortchmar and Nicolette Larson March 25.

Briefly, these six points are: 1—the doors of the Coliseum must be open 90 minutes before the show begins; 2—a minimum of 25 Cincinnati police officers and three police supervisors must be hired to supervise

public safety outside the Coliseum; 3—police and fire supervisors will be assigned to observe both the interior and the exterior of the Coliseum before, during and after each performance to make sure that all state and local fire laws and codes are observed.

These officers will have the right to cancel if any violation is found and not remedied by the Coliseum or Electric Factory Concerts management. 4—At least three entrance locations must be utilized for each concert. 5—At a point in time to be determined by the police officer in charge of the detail when the plaza area of the Coliseum has been secured and check points established, no ticket sales can be made from the plaza level surrounding the Coliseum.

And 6—No seat will be sold to any patron or given away free of charge to any patron who has an obstructed view of the stage or platform area where the performers are to be. Each seat used must have a clear and unobstructed view of the performance.

If the city doesn't receive written confirmation from both parties by Monday (3), the city will take legal measures to cancel both concerts, the mayor's office says.

FAMILY ACTS CHART HITS

LOS ANGELES—Five of the top six new albums on this week's chart are by family acts—and there's not a Gibb or Jackson in the bunch.

The week's top new entry at number 19 is "Bebe Le Strange" by Heart, Epic's five-member group fronted by sisters Ann and Nancy Wilson.

Debuting at 56 is "Light Up The Night" by A&M's Brothers Johnson (George and Louis); close behind at 71 is "Love Somebody Today" by Cotillion's Sister Sledge (Kathie, Debbie, Kim and Joni).

New at 112 is "What's Next" by Columbia's Frank Marino & Mahogany Rush, a four-man group featuring Frank and his brother Vince, who joined the lineup last year. And debuting on its heels at 116 is "Supercharged" by Capitol's Tavares, consisting of the five Tavares brothers: Ralph, Arthur "Pooch," Antone "Chubby," Feliciano "Butch" and Perry Lee "Tiny."

Re-entering the chart this week, though not in one of the six top debut spots, is "Van Halen," the first album by the four-man Warner Bros. group which features Alex and Edward Van Halen. The LP reappears on the charts at 196 two years after cracking the top 20.

'The Rose' Music: Not So Fragrant To Oscar Voters

LOS ANGELES—Despite the fact that "The Rose" is up for four Oscars, the film is not entered in any of the music categories for the 52nd annual Academy Awards.

Its only Oscar bids are for sound, film editing, supporting actor Frederick Forrest and actress Bette Midler, who becomes the third superstar singer in 11 years to snag an Oscar nomination in her first major motion picture role. Barbra Streisand won in 1968; Diana Ross lost to Liza Minnelli in 1972.

The snub to "The Rose" lends credence to the theory that the music branch of the Motion Picture Academy continues to favor veteran Hollywood film scorers at the expense of composers looking to bring

rock, r&b and other rhythms into the film scoring process.

The tradition-bound nature of the nominations may prove especially disheartening to record industry observers in that last year's winners in the three music categories seemed to indicate a heightened receptivity to contemporary music: the disco smash "Last Dance," the synthesized rhythms of "Midnight Express" and the spare rock'n'roll of "The Buddy Holly Story."

Composers David Shire and Patrick Williams and lyricists Kenny Ascher and Robert Wells earned their first nominations this year, but most of the nominees have lengthy Oscar track records. Four of the five candidates for best original score, for instance, have been racking up Oscar nominations since the '60s.

Few of the entered songs and scores have made significant impact on the sales charts: an exception is "The Muppet Movie" soundtrack, a

hit for Atlantic, as was its Kermit the Frog single "The Rainbow Connection." Warner Bros. enjoyed some chart action with "10," thanks to the "Bolero" cut, while Columbia has a tidy hit with "Star Trek."

Henry Mancini, Paul Williams, Kenny Ascher and David Shire are the top nominees with two bids each.

Shire is entered in the best song category with both "It Goes Like It Goes" from "Norma Rae" (lyric by Norman Gimbel) and "I'll Never Say 'Goodbye'" from "The Promise" (lyric by Alan & Marilyn Bergman).

It's the fourth nomination since 1965 for Gimbel, who was up last year for "Ready To Take A Chance" (Continued on page 15)

Billboard (ISSN 0006-2510) Vol. 92 No. 10 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 changes of address to Billboard, P.O. Box 855, Whitinsville, Mass. 01588, (617) 234-2292.

Grammy TV Show Mediocre

By ED HARRISON

LOS ANGELES—CBS-TV's telecast of the 22d Grammy Awards was bogged down in mediocrity, predictability and often bordered on tedium.

There were blatant errors by the cameramen, often zeroing in on the wrong nominees. The freeze frame shots capturing the emotions of the winners would have been more effective had they been more consistent.

The no-shows made it difficult for the camera to maintain continuity. So instead there were intermittent shots of the nominees mixed with album cover graphics.

The sound quality was another sore spot. Not only did many musical numbers come across as muddled, but static and microphone interference were not uncommon.

While it was admirable of NARAS to present the total musical spectrum by including James Galway's flute solo, Andrea Crouch and the Mighty Clouds Of Joy doing a gospel number and Sarah Vaughan and Joe Williams singing two jazz songs, it missed the boat by not showing many of the seemingly more mass appealing awards such as Donna Summer winning best female rock vocalist, best rock vocal performance by a group, a few more r&b and country awards and so on.

Having to listen to Debby Boone race through a list of winners, many of which she flubbed, was not only boring but disappointing.

The telecast did have its moments. Neil Diamond and Barbra Streisand's performance of "You Don't Bring Me Flowers" was the classiest spot in the show. Not only was it well choreographed but the level of emotion provided the only truly touching element of the show.

Eugene Fodor, unable to locate a winning classical envelope was embarrassing but hysterical especially when he said, "Are we really on tv?" Nearly as funny was a tuxedo-clad Bob Dylan and band singing "Gotta Serve Somebody." Dylan's next step is obviously the Las Vegas lounge circuit.

The evening's oddball pairing was Deborah Harry and George Burns with Harry forced to read insipid lines and coming off in a highly unflattering way.

No less than seven times did Grammy recipients thank the Lord or Jesus or God for helping them to achieve their coveted awards. And Kenny Rogers, though a gracious host, left something to be desired when trying to hit the high notes during his record of the year medley with Donna Summer.

SHERRILL GETS OWN LOGO

CBS Records Is Expanding Its Operation In Nashville

NEW YORK—CBS Records is expanding its Nashville operation, giving Billy Sherrill, vice president and executive producer, his own production logo, while Rick Blackburn is being promoted to vice president and general manager. CBS Records, Nashville (see Executive Turntable).

First artist recorded through this new deal with Sherrill is Lacy J. Dalton. The new logo still does not have a name. Sherrill also will continue



Billboard photo by Brian McLaughlin

CAPTAIN SOUL—The Captain & Tennille do a stint as guest DJs at L.A. r&b powerhouse KACE-FM, promoting their Casablanca single "Do That To Me One More Time." Looking over Toni Tennille's shoulder as she prepares to go on the air is Alonzo Miller, the station's music director.

Library Of Congress Seeks New Copyrights Register

WASHINGTON—The Library of Congress is looking for a new Register of Copyrights to replace Barbara Ringer who retires in May. A nationwide search is underway, spearheaded by Alan Latman, New York Univ. Law School professor and executive director of the Copyright Society of the U.S. who has been chosen by the Librarian of Congress to chair this search committee.

Leonard Feist, president of the National Music Publishers Assn., is a member of the committee along with Barbara Tuchman, author; Dan Lacy, senior vice president of McGraw Hill, Inc.; Robert Wedgeworth, executive director of the American Library Assn.; Raya Drenben, associate justice of the Massachusetts Appeals Court; and Harvey J. Winter, director of the Office of Business Practices of the U.S. Dept. of State.

The new Register of Copyrights will be appointed by the Librarian of Congress from a list of qualified nominees presented by the search committee. Nominations for the position should be sent to Prof. Latman at New York Univ. Law School, 40

Washington Square South, New York, N.Y. 10012.

RIAA PARTY FOR THE FBI

NEW YORK—For its efforts in combating disk/tape piracy and counterfeiting, the FBI will be honored Tuesday (4) by the Recording Industry Assn. of America in Washington.

FBI director William Webster will accept the RIAA's 12th annual Cultural Award on behalf of the bureau, the selection of which was made by the RIAA board in December.

The RIAA says the award reflects the FBI's help in preserving "an environment in which creativity and the arts can flourish, and the creative artist can prosper."

At the dinner, recording executives will host close to 1,000 guests including members of Congress, the Administration and independent agencies. Entertainment will be provided by Helen Reddy and Larry Gatlin and the Gatlin Bros. Band. Site is the International Ballroom of the Washington Hilton Hotel.

Grammys Chalk Up Tolerable Ratings

NEW YORK—CBS' telecast of the annual Grammy awards got respectable shares and ratings in overnight Nielsen's in the top three markets.

The show did best in Chicago where it scored a 22.9 rating and a 34 share. This share figure was equalled in New York where a 21.4 rating was recorded. Los Angeles had a 19.0 rating and a 33 share.

Ratings represent the percent of audience watching among all who have a television set and could be watching, while shares represent the percent of viewers captured among all who were watching television at the time.

working with CBS' Nashville artists including George Jones, Tammy Wynette, Johnny Paycheck, Johnny Rodriguez, Johnny Duncan and David Allan Coe.

In his new capacity, Blackburn will be responsible for all marketing and a&r activities of the CBS Nashville office. He will oversee all facets of production promotion, product management, artist development, publicity and creative services.

Executive Turntable

Record Companies

In changes at CBS Records Nashville, **Rick Blackburn** is named vice president and general manager. He was marketing vice president. **Billy Sherrill**, formerly a&r vice president, is now vice president and executive producer. . . . In the newly restructured CBS Records Masterworks division in New York, **Robert J. Campbell** is now the marketing director. He was sales/promotional director.

Paul Myers, formerly a&r vice president, moves to a&r planning and productions vice president. **Christine Reed** is now the a&r director. She was a consultant to the John F. Kennedy Center in Washington. . . . **Robert B. O'Neill** is now director of Capitol Records law department in Los Angeles. Previously, he was vice president and associate general counsel of Amfac, Inc. In addition, O'Neill has been elected secretary to the corporation.



Blackburn



Sherrill

Charles H. Tillinghast, assistant general counsel, becomes special projects attorney. . . . **Lee Smith**, former Midwest regional salesperson for Angel Records, is now national classical sales manager for the Los Angeles-based label. . . . **Richard Blase** exits his post as CBS Records West Coast manager of special products to become vice president of sales and marketing for Audio Research-Session Records in Los Angeles. . . . **Kevin Keogh** moves to Bearsville Records as national secondary promotion director. Keogh was in the same post at Casablanca. He is based in Burbank, Calif. . . . **Don Graham** joins LAX Records in Los Angeles as national pop promotion director. He was with Cream Records as promotion director for the past three years. . . . **Rick Marks** is upped to the

newly created post of national merchandising coordinator for Atlantic Records in New York. He was assistant to the merchandising director. . . . **Brenda Geffner** takes over the newly created post of publicity and artist relations coordinator in Los Angeles for 20th Century-Fox Records. She was an administrative assistant at 20th Century-Fox, working with the Gale Roberts Co., an outside public relations firm. . . . **Don Tolle**, formerly



Myers



Campbell

the Southern regional promotion director for A&M Records, now heads the Don Tolle Promotion Network in Atlanta. . . . **Bea Frankel** exits her post as a Casablanca publicist in Los Angeles. She is now doing freelance work. . . . **Ron Beigel** named vice president and general manager of Aurum Records in New York. He was most recently director of a&r. . . . **Roy Rosenberg**, recently with Atlantic Records as Northeast pop promotion director, moves to Silver Blue Productions in New York as national promotion director. . . . **Bob Cullen**, a record producer, joins Aries II Records in Los Angeles as executive vice president. **Don Wright**, formerly national promotion manager for RCA Records, comes in as national promotion manager while **Joe Louis** is now vice president, national sales manager. Louis was national sales manager for RSO Records.

Herb Belkin moves into Mobile Fidelity Sound Lab as president in Los Angeles. Belkin was an outside consultant to Mobile Fidelity for obtaining product licenses for the audiophile label.



Belkin



Reed

Marketing

Steve Libman resigns as general manager of Emerald City Records, Atlanta, parent company of the Oz and Music Scene stores. He is a 20-year veteran of wholesaling and had been with Emerald City five years.

Publishing

Barry Offitzer becomes professional manager for Cotillion/Walden Music, the publishing arm of Atlantic Records. Offitzer was a member of the royalties department. . . . **Eloise Peacock** joins Glotzer Management in Los Angeles as publishing administrator. She was with the ATV Music Group as copyright manager.

Related Fields

Steve Gottlieb, former chairman of PolyGram Leisure U.K., is now international operations vice president for Muzak, a division of the U.S. Teleprompter Corp. Gottlieb will be based in London. . . . **James C. Johnston** resigns as vice president and general manager of Jensen Sound Laboratories in Schiller Park, Ill. . . . **Stanley Silverman** joins Ampex in Redwood City, Calif., in the newly created post of market planning director. He had been product marketing manager for Diablo Systems Inc. . . . **Cliff Burnstein** joins Contemporary Communications Corp. in New York as vice president of marketing and promotion for all music operations. He was a&r director and national album promotion director for Phonogram/Mercury. . . . **William "Pablo" Davis** named vice president of operations for New York City Players, the corporation for the group Cameo. Davis was president of Pablo and Associates Inc. a Midwestern concert promotion firm based in Columbus, Ohio. . . . **Richard Gabriel** is now West Coast recording supervisor of the American Federation of Musicians. Gabriel headed the videotape/television department of AFM Local 47, Los Angeles. . . . **Jim Crescente** joins Media Home Entertainment, a Los Angeles videocassette duplicating company, as controller. He was financial planning director for Pertec, a Los Angeles based computer firm. . . . **Gary Atkinson** joins Brock Musical Productions in Nashville as regional marketing director. Atkinson was with the Southwestern Co. as district sales manager. Also added is **Teresa Searcy** as public relations coordinator. Searcy was marketing assistant with Gresham and Smith Architects in Nashville. . . . **Donald E. Hall** moves up at Magnavox in Fort Wayne, Ind., as national director of public relations and promotion. Hall was sales promotion manager. . . . **Monroe Friedman** is now a principal partner of Solters & Roskin, Inc. p.r. firm in Los Angeles. Friedman was head of West Coast operations. . . . **Deborah Simon** is promoted to music coordinator for Melvin Simon Productions in Los Angeles. Simon has worked for the past year in the music department of the film company. . . . Advance Marketing in Great Neck, N.Y., adds **Don England** as audio division national sales director. England was national key accounts sales manager for Sony Corp.'s blank tape division. . . . **Jody Teich** and **Eric J. Lindsey** join the Howard Bloom Organization in New York as a publicity trainee and financial coordinator respectively. Teich worked at ATI in New York while Lindsey has been a research analyst for Dean Witter.

In This Issue

CLASSICAL.....	31
CLASSIFIED MART.....	38, 39
COMMENTARY.....	16
COUNTRY.....	36
DISCO.....	46
INTERNATIONAL.....	50
JAZZ.....	33
PUBLISHING.....	32
RADIO.....	20
SOUND BUSINESS.....	42
TALENT.....	28
VIDEO.....	42

FEATURES


Counterpoint.....	40
Disco Action.....	48
Inside Track.....	66
Lifelines.....	64
Rock'n'Rolling.....	18
Sales Barometer.....	10
Stock Market Quotations.....	10
Vox Jox.....	26

CHARTS

Top LPs.....	63, 65
Singles Radio Action Chart.....	21, 25
Album Radio Action Chart.....	27
Boxoffice.....	30
Bubbling Under Top LPs/Hot 100.....	26
Disco Top 100.....	49
Jazz LPs.....	33
Hits Of The World.....	52, 53
Hot Soul Singles.....	40
Latin LPs.....	32
Soul LPs.....	41
Hot Country Singles.....	34
Hot Country LPs.....	37
Hot 100.....	60
Top 50 Adult Contemporary.....	31

RECORD REVIEWS

Audiophile Recordings.....	43
Album Reviews.....	55
Singles Reviews.....	58
LP Closeup Column.....	59



**Some nights,
when the music's pounding,
you can almost forget a killer's loose.**

Willy DeVille, The Cripples, John Hiatt, Germs (G.I.),
Rough Trade, Madelynn Von Ritz and Mutiny perform
new music from the original motion picture soundtrack

"CRUISING!" On Lorimar Records and Tapes.

JC 36410

SYNCHED WITH VIDEO Stereo Tape For Vidcassette Bared

By ELIOT TIEGEL

LOS ANGELES—With stereo sound unavailable on videocassettes, Media Home Entertainment is creating audio stereo tapes to run in synchronization with the videotape.

This stopgap action by the local two-year-old tape duplicator is designed to offer the home user an alternative to the mono-only sound now available when one buys a videocassette player.

Synchronization will be achieved by the owner pushing the play button on his audio cassette machine when he hears a beep sound on the videocassette which is the signal to start the audio tape rolling.

Ron Safinick, the firm's president, cites technological problems in holding back the development of a stereo soundtrack being placed on the videotape itself, resulting in a

mono-only sound capability for all videocassette recorder owners around the world.

Safinick says he has all electronic rights for these first titles which enables him to produce a second audio tape. In the event he develops an accompanying audio tape for a videotape for which he only holds a video license, he will have to acquire an audio license.

The MCA videodisk, by contrast, has a stereo sound capability while RCA's forthcoming videodisk debut will be in mono initially since the television sets through which the disks will be played offer such poor sound reproduction.

In deciding to offer a stereo audio cassette, Media Home Entertainment will hire an outside audio duplicator to run off the tapes for the

(Continued on page 42)

U.A. Files Arden, ELO, CBS Lawsuit

By JOHN SIPPEL

LOS ANGELES—United Artists music publishing firms want court-determined damages or \$50,000 per violated copyright and destruction of all parts and finished albums by the Electric Light Orchestra in which such alleged infringements occur in a Federal District Court suit filed here.

The litigation is the latest between the publishers and the former UA distributor and CBS Records and ELO's mentor, Don Arden. As is the case with the prior numerous suits

filed here and in New York, this one involving various compositions revolves around Arden moving the act to CBS several years ago.

The pleading claims that Jet Records and two other corporations controlled by Arden laid out \$10.5 million in April 1978 to United Artists Corp., parent of the plaintiffs, in return for which Arden got the ELO masters and certain recorded inventory of the group. UA Music also forgave unrecouped advances and

(Continued on page 15)

General News Sale Of Chain Is Nearing

NEW YORK—VideoVision, Inc., specializing in home videotapes and audio tapes and cassettes, says it has reached an agreement in principle for a three-year option to purchase all of the stock of Atlanta-based Emerald City Records, Inc., which operates 15 retail units in the South as Oz Record & Tapes and The Music Scene.

If the option is exercised, the acquisition of the Emerald City Record stock would be exchanged for stock in VideoVision, traded over-the-counter, based on an earnings formula.

According to unaudited reports by Emerald City Records, the company did about \$7.1 million in sales and lost \$89,000.

According to Stephen Flaks, president of VideoVision, the potential acquisition of Emerald City would give the company additional outlets for its prerecorded videocassettes. VideoVision had previously made an exclusive distribution arrangement for its product in areas covered by Emerald City Records, including Georgia, Alabama, Florida and Mississippi.

Expanding on the option, Flaks says the option may be exercised within six months.

"We expect to finalize the option on April 15, at which time there'll be an exchange of funds on our part for stock in our company held by Emerald City," Flax says.

He says a finance committee controlled by VideoVision will be making financial decisions for Emerald City, although Dave Kaye, president of the company, will continue to operate the chain on a day-to-day basis.

In another development, Steve Libman, general manager of Emerald City for five years and a 20-year veteran of music wholesaling, is expected to leave the company within 30 days.

PolyGram Cuts Seen Affecting 3 Cos. Personnel

LOS ANGELES—The growing industry concern for paring overhead manifests itself with current personnel slashes, consolidation and reorganization at PolyGram.

PolyGram, it's estimated, will cut 125-150. At newly acquired Casablanca, 65 of 165 were notified at the home office here that they were through or were being asked to stay from 30 to 60 days. A PolyGram spokesman, who would not divulge numbers, emphasizes the firm is all-out to preserve as many jobs as possible and assist those being fired to relocate. No information was available as to how many would be dropped in the Polydor home base work force.

No one at Phonogram/Mercury had been notified as of Friday morning (29) whether they would be making the shift from the long-time Chicago base to New York's Seventh Ave., where Mercury's Gotham offices are located. PhonoGram/Mercury's Chicago staff numbers 65. Primarily executives will be "in-

(Continued on page 59)



INMATES IN-STORE—Members of Polydor's the Inmates are surrounded by their fans during a promotional visit to the Record Revolution store in King of Prussia, Pa. Earlier, Polydor and WYSP-FM in Philadelphia sponsored a contest where winners were turned loose with their partners for 94 seconds to gather all the disks they could. The only hitch was that the contestants had to be handcuffed together.

Pittsburgh FBI Raid Grabs 23,000 Albums

By JOHN MEHNO

PITTSBURGH—An FBI raid on a suburban house Feb. 22 netted more than 23,000 alleged bootleg albums and equipment used to produce the records.

FBI agents obtained a search warrant for a garage that was rented to Barry Watson, 27, who also rented a first floor apartment in a house on the same property. They discovered a tunnel connecting the garage to the basement of the house, where the albums were stored.

The records seized included alleged unauthorized productions of material by the Rolling Stones, the Who, Yes, Elvis Costello and others. The records were clearly not major company issues, most featuring black and white covers with crude print and no attempt at graphic design. The performances were purportedly recordings of concerts, rehearsals and radio broadcasts.

The Pittsburgh raid was part of an overall investigation in three separate geographical areas. It started in Ontario, Canada and later spread to Pittsburgh and Georgia when the Royal Canadian Mounted Police alerted the FBI of bootleg activities that were related in the U.S.

Similar raids were conducted on the same day in four Canadian cities and in Rome, Ga. Watson was picked up in Rome and charged with copyright law violations.

The FBI theorizes that the Pittsburgh location was used as a warehouse. Agent Ken Carlson says indications are that the records were manufactured in Georgia and stored in Pittsburgh, which has been a convenient point between Georgia and Ontario. Carlson believes Watson was the Pittsburgh representative for the alleged bootlegging ring.

In addition to the records, agents seized 23 master disks, a number of master tapes, record labels and sheets used as covers on plain white jackets.

The album jackets carried a variety of logos: K & S Records, Kick Now, Sniff Records, Whose Records and Paci-fist Records.

Titles included "Yes In The Round," "Yes Live In London," "Rolling Stones Paris Rehearsals," "The Who Live At Swansea," "Time's Up" by the Buzzcocks, "Hate You Live" by Elvis Costello, "The Police Live At Zellerbach" and an untitled Iggy Pop album.

A double album set of a live Rolling Stones performance bore the leg-

end, "All Rights Reserved. All Wrongs Reversed." The album, titled "Hot Flashes, Kool Licks" was on the Inward label, which listed its address as Taipei, Taiwan. It was one of the few that featured a full-color cover.

That same album was seen on sale at a record shop within walking distance of FBI headquarters. The store, which specializes in collector's items, was selling the album for \$9.99.

Bogart Keynoting

NEW YORK—Neil Bogart, who recently left Casablanca Record & FilmWorks to form a new music company, will keynote the 1980 convention of the National Assn. of Recording Merchandisers.

Bogart's address, titled "A New Year. A New Decade. A New Challenge," will take place March 24, the opening day session of the convention at the MGM Grand Hotel in Las Vegas.

MAJOR 24 TRACK STATE OF ART AUTOMATED RECORDING TIME

Reopening Limited
Introductory Offer

\$69⁹⁹ per hour,
18-hr.
minimum

Unique, Creative West
Coast Environment
in New York.

The newest plasma display, Spectra-view, MCI 528-C Console, JH-16 MCI 24 Tr. Recorder w/Auto Locator 3, Dolby, Bösendorfer Grand Piano, EMT, AKG, Lexicon Prime Time, 7 Pultec Outboard Equalizers, 5 Urie Limiters, Eventide Digital Delay, Key-pex, Gain Brain, Big Red, JBL 4311's, Auratones, Hammond, Rhodes, ARP Synthesizers, Mikes: Neumann, AKG, Electro Voice, Beyer, Sennheiser, Shure.

Call
Now **(212) 543-7778**

**We're only #4
so we really have
to try harder**

We offer any
or all of the
following
quality
services. All
under one
roof and at
competitive
prices.

Lee-Myles Assoc., Inc.
160 E. 56th St., Dept. AS, NYC 10022 Tel: 758-3232

- Design
- Art
- Type
- Color seps
- Printing
- Fabrication
- Record
- Pressing
- Tape
- Duplication

Serving the graphic needs of the record industry since 1952.

2 Smash Hits
&
Breaking Everywhere!

**"Rappin' & Rockin'
the House"**
by

**Funky Four
Plus One More**

"Super Rappin' "
by

**Grand Master Flash
& The Furious Five**
Enjoy Records

611 W. 125th St., NYC 10027
(212) 662-2230

Tenement Steps.

**COLORED
VINYL
PRESSINGS
AVAILABLE**

DISKMAKERS
925 N Third Street, Phila., Pa. 19123
(215) MA. 7-2277 • (212) 966-3185
Send for our price list
or Call for information



ONE GREAT AWARD DESERVES ANOTHER.

Before they won a Grammy, the Bee Gees, Donna Summer and Billy Joel all shared another distinction: the Ampex Golden Reel Award.

This is the third year of the Ampex Golden Reel awards program. To date, more than 130 artists and studios have received Golden Reels for selling a million singles or a half-million albums: all hits that were mastered on Ampex

professional recording tape. And Ampex has donated over \$130,000 to the artists' favorite charities.

Ampex congratulates this year's Grammy nominees. And because more hits by more stars are mastered on Ampex tape than on all others combined, there's a good chance that this year's Grammy winners already have a Golden Reel or two at home.

AMPEX

*The Tape
of the Stars*

Ampex Corporation, Magnetic Tape Division,

401 Broadway, Redwood City, CA 94063

Willie Nile's first album.

THE LOS ANGELES TIMES · ROBERT HILBURN · FEBRUARY 19, 1980

"Willie Nile's inspiring debut album signals the arrival of a major new figure in rock 'n' roll.

"It is the kind of rare collection that reawakens you to the inspiring qualities of rock 'n' roll. The sparkle of the guitars in the opening seconds of the album moves you, physically and emotionally, the way the best rock has always done.

"Imagine the joy of hearing an album with nearly a dozen uplifting selections. Nile's music touches freshly on some universal issues and combines two sturdy strains of American rock: the vitality of '50s-flavored rockabilly and the lyric slant of Dylan-oriented folk.

"This LP is evidence that an important new figure has arrived."

THE NEW YORK TIMES · ROBERT PALMER · FEBRUARY 15, 1980

"To these ears, Willie Nile is the most exciting debut album by a singer-songwriter in some time.

"He's a confident singer and a masterful songwriter who's able to fit bright, vivid imagery into the tightest rock-and-roll song forms... The result is an album that crackles with electricity. It is hard-edged guitar rock and would be squarely in a new-wave mold except for the unusually broad range of the songs."

STEREO REVIEW · PAULETTE WEISS · MARCH 1980

"It is dazzling—at times vibrant and driving, at other times tender and melodic.

"To describe the album as rock 'n' roll laced with folk is about as accurate as describing a Rolls Royce Silver Cloud as a large car with four doors. Nile's music is like a big surprise package into which twenty-five years of rock history are crammed. Despite recognizable influences (Buddy Holly, The Stones, and a clutch of British popsters and American rockabillys), Willie Nile has an unquestionable originality.

"The scope and authority of Nile's songs is impressive. They have wit and passion and even disturbing personal images. Willie Nile has enough talent and vision to make me believe he might be the Great Rock Hope for the Eighties."

AB 4260 Produced and Engineered by Roy Halee.



Willie Nile.
On Arista Records and Tapes.

ARISTA



3 ALBUMS IN THE TOP 5

CBS Sales Ahead Of Year Ago

By ROMAN KOZAK

NEW YORK—With three LPs in the top five on the Billboard album chart (Pink Floyd's "Wall" at No. 1; Dan Fogelberg's "Phoenix Moon" at number three and Michael Jackson's "Off The Wall" at number five), CBS Records sales for the first two months of 1980 are running ahead of last year's figures for the similar period in 1979. But the corporation as a whole is expecting a soft first quarter due to higher costs for the broadcasting and publishing groups.

Such was the gist of remarks made by John Backe, president of CBS Inc.; Walter Yetnikoff, president of the CBS Records Group, and other top CBS corporate executives at a meeting with security analysts at the CBS Broadcast Center here Tuesday (26).

For 1980, CBS Inc. again expects another good year with the company as a whole adopting a strategy focusing on the emerging markets being offered by the new communications technologies.

Specifically this will mean a strong emphasis on the new CBS Video Enterprises Division within the CBS Records Group which will concentrate on developing software for videodisk, videotape and cable markets, and research into the Teletext system through the Broadcast Group.

Teletext is two-way video which can provide graphics and print material on a screen. It can be a video magazine; provide households with data on first aid, or household financial management; serve as a video game; or be used as a way of order-

ing products for the home. According to the presentation, the Teletext system and the Columbia House mail-order system are potential marketing tools in introducing video software products into the marketplace.

In terms of records, Backe called 1979 "the toughest year ever in the record business," and CBS industry estimates for the year show no growth above 1978's \$4.13 billion.

However, CBS is projecting industrywide a 5.3% increase in total sales for 1980 to \$4.345 billion, and another 10% increase in 1981 to \$4.78 billion, provided there is no major recession.

By 1981 CBS expects to have its new Carrollton pressing plant on line. Backe admitted that the slowdown in the record business has hit profits from its pressing plant operations. That altered plans for the startup of the new plant. However, by even the most modest projections, by 1981 the plant will become necessary, he added.

Other factors that have hit profits in the Records Group, which went down 46% in 1979 compared with

1978, were higher promotional and marketing costs coupled with greater returns from dealers.

Backe conceded the record business was at a "fever pitch" in 1978 and CBS may have made some mistakes in terms of "pushing too hard" on accounts receivable. But now the company is exercising "sound financial leadership" by trimming margins, restricting dating and limiting returns to 20%. "We will never make the same mistakes again," vowed Backe.

In terms of videodisks, Yetnikoff said CBS chose to license the RCA system because it is the system now most advanced as far as manufacturing capabilities are involved, even if the system cannot as yet handle stereo.

CBS intends to concentrate on the software end of the business since "if there is no software programming, there is nothing," added Backe.

CBS executives said they expected feature films to form the bulk of the initial video software. But film is a well that will run dry soon, and then educational materials and original programming will have to take up the slack, with much of the creative input coming from the music side of CBS.

"We have been signing our (musical) artists for the last 15 years for audio/visual rights," said Yetnikoff. "As when motion pictures went from silent to talkies, so will a number of musical artists make the transition into video, although I feel there will always be a market for just the audio product."

"But in terms of music artists, a new art form can be created, and we have some of the most charismatic artists around. We would love to get video product from Bruce Springsteen. In fact, we would love to get some audio product from him," joked Yetnikoff.

Video Corp. Posts 2d Quarter Profits

NEW YORK—Video Corp. of America, which deals primarily in videotape production services for the broadcast industry, has reported increases in sales and income for the second quarter ended Dec. 31.

For the period, sales were \$3,027,000, a 26% increase over the similar period a year before. Income rose 5% to \$210,000.

Although revenues for the six month period ended Dec. 31 increased 20% to \$5,434,000, income of \$220,000 was 22% below last year's first half.

Market Quotations

As of closing, Feb. 28, 1980

1980		NAME	P-E	(Sales 100s)	High	Low	Close	Change
High	Low							
1%	3/4	Alltec Corp.	23	55	1%	1/4	1/4	- 1/4
47%	30 1/4	ABC	5	1059	31 1/2	30 1/4	31 1/4	+ 1
41 1/2	31	American Can	5	366	31 1/2	31	31 1/4	- 1/4
28 1/2	14	Ampex	14	1849	28	27 1/2	27 1/2	- 1/2
5	1 1/2	Automatic Radio	-	7	4	3 1/2	3 1/2	Unch.
56 1/2	44 1/2	CBS	6	1127	46 1/2	45 1/2	46	+ 1/2
37 1/2	18 1/2	Columbia Pictures	9	52	32 1/2	32 1/2	32 1/2	- 1/2
13 1/2	5 1/2	Craig Corp.	19	24	6	5 1/2	6	Unch.
48 1/2	33	Disney, Walt	12	505	43 1/2	42 1/2	42 1/2	- 3/4
3 1/2	1 1/2	EMI	-	88	3 1/2	3 1/2	3 1/2	Unch.
18 1/2	8 1/2	Filmways, Inc.	8	629	11 1/2	9 1/2	11 1/2	+ 1 1/2
22 1/2	13 1/2	Gulf + Western	4	628	20 1/2	19 1/2	19 1/2	+ 1/2
17	10 1/2	Handleman	6	9	10 1/2	10 1/2	10 1/2	+ 1/2
37 1/2	17	Harrah's	16	156	37 1/2	36 1/2	37 1/2	+ 1/2
9	3 1/2	K-tel	7	4	8	7 1/2	7 1/2	- 1/2
3 1/2	1 1/2	Lafayette Radio	-	-	-	-	1 1/2	Unch.
37 1/2	27 1/2	Matsushita Electronics	8	-	-	-	27 1/2	Unch.
57 1/2	37 1/2	MCA	9	20	53 1/2	53 1/2	53 1/2	+ 1/2
39	15 1/2	Memorex	4	518	16	15 1/2	15 1/2	Unch.
66	46 1/2	3M	9	2229	50 1/2	49 1/2	49 1/2	- 1/2
63 1/2	36	Motorola	11	372	56 1/2	55 1/2	55 1/2	- 1/2
32	24 1/2	North American Philips	4	21	27 1/2	27 1/2	27 1/2	- 1/2
22 1/2	12 1/2	Pioneer Electronics	9	-	-	-	16 1/2	Unch.
28 1/2	21 1/2	RCA	5	1469	23 1/2	22 1/2	23	+ 1/2
10 1/2	6 1/2	Sony	19	405	5 1/2	6 1/2	6 1/2	+ 1/2
33 1/2	15	Storer Broadcasting	10	157	28 1/2	28	28	- 3/4
-	-	Superscope	-	39	4 1/2	4 1/2	4 1/2	+ 1/2
35 1/2	18 1/2	Taft Broadcasting	9	5	30 1/2	30 1/2	30 1/2	Unch.
20 1/2	15 1/2	Transamerica	4	4797	16 1/2	15 1/2	15 1/2	- 1/2
53	30	20th Century-Fox	6	371	44 1/2	42	44 1/2	+ 1 1/2
57 1/2	32 1/2	Warner Communications	10	127	54	53 1/2	54	Unch.

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	-	1	2	3	Integrity Ent.	8	6	5 1/2	5 1/2
Data	-	-	-	-	Koss Corp.	8	6	5 1/2	5 1/2
Packaging	4	1	7 1/2	8	Kustom Elec.	10	-	1 1/4	1 1/4
Electrosound	-	-	-	-	M. Josephson	7	19	11 1/2	12 1/2
Group	5	5	5 1/2	6 1/2	Orrox Corp.	18	327	8 1/2	9
First Artists	-	-	-	-	Recoton	3	-	1	1 1/2
Prod.	22	28	3 1/2	4 1/2	Schwartz Bros.	6	5	1 1/2	2 1/2

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

MARCH 8, 1980 BILLBOARD

WHO MAKES AND PRINTS

7" LITHO SLEEVES


in 2-3-4-Color



KEYSTONE PRINTED SPECIALTIES

321 Pear Street
Scranton, PA 18505
(717) 346-1761

Tenement Steps.
The Motors.



Billboard® SALES BAROMETER

	LPs			SINGLES		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	51%	17%	32%	31%	16%	53%
PREVIOUS WEEK	56%	11%	33%	31%	18%	51%

	PRERECORDED CASSETTES			PRERECORDED 8-TRACKS		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	52%	15%	33%	9%	45%	46%
PREVIOUS WEEK	59%	9%	32%	9%	59%	32%

	BLANK TAPE			BUSINESS OVERALL COMPARED TO LAST YEAR		
	UP	DOWN	STABLE	UP	DOWN	STABLE
LAST WEEK	37%	15%	48%	28%	32%	40%
PREVIOUS WEEK	35%	19%	46%	31%	28%	41%

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



WHY SHOP AROUND?

C&M

IS THE COMPLETE ONE-STOP for WHATEVER YOUR STORE NEEDS

Records • Tapes • Record Care Products • Head Phones • Hi Fi Components • Bags • Record Dividers • Carrying Cases • Disco Lights • Needles • Cords • Disc-washer Products • Blank Recording Tapes

SHOP & COMPARE CHECK OUT OUR PRICES

We Service: Record Stores • Jukebox Operators • Colleges • Libraries • Head Shops • Dance Studios • Radio Stations • Street Jocks.

For Ordering Only Call Toll Free: (800) 638-0559

Please write for additional information



DISTRIBUTORS
5405 Lafayette Place
Hyattsville, MD 20781
(301) 699-5888

JEFFERSON STARSHIP

A New Single



“Girl With The Hungry Eyes”

FB-11921



From the
GOLD ALBUM
soon to be
Platinum.

“Freedom At Point Zero”



Jefferson Starship: Craig Chaquico, Aynsley Dunbar,
David Freiberg, Paul Kantner, Pete Sears, Mickey Thomas.
Manager: Bill Thompson

GRUNYEN
RECORDS
Manufactured and distributed by RCA Records

Produced by Ron Nevison
for Gadget Productions, Inc.

BZL1-3452

F O R E I

**Great rock 'n' roll knows no limits.
Foreigner's "head games,"
double platinum and rising.**

*WEA Corp. congratulates Foreigner for having sold
2,000,000 copies of "head games".*

G N E R



Produced by Roy Thomas Baker with Mick Jones
and Ian McDonald

Management: Bud Prager / ESP Management Inc

Photo: NASA
SD 29959



“DON'T PUSH IT. DON'T FORCE IT”

TC-2443
TCD-105 (12 Disco)

One thing everybody agrees on:
“push it” we will,
but “force it” we don't have to,
it's a double action hit!

BB

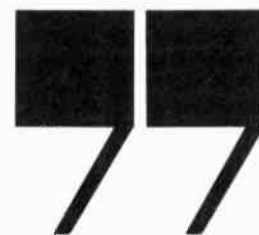
★ 33

CB

37●

RW

31●



LEON HAYWOOD



Produced by Leon Haywood & Tony Coloman

Manufactured and Distributed by RCA Records



www.americanradiohistory.com

SCHMIDT MOVES UP Restructuring At CBS Masterworks

NEW YORK—CBS Records is restructuring CBS Masterworks to centralize worldwide its a&r, marketing and administrative functions. Under the reorganization, the new structure will be headed by Simon Schmidt, vice president and general manager. CBS Masterworks, who will report directly to Dick Asher, deputy president and chief operating officer, CBS Records Group. (See Executive Turntable).

All Masterworks executives, in the U.S. and overseas, involved exclusively in domestic and overseas clas-

sical music creative and marketing activities will now report to Schmidt. The activities of Masterworks offices in London and Paris will also be included in this structure.

The new organization should provide each Masterworks release with a worldwide plan for a&r, marketing, administration, planning, coordination, and strategy. All recording activities, release schedules, artist liaisons, and technical recording developments will be coordinated by the Masterworks staff with the various operating divisions. This will provide a marketing strategy for each classical release.

Distribution of Masterworks releases will be conducted in the U.S. by the domestic marketing operation and in foreign countries by the marketing and sales staffs of the various companies.

MCA Conclave At Puerto Rico Hotel

LOS ANGELES—MCA Distributing Corp. holds its annual Eastern regional marketing meeting March 6-8 at the Dupont Plaza in San Juan, Puerto Rico.

Working around a similar theme as its recent West Coast meeting of "1980 Marketing Strategy," the meeting will include various seminars.

Besides corporate personnel, representatives from the New York, Philadelphia, Baltimore, Miami, Atlanta, St. Louis, Detroit, Cleveland and Nashville branches will attend. The presidential award will be given for branch of the year and salesperson of the year.

Select Half-Speeds

LOS ANGELES—Four new half-speed mastered recordings have been set by Mobile Fidelity for the audiophile label's "Original Master Recording" series.

Titles include "Hot August Night" by Neil Diamond, "Finger Paintings" by Earl Klugh, "The Grand Illusion" by Styx and "All Around My Hat" by Steeleye Span.

UA Sues Over ELO Copyrights

• Continued from page 6
loans of \$6.5 million to Arden and members of his family. Concurrently, Arden transacted with CBS which agreed to pay, advance and loan Arden almost \$20 million for the property for which Arden shelled out \$10.5 million, it's claimed.

UA Music International, UA Music Ltd. and Unart Music Corp. are

miffed because Arden has allegedly violated his 50/50 partnership pact with them made in September 1975. According to terms of that deal, copyrights of four of Roy Wood's compositions and 25 of Jeff Lynne's songs, all written prior to the deal's date, were to be jointly owned by UA Music and Jet Music, Inc., with UA to administer all rights.

According to the pleading, UA

Music and Jet were to share equally in compositions written by Lynne through Polygon, a Swiss corporation. The suit enumerates 43 such songs written through June 1979.

UA Music International says it advanced \$1 million on account of royalties, plus other advances totaling \$2,275,000, of which \$1,537,482.63 had not been recouped as of March 31, 1978, it's alleged.

Oscar Voters Snub 'The Rose' Music

• Continued from page 3
Again," it's the eighth nomination for the Bergmans, who won in 1968 for "Windmills Of Your Mind" and again in 1973 for "The Way We Were."

Marvin Hamlisch, who cowrote that Barbra Streisand smash as well as last year's best song nominee "The Last Time I Felt Like This" with the Bergmans, is entered this year with "Through The Eyes Of Love" from "Ice Castles." It's his fifth best song nomination; the second for lyricist Carole Bayer Sager, following their collaboration on 1977's "Nobody Does It Better."

Henry Mancini gets his 10th best song nomination with "It's Easy To Say" from "10," which he cowrote with Robert Wells. Mancini has won the prize twice: with "Moon River" in 1961 and "Days Of Wine And Roses" in 1962.

And Paul Williams is accorded his third best song nomination with "The Rainbow Connection" from "The Muppet Movie, written with

Kenny Ascher. Williams and Streisand teamed on 1976's Oscar winner, "Evergreen" from "A Star Is Born."

Williams and Ascher are also nominated with "The Muppet Movie" for best original song score. Williams was previously nominated in the category with "Phantom Of The Paradise" in 1974 and "Bugsy Malone" in 1976.

Competing here are "Breaking Away," adaptation score by Patrick Williams, and "All That Jazz," adapted by Ralph Burns, winner of the 1972 Oscar for adapting the score to Bob Fosse's "Cabaret."

All of the composers entered in the field of best original score are past nominees. Dave Grusin, nominated last year with "Heaven Can Wait," bags his second Oscar bid with "The Champ." Lalo Schifrin, first nominated in 1967 with "Cool Hand Luke," earns his fourth citation with "The Amityville Horror" and George Delerue, first nominated in 1969 for "Anne Of A Thousand

Days," is up for the fourth time with "A Little Romance."

Two past winners complete the list of original score nominees. Jerry Goldsmith, winner in 1976 for "The Omen," earns his 11th best score nomination since 1962 for "Star Trek," while Henry Mancini, winner in 1961 for "Breakfast At Tiffany's," receives his sixth best score bid. It's the first nomination in the category since 1970 for Mancini, first nominated 25 years ago for scoring "The Glenn Miller Story."

The winners will be announced April 19 on ABC-TV.

PAUL GREIN

W3 Office Moves

LOS ANGELES—W3 Public Relations, an entertainment public relations firm here, has relocated to 8913 Sunset Blvd., Los Angeles, 90069. The new phone number is (213) 855-1299.

Thanks to Everyone for Making
CREAM LIMOUSINE
Such a "Smash Hit" in just One Year!

THE ONLY LIMOUSINE SERVICE IN NEW YORK

Featuring

Complimentary Wine, Perrier and Chocolates. Movies,
Video Cassettes, Color TV and Stocked Bar available.



"Your World On Wheels"

(212) 784-2666

Billboard®



Founded 1894
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 Zito (L.A.); Managing Editor: Eliot Tiegel (L.A.).

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

Offices: Chicago—150 N. Wacker Dr., Ill. 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 McCullough, Sound Business Editor; John Sippel, Marketing Editor; Jean Williams, Talent Editor. Reporters: Paul Grein, Cary Darling, London—7 Carnaby St. W1V 1PG, 439-9411. Editorial Staff: Mike Hennessey, European Director; Peter Jones, U.K. News Editor. Milan—Piazzale Loreto 9, Italy. 28-29-158. Editorial Bureau Chief: Germano Ruscitto. Nashville—14 Music Circle E., Tenn. 37203, 615 748-8100. Editorial Staff: Gerry Wood, Bureau Chief & Country Editor. Reporters: 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 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. Washington—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—Juil 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, Bilderdijkstraan 28, Hilversum. 035-43137; Hong Kong—Keith Anderson, P.O. Box 40, Tai Po, N.T.; Hungary—Paul Gyongy, Orioutca 3/b, 1026 Budapest 11. Tel: 167-456; Ireland—Ken Stewart, 56 Rathgar Road, Dublin 6, Ireland. 97-14-72; Israel—Uri Alony, 3 Many Shochat St, Roshon le Zion. 997-532; Italy—Daniele Caroli, Viale Marche 21, 20125 Milano. 6083412. Paul Bompard, Kua 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—Kurt Bakkemoen, Alcersgaten 34, Postboks 727, Sentrum, Oslo 1. 02 11-40-40; Poland—Roman Waschko, Magiera 9m 37, 01-873 Warszawa. 34-36-04; Portugal—Fernando Tenente, R Sta Helena 122 R/c, Oporto; Rumania—Octavian Ursulescu, Str. Radu de 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; Switzerland—Pierre Haesler, Hasenweld 8, CH-4600 Olten, 062-215909; U.S.S.R.—Vadim 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, Rattel 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 W1V 1PG. 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.

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 Zito, 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: Ronald J. Roehr; Assistant Controller: 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, please send changes of address to Billboard, P.O. Box 855, Whitinsville, Mass. 01588, (617) 234-2292. © Copyright 1980 by Billboard Publications, Inc. The company also publishes in New York:

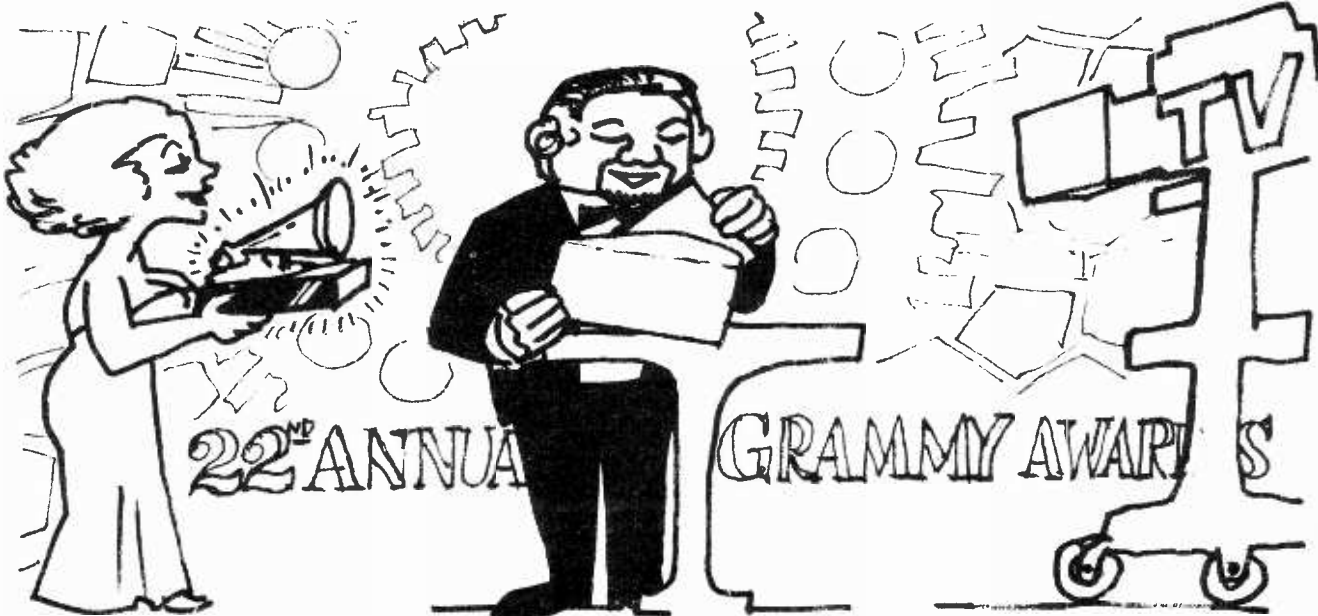
SUBSCRIBER SERVICE

P.O. Box 855
Whitinsville, Mass. 01588
(800) 343-6127
In Mass. please dial (617) 234-2292



Vol. 92 No. 10

Commentary



... And the winner is ... the Good Lord!

Billboard cartoon by Bernie Rollins

New Lines Of Communication

By MARVIN CANE

Unknowingly, record companies have set up a creative embargo by excommunication of the music publishing industry in the '70s.

This fact is a bitter pill to swallow and must be changed in the '80s. The publishing industry doesn't get the respect it deserves and has earned. This is bizarre.

Every great record company was built on the philosophy that it was imperative that there be a strong working relationship with the publishing industry. And I think it's interesting that with the myriad of other problems, the current talk of liaison between record companies and the publishing industry has only added to the current crisis in the record industry.

During the growing and prosperous years of the record industry there was more than just close contact between

record company heads and publishers. It was a good working relationship, a camaraderie with mutual admiration. In simple street language, it was romance. Music publishers were in touch.

Record companies were being offered a lot more than hit songs for their artists. Publishers were a good, reliable monitor of the music field. Music publishers created and steered the direction of music while record companies were the recipients of the music developed by the publishers.

As the focus of the record industry changed, from the importance of songs to supergroups, fancy marketing, and chasing af-

ter the latest fad, the record industry became narcissistic, doing everything by themselves, not utilizing the services of the music publishing industry. They relied heavily on very naive a&r people to seek out new artists and material, but never taught them to use one of the most important tools for their search—music publishers who supply the world with songs.

But it certainly isn't too late to do something about it. A solution would be for record companies to make a dramatic effort to renurture the lines of communication with music publishers. The publishers are aware of trends in music. And economically it would be a positive step for record companies because they are anxious to keep costs down, and music publishers are anxious to develop new talent for record companies, but don't know how to approach them anymore.

New songs are being written today, but because of the lack of communication between record companies and publishers, they are not being recorded. Young a&r people would be smart to build relationships with music publishers and draw from their vast reservoir of material and knowledge.

Lack of publisher liaison has hurt the disk industry

Record companies have been searching unsuccessfully for the second coming. Unfortunately, the people who could always give them new sounds have been excommunicated from the recording industry. Music publishers are discouraged that too many record company heads have been remiss during the past decade.

It is vital to the music industry that record companies and publishers renew their closely tied relationship and that record companies reshape their awareness of music publishers.

Marvin Cane is chief operating officer of Famous Music.

Identifying With Rock'n'Roll

By CAROL LINE

Bud Prager's recent commentary, "Rock 'n' Roll: The Neglected Giant," was good enough to cut through the grayness of a Wisconsin winter morning. I applaud you for its publication.

For the major part of my 32 years, and for the total length of my music industry affiliation, rock 'n' roll has been my motivation and inspiration. The ridiculousness of the industry's attitude toward the music annoyed me.

I was grateful for those people who truly enjoyed rock, but I regarded each great album as a miracle that somehow slipped through the sludged thinking of some of the powers that be. Obviously this is not a mass criticism of the entire industry. Many people had the sense and business knowledge to acknowledge the contributions rock was making artistically and financially.

'Rock'n'rollers portrayed as mindless incompetents'

In my early days as a music writer/editor, it was easy for me to become repelled by satin-jacketed promo men with not enough sense to have even a cursory familiarity with rock 'n' rollers they were purportedly representing. At the same time, there were those who regarded rock 'n' roll as their natural habitat and their efforts and successes showed the force of that inclination.

In more recent years, I have worked with music attorneys, producers, engineers, a&r people ... many facets of the music industry. I have sat through meetings that consisted of little else

than biting the music that fed them. I have had rock 'n' rollers portrayed as mindless incompetents—expendable bodies—with the general attitude one of "we could make anyone a rock 'n' roll star."

It is not particularly in vogue to use caring and regard as the basis for business moves. Certainly, talent and intelligence play strong roles. But the very independence that helped create rock 'n' roll sprang from frustrated hearts that didn't have an expression of their own. Forms were fused, styles were explored and the giant Bud Prager refers to was born strong and continues to gain in strength.

Obviously there are people intent on protecting their self-interests. Rock 'n' roll does not make use of auxiliary recording and industry personnel in as heavy a manner as other musical forms. Perhaps there are too many people too concerned with profit to take more than token notice of their rebellious musical child.

We all care about making money, but it is past time to brush ego and personal taste aside, and shed the pomposity of keepers of the ancestral musical castle who are more than a little miffed to see the prodigal son meet with success.

What has kept rock'n'roll vital is the strength of the music, coupled with the strength and integrity of those who, like Prager, step out of line to take a look around and speak some much needed truth.

Carol Line is an executive with Shade Tree Studio, a 24-track facility in Lake Geneva, Wis.

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.

The Boomtown Rats are Surfacing in the U.S.A.!

On the charts — "The Fine Art of Surfacing" continues to break big — six months in the Top 100.

On radio — International anthem "I Don't Like Mondays" is an AOR standard. 1-11117

On the road — The Rats rip it up right (they've only scratched the surface!).



THE "SURFACING U.S.A." TOUR:

- | | |
|---|----------------------|
| 3/11 Atlanta, GA | Georgia State U. Gym |
| 3/12 Atlanta, GA | The Agora |
| 3/14 Philadelphia, PA | Tower Theatre |
| 3/16 New York, NY | Palladium |
| 3/17 Boston, MA | Orpheum Theatre |
| 3/19 London, Ontario, CN | Gardens |
| 3/20 Ottawa, Ontario, CN | Civic Center |
| 3/21 Montreal, Quebec, CN | St. Denay Theatre |
| 3/22 Toronto, Ontario, CN | Seneca College |
| 3/23 Kingston, Ontario, CN | Jock Hardy Arena |
| 3/26 Cleveland, OH | Music Hall |
| 3/27 Detroit, MI | Royal Oak Theatre |
| 3/28 Chicago, IL | Riviera Theatre |
| 3/31 Winnipeg, Manchester, CN | Playhouse |
| 4/2 Calgary, Alberta, CN | Max Belle |
| 4/3 Edmonton, Alberta, CN | Concert Bowl |
| 4/6 Victoria, British Columbia, CN | Memorial Arena |
| 4/8 & 9 Vancouver, British Columbia, CN | Gardens |
| 4/11 Eugene, OR | Performance Hall |
| 4/12 Portland, OR | Paramount |
| 4/13 Seattle, WA | Paramount |
| 4/16 San Francisco, CA | Warfield Theatre |
| 4/20 Los Angeles, CA | Palladium |
| 4/21 San Diego, CA | TBA |

**Happiness is a drowned Rat.
On Columbia Records and Tapes.**

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





Billboard photo by Julian Wasser

DOUBLE TIME—New Capitol duo Cherie & Marie Currie bring to life their Sunset Blvd. billboard promoting their debut LP, "Messin' With The Boys."

C'right Office Asking \$15,112,000

WASHINGTON—The Copyright Office of the Library of Congress is requesting \$15,112,000 to operate in fiscal year 1981, an increase of almost \$1 million over fiscal 1980's budget of \$14,332,000.

This increase will provide for 11 new job positions to be added to the present staff as well as additional expenses for material and equipment.

AFM Salutes Cash

LOS ANGELES—Johnny Cash's 25 years in music will be honored by the American Federation of Musicians with a special award. The honor will be tendered to Cash on his CBS-TV special, "Johnny Cash; First 25 Years," by Nashville local 257. The show airs this spring.

General News

MCA Music Wings Lose \$9,621,000

LOS ANGELES—MCA Inc.'s record and music publishing division suffered a 1979 pretax operating loss of \$9,621,000 compared to income of \$14,277,000 the year before. Ironically, revenues for the division increased 25% to \$163,954,000 from \$131,476,000.

Contributing to the sharp decline in income was the purchase of ABC Records and losses incurred with now defunct Infinity Records.

Meanwhile, MCA Inc. registered its second consecutive record high for the year ended Dec. 31, 1979. Operating income rose to \$138,988,000 or \$5.95 per share up 8% from \$128,379,000 or \$5.52 per share in 1978. MCA also had an extraordinary income gain of \$39,700,000 making for a final net of \$178,688,000 or \$7.65 per share.

Revenue for the year rose 13% to \$1.27 billion from \$1.12 billion in 1978.

In the fourth quarter, net profits increased 35% to \$44,431,000 or \$1.90 per share from \$33,017,000 or \$1.42 per share. Revenues rose 17% in the quarter to \$387,747,000 from \$332,786,000.

2d Chain Joins Headshop Fight

LOS ANGELES—The Music Plus stores have been joined by the Licorice Pizza chain in the legal campaign in Southern California to overthrow local ordinances which impede the sale of headshop paraphernalia in record/tape/accessories store.

The Music Plus stores have filed lawsuits attempting to invalidate local laws which require narcotics paraphernalia be confined to isolated areas within a store where minors are not allowed. Cases are pending in Orange, Glendale, Westminster, El Monte and Azusa.

The Licorice Pizza chain is plaintiff in a suit filed in Superior Court against city enforcement officials in Torrance and is a joint plaintiff in the Orange pleading.

New Video Shack Tape Shop In N.Y.

NEW YORK—Video Shack opened its second prerecorded and blank videotape unit in the New York Metropolitan area Thursday (28).

The location is on Old Country Road across from the Roosevelt Shopping Center on Long Island.

According to Arthur Morowitz, president, space, at 3,200 square feet, is similar to the Manhattan operation opened last May on the corner of 49th St. and Broadway. Inventory is also comparable, with 1,400 each of VHS and Beta format programming.

Chi Venuti Tribute

CHICAGO—Colleagues of the late Joe Venuti will gather for a tribute to the great jazz violinist at Rick's Cafe American. The two-week engagement, focusing on Venuti's music and including personal anecdotes about the famed player, is set to open Tuesday (4).

Scheduled to perform are vibraphonist Red Norvo, pianist Dave McKenna, clarinetist Peanuts Hucko, drummer Barrett Deems and Eddie De Haas on bass.

Rock'n'Rolling

Festival Seating Nix Clashes With Clash

By ROMAN KOZAK

NEW YORK—Two trends in rock concerts have collided recently in New York and the scheduled Clash concert at the Felt Forum of Madison Square Garden has been the casualty.

Most new wave bands like to play dance halls and clubs where their audience can dance or stand in front of the stage. However, as they get bigger and more popular they need bigger and bigger venues to accommodate their audiences.

But since the Who tragedy in Cincinnati, more and more venues are shying away from any suggestion of having festival seating or pulling out seats from in front of the stage.

Consequently, when the Clash was scheduled to play New York as part of the band's upcoming tour, the request was made that the folding seats in front of the stage be removed.

"They wanted to provide a dance area on the floor," says Robert Franklin, vice president in charge of bookings at Madison Square Garden. "But we are trying to get away from a festival seating situation, so we couldn't do that. It had nothing to do with the Clash per se. We would have loved to have them in a normal seating situation."

But rather than play the Forum, the group opted to play Ron Delsener's Palladium, where ironically all the fixed chairs will remain as they were. Delsener would have been the promoter for the Garden date also.

★ ★ ★

Rolling Stones guitarist Ron Wood and his girlfriend Jo Karlake spent five days in a Caribbean jail

but are now back home in Los Angeles without facing prosecution following their arrest on cocaine charges in St. Maarten, the Dutch Antilles.

Authorities say they are satisfied that Wood possessed the drug only for his own personal use, and decided to deport rather than prosecute him. Wood could have faced up to 10 years imprisonment.

Wood himself says he never touched any dope, but was framed by two men he met at a local disco and invited him home for a barbecue. The two guests were later arrested by police and charged with possession of 200 grams of cocaine.

★ ★ ★

Who was Volodymyr Ivasiuk, and why is he dead?

Ivasiuk, a popular composer of Ukrainian folk rock songs, was found hanged to death in a forest outside Lvov in the Ukrainian Republic of the U.S.S.R. last May. The official autopsy report ruled his death a suicide, but according to the dissident Smoloskyp news service, friends of the family believe he was murdered by the Soviet KGB secret police.

Ivasiuk's songs, sung by folksinger Sofia Rotaru, are available in the U.S. on a "Visit To Ukraine" LP on Apon Records. Ivasiuk's contemporary style has had a great impact on young musicians and fans in Eastern Europe even outside his native Ukraine. His funeral was reportedly attended by more than 10,000 admirers.

According to dissident sources (Continued on page 58)

MARCH 8, 1980 BILLBOARD

ATTENTION!!!

ALL RECORD DEALERS EVERYWHERE!

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.

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. We have the lowest overall prices in the industry every day of the year.

WE WILL NOT BE UNDERSOLD

ALL LP's AND TAPES

\$6.98 List **\$4.00** EA. \$7.98 List **\$4.60** EA. \$8.98 List **\$5.25** EA.

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 10% deposit with your first order.



SINGLES—85¢ EACH

(Prices are for all domestic records & tapes)

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 Ave.) New York, N.Y. 10036
212/354-7684
Telex: 236601

QCA PRESSING

HIGH QUALITY
Mastering — Plating — Pressing
Color Separations — Printing — Jacket Fabrication
2 Fully Equipped 24-Track Recording Studios
"ALL UNDER ONE ROOF"

QCA
CUSTOM PRESSING

2832 Spring Grove Ave., Cincinnati, Ohio 45225
Phone: (513) 681-8400 / TWX (QCA CUSTOM CIN) 810-461-2789



ARTHUR
RUBLOFF
& Co.

COMPLETE
REAL ESTATE
SERVICE

AVAILABLE — ATLANTA

Excellent Northside Location

Theatre — Ballroom — Lounge 6500 SF
3 Equipped Bars — Theatrical Lighting
Elaborate Sound System

Exclusive Agents: Michael Lander & Penelope Cheroff

ARTHUR RUBLOFF & Co.

577-5300 134 Peachtree St.
Atlanta, Ga. 30303

Big Bands are bigger than nostalgia.



Photography by Ken Howard

Big Bands are young again.

They're taking the A train and the Chattanooga Choo Choo. They're rompin' to Stompin' at the Savoy, jumpin' to One O'Clock Jump, choppin' to Woodchopper's Ball. They're lullabying at Birdland.

We're not just talking about the people who heard it all way back when.

We're talking about the kids who play Glenn Miller arrangements in their high school stage bands. We're talking about the college kids who pack concert halls to hear Big Band superstars like Count Basie,

Maynard Ferguson, Buddy Rich, Woody Herman, Harry James, Ellington and the Dorsey's.

We're talking about a huge young audience who flips the radio dials and scours the record bins for brand new sounds they never heard before—the sounds of Hampton, Brown, Elgart, and the Morgan Orchestra.

And we're talking about a media groundswell: newspapers all over the country are reporting on the Big Band phenomenon. And major radio stations, like WNEW in New York and KGIL in Los Angeles, are de-

voting large amounts of air time and advertising to promote Big Band Festivals.

If you want to go into the 1980's without missing a beat, remember one fact of musical life:

If it's been around and it's forgotten, then it's old.

But if it's been around—and it stays around—it's got to be young.

**Willard
Alexander, Inc.** 
Artists Management

660 Madison Avenue, New York, New York 10021 (212) 751-7070
333 North Michigan Avenue, Chicago, Illinois 60601 (312) 236-2460

Radio Programming

HONOLULU CHANGES EFFECTIVE KGMB-AM Keeps On Growing

By DON WELLER

HONOLULU—KGMB-AM just keeps getting bigger and bigger. "The station made some music and personnel changes about 18 months ago and now they're really paying off," says program director Mike Perry.

Feeling good about a 16.3 share in the October/November Arbitron Perry boasts, "You ain't seen nothing yet." He attributes success to "carefully selected music with a careful blend of on-air personalities and good promotions."

The station gained 5.6 share points over the last Arbitron rating period in the spring. But now Perry faces the unusual task of building a new identity for the station since the call letters were changed last month to KSSK.

The call letter change became necessary since the station's owner Cecil Hefelt sold his Honolulu television station along with like call letters. The Federal Communications Commission ruled that the station must have new calls.

The format change 18 months ago shifted the station from an MOR to an adult contemporary format.

Coming in a strong second in this market is KIKI-AM, which nearly tripled its rating from 4.4 in the spring to a hefty 12.2. KIKI's closer orientation to Top 40 pulls a strong trend following.

Although one program director here described the teen market as a "school of fish" that will go from one station to the next unpredictably, KIKI's program director Tony Taylor isn't upset that its sharp audience increase is heavily due to teens.

"We're really big with the 25 and under group," he notes, "and when you get that base, they grow older with you as you pick up new listeners."

He adds, "The reason we did so well is that we did more than just play records and give the time and temperature. We not only gave people the music they wanted to hear, we also entertained them."

KORL-AM, which has a similar format and following to KIKI, dropped from 9.6 in the spring book to 5.7.

Contemporary KKUA-AM, which only two years ago led all stations in overall ratings, slipped to a 7.4, fourth among all stations, but this was up a slight 0.4 from the last rating period.

However, program director Lane Robinson seems pleased. The station recently changed direction from being teen-oriented to aiming for an adult audience.

"We're pleased about the 12 plus figures," he says, "but we're even more pleased about the 18 plus figures. Since 75% of our audience from 6 a.m. to midnight is between 18 and 34, it means we're going in the direction we intended to go." The station scored a 12.1 among 18 to 34 year olds.

KGU-AM dropped slightly in its overall rating, from 5.4 last spring to a 4.7 in the most recent book. This represents the fourth consecutive drop in its overall standings.

According to Bernie Armstrong, KGU's program director, this rating spells a no-growth pattern for the station, and he is not happy with what he sees. He also explains that in analyzing the whole book, that a fixed number of listeners tuned into the station, but they listened longer than ever before. Still, he hesitates about radically changing the station's format.

He says: "Anybody who changes format based on one book is crazy. If, for three or four books your trend

is down, you've then got to take a hard look at what you're doing and why."

The trend toward adult audiences in Hawaiian radio, with KGU, KSSK and KKUA in the race, will undoubtedly continue, and stations are feeling keener competition since another station, KDEO-AM, owned by Ron Jacobs, is due to come on the air. Previously KAHU, KDEO will have a varied programming schedule, adult contemporary music, "American Top 40," and the Mutual Broadcasting Network as some of its luring devices.

Programmers Face 'Long' Singles Trend

By KIP KIRBY

NASHVILLE—Country radio is facing a new programming problem these days: the extended single. Accustomed to 45s that ran well under three minutes, programmers are now finding themselves confronted with increasing numbers of records—by major artists—that can absorb four minutes or more of airplay time.

Once the exception, lengthy singles now seem to be more the rule. In the past six months, artists such as Barbara Mandrell, Waylon Jennings, Larry Gatlin, Razy Bailey, Billy "Crash" Craddock, John Wes-

ley Ryles, Emmylou Harris, Eddie Rabbitt and Hoyt Axton have hit the charts with releases nailing or exceeding the 3½-minute mark.

Crystal Gayle's big smash, "Half The Way," ran a surprising 4:02; Kenny Rogers' "Coward Of The Country" checked in at 4:18; Dennis William Wilson's "The Fire Behind Your Eyes" clocked at 4:28; and both Ray Stevens' "Shriners' Convention" and Bobby Bare's "Numbers" are on the charts with spin times of more five minutes plus.

(Continued on page 36)

BILLBOARD ARBITRON RATINGS

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

QUARTER REPORT OCTOBER 1979 thru NOVEMBER 1979

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA														FORMATS
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17		
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54	55-64			
AOR	13533	10409	3912	2049	336	108	59	2352	1041	278	123	66	3124	AOR	
AOR	10766	8208	3108	1584	185	71	35	2031	849	168	89	48	2558	AOR	
BEAUTIFUL	27617	27265	497	1321	1916	2524	2683	902	1907	2585	3632	3785	352	BEAUTIFUL	
BEAUTIFUL	25988	25706	432	1488	1878	2493	2630	757	1835	2340	3362	3389	282	BEAUTIFUL	
BIG BAND	401	398	5	13	22	63	73	11	16	21	41	49	3	BIG BAND	
BIG BAND	295	295	2	9	17	58	41	4	6	15	30	33	0	BIG BAND	
BLACK	9041	7256	1084	981	475	251	183	1262	1243	628	480	289	1785	BLACK	
BLACK	8072	6330	916	823	412	249	155	1141	1037	648	418	235	1742	BLACK	
CLASSICAL	2642	2617	76	290	229	299	198	54	272	255	229	207	25	CLASSICAL	
CLASSICAL	2493	2464	83	242	328	343	185	59	176	199	199	132	29	CLASSICAL	
CONTEMP	24652	20390	2623	3213	1402	729	554	3525	3542	1777	1049	754	4262	CONTEMP	
CONTEMP	26280	20664	2972	3162	1439	690	473	3732	3622	1816	957	724	5616	CONTEMP	
COUNTRY	13638	13178	641	1350	1679	1253	938	632	1348	1394	1252	1008	460	COUNTRY	
COUNTRY	12018	11618	445	1265	1484	1205	726	521	1215	1321	1067	963	400	COUNTRY	
DISCO	7386	5665	1076	912	314	148	91	1380	955	400	197	104	1721	DISCO	
DISCO	5331	4170	799	697	276	95	25	956	688	308	201	40	1161	DISCO	
ETHNIC	184	177	5	7	16	13	28	1	6	10	20	24	7	ETHNIC	
ETHNIC	254	254	7	18	6	23	29	12	23	14	23	15	0	ETHNIC	
JAZZ	1066	1025	175	245	128	87	30	108	121	48	56	15	41	JAZZ	
JAZZ	919	881	135	221	100	66	19	78	97	73	55	22	38	JAZZ	
MELLOW	3324	3115	370	595	218	92	35	631	757	171	112	43	209	MELLOW	
MELLOW	3090	2908	410	615	161	53	20	676	627	200	85	27	182	MELLOW	
MOR	21275	20479	888	1970	1657	1752	1472	1173	2062	1912	1940	1821	796	MOR	
MOR	20469	19754	862	1806	1787	1708	1444	1018	1873	1783	1977	1825	715	MOR	
NEWS	8714	8620	180	577	667	909	967	105	336	416	729	889	94	NEWS	
NEWS	9293	9134	170	596	656	852	1110	150	428	441	804	1055	159	NEWS	
OLDIES	1962	1885	161	363	216	98	38	218	424	169	84	47	77	OLDIES	
OLDIES	2078	1946	206	432	175	95	50	272	426	116	82	38	132	OLDIES	
PROG ROCK	3681	3066	1051	734	94	18	43	609	334	67	38	29	615	PROG ROCK	
PROG ROCK	3107	2724	950	667	68	21	16	528	300	64	43	22	383	PROG ROCK	
RELIGIOUS	1553	1513	57	96	86	70	81	68	145	164	200	172	40	RELIGIOUS	
RELIGIOUS	1296	1268	61	113	50	64	70	71	153	100	125	156	28	RELIGIOUS	
SPANISH	3815	3625	212	336	374	256	172	225	463	457	468	242	190	SPANISH	
SPANISH	3351	3240	128	203	308	170	125	246	495	533	381	208	111	SPANISH	
TALK	8112	8048	120	409	488	648	724	71	301	502	836	1171	64	TALK	
TALK	6310	6252	104	351	321	544	597	56	199	398	714	901	58	TALK	
TOP 40	9489	6731	1221	1091	385	173	87	1461	1201	541	257	155	2758	TOP 40	
TOP 40	9139	6292	1225	922	355	166	98	1362	1017	500	253	151	2847	TOP 40	

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

NEED CASSETTES?

WHY SEARCH FOR QUALITY CASSETTES, WHEN THE INDUSTRY LEADER CAN SATISFY YOUR NEEDS.

- HIGHEST QUALITY COMPUTER CONTROLLED DUPLICATION
- HIGHEST QUALITY COMPONENTS
- FINEST QUALITY IN-HOUSE PRINTING OF INSERTS
- DIRECT PRINTING OF VARIABLE
- AUTOMATED ASSEMBLY AND PACKAGING
- QUICK DELIVERY
- LARGE CAPACITY
- COMPETITIVE PRICING

TRY US

RCA CUSTOM DUPLICATORS

PHONE

(317) 542-6477 or (317) 542-6306

OR WRITE

RCA RECORDS

6550 E. 30th STREET

INDIANAPOLIS, IND. 46219

ATTN. PLANT MANAGER

Beautiful Format Tops 92 Marts

Continued from page 1

Right behind beautiful music is contemporary with an estimated 2,465,200 listeners, down 6% from a year ago's purported 2,628,000 listeners.

Disco showed a 38.5% growth over Arbitron figures for a year ago by winning an estimated 738,000 listeners for an average quarter hour in the markets surveyed.

In July/August, when Arbitron measures seven markets, disco had an estimated 633,300 listeners, indicating it never succeeded as a format for small cities.

In third place is MOR with an estimated 2,127,500 listeners, up 3.9% from last year's estimated 2,046,900. Virtually tied for fourth position are country with an estimated 1,363,800 listeners and AOR with 1,353,300 es-

timated listeners, but AOR is growing at about twice the rate of country.

AOR listenership is up 25.7% from a year ago when only an estimated 1,076,600 tuned in. Country's growth is at a 13.4% rate, up from an estimated 1,201,800 a year ago.

Next comes Top 40 with 948,900 estimated listeners, up 3.8% from (Continued on page 26)

Billboard

Playlist Top Add Ons

Singles Radio Action

Playlist Prime Movers ★ Regional Breakouts & National Breakouts

Based on station playlists through Thursday (2/28/80)

TOP ADD ONS - NATIONAL

- BLONDIE—Call Me (Chrysalis)
- MICHAEL JACKSON—Off The Wall (Epic)
- EAGLES—I Can't Tell You Why (Asylum)

PRIME MOVERS - NATIONAL

- KOOL & THE GANG—Too Hot (De-Lite)
- PINK FLOYD—Another Brick In The Wall (Columbia)
- SPINNERS—Working My Way Back To You (Atlantic)

BREAKOUTS - NATIONAL

- JIMMY RUFFIN—Hold On To My Love (RSO)
- FLEETWOOD MAC—Think About Me (WB)
- AIR SUPPLY—Lost In Love (Arista)

D—Discotheque Crossover

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

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

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

KOPA—Phoenix

- BLONDIE—Call Me (Chrysalis)
- AIR SUPPLY—Lost In Love (Arista)
- MOLLY HATCHET—Flirtin' With Disaster (Epic) 23-7
- ZZ TOP—I Thank You (WB) 27-17

NTKT—Tucson

- J. GEILS BAND—Come Back (EMI)
- BLONDIE—Call Me (Chrysalis)
- EAGLES—I Can't Tell You Why (Asylum) 15-8
- CHUCK MANGIONE—Give It All You Got (A&M) 10-4

KQEO—Albuquerque

- MELISSA MANCHESTER—Fire In The Morning (Arista)
- CRYSTAL GAYLE—It's Like We Never Said Goodbye (Columbia) 20-13
- NICOLETTE LARSON—Let Me Go Love (WB) 19-12

KENO—Las Vegas

- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol)
- CHARLIE DORE—Pilot Of The Airwaves (WB)
- PINK FLOYD—Another Brick In The Wall (Columbia) 30-20
- EAGLES—I Can't Tell You Why (Asylum) 29-21

KFMB—San Diego

- BABYS—Back On My Feet Again (Chrysalis)
- JIMMY RUFFIN—Hold On To My Love (RSO)
- PINK FLOYD—Another Brick In The Wall (Columbia) 3-1
- BLONDIE—Call Me (Chrysalis) 23-14

Pacific Northwest Region

TOP ADD ONS:

- EAGLES—I Can't Tell You Why (Asylum)
- FLEETWOOD MAC—Think About Me (WB)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)

PRIME MOVERS:

- KOOL & THE GANG—Too Hot (De-Lite)
- SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic)
- HEART—Even It Up (Epic)

BREAKOUTS:

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

KFRC—San Francisco

- THE WHISPERS—And The Beat Goes On (Solar)
- FLEETWOOD MAC—Think About Me (WB)
- BLONDIE—Call Me (Chrysalis) 29-19
- SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 20-14

KYA—San Francisco

- EAGLES—I Can't Tell You Why (Asylum)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- KOOL & THE GANG—Too Hot (De-Lite) 19-13
- SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 23-19

KROY—Sacramento

- AIR SUPPLY—Lost In Love (Arista)
- FLEETWOOD MAC—Think About Me (WB)
- PINK FLOYD—Another Brick In The Wall (Columbia) 6-1
- RUPERT HOLMES—Him (MCA) 18-11

KYNO—Fresno

- ANNE MURRAY—Daydream Believer (Capitol) 19-11
- RUPERT HOLMES—Him (MCA) 22-12

KGW—Portland

- KARLABONOFF—Baby Don't Go (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol)
- EAGLES—I Can't Tell You Why (Asylum) D-23
- SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 24-15

KING—Seattle

- MICHAEL JOHNSON—The Very First Time (EMI)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- KOOL & THE GANG—Too Hot (De-Lite) 19-10
- AIR SUPPLY—Lost In Love (Arista) 21-14

KJRB—Spokane

- J. GEILS BAND—Come Back (EMI-America)
- FLEETWOOD MAC—Think About Me (WB)
- HEART—Even It Up (Epic) 17-11
- DONNA SUMMER—On The Radio (Casablanca) 14-8

KTAC—Tacoma

- J. GEILS BAND—Come Back (EMI-America)
- AIR SUPPLY—Lost In Love (Arista)
- PINK FLOYD—Another Brick In The Wall (Columbia) 16-8
- DONNA SUMMER—On The Radio (Casablanca) 21-15

KCPX—Salt Lake City

- BLONDIE—Call Me (Chrysalis)
- AIR SUPPLY—Lost In Love (Arista)
- ANDY GIBB—Desire (RSO) 17-7
- CHRISTOPHER CROSS—Ride Like The Wind (WB) 23-15

KRSP—Salt Lake City

- STYX—Borrowed Time (A&M)
- FLEETWOOD MAC—Think About Me (WB)
- FOREIGNER—Woman (Atlantic) 22-16
- HEART—Even It Up (Epic) 16-9

KTLC—Denver

- FLEETWOOD MAC—Think About Me (WB)
- DARYL HALL & JOHN OATES—Who Said The World Was Fair (RCA)
- KOOL & THE GANG—Too Hot (De-Lite) 11-5
- DONNA SUMMER—On The Radio (Casablanca) 32-20

KIMN—Denver

- KARLA BONOFF—Baby Don't Go (Columbia)
- WILLIE NELSON—My Heroes Have Always Been Cowboys (Columbia)
- PINK FLOYD—Another Brick In The Wall (Columbia) 13-5
- CHRISTOPHER CROSS—Ride Like The Wind (WB) 14-9

KJR—Seattle

- BLONDIE—Call Me (Chrysalis)
- KOOL & THE GANG—Too Hot (De-Lite)
- KARLA BONOFF—Baby Don't Go (Columbia) 12-7
- HEART—Even It Up (Epic) 7-2

KYXX—Seattle

- PRETENDERS—Brass In Pocket (WB)
- KENNY LOGGINS—Keep The Fire (Columbia)
- BLONDIE—Call Me (Chrysalis) D-24
- CHARLIE DORE—Pilot Of The Airwaves (WB) D-21

KCBN—Reno

- JIMMY RUFFIN—Hold On To My Love (RSO)
- KOOL & THE GANG—Too Hot (De-Lite)
- CHUCK MANGIONE—Give It All You Got (Columbia) 31-20
- ANDY GIBB—Desire (RSO) 29-17

North Central Region

TOP ADD ONS:

- CHRISTOPHER CROSS—Ride Like The Wind (Capitol)
- KENNY LOGGINS—Keep The Fire (Columbia)
- MICHAEL JACKSON—Off The Wall (Epic)

PRIME MOVERS:

- BOB SEGER—Fire Lake (Capitol)
- RUPERT HOLMES—Him (MCA)
- LINDA RONSTADT—How Do I Make You (Asylum)

BREAKOUTS:

- DR. HOOK—Sexy Eyes (Capitol)
- AIR SUPPLY—Lost In Love (Arista)
- JIMMY RUFFIN—Hold On To My Love (RSO)

CKLW—Detroit

- DR. HOOK—Sexy Eyes (Capitol)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol) 17-10
- ROBERTA FLACK & DONNY HATHAWAY—You Are My Heaven (Atlantic) D-19

WDRQ—Detroit

- JIMMY RUFFIN—Hold On To My Love (RSO)
- MICHAEL JACKSON—Off The Wall (Epic)
- BLONDIE—Call Me (Chrysalis) 30-16
- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol) 19-11

WTAC—Flint

- HEART—Even It Up (Epic)
- DR. HOOK—Sexy Eyes (Capitol)
- EAGLES—I Can't Tell You Why (Asylum) 25-11
- KOOL & THE GANG—Too Hot (De-Lite) D-20

Z-96 (WZZR-FM)—Grand Rapids

- J. GEILS BAND—Come Back (EMI)
- AIR SUPPLY—Lost In Love (Arista)
- CHUCK MANGIONE—Give It All You Got (Columbia) 20-16
- KOOL & THE GANG—Too Hot (De-Lite) 15-12

WAKY—Louisville

- PINK FLOYD—Another Brick In The Wall (Columbia)
- TOM PETTY & THE HEARTBREAKERS—Refugee (MCA)
- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol) 20-14
- EAGLES—I Can't Tell You Why (Asylum) 19-13

WBGW—Bowling Green

- JIMMY RUFFIN—Hold On To My Love (RSO)
- AIR SUPPLY—Lost In Love (Arista)
- BLONDIE—Call Me (Chrysalis) 25-19
- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol) 20-13

WGCL—Cleveland

- KENNY LOGGINS—Keep The Fire (Columbia)
- MICHAEL JACKSON—Off The Wall (Epic)
- CHUCK MANGIONE—Give It All You Got (Columbia) 24-13
- RUPERT HOLMES—Him (MCA) 21-10

WZZP—Cleveland

- JACKIE DESHANNON—I Don't Need You Anymore (RCA)
- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol)
- RUPERT HOLMES—Him (MCA) 8-3
- DONNA SUMMER—On The Radio (Casablanca) 16-9

Q-102 (WKRQ-FM)—Cincinnati

- RUPERT HOLMES—Him (MCA)
- AIR SUPPLY—Lost In Love (Arista)
- LINDA RONSTADT—How Do I Make You (Asylum) 14-11
- KOOL & THE GANG—Too Hot (De-Lite) 29-20

WNCI—Columbus

- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- CHUCK MANGIONE—Give It All You Got (Columbia) 22-14
- LINDA RONSTADT—How Do I Make You (Asylum) 20-11

WCUE—Akron

- RAY, GOODMAN & BROWN—Special Lady (Polydor) 28-17
- KOOL & THE GANG—Too Hot (De-Lite) 29-18

13-Q (WKTQ)—Pittsburgh

- KENNY LOGGINS—Keep The Fire (Columbia)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- DAVID GATES—Where Does The Lovin' Go (Elektra) D-19
- TOTO—99 (Columbia) D-18

WPEZ—Pittsburgh

- BLONDIE—Call Me (Chrysalis)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- PINK FLOYD—Another Brick In The Wall (Columbia) 15-8
- LINDA RONSTADT—How Do I Make You (Asylum) 20-16

Southwest Region

TOP ADD ONS:

- MELISSA MANCHESTER—Fire In The Morning (Arista)
- MICHAEL JACKSON—Off The Wall (Epic)
- KOOL & THE GANG—Too Hot (De-Lite)

PRIME MOVERS:

- DR. HOOK—Sexy Eyes (Capitol)
- LINDA RONSTADT—How Do I Make You (Asylum)
- THE WHISPERS—And The Beat Goes On (RCA)

BREAKOUTS:

- EAGLES—I Can't Tell You Why (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol)
- BLONDIE—Call Me (Chrysalis)

KILT—Houston

- MELISSA MANCHESTER—Fire In The Morning (Arista)
- MICHAEL JACKSON—Off The Wall (Epic)
- LINDA RONSTADT—How Do I Make You (Asylum) 24-19
- THE WHISPERS—And The Beat Goes On (RCA) 19-10

KRBE—Houston

- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol)
- KOOL & THE GANG—Too Hot (De-Lite)
- EAGLES—I Can't Tell You Why (Asylum) 0-25
- CHRISTOPHER CROSS—Ride Like The Wind (WB) 0-27

KLIF—Dallas

- STEVIE WONDER—Outside My Window (Motown)
- DOTTIE WEST—A Lesson In Leaving (UA)
- CHARLIE DORE—Pilot Of The Airwaves (WB) 34-28
- DR. HOOK—Sexy Eyes (Capitol) 30-22

KNUS-FM—Dallas

- BLONDIE—Call Me (Chrysalis)
- HEART—Even It Up (Epic)
- KOOL & THE GANG—Too Hot (De-Lite) 30-19
- RUPERT HOLMES—Him (MCA) 22-11

KFJZ FM (Z-97)—Ft. Worth

- EAGLES—I Can't Tell You Why (Asylum)
- BETTE MIDLER—When A Man Loves A Woman (Atlantic) 20-13
- DAN FOGELBERG—Longer (Full Moon/Epic) 11-6

KINT—El Paso

- LINDA RONSTADT—How Do I Make You (Asylum)
- TOMMY JAMES—Three Times In Love (RCA)
- SHALAMAR—The Second Time Around (RCA) 16-11

WKY—Oklahoma City

- JIMMY RUFFIN—Hold On To My Love (RSO)
- FELIX CAVALIERE—Only A Lonely Heart Sees (Epic)
- TOMMY JAMES—Three Times In Love (RCA) 15-9
- DR. HOOK—Sexy Eyes (Capitol) 23-12

KELI—Tulsa

- CRYSTAL GAYLE—It's Like We Never Said Goodbye (Columbia)
- MELISSA MANCHESTER—Fire In The Morning (Arista)
- PINK FLOYD—Another Brick In The Wall (Columbia) 7-4
- JOHN DENVER—Autograph (RCA) D-20

WTIX—New Orleans

- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol)
- THE KNACK—Baby Talks Dirty (Capitol)
- RAY, GOODMAN & BROWN—Special Lady (Polydor) 18-9
- BLONDIE—Call Me (Chrysalis) D-23

WNQE—New Orleans

- MICHAEL JACKSON—Off The Wall (Epic)
- BLONDIE—Call Me (Chrysalis)
- TERI DE SARIO w/K.C.—Yes I'm Ready (Casablanca) 2-1
- KOOL & THE GANG—Too Hot (De-Lite) 24-12

KEEL—Shreveport

- WILLIE NELSON—My Heroes Have Always Been Cowboys (Columbia)
- AIR SUPPLY—Lost In Love (Arista)
- CHUCK MANGIONE—Give It All You Got (A&M) 35-24
- PAT BENATAR—Heartbreaker (Chrysalis) 22-11

Midwest Region

TOP ADD ONS:

- EAGLES—I Can't Tell You Why (Asylum)
- BLONDIE—Call Me (Chrysalis)
- CHUCK MANGIONE—Give It All You Got (Columbia)

PRIME MOVERS:

- PINK FLOYD—Another Brick In The Wall (Columbia)
- THE SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic)
- TERRI DE SARIO w/K.C.—Yes I'm Ready (Casablanca)

BREAKOUTS:

- FLEETWOOD MAC—Think About Me (WB)
- LINDA RONSTADT—Hurt So Bad (Asylum)
- MELISSA MANCHESTER—Fire In The Morning (Arista)

WLS—Chicago

- SPINNERS—Working My Way Back To You (Atlantic)
- TERI DE SARIO w/K.C.—Yes I'm Ready (Casablanca) 11-5
- PINK FLOYD—Another Brick In The Wall (Columbia) 10-2

(Continued on page 25)

© 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.



SPRO



DO YOU THINK YOU COULD SELL A SECOND-RATE WIRELESS MICROPHONE SYSTEM TO THIS MAN?

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

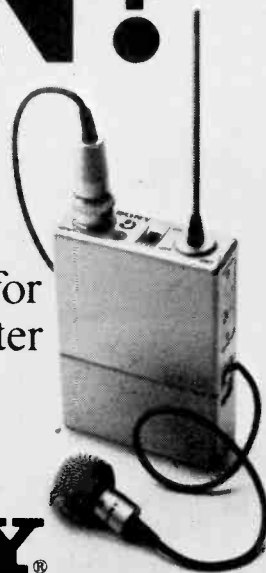
So when he purchased a Sony wireless system for his network's most prestigious event, the 1980 Winter Olympics, you can bet it was second to none.

It had better be.

Mr. Barnathan doesn't like to be disappointed.

SONY[®]

© 1980 Sony Ind., a Div. of Sony Corp. of Am., 9 W. 57th St., N.Y., N.Y. 10019 Sony is a registered trademark of the Sony Corp.



Pacific Northwest Top 40 Outlets Reach For Older Adult Audience

• Continued from page 3

Engelbert Humperdinck and Jack Jones. As for material with only youth appeal, we don't play it."

Cary Balzer, program director at adult contemporary KEZE-FM Spokane, Wash., says his programming is 80% MOR. "We're more heavily into older artists," he admits.

On his playlist are such artists as Roger Whittaker, Al Martino and Peggy Lee. Though his target audience is the 25 to 54-year-old age group, he says he can keep his younger demographics because many of the MOR songs are remakes of familiar pop hits.

"We try to pick up the people who are burned out with the Top 40 and other adult contemporary stations," Balzer explains. The old line MOR market may be appealing because it is untapped.

"The MOR market is wide open," says Terry Nelson, program director at adult contemporary KXOA-AM Sacramento. "There aren't that many people doing this type of MOR and I've noticed a lot of talk about it."

"I hope that MOR sound comes back," adds Dan Murphy, programmer at adult contemporary KGAA-AM Seattle. "After awhile, no one's going to have a place to hear Sinatra."

This move back to MOR even has support from at least one Top 40 program director, Mike Anthony of mass appeal KBDF-AM Eugene, Ore. "A lot of adult contemporary stations are now close to what Top 40s are doing," he states. "It would be nice to have them go back and do what they used to do."

However, not all adult contemporary programmers are using MOR or are even sympathetic to it. "I'd be reluctant to put it back on the air," says Dave Finley, program director at KOLO-FM Reno, Nev. "We took them out six or eight years ago. To me, that's going back a long way to fill out your oldies sound. It will make you sound like Nostalgia City."

"I don't see adult contemporary stations competing with music," comments adult contemporary program director Bob Miller, of KEX-AM Portland, Ore. "I see stations boning up on news and public affairs. This is how adult contemporary stations are differentiating themselves."

The move to adult contemporary by Top 40 is a practice Miller feels mainly AM stations will indulge in. "It's the FM Top 40 stations which are giving the AM Top 40 stations static," he says.

Though audiences are getting older and presumably want mel-

lower music, KRKO-AM Seattle programmer R.P. McMurphy doesn't feel listeners will totally abandon their rock or pop roots. "Someone like Johnny Mathis will have a resurgence," he notes. "His music fits what's happening. His beats and tempos have kept up with the times."

Rock could perhaps be used to attract the older 34 to 44 year old demographics.

"We're going to start a '50s and '60s oldies show to build up our high-end demographics on weekends. There's a large interest in the music of the past, even some of the early Rolling Stones stuff. The audience we're shooting for grew up with artists such as the Stones. We couldn't do it on a consistent basis but we'll do it perhaps in block programming on weekends."

If it sounds odd that an adult contemporary station would be adding the Rolling Stones to build up its high-end, it is typical of the fluctuating state of music programming. In Seattle, for example, adult contemporary KVI-AM is now talk and mass appeal; KING-AM has dropped all teen-oriented rock.

"We still sound contemporary but the hard stuff is gone," says KING programmer Rob Conrad. "We've taken out the Knack and Led Zepelin. We've added Jackie DeShannon, the new England Dan and John Ford Coley and Spyro Gyra. Previously, we probably wouldn't have done that."

He says the station is now more conversational than previously as more talk is featured. The move to increased talk in the market has spurred KRKO to add more music. "Perhaps we can pick up some of their music listeners," says KRKO's R.P. McMurphy.

In Reno, KCBN-AM dayparts so that hard rock is played in after-school hours and softer rock and adult contemporary is played during the day. Though the hard rock was added to thwart AOR KOZZ-FM, programmer Palmer Stewart admits he is waging a losing battle.

"As AOR grows, we'll sacrifice that audience to them because they can do it better," he maintains. Because he is in a smaller market where FM is not yet dominant, he expects to hold off KOZZ awhile longer. If in a larger city, he admits he would be programming more adult contemporary and will have to do so increasingly in the future in Reno.

"When we come to a teen record, we have to ask is it worth it to play this and chase away the 35-year-old housewife? Disco bridged the gap but now it's unchic. Now we have to replace disco with something for the 35-year-old housewife, and that

something is adult contemporary," he admits.

"We've decided to move away from teens and go more for the 18 to 34-year-old market," says Bill Mayne, programmer at adult contemporary-rock KPAM-AM-FM, Portland, Ore. "We're not playing Kiss or the Village People anymore. We include people such as Steve Forbert and Toto."

Across town at mass appeal KGW-AM, programmer Richard Harker—though he too is excising strictly teen appeal disks from the playlist—feels there will always be a difference between Top 40 and adult contemporary radio.

"Adult contemporary appeals to upper demographics which don't want to be contemporary," he states. "Even as the population grows older, there will still be some people who want to be contemporary. They want to be part of a trend."

"The average 27-year-old female may like Molly Hatchet better than Dionne Warwick," adds KCBN's Palmer Stewart who also feels Top 40 rock will not disappear.

"Full service radio may become a term in the future," says Les Garland, program director at San Francisco's mass appeal KFRC-AM, of how stations may want a variety of audiences. "We don't want to give up teens. Teens control the radio dial."

Larry Nelson, programmer at adult contemporary KOMO-AM Seattle already uses the full service tag to describe his station which programs a mixture of modern adult contemporary, MOR and talk. "There's room for any full service radio station in any market. I can't believe music lovers separate between music and AM and FM. Music is an integral part of the format," he comments.

Though the music on the playlist hasn't changed at mass appeal KTAC-AM, Tacoma, Wash., program director admits he is stressing a more adult sound from the air-personalities.

Also, promotions are now more family-oriented as now trips are given for a family as opposed to a couple. "Top 40 is so flexible that it can encompass any trend at the time," programmer Ric Hansen says. "The concept of Top 40, of playing the most popular cuts, was valid in the '60s and it's valid now."

Rock is also still in integral part of the programming at mass appeal KJRB-AM Spokane. "It depends on how you daypart it. We tend to be harder during the day. Adults like energy just like young people. I think they'd rather hear that than Tony Bennett or Frank Sinatra."

Still, there is a general reluctance with the mass appeal stations to program teen idol artists such as Leif Garrett and Donny and Marie Osmond. "Anything like that is totally out to lunch," concedes KCBN's Palmer Stewart.

'Reggae Spectacular'

SANTA MONICA—KCRW-FM presented a five hour "Reggae Spectacular" Feb. 10. Beginning at noon, the show featured live recordings, unreleased tracks, alternate takes and interviews with reggae performers.

Regular hosts of KCRW's "The Reggae Beat" Roger Steffens and Hank Holmes were joined by Reggae News editor 'Duppy Doug' Wendt to host.

3 FM Stations Employing Pink Floyd Promo Stunts

By MAURIE ORODENKER

PHILADELPHIA — WMMR, WYSP and WIFI, all close together on the FM band here, are vying for the same AOR listener with promotions tied in with Pink Floyd.

At stake are the January/February Arbitron ratings. WMMR was ahead in the fall book and hopes to keep its lead. WYSP and WIFI are striving to get ahead of the Metro-media outlet.

WMMR kicked off with a "Think Pink" campaign by announcing it was chartering a bus to take 50 listeners to a Pink Floyd concert in New York. And to add a little icing to the promotion, a winning pair would fly to Los Angeles for the Pink Floyd concert there.

In addition, several hundred others sending in postcards would receive copies of the "Wall" album by

Pink Floyd. According to the station, the campaign brought in some 200,000 postcards.

About 10 days after WMMR began its "Think Pink" promotion, WYSP came on the air with a Pink Floyd promotion of its own. Topping the ticket outlays by WMMR, WYSP offered 94 tickets (its spot on the dial) for the New York concert, plus tickets for six listeners to fly to Los Angeles for the concert there.

However, in order to enter the WYSP contest, listeners had to go to area record stores to pick up the contest forms and then call the station if their names were announced. The station reported that 10,000 people signed up the first day.

Not to be outdone, WIFI started its own Pink Floyd giveaway, inviting listeners to call the station and register their names for the four tickets and plane fare to the show in Los Angeles. Entries had to keep listening for their names on the air.

WMMR then increased its outlay for a pair of tickets to Los Angeles to include two more listeners. In addition, WMMR added a "Think Pink" weekend for the radio listeners—at the same time that WYSP programmed a "Pink Floyd Weekend" for its listeners. WIFI, which is locked into a more regimented Top 40 format, didn't program such a weekend, but did give a heavy play the entire weekend to the group's new single, "Another Brick In The Wall."

Music Research Co. Doubles Client List

IRVINE, Calif.—Multiple Systems Analysis, which specializes in music and perceptual research for radio stations, has doubled its client list within the past year and has completed moving into larger quarters here from Austin, Tex.

The company has almost 40 clients, including some in television, films, syndication and program production. Radio clients include KCBS-FM San Francisco, KKDA-FM Dallas and WCAU-FM Philadelphia.

MARCH 8, 1980 BILLBOARD

BOOKER T. OF THE M.G.'S WAS A MEMBER OF WHAT GROUP?



SPECIAL OFFER
1979
SUPPLEMENT
NOW
AVAILABLE
Set of all 7 books
only \$40.00

3 DECADES!
Singles AND Albums
Pop AND Soul
All in one set of books!!

The complete reference books—based upon BILLBOARD Charts—Top Rock & Roll and Rhythm & Blues Music of the last 30 years!

The TOP 10's & TRIVIA OF ROCK & ROLL AND RHYTHM & BLUES 1950-73 and the 1974, 1975, 1976, 1977, 1978 and 1979 SUPPLEMENTS include charts of 1950-1979, the top 10 popular singles of every month from 1950-1979, PLUS the top singles of each year—

AND—The top 5 Popular albums of every month from 1950-1979 PLUS the top albums of each year!!!

AND—The top 10 Rhythm & Blues singles of every month from

PLUS—The top R&B singles of each year!!!

AND—The top 5 Rhythm & Blues albums of every month from PLUS the top R&B albums of those years PLUS 25 selected R&B albums for each year from 1956-1965!!! This averages out to only about \$1.35 for each year of chart information. (Up to 52 monthly and annual charts per year!!!!)

PLUS—More than 1400 trivia questions and answers!!!

PLUS—6 indexes! Each singles index contains every record that ever made the weekly top 10 charts; each album index contains every album that ever made the weekly top 5 charts!! (Artist, record title, record label and serial number, the year(s) each record made the top 10 and if it made #1 are all included!)

BLUEBERRY HILL PUBLISHING CO.

Dept. C, P.O. Box 24170, St. Louis, MO 63130

Please send me:

- set(s) of all seven books at the special offer price of \$40.00.
- copy(ies) of Top 10's & Trivia 1950-1973 at \$19.50
- copy(ies) of the 1974 Supplement at \$4.50
- copy(ies) of the 1975 Supplement at \$4.50
- copy(ies) of the 1976 Supplement at \$4.50
- copy(ies) of the 1977 Supplement at \$4.50
- copy(ies) of the 1978 Supplement at \$4.50
- copy(ies) of the 1979 Supplement at \$4.50

All prices include postage. Overseas orders that desire airmail please add \$10.00 for the book or set of books and \$2.00 for individual supplements.

Name _____
Address _____
City _____ State _____ Zip _____
Check or money order for full amount must accompany order. U.S. dollars only!

SINGER FOR WHAT GROUP? • "HOUND DOG" WAS ORIGINALLY SUNG IN WHAT YEAR? •

GROUP • WHAT IS FRANKIE VALLI'S REAL NAME? • WHO WERE JOHNNY CASH'S TENNESSEE TRO? • NEIL SEDAKA WAS LEAD

Tenement Steps.
The Motors' new album.

**RADIO/TV
JOB MART**
NOW APPEARS
IN THE
MARKETPLACE
See Page 48

Billboard Singles Radio Action

Playlist Top Add Ons
 Playlist Prime Movers

Based on station playlists through Thursday (2/28/80)

Continued from page 21

WEFM—Chicago

- RUSH—The Spirit Of Radio (Mercury)
- BLONDIE—Call Me (Chrysalis)
- ★ TOM PETTY & THE HEARTBREAKERS—Refugee (MCA) 12-5
- ★ BOOMTOWN RATS—I Don't Like Mondays (Columbia) 14-9

WRWK—Rockford

- BLONDIE—Call Me (Chrysalis)
- SHALAMAR—The Second Time Around (RCA)
- ★ KOOL & THE GANG—Too Hot (De-Lite) 15-5
- ★ NEIL DIAMOND—September Morn (Columbia) 12-4

WIFE—Indianapolis

- DAVID GATES—Where Does The Lovin' Go (Elektra)
- PAUL DAVIS—Do Right (CBS)

WNDE—Indianapolis

- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol)
- AIR SUPPLY—Lost In Love (Arista)
- ★ CHUCK MANGIONE—Give It All You Got (Columbia) 14-9
- ★ EAGLES—I Can't Tell You Why (Asylum) 22-14

WKY—Milwaukee

- EAGLES—I Can't Tell You Why (Asylum)
- CLIFF RICHARD—Carrie (EMI)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 15-8
- ★ SPINNERS—Working My Way Back To You (Atlantic) 11-4

WZUU-FM—Milwaukee

- MELISSA MANCHESTER—Fire In The Morning (Arista)
- FELIX CAVALIERE—Only A Lonely Heart Sees (Epic)
- ★ THE DIRT BAND—An American Dream (UA) 8-2
- ★ SPINNERS—Working My Way Back To You (Atlantic) 11-7

KSQJ-FM—St. Louis

- AIR SUPPLY—Lost In Love (Arista)
- FOREIGNER—Woman (Atlantic)
- ★ JOURNEY—Any Way You Want It (Columbia) 16-8
- ★ ANDY GIBB—Desire (RSO) 11-7

KXOK—St. Louis

- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- KOOL & THE GANG—Too Hot (De-Lite)
- ★ SPINNERS—Working My Way Back To You (Atlantic) 15-3
- ★ TERI DE SARIO w/K.C.—Yes I'm Ready (Casablanca) 14-10

KIOA—Des Moines

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

KDWB—Minneapolis

- CHUCK MANGIONE—Give It All You Got (A&M)
- DR. HOOK—Sexy Eyes (Capitol)
- ★ NICOLETTE LARSON—Let Me Go Love (WB) 13-8
- ★ HEART—Even It Up (Epic) 19-10

KSTP—Minneapolis

- LINDA RONSTADT—Hurt So Bad (Asylum)
- ENGLAND DAN & JOHN FORD COLEY—In It For Love (Big Tree)
- ★ TOMMY JAMES—Three Times In Love (RCA) 18-14
- ★ CHUCK MANGIONE—Give It All You Got (A&M) 14-9

WHB—Kansas City

- FLEETWOOD MAC—Think About You (WB)
- NICOLETTE LARSON—Let Me Go Love (WB)
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 19-15
- ★ RAY, GOODMAN & BROWN—Special Lady (Polydor) 17-12

KBEQ—Kansas City

- HEART—Even It Up (Epic)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- ★ KOOL & THE GANG—Too Hot (De-Lite) 15-6
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 18-11

KKLS—Rapid City

- PAUL DAVIS—Do Right (CBS)
- FLEETWOOD MAC—Think About Me (WB)
- ★ QUEEN—Crazy Little Thing Called Love (Elektra) 3-2
- ★ LINDA RONSTADT—How Do I Make You (Asylum) 9-1

KQWB—Fargo

- EAGLES—I Can't Tell You Why (Asylum)
- DONNA SUMMER—On The Radio (Casablanca)
- ★ CYRSTAL GAYLE—It's Like We Never Said Goodbye (Columbia) 26-15
- ★ MELISSA MANCHESTER—Fire In The Morning (Arista) 23-18

KLEO—Wichita

- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- BLONDIE—Call Me (Chrysalis)
- ★ LINDA RONSTADT—How Do I Make You (Asylum) 13-8
- ★ TOMMY JAMES—Three Times In Love (RCA) 18-10

Northeast Region

TOP ADD ONS:

- BLONDIE—Call Me (Chrysalis)
- MICHAEL JACKSON—Off The Wall (Epic)
- BETTE MIDLER—When A Man Loves A Woman (Atlantic)

PRIME MOVERS:

- ★ PINK FLOYD—Another Brick In The Wall (Columbia)
- ★ KOOL & THE GANG—Too Hot (De-Lite)
- ★ RAY, GOODMAN & BROWN—Special Lady (Polydor)

BREAKOUTS:

- JIMMY RUFFIN—Hold Onto My Love (RSO)
- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol)
- JIMMY BUFFETT—Survive (MCA)

WABC—New York

- BLONDIE—Call Me (Chrysalis)
- ★ THE DIRT BAND—An American Dream (UA) 34-21
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 17-13

WXLO—New York

- DR. HOOK—Sexy Eyes (Capitol)
- ★ BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) 18-14
- ★ LTD—Strangers (A&M) 27-19

WPTR—Albany

- AIR SUPPLY—Lost In Love (Arista)
- SHALAMAR—The Second Time Around (Solar)
- ★ KOOL & THE GANG—Too Hot (De-Lite) 16-8
- ★ ANDY GIBB—Desire (RSO) 12-7

WTRY—Albany

- BLONDIE—Call Me (Chrysalis)
- FOREIGNER—Woman (Atlantic)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 5-1
- ★ LINDA RONSTADT—How Do I Make You (Asylum) 23-13

WKWB—Buffalo

- RUPERT HOLMES—Him (RCA)
- TOTO—99 (Columbia)
- ★ BLONDIE—Call Me (Chrysalis) 26-19
- ★ DONNA SUMMER—On The Radio (Casablanca) 13-6

WYSL—Buffalo

- JACKIE DESHANNON—I Don't Need You Anymore (RCA)
- JACK JONES—I Could Have Been A Sailor (MGM)
- ★ MELISSA MANCHESTER—Fire In The Morning (Arista) 17-12
- ★ RUPERT HOLMES—Him (RCA) 7-2

WBBF—Rochester

- EAGLES—I Can't Tell You Why (Asylum)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- ★ LINDA RONSTADT—How Do I Make You (Asylum) D-20
- ★ TOM PETTY & THE HEARTBREAKERS—Refugee (MCA) 24-16

WRKO—Boston

- DR. HOOK—Sexy Eyes (Capitol)
- PEACHES & HERB—I Pledge My Love (Polydor/MUP)
- ★ BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol) 28-20
- ★ KOOL & THE GANG—Too Hot (De-Lite) 18-10

WZLW—Boston

- EAGLES—I Can't Tell You Why (Asylum)
- CHARLIE DORE—Pilot Of The Airwaves (Island)

F-105 (WVBF)—Boston

- BLONDIE—Call Me (Chrysalis)
- MICHAEL JACKSON—Off The Wall (Epic)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 21-11
- ★ KOOL & THE GANG—Too Hot (De-Lite) 24-17

WDRG—Hartford

- MICHAEL JACKSON—Off The Wall (Epic)
- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- ★ TOTO—99 (Columbia) 17-13
- ★ THE DIRT BAND—An American Dream (UA)

WPRO (AM)—Providence

- FELIX CAVALIERE—Only A Lonely Heart Sees (Epic)
- JIMMY BUFFETT—Survive (MCA)
- ★ SHALAMAR—The Second Time Around (RCA) 21-14

WPRO-FM—Providence

- BLONDIE—Call Me (Chrysalis)
- MICHAEL JACKSON—Off The Wall (Epic)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 28-22
- ★ KOOL & THE GANG—Too Hot (De-Lite) 10-7

WICC—Bridgeport

- HEART—Even It Up (Epic)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- ★ LINDA RONSTADT—How Do I Make You (Asylum) 14-8

Mid-Atlantic Region

TOP ADD ONS:

- BLONDIE—Call Me (Chrysalis)
- JIMMY RUFFIN—Hold Onto My Love (RSO)
- PEACHES & HERB—I Pledge My Love (Polydor)

PRIME MOVERS:

- ★ KOOL & THE GANG—Too Hot (De-Lite)
- ★ SPINNERS—Working My Way Back To You (Atlantic)
- ★ WHISPERS—And The Beat Goes On (RCA)

BREAKOUTS:

- EAGLES—I Can't Tell You Why (Asylum)
- AIR SUPPLY—Lost In Love (Arista)
- KENNY NOLAN—Us And Love (Casablanca)

WFIL—Philadelphia

- PEACHES & HERB—I Pledge My Love (Polydor)
- KENNY NOLAN—Us And Love (Casablanca)
- ★ SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 4-1
- ★ NEIL DIAMOND—September Morn (Columbia) 10-8

WZZD—Philadelphia

- NATALIE COLE & PEABO BRYSON—Why You Wanna Treat Me So Bad (Capitol)
- BEN E. KING—Music Trance (Atlantic)
- ★ RAY, GOODMAN & BROWN—Special Lady (Polydor) 25-2
- ★ BROTHERS JOHNSON—Stomp (A&M) 32-4

WIFI-FM—Philadelphia

- BLONDIE—Call Me (Chrysalis)
- EAGLES—I Can't Tell You Why (Asylum)
- ★ BOOMTOWN RATS—I Don't Like Mondays (Columbia) 15-7
- ★ BARRY MANILOW—When I Needed You (Arista) 27-2

WPGC—Washington

- JIMMY RUFFIN—Hold Onto My Love (RSO)
- AIR SUPPLY—Lost In Love (Arista)
- ★ KOOL & THE GANG—Too Hot (De-Lite) 22-15
- ★ WHISPERS—And The Beat Goes On (RCA) 25-16

WGH—Norfolk

- CLASH—Train In Vain (Epic)
- BLONDIE—Call Me (Chrysalis)
- ★ RAY, GOODMAN & BROWN—Special Lady (Polydor) D-18
- ★ ANDY GIBB—Desire (RSO) 6-4

WCAO—Baltimore

- BLONDIE—Call Me (Chrysalis)
- DR. HOOK—Sexy Eyes (Capitol)
- ★ EAGLES—I Can't Tell You Why (Asylum) 20-13
- ★ TOMMY JAMES—Three Times In Love (RCA) 30-23

WYRE—Annapolis

- JIMMY RUFFIN—Hold Onto My Love (RSO)
- TOM PETTY AND THE HEARTBREAKERS—Refugee (MCA)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 10-1
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 29-23

WLEE—Richmond

- MICHAEL JACKSON—Off The Wall (Epic)
- CHRISTOPHER CROSS—Ride Like The Wind (WB)
- ★ CHUCK MANGIONE—Give It All You Got (Columbia) 14-10
- ★ RUPERT HOLMES—Him (MCA) 6-4

WRVQ—Richmond

- CHARLIE DORE—Pilot Of The Airwaves (WB)
- LINDA RONSTADT—Hurt So Bad (Asylum) (RCA) 26-15
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 22-14

WABE—Allentown

- RUPERT HOLMES—Him (RCA)
- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol)
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 18-9
- ★ BLONDIE—Call Me (Chrysalis) 19-11

WKBO—Harrisburg

- CHARLIE DORE—Pilot Of The Airwaves (WB)
- BETTE MIDLER—When A Man Loves A Woman (Atlantic)
- ★ SHALAMAR—The Second Time Around (RCA) 18-11
- ★ MICHAEL JACKSON—Off The Wall (Epic) D-19

Southeast Region

TOP ADD ONS:

- AIR SUPPLY—Lost In Love (Arista)
- JOURNEY—Any Way You Want It (Columbia)
- DR. HOOK—Sexy Eyes (Capitol)

PRIME MOVERS:

- BLONDIE—Call Me (Chrysalis)
- KOOL & THE GANG—Too Hot (De-Lite)
- PINK FLOYD—Another Brick In The Wall (Columbia)

BREAKOUTS:

- PAUL DAVIS—Do Right (CBS)
- FLEETWOOD MAC—Think About Me (WB)
- CAPTAIN & TENNILLE—Love On A Shoestring (Casablanca)

WQXI—Atlanta

- J. GEILS BAND—Come Back (EMI)
- BRUCE COCKBURN—Wondering Where The Lions Are (RCA)
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 5-3
- ★ BLONDIE—Call Me (Chrysalis) 9-4

Z-93 (WZGC-FM)—Atlanta

- FLEETWOOD MAC—Think About Me (WB)
- WHISPERS—And The Beat Goes On (RCA)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 13-7
- ★ BLONDIE—Call Me (Chrysalis) 28-14

WBBQ—Augusta

- PAUL DAVIS—Do Right (CBS)
- DAVID GATES—Where Does The Lovin' Go (Elektra)
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 15-9
- ★ BLONDIE—Call Me (Chrysalis) 30-21

WFOM—Atlanta

- FLEETWOOD MAC—Think About Me (WB)
- STEVIE WONDER—Outside My Window (Tamla)
- ★ KENNY LOGGINS—Keep The Fire (Columbia) 19-11
- ★ TURLEY RICHARDS—You Might Need Somebody (Atlantic) 16-6

WSGA—Savannah

- PAT BENATAR—Heartbreaker (Chrysalis)
- PATRICE RUSHEN—Haven't You Heard (Elektra)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 14-6
- ★ BLONDIE—Call Me (Chrysalis) 27-16

WFLB—Fayetteville

- ROMANTICS—What I Like About You (CBS)
- JIMMY RUFFIN—Hold Onto My Love (RSO)
- ★ TOMMY JAMES—Three Times In Love (RCA) 27-21
- ★ ANDY GIBB & OLIVIA NEWTON-JOHN—Rest Your Love On Me (RSO) 34-29

WQAM—Miami

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

WMJX (96X)—Miami

- FOREIGNER—Woman (Atlantic)
- JOURNEY—Any Way You Want It (Columbia)
- ★ THE WHISPERS—And The Beat Goes On (RCA) 12-1
- ★ RAY, GOODMAN & BROWN—Special Lady (Polydor) D-21

Y-100 (WHYI-FM)—Miami

- BLONDIE—Call Me (Chrysalis)
- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- ★ WHISPERS—And The Beat Goes On (Solar) 37-30
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 31-21

WLOF—Orlando

- FOREIGNER—Woman (Atlantic)
- CAPTAIN & TENNILLE—Love On A Shoestring (Casablanca)
- ★ CHUCK MANGIONE—Give It All You Got (A&M) 14-7
- ★ TOM PETTY & THE HEARTBREAKERS—Refugee (MCA) 14-8

Q-105 (WRBQ-FM)—Tampa

- KOOL & THE GANG—Too Hot (De-Lite)
- JOURNEY—Any Way You Want It (Columbia)
- ★ BLONDIE—Call Me (Chrysalis) 29-16
- ★ TOM PETTY & THE HEARTBREAKERS—Refugee (MCA) 17-10

BJ-105 (WBJW-FM)—Orlando

- AIR SUPPLY—Lost In Love (Arista)
- DR. HOOK—Sexy Eyes (Capitol)
- ★ DAN FOGELBERG—Loner (Full Moon/Epic) 14-7
- ★ PRINCE—I Wanna Be Your Lover (WB) 13-6

WQXQ—Daytona Beach

- EAGLES—I Can't Tell You Why (Asylum)
- BLONDIE—Call Me (Chrysalis)
- ★ SMOKEY ROBINSON—Cruisin' (Tamla) 40-20
- ★ DONNA SUMMER—On The Radio (Casablanca) 38-25

WAPE—Jacksonville

- ZZ TOP—I Thank You (WB)
- DR. HOOK—Sexy Eyes (Capitol)
- ★ RAY, GOODMAN & BROWN—Special Lady (Polydor) 9-6
- ★ ANDY GIBB—Desire (RSO) 6-3

WAYS—Charlotte

- PAUL DAVIS—Do Right (CBS)
- MELISSA MANCHESTER—Fire In The Morning (Arista)
- ★ CHUCK MANGIONE—Give It All You Got (A&M) 16-8
- ★ BLONDIE—Call Me (Chrysalis) 31-19

WKIX—Raleigh

- BOB SEGER & THE SILVER BULLET BAND—Fire Lake (Capitol)
- BLONDIE—Call Me (Chrysalis)
- ★ CHUCK MANGIONE—Give It All You Got (A&M) 11-8
- ★ BETTE MIDLER—The Rose (Atlantic) 10-6

WTMA—Charleston

- PINK FLOYD—Another Brick In The Wall (Columbia)
- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) D-28
- ★ DR. HOOK—Sexy Eyes (Capitol) D-27

WORD—Spartanburg

- THE CLASH—Train In Vain (Epic)
- MELISSA MANCHESTER—Fire In The Morning (Arista)
- ★ RUPERT HOLMES—Him (MCA) 13-7
- ★ BLONDIE—Call Me (Chrysalis) 20-14

WLAC—Nashville

- CAPTAIN & TENNILLE—Love On A Shoestring (Casablanca)
- CHARLIE DORE—Pilot Of The Airwaves (Island)
- ★ RUPERT HOLMES—Him (MCA) 23-17
- ★ KOOL & THE GANG—Too Hot (De-Lite) 29-9

(WBVQ) 92-Q—Nashville

- DOTTIE WEST—A Lesson In Leavin' (UA)
- CHUCK MANGIONE—Give It All You Got (A&M)
- ★ KOOL & THE GANG—Too Hot (De-Lite) 19-14
- ★ RAY, GOODMAN & BROWN—Special Lady (Polydor) 26-18

Vox Jox

By DOUG HALL

NEW YORK—NBC Radio has a president again. He is **Dick Verne**, who has been executive vice president running the NBC Radio network and its new Source network.



Dick Verne

He had been vice president and general manager of the NBC Radio network until radio operations were organized in September of 1978 when he moved up to the executive vice presidential position. The last NBC Radio president was **Jack Thayer**, who left the company in 1978. Thayer is now general manager of WNEW-AM New York. Verne, who reports to **Irwin Segelstein**, president of NBC television stations and radio, has been with NBC since 1973.

He does not come from a broadcasting background. A certified public accountant by trade, Verne was with Diamond Automation, a subsidiary of Diamond International Corp. for seven years before joining NBC.

Rob Edwards has been named director of operations for KBIG-FM Los Angeles, succeeding **Fred Seiden**, who was recently named vice president of programming in the Bonneville organization. Edwards was previously program director of KOST-FM Los Angeles.

Gary O'Brien has been named music director of WRBA-AM Normal, Ill. ... Music director **Bryan Gordon** and **Laurie Nelson**, doing a 2 to 6 p.m. on-air stint, are the latest additions to WTSV-AM/WECM-

WGBS DROPS LP FEATURE

MIAMI—WGBS-AM has decided to discontinue its album spotlight feature. Program director **Charlie Cook** says he would give up playing albums in their entirety because "we have come to the conclusion that radio play of entire albums may, in fact, be detrimental to the record industry."

"We're not totally convinced that this is the case, but we're willing to concede that **Bob Sherwood** (president of Mercury Records) and his colleagues are in a better position to judge the damage or advantage of this."

Cook had earlier told *Billboard* that since his station is an AM outlet, he didn't think anyone would be interested in taping records off the air in mono and low fidelity.

FM Clairmont, N.H. The station, which used to run a Drake-Chenault MOR format, is now programming live AOR. **Mike Hayes** is the program director and handles the 10 a.m. to 2 p.m. slot. Gordon is on from 5 to 10 a.m. **Nelson Lord** is on from 6 p.m. to midnight.

Rich McTighe is the new program director of WYNA-AM Raleigh, N.C., moving up from production manager. **Lori Russell** has joined the station as midday jock. ... **Sid Mark**, who does **Frank Sinatra** shows on WWDB-FM Philadelphia and WYNY-FM New York, was a guest on **Tom Snyder's** "Tomorrow Show" on NBC-TV. Mark recently hosted a Sinatra show on New Year's Eve on the Mutual Network.

Don Mizell, formerly general manager of Elektra/Asylum's jazz fusion division, is now general manager at r&b-jazz KJLH-FM Compton, Calif. ... **Bobby Ocean**, production director and on air personality at KHJ-AM Los Angeles, has resigned his post in order to pursue independent syndication

projects with his new firm, Bobby Ocean Inc.

Bonnie Shubb, takes over the newly created post of operations vice president for Drake-Chenault in Canoga Park, Calif. Shubb joined the firm in November 1979 as a systems analyst. ... WSNY-AM and WAIV-FM, rockers in Jacksonville, Fla., are looking for air personalities. Tapes should be sent to WAIV Radio, 6869 Lenox Ave., Jacksonville, Fla. 32205. ... **Bob Edwards** is upped to operations director for KBIG-FM Los Angeles. Edwards was operations supervisor for the station.

Cam Currier joins More Music Programming in La Canada, Calif., as head of programming. Currier is in charge of More's automated radio formats, commercial production and other studio operations. Currier was in the Music In The Air division of Billboard Publications and in the news departments of KRLA-AM and KROQ-FM Pasadena, Calif.

Gene Chrusciel is upped to beautiful music KYND-FM Houston to

operations director. He was morning man with the station for two years.

Meredith Lifson joins Weedeck Syndicators in Los Angeles as executive producer. He had been research director for KTNQ-AM Los Angeles.

After more than 25 years as "the voice of CBS," veteran **Art Hannes** has joined the staff of Radio Works, producers of the 12-hour decade recap, "Remembering The Seventies."

Corey Deitz, p.d. and morning drive jock for WLOX-AM has resigned to join WOHO-AM Toledo in the 6 to 11 p.m. shift. ... WQXR-AM-FM New York p.d. **Robert Sherman** is being honored with New York Univ.'s alumni achievement award. The award is to be presented Thursday (8) at ceremonies at Town Hall in New York. WQXR is also saluting conductor **Eugene Ormandy** with special programming later this month.

WBAB-FM in Babylon, N.Y. has three new air personalities. **Mark**

Beautiful Format Tops 92 Marts

Continued from page 20

last year's estimated 913,900; black music with 904,100 estimated listeners, up 12% from an estimated 807,200; news with an estimated 871,400, down 6.2% from an estimated 929,300; and talk with an estimated 811,200, up 28.5% from the estimated 631,000.

A demographic breakdown of these and other formats is shown in the accompanying chart.

The Arbitron October/November survey covers the following markets:

Akron, Albany-Schenectady-Troy, Albuquerque, Allentown-Bethlehem-Easton, Anaheim-Santa Ana-Garden Grove (Orange County, Calif.), Anchorage, Atlanta, Austin, Baltimore, Baton Rouge, Beaumont-Port Arthur-Orange, Birmingham, Boston, Buffalo, Charlotte-Gastonia, Chattanooga, Chicago, Cincinnati, Cleveland, Colorado Springs, Columbia, S.C., Columbus, Ohio, Dallas-Ft. Worth, Dayton, Daytona Beach, Denver-Boulder, Des Moines, Detroit, Detroit Special, El Paso, Eugene, Springfield, Ft. Lauderdale-Hollywood, Ft. Wayne, Fresno, Grand Rapids.

Also: Hartford-New Britain, Honolulu, Houston-Galveston, Huntington-Ashland, Indianapolis, Jacksonville, Kalamazoo-Portage, Kansas City, Knoxville, Lansing-East Lansing, Las Vegas, Lexington-Fayette, Little Rock-North Little Rock, Los Angeles, Louisville, Memphis, Miami, Milwaukee, Minneapolis-St. Paul, Mobile, Nashville-Davidson, New Haven-West Haven.

Also: New Orleans, New York, Norfolk - Portsmouth - Newport News-Hampton, Oklahoma City, Omaha-Council Bluffs, Orlando, Peoria, Philadelphia, Phoenix, Pittsburgh, Portland, Ore., Providence-Warwick-Pawtucket, Raleigh-Durham, Richmond, Rochester, Sacramento, St. Louis, Salinas-Seaside-Monterey, Salt Lake City-Ogden, San Antonio, San Diego, San Francisco, San Jose, Seattle-Everett-Tacoma, Spokane, Syracuse, Tampa-St. Petersburg, Toledo, Tucson, Tulsa, Washington, D.C., West Palm Beach-Boca Raton, Wichita and Youngstown-Warren.

Pro-Motions

LOS ANGELES—Some winning lady in the Baltimore-Washington region will receive a taste of stardom in the "Pizzazz In Your Life" promotion set up by WEA sales representative **Doug Daniels**.

Designed to promote **Patrice Rushen's** recent Elektra/Asylum LP "Pizzazz," the contest is being sponsored by WOL-AM Washington, D.C.

The chosen winner gets a photo session at a photography studio, a 30-day membership in a local Holiday Spa and a supply of Fashion Fair cosmetics. In addition, she gets a limousine chauffeured night on the town.

Ronny Burger, Phonogram/Mercury local promotion manager in Philadelphia, has designed a promotion for **Ian McLagan's** "Troublemaker" LP which includes AOR WMMR-FM and 14 Listening Booth record stores. Because McLagan plays an electric piano and one is featured prominently on the album's cover, an electric piano is being given away to WMMR listener or Listening Booth patron. The piano is on display in one of the Listening Booth stores.

Atlantic recording group **Off Broadway** was a featured act

recently at the "Loopfest '80" concerts sponsored by Chicago station **WLUP-FM**. The band headlined a bill which drew almost 27,000 fans in the Chicago Amphitheatre.

Boston area radio personalities and retailers were recently invited to a special video preview party for Atco artist **Gary Numan**. The video featured live performances of Numan and band performing in England.

Bill McGathy, national AOR Radio director for Polydor, notes that ties featuring the Jam, along with concert tickets, are being given away in four markets. This is being done in conjunction with four stations: WMMR-FM Philadelphia, WMJQ-FM Rochester, N.Y., WWW-FM Detroit and WXRT-FM Chicago.

A couple in St. Louis will get a chance to "Fall In Love Again" in a contest to promote **David Gates' Elektra/Asylum LP "Falling In Love Again."**

The grand prize, supplied by **KADI-AM** St. Louis, is dinner, champagne, flowers and theatre tickets. Entry blanks are available at nine Venture stores in St. Louis.

Second prize is all four David Gates solo albums and third prize is a copy of the new album. ... A&M's the **Police** recently visited AOR **KOMQ-FM** Honolulu after two soldout shows in the city.

David Moorehead, West Coast regional vice president of Metromedia Radio, set up a recent promotion whereby three listeners of AOR **KSAN-FM** San Francisco became part of the upcoming film, "The Blues Brothers Movie." The Blues Brothers, a.k.a. Dan Ackroyd and John Belushi, record for Atlantic Records and the film is a Universal release.

The three listeners were flown to Los Angeles where they were extras in the movie. In addition to being given pocket money to spend by **KSAN**, the three were paid union scale as extras.

Tenement Steps.

The Motors' new album, to be released 3/3/80 on Virgin Records & Tapes.  VA 13139

Produced by Jimmy Iovine & The Motors.

Distributed by Atlantic Records



We are looking for audio/visual material for use in a "25 Years Of Rock" radio series. If you have captured any bit of rock 'n' roll history or have period interviews with the top figures in rock over the last 25 years, please contact

Jean Treval
c/o **Billboard Editorial**
1515 Broadway
New York, N.Y. 10036
(212) 764-7344

Coppola, who takes over the afternoon drive shift, comes from WMAD-FM Madison, Wis. **Frank Ellsworth** takes over the 7 p.m. to midnight show. He was with such outlets as KAMP-AM El Centro, Calif., KFIV-AM Modesto, Calif. and KVN-AM Greenville, Tenn. **Derek Meade** comes into the overnight slot from handling a 7 p.m. to midnight shift at AOR KNAC-FM Long Beach, Calif. The station also has a new production director in **Joel Salkowitz** who has produced shows at WHCN-FM Hartford, Conn.

Richard Capparella joins KUSC-FM, Los Angeles, as announcer producer. He has held positions with WMHT-FM and WMHT-TV Schenectady, N.Y. He now hosts "The Morning Program," heard from 6 a.m. to 10 a.m. Monday through Friday and "The Art Of..." show from 10 to 11 a.m.

KAKE-AM jocks **Doug Rupe** and **Bruce Bertsch** were judges at a local talent show recently. ... KSON-AM-FM San Diego personalities **Rod Hunter** and **Greg Edward** were hosts at a local **Tammy Wynette** concert. The country stations will be presenting **Merle Haggard** and **Marty Robbins** in concert next month. ... WDEK-FM DeKalb, Ill., tied-in with a local **Robert Palmer** appearance with an on-air interview conducted by music director **Ward Holmes**.

Robert Olive joins Wolfman Jack Inc. and Audio Stimulation in Los Angeles as public relations and publicity director for both firms. Olive is a composer and conductor working independently in Boston.

Bubbling Under The HOT 100

- 101 STOMP, The Brothers Johnson, A&M 2216
- 102—BOUNCE, ROCK, SKATE, ROLL, Vaughn Mason & Crew, Brunswick 55548
- 103—YOU KNOW HOW TO LOVE ME, Phyllis Hyman, Arista 0463
- 104—ANY LOVE, Rufus and Chaka, MCA 41191
- 105—YEARS, Barbara Mandrell, MCA 41162
- 106—SHRINERS CONVENTION, Ray Stevens, RCA 19111
- 107—IS THIS THE BEST, L.A. Boppers, Mercury 76038
- 108—RELIGHT MY FIRE, Dan Hartman, Blue Sky 36302 (Epic)
- 109—YOU WON'T BE THERE, Alan Parsons Project, Arista 0491
- 110—ALL NIGHT LOVE, Rainbow, Polydor 2060

Bubbling Under The Top LPs

- 201—AHMAD JAMAL, Genetic Waltz, 20th Century T-600 (RCA)
- 202—SYLVESTER, Living Proof, Fantasy F-79010
- 203—ROGER POWELL, Air Pocket, Bearsville BRK 6994 (Warner Bros.)
- 204—MICKEY MOUSE DISCO, Disneyland 2504
- 205—L.A. BOPPERS, L.A. Boppers, Mercury SRM-1-3816
- 206—3-D, 3-D, Polydor PD-1-16254
- 207—PINK FLOYD, Ummagamma, Capitol SKBB-388
- 208—SHOOTING STAR, Shooting Star, Virgin VA 13133
- 209—DANNY DAVIS & WILLIE NELSON, Danny Davis & Willie Nelson with The Nashville Brass, RCA AHL1-3549
- 210—TEENA MARIE, Lady T, Gordy G7-992R1 (Motown)

Billboard Album Radio Action

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

Based on station playlist through Wednesday (2/27/80)

Top Add Ons-National

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- JOURNEY—Departure (Columbia)
- ELVIS COSTELLO—Get Happy (Columbia)
- WARREN ZEVON—Bad Luck Streak In Dancing School (Asylum)

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

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

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

Top Requests/Airplay-National

- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- J. GEILS BAND—Love Stinks (EMI/America)

National Breakouts

- HEART—Bebe Le Strange (Epic)
- LINDA RONSTADT—Mad Love (Asylum)
- RACHEL SWEET—Protect The Innocent (Stiff/Columbia)
- SUZANNE FELLINI—(Casablanca)

Western Region

TOP ADD ONS

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- JOURNEY—Departure (Columbia)
- ELVIS COSTELLO—Get Happy (Columbia)
- WARREN ZEVON—Bad Luck Streak In Dancing School (Asylum)

TOP REQUEST/AIRPLAY

- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- LINDA RONSTADT—Mad Love (Asylum)
- J. GEILS BAND—Love Stinks (EMI/America)

BREAKOUTS

- HEART—Bebe Le Strange (Epic)
- FOOLS—Sold Out (EMI/America)
- RACHEL SWEET—Protect The Innocent (Stiff/Columbia)
- DANNY KORTCHMAR—Innuendo (Asylum)

KMEL-FM—San Francisco (Paul Vincent)

- JOURNEY—Departure (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- HEART—Bebe Le Strange (Epic)
- BLONDIE—Eat To The Beat (Chrysalis)

KWST-FM—Los Angeles (Ted Habeck)

- FOOLS—Sold Out (EMI/America)
- ELVIS COSTELLO—Get Happy (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- JOURNEY—Departure (Columbia)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- J. GEILS BAND—Love Stinks (EMI/America)
- THE KNACK—Get The Knack (Capitol)

KPRI-FM—San Diego (Jesse Summers)

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- WARREN ZEVON—Bad Luck Streak In Dancing School (Asylum)
- ELVIS COSTELLO—Get Happy (Columbia)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- LINDA RONSTADT—Mad Love (Asylum)

KOME-FM—San Jose (Dana Jang)

- JOURNEY—Departure (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ELVIS COSTELLO—Get Happy (Columbia)
- RACHEL SWEET—Protect The Innocent (Stiff/Columbia)
- FOOLS—Sold Out (EMI/America)
- WISHBONE ASH—Just Testing (MCA)
- LINDA RONSTADT—Mad Love (Asylum)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- J. GEILS BAND—Love Stinks (EMI/America)

KISW-FM—Seattle (Steve Slaton)

- ELVIS COSTELLO—Get Happy (Columbia)
- WARREN ZEVON—Bad Luck Streak In Dancing School (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- JOURNEY—Departure (Columbia)
- 3-D—(Polydor)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- BOOMTOWN RATS—The Fine Art Of Surfacing (Columbia)
- AEROSMITH—Night In The Ruts (Columbia)
- JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)

KBPI-FM—Denver (F. Cody/P. Strider)

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- SURVIVOR—(Scotti Brothers)
- JOURNEY—Departure (Columbia)
- PINK FLOYD—The Wall (Columbia)
- LINDA RONSTADT—Mad Love (Asylum)
- ZZ TOP—Deguello (WB)
- HEART—Bebe Le Strange (Epic)

KZEL-FM—Eugene (C. Kovarik/P. Mays)

- WARREN ZEVON—Bad Luck Streak In Dancing School (Asylum)
- EARTHQUAKE—Two Years In A Padded Cell (Berserker)
- HEART—Bebe Le Strange (Epic)
- JOHNNY WINTER—Raisin' Cain (Blue Sky)
- DANNY KORTCHMAR—Innuendo (Asylum)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- J. GEILS BAND—Love Stinks (EMI/America)
- SEARCHERS—(Sire)
- SUE SAAD & THE NEXT—(Planet)

KSJO-FM—San Jose (Sally Gill)

- ELVIS COSTELLO—Get Happy (Columbia)
- JOURNEY—Departure (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- RACHEL SWEET—Protect The Innocent (Stiff/Columbia)
- FOOLS—Sold Out (EMI/America)
- PINK FLOYD—The Wall (Columbia)
- CLASH—London Calling (Epic)
- D.L. BYRON—This Day And Age (Arista)
- MAX DEMIAN—Call Of The Wild (RCA)

Southwest Region

TOP ADD ONS

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ELVIS COSTELLO—Get Happy (Columbia)
- JOURNEY—Departure (Columbia)
- PRIVATE LIGHTNING—(A&M)

TOP REQUEST/AIRPLAY

- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- J. GEILS BAND—Love Stinks (EMI/America)

BREAKOUTS

- HEART—Bebe Le Strange (Epic)
- LINDA RONSTADT—Mad Love (Asylum)
- THE KNACK—But The Little Girls Understand (Capitol)
- RACHEL SWEET—Protect The Innocent (Stiff/Columbia)

KZEW-FM—Dallas (Doris Miller)

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PRIVATE LIGHTNING—(A&M)
- JOURNEY—Departure (Columbia)
- ELVIS COSTELLO—Get Happy (Columbia)
- PEARL HARBOR & THE EXPLOSIONS—(WB)
- LINDA RONSTADT—Mad Love (Asylum)
- PINK FLOYD—The Wall (Columbia)
- HEART—Bebe Le Strange (Epic)
- THE KNACK—But The Little Girls Understand (Capitol)

KTXQ-FM—Dallas/Ft. Worth (Tim Spencer)

- PRETENDERS—(Sire)
- CLASH—London Calling (Epic)
- LINDA RONSTADT—Mad Love (Asylum)
- MAX DEMIAN—The Call Of The Wild (RCA)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- HEART—Bebe Le Strange (Epic)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- EAGLES—The Long Run (Asylum)

KLOL-FM—Houston (Paul Riann)

- ELVIS COSTELLO—Get Happy (Columbia)
- VAN WILKES—Bombay Tears (Mercury)
- FANDANGO—Cadillac (RCA)
- JOURNEY—Departure (Columbia)
- FOOLS—Sold Out (EMI/America)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- HEART—Bebe Le Strange (Epic)
- THE KNACK—But The Little Girls Understand (Capitol)
- LINDA RONSTADT—Mad Love (Asylum)
- J. GEILS BAND—Love Stinks (EMI/America)

KLBJ-FM—Austin (G. Mason/T. Quarles)

- 3-D—(Polydor)
- RACHEL SWEET—Protect The Innocent (Stiff/Columbia)
- STEVE HILLAGE—Aura (Virgin International)
- ELVIS COSTELLO—Get Happy (Columbia)
- HEART—Bebe Le Strange (Epic)
- PINK FLOYD—The Wall (Columbia)
- WARREN ZEVON—Bad Luck Streak In Dancing School (Asylum)
- STEVE HOWE—(Atlantic)

KRST-FM—Albuquerque (Sam Cornish)

- FOOLS—Sold Out (EMI/America)
- MAX DEMIAN—The Call Of The Wild (RCA)
- DANNY KORTCHMAR—Innuendo (Asylum)
- BRYAN ADAMS—(A&M)
- SEARCHERS—(Sire)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- HEART—Bebe Le Strange (Epic)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- RUSH—Permanent Waves (Mercury)

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

- LINDA RONSTADT—Mad Love (Asylum)
- HEART—Bebe Le Strange (Epic)
- BUGGLES—The Age Of Plastic (Island)
- THE KNACK—But The Little Girls Understand (Capitol)
- ELVIS COSTELLO—Get Happy (Columbia)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- ZZ TOP—Deguello (WB)

Midwest Region

TOP ADD ONS

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- JOURNEY—Departure (Columbia)
- WARREN ZEVON—Bad Luck Streak In Dancing School (Asylum)
- ELVIS COSTELLO—Get Happy (Columbia)

TOP REQUEST/AIRPLAY

- PINK FLOYD—The Wall (Columbia)
- RUSH—Permanent Waves (Mercury)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)

BREAKOUTS

- HEART—Bebe Le Strange (Epic)
- LINDA RONSTADT—Mad Love (Asylum)
- FOOLS—Sold Out (EMI/America)
- SUZANNE FELLINI—(Casablanca)

WWW-FM—Etrout (D. Hungate/M. McEwen)

- HEART—Bebe Le Strange (Epic)
- ELVIS COSTELLO—Get Happy (Columbia)
- FOOLS—Sold Out (EMI/America)
- WARREN ZEVON—Bad Luck Streak In Dancing School (Asylum)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- LINDA RONSTADT—Mad Love (Asylum)
- PINK FLOYD—The Wall (Columbia)
- J. GEILS BAND—Love Stinks (EMI/America)
- ROMANTICS—(Nemperor)
- RUSH—Permanent Waves (Mercury)

WLUP-FM—Chicago (Sky Daniels)

- ELVIS COSTELLO—Get Happy (Columbia)
- GARY NUMAN—The Pleasure Principle (Atco)
- LINDA RONSTADT—Mad Love (Asylum)
- HEART—Bebe Le Strange (Epic)
- ROMANTICS—(Nemperor)
- OFF BROADWAY—On (Atlantic)
- PINK FLOYD—The Wall (Columbia)
- RUSH—Permanent Waves (Mercury)

WLVO-FM—Columbus (Steve Runner)

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- JOURNEY—Departure (Columbia)
- PINK FLOYD—The Wall (Columbia)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- RUSH—Permanent Waves (Mercury)

WMMS-FM—Cleveland (John Gorman)

- MIKE RUTHERFORD—Small Creep's Day (Passport)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BRYAN ADAMS—(A&M)
- LENE LOWICH—Flex (Stiff/Epic)
- SUZANNE FELLINI—(Casablanca)
- JOURNEY—Departure (Columbia)
- LINDA RONSTADT—Mad Love (Asylum)
- PINK FLOYD—The Wall (Columbia)
- J. GEILS BAND—Love Stinks (EMI/America)
- HEART—Bebe Le Strange (Epic)

WYDD-FM—Pittsburgh (J. Robertson/J. Kinney)

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- JOURNEY—Departure (Columbia)
- WARREN ZEVON—Bad Luck Streak In Dancing School (Asylum)
- SURVIVOR—(Scotti Brothers)
- WILLIAM OZ—(Capitol)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- RUSH—Permanent Waves (Mercury)
- HEART—Bebe Le Strange (Epic)

WQFM-FM—Milwaukee (P. Kelly/E. DiMicoli)

- JOURNEY—Departure (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- HEART—Bebe Le Strange (Epic)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- RUSH—Permanent Waves (Mercury)

KSHE-FM—St. Louis (Rick Bails)

- FANDANGO—Cadillac (RCA)
- VAN WILKES—Bombay Tears (Mercury)
- JOURNEY—Departure (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- WARREN ZEVON—Bad Luck Streak In Dancing School (Asylum)
- PINK FLOYD—The Wall (Columbia)
- RUSH—Permanent Waves (Mercury)
- HAZARETH—Malice In Wonderland (A&M)
- UTOPIA—Adventures In Utopia (Bearsville)

Southeast Region

TOP ADD ONS

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ELVIS COSTELLO—Get Happy (Columbia)
- JOURNEY—Departure (Columbia)
- WARREN ZEVON—Bad Luck Streak In Dancing School (Asylum)

TOP REQUEST/AIRPLAY

- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- EAGLES—The Long Run (Asylum)

BREAKOUTS

- HEART—Bebe Le Strange (Epic)
- PRETENDERS—(Sire)
- MI-SEX—Computer Games (Epic)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)

WKLS-FM—Atlanta (Rich Piombino)

- GENTLE GIANT—Civilian (Columbia)
- SUE SAAD & THE NEXT—(Planet)
- PRETENDERS—(Sire)
- CLASH—London Calling (Epic)
- JOHNNY WINTER—Raisin' Cain (Blue Sky)
- JOURNEY—Departure (Columbia)
- HEART—Bebe Le Strange (Epic)
- HAZARETH—Malice In Wonderland (A&M)
- PINK FLOYD—The Wall (Columbia)
- STYX—Cornerstone (A&M)

WRQJ-FM—Charlotte (Emily Conner)

- LINDA RONSTADT—Mad Love (Asylum)
- HEART—Bebe Le Strange (Epic)
- ROBIN TROWER—Victims Of The Fury (Chrysalis)
- HEART—Bebe Le Strange (Epic)
- PINK FLOYD—The Wall (Columbia)
- BABYS—Union Jacks (Chrysalis)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

Northeast Region

TOP ADD ONS

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- JOURNEY—Departure (Columbia)
- PRIVATE LIGHTNING—(A&M)
- MIKE RUTHERFORD—Small Creep's Day (Passport)

TOP REQUEST/AIRPLAY

- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- HEART—Bebe Le Strange (Epic)
- CLASH—London Calling (Epic)

BREAKOUTS

- ELVIS COSTELLO—Get Happy (Columbia)
- LINDA RONSTADT—Mad Love (Asylum)
- SUZANNE FELLINI—(Casablanca)
- RACHEL SWEET—Protect The Innocent (Stiff/Columbia)

WNEW-FM—New York (Maryanne McIntyre)

- JOHNNY WINTER—Raisin' Cain (Blue Sky)
- PRIVATE LIGHTNING—(A&M)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- SUZANNE FELLINI—(Casablanca)
- MIKE RUTHERFORD—Small Creep's Day (Passport)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- CLASH—London Calling (Epic)
- BLONDIE—Eat To The Beat (Chrysalis)

WCMF-FM—Rochester (Ted Edwards)

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ELVIS COSTELLO—Get Happy (Columbia)
- FLEETWOOD MAC—Tusk (WB)
- PINK FLOYD—The Wall (Columbia)
- HEART—Bebe Le Strange (Epic)

WPIX-FM—New York (Meg Griffin)

- SQUEEZE—Argybargy (A&M)
- SUZANNE FELLINI—(Casablanca)
- FOOLS—Sold Out (EMI/America)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ELVIS COSTELLO—Get Happy (Columbia)
- CLASH—London Calling (Epic)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- MADNESS—One Step Beyond (Sire)

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

- ELVIS COSTELLO—Get Happy (Columbia)
- LINDA RONSTADT—Mad Love (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- RACHEL SWEET—Protect The Innocent (Stiff/Columbia)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- HEART—Bebe Le Strange (Epic)
- J. GEILS BAND—Love Stinks (EMI/America)

WBCH-FM—Boston (Kate Ingram)

- BUZZCOCKS—A Different Kind Of Tension (IRS/A&M)
- ELVIS COSTELLO—Get Happy (Columbia)
- JOURNEY—Departure (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- RACHEL SWEET—Protect The Innocent (Stiff/Columbia)
- ROCKERS—Soundtrack (Mango)
- ELVIS COSTELLO—Get Happy (Columbia)
- J. GEILS BAND—Love Stinks (EMI/America)
- LINDA RONSTADT—Mad Love (Asylum)
- PINK FLOYD—The Wall (Columbia)

© 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.

EX-WOLF & RISSMILLER EMPLOYEE

Promoter Vallon Moving Up Quickly In Los Angeles Mart

By JEAN WILLIAMS

LOS ANGELES—In L.A. one of the country's most competitive markets for concert promotion, Larry Vallon Presents, in business less than a year, has managed to align itself with some of the nation's top talent.

Vallon, with the Wolf & Rissmiller concert promotion firm more than 10 years prior to opening his own firm, is promoting shows with such acts as Fleetwood Mac and Waylon Jennings among others.

"Wolf & Rissmiller developed a lot of allegiances with artists and agents over a long period of time," he says. "Therefore, coming with my own company, I'm a new promoter to them."

Vallon basically handles rock concerts, but he also promotes some jazz, comedy and new wave acts.

As to why Fleetwood Mac would chance going with a new concert promotion firm Vallon says: "This is a band I have had a relationship with through the years and it allowed me to produce its San Diego date which soldout. I was able to save the group money in different areas through my relationship with the facility and radio stations plus we were able to deliver it a handsome payday. The group had faith that I would do that so it gave me the opportunity to try."

"After completing that show successfully with my partner Ken Rosene in Hawaii, we're producing three shows with Fleetwood Mac in Honolulu March 27-29, which are already soldout."

He notes that the biggest problem faced as owner of a new concert pro-

motion firm was "that I wasn't able to buy a lot of headline talent. But I have found that the longer I stayed in business the more my phone would ring. Other promoters lose relationships with bands and the bands look at me as an alternative. Now I find that I must turn down some business."

Vallon notes that since leaving Wolf & Rissmiller his philosophy for doing business has altered. "When an agent asks me to make an offer on an act my philosophy now is not to pass on the band. In the old days, if I wasn't interested because of the price, I would tell the agent to forget it."

"Now, however, the agent will make a demand and I will say 'I don't believe the act is worth that and I will make you an offer.' Then it's up to him whether he wants to take it. This is a better way of doing business—it's easy to offend someone the other way." Vallon points out that the earlier method could easily come back to haunt promoters.

Vallon contends he has no problem with labels supporting touring acts. "Contrary to popular opinion, when a label is committed to a group I find the support is there. Recently acts on Warner Bros., Elektra, EMI/America and Mercury have been most cooperative."

"It is said that promoters are in the business to sell tickets. But I'm in the business to sell records because that's where the groups make the money and generate draw. Touring is a sales tool for selling records. For that reason, I'm working with the group and its label to maximize record sales."

"Expenses for touring are extremely high and it's hard for a group to make money touring—therefore, it's usually record profits that end up paying the bills."

As for label support, he cites a cur-

(Continued on page 30)



Billboard photo by Paul Shefrin

REAL CHEAP—Cheap Trick performs "Ain't That A Shame" on the recent American Music Awards special on ABC-TV. Fronting drummer Bun E. Carlos are, from left, Rick Nielsen, Robin Zander and Tom Petersson.

Bay Area Fete March 25

SAN FRANCISCO—The third annual Bay Area Music Awards program is slated for March 25 at the 2,200-seat Fox Warfield Theatre.

For the first time the Bill Graham organization will handle physical production of the show. Graham regularly schedules concerts at the Warfield.

Codirector for this year's program is former Jefferson Starship vocalist Marty Balin, who is also working with the awards show for the first time. Joni Levin, who has worked in a directorial capacity for previous shows, will codirect with Balin. The two say they plan to use four giant video screens inside the theatre to provide closeups of the awards.

Howard Hesseman, who stars as DJ Johnny Fever on CBS-TV's "WKRP In Cincinnati" will be host. Hesseman is a former member of San Francisco comedy troupe the Committee.

The awards program is sponsored by BAM magazine, with proceeds going to the Bay Area Music Archives, which houses an extensive collection of documents concerning San Francisco music.

Archives director Paul Grushkin says that to his knowledge this is the only pop/rock music archives in the country. Currently it holds more

than 13,000 records (including the collection of the late San Francisco Chronicle columnist John Wasserman) plus many little-known tapes of Bay Area bands in live performance. Also included in the archives are extensive collections of trade magazines and grassroots music magazines from around the country.

The archives is presently located on the site of the Automatt, producer David Rubinson's studio, but is looking for a permanent site.

Music for the Awards ceremony will again be provided by Dick Bright & the Sounds of Delight Orchestra, which specializes in instrumental versions of melodies made famous during the year by San Francisco artists.

Nominated for best album are Neil Young, "Rust Never Sleeps;" Van Morrison, "Into The Music;" Greg Kihn Band, "With The Naked Eye;" Bobby Hutcherson, "Conception: Gift of Love" and Journey, "Evolution."

Ironically, none of the nominated album artists is nominated for best group. Those are Santana, Grateful Dead, David Grisman Quintet, SVT and Jefferson Starship. SVT, one of the area's most popular new wave acts, is currently unsigned.

250 Performers Appear At Florida Big Orange Fest

MIAMI—Performing Arts for Community & Education, Inc. (PACE), South Florida's largest promoter of public service concerts and events began its second annual Big Orange Festival Feb. 2 with two well known local acts, jazzman Ira Sullivan & Friends and Peter Graves' Atlantean Driftwood.

Sullivan, known here as the local musicians musician, and Graves, best known as leader of the Boneroo Horns and as music director for the Sunrise Theatre in Ft. Lauderdale, performed before an audience of more than 1,000 at Miami Beach's Open Space Park.

Thirty free Big Orange concerts were held at Miami's most plush concert hall, Gusman Cultural Center, during the month-long festival. They featured Woody Herman & His Young Thundering Herd, the Earl

Scruggs Revue, John Hartford and the Pat Metheny Group.

The festival was the organization's move toward meshing the talents of local performers with major artists. A total of 250 performers were employed by the festival in 52 separate performances. During the Coconut Grove Arts Festival Feb. 16 and 17 PACE produced all the performing arts events on two separate stages featuring the David Grisman Quartet, Sonny Terry & Brownie McGhee, Josh White Jr., Univ. of Miami Jazz Band and Mark Colby.

Bob Glaubman, president of PACE and Stephen Parsons, executive director, are operating the festival under a three-year plan. Bookings are underway for the 1981 Big Orange Festival and plans are in the making to expose an even larger number of national artists.

SARA LANE

MARCH 8, 1980 BILLBOARD

Registration Form



Complete this form and mail it to either Billboard's European or USA office listed. Please register me for IMIC '80 Hyatt Regency, Capitol Hill, Washington, D.C., April 23-26, 1980.

I am enclosing a check (or money order) for IMIC '80 registration in the amount of:
Note: Registration does not include Hotel or Air Fare Costs.

Name _____

Title _____

Company _____

Home Address _____

City _____

State/Country _____ Zip _____

Telephone () _____

I wish to charge my registration to:

American Express Diner's Club
 Bank Americard/VISA Carte Blanche Master Charge

Card Number _____ Expiration Date _____

Signature _____

Rates:

- \$550 Regular (after February 22, 1980)
£246
 \$225 Spouse
£101

Billboard®

Multiple Corporate Rate*

\$380 Early Bird Rate (before February 22, 1980)
£170

\$450 Regular (after February 22, 1980)
£202

*Second and subsequent registrations from the same company.

Billboard will make all hotel reservations. Please indicate the following:

Arrival Date _____ Departure Date _____

ACCOMMODATIONS REQUIRED (check one):

single twin 1-bedroom suite 2-bedroom suite

(Confirmation will be sent to you) Circle One:

HYATT REGENCY HOTEL/CAPITOL HILL/WASHINGTON, D.C.

	One Bedroom Suite	Two Bedroom Suite
Single	\$60	\$215-360
Double	\$68	\$215-360
	£27	£96-161

Note: Should rooms no longer be available in the price range you have selected, next nearest price will be secured. Prices may vary slightly due to variations in exchange rate at time of reservation.

There will be no refunds on registration cancellation after April 4, 1980, although substitutions may be made. Any cancellations prior to that date will be subject to a 10% cancellation fee.

REGISTER EARLY—REGISTRATION FEE WILL BE \$25 HIGHER AT THE DOOR.

Europe and U.K.

Helen Boyd
IMIC '80 BILLBOARD
7 Carnaby Street
London W1V, IPG., England
Telephone: (01) 439-9411
Telex: 262100

U.S.A. and Others

Diane Kirkland/Nancy Falk
IMIC '80 Conference Coordinators
BILLBOARD
9000 Sunset Boulevard
Los Angeles, CA 90069 U.S.A.
Telephone: (213) 273-7040 Telex: 698669

PUBLIC INVITED BY KJJJ-AM

Phoenix Country Concerts Click

By AL SENIA

PHOENIX — Country station KJJJ-AM has upgraded the quality of its concert series and begun selling tickets to the general public.

Ray Price, the Bellamy Brothers and Charley McClain opened the 1980 series with a concert Sunday (24). Other acts booked include the Oak Ridge Boys on April 16 and Roy Clark May 23.

In a marked departure from the past two years, tickets to the Price, Oak Ridge and Clark dates are being sold to the public.

Previously, KJJJ was distributing the tickets only through advertisers allowing station listeners better access to the country shows, which are unique to this city.

Program director Scott Burgon

says a decision was made to market "a select number" of tickets to the public because of complaints from listeners that free tickets were being distributed so quickly it became nearly impossible to see top name shows.

Selling some of the tickets will allow music buffs to "see the shows by paying their money up front," Burton says, thus guaranteeing a form of reserved seating.

Tickets to the Price shows at 2:30 and 7 p.m. are \$10. Admission to the Oak Ridge Boys and Roy Clark shows is \$12 with 7 and 10 p.m. starting times.

All shows are held in the Phoenix Civic Plaza Symphony Hall and are

produced by Larry Bonoff. The hall seats 2,500.

The concerts were originally billed as a "Meet The Stars Concert Series" with some acts booked into the Celebrity Theatre.

But station general manager Pat Nugent says the Civic Plaza is now favored because of better accessibility and easy parking.

Dolly Parton, Conway Twitty, Waylon Jennings, Johnny Rodriguez, Dottie West, Dave & Sugar, T.G. Sheppard and Louise Mandrell are among the performers presented by KJJJ since the series began in the fall of 1978.

Nugent says the station emphasizes the "family aspect" of the shows and varies days of the week and times the shows are presented so that parents can bring children to see the acts.

Nugent says the series is costly to underwrite but yields strong promotional advantages in the heavily competitive radio market here since "some people may never see a concert unless they come to one of ours."

Selling some of the available tickets will help decrease the financial costs to the station and also aid in booking higher priced acts that Nugent claims, "literally priced themselves out of the market."

Signings

Singer/songwriter **Dan Hill** to Epic Records worldwide. Hill, whose "Sometimes When We Touch" was a top selling hit single, will have a new LP and single next month. ... **Chris Rea** to Columbia for U.S. and Canada. "Tennis," his self-produced LP, will be released soon. ... Polydor group 3-D to Premier Talent for booking. ... **Vaughan Mason**, **Whispers**, and **Shalamar** to Norby Walters Associates for agency representation.

Staff producer **Nick De Caro** resigns to the Entertainment Company. ... Rock artist **Jeff Kline** to Sugar N Soul Music for production, publishing and management. ... Teen singer **Keith Zorros** to Hologram Records and to Jerry Namero Management. ... Polydor artist **Ruthi Navon** to Sassy Entertainment Inc. for management.

Robert John to a personal/business manager deal with L.A. attorney Craig R. Wilson. ... **Chuck Negron**, former vocalist of **Three Dog Night**, to B-Line Productions for representation. ... **Randy Brown**, formerly with the Parachute wing of Casablanca Records, has shifted to Chocolate City Records under that same umbrella. New to Casablanca West are **Frizzell & West**. Allen Frizzell is the brother of country artist **Lefty Frizzell**, and **She'll West** is **Dottie West's** daughter. ... **Stanley Frank** pacts with A&M Records Canada and Irving-Almo Music Canada. ... **Dayton** to United Artists Records.

RCA country artists **Dave & Sugar** to Ken Kragen Co. in L.A. for management. ... Starflite's **Freddy Fender** to Buddy Lee Attractions for booking. ... Orlando Records singer **Leon Everette** to the William Morris Agency for booking. ... CBS artist **Johnny Duncan** to Top Billing in Nashville for booking. ... The **White** (**Buck** and daughters **Cheryl** and **Sharon**) to Capitol Records. ... The **Thrasher Brothers** to Thunderbird Artists for booking.

Talent Talk

Pink Floyd, **Led Zeppelin**, **Wings**, **Elton John**, **Bad Company**, **Yes**, **ELO**, **Gerry Rafferty**, **Dire Straits**, **Eric Clapton**, **Cliff Richard**, **Supertramp**, and **Thin Lizzy** have all contributed one song apiece for "The Summit," a special LP that has been put together to support the "Year Of The Child" (which was last year), with profits going to charity. The LP will only be sold in Britain, distributed by K-tel.

Michael Murphy and **Hank Thompson** are setting out on a two-month tour of Southwest honky tonks as a prelude to the release of Murphy's "Hard Country" film. "Honky tonks were dance halls that sprung up after World War II as a Southwestern country music alternative to the ballrooms where swing music prevailed. Hank Thompson was one of the hottest performers on the honky tonk circuit of those days.

"In the last year or so a new wave of country and country rock acts like **Joe Sun**, **Joe Ely**, **David Allen Coe** and I have been building a following in the honky tonks and attracting a new young audience that I believe represents the future of country music," says Murphy.

Mick Jagger spotted checking out

the **Jimmy Rodgers Blues Band** in Tramps in New York recently while **Keith Richards** mingled virtually unnoticed among the crowd at the '80s Club while the **Dead Boys** were performing. Meanwhile former **Sex Pistol Johnny Lydon**, on a visit to the U.S., checked out the Irving Plaza where **Madness** performed. Lydon said it was a sorry comment on the quality of music coming from London that the headliner was all but blown out by the local **Nails**, which opened.

Ian Hunter, **Mick Ronson** and **Miami Steve Van Zandt** helping out on the new Iron City House Rocker LP. ... **George Jones** and **Tammy Wynette** reuniting for a single, an LP, and some television appearances.

Barry Manilow and **Dionne Warwick** team up onstage for Manilow's fourth tv special, "Barry Manilow—One Voice," to air in May on ABC/TV. Warwick is Manilow's sole guest. ... **Grace Slick's** solo LP will be released in March. Titled "Dreams," the RCA disk will include six Slick originals. ... France Joli will be starring in the Gregory De Santis musical comedy "Beverly Hills," now filming. ... The **Knack's** current trek to Japan is reported pulling SRO crowds in Tokyo. The Capitol quartet will also perform in seven other Japanese cities. ... **Snowy White**, who toured with **Pink Floyd** as an augmenting guitarist on both of that band's recent world tours, has joined **Thin Lizzy**, replacing **Gary Moore**. The L.A. chapter of Rock Against Racism will cosponsor a free concert at U.C. Irvine in conjunction with that school's Associated Students Saturday (8). Acts performing range from jazz to reggae.

ROMAN KOZAK &
SHAWN HANLEY

New Cable TV

LAS VEGAS—Video Enterprises Inc., a locally based broadcast firm, is reportedly forming a cable television network that will allow subscribers nationwide to enjoy nightly showroom entertainment.

According to local broadcast sources, interspersed between the main showroom performances will be interviews with entertainers and other Vegas celebrity residents.

Similar to the successful "Tonight Show" format, the network will present uncut, unedited adult entertainment during prime-time hours. A nationally-known celebrity will host the program.

Talent In Action

PETER, PAUL & MARY
Stanley Theatre, Pittsburgh
Tickets: \$10.75, \$9.75, \$8.75

If there's one word that describes the Feb. 16 concert, it's comfortable.

It's obvious the trio, which tours on a limited basis, is comfortable with its material, its audience and, most importantly, each other.

Accompanied only by bassist Richard Kniss, Peter, Paul & Mary performed a 27-song set that lasted nearly three hours. They opened with "If I Had A Hammer," the three huddled in a semi-circle around the microphones on a bare stage.

The trio's show highlighted its hits, which drew the predictable reaction, as well as newer material. It also gave each member of the group a chance to perform alone.

After closing the first part of the show with "Day Is Done," Peter Yarrow returned with Kniss to open the second half with his two solo numbers. He was followed by Noel Paul Stookey, whose "Wedding Song," the biggest solo hit by any group member, drew an enthusiastic reaction.

Peter, Paul & Mary showed the sort of stage presence that is a result of their years of experience. They spoke easily to the audience, Yarrow poking fun at his baldness and his lengthy monologs. Stookey provided sound effects "that no one wants to hear on records" and commented on the concentration the group's material requires of its audience. He spoofed a disco

dance, drawing applause when he casually said, "remember discos?"

After **Mary Travers's** solo portion, the group concentrated on its 1960s hits. The trio led several audience singalongs and Yarrow did a customarily long introduction of "Puff, The Magic Dragon."

The capacity crowd saved its biggest reaction for the pair of Bob Dylan songs that came late in the show. "Don't Think Twice" and "Blowing In The Wind" drew the largest response of the evening.

Peter, Paul & Mary returned to the stage for two encores, finally wrapping up with "This Land Is Your Land." **JOHN MEHNO**

RONNIE LAWS
TWENNYNINE
FEATURING **LENNY WHITE**
Paladium, New York
Admission: \$9.50, \$8.50

Laws is a fine tenor and soprano sax player who has built a solid following with his r&b-derived play over chunky, semi-danceable rhythms. At his appearance here on Feb. 23 he added another element to his presentation by singing several tunes including the title song from his latest JA LP, "Every Generation."

Unfortunately, his voice can best be described as pleasant and little else. This 10-song, (Continued on page 30)

YOUR SYMBOL — OF SUCCESS — GOLD & PLATINUM RECORD PLAQUES



We supply the 'Gold' or 'Platinum' records at no additional cost

Single-\$45 * Album-\$65
(Plus tax and Shipping)

— Our Superior Services Include —

- * Normal 2/3 week delivery
- * Rush Order on request
- * Double or Triple Gold & Platinum Plaques
- * Gold & Platinum 8-Track Plaques
- * Charts & Album Covers mounted
- * Custom Awards designed
- * Quantity Discounts
- * Direct Shipping to recipients on request

DEJAY PRODUCTS

3010 W. Burbank
Burbank, CA 91505

(213) 845-0744 • 849-5347

RAP KING OF N.Y.

★ THE BIG BREAK
LP RAPPER PARTY



OLDIES BUT GOODIES
CUTOUTS

ELVIS COSTELLO & THE ATTRACTIONS

"Accidents Will Happen"

JIMMY BRISCOE & THE LITTLE BEAVERS

"I'll Care For You"

ESTHER WILLIAMS—"Would It Matter"

BROOK BENTON—"Soft"

ROYAL FLUSH—"Dancin' Disco Party"

OLIVIA NEWTON-JOHN—"A Little More Love"

BRENDA & THE TABULATIONS

"Let's Go All The Way (Down)"

CLOUD ONE—"Atmosphere Strut"

P&P RECORD CO

694 8th Avenue, New York, N.Y. 10036
212-840-6120

Talent In Action

• Continued from page 29

70-minute set was highlighted by what Laws does best, play sweet, soulful saxophone that fuses a jazz feel with the gutbucket sound he heard as a youngster growing up in Houston.

On material such as "Love The Feel" and his instrumental classic "Always There," Laws' tasty licks and quirky hesitations made for excellent listening. He was accompanied by a good four-piece band and two attractive female singers. A dancer was used on two occasions to add some variety to what would otherwise have been a rather static presentation.

Twennynine, a talented five-piece band, opened the concert, displaying its considerable gifts and lack of direction.

Former Return to Forever drummer Lenny White led the group through its nine-song, 50-minute set, mixing his jazz chops with a more basic drumming style quite nicely. Guitarist Nick Mora and Eddie Martinez were both outstanding, the interplay between them and their contrasting styles was fascinating to hear.

The band's problem is that it constantly jumps from overtly commercial material such as its single "Peanut Butter" to rock fusion compositions. While this is satisfying to the musicians, it's an excellent way to alienate audiences interested in either of these different styles.

Twennynine is a fine band, but a more streamlined, less musically daring approach might be more effective in reaching fans lured to see them live by their fine "Best Of Friends" album on Elektra.

NELSON GEORGE

ANGELA BOFILL CEDAR WALTON

Avery Fisher Hall, New York
Tickets: \$10.50, \$9.50, \$8.50

While she still needs to learn a bit more about putting on a show, this Bronx-born singer showed signs of increasing maturity in her first Big Apple headline gig. Bofill's vocal skills and material have earned her a loyal following in this area as witnessed by the SRO house for this Feb. 20 date.

Bofill's main problem was pacing as the evening got off to a slow, meandering start with an opening number that had more intro than substance. Things picked up quickly but her strong-

est number, "I Tried," was buried as the sixth song in a 12-song set. The haunting ballad, which featured an impressive soloquy by the singer, brought the house to its feet for the only time of the evening. Everything that followed seemed anti-climactic.

Bofill was backed by three background singers and a strong five-piece band led by Onaje Allen Gumbs. Gumbs added life to the tail end of the program with a stirring gospel piano turn on "Have Faith In Me."

The 70-minute set was also flawed by Bofill's detached stage presence. Perhaps from nervousness Bofill seemed more like an actress playing a singer than a performer working a live audience.

Cedar Walton opened the show with a fascinating 45-minute, five-song set that showcased his considerable talents as a pianist, composer and arranger. Walton was backed by the always interesting Leon Thomas on vocals and a five-piece band of some of the most accomplished young sidemen in New York. Most of the band made solid contributions though bassist Marcus Miller, who was sitting in on the gig, seemed a bit too adventurous for this setting.

ROBERT FORD JR.

CAROLYNE MAS

Marvin Center,
George Washington Univ.
Washington, D.C.
Admission: Free

Mas is the rock world's best kept secret. Onstage, she is as explosive as a 20 megaton bomb with a voice that can send shivers running through your body.

Her 90-minute, 15-song set, including three encores, mostly featured tunes from her debut Mercury album along with new ones that will appear on her forthcoming followup.

With her passionate rock'n'roll dynamics and unrelenting energy, Mas is often compared to Bruce Springsteen. Like Springsteen, the saxophone plays an integral part in her band's sound. While Crispin Cioe's reed work may not come off as intensely as Clarence Clemons', he is a prime reason for the success of her music.

Mas' "Stillsane," with its immediately identifiable sax intro, remains one of the great unheralded records of 1979. Other tunes that put Mas' talents in perspective included "Quote Goodbye Quote," "Snow" (a delicate ballad in which Mas makes her voice quiver the way Joan Armatrading does) and "Sadie Says."

Equally impressive were new songs such as "Go Ahead And Cry" (with Mas moving from guitar to piano), "Runnin' From The High Life" and "I Cannot Take It Away."

The biggest surprise was a much rockier version of the Grass Roots' "Midnight Confession," with a sterling arrangement powerful enough to make it a hit again.

Backing Mas' guitar work was her band of excellent musicians including David Landau on guitar, Ivan Elias on bass, Bobby Chouinard on drums, Charlie Giordano on piano and Cioe on sax.

Mas' album unfortunately really didn't convey what she is capable of doing live. Hopefully, her new LP will capture the electrifying rock she delivers onstage. The lady to be a star.

ED HARRISON

WALTER HAWKINS SENSATIONAL WILLIAMS BROTHERS

Auditorium Theatre, Oakland, Calif.
Tickets: \$7, \$6

The Rev. Hawkins took a giant step deeper into the progressive gospel idiom at two concerts in this 2,002-seat venue Feb. 14-15 that were recorded by Light Records. Moving in a direction decidedly closer to Andrae Crouch's recent work than that of his own chart-topping sound with the Love Center Choir, Hawkins offered nine new pop-flavored melodies (plus a medley of older selections) performed by the seven Hawkins Family singers, a six-man rhythm section, the five Tower of Power Horns and guest vocalists Maurice White and Philip Bailey of Earth, Wind & Fire.

The second night, the only one to feature White, was soldout, while the first drew 1,200 fans. Proceeds are earmarked for the building fund of Love Center, the East Oakland Pentecostal church that Hawkins pastors.

"I know some of you would like to hear some of the older things, but I'd like you to listen to the new messages," Hawkins told the crowd, after cries for "Changed," a cut off his "Love Alive" album. While the second night's audience was more receptive to the new sounds than was the first night's, there was still a torrent of

requests for "Changed" at the end of the stunning 100-minute performance.

Several of the songs employed the popping funk brass of nephew Joel Smith and Walter traded off synthesizer parts with brothers Edwin and Daniel. The propulsive horn parts, arranged by trumpeter Greg Adams, were tasteful throughout, though Lenny Pickett's raspy r&b-styled tenor sax intro on "I'm a Pilgrim," a slow waltz that featured the soaring dual soprano leads of Tramaine and Freddie Hawkins, seemed to have a disconcerting effect on more than a few members of the basically-religious crowd.

Walter's piercing tenor voice was featured on four selections, while wife Tramaine, sister Lynette (a strong alto with a winning demeanor) and cousin Shirley Miller were also given plenty of room to stretch out. Edwin and Maurice White joined forces vocally on "Going To A Place," a rousing "shout" number and on the soft "Eternal Life."

White's Earth, Wind & Fire cohort Philip Bailey served as emcee throughout the concert, leading the audience in prayer and a devotional sing-along of "Hallelujah" (his high boyish tenor sailing above the crowd's mass choir sound) and joining with the Hawkins Family on the finale, "He'll Be There (When You Want Him)."

The Sensational Williams Brothers, a Mississippi-based quartet that records for Tomato, also lent its pipes to the finale. One of the few quartets to win support from the choir-oriented faction of the black gospel market, it performed five numbers earlier in the evening, bringing a fervent revival spirit to the hall with its vocal pyrotechnics and crowd-pleasing showmanship.

LEE HILDEBRAND

LENE LOVICH BRUCE WOOLLEY & THE CAMERA CLUB

Whisky, Los Angeles
Admission: \$6.50

Lovich could easily be a novelty act, with her Bride of Frankenstein-like clothing and Eastern European dance steps. However, she backs the trappings with enough musical muscle to make her credible.

In her 13-song, 70-minute set Feb. 25, the Stiff/Epic artist delighted the capacity crowd with her blend of traditional pop, new wave and European folk. Even if the show had been bad, the sight of seeing a pigtailed, lace clad woman blowing a throaty saxophone on "The Night" and "Writing On The Wall" made the evening worthwhile.

The most appealing part of Lovich though is her octave range which, as she proves on "Momentary Breakdown," is considerable. "Too Tender To Touch," a ballad which could become a standard if given a more traditional reading by Lovich, shows the writing talents of Lovich and her partner, guitarist Les Chappell.

Bruce Woolley and the Camera Club did an eight-song, 35-minute set that was competent but nothing more. The quintet's brand of up-tempo rock, palatable on record because of solid production, falls flat onstage.

CARY DARLING

Promoter Vallon

• Continued from page 28

rent Rush promotion for the group's San Diego date. "We tied into the Kittyhawk aircraft carrier, which recently returned from a duty in the Persian Gulf and the Iranian situation."

"From Mercury Records I garnered a half-hour tape on Rush. I had it flown to Pearl Harbor where the aircraft picked it up and we've been doing commercials on the Kittyhawk and showing the videotape on the aircraft carrier's closed circuit television system."

Like many promoters across country that are purchasing nightclubs or theatres, Vallon also is in the market. "There is a demand in L.A. for a 1,200-1,500-seater but I just haven't seen the right venue. I'm looking."

Larry Vallon Presents, backed by the Denver-based Feyline Presents, headed by Barry Fey, is in negotiations with Bob Ringe at the William Morris Agency to feature the Knack in the Southwest in early June. Other upcoming shows include Tom Petty, UFO, Robin Trower and comedian Gallagher among others.

Billboard SPECIAL SURVEY For Week Ending 2/24/80

Top Boxoffice

© 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.

Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	WILLIE NELSON/JIMMY BUFFETT/CRYSTAL GAYLE/DIRT BAND/RISSINGTON COLLINS BAND/DON BOWMAN —Feyline Presents Inc./Blaine Kern Prod., Superdome, New Orleans, Louis., Feb. 18	30,706	\$8-\$9	\$391,249
2	KENNY ROGERS/DOTTIE WEST/DAVE & SUGAR —C.K. Spurlock, Colis., Greensboro, N.C., Feb. 22 (2)	31,324	\$10-\$12.50	\$377,327*
3	RUSH/MAX WEBSTER —Brass Ring Prod., Joe Lewis Arena, Detroit, Mich., Feb. 17-19	26,327	\$9-\$11	\$260,495
4	BEACH BOYS/STEVE GOODMAN —Brass Ring Prod., Joe Lewis Arena, Detroit, Mich., Feb. 23	15,588	\$9-\$11	\$154,672*
5	SHA NA NA/JAY BLADE —Madison Square Inc., Mad. Sq. Gardens, N.Y., Feb. 22	13,850	\$10.50	\$145,428
6	MOLLY HATCHET/BLACKFOOT/38 SPECIAL —Entam/DiCesare Engler, Knoxville Colis., Knoxville, Tenn., Feb. 20	11,089	\$7.50-\$8.50	\$88,768*
7	SHA NA NA/AMERICAN STANDARD BAND —Frank J. Russo Inc., Providence Civic Center, Providence, R.I., Feb. 24	10,635	\$8-\$8.50	\$85,346*
8	BEACH BOYS/STEVE GOODMAN —Brass Ring Prod., Memorial Colis., Fort Wayne, Indiana, Feb. 22	8,925	\$8.50-\$9.50	\$83,712*
9	BEACH BOYS/STEVE GOODMAN —Brass Ring Prod., Wings Stadium, Kalamazoo, Mich., Feb. 24	7,203	\$10.50	\$75,631
10	OUTLAWS/ROCK/38 SPECIAL —DiCesare Engler, Hershey Park Arena, Hershey, Penn., Feb. 18	8,518	\$7.75-\$8.75	\$66,000
11	MOLLY HATCHET/BLACKFOOT/38 SPECIAL —Sunshine Prom/Entam, Rupp Arena, Lexington, Kentucky, Feb. 21	8,270	\$7.50-\$8.50	\$64,903
12	WHISPERS/SHALAMAR/LAKESIDE/DYNASTY —Danny Kresky Ent., Stanley Thea., Pitts., Pa., Feb. 23 (2)	6,944	\$8.75	\$58,252*
13	KENNY LOGGINS/TOM JOHNSTON BAND —Avalon Attractions/Marc Berman Concerts, Sports Arena, San Diego, California, Feb. 24	5,916	\$8.75-\$9.75	\$56,926
14	STATLER BROTHERS/BARBARA MANDRELL —Varnell Ent., Pine Bluff Conv. Center, Pine Bluff, Ark., Feb. 23	6,321	\$6.50-\$8.50	\$51,507
15	SHA NA NA/SAM & DAVE —DiCesare Engler, Roanoke Civic Center, Roanoke, Virginia, Feb. 20	5,577	\$6-\$7	\$36,255
16	SHA NA NA/SAM & DAVE —DiCesare Engler/Entam, Huntington Civic Center, Huntington, West Virginia, Feb. 19	4,453	\$7.50-\$8.50	\$34,517

Auditoriums (Under 6,000)

1	SHA NA NA —DiCesare Engler/Dick Clark Westchester Premiere Thea., Tarrytown, N.Y., Feb. 23 (2)	7,024	\$9-\$15	\$100,050*
2	KENNY LOGGINS/ALAN THORNHILL —Avalon Attractions, The Events Center, Santa Barbara, Calif., Feb. 22	5,009	\$8.50-\$9.50	\$46,766*
3	THE KINKS/FALCON EDDY —St. Johns Univ./Monarch Ent., Alumni Hall, Jamaica, N.Y., Feb. 23	5,600	\$7.50-\$8.50	\$45,788*
4	WAYLON JENNINGS/WAYLORS/CRICKETS —Don Wojcik/Starbird Prod., Dothan Civic Center, Dothan, Ala., Feb. 23	4,640	\$7.50-\$8.50	\$37,440*
5	J. GEILS/3D —Don Law Co./Freefall Ent., Providence College, Providence, R.I., Feb. 22	3,500	\$8.50-\$9.50	\$32,340*
6	SHA NA NA/SAM & DAVE —Entam/DiCesare Engler, Huntington Civic Center, Huntington, West Virginia, Feb. 19	3,631	\$7.50-\$8.50	\$28,127
7	WEATHER REPORT —Bill Graham Presents, Berkeley Community Thea., Berkeley, Calif., Feb. 23	3,063	\$7.50-\$9.50	\$28,011
8	STEVE FORBERT/BATTEAU & BUSKIN —Monarch Ent., Capitol Thea., Feb. 23	3,392	\$7.50-\$8.50	\$27,678*
9	UFO/BLACKFOOT/OFF BROADWAY —Monarch Ent., And Thea., Rochester, N.Y., Feb. 23	2,423	\$8.50	\$20,596*
10	WEATHER REPORT —Bill Graham Presents, Warfield Thea., San Francisco, Calif., Feb. 24	2,279	\$7.50-\$8.50	\$20,491*
11	JEFFERSON STARSHIP/STONE GROUND —Bill Graham Presents, Warfield Thea., San Francisco, Feb. 22	2,279	\$7.50-\$8.50	\$18,099*
12	LENE LOVICH/BRUCE WOOLLEY —Perryscope Concert Prod., Commodore Ballroom, Vancouver, B.C., Feb. 18-19 (2)	2,050	\$8.50	\$17,425*
13	JEFFERSON STARSHIP —Avalon Attractions, Arlington Thea., Santa Barbara, Calif., Feb. 20	2,012	\$8.75	\$16,940*
14	STEVE FORBERT/BATTEAU & BUSKIN —Don Law Co., Berklee Performance Center, Boston, Mass., Feb. 22	1,200	\$8.50	\$10,183*
15	THE INMATES/NAUGHTY SWEETIES —Avalon Attractions, Santa Monica Civic, Calif., Feb. 22	1,946	\$5	\$9,730
16	GARY NUMAN/ASH THE SLASH —Frank J. Russo Inc., Howard Square Thea., Boston, Mass., Feb. 23	1,600	\$5.50-\$6.50	\$9,600*
17	RONNIE LAWS/TWENNYNINE FEATURING LENNY WHITE —Frank J. Russo Inc., Berklee Performance Center, Boston, Mass., Feb. 24	1,200	\$7.50-\$8.50	\$9,260*
18	GEORGE THOROGOOD & THE DESTROYERS —Big River Prod., KiMo Thea., Albuquerque, N.M., Feb. 23	1,107	\$7.50-\$8.50	\$8,590

**TOP QUALITY
8X10
PRINTS**

LITHOGRAPHED ON HEAVY GLOSS STOCK

BLACK & WHITE 8x10s
500 - \$41.00 1000 - \$59.00

COLOR PRINTS
1000 - \$283.00

SEND 8x10 PHOTO - CHECK OR M.O.
PRICES INCLUDE TYPESETTING AND FREIGHT
SAMPLES ON REQUEST

ABC PICTURES
1867 E. FLORIDA ST.
SPRINGFIELD, MO. 65803

IT'S RECORD TIME



Pull off "RECORD TIME" 45 display, press on your favorite 45 record, which rotates as a second hand. Electric wall clock, raised gold notes, gold hands, on 33 LP record.

**RECORD TIME P.O. Box 9791
N. Hollywood, CA 91609
(213) 769-6095
10 days with money order.**

Ca. Sales Tax	\$21.95
Shipping (USA)	1.32
Limited Offer—	1.25
	\$24.52

BARCLAY-CROCKER ACTIVE

Open Reel Tapes Not a Dead Issue

NEW YORK—One of the most specialized prerecorded music formats today is open reel tape. Prior to the introduction of the 8-track and the cassette, open reel presented the leading alternative to disk. But reel tape sales today are an infinitesimal share of the total.

New York direct marketer Barclay-Crocker is doing the most to keep alive the reel tape format. The company licenses from more than half a dozen labels and recently has added Philips to its predominantly classical catalog.

According to Henry Barclay, co-founder, sales have increased by more than 20% in 1979. Barclay does not harbor any illusions about the size of the potential reel tape audience, however.

"Volume is small in open reel," the tape exponent admits. "Our best sellers may soon reach the 1,000 mark."

Because of the extremely small market, even the most incidental

production costs can bear on the success of a release. According to Barclay, the cost of master tape copying, which ranges from \$60 to \$100, is one factor considered in determining list prices.

Labels represented in the catalog include Vanguard, Argo, Musical Heritage Society, Telefunken, L'Oiseau Lyre, Desmar, Entr-Acts, Unicorn and Halcyon. The label mails a handsome booklet listing new releases with extensive musical commentary approximately six times each year and there is a regular cumulative catalog, the latest running 37 pages.

The new Philips pact is seen as a way to get more complete opera and major symphonic works onto open reel. "Philips will be a big shot in the arm because we've needed a really big label," explains Barclay.

The agreement calls for release of 15 titles per year. Among those to be presented in the first Philips release are Sibelius Symphony No. 1, conducted by Colin Davis; Berlioz "Symphonie Fantastique," led by Davis; Verdi's "La Bataglia Di Legnano" (complete); Dukas' "The Sorcerer's Apprentice" and other works, conducted by David Zinman; and Neville Marriner's recording of Holst's "The Planets."

Philips tapes will be priced at \$10.95 for single disk performances. Pricing begins at \$6.95 for items drawn from the Musical Heritage Society catalog and for material from jazz pianist Marian McPartland's Halcyon label.

About six new releases appear monthly. According to Barclay, price also is based on royalty cost, and length of the program which determines the quantity of tape to be used. The Dolby-encoded 7 1/2 i.p.s. tapes are produced at a 4 to 1 dubbing ratio, claimed to be one of the slowest duping speeds used.

Open reel was one of the original "audiophile" formats, the first medium in which stereo was introduced and also the first to debut with discrete quad. The format allows wider dynamic range than achieved in many cases on disk, and the surface and wear noises endemic to disk are overcome.

ATLANTANS TO CARNEGIE

NEW YORK—The Atlanta Symphony Orchestra and Chorus is taking three of the biggest, most demanding works in the choral-orchestral literature on tour this month. What is drawing special attention to the tour is that all three pieces, the Berlioz "Requiem," Verdi "Requiem" and Brahms "Requiem," will be performed on consecutive nights at Carnegie Hall.

Robert Shaw, regarded as one of the world's leading choral music directors, will conduct the April 3, 4 and 5 performances here. Shaw is the music director of the Atlanta Symphony.

Vocal soloists engaged for the performances include soprano Phyllis Bryn-Julson, mezzo-soprano Elizabeth Mannon, tenor Seth McCoy, and basses John Cheek and Tom Krause. The pieces call for large choruses and in some cases supplemental instrumental forces.

ALAN PENCHANSKY

\$149 Album Selling Big For Karol's

NEW YORK—King Karol here is enjoying a \$149 best seller. Veteran retailer Ben Karol reports he's sold 220 copies of EMI's 13-LP package, "Record Of Singing, Vol. 2," featuring operatic recordings spanning 1914 to 1925.

According to Karol, who had only 80 copies left at midweek, a 10-day spurt in sales occurred after a favorable review in The New York Times, although EMI's volume 1 had already proved a good seller for Karol, with 100 copies sold.

EMI has made only 5,000 copies of the package available worldwide, and Karol is unable to order additional copies. The limited run for volume 1 has produced a notable collector's item, since Karol says copies of the first set are now being sold for up to \$1,000.

With an accompanying book by Michael Scott, the volume 2 performances include, among others, Galli-Curci, Gigli, Chaliapin, Bori, Fleta, Gluck, Jeritza, Journet, McCormick, Kipnis and Lehmann.

Hiatus Ends; Desto Label Resumes With New Albums

CHICAGO—New life is being given to the Desto Records label, a \$7.98 list classical catalog heavily grounded in contemporary American music. The revitalization takes the form of the first new titles in several years.

Desto is a branch of New York-based CMS Records, Inc. Recent releases have included "The Sensuous Piano Music Of Debussy," performed by Berenice Lipson-Grusen; "Ragtime," played by guitarist James Tyler; "Pale Hands I Loved," a collection of Victorian and Edwardian parlor songs; and Violin-Piano Sonatas of Robert Schumann in performances by Jaime Laredo and Ruth Laredo.

According to Desto's Leon Golovner, the new releasing pattern will emphasize a broad base of reper-

toire. CMS markets directly to large users through a factory sales force, Golovner says.

The Desto catalog was built up with the support of contemporary and American music forces and purchased by CMS in the early 1970s. More than three years ago the flow of releases was turned off, and it did not resume until late 1979.

During the hiatus, Golovner explains, CMS energies were directed to launch of a new budget line, CMS/Summit.

Golovner stresses that the catalog will not be limited to contemporary American composers' works, the predominant past emphasis. "What we're trying to do is take it out of that," he says. "We're trying to run Desto as a business and we're trying to broaden its base."

Classical Notes

SOUNDS SURPLUS: The presence on records of sounds inadvertently captured was the subject of this column more than a year ago. Insects chirping, subways rumbling, construction work, artillery fire, a stagehand's momentary slip—all of these events have been picked up along with the musical performance. Birds are faintly singing in the background of London's two or three year old Vladimir Ashkenazy taping of the Chopin Preludes. This struck us as the most amazing example yet, giving rise to our first discussion of the subject. For sheer persistence and audibility, however, nothing beats the loud left channel clicking that crops up on the two new Dallas Symphony recordings from RCA. These are RCA's first digital tapings with the Dallas Symphony—the label's first Sony system digital productions—making the occurrence that much more disturbing. Is it an off-stage sound as it appears to be (though it occurs throughout both records)? Or does the uniform, repetitive character of the noise suggest that it originates in the electronics, conceivably a fault of the digital equipment? RCA has not produced an answer to this query. One of the new recordings, the complete "Daphnis and Chloe" ballet, strikes us as a wonderful listening experience, and the noise detracts only very slightly from that enjoyment. But doesn't the listener deserve to know what he's getting along with the music?

There are two new complete Beethoven Symphony editions to choose from. One is the outstanding eight-record set from Angel, conducted by the veteran Eugen Jochum. Some of these

performances have been available singly and reviewers have praised the rhythmic virility and maturity of Jochum's conception. In April, DG will introduce a new Beethoven cycle led by Leonard Bernstein. Jochum's orchestra was the London Symphony, while Bernstein has the Vienna Philharmonic to command. German tv recently broadcast the complete Beethoven symphonies in performances led by Bernstein, and the DG set was issued there to coincide with the telecasts. DG claims a 20,000 German sales figure since the set's release in January.

The frigid state of East-West relations continues to spread into cultural areas. One result is the apparent break in ties between Soviet conductor Yuri Temirkanov and Britain's Royal Philharmonic Orchestra. Billboard's U.K. news editor Peter Jones reports that Temirkanov was unable to fill a commitment for Royal Festival Hall concerts Sunday and Tuesday (2 & 4). Orchestra officials had contacted Gosconcert, the Russian state booking agency, but "despite the lateness of the hour, there was no confirmation that he would be coming to London," says press officer Archie Newman. Temirkanov's replacement will be Sir Alexander Gibson, with Alicia de Larrocha taking over for scheduled Soviet pianist Eliso Wirsaladze. In London music circles, says Jones, there is a strong feeling that the Russian authorities simply did not wish Temirkanov to continue as chief guest conductor for the London-based orchestra.

TOP 50 Adult Contemporary

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.

These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	7	GIVE IT ALL YOU GOT Chuck Mangione, A&M 2211 (Gates, EMI)
2	3	6	THREE TIMES IN LOVE Tommy James, Millennium 11785 (RCA) (Big Teeth/Tommy James, BMI)
3	1	11	DAYDREAM BELIEVER Anne Murray, Capitol 4813 (Screen Gems, BMI)
4	7	7	HIM Rupert Holmes, MCA 41173 (Warners/Holmes Line Of Music, ASCAP)
5	5	8	MEDLEY/WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL Spinners, Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)
6	4	13	WHEN I WANTED YOU Barry Manilow, Arista 0481 (Home Grown, BMI)
7	6	11	LONGER Dan Fogelberg, Full Moon/Epic 950824 (Hickory Grove/April, ASCAP)
8	18	4	LOST IN LOVE Air Supply, Arista 0479 (Arista/BRM, ASCAP)
9	9	6	DESIRE Andy Gibb, RSO 1019 (Stigwood/Unichappell, BMI)
10	8	12	SEPTEMBER MORN' Neil Diamond, Columbia 111175 (Stonebridge, ASCAP)
11	11	13	WITH YOU I'M BORN AGAIN Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)
12	12	16	YES, I'M READY Teri De Sario With K.C., Casablanca 2227 (Dandelion, BMI)
13	30	3	SEXY EYES Dr. Hook, Capitol 4831 (April, ASCAP/Blackwood, BMI)
14	16	7	LOVING YOU WITH MY EYES Starland Vocal Band, Windsong 11899 (Cherry Lane Music, ASCAP)
15	10	8	LET ME GO, LOVE Nicolette Larson, Warner Bros. 49130 (Snug/Big Stroke, BMI)
16	14	13	AN AMERICAN DREAM The Dirt Band, United Artists 1330 (R. Crowell/Jolly Cheeks, BMI)
17	31	3	I CAN'T TELL YOU WHY Eagles, Asylum 46608 (Jeddrach/Cass County/Red Cloud, ASCAP)
18	28	4	WHERE DOES THE LOVIN' GO David Gates, Elektra 46588 (Kipahula, ASCAP)
19	22	5	IT'S LIKE WE NEVER SAID GOODBYE Crystal Gayle, Columbia 1-11190 (Cookaway Music, Inc./Dejamus Music, Inc., ASCAP)
20	26	6	TOO HOT Kool & The Gang, De-Lite 802 (Mercury) (Deightful/Gang, BMI)
21	15	11	KISS ME IN THE RAIN Barbra Streisand, Columbia (Songs of Bandier-Koppelman/Emanuel/Cortlanok, ASCAP)
22	13	11	ROMEO'S TUNE Steve Forbert, Nipper 97525 (CBS) (Rolling Tide, ASCAP)
23	17	8	CRAZY LITTLE THING CALLED LOVE Queen, Elektra 46579 (Beechwood/Queen, BMI)
24	24	5	FIRE IN THE MORNING Melissa Manchester, Arista 0485 (Hobby Horse Music, BMI/Cotton Pickin' Songs, ASCAP)
25	19	7	99 Toto, Columbia 1-11173 (Hudmar, ASCAP)
26	27	6	ON THE RADIO Donna Summer, Casablanca 2236 (Sweet Summer Night, ASCAP/Risk's/Revelation A.G., BMI)
27	23	13	I DON'T WANT TO BE LONELY Dana Valery, Scotti Bros. 509 (Atlantic) (Duchess, BMI)
28	21	12	SARA Fleetwood Mac, Warner Bros. 49150 (Fleetwood Mac, BMI)
29	25	7	I WISH I WAS EIGHTEEN AGAIN George Burns, Mercury 57011 (Tree, EMI)
30	32	3	WE COULD HAVE IT ALL Maureen McGovern, Warner/Curb 49177 (Duchess/MCA, BMI)
31	29	7	THE VERY FIRST TIME Michael Johnson, EMI-America 8031 (Chappell & Co./Sailmaker, ASCAP)
32	34	4	ONLY A LONELY HEART SEES Felix Cavaliere, Epic 9-50829 (Ki Music, ASCAP)
33	33	4	SPECIAL LADY Ray, Goodman & Brown, Polydor 2033 (H.A.B./Dark Cloud)
34	36	3	MY HEROES HAVE ALWAYS BEEN COWBOYS Willie Nelson, Columbia 1-11186 (Jack & Bill, ASCAP)
35	41	2	PILOT OF THE AIRWAVES Charlie Dore, Island 49166 (Warner Bros.) (Adkee, ASCAP)
36	39	3	LOVES ONLY LOVE Engelbert Humperdinck, Epic 9050844 (Silver Blue/Ryan, ASCAP)
37	37	4	US AND LOVE Kenny Nolan, Casablanca 2234 (Sound Of Nolan, BMI)
38	35	5	I PLEDGE MY LOVE Peaches & Herb, Polydor/MVP 2053 (Perren-Vibes, ASCAP)
39	NEW ENTRY		AUTOGRAPH John Denver, RCA 11915 (Cherry Lane, ASCAP)
40	47	2	CATCHING THE SUN Spyro Gyra MCA 41180 (Harlem/Crosssyed Bear, BMI)
41	40	4	YEARS Wayne Newton, Aries II 108 (Pi-Gem, BMI)
42	44	3	A LESSON IN LEAVIN' Dottie West, United Artists 1339 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP)
43	50	2	RIDE LIKE THE WIND Christopher Cross, Warner Bros. 49184 (Pop 'N' Roll, ASCAP)
44	38	6	YEARS Barbara Mandrell, MCA 41162 (Pi-Gem, BMI)
45	NEW ENTRY		FIRE LAKE Bob Seger, Capitol 4836 (Gear, ASCAP)
46	45	2	ALL AROUND America, Capitol 4817 (Twenty-Nine Songs/Poison Oak, ASCAP)
47	48	2	WHITE RHYTHM AND BLUES J.D. Souther, Columbia 111196 (Ice Age, ASCAP)
48	49	2	THE SECOND TIME AROUND Shalamar, Solar 11709 (RCA) (Spectrum-VII/Rasy, ASCAP)
49	NEW ENTRY		ROSE COLORED LIGHTS Diana Hubbard, Waterhouse 8 (Waterhouse, BMI)
50	NEW ENTRY		BEAT IT Karla Bonoff, Columbia 1-11206 (Seagrape/Vagovind, BMI)

Indictments Trigger U.S. Anti-Crime Push

• Continued from page 1

ago is continuing," Jacobs says, refusing to answer further questions as to whether more indictments can be expected.

The Goody indictment, handed down by a special grand jury, charges Levy and Stolon with racketeering, interstate transportation of stolen property and the unauthorized distribution of copyrighted sound recordings.

Four other individuals are also named in the indictment, although they have not been formally charged. A government source describes them as "middlemen."

These include Norton Verner, a Canadian linked to an earlier investigation into the operations of convicted illegal tape duplicator George Rucker; California wholesaler Spencer Pearce; Queens retailer Robert Scarneti and Jeffrey Collins, an English distributor with offices in London and Middlesex.

The next step is for Levy and Stolon to be arraigned before a federal judge, where they will respond to the charge. No date has been set for this action.

The government claims that Levy and Stolon, along with Verner, Collins, Pearce and Scarneti, "devised and executed a scheme to defraud the public and other individuals and business enterprises dealing in and purchasing records of sound recordings... by means of interstate transportation of stolen property."

Among the labels whose recordings were allegedly involved in the scheme were CBS Inc., Casablanca, RCA, Arista and RSO, although the indictment indicates the counterfeiting was not limited to these companies' product.

Specifically, the indictment claims that the alleged movement of counterfeit goods took place on three occasions between June 1978 and October 1978 in shipments from Goody's Maspeth, N.Y., warehouse to Pickwick International headquarters in Minneapolis. Pickwick bought the Goody chain in 1977.

Pickwick's Mark Baxter says that "in the absence of a conviction we will continue to stand by our employees. An indictment doesn't imply guilt."

Bare Manilow, Croce Warners Deal

NEW YORK—Herman Steiger, new vice president of Warner Bros. Publications, who officially joins Warners Monday (3), is understood to have brought two key print deals to Warners, including Barry Manilow's Kamakazi Music (BMI) and the late Jim Croce's Blendingwell Music (ASCAP). Both firms were previously associated with Big 3.

Among Steiger's immediate tasks

New Schedule For Songwriters Group

LOS ANGELES — Songwriters Resources and Services has a new schedule as it is now open Saturdays from 11 a.m. to 2 p.m. and closed Wednesdays. On every remaining weekday, the agency is open from 10 a.m. to 6 p.m.

The new schedule is designed to facilitate song registration and improve membership service. In addition, the company is increasing its Songbank song registration fee to \$5 per song. The fee for additional songs registered at the same time remains at \$1.

Apparently the government's strategy is to trace the movement of various counterfeit product and link it to the Goody/Pickwick pipeline by implicating the individuals named in the indictment.

Assistance in preparing this story provided by John Sippel.

Verner, for instance, is a key factor in the second indictment handed down against George Tucker, whose New Jersey-based Super Dupers Inc. is alleged to be the source of counterfeit product bearing the same titles as many of those listed in the Goody indictment.

Tucker, currently awaiting sentencing on charges of copyright infringement and wire fraud (Billboard, Feb. 16, 1980) is known to have testified before the grand jury. Verner's link to the scheme include ties to BCF Productions Inc., one of the Long Island duplication plants named in the original five state FBI raids (Billboard, Dec. 16, 1978). This was an outgrowth of the FBI's use of a bogus retail store, Modular Sounds, in Westbury, N.Y.

Collins was linked to Verner via a raid on Collins' Middlesex plant, Scarlet Bond Records Ltd., carried out by Scotland Yard detectives.

Pearce, another Englishman, turned up in California several years ago where he has operated as a merchandiser of cutouts and overstock recorded product. He was also a principal in an attempted takeover of the financially ailing Wallich's Music City chain.

Scarneti, linked in the indictment to a Queens-based Record Room retail outlet, is also claimed to have been "acting for Pearce Associates," another Pearce firm, "buying and selling counterfeit and unauthorized records."

Among the artists allegedly deprived of royalties in the scheme are the Bee Gees, Billy Joel, John Travolta, Kiss, Jefferson Starship, Olivia Newton-John, Paul Simon and Paul McCartney, the latter pair the only ones listed in the indictment as owners of copyright. The other copyrights were assigned to the labels.

will be to delve into Warners' extensive catalog of standard copyrights for exploitation in the song folio area.

Besides Steiger, Warner Bros. Music's management team consists of Ed Silvers, chairman; Mel Bly, president; Murray Rutkoff, vice president of Warner Publications and assistant treasurer; Rob Dickens, chief of Warners' U.K. operation; James Cornelius, financial vice president, and Leonard Golov, vice president of administration/house counsel.

"Warners probably has the best contemporary personality folio catalog in the business," comments Steiger, "but I'd like to develop their mixed folio catalog through Warners own catalog and those of others. At Big 3, we did about \$6½ million last year and I'd say that about 80% of the business came from mixed folios."

Steiger also indicates that he'll also develop concepts for worldwide print distribution and is already working on some "revolutionary" ideas with Warner's management team.

Publishing

CONVENTIONS Music Publishers Cautious This Year In Making Their Plans

By IRV LICHMAN

NEW YORK—Major music publishers appear more cautious in continuing their convention formats this year.

Although April-Blackwood Music, United Artists Music and Screen Gems-EMI basically intend to stick to formats established in 1979 (Billboard, April 21, 1979), two key publishers, Chappell Music and Warner Bros. Music, seem to be taking a wait-and-see stance.

This is definitely so for Warner Bros. Music, which has been making the convention scene in the Virgin Islands in recent years.

Background For 'Echoes' Marks Schwartz Switch

NEW YORK—Stephen Schwartz, best known for his words and music for "Godspell" and "Pippin," is writing his first film music, the background score for "Echoes," a recently completed project by producer Allan Seidelman.

Project, yet to have a U.S. distributor, stars Richard Alfieri, Nathalie Nell, Ruth Roman, Mercedes McCambridge and Gale Sondergaard.

Schwartz' career took off in 1971 with his score for "Godspell," followed by 1972's "Pippin," both of which produced a Broadway rarity, hit recordings.

They were "Godspell's" "Day By Day" and "Pippin's" "Corner Of The Sky." He also wrote the score for "The Magic Show" and "Baker's Wife," which closed out of town. He was most recently represented with songs in "Working" and wrote the text for Leonard Bernstein's "Mass."

Welk Group Buys Gold Dust Catalog

NASHVILLE—The Welk Music Group has purchased the complete Gold Dust Music catalog containing 152 songs by such noted country writers as Bob McDill, Dickey Lee, Allen Reynolds and Paul Craft.

The catalog includes such compositions as "Amanda," which has been nominated for Grammy awards as country single and country song of the year, and "Come Early Mornin'."

This catalog is being administered by Vogue Music, one of the Welk publishing interests.

Columbia Pictures Adds Ellis Charts

LOS ANGELES—The last three jazz band charts written by Don Ellis and published by Almo Publications are available now through Columbia Pictures Publications in Hialeah, Fla.

Almo's jazz catalog now features solo books by Woody Shaw, Dexter Gordon, Weather Report, Chuck Mangione, Gato Barbieri, George Duke, Herbie Hancock, Paul Desmond, Dave Liebman, Wes Montgomery and Herb Alpert.

Collins Contracted

NEW YORK—Susan Collins, writer/artist who makes her debut on Millennium Records this spring, has been signed to a long-term, global pact by April-Blackwood Music. Collins was a cowriter with artist Paul Davis on his 1978 hit, "Sweet Life," on Bang Records.

But, comments chairman Ed Silvers, "A lot depends on the results of the first quarter. These conventions are extremely expensive, and we'll determine what to do by the end of March."

Chappell Music, which brought a contingent of 33 staffers to Montauk, L.I., for a four-day meeting last June, declares through president Irwin Robinson: "We have several options open to us, but we haven't decided what kind of meeting we'll have."

However, April-Blackwood Music has set plans for a March 19-23 convention in La Costa, Calif., a switch to the West Coast from an East Coast gathering at the Innisbrook Resort in Tarpon Springs, Fla., last April. Some 25 staffers, led by Rick Smith, vice president and general manager, will be on hand in addition to certain foreign reps.

Organized by Gina Blander, manager of promotion and publicity, the April-Blackwood meeting will be preceded by a gathering in Los Angeles on March 18 at the Beverly Wilshire Hotel to pay homage to the

company's West Coast writer staff.

United Artists Music is sticking to its "mini" convention approach, the next one slated for Nashville, April 20-22. Following a Dec. 14-18 year-end wrapup of national activities in Los Angeles, the spring conclave will be broader in scope and will emphasize the publishing company's "growing international accomplishments and its new worldwide goals for 1980-81."

UA's international licensees and executives from overseas affiliates will attend the Nashville meetings and as part of the overall global theme, all attendees will then move on to Billboard's IMIC '80 in Washington, D.C., April 23-26.

Screen Gems-EMI is formulating plans for a convention sometime in June, although the company has generally held semi-annual meetings in the spring and summer.

While most music publishing firms have had a good year, there has been some anticipated erosion of profits mainly due to a reduced flow of monies from mechanical income, mirroring a decline in recording sales.

Billboard SPECIAL SURVEY For Week Ending 3/8/80			
N. CAROLINA (Pop)		CHICAGO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ESTRELLAS DE ORO Vo. #2 America 1007	1	JOSE JOSE Si me dejas ahora Pronto 1070
2	RICO TOVAR El recado Melody 5633	2	CAMILO SESTO Horas de amor Pronto 1071
3	ANGELA CARRASCO Quererte a ti Pronto 1069	3	ANGELA CARRASCO Quererte a ti Pronto 1069
4	CHELO Ya me voy Musart 1775	4	MERCEDES CASTRO Musart 10788
5	VICENTE FERNANDEZ El tahir CBS 892	5	VERONICA CASTRO Perless 2129
6	CAMILO SESTO Horas de amor Pronto 1071	6	ROCIO DURCAL Pronto 1068
7	MERCEDES CASTRO Musart 10788	7	VICENTE FERNANDEZ El tahir CBS 892
8	ROBERTO CARLOS CBS 12301	8	RENACIMIENTO 74 Ramex 2043
9	NAPOLEON Raff 9070	9	PEDRITO FERNANDEZ CBS 20303
10	JOSE JOSE Si me dejas ahora Pronto 1070	10	NAPOLEON Raff 9070
11	PEDRITO FERNANDEZ Mama solita CBS 20303	11	CHELO Ya me voy Musart 1775
12	LOS BUCKYS Melody 226	12	JOSE LUIS RODRIGUEZ Por si volvieras TH2057
13	LA MIGRA Mar 111	13	RIGO TOVAR Melody 5633
14	VERONICA CASTRO Perless 2129	14	LOS BUCKYS Melody 5631
15	RAMON AYALA Fredy 1165	15	JULIO IGLESIAS Todos los dias un dia Alhambra 3151
16	LOS BUCKYS Lo Mejor Melody 5634	16	ELIO ROCA Mercurio 1914
17	GPO. FANTASIA Vol #2 Velvet 3006	17	LOS JOAO Musart 10795
18	LOS FREDYS Perless 10047	18	YOLANDA DEL RIO Arcano 3456
19	LA PEQUENA COMPANIA Lo mejor Alhambra 4021	19	ESTRELLAS DE ORO Vol. #2 America 1007
20	YOLANDA DEL RIO Arcano 3456	20	CLAUDIA DE COLOMBIA Caytronics 1533
21	DANNY RIVERA Serenata pina 18	21	LA PEQUENA COMPANIA Alhambra 4021
22	ALVARO DAVILA Profono 3001	22	LA MIGRA Mar 111
23	LOS POTROS Perless 10048	23	MANOELA TORRES CBS 891
24	NELSON NED Westside latino 4120	24	ALBERTO CORTES Al. 142
25	JOSE LUIS TH 2021	25	SOPHY Velvet 3003

Billboard's SPOTLIGHT ON

JAZZ

Who's Guiding

By ELIOT TIEGEL

Cash register, cash register at the door. Which creative spirit in jazz today generates a score?

Artist? Producer? Record label? Who moves LPs off the floor?

The musician himself, alone with his most delicate thoughts or concepts, dear cash register, is the most important, vital and dynamic force continually at work in the world of jazz music today.

But the role of the record producer is gaining importance, especially in the commercial world of fusion music, where the a&r man represents the bridge between the business world and the realm of artistic dalliance.

The significance of this gain in power for the producer is evidenced by the continuing assertion of many labels for crossover music over pure, traditional jazz.

Explains Steve Backer, Arista's director of jazz a&r for the past five years: "The creative direction is always from the artists but in crossover music it's coming just as much from the producer as the artist. In pure jazz it's absolutely coming from the artist. The record company acts as a midwife between label, artist and consumer."

Norman Granz, the exponent of mature, pure jazz through his Pablo operation, emphasizes that direction must come from the artist, who should accept ideas from the producer "but in the end it has to come from the artist."

It's the artist again in the opinion of Ron Goldstein, general manager of the progressive music division at Warner Bros. Records, who adds that the music "may be influenced by the marketplace."

One label which has been influenced by the marketplace is

Fantasy/Prestige/Milestone. It's outpouring of jazz on the parent label has all but disappeared with jazz coming out instead on the Prestige, Milestone and Galaxy lines. And there have been major efforts to release both pure and fusion jazz. Reflects Orrin Keepnews, head of jazz a&r for the Berkeley, Calif., operation: "It's always been true that the artist exerts the most important influence. Labels don't tend to influence the music, though they may have particular kinds of expectations."

The producer doesn't "heavily influence the ebb and flow of jazz styles," continues Keepnews. "The creative musicians do."

At CBS, it's the creative producer and the creative musician who are leading jazz today. "We're in a transitional phase," says George Butler, vice president of progressive music and jazz. "A number of musicians are getting into the business with excellent educational backgrounds. They have creative, innovative ideas and they're influencing the direction the music is taking."

"Herbie Hancock, as a creative person, has had a great deal of success in music. A lot of guys have jumped on this fusion bandwagon like George Duke and Stanley Clarke. They've made people aware of where they're coming from."

"And if the producer is realistic about the whole scene, he'll try to harness what the creator is creating."

Butler sees producers today being much more creative in their jobs. "It's a matter of collaborating," Butler believes, "of getting the creative juices flowing."

Irv Kratka, head of Inner City and Music Minus One, asserts the producer is the leading element in the development of

(Continued on page J-8)

The Grooves?



FROM THE PAST...

ON BLUE NOTE

LEE MORGAN
Sonic Boom

Blue Note CLASSIC

GRANT GREEN
Solid

Blue Note CLASSIC

STANLEY TURRENTINE
New Time Shuffle

Blue Note CLASSIC

HANK MOBLEY
A Slice Of The Top

Blue Note CLASSIC

BOBBY HUTCHERSON
Spiral

Blue Note CLASSIC

JACKIE McLEAN
Consequence

Blue Note CLASSIC

LOU DONALDSON
Midnight Sun

Blue Note CLASSIC

DONALD BYRD
Chant

Blue Note CLASSIC

JIMMY SMITH
Confirmation

Blue Note CLASSIC

DEXTER GORDON
Clubhouse

Blue Note CLASSIC

ANDREW HILL
Dance With Death

Blue Note CLASSIC

WAYNE SHORTER
The Soothsayer

Blue Note CLASSIC

GRANT GREEN
Nigeria

Blue Note CLASSIC

LEE MORGAN
Taru

Blue Note CLASSIC

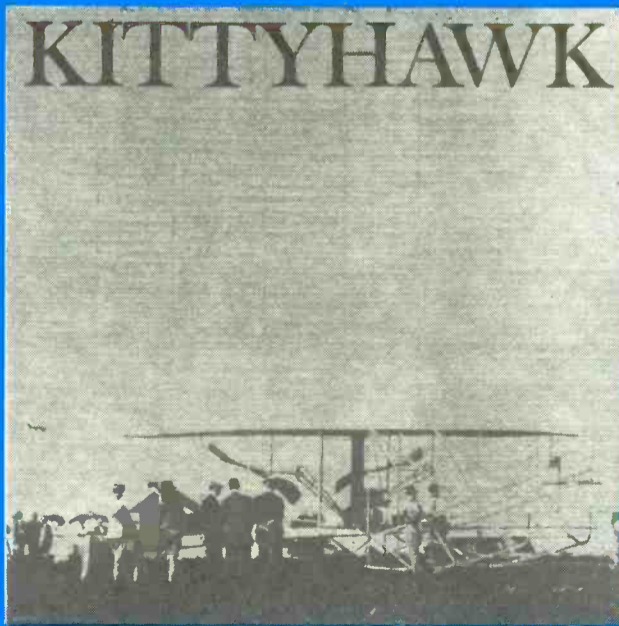
*fourteen
unreleased
masters*

...TO THE PRESENT

ON EMI-AMERICA/UNITED ARTISTS



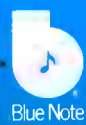
"RONNIE LAWS"



"KITTYHAWK"



"EARL KLUGH"



JAZZ

UA's Noel Pointer.



One of the CBS jazz leaders, Tom Scott.

MCA's Crusaders take "Street Life" in-store.



Sonny Rollins brings it home for Milestone.



Grover Washington Jr. scored gold for Elektra this year, with "Paradise."

It's 'Steady As She Goes' For Labels

By RICK FORREST

The jazz industry has so far fared fairly well in the stormy seas of the recession. The tempest isn't over yet and already a few ships have sprung leaks in the wake of encroaching inflation and retail and record business cutbacks, but the key forces buoying jazz in the rosters of major and minor record labels remain strong: continuing production of noteworthy traditional and crossover music, a steady stream of reissue material and the lively marketing and promotion of jazz by labels from coast to coast.

"In spite of problems with the industry this year, jazz held its own as has black music in general," notes Vernon Slaughter, vice president of jazz/progressive marketing for CBS.

It's been a good period for jazz at Columbia. The label has scored well with such artists as Weather Report, Tom Scott, Dexter Gordon, George Duke, Maynard Ferguson, Hubert Laws and Bob James and recently headed the list of top selling jazz labels in Billboard's Talent In Action Awards issue (Billboard, Dec. 22, 1979).

Slaughter attributes CBS' success to a number of factors: an aggressive stance in getting airplay in all radio formats, a commitment to retail point of purchase material, plenty of national and local advertising and tour support where necessary. But besides these basic music marketing strategies, Slaughter along with many industry experts sees an added element in the even keel of jazz in these troubled times: a basic difference in the jazz audience.

"I think studies show that the drop in sales or the flat was due mainly to rock-oriented music," Slaughter maintains. "But the jazz buyer compared to the rock buyer is an older buyer and his or her income is more stable. The jazz audience is a consistent, more loyal audience so while we don't have the skyrocketing success of the Knack and those types we have steady, consistent sales."

And as the median age grows to the mid-twenties and beyond, Slaughter sees jazz audience expanding as more and more former rock enthusiasts turn to jazz and more of the older rock artists start to use jazz tonalities in their music.

"The jazz audience is older but its ranks are being swollen daily by young people who are getting their introduction to jazz and its artists through such rock artists as Steely Dan and Joni Mitchell," observes Slaughter.

Crossover, the building of a jazz artist's following beyond its jazz base, is one of the main points of attack for the major labels which have jazz artists. The smaller, more traditionally jazz oriented labels such as Muse, Pablo and Inner City may be content with the 6,000 to 20,000 unit figure most jazz releases fall within. But crossover to rock, adult contemporary and/or r&b can increase that figure by tenfold and create

such platinum superstars as George Benson, Herbie Hancock and Chuck Mangione. That's the sort of potential most of the majors set their sights for and that's where they tend to gear their artists.

"We try to give the artist as much direction to be as accessible as possible," asserts Andre Perry, Arista's director of black music. "And I'm not saying accessible as a euphemism for the word commercial."

"I think too often artists are afraid to open up their audience base for the reason that they might be called commercial. There's nothing wrong with an artist wanting to expand his or her base if he or she wants to do it. But if the change is forced then it just comes off sounding silly. So many artists try to change over so fast it sounds ridiculous."

The Jeff Lorber Fusion, Hiroshima, Harvey Mason, Tom Browne and Angela Bofill head the list of Arista's crossover successes for the past year with increased attention being paid to avant garde saxophonist Anthony Braxton on the Novus line and a well received Charlie Parker reissue from Savoy.

"Personally, I really see jazz growing. I just hope that the musicians are willing to grow with the development of the marketplace," says Perry.

"And although I think tour support can be helpful when you see people like Angie Bofill and Jeff Lorber breaking from tours, I think what's going to happen is an overall cutback for touring support. Jazz musicians in the old days never got tour support. They went out and worked because they had groups that attracted people and they had records people wanted to go out and buy. It's getting back to basics, people creating music people want to see. Tour support is sometimes like forcefeeding people music they don't want to hear."

At Elektra, Grover Washington's "Paradise" went gold and there were strong showings by such artists as Lee Ritenour, Lee Oskar, Stanley Turrentine, Patrice Rushen and Donald Byrd. But the most intriguing jazz LP came from an artist on the pop side of Elektra's artist roster: Joni Mitchell's "Mingus" LP.

Notes Elektra's Primus Robinson: "When I first heard the album I was surprised at the sincerity and dedication in it and felt it had a strong shot at establishing Mitchell as a jazz interpreter. Some people thought she went off the deep end and might lose some of her pop audience. Surprisingly the album was embraced not only by her pop audience but by the jazz audience. Her collaboration with Charlie Mingus lent a whole other validity to her in the jazz market and the pop market seemed to understand her applying her style to a jazz great like Mingus. It takes the Mitchells and the Minguses getting together to really fuse pop and jazz styles. It takes artists of that sort of stature getting together."

The crossover of a jazz artist into pop, r&b or disco takes place for any number of reasons. Atlantic's Herbie Mann, for instance, expanded his audience by adding a disco tinge to his

"Superman" LP. But the recent pop surge of Jean-Luc Ponty, another Atlantic constituent, was aided not so much by the altering of his music but by changing the types of tour dates he played.

"It was part of a conscious effort on Ponty's part," notes Atlantic's Stu Ginsburg. "He specifically went out and played a lot of rock halls, opening up in some cases for rock acts. That went a long way in introducing him to a much more rock-oriented audience and accounts for the success of his 'Cosmic Messenger' and 'Live' albums."

Surprisingly, pop exposure of Mingus' music through Mitchell's tribute LP didn't dramatically boost his sales. "Passions of a Man" and "Mingus at Antibes" sold well but not startlingly. All this goes to show, says Ginsburg, that there is no pat formula to crossover success. An act can help through aggressive promotion and touring, but the real key lies mainly in the grooves and how the audience latches onto them. Thus, says Ginsburg, categorizing artists, putting them each into their own little niche, is a senseless and inefficient endeavor.

"Our strategies are geared around each artist and each album they make. We don't take an artist and say you're jazz so we'll do this or that. We don't want to restrict ourselves to a certain formula because an artist is seemingly a certain type of artist. Artists evolve and we have to evolve with them."

The most recent example, notes Ginsburg, is the new Manhattan Transfer album, "Extensions." Historically a pop act, the group is suddenly and unexpectedly expanding into the jazz market. The new album is getting lots of airplay on jazz stations and reviews in jazz publications.

"We knew Manhattan Transfer always had a certain affinity toward jazz but not like on this album. If we had handled the act strictly as it had been handled before it would have taken us a lot longer to react to the jazz airplay and reviews and to follow up on it. But because we handle each act as an act not a category, it doesn't take us long to react to this kind of thing."

At Warner Bros., jazz superstars George Benson and Al Jarreau went platinum again with Michael Franks and ECM's Pat Metheny getting significant chart action.

Aside from the ECM roster, Warner Bros. has maintained a policy of a small, tight jazz artist list, concentrating on artists with the most crossover potential. The roster includes such artists as Randy Crawford, Bill Evans, Stuff, Flora Purim, David Sanborn and Icelandic keyboardist Jakob Magnusson with Chick Corea as the label's newest addition.

"We're dropping the word jazz in favor of the title progressive music for our division because with the exception of Bill Evans the artists we have are all crossover," says general manager Ron Goldstein. "People have a tendency to put a category around the word jazz and we don't want that."

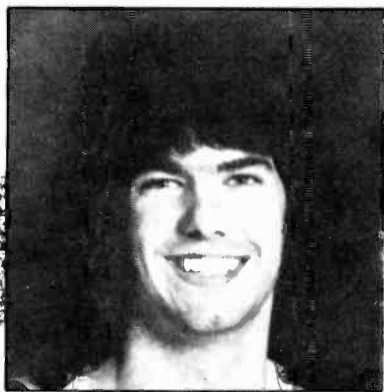
Manfred Eicher's German bred ECM label is a fairly recent Warner acquisition, having switched from Polydor to Warner Bros. in March of 1978. The avant garde Western European

(Continued on page J-10)

Rick Forrest is a freelance writer in Los Angeles.

JAZZ

Rotating Onto AOR Airwaves



Two artists finding their way onto non-formatted jazz stations are Pat Metheny, above, and Jeff Lorber Fusion.



By CARY DARLING

Jazz.

For some, the word still connotes hot, smoky rooms on the wrong side of the tracks of New York, New Orleans or Kansas City. However, jazz has spread its wings beyond this one-dimensional image and nowhere is this more apparent than with radio's approach to jazz.

The music form, with increasingly regularity, is breaking into non-jazz formatted stations and this trend should continue into the 1980s. Several reasons are given for this shift including increasingly older demographics, increasing dissatisfaction with pop and rock material and more releases of less traditional or "triple-z jazz."

That latter term, coined by jazz writer Jack Gold who also hosts the jazz segment of the "Great American Radio Show," describes much of the new jazz which borrows from rock and pop therefore making jazz more palatable to a mass audience. Acts under this banner include Pat Metheny, Jeff Lorber and Tom Scott.

"You're going to see an increase in the use of jazz because the majority of the pop audience is moving into being adults and they are more likely to listen to jazz," begins Gold. "Also, this same audience hears television themes daily like 'Taxi' and 'Starsky and Hutch' which are jazz and makes them more open to the music."

"Triple-z has honed in the new music by adding that extra z," notes Stephen Haviland, director of promotions for the MMO Group of jazz labels. "Young people are getting sick of these rock superstars who are producing music which has lost that creative urge. People who turn on their radio in the future will want something more than AOR muzak."

"Also, there is a flourishing club scene now with people finding they can dance to jazz. People like James White & the

Cary Darling covers radio and tv programming for Billboard in Los Angeles.

Blacks are putting funk back into jazz but leaving out the fusion cliches."

Two AOR stations which also broadcast a lot of the new jazz are WSRZ-FM Sarasota, Fla. and KBBC-FM Phoenix, Ariz. "It's a big phenomenon," says WSRZ program director Don Brookshire. "AOR people have grown into jazz. We try to stick with familiar patterns—material that, if you added lyrics, could be pop or AOR. We try to stay away from the loft of musicians' jazz."

Programming two to three jazz cuts per hour between artists such as Toto and Styx, WSRZ plays Flora Purim, Stix Hooper, Pat Metheny, Crusaders, Gong, Jean Luc Ponty, Robert Kraft and Neil Larsen.

"There is a lot of audience response," comments Linda Thompson, music director at KBBC. "If it has commercial appeal, we play it." KBBC programs such artists as Jeff Lorber and Pat Metheny in one or two cuts per hour.

Gordon Potter, general manager at Los Angeles' jazz KKGO-FM, is not alarmed by the popularity of the new jazz. "Jazz changes," he states. "It's crossing over from rock a lot quicker than we thought it would. It will become more lyrical, less free form. I hate to say commercial, but it is and it will be more accessible. The musicians coming along now grew up with rock and they know how to market themselves. They are now playing more for entertainment than for education."

All the talk of triple-z and crossover though has not convinced some who feel the new music is not jazz at all. "Most jazz stations play too much pop," says Jerry DeSalvatore, operations manager at WTJZ-AM, a station in Newport News, Va. which prides itself on the fact traditional jazz makes up half the programming mix.

"A lot of stations are playing one cut from an AOR album that happens to be instrumental and are calling it jazz," DeSalvatore continues. "Jazz is the art of improvisation. A jazz audience is loyal and traditional jazz will never be forgotten."

(Continued on page J-11)

MARCH 8, 1980, BILLBOARD

THE DAWN COMES UP LIKE CRAZY

Biograph®

In the late 1950's the DAWN Jazz label recorded some of the first modern jazz musicians then on the scene. Today, these musicians are still making their impact felt on jazz. BIOGRAPH's® reissues from the DAWN label bring back this long-sought after catalog of modern jazz masters captured in their creative prime. Here are the first reissues from this important catalog.



Jimmy Raney
BLP 12060



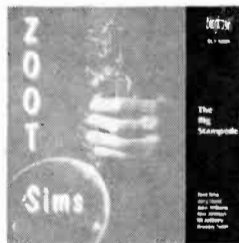
Lucky Thompson
BLP12061



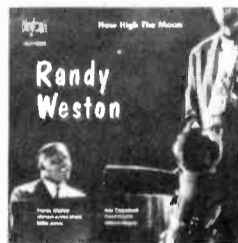
Zoot Sims
BLP 12062



Al Cohn
BLP 12063



Zoot Sims
BLP 12064



Randy Weston
BLP 12065



Paul Quinichette
BLP 12066

Jazz is back on Broadway: EUBIE, AIN'T MISBEHAVIN', ONE MO' TIME, THE STING. Musical nostalgia from flicks and showbiz. BIOGRAPH®—over 200 albums featuring the original artists as they played it in the jazz era.

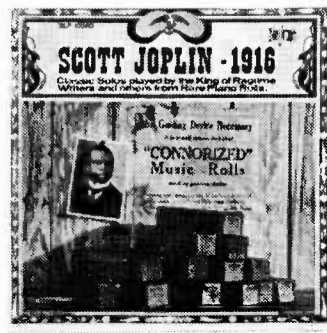
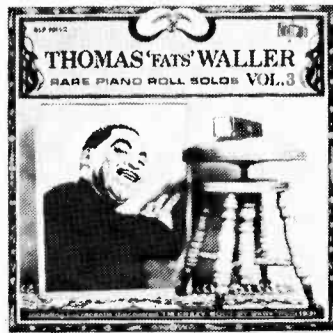


Eubie Blake
BLP 1011 Q
First Recording

"Fats" Waller
BLP 1015 Q
Piano Solos

Jabbo Smith
MOP 7326

Scott Joplin
Plays Scott Joplin
BLP 1006 Q



Available at your Biograph distributor or contact
BIOGRAPH RECORDS, INC.,
P.O. Box 109, Dept. BB-1,
Canaan, NY 12029
(518) 392-3400

IT TAKES

INDIVIDUALS

TO SELL

THE INDIVIDUALS.

Arthur Blythe
JoAnne Brackeen
Jean Carn
Eddie Daniels
Miles Davis
Al DiMeola
George Duke
Charles Earland
Maynard Ferguson
Rodney Franklin
Eric Gale
Dexter Gordon
Eddy Grant

Herbie Hancock
The Heath Brothers
Bobby Hutcherson
Irakere
Bob James
Hubert Laws
John Lee and Gerry Brown
Ramsey Lewis
Webster Lewis
Wilbert Longmire
Mtume
Ndugu & The Chocolate Jam Co.
Michael Pedicin, Jr.

Tom Scott
Marlena Shaw
Woody Shaw
Wayne Shorter
Lonnie Liston Smith
Spinetta
Richard Tee
Cedar Walton
Dexter Wansel
Weather Report
Patrick Williams
Joe Zawinul

CBS RECORDS.

WHERE EVERYBODY GETS INTO THE ACTS.

JAZZ

Europe Establishes Its Own Identity

By MIKE HENNESSEY

The 35-year post-war history of jazz in Europe is essentially a success story—success for Europe's leading musicians in graduating from imitative and derivative styles to achieve the abiding satisfaction of establishing their own identity, success in the development of a prolific and flourishing jazz festival scene and success for small, specialized jazz labels whose dedicated founders saw parts of the jazz spectrum which were being neglected by U.S. firms and promptly moved in.

In a sense all three success stories are interdependent. In the fifties, when U.S. jazzmen came to Europe in increasing numbers, they found a greater respect for themselves and their music than was customary back home. They also rejoiced in the fact that jazz was regarded as an art form. Such was the social and musical climate that men like Don Byas, Albert Nicholas, Ben Webster, Dexter Gordon, Johnny Griffin, Benny Bailey, Quincy Jones, Kansas Fields, Sidney Bechet, Sahib Shihab, Horace Parlan, Art Farmer, Art Taylor, Kenny Drew, Kenny Clarke, Memphis Slim, Lee Wright, Ed Thigpen, Mal Waldron, Stan Getz, Slide Hampton, Bud Powell, Mezz Mezzrow, Nathan Davis, Red Mitchell, Bill Coleman, Jimmy Woode, Steve Lacy and many more settled in Europe for varying periods of time.

It was through access to visiting resident American jazzmen that many of continental Europe's small jazz labels were able to get their start. They needed big name value in order to sell enough albums to finance their future operations. Home-grown talent was inevitably neglected so far as recording opportunities were concerned, largely because if the players then did show any spark of originality, they were totally unknown to the greater jazz public, or if they were reasonably celebrated locally, their music was a pale imitation of the real American article.

The increasing availability of American musicians in Europe also meant that jazz festivals were able to boast bigger names, draw bigger crowds and become increasingly ambitious from year to year. Thus the Montreux Jazz Festival which began in 1967 with a talent budget of \$5,000 and a bill featuring only two American acts—the Charles Lloyd Quartet and Sir Charles Thompson—has grown over the years to be-

come one of Europe's most spectacular music events with a cast of hundreds and a talent bill 100 times greater.

Europe's native musicians meanwhile had to be content with supporting roles at festivals, a few low-paid club gigs and, if they were very lucky, an occasional tour or radio booking. Nevertheless the more determined among them stuck to their guns and by sheer persistence, application and unswerving dedication to the music they believed in, began to forge a very distinctive European jazz style.

This has seen its most significant and acclaimed expression in the avant garde and free jazz field, but the developments on the conventional front should not be overlooked. The versatile bands of Humphrey Lyttelton and Chris Barber attract very healthy support in the U.K. and Barber has an even greater following on the continent. Ronnie Scott's quartet, a new-bop outfit whose leader gives a most compelling impression of Hank Mobley imitating John Coltrane, is vigorously active. Stephane Grapelli, at 72, has never played better nor been more abundantly, expensively or ubiquitously booked. Swedish guitarist Rune Gustafsson, after years of being virtually unknown outside his own country, has built a solid reputation with a series of excellent Sonet albums (the last, with Zoot Sims, being picked up by Pablo for release outside Scandinavia). Irish guitarist Louis Stewart has established himself as one of Europe's leading exponents on the instrument and is George Shearings' first choice for recording. Catalan pianist Tete Montoliu, from Barcelona, Spain, admired for two decades by American jazzmen visiting Europe, has finally broken through to earn recognition in the U.S. France's Martial Solal, after years of suffering the elevating but financially unrewarding fate of being a musicians' musician is beginning to get international recognition at last. And Denmark's Niels Henning Orsted-Petersen is regarded by many as the most articulate and versatile bassist in jazz today. Certainly he is one of the most sought after.

When it comes to the freer and more experimental forms of jazz, Europe, and especially Germany, can boast some of the world's leading innovators and exponents, as U.S. jazz promoter George Wein and German jazz critic Joachim Berendt readily acknowledge.

Albert Mangelsdorff, who took fourth place in the trombone section of the recent "Down Beat" readers' poll, is one of Europe's best known jazz musicians, one of whose special talents is that of playing chords on his instrument. Says Ber-

endt: "It is important to assess Mangelsdorff's contribution against the general background of the status of the trombone in jazz. For decades there were no trombonists who came anywhere near to the stature of the great jazz trumpet players or pianists. By the end of the fifties there were no more than a dozen first class jazz trombonists with an international reputation.

"In this situation, European trombonists were actually the revolutionaries who came to the rescue—Paul Rutherford in Britain, Eje Thelin in Sweden and, most notably, Albert Mangelsdorff in Germany. He, more than any American, deserves most of the credit for the fact that today we have something like a contemporary trombone scene in jazz."

Another instrument for which Europe can claim a virtual jazz monopoly when it comes to innovation is the violin. Says Berendt: "After Grapelli we had Jean-Luc Ponty, then Michal Urbaniak and Zbigniew Seifert, and now there is the brilliant Didier Lockwood from France whom I believe to be currently the best jazz violinist in the world."

Another leading exponent of avant garde jazz in Europe is Britain's Tony Oxley, a highly intelligent and perceptive musician who suffers the fate of not a few iconoclasts by being far more appreciated in countries other than his own. Oxley is a percussionist with a solid background of musical training and experience in both conventional and experimental jazz fields. He is quite emphatic that for the most important and influential exponents of contemporary improvised music, one has to look to Europe.

Says Oxley: "When it comes to conventional jazz, the European musician has problems because he finds himself in the shadow of the great Americans, whose natural heritage it is. But when it comes to avant garde music, Europe has its own traditions."

Among the leading musical lights singled out by Oxley are Michel Portal (saxophones) and Bernard Vitet (brass) from France. Mangelsdorff, Alexander Von Schlippenback (piano), Manfred Schoof (trumpet) and Peter Brotzman (saxophones) from Germany; Han Bennink (percussion) from Holland; Kenny Wheeler (trumpet, flugelhorn), Stan Sulzmann, (saxophones), Evan Parker (saxophones), Alan Skidmore (saxophones), Derek Bailey (guitar), Paul Rutherford (trombone), Gordon Beck (piano), John Taylor (piano), Howard Riley (pi-

(Continued on page J-9)

Mike Hennessey is Billboard's European Editorial Director.

MARCH 8, 1980, BILLBOARD

A Billboard Spotlight

J-6



PAUL HORN'S MUSIC IS A TIMELESS JOURNEY TWENTY-FIVE YEARS . . . TWENTY-FIVE ALBUMS

Paul Horn is one of the legendary figures in jazz and innovative music.

His star is still rising . . .

Paul Horn and his Golden Flute have made music with many of the jazz greats.

He is a pioneer with his recordings inside the Taj Mahal, with whales, inside the Great Pyramids, in China.

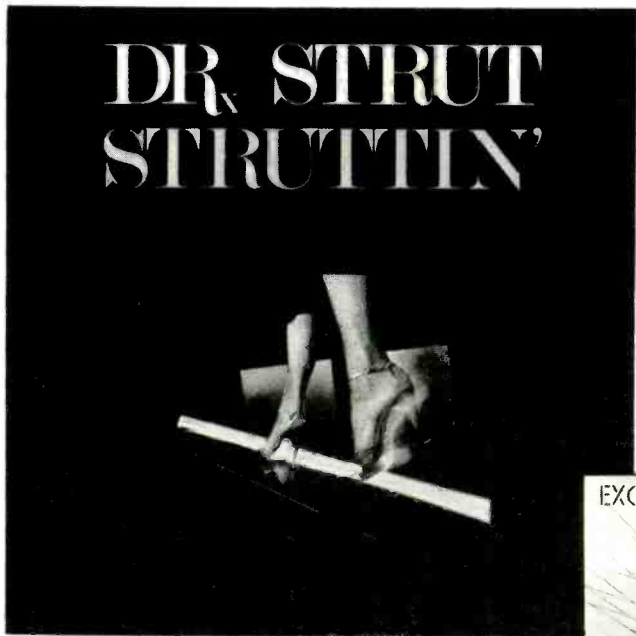
Watch for Paul Horn and his music on upcoming television specials, feature films and recordings.

Soon to be released: **JAZZ GALA '80**, featuring Paul Horn and Stan Getz, recorded live in Cannes . . . On Personal Choice Records.

REPRESENTATION: THE PANGAEA MUSIC HOUSE TORONTO, CANADA (416) 922-1600
PERSONAL MANAGER: TONY TOBIAS

JAZZ

**THREE JAZZY NEW AOR ALBUMS
FROM MOTOWN**



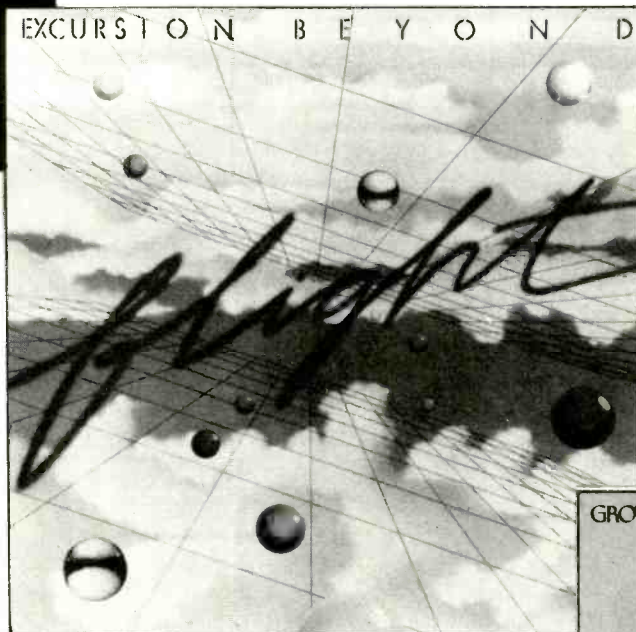
"STRUTTIN'"

DR. STRUT

Dr. Strut is six men – Tim Weston on guitar, Claude Pepper on drums, David Woodford on reeds, Everett Bryson on percussion, Peter Freiburger on bass and Kevin Bassinson on keyboards – who play some of the most refreshing music the jazz world has heard in years.

"If there's a sophisticated listener out there, there's something for him in our music. If there's a listener who wants to party, there's something for him. And that's what we want" says the band's Tim Weston.

Strut's premiere album met with excellent radio and consumer acceptance. "Struttin'", again produced by Lee Young Sr., is destined for even greater success!



"EXCURSION BEYOND"

FLIGHT

Flight's Motown debut, "Excursion Beyond", is an exciting adventure reaching beyond present musical boundaries via the "poly-trumpet", a fusion of trumpet and synthesizer developed by group leader Pat Vidas.

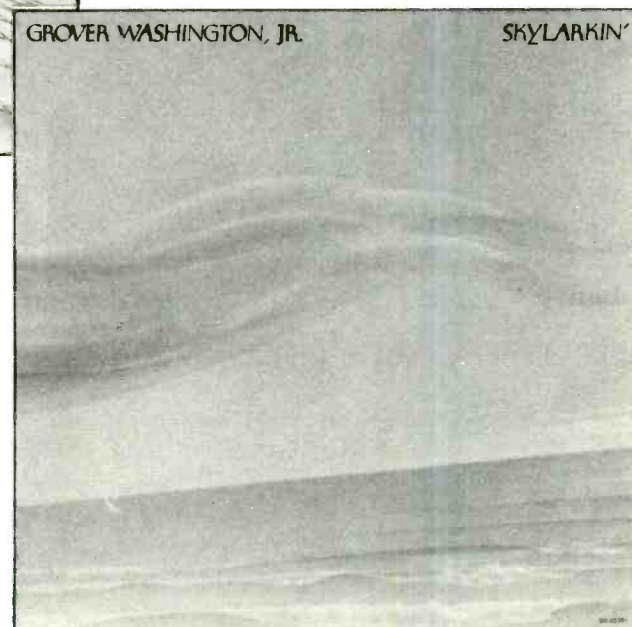
This new sound takes the five man ensemble to a different dimension in the fusion of progressive jazz and rock!

Flight's "Excursion Beyond". Ready to take off!

"SKYLARKIN'"

GROVER WASHINGTON, JR.

Grover's own writing and composing talents plus his unmatched abilities on soprano, tenor and baritone sax are mated to the music of Roland Kirk and Stevie Wonder on "Skylarkin'", another progressive step for one of today's most respected jazzmen – Grover Washington, Jr.



© 1980 Motown Record Corporation

Jimmy Pratt JUICY PEEPLE

Thru special radio programming people living in G.A.S. have had a chance to become better acquainted with Rob McConnell and Sadao Watanabe.

This year it will be Bill Holman and Joanne Grauer. Both will be on tour in Europe. Joanne in the summer and Bill in the fall. Both are available for writing assignments. Also on our list are Debbie Cameron and Phylis St James, pop artists with Jazz roots. On the bluesy side, Siegel and Schwall. A "Juicy" tid-bit is Pat Britt's Catalyst catalogue and quite a few hours of Monterey Jazz Festival Audio/Visual material. PLUS MRC, a German-based label that provides an interesting view of music in Europe.

There's more. Just write:

Jimmy Pratt
Anklamer Ring 18
D-2 Hamburg 73,
tel. (040) 6476280
telex 213540 luft d att: j. pratt

Guiding The Grooves

• Continued from page J-1

music today. "He decides what to record," Kratka says simply. "Inner City will reflect my feelings on where the music is going."

Where is it going? "It's going melodic with some use of electronics," continues the head of the growing New York-based independent label.

Inner City is looking for records to break past the 5,000 to 10,000 mold where some pure jazz LPs come to rest. Fusion bands offer this potential. Kratka speaks enthusiastically of three unknown fusion bands he has from Oregon, for example. "Many artists are their own producers today," he notes. "They may have someone behind the glass decide on the best takes, but the music is usually in the hands of the leader who has a group concept."

The role of the label, Kratka says, "is to whoop and holler for its artists. And the degree to which it can be done without being obnoxious is important."

The problem is that the small indies don't have the followup they should while the "majors get on and off the case" as their whims dictate.

The whims of producers and label executives always seem to come last, echoes Ed Michel a freelance producer. The musicians are always in the forefront of the creative movement, he says.

Michel says there are new, young artists today emerging who will take the music down new creative trails. Names like Joanne Brackeen, John Jarvis, Anthony Davis, Jill McManus, Richie Byrck, are just a few.

"All they lack is someone to make a lot of noise in their behalf."

Michel sees the role of the producer as "middleman between the imagination of the musician and the willingness of a record company to go for something it can get at a good price."

"A producer is supposed to lead," Michel says, "but the best leading is to find a responsible artist and let him/her do what he/she does best."

"You can give guidelines, but too much can pull them back from that lead they've got musically."

Michel feels that labels listen too little to what people who sell records in stores have to say.

As for influential producers, Michel points to Creed Taylor, Manfred Eicher and Norman Granz as looming very large in the creative process, but it's the performer who ultimately decides what notes he's going to play. The producer is a talent scout and drama coach, Michel feels.

Steve Backer is definitely a talent scout. With sharp ears he's looking for "players with young, fresh directions." But

Arista is also committed to the music of the past via Savoy reissues. And it is interested in "recording woefully recorded artists who are stretching the boundaries of music," a reference to many avant-garde players which are given a shot on Arista's modernist lines like Novus.

Norman Granz defines his role of producer as giving different points of reference to his artists, to "frame them differently," as he defines what he does so skillfully.

"Basie is a big band leader and if I get him to do a trio session or play with Oscar Peterson, it frames him differently." Granz also "surrounds performers with songs and instruments to effect the frame." Granz averages around 35 LP releases a year for his six-year-old company.

For Warner Bros., jazz is a new commodity, although it has gained a good foothold with its commercial product led by George Benson and Al Jarreau and its European classical sound on the ECM label. The imprint of the producer is now felt on almost 50% of the product, notes Ron Goldstein. Before, he says the artist held a 75% edge over his a&r man in terms of creative impact. Goldstein speaks of the need for the right marriage between producer and artist. "There are fewer good producers than there are good artists."

"I keep thinking about the same producers when I have a project, but they're usually busy. So you come up with your second choice and hope it'll work. Or you wait."

Several weeks ago Goldstein was looking for a producer for vocalist Jarreau. "We cut some sides with George Duke but nobody feels really strong about them. Al's last LP was co-produced by him and Al Schmitt. Now we feel the LP needs a full fledged producer."

Who are these top freelance jazz producers which Goldstein talks about? Bob James, Phil Ramone, Dave Grusin and Larry Rosen, George Duke, Quincy Jones, Stu Levine, Ed Michel and Michael Cuscuna.

Goldstein says Warner Bros. is going for commercial jazz, with Pat Metheny's "American Garage" effort on ECM a prime example. Commercial jazz, says Goldstein is "the reality of the marketplace today."

Commerciality has become something very tolerable to both label execs and some players in recent years. If Sonny Rollins can cut a cute tune with a disco beat and not have people storming his house, there is hope for current sounds to fuse into the jazz mainstream and not be anathema to the spirit of an improvised music.

"I have the feeling we are ripe for change," comments Orrin Keepnews (the producer who cut Rollins recent duo LP with rock guitarist Larry Coryell on which the disco cut can be found). "And when we are right for change, change comes along."

Keepnews sees less overly produced dates and more one-day sessions. "Carefully prepared and produced jazz will always be with us," he emphasizes. "I imagine acoustic values rather than electronic values in the coming years as one effect" of this move back to simple production techniques. "But," asserts Keepnews, "it's not a matter of either or."

McCoy Tyner is the company's top seller. Cal Tjader is recuperating from his heart attack and Bill Evans has left to go with Warner Bros., although a last Evans work has just been released, his eighth for Fantasy. Fantasy has become a full service label, not a pure jazz line. Is it goodbye jazz for Fantasy? Not quite. The other lines under the umbrella are continuing the fine Fantasy tradition.

CBS continues its fine tradition of supporting jazz but George Butler has a gut feeling that there's something happening "that's causing rock musicians to borrow from jazz. Look to the future and jazz can become a bread and butter music. It has a longevity factor and it could be the lifesaver for the record business."

Certainly the fact that McCoy Tyner can sell in six figures domestically, that George Benson has hit the seven figure level, that Spry Gyra can make the top of the charts, all indicate that jazz in modern dress attracts paying customers.

The other side of the coin—one which is a year-in, year-out phenomenon—is the steady sale of catalog jazz, based of course on the name value of the players.

Inner City will have music for what owner Irv Kratka calls the "three pastures:" early classics, contemporary and post '60s fusion.

There will be a three LP Django Reinhardt series and several Stephane Grappelli releases, all leased from Pathe Marconi.

The irony here is an American company leasing European masters. Years ago it was generally the other way around.

But then again almost nothing stays static in jazz. One thing which unfortunately does is the lack of a major effort on the part of the American Federation of Musicians to provide jazz with the same kind of financial support it gives to classical music activities.

Norman Granz gets hot under the collar when he recalls his own travails in trying to get aid from the union for several large band activities only to be told there's no recording break for jazz recording sessions. But there is for classical orchestras in order to keep them recording in the U.S.

Granz is overly concerned about this because his label actively produces big band sessions. The other labels generally don't because of the economics of cutting a large aggregation.

The economics of cutting a small group are more realistic because the jazz musician has not become so engrained in the rock musician's penchant for rehearsing in the studio, for not knowing what he's going to record when he sets foot in the studio and for relying 100% on overdubs for his final sound.

Billboard

Eliot Tiegel is Managing Editor of Billboard.



MUSICA DISTRIBUTION

39, RUE HUGUERIE - 33000 BORDEAUX (FRANCE) - TEL. (56) 48.97.79

**THE HOME
OF JAZZ
IN FRANCE**

EXCLUSIVE DISTRIBUTOR
FOR

**STEEPLECHASE
BLACK SAINT
TIMELESS**

**ENJA
HORO**

I.C.P.

**QUEEN DISC
RED**

**PROMOPHONE
OPEN**

CARLYNE

JAM

GOSS

**SOULNOTE
AND MANY OTHERS...**

**Producer of the first
two french labels.**



musica records



ALL LIFE

which have recorded

JOE ALBANY. CAT ANDERSON.
CHET BAKER. EDDIE DAVIS.
HARRY EDISON. CHRISTIAN ESCOUDE.
BUD FREEMAN. BURTON GREENE.
STEVE GROSSMAN. DANIEL HUMAIR.
CHARLIE HADEN. AL HAIG.
JOACHIM KUHN. JOHN LEWIS.
EDDY LOUISS. STEVE LACY.
CHRIS Mc GREGOR. RED MITCHELL.
JIMMY ROWLES. ARCHIE SHEPP.
MARTIAL SOLAL. RENE THOMAS.
MAL WALDRON. SAM WOODYARD.

**AND MANY OTHERS
GREAT MUSICIANS.**

Establishes Identity

• Continued from page J-6

ano) and Barry-Guy (bass) from the U.K. and Friedhelm Schoenfeld (tenor saxophone) from East Germany.

"The jazz scene in East Germany is very healthy," says Oxley, "particularly when it comes to avant garde music. On a recent visit with my quintet I recorded a three-hour concert for East German radio. That's something that never happens in Western Europe."

Other European musicians who have stamped their distinctive personality on the music are Jan Garbarek (saxophones) from Norway, Palle Mikkelborg (trumpet, flugelhorn) from Denmark, Wolfgang Lackerschmid (vibes) and Eberhard Weber (bass) from Germany, Enrico Rava (trumpet) from Italy, Franco Ambrosetti and George Gruntz (keyboards) from Switzerland, Arne Domnerus (saxophones) and Bengt Hallberg (piano) from Sweden and Stan Tracey (piano) and Dick Morrissey (tenor saxophone) from the U.K.

On the recording front, the jazz flame is kept vigorously alight in Europe by a host of small labels. In fact, some have pursued their dedication to the music so vigorously and successfully that they hardly qualify as small labels any more. It was Denmark's Steeplechase label, run by Nils Winther, which sustained the giant poll-winning tenor saxophonist Dexter Gordon for years before he was belatedly rediscovered by Columbia. Steeplechase also revived the flagging career of pianist Duke Jordan and gave recording exposure to Tete Montoliu, Kenny Drew, Hilton Ruiz, Monette Sudler, Doug Raney, Anthony Braxton, Horace Parlan, Frank Strozier, Louis Smith, Walt Dickerson and Ken McIntyre. Steeplechase now has more than 100 albums in its catalog.

The MPS label in Germany, with more than 500 albums in its catalog, has been widely acclaimed for its high quality recordings by Singers Unlimited and Oscar Peterson, for helping launch the international career of Jamaican pianist Monty Alexander and for successfully reviving the long-disbanded vocal group, the Hi-Los under the leadership of Gene Puerling. MPS has also given a new lease of life to the recording careers of George Shearing and Martial Solal. The label also gave crucial exposure to George Duke early in his career and has won much critical enthusiasm for releases by Clare Fischer, Albert Mangelsdorff, Jasper Van't Hof, Alphonse Mouzon, Supersax, the Clarke-Boland Band and Rhythm Combination & Brass.

It was another German label, ECM, based in Munich, which founded by bass player Manfred Eicher, created a new environment for the more thoughtful and introspective jazz musicians like Chick Corea, Keith Jarrett and Gary Burton and which built an enviable reputation for a distinctive approach to contemporary jazz. The ECM catalog contains Jarrett's most brilliant recordings, including his solo concerts and the excellent "Survivor's Suite" with Dewey Redman, Charlie Haden and Paul Motian. Other notable ECM Recordings have been by Eberhard Weber's Colours, by the music improvisation company with Evan Parker and Derek Bailey, and by Jan Garbarek, Kenny Wheeler, Marion Brown, Pat Metheny and Gary Peacock.

Other European jazz labels which continue to be active are Tax, Jazz Society, Four Leaf Clover, Compendium and Sonet in Sweden; Enja, FMP, Circle, Ego, Ring and Nagar in Germany; Black & Blue, Marge, Owl & Free Bird in France; RCA in France, under the expert and industrious guidance of Jean-Paul Guiter and French CBS, coordinated by Henri Renaud, which has just released a magnificent ten-record box of Count Basie's Columbia recordings of 1936 to 1941; Timeless in Holland, and in the U.K., Ogun, Black Lion/Freedom, Steam, the recently created Pizza Express label, Spotlite, Lee Lambert, Hep, Wave, Vinyl, the Ronnie Scott label released through Pye.

One of the more recent additions to the roster of jazz labels in Europe is the Stuttgart based Sandra Music Productions operation which has recently released five albums embracing a wide variety of jazz styles—"Ballads for Two," featuring U.S. trumpet player Chet Baker with Wolfgang Lackerschmid; "Balzwalz," by a group called Mallet Connection which features Lackerschmid with saxophonists Wolfgang Engstfeld and Christof Lauer, Peter Bockius on bass, Ed Kroeger on piano and Peter Weiss on drums; "Fancy Glimpse," featuring John McLaughlin, keyboardist Stu Goldberg with John Lee (bass) and Gerry Brown (drums); "Stove Man, Love Is The Word" by the Frank Wright Sextet, and "Big Foot" by guitarist Danny Toan with John Lee, Gerry Brown and German piano star Joachim Kuhn as guest.

The vitality of the European jazz scene is perhaps best exemplified by the post-war proliferation of jazz festivals—now numbering more than 100 annually. But, according to Charles Alexander, director of Britain's Jazz Centre Society and a board member of the International Jazz Federation, the European jazz festival scene has to be considered in the light of the restricted opportunities which normally exist for jazz musicians, both American and European, to bring their music to a large public.

Says Alexander: "In many ways the development of the jazz festival movement in Europe is probably the most obvious indicator of the general interest that exists for jazz throughout Europe. There are festivals in almost every country and, surprisingly perhaps, in Eastern as well as Western Europe. The jazz Jamboree in Warsaw and the Jazz Festival in Ljubljana, Yugoslavia, are two examples of important, well-established festivals.

"Festivals exist at several different levels. There are some like the annual event at Molde, Norway, or the twice yearly Camden Jazz Week in London, which concentrate on a challenging range of jazz—modern as well as contemporary. (Continued on page J-11)

JAZZ IS OUR MIDDLE NAME

MONTY ALEXANDER	JACKIE AND ROY
LAURINDO ALMEIDA	DICK JOHNSON
ERNESTINE ANDERSON	HANK JONES
LOUIE BELLSON	L.A. 4
ART BLAKEY	FRASER MACPHERSON
RAY BROWN	DAVE MCKENNA
DAVE BRUBECK	MARIAN MCPARTLAND
KENNY BURRELL	TED NASH
CHARLIE BYRD	PETER NERO
FRANK CAPP	RED NORVO
CLAYTON BROTHERS	REMO PALMIER
ROSEMARY CLOONEY	NAT PIERCE
CAL COLLINS	HOWARD ROBERTS
CONCORD SUPER BAND	MARSHAL ROYAL
HERB ELLIS	BUD SHANK
TAL FARLOW	GEORGE SHEARING
DAVE FRISHBERG	BUDDY TATE
GRANT GEISSMAN	CAL TJADER
GREAT GUITARS	ROSS TOMPKINS
JEFF HAMILTON	WARREN VACHÉ
SCOTT HAMILTON	JAMES WILLIAMS
JAKE HANNA	SNOOKY YOUNG

AND MANY OTHERS

CONCORD JAZZ, INC.

CONCORD JAZZ DISTRIBUTORS

ACTION MUSIC, 6541 EASTLAND RD., CLEVELAND, OH 44142
ALMADA CORP., 380 ST. ANTOINE ST. WEST, MONTREAL, P.Q. CANADA H2Y 1J9
CHIPS DISTRIBUTORS, 9242 COMMERCE HWY., PENNSAUKEN, NJ 08110
CALIFORNIA RECORD DISTRIBUTORS, 1242 LOS ANGELES ST., GLENDALE, CA 91204
HOUSE DISTRIBUTORS, P.O. BOX 5935, KANSAS CITY, MO 64111
MALVERNE DISTRIBUTORS, 35-35 35TH ST., LONG ISLAND CITY, NY 11106
77 SUMMER ST., BOSTON, MA 02110
MUSIC CRAFT DISTRIBUTORS, P.O. BOX 2839, HONOLULU, HI 96803
PACIFIC RECORDS & TAPES, 5800 CHRISTIE ST., EMERYVILLE, CA 94608
PICKWICK INTERNATIONAL, INC., 7500 EXCELSIOR BLVD., MINNEAPOLIS, MN 55426
2200 E. RANDOL MILL RD., ARLINGTON, TX 76107
1401 N. PRICE RD., ST. LOUIS, MO 63132
13145 N.W. 45TH AVE., OPA LOCKA, FL 33054
PROGRESS DISTRIBUTORS, 930 LEE ST., ELK GROVE VILLAGE, IL 60007
TARA DISTRIBUTORS, 582 ARMOUR CIR. N.E., ATLANTA, GA 30324
ZAMOISKI DISTRIBUTORS, 1101 DE SOTO RD., BALTIMORE, MD 21233



WRITE FOR FREE CATALOG

CONCORD JAZZ, INC. P.O. BOX 845, CONCORD, CALIFORNIA 94522, (415) 682-6770



JOHN SERRY "JAZZIZ"

He's a flamboyant cross between Franz Liszt, Igor Stravinsky and Andy Warhol. His debut solo album, "Exhibition," was a Grammy nomination. And he composed, orchestrated, arranged and played keyboards on all seven cuts of "Jazziz." This phenomenal young man is named John Serry and his very provocative music was not only influenced by the jazz of the last 30 years, but by the classics of the past 400 years as well as rock, pop and music of other cultures. His music is clearly a personal statement... a personal statement that is enormously appealing.

He sums it up quite well, "Happily, wherever my music has been heard, the audience's reactions have bordered on the ecstatic. Even people who say they don't like contemporary music came up to me and say, 'I love it!'"



Chrysalis
Records and Tapes
The album CHR 1277
Produced by John Serry

Jazz

SLUMP PROOF? Sales Of Jazz LPs Continue Steady, Catalogs In Particular

By KIP KIRBY

NASHVILLE—The key to successful jazz retailing seems to be most accurately summed up in the old adage. "It's a horse of a different color."

At least, this appears to be the way those active in the jazz field feel about it. While the shock tremors caused by the drastic slump in sales of pop and rock product still reverberate through the industry, jazz merchandisers are not echoing this Cassandra's cry.

In fact, just the opposite—they are waxing optimistic about jazz growth and sales patterns, and spilling over with a flood of ideas on ways to improve sales traffic for jazz at the retail level.

In the forefront of the assets category for jazz is the very nature of the jazz customer. He is perceived as a loyal, steady and consistent buyer who will, over a period of time, delve deeply not only into hit jazz LP product but also into catalog lines as well, searching out both undiscovered and established artists in the field.

Says Tony Orr, national sales manager for Polydor, "Unlike Top 40 music, jazz doesn't depend on short-lived 'hits.' Jazz has powerful catalog emphasis. When you build a jazz artist, you're also building a substantial buying public for his entire catalog."

Vernon Slaughter, vice president of jazz progressive marketing for CBS Records, concurs. "Jazz has a longer shelf life than any other form of music. Catalog sales will keep a jazz artist selling well whether he has a best-seller on the charts at the time or not."

As the word "fusion" began to make its presence felt throughout jazz circles, melding various forms of music into more traditional jazz (and causing purists to fret that commerciality would irreparably damage true jazz), sales zoomed sharply. Record companies began to take a long hard look at the escalating sales figures and re-evaluating their marketing techniques. The message was clear: jazz-rock fusion had thrown open the doors for thousands of new listeners who had never really sat down and listened to jazz before.

Top jazz labels for 1979 (Columbia and CBS-distributed Tappan Zee; Warner Bros. and ECM, which it distributes; Atlantic; Polydor; Elektra; and United Artists) all initiated stronger, more aggressive promotional and marketing campaigns on behalf of their jazz artists. These programs included more point-of-purchase displays in record stores, tour support when applicable, concentrated advertising in trade and consumer publications, and cross-merchandising efforts that often spotlighted attention on several timely jazz releases or an artist's complete catalog at one time.

At the retail level, more promotional push was given to jazz product overall as it became increasingly apparent that jazz momentum was on the upswing. Retail outlets such as the Record Theatre in Cincinnati, Full Moon Records in Detroit, Third Street Jazz in Philadelphia, Jazz Record Mart in Chicago, Boston's Harvard Coop, Sabin's Discount Records in Washington, D.C., Tower Records in Los Angeles, Discount Records in Nashville, the Record Hunter and J&R Music World in New York City and the Peaches chain all saw jazz inventory sales up as much as 10% this past year.

And, says one retailer, "This percentage would probably have been much higher in a normal sales year."

Pinpointing one area of discrepancy, Polydor's Orr notes, "We find independent retailers do better with jazz than the national chain retailers. And we find that retailers specializing in extensive jazz catalog and broad inventories do exceptionally well with jazz. The mass retailers lean toward selling 1,000 pieces of one title rather than 10 pieces of 100 titles, and this "hit-oriented" approach cuts down on their return catalog traffic."

Both record company jazz executives and the retailers themselves believe that jazz ought to be viewed as an "animal with different stripes," a viable product that needs to be handled somewhat differently from its rock and pop counterparts. "We have all been victims of tunnel-vision where jazz is concerned," says CBS' Slaughter. "Now the time has come to break through pre-existing barriers and concentrate on ways to retail jazz more successfully."

From the record companies' viewpoint, there are several key areas that must be focused upon. These include more aggressive marketing campaigns from within the label itself; achieving more extensive radio airplay for jazz on commercial music stations; gaining more display space in major chains for jazz LPs; convincing large national rackjobbers to include more jazz volume in their racks; and stronger use of retail merchandising at the retail level for easier buyer identification.

"We can definitely improve jazz retail sales in 1980 with the breakdown in categorization of product," affirms Slaughter. "Enlightened retailers have learned to cross-catalog to insure that their customers can find what they want."

"Out of sight, out of mind," states Muse Records' president Joe Fields

(Continued on page 64)

MCA ALBUM PLANNED

Axelrod 12-Piecer To Tour Campuses

LOS ANGELES—Composer/producer Dave Axelrod is putting a 12-piece band together to tour college campuses and get his brand of eclectic jazz heard in person.

So far his compositions have been played faithfully by jazz-flavored stations around the country but the lack of personal appearances to promote his occasional LPs has hurt his sales—and career.

Now, under new management of Monty Gardner and Stan Levy, Axelrod will hit the road with a band he envisions consisting of five rhythm and seven horns (two trombones, two trumpets and three reeds). All will be local session men who regularly work his dates. Artist Services International is putting the tour together.

Axelrod's most recent MCA LP, "Marching," avoids use of strings in favor of small ensemble situations. "You can get more inventive melodically," Axelrod says in explaining why he's shifted his pen away from strong string sections within his fusion jazz music.

As is usually the case with an Axelrod LP, different cuts appeal to different radio programmers. "Wandering Star" has been played on AOR stations. "Doctor Tee" on r&b stations and "Threnody For A Brother" on the pure jazz outlets.

Axelrod says playing before collegians is the right audience for his first road engagement.

His music incorporates many influences, he says, because "I write what's going on in my life," a reflection to some extent of the less frenetic sound of the compositions on the current LP.

"Things in my life are more stable," he admits. "I've got new managers and a new wife. People say they hear a contentment in

my writing. The managers and new wife, Terry, all happened in February 1979.

As a producer, Axelrod will cut Tierra, a group of East Los Angeles musicians. No label has picked up the act yet. Axelrod says he's made the Latin band more jazz-oriented. He says he's rearranging its material to jazz. "They're a band from Lincoln Heights and I ran those streets, too."

Cognizant of escalating production costs, Axelrod says he'll have Tierra thoroughly rehearsed before it gets into the studio. Boasts Axelrod: "They'll march into the studio."

The composer says he's doing a lot more sketching adding. "Maybe that's why 'Marching' is so much more melodic."

For his next MCA LP, Axelrod is thinking of doing the LP without any overdubs. And he wants to use Harold Land again because he's found a tune which is "just perfect" for the tenor saxophonist.

This next LP will tie-in with the concert tour. Axelrod's in-person work has been limited to a few gigs in Los Angeles: a date at the Music Center and two memorial concerts for Cannonball Adderley at UCLA. UCLA, incidentally, is one of the schools earmarked for the tour.

Having heard jazz and r&b as a kid, he says he'll "always keep one foot in Birdland." His rhythms, he emphasizes, are r&b not rock and he used Motown bass lines on his successful "Song Of Innocence" Capitol LP.

His ties to jazz are reflected in the personnel he uses and those players on the current LP: Bobby Bryant, Jackie Kelso, Arthur Adams, Buddy Childers, Jimmy Cleveland, Buddy Collette, Earl Palmer (coproducer of the LP) and Bill Green.

HENDERSON, FARRELL, MONTOLIU, GARSON

Contemporary Acquires Name Talent

LOS ANGELES—Contemporary Records' upbeat recording activity includes releases by four new musicians among six new titles.

The local 31-year-old independent is also preparing three LPs of previously unreleased material by mainstream players as well as digging into its dixieland catalog for titles from its sister label, Good Time Jazz.

New to the company are tenor man Joe Henderson, reedman Joe Farrell and pianists Tete Montoliu and Mike Garson.

A score of top name players are involved in these sessions, including

(Continued on page 66)

Start Western Region Organization

• Continued from page 3

A five-member steering committee was elected as an interim group to draw up bylaws and an official constitution for the next meeting scheduled for late May here.

Those elected to the committee included Montgomery, Orrin Keepness, San Francisco jazz president; Benny Powell, president for L.A.'s Committee On Jazz; Duane Martin, head of the Dallas Jazz Society and Leo Johnson, a Las Vegas Jazz Society board member.

Touring programs for professional artists as well as planned tours by college and high school groups were outlined while plans to apply for funding, better benefits and

community involvement also were debated.

Entertainment included the Carl Saunders Quartet and Mixed Company at the evening reception at which Vegas resident Joe Williams and several convention delegates held an impromptu jam session.

"We'll be working out details such as membership dues, newsletters, screening prospective new members and setting up program guidelines for the May meeting," said Montgomery.

Some West Coast jazz groups may have been inadvertently overlooked, added Montgomery, who explained every effort was being made to include all credible organizations in the new group.

Billboard SPECIAL SURVEY For Week Ending 3/8/80

Billboard® Best Selling Jazz LPs

This Week			Last Week			Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week			Last Week			Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	2	3	1	2	3			1	2	3	1	2	3		
1	4	3	26	28	3	EVERY GENERATION Ronnie Laws United Artists LT 1001	26	28	3	SOUNDSCAPES Cedar Walton, Columbia JC 36285					
2	2	3	27	35	2	FUN AND GAMES Chuck Mangione, A&M SP-3715	27	35	2	PICK 'EM Ron Carter Milestone M-9092 (Fantasy)					
3	1	18	28	31	2	ONE ON ONE Bob James & Earl Klugh Columbia/Tappan Zee FC 36241	28	31	2	CHAIR IN THE SKY Mingus Dynasty, Elektra 6E 248					
4	5	19	29	22	21	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	29	22	21	THE WORLD WITHIN Stix Hooper, MCA 3180					
5	3	17	30	33	2	PIZZAZZ Patrice Rushen, Elektra 6E-243	30	33	2	SPECIAL EDITION Jack De Johnette, ECM ECM-1-1152 (Warner Bros.)					
6	6	8	31	29	30	HIROSHIMA Hiroshima, Arista AB-4252	31	29	30	LUCKY SEVEN Bob James, Columbia/Tappan Zee JC-36056					
7	7	15	32	32	16	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)	32	32	16	AND 125TH STREET, N.Y.C. Donald Byrd, Elektra 6E-247					
8	8	22	33	30	36	RISE Herb Alpert, A&M SP 4790	33	30	36	BROWN SUGAR Tom Browne, Arista/GRP GRP-5003					
9	18	2	34	34	15	HIDEAWAY David Sanborn Warner Bros BSK 3379	34	34	15	PASSION DANCE McCoy Tyner Milestone M-9091 (Fantasy)					
10	9	19	35	27	28	BEST OF FRIENDS Twennynine Featuring Lenny White, Elektra 6E-223	35	27	28	WATER SIGN The Jeff Lorber Fusion Arista AB-4234					
11	10	19	36	25	6	A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253	36	25	6	IN THE TRADITION Arthur Blythe, Columbia JC 36300					
12	13	6	37	37	3	GENETIC WALK Ahmad Jamal, 20th Century T-600 (RCA)	37	37	3	I WILL SAY GOODBYE Bill Evans Trio, Fantasy F-9593					
13	11	16	38	NEW ENTRY		STREET BEAT Tom Scott, Columbia JC 36137	38	NEW ENTRY		A PERFECT MATCH Ella & Basie, Pablo D2312110 (RCA)					
14	12	6	39	22	18	GREAT ENCOUNTERS Dexter Gordon, Columbia JC 35978	39	22	18	THE HAWK Dave Valentin, Arista/GRP GRP 5006					
15	NEW ENTRY		40	NEW ENTRY		SKYLARKIN' Grover Washington Jr. Motown M7-933R1	40	NEW ENTRY		MORNING THUNDER Eddie Daniels, Columbia JC-36290					
16	14	40	41	NEW ENTRY		STREET LIFE Crusaders, MCA MCA 3094	41	NEW ENTRY		1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514					
17	15	23	42	43	2	8:30 Weather Report, Arc/Columbia PC2-36030	42	43	2	MAGICO Charlie Haden, Jan Garbarek, Egberto Gismonti, ECM ECM-1-1157 (Warner Bros.)					
18	16	18	43	38	15	DON'T ASK Sonny Rollins, Milestone M-9090 (Fantasy)	43	38	15	DAYS LIKE THESE Jay Hoggard, Arista/GRP GRP 5004					
19	17	49	44	44	46	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)	44	44	46	PARADISE Grover Washington Jr. Elektra 6E-182					
20	20	9	45	45	44	PRESSURE Pressure, LAX MCA-3195 (MCA)	45	45	44	NEW CHAUTAUQUA Pat Metheny, ECM ECM-1-1131 (Warner Bros.)					
21	19	44	46	41	12	HEART STRING Earl Klugh, United Artists UALA-942 (Capitol)	46	41	12	JEFF LORBER FUSION Jeff Lorber Fusion, Inner City IC 1026					
22	26	13	47	NEW ENTRY		LIGHT AS A FEATHER Azymuth, Milestone M 9089 (Fantasy)	47	NEW ENTRY		STRUTTIN' Dr. Strut, Motown M7-931R1					
23	21	13	48	39	34	CIRCLE IN THE ROUND Miles Davis, Columbia KC 2-36278	48	39	34	I WANNA PLAY FOR YOU Stanley Clarke, Nemperor K7-2-35680 (CBS)					
24	NEW ENTRY		49	49	4	WITH ALL MY LOVE Wilbert Longmire, Tappan Zee/ Columbia JC 36342	49	49	4	CHASER John Lee & Gerry Brown, Columbia NJC 36212					
25	24	61	50	42	5	ANGIE Angela Bofill, GRP/Arista GRP-5000	50	42	5	TRIBUTARIES Larry Coryell, Novus AN 3017 (Arista)					

© 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.

MARCH 8, 1980 BILLBOARD

A NEW DIMENSION FOR DANNY DAVIS !

“NIGHT LIFE”

RCA #11893

BB (30) RW (36) CB (38)

—IT'S THE NEW HIT SINGLE FROM THE HOT SELLING ALBUM—

BB (34) RW (31) CB (27)

RCA #AHL1-3549



NASHVILLE NEW YORK KANSAS CITY HOLLYWOOD

Nashville Office/38 Music Sq. E. — Suite 300/Nashville, TN 37203/(615) 244-4336

www.americanradiohistory.com

RCA RECORDS



TOO MANY, PROGRAMMERS SAY

Dilemma Over 'Long' Singles

• Continued from page 20

"Farewell Party," the song that helped launch Gene Watson as a major country artist, was longer than four minutes. Even Dolly Parton's newest single, "Startin' Over Again," runs nearly four minutes.

"A while back, the rule of thumb used to be no more than 2½ minutes for a country record," recalls program director Ron Tatar at KOKE-AM in Austin, Tex.

"I don't think country radio has ever had to contend with so many long songs before," says Dale Turner, music director at WSAI-AM in Cincinnati. "It used to be we'd see a four-minute song once every three months or so—now we're getting them all the time."

Adds Bob Barry, program/music director for WVOK-AM in Birmingham, "I've been programming country since 1972, and frankly, I've never seen anything like it."

More to the point, Dugg Collins, program director at KZIP-AM in Amarillo, minces no words when he states flatly, "In my opinion, they're going overboard these days with long country records."

Programmers say they are willing enough to play the extended singles but find themselves up against heavy commercial loads which require frequent programming breaks.

"I plan my rotation lists around

three-minute records," comments Bill Robbins, program director at Mobile's WKSJ-AM. "Luckily there are still plenty of records that come in well under three minutes so there's no difficulty yet. But if every record went to four minutes, we'd have a mess."

At WVOK, Barry tries to schedule the station's playlist onto standard 3½ minute cartridges, while KOKE's Tatar notes that "an excessively long record over 3½ minutes can really throw your rotation off balance."

Whenever they're given the choice on a record, programmers say they will generally opt for the shorter version of a song, as in the case recently of Alabama's "My Home's In Alabama" or Larry Gatlin's "Midnight Choir," both of which came with long/short versions.

Usually the only thing different in the longer rendition, says one music director, is "more talking and extra sound effects."

There can be specific disadvantages for an artist who takes the risk of releasing a four or five-minute song, especially should that song happen to be a novelty record to boot.

"Novelty releases burn themselves out very quickly," comments Barry, adding that as a result, his station only schedules Stevens' "Shriners' Convention" once or twice a day

rather than placing it into the more desirable heavy rotation.

"The longer a record is, the more boring it tends to become after repeat plays. Listeners get tired of records like these much faster."

Don Kelly, program director at WCCL-AM in Jackson, La., concurs. "The longer the song, the more exceptional the record needs to be for people to want to keep hearing it. And a talk record wears itself out even faster. We found 'Numbers' by Bobby Bare getting old in a real hurry."

Although program and music directors try not to let a record's length prejudice them initially, they emphasize that putting out a long record on a new act can be somewhat hazardous.

"An unfamiliar artist and a four-minute cut combined can signal danger for that record," says WSAI's Turner regretfully. "As it is already, country radio playlists are getting shorter and more crowded. With four-minute records becoming the norm, instead of 18 records an hour we're down to playing a dozen. And the major-name artists will always come first."

Trying to strike a happy balance, program director Gary Kines of WSUN-AM in St. Petersburg, Fla., says, "If the record merits the air-



CONFERENCE CALL—Four RCA artists, all of whom have singles on the Billboard Hot Country chart, meet after interviews with press and radio personnel at the RCA offices in Nashville. From left, Dave Rowland, Ray Stevens, Charley Pride and Razy Bailey.

play, then we find no problem with its length. But it's true that new artists may have more trouble getting their records on the charts with long drawn-out songs."

Chuck Morkri, operations manager at KTSO-AM in Madison, Wis., says that he's working to maintain a substantial percentage of new artists to break on his airplay rotation but adds meaningfully, "If you do have a tight situation, it's going to be the long song for certain that gets bumped. That's how AM programming is."

Most disk jockeys and programmers profess not to understand why artists appear to be moving in the direction of longer record releases.

But music director Turner thinks he may have uncovered the answer—and it's a positive one for the consumer.

"Maybe the artists are just trying to give people more music for their money nowadays," he offers hopefully. "Maybe they figure that with the price of a single up to \$1.35 or so, the least they can do for their public is put more music on the vinyl."

Newsbreaks

• CHICAGO—Ovation recording artist Joe Sun and his band Shotgun will headline at the Midwest NARAS chapter's Grammy Awards celebration at the Granada Theatre Wednesday (27).

• NASHVILLE—Jeannie C. Riley will embark on a month-long, 30-concert tour of Australia. The tour, coordinated by Prestige Attractions of Australia and Top Billing of Nashville, will commence in Sydney and continue in Melbourne, Ham-

ilton, Bendigo, Shepparton and Bankstown. The tour will close on March 16, with Riley scheduled for many radio and television promotional activities.

• ABILENE, Tex.—For the 10th consecutive year, Rex Allen Sr. and Rex Allen Jr. served as cohosts for the West Texas Rehabilitation Center Telethon here. This year's telethon reaped a record \$750,000 for the center. In addition to the Allens, other performers included Margo Smith, Larry Mahan and Sammi Smith.

• NASHVILLE—Frank Jones, former executive with Columbia and Capitol Records, and current chairman of the board of the Country Music Foundation, has recorded a recitation for Soundwaves Records titled, "Thank You, Canada." Jones, a native of Canada, expresses his appreciation in the record for the country's direct aid to the U.S. diplomatic personnel in the Iranian crisis.

• NASHVILLE—John "Bud" Brown, a 30-year veteran of the music industry and vice president and general manager of Acuff-Rose Publications, was recently named an honorary colonel of Tennessee by Gov. Lamar Alexander.

• CHICAGO—The Kendalls received their first Canadian platinum album for "Heaven's Just A Sin Away." This LP is only the fifth country album ever to certify platinum in Canada. Ovation's Canadian licensee is RCA, Ltd. of Canada.

Ronstadt Serviced

LOS ANGELES — Elektra/Asylum is servicing Linda Ronstadt's latest single to all country stations, so they can have access to its twangy flip side, which is not included on her "Mad Love" album, issued Feb. 28.

The country side is "Rambler Gambler," a traditional tune arranged by Ronstadt. It backs "How Do I Make You," a punkish rock tune streaking up the pop charts.

KIP KIRBY

MARCH 8, 1980 BILLBOARD



Houston Huddle: Discussing the new CBS Records marketing campaign are, left to right, Columbia artist Larry Gatlin; Rick Blackburn, vice president and general manager, CBS Records/Nashville; Ed Climie, Columbia's Southwestern promotion manager; Joe Casey, CBS director of promotion, Nashville; and Frank Mooney, vice president of marketing, branch distribution, CBS Records/New York.

ELECTION TIE-IN CBS Records Launches Its 'People's Choice' Campaign

HOUSTON—Pegged to 1980—an election year—CBS Records has unveiled its country marketing campaign titled "The People's Choice."

The program will feature a barrage of radio commercials, television spots, point-of-purchase items, logos and a country advertising kit.

Announced in Houston Sunday (24) before approximately 81 accounts, radio leaders and Houston, Nashville and national CBS Records officials, the campaign reflects 1980's record company sobriety. It appears to be a concise, specifically-targeted, no-frills, efficient effort in exploiting key CBS LPs.

The obvious political tie-in was emphasized in the video country presentation with its political convention theme. The CBS campaign will be launched Monday (3).

For radio, five 60-second spots have been developed to run in most major markets and "viable secondary markets," according to Rick Blackburn, the CBS vice president who led the Nashville contingent to Texas.

Four of the spots will feature three artists each, and one will tout the

Willie Nelson catalog. Besides Nelson, the commercials spotlight Larry Gatlin, Mickey Gilley, George Jones, Johnny Paycheck, Bobby Bare, Crystal Gayle, Johnny Duncan, Freddy Fender, Johnny Rodriguez, Charlie Daniels, Moe Bandy and Joe Stampley.

A 30-second multi-artist tv spot will be available for customizing by accounts. CBS officials expect tv penetration into 30-40 markets, "depending on the branches." Another tv spot, plugging the "\$5.98 Candidates"—selected LPs to be listed at \$5.98 down from \$7.98, will be developed.

Point-of-purchase materials include stepdown browser bins, backer cards featuring "The People's Choice" logo, wall logos, four different artist posters, 5,000 album flats on key artists, and a sticker logo for product identification at retail. The LPs will be stickered with the red/white/blue logo at the factory.

The advertising kit contains sheets of logos and ovals, and various advertisement configurations.

An audio/visual cassette announcing the program is being made

available to the branches for presentation to field people and key accounts. "All 21 branches will have their own meetings and plug in local accounts," states Blackburn.

The Houston kickoff included a cocktail party with Larry Gatlin and the Gatlin Brothers as special guests and the Houston Rodeo, held at the Astrodome, with the Gatlins as featured performers before more than 33,000 fans.

The program centers on selected carryover releases from 1979's fourth quarter and new front line releases shipped, or to be shipped, in the present quarter.

This includes LPs by Nelson, Gayle, Gatlin, Jones, Paycheck, Daniels, Gilley, Duncan, Bandy, Stampley, David Allan Coe, Roseanne Cash, Johnny Cash, Kris Kristofferson, Janie Fricke, Fender, Rodriguez, Lacy J. Dalton, Freddy Weller, Bare and Ronnie McDowell.

The \$5.98 albums are by Nelson, Paycheck, Bandy, Duncan, Tanya Tucker, Marty Robbins, Jones, Tammy Wynette, Cash, Oak Ridge Boys, Charlie Rich, Coe, Sonny James, Stampley and Ray Price.

Nashville Scene

By KIP KIRBY

Kenny Rogers swept briefly into Nashville for a day, in which he managed to cram in studio time for recording a song for the "Urban Cowboy" movie, as well as make a visit to the Country Music Hall of Fame and Museum, where he graciously donated the suit he wore while filming "The Gambler" tv special. A large crowd of enthusiastic Rogers fans had gathered for the event, and though Kenny didn't have time to sign autographs, he more than made up for it by offering to shake hands with everyone there.

By the way, adding more fuel to the indisputable fire that Rogers is generating in music these days, his concerts are showing up as total sellouts all along his tour circuit. In Greensburg, N.C., 30,000 tickets for his two March 22 shows there were reportedly snapped up within eight hours. And it's become necessary for Kenny to have police escorts to and from the stage just to keep his clothes intact and safe from the clutches of his over-zealous fans.

Watch for the **Oak Ridge Boys** to cut a commercial for AT&T as part of the company's current "Reach Out And Touch Someone" tv campaign. . . . Also watch for the **Statler Brothers** to play themselves in the upcoming sequel movie to "Smokey And The Bandit," in which they'll sing, "Do You Know You Are My Sunshine."

If you're in **Manhattan** any Sunday afternoon between early May and late September, you can catch country music outdoors in Central Park. This revelation comes to Scene direct from **Elwood Bunn**, who has sent us a copy of the permit he has obtained from the Manhattan Parks Recreation Board allowing him to perform with "not more than 200 persons" at the Grand Army Plaza from 2 p.m. until 6 p.m. 200 persons? Just how big IS your group, anyway, Elwood?

Freddy Weller unveiling his new stage show and band, **Spurzz**, in a series of special showcases, premiered by the opening event in Tulsa for the **Halsey Agency**. Rumor has it that Weller's "power country" just may do for country music what Kiss did for rock—and that's give it plenty of visual dynamics. Weller, of course, is no stranger to pop since he was once a member of **Paul Revere & the Raiders**.

Barbara Mandrell knocked 'em dead at her headline engagement at the **Frontier Hotel** in Las Vegas recently. Hotel management was so impressed they've inked her back again in July. . . . **Don Williams** and **Brenda Lee** a tour two-some for a pair of concerts in mid-March. . . . And according to promoter **Jerry Hamza**, the packaged billing of **Larry Gatlin**, the **Kendalls** and the **Bellamy Brothers** was so hot that tickets were sold out up to 10 days in advance in major markets where the tour-played. Good to hear things like that in these current times.

Comedian **Jerry Clower** gave away his daughter **Jerri Sue** in marriage on Valentine's Day in (where else?) **Yazoo City, Miss.** . . . Did you know that **UA Records** artist **Bobby Wright** used to play the part of **Willie Moss**, the radio operator from Nashville, on "McHale's Navy"?

More excitement at Nashville's newest "in" place for live music: **J. Austin's** booked **Billy Joe Shaver** back for a return three-day engagement, and once again Shaver's appearance drew a houseful that included many of Nashville's favorites. On one night alone, Shaver's onstage guests were **Guy Clark**, **Dickey Betts**, **Johnny Rodriguez**, **Joe Sun**, **Dave Perkins** and **Marshall Chapman**. Shaver is one of this town's finest songwriters and entertainers, and his band is unbeatable. Shaver's young son **Eddie** handles lead guitar as if he's been doing it for 20 years, while **Rouggie Ray's** harp playing provided scorching non-stop dynamics all night long. Others in the group were **Freddie Fletcher** on drums, **Eric Butler** on acoustic guitar and **Dave Pomeroy** on bass.

Among the unusual get-well gifts **Charlie Daniels** received following his recent accident was this one from West Coast concert promoter **Bill Graham**—a large Western hat with a personal inscription inside reading, "Good Guys Get Well Faster." Daniels was also the subject of a "Good Morning America" ABC-TV segment shortly after his arm injuries, proving that the entertainer is a national favorite.

Anne Murray was named "artist of the decade" recently by the **Canadian Records Industry Assn.** and the **Canadian Academy of Recording Arts and Sciences**. Murray is scheduled to appear as a presenter on the **Grammys** this month, though her lack of nomination in any category this year makes a conspicuous absence.



Rambler Gambler: Kenny Rogers donates his "Gambler" costume from his forthcoming tv movie to the Country Music Hall of Fame. Looking on are Frank Jones, chairman of the board of trustees of the Country Music Foundation, and Bill Ivey, director of the foundation.

Rogers Gives Up Movie Uniform

NASHVILLE—Kenny Rogers has donated to the Country Music Hall of Fame and Museum the costume he wore while portraying the character **Brady Hawkes** in the television movie, "Kenny Rogers As The Gambler."

The movie, which will air on CBS-TV in the spring, features Rogers as the lead character of his recent hit

record, "The Gambler." The made-for-tv movie marks Rogers' acting debut.

Frank Jones, chairman of the Country Music Foundation's board of trustees, and Bill Ivey, director of the organization, received Rogers' costume on behalf of the Country Music Hall of Fame and Museum Monday (18).

Chart Fax

By GERRY WOOD

Willie Nelson knocks his frequent singing partner **Waylon Jennings** out of No. 1 on the Billboard Hot Country Singles chart, as **Ronnie Milsap** jumps four points to a starred 2. **Conway Twitty** vaults to 6, and **Charly McClain** moves into the top 10 at a starred 8. Charly has hit No. 1 at **WMC-AM, Memphis**, where "Shriners Convention" by Ray Stevens is the feature album.

The **Statler Brothers** round out the prime movers in the top 10, sliding two notches—from 12 to 10.

Other prime movers include the **Bellamy Brothers**, **Moe Bandy**, **Crystal Gayle**, **Hank Williams, Jr.**, **Charley Pride**, **Dottie West**, **Roseanne Cash**, **Brenda Lee**, and **Danny Davis & Willie Nelson**.

Leon Everett chalks up the biggest move of the week—up 17 spots to number 52, followed by **Loretta Lynn**, **Roger Bowling**, **Kenny Dale** and **Linda Ronstadt**, who's gaining solid country play with "Rambler Gambler," not to be confused with her punkish pop hit "How Do I Make You."

Key new additions to the singles chart are **Jim Ed Brown** and **Helen Cornelius**, **Eddy Arnold**, **Con Hunley**, **Donna Fargo** and **Larry Gatlin**.

Newcomer **Keith Stegall** leaps 10 spots, while another new artist **Diane Pfeifer** loses her star, a classic case of what happens to a new artist caught in the crunch of a label executive shuffle.



MOVIE BUFFS—The Statler Brothers check out videocassettes given to them by **Snuff Garrett**, center, during the filming of "Smokey And The Bandit II." Garrett serves as musical director of the film, with the Statler Brothers performing as themselves. The cassettes, all vintage westerns, are the favorites of the Statlers and Garrett.

Billboard®

Hot Country LPs

Billboard® SPECIAL SURVEY
For Week Ending 3/8/80

© 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.

This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 1	24	1	KENNY—Kenny Rogers, United Artists LWAK-979
2	17	2	WHAT GOES AROUND COMES AROUND—Waylon Jennings, RCA AHL1-3493
3	45	3	GREATEST HITS—Waylon Jennings, RCA AHL1-3378
4	65	4	THE GAMBLER—Kenny Rogers, United Artists UALA 934-H
★ 5	16	5	WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson, Columbia JC 36158
6	6	6	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II, Mercury SRM 1-5024
7	23	7	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
★ 8	8	8	THE ELECTRIC HORSEMAN—Soundtrack, Columbia JS 36287
9	17	9	WHISKEY BENT AND HELL BOUND—Hank Williams Jr., Elektra/Curb 6E-237
10	10	4	A COUNTRY COLLECTION—Anne Murray, Capitol ST 12039
11	11	48	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
12	12	22	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
★ 13	19	4	I WISH I WAS EIGHTEEN AGAIN—George Burns, Mercury SRM 1-5025
14	13	17	CLASSIC CRYSTAL—Crystal Gayle, United Artists L00-982
15	15	111	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
16	16	96	STARDUST—Willie Nelson, Columbia JC 35305
17	17	31	3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3353
18	18	44	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
19	14	19	I'LL ALWAYS LOVE YOU—Anne Murray, Capitol S0012112
★ 20	27	7	OL' TS IN TOWN—Tom T. Hall, RCA AHL1-3495
21	20	17	PORTRAIT—Don Williams, MCA 3192
22	23	7	ENCORE!—Jeanne Pruett, IBC 1001
23	24	36	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E-194
★ 24	30	2	YOU CAN GET CRAZY—Bellamy Brothers, Warner/Curb BSK 3408
25	21	17	THE BEST OF EDDIE RABBITT, Elektra 6E-235
26	26	5	M-M-MEL LIVE—Mel Tillis, MCA 3208
★ 27	NEW ENTRY		TOGETHER—The Oak Ridge Boys, MCA 3220
28	28	21	SHOULD I COME HOME—Gene Watson, Capitol ST 11947
29	22	25	JUST FOR THE RECORD—Barbara Mandrell, MCA 3165
★ 30	NEW ENTRY		HEART & SOUL—Conway Twitty, MCA 3210
31	35	66	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
★ 32	NEW ENTRY		THERE'S A LITTLE BIT OF HANK IN ME—Charley Pride, RCA AHL1-3548
★ 33	NEW ENTRY		SHRINER'S CONVENTION—Ray Stevens, RCA AHL1-3574
★ 34	NEW ENTRY		DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS, RCA AHL1-3549
35	32	28	A RUSTY OLD HALO—Hoyt Axton, Jeremiah JH5000
36	25	14	THE BEST OF THE STATLER BROTHERS, Mercury SRM1-1037
★ 37	45	2	CRYING—Stephanie Winslow, Warner/Curb BSK 3436
38	40	44	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-3318
39	29	5	I DON'T WANT TO LOSE YOU—Con Hunley, Warner Bros. BSK 3378
40	36	22	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC 36202
41	31	12	HEART OF THE MATTER—The Kendalls, Ovation OV 1746
42	41	38	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064
43	37	47	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H
44	33	42	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE-35751
45	38	41	LOVELINE—Eddie Rabbitt, Elektra 6E-181
46	34	23	FOREVER—John Conlee, MCA 3174
47	47	38	IMAGES—Ronnie Milsap, RCA AHL 13346
48	41	5	THE GAME—Gail Davies, Warner Bros. BSK 3395
49	42	6	EVERYBODY'S GOT A FAMILY—MEET MINE—Johnny Paycheck, Epic JE 36200
50	50	3	ONE OF A KIND—Moe Bandy Columbia JC 36228

MARCH 8, 1980 BILLBOARD

Song Festival Entries Welcome

NASHVILLE—Entries are now being accepted for the 1980 Music City Song Festival in categories including country, easy listening and rock/r&b.

The contest is open to amateur and professional songwriters, as well

as amateur lyricists, vocalists, guitar and piano players.

This year's country competition judging will take place during the "Grand Ole Opry" celebration in October of this year. Deadline for the country category is Aug. 20.

MARKETPLACE

ADDRESS ALL ADS: Billboard Classified,
1515 Broadway, New York, N.Y. 10036
Phone: 212/764-7433

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.

Check Heading You Want

- ANNOUNCEMENTS
- COMEDY MATERIAL
- DISTRIBUTORS WANTED
- DISTRIBUTING SERVICES
- FOR SALE
- GOLDEN OLDIES
- BUSINESS OPPORTUNITIES
- HELP WANTED
- LINES WANTED
- AUCTIONS
- BOOKINGS
- MISCELLANEOUS

PAYMENT MUST ACCOMPANY ORDER

- Amer. Express
- Diners Club
- Visa
- Master Chg. Bank #

NAME _____
ADDRESS _____
CITY _____ STATE _____ ZIP _____
TELEPHONE _____

Credit Card Number: _____

Expires _____

Signature _____

CALL TOLL-FREE (except in N.Y.) 800-223-7524

DEADLINE: Closes 4:30 p.m. Monday, 12 days prior to issue date.

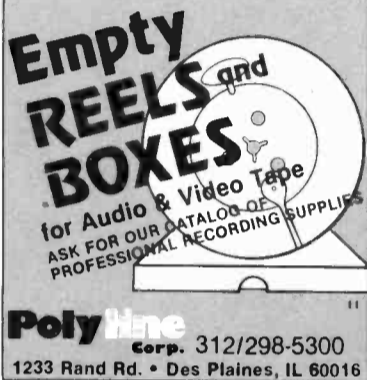
FOR SALE

FOR SALE

45 Semi Automatic Presses 38-12" RPM 7-45 RPM

Complete with Dies, rings, center plates, edgers and Egars or RCA Steam Boomers. Egars are Senior or Super Senior type good for pellets or dry blend type materials, zone type with heater or patty maker. Edgers were designed and built by RCA made to edge 1 1/2" record or edge and dink 1 7/8" record. Plus all other component parts and extras related to above.

Betcherman's
1255 Leeds Ave., Ottawa, Ont. K1B 3W2
Contact: Charles Baker—613-749-5924



Empty REELS and BOXES
for Audio & Video Tape
ASK FOR OUR CATALOG OF PROFESSIONAL RECORDING SUPPLIES

Polyline Corp. 312/298-5300
1233 Rand Rd. • Des Plaines, IL 60016

MARCH 8, 1980 BILLBOARD

DELTA RECORDS PRESENTS
"COTTON-EYED JOE"
A FANTASTIC INSTRUMENTAL ALBUM
Featuring Herb Remington on Steel Guitar and Bob White on Fiddle. Both are former 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 Honky-Tonk Songs!
*D1115 LP 81 Cass
CONTACT
DELTA RECORDS
Box 225 Nacogdoches, Texas 75961
(713) 564-2509

FINAL 2 WEEKS
75 Different Titles Left
• 68,000 LP's • 22,000 Tapes
25 per box
• LP's \$5/box • Tapes \$8.75/box
Minimum order \$100
Cash or check with order
F.O.B Atlanta
• Use as giveaways.
• Use as door prizes.
• Store inventories will not look depleted.
ATLANTA RECORD/TAPE
3645 Oakcliff Rd., Doraville, GA 30340
(404) 448-1811

CUT CORNERS
PREMIUM CUT-OUT & OVERSTOCKED LP'S & TAPES.
CALL OR WRITE FOR FREE CATALOG.
3108 NEW YORK AVENUE
HUNTINGTON, N.Y. 11743 • (516) 421-5083

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¢ and up. Write today for free catalogue. Hit Records Inc., 300 West Elizabeth Avenue, Linden, N.J. 07036. Dealers Only.

WHILE OTHER PEOPLE ARE RAISING their prices, we are lowering ours. Major label LP's 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 furnished!

NATIONAL TOLL-FREE (800) Telephone Directory will pay for itself easily. \$4.99. Barnes Publishing Co., P.O. Box 602-BB, Poteau, OK 74953.

RECORDING EQUIPMENT FOR SALE
STUDIO LIQUIDATION
Great buys on MCI 24x24 console. Ampex & Scully 2 tracks. Kepex, Graphics, Echo, limiters, Eventide DDL, microphones, etc.
Call (313) 483-1383

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 Incense, Money House Incense & Spray, other goodies too.
(It's a free phone call... why not use it.)

ATTENTION RACK JOBBERS
RECORD 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

MAJOR LABEL! TOP ARTIST!
LP'S & TAPES
Most Up-To-Date 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

JAZZ WEST
DEXTER GORDON
CRAWL PERRINS
BUDDY COLLETTE
COURTNEY COUNCE
OLDIE RECORDS
R&B-JAZZ
SOUL-FUN
The Cool Penguins, Dexter Gordon Blows Hot & Cool Martin L. King at Zion Hill, Redd Foxx, Adults only. Rare records by The Pipes, Cameos, Medallions, Penguins, Romancers, Meadowlarks, Cuff Links, Calvanes, etc. LP's \$3.98 Singles 69¢ Free Catalog!
DOOTONE 800 W. 1st. St. 1310
(213) 628-7768 Los Angeles, Ca 90012
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

• 200M 8 Track Shells with Platforms and rollers.
• Complete cassette tape coating plant cal. mill. slitters etc.
• 1 Avery Hi Speed cassette labeler.
• 1 8 track mold.
GABRIEL MFG. CO.
(914) 942-0100

SACHDEV
Master of the Bamboo Flute with Zakir Hussain, tabla sensational Virtuosity!
LP RECORD \$7.98
Please enclose \$1 for shipping & handling. Californians add appropriate sales tax.
WORLD MUSIC
1005 Market St., Ste. 207
San Francisco, CA 94103

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
Call: residents (213) 462-6018
TVX DISTRIBUTORS
1643 No. Cherokee Ave.
Hollywood, Calif. 90028
Credit Cards Accepted

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 freight.

MAIL-O-DISC

P.O. Box 326, Kings Park, NY 11754
(516) 269-5530
We Give Personalized Service Geared to your Needs.

INTERNATIONAL RADIO STATIONS

MUSIC PUBLISHERS AND DISCOTHEQUES
Subscribe to our AUTOMATIC AIRMAIL SERVICE for all singles and lp's from the charts

The Fastest, Most Dependable Service in the World

AIRDISC SPECIAL SERVICES
Box 835, Amityville, NY 11701

AIR CARGO

CONFIDENTIAL!

TO: OVERSEAS BUYERS AND AMERICAN EXPORTERS. Since 1965 we've transported records from the USA to every city in the world. Orders from suppliers assembled at JFK or L.A. daily. Only specialist in MUSIC INDUSTRY transportation.
BEST RATES • PERSONAL ATTENTION BERKLEY AIR SERVICES
Contact: Bernard Klainberg, Pres.
Bldg. 80 POB 665, JFK Airport, NY 11430
Phone (212) 656-8066 TLX 425628

REAL ESTATE

MUSICIAN'S DREAM

Stone Mansion With Incredibly Beautiful 2-Story Domed Concert Room
Located only 45 min. from NYC in Westchester's finest estate section. 10 acres of lawns, gardens; Pool, cottages. Price \$695,000.
(212) 535-6516

POSTERS

LIGHTS! POSTERS! INCENSE!

Many New Lights • Color Organs • Strobes
• Cartwheels • OP Lamps • Blinking Lights
• Motion Moods
Litho Posters • Velvet Posters • Incense
• Spray Incense • Air Fresheners • Novelties, etc.

We have BO DEREK posters

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

HOTLINE

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 Ads only. For all other business call the regional office nearest you



BOXES

IN STOCK INSTANT SHIPMENT

STEREO 8 and CASSETTE CARTONS
Form Fit & 12" Piller Proof Heights. Also: Divider Cards & 33 1/3 & 45 record backers.
Low Prices — Free Samples

PAK-WIK CORPORATION
128 Tivoli St., Albany, NY 12207
(518) 465-4556 collect

TAPES

PREMIUM 8-TRACK & CASSETTE BLANKS

Learn Jet style cartridge with rubber roller. 3M Professional duplicating tape, 90 lengths in 1 min. increments. Private labeling available.
8-Tr. Cas.
1 min. to 45 min. any quantity... 80¢ 65¢
46 min. to 65 min. any quantity... 90¢ 72¢
66 min. to 80 min. any quantity... 98¢ 85¢
81 min. to 90 min. any quantity... \$1.08 89¢
Shrink Wrapped & Labeled add... 14¢ 13¢
Head Cleaners... 50¢ 50¢
Reel-to-reel 3M tape 1800... \$5.00
Blank VHS 2/4 hr. video tapes... \$19.00
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

8 Track & Cassette Blanks

1 min. to 45 min. 85¢
46 min. to 65 min. 95¢
66 min. to 90 min. \$1.05
50 Pcs. Minimum Orders Only
Cassettes—Wide Price Range
From Chromelux to Low Noise High Output
ANDOL AUDIO PRODUCTS, INC.
4212 14th Ave., Brooklyn, N.Y. 11218
Call Toll Free 800-221-6578
N.Y. RES. (212) 435-7322

PROTECT YOUR MERCHANDISE CASSETTE SECURITY DEVICE

Display cassettes in your 8-track hand hold store display safely.
SIMPLE • ECONOMICAL • REUSABLE
For free sample & pricing contact:
C & D Special Products
309 Sequoia Dr., Hopkinsville, KY 42240
(502) 885-8088

BUDGET SPANISH 8 TRACK TAPES

ROYSALES COMPANY
BX 1503, BROWNWOOD, TX 76801
Large Selection • Popular Artists
Very Competitive Prices.
Call or write for free catalog.
(915) 646-8267
Mention this Ad.

BUDGET TAPES

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, Okla. 73070

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.

HARRISON RECORDS ISSUES NOSTALGIA, jazz, dance bands of the 1920's and 30's. Free catalog. 229 Oak Street, Wakefield, MA 01880.

OLDIES 50S, 60S, 70S, 100 DIFFERENT \$15.00, 200 different (\$33.00), 500 different \$100. Also want lists filled. Becky Overton, 6464 West Quaker, Orchard Pk., N.Y. 14127.

Counterpoint

Brewery \$\$ Behind New Black Show

By JEAN WILLIAMS

LOS ANGELES—Lou Rawls and "Soul Train's" Don Cornelius co-hosted what is expected to become "Black Music America," a six-hour show produced for the United Negro College Fund. The show is funded by a grant from Anheuser-Busch Companies, Inc.

The show, set to air on approximately 100 black-oriented stations across country, traces the history of black music and artists from turn of the century ragtime to modern disco.

The program, based on the United Negro College Fund's theme "A Mind Is A Terrible Thing To Waste," features works of major black artists along with background information on the performers. There also will be station breaks for local phone pledge fund-raising activities.

The special is part of the Rawls/Budweiser program to raise money for 41 black colleges.

★ ★ ★

It now appears that negotiations for a Johnny Mathis/Peabo Bryson collaboration have fallen through. The newest report is that Mathis will again team with Deniece Williams for another try. The pair is said to be entering the studio any day now with Jack Gold producing for Columbia Records.

★ ★ ★

Following his current tour with Ronnie Laws and Chaka Khan, Lenny White may do some April dates opening for the O'Jays, Natalie Cole & Peabo Bryson and Rick James. The summer may see White touring jazz festivals in Europe and Japan.

★ ★ ★

Singer/actor Phillip Michael Thomas is set to star in "Reggae, A Musical Discovery," premiering on Broadway March 20 at the Biltmore Theatre.

Thomas, who starred in the film "Sparkle" and most recently, "Wack Attack," will be accompanied by a nine-piece reggae band. The play, set in Jamaica, the home of reggae, also stars Calvin Lockhart, Ruth Marie Cooke and Obba Babatundé. Executive producer is Woodie King Jr., with Glenda Dickerson directing.

★ ★ ★

B.B. King is one of the few blues performers capable of sliding into practically any musical situation. He is now being coupled with the Marshall Tucker Band for a mini-tour commencing June 14. The band has for some time wanted to play with King.

Prior to his June dates, King will embark on his 1980 world tour beginning April 1. Among the places where he will perform are Ireland, England, France, Finland, Sweden, Norway, Denmark, Nice, Nimes, Paris, Austria and Munich plus tours of Australia, Japan and South America.

★ ★ ★

The Black Music Assn. is selecting five merchandisers from its membership to receive free registrations to the NARM convention March 23-26 in Las Vegas.

This move is part of NARM's 10-point program outlined at the Black Music Assn.'s Founder's Conference in Philadelphia last year. Calvin Simpson is the association's vice

(Continued on page 41)

Billboard® Hot Soul Singles

Billboard SPECIAL SURVEY For Week Ending 3/8/80

© 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.

This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★ 1	1	8	AND THE BEAT GOES ON—Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	★ 39	39	5	COME INTO MY LIFE—Rick James (R. James, Gordy 7177 (Motown) (Jobete/Stone City, ASCAP)	68	61	9	I'VE GOT FAITH IN YOU—Cheryl Lynn (B. Caldwell), Columbia 1-11174 (Syn-Drome, BMI)
2	2	16	SPECIAL LADY—Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)	35	37	6	GIVE IT ALL YOU GOT—Chuck Mangione (C. Mangione), A&M 2211 (Gates, BMI)	★ 69	NEW ENTRY		WE OUGHT TO BE DOIN' IT—Randy Brown (H. Banks, C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)
★ 3	4	10	TOO HOT—Kool & The Gang (G.M. B. town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	36	36	7	MUSIC—Oneway Featuring Al Hudson (K. McCord), MCA 41170 (Perk's/Duchess, BMI)	★ 70	82	2	IT'S YOU I LOVE—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3742 (CBS) (Mighty Three, BMI)
4	3	24	THE SECOND TIME AROUND—Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	★ 37	46	5	STANDING OVATION—G.Q. (E.R. LeBlanc, H. Lane, K. Crier, P. Service), Arista 04583 (Arista-G.Q., ASCAP/Careers, BMI)	★ 71	81	3	CAN YOU FEEL IT—Pressure (B. Vega, R. Laws), LAX MCA 41179 (MCA) (Far Out/At Home/Fizz, ASCAP)
★ 5	8	4	STOMP—Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Broyaj, ASCAP)	38	24	13	I'M CAUGHT UP—Inner Life (P. Adams, T. Gonzalez), Prelude 8004 (Pap/Leeds/Emerade, ASCAP)	72	72	3	NO BETTER LOVE—Shadow (L. Williams, W. Beck, C. Willis), Elektra 46605 (Finish Line, BMI)
6	5	19	ROCK WITH YOU—Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor)	39	34	13	CATCHIN' UP ON LOVE—Kinsman Dazz (B. Harris), 20th Century 2435 (RCA) (20th Century/All Sunray, ASCAP)	★ 73	83	2	DESIRE—Masqueraders (L. Hatim, R. Wrightsill), Bang 9-4806 (CBS) (Web IV, BMI)
★ 7	9	8	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew (V. Mason, G. Bufford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	★ 40	50	5	IS THIS THE BEST—L.A. Boppers (V. Tenort), Mercury 76038 (L.A. Boppers/Relaxed/What You Need, BMI)	★ 74	84	2	BEST OF FRIENDS—Lenny White (L. White, L. Rene), Elektra 46597 (Mchoma, BMI/Pure Love, ASCAP)
★ 8	12	12	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL—Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems/FM/Seasons' Four, BMI)	41	43	7	BODYSHINE—Instant Funk (S. Miller, L. Davis, K. Miller, R. Earl), Salsoul 2112 (RCA) (Lucky Three/WarpFactor, BMI)	★ 75	85	2	I'M BACK FOR MORE—Al Johnson w/Jean Carr (K. Stover), Columbia 1-11207 (Jobete, ASCAP)
★ 9	11	7	ON THE RADIO—Donna Summer (G. Moroder, D. Summer), Casablanca 2236 (Rick's/Revelation, BMI/Sweet Summer Night, ASCAP)	42	42	6	WAY BACK WHEN—Brenda Russell (B. Russell), Horizon 2207 (A&M) (Rutland Road, ASCAP)	76	77	7	COUNTRY FREAKIN'—Mighty Fire (Mighty Fire, B. Atkins, D. Richardson), Zephyr 001 (Arcturus II/Sheinger, ASCAP)
★ 10	13	8	THEME FROM THE BLACK HOLE—Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca 2235 (Rick's/Malibz/Rubberband, BMI)	43	48	6	WE DON'T—Controllers (J. Sahnwell, T. Tate), Juana 3426 (T.K.) (Groovesville/Every Knight, BMI)	77	79	4	WOP THAT WANDY—Gangsters (Gangsters), Heat 2001 (Mirus) (Mirus/Jimi Mac, BMI)
11	7	15	I SHOULDA LOVED YA—Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)	44	45	7	OH, DARLIN'—Brothers By Choice (B. Williams, E.J. Gurren), Ala 108 (Alva/Laff, BMI)	★ 78	88	2	CAN IT BE LOVED—Teena Marie (T. Marie, D. Wedlaw), Gordy 7180 (Motown) (Jobete/Wedlaw, ASCAP)
12	6	10	GOT TO LOVE SOMEBODY—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic, BMI)	★ 45	52	5	LOVE IS GOOD NEWS—Ava Cherry (C. Mayfield), Curtom/RSD 1017 (Mayfield, BMI)	★ 79	89	2	EMOTION—Merry Clayton (W. Lewis, R. Barnes, C. Pitts), MCA 41195 (Webb/Gadtoon/Boch To Rock, BMI)
★ 13	17	7	YOU ARE MY HEAVEN—Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)	46	47	8	HERE COMES THE SUN—Fat Larry's Band (A. Middleton, L. Taylor, L. James, A. Austin, L. Barry), WMOT/Fantasy 881 (Parker/WIMOT, BMI)	★ 80	NEW ENTRY		OUTSIDE MY WINDOW—Stevie Wonder (S. Wonder), Tamla 54308 (Motown) (Jobete/Black Bull, ASCAP)
14	10	12	BAD TIMES—Tavares (G. McMann), Capitol 4811 (Donna-Dijon/MacAlley, BMI)	★ 47	55	5	TODAY IS THE DAY—Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beards, F. Thompson, W. Stewart, C. L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76036 (Bar-Kays/Warner-Tamerlane, BMI)	★ 81	NEW ENTRY		YOU AND ME—Solaris (J. Anderson, J. Baker, W. Morrow), Dana 00131 (TAR, ASCAP)
15	14	20	PEANUT BUTTER—Twennynine Featuring Lenny White (D. Blackman), Elektra 46552 (Nodlew/Mchoma, BMI)	★ 48	71	2	ANY LOVE—Rufus and Chaka (D. Wolinski), MCA 41191 (Oyerdue, ASCAP)	82	86	2	WHERE IS YOUR LOVE—Emotions (R. Vannelli), ARC/Columbia 1-11205 (Ross Vannelli/Charleville, BMI)
16	15	10	FUNK YOU UP—Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Sugar Hill, BMI)	49	41	7	RIGHT PLACE—Brass Construction (W. Williamson, M. Grudge), United Artists 1332 (Not Listed)	★ 83	NEW ENTRY		UNDER YOUR SPELL—Phyllis Hyman (J. Mtume, R. Lucas), Arista 0495 (Frozen Butterfly, BMI)
★ 17	23	7	EVERY GENERATION—Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	★ 50	59	5	GIVE ME SOME EMOTION—Webster Lewis (W. Lewis, R. Barnes, C. Pitts) Epic 950832 (Webb/Bach To Rock/Gadtoon, BMI)	★ 84	NEW ENTRY		STRUT YOUR STUFF—Stone City Band (L. Ruffin Jr.), Gordy 7179 (Motown) (Stone City, ASCAP)
18	20	13	PRAYIN'—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	51	49	6	DIDN'T I BLOW YOUR MIND—Millie Jackson (T. Bell, W. Hart), Spring 3007 (Polydor) (Mighty Three/Bellboy, BMI)	★ 85	NEW ENTRY		WHAT YOU WON'T DO FOR LOVE—Roy Ayers (B. Caldwell, A. Kettner), Polydor 2066 (Sheryn/Lindseyanne, BMI)
19	19	10	THIS IS IT—Kenny Loggins (K. Loggins, M. McDonald), Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)	52	33	12	WONDERLAND—Commodores (M. Williams), Motown 1479 (Jobete/Commodores Entertainment, ASCAP)	★ 86	NEW ENTRY		RELEASE—Patti Labelle (A.R. Toussaint), Epic 9-50852 (Warner-Tamerlane/Marsaint, BMI)
★ 20	25	6	WELCOME BACK HOME—Dramatics (R. Banks, R. Johnson, T. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)	★ 53	63	4	MUSIC TRANCE—Ben E. King (B.E. King), Atlantic 3635 (Smiling Clown, BMI)	★ 87	NEW ENTRY		STREET LIFE—Herb Alpert (J. Sample, W. Jennings), A&M 2221 (Four Knights/Irving, BMI)
★ 21	32	4	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE—Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Wilson, R. Taylor), Mercury 75037 (Total Experience, BMI)	54	NEW ENTRY		DON'T SAY GOODNIGHT—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2290 (CBS) (Bovina, ASCAP)	★ 88	NEW ENTRY		YOU GOT WHAT IT TAKES—Bobby Thurston (R. Brown, W. Lester), Prelude 8009 (Diamond In The Rough/Trumar, BMI)
★ 22	29	4	WHAT YOU WON'T DO FOR LOVE—Natalie Cole & Peabo Bryson (B. Caldwell, A. Kettner), Capitol 4826 (Lindseyanne/Sneriyn, BMI)	55	31	15	FOREVER MINE—O'Jays (K. Gamble, L. Huff), P.I.R. 93727 (CBS) (Mighty Three, BMI)	89	90	3	US AND LOVE—Kenny Nolan (K. Nolan), Casablanca 2234 (Sound Of Nolan, BMI)
★ 23	27	10	LOVE INJECTION—Trussel (H. Lane, R. Smith), Elektra 46560 (Cowcatcha/Nikki's Dream, BMI)	★ 56	44	10	IT'S NOT MY TIME—L.V. Johnson (L.V. Johnson), I.C.A. 026 (Alvert, BMI)	★ 90	NEW ENTRY		I'LL BE THINKIN' OF YOU—Andrae Crouch (A. Crouch), Light 655 (Lexicon/Crouch, ASCAP)
★ 24	28	8	COMPUTER GAME—Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)	★ 57	67	3	YOU ARE MY FRIEND—Sylvester (La Belle, Ellison, Edwards), Fantasy 883 (Zuri, BMI)	91	74	6	RUNNIN' FROM THE LAW—Stargard (R. Runnels), Warner Bros. 49165 (Ellechor, BMI)
★ 25	30	5	WHY YOU WANNA TREAT ME SO BAD—Prince (Prince), Warner Bros. 49178 (Enrpic, BMI)	58	54	10	I PLEDGE MY LOVE—Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 2053 (Perren-Vibes, ASCAP)	92	65	14	CISSELIN' HOT—Chuck Cissel (C. Cissell), Arista 0471 (Careers/Lessic, BMI)
26	16	18	HAVEN'T YOU HEARD—Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Showbreeze, ASCAP/Freddie Dee, BMI)	59	53	8	I DON'T EVER—Creme D'Cocoa (T. Camillo), Venture 118 (Barcam, BMI)	★ 93	69	12	MY LOVE DON'T COME EASY—Jean Carr (E. Lever, D. Williams, M. Jackson), P.I.R. 9-3732 (CBS) (Mighty Three, BMI/Rose Tree, ASCAP)
27	18	21	JUST A TOUCH OF LOVE—Slave (M. Adams, D. Webster, M. Hicks, R. Turner, S. Arrington, S. Young), Cotillion 45005 (Atlantic) (Cotillion/Spartree/Slave Song/It's Still Our Funk, BMI)	★ 60	70	4	DO THAT TO ME ONE MORE TIME—Captain & Tennille (D. Dragon), Casablanca 2215 (Moonlight & Magnolia, BMI)	94	56	21	YOU KNOW HOW TO LOVE ME—Phyllis Hyman (J. Mtume, R. Lucas), Arista 0463 (Frozen Butterfly, BMI)
28	22	12	WHAT I WOULDN'T DO—Angela Bofill (J. Perricone, D. Utt), Arista/GRP 2503 (Roaring Fork/Purple Bull, BMI/Twell Street/Whiffie, ASCAP)	61	35	22	DO YOU LOVE WHAT YOU FEEL—Rufus and Chaka (D. Wolinski), MCA 41131 (Overdue, ASCAP)	95	95	2	LIVE WITH ME—Wilson Pickett (W. Pickett, D. Covay), EMI/America 8034 (Erva/Ragmop, BMI)
29	26	12	SIT DOWN AND TALK TO ME—Lou Rawls (K. Gamble, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI)	62	38	28	CRUISIN'—Smokey Robinson (W. Robinson, M. Tarplin), Tamla 54306 (Motown) (Bertam, ASCAP)	96	98	2	I'M SO GLAD THAT I'M A WOMAN—Love Unlimited (B. White, F. Wilson, P. Poiti), Unlimited Gold 9-1412 (CBS) (Seven Songs/Ba Dake, BMI)
★ 30	40	5	YES I'M READY—Teri De Sario (B. Mason), Casablanca 2227 (Dandelion, BMI)	★ 63	73	3	HIGH—Skiyy (R. Muller), Salsoul 72113 (RCA) (One To One, ASCAP)	97	97	6	SHUT 'UM DOWN—Gil Scott-Heron (G.S. Heron), Arista 0488 (Brouhana, ASCAP)
★ 31	64	3	OFF THE WALL—Michael Jackson (R. Temperton), Epic 9-50838 (Almo, ASCAP)	★ 64	68	5	SINGING A SONG ABOUT YOU—Triple "S" Connection (C. Matthews), 20th Century 2440 (ATV/Fox Fanfare, BMI)	★ 98	58	16	DON'T STOP THE FEELING—Roy Ayers (R. Ayers, C. O'Ferral, W. Ramseur), Polydor 2037 (Roy Ayers/Ubiquity, ASCAP)
★ 32	21	12	HIGH SOCIETY—Norma Jean (B. Edwards, N. Rodgers), Bearsville 49119 (Warner Bros.) (Chic, BMI)	★ 65	75	3	TONIGHT'S THE NIGHT—Sharon Page w/Harold Melvin & The Blue Notes (K. McCord, A. Myers), Source 41157 (MCA) (Duchess/Perk's, BMI)	99	57	13	DON'T TAKE IT AWAY—War (Allen Brown, Goldstein, Hammon, Jordan, Oskar, Rabb, Rizzo, Scott, Smith), MCA 41158 (Far Out, ASCAP)
★ 33	51	4	DON'T PUSH IT, DON'T FORCE IT—Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	★ 66	66	4	CAN'T YOU TELL IT'S ME—Tyrone Davis (L. Graham), Columbia 1-11199 (Content/Tyronza, BMI)	100	62	20	SPARKLE—Cameo (A. Lockett, L. Blackmon), Chocolate City 3202 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)

MARCH 8, 1980 BILLBOARD



CLARK INTERVIEW—Television host Dick Clark's interview of members of Atlantic recording group Manhattan Transfer elicits mixed reactions. Janis Siegel, center, is in rapt attention while Cheryl Bentyne, to Siegel's left, gets off a good laugh. Tim Huaser is at Clark's side and Alan Paul is at far right. The group taped an "American Bandstand segment which airs March 1.

UCLA STUDENTS ALLEGE RACIAL STATEMENTS

Rissmiller Comments Assailed

By JEAN WILLIAMS

LOS ANGELES—Black students at UCLA's "Recording Arts & Sciences," an extension program course, are irate over what the students allege were racially motivated statements made by concert promoter Jim Rissmiller of L.A.'s Wolf & Rissmiller and attorney Ned Shankman's questionable statements in defense and support of Rissmiller's points of view.

Shankman, whose firm, Shankman/DeBlasio, manages Sister Sledge, conducts the course and had invited Rissmiller to address the class.

Rissmiller admits he made the statement, "I stopped working with r&b acts years ago because I was approached and threatened by a number of blacks, including black concert promoters, who told me they were better qualified to handle r&b acts."

"I was threatened both on the phone and in person and after presenting Diana Ross & the Supremes at the Forum, I decided it simply wasn't worth it. I moved out of r&b concerts not because I was scared but because I resented a group of blacks telling me how to run my business. I don't know of any qualified black concert promoters."

When queried by Billboard about not knowing any qualified black concert promoters, Rissmiller says: "I didn't say there were not any

qualified black concert promoters; I said that I didn't know any."

At the class, students asked Rissmiller about black concert promoter Larry Bailey of Brotherhood Attractions. "I told them (students) I had forgotten about him (Bailey). I have never met him but his reputation is good."

The students quote Shankman as saying, "Wait a minute, wait just one minute. You people can't tell me that just because you are black, you have the advantage or right to handle black artists. What right do you have to claim that you can handle these artists just because you're the same skin color?"

"I happen to be color blind. I used to handle Barry White as his personal manager. I took flak from people like Frankie Crocker and others claiming that I had no business handling Barry White."

"But what you people don't realize is that you have to start from the bottom in this business and pay your dues. You can't start at the top of the Empire State building. You have to start from the ground up."

"I have to tell a story of a wealthy investor I represented who wanted to get into the concert business. He happened to choose a black promoter to handle his concerts, and this investor ended up losing his shirt. That goes to show you what can happen when you don't work with professionals."

However, Shankman told Billboard that he is aware of some good black concert promoters, citing Al Hayman of Boston (handling the Chic and Sister Sledge tour), Bill Washington and Tiger Flower Productions, both of Washington, D.C. "Seventy-five percent of our tours are handled by black promoters," he said.

As to the charges leveled against him regarding racist remarks, Rissmiller says, "There were 80 persons in the class, five of which were black. Near the end of the three hours we somehow got into black promotion, black acts and I wanted to answer everybody's questions."

"But I was trying to make the answers apply to everybody and if they weren't appropriate I didn't want to get into it. So we kind of got into it in a half-assed way and I said that we started working with acts like the Supremes about 1968."

"After we made them successful,

all of a sudden we got these guys coming out of the woodwork who I didn't know. They were suggesting in a threatening manner that we should either copromote with them or hire them because they knew the black market better than we did. We tried that a couple of times and it was just horrendous. I'm not into that marketplace anymore."

"They (students) were angry and hostile and it was getting out of hand because the other 75 persons really didn't care about this topic. Following the class, I walked about 300 yards to my car with these guys and we had a nice talk and I thought it ended on a happy note. But apparently they're making an issue of it."

Big Band Sound Comes On Fast At Chicago Spot

By ALAN PENCHANSKY

CHICAGO—Big band jazz is becoming one of the entertainment staples of Chicago's Park West nightclub. The room books rock and cabaret entertainment and is equipped for disco, but the big swing jazz groups reportedly have become one of its best draws.

The room is booked by Jam Productions, a leading promotion firm most closely associated with rock music. "Touch dancing and swing music is back," explains Jam's Arny Granat. "Park West has a great dance floor that never before has been put to proper use."

Both dance shows and big band concert engagements are being presented. The Tommy Dorsey and Glenn Miller orchestras recently were featured in dance shows.

Upcoming will be the Duke Ellington Orchestra, the Jimmy Dorsey Orchestra, Harry James, Buddy Rich with vocalist Mel Torme and singer Nancy Wilson backed by Count Basie.

The Park West, a converted motion picture theatre, has had occasional big band bookings since its opening three years ago. However, the format did not click big until this winter.

Says Granat: "It's the most exciting trend happening in Chicago entertainment."

Counterpoint

Continued from page 40
president, marketing and merchandising division. Also, the organization is saluting Motown Industries on its 20th anniversary. Motown, which opened its doors in 1959, presently has 300 staffers and reportedly more than \$58 million in annual gross sales.

Twenty-five cents of each ticket sold at Parliament's Apollo Theatre date in New York Thursday (28) through Sunday (2) will be donated to the United Harlem Growth Foundation.

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

Billboard® Soul LPs™

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.

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	10	THE WHISPERS The Whispers, Solar BXL1-3521 (RCA)	39	40	4	JUST FOR YOU Chuck Cissel, Arista AB 4257
★	4	10	RAY, GOODMAN & BROWN Ray, Goodman & Brown, Polydor PD 1-6240	★	60	2	SUPERCHARGED Tavares, Capitol ST 12026
★	3	12	GAP BAND II Gap Band, Mercury SRM 1-3804	41	38	20	ROYAL RAPPIN'S Millie Jackson & Isaac Hayes, Polydor PD-1-6229
4	2	28	OFF THE WALL Michael Jackson, Epic FE-35745	42	41	20	ROUGH RIDERS Lakeside, Solar BXL1-3489 (RCA)
5	5	21	BIG FUN Shalamar, Solar BXL1-3479 (RCA)	★	53	7	8 FOR THE 80'S Webster Lewis, Epic NJE 36197
6	6	12	GLORYHALLASTOOPID Parliament, Casablanca NBLP 7195	44	33	17	MASTER OF THE GAME George Duke, Epic JE 36263
7	7	17	PRINCE Prince, Warner Bros. BSK 3366	45	36	38	DIONNE Dionne Warwick, Arista AB 4230
★	12	4	EVERY GENERATION Ronnie Laws, United Artists LT-1001	46	43	20	ONE WAY FEATURING AL HUDSON One Way Featuring Al Hudson, MCA 3178
9	8	17	MASTERJAM Rufus & Chaka, MCA MCA-5103	47	45	13	THE MUSIC BAND 2 War, MCA MCA-3193
10	9	12	THE DANCE OF LIFE Narada Michael Walden, Atlantic SD 19259	48	47	9	I'M CAUGHT UP Inner Life, Prelude PRL-12175
11	10	18	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	★	59	2	NEVER BUY TEXAS FROM A COWBOY Brides Of Funkenstein, Atlantic SD 19261
12	13	25	LADIES NIGHT Kool & The Gang De-Lite DSR-9513 (Mercury)	50	NEW ENTRY	3	SKYWAY Skiyy, Salsoul SA 8532 (RCA)
13	11	17	PIZZAZZ Patrice Rushen, Elektra 6E-243	51	51	3	SHOTGUN IV Shotgun, MCA MCA-3201
14	14	18	ON THE RADIO—GREATEST HITS VOLUME ONE & TWO Donna Summer, Casablanca NBLP-2-7191	★	62	3	LA. BOPPERS L.A. Boppers, Mercury SRM-1-3816
★	22	9	OANCIN' AND LOVIN' Spinners, Atlantic SD 10256	53	56	5	GENETIC WALK Ahmad Jamal, 20th Century T-600 (RCA)
16	15	38	WHERE THERE'S SMOKE Smokey Robinson, Tamla T-366 (Motown)	54	52	17	TWICE THE FIRE Peaches & Herb, Polydor/MVP PD-1-6239
17	16	15	JUST A TOUCH OF LOVE Slave, Cotillion SD 5217 (Atlantic)	★	NEW ENTRY	17	SKYLARKIN' Grover Washington, Jr., Motown M7-933R1
18	17	13	WE'RE THE BEST OF FRIENDS Natalie Cole/Peabo Bryson, Capitol SW 12019	56	46	12	BONNIE POINTER Bonnie Pointer, Motown M7-929R1
19	20	14	BRASS CONSTRUCTION 5 Brass Construction, United Artists LT-977	57	61	13	I'LL BE THINKING OF YOU Andrae Crouch, Light LS-5763
20	21	9	SIT DOWN AND TALK TO ME Lou Rawls, P.I.R. JZ 36304 (CBS)	58	55	43	BAD GIRLS Donna Summer, Casablanca NBLP-2-7150
21	18	16	YOU KNOW HOW TO LOVE ME Phyllis Hyman, Arista AL 9509	★	NEW ENTRY	12	1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514
22	23	12	NO STRANGER TO LOVE Roy Ayers, Polydor PD 1-6246	★	NEW ENTRY	4	MOONLIGHT MADNESS Teri De Sario, Casablanca NBLP 7178
23	25	13	LIVE AND UNCENSORED Millie Jackson, Spring SP2-6725 (Polydor)	61	64	4	WHEN I FIND YOU LOVE Jean Carr, P.I.R. JZ 36196 (CBS)
24	19	30	MIDNIGHT MAGIC Commodores, Motown M8-926	62	42	15	SECRET OMEN Cameo, Chocolate City CCLP-2008 (Casablanca)
25	24	12	LIVE! COAST TO COAST Teddy Pendergrass, P.I.R. KZ 2-36294 (CBS)	63	44	34	SWITCH II Switch, Gordy G7-988 (Motown)
26	26	7	HIROSHIMA Hiroshima, Arista AB-4252	65	43	31	PLEASURE Future Now, Fantasy 9578
27	27	18	INJOY Bar-Kays, Mercury SRM 1-3781	66	54	13	COME INTO OUR WORLD The Emotions, ARC/Columbia JC 36149
28	28	13	BEST OF FRIENDS Twennynine Featuring Lenfy White, Elektra 6E-223	67	65	5	PRIME TIME Grey & Hanks, RCA AFL 13477
29	29	26	IDENTIFY YOURSELF O'Jays, P.I.R. FZ-36027 (CBS)	68	66	36	OEVOITION L.T.D., A&M SP-4771
★	NEW ENTRY	24	LIGHT UP THE NIGHT Brothers Johnson, A&M SP-3716	69	71	15	LIVING PROOF Sylveste, Fantasy F 79010
31	30	24	DON'T LET GO Isaac Hayes, Polydor PD-1-6224	70	70	3	RIPE Ava Cherry, RSD RS-1-3072
32	31	10	ONE ON ONE Bob James/Earl Klugh, Columbia/Tappan Zee FC 36241 (CBS)	71	NEW ENTRY	2	AFTER DARK Andy Gibb, RSD RS-1-3069
★	NEW ENTRY	15	LOVE SOMEBODY TODAY Sister Sledge, Cotillion SD-16012 (Atlantic)	72	73	2	WINNER Kleer, Atlantic SD 19262
34	32	15	JOURNEY THROUGH THE SECRET LIFE OF PLANTS Stevie Wonder, Tamla T13-371C2 (Motown)	73	NEW ENTRY	36	LADY T Teena Marie, Gordy G7-992R1 (Motown)
35	34	22	RISE Herb Alpert, A&M SP 4790	74	NEW ENTRY	15	PRESSURE Pressure, LAX MCA 3195 (MCA)
36	35	19	FIRE IT UP Rick James, Gordy G8-990 (Motown)	75	49	38	THE BOSS Diana Ross, Motown M7-923
37	37	8	YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra, Horizon SP-736 (A&M)				
★	57	3	FUN AND GAMES Chuck Mangione, A&M SP-3715				

MagnaVision Player Now On Sale In 5 New Marts

• Continued from page 1

ior vice president, is part of what he terms "orderly, controlled market introductions."

"New MagnaVision markets," he says, "in all parts of the country will be announced and opened during 1980 at an increasingly accelerated rate."

The approximate 30 new retailers receiving MagnaVision inventory are a mix of department stores, television/appliance outlets and electronics stores. All are franchised Magnavox dealers.

As with the three established markets, videodisk software will be available only at stores that carry the hardware, part of the initial policy. In Dallas, however, Fotomat is making 26 MCA videodisk titles available on both a sales and rental basis, a test program in that market only.

New hardware dealers, like existing ones, will receive software via MCA Distributing Corp., the record and prerecorded videocassette distribution arm of MCA.

Despite persistent problems about MCA's limited ability to date to mass replicate the videodisk (the optical videodisk presents more complicated and intricate duplication problems, especially the full-featured hour-per-side-format), the firm indicates it will have adequate disk inventory for new markets. The single Torrance, Calif., plant is being expanded with a second plant for the end of the year.

According to Norman Glenn, director of programming for MCA DiscoVision, the firm has released 160 titles to date, more than half of which are movies. Latest movie titles are "1941" and "The Jerk."

The firm is prepping a long string of new movie titles and will make catalog announcements as soon as those deals are cemented.

On the music side, "there is still very little," adds Glenn. "There's been no change in that. The only real pure music disk we have out there at the present time is Elton John."

"But we've had a lot of conversations and we've been making a lot of progress in terms of getting music. But there's nothing positive to report at this time. We are of the firm opinion that music is going to be an important part of this medium and we are working to acquire material that will be exciting and interesting."

"The obstacles right now are legal more than anything else. We're

Double Feature Film Cassettes On Market

NEW YORK—Nostalgia Merchant, the prerecorded videocassette manufacturer and distributor, is bowing a new line called Matinee Double Features which will pair two "B" films on one cassette at a list price of \$54.95.

The series, \$5 more than other Nostalgia Merchant product, includes features with Sherlock Holmes, the Falcon, the Saint, horror films, comedies with Edgar Bergen and Charlie McCarthy, Fibber McGee & Molly, the Great Gildersleeve and a country cassette, "The Grand Ole Opry" and "Night Train To Memphis," both starring Roy Acuff.

The Matinee Double Features releases are part of a new product release of 15 old features.

working on them and when we get them worked out, I believe, it will be to everyone's benefit."

Disks continue to range in price from \$9.95 (instructional and cultural programs) to \$24.95, the cost of feature length films.

MCA Distributing is also beefing up its video marketing staff with an additional 20 to 30 salespersons (Billboard, Feb. 9, 1980) who are expected to concentrate on non-record accounts. Its videocassette policy offers 30 day net billing and no returns. An official videodisk sales policy has not been issued.

The MagnaVision player, itself, still has a suggested retail price of \$775, a price point that's holding strong in existing markets.

"We've seen no discounting on the player or disks," indicates Roy Nichols of Inman's Television, Dallas.

Nichols asserts that he is having "minimal" problems with players and disks adding "quality control on both hardware and software seems very good."

His only difficulty, he further notes, is keeping certain hot disks—like "Jaws" and "Jaws II" in stock. While pointing out that movies are popular sellers, how-to type programs, because of the unit's freeze frame capability, are also popular.

The store has also adopted a videodisk trade-in policy, as have some of the other stores in the market, which suggests that desire for videodisk ownership may not be as high as certain video industry observers believe.

"How many times can you watch 'The Sting'?" Nichols asks. The store will allow a customer who brings in a previously purchased videodisk in good condition to buy a new one at one-fifth the price of a new disk.

"That's cheaper," he footnotes, "than what Fotomat is offering here. They charge \$8.95 to rent a videodisk for five days with penalty fees if you don't return it after a week."

Overall, sales of both hardware and software have been strong for Inman's. Nichols points out that many videodisk buyers also own videotape recorders.

Why? "They are television freaks," he says. "And they are not really the same type of product. The VTR is a time-shift device; the videodisk is an entertainment device. And those consumers also buy a large screen tv."

If RCA holds to its initial marketing plan for its incompatible capacitance SelectaVision videodisk for national rollout in the first quarter of 1981 (Billboard, Dec. 15, 1979), then MagnaVision will likely be the first nationally available videodisk system. U.S. Pioneer is expected to make its videodisk (compatible with MagnaVision) marketing plans known this month. Additional competing videodisk systems are expected in late 1980 and early 1981.

While the video industry continues to grow, Sidney J. Sheinberg, president of MCA, Inc., told attendees at an Academy Of Television Arts & Sciences sponsored lunch here Feb. 22 that the unauthorized reproduction and reshowing of films and tv programs is placing the entertainment business as well as the fledgling video industry in great danger.

"Reversing this antiproperty trend is the most important challenge facing us in the decade of the 1980s," he says, a point he made last November at Billboard's first International Video Music Conference in Los Angeles.

Video

New Tape 'Stereos' Videocassettes

• Continued from page 6

first seven titles which will be offered at the summer Consumer Electronics Show in Chicago. They are: "20 Years Of Rock & Roll Vols. 1 and 2," "Tribute To Billie Holiday," "Rock Stars Of '69 Studio Sessions," "Rod Stewart And Faces," "Volunteer Jam" and "Yes Songs."

The stereo tape will add from \$3-\$5 to the price of the videocassettes which now run from \$39.95 to \$44.

Media Home Entertainment is the first videocassette duplicator to offer a stereo sound alternative for its mono sound programming. Safinick says he knows of no other company anywhere which is offering this sound service.

Consequently, a customer will be able to play the stereo audio tape on his hi fi rig in tandem with the visuals, play the audio tape without the video dimension at home or play the audio tape on a car stereo system or on a portable cassette machine.

The audio and videotapes will be shrink-wrapped together in separate packages.

Eventually, Safinick says, there will be stereo sound dubbed right onto the videotape, but that is some time away. A duplicator needs two-inch tape in order to get a stereo soundtrack on the videotape, Safinick says, and most duplicators are using 3/4-inch tape for the master.

As a step toward better sound quality, Safinick says his firm is converting its 3/4-inch master taping system to one-inch tape.

Among the artists on these first tapes having a stereo sound source are: Seals & Crofts, Blood, Sweat & Tears, B.J. Thomas, John Lennon, the Drifters, Five Satins, the Platters, Nina Simone, Maxine Weldon, Morgana King, Carmen McRae, Esther Phillips and Ray Ellis, among others.

On another matter relating to music tapes, Safinick says he has pulled

from the catalog four Beatles tapes and one Rolling Stones tape for legal reasons.

Safinick says these titles were acquired prior to his coming to the company last July. He says he took the titles off the market because there were questions as to copyright protection and royalty payments. The executive says he and his attorney now check carefully on all royalty requirements—and territory rights—before they sign a duplication and distribution pact.

Safinick says he had been told there could be problems with the Beatles tapes over payments to the music publisher. Safinick contends that whenever he signs an agreement with the original producer or distributor of the film (concert or motion picture), it is this company or individual who has to pay all artist royalties.

"Synchronization rights are a tricky business now," Safinick comments, "in terms of to whom they should be paid."

The four Beatles tapes excised include: "Around The Beatles," "Magical Mystery Tour," "Beatles Live At Shea Stadium" and "Beatles Live In Tokyo."

Safinick claims the films are pub-

lic domain since the copyright was not renewed, but the songs therein are under copyright control.

Safinick says there was a problem in January of last year with a Rolling Stones tape, for which Safinick says its producer claimed he had synchronization rights. "We had the tape three weeks and sold around 100 pieces and we settled out of court for a small amount."

Safinick says this self appraisal is necessary to show his big user customers like Pickwick, Goody, Playback (a 49-store hi fi chain in Chicago), the Warehouse/Big Ben's chains, Tower Records and Licorice Pizza, that his firm operates legitimately.

Along this line, Safinick responds to a statement from Al Berman of the Harry Fox Agency, who contends that duplicators have to have a synchronization license for any music tapes they handle, thusly:

"If the original producer of the film didn't have a synchronization license I wouldn't acquire my duplication and distribution rights from him. It would stop right there. I negotiate with the producers or distributors and they in turn have the responsibility to pay those royalties."

Video Takes

Columbia's **Toto** has completed work on a "Hydra" videotape, produced by **John Rosman Productions**. The video includes four songs from the group's recently released "Hydra" LP.

Two films, "High Velocity" and "The Wicker Man" will be released by **Media Home Entertainment** in videocassette form in March. A 90-minute tape of **Jimi Hendrix** performances is slated for May release. A company official says 75% of the concert footage has never been seen before. Distribution rights here were acquired from International Harmony.

Raw Productions, a video production company, has been established in Santa Monica, Calif., to work specifically within the video music field. Owners are **Dennis Woods** and **Terry Rango**, previously with the We Five recording group.

Trans-American Video, Inc., Los Angeles, a division of Merv Griffin Productions, provided post production facility for **Fleetwood Mac**. The

Kramer-Rocklen production of the single "Sara," which was shot at a St. Louis concert, was directed by Jerry Kramer and edited for Warner Bros. international promotional distribution.

Video Tape Network, Inc., N.Y., has obtained exclusive rights to the first **Ringo Starr** entertainment special, "Ringo," to be shown on its nationwide closed circuit network of more than 650 affiliated colleges and universities.

In Paris, the **National Syndicate of Videogram Professionals** has been set up and is making its presence felt with trading demands. In talks with other bodies including French copyright society SACEM, the new group is asking a Value Added Tax of only 7% on film/videocassette rental and 17.6% on sales, compared with a high for Europe of 33.3% on audio disks and tapes. Adoption of the lower video tax by the government could lead to more discussions on the punitive audio tax, much criticized by the record industry and consumers.

Videomm Of Canada Duping Videocassettes

LOS ANGELES—Media Home Entertainment has set a duplicating deal with Videomm of Toronto to have the Canadian duplicator replicate its videocassettes for Canadian sale.

The local duplicator will send its new Canadian contact the masters and blank TDK tape and Videomm will get its Sony blanks from a Toronto source.

Ron Safinick, Media's president, and Jerry Nieves, his international coordinator, will be in Toronto March 30-April 1 to attend the Canadian Consumer Electronics Show and set up distribution deals. Media has one Canadian distributor, National Video Sales of Ottawa.

Media will have two officials spend upwards of three weeks in Canada setting up reps and mass merchandisers following the electronics show.

In April, Safinick leaves for Europe where he'll set up duplication deals with plants in England, France, Holland, Belgium, Switzerland, Germany, Sweden and Denmark.

In May, he goes to Japan to visit his blank tape suppliers and look into a joint venture hookup.

He is also slated to be speaker at two panels on the video business: at NARM in March and at the CES in June.

Artists' Rights Topic At Intl Tape Group Seminar

SAN DIEGO—"The Rights Of Recording Artists" will be a key panel topic for the music industry here at the International Tape Assn.'s 10th annual seminar.

Called "Audio/Video Update—1980," the ITA meet began here Sunday (2) at the Sheraton Harbor Island Hotel and runs through Wednesday (5).

More than 600 registrants, mostly executives from the audio and video field, are in attendance as the ITA focus this year concentrates on video.

Attorney David Braun of Barovick, Konecky Braun, Schwartz & Kaye is scheduled to be the speaker at the recording artists rights session Wednesday.

Jule E. Yarnell, special counsel on antipiracy for the Recording Industry Assn. of America is also scheduled to participate in a copyright question and answer session.

Among other panel and workshop sessions are: "The Motion Picture Studios And Home Video," "Broadway Cassettes/A New Art Form," "Market Segmentation/Tape And Disk," "Software Strategy For Product Development In The '80s," "The Sony Videodisk System/An Update," "The Thompson CSF Videodisk System/A Presentation And Product Demonstration," "Who's Distributing What/An Analysis Of 30,000 Programs," "Videotape And Disk Marketing/Sale/Rental/Mail Order" and "Legal Pitfalls In The Use Of Existing Programs."

Sound Business

Audiophile Recordings

RAVEL: DAPHNIS AND CHLOE (COMPLETE BALLET)—Dallas Symphony Orchestra and Chorus, Mata, RCA ARC13458, \$9.98 list. (See comments on Top Album Picks page.)

TELEMANN: 12 FANTASIAS FOR TRANSVERSE FLUTE—Barthold, Sigiswald and Wieland Kuijken, Accent ACC7803. **HAYDN: SIX TRIOS OP. 38**—same performers, Accent ACC7808, distributed by AudioSource, \$15 each list.

Two in a series of recordings of early music on period instruments and in period style, produced in Belgium with sufficient care throughout the recording chain to bid for audiophile classification. Sound is pure and processing expert so that one is soon unaware that a physical link interposes between performer and listener. But collectors anxious to show the more dramatic capabilities of their stereo rigs will find little to challenge them. Rather, these are skilled, somewhat overly studied renditions that are more properly directed at the specialist collector to satisfy or contradict musicological conceptions. The Telemann pieces are for unaccompanied flute, well played by Barthold Kuijken. His brothers, on violin and cello, join him in the Haydn compositions, also known as divertimenti. The latter instrumentation provides a modestly varied color palette, but earnestness of execution rather than inspiration dulls enjoyment.

★ ★ ★

DIGITAL SPECTACULAR—Stanley Black, Piano, And Orchestra, London Digital LDP30001, \$9.98 list.

The digital origins of this production are evident in absence of almost all background noise and the sharp-edged clarity of transient tones. But at the same time a tonal paleness falls over the proceedings, with the full rich shimmering beauty of the instruments somehow missed. Perhaps the digital detractors who insist that the process robs music of a small degree of tonal lustre will point to this record as evidence. The album, London's first pop digital production, adds pleasant variety to the audiophile disk category with its handsome orchestral arrangements of pop and disco tunes. Fans of London's popular Phase Four sonic series will remember Black's semi-classical and film music efforts for that label. Here, about half of the tunes have contemporary beat and amplified instrumentation, including Abba's "Chiquitita," and "I Will Survive," while elsewhere styles are suitable for relaxed beautiful music radio formats.

★ ★ ★

GOING HOME—The Biblical Gospel Singers, M&K RealTime Records RT200, distributed by M&K Sound, \$15 list.

Give this digital production high marks for its lifelike freedom of dynamic range, thrilling vocal and instrumental presence and attractive mixing of solo voice, choir, piano and Hammond organ. A collection of 10 gospel tunes is performed and the delivery is full of fire and spontaneity. Yet it's hard to endorse this record. The problem is its extremely overbright high-end—human voices just do not sizzle and hiss as they do on this treble happy disk and hand clapping in real life never sounded this metallic. If the high-end glare doesn't put you off there's clear, clean sonic power galore to rejoice in.

★ ★ ★

EXPLORING THE DIGITAL FRONTIER—London Symphony Orchestra, Gould, Varese Sarabande/Chalfont Records CVS55001, distributed by Discwasher, \$10 list.

This is one of three digital sampler albums

being offered by Discwasher. In addition to selections from previously released Varese Sarabande and Chalfont albums, it contains four titles appearing for the first time, including

conductor Morton Gould's own "Fanfare For Freedom" in its world premiere recording. Anyone in the classical/film/organ music axis will find the program of interest and there is plenty

of evidence of the digital technique at which to marvel. Two Japanese Denon samplers (\$7 list apiece)—one jazz the other classical—also are offered by Discwasher.

Audiophile recordings for review should be sent to Alan Penchansky, Chicago, Is Horowitz, New York or Jim McCullaugh, L.A.

SCOTCH® CASSETTES.

SOMETHING FOR EVERY RECORDING ARTIST THAT COMES INTO YOUR STORE.

TAPES

Scotch® Recording Tape: one of the best-selling brands of blank recording tape in the country today. It's hardly surprising. Customers like the true, pure sound they get from Scotch, whether they're recording voices on a portable or getting together some traveling music for a car stereo.

Here are four profit-oriented points.

Great selection. There's a Scotch Recording Tape to meet every customer's needs and musical tastes. Scotch Dynarange® is a great example. You can't sell a comparably priced tape that gives a user better sound. Then there's Scotch Highlander®. It gives users maximum sound quality at minimum cost. It's just great for portable tape recorders.

Different tape types. You can be sure



of matching your customer's recording equipment, too. Scotch comes in cassettes, 8-track cartridges, and open reel. All tape comes in a variety of lengths.

National advertising. Scotch Recording Tape is backed up by powerful advertising again this year, including print and radio. The Scotch line will be in front of potential "recording artists" all year round.

Outstanding reputation. The most important point of all. Your customers know the Scotch name. They look for it when they're shopping for blank recording tape. They remember it when they buy on impulse.

All in all, the Scotch Line offers true, pure sound for your customers, and true, pure profit for you. Contact your Scotch Recording Tape Representative for more information.

SCOTCH® RECORDING TAPE. THE TRUTH COMES OUT.

3M

Ampex Delivering New Multi-Track Recorder

LOS ANGELES—Ampex Corp. has begun deliveries of its new ATR-124 multi-track audio recorder, according to Lee Cochran, general manager of the Audio-Video Systems division's audio products group.

The first delivery was made to Filmways/Heider Recording of Hollywood, "one of 23 units that have been ordered by customers in the U.S. since the ATR-124's introduction in November," says Cochran.

Filmways/Heider will install the ATR-124 in its newly renovated Studio 4, according to Terry Stark, studio president.

Sound Business: Recording Studios

1980 PROJECTION AT 20%

Neve Lifts North American Sales 40% Annually In 4-Year Stretch

By J.B. MOORE

NEW YORK—"We've increased our sales in this territory roughly 40% per year for the last four and we're projecting a 20% increase for this year," claims Tore Nordahl, president of Neve's North American operation in Danbury, Conn. "but I think we may do better."

Such optimism is typical of this soft-spoken Norwegian expatriate, and considering the course of his career to date, it is justified.

After he finished high school, Nordahl spent four years in the Norwegian Air Force as a radar technician. In 1966 he emigrated with his wife to Canada, "to see some of the rest of the world" as he puts it, and began working in the then-infant cable access television business.

"CATV was booming at the time and it was a terrific field to be in," he notes. CATV brought him to the U.S. as the Canadian boom tapered off and eventually led him to Los Angeles where he became Neve's western regional manager in 1973.

He attributes the success of the operation to a number of factors including more aggressive marketing in recent years and good cooperation from his parent company in England. But when asked point blank why anyone should choose

Neve when there are similar consoles available for tens of thousands of dollars less, he indicates the bottom line is the equipment itself and what it means to a studio. "Studios buy Neve because of the sound," he responds.

"When integrated circuits were originally introduced, there was only one for audio, the 741. It was by no means a bad design, per se, but you cannot expect a single design to be well-suited for all applications.

"The idea at Neve has always been to optimize the signal from the point it enters the console to the point at which it leaves and the 741 was not the best design to accomplish this.

"So, when some other manufacturers began using it, Neve continued to use discreet components, that is, custom designed and custom manufactured circuitry in favor of the ICs. Naturally, this cost more, but it also better optimized the signal.

"The same can be said for Neve equipment throughout," Nordahl continues. "It is essentially over-designed and overbuilt which does make it more expensive, but it also makes it extremely quiet and reliable. And it gives it what some

users have told me is a 'musical sound,' which is what a console is all about, isn't it?"

"But the question was 'Why should a studio buy Neve when other consoles are less costly?' he acknowledges. "The answer to that is simple. Neve studios are busy."

"In New York, where I am talking to Neve-equipped studios on a day-to-day basis, many are telling me they are booked 18 to 24 hours a day, six and seven days a week. I hear the same from my people in Los Angeles and Canada."

Nordahl uses the same logic to explain the success of the (\$70,000 to retrofit a 24-track board) expensive NECAM (Neve Computer Aided Mixing) automation.

"On the technical side, NECAM uses only one track for a SMPTE time code and stores the mix information outboard, allows one to change the mix in process with touch sensitive faders, to merge different parts of the mix, and to see the faders move, among other things," he says quickly.

If there is a weakness in Neve's North American sales picture, it is geographic. Nordahl admits that approximately 60% of current business is in New York and Los Angeles, but this too is changing. A Nashville office has been opened and there is a push to become a force in the number three studio market and the rest of the U.S.

As to the future, Nordahl had several comments. "We are working harder on the broadcast market now," he asserts, "and we believe this can be fertile territory in the next few years. We have already had some big installations in television."

He is also working hard on marketing the new 8108 console.

"The 8108 was designed for the American market in response to feedback we collected here. It has an in-line monitor system, cue send from the monitor system and a microprocessor to handle track assignments which can memorize as many as four different configurations." At present the first three are being installed in California at the Village Recorder; Filmways/Heider and Fantasy.

And if all this is not enough to keep him busy, Neve is handling the Lyrec line of multi-track machines from Denmark for North America. In the 18 months this arrangement has been in force 15 24-tracks have been sold at approximately \$44,500 each.

New 24-Tracker

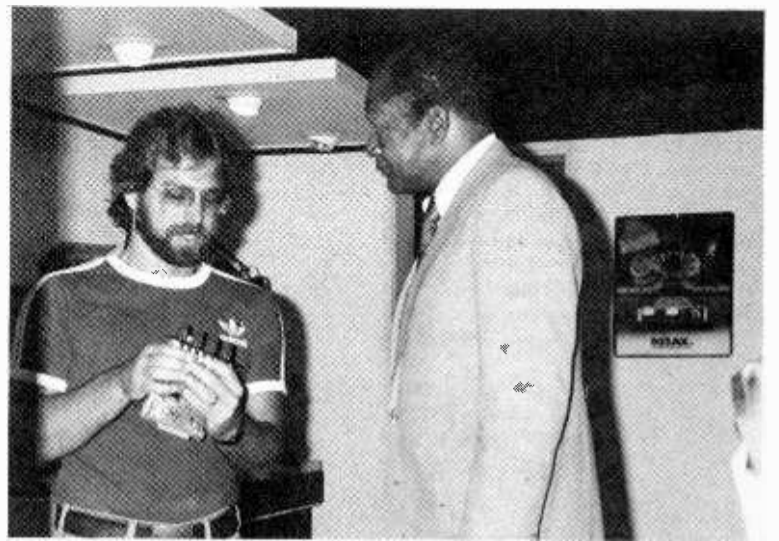
KANSAS CITY—Sound Recorders, Inc., has opened here as an automated 24-track facility. Equipment includes a new MCI Series 600 console.

Jim Wheeler is general manager. He was formerly with Dick Marx and Associates in Chicago, and Applewood Studios in Denver.

Seattle Studio Open

SEATTLE—Pacific West Recorders has opened here as a 24-track recording studio in the suburb of Redmond.

Equipment includes a new MCI JH-114 24-track recorder and an expansion of its MCI JH-428 B console to 26 inputs. It was designed and constructed by owner John Frette.



Look Here: Los Angeles mayor Tom Bradley, right, learns about the circuitry in an Aphex aural exciter unit from Marvin Caesar, president of Aphex Systems.

Aphex Systems Selling Its Sound Enhancing Devices

LOS ANGELES—Aphex Systems is now selling its model 602B aural exciter sound enhancing system. The local company has previously only leased the equipment to recording studios, broadcasters and touring musicians.

Marvin Caesar, president of the four-year-old firm, says the company will continue offering a lease option for its three levels of customers, but notes the reason the firm has now decided to sell the device outright is "because of demands coming from people who couldn't afford the \$30 a minute rental fee."

Now, Aphex will sell its sound enricher for \$2,700 and a broadcast model for \$2,850 through its 22 global licenses. Previously, a broadcaster, for example, could rent the equipment for \$3,000 for a five-year term and buy the unit at the end of the contract for \$500.

The unit is best known for its being used on thousands of LPs and singles. Aphex can manufacture 100 units a month, according to Caesar, who exhibited the unit at the recent Audio Engineering Society show in London.

"It costs around \$1,000 to Aphex an album," Caesar estimates. "For the cost of 2½ LPs a studio or producer can buy the unit."

While recording studios are Aphex's main clients, Caesar says

he's now going after commercials companies and that ad agencies have already begun using the equipment on their music jingles.

Caesar says the model 602B contains all the modifications and updates that are current in the technology. Two new stations using the unit on an "experimental" (free on charge basis) are WNBC-AM and its sister WYNY-FM in New York. Caesar says about one dozen radio stations in the U.S. have either purchased the unit or have it on an experimental basis.

In the live entertainment field, the Sahara Reno hotel has a unit and Caesar is making a pitch to other hotels to go with the ownership deal. Several have been renting it for \$2,400 a year.

Aphex equipment is also making inroads into the motion picture and television fields, according to Caesar. "Television is a wide open area for us," he says. "We did work on the Linda Carter and Barry Manilow specials."

Caesar says the lower the quality of the playback media, the greater the results are with Aphex. "With tv sets having three-inch speakers, the Aphex brings the sound out of the mud."

Caesar says he's "negotiating with manufacturers of consumer products" to include Aphex circuitry in their units.

Studio Track

LOS ANGELES—Earle Mankey is producing/engineering Walter Egan for CBS at Sound City. . . . Lenny Waronker and Russ Tittleman are producing Rickie Lee Jones' next Warner Bros. LP at Amigo Studios. The Doobie Brothers, with Ted Templeman producing, are also tracking a new LP there.

At Rusk Sound, Jacques Morali and Henri Belolo producing the Village People, Juergen Koppers at the board, assisted by Steven D. Smith. Also there, Narada Michael Walden producing High Inergy for Motown, Koppers engineering.

Recent activity at Redwing: Bob Gaudio and Bob Crewe coproducing synthesizer overdubs with Ian Underwood on Frankie Valli, Tony D'Amico and Ron Hitchcock at the console, Kirk Butler assisting; Roy Halee engineering and coproducing overdubs with David Pomeranz; Jim Ed Norman producing Ward & Merrian, Eric Prestidge at the board; and Galen Senogles engineering and coproducing LAX with Ralph Benatar.

Brian Christian producing Dancer's debut Kirschner Records LP at Filmways/Heider, David Gertz engineering. . . . Roy Thomas Baker producing Alice Cooper at Cherokee.

Heart preparing a greatest hits LP at Kendun for mastering, Mike Flicker supervising with John Golden at the console. Also at Kendun, REO

Speedwagon working on an anthology LP; John Golden mastering John Stewart's new RSO LP; David Mackay producing Demis Russos; Norman Connors and the Starship Orchestra working on a new album; and Quincy Jones producing Michael Jackson for Epic.

Chris Bellman mastering the new John Serry LP at Allen Zentz for Chrysalis. . . . Roger Young and Rue Caldwell of La Rue Productions at Wizard mixing the Danielle LP for Casablanca. . . . Haru Maruya producing Masatoshi Nakamura at Evergreen Recording Studios.

Rob Grill producing Jude Cole, Moon Martin's guitarist, at the Pasha Music House, Duane Baron engineering. Lending backup support are Fleetwood Mac's John McVie, Pink Floyd's Nick Mason and Little Feat's Kenny Gradney. Also there, Ronn Price and Larry Brown co-producing Buckeye for Polydor, while Kyle Lehning mixes the new Firefall LP for Atlantic.

Keith Olsen working on a new Santana single at Artisan Sound, Greg Fulginiti engineering. . . . Walter Stewart producing Wolfman Jack at Studio Masters. Also there, Dick Griffey producing Carrie Lucas for Solar Records.

Larry Farrow producing strings and overdubs for Michael Jackson's older sister, Layota, at Davlen. Also there, Ray Bunch producing Mac

(Continued on page 45)

MARCH 8, 1980 BILLBOARD

Electro Sound QCV all-new quality control reproducer



The indispensable machine to audio-test pre-recorded tapes before loading, and to align and maintain any duplicating system.

Distributed in the U.S. and worldwide by **audio** AUDIOBATIC CORPORATION

1290 AVENUE OF THE AMERICAS
NEW YORK, NY 10019 PHONE 212/582-4870
CABLE AUDIOBATIC TELEX 12-6419

OTHER OFFICES
PARIS HONG KONG MEXICO CITY
REPRESENTATIVES THROUGHOUT THE WORLD

WE'RE "KNOCKING-OUT" HIGH PRICES!

PRICE FIGHTERS



#MC-30
Holds 30 Cassette Tapes



#54
Holds 24 8-Track Tapes

CALL OR WRITE FOR DETAILS on Our 8-track and Cassette Carrying Cases, both Deluxe & Promotional.

Help keep INFLATION on the Ropes!



#DL-30
Holds 30 Cassette Tapes



#DL-24
Holds 24 8-Track Tapes

Write us for complete catalog Today!

Custom Case Mfg. Co., Inc.
6232 Bragg Blvd., P.O. Box 5866, Fayetteville, N.C. 28303 Phone: 919-867-4106



WILSON LIVE—Song stylist Nancy Wilson and Larry Farrow, her arranger and producer, cohost a live recording session in Capitol's Studio A, Los Angeles. All tracks were cut with a 51-piece group, half of which are comprised of Count Basie alumni, and an invitation-only in-studio audience. The sessions will appear on a live Wilson LP slated for release next spring.

Studio In L.A. Purchases Digital Audio System

LOS ANGELES—The Hope St. Studios here has purchased a Sony PCM 1600 digital audio system which it will make available on both a fixed and remote basis.

In fact, according to Van Webster, owner, the studio is forming a new division called Digital Sound Recording.

The facility took delivery Monday (25) of the Sony PCM 1600 digital 2-track audio processor, two BVU 200A professional video editors, and the BVE500 standard video editor.

GUITARIST DONALD FROST IN CHARGE

Aspiring Studio Musicians Welcome At N.Y. 'School'

By ALAN PENCHANSKY

NEW YORK—Young musicians who want to custom tailor their studios to specialize in recording session work may have a new path to their goal beginning in the fall. That's when the new New York Recording Musicians Workshop is expected to begin its inaugural term.

Actual recording session experience is generally not gained until after the completion of a musician's studies. The new student workshop, however, is designed to give actual in-session training at leading New York studios such as RCA, Mayfair Recording Studio and National Recording Studios.

In addition to actual session taping, there will be a series of lecture-demonstrations conducted by leading recording artists, composers and technicians.

President of the workshop is classical guitarist Donald Frost, based in Paramus, N.J. Frost says he needs a base enrollment of 300 to get the program underway in the fall. This will allow Frost to book session time and to hire professional recording conductors to direct the work. Students will pay \$350 for the nine-month program, entitling them to take part in as many sessions as they wish.

Though the sessions are only for practice, the idea is for all of the rigors and technical details involved in commercial work to be maintained. Student composers also are being enrolled and will be given a chance to hear their works recorded. Says Frost, "We're developing a library now of thousands of charts to play."

Frost believes students will benefit not only from the session experience, but through contact with professional artists under whom the recordings will be made. Students will be supplied with a taped copy of each session in which they participate.

Some of the New York area recording professionals listed as Workshop faculty are guitarist Bucky Pizzarelli, composer/orchestrator Gary Sherman, bassist Ron Carter, drummer Joe Morello, woodwind specialist George Marge and pianist/arranger Jim Progris. There will be 20 lecture demonstration sessions during the inaugural term, claims Frost.

Music to be recorded will range from fully notated classical scores to modern pop styles involving improvisation. In addition to tuition, students are required to pay \$20 for each session at which they perform.

Studio Track

• Continued from page 44

Davis, while Al Stewart finished his vocal overdubs and mixing for his upcoming Arista LP, Stewart and Chris Desmond producing.

Eloise Laws working on a new project at Scott/Sunstorm. The studio has added a new Harrison console. . . . Brooklyn Dreams preparing material for a fourth Casablanca LP at IAM, Irvine, Calif. The Beach Boys also mixing a new single there, Steve Desper and Scott Spain engineering.

Brian Eno working on a project at Eldorado as is MacKenzie Phillips. . . . Rob Fraboni producing the Movies at Malibu's Shangri-La studios with coproducer Tim Kramer.

At Producer's Workshop: Brian Christian producing/engineering Spy for Kirshner Records; Boz Skaggs doing vocals; and Pink Floyd working on concert tapes. . . . Nigel Olsson working at Crystal on a solo LP for CBS/Bang, James Stroud producing, Kevin Beamish and Laura Livingston at the board, Elton John adding backup support. . . . Don Daniels producing Donna Washington for Capitol at Crimson, Hank Cicalo at the console.

The Crusaders beginning work on a new MCA LP at Britannia Studios. . . . Shelly Bauer joins KSR Studios as director of marketing. Bauer headed an independent public relations firm in L.A.

Larry Butler producing a Kenny Rogers song for the upcoming film "Urban Cowboy" at Jack Clement, Nashville, Billy Sherrill at the console. . . . Jay "Hot Sam" Barth and Baroga coproducing that group's second Capitol LP at Cloud Born Productions, Inc., Grosse Pointe, Mich., Gary Praeg engineering.

Jeff Johnson joins Sunsound Recording Studios, San Diego, as a staff engineer, as has Mike Fay. Johnson had been freelance in the area while Fay spent 2½ years at Peters Productions as a mastering engineer. . . . Deodato working on a new project at New York's Eras Recording Studio.

At New York's Blank Tapes: Randy Muller producing Skyy's new LP for Salsoul. . . . David Malloy producing Eddie Rabbitt's new Elektra LP at Caribou, Nederland, Colo., with Peter Granet engineering, assisted by David Giorgini and Greg Edward.

In Memphis at Ardent: Bill Ham producing

Point Blank with Terry Manning at the board; Allen Jones producing the debut Kwick LP for EMI/UA with Robert Jackson and William Brown engineering; and Denise Lasalle, producing herself for MCA with David Vandepitte arranging along with Marvel Thomas, William Brown engineering.

At Memphis Music International, Al Green producing himself with Fred Jordan and Bill Cantrell engineering. . . . Galaxy Productions recording and mixing the soundtrack to the upcoming film "Down The Shore" at Kingdom Sound, Syosset, N.Y., Marion Amoroso and John Gallagher producing, Scott Powers and Steve Ettinger engineering, Clay Hutchinson assisting.

The Workshoppe recording studios, Douglass, N.Y., sees Arlen Roth, former musical director for Phoebe Snow, doing his second LP for Rounder Records, Kevin Kelly engineering. . . . the New York Record Plant mobile cut Stuff, Bob James, Zubin Mater and the N.Y. Philharmonic, and Epic's Johnny Paycheck on separate projects in and around New York area venues.

Action at Minot Sound, White Plains, N.Y.: James Last recording for Polydor; David Sanborn finishing an LP for Warner Bros., Ray Bardani engineering; comedian Garrett Morris from "Saturday Night Live" recording an r&b LP for MCA; and Steve Katz producing Duke Jupiter for Mercury, Ron Carran engineering.

Jeff Franklin joins the engineering staff at Trod Nossel Recording Studios, Inc., Wallingford, Conn. Recent sessions there include AZ-1, Northern Rhythm, the Bleachers, Chris Sottile, the Tropical Hot Band, High Times, Up Front and Ron Surrey.

Gladys Knight working on a new album project at Sigma Sound for CBS with coproducers Ashford & Simpson, Andy Abrams engineering. . . . Penny Lane Studios, N.Y., sees Stephen Bishop working on a new LP; Lambert and Potter producing the Mannhattans; and George Duke producing the Brecker Brothers, Tom Vicari engineering.

Ray Davies working on multiple projects for the Kinks at Blue Rock, N.Y., Michael Ewasko engineering. Also there, Brian Eno and Robert Fripp doing tracks for EG Records, Eddie Kervin at the board.

Fantasy Studios, Berkeley, Calif., hosts producers Phil Kaffel and Herb Jimmerson who are

wrapping up drummer Idris Muhammad's LP, Kaffel engineering with help from Danny Kopelson.

Ted Nugent recording his seventh Epic LP at CBS Studios, N.Y., Lew Futterman and Cliff Davies producing, David "Dansir" McCullough coproducing and Timmy Gielan engineering.

At San Francisco's Automatt: David Rubinson producing Herbie Hancock for Columbia, Fred Catereo engineering, Bob Kovach assisting; Journey recording a new Columbia LP, Geoffrey Workman producing, Kevin Elson coproducing and engineering, Ken Kessie assisting; Skip Scarborough producing Con Funk Shun, Leslie Ann Jones engineering, Wayne Lewis assisting; and David Rubinson producing Randy Hansen, Jim Gaines engineering, Kessie assisting.

New England completing a new MCA LP at Media Sound, N.Y., Mike Stone producing. . . . At New York's RPM, Randy Van Warmer doing an album for Bearsville/Warner Bros., John Holbrook engineering, Dominick Maita engineering. Also there, the Ramones working with engineer Ed Stasium, assisted by Hugh Dwyer, and Genya Ravan producing Ronnie Spector for Polish Music, her new label, Neal Teeman engineering, assisted by Hugh Dwyer. RPM has added a Neve 8068 console with NECAM automation, as well as UREI time-aligned 811s and an EMT digital reverb 250.

New equipment additions at Heavenly Recording Studios, Sacramento, Calif., include a UREI LA-2A limiter and Quad-Eight companders. . . . Randy Bachman and his group Ironhorse working on a new LP at Legend Recording Studios, Vancouver, B.C.

Louie Bellson, Hank Jones, Bucky Pizzarelli, Milt Hinton and John Thaddeus, at Dick Charles recording studio, N.Y., finalizing an LP for Stash Records, Les Paul Jr. at the board.

Activity at Muscle Shoals, Sheffield, Ala.: Jimmy Johnson completing sides for Capitol's Billy "Crash" Craddock, Steve Melton engineering, Mary Beth McLemore assisting; Ron Haffkine producing Helen Reddy for Capitol, Melton and McLemore engineering; and Barry Beckett producing Beth Nielsen for Capitol, Gregg Hamm engineering, McLemore assisting.

Mutt Lange producing Rough Edge at Battery Studios, London. . . . Steve Buckingham producing Dionne Warwick for Arista at Mastersound, Atlanta, Joe Neil engineering. . . . Tony Reale producing Axe for MCA with Bill Vermillion engineering at Bee Jay, Orlando, Fla. The Outlaws also at Bee Jay mixing live tracks for Arista with Kurt Kinzel engineering and Bill Vermillion assisting.

The Dixie Dregs working on an LP for Regency/Arista Records at Axis Sound Studios, Atlanta. . . . Lou Reed producing himself at Electric Lady, N.Y., Corky Scasiak engineering, Steve Catania assisting. Also there, B.B. King recording and mixing, Howie Leder producing, Brad Samuelson engineering, Robert Saccamano assisting. JIM McCULLAUGH

Sigma Sound Buys BTX Synchronizer

PHILADELPHIA—Sigma Sound Studios here has purchased a BTX 4600 synchronizer package, thus giving all three studios full 48-track audio and video capabilities.

All rooms are now equipped with EMTs and Lexicon 224 digital reverb units. First projects slated for 48-track are Gato Barbieri for A&M Records with Thom Bell producing, and Leon Huff's solo LP for P.I.R.

Pfanstiehl Needles and Pfanstiehl Accessories give you sound profits for these sound reasons:

- We Give You**
- ONE SOURCE FOR:** Phono needles and cartridges; accessory lines — audio, telephone, CB, tape and record care. Largest inventory in the industry makes you first with the latest.
 - SALES SUPPORT:** The most complete catalogs in the business. A wide variety of sales aids, displays and merchandisers.
 - FACTORY SUPPORT:** Most orders shipped within 24 hours of receipt. Most knowledgeable representatives in the industry!
 - HIGH PROFIT MARGINS:** Substantial dealer mark ups. High profits from a minimum of store space.
 - WRITE US TODAY ON YOUR LETTERHEAD FOR COMPLETE INFORMATION.**
- PFANSTIEHL** 3300 Washington St., Box 498, Waukegan, IL. 60085



Compass Point Studios

January - February Artists

- Suicide Romeo** - Produced & Engineered by Alex Sadkin on ZE Records.
- Jess Roden's Rivits** - Produced by Jess Roden & Chris Blackwell on Island Records, Inc. Engineered by Steve Stanley.
- Lazy Racer** - Produced & Engineered by Glynn John on A & M Records.
- Perry Como** - TV Special Produced by Bob Banner Associates. Engineered by Jack Nuber.
- Grace Jones** - Produced by Chris Blackwell. Engineered by Alex Sadkin on Island Records, Inc.
- Graham Parker & The Rumour** - Produced by Jimmy Iovine, Engineered by Shelly Yakus on Stiff Records.

Weather Conditions: Sunny, 70°-80°, with a light breeze. Water: A little cool - good for skiing and snorkeling.

COMPASS POINT STUDIOS LTD. P.O. BOX N4589 NASSAU BAHAMAS TEL. (809) 327-8282 TELEX NO. COMPT 20-302

WHEN YOU CHOOSE
BILLBOARD, YOU'RE IN
GOOD COMPANY...

Our circulation delivers 43,000+ weekly paid subscribers. Over 160,000 readers each week. Plus the only ABC-audited numbers in the business.

CIRCULATING PROOF.
EVERY WEEK.

Billboard®

Disco

Philly Club Owners Zero In On Hot Promotions

By MAURIE ORODENKER

PHILADELPHIA—To combat all the negative talk about the demise of disco, club owners here are placing greater emphasis on promotions to keep the "crowds interested."

Leonard Stevens, owner of the Library in suburban Bala-Cynwyd, Pa., states, "As long as people want to dance, and as long as boy wants to meet girl, and girl to meet boy, there will always be discos. We may call it something else, but it will still be the same scene."

While many discos are turning to

rock dancing, which is catching on big with the younger set—particularly across the river in Southern New Jersey where the legal drinking age is 19—clubs here are becoming promotional conscious.

Like the earlier days, many are turning to gimmicks. Once upon a time, it was the wet T-shirt contests that attracted crowds. Now, like the Fountain Room in Oaklyn, N.J., it's a wet night gown contest on Thursday nights.

Recognizing that dress has always

been a major part of the disco scene, some spots have announced attire-oriented promotions. Ciao, one of the newer class clubs opened last fall, staged a Ciaobos and indians party to which no one was admitted without western style dress.

A Conestoga wagon with live horses were planted in front of Ciao. The room was decorated with indian teepees, a bonfire was burning, the music was mostly country and authentic chili from an old western recipe was accompanied by shots of "red-eye."

Beach attire was required for admission to Scintillations for a beach party. The disco, located in the suburban Sheraton-Valley Forge Hotel, enjoys an indoor swimming pool.

It's a party almost every night of the week at Scintillations with such gimmicks as disco face and body painting by "Peanut Butter," disco fashions and hairstyling, dance exhibitions and disco rollerskating. El Marko at Mt. Laurel, N.J., is staging bartender & waitress nights, and many clubs are trying to build up the early hours with a happy hour from 4 to 8 p.m., or prime time party hours from 4:30 to 7:30 p.m., during which prices of drinks are lowered. Also being lowered is the admission charge with many clubs heralding "free admission," particularly on week nights.

In earlier years, exotic and go-go dancers, many spawning topless bars, accounted for crowds around the bar. This time around it's still an exotic dancer, but for the discos, it's a member of the male sex.

Prancing about in costumes to the cries of "take them off," Sunshine is the big attraction for the ladies night on Wednesdays, and on Thursday nights he packs the ladies in at Dillinger's in the Beavy Valley Plaza near Wilmington, Del. Torino is another male exotic attracting ladies at Liberty Bell in Malaga, N.J., and at Delareto's Disco, Absecon, N.J.

While rock dancing, in many cases bringing in live bands is getting a strong hold on the local disco scene, Richard Toll has turned to the big band sound to perk things up at his Chaz disco.

Underscoring the music of the '40s and '50s to attract the more adult following of the disco, Toll has Cal Catalino and his 17-piece band featured on Wednesday and Saturday nights.

Sunshine, the disco/strip/go-go
(Continued on page 47)

Scott Allan's Frustrations Fade As He Hits On Chart

By IRV LICHTMAN

NEW YORK—It's been a long and winding road of luckless recording projects to a disco hit for TK artist Scott Allan.

The native New Yorker, who once played Christ in an amateur production of "Jesus Christ Superstar," never got any placement of an album of tunes he wrote, and when something he recorded never got off the ground because of a label's change in management, it took a meeting with former professional manager Danny Jordan to eventually set things right.

He and Jordan planned a recording last July of "I Think We're Alone Now," the 1967 hit by Tommy James & the Shondells. Sammy Lowe had already done the charts, but Allan heard a new version on the radio. He told Jordan about it and they decided to couple the song with another oldie, "Will You Love Me Tomorrow," a medley now giving Allan his first success.

"Five years ago, I did a disco ver-

sion of the Gene Pitney hit, 'It Hurts To Be In Love,' but the label that planned to release it, Musicor, was sold," Allan recalls.

Then, again, a new version of Sly Stone's "Dance To The Music," was abandoned when rumors of a new version by Stone proved true.

With a record successfully released, Allan is about to begin recording an LP for TK, tentatively called "Going The Distance," with some original songs.

Meanwhile, a new single, Allan's own "Got's To Hold Your Hand," is due for release shortly.

Allan is also making the rounds of discos in Boston, Virginia, Pittsburgh and Chicago, while also making a lot of radio station calls hoping to crossover the current disco hit. WBLS-FM in New York is a recent addition to the key stations playing the record, with Allan declaring that TK is taking the record even more seriously now.



DISCO CARNIVAL—Creatively costumed dancers bring a touch of Mardi Gras to "The World's Largest Disco," a dance extravaganza held recently in Buffalo, N.Y.

Disco Mix

By BARRY LEDERER

NEW YORK—Why a label would have the audacity to release a record entitled "Disco's Dead" in light of the industry's upswing is beyond comprehension. The group is titled the Critics and is available as a 12-inch 33 1/2 r.p.m. on Panorama Records. The song is reminiscent of "Ding Dong The Witch Is Dead" with the arrangements, lyrics and production as bad as the previous recording. Sending this vinyl to disco critics and deejays is a mistake.

More welcome is the return of one of disco's favorite groups the Trampms with a 12-inch 33 1/2 r.p.m. disco disk entitled "Hard Rock and Disco." The group has changed its format slightly from disco heading towards rock, and the tune maintains a steady churning beat which works.

The sound is emphasized more with a rhythm guitar and a more gutsy feeling than on previous material. The flow runs smoothly through the 6:44 minutes with no apparent break needed. This should bring the group back into play with the deejays after a previously lacklustre LP.

SugarHill Records offers "Rapper's Reprise" (Jam-Jam) by the Sugar Hill Gang. Running at 7:40 the disk is similar to the group's first hit, but unfortunately lightning does not strike twice with this group. As a forerunner in the field of rap records and with so much other similar product being released, one would expect better results from this group.

Returning from an absence from the disco scene is the Erotic Drum Band on Prism Records. Titled "Pop Pop Shoo Wah" at 6:22. Mixer Richie Rivera has incorporated a more commercial R&B sound that pervades the perky rhythm tracks on the disk. A noticeable break is included midway through the disk which works to give added impact to the material.

A surprise from Atlantic Records in the field of disco material, is the Manhattan Transfer version of the theme from tv's oldtime show "Twilight Zone." Taken from it's recent LP "Extensions," the group has incorporated almost the original vocal and instrumental introduction from the show to its disk.

The sound is refreshing, uplifting and a nice change of format for the group. This disk is having no difficulty in receiving play and a short break with the central theme being repeated gives added emphasis to a crowd pleaser.

Notice should be taken of Disconet's Vol. 3 Program 5. The original Cameo-Parkway medley includes "Limbo Rock," "Mash Potato Time," "Wah-Watusi" and "South Street" to name a few. Not to be overlooked is Rupert Holmes' version of "Bolero" which has become popular from the movie "10."

Although this version is somewhat fast, the

rhythm is definitely exciting as produced by Danny Jordan for Highlight Excelsior Records. Also premiered on this program is "I Don't Wanna Love You Again" by Judy Cheeks which will be appearing on the Salsoul label.

One of the recent highlights on the West Coast was the opening of a new discotheque called Dreamland. Billed as a multi-million dollar extravaganza, owner Michael Maier relocated New York deejay Kevin Burke to be part of his three-man deejay team. Others are Vincent Carleo and Larry Rossiello.

The attending crowds at this new opening added impetus to the continuing surge of disco importance. Farther down the coast in Los Angeles, the Southern California Discotheque Disk Jockey Assn. held its fourth annual awards. Although somewhat lengthy, the overall affect was impressive. Credit must be given to association president A.J. Miller for pulling the entire event together. Opening remarks by Billboard's Disco Forum Director Bill Wardlow reaffirmed the united stand that deejays and industry personnel have formed behind disco.

Entertainers included Sharon Red, Abbey Lane, Paradise Express and Edwin Starr and Jeanne Shy. Awards went to Debbie Jacobs, Donna Summer, Chic, Giorgio Moroder, Michael Jackson, the "Bad Girls" LP and the Casablanca label. Best all around deejay was Michael Lewis from Studio One. The surprise of the evening was the performance by a local group Hott Aire on the Inner Tube label.

DISCO & DANCE REC.
Retail • DJ

MAIL ORDER SERVICE
Imports & U.S.

Call or write us—We have the fastest service, best stock and cheapest retail price on U.S. and imports. Send for our FREE listings of imports, 12" Discs, and U.S. LP's. We also have 5,000 pop oldies in stock. Send \$1.50 for catalog, deductible against first order.

We export to DJs in all foreign countries (retail only). We also have NEWWAVE ROCK, SOUL, COUNTRY and other related DANCE RECORDS

Call us about our AUTOMATIC MAILING SUBSCRIPTION SERVICE—personalized to the needs of your disco or area.

All orders are shipped immediately U.S.—We give personal attention to your needs



NEW 12" IN STOCK — Liquid Gold, Lipps (Funkytown), Michael Jackson (Rock W/You), Shallmar (Socket), Prince, Freddie James Medley, Rufus, Dan Hartman. Phone (516) 289-5530

MAIL
DISC
RECORDS

P.O. Box 143
Kings Park, N.Y. 11754



FARRALANE 2001



HELICOPTER BEACON



RAIN LITES



ROPE LITES

COMPLETE DISCO LIGHTING & AUDIO PRODUCTS

Manufacturers and Distributors

- Mobile DJ Consoles
- Speakers
- Strip Lites
- Mirror Effects
- Rope Lites
- Helicopter Beacons
- Pin Spots
- Rain Lites

Write or call for free catalog.

Farralane
Lighting & Audio

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

Lighting, Effects Firm Expanding Client Services

NEW YORK — MGM Stage Equipment, a three-year-old supplier of disco lighting equipment and special effects, is expanding its operation to offer design and consulting services to its customers.

The move, according to Jack Ransom, president of the company, comes in response to requests from the firm's many customers who allocate the major portion of their club construction budgets to design and consultation.

Ransom feels the establishment of MGM Stage Design company will save the average club owner about 35% of his overall budget.

MGM Stage Equipment has also introduced what Ransom describes as the first budget laser in the country which conforms to all federal safety codes. The unit, which was unveiled at the recent Billboard Disco Forum along with a budget fog machine, a budget projection system and a liquid dance floor, retails for about \$1,500.

MGM Stage Equipment is also expanding its mid-Manhattan showroom and offices. According to Ransom, the expansion will make the facility "the largest and most extensive one-stop disco showroom in the country."

The showroom features some \$150,000 worth of lighting equipment and special effects from manufacturers in both Europe and the U.S.



Billboard photo by Le Clique
QUIET STARS—Colorful and cute, that's the Le Clique Muppets. Part of a theatrical troupe formed in New York about three years ago, the muppets entertain disco patrons at clubs around the country.

LOADED WITH MANHATTAN 'CHIC'

'New York' Touch In Hong Kong

HONG KONG—A New York style disco, described by its owners as one of the most expensive per square foot to build in the world, has been opened in a Causeway Bay area here by Sylvio Wang and Rayman Tong.

The club, designated the Manhattan, reflects a fusion of ideas which Wang and Tong (both in the travel business) picked up from their many jaunts around the world. However, the overriding theme is 'Manhattan chic' as evidenced in the room's sophisticated motif.

The lighting system for the club located in a residential building known as Elizabeth House, was designed and installed by New York based Litelab. Litelab has also been responsible for such award-winning disco lighting designs as New York's Xenon, Paris' Lido, and the Countdown in Berlin.

The firm was also responsible for the lighting design used in Brooklyn's 2001 Odyssey where the landmark disco film, "Saturday Night Fever," was shot. The system was installed at the Manhattan by John Nadon, one of Litelab's key lighting designers.

Dick Sandhaus, head of Science Faction, New York, was retained to design a laser system that would complement, rather than detract from the room's decor. It is said to be the only one of its kind in Asia.

A state-of-the-art sound system was commissioned from T.J. International of Honolulu. T.J. Johnson, head of the firm has been sound consultant to the World's Largest Disco in Buffalo, N.Y., and the Billboard International Disco Forum.

Another feature of the Manhattan is a dance floor lined with infinity mirrors, that light up as well as reflect available light.

Gary Callicott, musician and former radio deejay in Japan, was recruited for the Manhattan from another club in Hawaii. Wang and Tong feel that his experience in dealing with oriental audiences would play an important role in success of the club. His repertoire of music includes conventional disco, pop, rock, new wave, and even golden oldies.

Patrons to the Manhattan enter

the ground floor club through a specially designed elevator, and experience the sensation of traveling upward to a penthouse room. The room itself, designed by Jens Munk, features a 60-foot photo mural of New York City at night.

During the day, the Manhattan serves breakfast, lunch and dinner, all accompanied by the big band recordings of Glenn Miller, Tommy Dorsey and others.

Poolers At Pocono Are Rewarded

PHILADELPHIA—Joseph Ghergo, distribution manager at the Scranton branch of the Pocono Record Pool, was named distribution manager of the year at the pool's annual Hot Hearts Party (Valentine's Day Party) held recently at Ripley's discotheque.

Pocono Record Pool based here was the first pool for club and mobile disk jockeys in the country and is headed by Frank Lembo.

The DJ of the year award went to Steve Scott, a member of the local branch.

Spinning records at the party, at which a number of recording artists made personal appearances, were Ralph Iorio, DJ at Widow's Watch in Trenton, N.J., and Marty O'Horo, of the Paradise, Wilkes-Barre, Pa. Sound engineering was provided by Star Tech Sound, Pennsauken, and lighting by Sky Apt. of Ripley's.

Prior to the party, the membership of the record pool gathered at the Holiday Inn here for a panel discussion on the present day concerns of the deejays.

Issues covered included record pool cutbacks and services, reporting DJs, music programming, and the responsibility of the deejay in promotions.

With Lembo as moderator, all the distribution managers at the six branches of the Pocono Record Pool participated in the seminar.

There is only one line of high quality disco light and sound equipment.

The name is Meteor.



METEOR

For full information contact:
 Meteor Light and Sound Company
 155 Michael Drive, Syosset, NY 11791
 Telephone (516) 364-1900 Telex 96-1396
 West Coast (213) 846-0500 England (Byfleet) 51051

Promotions By Philly Operators

• Continued from page 46

dancer is featured on Friday nights. Rainbows, center-city disco which was the first to go for rock dancing is now opening its dance floor, game room and juice bar to teenagers on Friday and Saturday nights from 7 p.m. to 11 p.m., since the adult crowd doesn't start coming in until 2 a.m. (club is open to 6 a.m.) there is no problem in accommodating the under-age set for the added revenue produced.

THANK YOU.

Billboard International Dance Music Forum VII

For having Sound Unlimited Systems, the nation's premier entertainment systems sound and lighting company, provide you with our custom-made mobile sound system for your awards banquet and deejay spinning session at the Century Plaza Hotel in Los Angeles.

Also, for having Sound Unlimited Systems provide the live entertainment sound system for Dan Hartman, Lolita Holloway, Debbie Jacobs, Ann Margret, Peaches & Herb, Bonnie Pointer, Patrice Rushen, Paul Sabu and WAR at Studio One Discotheque.

We would also like to thank all of the above artists who made our system perform like magic.

Sound Unlimited Systems

We make music magic.

6315 Laurel Canyon Blvd. • North Hollywood, California • (213) 506-8216

Disco Ballroom's Now a Rink

PHILADELPHIA—Chez Vous in Upper Darby, Pa., a landmark among ballrooms in the area and a haven for big bands like Tommy Dorsey and Glenn Miller and for disk jockey-promoted record hops during its 51-year history, will get a new lease on life as a roller skating dance emporium.

Located on a second floor in a business district, and only a few doors away from the Tower Theatre, a flourishing rock music concert venue, the dance hall has been acquired by Jay I. Weintraub and Jeff Couzens, partners in a local insurance agency, who turned it over to Lloyd Zane Remick, local theatrical attorney, for operation.

Remick, who has involved his law firm of Barsky, Golden and Remick in the project, is head of Zane Management, a personal management agency for a number of recording artists, songwriters and record producers. Steve Schulman, who heads one of Remick's subsidiary talent promotion agencies, will handle the roller dance hall's promotions and talent under supervision of Weintraub and Couzens.

Opening late in the month, it will be called The Great Skate. Aiming at cashing in on the growing popularity of roller skate dancing, the new operators reportedly are spending an estimated \$200,000 to refurbish the large dance hall which is 200 feet long and 70 feet wide, allowing for 20,000 square feet.

Entrance fee for matinees will be \$2.50 plus 75-cents for skate rental.

Billboard's Disco Action

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.

ATLANTA

- This Week**
- 1 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP/12-inch)
 - 2 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
 - 3 EVITA—all cuts—Festival—RSO (LP)
 - 4 AND THE BEAT GOES ON—The Whispers—Solar (LP)
 - 5 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 6 I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC—Theo Vaness—Prelude (LP)
 - 7 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 8 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—Ocean (LP/12-inch)
 - 9 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 10 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 11 I CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 12 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (12-inch)
 - 13 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 14 GOOD TO ME—all cuts—THP—Atlantic (LP/12-inch)
 - 15 MONEY—The Flying Lizards—Virgin (LP/12-inch)

BALT./WASHINGTON

- This Week**
- 1 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 2 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 3 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 4 I WANT YOU FOR MYSELF—George Duke—Epic (12-inch)
 - 5 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 6 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 7 RIPE—all cuts—Ava Cherry—RSO/Curtom (LP/12-inch)
 - 8 EVITA—all cuts—Festival—RSO (LP)
 - 9 KIND OF LIFE (Kind Of Love)—North End—West End (12-inch)
 - 10 I SHOULD LOVED YOU—Narada Michael Walden—Atlantic (LP)
 - 11 TONIGHT'S THE NIGHT—Sharon Paige—Source (12-inch)
 - 12 JUST A TOUCH OF LOVE—Slave—Atlantic (LP/12-inch)
 - 13 BODY SHINE—Instant Funk—Salsoul (LP/12-inch)

BOSTON

- This Week**
- 1 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 2 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 3 KIND OF LIFE (Kind Of Love)—North End—West End (12-inch)
 - 4 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 5 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 6 I SHOULD LOVED YOU—Narada Michael Walden—Atlantic (LP)
 - 7 EVITA—all cuts—Festival—RSO (LP)
 - 8 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 9 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 10 STOMP—Brothers Johnson—A&M (LP)
 - 11 WORKING MY WAY BACK TO YOU—Spinners—Atlantic (LP/12-inch)
 - 12 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP/12-inch)
 - 13 DON'T PUSH IT DON'T FORCE IT—Leon Haywood—20th Century (12-inch)
 - 14 LIVING IT UP—Sweet Touch—BC (12-inch)
 - 15 LOVE INJECTION—Trussel—Elektra (12-inch)

CHICAGO

- This Week**
- 1 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP/12-inch)
 - 2 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 3 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 4 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 5 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 6 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 7 I SHOULD LOVED YOU—Narada Michael Walden—Atlantic (LP)
 - 8 FEEL ME UP—Elain & Ellen—Lance (12-inch)
 - 9 EL RAPO CLAPO—Joe Bataan—Salsoul (12-inch)
 - 10 I WANT YOU FOR MYSELF—George Duke—Epic (12-inch)
 - 11 GIVE IT UP—Cheryl Lynn—Epic (12-inch)
 - 12 WORKING MY WAY BACK TO YOU BABE—Spinners—Atlantic (LP/12-inch)
 - 13 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)
 - 14 RIPE—all cuts—Ava Cherry—RSO/Curtom (LP)
 - 15 FLY TOO HIGH—Janis Ian—Columbia (12-inch)

DALLAS/HOUSTON

- This Week**
- 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 2 AND THE BEAT GOES ON—The Whispers—Solar (LP)
 - 3 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 4 EVITA—all cuts—Festival—RSO (LP)
 - 5 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 6 I ZIMBRA—Talking Heads—Sire/Warner (LP/12-inch)
 - 7 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 8 HOTEL PARADISE/SAINT TROPEZ—Diva Grey—Columbia (LP/12-inch)
 - 9 JUST A TOUCH OF LOVE—Slave—Atlantic (12-inch)
 - 10 ROCKIN ROLLIN/WE'RE GONNA ROCK—Sabu—Ocean (LP/12-inch)
 - 11 WORKING MY WAY BACK TO YOU—Spinners—Atlantic (LP)
 - 12 THE VISITORS—Gino Soccio—Warner/RFC (12-inch)
 - 13 QUEEN OF FOOLS—Jessica Williams—Polydor (LP)
 - 14 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 15 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (12-inch)

DETROIT

- This Week**
- 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
 - 2 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 3 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
 - 4 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 5 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (12-inch)
 - 6 EVITA—all cuts—Festival—RSO (LP)
 - 7 CISELIN' HOT—Chuck Cisse—Arista (LP/12-inch)
 - 8 RIPE—all cuts—Ava Cherry—RSO/Curtom (LP)
 - 9 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 10 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 11 STOMP—Brothers Johnson—A&M (LP)
 - 12 I CAN'T DANCE WITHOUT YOU—Theo Vaness—Prelude (LP/12-inch)
 - 13 WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch)
 - 14 LOVE INJECTION—Trussel—Elektra (12-inch)
 - 15 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)

LOS ANGELES

- This Week**
- 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
 - 2 EVITA—all cuts—Festival—RSO (LP)
 - 3 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 4 AND THE BEAT GOES ON—The Whispers—Solar (LP)
 - 5 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 6 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
 - 7 THE VISITORS—Gino Soccio—Warner/RFC (12-inch)
 - 8 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 9 WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP)
 - 10 PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch)
 - 11 I ZIMBRA—Talking Heads—Sire/Warner (LP/12-inch)
 - 12 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—Ocean (LP)
 - 13 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 14 I WANT YOU FOR MYSELF—George Duke—Epic (12-inch)
 - 15 MANDOLAY—La Flavour—Sweet City (12-inch)

MIAMI

- This Week**
- 1 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 2 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 3 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
 - 4 EVITA—all cuts—Festival—RSO (LP)
 - 5 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 6 I SHOULD LOVED YOU—Narada Michael Walden—Atlantic (LP)
 - 7 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 8 AFRICAN SUITE—all cuts—African Suite—MCA (LP)
 - 9 HOTEL PARADISE—all cuts—Diva Grey—Columbia (LP/12-inch)
 - 10 GOOD TO ME—all cuts—THP—Atlantic (LP)
 - 11 MONEY—The Flying Lizards—Atlantic (LP/12-inch)
 - 12 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 13 THE SECOND TIME AROUND—Shalamar—Solar (LP/12-inch)
 - 14 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 15 COMPUTER GAMES—Yellow Magic Orchestra—A&M (LP)

NEW ORLEANS

- This Week**
- 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
 - 2 AND THE BEAT GOES ON—The Whispers—Solar (LP)
 - 3 EVITA—all cuts—Festival—RSO (LP)
 - 4 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 5 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 6 I CAN'T DANCE WITHOUT YOU—Theo Vaness—Prelude (LP)
 - 7 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
 - 8 TAKE ALL OF ME—all cuts—Barbra Law—Pavillion (LP)
 - 9 HOTEL PARADISE—all cuts—Diva Grey—Columbia (LP/12-inch)
 - 10 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—Ocean (LP/12-inch)
 - 11 LET'S FLY—all cuts—Paradise Express—Fantasy (LP)
 - 12 STOMP—Brothers Johnson—A&M (LP)
 - 13 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 14 I SHOULD LOVED YOU—Narada Michael Walden—Atlantic (LP)
 - 15 GOOD TO ME—all cuts—THP—Atlantic (LP)

NEW YORK

- This Week**
- 1 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
 - 2 FUNKYTOWN/POWER—Lipps Inc.—Casablanca (LP)
 - 3 AND THE BEAT GOES ON—The Whispers—Solar (LP)
 - 4 EVITA—all cuts—Festival—RSO (LP)
 - 5 LOVE INJECTION—Trussel—Elektra (12-inch)
 - 6 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 7 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 8 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)
 - 9 I SHOULD LOVED YOU—Narada Michael Walden—Atlantic (LP)
 - 10 WORKING MY WAY—Spinners—Atlantic (LP)
 - 11 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 12 WILLIE AND THE HANDJIVE—Rinder and Lewis—AVI (LP)
 - 13 WE GOT THE FUNK—Positive Force—Turbo (12-inch)
 - 14 CAN'T DANCE WITHOUT YOU—Theo Vaness—Prelude (LP)
 - 15 ALL NIGHT THING—The Invisible Man's Band—Mango (12-inch)

PHILADELPHIA

- This Week**
- 1 DON'T PUSH IT—Leon Haywood—20th Century (12-inch)
 - 2 AND THE BEAT GOES ON—The Whispers—Solar (LP)
 - 3 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 4 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 5 I SHOULD LOVED YOU—Narada Michael Walden—Atlantic (LP)
 - 6 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
 - 7 STOMP—Brothers Johnson—A&M (LP)
 - 8 WE GOT THE FUNK—The Positive Force—Turbo (12-inch)
 - 9 TONIGHT'S THE NIGHT—Sharon Paige—Source (12-inch)
 - 10 ONLY LOVE CAN MAKE IT RIGHT—Jet Brown—Polydor (LP)
 - 11 RIPE—all cuts—Ava Cherry—RSO/Curtom (LP)
 - 12 FREAK IN TIME—Asphalt Jungle—MCA (12-inch)
 - 13 WAS THAT ALL THERE WAS—Jean Carn—Epic (LP)
 - 14 RIGHT PLACE—Brass Construction—United Artist (LP)
 - 15 CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)

PHOENIX

- This Week**
- 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
 - 2 YES I WILL/TEARS—C.O.D.—Casablanca (LP)
 - 3 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 4 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 5 MOONLIGHT AND MUZIK—M—Sire/Warner (LP/12-inch)
 - 6 AND THE BEAT GOES ON—The Whispers—Solar (LP)
 - 7 WILLIE AND THE HANDJIVE—Rinder & Lewis—AVI (LP)
 - 8 EVITA—all cuts—Festival—RSO (LP)
 - 9 ROCK LOBSTER/PLANET CLAIR—The B-52's—Sire/Warner (LP/12-inch)
 - 10 TIGER TIGER—Bionic Boogie—Polydor (LP/12-inch)
 - 11 AFRICAN SUITE—African Suite—MCA (LP)
 - 12 STOMP—Brother Johnson—A&M (LP)
 - 13 GOOD TO ME—all cuts—THP—Atlantic (LP)
 - 14 ROLLER BOOGIE—all cuts—Roller Boogie—Casablanca (LP)
 - 15 ALL NIGHT THING—The Invisible Man's Band—Mango (12-inch)

PITTSBURGH

- This Week**
- 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 2 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP/12-inch)
 - 3 AND THE BEAT GOES ON—The Whispers—Solar (LP)
 - 4 EVITA—all cuts—Festival—RSO (LP)
 - 5 QUEEN A FOOLS—Jessica Williams—Polydor (LP)
 - 6 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 7 PLANET CLAIR/ROCK LOBSTER—The B-52's—Sire/Warner (LP/12-inch)
 - 8 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 9 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
 - 10 LOVE INJECTION—Trussel—Elektra (12-inch)
 - 11 RIPE—all cuts—Ava Cherry—RSO/Curtom (LP)
 - 12 REMORE—Kocky—Windsong/RCA (12-inch)
 - 13 AFRICAN SUITE—all cuts—Africa Suite—MCA (LP)
 - 14 WE GOT THE FUNK—Bobby Thurston—Prelude (LP/12-inch)
 - 15 TONIGHT'S THE NIGHT—Sharon Paige—Source (12-inch)

SI N FRANCISCO

- This Week**
- 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
 - 2 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 3 EVITA—all cuts—Festival—RSO (LP)
 - 4 AND THE BEAT GOES ON—The Whispers—Solar (LP)
 - 5 WE'RE GONNA ROCK/ROCKIN ROLLIN'—Sabu—Ocean (LP)
 - 6 I SHOULD LOVED YOU—Narada Michael Walden—Atlantic (LP)
 - 7 LOVE INJECTION—Trussel—Elektra (12-inch)
 - 8 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
 - 9 ALL NIGHT THING—Invisible Man's Band—Mango (12-inch)
 - 10 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 11 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 12 TIGER TIGER—Bionic Boogie—Polydor (LP)
 - 13 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 14 WORKING MY WAY BACK TO YOU—The Spinners—Atlantic (LP)
 - 15 GOOD TO ME—all cuts—THP—Atlantic (LP)

SEATTLE/PORTLAND

- This Week**
- 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
 - 2 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 3 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
 - 4 AND THE BEAT GOES ON—The Whispers—Solar (LP)
 - 5 "T-2"—Salazar—City Records (12-inch)
 - 6 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 7 GOT TO LOVE SOMEBODY—Sister Sledge—Cotillion (12-inch)
 - 8 WE'RE GONNA ROCK/ROCKIN ROLLIN'—Sabu—Ocean (LP)
 - 9 WORKING MY WAY BACK TO YOU BABE—The Spinners—Atlantic (LP/12-inch)
 - 10 STOMP—Brothers Johnson—A&M (LP)
 - 11 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 12 RIPE—all cuts—Ava Cherry—RSO/Curtom (LP)
 - 13 I SHOULD LOVED YOU—Narada Michael Walden—Atlantic (LP)
 - 14 I WANNA BE YOUR LOVER—Prince—Warner (LP)
 - 15 THE VISITORS—Gino Soccio—Warner/RFC (12-inch)

MONTREAL

- This Week**
- 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
 - 2 WILLIE AND HANDJIVE—Rinder & Lewis—Quality
 - 3 CALL ME—Blondie—Capitol
 - 4 FEAR—Easy Going—London
 - 5 TWILIGHT ZONE—Manhattan Transfer—WEA
 - 6 POWER HUNGRY—Radiah Frye—Quality
 - 7 THE SECOND TIME AROUND—Shalamar—RCA
 - 8 WEEKEND ROCK—Puzzles—Quality
 - 9 WORKING MY WAY BACK TO YOU—The Spinners—WEA
 - 10 VIDED KILLED THE RADIO STAR—The Buggles—WEA
 - 11 STRAIGHT LINES—New Musick—CBS
 - 12 THINK PINK—The Fabulous Poodles
 - 13 WORLD X—Angela Dean—TC
 - 14 ANGELS/LUCKY NUMBER—Lene Lovich—CBS
 - 15 LUCIE LUCIE—De Cloxx—TC

MARCH 8, 1980 BILLBOARD

RAP KING OF N.Y.

★ **THE BIG BREAK LP RAPPER PARTY**

Sounds of New York, USA

★ **ROLLER RINK FUNK**

★ **NEW 7" SPOONIN' RAP**

WILLIE RAP SPOONIN' RAP
SCOOPY RAP FAMILY RAP
DEATH RAP TRICKY TEE
SWEET NAOMI DANCE FREAK

LOOKIN GOOD—SHAKE YOUR BODY
RAPPER-DAPPER-B
JOHNSON JUMPIN'
SHOUT AT THE DISCO
THE BIG RAPPERS BREAK
ONE AND ONLY LOVER
★ ZOOT TOOT RAP
★ FUNK RAP
★ BROOKLYN RAP
★ T-MACHINE RAP

Looking For
GROUPS AND BANDS FOR RECORDING

We Also Distribute other Labels
NOW MANUFACTURING & DISTRIBUTING
QUEENS CONSTANCE & SOUND OF NEW YORK (USA)

President: **PETER BROWN**
Distribution: **BOBBY BRUNSON**
A & R: **BERNARD THOMAS**
Promotion: **TONY TOMORROW**

P&P RECORD CO

694 8th Avenue, New York, N.Y. 10036
212-840-6120

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

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, 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
1	2	7	FUNKYTOWN/ALL NIGHT DANCING—Lipps, Inc.—Casablanca (LP/12-inch*) NBLP-7197	50	60	4	REMONO—Kocky—Windsong/RCA (12-inch*) BXL1-3502
2	1	9	AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE/OUT THE BOX—The Whispers—SOLAR (LP/12-inch) BXL1-3521	51	55	13	JUMP THE GUN—The Three Degrees—Ariola (12-inch*)
3	3	10	HIGH ON YOUR LOVE/HOT HOT (Give It All You Got)—Debbie Jacobs—MCA (LP/12-inch*) MCA-3203	52	50	13	DANCE FANTASY—Free Life—Epic (12-inch) NBLP2-7183
4	4	17	EVITA—all cuts—Festival—RSO (LP) RS-1-3061	53	34	7	GOT TO LOVE SOMEBODY—Sister Sledge—Cotillion (LP/12-inch*) COT-16012
5	5	18	VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch) LP-36302	54	54	16	BODY SHINE/SLAP, SLAP, LICKEDY LAP—Instant Funk—Salsoul (LP/12-inch) SA-8529
6	6	10	I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP) M7-929	55	41	13	FLY TOO HIGH—Janis Ian—Columbia (12-inch) XSS-166717
7	9	13	MANDOLAY—La Flavour—Sweet City (12-inch) SCD-5555	56	89	4	WALK THE NIGHT/LIFE AT THE OUTPOST—Skatt Bros.—Casablanca (LP) NBLP7192
8	7	13	HAVEN'T YOU HEARD—Patrice Rushen—Elektra (LP/12-inch*) EK-243	57	57	12	HOW'S YOUR LOVE LIFE BABY—Jackie Moore—Columbia (12-inch) WES-22125
9	8	12	I SHOULD'VE LOVED YOU/TONIGHT I'M ALL RIGHT—Narada Michael Walden—Atlantic (LP) SD-19259	58	62	4	PARTY BOYS—Foxy—TK (LP) DASH-30015
10	10	15	WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—OCEAN (LP/12-inch*) SW-49902	59	NEW ENTRY		AMERICAN GIGOLO (Soundtrack)—Giorgio & Blondie—Polydor (LP/12-inch) PD-1-6259
11	11	14	LOVE INJECTION—Trussel—Elektra (12-inch) AS-1143	60	NEW ENTRY		NOW I'M FINE—Grey & Hanks—RCA (LP/12-inch) AFL1-3477
12	14	21	WORKING MY WAY BACK TO YOU—Spinners—Atlantic (LP/12-inch*) SD19256/DSKO 205	61	71	4	RAPO CLAPO—Joe Bataan—Salsoul (12-inch) SG-315
13	15	17	CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch*) F-79010/D-149	62	83	2	DON'T BRING BACK MEMORIES/IN NEW YORK—Passion—Prelude (12-inch) PRL-520
14	24	5	RIPE—all cuts—Ava Cherry—RSO/Curtom (LP) RS-1-3072	63	73	12	WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carn—P.I.R. (LP) JZ-36196
15	44	3	STOMP—Brothers Johnson—A&M (LP) SP-3716	64	47	12	LOVE IS IN YOU/DANCE FREAK AND BOOGIE—Night Life Unlimited—Casablanca (LP/12-inch*) NBD-20204
16	16	36	GOOD TO ME—all cuts—THP—Atlantic (LP) SD-19257	65	65	9	CISSELIN' HOT—Chuck Cissel—Arista (LP/12-inch*)
17	30	6	KEEP IT HOT/HIDE IT AWAY/I GOT FAITH IN YOU—Cheryl Lynn—Columbia (LP) JC 36145	66	61	14	MONEY—The Flying Lizards—Virgin (LP/12-inch) VA-4809/VA13137
18	18	12	KIND OF LIFE (Kind Of Love)—North End—West End (12-inch)	67	52	20	I'M CAUGHT UP/YOU DON'T HAVE DANCING ON YOUR MIND/I HOPE IT'S THE RIGHT TIME—Inner Life—Prelude (LP/12-inch*) PRL8004
19	19	13	I CAN'T DANCE WITHOUT YOU/THANK GOD THERE IS MUSIC—Theo Vanness—Prelude (LP) PRL-12173	68	49	14	MOSKOW DISKOW/ROCK AROUND THE CLOCK—Telex—Sire/Warner (12-inch) DSRS-8896
20	20	21	THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (LP/12-inch) BXL1-3479	69	59	7	BROKEN ENGLISH/WHY D'YA DO IT—Marianne Faithfull—Island & Antilles—(LP/12-inch) ILP-9570 & AN-801
21	21	17	DO YOU LOVE WHAT YOU FEEL/ANY LOVE—Rufus and Chaka—MCA (LP/12-inch*) MCA-5103	70	63	9	ONLY LOVE CAN MAKE IT RIGHT/DANCE THE NIGHT AWAY—Jet Brown—Polydor (LP) PD-1-6218
22	22	16	WILLIE AND THE HAND JIVE/LOVE POTION #9—Rinder and Lewis—AVI (LP) 6073	71	43	14	BLOW MY MIND—Celi Bee—APA/TK (LP/12-inch*) APA/TK-77005
23	23	13	I WANT YOU FOR MYSELF—George Duke—Epic (LP/12-inch*)	72	NEW ENTRY		HIGH/SKY—Skyy—Salsoul (LP/12-inch) SA-8532
24	56	8	TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP) SD-19258	73	NEW ENTRY		I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B Records (12-inch)
25	25	12	PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch*) BSK-3355	74	79	5	"1-2-3"—Salazar—City Records (12-inch) CRA 1405
26	26	9	JUST A TOUCH OF LOVE—Slave—Cotillion (LP) COT-5217	75	67	4	COMPUTER GAME—Yellow Magic Orchestra—A&M (LP) SP-736
27	27	10	THE VISITORS (remix)—Gino Soccio—Warner/RFC (12-inch) DRCS-8894	76	68	6	LOVE IN OUR HEARTS/LEADMEON—Peter Brown—Drive/TK (LP) DRI-108
28	28	9	LET'S FLY—all cuts—Paradise Express—Fantasy (LP/12-inch*) F9589	77	80	4	THE EVE OF THE WAR—Jeff Wayne—Columbia (LP/12-inch*) PC2-35920
29	29	14	HOTEL PARADISE/SAINT TROPEZ—Diva Grey & Oyster—Columbia (LP) BL-36265	78	NEW ENTRY		DO YOU WANNA BOOGIE, HUNH/I GOT THE FEELING/ONE-SIDED LOVE AFFAIR—Two Tons O' Fun—Fantasy (LP/12-inch) F-9584
30	36	7	ALL NIGHT THING—The Invisible Man Band—Mango (12-inch*) MLPS-7782	79	NEW ENTRY		ROCK GROOVE MACHINE—The J.B.'s—DRIVE/TK (12-inch) TK 436
31	32	10	QUEEN OF FOOLS—Jessica Williams—Polydor (LP) PD-1-6248	80	NEW ENTRY		I DON'T BELIEVE—The Gap Band—Mercury (LP/12-inch)
32	38	5	AFRICAN SUITE—all cuts—African Suite—MCA/Montage (LP) MCA-3205	81	82	6	LIVE IT UP—Sweet Touch—BC (12-inch) BC-40003
33	33	10	TIGER TIGER (Feel Good For A While)—Gregg Diamond Bionic Boogie—Polydor (LP) PD-1-6237	82	84	2	STANDING OVATION—G.Q.—Arista (12-inch) CP-709
34	40	3	DON'T PUSH IT/DON'T FORCE IT—Leon Haywood—20th Century (12-inch) TCD 105	83	87	2	SWEET HONEY—M'Lady—20th Century (LP/12-inch) TCD-104
35	35	7	I ZIMBRA—Talking Heads—Sire/Warner (LP/12-inch*) SRK-6076	84	NEW ENTRY		WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch) TCD-103
36	46	4	TONIGHT'S THE NIGHT—Sharon Page—Source/MCA (12-inch) SOR-13952	85	NEW ENTRY		LADY-FIRE—Vikki Holloway—Atlantic (12-inch) 37349
37	13	18	I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP) BSK-3366	86	74	3	RIGHT PLACE—Brass Construction—United Artists (LP)
38	17	18	YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (LP/12-inch*) LP 9509	87	70	3	HOT TO TROT—Lauret Russel Grant—Alvarez (12-inch) NC-1001
39	39	5	HERE COMES THE SUN/LAST CHANCE TO DANCE—Fat Larry's Band—Fantasy (LP/12-inch*) F-9587	88	88	3	HOLLYWOOD PARTY—Brooklyn Express—BC (12-inch) BC4002
40	45	5	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew—Brunswick (12-inch)	89	58	10	SATURDAY NIGHT (Breakout)—Arpeggio—Polydor (12-inch) PD-515
41	51	8	SATISFIED/IT'S STILL A THRILL—Dynasty—Solar (12-inch) BXL1-3398	90	NEW ENTRY		ELEKTRONIX/CUNGA/ROLLER BOOGIE—Bob Esty—Casablanca (LP) NBLP-2-7194
42	42	9	WE GOT THE FUNK—The Positive Force—Turbo (12-inch) T-452	91	91	30	ROCK WITH YOU/DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch*) FE 35745
43	12	18	SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch*) DRCS8893	92	81	4	ARMED & EXTREMELY DANGEROUS/THUNDER & LIGHTNING—Abbe—Butterfly (LP) 3107
44	31	18	TAKE ALL OF ME—all cuts—Barbara Law—Pavillion (LP) JZ-36148	93	93	17	ON THE RADIO—Donna Summer—Casablanca (LP) NBLP-7189
45	72	2	YOU GOT WHAT IT TAKES—Bobby Thurston—Prelude (12-inch) PRL-521	94	64	12	DON'T STOP THE FEELING—Roy Ayers—Polydor (LP/12-inch*) P-6246
46	48	8	YES I WILL/TEARS/PUTTING MY (Heart On The Line)—C.O.D.—Casablanca (LP) NBLP-7193	95	NEW ENTRY		YOU CAN GET OFF ON THE MUSIC/PLANET OF LOVE—LePamplemousse—AVI (LP) AVI-6080
47	37	12	RUNNING FROM PARADISE/PORTABLE RADIO—Hall & Oates—RCA (12-inch)	96	75	23	RUNNING FROM THE LAW/WEAR IT OUT—Stargard—Warner (12-inch) DWBS 8891
48	85	2	MUSIC TRANCE—Ben E. King—Atlantic (LP/12-inch*) AT-3635	97	76	24	I'LL TELL YOU—Sergio Mendes-Brasil '88—Elektra (LP/12-inch*) AS 11425
49	53	6	MOONLIGHT AND MUZAK/COWBOYS AND INDIANS—M-Sire/Warner (LP/12-inch*) SRK 6084	98	77	18	I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch) TKD 426
				99	86	23	SING, SING, SING—Charlie Calello Orchestra—Midsong (LP) MS1-010
				100	92	19	MUSIC—One Way/Al Hudson—MCA (LP) 3178

* non-commercial 12-inch

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



GAYNOR HONORS—Polydor artist Gloria Gaynor congratulates the winner of a recent citywide invitational disco skating contest sponsored by the New York-based Goodskates organization. Looking on at left is Nancy Burke of Goodskates.

2001/V.I.P. Opens In Pittsburgh Suburb

By JOHN MEHNO

PITTSBURGH—The 2001/V.I.P. organization has opened its third club in this area, continuing its policy of operating in suburban shopping centers.

The newest V.I.P. is in Baden, a community 20 miles northwest of downtown Pittsburgh. Like the other two area V.I.P. clubs, it's being

billed as an "entertainment complex" rather than a disco.

According to Coz Serrapere, promotion director for 2001/V.I.P., the label is insurance against being identified with yesterday's trend.

"Fads do change and we change with the times," says Serrapere. "We've dropped the word disco entirely."

The new club has 33,000 square feet of dance space, multi-media lighting and video and offers both live and recorded music.

The taped music is a Top 40 blend, selected after reviewing the playlists of all Pittsburgh radio stations. Live entertainment is booked into the club's Backgammon Room Wednesday through Saturday.

Serrapere describes the newest V.I.P. as a "little more elaborate" than the other two area clubs. The Baden complex has two extra rooms, one that features wicker furniture and plants and a Nickelodeon Room, decorated in the style of an old saloon with an appropriate rustic look and old advertising signs.

The Nickelodeon Room also features an assortment of electronic video games.

In a market that's traditionally strong for oldies, the V.I.P. has hired WKTD-AM personality Don Bombard to host its Tuesday oldies nights. Bombard does a weekly radio show devoted to the subject.

The V.I.P. corporation has been stressing community involvement at all three of its area clubs. It sponsored a sports banquet that funneled funds to charity through the V.I.P. Foundation and also had a hand in the production of a recent Variety Club telethon.

FULL RANGE OF LIGHTING SEQUENCERS AND COLOUR ORGANS INCLUDING THE DISCO INTERNATIONAL AWARD WINNING MODULATOR (BEST LIGHTING CONTROLLER 1979.)

10 WAY CHASER

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

PULSAR LIGHT OF CAMBRIDGE
HENLEY ROAD • CAMBRIDGE ENGLAND. CB1 3EA
TEL: (0223) 66798 TLX: 81697

EVOLUTIONARY!

DISCO BIBLE
DISCO BEATS
DANCE BEATS

COMING SOON —

Rock & Roll Directory of 2000 Hits
From the Early 1960's to the Present
Tom Lewis • Box 500D • Ballston Spa • N.Y. 12020
Phone 518-587-0889

International

New Grouping For Arista, Ariola

But Lueftner Says U.S. Won't Follow U.K. Blueprint

LONDON — Ariola's acquisition of Arista Records has led to the creation of a new umbrella organization here, under which the two companies will function.

This is the New Bertelsmann Record Company (NBRC) with Ariola Eurodisc president, Monti Lueftner, as its chairman.

But Lueftner, speaking from Munich, emphasizes that the British changes have no significance as far as the American operations of Arista and Ariola are concerned. Thus, the executive lays to rest speculation that a similar, New York-based NBRC might be created in the U.S.

In addition to Lueftner, the board of Britain's NBRC Ltd. includes Arista U.K. and Ariola U.K. managing directors, Charles Levison and Robin Blanchflower respectively, plus Wolfgang Wegmann, deputy managing director of Ariola Eurodisc in Germany, and Andrew Pryor, formerly Ariola U.K. marketing director.

Last-named is now managing director of a new sales, marketing and promotion arm of NBRC, still to be named. It will cover all those functions for the two companies here, plus those of affiliated labels such as Ariola-Hansa, I-Spy, Go-Fect, Albion and ex-WEA executive Dave Dee's fledgling Double D imprint.

Pryor's division will also oversee manufacturing and distribution, which for Arista is with PolyGram (and sharing a joint force, Tandem, with Chrysalis) and for Ariola is with Pye.

A finance and administration division has been formed to oversee these aspects of NBRC, with Liam Dexter appointed controller. He reports to the board.

The consolidation of many Arista/Ariola functions translates into the loss of some jobs, including those of Arista marketing director, Denis Knowles, and press chief, Howard Harding.

It's hoped to house all NBRC divisions under one roof in London eventually, though for the moment, Arista continues in its Upper Brook

St. offices and Ariola stays in its Maddox St. location.

Levison and Blanchflower will be responsible for the acquisition and development of British talent for their respective labels, and for the exploitation of that talent in foreign territories.

As an official statement notes, "The artistic independence of the respective labels will be preserved, while a profitable base is created in the U.K. for the development of artists' careers worldwide."



LAST ROUNDUP—Cross-legged executives of Polydor and Deutsche Grammophon contemplate James Last's latest haul of 15 gold disks, each in pure gold and valued at \$18,000. Presentation was made near Munich, and brings the bandleader's tally of gold disks to 150, thought to be an industry high. Last is pictured here, third from the right, holding one of the awards.

Cabaret Assn. Takes Case To Tribunal?

By PETER JONES

LONDON—Owners of cabaret clubs in Britain are to be asked to help raise around \$30,000 to pay for legal advice to fight fees being levied on them by the Performing Right Society (PRS) here.

But the Society claims it's had no approach from the Cabaret & Discotheque Assn. to change tariffs.

"We would be only too happy to discuss any propositions," says Michael Freegard, general manager of the PRS. "It could just be that we could save the association time and money, but we've heard nothing since we answered its last set of proposals."

The cabaret and disco group, through secretary Phyllis Clark, had said that members (representing around 100 cabaret clubs, with discos included since the start of this year) were being sent leaflets rallying financial aid to take complaints against the PRS royalty demands to the Performing Right Tribunal.

At root of the "conflict" is a demand by the association that tariff J be scrapped, this being the PRS regulation which demands 2% of expenditure on wages and salaries for cabaret artists and house bands go to the society. Says Phyllis Clark: "We want a sliding scale. Clubs today are rarely what was originally envisaged by tariff J. They're no longer members-only places."

"Consider a comedian singer who uses 50% comedy and 50% music

and songs. We say the levy should be 2% of 50% of his salary, not of the whole fee. Many comedians sing only one song in a whole act, but we're required to pay 2% of the total fee. "We have support of the music users council."

But Michael Freegard, general manager of the PRS, said: "We've

(Continued on page 51)

Singles Sales Pay For Garrett

Carefully Orchestrated Campaign By Warner-Pioneer

By ELISE KRENTZEL

TOKYO—Singles may not be as profitable as albums, but Warner-Pioneer's Atlantic label manager here, Toshio Niwano, is one industryite who doesn't downgrade the 45 configuration.

Last year was Atlantic's best in Japan, largely thanks to major hits like Chic's "Le Freak," Sister Sledge's "He's The Greatest Dancer," Boney M's "Rasputin" and—the leader by far—Leif Garrett's "I Was Made For Dancin'." on Atlantic custom label, Scotti Bros.

"Most people in our industry have been promoting foreign albums for so long that they've forgotten the power and appeal of the single," states Niwano.

Garrett's disk has sold more than 500,000 copies to date, and was the top-selling 45 by a foreign artist in Japan during 1979.

Ichiro Asatsuma of Pacific Music Publishing, which handles Japanese sub-publishing for Scotti Bros., confirms Niwano's views about the single format.

But he adds that Garrett's appeal is now spreading to albums, pointing out that the youngster's "Same Goes For You" album has sold close to 20,000 copies thus far, a good showing for foreign LP product in this market. It contains Garrett's newest single, "Memorize Your Number."

Such sales have made Garrett a major priority for Warner-Pioneer. Says Niwano, "His success is rather startling, as most artists sell one or two hits, then fade from the scene. Not with Leif. It's something like the Beatles, in a late '70s form."

Atlantic's drive on the teen idol's behalf was six months in the making, and embraced virtually every promotion tool in the book.

With cooperation from the Nippon Hoso Center (Japan Broadcasting Group), a tape of "I Was Made For Dancin'" and a spoken message by Garrett was hooked up to a toll-free number at the NHC. The result? An estimated 97,000 people telephoned in for information and to hear the tune.

In addition, Warner-Pioneer prepared posters, postcards, stickers and deejay sample folders (containing news and photographs) for widespread dissemination.

Also crucial was the television commercial which Garrett taped for Nabisco here, with Niwano credits with firmly establishing the young star's "image"—so vital to success in Japan.

Garrett's American manager, Stan Mores, who accompanied the singer on his last Japanese concert tour in November, fully realizes tv's role in the campaign, comments Niwano. It's a medium he feels should be exploited to the hilt.

Bataan Boosts

NEW YORK—Salsoul recording artist Joe Bataan is currently promoting his "Rap-Ó Clap-O" single in Europe. Disk is a major sales success in Holland and Belgium, and RCA, Salsoul's licensee, reports that interest is building in other markets, including Germany (where the Sugarhill Gang's "Rapper's Delight" is a top ten item) and Scandinavia. RCA is also rush-releasing Bataan's new Salsoul album in those markets.

POLICE DATES THIS MONTH

Attract More Acts To Play In Greece?

By JOHN CARR

ATHENS — More international acts for concert-starved young disk buyers. That's the plea from Greek record companies as they watch international repertoire sales soar to take more than 60% of the market.

Last year, that increase was fuelled by rock and disco product from Dire Straits, Boney M, Supertramp, Donna Summer and Pink Floyd. And these were only some of the acts who reached gold album status (that's 50,000 sales in this market) during 1979.

The problem is that Athens has very few venues large enough to al-

low promoters to recoup costs in ticket sales, and the television networks say they haven't enough money to bring in the major names.

None of this has deterred Police from scheduling two concerts here at the end of March, following through Joe Jackson's recent television special. The Police dates kick off the European leg of the A&M group's current world tour (see separate story, this section), and are thought to be the first live appearances by a major foreign rock attraction since the Rolling Stones in 1967.

According to Sol Rabinowitz, managing director of CBS Greece, which distributes A&M, "The youth boom is only just beginning. We're really rockin' into the '80s." With CBS sales during 1979 ahead of the previous year by 74%, he has grounds for optimism.

Meanwhile, the international repertoire chiefs of EMI and PolyGram, Theodore Sarandis and Yannis Petridis, have joined forces to produce a monthly tv spectacular which it's hoped will feature live foreign acts along with video clips.

At this stage, the pair can do little more than pay artists' airfares, and though two shows have been taped provisionally titled "Rock 80," observers believe the future of the program as a regular series will depend on whether promoters and networks can pay the overseas stars what they demand.

Two other major companies, Music Box and Minos Matsas, are sitting on the sidelines watching developments and making no public commitments.

Ironically, best hopes of an answer seem to lie in the government sector, spared the profit worries of the private companies. One example of a successful government-sponsored act was the New Orleans-based ensemble Thousand Years Of Jazz, which played four nights to a packed Athens theater during January.

Golden Lion Award

FRANKFURT—The Goombay Dance Band, chart-topping act for CBS Germany with "Sun Of Jamaica," is to receive the Golden Lion Award from Radio Luxembourg for success with the single, which has sold more than 500,000 units in Germany.

The group was formed by singer Oliver Bendt and his Jamaican-born wife, and the record was produced and published by Peer Musikverlag in Hamburg. The band is currently completing its debut album.

International

Share Meet Is Marked By Protest

LONDON—Prior to a special meeting of Decca shareholders at which approval was given to the proposed sale of parts of the company's music division to Polygram, protest marchers handed out leaflets complaining of Decca's "disgraceful pension and redundancy arrangements."

In the event, only 19 shareholders turned up, and no problems were raised, with all in favor of the Polygram move—as were proxy votes representing 2.9 million shareholdings, with only 3,315 against.

This rubberstamped the deal, which was initially part of the arrangement for Racal to take over the rest of Decca.

But outside, there was simmering unrest. The employee's main leaflet claimed that a worker with 29 years' service is getting an *ex gratia* payment of approximately \$5,000, or about a third of his annual salary. And the staff being retained are due considerably reduced pension entitlements, it was said.

Most involved in the protest were studio staff, for more than half of them are losing their jobs.

Also approved at the meeting was the sale of around \$2 million in investments, involving Decca's 50% shareholding in Decca Holding Ltd., Glarus (Switzerland) to Zykloya Holdings (Switzerland) and its half-share in Decca Holding Ltd. (Liechtenstein) to a director, Mrs. Minenstein, whose father owns the rest of the companies which, in turn, own German and Italian record distribution outlets.

U.K. Union Asks New Gig Scale

LONDON—Britain's Musicians Union is to declare a new minimum gig rate for all bands of 50 pounds (around \$119). It's effective from April 1.

Change is the outcome of the Union's recent plans for a pub campaign (Billboard, Dec. 22, 1979) and is likely to meet opposition from pub landlords, many of whom still pay much less than the \$21 per person introduced last year.

Although the new minimum rate applies nationwide, the Union will concentrate its efforts in London, prime showcase for new bands seeking deals and, therefore, a prime area for exploitation.

The Union not only has to persuade venues to toe the line—many recouped the costs of the last minimum by charging for p.a. equipment hire—but must also convince acts, often non-union members, not to play underpaid gigs.

If necessary, test cases will be made of selected London venues (the Nashville, the Kensington and the Stapleton are likely candidates) and a boycott by union members would be the main weapon in bringing uncooperative managements to heel.

Mac To Germany

FRANKFURT—Mama Concerts of Frankfurt is promoting two concerts by Fleetwood Mac, in Munich June 1 and Kaiserslautern June 8. According to WEA, the group's album "Tusk" has already sold in excess of 300,000 units in Germany.



BEST DISPLAY—German retailers Horst Grotefent and Sven Witt, third and fifth from the left respectively, receive miniature gold disks from the Knack, prizes (together with a week in Los Angeles) for winning a display competition organized by EMI Electrola, Cologne. With the dealers and three members of the Knack is, second left, EMI Electrola marketing manager, Klaus Rottger.

Malaysian Retailers Set Product Boycott

By CHRISTIE LEO

KUALA LUMPUR — Retail members of the Malaysian Record & Magnetic Tape Dealers Assn. are said to support their leadership's call for a boycott on international product, effective from this month.

The move is reportedly retaliation for raids upon several of these retailers by another local industry body, the Malaysian Assn. of Phonograph Producers & Distributors.

Founder of the dealers' group, S.S. Goh of Kuala Lumpur's Uni Enterprise, claims that the manufacturers gave pledges through individual members that no raids would be conducted without prior consultation.

Goh claims that his group has already warned members that any caught dealing in illegal product will be expelled. Despite this, manufacturer members of the Malaysian Assn. of Phonograph Producers & Distributors continue to withhold recognition, and, notes Goh, "despite our support of them all these years."

The manufacturers, however, do recognize another trade body, the Complex Retail Assn. Members of this are thought to account for approximately 50% of record and tape sales in Malaysia.

Direct sales and business generated by Goh's group, latter 600-strong and said to include a large number of street hawkers, account for the balance.

Goh confirmed at a mid-February

press conference that the international product boycott is in retaliation for the raids conducted by the Malaysian Assn. of Phonograph Producers & Distributors without the cooperation of his organization.

"The manufacturers must recognize and respect our association, as this is imperative to the growth of our music industry. We are prepared to discuss the problem facing the industry here if there is close contact between the two associations. All of us face problems, but each group cannot arrive at a unilateral solution.

"It would seem, at this point, that the manufacturers and distributors have taken the law into their own hands," Goh remarked.

He added that there are two sides to the copyright law, and asked government authorities not to be misled by listening to "a one-sided view."

It's understood that the ministry of trade and industry is setting up another meeting between the two associations in an effort to resolve their differences.

Deputy minister of trade and industry, Dato' Lew Sip Hon, has said that his department is still working on the legal aspects of the Copyright Act to provide sufficient protection for foreign material. The ministry is also studying whether it's in the country's interests to accede to any of the international copyright conventions.

Infante Named Assn. Head

MEXICO CITY—The new board of directors of the Mexican disk industry association, AMPROFON, has been disclosed, following the late 1979 elections. Delay in announcing was due to the formal acceptance procedure.

President is Guillermo Infante, vice president and general manager

Cabaret Assn.

• Continued from page 50

had no approaches at all over this matter. The organization's predecessors, the cabaret clubs federation, had agreed that the idea of categorizing cabaret artists in terms of music content was just not feasible.

He added: "We'll talk. But in fact we do look at our various tariffs and tariff J may come under review. But it is one of our tariffs that perhaps may be felt to be rather low."

of RCA Mexico; vocal (alternate) is Armando De Llano, who holds a similar high post at CBS Mexico.

Others recently installed include Roberto Lopez, general manager of EMI-Capitol, as first vice president, and Alejandro Parodi, Polygram's new general director, as secretary. The pair is considered to be the first two foreigners in the body, former hailing from Argentina, latter a native-born Peruvian.

Rounding out the board are Ignacio "Nacho" Morales, president and founder of Discos Melody, as second vice president, and Javier Migoya, controller of Musart, as treasurer.

Terms of office for all six will be through December, 1980. One goal of the new board, it's thought, will be to increase membership beyond the current 15 major companies, to embrace medium and small labels.

COPELAND'S FBI

Determination Puts Police Into Orient

• By ADAM WHITE

NEW YORK—The telex was short and sweet: "We will be in Hong Kong February 21 through 26 and we must play somewhere/anywhere—concert, club, NCO club, high school, college, play for the troops or whatever."

The sender was Frontier Booking International's Ian Copeland, the recipient was Hong Kong promoter Rigo Jesu, and the subject was Police, embarking upon its first tour of Far East and Australasian markets.

And it signalled Copeland's determination to take the band into territories unfamiliar with the sight and sound of one of Britain's premier new wave attractions.

The agent is disarmingly open about the difficulties he encountered, and confesses that initial interest in Japan, Australia and Asian countries was minimal when he and brother Miles Copeland, manager of the Police, first began talking about the tour last August and September.

Hence, the telex message quoted above, despatched to Jesu in response to just such minimal interest.

But the early indifference of Australasian promoters to Police was not unexpected, says Copeland, who recognized that the trio's popularity to date has been largely confined to Europe and North America.

Indeed, several promoters were more than surprised at being offered an up-and-coming act, rather than one which turns to these markets only after there's nowhere else to go.

Nevertheless, Copeland was determined—"we were going to play somewhere in those countries, even if I had to set the gig into the local pool hall"—in much the same way that he was determined to cultivate the new wave club circuit for Police and other bands in the U.S. (Billboard, Dec. 15, 1979).

No nation was too small or too isolated to consider: Taiwan, Thailand, Hong Kong, New Zealand, India, Egypt. When the tour was being planned last year, Copeland explains, he allowed time in between the major markets, Japan and Australia, to accommodate dates elsewhere—in the agent's own words, "to see what we could get."

Vital to this plan was the help of the South East Asian Concert Investors Assn., that organization of promoters formed last year to attract more foreign talent into the region.

"I do like taking chances on promoters in the U.S., going with someone new and enthusiastic, not necessarily just the established names," comments Copeland. "But for Asia, it's a different matter. I could end up with the local opium dealer. How am I to know?"

The association's U.S. representative, Henry Miller, was particularly helpful. "He connected us with people," says Copeland, "who led to other contacts, and so on. This way, we were able to put the tour together."

The itinerary was not without its hiccups. Copeland confides

that a show in the Philippines was set until the promoter disappeared, and was not replaced.

And three nights at Taipei's China Sports & Cultural Center were cancelled when the government decided that it "didn't want that sort of music" played in Taiwan. Copeland wasn't told what that sort of music it was that the Republic of China didn't want, but the outcome was no work permits, no shows.

(Last year, A&M's licensee in Taiwan was prevented from releasing the new wave sampler album, "Propaganda"—which contained several Police titles—because of the cover art depicting Chairman Mao, as a guitar-toting rock'n'roller.)

Elsewhere, arrangements went relatively smoothly, including dates in four Japanese cities (Tokyo, Nagoya, Osaka and Kyoto) promoted by Udo Artists through Feb. 13-24; one date in Hong Kong Feb. 26-27 with promoter Jesu; three nights in New Zealand (Christchurch, Auckland, Wellington) via Michael Gudinski; a dozen shows throughout Australia (Sydney, Brisbane, Canberra, Melbourne, Adelaide and Perth) March 6-19 promoted by Gudinski; one date in Thailand (Bangkok) March 22-23 via Billy McCartney; and one date each in India (Bombay) March 26 and Egypt (Cairo) March 28. Last two were personally set up by Miles Copeland, who flew in to handle arrangements.

The venues vary from small halls to stadiums, with capacities from under 1,000 to 6,000. Promoters are paying an average of \$1,500 per date, plus hotels and internal transportation. Copeland guesstimates that some 75,000 people will see Police on this leg of the tour—all the Australian and New Zealand dates are sold out, as were all the Japanese shows—before the trio moves on to Greece and the rest of Europe.

Copeland has kept the venues modest throughout, noting the importance of intimacy to the band. "We could be playing bigger sites in Australia, but that intimacy would have been lost. We can always come back," he says, noting with satisfaction how the group's A&M album, "Reggatta De Blanc," moved to the No. 1 spot on the country's charts just a couple of weeks before the concerts there.

In other countries, too, there's an excitement building that's far from the indifference Copeland first encountered. Some promoters have been adding second and third dates to the first, he claims. "We could be earning more in other parts of the world, but we're going to these places at this point in the band's career because we think it'll pay off in the future."

An added advantage is the fact that Police travels light, with manager Miles Copeland, personal manager Kim Turner and two crew, plus a modest amount of sound equipment and instruments.

Visas and work permits
(Continued on page 53)

Billboard® Hits Of The 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 3/1/80
SINGLES

This Week	Last Week	Singles
1	3	ATOMIC, Blondie, Chrysalis
2	1	COWARD OF THE COUNTY, Kenny Rogers, United Artists
3	2	AND THE BEAT GOES ON, Whispers, Solar
4	6	CARRIE, Cliff Richard, EMI
5	9	I CAN'T STAND UP FOR FALLING DOWN, Elvis Costello, F-Beat
6	14	TAKE THAT LOOK OFF YOUR FACE, Marti Webb, Polydor
7	12	ROCK WITH YOU, Michael Jackson, Epic
8	10	SO GOOD TO BE BACK HOME AGAIN, Tourists, Logo
9	23	TOGETHER WE ARE BEAUTIFUL, Fern Kinney, WEA
10	5	CAPTAIN BEAKY, Keith Michell, Polydor
11	8	BABY I LOVE YOU, Ramones, Sire
12	16	RIDERS IN THE SKY, Shadows, EMI
13	4	TOO MUCH TOO YOUNG, Specials, 2-Tone
14	7	SOMEONE'S LOOKING AT YOU, Boomtown Rats, Ensign
15	11	I'M IN THE MOOD FOR DANCING, Nolan Sisters, Epic
16	18	LIVING IN THE PLASTIC AGE, Buggles, Island
17	25	GAMES WITHOUT FRONTIERS, Peter Gabriel, Charisma
18	13	I HEAR YOU NOW, Jon Anderson & Vangelis, Polydor
19	28	SO LONELY, Police, A&M
20	NEW	HANDS OFF SHE'S MINE, The Beat, Feet
21	27	JANE, Jefferson Starship, RCA
22	30	ALL NIGHT LONG, Rainbow, Polydor
23	NEW	ALABAMA SONG, David Bowie, RCA
24	20	SAVE ME, Queen, EMI
25	28	AT THE EDGE, Stiff Little Fingers, Chrysalis
26	22	LIVING BY NUMBERS, New Muzik, GT
27	21	THREE MINUTE HERO, Selecter, 2-Tone
28	31	SINGING THE BLUES, Dave Edmunds, Swan Song
29	34	TOUCH TOO MUCH, AC/DC, Atlantic
30	39	DO THAT TO ME ONE MORE TIME, Captain & Tennille, Casablanca
31	24	TOO HOT, Kool & The Gang, Mercury
32	26	BUZZ BUZZ A DIDDLE IT, Matchbox, Magnet
33	15	7TEEN, Regents, Rialto
34	NEW	TURNING JAPANESE, Vapors, United Artists
35	32	ON THE RADIO, Donna Summer, Casablanca
36	37	I'VE DONE EVERYTHING FOR YOU, Sammy Hagar, Capitol
37	17	BABE, Styx, A&M
38	NEW	RUNNING FREE, Iron Maiden, EMI
39	33	UNDERPASS, John Foxx, Virgin
40	NEW	CUBA/BETTER DO IT SALSA, Gibson Brothers, Island

ALBUMS

This Week	Last Week	Albums
1	3	STRING OF HITS, Shadows, EMI
2	1	THE LAST DANCE, Various, Motown
3	2	GET HAPPY, Elvis Costello, F-Beat
4	4	PRETENDERS, Pretenders, Real
5	8	TELL ME ON A SUNDAY, Marti Webb, Polydor
6	5	TOO MUCH PRESSURE, Selecter, 2-Tone
7	9	KENNY, Kenny Rogers, United Artists
8	7	ONE STEP BEYOND, Madness, Stiff
9	12	OFF THE WALL, Michael Jackson, Epic
10	6	SHORT STORIES, Jon Anderson & Vangelis, Polydor
11	10	SPECIALS, Specials, 2-Tone
12	11	REGGATA DE BLANC, Police, A&M
13	30	OUTLANDOS D'AMOUR, Police, A&M
14	13	SMALLCREEP'S DAY, Mike Rutherford, Charisma
15	15	GOLDEN COLLECTION, Charlie Pride, K-tel
16	22	METAL FOR MUTHAS, Various, EMI
17	33	EAT TO THE BEAT, Blondie, Chrysalis
18	20	THE WALL, Pink Floyd, Harvest
19	17	GREATEST HITS VOL. 2, Abba, Epic
20	16	PERMANENT WAVES, Rush, Mercury
21	19	THE NOLAN SISTERS, Nolan, Epic
22	NEW	LIGHT UP THE NIGHT, Brothers Johnson, A&M
23	25	FLOGGING A DEAD HORSE, Sex Pistols, Virgin
24	26	THE FINE ART OF SURFACING, Boomtown Rats, Ensign
25	14	I'M THE MAN, Joe Jackson, A&M
26	27	KENNY ROGERS SINGLES ALBUM, United Artists
27	40	THE AGE OF PLASTIC, Buggles, Island
28	39	CAPTAIN BEAKY & HIS BAND, Keith Michell, Polydor
29	32	LONDON CALLING, Clash, CBS
30	35	PARALLEL LINES, Blondie, Chrysalis
31	NEW	CATCHING THE SUN, Spyro Gyra, MCA
32	NEW	REALITY EFFECT, Tourists, Logo
33	21	END OF THE CENTURY, Ramones, Sire

34	18	JUST FOR YOU, Des O'Connor, Warwick
35	29	GREATEST HITS, Ron Stewart, Riva
36	24	GREATEST, Bee Gees, RSO
37	28	SEPTEMBER MORN, Neil Diamond, CBS
38	37	ROCK AND ROLL JUVENILE, Cliff Richard, EMI
39	23	METAMTIC, John Foxx, Metalbeat
40	34	DISCOVERY, Electric Light Orchestra, Jet

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 3/5/80
SINGLES

This Week	Last Week	Singles
1	2	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
2	1	SUN OF JAMAICA, Goombay Dance Band, CBS
3	3	RAPPER'S DELIGHT, Sugarhill Gang, CNR
4	4	HERBERT, Gettlieb Wendehals, CNR
5	5	QUE SERA MI VIDA, Gibson Brothers, Polydor
6	6	WIE FREI WILLST DU SEIN, Howard Carpendale, EMI
7	9	HADSCHI HALEF OMAR, Dschinghis Khan, Jupiter
8	8	ZABADAK, Saragossa Band, Ariola
9	7	WEEKEND, Earth & Fire, Vertigo
10	14	IT'S A REAL GOOD FEELING, Peter Kent, EMI
11	11	INDIAN RESERVATION, Orlando Riva Sound, Ariola
12	10	I HAVE A DREAM, Abba, Polydor
13	15	THE BALLAD OF LUCY JORDAN, Marianne Faithful, Island
14	12	CONFUSION, Electric Light Orchestra, Jet
15	16	LUCIFER, Alan Parsons Project, Arista
16	13	MAYBE, Thom Pace, RSO
17	21	ROCKABILLY REBEL, Matchbox, Magnet
18	26	LADIES NIGHT, Kool & The Gang, De Lite
19	NEW	NIE MEHR ALLEIN SEIN, Tony Holiday, Polydor
20	23	FRUEHSTUECK, Gebrueder Blattschuss, Hansa
21	NEW	TIMM THEMA, Soundtrack, WEA
22	20	I'M BORN AGAIN, Bonny M, Hansa
23	19	ICH WAR SO GERN WIE DU, Bernhard Brink, Hansa
24	30	SUCH A NIGHT, Racey, RAK
25	NEW	CAN I REACH YOU, Drafi Deutscher, CBS
26	18	VIDEO KILLED THE RADIO STAR, Buggles, Ariola
27	29	MONO, Monotones, Metronome
28	24	WHAT'S IT TAKE, Robert Palmer, Island
29	28	OH SUSIE, Secret Service, Strand
30	22	TUSK, Fleetwood Mac, Warner Bros.

CANADA

(Courtesy Canadian Recording Industry Assn.)
As of 2/20/80
SINGLES

This Week	Last Week	Singles
1	1	RAPPER'S DELIGHT, Sugarhill Gang, Quality
2	2	COWARD OF THE COUNTY, Kenny Rogers, United Artists
3	7	VIDEO KILLED THE RADIO STAR, Buggles, Island
4	3	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
5	14	MONEY, Flying Lizards, Virgin
6	NEW	SARA, Fleetwood Mac, Warner Bros.
7	6	PLEASE DON'T GO, K.C. & The Sunshine Band, TK
8	16	MESSAGE IN A BOTTLE, Police, A&M
9	8	POP MUZIK, M, Sire
10	NEW	ROMEO'S TUNE, Steve Forbert, Nemperor
11	11	BABE, Styx, A&M
12	NEW	ANOTHER BRICK IN THE WALL, Pink Floyd, Columbia
13	4	LADIES NIGHT, Kool & The Gang, De-Lite
14	NEW	DON'T DO ME LIKE THAT, Tom Petty & Heartbreakers, MCA
15	5	ROCK WITH YOU, Michael Jackson, Epic
16	NEW	FOOL IN THE RAIN, Led Zeppelin, Swan Song
17	NEW	VOICES, Cheap Trick, Epic
18	NEW	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic
19	NEW	JANE, Jefferson Starship, RCA
20	NEW	REMEMBER, Aerosmith, Columbia

ALBUMS

This Week	Last Week	Albums
1	7	GREATEST HITS VOL. 2, Abba, Atlantic
2	1	THE WALL, Pink Floyd, Columbia
3	4	IN THROUGH THE OUT DOOR, Led Zeppelin, Swan Song
4	2	THE LONG RUN, Eagles, Asylum
5	6	CORNERSTONE, Styx, A&M
6	8	KENNY, Kenny Rogers, United Artists
7	NEW	ON THE RADIO/GREATEST HITS, Donna Summer, Casablanca
8	NEW	OFF THE WALL, Michael Jackson, Epic
9	NEW	THE ROSE, Original Soundtrack, Atlantic

10	5	BREAKFAST IN AMERICA, Supertramp, A&M
11	NEW	EVE, Alan Parsons Project, Arista
12	3	REGGATA DE BLANC, Police, A&M
13	NEW	JACKRABBIT SLIM, Steve Forbert, Nemperor
14	NEW	GREATEST HITS, Rod Stewart, Warner Bros.
15	13	DREAM POLICE, Cheap Trick, Epic
16	NEW	FREEDOM AT POINT ZERO, Jefferson Starship, RCA
17	NEW	NIGHT IN THE RUTS, Aerosmith, Columbia
18	NEW	B-52s, B-52s, Warner Bros.
19	NEW	SEPTEMBER MORN, Neil Diamond, Columbia
20	NEW	THE GAMBLER, Kenny Rogers, United Artists

ALBUMS

This Week	Last Week	Albums
1	1	THE WALL, Pink Floyd, Harvest
2	2	HITHAUS RAMBA ZAMBA 2, Various, Polystar
3	4	EVE, Alan Parsons Project, Arista
4	3	EYES OF THE UNIVERSE, Barclay James Harvest, Polydor
5	5	UNBEHAGEN, Nina Hagen Band, CBS
6	6	TUSK, Fleetwood Mac, Warner Bros.
7	16	BROKEN ENGLISH, Marianne Faithful, Island
8	11	BREAKFAST IN AMERICA, Supertramp, A&M
9	7	DISCOVERY, Electric Light Orchestra, Jet
10	20	UNS JOHRESZIGGE, De Black Flooss, EMI
11	17	DA CAPO ROBERTO, Roberto Delgado, Polydor
12	12	UDO 80, Udo Juergens, Ariola
13	8	MOVE IT, Cliff Richard, Arcade
14	13	STEPHENWOLF, Peter Maffay, Telefunken
15	10	COME TO EARTH, Barclay James Harvest, Polydor
16	9	GREATEST HITS VOL. 2, Abba, Polydor
17	NEW	DER OSTFRIESISCHE GOTTERBOTE, Otto, Russl
18	15	TRAEUMEREIEN, Richard Claydermann, Telefunken
19	NEW	MEIN WEG ZU DIR, Howard Carpendale, EMI
20	NEW	WISH YOU WERE HERE, Pink Floyd, Harvest

ITALY

(Courtesy Germano Ruscitto)
As of 2/26/80
ALBUMS

1	2	THE WALL, Pink Floyd, Harvest/EMI
2	1	INNAMORARSI ALLA MIA ETA, Julio Iglesias, CBS/CGD-MM
3	3	VIVA L'ITALIA, Francesco de Gregori, RCA
4	7	VIVA, I Pooh, CGD-MM
5	4	BUONA DOMENICA, Antonello Venditti, Philips/Polygram
6	5	ATTILA, Mina, PDU/EMI
7	9	ROBINSON, Roberto Vecchioni, Ciao/CGD-MM
8	8	BREAKFAST IN AMERICA, Supertramp, A&M/CGD-MM
9	14	NEW TROLLS, New Trolls, Warner Bros./WEA
10	6	BANANA REPUBLIC, Lucio Dalla & Francesco de Gregori, RCA
11	12	ON THE RADIO/GREATEST HITS, Donna Summer, Casablanca/Durium
12	10	DISCOVERY, Electric Light Orchestra, Jet/CGD-MM
13	19	SENSITIVE AND DELICATE, Steven Schlaks, Baby/CGD-MM
14	11	COGLI LA PRIMA MELA, Angelo Branduardi, Polydor/Polygram
15	15	DALLA, Lucio Dalla, RCA
16	13	SURVIVAL, Bob Marley & Wailers, Island
17	16	JOURNEY THROUGH THE SECRET LIFE OF PLANTS, Stevie Wonder, Motown/EMI
18	18	GET THE KNACK, The Knack, Capitol/EMI
19	NEW	THE WARRIORS, Soundtrack, A&M/CGD-MM
20	20	HIGH ENERGY, Fratelli La Bionda, Baby/CGD-MM

MEXICO

(Courtesy Enrique Ortiz)
As of 2/16/80
SINGLES

This Week	Last Week	Singles
1	1	SI ME DEJAS AHORA, Jose Jose, Ariola
2	8	NO PONGAS ESE DISCO, Javier Santos, Orfeon
3	2	QUIEN, Los Struck, Melody
4	NEW	QUE NO, Pedro Marin, Gamma
5	5	HEAVEN MUST HAVE SENT YOU, Bonnie Pointer, Motown
6	NEW	MELODIA PARA DOS, Joan Sebastian, Musart
7	3	NADIE ES COMO TU, Rocio Durcal, Ariola
8	4	MY SHARONA, The Knack, Capitol
9	6	AMARRADO, Alvaro Davila, Melody
10	10	RAPPER'S DELIGHT, Sugarhill Gang, Musart

International

Strive To Satisfy Polish Disk Demand

By ROMAN WASCHKO

WARSAW—While the vexed problems of parallel imports and "dumping" are hitting many world music markets, Poland's state-controlled policies of centralizing the export and import trade mean there are few industry headaches in this area.

In brief, it means that individual sections of industry have no rights at all when it comes to exporting or importing. Covering the record industry here is Ars Polona, handling all deals in records, cassettes and sheet-music.

Ars Polona, like state corporations handling import and export in other trade areas, is assigned each year a certain sum of foreign convertible currency, which has to cover import purchases under a previously agreed policy plan.

This money is by no means sufficient to satisfy market demands in the record industry. Nevertheless Ars Polona, by the instructions of Polish record company Polskie Nagrania, buys some licenses for producing records of foreign sounds.

These recordings are not precisely what the market demands, but they are not expensive and this is the underlying cause of their selection. Wholesale import of records from the West just does not exist in Poland.

Tonpress, a record enterprise part of the Krajowa Agencja Wydawnicza (KAW) publishing company, has its own foreign currency allowance for buying foreign licenses, but again the money does not cover the total demand.

But in spite of its limited means, Tonpress does put out relatively large quantities of foreign material on record. Even so, the effect of specific reservations put in the license agreements means that the total number released cannot satisfy demand.

Money remains at the heart of the problem. The bigger the release, the greater the currency drain in licensing. Tonpress works regularly with EMI and Chrysalis, and sometimes with other Western labels handling product popular in Poland.

Wifon is another enterprise which originally specialized in producing cassettes but now releases albums as well. This company is part of the Radio and TV Committee and gains foreign payment sums from this source. Wifon has so far released tape product of Abba, La Belle Epoque, Esther Phillips and Wings, among others.

When it comes to initial negotiations over imported product, the Polish side frequently offers to pay in Polish currency, or maybe a 50-50 split between Polish and foreign money.

But the problems of currency in buying licenses is only part of the story.

Another main hang-up is the question of mechanical rights. ZAIKS, the Polish mechanical and performing right society, also has a clear-cut, annually preplanned sum of foreign currency available for paying mechanical right royalties.

That is why it can happen that an enterprise which has foreign currency available for buying a license still cannot buy because the money for mechanical right payments has run out. This happened when Polskie Nagrania bought an Abba album which then was released in sizeable quantities, so causing ZAIKS' foreign currency for mechanicals to run out.

This problem can, however, be solved if a foreign producer agrees that royalties for public performances can be paid in local currency, in zlotys, which are then spent in Poland.

(Continued on page 53)

MUSIC OF LEIBER & STOLLER

London Show Gets Chrysalis Finance

By NICK ROBERTSHAW

LONDON—Chrysalis Records and Carlin Music here are jointly financing a new musical celebrating the works of songwriters Jerry Leiber and Mike Stoller.

Titled "Only In America", the show opens at the Roundhouse venue April 9 and, if successful, will transfer to the West End in May.

Cost of the production, set in the New York slums and featuring several actors from the successful "Bubbling Brown Sugar", is around \$225,000, modest by West End standards.

Chrysalis has album rights for the musical and plans a variety of promotional appearances for Leiber and Stoller, who will be in London throughout rehearsals.

As Terry Connolly, Chrysalis deputy group managing director, points out, the songs—"Hound Dog", "Jailhouse Rock", "Love Potion No. 9", "Poison Ivy"—are more famous than their writers, a situation he aims to change.

The project arose through the friendship of Chrysalis joint chairman Chris Wright and Leiber and Stoller, who had pro-

duced one album for Chrysalis act Procol Harum.

Talks with Carlin president Freddie Bienstock followed, and after early suggestions that "Rock Follies" originator Howard Schulman should provide a script it was U.K. satirist and writer Ned Sherrin who, in Connolly's words, shot off to New York and returned several months later with a show under his arm.

Though it's the first theater show Chrysalis has backed, the company has put money in several movies over the last few years. With Charisma and Pink Floyd, it helped finance "Monty Python And The Holy Grail," later backing the less successful "The Odd Job" by Pythoneer Graham Chapman. With the National Film Finance Corp. it funded "Babylon", a new film about black kids in Brixton.

There's no hard and fast policy behind these involvements, says Connolly. "Generally there has been some affiliation with music, but basically it just has to be something we're interested in and enthusiastic for."

International

No Trends On Show At San Remo Event

By DANIELE CAROLI

MILAN—Though it remains a traditional meeting place for the Italian record industry, the San Remo Song Festival defiantly holds out against all attempts to bring the event up to date.

The 30th presentation in the series, staged Feb. 7-9, had the Ariston Theatre stage here transformed into a disco. The event's last night was televised through Eurovision via the Italian state network, RAI-TV. It featured Italian and foreign singers and groups leaning towards contemporary sounds.

But in the end, the winners represented the conventional melody-based Italian love song idiom. Carosello recording artist Toto Cutugno took the top prize with "Solo Noi," followed in the final night's adjudication—there were nine voting juries—by Enzo Malepasso with "Ti Voglio Bene," and by Pupo's "Su Di Noi." The results underlined the fact that at San Remo, music trends remain static.

Altogether, 30 acts participated in the contest, plus a number of special guests, including such international names as Dionne Warwick, Syreeta

and Billy Preston, Sylvester, Status Quo, Sheila & B. Devotion and Suzi Quatro.

Ten competing acts—Toto Cutugno, Bottega dell'Arte, Gianni Morandi, Sally Oldfield, Stefano Ross, Peppino di Capri, Leroy Gomez, Leano Morelli, Pupo and Bobby Solo were considered "established" artists and were automatically admitted to the finals, standard San Remo procedure.

Ten more, rated as newcomers, were selected out of 20 participants, those going forward to the finals being: Orlando Johnson, Aldo Donati, Francesco Magni, Decibel, Linda Lee, Enzo Malepasso, Paolo Riviera, Alberto Cheli, Bruno d'Andrea and Giorgio Zito with his group, Diesel.

Toto Cutugno, overall winner as both performer and composer, is a 33-year old whose career took off in 1975 through a French recording (by Joe Dassin) of his composition, "Africa." Then he formed the group Albatros, for whom he wrote hit songs.

As a performer, he hit the Italian charts with his first singles for Carosello in 1979, "Donna Donna Mia" and "Voglio l'Anima." He also wrote "Soli," a major Italian hit for Adriano Celentano.

During this year's festival, a meeting on record industry legislation saw local experts discussing such topics as mechanical rights, marketing and piracy.

Ernesto Magnani, secretary of industry organization Associazione dei Fonografici Italiani (AFI), stressed that despite recent progress in combatting piracy, it remains a serious threat to the business here.

Police Dates

• Continued from page 51

presented a few headaches, but Copeland hired someone specifically to get the correct documentation from each country's embassy.

Financial arrangements have been satisfactory, he reports, with promoters submitting their deposits as per usual practice. In India, where money can't be taken out of the country, a contra-deal for flights on Air India has been worked out.

"It's been fun to book this tour," notes Copeland, "and the band's enjoying it as well. For them, it's like a busman's holiday, a bit of a bonus."

Just as important, the trek serves as something of a blueprint for Frontier Booking International as it handles similar tours with other artists. The company represents a slew of new wave bands worldwide, and Copeland says that the Buzzcocks, 999 and Iggy Pop are already showing interest in the Oriental route.

"Police will have opened some doors with this tour," he concludes, while noting that early reports out of Japan suggest that it may be more successful than even he imagined. "They were mobbed there," he says. "I'm told it was like Beatlemania."

Polish Demand

• Continued from page 52

But all these trading situations add up to the positive fact that there is no problem over a flood of overstock coming into Poland, unlike most other territories. The state-controlled enterprise simply does not care about existing demand. In the end it is simply the question of foreign currency regulations which count.

Sales Up For WEA In Germany

By WOLFGANG SPAHR

HAMBURG—Bumper last-quarter business in 1979 helped WEA Germany register a substantial increase in sales for the full year, 10% ahead of 1978.

That's both higher than the industry's own increase of around 5% to 6%, and than the 8% upturn which WEA managing director, Siegfried Loch, was predicting late last year (Billboard, Dec. 8, 1979).

Nevertheless, the company's 1979 profitability was down—in line with industry trends—by 2.4% against the previous 12 months.

WEA's top titles last year included AC/DC's "Highway To Hell," with reported sales of 220,000 units, and Fleetwood Mac's "Tusk," at 330,000 units.

Both disks are still strongly represented on the national best-sellers here; chart life of "Highway To Hell" has topped the half-year mark, in fact, while "Tusk" is still in the top 10 after 18 weeks.

The Elektra two-LP soundtrack of "Apocalypse Now" has also turned in highly respectable sales of 40,000 units in this market (it's performing well in neighboring France, too, with sales past the 50,000 point).

Other strong sellers during 1979 were titles by Supermax, Chic, the Eagles, Van Halen, Foreigner, Rod Stewart and Leif Garrett.

Says Loch, "Trading results were good, but more heartening is the fact that sales so far this year are much better than for the same period in 1979."

The executive has also finalized a new contract with German singer-songwriter Marius Mueller-Westernhagen. The artist's last four albums have generated total sales of more than 200,000 units, it's claimed, with his last, "Peppermint," at 65,000 copies.

Loch, meanwhile, will be personally heading WEA Germany's product management, promotion and creative services divisions, following the exit of marketing director, Johann Speyer.

Billboard® Hits Of The 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.

JAPAN (Courtesy Music Labo) As of 3/3/80 SINGLES		
This Week	Last Week	
1	2	SAYONARA, Offcourse, Express (PMP)
2	1	DAITOKAI, Crystal King, Aardvark (Yamaha)
3	4	SHUSHIFU, Alice, Express (Noel)
4	3	WAKE UP, Kazuo Zaitus, Express (Shinko)
5	5	KOI, Chiharu Matsuyama, F (STV)
6	8	TOMARIGI, Sachiko Kobayashi, Warner Bros. (Daiichi)
7	7	TOKIO, Kenji Sawada, Polydor (Watanabe)
8	6	IHO-JIN, Saki Kubota, CBS/Sony (April)
9	9	OMAE-TO-FUTARI, Hiroshi Itsuki, Minoruphon (Soundeye)
10	14	OKURU KOTOBA, Kaientai, Polydor (Nichion/Noel)
11	10	SEXY YOU, Hiroimi Gou, CBS/Sony (Burning)
12	12	KANASHIMI-WARAI, Miyuki Nakajima, F
13	NEW	KUCHIBIRU-YO, Atsuku Kimio Katate, Machiko Watanabe (CBS/Sony)
14	11	SACHIKO, Hirofumi Banba, Epic (JCM)
15	13	KANASHIKI YUJOU, Hideki Saijou, RCA (PMP)
16	NEW	LOVE SONG, Twist, Aardvark (Yamaha)
17	16	RETURN TO AFRICA, Godiego, Columbia (Jenica)
18	17	AMAI SEIKATSU, Junko Yagai, Disco (Yamaha)
19	19	YOAKE-NO-MY-WAY, Pal, King (NTV)
20	NEW	NAMIDA-NO-AVENUE, Southern All Stars, Invitation (PMP/Burning)

ALBUMS		
1	1	KISHOTENKETSU, Chiharu Matsuyama, F
2	2	GREATEST HITS VOL. 2, Abba, Discomate
3	4	OKAERINAI, Miyuki Nakajima, Aardvark
4	3	YUMEGATARI, Saki Kubota, CBS/Sony
5	5	SOLID STATE SURVIVOR, Yellow Magic Orchestra, Alfa
6	6	RISE, Herb Alpert, A&M
7	7	KAGIRINAKI CHOSEN, Alice, Express
8	8	YOU'RE ONLY LONELY, J.D. Souther, CBS/Sony
9	9	HARUTSUGEDORI, Momoe Yamaguchi, CBS/Sony
10	NEW	PUBLIC PRESSURE, Yellow Magic Orchestra, Alfa
11	12	THREE AND TWO, Offcourse, Express
12	13	JOLLY JIVE, Masayoshi Takanaka, Kitty
13	11	KANASHII-HODO-OTENKI, Yumi Matsutoya, Express
14	14	JUKAI BALLADE, Goro Noguchi, Polydor
15	NEW	SONGS, Hideki Saijou, RCA
16	10	ZUISOROKU, Masashi Sada, Freeflight
17	18	ALICE VII, Alice, Express
18	NEW	REGGATTA DE BLANC, Police, A&M
19	17	POCKET PARK, Miki Matsubara, See-Saw
20	NEW	WAJINDEN, Kaientai, Polydor

AUSTRALIA (Courtesy Kent Music Report) As of 2/25/80 SINGLES		
This Week	Last Week	
1	5	CRAZY LITTLE THING CALLED LOVE, Queen, Elektra
2	6	DREAMING MY DREAMS WITH YOU, Colleen Hewett, Wizard
3	1	PLEASE DON'T GO, K.C. & The Sunshine Band, TK
4	2	DON'T STOP 'TILL YOU GET ENOUGH, Michael Jackson, Epic
5	4	BLAME IT ON THE BOOGIE, Jacksons, Epic
6	3	ESCAPE, Rupert Holmes, MCA
7	11	DO THAT TO ME ONE MORE TIME, Captain & Tennille, Casablanca
8	7	MESSAGE IN A BOTTLE, Police, A&M
9	8	BABE, Styx, A&M
10	10	STAY WITH ME 'TIL DAWN, Judie Tzuke, Rocket
11	13	HOT TOWN, Jon English, Mercury
12	NEW	HE'S MY NUMBER ONE, Christie Allen, Mushroom
13	14	C'MON AUSSIE C'MON, Mojo Singers, WEA
14	9	VIDEO KILLED THE RADIO STAR, Buggles, Island
15	20	SARA, Fleetwood Mac, Warner Bros.
16	12	CARS, Gary Numan, Atlantic/Beggars Banquet
17	19	YOU'RE ONLY LONELY, J.D. Souther, CBS
18	18	RAINBOW CONNECTION, Kermit, CBS

20 NEW		
1	1	REGGATTA DE BLANC, Police, A&M
2	2	THE WALL, Pink Floyd, CBS
3	8	SEPTEMBER MORN, Neil Diamond, CBS
4	4	20 GOLDEN HITS, Creedence Clearwater Revival, Fantasy
5	3	DYNASTY, Kiss, Casablanca
6	7	TUSK, Fleetwood Mac, Warner Bros.
7	6	OFF THE WALL, Michael Jackson, Epic
8	5	GREATEST HITS, Electric Light Orchestra, Jet
9	9	THE LONG RUN, Eagles, Asylum
10	10	BEST OF SKYHOOKS, Skyhooks, Mushroom
11	13	MONTY PYTHON'S LIFE OF BRIAN, Soundtrack, Warner Bros.
12	12	DISCOVERY, Electric Light Orchestra, Jet
13	19	THE ROSE, Soundtrack, Atlantic
14	11	GREATEST, Bee Gees, RSO
15	NEW	THE B-52s, B-52s, Warner Bros.
16	15	WELCOME TO THE CRUISE, Judie Tzuke, Rocket
17	14	THE BEST OF THE SOLO ALBUMS, Kiss, Casablanca
18	NEW	LONDON CALLING, The Clash, Epic
19	16	THE BEST OF KENNY ROGERS, United Artists
20	18	NO NUKES, Various, Asylum

HOLLAND (Courtesy BUMA/STEMRA) As of 2/25/80 SINGLES		
This Week	Last Week	
1	5	QUE SERA MI VIDA, The Gibson Brothers, CNR
2	1	NEDERLAND DIE HEFT DE BAL, Andre van Duin, CNR
3	3	RAPPER'S DELIGHT, Sugarhill Gang, Vogue
4	4	DO THAT TO ME ONE MORE TIME, Captain & Tennille, Casablanca
5	2	CRYING, Don McLean, EMI
6	NEW	SAVE ME, Queen, EMI
7	8	WHAT'S A MATTER BABY, Ellen Foley, Epic
8	NEW	PEARLY DUMM, BZN, Mercury
9	9	AN ENGLISHMAN IN NEW YORK, Godley & Creme, Polydor
10	6	RAP-O-CLAP-O, Joe Bataan, Salsoul

ALBUMS		
1	1	DE DAVERENDE 13 CARNAVAL, Various, CNR
2	2	HOMO SAPIENS, Robert Long, Bovema Negram
3	5	I LOVE YOU, Various, K-tel
4	6	SHORT STORIES, Jon Anderson & Vangelis, Polydor
5	4	DEMOÏSTE FILMMELODIEEN, Ennio Morricone, RCA
6	8	SONGS OF THE WORLD, Kelly Family, Polydor
7	3	20 GOLDEN HITS, Cats, Arcade
8	9	THE WALL, Pink Floyd, Harvest
9	7	NIGHTOUT, Ellen Foley, Epic
10	NEW	VOULEZ VOUS, Abba, Polydor

SWEDEN (Courtesy GFL) As of 2/18/80 SINGLES		
This Week	Last Week	
1	6	FLICK PA TV 2, Gylle Tider, EMI
2	3	RAPPER'S DELIGHT, Sugarhill Gang, SOS
3	NEW	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
4	1	VIDEO KILLED THE RADIO STAR, Buggles, Island
5	2	NO MORE TEARS, Donna Summer & Barbra Streisand, Casablanca/CBS
6	4	BOYSS, Strix Q, CBS
7	8	LOVER BOY, Magnum Bonum, Mercury
8	5	OH SUSIE, Secret Service, Sonet
9	NEW	OFF THE WALL, Michael Jackson, Epic
10	NEW	READY TO TAKE A CHANCE AGAIN, Barry Manilow, Arista

ALBUMS		
1	1	THE WALL, Pink Floyd, Harvest
2	2	LONDON CALLING, The Clash, CBS
3	NEW	451023, Kim Larsen, CBS
4	3	GORAN SOLLSCHEER, Goran Sollscher, DG
5	5	BROKEN ENGLISH, Marianne Faithfull, Island
6	6	KICKING A DREAM, Michael Rockfords, Sonet
7	4	HAIR, Original Soundtrack, RCA
8	7	OH SUSIE, Secret Service, Sonet
9	NEW	BAKOM SPEGLIN, Magnum Bonum, Mercury
10	NEW	END OF THE CENTURY, Ramones, Sire

BELGIUM (Courtesy Billboard Benelux) As of 2/29/80 SINGLES		
This Week	Last Week	
1	1	DO THAT TO ME ONE MORE TIME, Captain & Tennille, Casablanca
2	4	QUE SERA MI VIDA, Gibson Bros., Island
3	3	RAP-O-CLAP-O, Joe Bataan, Salsoul
4	2	RAPPER'S DELIGHT, Sugarhill Gang, Vogue
5	NEW	AN ENGLISHMAN IN NEW YORK, Godley & Creme, Polydor
6	5	ON MY RADIO, Selector, Chrysalis
7	NEW	CRYING, Don McLean, EMI
8	NEW	ATOMIC, Blondie, Chrysalis
9	9	BRASS IN POCKET, Pretenders, Rbal
10	10	WHAT'S A MATTER BABY, Ellen Foley, Epic

ALBUMS		
1	1	THE WALL, Pink Floyd, EMI
2	3	PRETENDERS, Pretenders, Real
3	2	GREATEST HITS VOL. 2, Abba, Vogue
4	6	SEPTEMBER MORN, Neil Diamond, CBS
5	4	NIGHT OUT, Ellen Foley, Epic
6	8	24 GREATEST HITS, Julio Iglesias, CBS
7	NEW	SHORT STORIES, Jon Anderson & Vangelis, Polydor
8	5	REGGATTA DE BLANC, Police, A&M
9	9	TUSK, Fleetwood Mac, Warner Bros.
10	10	VOULEZ VOUS, Abba, Vogue

NEW ZEALAND (Courtesy Record Publications) As of 3/2/80 SINGLES		
This Week	Last Week	
1	1	ANOTHER BRICK IN THE WALL, Pink Floyd, CBS
2	3	I GOT YOU, Split Enz, Polydor
3	2	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
4	4	LITTLE SISTER, Ry Cooder, Warner Bros.
5	5	COWARD OF THE COUNTY, Kenny Rogers, United Artists
6	NEW	DO THAT TO ME ONE MORE TIME, Captain & Tennille, Casablanca
7	8	MONTEGO BAY, Jon Stevens, CBS
8	9	SOMETHING'S MISSING IN MY LIFE, Marcia Hines, RCA
9	NEW	ESCAPE, Rupert Holmes, MCA
10	NEW	JEZEBEL, Jon Stevens, CBS

ALBUMS		
1	2	TRUE COLOURS, Split Enz, Polydor
2	1	THE WALL, Pink Floyd, CBS
3	NEW	GREATEST HITS, Electric Light Orchestra, Jet
4	7	20 GREATEST HITS, Creedence Clearwater Revival, Fantasy
5	NEW	SHARON O'NEIL, CBS
6	6	OFF THE WALL, Michael Jackson, Epic
7	4	ON THE RADIO/GREATEST HITS, Donna Summer, Casablanca
8	NEW	REGGATTA DE BLANC, Police, A&M
9	3	SEPTEMBER MORN, Neil Diamond, CBS
10	NEW	BOP 'TIL YOU DROP, Ry Cooder, Warner Bros.

ISRAEL (Courtesy Reshel Gimmet/IBA) As of 2/21/80 SINGLES		
This Week	Last Week	
1	1	LAST TRAIN TO LONDON, Electric Light Orchestra, Jet
2	8	ROMEO'S TUNE, Steve Forbert, Mercury
3	3	SPIRITS HAVING FLOWN, Bee Gees, RSO
4	4	RAPPER'S DELIGHT, Sugarhill Gang, Sugarhill
5	2	I HAVE A DREAM, Abba, Epic
6	9	MY SIMPLE HEART, Three Degrees, Ariola
7	5	ANOTHER BRICK IN THE WALL, Pink Floyd, CBS
8	10	WITH YOU I'M BORN AGAIN, Billy Preston & Syreeta, Motown
9	6	LIVING ON AN ISLAND, Status Quo, Vertigo
10	NEW	I WANT TO HOLD YOUR HAND, Dollar, Carrere

ALBUMS		
1	1	THE WALL, Pink Floyd, CBS
2	3	GREATEST HITS VOL. 2, Abba, Epic
3	2	CHILDREN'S SONG FESTIVAL NO. 10, Various, Isradisc
4	4	HAIR, Soundtrack, RCA
5	5	DISCOVERY, Electric Light Orchestra, Jet
6	6	EMOCIONES, Julio Iglesias, CBS
7	8	GAZOZ, Gazoz, Hed Arzi
8	9	MLK & HONEY WITH GALI, Rec-O-Hit
9	7	REINCARNATION, Gazoz, Hed Arzi
10	NEW	ROD STEWART'S GREATEST HITS, Warner Bros.

MARCH 8, 1980 BILLBOARD

SINGER EYES VIDEO, TV

Carmen's Japan Tour Pays Off In Disk \$

By ELISE KRENTZEL

TOKYO—Eric Carmen has completed his first Japanese tour, consisting of eight dates throughout the country, marking the artist's first concert appearance anywhere in more than 2½ years.

He is edging his way back into the rock circuit with a new album due in April and a single, "It Hurts Too Much," which was released in Tokyo to tie-in with the tour.

"My previous manager went under the assumption that when one tours one sells records," says Carmen, "but unfortunately all the money I might have made as a songwriter and artist went into supporting more tours.

Photos Pact

LONDON—Within the framework of a flurry of deals since MIDEM, Zomba Management and Publishers, one of the fastest-growing local outfits, is a worldwide publishing deal with highly touted new CBS group The Photos.

There's a big U.K. push on the band, with Wendy Wu as lead singer, and its debut single, "I'm So Attractive," produced by Roger Behirian. A major international campaign follows.

Zomba also has a worldwide publishing deal with recently signed Atlantic band Young Ones. Its debut album is produced by Bruce Fairbairn, a Canadian who has had recent U.S. chart success with albums by Ian Lloyd and Prism.

In Canada, as the result of a new deal, Zomba publishing is represented by Mark Altman and Jury Krytuik of Morning Music. Sub-publisher in South Africa is Musicpiece Publishers, with Rolf Baierle's Roba Musik handling Germany, Austria and Switzerland, and Nada Music's Willem Van Kooten and Carel Bolger look after the Benelux territories.

"It cost between \$30,000 and \$40,000 a week touring two years ago, but my last tour cost me close to \$100,000."

Yet Carmen sees the attraction in international markets and in branching out into other mediums such as television and video.

Arista's licensee, Nippon Phonogram, claims to have had its greatest success for the U.S. company with a Japan-only package of Carmen's hits, which reportedly sold around 25,000 copies.

This might reflect the impact of last November's Yamaha World Popular Song Festival in which Carmen participated, which was viewed by an audience of 30 million television viewers. But some industryites here believe it is not worthwhile for an artist to go to the fest as there is no paid guarantee given to the guest artists. Instead, \$500,000 worth of sales, promotion and publicity is put into mediawork.

Ongakusha, promoters of the Japanese dates with Nippon Phonogram, have acquired tv time for Carmen to appear in an upcoming commercial. Says Knut Kraft of Ongakusha: "This is the medium in which he can get the most exposure and any festival of Yamaha size certainly has an effect in the decision-making process as to which artist appear on Japanese tv."

Carmen feels that keeping a pure sound is important in recording and touring. "It would be terrible," he says, "if disks were horribly made technically, but became big because of a certain emotion conveyed through visuals (videodisk) that were transferred onto tape."

As for direct-to-disk recording, Carmen feels, "the artist is not well understood because until direct-to-disk becomes available at a price that people can afford, artists will inevitably pay all the costs for recording."



GOLDEN FIRST—Italian singer Milva is presented with her first gold disk from Germany, marking sales of 250,000 for her first German-language album, "Von Tag Zu Tag." Making the presentation is Metro-nome managing director, Rudolf Gassner.

Garrett Sells 45s In Japan

• Continued from page 50
ment stores, even to the fans themselves via the fan clubs.

"A normal club has about 100 members in Japan. Leif's club numbers about 1,000 members."

Testimony to the manner in which Niwano and Moress have been promoting Garrett comes from Toshi Aoyama, president of Aoyama Music Corp., which has presented all the teen idol's Japanese concerts.

"They believe in their artist," he says, "and they cooperate with and understand the Japanese way of doing things. There have been no problems, even where there were scores of girls crowding the airport and screaming for Leif. Everything was under control, and there were no incidents."

As to future sales, Niwano sees the singles surge for foreign product (the Dooleys, Village People and Supertramp were among others to benefit during last year) narrowing down to a few major names who continue to tap the motherlode of dance-oriented rock with such tunes as "I Was Made For Dancin'" and "Do Ya Think I'm Sexy."

ELECTRECORD UNDER PRESSURE

Demand Outstripping Supplies In Romania

By OCTAVIAN URSULESCU

BUCHAREST—Supply of records in Romania, both new hits and repackaged oldies, falls short of demand—as in most Eastern Bloc countries—and until a new factory for Electrecord is finished, the problem will remain.

It was particularly acute during the pre-Christmas sales period last year, when titles by Marina Voica, Margareta Pislaru and Metropol were in big demand.

Adding to the retailers' problems is the fact that there are few local licensing deals, covering only a handful of artists, notably Frank Sinatra, Mikis Theodorakis and Ella Fitzgerald.

Main links between Electrecord and the import/export company Ilexim are with Delta Records in West Germany.

But basically the import market of the Romanian record industry can be split today into two main parts. There is the permanent import links with other socialist countries: Soviet Union (Melodiya); Bulgaria (Balkanton); Hungary (Hungaroton); Czechoslovakia (Supraphon, Opus and Panton); Poland (Muza and Pronit); and German Democratic Republic (Amiga).

And there is the import flow from the Indian record company Dum-Dum, which has its own license deals.

The socialist countries send to Romania both their own local product and, sometimes, records of international acts, examples being Abba material via the Czechoslovakian Opus label, and some Polish productions of Greek artists.

Bulgarian company Balkanton also exports here product featuring artists who perform on stage at the Golden Orpheus festival each year. Also successful in Romania are albums in the "Decades" series coming from socialist territories. "Decade Of The Soviet Record" sold 8,000 LP units here and a similar re-

lease from Bulgaria topped the 7,000 mark.

Most successful local acts in Romania today are Balkanton artists Lili Ivanova, Margarita Hranova, Emil Dimitrov, Tonika, Iordanka Hristova, Hristo Kidikov and Bisser Kirov. Soviet artist Alla Pugaciovna is a big seller as is U.K. singer Cliff Richard, and the Belgian group Dream Express, coming in on license.

The latter acts, and everything imported from India, sell out virtually on the first day of sale. Latest imports from India include product from Carl Douglas, Baccara, Luisa Fernandez ("Disco Darling"); Kraftwerk ("The Man Machine"); La Bionda ("Sandstorm"); Rare Earth ("Band Together") and Kenny Rogers ("Ten Years Of Gold").

But it is noticeable that some of this import product is not the same, in quality terms, as the original recordings.

Licensed product from Balkanton in Bulgaria in the jazz field also sell well here, one series dedicated to the best-known musicians on various instruments in the field.

But the imports' popularity doesn't affect sales of locally produced material. For Romanian music fans just can't yet get enough recorded product, no matter what the source.

EMI Restructure

LONDON—EMI Records has restructured its licensed repertoire division into one unit with group repertoire, following the closure of the former's self-contained operation (Billboard, Jan. 26, 1980).

Named director of marketing and promotion, responsible for both repertoire areas, is Peter Buckleigh; he reports to managing director Ramon Lopez.

Registration Form



Complete this form and mail it to either Billboard's European or USA office listed. Please register me for IMIC '80 Hyatt Regency, Capitol Hill, Washington, D.C., April 23-26, 1980.

I am enclosing a check (or money order) for IMIC '80 registration in the amount of:

Note: Registration does not include Hotel or Air Fare Costs.

Name _____

Title _____

Company _____

Home Address _____

City _____

State/Country _____ Zip _____

Telephone () _____

I wish to charge my registration to:

American Express Diner's Club
 Bank Americard/VISA Carte Blanche Master Charge

Card Number _____ Expiration Date _____

Signature _____

Rates:

\$550 Regular (after February 22, 1980)

£246

\$225 Spouse

£101

Multiple Corporate Rate*

\$380 Early Bird Rate (before February 22, 1980)

£170

\$450 Regular (after February 22, 1980)

£202

*Second and subsequent registrations from the same company.

Billboard will make all hotel reservations. Please indicate the following:

Arrival Date _____ Departure Date _____

ACCOMMODATIONS REQUIRED (check one):

single twin 1-bedroom suite 2-bedroom suite

(Confirmation will be sent to you) Circle One:

HYATT REGENCY HOTEL/CAPITOL HILL/WASHINGTON, D.C.

Single	Double	One Bedroom Suite	Two Bedroom Suite
\$60	\$68	\$155-300	\$215-360
£27	£31	£70-135	£96-161

Note: Should rooms no longer be available in the price range you have selected, next nearest price will be secured. Prices may vary slightly due to variations in exchange rate at time of reservation.

There will be no refunds on registration cancellation after April 4, 1980, although substitutions may be made. Any cancellations prior to that date will be subject to a 10% cancellation fee.

REGISTER EARLY—REGISTRATION FEE WILL BE \$25 HIGHER AT THE DOOR.

Europe and U.K.

Helen Boyd
IMIC '80 BILLBOARD
7 Carnaby Street
London W1V, IPG., England
Telephone: (01) 439-9411
Telex: 262100

U.S.A. and Others

Diane Kirkland/Nancy Falk
IMIC '80 Conference Coordinators
BILLBOARD
9000 Sunset Boulevard
Los Angeles, CA 90069 U.S.A.
Telephone: (213) 273-7040 Telex: 698669

Billboard's Top Album Picks

© 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 SPECIAL SURVEY For Week Ending 3/8/80

Number of LPs reviewed this week **40** Last week **36**

Pop

JOURNEY—Departure, Columbia FC36339. Produced by Geoff Workman, Kevin Elson. The title here is somewhat deceiving as the quintet continues in the well trodden path it has traveled before. The group mixes blues-tinged hard rock with pop hooks and sensibilities into an often exciting and explosive brew. Neal Schon's guitarwork is still as fiery as ever (especially on the excellent "I'm Crying") and Steve Perry's expressive vocals are in fine shape. Unfortunately on the uptempo numbers, the band has a tendency to degenerate into repetitive boogie. However, the group sells well and the last LP had a top 20 single.

Best cuts: "I'm Crying," "Stay Awhile," "Anyway You Want It," "Walks Like A Lady," "Someday Soon."

SPYRO GYRA—Catching The Sun, MCA MCA5108. Produced by Jay Beckenstein, Richard Calandra. Last year, this jazz group came out of nowhere to get a top single and LP. This effort continues the cool jazz style formulated in last year's "Morning Dance" album. Only "Percolator," "Philly" and "Laser Material" change the pace by being more rock-oriented and less laidback. Though some of the material verges on lounge Muzak, the majority here is top-notch jazz-rock. Jay Beckenstein's sax work is excellent throughout. All cuts have an appeal to jazz, AOR, Top 40 and adult contemporary outlets.

Best cuts: "Catching The Sun," "Cockatoo," "Percolator," "Autumn Of Our Love," "Laser Material."

SMOKEY ROBINSON—Warm Thoughts, Tamla T8367M1 (Motown). Produced by William "Smookey" Robinson. Coming right on the heels of his biggest solo success, "Cruisin'" from the "Where There's Smoke" LP, Robinson offers another batch of silky smooth romantic ballads. With a couple of exceptions, the cuts here are pretty, slow tempo songs emphasizing Robinson's clear, high-pitched vocals and string-laden instrumentation. Stevie Wonder arranged, coproduced and cowrote the sole dance-oriented track, "Melody Man," though there is one other midtempo number with an interesting backbeat, "Heavy On Pride (Light On Love)." Cover art is off kilter, with an unsmiling Robinson decked out in a ruffled shirt and fur coat.

Best cuts: those cited plus "Let Me Be The Clock" (the single), "What's In Your Life For Me."

RACHEL SWEET—Protect The Innocent, Stiff/Columbia NJC36337. Produced by Martin Rushent, Alan Winstanley. The 17-year old with the strong voice returns with more of the solid new wave influenced rock that garnered attention last year with her debut. However, with the good production and musicianship, Sweet has possibilities beyond the new wave audience. "New Age" and "Lover's Lane" show her capabilities on slower numbers while "Tonight Ricky" is a teasing, lounge jazz number that is a tasty highlight. She offers a rocking rendition of "Jealous," a hit for Robert Palmer last year. Saxophone work is outstanding throughout the entire effort.

Best cuts: "Lover's Lane," "Foul Play," "New Age," "Jealous," "Tonight Ricky."

Country

JERRY LEE LEWIS—When Two Worlds Collide, Elektra 6E254. Produced by Eddie Kilroy. Lewis offers less rock'n'roll than in his last outing (done in L.A. with producer Bones Howe), and this new package is pure unadulterated brash Jerry Lee at his best. All the distinctive piano riffs and verbal braggadocio swaggers are here, along with a collection of material made to order for Lewis. No one knows country honky tonk like this artist, and he rattles at top energy through an assortment of tunes that range from the unpredictable to the classic. Production's fine throughout, always taking a back seat, though, to the Killer's inimitable keyboard licks.

Best cuts: "Love Game," "Alabama Jubilee," "When Two Worlds Collide," "Honky Tonk Stuff," "Toot Toot Tootsie Goodbye."

BOXCAR WILLIE—Boxcar Willie Sings Hank Williams And Jimmie Rodgers, Column One ALC1006. Produced by Jim Martin. Boxcar Willie has gained phenomenal success in Britain and the hard-core country artist now seeks to duplicate the feat in his homeland. Rhythm and steel guitars, simple bass and percussion and fiddles provide an unencumbered background for his appealing voice. The choice of material perfectly fits Willie's honest delivery—and makes for one of the freshest LPs to emerge from Nashville in recent years. Williams and Rodgers haven't been performed with more talent and feeling since they rendered their own versions.

Best cuts: Take your pick of the 10 classics offered.

BOBBY BRADDOCK—Love Bomb, Elektra 6E255. Produced by Don Gant. Although Braddock is a top country songwriter, his second album for the label can hardly be termed country. Ranging somewhere between Randy Newman (comparisons are inevitable) and Frank Zappa, Braddock has turned into Nashville's intellectual songwriter, with songs like "Love Bomb," "Kute Klux Klan" and "Everybody's Got A Grunt-Grunt Place." Unlike his first album, Braddock delves further into the bizarre, while conveying an underlying message. In addition to the countryish cuts ("Fallout Fallback") there's music here for pop and adult formats. However, programmers would be wise to listen carefully to the lyrics before airing.

Best cuts: "Burning Down," "Do It For Your Father," "I

Spotlight

BOB SEGER & THE SILVER BULLET BAND—Against The Wind, Capitol S0012041. Produced by Bob Seger, Punch, Muscle Shoals Rhythm Section, Bill Szymczyk. Seger has become a master at delivering those smoky blues-tinged ballads and there's plenty of those here that have memorable melodies and hooks. Seger's gritty vocal style, especially on "Fire Lake" and the title cut, makes the songs unfold like stories with emphasis on lyrics as well as musicianship, similar to "Night Moves" and "Still The Same." While there's enough boogie music to keep the action hot, the majority of tracks, especially on side two are more in the uptempo ballad form, a style that Seger has sharpened to perfection. And while Seger is in the spotlight, he couldn't have pulled it off without the incredible playing of his band. Alto Reed's sax solos are superb as are the guitar solos by Seger, Drew Abbott and Pete Carr. Don Henley, Glenn Frey and Tim Schmit contribute harmony on "Fire Lake."

Best cuts: "Fire Lake," "Against The Wind," "The Horizontal Bop," "No Man's Land," "Good For Me."

Love You, Whoever You Are," "Madison Avenue Pusher Man," and those mentioned above.

Classical

RAVEL: DAPHNIS AND CHLOE (COMPLETE BALLET)—Dallas Symphony Orchestra and Chorus, Mata, RCA ARC13458. The potential of digital audio to invest recorded music with a new dimension of lifelike realism has not been realized fully by any other major label. Indeed, with this beautiful production RCA begins to pull ahead of some of the front-running independent audiophile labels. The faintest murmurings of the orchestra grow into cyclonic sound forces in this famous ballet score, providing the ideal test for digital's extended dynamic range. The realistic "imaging" characteristics prized by audiophiles also are present, making it seem astonishingly like attending an actual concert.

First Time Around

RON GOEDERT—Breaking All The Rules, Polydor PD16265. Produced by Kurt Kinzel, Ron Goedert. Goedert is a veteran of the Southeast bar band circuit, once fronting a band, White Witch, that had two LPs released by Capricorn in the early '70s. Now with three musicians behind him, Goedert continues mining the heavy metal vein, though he eases it up here and there with some softer more melodic interludes. What Goedert does is certainly not new, harking back as it does to the early days of Led Zeppelin and Black Sabbath, but there is still a huge audience for this. If Van Halen can make it, so can Goedert.

Best cuts: "Backbone," "Your Love," "Kids Of America," "Dark In The Old Church."

MATTHEW FISHER, A&M SP4801. Produced by Matthew Fisher, Christopher Taylor White. Former Procol Harum member turns in a set of 10 solid, well produced rock songs which have an orchestral feel. Those who like Supertramp and Sniff 'N' Tears should also like this soft yet forceful music. Tim Renwick's blistering guitar is a highlight on many cuts, especially the rocking "Why'd I Have To Fall In Love With You?" Fisher wrote or cowrote all the songs here and they show a remarkable skill as they juxtapose hard and soft textures effectively. He is programmable in a variety of AOR, adult contemporary and Top 40 formats.

Best cuts: "Why'd I Have To Fall In Love With You?," "Only A Game," "Give It A Try," "Back In Your Arms Again."

THE METEORS—Teenage Heart, PVC/Passport (JEM) PVC7911. Produced by Danny Lademacher. JEM is putting together one of its most extensive promotional efforts to date behind the release of this U.S. debut LP by the Meteors, a Dutch group that is on the vanguard of the Continental new rock scene. The six man band is led by vocalist Hugo Sinzheimer. In terms of influences, David Bowie, circa "Diamond Dogs," should be mentioned, though through the course of the LP the band forms its own identity. Throughout the songs are well executed and well played.

Best cuts: "Orbit," "Everything I Touch Turns Into Gold," "(One Hand) On The Wheel," "Wired."

HEAT, MCA MCA3225. Produced by Tom Saviano, David Wolfert. This is an excellent example of lush soul-pop in the Earth, Wind & Fire and Emotions vein. The sound is breezy, as opposed to funky, yet the tunes are danceable. The vocals of Jean Marie Arnold and Joe Pizzulo are excellent as is the sax work of third member Tom Saviano. So the band can't be stereotyped, the sound is varied with a mix of uptempo and ballad numbers. "Billet Doux (Love Letters)" is a jazz instrumental that works well in the context of the album. "Just Like You" is a top flight dance number.

Best cuts: "Just Like You," "Picking And Choosing," "Billet Doux (Love Letters)," "Whatever It Is."



Billboard's Recommended LPs

pop

TOMMY JAMES—Three Times In Love, Millennium BXL17748 (RCA). Produced by Tommy James. Riding his first Top 40 hit since "Draggin' The Line" nine years ago, James serves up a raft of catchy, midtempo pop-rock tracks here. The artist produced and cowrote the entire LP, which includes a pair of pretty ballads in addition to the punchy formula pop that predominates. **Best cuts:** "Three Times In Love," "It's Magic," "You Got Me," "Everything I Am," "Let It Slide."

ORIGINAL MOTION PICTURE SOUNDTRACK—Cruising, Lorimar JC36410 (CBS). Produced by Jack Nitzche, Jerome Brailey. New wave has come of age as it comprises all of the soundtrack for this controversial major film release. The music is uptempo and full of the tenseness of the film. While it is admirable that the filmmakers used unknown acts, and perhaps some cuts work better in the movie, but much of what is here ranges from mediocre to poor. The songs by Willy DeVille are the best. "Lump," by Mutiny, is a funk-new wave mix. **Best cuts:** "It's So Easy," "Heat Of The Moment," "Pullin' My String," "Lump," "Shakedown."

AXE—Living On The Edge, MCA/Curb MCA3224. Produced by Tony Reale. Axe is a five-man rock group that plays refreshing and melodic high energy music. The group strives for a raw sound and succeeds to a certain degree although overall Axe's sound is more in line with many other slick commercially-oriented bands. The writing is impressive and Bobby Barth's vocals are convincing. **Best cuts:** "Living On The Edge," "Fantasy Of Love," "Just Walk Away."

DANNY KORTCHMAR—Innuendo, Asylum 6E250. Produced by Danny Kortchmar. This solo effort by veteran studio guitarist Kortchmar is obviously well played throughout, with such other studio stalwarts as Waddy Wachtel, Jim Keltner, Rick Marotta, Leland Sklar and others helping out. The style here is appropriately eclectic, but always tasteful, even if a bit anonymous. The rather cynical lyrics are interesting. **Best cuts:** "Endless Sleep," "Innuendo," "Killer's Kiss," "Hair Of The Dog."

FANDANGO—Cadillac, RCA AFL13591. Produced by Ed Newmark, Warren Schatz. Fandango's previous albums only hinted at the band's potential but never made a lasting impression. The group comes closest to hitting the mark on "Cadillac," an album that achieves a balance between energetic rock and a sense of melody. Joe Lynn Turner's lead vocals are restrained in the right places resulting in a fluid sound and solid playing behind him. **Best cuts:** "Blame It On The Night," "Rock 'N' Roll You," "Cadillac," "Headliner."

CITADEL—Boltax BOL711. Produced by Viable Productions. This four-man group, paced by lead singer David Kuhn, approaches this LP from two directions. Side one contains five catchy, medium tempo rock tunes, any of which would make a good upbeat single; side two has four longer cuts in which the group stretches out instrumentally a bit more in some complex, progressive arrangements. Group is a self-contained drum-bass-guitar-keyboard unit. **Best cuts:** "Just A Little Bit Further," "I Just Wanna Rock 'N' Roll."

soul

HAROLD MELVIN & THE BLUE NOTES FEATURING SHARON PAIGE—The Blue Album, Source SOR3197 (MCA). Produced by Harold Melvin. The veteran group mixes a variety of styles on its latest LP, ranging from the soaring disco of "If You're Looking For Somebody To Love" to the pretty balladry of "Your Love Is Taking Me On A Journey," both written by the hot team of McFadden and Whitehead. Melvin also wrote one of the cuts, a slow ballad, "I Should Be Your Lover." **Best cuts:** those cited.

JAMES BROWN—People, Polydor PD-16258. Produced by Brad Shapiro. Shapiro's second album with Brown packs a powerful punch, thanks to rhythmic uptempo affairs like "Don't Stop The Funk" and "Let The Funk Flow," driven by beefy brass and sizzling guitar riffs in the classic JB mold. But the high spot of the album is its solitary ballad, a soulful ver-

sion of Barbara Wyrick's "Regrets," which suggests the direction that Brown should take in the post disco '80s. **Best cuts:** Those cited.

MIDNIGHT STAR—The Beginning, Solar BXL13491 (RCA). Produced by Harvey Mascin, Leon Sylvers. Mason's sophisticated jazz-r&b approach parallels but one of the cuts here: the exception is "Make It Last," a seven-minute disco-oriented track produced by Leon Sylvers, the crafty crossover king who produced current across-the-board hits by the Whispers and Shalamar. **Best cuts:** "Two In Love," "Set Me On Fire," "Make It Last."

AL JOHNSON—Back For Me, Columbia NJC36266. Produced by Norman Connors. A solo newcomer (he was once with the Unifincs), Johnson has a light and attractive voice which recalls Marvin Gaye and Billy Davis Jr., though perhaps without their distinctive qualities. He's best at midtempo numbers such as the serene "You're A Different Lady," "Tonight's The Night For Love" and the supercharged title cut on which he duets with Leon Carr. **Best cuts:** Those cited.

VARIOUS ARTISTS—Chicago Breakdown, Takoma (Chrysalis) TAK7071. Produced by Norman Dayron. Twelve blues, all taped in Chicago in the early '60s, comprise this attractive collection featuring Little Brother Montgomery, Big Joe Williams, James Cotton and other highly regarded artists in the Illinois area. It's crudely unsophisticated music, but a genuine slice of earthy Americana which merits national dissemination. **Best cuts:** "Hesitatin' Blues," "I Feel So Worried," "Hobo Blues."

country

STEVE GILLETTE—A Little Warmth, Regency REG79002. Produced by Graham Nash. Gillette offers a well rounded album featuring top notch players and singers. Most of the songs were written by Gillette, who sings and plays guitar. Background vocalists include Jennifer Warnes, Carter Robinson and producer Nash. Laying somewhere between country and adult contemporary, the album has the potential for many radio formats with country being dominant. **Best cuts:** "Lost The Good Thing We Had," "She's Not You," "Holding On To Nothin'," and "Sweet Melin'."

disco

LEONORE O'MALLEY—First Be A Woman, Polydor PD16253. Produced by Michael Lane, Paul Sabastian. The title song is a spirited celebration of femininity sung to a tune similar to "I Will Survive." The rest is fairly lightweight disco/pop with a ballad or two thrown in. O'Malley has a good pleasing voice and some of the material is more thoughtful than the usual, though the arrangements are more for dancing than listening. **Best cuts:** "First Be A Woman," "One Night Lover Man," "C'Est La Vie."

classical

TCHAIKOVSKY: PIANO CONCERTO NO. 1—Arrau, Boston Symphony, Davis, Philips 9530695. Interpretations of this popular concerto often are judged like an athletic event—with the shortest time declared the winner. Claudio Arrau and Colin Davis, however, view the work as more than a mere series of technical hurdles. They take time for savoring to the utmost each individual phrase and to attend to the minutest detail. Exceptionally rich recording.

DANNY BOY—Robert White, National Philharmonic, Gerhardt, RCA ARL13442. The category of sentimental and Irish songs is tenor Robert White's chosen specialty, and within that framework you will find no finer singer working today. This collection of Irish ballads, released in time for St. Patrick's Day, demonstrates the beautiful lyric coloration of his voice and the consummate musicianship with which it is controlled.

BERNSTEIN: SERENADE FOR VIOLIN, STRINGS, HARP AND PERCUSSION; FANCY FREE—Kremer, Israel Philharmonic, Bernstein, DG2531196. This is an excellent place to build an appreciation of jazz' considerable influence on 20th century classical music. The influence on Bernstein's music has been profound, and it is evident in both these pieces, particularly the 1944 "Fancy Free" ballad. These live recordings have a heightened emotional intensity, and the engineering job is one of audiophile standards both in terms of orchestral presence and dynamic range.

jazz

CARMEN McRAE—I'm Coming Home Again, Buddah B2D6501. Produced by Vic Carrumbolo. Taped in late 1978, this double LP sets McRae's venerable pipes against a huge orchestral background, heavy with strings and spotting Grover Washington, Freddie Hubbard, Hubert Laws and other prominent jazzmen in its lineup. Album includes 13 songs and is up to La Belle McRae's standard. **Best cuts:** "I Won't Last A Day Without You," "I Need You In My Life."

MAX MORATH—The Great American Piano Bench, Vanguard VSD79429. Produced by Max Morath. Morath is more than a

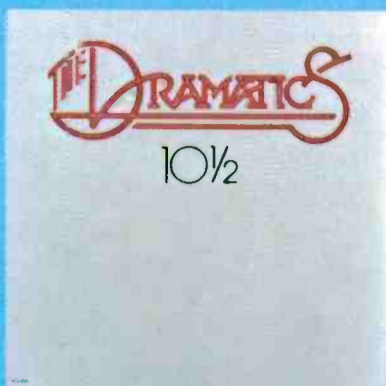
(Continued on page 58)

Spotlight—The most outstanding new product of the week's releases and that with the greatest potential for top of the chart placement; **picks—**predicted for the top half of the chart in the opinion of the reviewer; **recommended—**predicted to hit the second half of the chart in the opinion of the reviewer; or albums of superior quality. Albums receiving a three star rating are not listed. **Review editor:** Ed Harrison; **reviewers:** Cary Darling, Dave Dexter Jr., Paul Grein, Mike Hyland, Kip Kirby, Ronan Kozak, Ivy Lichtman, Jim McCullough, Dick Nusser, Alan Penchavsky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

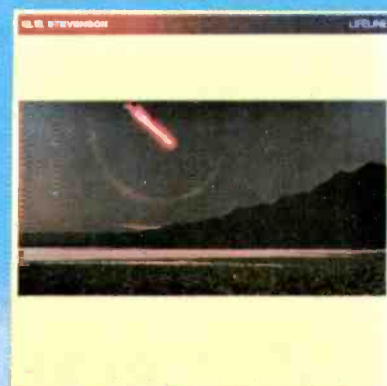
FROM OVER T



Spyro Gyra MCA-5108
"Catching The Sun"



Dramatics MCA-3196
"10 1/2"



B.W. Stevenson MCA-3215
"The Fel-ne"



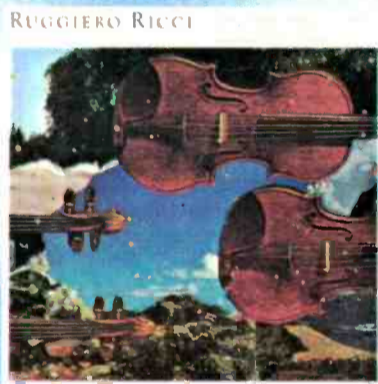
Peggie Blue MCA-3223
"I Got Love"



Heat MCA-3225
"Heat"



Ann-Margret MCA-3226
"Ann-Margret"



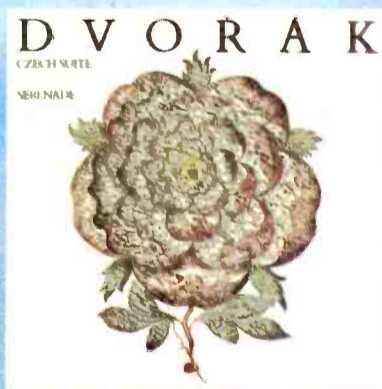
Paganini / Saint-Saens MCA-1402



Mozart / Handel MCA-1403



Scarlatti / Purcell / Bach MCA-1404



Dvorak MCA-1400

MCA'S FEBRUARY AN

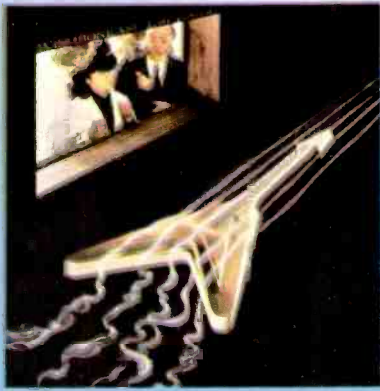
MCA RECORDS

©1980 MCA Records

THE RAINBOW



Loretta Lynn MCA-321
"Loretta"



Wishbone Ash MCA-322
"Just Testing"



Trooper MCA-322
"Hot Shot"



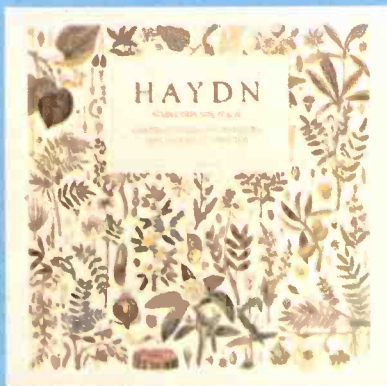
Harold Melvin & The Blue Notes SOR-3197
"The Blue Album"



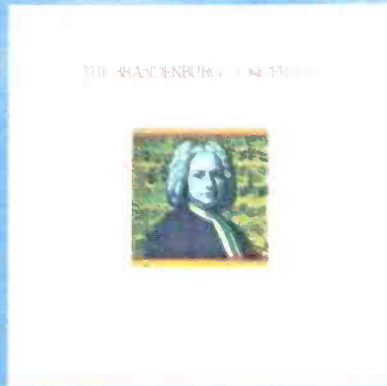
The Cakridge Boys MCA-320
"Toge her"



Axe MCA-3224
"Living On The Edge"



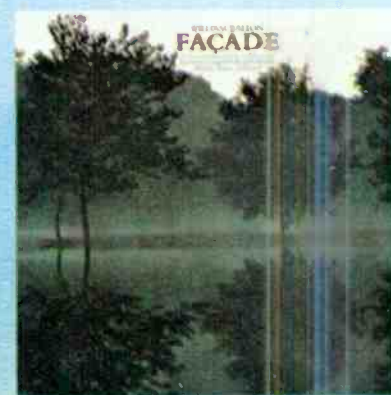
Haydn MCA-1405



Bach MCA2-92C0



Beethoven MCA3-14300



Walton MCA-1401

15 MARCH RELEASES

Billboard's

Billboard SPECIAL SURVEY For Week Ending 3/8/80

Number of singles reviewed
this week **88** Last week **84**

Top Single Picks

© 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.



WARREN ZEVON—A Certain Girl (3:05); producers: Warren Zevon, Greg Ladanyi; writer: Naomi Neville; publisher: UNART BMI. Asylum E46610A. First single from the new LP is a hard rocking number with an unforgettable and humorous hook. Forceful backup adds power to the song.

recommended

JIMMY BUFFETT—Survive (3:41); producer: Norbert Putman; writers: Jimmy Buffett, Mike Utley; publishers: Coral Reefer/Crealey BMI/ASCAP. MCA 41199.

SHOOTING STAR—You've Got What I Need (3:46); producer: Gus Dudgeon; writers: Gary West, Van McLain; publisher: Mad Ted BMI. Virgin VA 67005 (Atlantic).

BLOOD, SWEAT & TEARS—Nuclear Blues (3:43); producer: Jerry Goldstein; writer: D. Clayton-Thomas; publisher: Lady Casey BMI. MCA/LAX 41198.

BRUCE WCOLLEY & THE CAMERA CLUB—English Garden (3:03); producer: Mike Hurst; writer: B. Woolley; publisher: Carbert BMI. Columbia 111226.

LOVE AND PASSION—Cheryl Barnes (3:56); producer: Giorgio Moroder; writers: Giorgio Moroder, Paul Schrader; publisher: Ensign BMI. Polydor PD2059.

3-D—Telephone Number (2:48); producer: Ken Scott; writers: Justin, Wender; publishers: Three-Fold ASCAP/Just-A-Time BMI. Polydor PD2069.

CHERIE AND MARIE CURRIE—This Time (3:43); producer: Jai Winding; writer: B. Bizeau; publishers: Rare Magnetism/O'Biz ASCAP. Capitol P4841.

SYLVAIN SYLVAIN—Every Boy And Every Girl (3:28); producers: Lance Quinn, Tony Bongiovi, Syl Sylvain; writers: S. Sylvain, L. Crystal, J. Rao; publisher: Subway Rhythms BMI. RCA JH11937.

MYLON LE FEVRE—Let It Flow (3:12); producer: Allen R. Toussaint; writers: Mylon Le Fevre, Steve Sanders; publisher: Angel Band BMI. Mercury 76047.



THE WHISPERS—Lady (5:05); producers: Dick Griffey, The Whispers; writer: Nicholas Caldwell; publishers: Spectrum VII/Yours, Mine & Ours ASCAP. Solar JH11928 (RCA). The group follows its discotized, finger-popping "And The Beat Goes On," which hit No. 1 on the soul chart, with this change-of-pace ballad. Should break first on black radio and then cross to pop.

CON FUNK SHUN—Got To Be Enough (3:30); producer: Skip Scarborough; writers: M. Cooper, F. Piliate; publisher: Val-le-Joe BMI. Mercury 76051. Horns, a smooth rhythm track and a fluid lead vocal propels this track which also has a danceable beat.

recommended

THE TRAMMPS—Hard Rock And Disco (3:30); producer: Earl Young; writer: Earl Young; publishers: Valley Stream, Golden Fleece, Ensign BMI. Atlantic 3654.

MASS PRODUCTION—Forever (4:24); producer: Mass Production; writer: T. Williams; publisher: Two Pepper ASCAP. Cotillion 45009 (Atlantic).

GEORGE DUKE—Every Little Step I Take (4:38); producer: George Duke; writer: G. Duke; publisher: Mycenae ASCAP. Epic 950853 (CBS).

GREY AND HANKS—Now I'm Fine (3:40); producers: Len Ron Hanks, Zane Grey; writers: L.R. Hanks, Z. Grey; publishers: Irving/Medad BMI. RCA JH11922.

NATURE'S DIVINE—Success (4:08); producer: Michael Stokes; writers: M. Jones, L. Smith; publisher: Willowgirl BMI. MCA 41171.

JOCKO—Rhythm Talk (3:59); producer: Jocko; writers: G. McFadden, J. Whitehead, J. Cohen, D. Henderson; writer: Mighty Three BMI. Philadelphia International AE71197 (CBS).

MIDNIGHT STAR—Make It Last (3:40); producer: Leon Sylvers; writer: B. Watson; publishers: Hip Trip/Vibrato BMI. Solar JH11903 (RCA).

HERBIE HANCOCK—Go For It (3:28); producers: David Rubinson & Friends, Herbie Hancock; writers: A. Mouzon, H. Hancock, J. Cohen, D. Rubinson; publishers: Mouzon ASCAP/Hancock/Polo Grounds BMI. Columbia 111227.

SIDE EFFECT—Take a Chance 'N' Dance (3:45); producer: August Johnson; writer: August Johnson; publishers: Happy Birthday/Relaxed Music BMI. Elektra E 46609A.

SPYDER TURNER—Only Love (3:22); producers: Norman Whitfield, Spyder Turner; writer: Spyder Turner; publishers: May Twelfth/Warner-Tamerlane BMI. Whitfield WH149190 (Warner Bros.).



MERLE HAGGARD—The Way I Am (2:52); producers: Fuzzy Owen-Don Gant; writer: Sonny Throckmorton; publisher: Cross Keys, ASCAP. MCA 41200. Clear, crisp production enhances Haggard's interpretation of this Throckmorton composition. Slick guitar work and the background support on the chorus add to the song's effect.

JANIE FRICKE—Pass Me By (If You're Only Passing Through) (2:58); producer: Billy Sherrill; writer: H. Hall; publisher: Hallnote, BMI. Columbia 111224. Fricke fles with the song that helped establish Johnny Rodriguez in 1972. It's a more simple treatment than many of her previous entries—and the uncluttered production and careful country singing style make for a stronger release.

DOLLY PARTON—Startin' Over Again (3:55); producer: Gary Klein; writers: D. Summer/B. Sundano; publishers: Starrin, Barborne, BMI/Sweet Summer Night, ASCAP. RCA JH11926. A soft piano-influenced intro is matched by Parton's equally tender treatment of this ballad that will probably fare better on the pop chart than country. The muted instrumental feel and Parton's vocal flexibility add a melancholy, wistful aura to this song of divorce and shattered dreams.

GAIL DAVIES—Like Strangers (3:44); producer: Gail Davies; writer: Boudleaux Bryant; publisher: House Of Bryant, BMI. Warner Bros. 49199. The second entry from Davies' fine self-produced LP, this fragile golden ballad is showcased by a delicate, slowly-building arrangement. Davies has a special vocal style all her own, and the steel, piano and string here reinforce it beautifully.

JOE SUN—Shotgun Rider (3:26); producer: Brien Fisher; writers: Larry Henley, Johnny Slate, Jim Hurt; publisher: House Of Gold, BMI. Ovation 1141. Sun is one of the best of the new breed of country artists, and both this song and the flip—Don Schlitz' "Little Bit Of Push"—merit extensive airplay. Bright piano and steel guitar open the number, backed by strong vocals and lean, clean production.

JOE STAMPLEY—After Hours (2:32); producer: Ray Baker; writers: M. Pendarvis-J. Carnes; publishers: Baray/Tree, BMI. Epic 950854. Light-hearted ballad with nice orchestrations and a love-laden lyric that finds Stampley in fine form. The melodic arrangement is rich with electric guitar, piano, strings and percussion.

recommended

MAC DAVIS—It's Hard To Be Humble (4:20); producer: Larry Butler; writer: Mac Davis; publisher: Songpainters, BMI. Casablanca MB2244.

TOMMY OVERSTREET—Down In The Quarter (2:45); producer: Bob Millsap; writer: Sonny Tackett; publisher: Kardon/Little Windy, BMI. Elektra E46600.

MARY K. MILLER—Say A Long Goodbye (3:08); producer: Vincent Kickerillo; writers: Johnson-Shannon; publishers: Duchess, BMI/Welbeck, ASCAP. Inergi 315.

CHIP TAYLOR—Stealin' Each Other Blind (3:28); producer: Chip Taylor; writer: Chip Taylor; publisher: Back Road, BMI. Capitol P4840.

LEONA WILLIAMS—Any Port In A Storm (2:22); producer: Porter Wagoner; writer: Eddy Raven; publisher: Milene, ASCAP. MCA 41196.

BOXCAR WILLIE—Train Medley (3:28); producer: Jim Martin; writers: Various; publishers: Various. Column One SC1012.

DEL REEVES—Take Me To Your Heart (3:51); producer: Del Reeves; writers: Rory Bourke/Gene Dobbins/Rick Klang; publisher: Chappell, ASCAP/Rightsong, BMI. Koala IRDA 584.

WADE—Thanks For The Love (2:54); producer: Gene Kennedy; writers: Tobias Coe-Josh Kley; writer: Door Knob, BMI. Door Knob 80123.

SONNY THROCKMORTON—Friday Night blues (3:37); producer: Jim Ed Norman; writers: Sonny Throckmorton/Rafe Van Hoy; publishers: Cross Keys, ASCAP/Tree, BMI. Mercury 57018.

THE COULTERS—Crazy Old World (2:47); producers: Steve and Rudy Gatlin; writer: J. Coulter; publisher: City Lights, BMI. Epic 950855.

MARY KAY JAMES—The Last Days Of Love (2:30); producer: Tommy Hill; writers: C. Craig/M. Lytle; publisher: Power Play, BMI. Gusto 9406.

JUSTIN TUBB—What's Wrong With The Way That We're Doin' It Now (3:24); producer: Not listed; writer: Justin Tubb; publisher: Cary & Mr. Wilson/Window BMI. 2nd Generation SGRS 2111.



recommended

BARBARA DICKSON—January February (3:35); producer:

Alan Tarney; writer: A. Tarney; publisher: ATV BMI. Columbia 111225.



DIANA ROSS & THE SUPREMES—Medley Of Hits (10:00); producers: Brian Holland, Lamont Dozier; writers: Holland, Dozier, Holland; publisher: Stone Agate BMI. Motown M00035P1A. Remix of six '60s standards is a delight to the ear as well as the feet. The songs ("Stop In The Name Of

Love," "Back In My Arms Again," "Come See About Me," "Love Is Like An Itching In My Heart," "Where Did Our Love Go," "Baby Love") are enjoying renewed credibility in discos.

recommended

JUDY CHEEKS—Don't Wanna Love You Again (3:56); producer: Thor Baldursson; writers: Judy Cheeks, Thor Baldursson; publishers: Baldursson/Jude Mude ASCAP. Salsoul D70354.

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 55

superb pianist; he has long been a distinguished student of the instrument and of the men and women who, through the decades, have composed for it. In this charming performance, he plays 11 melodic old songs which go back to the early 20th century. Each is a gem. **Best cuts:** "Bethena," "The Perfect Melody," "Pelham Waltzes."

BUSTER WILLIAMS—Dreams Come True, Buddah BDS5728. Produced by Vic Chirumbolo. This appears to be an outright duplicate of Ron Carter's "Pick 'Em" album on Milestone: the leader plays bass and piccolo bass and is surrounded by strings. Vocals add to the clutter. Pretentious production fails Williams on this entry. But he has his followers. **Best cuts:** "Ain't Misbehavin'."

BILLY TAYLOR—Live At Storyville, West 54 WLW8008. Produced by Malcolm Addey, Billy Taylor. The erudite Little Professor of Pianistics raps out seven solidly constructed songs here, taped more than two years ago. Grady Tate's drums and bass by Victor Gaskin are excellent backup for Taylor's inspired improvisations. Fine tunes, top drawer piano. **Best cuts:** "Lush Life," "My Heart Sings."

GARY LAWRENCE—And His Sizzling Syncopators, Columbia M35824. Produced by Steven Epstein. This is a happy, fun record as Lawrence and his 11 syncopators reproduce the big band sound of the 1920s. Jean Goldkette lives again even on the Beatles "Honey Pie" and the Bee Gees' "Stayin' Alive." There's authentic stuff here too such as "Hello, Aloha, How Are You," Frank Scafuri sings in a competent, straight '20s style. **Best cuts:** those cited.

LOUIS BROWN'S ORCHESTRA—Big Band Bridge, JMH1. Produced by Jeff Hudgins. Attractively packaged (double fold) LP shows a topnotch big band playing a dozen unknown songs, all composed by Jim Hudgins. Charts are by Roger Bissell; soloists are all capable. **Best cuts:** "Special Dreamlands," "The 13th Riff."

ALIVE!—Urania STWWE84. Produced by Althea Waites. Here's some path-finding music from a women's quintet that falls somewhere between Lambert, Hendricks, Ross and Mose Allison, with all the aural qualities intact. The music is original and very topical. The playing is swift and expert. Altogether, an interesting collection of sophisticated sounds. **Best cuts:** "City Life," "Rhiannon," "Somebody's Talkin' To You," "Dark Side Of The Moon."

Hall Adds 5 Songwriters

NEW YORK—The National Academy of Popular Music has inducted five new members into its Songwriters Hall of Fame, while Ethel Merman has been given the

Lifetime Achievement In Popular Music Award.

The Hall inductees include Herbert Magidson, who wrote the first song to win an Oscar, 1934's "The Continental," the lyric writing team of Betty Comden and Adolph Green and Marilyn and Alan Bergman.

The Academy will present awards to the winners at its annual dinner here March 17 at the New York Hilton Hotel.

The affair will be hosted by Tony Randall and Gene Shalit, with performances by the Skitch Henderson Orchestra, Marvin Hamlisch and a special musical tribute to the winners by a quintet of composers seated at pianos.

Tickets for the event are priced at \$150 and can be obtained at the Songwriters Hall of Fame, 1 Times Square or by calling (212) 221-1252.

Rock'n'Rolling

• Continued from page 18

quoted by Smoloskyp. Ivasiuk was last seen outside a music conservatory in Lvov where he was summoned to a waiting car believed owned by the KGB. Dissidents say they also doubt his death was a suicide since there were no rope burns around the neck, and his body showed signs of beatings and torture.

They say the death was a warning to the politically conscious artists and youth of the Ukraine, the second largest republic in the Soviet Union. Traditionally, the Soviet Union has cracked down hard on dissidents among its artistic community, though in recent years it has used exile and forced psychiatric internment as a means of silencing its critics.

Stoney Cuts 'Lean'

LOS ANGELES—Country Artist Stoney Edwards cut Bill Withers' tune "Lean On Me" for release on Music America Records distributed by National Sound of Nashville.



FACT:

5,074,000 eighteen to thirty four year olds are "heavy record buyers." They purchased 7 or more LP's in the past six months. Those are the Simmons figures.

FACT: It's a select group you can reach efficiently with ROLLING STONE.

FACT: ROLLING STONE **ROLLING STONE.** 3 out of 5 "heavy record readers are Simmons- **RECORD BUYING READERS.** buyers" read.

certified "heavy record buyers." Each and every issue reaches 3 million of them. People who don't just love music — they buy it, too.

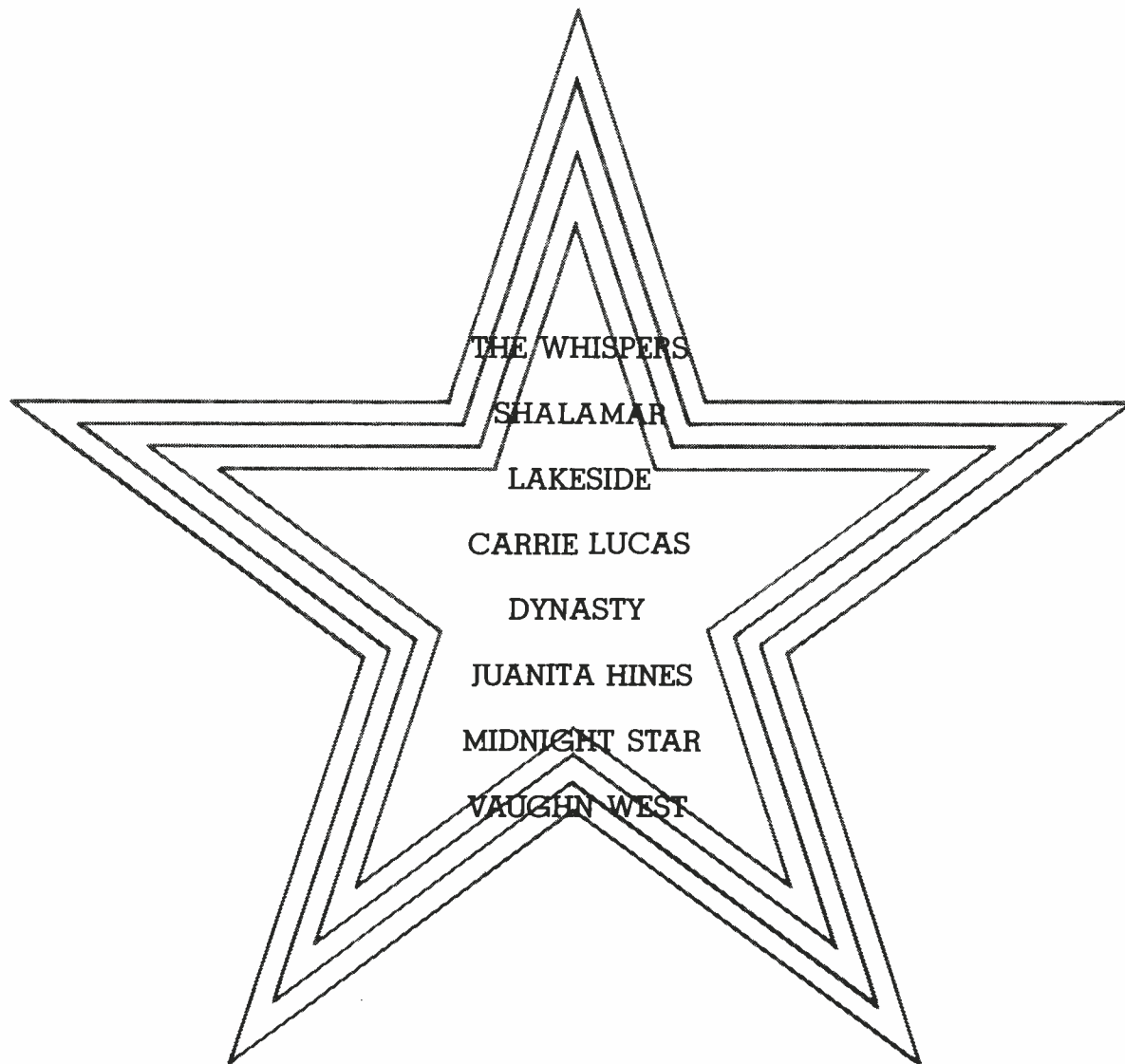
FACT: They're your audience. Your priority. To reach them, your best advertising vehicle is ROLLING STONE. It's what

FROM A WHISPER TO A SHOUT
WE'RE DELIGHTED TO REPRESENT
THE COMPANY EVERYONE'S TALKING ABOUT . . .

SOLAR

Dick Griffey's Sound Of Los Angeles Records

MAY OUR 2ND YEAR TOGETHER
BRING EVEN BRIGHTER SUCCESS TO
YOUR VERY OWN SOLAR SYSTEM



Norman Winter / Associates Public Relations

6255 Sunset Blvd., #714, Los Angeles, CA 90028 (213) 462-7453

Where Like Solar, The Stars Really Shine

Account Executive: Sandy Wardlaw

Canada

Raid By Police May Hurt Bootleg Mart

• Continued from page 1

apparently manufactured in Canada, the disks were reportedly pressed in Blue Flake's own plant. Georgia Master Corp. also known as Mastereo, in Rome, Ga. FBI agents simultaneously raided the Georgia base and have seized office files there.

Representatives of the Canadian police are now discussing ways to proceed in charging those involved in the operation.

Retailers in several Canadian and

U.S. cities have had stock seized, and will likely be charged when officials have decided whether to pursue charges under Canada's copyright act or under a more general charge that carries a stiffer penalty.

The production offered copyright holders under the present act is thought to be feeble and inadequate by the industry association here.

Maximum fine for piracy is \$10 per infringement seized which, in this case, would land a fine in the area of \$200,000.

Industry Will Wait & See With Trudeau

OTTAWA—The hearty sigh of relief that washed across the record industry here when a Conservative government was elected to power has yet to have its response now that the adversary Liberal party is back in with a majority.

The Feb. 18 election immediately gave Canada a strong face internationally, returning to power the Liberal statesman Pierre Trudeau, who has done much toward creating an image and identity for America's northern neighbor abroad.

The majority government, and solid Liberal support in the cantankerous province of Quebec, will likely have the sum effect of reassuring foreign investment that Canada is not about to dissolve.

Industryites repeatedly declined offering opinions or sentiments on the outcome of the recent election, most saying that it was too soon to

venture an opinion on the near and far reaching effects it may have on the record industry here.

The 11 years of Liberal domination are generally viewed with mixed feelings by record execs here. The key legislative hand they have played in fostering a strong industry in Canada was actually dealt in 1971, when it became mandatory for AM stations to allocate 30% needle time to Canadian than substance recordings.

Shortly before the defeat last Spring the government re-evaluated tariff duties on foreign recordings, the higher duty in effect creating a healthier climate for domestic manufacturers.

The Liberal party's prolonged stay in power and obsession with the "unity" issue and Quebec did much to isolate them from the rank and file issues of day to day business in Canada, however.

The Canadian Recording Industry Assn., the Canadian Independent Production Assn., publishing concerns and broadcast lobby all found that on-going discussion with Ottawa in the final years yielded more formality than substance, and dissension grew within the industry.

The Conservative platform last year included a tax break for the private investor who wanted to finance domestic productions, and it was this incentive that created a friendlier and more positive attitude in dealing with government by the industry associations during Clark's tenure in power.

The tax scheme is now on the back burner and whether or not the Liberals will decide to revive the plan or ditch it, is purely a matter of speculation at this point.

Economically it's predicted by analysts that the Canadian dollar will float to as high as 92c U.S. and that interest rates will favour short term commitments in the next while. Beyond this is anyone's guess. The Cabinet has yet to be decided.

Juno Awards Show

TORONTO — The Canadian Academy of Recording Arts & Sciences has released the nomination list for the National Juno Awards show.

The 23 categories are to be voted on by the Academy with a March 21 deadline on the ballot.

The network telecast is to be shot on location at the Harbour Castle Convention Center here April 2. Burton Cummings hosts the prestigious awards program, and is himself a candidate for the male vocalist award.

Rock At Grammys

• Continued from page 3

sand Album" (1963), "Blood, Sweat & Tears" (1969), Simon & Garfunkel's "Bridge Over Troubled Water" (1970) and Paul Simon's "Still Crazy After All These Years" (1975). The Simon LP was coproduced by Phil Ramone, who also did the honors on Joel's winning LP.

Dionne Warwick's dual 1979 Grammys make her the first female vocalist ever to win in both the pop and soul divisions. The singer had won the pop prize in 1968 and 1970, but the soul award perpetually went to Aretha Franklin.

Earth, Wind & Fire repeated its 1978 wins for best r&b group performance, both instrumental and vocal. The act has now won as top soul group three of the past five years.

John Williams also repeated his usual wins for best instrumental composition and best soundtrack with "Superman." He won both awards in 1978 with "Close Encounters Of The Third Kind" and won both in 1977 with "Star Wars."

The win for Rickie Lee Jones as best new artist marks the first time in several years that an act with legitimate album-oriented credibility has won in that category. The last three winners—the Starland Vocal Band, Debby Boone and A Taste Of Honey—were all mass appeal acts that had one monster single and then faded.

Kenny Rogers and Donna Summer, who paced the nominations with five bids each, went home with just one prize. Rogers won the male country vocal prize for the second time in three years with "The Gambler," which due to NARAS eligibility period rules won as best country song last year.

Most of the Grammys went to previous recipients. Vladimir Horowitz won his 17th Grammy, which helps him close in on Henry Mancini's record 20 wins; while conductor Sir Georg Solti hiked his total of Grammys to 15, putting him in a tie with Stevie Wonder for third place. Duke Ellington won his 11th Grammy; Ella Fitzgerald her ninth.

Herb Alpert won his sixth award, his first since his 1965-66 sweeps. The trumpeter made note of that in his pre-telecast acceptance speech: "Fourteen years ago I won an armful of Grammys, but they didn't mean half as much as this one does now."

Michael Jackson also won his first Grammy, with or without his brothers, for top male r&b vocal on "Don't Stop 'Til You Get Enough." Producer Quincy Jones, who didn't win a Grammy for his huge contribution to the "Off The Wall" sessions, picked up Jackson's award with the quip: "If Michael were here tonight, I'm sure he'd like to thank (pause) me..."

The complete list of winners:

Record of the year: "What A Fool Believes," Doobie Brothers, WB, producer: Ted Templeman.

Album of the year: "52nd Street," Billy Joel, Columbia, producer: Phil Ramone.

Song of the year: "What A Fool Believes," Kenny Loggins, Michael McDonald, Publisher: Snug Music, Milk Money Music.

Best new artist: Rickie Lee Jones, WB.

Producer of the year: Larry Butler.

POP

Female: "I'll Never Love This Way Again," Dionne Warwick, Arista.

Male: "52nd Street," Billy Joel, Columbia. (Continued on page 66)

General News

Closeup

SHOOTING STAR—Virgin 13133. Produced by Gus Dudgeon. From the minute the needle drops into the grooves of this album, it's obvious that Shooting Star isn't just one more new band to come down the musical turnpike.



Shooting Star: Six guys from Kansas City with a British rock flavor.

Original and clever in both its writing and musical approach, the band wastes no time in unleashing the fireworks that won it a spot as the only American band on British-based Virgin Records.

It's no wonder that Virgin is launching a major push behind this unknown group. Though the six members are from around Kansas City, there's a distinctly English flavor that dominates its music. Not surprising, of course, since producer Gus Dudgeon is at the helm (of Elton John/David Bowie fame)—and this LP was cut at Dudgeon's studio outside London.

But on its own, Shooting Star captures the scorching flame and driving energy that characterizes British rock, reflected in the band's crisp waterfall harmonies, intense instrumental interaction and pounding English drum sound that lays the groundwork for all the tracks. Without resorting to hyperbolic pyrotechnics, Shooting Star stamps its trademark on rock'n'roll, producing in the process one of the most memorable first albums since the debuts of Foreigner and Boston a few years back.

The versatility and commerciality of the band is the work of Van McClain on lead guitar and vocals; Steve Thomas on drums; Ron Verlin on bass; Bill Guffey on keyboards; Charles Waltz on violin, keyboards and harmonies; and Gary West who triples on everything else (lead vocals, keyboards, acoustic/rhythm guitars, drums and percussion).

All the songs were cowritten by McClain and West, except "Higher" which also carries the coauthorship of "Walk Away Renee" writer Michael Brown.

Side one seems more radio-oriented. The five selections are prima-

rily straight-ahead rockers with non-stop rhythm tracks, shimmering crystal-clear harmonies and contagious hooklines that won't quit.

The first three songs—"You Got What I Need," "Don't Stop Now" and "Higher"—are exuberant high-

energy efforts. With heavy punctuation from Thomas' dynamic double bass drumming, musical textures are woven by layers of grand piano, keyboards, rich bass, organ, synthesizer and clavinet, and always led by the lightning-bolt guitar riffs of McClain.

Yet Shooting Star proves it's not just another peak-out rock band when it shifts from overdrive into lower gear with a beautiful, poignant ballad titled "Just Friends," introduced by silvery 12-string guitar and buoyed by free-floating vocal harmonies. The side closes out with a final starburst of excitement generated by a steaming-hot "Bring It On," managing to leave a genuine desire to hear more.

Fortunately there's another side to go; and if the first half of the album concentrates on commerciality, the second half gives way to Shooting Star's impressive symphonic skills and fanciful flights of orchestral fancy.

The violin talents of Waltz are noticeably showcased here, beginning almost immediately with a mesmerizing, hypnotic opening on "Tonight," "Rainfall," as might be guessed from the title, is a lovely indigo hued ballad on which Dudgeon lends metallic tambourine touches and the grand piano taxis into the driver's seat with a strong coursing lead run.

Each of the other three numbers—"Midnight Man," "Stranger" and "Last Chance"—are outstanding arrangements that occasionally call to mind the Moody Blues at its best. By the time the final strains of "Last Chance" fade out, the band has sparked a real groove that makes this album a pleasure to crank up over and over. **KIP KIRBY**

PolyGram Undergoes Cuts

• Continued from page 6
vited" to make the Eastern move, it's hinted.

PolyGram Record Operations is formulating a "bonus arrangement," wherein involved employees would receive their regular salary plus a bonus computed on the basis of their remuneration, even if the staffer remains as long as 90 days with the company after he is notified he will be terminated.

PolyGram Distributing's district marketing chiefs will represent the three labels, replacing the 11 regional marketing men who formerly served the three labels, it's reported. Mercury and Polydor had four such regional marketing reps while Casablanca had three. PolyGram would not comment on this.

The approximate 60-plus persons who did local promotion for the

Assistance in preparing this story provided by Irv Lichtman.

three labels has shrunk to 24 persons nationally. Polydor and Mercury had 23 and Casablanca 24. A PolyGram spokesman describes the promo concept shift as "generalists" replacing "specialists," meaning they will be responsible for local promotion for all three labels instead of one.

Named to coordinate local promotion activity nationally is Rick Bleiweiss, now PolyGram Distributing promotion vice president. He will continue to act as the firm's national singles sales chief. He will be (Continued on page 66)

Dilemma For A&M Group

TORONTO—A&M act Cano is caught in a peculiar bind that leaves them in no man's land as far as the annual Juno Awards are concerned.

According to manager Gary McGroarty, "even though our combined sales on catalog are probably enough to enter us for a Juno nomination, because some are French language releases we are disqualified."

The irony of the situation is that Cano recorded its first fully fledged English language album last year, and thus was disqualified from entry into the first annual Quebec music awards.

Obviously not too traumatized by the rules of the game, Cano has just issued a cover of the Robertson/Britten tune "Carrie," a song charting in the U.S. at this time sung by Cliff Richards.

In addition, Cano is shortly to release an anthology album for the Canadian market and is planning on foreign market release on a similar set.

"The whole language thing is something that we have to overcome," the manager says. "Our stronghold up until now has been Quebec, but we are changing our modus operandi on tours from now on. In the past we have hit our cult audiences in concerts, but now we are going out and doing a tour in prestige clubs. We want to build some excitement on the street and I think we may have a single to do it with," he says referring to "Carrie."

Billboard **Hot 100** *Chart Bound

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.

SOLITAIRE—Peter McLean (Columbia 1-11214) TRAIN IN VAIN—The Clash (Epic 9-50851) SEE TOP SINGLE PICKS REVIEWS, page 58

MARCH 8, 1980 BILLBOARD

Main chart table with columns: THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label), THIS WEEK, LAST WEEK, WKS. ON CHART, TITLE—Artist, (Producer) Writer, Label & Number (Distributing Label)

★ STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal of certification as "two million seller." (Seal indicated by triangle.)

Sheet music suppliers are confined to piano/vocal sheet music copies and do not purport to represent mixed publications distribution. ABP = April Blackwood Pub.; ALF = Alfred Publishing; ALM = Almo Publications; A-R = Acuff-Rose; B-M = Belwin Mills; BB = Big Bells; B-3 = Big Three Pub.; BP = Bradley Pub.; CHA = Chappell Music; CLM = Cherry Lane Music Co.; CPI = Cimino Pub.; CPP = Columbia Pictures Pub.; FMC = Frank Music Corp.; HAN = Hansen Pub.; IMM = Ivan Mogull Music; MCA = MCA Music; PSP = Peer Southern Pub.; PLY = Plymouth Music; PSI = Publishers Sales Inc.; WBM = Warner Bros. Music

HOT 100 A-Z—(Publisher-Licensee) Deja Vu (Rightsong/Angela, BMI) 98 Girl With The Hungry Eyes (Little Dragon, ASCAP) 63 I Thank You (Birds/Walden, ASCAP) 36 My Heroes Have Always Been Cowboys (Jack & Bill, BMI) 53

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Billboard TOP LPs & TAPE

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.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE					
				ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE			
★	1	13	PINK FLOYD The Wall Columbia PC 2-36183	13.98	13.98	13.98	36	27	17	RUFUS & CHAKA Masterjam MCA MCA 5103	8.98	8.98	8.98	★	NEW ENTRY	72	61	19	SISTER SLEDGE Love Somebody Today Cotillion SD 16012 (Atlantic)	8.98	8.98	8.98	
	2	18	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	8.98	8.98	8.98	★	65	2	ANDY GIBB After Dark RSO RS-1-3069	7.98	7.98	7.98			81	10	38	SPECIAL Rockin' Into The Night A&M SP 4782	7.98	7.98	7.98	
★	4	14	DAN FOGELBERG Phoenix Full Moon/Epic FE 35634	8.98	8.98	8.98		38	18	RUPERT HOLMES Partners In Crime Infinity INF-9020 (MCA)	7.98	7.98	7.98	★		74	74	10	NARADA MICHAEL WALDEN Dance Of Life Atlantic SD 19252	7.98	7.98	7.98	
★	5	6	RUSH Permanent Waves Mercury SRM-1 4001	8.98	8.98	8.98		39	16	PATRICE RUSHEN Pizzazz Elektra 6E-243	7.98	7.98	7.98			75	49	24	ISAAC HAYES Don't Let Go Polydor PD-1-6224	7.98	7.98	7.98	
	5	3	MICHAEL JACKSON Off The Wall Epic FE-35745	▲	8.98	8.98		40	7	UTOPIA Adventures In Utopia Bearsville BRK 6991 (Warner Bros.)	7.98	7.98	7.98			76	31	15	AEROSMITH Night In The Ruts Columbia FC 36050	8.98	8.98	8.98	
	6	19	DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP-2-7191	13.98	13.98	13.98	★	51	7	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	7.98	7.98	7.98			77	79	6	THE B-52'S The B-52's Warner Bros. BSK 3355	7.98	7.98	7.98	
	7	21	EAGLES The Long Run Asylum SE-508	▲	8.98	8.98		42	17	CAPTAIN & TENNILLE Make Your Move Casablanca NBLP 7188	8.98	8.98	8.98	★		85	6	6	THE ROMANTICS The Romantics Nemperor NJZ-36273 (CBS)	7.98	7.98	7.98	
★	9	10	THE WHISPERS The Whispers Solar BXL-1-3521 (RCA)	7.98	7.98	7.98		43	12	VARIOUS ARTISTS No Nukes Asylum ML-901	17.98	17.98	17.98			79	63	301	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98	
	9	8	KENNY ROGERS Kenny United Artists LWAK-979	▲	8.98	8.98	★	44	8	THE BABYS Union Jacks Chrysalis CHR 1267	7.98	7.98	7.98			80	73	5	ANNE MURRAY A Country Collection Capitol ST 12039	7.98	7.98	7.98	
★	29	3	CHUCK MANGIONE Fun And Games A&M SP 3715	8.98	8.98	8.98		46	17	TOTO Hydra Columbia FC 36229	8.98	8.98	8.98	★		126	6	6	GARY NUMAN The Pleasure Principle Atco SD-38120 (Atlantic)	7.98	7.98	7.98	
	11	10	NEIL DIAMOND September Morn Columbia FC 36121	8.98	8.98	8.98		47	13	NATALIE COLE & PEABO BRYSON We're The Best Of Friends Capitol SDO 12025	8.98	8.98	8.98			82	71	19	POLICE Reggatta De Blanc A&M SP 4792	7.98	7.98	7.98	
	12	12	SOUNDTRACK The Rose Atlantic SD 16010	8.98	8.98	8.98	★	53	8	SPINNERS Dancin' and Lovin' Atlantic SD 19256	7.98	7.98	7.98			83	80	8	TERI DE SARIO Moonlight Madness Casablanca NBLP 7178	7.98	7.98	7.98	
	13	22	STYX Cornerstone A&M SP 3711	▲	8.98	8.98		49	24	MOLLY HATCHET Flirtin' With Disaster Epic JE 36110	7.98	7.98	7.98	★		84	66	12	PARLIAMENT Gloryhallastoopid Casablanca NBLP 7195	7.98	7.98	7.98	
	14	25	KOOL & THE GANG Ladies Night De-Lite DSR 9513 (Mercury)	▲	7.98	7.98	★	55	12	THE GAP BAND The Gap Band II Mercury SRM-1-3804	7.98	7.98	7.98			85	87	7	YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra Horizon SP-736 (A&M)	7.98	7.98	7.98	
★	16	21	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	7.98	7.98	7.98		51	12	HIROSHIMA Hiroshima Arista AB-4252	7.98	7.98	7.98			86	67	21	BARRY MANILOW One Voice Arista AL-9505	8.98	8.98	8.98	
★	18	21	KENNY LOGGINS Keep The Fire Columbia JC 36172	7.98	7.98	7.98	★	57	9	SOUNDTRACK The Electric Horseman Columbia JS 36227	7.98	7.98	7.98			87	84	14	PHYLIS HYMAN You Know How To Love Me Arista AL 9509	8.98	8.98	8.98	
	17	37	SMOKEY ROBINSON Where There's Smoke Tamla T7-366 (Motown)	7.98	7.98	7.98	★	58	6	ROCKETS No Ballads RSO RS-1-3071	7.98	7.98	7.98	★		98	7	7	THE SPECIALS The Specials Chrysalis CHR 1265	7.98	7.98	7.98	
	18	15	JEFFERSON STARSHIP Freedom At Point Zero Grunt B2L1-3452 (RCA)	8.98	8.98	8.98		54	22	HERB ALPERT Rise A&M SP 4790	7.98	7.98	7.98	★		89	77	16	PAT METHENY GROUP American Garage ECM 1-1155 (Warner Bros.)	7.98	7.98	7.98	
★	NEW ENTRY		HEART Bebe Le Strange Epic FE 36371	8.98	8.98	8.98	★	112	2	SOUNDTRACK American Gigolo Polydor PD-1-6259	7.98	7.98	7.98			90	54	14	TWENYNINE FEATURING LENNY WHITE Best Of Friends Elektra GE 223	7.98	7.98	7.98	
	20	19	FLEETWOOD MAC Tusk Warner Bros. ZHS-3350	▲	15.98	15.98	★	56	NEW ENTRY	THE BROTHERS JOHNSON Light Up The Night A&M SP 3716	8.98	8.98	8.98			91	75	17	WILLIE NELSON Willie Nelson Sings Kristofferson Columbia JC 36188	7.98	7.98	7.98	
	21	27	LED ZEPPELIN In Through The Out Door Swan Song SS-16002 (Atlantic)	▲	8.98	8.98		57	37	50	SUPERTRAMP Breakfast In America A&M 3708	8.98	8.98	8.98			92	91	89	THE CARS Elektra GE-135	7.98	7.98	7.98
	22	15	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	12.98	12.98	12.98	★	58	43	17	PRINCE Prince Warner Bros. BSK 3366	7.98	7.98	7.98			93	93	4	BRIDES OF FUNKENSTEIN Never Buy Texas From A Cowboy Atlantic SD-19261	7.98	7.98	7.98
★	59	2	THE KNACK But The Little Girls Understand Capitol S00-12045	8.98	8.98	8.98		59	47	19	BARBRA STREISAND Wet Columbia FC 36258	8.98	8.98	8.98			94	89	13	BRASS CONSTRUCTION Brass Construction 5 United Artists LT 977	7.98	7.98	7.98
	24	17	BEE GEES Greatest RSO RS-2-4200	13.98	13.98	13.98		60	60	24	FOREIGNER Head Games Atlantic SD 29999	8.98	8.98	8.98	★	NEW ENTRY	105	5	5	GEORGE BURNS I Wish I Was Eighteen Again Mercury SRM-1-5025	7.98	7.98	7.98
	25	13	SHALAMAR Big Fun Solar BXL1-3479 (RCA)	7.98	7.98	7.98		62	62	19	WARREN ZEVON Bad Luck Streak In Dancing School Asylum SE-509 (Elektra)	8.98	8.98	8.98			96	96	45	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	7.98	7.98	7.98
★	30	7	RAY, GOODMAN & BROWN Ray, Goodman & Brown Polydor PD-1-6240	7.98	7.98	7.98		62	62	19	ANNE MURRAY I'll Always Love You Capitol S00 12012	8.98	8.98	8.98			97	120	3	JANE OLIVOR The Best Side Of Goodbye Columbia JC 36355	7.98	7.98	7.98
	27	30	COMMODORES Midnight Magic Motown M 8926	8.98	8.98	8.98	★	78	3	3	THE RAMONES End Of The Century Sire SRK 6077 (Warner Bros.)	7.98	7.98	7.98	★		116	7	7	THE DIRT BAND An American Dream United Artists UALA-974	7.98	7.98	7.98
	28	16	Z.Z. TOP Deguello Warner Bros. HS 3361	8.98	8.98	8.98	★	72	5	5	FESTIVAL Evita RSO RS-1-3061	7.98	7.98	7.98			99	99	37	CARS Candy-O Elektra SE-507	8.98	8.98	8.98
★	42	5	J. GEILS BAND Love Stinks EMI-America S00 17016	7.98	7.98	7.98		66	64	65	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	7.98	7.98	7.98			100	97	18	WAYLON JENNINGS What Goes Around Comes Around RCA AHL1-3493	7.98	7.98	7.98
	30	18	STEVE FORBERT Jackrabbit Slim Nemperor JZ-36191	7.98	7.98	7.98	★	83	2	2	JOHN DENVER Autograph RCA AOL1-3449	7.98	7.98	7.98			101	103	4	OFF BROADWAY On Atlantic SD 19263	7.98	7.98	7.98
	31	14	NEIL YOUNG WITH CRAZY HORSE Live Rust Warner Bros. 2AX 2296	13.98	13.98	13.98		68	68	8	UFO No Place To Run Chrysalis CHR 1239	7.98	7.98	7.98			102	82	13	ROY AYERS No Stranger To Love Polydor PD 1-6246	7.98	7.98	7.98
★	56	4	RONNIE LAWS Every Generation United Artists LT 1001	7.98	7.98	7.98	★	117	2	2	ROBIN TROWER Victims Of The Fury Chrysalis CHR 1215	7.98	7.98	7.98			103	101	34	NEIL YOUNG & CRAZY HORSE Rust Never Sleeps Reprise HS 2295 (Warner Bros.)	8.98	8.98	8.98
	34	19	ANGELA BOFILL Angel Of The Night Arista/GRP GRP 5501	8.98	8.98	8.98	★	70	40	16	STEVIE WONDER Journey Through The Secret Life of Plants Tamla T13-371C2 (Motown)	13.98	13.98	13.98			104	86	20	JOE JACKSON I'm The Man A&M SP4794	7.98	7.98	7.98

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

Jazz Disks Give Key Dealers \$\$

• Continued from page 33

succinctly. "People won't buy what they can't see. Full-line record stores must be careful to stay away from the rack type of operation and include good catalog inventory."

Noting that his sales of jazz have increased 10% in the last year, Bob Myers of the Record Theatre, a non-specialty retail outlet in Cincinnati, says, "Jazz accounts for 30% of our total sales, especially since we initiated a weekly in-store jazz airplay program. Every Thursday night we play 90 minutes of jazz featuring five new LPs received that week. We move between 40-50 pieces of product just from this in-store airplay and we've generated steady return traffic as well."

Additionally, crossover artists such as George Benson, the Commodores, Rickie Lee Jones and Spyro Gyra are regularly cross-cataloged in the Record Theatre's bins to facilitate quicker location by browsing customers.

Trained, informative and knowledgeable floor personnel rank as a highly valuable sales tool to boost jazz flow at the retail level, both labels and store executives agree.

"The quality and helpfulness of a store's sales staff is a central issue in retailing jazz," believes Polydor's Orr. "The right sales clerk can triple sales of jazz. The whole nature of jazz is structured around the one-on-one contact, whether it's in developing an artist's public image, the individuality of his particular music or the consumer's rapport with his records."

Noting that numerous potential

jazz sales are lost by lazy or uninformed clerks who don't take the time to special-order product, longtime jazz retailer Ira Sabin says he personally trains his floor staff to handle jazz in an in-depth fashion.

"You have to go beyond the surface when you're talking about jazz," he states. "We've found that 95% of our customers are happy to let us special-order an album for them. The right attitude and helpful suggestions of record clerks is a major asset in encouraging sales."

Another hint for sparking jazz sales from the radio level comes from Myers, who wonders why stations who regularly program jazz don't make a point of identifying the label along with the title. "That way, it would be much easier for people to know how to ask for hard-to-locate albums," he says.

Discount Records in Nashville ranks as one of that chain's biggest movers of jazz product. The store de-

votes nearly 30% of all in-store airplay to jazz artists, an impressive and substantial ratio when stacked up against the 60% given to in-store rock and pop airplay. Discount tries to feature floor- and wall-space displays for new jazz product, stocks an extensive jazz catalog inventory, cross-catalogs fusion LPs in different bin areas, and willingly offers to special-order for its clientele. Its jazz sales reflect its efforts.

On the other side of the coin, retailers ask for more communication and cooperation between themselves and the jazz departments of major record companies. They would like to see labels be more cognizant of the dormant sales volume of their own jazz product. And they want the record companies to infuse bigger shares of their promotional budgets into the jazz market.

Says retailer Myers, "I want to go after the labels for more dollars to promote jazz. After all, they're sitting on a potential gold mine."

Tom Semmes of Audio Directions, a Nashville-based audiophile jazz label, points out problems in the area of communication between some distributors and their retail outlets, noting that "sometimes it's easier to hand-carry product yourself into stores just to make sure they're properly stocked."

Semmes has used computerized direct mailings and print to advertise his label's catalog but says, "Except for the well-known national jazz retail watering holes, it's nearly impossible to get stores to carry jazz unless the album's already established as a hit."

Bee Gee's Month

LOS ANGELES—RSO is calling March "Bee Gees Month" with retailers being offered a 5% discount on the entire Bee Gee catalog including "Saturday Night Fever" and "Bee Gees' Greatest."

Posters and co-op advertising will be available to dealers who take advantage of the special offer which is effective March 1-21.

The 5% discount is good for one order per retailer. Local Polygram sales representatives will be handling RSO's limited offer.

Lifelines

Marriages

James Gangwer, production manager at Beserkley Records and songwriter for the Rubinos, to Patricia Mizuhara at Lake Tahoe, Calif., Feb. 16.

Steve Levine, concert agent at the William Morris Agency, to Joanne Baron Feb. 24 in New York.

Deaths

Clarence "Shorty" Sherock, 64, in Los Angeles Feb. 26 after a brief illness. One of the most celebrated trumpet players of the big band era, he became prominent in Jimmy Dorsey's brass section and worked with numerous other topflight orchestras through the decades. He led his own band for a time and in recent years performed in radio, television and motion picture studios. He is survived by his widow, Elaine, and a son, Robert.

Lukas Martin, 38, owner of the Lava Lava Cabaret disco club in

Honolulu, Feb. 20. His body was found trussed up in a sheet, nude, in his penthouse home. A Swiss, he emigrated to Hawaii in 1969. Police are investigating his murder.

Howard K. Morris, 67, former executive vice president of the Hawaiian Songwriters Society and former entertainment director for the Matson liner S.S. Lurline, Feb. 11 in Honolulu.

Irene Beasley, 76, singer and producer of numerous network radio shows, Jan. 7 in Ardsley, N.Y. She was voted "Queen Of Radio" in 1934 by a national magazine and made numerous records.

Hal Gordon, 62, for many years a music director in Detroit and affiliated with disk jockey Ed McKenzie, in Farmington, Mich., Feb. 15.

Johan Hoogenhout, 65, former Billboard sales representative in Holland, Feb. 22 in London. He spoke nine languages, and is survived by his widow.

Studio 54's Liquor License In Jeopardy

NEW YORK—Lawyers for Studio 54 here are scrambling to file appeals, in the wake of an unexpected move by the New York State Liquor Authority to revoke the controversial club's liquor license.

Unless lawyers Frank Thayer and Howard Squadron were able to beat the clock and file a last minute ap-

peal staying revocation of the liquor license, the club was expected to go "dry" Friday (29).

The Liquor Authority's move comes as Steve Rubell and Ian Schrager, owners of Studio 54, languish in a Pennsylvania prison following a recent conviction on charges of federal income tax evasion.

MARCH 8, 1980 BILLBOARD

CALL TOLL FREE (outside N.Y. State)

800

645-3747
645-3748

TELEX: 126851
CANSTRIPE FREE

EXPIRES MARCH 15, 1980

CANDY STRIPE RECORDS

371 So. Main St., Freeport, N.Y. 11520

(516) 379-5151-5760-5761 • (212) 895-3930-3931

CALL TOLL FREE (outside N.Y. State)

800

645-3747
645-3748

TELEX: 126851
CANSTRIPE FREE

DEALERS & INSTITUTIONAL ACCOUNTS ONLY

THE ENTERTAINMENT COMPANY OF THE 80's

<div style="text-align: center;"> <h2 style="margin: 0;">INSANITY!</h2> <p style="font-weight: bold; margin: 5px 0;">TOP 3 BEST SELLING BLANK TAPES</p> <p>SA C60 Cassette 2.29 ea.</p> <p>SA C90 Cassette 2.99 ea.</p> <p>AD C90 Cassette 2.29 ea.</p> <p>Attn: Radio Stations, Disc Jockeys & Dealers</p> <p>Green or White Sleeves</p> <table style="font-size: 0.8em; width: 100%;"> <tr><td>7" Green (1,000)</td><td>19.50</td></tr> <tr><td>10" Green (700)</td><td>35.50</td></tr> <tr><td>12" Green (500)</td><td>25.50</td></tr> <tr><td>7" White Plain (2,500)</td><td>29.50</td></tr> <tr><td>12" White Plain (1,000)</td><td>29.00</td></tr> <tr><td>7" White Glossy (2,500)</td><td>48.75</td></tr> <tr><td>12" White Glossy (1,000)</td><td>43.50</td></tr> <tr><td>12" White W/Poly Insert (600)</td><td>37.50</td></tr> </table> <p>LP Poly Sleeves</p> <table style="font-size: 0.8em; width: 100%;"> <tr><td>12" Heavy Wt. Poly Plain (1,000)</td><td>42.95</td></tr> </table> <p style="font-size: 0.7em; margin-top: 5px;">For Quantity Discount, Call For Price Quote</p> </div>	7" Green (1,000)	19.50	10" Green (700)	35.50	12" Green (500)	25.50	7" White Plain (2,500)	29.50	12" White Plain (1,000)	29.00	7" White Glossy (2,500)	48.75	12" White Glossy (1,000)	43.50	12" White W/Poly Insert (600)	37.50	12" Heavy Wt. Poly Plain (1,000)	42.95	<p style="text-align: center; font-weight: bold; font-size: 0.8em;">COLLECTORS ITEMS!</p> <p style="text-align: center; font-weight: bold; font-size: 1.2em;">ELVIS PRESLEY Books</p> <div style="display: flex; justify-content: space-around; font-size: 0.7em;"> <div style="text-align: center;"> <p>"Elvis Presley's Greatest Hits Songbook" (304 PAGES)</p> <p>3.99</p> </div> <div style="text-align: center;"> <p>Paul Lichter's "Memories Are Forever" (OVER 500 PIX!)</p> <p>3.99</p> </div> </div> <p style="text-align: center; font-weight: bold; font-size: 1.2em;">Video Blank Tape</p> <table style="font-size: 0.8em; width: 100%;"> <tr><td>TDK VHS 2-4-6 HOUR</td><td style="font-weight: bold;">14.49</td></tr> <tr><td>FUJI VHS 2-4-6 HOUR (In Plastic Box)</td><td style="font-weight: bold;">14.99</td></tr> <tr><td>AMPEX VHS 2-4-6 HOUR</td><td style="font-weight: bold;">13.99</td></tr> <tr><td>AMPEX BETA L500 - 2 HOUR</td><td style="font-weight: bold;">10.49</td></tr> <tr><td>DUPONT BETA L750 - 3 HOUR (In Plastic Box)</td><td style="font-weight: bold;">14.99</td></tr> </table>	TDK VHS 2-4-6 HOUR	14.49	FUJI VHS 2-4-6 HOUR (In Plastic Box)	14.99	AMPEX VHS 2-4-6 HOUR	13.99	AMPEX BETA L500 - 2 HOUR	10.49	DUPONT BETA L750 - 3 HOUR (In Plastic Box)	14.99	<p style="text-align: center; font-weight: bold; font-size: 0.8em;">SUPER SPECIAL!</p> <p style="text-align: center; font-weight: bold; font-size: 1.2em;">HEAD CLEANERS</p> <p style="text-align: center; font-weight: bold; font-size: 0.8em;">8 TRACK OR CASSETTE</p> <p style="font-size: 0.7em;">Minimum order of 50 39¢ ea.</p> <p style="font-size: 0.7em;">Quantities Less Than 50 - 44¢ ea.</p> <p style="text-align: center; font-weight: bold; font-size: 1.5em;">Sound Guard</p> <p style="text-align: center; font-size: 0.8em;">The Leader Of RECORD CARE PRODUCTS</p> <p style="text-align: center; font-weight: bold; font-size: 0.8em;">Lowest Prices Ever!</p> <table style="font-size: 0.7em; width: 100%;"> <tr><td>RECORD PRESERVATION KIT</td><td>4.99</td></tr> <tr><td>RECORD CLEANING KIT</td><td>4.99</td></tr> <tr><td>TOTAL CARE SYSTEM</td><td>8.99</td></tr> </table> <p style="text-align: center; font-weight: bold; font-size: 1.5em;">SAJOY</p> <p style="text-align: center; font-size: 0.7em;">"The Rolls Royce of Carrying Cases"</p> <ul style="list-style-type: none"> • 100% Virgin Vinyl & Aluminum • One Year Warranty • Colorfully Boxes • Flocked Rayon Interior Prevents Static • 6 To A Master Carton <p style="font-size: 0.7em; text-align: center;">AVAILABLE IN ASSORTED COLORS</p> <p style="font-weight: bold; font-size: 0.8em;">CASSETTES</p> <table style="font-size: 0.7em; width: 100%;"> <tr><td>2115 - Holds 15 Cassette Tapes</td><td>6.89</td></tr> <tr><td>2130 - Holds 30 Cassette Tapes</td><td>8.99</td></tr> <tr><td>2160 - Holds 60 Cassette Tapes</td><td>10.99</td></tr> </table> <p style="font-weight: bold; font-size: 0.8em;">8 TRACK</p> <table style="font-size: 0.7em; width: 100%;"> <tr><td>2212 - Holds 12 8-Track Tapes</td><td>6.89</td></tr> <tr><td>2224 - Holds 24 8-Track Tapes</td><td>8.99</td></tr> <tr><td>2240 - Holds 40 8-Track Tapes</td><td>10.99</td></tr> </table>	RECORD PRESERVATION KIT	4.99	RECORD CLEANING KIT	4.99	TOTAL CARE SYSTEM	8.99	2115 - Holds 15 Cassette Tapes	6.89	2130 - Holds 30 Cassette Tapes	8.99	2160 - Holds 60 Cassette Tapes	10.99	2212 - Holds 12 8-Track Tapes	6.89	2224 - Holds 24 8-Track Tapes	8.99	2240 - Holds 40 8-Track Tapes	10.99
7" Green (1,000)	19.50																																															
10" Green (700)	35.50																																															
12" Green (500)	25.50																																															
7" White Plain (2,500)	29.50																																															
12" White Plain (1,000)	29.00																																															
7" White Glossy (2,500)	48.75																																															
12" White Glossy (1,000)	43.50																																															
12" White W/Poly Insert (600)	37.50																																															
12" Heavy Wt. Poly Plain (1,000)	42.95																																															
TDK VHS 2-4-6 HOUR	14.49																																															
FUJI VHS 2-4-6 HOUR (In Plastic Box)	14.99																																															
AMPEX VHS 2-4-6 HOUR	13.99																																															
AMPEX BETA L500 - 2 HOUR	10.49																																															
DUPONT BETA L750 - 3 HOUR (In Plastic Box)	14.99																																															
RECORD PRESERVATION KIT	4.99																																															
RECORD CLEANING KIT	4.99																																															
TOTAL CARE SYSTEM	8.99																																															
2115 - Holds 15 Cassette Tapes	6.89																																															
2130 - Holds 30 Cassette Tapes	8.99																																															
2160 - Holds 60 Cassette Tapes	10.99																																															
2212 - Holds 12 8-Track Tapes	6.89																																															
2224 - Holds 24 8-Track Tapes	8.99																																															
2240 - Holds 40 8-Track Tapes	10.99																																															

maxell

SAVE \$5.00 OFFER

Buy A Box Of UDXL I or II C90 Cassettes

At Our Regular Low Price And Get A \$5.00 DISCOUNT On The 2nd Box

COLLECTOR'S ITEMS!

BEATLE STAMPS

ORIGINAL 1964 ISSUE
MADE IN ENGLAND
(100 Stamps Per Pack)

(SAVE \$24.00)
24 Sets Per Box
ONLY \$48.00

3.00

(VALUE \$10.00) ea.

WE RESERVE THE RIGHT TO LIMIT QUANTITIES - NOT RESPONSIBLE FOR TYPOGRAPHICAL ERRORS

CANDY STRIPE RECORDS • 371 So. Main St., Freeport, N.Y. 11520 • (800) 645-3747 • (800) 645-3748

www.americanradiohistory.com

TOP LPs & TAPE

POSITION 105-200

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.

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
105	94	21	SANTANA Marathon Columbia FC 36154	8.98	8.98	8.98
106	90	12	TEDDY PENDERGRASS Teddy Live! Coast To Coast P.I.R. K22 36294 (CBS)	13.98	13.98	13.98
107	100	14	LITTLE FEAT Down On The Farm Warner Bros. HS 3345	8.98	8.98	8.98
108	108	77	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.98
109	88	40	DIONNE WARWICK Dionne Arista AB 4230	8.98	8.98	8.98
110	109	7	PEARL HARBOR & THE EXPLOSIONS Pearl Harbor & The Explosions Warner Bros. BSK 3404	7.98	7.98	7.98
111	102	44	DONNA SUMMER Bad Girls Casablanca NBLP-2 7150	13.98	13.98	13.98
112	NEW ENTRY		FRANK MARINO & MAHOGANY RUSH What's Next Columbia JC 36204	7.98	7.98	7.98
113	113	37	THE KNACK Get The Knack Capitol SO 11948	7.98	7.98	7.98
114	111	76	STYX Pieces Of Eight A&M SP 4724	7.98	7.98	7.98
115	107	12	MILLIE JACKSON Live & Uncensored Spring SP-2 6725 (Polydor)	12.98	12.98	12.98
116	NEW ENTRY		TAVARES Supercharged Capitol ST 12026	7.98	7.98	7.98
117	69	12	BONNIE POINTER Bonnie Pointer Motown M7-929R1	7.98	7.98	7.98
118	6	6	MARIANNE FAITHFULL Broken English Island ILPS 9570 (Warner Bros.)	7.98	7.98	7.98
119	3	3	THE FLYING LIZARDS The Flying Lizards Virgin VA 13137 (Atlantic)	7.98	7.98	7.98
120	106	23	KENNY ROGERS Ten Years Of Gold United Artists UA-LA 835-H	7.98	7.98	7.98
121	121	48	JOURNEY Evolution Columbia FC 35797	8.98	8.98	8.98
122	122	29	AC/DC Highway To Hell Atlantic SD 19244	7.98	7.98	7.98
123	124	4	SYLVAIN Sylvain RCA AFL 1 3475	7.98	7.98	7.98
124	95	15	THE INMATES First Offense Polydor PD 1-6241	7.98	7.98	7.98
125	92	23	CHEAP TRICK Dream Police Epic FE 35773	8.98	8.98	8.98
126	70	10	SOUNDTRACK Star Trek Columbia JS 36334	7.98	7.98	7.98
127	127	20	DARYL HALL & JOHN OATES X-Static RCA AFL 1-3494	7.98	7.98	7.98
128	NEW ENTRY		GROVER WASHINGTON JR. Skylarkin' Motown M7-933R1	8.98	8.98	8.98
129	129	26	O'JAY'S Identify Yourself P.I.R. FZ-36027 (CBS)	8.98	8.98	8.98
130	130	17	CRYSTAL GAYLE Classic Crystal United Artists L00-982	8.98	8.98	8.98
131	135	18	APRIL WINE Harder...Faster Capitol ST 12013	7.98	7.98	7.98
132	133	4	STEVE WALSH Schemer Dreamer Kirchner JZ 36320 (CBS)	7.98	7.98	7.98
133	132	16	PAVAROTTI O Sole Mio-Favorite Neapolitan Songs London OS 26560	8.98	8.98	8.98
134	134	24	KARLA BONOFF Restless Nights Columbia JC 35799	7.98	7.98	7.98
135	125	16	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	ALBUM	B-TRACK	CASSETTE
146	4	4	ROGER MCGUINN & CHRIS HILLMAN FEATURING GENE CLARK City Capitol ST-12043	7.98	7.98	7.98
147	4	4	THE JAM Setting Sons Polydor PD-1-6249	7.98	7.98	7.98
138	110	9	LOU RAWLS Sit Down And Talk To Me P.I.R. JZ 36304 (CBS)	7.98	7.98	7.98
139	115	18	BAR-KAYS Enjoy Mercury SRM-1-3781	7.98	7.98	7.98
140	NEW ENTRY		LENE LOVICH Flex Stiff/Epic NJE 36308	7.98	7.98	7.98
141	138	28	TALKING HEADS Fear Of Music Sire SRK-6076 (Warner Bros.)	7.98	7.98	7.98
142	152	3	RUSH 2112 Mercury SRM 1 4001	8.98	8.98	8.98
143	136	10	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers Shelter SR 52006 (MCA)	7.98	7.98	7.98
144	NEW ENTRY		GRAHAM NASH Earth & Sky Capitol SWAK-12014	7.98	7.98	7.98
145	137	16	ROD STEWART Greatest Hits Vol. 1 Warner Bros. HS 3373	8.98	8.98	8.98
146	NEW ENTRY		GIL SCOTT-HERON & BRIAN JACKSON 1980 Arista AL 9514	7.98	7.98	7.98
147	118	32	LITTLE RIVER BAND First Under The Wire Capitol SO 11954	8.98	8.98	8.98
148	141	26	THE ALAN PARSONS PROJECT Eve Arista AL 9504	8.98	8.98	8.98
149	150	3	ANGEL Live Without A Net Casablanca NBLP 2 7203	13.98	13.98	13.98
150	156	6	ROBERT GORDON Bad Boy RCA AFL 1-3523	7.98	7.98	7.98
151	161	14	JOAN ARMATRADE How Cruel A&M SP 3302	4.98	4.98	4.98
152	NEW ENTRY		IGGY POP Soldier Arista AB 4259	7.98	7.98	7.98
153	155	6	THE STATLER BROTHERS The Best Of The Statler Bros. Rides Again Vol. II Mercury SRM-1-5024	8.98	8.98	8.98
154	140	19	NICOLETTE LARSON In The Nick Of Time Warner Bros. HS 3370	8.98	8.98	8.98
155	131	12	ABBA Greatest Hits Vol. 2 Atlantic SD 160009	8.98	8.98	8.98
156	NEW ENTRY		DAVID SANBORN Hideaway Warner Bros. BSK 3379	7.98	7.98	7.98
157	160	4	D.L. BYRON This Day And Age Arista AB 4258	7.98	7.98	7.98
158	162	5	LAKESIDE Rough Riders Solar BXL 1-3490 (RCA)	7.98	7.98	7.98
159	123	14	ELECTRIC LIGHT ORCHESTRA ELO's Greatest Hits Jet FZ 36310 (CBS)	8.98	8.98	8.98
160	164	5	ROGER WHITTAKER Voyager RCA AFL 1-3518	7.98	7.98	7.98
161	114	36	K.C. & THE SUNSHINE BAND Do You Wanna' Go Party TK 611	7.98	7.98	7.98
162	104	15	BOOMTOWN RATS The Fine Art Of Surfacing Columbia JC 36248	7.98	7.98	7.98
163	165	3	BUZZCOCKS A Different Kind Of Tension I.R.S. SP 009 (A&M)	7.98	7.98	7.98
164	142	26	JIMMY BUFFETT Volcano MCA MCA 5102	8.98	8.98	8.98
165	119	24	CRYSTAL GAYLE Miss The Mississippi Columbia JC 36203	7.98	7.98	7.98
166	166	14	MANHATTAN TRANSFER Extensions Atlantic SD 19258	7.98	7.98	7.98
167	149	13	LEIF GARRETT Same Goes For You Scotti Bros. SB 16008 (Atlantic)	8.98	8.98	8.98
168	148	19	BARRY MANILOW Greatest Hits Arista AZL 8601	13.98	13.98	13.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	B-TRACK	CASSETTE
169	144	14	SLAVE Just A Touch Of Love Cotillion SD 5217 (Atlantic)	7.98	7.98	7.98
170	180	2	SUE SAAD AND THE NEXT Sue Saad and The Next Planet P-4 (Elektra)	7.98	7.98	7.98
171	143	20	JEAN-LUC PONTY A Taste Of Passion Atlantic SD-19253	7.98	7.98	7.98
172	158	29	JOURNEY Infinity Columbia JC 34912	7.98	7.98	7.98
173	153	14	CLIFF RICHARD We Don't Talk Anymore EMI-America SW-17018	7.98	7.98	7.98
174	174	16	STYX The Grand Illusion A&M SP 4637	7.98	7.98	7.98
175	145	17	PABLO CRUISE Part Of The Game A&M SP 3712	8.98	8.98	8.98
176	157	8	IAN MCLAGAN Troublemaker Mercury SRM 1-3786	7.98	7.98	7.98
177	167	19	RICK JAMES Fire It Up Gordy GB-990 (Motown)	8.98	8.98	8.98
178	154	7	THE UNDERTONES The Undertones Sire SRK-6081 (Warner Bros.)	7.98	7.98	7.98
179	179	7	XTC Drums And Wires Virgin VA 13134 (Atlantic)	7.98	7.98	7.98
180	176	34	SOUNDTRACK The Muppets Atlantic SD 16001	7.98	7.98	7.98
181	177	3	999 The Biggest Prize In Sport Polydor PD-1-6256	7.98	7.98	7.98
182	175	5	TOMITA Ravel Bolero RCA ARL 1-3412	8.98	8.98	8.98
183	NEW ENTRY		MADNESS One Step Beyond Sire SRK 6085 (Warner Bros.)	7.98	7.98	7.98
184	186	16	DR. HOOK Sometimes You Win... Capitol SO 12023	8.98	8.98	8.98
185	NEW ENTRY		BRUCE WOOLEY & THE CAMERA CLUB Bruce Wooley & The Camera Club Columbia NJC 36301	7.98	7.98	7.98
186	NEW ENTRY		THE DRAMATICS 10 1/2 MCA MCA-3196	7.98	7.98	7.98
187	NEW ENTRY		BILLY PRESTON Late At Night Motown M7-925R1	7.98	7.98	7.98
188	188	2	ONE WAY FEATURING AL HUDSON One Way Featuring Al Hudson MCA MCA-3178	7.98	7.98	7.98
189	184	4	STEVE HOWE The Steve Howe Album Atlantic SD-19243	7.98	7.98	7.98
190	187	18	PEACHES & HERB Twice The Fire Polydor/MVP PD-1-6239	8.98	8.98	8.98
191	189	3	DOOBIE BROTHERS Best Of The Doobies Warner Bros. BSK 3112	7.98	7.98	7.98
192	NEW ENTRY		RUSH All The World Is A Stage Mercury SRM-2 7508	9.98	9.98	9.98
193	190	3	BRUCE COCKBURN Dancing In The Dragon's Jaws Millennium BXL 1-7747 (RCA)	7.98	7.98	7.98
194	169	25	FRANK ZAPPA Joe's Garage Zappa SRZ 1-1603 (Mercury)	7.98	7.98	7.98
195	195	13	ROLLING STONES Hot Rocks 1964-71 London ZPS-6067	13.98	13.98	13.98
196	NEW ENTRY		VAN HALEN Van Halen Warner Bros. BSK 3075	7.98	7.98	7.98
197	197	64	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	8.98	8.98	8.98
198	198	120	SOUNDTRACK Saturday Night Fever RSO RS-2-4001	12.98	12.98	12.98
199	199	12	EAGLES Greatest Hits 1971-1975 Asylum 6E-105	7.98	7.98	7.98
200	200	3	GREY & HANKS Prime Time RCA AFL 1-3477	7.98	7.98	7.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

Abba	155
AC/DC	122
Aerosmith	76
Herb Alpert	54
Angel	149
April Wine	131
Joan Armatrading	151
Roy Ayers	102
Bar-Kays	139
Pat Benatar	15
Bee Gees	24
Blondie	32, 108
Angela Bofill	34
Karla Bonoff	134
Boomtown Rats	162
Brass Construction	94
Brides Of Funkenstein	93
Jimmy Buffett	164
George Burns	95
Buzzcocks	163
D.L. Byron	157
Captain & Tennille	42
Cars	92, 99
Cheap Trick	125
Bruce Cockburn	193
Natalie Cole & Peabo Bryson	47
Commodores	27
Christopher Cross	65
John Denver	67
Teri De Sario	83
Neil Diamond	11
Marianne Faithfull	191, 197
Eagles	7, 199
Electric Light Orchestra	159
Fleetwood Mac	20, 135
Joan Armatrading	118
Festival	64
Dan Fogelberg	3
Steve Forbert	30
Foreigner	60
Leif Garrett	167
Crystal Gayle	130, 165
Andy Gibb	37
Robert Gordon	150
Grey & Hanks	200
Van Halen	196
Hall & Oates	127
Molly Hatchet	49
George Burns	95
Hiroshima	51
Rupert Holmes	38
Dr. Hook	184
Isaac Hayes	75
Gil Scott-Heron & Brian Jackson	146
Steve Howe	189
Phyllis Hymn	87
Iggy Pop	152
J. Geils Band	29
Michael Jackson	104
Michael Jackson	5
Millie Jackson	115
Bob James & Earl Klugh	72
Rick James	177
Jefferson Starship	18
Waylon Jennings	96, 100
Journey	121, 172
K.C. & The Sunshine Band	161
Kool & The Gang	14
Lakeside	158
Nicolette Larson	154
Ronnie Laws	33
Led Zeppelin	21
Little Feat	107
Little River Band	147
Kenny Loggins	16
Leno Lovich	140
Lynyrd Skynyrd	22
Madness	183
Heart	166
Chuck Mangione	84
Barry Manilow	86, 168
Frank Marino & Mahogany Rush	112
Roger McGuinn & Chris Hillman	136
Ian McLagan	176
Pat Metheny Group	89
Anne Murray	62, 80
Graham Nash	144
Nazareth	45
Willie Nelson	91
Gary Numan	81
Off Broadway	101
O'Jays	129
Jane Olivor	97
Oneway Featuring Al Hudson	188
Pablo Cruise	175
Parliament	84
Alan Parsons	133
Pavarotti	148
Pearl Harbor & The Explosions	110
Teddy Pendergrass	106
Tom Petty & The Heartbreakers	2, 143
Pink Floyd	1, 79
Little Feat	190
Bonnie Pointer	117
Police	59
Jean-Luc Ponty	171
Billy Preston	187
Pretenders	41
Prince	123
Lou Rawls	26
Ray, Goodman & Brown	173
Cliff Richard	173
Smokey Robinson	17
Rockets	53
Kenny Rogers	9, 66, 120
Rolling Stones	195
Rufus & Chaka	36
Rush	4, 142, 192
Patrice Rushen	39
Sue Saad & The Next	170
David Sanborn	156
Santana	105
Shalamar	25
Sister Sledge	71
Parliament	169
SOUNDTRACK:	
American Gigolo	55
Saturday Night Fever	198
Star Trek	126
The Electric Horseman	52
The Rose	12
The Muppets	180
Spinners	48
Rod Stewart	145
Barbra Streisand	59
Styx	13, 114, 174
Donna Summer	6, 111
Supertramp	57
Sylvain	123
Talking Heads	141
Tavarez	116
The Babys	44
The B-52's	77
The Brothers Johnson	56
The Clash	35
The Dirt Band	98
The Dramatics	186
The Flying Lizards	119
The Gap Band	50
The Inmates	124
The Jam	113
The Knack	23, 117

\$2 For Promo Album

• Continued from page 1

A spokesman for WEA says exceptions will be made only if a station has faced some calamity such as a library fire. Also, defective copies will be replaced.

Promotion men, who deal directly with the stations, are reportedly unhappy with the new policy, but top management is determined to curb what it sees as abuses at some stations. Some stations reportedly order multiple copies of albums so staff members can take them home for their private libraries.

There is also speculation that some promo copies that are finding their way into retail channels may be coming from radio outlets.

Radio programmers deny these allegations, but WEEP-AM Pittsburgh program director Joel Raab reasons, "I don't know that taking a few records home is so terrible. We work hard. Everyone takes a few records home."

But Gary Axelbank, program director of WRNW-FM Briarcliff Manor, N.Y., flatly says, "People don't take records home," because the station has too much trouble getting them.

WRNW, which features what it calls "old wave," plays a number of oldies. "We felt good when we could finally assemble a Jefferson Airplane collection. Now, we need a Jethro Tull catalog from Warner Bros., but since the group has moved to Chrysalis Warner Bros. won't want to promote them," reasons Axelbank.

Axelbank also complains that the record labels are "pointing their finger in the wrong direction. This is not getting at the root of the record companies' problems. They're having problems because they are bombarding the public with only rock 'n' roll. They might sell more records if they widened their music. They ought to put more energy in promoting their catalogs."

Peter Arnow, president of WDHA-FM Dover, N.J., and newly elected president of the New Jersey Broadcasters Assn., says he's "madder than hell" about the situation. He sees a pattern to this with other actions of record companies—the performers' royalty bill and the campaign against full play of albums on the air—as an antibroadcasting campaign.

Marty Curley, WBAB-FM Babylon, N.Y., says the new WEA policy would "put quite a burden on our station." He estimates it would cost

Contemporary Acts

• Continued from page 13

Chick Corea, Richard Davis, Tony Williams, Tony Dumas and Peter Erskine working the Joe Henderson dates.

Farrell's debut LP features Freddie Hubbard, George Cables, Dumas and Erskine. Corea joins Montoliu on one cut of his solo excursion.

George Cables, who has recorded for Contemporary in the past, steps out as a leader and on his date are Freddie Hubbard, Bobby Hutcherson, Ernie Watts, Dumas and Erskine.

Drummer Billy Higgins, who has performed on other Contemporary dates, steps forward with his own LP featuring Cedar Walton, James Clay, John Koenig (label president and producer on cello) and Dumas.

Pianist Garson plays solo piano on his debut LP.

Unreleased masters planned for issuance are by Art Pepper, Ben Webster and Howard Rumsey's Lighthouse All Stars with Miles Davis, Chet Baker and Max Roach.

WBAB about \$400 a month since the station orders about 200 albums a month from WEA labels to replace "scratched and beat-up copies." He explains it is the station's policy to order two extra records as soon as an album is added to the AOR station's playlist.

Assistance in preparing this story provided by Cary Darling.

"We play a lot of back catalog such as the Grateful Dead and it seems to me they (the labels) get some benefit from this. We don't want to play scratched copies on the air," comments Curley.

Most of the major chains reserved comment since they have not all been officially notified.

"I'm against the policy," says David Perry, assistant programming director at KSAN-FM San Francisco. "I don't believe it's going to happen. A lot of times these rules come out but it's the smaller markets which get hurt. I can't see major stations in major markets not getting what they need."

Though Ted Ferguson, programmer at KWST-FM Los Angeles, admits there may be abuses by some radio personnel and that record companies have a legitimate right to cut waste, he can't see the new system being workable. "If I'm playing the new Linda Ronstadt album and it gets scratched or damaged, I don't foresee them turning me down for another copy," he says.

"I think it's unfair," states Damion, programmer at KLOS-FM Los Angeles. "If we get into a situation where we have damaged records, then we have to go out and buy them. It's the secondary artists who are going to get cut out."

In a smaller market, Pete Shannon at KMGH-FM Bakersfield echoes: "We'd have to budget for albums and it's tough enough as it is with the recession and everything," he says. Shannon is also concerned that promotional giveaways of albums, which he feels helps the record company and the station, will be affected.

Dave Forman, program director for KEZY-FM Anaheim, Calif., notes that the station might not order LPs by new artists. "But if they're doing this as a budgeting measure, it might stop some from abusing the policy of free records," Forman continues.

A spokesman for ABC says the company had no comment, but he did add "this is not totally unexpected. And it will probably set the stage for the rest of the (record) industry to begin charging."

That other labels will follow WEA's lead is generally feared by programmers. And if the WEA policy is accepted, there is no reason to expect others not to follow.

It is industry practice for labels to charge stations in small markets for albums.

Layoffs Expected

• Continued from page 59

liaison between distribution and the three labels' national and regional promo staff, all of which will be bolstered, a PolyGram executive says.

Chappell Music is reportedly absorbing the administration of the music firms within the Casablanca structure. Publishing chief Steve Bedell has been notified of termination but is remaining on for a while. Other heavy cuts in personnel at Casablanca have come in administration, accounting and a&r production.

Inside Track

The TK Records deal with Arista Records appears upended in favor of alternatives proposed by TK's distributors. Details were not available and comment could not be obtained from principals, but label founder/president Henry Stone looks like he will get a bailout from his independent distributors. Stone needs dollars to pay off urgent bank demands, it's rumored, with Arista and Stone palavering over a production deal for TK, with Arista to acquire distribution. As of now, the grapevine has Pickwick's multi-distribution points, headed by Jack Bernstein, making a money pitch, while indie distributors in points not covered by Pickwick are combining to offer Stone another war chest.

Kiss and Donna Summer have "keyman" clauses in their Casablanca Records' binders, which provide that if Neil Bogart is not "executive officer," charged with daily responsibility for operating the label, the acts could serve 60 days' notice they are terminating. . . . The 500 guests at the **Anti-Defamation League's** luncheon honoring **David Lieberman** Thursday (28) in New York blinked more than once when the affable **Lieberman Enterprises** chief executive showed up minus about 140 pounds. . . . "**Emotional Rescue**" is the monicker of the **Rolling Stones'** next album, due in April.

Cachet Records is consolidating its operations in the U.S. Owned by **Global Communications in Toronto**, it has closed its L.A. office, axed two promo staffers in Nashville and more reorganization is imminent. **TeeVee Records**, a sister label also owned by Global, continues in Nashville with no changes anticipated. . . . Report has **Sam Sitro**, for the past two years **Capitol Records** branch manager, L.A., leaving that post to return to Chicago, whence he came, where he will work with an unidentified tv album marketer.

Korvettes' first free-standing disk/tape location set to open within a month or so, though **Dave Rothfeld** isn't saying at what location where the chain closed 14 stores. It won't be in Gotham, Rothfeld does admit.

A number of changes and executive shifts are brewing at **Elektra/Asylum**: **Vic Faraci**, executive vice president

of WEA, to shift to a top marketing post at Elektra/Asylum, though at presstime his exact title was unconfirmed. **Stan Marshall**, who had been vice president of sales, has left the company, fueling speculation that Faraci's post will entail both sales and promotion areas, with promo vice president **Kenny Buttice** to perhaps fill the a&r vice presidency which has been vacant since Charles Plotkin left the company in mid-1978. Faraci is the second WEA topper to shift to E/A in recent months: **Oscar Fields**, who had headed WEA black music marketing efforts, now holds a similar post at Elektra.

In other E/A activity, it's widely reported the label is about to start a full-line publishing company, to be headquartered in either Nashville or L.A. A principal will be **Dixie Bowen**, wife of the label's Nashville vice president, **Jimmy Bowen**. First signing may be veteran writer **Sterling Whipple**.

Tax Shelters Anyone? Some new wrinkles that would hopefully fly by the IRS are said to offer new industry opportunities. A key 'tis said, is to apply an "equipment lease" formula to the shelters. IRS previously put the scotch on shelters by disallowing "non-recourse" notes and claiming the seller was generally too close to their distributing factors. . . . **Industry belt-tightening saw more people grooving at the NARAS bash at the Biltmore Hotel after the Grammy awards Wednesday (27) because of the diminished number of private parties.**

PolyGram denies it is negotiating to acquire **RSO Records**. But its spokesman says it does own 50% of RSO label. Somebody ought to tell **Al Coury**. . . . **Mike Chapman**, the fifth nominee for the record of the year Grammy, declined to be interviewed for Billboard's profile series. Said Chapman: "I have read enough interviews about Mike Chapman in the last 12 months to make me want to throw up and I'm sure everybody else in the industry must feel the same way."

Alex Haley will MC the salute to Motown's **Berry Gordy** when the Urban League holds its seventh annual Whitney M. Young benefit awards dinner at the Century Plaza Hotel in L.A. Wednesday (5).

Rock Talent Dominates 1980 Grammys

• Continued from page 59

Group: "Minute By Minute." Doobie Brothers, WB.

Instrumental: "Rise," Herb Alpert, A&M.

ROCK

Female: "Hot Stuff," Donna Summer, Casablanca.

Male: "Gotta Serve Somebody," Bob Dylan, Columbia.

Group: "Heartache Tonight," Eagles, Asylum.

Instrumental: "Rockestra Theme," Wings, Columbia.

R&B

Female: "Deja Vu," Dionne Warwick, Arista.

Male: "Don't Stop 'Til You Get Enough," Michael Jackson, Epic.

Group: "After The Love Has Gone," Earth, Wind & Fire, ARC/Columbia.

Instrumental: "Boogie Wonderland," Earth, Wind & Fire, ARC/Columbia.

Song: "After The Love Has Gone," David Foster, Jay Graydon, Bill Champlin. Publisher: Ninth Music, Garden Rake Music, Irving Music, Foster Frees Music, Bobette Music.

COUNTRY

Female: "Blue Kentucky Girl," Emmylou Harris, WB.

Male: "The Gambler," Kenny Rogers, UA.

Group: "The Devil Went Down To Georgia," Charlie Daniels Band, Epic.

Instrumental: "Big Sandy/Leather Britches," Doc & Merle Watson, UA.

Song: "You Decorated My Life," Bob Morrison, Debbie Hupp. Publisher: Music City Music.

JAZZ

Vocal: "Fine And Mellow," Ella Fitzgerald, Pablo.

Instrumental, Soloist: "Jousts," Oscar Peterson, Pablo.

Instrumental, Group: "Duet," Gary Burton & Chick Corea, ECM/WB.

Instrumental, Big Band: "At Fargo, 1940 Live," Duke Ellington,

Book of the Month Club.

Jazz fusion: "8:30," Weather Report, ARC/Columbia.

INSPIRATION & GOSPEL

Gospel, contemporary or inspirational: "Heed The Call," Imperials, Dayspring.

Gospel, traditional: "Lift Up The Name Of Jesus," Blackwood Brothers, Skylite.

Soul gospel, contemporary: "I'll Be Thinking Of You," Andrae Crouch, Light.

Soul gospel, traditional: "Changing Times," Mighty Clouds of Joy, Epic.

Inspirational: "You Gave Me Love (When Nobody Gave Me A Prayer)," B.J. Thomas, Myrrh.

MISCELLANEOUS

Disco: "I Will Survive," Gloria Gaynor, Polydor. Producers: Dino Fekaris, Freddie Perren.

Ethnic or traditional: "Muddy 'Mississippi' Waters Live," Blue Sky/CBS.

Latin: "Irakere," Columbia.

Children's recording: "The Muppet Movie," Atlantic.

Comedy: "Reality . . . What A Concept," Robin Williams, Casablanca.

Spoken word, documentary or drama: "Ages Of Man (Readings From Shakespeare)," Sir John Gielgud, Caedmon.

COMPOSING

Instrumental composition: "Main Title Theme From 'Superman,'" John Williams.

Album of an original score: "Superman," John Williams, WB.

Cast show album: "Sweeney Todd," RCA, Stephen Sondheim, composer/lyricist; Thomas Z. Shepard, producer.

ARRANGING

Instrumental arrangement: "Soulful Strut" (George Benson), Claus Ogerman, WB.

Arrangement accompanying vocalists: "What A Fool Believes" (Doobie Brothers), Michael McDonald, WB.

CRAFTS

Album package: "Breakfast In America" (Supertramp) A&M. Mike Doud, art director.

Engineering: "Breakfast In America" (Supertramp) A&M. Peter Henderson, engineer.

Album notes: "Charlie Parker: The Complete Savoy Sessions," Savoy. Bob Porter, annotator.

Historical reissue: "Billie Holiday (Giants Of Jazz)," Time Life. Michael Brooks, producer.

CLASSICAL

Album of the year: "Brahms: Symphonies (4) Complete," Sir Georg Solti conducting the Chicago Symphony Orchestra, James Mallinson, producer, London.

Orchestral recording: same as above.

Opera: "Britten: Peter Grimes," Colin Davis conducting the orchestra and chorus of the Royal Opera House, Covent Garden, Vittorio Negri, producer, Philips.

Choral performance (other than opera): "Brahms: A German Requiem," Sir Georg Solti, conductor; Margaret Hillis, choral director, London.

Chamber Music: "Copland: Appalachian Spring"—Davis conducting the St. Paul Chamber Orchestra, Sound 80.

Instrumental soloist (with orchestra): "Bartok: Concertos For Piano Nos. 1 & 2," Maurizio Pollini, DG.

Instrumental soloist (without orchestra): "The Horowitz Concerts 1978/79," Vladimir Horowitz, RCA.

Vocal soloist: "O Sole Mio (Favorite Neapolitan Songs)," Luciano Pavarotti, London.

Engineering: "Sondheim: Sweeney Todd," RCA. Anthony Savatore, engineer.

HALL OF FAME

"Ballad For Americans," Paul Robeson, Victor 1940.

"In A Mist," Bix Beiderbecke, Okeh 1927.

"Jelly Roll Morton: The Saga Of Mr. Jelly Lord," Ferdinand "Jelly Roll" Morton, Circa 1949-50.

“LET ME BE THE CLOCK”

T-54311F

The first single from
Smokey Robinson's
“Warm Thoughts.”
T8-367M1

New.

On Motown Records



THE
MARSHALL TUCKER
BAND

Tenth

Produced by Stewart Levine for Outside Productions, Inc.
Now on Warner Bros. Records and Tapes.



HS3410

ANNE MURRAY

ANNE MURRAY



A COUNTRY COLLECTION

A COUNTRY COLLECTION

The consummate artistry of Anne Murray is exquisitely showcased in this special selection of country songs from her most recent albums.

Produced by Jim Ed Norman.

