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MCA Issues Stringent Videocassette Policies

By JOHN SIPPEL

LOS ANGELES—Retailers must carry more overall responsibility in selling MCA videocassettes than they do in handling the label's audio product.

More stringent demands, such as maintaining a continuous \$1,000 store inventory covering a minimum of 80% of the first 24 movie titles, no return or exchange except title-for title on defectives, and 30-day net billing, are required of dealers in the MCA videocassette dealer agreement proffered nationally last week.

The non-exclusive agreement follows a trend of greater dealer involvement already evident from other suppliers of videocassettes and promised in 1979 by MCA Distributing boss Al Bergamo.

The MCA binder warns that amounts, past due the 30-day net billing period, will carry interest "at a maximum rate permitted by the law."

It is "strongly recommended" that the participating store have available during business hours a VCR and a color television set for demonstrating product. MCA salespersons emphasized the label wants front of the store location for the demonstration and inventory to notify consumers the new product is available. Wholesale cost to a store of the two demonstration units would probably be in excess of \$1,000. (Continued on page 78)

Bar Assn. Is Drafting Recorder & Tape Tax

By IRV LICHMAN

NEW YORK—A subcommittee of the American Bar Assn. has targeted an early fall deadline for the submission to the U.S. Register of Copyrights an "outline" of legislation involving a tax levy on both audio and home video blank tape and recorders.

American Bar Assn. sponsorship and, indeed, actual drafting of such proposed legislation—designed to offer remuneration to copyright holders whose income is siphoned off by home taping—is regarded as a forceful element in favor of its enactment. As the oldest, largest and most conservative of lawyer groups, ABA-associated measures traditionally carry a lot of weight with legislators.

The "outline" is in the process of being drafted, according to Elizabeth Granville, assistant vice president of publisher relations at Broadcast Music Inc. who also is chairman of the subcommittee on legislation of motion pictures, television and radio, a division of the section on patent and copyright law at the American Bar Assn. (Continued on page 86)

AFM/Disk/Film Execs Seek Home Video Pact

By IS HOROWITZ

NEW YORK—The American Federation of Musicians and representatives of the recording and motion picture industries have begun a series of meetings here to hammer out an employment agreement covering musicians appearing on home videodisks and videocassettes.

The initial Monday-Wednesday conclave (28-30) will be followed by additional meetings beginning Thursday (15), as the participants grapple with questions for which little precedent exists.

An AFM spokesman says it would be misleading to assume that earlier interim agree-

ments would provide a pattern for an overall industry contract.

Individual interim agreements in recent months, covering specific home video projects, have been signed with producers, notes the union spokesman and, in general, have called for an "upfront payment and a royalty participation based on sales."

However, he stresses that these earlier pacts "in no way set a precedent as far as the current negotiations are concerned."

Close observers speculate that the AFM will bargain aggressively for benefits over and (Continued on page 86)

NARM Acts On Black Dealers' SOS

By JEAN WILLIAMS

LOS ANGELES—On the heels of a closed door meeting between the National Assn. of Recording Merchandisers officials and black music executives, NARM is reworking its programs to better meet the needs of small volume merchandisers.

The meeting, recently held at Cherry Hill, N.J., was brought about because of the irritation many blacks in the industry felt for NARM's alleged "lack of sensitivity to small volume dealers."

Consequently, some major labels refused to send black executives to NARM's convention "because there was nothing on the agenda for black music retailers and manufacturers. I saw no reason to send a large delegation," says LeBaron Taylor, a CBS Records vice president.

Taylor was among the 12 black retailers, manufacturers, an artist personal manager and label representatives who met with NARM's Joe Cohen, Mickey Granberg and Patrick Gorlick. (Continued on page 84)



TRIUMPH, The group that all young America wants to hear. Now on a major 100-city tour of America. "PROGRESSIONS OF POWER" AFLI-3524 RCA Records. (Advertisement)

Label Focus: Selectivity

By PAUL GREIN

LOS ANGELES—Labels are reacting to tightened business conditions by being more selective in acquiring acts, signing more singles deals, issuing more sampler LPs and focusing more on the four-song EP.

While singles deals are still viewed with suspicion in some quarters, Ken Buttice, newly named vice president of a&r at Elektra/Asylum, says he's "definitely getting involved with them." A recent singles pact with Robbie Dupree has resulted in an immediate hit, as "Steal Away" jumps to number 23 in its fifth Hot 100 week. The artist recently got the go-ahead for an album deal.

"With costs and record company budgets the way they are," says Buttice (Continued on page 86)

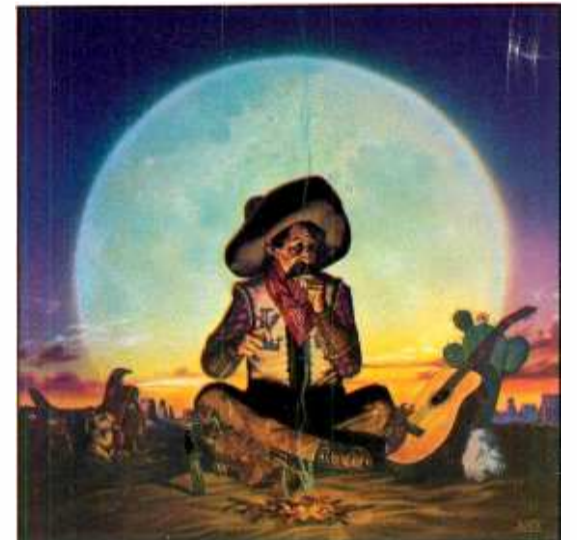
Digital Key Topic For AES Meet

By JIM McCULLAUGH

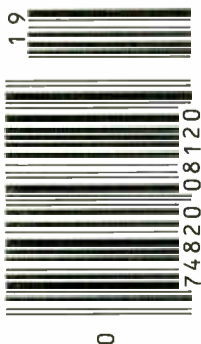
LOS ANGELES—Digital recording will once again be in the hardware spotlight as the Audio Engineering Society opens its four-day program here Tuesday (6) at the downtown Hilton Hotel where a record 185 professional audio exhibitors and 6,000 attendees are expected to be on hand.

3M is demonstrating the final production version of its editing system for its 32-track digital mastering system, and Victor Co. of Japan will showcase its new Series 90 digital mastering system, the BP-90 16-bit processor which works in tandem with a videotape recorder.

In addition, there will be current and updated versions of digital (Continued on page 36)



PURE PRAIRIE LEAGUE's new album is FIRIN' UP... the way great music should. The single, "Let Me Love You Tonight" and "Give It Up" are pure rock songs that just keep on FIRIN' UP... the debut album by PURE PRAIRIE LEAGUE... Available on Casablanca Records—NBLP 7212. (Advertisement)



Everyone's entering the twilight zone.



"Twilight Zone." 3649
 The explosive new single from
 The Manhattan Transfer's "Extensions." SD 19258
 On Atlantic Records and Tapes.

Produced by Jay Graydon

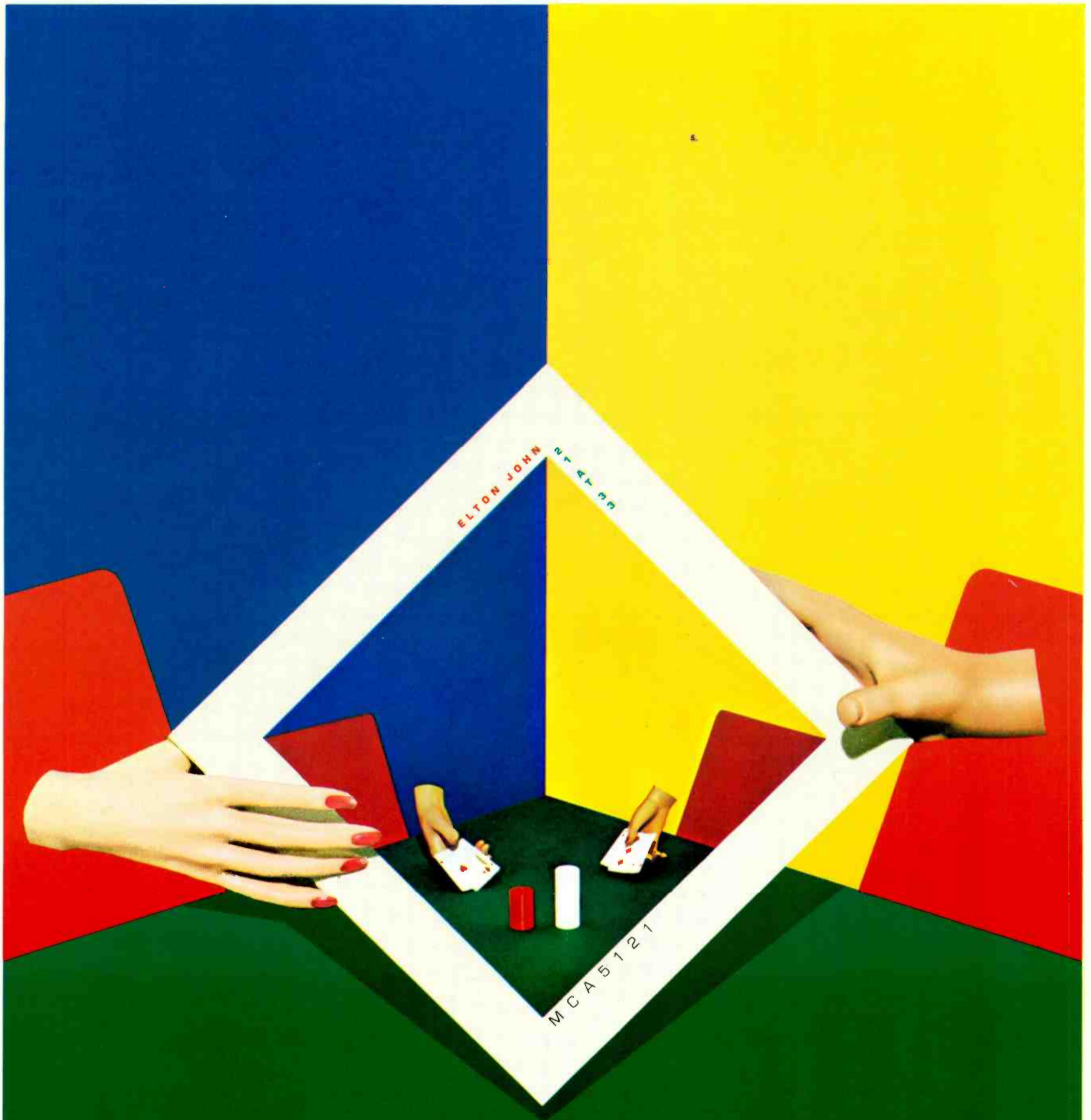
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21 AT 33

ELTON JOHN

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21 AT 33



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YOU CAN'T BEAT IT
GRAB A HANDFUL NOW!

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MCA RECORDS
ON MCA RECORDS & TAPES

New Wave Helps Small Indie Labels Thrive

By CARY DARLING

LOS ANGELES—Small independent labels, once the only places where new wave and punk acts could be heard, are thriving despite larger firms' interest in new wave, the general economic difficulties of operating a record label and commercial radio's lack of airplay for small label product.

Some labels, such as Stiff and International Record Syndicate, have been picked up by a major for distribution in the U.S. However, there are many independents left that believe the majors have little effect on them as the two entities serve different roles.

"We don't want hit bands here," says Greg Shaw, president of Los Angeles-based Bomp Records, one

of the largest new wave-oriented independent labels. "My goal was to get a lot of bands and help them move on. We don't depend on having hits. We're self-sufficient in an underground sense."

Bomp now has three labels under its banner. The Bomp name itself is for contemporary pop acts while Vox has bands which work in a 1950s or 1960s mode. The third, Quark, is solely for one-off deals with acts that aren't yet strong enough to earn a long-term deal. Bomp released seven albums in 1979 and expects to release 14 on its various labels in 1980.

"Our prime intention is to launch the band," says Martin Scott, president of JEM Records, which distrib-

utes a number of small labels as well as its own PVC, Passport and Visa labels. "When an act goes on to a bigger label, we don't look at it as losing the act."

"The trend may actually be people on big labels looking for smaller labels," says Marian Leighton, president and promotion director of Rounder Records. "Now, we're working with Loudon Wainwright and the Pepsuasions who used to be with major labels." Rounder also distributes product from other labels such as Solid Smoke, Ralph, Rhino and Bomp.

"The only intelligent way for the big labels to sign new wave is to sign the small labels exclusively," says Michael Zilkha, co-founder of Ze

Records. "Small labels have the soul and knowledge of the scene but after a point, the acts need a major to give the big push." Ze had been distributed by Arista and Zilkha is now looking for a new distributor.

"We're insulated from corporate society," adds Bob Biggs, president of Slash Records which is having its release by X distributed by JEM. "The big companies don't affect us because they're simply not interested in most bands that we are."

"Our philosophy here is to get our bands on major labels which we did it with Pearl Harbor and the Explosions," says Chris Knab, a partner in the San Francisco-based 415 Records.

Whereas the majors release

mainly albums, many of the small labels issue a host of singles and EPs. Howard Bronson, a partner in the Los Angeles-based Rhino Records, feels this tack by the majors may push new wave back on the alternative market. "They just don't understand new wave. All the albums by these groups on the majors contain all original songs and many of these songs aren't very good. And the albums aren't selling."

"Labels that have been operating lean will survive," adds Nick Nicholas, president of Akron, Ohio's Clone Records. "We can turn a profit with a record that sells 2,000 copies. We can survive easily."

Still, though the labels see their
(Continued on page 78)

Cox-GE Stations Sale Now Unlikely

WASHINGTON—Although the Federal Communications Commission gave unanimous approval Monday (28) to the merger of the Cox broadcasting units into General Electric Broadcasting there seems little likelihood that the \$560 million deal will ever be consummated.

The deal started coming apart almost two weeks ago when Cox indicated it wanted more for the stations than the 8.8 million GE shares that were originally agreed upon.

The problem is that the value of the stations has gone up with inflation while the value of GE stock has declined by more than \$50 million.

GE did make a move to sweeten the offer by a reported \$125 million, but Cox apparently wanted more. Just how much more has not been disclosed.

The deal could still go through if both sides reach an agreeable price and terms before the end of the month, but observers don't think that likely.

Since Cox owns five television stations, five AM stations and six FMs and GE owns three television stations three AMs and five FMs some

stations were to be spun off.

To convince the FCC that the deal was "in the public interest" the companies agreed to sell the extra stations to minorities. Some of these deals have been put together, contingent on the merger, and are now, of course, in jeopardy.

Spin-off sales were to include WSB-FM Atlanta, WSOC-AM-FM Charlotte, WNGE-TV Nashville, KFOG-FM San Francisco and WGFM-FM Schenectady. All of these facilities were to have been acquired by blacks. For example, Charlie Pride, was among the buyers who was to acquire KFOG.

Blue Flake Position Incorrectly Reported

TORONTO—A news story (Billboard, March 8, 1980) said incorrectly that Blue Flake Productions Inc., New Hamburg, Ont., was connected with the Master Corp. pressing plant in Rome, Ga., and that Blue Flake had advertised a live Rolling Stones recording in the Toronto Sun.

The same story incorrectly implied that Blue Flake and its owner, Kurt Glemser, were connected in a major bootleg concert tape operation that the Royal Canadian Mounted Police and FBI were jointly investigating.

Also, that master tapes, alleged bootleg LPs, videocassettes and business papers were seized from Blue Flake and in raids elsewhere.

In fact, no charges have been pressed against Blue Flake or its owner, Kurt Glemser by the police. Billboard regrets the errors.

POLYGRAM'S CLASSICS CUT

NEW YORK—PolyGram Classics Inc. has made an across-the-board 20-cent dealer price decrease on its \$6.98 Festivo (Philips), Privilege (DG) and Mercury Gold Imports (Philips) lines.

Dealer cost for both LPs and tapes is being reduced from \$3.65 to \$3.45. This compares to \$5.25 for the \$9.98 list price for regular Philips and DG product and \$4.55 for London product, which continues to carry a list price of \$8.98.

According to Jim Lewis, marketing chief of PolyGram Classics Inc., the price reduction was made to offer dealers "a little more margin to display and merchandise our product in the face of being squeezed with higher prices."

As previously reported, PolyGram Classics Inc. will market five \$6.98 albums in July featuring Herbert von Karajan performances, the first time the German conductor has been available at a midline price in this country by DG.

There'll be a separate label name for the series, unnamed as yet. But, it's known that the Karajan sets will feature works by Beethoven, Liszt, Mozart and Brahms.

In addition to the Karajan product, July will also see 10 more releases on Privilege.



CROWD PLEASERS—Stiff/Epic recording artists Dirty Looks rock out during a concert staged outside the CBS headquarters in New York as part of a promotion effort pegged to the release of the group's new album. Crowd responded with bemused stares rather than dirty looks, for the most part, with the exception of the woman on the left.

DEMOGRAPHICS SHIFTING

Admen Eye Older Market

By DOUG HALL

NEW YORK—Does Madison Avenue control the music business? It may not, but it certainly is having an indirect effect.

For some time now ad agencies have been looking for older age groups or demographics to sell their products to. After years of aiming at youth with their pitches, the agencies realize that the U.S. population is growing older and have begun to order older demographic targets in the media.

This in turn has prompted radio station management to redirect their

audience appeal. Stations which once took pride in being called Top 40 and attracting large teen audiences have rushed to become "adult." Adult contemporary is the sought after image, particularly on the AM dial, which is losing young listeners to FM anyway.

This of course means that pressure has been put on program directors to eliminate those hard rocking records that might not appeal to listeners in their late 20s or 30s.

(Continued on page 23)

N.Y. Bills Regulating Arena Controls Dying On Vine

By ROMAN KOZAK

NEW YORK—Three bills introduced in the New York State Assembly to impose rules and regulations on arenas in terms of security and crowd control, and to limit or outlaw festival type seating, have mired down in committee.

"The legislature ends its session at the end of June and the big worry is that of time," says Ken Kwartler, aid to Assemblyman Edward Lehner, who has introduced a bill that would empower the state public health council to set standards on general admissions, security and number of entrances and exits for all 18 of the state's 5,000-plus capacity arenas.

The bill was debated at the Assembly Health Committee Tuesday (29), and then sent back to the author for amendments. Robert Leamer, counsel for the committee, says

the members of the committee did not want to ban general admission, festival type seating altogether, feeling that such rules would not be relevant to a Billy Graham crusade, for example.

Also, he says, some members had reservations as to whether any rules relating to arenas should even be discussed in a committee that basically deals with public health problems rather than such things as crowd control, and manner of egress.

In addition, Leamer says many in

the committee were reluctant to draft any sort of rules, feeling that arena and auditorium managers were able to police themselves. "Many felt that it may be presumptuous of the legislature to tell arena managers what to do. These people are experts," adds Leamer.

Sources at Albany, the state capital, say that auditorium and arena managers have been lobbying to kill any bill that would impose new rules upon their operations. Since the Who tragedy in Cincinnati, where 11 died in a crush last December,

Epic Looking To U.K. For Talent

NEW YORK—Epic Records in the U.S., both through its affiliation with Stiff Records, and on its own is looking to Britain for new talent.

So says Bruce Harris, director of East Coast a&r for Epic, who acts as liaison with Stiff, and who frequently scouts the British market for potential new acts that can become as popular for CBS as Elvis Costello and the Clash have lately.

But, warns Harris, "there may be music that is huge there, but is not suitable for the U.S.," citing such bands as Gary Glitter, Mud, Showaddy-o and others who were big

(Continued on page 12)

MCA Contracts For Book Sales

LOS ANGELES—Dealers nationally have received sales agreements from MCA Distributing covering the first music-oriented books it will market.

As announced earlier this year, the first agreement covers "Cruel Shoes" by Steve Martin and "A Trip Back In Time," a Beatles tome by Ron Schaumburg.

In order to participate, a dealer must buy 12-copy prepacks at approximately 65% discount off list price. The Martin book lists for \$6.95 and the Beatles' volume for \$5.95. The Martin dozen prepack is \$50.04, while the Beatles' dozen is \$42.84. Saleable product can be returned 90 days after its first date of publication. Books may not be re-

(Continued on page 84)

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(Continued on page 78)

BMI's Lawsuit Asks \$70,000 From N.J. Club

WILDWOOD, N.J.—With the summer season coming up BMI is serving notice to the resort's many music rooms and lounges that it is serious about exacting a performing license fee by filing a \$70,000 infringement of copyright suit against one of the clubs which has not as yet reopened.

The lawsuit charges that G.M.K. Corp., owners of Henry's, made use of songs specifically copyrighted by BMI without benefit of the yearly license fee.

BMI's attorney Marvin Berenson said that licensing fees range from about \$75 a year for establishments which spend about \$5,000 a year on entertainment, to about \$1,700 a year for places which spend upwards of about \$450,000 a year on entertainment.

Berenson said that it was a few bands, not just one, that played the licensed songs at Henry's, so no one band was named defendant in the suit. According to Berenson, the owners of the establishment are directly responsible for all entertainment in their establishment. The suit also asks for court costs and attorney fee reimbursement.

The court action calls for not less than \$250 per instance of infringement to be awarded to BMI, and that not more than \$10,000 per instance be awarded. With eight licensed BMI songs involved, the instances of infringement add up to the \$70,000 asked. Berenson added that he thought the case could be settled out of court.

FBI Raids Mich. Shop

NEW YORK—FBI agents and members of the Dearborn, Mich., Police Dept. have raided the International Record Shop and confiscated raw and finished material relating to the alleged pirating of sound recordings. Federal agents estimated the value of the haul at more than \$10 million.

Equipment confiscated included 29 8-track duplicators, seven cassette duplicators, four console mixers, three quad amplifiers, three 8-track playback heads, six mastering decks, a shrink wrap machine, and other speakers, headsets, cables and units, including a Xerox machine.

Seized were 987 masters, 125 prerecorded cassettes, 50 prerecorded 8-tracks, and 39 U.S. LPs, allegedly used to make tape masters. Among the raw materials seized were 3,000 loaded, but unrecorded 8-track and cassette blanks, some 200,000 labels, 40,000 8-track sleeves, 25,000 blank pressure sensitive 8-track and cassette labels and 1,000 Norelco boxes for cassettes. All the raw materials were allegedly purchased from Tape Tronics.

Also discovered were 300 Arabic LPs allegedly used as masters, and some 3,000 Arabic cassettes and 8-tracks.

No arrests were made, but the investigation continues.

\$18,229 Demanded

LOS ANGELES—Record Shack of Los Angeles is seeking a judgment for \$18,229.12 from Target Records Inc. here in local Superior Court.

The pleading alleges the store operation and Kent Harris owe the local Ed Portnoy one-stop that amount since February 13, 1980.



Billboard photo by Jacki Sallow

STAR EXPLANATION—John Travolta makes a point about the filming of "Urban Cowboy" for Joe Smith, chairman of Elektra/Asylum, which is releasing the Full Moon double-disk soundtrack in the U.S. Looking on are, at left, Irving Azoff, coproducer of the film and executive producer of the soundtrack and, at right, Jim Bridges, the film's director. The gentlemen are chatting at a reception held at the Paramount Studios lot in L.A.

BY CONWAY TWITTY

\$19 Mil Claim Hits MCA

LOS ANGELES—Harold L. Jenkins, known professionally as Conway Twitty, seeks \$19 million in cumulative damages from MCA Records in a local Federal District Court filing.

The pleading alleges that his December 1970 10-year pact failed to include the Dominion of Canada along with the U.S. in the paragraph regarding royalty percentages for domestic sales.

MCA is also accused of releasing "economy line" albums on Twitty earlier than 18 months after that product was released frontline. These budget albums were not re-coupled or repackaged, as it's alleged was contractually agreed. Twitty claims he lost more than \$424,000 in royalties as a result.

MCA, according to the pleading, sold his albums as scrap and cutouts without first offering them to him. He claims he had right of first refusal to buy such merchandise. He lost \$85,000 this way, he alleges.

Twitty contends MCA didn't exert its best efforts in promoting his product and did not live up to the good faith and fair dealing provisions in his pact.

Capitol Employees To Trial June 2

LOS ANGELES—A jury trial has been set for June 2 for two former Capitol Records employees accused of stealing \$1.5 million worth of records and tapes from the firm (Billboard, April 5, 1980).

The two, Andre Charles Goulet and Kambiz Seyah Sepanlou, will be tried separately. Sepanlou is charged with two counts of grand theft and Goulet with one.

The charges revolve around incidents which occurred last Nov. 29 and Dec. 12 in which Goulet, a Capitol night supervisor, and Sepanlou, a Capitol truck driver, allegedly stole nearly 2,000 albums from a warehouse loading dock.

JUDGE OKAYS GOODY PLEA

By RICHARD M. NUSSER

NEW YORK—A federal judge here has granted a request by attorneys for Sam Goody Inc. and its two top officers that they be allowed to subpoena various third parties in the case, ranging from the PolyGram Corp. to the dozen or so government witnesses who have been linked to the manufacture, sale and distribution of alleged counterfeit sound recordings.

And, at the same court hearing Friday (2), a federal strike force prosecutor told the judge he would present evidence linking one of the alleged "co-conspirators" to "major sales of counterfeit recordings to another major retail chain" aside from Goody's.

In a related development, the prosecutor, John Jacobs, announced he was submitting the grand jury testimony of alleged illegal tape duplicator George Tucker into the court files. U.S. District Court Judge Thomas C. Platt ordered that document sealed, however.

Whether the various unindicted alleged co-conspirators will comply with the request to produce their records relating to the government's claim remains uncertain. They could mount legal challenges.

Executive Turntable

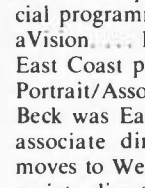
Record Companies

Burt Stein is promoted to national promotion director for Elektra/Asylum Records in Los Angeles. He was national album promotion director for the label. . . . **Bill McGathy** now is the national album promotion director for Polydor Records in New York. McGathy was national album promotion manager.

. . . **Ned Kandel** takes the new post of programming vice president for CBS



Stein



McGathy

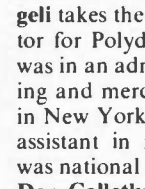
Video Enterprises in New York. He was special programming director for RCA Select-a-Vision. . . . **Dan Beck** becomes director of East Coast product management for Epic/Portrait/Associated Labels in New York. Beck was East Coast product management associate director. . . . **Christine Schultz** moves to West Coast marketing services associate director for CBS Records. She was marketing services packaging coordinator.

. . . **Michael English** moves to the post of black music marketing Chicago/Milwaukee promotion manager for CBS Records. English was a local promotion manager for Atlantic Records. . . . **James F. Ahern** joins CBS Records Santa Maria, Calif., plant as field credit manager. He was at Hertz Corp. Also joining CBS Records, at the Pitman, N.J., plant, is **Larry J. Brickens** as field credit manager. He was with PolyGram Distribution Inc. in regional and national credit positions. . . . **John Harper** takes the post of sales/promotion manager for PolyGram Classics, Inc. in New York. He was national sales manager for the London label. . . . **Karen Shearer** is upped to media concepts director at Elektra/Asylum Records in Los Angeles. Shearer was a creative services copy-

writer for Elektra/Asylum. . . . **Marggi Vangeli** takes the post of advertising administrator for Polydor Records in New York. She was in an administrative capacity in marketing and merchandising. . . . Also at Polydor in New York, **Jim Del Balzo** is upped to an assistant in national AOR promotion. He was national college promotion manager. . . . **Don Galletly** becomes contract administration director for the royalty department of

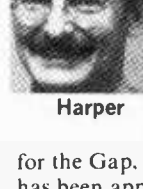


Kandel

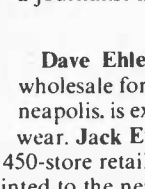


Beck

CBS Records International in New York. Galletly has returned from a two-year tour with CBS U.K. as a special projects accountant. . . . Also at CBS Records International, **Grace Facciola** takes over as international order services director. She has held various posts in the order services department since 1977. . . . **Eric Doctorow** becomes senior vice president and general manager of Montage Records in Los Angeles. He was formerly a partner in Image Marketing and Media and Vision Management. . . . **Adele Abrams** has been added as a salesperson, working with Geoff Edwards, in the Washington, D.C./Baltimore area for Rounder Records. Previously, she was with WHFS-FM in Bethesda, Md., in sales. . . . **Ray Cook** takes over as promotions director for Haiku Records in Los Angeles. Cook was working on a less formal basis in promotions for the label. Also joining Haiku is **John Sutton-Smith** as publicity director/press officer. He has been a journalist and music critic.



Harper



Doctorow

Marketing

Dave Ehlen, executive vice president of wholesale for Pickwick International in Minneapolis, is exiting that post to join Munsingwear. **Jack Eugster**, executive vice president

for the Gap, a 450-store retailer of youthwear, replaces him. **Charlia Gardner** has been appointed to the new post of marketing director and new programs for PolyGram Direct Marketing in New York. Gardner was with Franklin Mint in Philadelphia. . . . **James T. Walker** is elected to the post of plant operations vice president for Schwartz Brothers, Inc. in Washington, D.C. Walker was warehouse operations manager. . . . **Joan Chase**, who has been with NARM since September when she worked on 1980 convention registration, is upped to membership services assistant manager for NARM in North Cherry Hill, N.J. . . . **Rick Gabaldon** now helms Viking Records' Belmont, Calif., branch. Gabaldon was national merchandise/operations manager for the rackjobber firm. Replacing him is former Pickwick employee **Richard Voss**.

Publishing

John Sturdivant joins Nashville's ASCAP office as public relations director and membership representative. He was previously vice president and general manager of Ruboca Records, director of artist development at Tree International and vice president of Record World in Nashville. . . . **Glenn H. Friedman** becomes music publishing director for Al Bunetta Management Inc. in Los Angeles. Friedman was creative manager for Chappell Music, BNB Associates and A. Schroeder International.

Related Fields

Donald Klauber has been retained by Warner Communications Inc. in New York as a full time consultant on program acquisition for the pay cable and home video departments. Klauber had been with Warner Bros./Seven Arts where he sold films to television broadcasters. . . . **Patrick T. Lee** takes over the new post of consumer products promotion manager for the Radio Shack chain. Based in Ft. Worth, Lee was advertising projects coordinator for the chain. . . . **Chris Whorf** now heads the Art Hotel, a marketing design firm created for the entertainment industry. Whorf was vice president of creative services for Casablanca Records and co-founder of the Gribbitt graphics firm. . . . Several changes at Home Box Office in New York: **Les Reed** bags the new post of affiliate relations director for the Eastern region. He was regional director for the Northeast. **Marilyn Russell** is the new regional director for the consolidated Northeast region and was regional director for the states of Ohio and Western Pennsylvania. **Dick McCaffery** is now regional director for the consolidated Mideast region. He was regional director for Philadelphia, Eastern Pennsylvania, Baltimore and Washington D.C. **Steve Davidson** is the new regional director in Philadelphia for the Mideast metro region and was regional manager there. **Mike Jeffrey** is now regional director for the Northwest region. He was regional director for the North Central region. **Jim Sharkey** is the new regional manager for Michigan and Indiana in the North Central region. He was regional manager for the Southwest region.

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LITIGATION MOVES FROM N.Y. TO L.A.

Dr. Hook's Group Sues Over Capitol Royalty Payment System

By JOHN SIPPEL

LOS ANGELES—A precedent-shattering litigation, attacking Capitol Records' methodology of paying royalties, has been transferred from Federal District Court, New York, to the court of Federal District Judge William P. Gray here.

Federal District Judge Charles Brieant switched the venue here with the approval of the plaintiff, Bob Heller's Grapefruit Productions, New York, and the defendant label.

Gray is no stranger to Capitol Records. He presided over the Rocco Catena class action on behalf of Capitol stockholders. Gray ruled in favor of Capitol. That suit is now being appealed in the Circuit Court of Appeals.

The plaintiff in the present Gray calendar alleges that accurate disbursement of Capitol royalties to AFTRA, a producer and an artist is precarious because the label's statements and payments "are impossible of analysis."

Grapefruit, which handles Dr. Hook, alleges Capitol has been shorting the country rock act on unit counts, overcharging back for promotion album distribution and generally supplying insufficient support data in its computerized royalty statements.

Because Capitol failed to show source of funds, which recordings

are sold within each country and the retail price of the country of manufacture and sale, Grapefruit contends in its pleading it might report wrongfully to those to whom it is responsible to pay and risks possible breach of its contracts. The court is told Capitol fails to indicate merchandising plans which might mean lower retail price and resultantly lower royalties.

Grapefruit notes to the court an instance in Australia, a comparison of royalty payment in a test period in 1976 to a Capitol-affiliated publishing company of more than \$3,000 translated to a sale of 150,000 units as against gross royalties of \$6,841.50 to the act, which could be 15,000 albums or 110,000 singles.

The suit, originally filed in New York State Supreme Court in July 1979 was later transferred to Federal District Court. In an amended complaint filed Wednesday (23) here, the plaintiff seeks even more royalty data. Grapefruit desires packaging and tax deductions more clearly defined. It also complains about the delay in payments resulting when foreign affiliates report to EMI-Hayes, England, who then relay the information to Capitol's royalty department here.

Jay Murray, Capitol royalty boss here, defends the label's procedure, outlining in detail how Dr. Hook re-

ceived nine quarterly royalty statements. Murray also states Seymour Straus of Herzog and Straus audited
(Continued on page 14)

Stiff Launches New Distribution Program

By RICHARD M. NUSSER

NEW YORK—Stiff Records has established an independent distribution program here whereby it will offer American pressings of Stiff product that have been passed on by CBS, which has first right of refusal

on the new wave label's roster in the U.S. and Canada.

First release was a single and album by Wreckless Eric, whose most popular tune is aptly titled, "Take The Cash," which is how Stiff intends to run its indie operation.

"We call it one-way S.O.D.," says Stiff's U.S. general manager, Barry Taylor. "For 'Stiff On Delivery.' It's our basic English philosophy: If you want it you pay for it."

The off beat marketing scheme grew from the realization that records selling below 50,000 copies couldn't provide a profitable bottom line if Stiff had to wait 60 days for its money. There are no returns, either, although Stiff will take back proven defective disks. However, says Taylor, the label doesn't expect many defectives since quality pressings are easier to achieve when the press run is minimal.

"We wouldn't even bother with it if we couldn't make money on a pressing order of 20,000," Taylor says. "And we know we can make money on 20,000 copies. We turn a nice profit on it, in fact."

Goods are being shipped "C.O.D." via United Parcel Service, although if the order warrants it, an independent trucker could be used.

Stiff has already established a network of retailers "sympathetic to Stiff product" who will function as sub-distributors, and Taylor says the label has acquired "a computerized mailing list" that enables it to target potential Stiff fans.

In addition to albums, the label is also marketing a full line of T-shirts, posters, buttons and postcards. "It's a nice business," adds Taylor. "We've already placed orders for as many as 250 dozen shirts at one time."

Mike Martucci, a former Arista Records staffer who is heading up the distribution project, says he has so far lined up 35 retailers in key markets who will handle imported and domestic Stiff product on an exclusive basis. He's aiming at a 100 store list.

Stiff product not being released via CBS Records here is also available, as imports, from distributors such as JEM, and Martucci points out that he will sell to all other distributors who accept the one-way, C.O.D. policy.

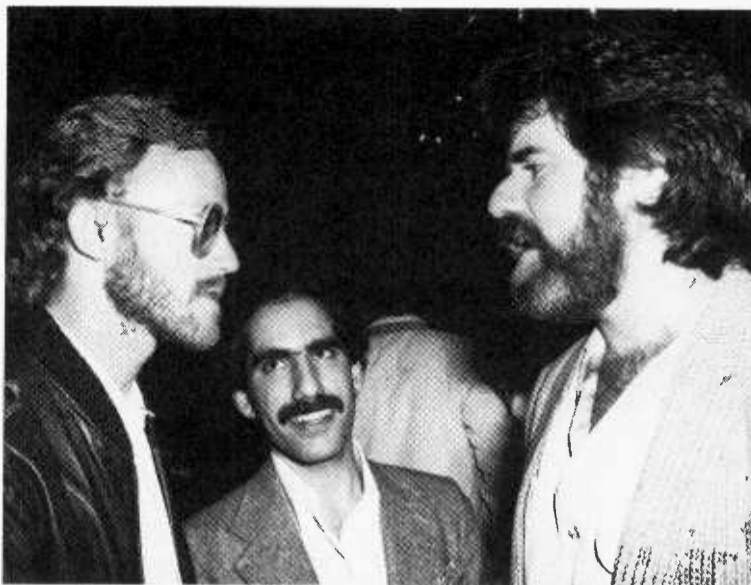
"Anyone can sell Stiff product," Taylor adds. "It's an open market. But we'll have the records faster and cheaper through our network and we'll be selling at distributor's prices."

"Our approach is that it's a gamble to ship 40,000 copies of an album to one indie distributor just so he'll be able to cover the market," says Martucci. "That means tying up a lot of product, whereas the kids who are ordering direct are pretty sharp buyers and they order 15-20 pieces at a time."

Martucci's point is that multiplied by 100 stores that adds up to a substantial order, especially when it is C.O.D. and one-way.

"Customers are encouraged not to over order," Taylor says, although he expects that minimum orders will be for one box of 25 pieces per title.

"We'd prefer that," says sales director Stephen Bonanno, a former agent at International Creative Management. "That way the customer can take maximum advantage of our discounts. Of course we're going to try and be flexible, too. After all, we think Stiff is the world's most flexible record company."



CHIT CHAT—Supertramp's John A. Helliwell, left, Phil Quartararo, A&M local promotion manager/Washington, D.C. and Jeff Ayeroff, A&M vice president creative services hold an informal meeting of their own during a series of meetings held by A&M involving its entire sales, promotion and publicity staffs in Los Angeles recently.

Students Laud NARM Retail Confab

CHICAGO—The NARM retail management certification program was awarded high marks by students who attended the five-day session here April 21-25. Participants appear to be unanimous in voicing praise for the course work, the instructors, and above all for the free interchange of ideas between retailers that ensued.

The session, held at the Univ. of Chicago's Center for Continuing Education, attracted 24 store managers and owners from eight states, Canada and as far away as Australia. NARM's first retail certification course had been held in Atlanta in January.

Nettie Banks is owner of Peoria, Ill.'s Top Cat Record Shop, an r&b specialty outlet. Comments Banks, "It was helpful; it made me feel stronger and have more confidence in myself. The greatest help came from the retailers teaching one another."

Doug Brown, assistant manager of one of Chicago's Sounds Good outlets, gained a new appreciation of the store's potential for growth and profit.

"It made me want to be more involved," explains Brown. "I understand how every move affects profit and loss."

"It really got me to realize that there's a lot more going on in the store than just people coming in and punching the clock."

George Daniels of George's Mu-

sic Shop, Chicago: "As far as I'm concerned it was beneficial. I'm one of those people who pulled himself up by the bootstraps and I missed some of the basics along the way. This fills in so many voids that I had in the past. It was worth every minute of it."

The make up of the group represented a mixture of employees of large companies such as Pickwick, Camelot Music and Sound Unlimited one-stop, and small independent businessmen and businesswomen.

The June 16-20 certification program will be held in L.A., to be followed Aug. 4-8 by a session in Philadelphia.

Court OKs 'Shandi' LP

LOS ANGELES—The Dreamland album, "Shandi" by Shandra Sinnamon is being rush released by RSO Records following two court decisions here which removed legal barriers to the album's issuance.

Superior Court Judge Vernon Foster last week denied an injunction sought by McKay Productions and McGee Enterprises in a cross-complaint against Sinnamon, Dreamland and RSO labels (Billboard, April 19, 1980). Judge Foster ruled that a delay in the album's release could injure the singer-composer's career as her counsel had argued in the case.

In yet another litigation involving the singer and the same litigants in Federal District Court here, Judge Manuel Real dismissed a writ to impound her masters, containing 10 of her original songs recorded by Dreamland.

Judge Foster has granted a motion to stay in Superior Court until a ruling comes down from an arbitration involving Blue Gem Music, Greg McKay and his production company before the California Labor Commissioner.

Brazilian Fest Set

NEW YORK—In an effort to strengthen Brazil's image as a bossa nova capital, Brasiljam, a Brazilian pop festival is scheduled to come here in September.

The open-air concert, set for Central Park Sept. 12, will move indoors for a three-day fest at Lincoln Center. Featured will be Milton Nascimento, Caetano Veloso, Maria Bethania, Gilberto Gil, Flora Purim, Gal Costa, Hermeto Padchoa, Aírto Moreira, Baden Powell and Sivuca among others.



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for Moonlight and Magnolia
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CBS' Allen Davis: He Charts Lucrative Global Courses

\$500 Mil Annual Revenues Estimated

By ADAM WHITE

NEW YORK—The job is one of the global record industry's most challenging. It oversees the marketing of music in 56 countries, through a network of subsidiaries, joint ventures and licensees.

It manages annual revenues now estimated to be in the region of \$500 million. And it charts a course which must take into account new pathways to prosperity as well as established trading routes.

The president of CBS Records International is Allen Davis, and he's steering a quietly confident course into the '80s.

The confidence springs, in part,

from his division's inherent strength. Last year, it reached record revenues (35% up on the previous 12 months) and pretax profits (30% up on 1978).

The company offers no further breakdown of these figures, although Davis' predecessor at the helm of CBS Records International, Dick Asher, last year predicted (Billboard, Sept. 1, 1979) that the division would account for some 50% of the \$1 billion sales that the overall CBS/Records Group was projected to earn by 1980.

"We did slightly more than our share in 1979," observes Davis, in response to the Asher comment, "and I expect we'll do the same or better in 1980."

About half of CBS' international sales from wholly owned affiliates came from Continental Europe last year, while Britain, Canada and Latin America—all reporting new revenue highs—each accounted for approximately 15% of the balance.

And, as the CBS 1979 annual report notes, the international arm's

profit growth "partly compensated for the sharp decline in profits" experienced by CBS Records U.S.

The results were not entirely without disappointment. In particular, the CBS/Sony joint venture in Japan saw 1979 profits tumble sharply, largely a result of the decline in the strength of the yen, and of "generally soft" market conditions.

And, as Davis remarks, inflationary pressures were considerable in a number of markets throughout 1979. He sees those pressures contin-

uing in the current year, while noting that many CBS foreign operations have been living with inflation for years, and have become adept at handling it. "It doesn't really interfere with our daily business," he says.

The executive also points out that the record industry in most global markets operates without the degree of credit extension prevalent in the U.S. "The American market is largely a credit market, and the rest of the world is not. The cost of money and the flow of cash has always been more reasonably within our control around the world."

But Davis acknowledges other problems afflicting the international music business, including home taping, parallel imports and the tardiness of superstar product delivery.

And he accepts that records have probably reached a price threshold beyond which the industry dare not go too rapidly, for fear of encountering stiff consumer resistance.

"I think there is a price threshold for records and tapes, and I think we probably reached it in most places some time ago, because we've not been able to raise prices over the past year or so in many markets."

He's also apprehensive about the current lack of musical excitement in the industry. "If we continue to lack that excitement for, say, another year, I believe it will have an effect on demand, because consumer habits change. The public is fickle; if they don't have a continuous run of what they like, they'll find other things. I think if we go on for another year or so without major excitement, we'll lose some of our audience."

Nevertheless, Davis denies that
(Continued on page 71)

Move Debut Date Of Billboard In Spanish To July

NEW YORK—Billboard Publications Inc. is moving up its publishing schedule for Billboard en Espanol.

The Spanish language version of the magazine will be published on a regular monthly basis from July instead of September, as originally announced.

A news bulletin will be published two weeks after each issue, providing readers with up-to-date chart information.

Billboard en Espanol will be handled out of the Billboard Publications corporate headquarters in New York, under the general management of Patrick Keleher, sales vice president. Lee Zhito, vice president of Billboard Publications and publisher of Billboard in English, will serve as publishing director for the Spanish language magazine.

Charles Buckwalter, formerly corporate marketing service manager, has been named associate publisher, and Tony Moreno, previously associate editor of Temas magazine, has been appointed associate editor.

The magazine will cover the entire Spanish-speaking music and recording industry, including Latin America, Latin U.S., Spain and Portugal. More than 100 record companies, multinational and independents alike, are sharing in this market, which is growing at an unprecedented rate.

Statistics for 1979 indicate that Latin disk and tape sales at retail surpassed the \$1 billion mark. Mexico led the growth with \$330 million, Spain and Portugal \$150 million.
(Continued on page 78)



"They liked our tracks. We liked their style."

American Gypsy

"The disco DJs said they really heard something when our song was being tested. Importe/12 listened, and Raul remixed 'I'm OK, You're OK' for the U.S. We were mastered, plated and pressed like the best classical record to present our work with real style. And now thousands of retail customers are delighted to find that quality and entertainment value are on every Importe/12 Maxi 33."



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'And the winner is'

At the inaugural 1980 Australian TV Week/Countdown Rock Awards the following announcements were made...

TV WEEK

Best Australian single.
"Computer Games" MI-SEX

Best Australian
record producer 1979.
PETER DAWKINS for
"Graffiti Crimes" MI-SEX

Johnny O'Keefe Memorial award
for best new talent.
MI-SEX

Countdown producer's award.
ANGEL CITY for their
outstanding contribution to
the programme during
1979

Most popular record
(album or single).
"Computer Games" MI-SEX

TV WEEK
ROCK MUSIC AWARDS - 1980
Best Australian Single
Record 1979

CBS Records Australia

25 Candles For Hifi House Chain In Pennsylvania

PHILADELPHIA—Hifi House, one of the largest retailers of stereo equipment for the home and cars on the East Coast, has chalked up 25 years in business.

From a start in a small room in the rear of a men's clothing store in suburban Wayne, Pa., in 1955—when there was only high fidelity and stereo was unknown—Hifi House didn't start spreading until 1960. Today, Saul Robbins operates a chain of 11 Hifi Stores all in suburban Philadelphia communities and in bordering Southern New Jersey and Delaware.

From the start, emphasis has been on service, staffing the stores with highly trained and knowledgeable sales people, and in stocking the top brands such as Harman Kardon, JVC, Sony, Nikko, Tandberg, SAE, Thorens, Philips and others.

Emphasis is also on speaker lines. Of the five top speakers, Robbins carries Bose, ADS, Advent, JBL and Infinity—along with such lines as Genesis, Acoustiphase, IMF, Allison, Dalso and others.

In addition to audio, Robbins stresses that the stores are "audio/visual professionals," now selling and servicing large screen tvs, videocassette recorders by Panasonic, Toshiba, JVC and Sony.

pared with a profit of around \$36.3 million for the last half of the previous year.

As shares fell by some 18 cents here on the day the results were published, Thorn-EMI directors attributed the poor performance to four major factors: a continuing depression in the world record industry, losses still being made by the group's medical scanners division, an abnormally high interest rate within the U.S. financial structure and the 1979 commercial television strike, which hit the profit expectations of an associated company, Thames TV.



INTERNATIONAL HOOKUP—Peter Laister, left, Thorn EMI managing director, and I. Shinji, JVC president, shake hands on agreement for both firms to work together to push JVC's VHD/AHD videodisk system. The relationship includes the production of hardware and software.

EMI's Statement Is Disappointing

LONDON—EMI's financial results for the last six months of 1979 were every bit as bad as gloomily forecast prior to the takeover of the major by Thorn.

There was a dramatic \$42 million reversal in performance, with a pre-tax loss of around \$5.9 million com-

Charisma Acquired

CHICAGO—England's Charisma Records has signed with Phonogram/Mercury here for distribution in the U.S. Artists signed to Charisma include former Genesis group members Peter Gabriel and Steve Hackett, and the group Vivabeat.

An album by Gabriel, entitled "Peter Gabriel," is the first product to be released under the new arrangement. Phonogram/Mercury is distributed by PolyGram Distribution.

3 Nashville Firms Approve Merger

NASHVILLE—Allison Research, Inc., Valley Audio and Valley People, Inc. have completed negotiations to merge all three companies into one entity to be known as Valley People, Inc.

Norman Baker, former vice president and general manager of Allison Research will serve as president of the firm, with Bob Todrank as executive vice president, Gary Carrelli,

vice president, and Paul Buff, vice president. Todrank was previously president of Valley Audio; Carrelli was vice president of Valley People, while Buff was president of Allison Research.

Valley People services include product design and manufacturing, international marketing of its manufactured products; equipment rental services, acoustical engineering and consultation.

Market Quotations

As of closing, May 1, 1980

1980 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/2	1 3/16	Altec Corp.	23	6	1	7/8	1	+ 1/16
39	26 1/4	ABC	5	372	26 3/4	26 1/2	26 3/4	- 3/8
36 1/2	27 1/4	American Can	5	111	30 1/2	29 1/2	29 1/2	- 1/8
28 1/4	14 1/4	Ampex	9	373	19	18 1/4	18 1/4	- 1/8
5	2 1/2	Automatic Radio	-	75	3 1/4	3 1/4	3 1/4	+ 1/8
55	43 1/4	CBS	6	192	44 1/4	44 1/4	44 1/4	-
36 1/4	27	Columbia Pictures	8	133	31 1/4	30 1/4	30 1/4	- 1/8
8 1/4	4	Craig Corp.	-	13	4 1/4	4 1/4	4 1/4	- 1/8
48 1/4	40 1/2	Disney, Walt	12	121	46 1/4	45 1/4	45 1/4	- 1/4
3 1/4	2 1/2	EMI	-	-	-	-	3 1/4	-
12	7	Filmways, Inc.	7	89	8 1/4	7 1/4	7 1/4	- 3/8
17 1/4	11	Gulf + Western	4	425	14 1/4	14 1/4	14 1/4	- 3/8
12 1/4	7 1/4	Handleman	5	24	9	8 1/4	8 1/4	Unch.
9	5 1/2	K-tel	5	15	6	6	6	Unch.
30	25 1/4	Matsushita Electronics	9	-	-	-	29 1/4	Unch.
57 1/4	44 1/4	MCA	8	22	50 1/4	50 1/4	50 1/4	+ 1/2
19 1/4	10	Memorex	5	94	12 1/4	11 1/4	11 1/4	- 1/4
54 1/4	46 1/4	3M	9	1270	53 1/4	52 1/4	52 1/4	- 1/8
63 1/4	41 1/4	Motorola	9	601	47 1/4	46 1/4	46 1/4	- 1/8
30 1/4	23 1/4	North American Philips	4	35	25 1/4	25 1/4	25 1/4	Unch.
17 1/4	13 1/4	Pioneer Electronics	8	2	15 1/4	15 1/4	15 1/4	+ 1 1/4
25 1/4	18 1/4	RCA	6	1267	22 1/4	21 1/4	21 1/4	- 1/4
8 1/4	6	Sony	13	2005	8 1/4	8	8 1/4	- 1/8
33 1/4	20 1/4	Storer Broadcasting	8	605	24 1/4	23 1/4	24 1/4	- 3/8
5 1/4	3 1/4	Superscope	-	41	3 1/4	3 1/4	3 1/4	- 1/8
35 1/4	26	Taft Broadcasting	8	190	27 1/4	26 1/4	27 1/4	+ 1/2
19 1/4	14 1/4	Transamerica	5	428	16 1/4	16 1/4	16 1/4	+ 1/2
53	39 1/4	20th Century-Fox	7	158	45 1/4	45	45 1/4	- 1/4
43 1/4	34 1/4	Warner Communications	10	433	42 1/4	41 1/4	41 1/4	+ 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abcco	-	-	1 1/4	2 1/4	Integrity Ent.	-	-	1	1 1/2
Data	-	-	-	-	Koss Corp.	5	5	4 1/4	5 1/4
Packaging	3	31	5 1/2	6 1/4	Kustom Elec.	6	10	3/4	1 1/4
Electrosound Group	4	19	4 1/2	5	M. Josephson	8	39	12 1/4	13
First Artists Prod.	13	2	2 1/4	2 1/4	Recoton	5	-	7/8	1 1/4
					Schwartz Bros.	5	1	1 1/2	2 1/4

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

Home Video On Rise In Finland

HELSINKI—Finland has begun moving into the video era, according to new statistics which show that approximately 4,000 video recorders were sold here in 1979, some 200% up on the previous year.

The trend appears to be still moving upwards, with prospects of 10,000 unit hardware sales this year.

Much of the opening up of the market can be attributed to the forthcoming Olympic Games, settled price levels and increased color television penetration into Finnish households. The current average price for a home video recorder is only slightly higher than those of the more expensive color tv sets, with main sales through specialist radio-tv, hi fi stores.

Videocassettes of films are imported in small quantities as yet, mainly because they are expensive but also because Finnish hardware owners prefer to tape their own entertainment.

Major video names like Hitachi

and Thorn are concentrating efforts on videocassettes.

A local highlight in this field was Vidconsum 1980, a trade fair staged in Helsinki on April 23, which attracted thousands of visitors.

300 Employees At New Sony Tape Plant In France

PARIS—Sony is setting up its own magnetic tape manufacturing operation in France, spending more than \$3 million equipping a production center which will employ around 300 workers.

Virtually the only competition the company will find here is from Pyral, an affiliate of Rhone-Poulenc, the only main manufacturer here. Most of the tape sold in France is imported.

The Sony move has been well received by the French government and the municipal council of Bayonne, where the factory will be sited, has actually bought the land and is paying for construction of the factory. It is expected that around 70% of the Sony product will be exported from France.

This development comes at a time when the government is close to setting up roundtable conferences to ponder imposing a levy on blank tape sales here to help record industry problems over home taping.

Scarsdale Site Of Third Video Shack

NEW YORK—Video Shack Inc. has opened its third videotape retail outlet in the New York Metropolitan area. The store, a little less than 2,000 square feet, is located at 1088 Central Ave. in Scarsdale, N.Y. Video Shack's other locations are in Manhattan and Long Island.

According to Arthur Myrometz, head of the operation, no new stores are in the works pending an analysis of sales patterns of the chain, which started operation last year.

Segal Label For Ovation

CHICAGO—Lloyd Segal's Regency Records has contracted with Ovation Records here for distribution of forthcoming product in the U.S. and Canada.

Regency was formed last year by Segal, an attorney and personal manager. Acts signed to the label include Minneapolis new wavers the Sussman Lawrence Band, singer-songwriter James Lee Stanley, British group Duffo and the Roll-Ups.

"Hail To The Modern Hero," debut album by the Sussman Lawrence Band, will be the first release under the new arrangement.

Previously released product will continue to be distributed by Flying Fish Records. Another Regency LP, the Dixie Dregs' "Dregs Of The Earth," is distributed by Arista.

A network of independent distributors handles Ovation product in the U.S. In Canada, Ovation's licensee RCA Ltd. will distribute Regency.

Billboard SALES BAROMETER

LPs				SINGLES			
	UP	DOWN	STABLE		UP	DOWN	STABLE
LAST WEEK	28%	33%	39%	LAST WEEK	28%	33%	39%
PREVIOUS WEEK	36%	19%	45%	PREVIOUS WEEK	41%	16%	43%
PRERECORDED CASSETTES				PRERECORDED 8-TRACKS			
	UP	DOWN	STABLE		UP	DOWN	STABLE
LAST WEEK	53%	23%	24%	LAST WEEK	5%	63%	32%
PREVIOUS WEEK	48%	10%	42%	PREVIOUS WEEK	17%	49%	34%
BLANK TAPE				BUSINESS OVERALL COMPARED TO LAST YEAR			
	UP	DOWN	STABLE		UP	DOWN	STABLE
LAST WEEK	35%	32%	33%	LAST WEEK	15%	49%	36%
PREVIOUS WEEK	48%	13%	39%	PREVIOUS WEEK	36%	31%	33%

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

(Advertisement)

MASTER TURNED DOWN? DON'T GIVE UP... NLDC IS YOUR ANSWER

PHILADELPHIA - NLDC (National Label Distributing Company) is a national distribution service set up with the key independent distributors across the country to expose, market, merchandise and promote your product. If you believe enough in your product to spend time and money on it and it is passed on by the majors, that doesn't mean it's a loser.

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RICHARDSON INNOVATION Retail Shop Opening In Atlanta Niter

By JEAN WILLIAMS

LOS ANGELES—Atlanta's Gerald Richardson will open what is believed to be the country's first retail record shop in a plush nightclub, Mr. V's Figure 8 Club.

The new shop, called Atlanta's Music Scene Two, is Richardson's (said to be the largest purchaser of black product in Atlanta) second outlet.

He points out that Music Scene Two will operate as a completely separate outlet, although merchandise will be similarly priced at both stores.

Richardson will stock in large quantity a maximum of 40 top album titles. The same personnel will work both outlets. "I will rotate the staff and we will maintain the same hours as the club."

He notes that the new shop will be similar in decor to the first outlet. "We will have lots of neons, which will immediately bring attention to the section. All records played at the club will be on sale at the shop." The outlet will also have onhand record lists to advise customers of current product and specials.

As for Music Scene One, less than a year ago, Richardson purchased what was the Oz outlet from Emerald City after working for the firm for some time. The shop is located in the West Inn Mall.

He claims business has increased by at least 15% over the same period last year. "And because of the way I have restructured the company and remodeled the store, our sales are getting better all the time," he says.

"The shop is easy to see, we have a lot of color and special lighting and we have good salable stock. Most of all we have trained employees who are geared to offering service.

"The success of the first shop led me to try something that I don't believe has been done—put my second shop in a major black nightclub," he adds.

Richardson says his biggest incentive to lure customers to Music Scene is "superior service."

He insists Atlanta is a highly competitive market and while he is aware of the slowdown in sales across country, "I'm not feeling it. But this is largely because of our service.

"As a matter of fact, this is a progressive period for me. We're building the business on the strength of the business as opposed to the strength of the records. Unfortunately, this is what I have seen some

(Continued on page 28)

Chinese Dig EMI Show

By KEITH ANDERSON

HONG KONG — EMI has presented the first shows given in China by Chinese pop stars from outside the country.

In a series of eight performances last month, Frances Yip with Lee Lung-kay and Blanche Tang with Johnny Ip appeared at the Friendship Theatre in Guangzhou, formerly known abroad under its old spelling as Canton.

The shows were staged by EMI in collaboration with the Hong Kong-based Wo Kee Hong Group, which also used the occasion to exhibit a wide range of audio hardware not previously seen or heard by the general public in Guangzhou.

All the artists featured have recently had successful Cantonese albums with EMI, and the latest Frances Yip release looks like being

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Epic Label Again Looks Eagerly To the British For New Talent

• Continued from page 3

in Britain but never achieved much U.S. success.

"Right now heavy metal is making a resurgence there, and I anticipate that it will make such a resurgence here. The guitar hero is always the popular sort of artist to work with. At the moment a wonderful new Clash-like band, may suffer the backlash in England in that it doesn't have '7,000' Marshall amps.

"Whereas over here the timing is such that it may be more in tune with what is now happening in the U.S.," continues Harris. But, he says the other big happening music in the U.K., ska, will probably never really make it here.

"I think the American record buyer is looking for something else. I think the reason Gary Numan is such a success, and will continue to

be successful in this market, is that while his music can be appreciated as techno pop, at the same time he relates in my mind to Pink Floyd."

Though CBS, as a whole, was historically late in picking up material from England, with the original "English Invasion" almost passing the company by, Harris points out that now the longest standing artist with Epic is Jeff Beck, who goes back to the first Yardbirds LP in 1965. In the '60s Epic also had success with the Dave Clark Five and, later, Donovan.

"It is a fact that later as the major English acts, the Led Zeppelins, emerged, for one reason or the other, they wound up on companies other than Epic or Columbia," says Harris. He points out that in the mid and later '70s there has grown a divergence of musical tastes in the U.K.

and the U.S. so that such acts as the Wombles or Gary Glitter had no appeal here.

"We are at a point in time where the pendulum is swinging the other way. Artists that people (in the U.S.) might have snickered at two or three years ago are now coming to the forefront of change in the U.S. I am speaking of the Police or the Clash, or acts of that kind," says Harris.

A lot of the current respectability of English new wave in the U.S. comes from the fact that radio, however slowly, is beginning to play these acts. However, says Harris, an a&r department cannot be a hostage to the dictates of radio alone.

"The approach to a&r that works is that you find the talent. You find the David Werner, who writes and sings like he does. You find the Tourists, who are going to be around for a long long time.

"There is a symbiotic relationship between a&r and radio. Pick a record, almost at random, a good record, that didn't quite make it and you tell me that that record, if it was played once an hour on the radio for six months wouldn't sell.

"But radio now is in a funny state. If you look at AOR radio it is now playing new wavy stuff, some techno-rock, and is flirting with punk, with Lee Abrams writing memos trying to redirect his people, and it is toward quality. The Cars, Cheap Trick or Blondie may be

(Continued on page 78)



FUTURE CHEERS—MCA Records president Bob Siner and Olivia Newton-John raise a toast to the singer's re-signing to the label. Two singles from Newton-John's upcoming movie "Xanadu" will be released in mid-May by MCA, "Magic" by Newton-John and "I'm Alive" by Electric Light Orchestra.

Court Denies Injunction To WB In Saxist Hassle

By JOHN SIPPEL

LOS ANGELES—Superior Court Judge Jerry Pacht denied the application of Warner Bros. Records for a preliminary injunction against Polydor Records Wednesday (30) here in a suit involving alto saxophonist David Sanborn.

Earlier this month Warner Bros. Records filed a pleading, accusing the defendant label with unfair competition. The pleading contended that Polydor had used Sanborn, a long-time exclusive Warner Bros. artist, "in a virtually solo capacity" on the James Last record, "The Seduction (Love Theme)," the lead cut in the soundtrack from "American Gigolo."

Warner Bros. in its brief argued that the trade was alerted to Sanborn's lead alto performance on the Polydor single and album by tip sheet and trade paper pronouncements even though the label copy and album carry no such information. The plaintiff contended that the Last record competed unfairly with the concurrent Sanborn Warner Bros. single release, "Anything You Want," from the album, "Hideaway."

Sanborn, in a deposition filed with the court, stated that he was hired for \$1,000 to work a recording session at Secret Sound, New York, where he was told by Last to play a theme. He stated he was never told it would become the integral part of the Last single. Warner Bros. argued

that using Sanborn as featured performer on the Last single violated its exclusive recording binder with Sanborn.

Warner Bros. sought to get a court order halting Polydor from manufacturing and selling the allegedly unfairly competing single. It provided the court with depositions from its own employees and Atlanta radio station programming executives indicating that the release of the Last single damages the chances of the Sanborn single to make the playlists.

Fern Shapiro, the plaintiff's royalty director, in a deposition, disclosed that Sanborn is the third best-selling jazz act on the label, with cumulative sales of more than 262,000 on six albums. The "Hideaway" album has sold more than 35,000 since its release as of February 1980, she stated.

Warner Bros., according to Shapiro, has spent \$367,000 in recording Sanborn, \$108,000 in promotion and \$100,000 in tour support and paid him \$63,000 in royalties. Of the total expenditures on Sanborn, \$287,000 is still unrecouped, she said.

In its defense, Polydor stated it had never released information that Sanborn was the lead on the Last single and presented radio programming testimony counteracting that provided by Warner Bros.

51 West Label Issues 45 LPs

NEW YORK—51 West Records, recently launched by Columbia Special Products (Billboard, March 22, 1980), marketed its first lineup of 45 albums Thursday (1) and has named an independent distributor network.

The albums, released with "no backorders," according to Al Shulman, chief of the CBS unit, include seven that are either new or have never been released before. Among the artists represented in the initial thrust are Neil Sedaka, Chick Corea, Buddy Rich, David Houston, Little Richard, B.J. Thomas, Jimi Hendrix, Dionne Warwick, Gladys Knight & the Pips, Ben Vereen, Patti Page, Melba Moore, Jo Stafford, Frankie Laine, Captain Kangaroo among others.

Shulman says the 51 West line will not be sold directly to dealers as is some other product in the division, although a mailing has been made to dealers across the country informing them of which distributor in their area is handling the line. There is no suggested list price.

Shulman notes that as a "catalog house," the division intentionally avoids the CBS branch system, adding that such product requires "more attention and better control."

51 West's distributors include: Malverne, New York; Boston; Transcontinental, Buffalo; All-South, New Orleans; Hotline, Memphis; California Record Distributors, Los Angeles; Schwartz Bros., Washington, D.C.; Universal, Philadelphia; MJS, Miami; Progress, Ill.; WM, Denver; Associated, Phoenix.

The first release, also available in cassette and 8-track configurations, will be supplemented in August by five more releases, with an additional five in September or October. The bulk of these releases will be product newly recorded for 51 West, Shulman says.

Slap Mushroom In Bank's Claim

LOS ANGELES—The California Canadian Bank here wants payment of a June 1979 \$700,000 promissory note from Mushroom Records in a local Superior Court suit.

Reinforcing the plaintiff's claim are a May 1977 security agreement from Mushroom and May 1977 continuing guarantees from Walter M. Vogel for \$1 million, Richard H. Vogel, \$1 million; Hunter Vogel, \$600,000 and Cloverdale Investments Ltd., a British Columbia corporation, \$1 million, filed with the court.

The promissory note carried a 3% over prime rate of interest.

The Vogels and Cloverdale also are named as defendants.

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Music, Story Mixed For 'Going Platinum'

By PAUL GREIN

LOS ANGELES—"Going Platinum," a new music series for pay and cable television, is described by its producer Neal Marshall as a cross between concert and documentary forms. The show blends live performance spots with interviews and in-studio scenes in what Marshall calls a 50-50 mix of story and music.

The first three shows focus on the Beach Boys, with host Ben Fong-Torres; Smokey Robinson, hosted by Bill Moran; and Journey, with host Mike Cerre. For the remaining three shows of the initial order of six, Marshall is talking with Emmylou Harris, Andy Gibb and the Charlie Daniels Band.

"We want people who see the show to come away with a personal sense of the act," says Marshall. "The story's the thing; each band

has its own story to tell."

Executive producer Jackie Barnett observes: "There are lots of concert shows around, so we had to come up with a different approach; a new way of presenting contemporary acts."

Adds Marshall: "The show will be rough and documentary style. There are enough slick shows already—glossy, uptown programs like 'Midnight Special.'"

Marshall produced "Midnight Special" in 1978-79 when it started experimenting with innovative, non-formula shows like Hall & Oates recording in-studio. Barnett was the creative force behind "Album Of The Month," a nationally syndicated concert series in 1971, sponsored by Faberge.

Packager of "Going Platinum" is 20th Century-Fox. Showtime is the first buyer and will market it in the 600 cities it services. 20th will also sell the show to cable systems in communities that Showtime doesn't reach.

Barnett adds that the series will be released internationally on completion, while in the U.S. they'll go into straight syndication after 90 days.

The musical focus in both of the first two specials is very much on the acts' current LPs, with their past work summarized in perhaps a minute. This is advantageous for the artists, who are presumably most interested in plugging their new albums, but it reduces the value of the show as a comprehensive career overview.

In terms of story content, the Beach Boys episode is a bit soft and non-probing, though the Robinson segment is sparked by harder-hitting questions and the singer's candid responses.

According to Marshall, the artists' record companies back the show financially with ad support and help in defraying production costs. He says the acts have "a great deal of input into the show" though he maintains, "final approval rests with us."

Barnett says he sees the potential demographic spread running from 16 to 40, with the music pulling in younger viewers and the stories drawing older ones.

Director of the series is Phil Squyres; lighting is by Ken Wilcox. The first segments were taped at Metrotape West Soundstage here. The episodes run about 45 minutes, with the acts generally lip-synching, though Marshall says he prefers live playing.



FOR CHARITY—Chuck Mangione takes time out during a benefit appearance in New York to greet the 1980 March of Dimes Poster Child, Emily Castaneda. Event was called the March of Dimes Superwalk and the A&M artist had donated his talent.

BROADWAY MUSICAL REVIEW

Cole Porter Songs Great, But 'New Year' Show Isn't

NEW YORK—How can anyone not like the music of Cole Porter? He has written engaging melodies which have aged gracefully in spite of challenges to their supremacy by rock and disco. It is this scintillating music, featuring such gems as "Night And Day" and "You Do Something To Me" which saves "Happy New Year," the new Broadway musical at the Morosco Theatre, from being a total exercise in tedium.

The play, by Burt Shevelove, whose theatre credits also include "No. No. Nanette," "Hallelujah Baby!" and "A Funny Thing Happened On The Way To The Forum," is cleverly conceived. It takes many of the best known songs (and some of the lesser known ones as well) of Porter and merges them with an adaptation of Philip Barry's "Holiday," on which the highly successful

movie starring Kathryn Hepburn and Cary Grant was based.

It is to Shevelove's credit that some skillful interweaving of music with book was done to ensure cohesiveness and uniformity. Using creative license that sometimes borders on sacrilege, Shevelove also has written many new lyrics to Porter's tunes, also to insure smoothness of quality.

However, in spite of these efforts and the fact that much surgery has been applied to score, book and cast, "Happy New Year" is a show that limps rather than gambols, fizzles rather than flares. On the night this reviewer saw the show, the restless audience cheered when the stagehands fumbled with props which did not quite dovetail into each other.

The lack of sparkle can certainly not be blamed on the cast, which is competent and efficient, although Kimberly Farr as Julia Seton, in the lead role, has a singing voice that tends to be strident on high notes. Leslie Denniston, as Linda Seton, is the show's standout. She has style, she has grace, she has charm. Along with the music she manages, to pull the show out of the doldrums whenever it shows signs of becoming totally mired in its own quagmire of ambitious encumbrances.

RADCLIFFE JOE

Campus Songs Set For Albums

NEW YORK—New World Records, the non-profit label whose first 100 albums were totally funded by the Rockefeller Foundation, continues its survey of musical Americana with a series of albums of college musical varsity shows.

The label is negotiating cast rights to the recent Columbia Univ. revival production of "Fly With Me," a 1920 varsity show at the school with a score mostly written by Rodgers & Hart.

According to Elizabeth Ostrow, director of a&r at New World, the company is also dealing with Yale, Harvard, Princeton and City Univ. of New York for rights to record material performed in their varsity shows through the years.

"We're mainly interested in material by writers who went on to achieve prominence in the music field, like Rodgers & Hart, Cole Porter, E.Y. Harburg and Ira Gershwin, all of whom wrote material for their school shows or events."

Having completed the first 100 albums under the Rockefeller grant, New World now receives funding from other sources and the Rockefeller Foundation.

Among the 100 albums, 53 have been made available for retail sale, while all albums made after the first 100 are being marketed through retailers as well as educational institutions. Retail list price is \$8.98 for the albums, which are distributed in the U.S. by Peters Intl.

Label Owner Found Guilty Of Pirating

NEW YORK—Paul Winley, of Paul Winley Records in Manhattan, has been convicted in New York State Supreme Court of 11 counts of manufacturing unauthorized sound recordings and 11 counts of selling these recordings. He was the first manufacturer convicted under the New York State antipiracy statute.

Sentencing is set for June 2 by Judge Martin Stecher, with Winley facing up to four years' imprisonment and fines of up to \$10,000. Winley was arrested April 3, 1979, after agreeing to sell 2,000 pirated records to an undercover detective from the New York County District Attorney's office.

Winley put out two LPs, "World's Greatest Gospel Singers" and "Gospel Queens" on his own Winley Records label, but he pressed material that had previously been released on CBS, Savoy and Nashboro Records, says Joseph Morello, assistant district attorney and prosecutor in the case.

"New York is the music capital of the world and we want to put every pirate, every counterfeiter and every bootlegger on notice that we will be going after them," says Morello. "These guys will go to prison. State prison. We don't run any resorts like Allenwood (the federal minimum security prison)."

Committee Formed By Cap & EMI A&R

LOS ANGELES—Capitol Records has formed the EMI Music-International Repertoire Committee to coordinate, review and direct EMI Music's a&r resources in the U.S. and the U.K.

Rupert Perry, Capitol vice president of a&r, is chairman with other members being Don Grierson, EMI America/United Artists a&r vice president; Brian Shepherd, U.K. EMI Records a&r, director; Graham Fletcher, head of a&r for Liberty-United U.K.; and Guy Marriott, business affairs director for EMI Music-Europe and International.

Capitol/EMI-affiliated a&r executives met here last week in a series of meetings.

Artists And Critics Sit, Talk It Over

NEW YORK—Artists who make music and writers who criticize it had a chance for some insights into their respective worlds at an "Artists And Critics" meeting at StoryTown in New York Wednesday (30) sponsored by the New York chapter of the National Academy of Recording Arts and Sciences.

Moderated by author George T. Simon, the panelists included Carly Simon, Roberta Flack, Gerry Mulligan and Cissy Houston, representing the artists, while Gerry Giddons of the Village Voice, Tim White of Rolling Stone, and Robert Palmer of The New York Times spoke for the critics.

The spirited debate, attended by about 80 NARAS members and guests, started on a mutually suspicious note, but later some understanding of the problems of both sides was achieved as the panelists discussed such topics as what forms the basis of criticism, what is the impact of criticism on both the audience and the artists themselves, and what effect criticism, good or bad, has on artists' careers.

Disques Vogue Registers Beef

LOS ANGELES—Disques Vogue has taken a beef over allegedly failing to get a contracted-for Kiss album from Casablanca Records to Superior Court here for arbitration.

The Villetaneuse, France label claims it has been damaged \$7 million worth when the local label failed to provide it with a second Kiss album for the one-year period ending March 31, 1980.

The plaintiff accuses Kiss of conspiring to induce the breach.

Memnon-Cherry Tie

NEW YORK — Memnon, Ltd. says it has granted print rights on a global basis to Cherry Music. The first song in the deal is "Walk In Peace United," co-written by K.Z. Purzycki of Memnon and cut by Bobbie Roberson on the Bolivia label. Memnon was previously represented by Plymouth Music.

Grapefruit Suit

• Continued from page 6

Capitol's business records for which audit he received a report, dated June 29, 1979, in January 1980.

In that Straus report, Capitol is notified that erroneous royalty rates cost Dr. Hook \$711.92, excessive promo albums, \$30,178.40; RCA record club royalties paid at two-thirds quantity, \$734.44; incorrect Canadian royalty rates, \$7,752.07 and foreign royalty discrepancies, \$44,215.48.

Dr. Hook's contract, which expires June 15, 1980, provides the act turn out six studio albums and one live album, with the act getting a 20% royalty domestically and 8% outside the U.S.A.

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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. WIV 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: Shig Fujita. Washington—733 15th St. N.W., D.C., 20005, 202 783-3282. Editorial Bureau Chief: Jean Callahan.

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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 Rosted, 22 Tjornevej, 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, Orlooutca 3/b, 1026 Budapest 11. Tel: 167-456; Ireland—Ken Stewart, 56 RathgaZ Road, Dublin 6, Ireland. 97-14-72; Israel—Uri Alony, 3 Manya Shochat St, Roshon le Zion. 997-532; Italy—Daniele Caroli, Viale Marche 21, 20125 Milano. 6083412. Paul Bompard, Via Gramsci 54, 00197 Rome. 360-0761; Malaysia—Christie Leo, 31 Jalan Riong, Kuala Lumpur. 204.049; Mexico—Marv Fisher, Apartado Postal 11-766, Mexico 11, D.F. 905 531-3907; New Zealand—Phil Gifford, 156 Upper Harbor Dr., Greenhithe, Auckland. 413 9260. Norway—Kurt Bakkeemoen, 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 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.

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Not All In Taiwan Are Pirates

By CHIN-TAI YEH

In a recent spotlight on Australia and Southeast Asia (Billboard, March 15, 1980), C.Y. Liao, president of Four Seas Records in Taiwan states that more than 50% of our market is controlled by pirates.

And from Klaus Heymann, whose Hong Kong Records deals with Taiwanese firms, came the criticism that Taiwan record companies lack marketing savvy and pirate from each other.

Their comments could easily convey the impression that the Taiwan record industry consists entirely of a bunch of pirates.

'Most intl companies don't take action against piracy'

As president of the Taiwan Phonograph Industry Assn., I'd like to put this matter in a more accurate perspective.

In Taiwan we have had a copyright law since 1928. Although it was strengthened somewhat in 1964, it still provides only meager protection for those records which have been registered with our government. Those who pirate such records are subject to prosecution under criminal law.

Recordings which are not registered with the government may only be protected under civil law. If it is found that unregistered records are pirated, suits seeking damages must be started within six months of the violation. If no one claims ownership within six months, the pirated product assumes legal status.

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.

Unfortunately, most international companies do not bother to register their copyrighted recordings with the government and do not take serious action against pirates. Legally speaking, pirating these non-registered records is like picking up lost property on the street. I don't think it is right, but it is permitted by law.

However, records can be protected under the present law if one makes the effort. One rarely finds a pirated Abba record in Taiwan because the licensee, Linfair Records, has registered the product and has taken legal action against pirates. With the law on their side, they have made almost everyone in the record business respect their rights.

Now, our government is revising the copyright law and it is expected that more severe penalties will be possible against pirates. In addition, simplified procedures for registering copyrights are being considered. Of course, our association is supporting these proposals fully.

Hopefully, the Taiwan record industry can cooperate closely with the international music industry in the foreseeable future so that music, art and culture can be exchanged for the benefit of all.

Our association is only too glad to support the campaign against the mutual enemy, the pirate. We convey our goodwill and sincerity to the international music industry. Our door is open wide to closer cooperation.

Chin-Tai Yeh is president of First Records Ltd. in Taipei, and also heads the Taiwan Phonograph Industry Assn.

Letters To The Editor

Dear Sir:

The attitudes and excuses of some record promotion people infuriate me. Two instances stand out in particular.

Would someone tell me why Capitol Records refuses to put my station on a regular Top 40 singles mailing list for just one copy, although when I ask for their singles individually I get not just one, but two copies of everything requested? They would actually save money by sending me just one copy on a regular basis.

And, would a certain promotion person for Warner Bros. in Atlanta please tell me why he can't send us the albums we need because it's an "unreasonable request," while his company's headquarters promo people send me everything I need and even suggest other titles they feel I might be interested in?

This person in Atlanta wonders why we want some of the albums we ask for. Well, it's because I don't want to take the chance that some of these records may become big after 90 days, when, under a new WEA policy we would be charged \$2 each for the same albums we could get without cost when first released.

I am working my behind off to program all the contemporary music I feel our listeners want to hear. And I'm trying to do it in a professional manner. It's sometimes pure hell for me to get the music here that our listeners have as much right to hear as listeners in Chicago.

It never seems to do much good to ask for album service from some record companies who say our market is too small. But people here like music and have money, too. I hope these words are read by those who think people in smaller markets never buy records.

George Carden
Program Director, WAJF-FM
Decatur, Ala.

Dear Sir:

For the past year or so I have been following the continuing battle against record pirates, counterfeiters and bootleggers as reported in Billboard. It is to bootlegging I would like to address my comments.

In the American system the consumer supposedly reigns supreme. Where there is a demand, a supply will be found. And there appears to be a continuing demand for live concert recordings that the record industry is neglecting.

The consumer and fan have the right to be able to buy a recording of a band on tour if he so desires. If the record company won't fulfill this legitimate desire it does not have the moral right to abridge satisfaction by third parties.

People seem to buy bootlegs for three reasons: 1) The musical performance itself. 2) Bootlegs present the music "as it was." There is an element of honesty and ethical rectitude missing in the sweetened and modified recordings found on some regularly released live albums. 3) The records are collector's items because of their subject and limited quantity.

If bootleggers, not pirates, so bedevil the record companies the solution is not to attack the bootleggers legally. The only justifiable action is for record companies to record and release one concert in its uncut, unsweetened entirety from a group's tour.

By using minimal promotion and functional, not lav-

ish, packaging, a small but profitable run could be pressed. Bootlegs usually sell by word of mouth, and once the word was out, the records, being both of higher quality and cheaper in price than a bootleg, would sell themselves.

I realize that the record companies may not be able to release a recording of a concert from every tour, due to the current system of contracts and royalties. But the record companies seem to have the consumer/producer relationship confused.

I have every record the Rolling Stones ever released, but if I want a recording of a show from their 1978 tour, I should have the right to buy one. The question is how to get one to me, not how to keep me from having it.

K. Henry Stegenga
Holland, Mich.

Dear Sir:

I know it's not nice to criticize those who "know better," and although I'm glad Dave Dexter Jr. is contributing more in Billboard these days, I'm a bit annoyed at his focus.

While I welcomed his obit on Dick Haymes (both for the sad but important news itself and for bits of bio data previously unknown to me), I thought he virtually ignored the singer's hit track record.

Sure, he sang with Benny Goodman in competing versions of "Kalamazoo" and "Serenade In Blue," but those releases didn't even make the charts. They cannot therefore be as significant as the Miller smash hits, both three-months-plus on the national top 10.

Another way of misrepresenting Haymes' chart career was the omission of reference to his half-dozen hits with Helen Forrest (and she was perhaps the best selling of all female band singers during that era). This Billboard tribute should have dealt more with Haymes' records. If Billboard cannot recognize its obligation in this respect, what other magazine should?

Also, regarding Dexter's review of Sinatra's new three-LP release, please keep back criticism's of the Voice's lifestyle edited out. Next time, please have the wisdom to use the ol' blue pencil and let the records speak for themselves.

Andy Simons
Northampton, Maine

Dear Sir:

The Dexter feature on Dick Haymes was a wonderful tribute. And such a well-written piece. I'm glad someone did it.

Jess Rand
Personal Manager
Beverly Hills, Calif.

Dear Sir:

At one time I spent approximately \$15 a week on records. This was just a couple of years ago, and all of a sudden prices started to rise enormously. Now, all those defective records became a bit more annoying and, with gas prices rising as well, the cost of returning an album two or three times became noticeable.

Today I spend about \$15 a month on records and several tape companies are getting the rest of my money.

Two years ago the only things I taped were live concerts on the radio. Records were much more worth-

while simply for the ease of finding a song, having a beautiful album jacket and, occasionally, liner notes or lyrics as well. It only cost a few dollars more for these valuable extras.

But as the frustration of returning a record that looked like a cereal bowl got to me, I began cutting down purchases and borrowing records from friends to tape. Many of my friends tape records for the same reasons.

It's absolutely unjustifiable for record companies to complain about airing complete albums on radio. Hearing an album on the radio often impels me to buy it. It gives me a chance to audition every track on the album before buying. More often than not, I'll buy an album I've heard and liked, than take a chance on a loser.

If records did not have so many defects I wouldn't mind paying \$5 or \$6 per album. Those tape companies are smart. They know that satisfied customers will come back for more. It's too bad more record companies don't realize this elementary marketing strategy.

Joe Moss
Music Director, WONY-FM
Oneonta, N.Y.

Dear Sir:

As a graduate in telecommunications from Kent State Univ., I have used many Billboard articles in my research of the radio industry. I feel now that there is a need to write to you about an area which affects the very core of the radio industry—the increasing presence of the college newcomer in the ranks of radio.

As for myself, I now work as a weekend air personality in the Northern Ohio area. It was not easy to get where I am so far, nor do I intend to give up on radio. I truly want to make it a career because I believe in the industry, as a dominant force in American life.

However, I have run into the same tribulations which have faced all newcomers for years, yet should be changed to stave off a possible void in radio employment. I am referring to the aircheck/resume system and current practices in recruiting personnel by radio stations.

Program directors must stop hiding and make believe meetings, coming out to look for people only after personnel have quit the station. General managers must take care to check the experience of college newcomers because many of them have had work experience on equipment far better than in use by many commercial stations today.

Many colleges have National Public Radio affiliations which, while not commercial, operate under similar FCC rules governing practices and equipment. Strangely, we see commercial stations in need of talented people turning up their noses at talented and competent personnel whose experience is non-commercial.

Some may say, "I had it hard, so all newcomers should have it hard." After all the strides in radio, the industry should be the first to admit that what was once does not have to be always. I'm willing to bet that the more college grad newcomers are believed in, the better will be radio programming, and profits.

Martin G. Ramey
Kent, Ohio

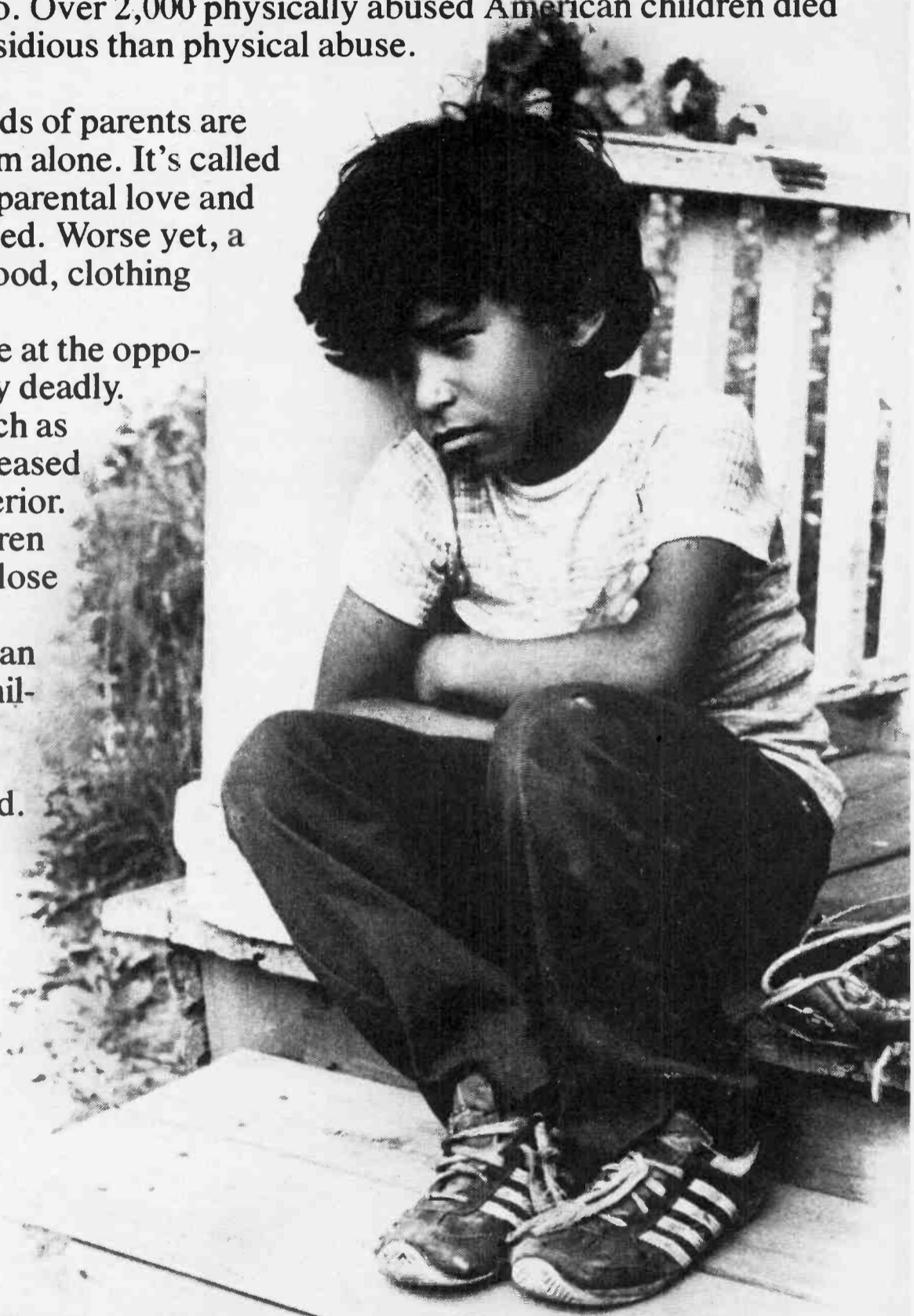
NEGLECT CAN KILL, TOO. IT JUST TAKES A LITTLE LONGER.

Mention the words "child abuse" and painful images of battered and beaten children probably come to mind. Rightfully so. Over 2,000 physically abused American children died last year. But the problem is more insidious than physical abuse. Much more.


The awful fact is that thousands of parents are abusing their children by leaving them alone. It's called neglect. A child growing up without parental love and attention will grow up bent and warped. Worse yet, a child who isn't provided necessary food, clothing and shelter can, and often does, die.

Physical abuse and neglect are at the opposite ends of the spectrum, but equally deadly. So are other types of child abuse, such as emotional damage, where a child is teased or belittled to the point of feeling inferior. Or sexual mistreatment, where children are abused by a friend, neighbor or close family member.

In all its forms, child abuse is an enormous problem. Each year one million children feel the pain in one way or another needlessly. Needlessly because child abuse can be prevented. If you help.



Abused children are helpless. Unless you help.

Write:  National Committee for Prevention of Child Abuse,
Box 2866, Chicago, Ill. 60690

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Radio Programming

MORE PROTESTS ON MAGNAVOX CHOICE

AM Stereo Ruckus Accelerates

By JEAN CALLAHAN

WASHINGTON—As expected, broadcasters and electronic manufacturers are beginning to express their opposition to the Federal Communications Commission's AM stereo edict.

Leonard Kahn, whose firm developed one of the five AM stereo systems that were under consideration, has filed a motion with the FCC asking that the Commission's preference for the Magnavox system be reconsidered in an oral hearing at the Commission's "earliest possible convenience."

The Hazeltine Corp. also filed Tuesday (29) a separate request for reconsideration of the Magnavox decision and asked that oral argument be scheduled in the matter.

The commission has also received at least one Freedom of Information Act request for documents used in coming to the decision that Magnavox is the superior system.

Calling the FCC's recent ruling in these proceedings "possibly the most momentous decision the FCC will make regarding AM broadcasting," Kahn adds his concern that if the Commission flubs this one, "it is altogether possible that AM broadcasting will continue its downward ratings plunge."

Jeff Baumann, chief of the FCC's Policy and Rules Division, reports that his staff is hard at work on the revision of the Broadcast Bureau's AM stereo proposal. The proposal originally called for the author-

ization of all five AM stereo systems and is being rewritten to reflect the Commission's order that Magnavox be the chosen system. Baumann expects that his staff will be finished with the report "in six to eight weeks" which puts the earliest date for completion at mid-June.

Responding to rumors and reports that the Broadcast Bureau report might emerge with a choice other than Magnavox for commission approval, Baumann said, "All systems, as in our original report, are found to be acceptable in terms of minimum technical standards. But we have been asked to revise our proposal to reflect the commission's preference for the Magnavox system and that is what we are doing."



GOLD CHOCOLATE—Highlighting the CJFM-FM Montreal "Gold Rush Of 1980" promotion morning jocks Mark Burns, left, and Mark Hebscher ride a buckboard wagon in downtown Montreal to toss thousands of bags of gold-covered chocolate nuggets to the crowds.

WFOM-AM Abandons Its Big City Pose For County

MARIETTA, Ga.—WFOM-AM, located some 25 miles northwest of Atlanta in the next county, will no longer attempt to be an Atlanta station.

"We're going to serve Cobb county, which is what we ought to be doing anyway with our new 'Music Plus' format—a mix of Top 40 and adult contemporary"—says new general manager and program director Dain Schult.

Schult, who is also head of Radio-active, Inc., a full-service consulting firm, which offers three formats—"Music Plus," "Country Side Of Life" and "Mainstream," a blend of AOR and Top 40, is adding more oldies from the late 1960s and 1970s.

Beach Boys Air Live From the Philly Spectrum

PHILADELPHIA—While the Spectrum, the city's major rock concert venue, has been the site of earlier concerts taped for later broadcast, it remained for WIOQ-FM to do the first live broadcast from the 19,500-seat arena.

Originating the broadcast concert for nine other rock stations along the Eastern seaboard, WIOQ aired the Beach Boys live April 18 for two hours.

For the Beach Boys, who started its national tour here, it was its first live radio broadcast in 14 years. It was WIOQ's second special "network" broadcast. Last spring the station aired a Dire Straits concert live from the 2,000-seat Tower Theatre here that was beamed to 26 stations in the East and Midwest. For the Beach Boys, the station's Michael Tozzi did the onstage commentary and Ed Sciaky, also a deejay, did the on-the-air patter.

With the Spectrum permitting live mikes for the first time, WMMR-FM moved in its equipment the following night to broadcast Todd Rundgren and Utopia for 2½ hours. However, the live broadcast was limited to WMMR locally.

A Cleveland Switch

CLEVELAND—TM Programming has added WKSX-FM to its lineup of syndicated stations carrying the "TM Country" format. The station had been programming beautiful music.

But he says the station will continue to break records and maintain a current playlist of about 40 records. The station's history of breaking records in Atlanta market has given it the reputation of having an influence on such Atlanta giants as WZGC-FM (Z-93).

Schult comes from Atlanta radio, having served as DJ and researcher at WQXI-AM-FM Atlanta before joining WFOM. He also teaches broadcasting at nearby Floyd Junior College and has taught at Georgia State Univ.

Changes he has made at WFOM include the addition of Connie Prichard from WLTA-FM Atlanta in the midday shift and a "Roots Of Rock" show from WRAS-FM, the Georgia State station, for weekend play. This three-hour show is hosted by music trivia buff Dan Hall and long-time WRAS deejay Hamilton P. Underwood III.

In addition to more oldies WFOM will be adding country crossover artists in an effort to appeal to a wider age group in its home county. Schult is also adding more local news and traffic coverage.

Big Band Sounds On a Rebound Kansas City Stations Find New Audience for Nostalgia

By PAUL HOHL

KANSAS CITY, Mo.—The swinging sounds of the big band era are once again enjoying a resurgence of popularity in Midwestern radio programming, if local trends are any indication.

At least five commercial and non-commercial stations in the metropolitan Kansas City area are devoting airtime to the vintage sounds of the likes of Glenn Miller, Artie Shaw and the Dorsey brothers. While most of the stations still broadcast the music for only a few hours each week, station program directors indicate the format is catching on and at least one station is planning to increase its big band programming.

"There certainly seems to be a market out there for that kind of music," maintains Fred Everett, program director of KMBR-FM, a Bonnevill International station which broadcasts big band music for two hours every Saturday evening. "We'd played some of it before as part of our regular play mix and decided to increase our area. It seemed like a fun thing to do. Our business is

WBLs-FM IN N.Y. NO. 1

NEW YORK—After two months of slipping behind WKTU-FM, WBLs-FM has moved into the forefront of New York Mediastandings. The popular disco outlet won first place in the April ratings with a 7.7 share.

WKTU moved into a three-way tie of 6.6 with AOR WPLJ-FM and news outlet WINS-AM. WKTU, which describes its altered disco format as "progressive urban," gained from the 6.0 it had last month, but WBLs had a greater gain, up from 5.6.

Contemporary WNBC-AM once again beat similarly formatted WABC-AM. WNBC has a 5.1 share compared to WABC's 4.1.

WPIX-FM, moving from a new wave association to a Top 40 format, which the station prefers to identify as "mass acceptance," is up to a 2.6 share, a good gain over February figures when the station had a 0.9.

Some of the other standings include: beautiful music WRFM-FM, 3.2; progressive WNEW-FM, 3.1; oldies MOR WNEW-AM, 2.8 and MOR WYNY-FM, 2.8.

8 Stations Added To 'SuperStars' Chain

ATLANTA — Burkhart/Abrams, which has grown to become Burkhart/Abrams/Michaels/Douglas and Assoc. has added a number of stations to its "SuperStars" lineup.

In the past eight weeks eight stations have been added, topping 70 for the lineup of the eight-year-old AOR formula which features superstar acts in depth.

Newly added are WTUE-FM Dayton; WKLC-FM Charleston, W. Va.; KRKE-FM Albuquerque, N.M.; WFYV-FM Jacksonville; WYMX-FM Augusta, Ga.; WEZX-FM Scranton, Pa.; WRXL-FM Richmond, Va.; and WSLQ-FM Roanoke, Va.

They join such major-market outlets as WWWW-FM (W4) Detroit, WYSP-FM Philadelphia, WLUP-FM Chicago, WDVE-FM Pittsburgh, KPRI-FM San Diego, KISW-FM Seattle and KYYS-FM Kansas City.

Probably the best performing station in the format is WIOT-FM Toledo, which enjoys a 19.7 overall share scored in the fall Arbitron. In

the January/February Arbitrons W4 registered a 3.9 share, down from 4.9 a year ago and 4.5 in the fall; WYSP scored a 4.2, up from 3.2 a year ago, but down from 4.5 in the fall; WLUP came in with 4.4, up from 3.1 a year ago, but down from 4.9 in the fall; and KPRI won a 6.7, up from 5.6 in the fall and 4.1 in the spring.

Lee Michaels, one of the partners in the consulting firm, notes the format "went through some changes 14 months ago," and "we are more conscious" of new acts.

But Michaels notes, "We are conservative on adding new acts. We bring them in with one track. We've only added one track from the Clash, 'Train In Vain'."

Michaels explains, "Two years ago we played only one track by Tom Petty. But 'Damn The Torpedoes' was almost an automatic add. We have three to four cuts from this album and seven to eight Petty cuts in all in the format now."

"SuperStars" is not distributed in tape, but is distributed in playlists. The stations program from these lists in close consultation with Michaels and the other partners. Michaels estimates there is only a 10% variance from one market to another. There are a few cases where the format is put on tape, but this is done by the station itself in some small markets.

KCMO-AM Off Music, Moving To News/Info

KANSAS CITY, Mo.—KCMO, a 50-kw AM station here has dropped its adult contemporary format to switch to a new news and information format amidst fanfare touting its 24-member news staff as the largest radio news staff in the Kansas City area.

The format change came in an effort to bolster the station's sagging ratings and attract an older demographic listener, station personnel say. The switch from an adult contemporary format came following the latest Arbitron rating period which slotted the station sixth out of 20 stations in the greater Kansas City area in the 18-34-year-old share market.

to sell music and we decided to supply it (big band programming)."

Although Everett's MOR-formatted station plans no further expansion of the format, other local stations see the big band market growing in the months ahead.

Leading that list is the locally owned KBEA-AM which now devotes more than 18 hours a week from its news and information programming to original and re-recorded versions of the big band classics.

"Nobody else was doing it," explained KBEA program director Dave Wilson. "Other stations were doing it an hour here and an hour there and those hours were proving popular."

Wilson says he plans to substitute more of the big band sound during breaks in his station's daily news programming.

"When we're not doing that (news and information programming), we're going to be filling in more with big band in the future," Wilson says.

KBEA's sister station, KXTR-FM, Kansas City's only commercial

classical music station, preceded its AM sister onto the big band bandstand with hourly Saturday evening big band broadcasts and found it equally successful, even among the entrenched tastes of its classical listeners.

"We did it about two years ago," explains KXTR program director Jim Browne, "and found that it was popular."

The station is now in its fourth series of 13-week broadcasts and Browne maintains his listeners are still enthusiastic about the programming.

"Our listeners are usually highly vocal," Browne notes, "so it's been interesting. Primarily, they've been pleased with it. If I had to put my finger on it, I'd say that four or five to one are in favor of it."

Two university-affiliated National Public Radio stations, KCUR-FM in Kansas City and KANU-FM at the Univ. of Kansas in Lawrence, are also devoting small segments of their programming to big band music on Saturdays.

The 60s Begins June 7, 1980!



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For full details and a presentation tape of "**SOUNDTRACK OF THE 60's**" with Murray the K, call Watermark 213-980-9490.

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10700 Ventura Blvd.
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Watermark

American Top 40 □ American Country Countdown □ Alien Worlds □ The Robert W. Morgan Special of the Week □ Profiles in Rock □ Soundtrack of the 60's

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Billboard Singles Radio Action

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

Based on station playlist through Wednesday (4/30/80)

TOP ADD ONS -NATIONAL

BOB SEGER—Against The Wind (Capitol)
PAUL McCARTNEY—Coming Up (Columbia)
NEIL & DARA SEDAKA—Should've Never Let You Go (Elektra)

PRIME MOVERS -NATIONAL

LIPPS, INC.—Funkytown (Casablanca)
AMBROSIA—Biggest Part Of Me (Warner Brothers)
GARY NUMAN—Cars (Atco)

BREAKOUTS -NATIONAL

ELTON JOHN—Little Jeannie (MCA)
BRUCE COCKBURN—Wondering Where The Lions Are (Millenium)
BILLY JOEL—It's Still Rock 'n' Roll To Me (Columbia)

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

- **BILLY JOEL**—It's Still Rock'n'Roll To Me (Columbia)
- **BETTE MIDLER**—The Rose (Atlantic)
- ★ **GARY NUMAN**—Cars (Atco) 16-6
- ★ **LIPPS, INC.**—Funkytown (Casablanca) 28-20

KTKT—Tucson

- **PHOTOGLO**—We Were Meant To Be Lovers (RCA)
- **FIREFALL**—Headed For A Fall (Atlantic)
- ★ **BOZ SCAGGS**—Breakdown Dead Ahead (Columbia) 14-9
- ★ **GARY NUMAN**—Cars (Atco) 27-20

KQEO—Albuquerque

- **NEIL DIAMOND**—The Good Lord Loves You (Columbia)
- **JAMES LAST BAND**—The Seduction (Polydor)

KENO—Las Vegas

- **PAUL McCARTNEY**—Coming Up (Columbia)
- **FIREFALL**—Headed For A Fall (Atlantic)

KFMB—San Diego

- **FIREFALL**—Headed For A Fall (Atlantic)
- **ROBBIE DUPREE**—Steal Away (Elektra)
- ★ **BILLY PRESTON & SYREETA**—With You I'm Born Again (Motown) 18-7
- ★ **GARY NUMAN**—Cars (Atco) 16-10

Pacific Northwest Region

- **BETTE MIDLER**—The Rose (Atlantic)
- **THE CLASH**—Train In Vain (Epic)
- **NEIL & DARA SEDAKA**—Should've Never Let You Go (Elektra)

★ PRIME MOVERS:

- **LINDA RONSTADT**—Hurt So Bad (Asylum) (Epic)
- **MICHAEL JACKSON**—She's Out Of My Life (Epic)
- **LIPPS, INC.**—Funkytown (Casablanca)

BREAKOUTS:

- **ELTON JOHN**—Little Jeannie (MCA)
- **CAROLE KING**—One Fine Day (Capitol)
- **MARY MACGREGOR**—Dancin' Like Lovers (RSD)

KFRC—San Francisco

- **THE CLASH**—Train In Vain (Epic)
- **SPIDER**—New Romance (Dreamland)
- ★ **DR. HOOK**—Sexy Eyes (Capitol) 18-10
- ★ **LIPPS, INC.**—Funkytown (Casablanca) 13-8

KYA—San Francisco

- **ELTON JOHN**—Little Jeannie (MCA)
- **BETTE MIDLER**—The Rose (Atlantic)
- ★ **FLEETWOOD MAC**—Think About Me (WB) D-21
- ★ **BOB SEGER & SILVER BULLET BAND**—Fire Lake (Capitol) 28-16

KROY—Sacramento

- **FIREFALL**—Headed For A Fall (Atlantic)
- **BETTE MIDLER**—The Rose (Atlantic)
- ★ **PAT BENATAR**—We Live For Love (Chrysalis) 16-10
- ★ **AMBROSIA**—Biggest Part Of Me (WB) 24-14

KYNO—Fresno

- **FRANK SINATRA**—Theme From New York, New York (Reprise)
- **GQ**—Sitting In The Park (Arista)
- ★ **CLIFF RICHARD**—Carrie (EMI) 0-26
- ★ **MICHAEL JACKSON**—She's Out Of My Life (Epic) 29-20

KGW—Portland

- **THE CLASH**—Train In Vain (Epic)
- **BETTE MIDLER**—The Rose (Atlantic)
- ★ **LINDA RONSTADT**—Hurt So Bad (Asylum) 28-19
- ★ **DAN FOGELBERG**—Heart Hotel (Full Moon/Epic) 22-17

KING—Seattle

- **MARY MacGREGOR**—Dancin' Like Lovers (RSD)
- **NEIL SEDAKA & DARA SEDAKA**—Should've Never Let You Go (Elektra)
- ★ **MICHAEL JACKSON**—She's Out Of My Life (Epic) 30-24
- ★ **BERNADETTE PETERS**—Gee Whiz (MCA) 24-19

KJRB—Spokane

- **ELTON JOHN**—Little Jeannie (MCA)
- **MICKEY GILLEY**—Stand By Me (Epic)
- ★ **BROTHERS JOHNSON**—Stomp (A&M) 9-6
- ★ **MICHAEL JACKSON**—Off The Wall (Epic) 7-4

KTAC—Tacoma

- **PAUL McCARTNEY**—Coming Up (Columbia)
- **BILLY JOEL**—It's Still Rock'n'Roll (Columbia)
- ★ **MICHAEL JACKSON**—Off The Wall (Epic) 10-4
- ★ **MICHAEL JACKSON**—She's Out Of My Life (Epic) 25-18

KCPX—Salt Lake City

- **CAROLE KING**—One Fine Day (Capitol)
- **MANHATTANS**—Shining Star (Columbia)
- ★ **PAUL McCARTNEY**—Coming Up (Columbia) D-23
- ★ **STYX**—First Time (A&D) D-18

KRSP—Salt Lake City

- **ELTON JOHN**—Little Jeannie (MCA)
- **SPIDER**—New Romance (Dreamland)
- ★ **J. GEILS BAND**—Love Stinks (EMI) 16-12
- ★ **BETTE MIDLER**—The Rose (Atlantic) 9-4

KTLK—Denver

- **BOB SEGER & SILVER BULLET BAND**—Against The Wind (Capitol)
- **JERRY KNIGHT**—Overnight Sensation (A&M)
- ★ **LINDA RONSTADT**—Hurt So Bad (Asylum) 31-24
- ★ **MICHAEL JACKSON**—She's Out Of My Life (Epic) 35-28

KJMN—Denver

- **MICHAEL JACKSON**—She's Out Of My Life (Epic)
- **NEIL SEDAKA & DARA SEDAKA**—Should've Never Let You Go (Elektra)
- ★ **AMBROSIA**—Biggest Part Of Me (WB) 18-12
- ★ **ANDY GIBB & OLIVIA NEWTON-JOHN**—I Can't Help It (RSO) 20-17

KJR—Seattle

- **ELTON JOHN**—Little Jeannie (MCA)
- **PAT TRAVERS BAND**—Is This Love (Polydor) D-21
- ★ **LINDA RONSTADT**—Hurt So Bad (Asylum) 18-14
- ★ **SHALAMAR**—The Second Time Around (Solar) 10-5

KYYX—Seattle

- **HEART**—Raised On You (Epic)
- **PHOTOGLO**—We Were Meant To Be Lovers (20th Century)
- ★ **PAUL McCARTNEY**—Coming Up (Columbia) 0-27
- ★ **RUPERT HOLMES**—Answering Machine (MCA) 0-30

KCBN—Reno

- **ELTON JOHN**—Little Jeannie (MCA)
- **LIPPS INC.**—Funkytown (Casablanca)
- ★ **BOZ SCAGGS**—Breakdown Dead Ahead (Columbia) 20-8
- ★ **BROTHERS JOHNSON**—Stomp (A&M) 25-12

North Central Region

- **TOP ADD ONS:**
BOB SEGER—Against The Wind (Capitol)
PAUL McCARTNEY—Coming Up (Columbia)
NEIL & DARA SEDAKA—Should've Never Let You Go (Elektra)

★ PRIME MOVERS:

- **AMBROSIA**—Biggest Part Of Me (WB)
- **BETTE MIDLER**—The Rose (Atlantic)
- **LINDA RONSTADT**—Hurt So Bad (Asylum)

BREAKOUTS:

- **ELTON JOHN**—Little Jeannie (MCA)
- **PAT BENATAR**—We Live For Love (Chrysalis)
- **HUMBLE PIE**—Fool For A Pretty Face (Atco)

CKLW—Detroit

- **PAT BENATAR**—We Live For Love (Chrysalis)
- **NEIL SEDAKA & DARA SEDAKA**—Should've Never Let You Go (Elektra)
- ★ **BETTE MIDLER**—The Rose (Atlantic) 21-10
- ★ **KENNY ROGERS & KIM CARNES**—Don't Fall In Love With A Dreamer (UA) 24-14

WDRQ—Detroit

- **ELTON JOHN**—Little Jeannie (MCA)
- **HUMBLE PIE**—Fool For A Pretty Face (Atco)
- ★ **ALICE COOPER**—Clones (WB) 30-20
- ★ **BETTE MIDLER**—The Rose (Atlantic) 28-13

WTAC—Flint

- **BOB SEGER & SILVER BULLET BAND**—Against The Wind (Capitol)
- **HUMBLE PIE**—Fool For A Pretty Face (Atco)
- ★ **AMBROSIA**—Biggest Part Of Me (WB) 28-17
- ★ **J. GEILS BAND**—Love Stinks (EMI) 15-11

Z-96 (WZZR-FM)—Grand Rapids

- **FIREFALL**—Headed For A Fall (Atlantic)
- **MANHATTANS**—Shining Star (Columbia)
- ★ **AMBROSIA**—Biggest Part Of Me (WB) 16-6
- ★ **BOZ SCAGGS**—Breakdown Dead Ahead (Columbia) 20-8

WKY—Louisville

- ★ **LINDA RONSTADT**—Hurt So Bad (Asylum) 19-13
- ★ **ROBBIE DUPREE**—Steal Away (Elektra) 24-19

WBGW—Bowling Green

- **BILLY JOEL**—It's Still Rock'n'Roll To Me (Columbia)
- **JERMAINE JACKSON**—Let's Get Serious (Motown)
- ★ **GARY NUMAN**—Cars (Atco) 30-22
- ★ **BETTE MIDLER**—The Rose (Atlantic) 10-2

WGCL—Cleveland

- **BOB SEGER & SILVER BULLET BAND**—Against The Wind (Capitol)
- **PAUL McCARTNEY**—Coming Up (Columbia)
- ★ **AMBROSIA**—Biggest Part Of Me (WB) 21-16
- ★ **ISLEY BROTHERS**—Don't Say Goodnight (T-Neck) 30-18

WZZP—Cleveland

- **BOB SEGER & SILVER BULLET BAND**—Against The Wind (Capitol)
- **FRANK SINATRA**—Theme From New York, New York (Reprise)
- ★ **ANNE MURRAY**—Lucky Me (Capitol) 17-14
- ★ **AMBROSIA**—Biggest Part Of Me (WB) 14-11

Q-102 (WKRQ-FM)—Cincinnati

- **DAN FOGELBERG**—Heart Hotels (Full Moon/Epic)
- **BETTE MIDLER**—The Rose (Atlantic)
- ★ **BOZ SCAGGS**—Breakdown Dead Ahead (Columbia) 29-19
- ★ **AMBROSIA**—Biggest Part Of Me (WB) 19-15

WNCI—Columbus

- **BILLY JOEL**—It's Still Rock'n'Roll (Columbia)
- **TEMPTATIONS**—Power (Gordy)
- ★ **AMBROSIA**—Biggest Part Of Me (WB) 20-8
- ★ **J. GEILS BAND**—Love Stinks (EMI) 21-14

WCUE—Akron

- **ELTON JOHN**—Little Jeannie (MCA)
- **IAN HUNTER**—We Got To Get Out Of Here (Chrysalis)
- ★ **J. GEILS BAND**—Love Stinks (EMI) 37-21
- ★ **LIPPS INC.**—Funkytown (Casablanca) 24-10

13-Q (WKQT)—Pittsburgh

- **ELTON JOHN**—Little Jeannie (MCA)
- **ROBBIE DUPREE**—Steal Away (Elektra)
- ★ **BILLY JOEL**—You May Be Right (Columbia) 24-17
- ★ **BERNADETTE PETERS**—Gee Whiz (MCA) 17-11

WPEZ—Pittsburgh

- **BOB SEGER & SILVER BULLET BAND**—Against The Wind (Capitol)
- **ROCKY BURNETTE**—Tired Of Toeing The Line (EMI)
- ★ **LINDA RONSTADT**—Hurt So Bad (Asylum) 14-7
- ★ **AMBROSIA**—Biggest Part Of Me (WB) 12-6

Southwest Region

• TOP ADD ONS:

- **BOB SEGER**—Against The Wind (Capitol)
- **DIONNE WARWICK**—After You (Arista)
- **PAUL DAVIS**—Do Right (Bang)

★ PRIME MOVERS:

- **LIPPS, INC.**—Funkytown (Casablanca)
- **GARY NUMAN**—Cars (Atco)
- **JERMAINE JACKSON**—Let's Get Serious (Motown)

BREAKOUTS:

- **PAUL McCARTNEY**—Coming Up (Columbia)
- **ROBBIE DUPREE**—Steal Away (Elektra)
- **ELTON JOHN**—Little Jeannie (MCA)

KILT—Houston

- **DIONNE WARWICK**—After You (Arista)
- **PAUL McCARTNEY**—Coming Up (Columbia)
- ★ **LIPPS, INC.**—Funkytown (Casablanca) 18-6
- ★ **MAC DAVIS**—It's Hard To Be Humble (Casablanca) 21-9

KRBE—Houston

- **PAUL DAVIS**—Do Right (Bang)
- **BETTE MIDLER**—The Rose (Atlantic)
- ★ **GARY NUMAN**—Cars (Atco) 22-19
- ★ **KENNY ROGERS & KIM CARNES**—Don't Fall In Love With A Dreamer (UA) 20-14

KLIF—Dallas

- **RAY KENNEDY**—Just For The Moment (Columbia)
- **FLOYD CRAMER**—Dallas (RCA)

KNUS-FM—Dallas

- **ELTON JOHN**—Little Jeannie (MCA)
- **BOB SEGER & SILVER BULLET BAND**—Against The Wind (Capitol)
- ★ **AMBROSIA**—Biggest Part Of Me (WB) 36-26
- ★ **LIPPS, INC.**—Funkytown (Casablanca) 24-1

KFJZ-FM (Z-97)—FL Worth

- **HEART**—Raised On You (Epic)
- **BILLY JOEL**—It's Still Rock'n'Roll To Me (Columbia)
- ★ **CHRISTOPHER CROSS**—Ride Like The Wind (WB) 11-6
- ★ **AIR SUPPLY**—Lost In Love (Arista) 17-11
- ★ **KINT—El Paso**
• **BOZ SCAGGS**—Breakdown Dead Ahead (Columbia)
- **BERNADETTE PETERS**—Gee Whiz (MCA)
- ★ **LIPPS, INC.**—Funkytown (Casablanca) X-21
- ★ **GARY NUMAN**—Cars (Atco) 23-18

WKY—Oklahoma City

- **BOB SEGER & SILVER BULLET BAND**—Against The Wind (Capitol)
- **THE WHISPERS**—And The Beat Goes On (Solar)
- ★ **AMBROSIA**—Biggest Part Of Me (WB) 18-7
- ★ **MICHAEL JACKSON**—She's Out Of My Life (Epic) 19-11

KELI—Tulsa

- **ROBBIE DUPREE**—Steal Away (Elektra)
- **ELTON JOHN**—Little Jeannie (MCA)
- ★ **PRETENDERS**—Brass In Pocket (Sire) 29-18
- ★ **LINDA RONSTADT**—Hurt So Bad (Asylum) 30-17

WTIX—New Orleans

- **PAUL McCARTNEY**—Coming Up (Columbia)
- **ROBBIE DUPREE**—Steal Away (Elektra)
- ★ **GARY NUMAN**—Cars (Atco) 1-1
- ★ **JERMAINE JACKSON**—Let's Get Serious (Motown) 23-11

WNOE—New Orleans

- **ANDY GIBB & OLIVIA NEWTON-JOHN**—I Can't Help It (RSO)
- **FIREFALL**—Headed For A Fall (Atlantic)
- ★ **BOZ SCAGGS**—Breakdown Dead Ahead (Columbia) 13-9
- ★ **BROTHERS JOHNSON**—Stomp (A&M) 3-1

KEEL—Shreveport

- **MANHATTANS**—Shining Star (Columbia)
- **PAT BENATAR**—We Live For Love (Chrysalis)
- ★ **JERMAINE JACKSON**—Let's Get Serious (Epic) 38-29
- ★ **LINDA RONSTADT**—Hurt So Bad (Asylum) 27-12

Midwest Region

• TOP ADD ONS:

- **ROBBIE DUPREE**—Steal Away (Elektra)
- **CHARLIE DORE**—Pilot Of The Airwaves (Island)
- **DR. HOOK**—Sexy Eyes (Capitol)

★ PRIME MOVERS:

- **AMBROSIA**—Biggest Part Of Me (WB)
- **GARY NUMAN**—Cars (Atco)
- **LINDA RONSTADT**—Hurt So Bad (Asylum)

BREAKOUTS:

- **BRUCE COCKBURN**—Wondering Where The Lions Are (Millenium)
- **PAUL McCARTNEY**—Coming Up (Columbia)
- **RUPERT HOLMES**—Answering Machine (MCA)

WLS—Chicago

- **DR. HOOK**—Sexy Eyes (Capitol)
- **CHARLIE DORE**—Pilot Of The Airwaves (Island)
- ★ **GARY NUMAN**—Cars (Atco) 13-8
- ★ **KENNY ROGERS & KIM CARNES**—Don't Fall In Love With A Dreamer (UA) 20-11

WEFM—Chicago

- **PAT TRAVERS BAND**—Snortin' Whiskey (Polydor)
- **PAT TRAVERS BAND**—Is This Love (Polydor)
- ★ **BOB SEGER & SILVER BULLET BAND**—Against The Wind (Capitol) 30-22
- ★ **TRIUMPH**—I Can Survive (RCA) 25-18

WRCK—Rockford

- **BOB SEGER & SILVER BULLET BAND**—Against The Wind (Capitol)
- **GARY NUMAN**—Cars (Atco)
- ★ **THE CLASH**—Train In Vain (Epic) 9-5
- ★ **ROBBIE DUPREE**—Steal Away (Elektra) 26-16

(Continued on page 22)

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THE

SCOOTERS

"YOUNG GIRLS"
S/W: 17026
YOUNG GIRLS

FEATURING THE SINGLE
"STUCK ON YOU"

8041



THE NEW ALBUM

PRODUCED BY PHIL WAINMAN

ON EMI - AMERICA RECORDS

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Billboard Singles Radio Action

Based on station playlists through Thursday (5/1/80)

Playlist Top Add Ons ●
 Playlist Prime Movers ★

● Continued from page 20

- WIFE—Indianapolis**
 - FRANK SINATRA—Theme From New York, New York (Reprise)
 - BRUCE COCKBURN—Wondering Where The Lions Are (Millennium)
- WNDE—Indianapolis**
 - DOLLY PARTON—Startin' Over Again (RCA)
 - ROBBIE DUPREE—Steal Away (Elektra)
 - BETTE MIDLER—The Rose (Atlantic) 18-8
 - ANDY GIBB & OLIVIA NEWTON-JOHN—I Can't Help It (RSO) 12-6
- WOKY—Milwaukee**
 - ROBBIE DUPREE—Steal Away (Elektra)
 - BETTE MIDLER—The Rose (Atlantic)
 - LINDA RONSTADT—Hurt So Bad (Asylum) 18-10
 - GARY NUMAN—Cars (Atco) 11-1
- WZUU-FM—Milwaukee**
 - TOMMY JAMES—You Got Me (Millennium)
 - RUPERT HOLMES—Answering Machine (MCA)
 - ANNE MURRAY—Lucky Me (Capitol) 16-9
 - ANDY GIBB & OLIVIA NEWTON-JOHN—I Can't Help It (RSO) 17-6
- KSQ-FM—St. Louis**
 - PAUL McCARTNEY—Coming Up (Columbia)
 - ROBBIE DUPREE—Steal Away (Elektra)
 - AMBROSIA—Biggest Part Of Me (WB) 22-12
 - LIPPS INC.—Funkytown (Casablanca) 20-9
- KXOK—St. Louis**
 - ROBBIE DUPREE—Steal Away (Elektra)
 - BARRY MANILOW—I Don't Want To Walk Without You (Arista)
 - AMBROSIA—Biggest Part Of Me (WB) 23-13
 - MELISSA MANCHESTER—Fire In The Morning (Arista) 17-14
- KIOA—Des Moines**
 - ROBBIE DUPREE—Steal Away (Elektra)
 - LIPPS INC.—Funkytown (Casablanca)
 - AMBROSIA—Biggest Part Of Me (WB) 19-15
 - CHARLIE DORE—Pilot Of The Airwaves (Island) 10-5
- KDWB—Minneapolis**
 - LINDA RONSTADT—Hurt So Bad (Asylum) 7-2
 - BETTE MIDLER—The Rose (Atlantic) 12-5
- KSTP—Minneapolis**
 - BRUCE COCKBURN—Wondering Where The Lions Are (Millennium)
 - JAMES LAST BAND—The Seduction (Polydor)
 - BETTE MIDLER—The Rose (Atlantic) 20-5
 - ANDY GIBB & OLIVIA NEWTON-JOHN—I Can't Help It (RSO) 25-18
- WHB—Kansas City**
 - MICHAEL JACKSON—She's Out Of My Life (Epic)
 - NEIL SEDAKA & DARAS SEDAKA—Should've Never Let You Go (Elektra)
 - DAN FOGELBERG—Hearth Hotels (Full Moon/Epic) 17-13
 - CHARLIE DORE—Pilot Of The Airwaves (Island) 13-10
- KBEQ—Kansas City**
 - ELTON JOHN—Little Jeannie (MCA)
 - JOE WALSH—All Night Long (Asylum)
 - GARY NUMAN—Cars (Atco) 11-3
 - CHARLIE DORE—Pilot Of The Airwaves (Island) 14-5
- KKLS—Rapid City**
 - PAUL McCARTNEY—Coming Up (Columbia)
 - ELTON JOHN—Little Jeannie (MCA)
 - AMBROSIA—Biggest Part Of Me (WB) 9-3
 - DAN FOGELBERG—Hearth Hotels (Full Moon/Epic) 12-5
- KQWB—Fargo**
 - BERNADETTE PETERS—Gee Whiz (MCA)
 - MICHAEL JACKSON—She's Out Of My Life (Epic)
 - LINDA RONSTADT—Hurt So Bad (Asylum) 17-11
 - AMBROSIA—Biggest Part Of Me (WB) 19-12

Northeast Region

TOP ADD ONS:

- MANHATTANS—Shining Star (Columbia)
- JERMAINE JACKSON—Let's Get Serious (Motown)
- ROBBIE DUPREE—Steal Away (Elektra)

PRIME MOVERS:

- AMBROSIA—Biggest Part Of Me (WB)
- LIPPS, INC.—Funkytown (Casablanca)
- MANHATTAN TRANSFER—Twilight Zone (Atlantic)

BREAKOUTS:

- ELTON JOHN—Little Jeannie (MCA)
- BRUCE COCKBURN—Wondering Where The Lions Are (Millennium)
- GLEN CAMPBELL & RITA COOLIDGE—Somethin' 'Bout You (Capitol)

- KLEO—Wichita**
 - BOB SEGER & SILVER BULLET BAND—Against The Wind (Capitol)
 - THE CLASH—Train In Vain (Epic)
 - BOZ SCAGGS—Breakdown Dead Ahead (Columbia) 14-8
 - BROTHERS JOHNSON—Stomp (A&M) 19-12
- WABC—New York**
 - JERMAINE JACKSON—Let's Get Serious (Motown)
 - ISLEY BROTHERS—Don't Say Goodnight (T-Neck)
 - LINDA RONSTADT—Hurt So Bad (Asylum) 35-21
 - MANHATTAN TRANSFER—Twilight Zone (Atlantic) 25-17
- WXLO—New York**
 - PAUL McCARTNEY—Coming Up (Columbia)
 - WHISPERS—Lady (Solar)
 - AMBROSIA—Biggest Part Of Me (WB) 24-17
 - BROTHERS JOHNSON—Stomp (A&M) 12-6
- WPR—Albany**
 - ELTON JOHN—Little Jeannie (MCA)
 - PHOTOGLO—We Were Meant To Be Lovers (20th Century)
 - ANNE MURRAY—Lucky Me (Capitol) 14-7
 - ROBBIE DUPREE—Steal Away (Elektra) 28-17
- WTRY—Albany**
 - ELTON JOHN—Little Jeannie (MCA)
 - BILLY JOEL—It's Still Rock 'n' Roll (Columbia)
 - AMBROSIA—Biggest Part Of Me (WB) 15-7
 - BETTE MIDLER—The Rose (Atlantic) 16-8
- WKBW—Buffalo**
 - ANNE MURRAY—Lucky Me (Capitol)
 - ELTON JOHN—Little Jeannie (MCA)
 - AMBROSIA—Biggest Part Of Me (WB) 17-10
 - ROBBIE DUPREE—Steal Away (Elektra) 29-13
- WYSL—Buffalo**
 - AMBROSIA—Biggest Part Of Me (WB)
 - CAPTAIN & TENNILLE—Happy Together (Casablanca)
 - MAC DAVIS—It's Hard To Be Humble (Casablanca) 21-17
 - NEIL DIAMOND—The Good Lord Loves You (Columbia)
- WBFB—Rochester**
 - JAMES LAST BAND—The Seduction (Polydor)
 - THE CLASH—Train In Vain (Epic)
 - BOZ SCAGGS—Breakdown Dead Ahead (Columbia) 22-15
 - JOURNEY—Any Way You Want It (Columbia) 19-16
- WRKO—Boston**
 - BRUCE COCKBURN—Wondering Where The Lions Are (Millennium)
 - MANHATTANS—Shining Star (Columbia)
 - AMBROSIA—Biggest Part Of Me (WB) 22-18
 - LIPPS, INC.—Funkytown (Casablanca) 21-14
- WBZ-FM—Boston**
 - BOB SEGER & SILVER BULLET BAND—Nine Tonight (Capitol)
 - KENNY ROGERS—Love The World Away (Asylum)
- F-105 (WVBF)—Boston**
 - ELTON JOHN—Little Jeannie (MCA)
 - ROBBIE DUPREE—Steal Away (Elektra)
 - J. GEILS BAND—Love Stinks (EMI) 24-12
 - KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 9-3

- WDRC—Hartford**
 - ELTON JOHN—Little Jeannie (MCA)
 - BOB SEGER & SILVER BULLET BAND—Against The Wind (Capitol)
 - DR. HOOK—Sexy Eyes (Capitol) 5-1
 - PEACHES & HERB—I Pledge My Love (Polydor) 19-12
- WPPO (AM)—Providence**
 - GLEN CAMPBELL & RITA COOLIDGE—Somethin' 'Bout You Baby (Capitol)
 - ROBBIE DUPREE—Steal Away (Elektra)
 - MELISSA MANCHESTER—Fire In The Morning (Arista) 14-8
 - MICHAEL JACKSON—She's Out Of My Life (Epic) 27-19
- WPPO-FM—Providence**
 - ROCKY BURNETTE—Tired Of Toeing The Line (EMI)
 - NEIL SEDAKA & DARAS SEDAKA—Should've Never Let You Go (Elektra)
 - RICK PENNETTE & OAK—King Of The Hill (Mercury) 28-23
 - BOZ SCAGGS—Breakdown Dead Ahead (Columbia) 18-13
- WICC—Bridgeport**
 - PAT BENATAR—We Live For Love (Chrysalis)
 - MANHATTANS—Shining Star (Columbia)
 - PAUL McCARTNEY—Coming Up (Columbia) 28-21
 - LIPPS INC.—Funkytown (Casablanca) 22-16
- WBEN-FM—Buffalo**
 - BARRY MANILOW—I Don't Want To Walk Without You (Arista)
 - ROBBIE DUPREE—Steal Away (Elektra) 34-21
 - LIPPS INC.—Funkytown (Casablanca) 22-12

Mid-Atlantic Region

TOP ADD ONS:

- NEIL & DARAS SEDAKA—Should've Never Let You Go (Elektra)
- PAUL McCARTNEY—Coming Up (Columbia)
- BOB SEGER—Against The Wind (Capitol)

PRIME MOVERS:

- AMBROSIA—Biggest Part Of Me (WB)
- LIPPS, INC.—Funkytown (Casablanca)
- GARY NUMAN—Cars (Atco)

BREAKOUTS:

- ELTON JOHN—Little Jeannie (MCA)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- SPIDER—New Romance (Dreamland)

- WFIL—Philadelphia**
 - PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
 - ELTON JOHN—Little Jeannie (MCA)
 - BILLY JOEL—You May Be Right (Columbia) 7-4
 - AMBROSIA—Biggest Part Of Me (WB) 22-17
- WZZD—Philadelphia**
 - BOZ SCAGGS—Breakdown Dead Ahead (Columbia)
 - RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)
 - AMBROSIA—Biggest Part Of Me (WB) 32-25
 - CHAKA KHAN—Clouds (MCA) 31-21
- WIFI-FM—Philadelphia**
 - BOB SEGER & SILVER BULLET BAND—Against The Wind (Columbia)
 - SPIDER—New Romance (Dreamland)
- WPGC—Washington**
 - ELTON JOHN—Little Jeannie (MCA)
 - NEIL SEDAKA & DARAS SEDAKA—Should've Never Let You Go (Elektra)
 - LINDA RONSTADT—Hurt So Bad (Asylum) 13-8
 - GARY NUMAN—Cars (Atco) 23-9
- WGH—Norfolk**
 - PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
 - ALLAN CLARKE—Slipstream (Elektra)
 - NEIL SEDAKA & DARAS SEDAKA—Should've Never Let You Go (Elektra) 19-15
 - AMBROSIA—Biggest Part Of Me (WB) 15-10
- WCAO—Baltimore**
 - PAUL McCARTNEY—Coming Up (Columbia)
 - NEIL SEDAKA & DARAS SEDAKA—Should've Never Let You Go (Elektra)
 - ROBBIE DUPREE—Steal Away (Elektra) 29-24
 - LIPPS, INC.—Funkytown (Casablanca) 25-12

- WYRE—Annapolis**
 - ELTON JOHN—Little Jeannie (MCA)
 - FRANK SINATRA—Theme From New York, New York (Reprise)
 - GARY NUMAN—Cars (Atco) 14-10
 - LIPPS, INC.—Funkytown (Casablanca) 19-14
- WLEE—Richmond**
 - RUPERT HOLMES—Answering Machine (MCA)
 - PHOTOGLO—We Were Meant To Be Lovers (RCA)
 - BETTE MIDLER—The Rose (Atlantic) 20-15
 - AMBROSIA—Biggest Part Of Me (WB) 12-7
- WRVQ—Richmond**
 - KENNY ROGERS—Love The World Away (Asylum)
 - THE CLASH—Train In Vain (Epic)
 - RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista) 26-16
 - LIPPS INC.—Funkytown (Casablanca) 32-23
- WAEB—Allentown**
 - PAUL McCARTNEY—Coming Up (Columbia)
 - BROTHERS JOHNSON—Stomp (A&M)
 - BETTE MIDLER—The Rose (Atlantic) 18-8
 - LIPPS, INC.—Funkytown (Casablanca) 19-6
- WKBO—Harrisburg**
 - ELTON JOHN—Little Jeannie (MCA)
 - MICHAEL JACKSON—She's Out Of My Life (Epic)
 - JAMES LAST BAND—The Seduction (Polydor) 21-13
 - AMBROSIA—Biggest Part Of Me (WB) 15-7

Southeast Region

TOP ADD ONS:

- PAUL McCARTNEY—Coming Up (Columbia)
- BOB SEGER—Against The Wind (Capitol)
- MANHATTANS—Shining Star (Columbia)

PRIME MOVERS:

- GARY NUMAN—Cars (Atco)
- LIPPS, INC.—Funkytown (Casablanca)
- AMBROSIA—Biggest Part Of Me (WB)

BREAKOUTS:

- MANHATTAN TRANSFER—Twilight Zone (Atlantic)
- KENNY ROGERS—Love The World Away (Asylum)
- BILLY JOEL—It's Still Rock 'n' Roll To Me (Columbia)

- WQXI—Atlanta**
 - ERIC CLAPTON—Tulsa Time (RSO)
 - BILLY JOEL—It's Still Rock 'n' Roll To Me (Columbia)
 - BOZ SCAGGS—Breakdown Dead Ahead (Columbia) 3-1
 - AMBROSIA—Biggest Part Of Me (WB) 7-3
- Z-93 (WZGC-FM)—Atlanta**
 - THE CLASH—Train In Vain (Epic)
 - MANHATTANS—Shining Star (Columbia)
 - KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 18-11
 - GARY NUMAN—Cars (Atco) 17-10
- WBQQ—Augusta**
 - VAN HALEN—The Cradle Will Rock (WB)
 - BILLY JOEL—It's Still Rock 'n' Roll To Me (Columbia)
- WFOM—Atlanta**
 - RODNEY CROWELL—Ashes By Now (WB)
 - BOB SEGER & SILVER BULLET BAND—Against The Wind (Capitol)
 - PAUL McCARTNEY—Coming Up (Columbia) 24-7
 - THE CLASH—Train In Vain (Epic) 25-9
- WSGA—Savannah**
 - KENNY ROGERS—Love The World Away (Asylum)
 - TOMMY TUNONE—Angels Say No (Columbia)
 - BETTE MIDLER—The Rose (Atlantic) 16-8
 - LIPPS INC.—Funkytown (Casablanca) 19-1

- WFLB—Fayetteville**
 - MANHATTANS—Shining Star (Columbia)
 - RUPERT HOLMES—Answering Machine (MCA)
 - CHRISTOPHER CROSS—Ride Like The Wind (WB) 27-17
 - BETTE MIDLER—The Rose (Atlantic) 30-18
- WMJX (96X)—Miami**
 - BETTE MIDLER—The Rose (Atlantic)
 - ELTON JOHN—Little Jeannie (MCA)
 - GARY NUMAN—Cars (Atco) 21-6
 - LIPPS INC.—Funkytown (Casablanca) 13-2
- Y-100 (WHYI-FM)—Miami**
 - JAMES LAST BAND—The Seduction (Polydor)
 - ROBBIE DUPREE—Steal Away (Elektra)
 - GARY NUMAN—Cars (Atco) 10-5
 - LIPPS INC.—Funkytown (Casablanca) 20-14
- WLOF—Orlando**
 - PAUL McCARTNEY—Coming Up (Columbia)
 - ROCKY BURNETTE—Tired Of Toeing The Line (EMI)
 - ELTON JOHN—Little Jeannie (MCA) 36-26
 - LIPPS INC.—Funkytown (Casablanca) 38-23
- Q-105 (WRBQ-FM)—Tampa**
 - KENNY ROGERS—Love The World Away (Asylum)
 - PAUL McCARTNEY—Coming Up (Columbia)
 - PRETENDERS—Brass In Pocket (Sire) 10-8
 - GARY NUMAN—Cars (Atco) 14-6
- BJ-105 (WBJW-FM)—Orlando**
 - BOB SEGER & SILVER BULLET BAND—Against The Wind (Capitol)
 - PAUL McCARTNEY—Coming Up (Columbia)
 - RAY GOODMAN & BROWN—Special Lady (Polydor) 15-8
 - PRETENDERS—Brass In Pocket (Sire) 17-12
- WQXQ—Daytona Beach**
 - KOOL & THE GANG—Hangin' Out (De-Lite)
 - BILLY JOEL—You May Be Right (Columbia)
 - MICHAEL JACKSON—She's Out Of My Life (Epic) 26-16
 - LIPPS INC.—Funkytown (Casablanca) 39-20
- WAFE—Jacksonville**
 - PAUL McCARTNEY—Coming Up (Columbia)
 - BOB SEGER & SILVER BULLET BAND—Against The Wind (Capitol)
 - JAMES LAST BAND—The Seduction (Polydor) 10-6
 - RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista) 9-5
- WAYS—Charlotte**
 - RODNEY CROWELL—Ashes By Now (WB)
 - MANHATTANS—Shining Star (Columbia)
 - THE CLASH—Train In Vain (Epic) 31-26
 - AMBROSIA—Biggest Part Of Me (WB) 20-14
- WKIX—Raleigh**
 - BOB SEGER & SILVER BULLET BAND—Against The Wind (Capitol)
 - AMBROSIA—Biggest Part Of Me (WB) D-26
 - MANHATTANS—Shining Star (Columbia) D-25
- WTMA—Charleston**
 - ELTON JOHN—Little Jeannie (MCA)
 - NEIL SEDAKA & DARAS SEDAKA—Should've Never Let You Go (Elektra)
 - BOZ SCAGGS—Breakdown Dead Ahead (Columbia) 20-14
 - BOB SEGER & SILVER BULLET BAND—Against The Wind (Capitol) 25-19
- WORD—Spartanburg**
 - ROCKY BURNETTE—Tired Of Toeing The Line (EMI)
 - JOHN STEWART—Spirit Of The Water (RSO)
 - ROBBIE DUPREE—Steal Away (Elektra) 22-13
 - LIPPS INC.—Funkytown (Casablanca) D-20
- WLAC—Nashville**
 - FIREFALL—Headed For A Fall (Atlantic)
 - BOB SEGER & SILVER BULLET BAND—Against The Wind (Capitol)
 - GARY NUMAN—Cars (Atco) 26-16
 - AMBROSIA—Biggest Part Of Me (WB) 14-7

- (WBQ) 92-Q—Nashville**
 - PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
 - PAUL McCARTNEY—Coming Up (Columbia)
 - GARY NUMAN—Cars (Atco) 18-14
 - BETTE MIDLER—The Rose (Atlantic) 20-15
- WHBQ—Memphis**
 - ROCKY BURNETTE—Tired Of Toeing The Line (EMI)
 - BERNADETTE PETERS—Gee Whiz (MCA)
 - LINDA RONSTADT—Hurt So Bad (Asylum) 22-17
 - LIPPS INC.—Funkytown (Casablanca) 16-8
- WFLI—Chattanooga**
 - KENNY ROGERS—Love The World Away (Asylum)
 - BERNADETTE PETERS—Gee Whiz (MCA)
 - ROBBIE DUPREE—Steal Away (Elektra) 23-18
 - AMBROSIA—Biggest Part Of Me (WB) 10-7
- WRJZ—Knoxville**
 - BOB SEGER & SILVER BULLET BAND—Against The Wind (Capitol)
 - LIPPS INC.—Funkytown (Casablanca)
 - GARY NUMAN—Cars (Atco) 17-6
 - BETTE MIDLER—The Rose (Atlantic) 23-7
- WGOW—Chattanooga**
 - RUPERT HOLMES—Answering Machine (MCA)
 - FRANK SINATRA—Theme From New York, New York (Reprise)
 - AMBROSIA—Biggest Part Of Me (WB) 19-12
 - ANDY GIBB & OLIVIA NEWTON-JOHN—I Can't Help It (RSO) 12-7
- WERC—Birmingham**
 - FIREFALL—Headed For A Fall (Atlantic)
 - THE CLASH—Train In Vain (Epic)
 - ROBBIE DUPREE—Steal Away (Elektra) 22-17
 - MICHAEL JACKSON—She's Out Of My Life (Epic) 20-10
- WSGN—Birmingham**
 - PAUL McCARTNEY—Coming Up (Columbia)
 - ELTON JOHN—Little Jeannie (MCA)
 - GARY NUMAN—Cars (Atco) 24-15
 - LIPPS INC.—Funkytown (Casablanca) 10-1
- WHHY—Montgomery**
 - KENNY ROGERS—Love The World Away (Asylum)
 - MANHATTANS—Shining Star (Columbia)
 - BROTHERS JOHNSON—Stomp (A&M) 16-10
 - BOB SEGER & SILVER BULLET BAND—Against The Wind (Capitol) 30-17
- KAAY—Little Rock**
 - BROTHERS JOHNSON—Stomp (A&M)
 - ROBBIE DUPREE—Steal Away (Elektra)
 - BETTE MIDLER—The Rose (Atlantic) 10-7
 - AMBROSIA—Biggest Part Of Me (WB) 19-15
- WSEZ (Z-93)—Winston-Salem**
 - ELTON JOHN—Little Jeannie (MCA)
 - CAPTAIN & TENNILLE—Happy Together (Casablanca)
 - BETTE MIDLER—The Rose (Atlantic) 14-3
 - PAUL McCARTNEY—Coming Up (Columbia) 38-20
- WAIV—Jacksonville**
 - PAUL McCARTNEY—Coming Up (Columbia)
 - JAMES LAST BAND—The Seduction (Polydor)
 - BOZ SCAGGS—Breakdown Dead Ahead (Columbia) 16-11
 - AMBROSIA—Biggest Part Of Me (WB) 26-23
- WZDQ—Chattanooga**
 - OZARK MOUNTAIN DAREDEVILS—Take You Tonight (Columbia)
 - NEIL SEDAKA & DARAS SEDAKA—Should've Never Let You Go (Elektra)
 - RODNEY CROWELL—Ashes By Now (WB) 29-22
 - KENNY ROGERS & KIM CARNES—Don't Fall In Love With A Dreamer (UA) 9-2

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Radio Programming

Older Age Groups New Madison Ave. Target

• Continued from page 3.

And astute record promotion people are taking this turn of events as an opportunity to promote what might be labeled more traditional MOR acts.

Casablanca is finding its way out of a heavy disco orientation with artists like Mac Davis, Tony Orlando and Captain and Tennille. MCA is promoting a new album by Bernadette Peters, which includes ballads, one with some trumpet backing by Harry James.

Former MCA promotion vice president Larry King says that artists such as Peters are growing increasingly important because of the direction radio is taking.

Chrysalis national promotion director Scott Kranzberg notes that his label is expanding from its new wave image to more mass appeal groups such as Hughie Lewis and the News, which he describes as a "singles act."

He says Lewis, which just signed with the label, has "a Boz Scaggs-type appeal," while Eric Troyer is a "Billy Joel type." He also points to the new Max Gronenthal album as having some r&b flavor, but, he adds, "We'll never get into r&b or country."

Black music is growing in importance in radio too. Dave Parks, promotion vice president for 20th Century-Fox Records, says, "There's a trend out there. White folks are not buying records, but black artists are selling. Stations are not worried about how many black acts they play. They're going by sales."

But Parks is also aware of the move to more adult acts, regardless of color. "We've got a push on for Stephanie Mills. She fits an adult contemporary format well. She's mass appeal."

Parks says even the a&r men are more selective about what they're recording. "They no longer want to

appeal to 12-15-year-olds."

At A&M, senior vice president of promotion Harold Childs takes a different tack. Noting that the A&M roster of artists will be "60% black by

July," he predicts this will change by the fall when new wave comes into its own and A&M will be ready.

Childs complains radio is "out of touch" and "behind the times." He

reasons that new wave is spreading by "word of mouth" because radio is not giving sufficient exposure to these acts.

"We need to bring back free-form

radio," Childs says, but the ad agencies aren't looking for free-form radio. They want nice, safe adult contemporary radio. And so the struggle goes on.

What do these great albums have in common?

Court To Rule On Chicago Tape Dispute

CHICAGO—More than 200 master tapes of live rock and jazz concerts have become the object of a legal dispute here between a radio station and its former engineer.

Station WXRT-FM has filed a legal action in Cook County Circuit Court against engineer Ken Rasek. WXRT's suit claims that the station is rightful owner of 218 "Unconcert" master tapes made by Rasek between 1973 and 1979. The suit also asks that an Allen and Heath mixing board be returned to the station.

The litigation revolves around Rasek's duties as a remote engineer for WXRT between 1973 and 1979. During this period Rasek was in charge of recording groups appearing in the Chicago area. These performances were aired by the station in its weekly "Unconcert" series, an ongoing program feature.

According to the station, Rasek has refused to turn over 218 unedited master tapes. Edited air tapes of the "Unconcerts" are housed at the WXRT studios.

Rasek is claiming he worked with the understanding that he would retain possession of the masters. The engineer says he also hopes to raise the point that the musical performances are the property of the artists and copyright holders.

The suit also demands that Rasek hand over any copies he may have made of master tapes.



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Billboard TOP LPs & TAPE

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Cat. Label)	ALBUM	8-TRACK	CASSETTE
★ 2	8	2	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol 500-126-41	8.98	8.98	8.98
2	1	21	PINK FLOYD The Wall Columbia PC 83682	13.98	13.98	13.98
★ 3	7	7	BILLY JOEL Glass Houses Columbia PC 83534	8.98	8.98	8.98
4	4	8	LINDA RONSTADT Mad Love A&M 54-980 (Ultra)	8.98	8.98	8.98
★ 6	9	9	THE BROTHERS JOHNSON Light Up The Night A&M SP 3745	8.98	8.98	8.98
6	5	36	MICHAEL JACKSON Off The Wall Epic EC 8-745	8.98	8.98	8.98
7	7	10	SOULTRACK American Gigolo Polygram 10 36-53	8.98	8.98	8.98
8	8	7	JOURNEY Departure Columbia PC 83399	8.98	8.98	8.98
★ 10	3	3	VAN HALEN Women and Children First Warner Bros. WS 3415	8.98	8.98	8.98
★ 11	12	12	CHRISTOPHER CROSS Christopher Cross Warner Bros. WS 3383	7.98	7.98	7.98
11	9	18	THE WHISPERS The Whispers Solar SS 1-5521 (MCA)	7.98	7.98	7.98
★ 13	3	3	ISLEY BROTHERS Go All The Way T-Records 36005 (CBS)	8.98	8.98	8.98
★ 14	15	15	PRETENDERS Pretenders Sire Sire 6083 (Warner Bros.)	7.98	7.98	7.98
14	12	26	HOW PETTY & THE BEARBBEAKERS Jamaica The Torpedoes Mercury 91505 (MCA)	8.98	8.98	8.98
15	15	29	EAGLES The Long Run Asylum SE-508	8.98	8.98	8.98
16	16	22	EM FOGELBERG Phenix Mercury 91505 (MCA)	8.98	8.98	8.98
★ 21	21	21	BOZ SCAGGS Middle Man Columbia PC 36196	8.98	8.98	8.98
★ 30	30	30	HENRY ROGERS Cideon Mercury 91505 (MCA)	8.98	8.98	8.98
19	20	7	SPYRO GYRA Catching The Sun MCA MCA 3108	8.98	8.98	8.98
★ 22	22	22	SMOKEY ROBINSON Warm Thoughts Tamla TB 367M1 (Motown)	8.98	8.98	8.98
21	18	12	J. GEILS BAND Love Stinks EMI-America 500 12016	7.98	7.98	7.98
22	23	23	GARY HUMAN The Pleasure Principle MCA 50-38120 (Atlantic)	7.98	7.98	7.98
★ 23	23	23	PAT TRAVERS BAND Crash And Burn Polydor PD 1-6262	7.98	7.98	7.98
24	27	9	HEART Babe Le Strange Epic FE 36973	8.98	8.98	8.98
25	19	7	ELVIS COSTELLO Get Happy Columbia PC 36347	7.98	7.98	7.98
★ 31	31	31	THE BEATLES Rarities Capitol SML 12060	8.98	8.98	8.98
39	39	7	THE MARSHALL TUCKER BAND Tenth Warner Bros. HS 34 0	8.98	8.98	8.98

MAY 10, 1980 BILLBOARD

Billboard Album Radio Action

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

Based on station playlists through Thursday (5/1/80)

Top Add Ons-National

- GRATEFUL DEAD—Go To Heaven (Arista)
- POINT BLANK—The Hard Way (MCA)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- 10cc—Look Here (WB)

Top Requests/Airplay-National

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

National Breakouts

- PETE TOWNSHEND—Empty Glass (Atco)
- URBAN COWBOY—Soundtrack (Asylum)
- PURE PRAIRIE LEAGUE—Firin' Up (Casablanca)
- SPIDER—(Dreamland)

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.

KFML-AM—Denver (I. Gordon)

- PETE TOWNSHEND—Empty Glass (Atco)
- MICHAEL FRANKS—One Bad Habit (WB)
- TERENCE BOYLAN—Suzy (Asylum)
- BENNY MARDONES—Never Run, Never Hide (Polydor)
- SPIDER—(Dreamland)
- LOU REED—Growing Up In Public (Arista)
- ERIC CLAPTON—Just One Night (RSO)
- FIREFALL—Undertow (Atlantic)
- LINDA RONSTADT—Mad Love (Asylum)
- URBAN COWBOY—Soundtrack (Asylum)

KISW-FM—Seattle (S. Slaton)

- BENNY MARDONES—Never Run, Never Hide (Polydor)
- GENESIS—Duke (Atlantic)
- POINT BLANK—The Hard Way (MCA)
- TOMMY TUTONE—(Columbia)
- PINK FLOYD—The Wall (Columbia)
- HEART—Bebe Le Strange (Epic)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- J. GEILS BAND—Love Stinks (EMI/America)

KZEL-FM—Eugene (C. Kovarick/P. Mays)

- PETE TOWNSHEND—Empty Glass (Atco)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- POINT BLANK—The Hard Way (MCA)
- DIXIE DREGS—Dregs Of The Earth (Arista)
- STERLING—City Kids (A&M)
- 10cc—Look Here (WB)
- VAN HALEN—Women And Children First (WB)
- PAT TRAVERS BAND—Crash And Burn (Polydor)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ROBIN LANE & THE CHARTBUSTERS—(WB)

KMOD-FM—Tulsa (B. Bruin/C. West)

- POINT BLANK—The Hard Way (MCA)
- URBAN COWBOY—Soundtrack (Asylum)
- PETE TOWNSHEND—Empty Glass (Atco)
- SQUEEZE—Argybargy (A&M)
- WILLIE NILE—(Arista)
- TERENCE BOYLAN—Suzy (Asylum)
- VAN HALEN—Women And Children First (WB)
- ERIC CLAPTON—Just One Night (RSO)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)

KBBC-FM—Phoenix (L. Thompson)

- TERENCE BOYLAN—Suzy (Asylum)
- MICHAEL FRANKS—One Bad Habit (WB)
- PETE TOWNSHEND—Empty Glass (Atco)
- OZARK MOUNTAIN DAREDEVILS—(Columbia)
- AMBROSIA—One Eighty (WB)
- BILLY JOEL—Glass Houses (Columbia)
- GORDON LIGHTFOOT—Dream Street Rose (WB)
- BOZ SCAGGS—Middle Man (Columbia)

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

- PETE TOWNSHEND—Empty Glass (Atco)
- POINT BLANK—The Hard Way (MCA)
- OZARK MOUNTAIN DAREDEVILS—(Columbia)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- PURE PRAIRIE LEAGUE—Firin' Up (Casablanca)
- DEF LEPPARD—On Through The Night (Mercury)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- LINDA RONSTADT—Mad Love (Asylum)
- PINK FLOYD—The Wall (Columbia)
- BILLY JOEL—Glass Houses (Columbia)

WLWQ-FM—Columbus (S. Runner)

- TOMMY TUTONE—(Columbia)
- AMBROSIA—One Eighty (WB)
- FATHER GUIDO SARDUCCI—Live At St. Douglas Convent (WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ERIC CLAPTON—Just One Night (RSO)
- PINK FLOYD—The Wall (Columbia)
- BILLY JOEL—Glass Houses (Columbia)
- WYDD-FM—Pittsburgh (J. Kinney)
- PETE TOWNSHEND—Empty Glass (Atco)
- POINT BLANK—The Hard Way (MCA)
- GRATEFUL DEAD—Go To Heaven (Arista)
- PURE PRAIRIE LEAGUE—Firin' Up (Casablanca)
- BILLY SQUIER—Tale Of The Tape (Capitol)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- J. GEILS BAND—Love Stinks (EMI/America)
- BILLY JOEL—Glass Houses (Columbia)

WLXP-FM—Milwaukee (B. Beam)

- POINT BLANK—The Hard Way (MCA)
- PETE TOWNSHEND—Empty Glass (Atco)
- SPIDER—(Dreamland)
- RUSSIA—(WB)
- PINK FLOYD—The Wall (Columbia)
- ERIC CLAPTON—Just One Night (RSO)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)

WEBN-FM—Cincinnati (C. Gary)

- BOZ SCAGGS—Middle Man (Columbia)
- PETE TOWNSHEND—Empty Glass (Atco)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- RUSS BALLARD—Barnet Dogs (Epic)
- BENNY MARDONES—Never Run, Never Hide (Polydor)
- RED RIDER—Don't Fight It (Capitol)
- PRETENDERS—(Sire)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- J. GEILS BAND—Love Stinks (EMI/America)

ZETA-4 (WVNZ-FM)—Miami (R. Parker)

- URBAN COWBOY—Soundtrack (Asylum)
- CRETOWES—Thin Red Line (Planet)
- PINK FLOYD—The Wall (Columbia)
- BLOWDIE—Eat To The Beat (Chrysalis)
- GARY NUMAN—The Pleasure Principle (Atco)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

ZETA-7 (WVWJ-FM)—Orlando (B. Mims)

- PETE TOWNSHEND—Empty Glass (Atco)
- POINT BLANK—The Hard Way (MCA)
- GRATEFUL DEAD—Go To Heaven (Arista)
- PURE PRAIRIE LEAGUE—Firin' Up (Casablanca)
- SCORPIONS—Animal Magnetism (Mercury)
- BRAINS—(Mercury)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ERIC CLAPTON—Just One Night (RSO)
- PINK FLOYD—The Wall (Columbia)
- VAN HALEN—Women And Children First (WB)
- WVDF-FM—Nashville (M. Beck)
- DIXIE DREGS—Dregs Of The Earth (Arista)
- POINT BLANK—The Hard Way (MCA)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- PINK FLOYD—The Wall (Columbia)
- ERIC CLAPTON—Just One Night (RSO)

WQDR-FM—Raleigh (R. Phillips)

- URBAN COWBOY—Soundtrack (Asylum)
- PETE TOWNSHEND—Empty Glass (Atco)
- DIXIE DREGS—Dregs Of The Earth (Arista)
- GRATEFUL DEAD—Go To Heaven (Arista)
- TERENCE BOYLAN—Suzy (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- BOZ SCAGGS—Middle Man (Columbia)
- LINDA RONSTADT—Mad Love (Asylum)

WQDR-FM—Raleigh (R. Phillips)

- URBAN COWBOY—Soundtrack (Asylum)
- PETE TOWNSHEND—Empty Glass (Atco)
- DIXIE DREGS—Dregs Of The Earth (Arista)
- GRATEFUL DEAD—Go To Heaven (Arista)
- TERENCE BOYLAN—Suzy (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- BOZ SCAGGS—Middle Man (Columbia)
- LINDA RONSTADT—Mad Love (Asylum)

Northeast Region

TOP ADD ONS:

- GRATEFUL DEAD—Go To Heaven (Arista)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- POINT BLANK—The Hard Way (MCA)
- 10cc—Look Here (WB)

TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

- PETE TOWNSHEND—Empty Glass (Atco)
- PURE PRAIRIE LEAGUE—Firin' Up (Casablanca)
- URBAN COWBOY—Soundtrack (Asylum)
- SPIDER—(Dreamland)

WNEW-FM—New York (M. McIntyre)

- PURE PRAIRIE LEAGUE—Firin' Up (Casablanca)
- OZARK MOUNTAIN DAREDEVILS—(Columbia)
- 10cc—Look Here (WB)
- STIFF LITTLE FINGERS—Nobody's Heroes (Chrysalis)
- DIRTY LOOKS—(Stiff/Epic)
- RUSS BALLARD—Barnet Dogs (Epic)
- PRETENDERS—(Sire)
- PETE TOWNSHEND—Empty Glass (Atco)
- BILLY JOEL—Glass Houses (Columbia)
- GENESIS—Duke (Atlantic)

WRNW-FM—New York (G. Axelbank)

- LOU REED—Growing Up In Public (Arista)
- GRATEFUL DEAD—Go To Heaven (Arista)
- PETE TOWNSHEND—Empty Glass (Atco)
- URBAN COWBOY—Soundtrack (Asylum)
- TERENCE BOYLAN—Suzy (Asylum)
- 10cc—Look Here (WB)
- PETE TOWNSHEND—Empty Glass (Atco)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- LINDA RONSTADT—Mad Love (Asylum)
- MICHAEL FRANKS—One Bad Habit (WB)

Western Region

TOP ADD ONS:

- GRATEFUL DEAD—Go To Heaven (Arista)
- POINT BLANK—The Hard Way (MCA)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- 10cc—Look Here (WB)

TOP REQUEST/AIRPLAY:

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- VAN HALEN—Women And Children First (WB)
- LINDA RONSTADT—Mad Love (Asylum)
- PINK FLOYD—The Wall (Columbia)

BREAKOUTS:

- PETE TOWNSHEND—Empty Glass (Atco)
- URBAN COWBOY—Soundtrack (Asylum)
- BENNY MARDONES—Never Run, Never Hide (Polydor)
- SPIDER—(Dreamland)

Southwest Region

TOP ADD ONS:

- POINT BLANK—The Hard Way (MCA)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- GRATEFUL DEAD—Go To Heaven (Arista)
- OZARK MOUNTAIN DAREDEVILS—(Columbia)

TOP REQUEST/AIRPLAY:

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- VAN HALEN—Women And Children First (WB)
- ERIC CLAPTON—Just One Night (RSO)

BREAKOUTS:

- PETE TOWNSHEND—Empty Glass (Atco)
- TERENCE BOYLAN—Suzy (Asylum)
- SPIDER—(Dreamland)
- ORIGINAL MIRRORS—(Arista)

KZEW-FM—Dallas (D. Miller)

- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- POINT BLANK—The Hard Way (MCA)
- KINGBEES—(RSO)
- LITTLE RIVER BAND—Backstage Pass (Capitol)
- TRICKSTER—Back To Zero (Jet)
- ORIGINAL MIRRORS—(Arista)
- BILLY NOEL—Glass Houses (Columbia)
- JOURNEY—Departure (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- CLASH—London Calling (Epic)

KL0L-FM—Houston (P. Riann)

- GRATEFUL DEAD—Go To Heaven (Arista)
- PETE TOWNSHEND—Empty Glass (Atco)
- POINT BLANK—The Hard Way (MCA)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- STERLING—City Kids (A&M)
- SCORPIONS—Animal Magnetism (Mercury)
- VAN HALEN—Women And Children First (WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- HEART—Bebe Le Strange (Epic)
- URBAN COWBOY—Soundtrack (Asylum)

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

- PETE TOWNSHEND—Empty Glass (Atco)
- POINT BLANK—The Hard Way (MCA)
- GRATEFUL DEAD—Go To Heaven (Arista)
- SCORPIONS—Animal Magnetism (Mercury)
- JAGS—Evening Standards (Island)
- SPIDER—(Dreamland)
- BILLY JOEL—Glass Houses (Columbia)
- VAN HALEN—Women And Children First (WB)
- ERIC CLAPTON—Just One Night (RSO)
- CLASH—London Calling (Epic)

Midwest Region

TOP ADD ONS:

- POINT BLANK—The Hard Way (MCA)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- GRATEFUL DEAD—Go To Heaven (Arista)
- RUSSIA—(WB)

TOP REQUEST/AIRPLAY:

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- BILLY JOEL—Glass Houses (Columbia)
- J. GEILS BAND—Love Stinks (EMI/America)

BREAKOUTS:

- PETE TOWNSHEND—Empty Glass (Atco)
- BILLY SQUIER—Tale Of The Tape (Capitol)
- PURE PRAIRIE LEAGUE—Firin' Up (Casablanca)
- BENNY MARDONES—Never Run, Never Hide (Polydor)

WABX-FM—Detroit (J. Duncan)

- PETE TOWNSHEND—Empty Glass (Atco)
- POINT BLANK—The Hard Way (MCA)
- BILLY SQUIER—Tale Of The Tape (Capitol)
- DEF LEPPARD—On Through The Night (Mercury)
- J. GEILS BAND—Love Stinks (EMI/America)
- JOE PERRY PROJECT—Let The Music Do The Talking (Columbia)
- LINDA RONSTADT—Mad Love (Asylum)
- JOURNEY—Departure (Columbia)

WJKL-FM—Elgin (T. Marker/W. Leisinger)

- PETE TOWNSHEND—Empty Glass (Atco)
- LOU REED—Growing Up In Public (Arista)
- MICHAEL FRANKS—One Bad Habit (WB)
- BRAINS—(Mercury)
- KITTYHAWK—(EMI/America)
- MARSHALL TUCKER BAND—Tenth (WB)
- KINGBEES—(RSO)
- MADNESS—One Step Beyond (Sire)
- CLASH—London Calling (Epic)

WVMS-FM—Cleveland (J. Gorman)

- PETE TOWNSHEND—Empty Glass (Atco)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- GRATEFUL DEAD—Go To Heaven (Arista)
- SCORPIONS—Animal Magnetism (Mercury)
- ORCHIDS—(MCA)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- JAGS—Evening Standards (Island)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

Southeast Region

TOP ADD ONS:

- GRATEFUL DEAD—Go To Heaven (Arista)
- POINT BLANK—The Hard Way (MCA)
- 10cc—Look Here (WB)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)

TOP REQUEST/AIRPLAY:

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

BREAKOUTS:

- PETE TOWNSHEND—Empty Glass (Atco)
- URBAN COWBOY—Soundtrack (Asylum)
- DIXIE DREGS—Dregs Of The Earth (Arista)
- PURE PRAIRIE LEAGUE—Firin' Up (Casablanca)

WRAS-FM—Atlanta (M. Williams)

- GRATEFUL DEAD—Go To Heaven (Arista)
- POINT BLANK—The Hard Way (MCA)
- LOU REED—Growing Up In Public (Arista)
- 10cc—Look Here (WB)
- ALLAN CLARKE—Legendary Heroes (Elektra)
- PURE PRAIRIE LEAGUE—Firin' Up (Casablanca)
- ELVIS COSTELLO—Get Happy (Columbia)
- SPECIALS—(Chrysalis)
- MADNESS—One Step Beyond (Sire)
- SQUEEZE—Argybargy (A&M)

WHFS-FM—Bethesda (D. Einstein)

- GRATEFUL DEAD—Go To Heaven (Arista)
- LEVON HELM—American Son (MCA)
- BRAM TCHAIKOVSKY—Pressure (Polydor/Radar)
- POINT BLANK—The Hard Way (MCA)
- 10cc—Look Here (WB)
- PETE TOWNSHEND—Empty Glass (Atco)
- ELVIS COSTELLO—Get Happy (Columbia)
- PRETENDERS—(Sire)
- ERIC CLAPTON—Just One Night (RSO)
- SQUEEZE—Argybargy (A&M)

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HARTFORD DEVELOPMENT

Mort Fega Programs WINF-AM Into Jazz

By DOUG HALL

MANCHESTER, Conn.—Mort Fega, who some 20 years ago was a prominent New York radio figure when he succeeded Symphony Sid Torin on the popular all-night jazz show on WEVD-FM New York, has moved into programming WINF-AM here and is taking the typical MOR format into a decidedly jazz direction.

on the air and much of what he plays is not jazz: Billy Joel, Jane Olivior, Judy Garland, Anita Kerr Singers, Sergio Mendes, Peter Dean, Steve and Eydie.

But it's all woven together with a solid base of jazz: Ella Fitzgerald, Sarah Vaughan, Dinah Washington, Joe Williams, Count Basie, Woody Herman, Duke Ellington, Quincy Jones, Buddy Rich, Chuck Mangione, Dave Brubeck, Cal Tjader, Clark Terry and Bob James.

Fega is actually the music director. There is no program director. There is also no station play list. All on-air talents are only restricted by the limitations of the selections in the large library Fega has put together.

As Fega explains, "As the library is structured they virtually cannot play any less than excellent music because there ain't no such things in the library."

"I'm coaching a bunch of kids here," Fega says. Among his kids are Steve Nichols, whom he brought over from WWUH-FM, the Univ. of Hartford station.

Fega points out that there is no hard core jazz in his library. There are jazz treatments of what is generally called standards.

He continues, "It's not my purpose to program jazz here, in spite of

(Continued on page 26)



Mort Fega

Fega of late had been doing a jazz-oriented show on WMLB-AM West Hartford and now does an afternoon show on WINF, another Hartford area station.

Fega doesn't like to say he plays jazz. In fact he never mentions jazz



STATION CONCERT—A dancer kicks high during a highlight of a Flora Purim/Airto concert WRVR-FM New York sponsored at Town Hall in Manhattan.

LIVE MUSIC KLON-FM in California Broadcasts 2-Hour Stanza Saturdays With a Band

By DAVE DEXTER JR.

LOS ANGELES—Fred Woodruf says his show on KLON-FM in nearby Long Beach is the only one of its kind being broadcast these days.

Woodruf produces "Live Music 1980" every Saturday at 3 p.m. It runs two hours and airs, in stereo, live singers, bands and guest instrumental soloists, most of it strongly jazz-oriented.

"It is," Woodruf says, "radio as radio should be, and once was. No records. No script for everyone to follow to the letter. We regard it as a return to musical sanity."

Woodruf is a transplanted Tennessean who describes himself as a

singer, musicologist, communicator and host-producer. He also is a dedicated big band buff who is adamant that the big bands, in time, will return to popularity.

"We consistently present some of the better musical attractions," Woodruf notes. "We have done interviews with Count Basie, Woody Herman, Buddy Rich and many other luminaries. But the meat of our show is the live music, and our guests include artists like Bill Watrous, Jack Morgan leading the Russ Morgan orchestra, Ray Linn and his Chicago Stompers and songwriters Sammy Fain, Al Trace, Dick Sherman, Johnny Mandel and Buddy

Feyne. As for singers, we've broadcast Connie Haines, Herb Jeffries, Mavis Rivers, the Modernaires with Paula Kelly Jr., Bob Grabeau of the old Jan Garber band and pianist-singer Jack English."

Woodruf maintains, in addition, a standing studio band of eight local musicians. Steve Barker reigns as chief engineer and Carol Montgomery serves as studio manager along with young Gerald Woodruf on the KLON spot at 88.1 on the dial. The station is non-commercial, affiliated with National Public Radio, and producer Woodruf accepts no pay for his work.

"We broadcast a tribute to Duke Ellington a while back," says Woodruf. "One of our guests was Marl Young, secretary of American Federation of Musicians Local 47 in Los Angeles just a few miles up the freeway. He presented us with an attractive plaque which paid tribute to our contribution to the enrichment of musical life and for furthering the presentation of live music. And then he made me an honorary member of Local 47. So we must be doing something right."

Woodruf is hardly an old fuddy duddy, however.

"I'm as much a fan of the music of the 1930s and '40s as anyone," he says. "But now we are in the 1980s and we can't look back or stand still. The development of new concepts and new musical instruments in recent years has bolstered the excitement and flexibility of the big bands to a point that far exceeds anything we thought might be possible 30 or 40 years ago."

"The reason that big band sounds and good jazz have difficulty attaining popularity these days is radio—hardly any stations will broadcast those kinds of music. And so today's young artists receive no exposure. The record companies occasionally put out a big band album but without radio exposure it has no chance to sell profitably."

"Live Music 1980" on Saturday (3) marked the 70th consecutive broadcast, an answer, in Woodruf's mind, to the sterile canned and automated radio he hears while turning the dial and which he finds "revolting." Woodruf reckons his knowledge of what constitutes good radio entertainment is as viable as anyone else's these days. He began his show business career when he was 5, working vaudeville as part of a family act, singing and dancing. He led his own band in the South. He worked as a deejay and as a record hustler in and around Nashville. And he did a tour of duty for the special services division of the U.S.

(Continued on page 26)

MAY 10, 1980 BILLBOARD

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Vox Jox

By DOUG HALL

NEW YORK—Joel Denver is the new program director at WITH-FM Baltimore, a station which also has a new owner—Scripps-Howard—and a new general manager, Jim Fox.

Denver, who comes from KSLQ-FM St. Louis will fine-tune an existing Top 40 format by "cleaning up the music." Denver prefers to describe the format as "good rock 'n' roll with a mass appeal."

The station was acquired from Reeves Telecom and Fox had been sales manager at WBAL-AM/WIYY-FM Baltimore.

Larry West is looking for a job and WCAS-AM Cambridge general manager Dan Murphy is looking for a new music director. West was let go from the station after he got into a disagreement with Murphy over the station's music policy. West wanted to broaden the music with current selections while Murphy wanted to keep a folk music policy. West, a member of the United Electrical Workers union, has filed a grievance.

Susan Collins has joined the staff of KSTP-AM St. Paul as promotion director and programming assistant. She comes from MCA Records and has had previous experience in radio. . . . Andy Taylor moves to KEEL-AM Shreveport from KROK-FM Shreveport.

Bob Sirott has been appointed special projects director of WLUP-FM Chicago. Sirott, who was morning drive man at WBBM-FM Chicago and afternoon drive man at WLS-AM Chicago, will coordinate music and news feature specials for national distribution and pursue television projects as well. He will also be on the air commenting on sports in both drive periods. The station is sponsoring "Summer Games '80" as a promotion and will include a 9.8-mile track event.

John Dzima has been named as music director at KORJ-FM (K-Orange) Garden Grove, Calif., succeeding Keli Mitchel. Dzima is also handling middays on the air. Al Connors, from KHJ-AM Los Angeles, is the morning man. Tab O'Neil, from KFXM-AM San Bernardino, Calif., is on the air in the evenings.

Mike Membrado is the new Arbitron vice president and general manager of radio succeeding Rick Aurichio, who moves up to vice president and general manager of Arbitron television. Membrado, who has been with Arbitron since Jan. 1, comes from the television rep

firm of Adam Young & Co. . . . WIGO-AM Atlanta has been named "best station of the year" by the Academy of Professional Broadcasters at its first Golden Voice Awards banquet. The academy is an association of black Americans in broadcasting.

Cal Casey, former national programming consultant with Drake-Chenault, is named associate director of stereo rock for TM Programming. Casey began in radio as a DJ while in college in Wisconsin. . . . Bartley Walsh has moved from general manager of WWWW-FM (W4) Detroit to be general manager of NBC's WKYS-FM Washington.

Sharon Rosenbush has joined NBC's KYUU-FM San Francisco as manager of advertising and promotion. She comes from KYA-AM-FM San Francisco. . . . Foster and Brogren are back together again as a morning team on WHNC-AM Henderson, N.C.. John Asher, long vice president of advertising and promotion for Golden West stations, will handle these activities for KRLA-AM Pasadena through his newly formed John Asher & Associates.

Jan Kowal has moved from sales and programming assistant at KNIX-FM Tempe, Ariz., to direct publicity and promotion for the station. . . . WWSW-AM Pittsburgh's Charlie Warren morning show has been beefed up with Karl Hardman and Marilyn Eastman, writers and producers of comedy material. Both join the production staff and both have previously worked for KDKA-AM Pittsburgh and WTAE-AM Pittsburgh.

Jim Arcara is now executive vice president of radio for Capital Cities. He moves up from vice president and general manager of WPAT-AM-FM Paterson, N.J. . . . Marvin Hamlish will co-host Tom Gauger's midday program on WMAL-AM Washington May 12. This marks the composer-conductor's second guest appearance on the station.

Jerry Longden joins KROQ-FM Pasadena, Calif. He now helms the 10 a.m. to 3 p.m. shift. Longden comes from KEZY-FM Anaheim, Calif. The lineup for KROQ is now Daryl Wayne, 6-10 a.m.; Longden, 10 a.m.-3 p.m.; Shana, 3 to 7 p.m.;

OGLE SHOW SYNDICATED

NEW YORK—"Radio, Radio," the show hosted by DJ John Ogle on WPIX-FM New York until it was cancelled in a station format change, is back being taped live from Tramps, a Manhattan showcase club.

The first show on April 27, which included an interview with Deborah Harry and Chris Stein of Blondie, is being syndicated to 400 stations by Newscript.

Future shows at Tramps are to feature many of the artists heard on the WPIX program, including Lou Reed, David Johansen and Sylvain Sylvain.

Ogle also hopes to revive another WPIX feature—the presentation of tapes of bands without a record contract. Ogle is asking bands through his syndicated outlets to submit tapes.

Jed the Fish, 7-11 p.m.; Chuck Randall, 11 p.m.-3 a.m. and the team of Nick Stavros and Scott Mason from 3-6 a.m.

Walter Hawn joins WJDY-AM Salisbury, Md., as morning man. Hawn was formerly program director at KRTN-AM Raton, N.M.



FEEL PRETTY?—Ninfa Ortiz of Houston sings "I Feel Pretty" as part of her "most outrageous stunt" which won her \$6,000 worth of gold from KRLY-FM Houston. That's not hair she's got tucked in on her head. It's cow dung which she packed on to replace the hair she shaved off as part of the stunt.

Mort Fega

• Continued from page 25

my long service in the jazz community. Some of the music has a jazz inflection and all of the music has the stamp of quality. If it's not good it doesn't find its way into the library."

Fega believes there is a "sufficiency of radio listeners who have been disenfranchised by the tight format philosophy that pervades the industry. Our philosophy is to play music that will be pleasing to virtually anyone who tunes in, especially with our devotion to preserving a high degree of familiarity where the compositions selected are concerned. In a word, the music I select is designed to please the hippest of listeners and be sufficiently palatable to alienate no one."

Fega reports station general manager Jeff Jacobs has given him "a completely free hand to manage the music" and the community response has been "enthusiastic."

Among the artists Fega plays is Bobbi Rogers, a local talent Fega discovered. He has recorded her on his own Focus label and is getting airplay on a number of other stations including WNEW-AM New York.

Live Music

• Continued from page 25

Army as entertainment director for troops on the islands of Guam and Saipan in the South Pacific. Somewhere in there he majored in music at Middle Tennessee State Teachers College.

Now he's devoted to live radio. And his crusade is building listeners not only in the burgeoning Long Beach area but in Los Angeles as well.

Pro-Motions

LOS ANGELES — Orange County, Calif. KEZY-AM air personality Dave Forman conducted a Linda Ronstadt. Who and Bob Seger ticket giveaway with a twist. Listeners had to show up at the station by 6 p.m. with a sign that said "KEZY Kicks Ass."

Ronstadt tickets were set aside for the person with the biggest sign and the runnerups received Seger and Who tickets. The winning sign measured a quarter of a mile.

Because of the large number of entrants, new categories were added such as smallest sign, most creative and most colorful. Other prizes were Dodgers tickets, T-shirts, bumper stickers and albums.

Virgin Records is giving Shooting Star a major promotion with 19 radio stations tied into a plan to push the group's new self-titled album.

Under the direction of Virgin general manager Charlie Dimont, vice president of promotion Kurt Nerlinger national FM promotion director Phillip Page, Virgin has contracted the International Star Registry in Toronto, which is in the business of naming astronomical stars, to have contestants give names to stars which have not yet been named.

Winners get a star officially named to their wishes. In a few markets, telescopes will be awarded.

Stations involved are WBCY-FM Charlotte, N.C.; WKQB-FM Nashville, WYMX-FM Augusta, Ga., WLUP-FM Chicago; WCOZ-FM Boston, WMMR-FM Philadelphia, WCCC-FM Hartford, Conn., WQBK-FM Albany, KZEW-FM Dallas, KILT-FM Houston, KMAC-AM/KISS-FM San Antonio, KLBJ-FM Austin, KLAQ-FM El Paso, KMOD-FM Tulsa, KXXY-FM Oklahoma City, WRNO-FM New Orleans and WIOT-FM Toledo.

All of these markets have retail tie-ins and most will have in-store display contests. These include Kansas City and St. Louis where Shooting Star touring jackets are being given away as prizes. Retail chains involved are Musicland in Kansas City and Record Bar in St. Louis.

KFRC-AM San Francisco vice president and general manager Patrick Norman gave Mayor Diane Feinstein a check for the \$5,672 raised in the "Eagles Long Run" mini-marathon held in Golden Gate Park March 8.

Mayor Feinstein turned the check over to Michael Painter, president of the Friends of Recreations and Parks. Four thousand people participated in the "Long Run" either as runners or spectators.

Glenn Frey and Don Felder, members of the Eagles, presented trophies to John Moreno and Michele Oubuchon, the race winners. Both received a trip for two to the Boston Marathon.

Atlanta manger of national album promotion Alan Wolmark worked with WMMR-FM Philadelphia program director Charlie Kendall to present Atlantic artists Laurie and the Sighs in a live concert broadcast from Philadelphia's Bijou Cafe. Tickets to the performance were sold at a special price of \$1.93 to listeners. The station's dial is at 93.3.

EMI America's Fools recently stopped in Chicago's WXRT-FM to visit program director Norm Winer. The visit was arranged by Chicago promotion manager Howard Bernstein.

WKTU-FM New York hosted a special premiere of the film "Get Rollin'" and followed it up with a roller skating party at Busby's, the Greenwich Village roller club. Arista act GQ was among the guests.

Tired of the usual presentations of gold records, Atco Records decided that when Blackfoot's "Strikes" album went gold it would award likenesses of the snake on the album cover frozen in plastic balls. These gifts were presented to Kid Leo, music director of WMMS-FM Cleveland; Chris Kovarik, music director of KZEL-FM Eugene, Ore.; Greg Gillespie, music director of KAZY-FM Denver and Chris Miller, program director of KZAP-FM Sacramento.

Virgin recording artists the Motors recently visited WNEW-FM New York jock Peter Larkin to promote its new album "Tenement Steps" and its single "Love And Loneliness," distributed by Atlantic Records. They also visited WLIR-FM Hempstead, N.Y., where they talked to jock Ray White.

Through stations KROQ-FM Pasadena, Calif., KSJO-FM San Jose, WABX-FM Detroit, WXRT-FM Chicago, WBCN-FM Boston and KLBJ-FM Austin, Virgin Records sponsored an XTC exam, in which 100 questions are asked concerning the group XTC. The person who comes closest to getting the 100 possible points receives the drum kit XTC drummer Terry Chambers used onstage on the recent XTC tour.

Atlantic's Turley Richards recently played over WMMS-FM's "Coffeebreak Concert" in Cleveland. It was a live broadcast from the Agora hosted by Matt the Cat.

Bubbling Under The HOT 100

- 101—GOT TO BE ENOUGH, Con Funk Shun, Mercury 76051
- 102—HIGH, Skyy, Salsoul 72113 (RCA)
- 103—ALL NIGHT THING, The Invisible Man's Band, Mango 103 (Island)
- 104—A LOVERS HOLIDAY, Change, RFC 49208 (Warner Bros)
- 105—DALLAS, Floyd Cramer, RCA 11916
- 106—OVERNIGHT SENSATION, Jerry Knight, A&M 2215
- 107—I CAN SURVIVE, Triumph, RCA 11945
- 108—DANCIN' LIKE LOVERS, Mary MacGregor, RSO 1025
- 109—GIVE ME SOME EMOTION, Webster Lewis, Epic 9-50832
- 110—SLIPSTREAM, Allan Clark, Elektra 46617

Bubbling Under The Top LPs

- 201—TOMMY TUTONE, Tommy Tutone, Columbia JC 36372
- 202—ABBA, Greatest Hits Vol. 2, Atlantic SD 160009
- 203—JERRY KNIGHT, Jerry Knight, A&M SP 4788
- 204—THE TOURISTS, Reality Effect, Epic NJE 36386
- 205—FELIX CAVALIERE, Castles In The Air, Epic JE 35990
- 206—NEIL SEDAKA, In The Pocket, Elektra 6E-259
- 207—KITTYHAWK, Kittyhawk, EMI-America SW 17029
- 208—HEAT, Heat, MCA MCA-3225
- 209—GALLAGHER, Gallagher, United Artists LT 1019
- 210—KWICK, Kwick, EMI-America SW 17025

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★1	1	10	DON'T SAY GOODNIGHT—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley), T-Neck 9-2290 (CBS) (Bovina, ASCAP)	★34	43	6	WINNERS—Kleer (N. Durham, W. Cunningham), Atlantic 3650, (Alex/Soulus, ASCAP/Darak/Good Groove, BMI)	68	70	3	AIN'T THAT LOVING YOU—Lou Rawls (H. Banks, A. Jones), P.I.R. 9-3102 (CBS) (East Memphis, BMI)
	2	13	DON'T PUSH IT, DON'T FORCE IT—Leon Haywood (Haywood), 20th Century 2443 (RCA) (Jim-Edd, BMI)	35	35	6	TONIGHT I'M ALRIGHT—Narada Michael Walden (N.M. Walden), Atlantic 3655, (Walden/Gratitude Sky, ASCAP)	69	71	3	STILL WAITING—Prince (Prince), Warner Bros. 49226 (Ecnirp, BMI)
★3	3	9	LADY—Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)	★36	46	5	LET THIS MOMENT BE FOREVER—Kwikk (A. Jones), EMI/America 8037 (Cessess, BMI)	★70	80	3	FREAKIN' TIME—Asphalt Jungle (K. Gibson, J. Hicks), TEC 765 (M&H, ASCAP)
★4	5	8	LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/Black Bull, ASCAP)	37	36	12	YOU ARE MY FRIEND—Sylvester (La Belle, Ellison, Edwards), Fantasy 883 (Zuri, BMI)	★71	81	2	BEHIND THE GROOVE—Teena Marie (T. Marie, R. Rudolph), Gordy 7184 (Motown) (Jobete, ASCAP/Dickiebird, BMI)
★5	6	8	LET ME BE THE CLOCK—Smokey Robinson (W. Robinson), Tamla 54311 (Motown) (Bertram, ASCAP)	★38	48	6	OVERNIGHT SENSATION—Jerry Knight (J. Knight), A&M 4788, (Almo/Crimisco, ASCAP)	★72	82	2	SHE'S OUT OF MY LIFE—Michael Jackson (T. Hahler), Epic 9-50871 (Fiddleback/Peso/Kidada, BMI)
★6	7	9	TWO PLACES AT THE SAME TIME—Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)	★39	49	5	A LOVER'S HOLIDAY—Change (D. Romani, T. Willoughby), RFC 49208 (Warner Bros.) (Little Macho, ASCAP)	★73	83	2	ONE IN A MILLION YOU—Larry Graham (S. Dees), Warner Bros. 49221 (Irving/Medad, BMI)
7	4	13	STOMP—Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Broyay, ASCAP)	40	31	14	WHY YOU WANNA TREAT ME SO BAD—Prince (Prince), Warner Bros. 49178 (Ecnirp, BMI)	★74	84	2	I DON'T GO SHOPPING—Patti LaBelle (P. Allen, D. Lasley), Epic 9-50872 (Almo, ASCAP/Irving/Woolnoug, BMI)
★8	9	8	FUNKY TOWN—Lipps, Inc. (S. Greenberg), Casablanca 2233 (Rick's/Rightsong/Steve Greenberg, BMI)	41	34	16	EVERY GENERATION—Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	75	77	3	ANYTHING YOU WANT—David Sanborn (D. Sanborn, M. McDonald), Warner Bros. 49219 (Hiatus, BMI/Taurin/Tunes, ASCAP)
★9	10	9	GOT TO BE ENOUGH—Con Funk Shun (M. Cooper, F. Pilate), Mercury 76051 (Val Le-Joe, BMI)	42	42	7	FOREVER—Mass Production (T. Williams), Cotillion 45009 (Atlantic) (Two Pepper, ASCAP)	★76	85	2	STICKS & STONES—Chuck Brown & The Soul Searchers (B. Sutton, M. Sutton), Source 41226 (MCA) (Jobete, ASCAP)
★10	17	6	SWEET SENSATION—Stephanie Mills (J. Mtume, R. Lucas), 20th Century 2449 (RCA) (Frozen Butterfly, BMI)	43	41	10	UNDER YOUR SPELL—Phyllis Hyman (J. Mtume, R. Lucas), Arista 0495 (Frozen Butterfly, BMI)	★77	86	2	ANGEL OF THE NIGHT—Angela Bofill (B. Hull, J. Devlin), Arista/GRP 2504 (Brass Heart, BMI)
★11	12	9	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)	★44	64	2	BACK TOGETHER AGAIN—Roberta Flack with Donny Hathaway (J. Mtume, R. Lucas), Atlantic 3661 (Scarab, BMI)	78	45	8	SUGAR—Kenny Doss (M.H. Bryant), Bearsville 49197 (Warner Bros.) (Every Knight/Unichappell, BMI)
12	8	13	I DON'T BELIEVE YOU WANT TO GET UP AND DANCE—Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Wilson, R. Taylor), Mercury 76037 (Total Experience, BMI)	45	44	7	FROM 9:00 UNTIL—Lakeside (D. Stokes), Solar 11931 (RCA) (Spectrum VII, ASCAP)	★79	89	2	I JUST CAN'T SHAKE THE FEELING—Ava Cherry (B. Eli, J. Prusan), Curtom/RSO 1027 (Friday's Child, BMI)
13	13	12	HIGH—Skyy (R. Muller), Salsoul 72113 (RCA) (One To One, ASCAP)	★46	55	5	BABY, THIS LOVE THAT WE'VE FOUND—Heat (T. Saviano, J.M. Arnold), MCA 41203 (Koppelman/Bandier, BMI)	★80			NEW ENTRY
★14	15	8	MINUTE BY MINUTE—Peabo Bryson (M. McDonald, L. Abrams), Capitol 4844 (Snug/Loresta, BMI/ASCAP)	47	47	6	THAT THANG OF YOURS—John & Arthur Simms (J. Simms, A. Simms), Casablanca 2251	★81			NEW ENTRY
★15	23	9	ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)	★48	56	5	STARS IN YOUR EYES—Herbie Hancock (R. Parker, Jr., H. Hancock, G. Christopher, L. Capuano), Columbia 1-11236 (Raydiola, ASCAP/Hancock, Polo Grounds, BMI)	★82			NEW ENTRY
16	16	10	WE OUGHT TO BE DOIN' IT—Randy Brown (H. Banks, C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)	★49	57	5	COMING DOWN FROM LOVE—Bobby Caldwell (B. Caldwell), Clouds 21 (T.K.) (Sherlyn/Lindseyanne/Bobby Caldwell, BMI)	★83			NEW ENTRY
★17	19	7	INSIDE OF YOU—Ray, Goodman & Brown (A. Goodman, H. Ray, L. Walter, H. Goodman), Polydor 2077, (H.A.B./Dark Cloud, BMI)	50	53	6	LET THE MUSIC TAKE ME—Patrice Rushen (Patrice Rushen/Sheere Brown), Elektra 46604, (Baby Fingers/Showbreere, ASCAP)	★84			NEW ENTRY
★18	22	9	GOTTA GET MY HANDS ON SOME—Fatback (B. Curtis, G. Thomas), Spring 3008 (Polydor) (Clita, BMI/Sign Of The Twins, ASCAP)	51	51	4	I CAN'T GO ON LIVING WITHOUT YOU—Tavares (B.F. Wright Jr.), Capitol 4846 (Ritesonian, ASCAP)	85	25	21	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL—Spinners (S. Linzer, D. Randall), Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)
19	11	17	AND THE BEAT GOES ON—Whispers (L. Sylvester, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	★52	62	4	JUST US—Two Tons Of Fun (Robinson, Orsborn), Fantasy/Honey 888 (Jobete, ASCAP)	★86			NEW ENTRY
20	14	12	OFF THE WALL—Michael Jackson (R. Temperton), Epic 9-50838 (Almo, ASCAP)	★53	63	4	GIMME SOMETHING REAL—Wardell Piper (N. Ashford, V. Simpson), Midsong 772000 (CBS) (Nic-O-Val, ASCAP)	★87			NEW ENTRY
★21	24	7	REACH YOUR PEAK—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45013 (Atlantic) (Chic, BMI)	54	54	5	BABY I'M FOR REAL—Hamilton Bohannon (M. Gaye), Mercury 76054 (Jobete, ASCAP)	88	38	14	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)
★22	32	4	LANDLORD—Gladys Knight & The Pips (N. Ashford, V. Simpson), Columbia 1-11239 (Nic O Val, ASCAP)	★55	65	3	THE GROOVE—Rodney Franklin (R. Franklin), Columbia 1-11252 (Maicaboom, BMI)	★89			NEW ENTRY
23	18	14	STANDING OVATION—G.Q. (E.R. LeBlanc, H. Lane, K. Crier, P. Service), Arista 04583 (Arista-G.Q., ASCAP/Careers, BMI)	★56	66	4	SHEET MUSIC—Barry White (B. White, P. Politi), Unlimited Gold 9-1415 (CBS) (Seven Songs/Ba-Da-Ke, BMI)	90	39	13	MUSIC TRANCE—Ben E. King (B.E. King), Atlantic 3635 (Smiling Clown, BMI)
★24	28	7	RIGHT IN THE SOCKET—Shalamar (K. Spencer, L. Sylvers, D. Griffith), Solar 11929 (RCA) (Spectrum VII/Rosey, ASCAP)	★57	68	4	TAKE YOUR TIME—S.O.S. Band (H. Clayton Sigidi), Tabu 9-5522 (CBS) Avant Garde, ASCAP/Interior/Sigidi's Song, BMI)	91	91	3	THE GIRLS ALRIGHT WITH ME—Masterpiece (N. Whitfield, E. Kendrick, E. Holland), Whitfield 49218 (Warner Bros.) (Stone Agate, BMI)
25	21	15	WELCOME BACK HOME—Dramatics (R. Banks, R. Johnson, T. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)	★58	69	3	YOU AND ME—Rockie Robbins (J.P. Pennington), A&M 2231 (Chinnichap/Careers, BMI)	92	40	14	IS THIS THE BEST—L.A. Boppers (V. Tenort), Mercury 76038 (L.A. Boppers/Relaxed/What You Need, BMI)
26	27	11	I'M BACK FOR MORE—Al Johnson w/ Jean Carn (K. Stover), Columbia 1-11207 (Jobete, ASCAP)	59	61	4	GIVE UP THE FUNK—B.T. Express (C. Ward, B.T. Express), Columbia 1-11249 (Triple "O" Songs, BMI)	93	60	11	DESIRE—Masqueraders (L. Hatim, R. Wrightsil), Bang 9-4806 (CBS) (Web IV, BMI)
★27	37	3	CLOUDS—Chaka Khan (Ashford, Simpson), Warner Bros. 49216 (Nick-O-Val, ASCAP)	★60	75	2	WE'RE GOIN' OUT TONIGHT—Cameo (L. Blackman, T. Jenkins, N. Leflanant), Chocolate City 3206 (Casablanca) (Better Nights, ASCAP/Better Days, BMI)	94	76	4	I DON'T WANT TO BE WITH NOBODY ELSE—Alton McClain & Destiny (R.R. Barnes, H. Owens, J. Collier, M. Sharon), Polydor 2073 (Platinum Wizards, BMI)
28	26	17	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew (V. Mason, G. Bufford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	★61	50	5	THE BIG BANG THEORY—Parliament (D. Sterling, R. Dunbar, G. Clinton), Casablanca 2250 (Rick's/Rightsong/Malbiz, BMI)	95	87	10	YOU AND ME—Solaris (J. Anderson, J. Baker, W. Morrow), Dana 00131 (TAR, ASCAP)
29	29	9	HOLD ON TO MY LOVE—Jimmy Ruffin (R. Gibb, A. Weaver), RSO 1021 (Stigwood/Unichappell, BMI)	★62	72	3	DOES SHE HAVE A FRIEND—Gene Chandler (B. Stone, M. Gibbons), 20th Century 2451 (RCA) (Rock Garden/Los Angeles Builet, BMI)	96	98	2	I'LL BE AROUND—War (Allen, Brown, Hammon, Jordan, Oskar, Rabb, Rizzd, Scott), MCA 41209 (Far Out, ASCAP/Milwaukee, BMI)
30	20	16	YOU ARE MY HEAVEN—Roberta Flack with Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)	★63	73	3	SAME OLD STORY—Randy Crawford (J. Sample, W. Jennings), Warner Bros. 49222 (Four Knights/Irving, BMI)	★64	74	3	DON'T YOU LIKE IT—Chapter 8 (M. Powell), Ariola 802 (Woodsong/Chapter 8/U.S. Arabella, BMI)
31	30	19	TOO HOT—Kool & The Gang (G.M. B. Iovon, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	65	58	8	THE BEST LOVE I EVER HAD—Jerry Butler (K. Gamble, L. Huff), P.I.R. 9-3746 (CBS) (Mighty Three, BMI)	97	79	10	YOU GOT WHAT IT TAKES—Bobby Thurston (R. Brown, W. Lester), Prelude 8009 (Diamond In The Rough/Trumar, BMI)
★32	52	3	POWER—Temptations (B. Gordy, A. Bond, J. Mayer), Gordy 7183 (Motown) (MidnightSun, ASCAP/Book, BMI)	66	63	6	THE GET DOWN MELLOW SOUND—Player's Association (C. Hills), Vanguard 35214 (Sitkic/Chris Hill, BMI)	98	88	17	COMPUTER GAME—Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)
33	33	7	AFTER YOU—Dionne Warwick (D. Frank, D. James), Arista 0498 (Sumac, BMI)	67	67	5	SEXY EYES—Dr. Hook (Mather, Stegall, Waters), Capitol 4831 (April, ASCAP/Blackwood, BMI)	99	78	9	NOW I'M FINE—Grey And Hanks (L.R. Hanks, Z. Grey), RCA 11922 (Irving/Medad, BMI)
								100	94	7	YOU GAVE ME LOVE—Crown Heights Affair (I. Reid), De-Lite 803 (Mercury) (Delightful/Crown Heights Affair, BMI)

Counterpoint

25 Acts Go Under Wing Of Redding

By JEAN WILLIAMS

LOS ANGELES—After nine years with the now defunct Paragon Booking Agency, Rodgers Redding, brother of the late Otis Redding, has formed Rodgers Redding & Associates with 25 acts.

The firm, which houses both booking and management wings, handles clients ranging from contemporary r&b to blues to oldest-type acts.

Redding, explaining that many of the acts joined him following the closing of the Macon-based Paragon, says the artists felt comfortable coming to his agency because he had "worked so closely with them at Paragon."

Among Redding's clients are Leon Haywood, with a new LP "Naturally" on 20th Century-Fox Records; Bohannon, Willie Hutch, Johnny Taylor, Muddy Waters, Eddie Floyd, Fatback Band, Fat Larry's Band, Tyrone Davis, Clarence Carter, William Bell, Chapter 8, Randy Brown, Enchantment, Controllers, Ben E. King, Latimore, Masqueraders, Music Makers, Opus 7, Redding Band, Percy Sledge, King Tut, 7th Wonder and Chubby Checker.

According to Redding, while many of his acts work year-round, some acts work inconsistently because they have had no recent hit records.

However, he says he sees a new consumer buying trend developing with customers who were staunch disco record buyers and are now purchasing basic r&b message disks.

Several artists on his roster fall into the strong lyric, basic r&b rhythms category. "In the past few months I have watched bookings pick up. A couple of our acts are to tour Europe next month. There also are several other artists who have picked up in bookings just recently. This is primarily because the musical tastes of the record buying public are swinging back to the type of artist I represent." The two performers set for Europe are Percy Sledge and Clarence Carter.

He points out that most of his acts are signed to labels, but many of the artists have established themselves as working artists, with or without hit records. Sledge, Carter, Tyrone Davis, Latimore, Chubby Checker and a few others are among this group.

Checker, considered by the industry and concert promoters as an oldies act, plays numerous fair dates and nightclubs.

Redding claims that working with established artists is relatively easy because "I have worked with them for a long time. I know them well and I know their likes and dislikes. This is what makes my job easy. He books the acts with Ella Davis, an agent at the firm.

"It's different, however, with the newer acts like King Tut, with a new single, "Honest Mistake" to be released on TK this month and the Redding Band with product to be released on Arrest Records in June," he says. Arrest is distributed by CBS.

The Redding Band, a five-man, self-contained group, includes two songs of the late Otis Redding, Otis III and Dexter. The group is managed by the brothers' mother, Zelma.

(Continued on page 28)

MAY 10, 1980 BILLBOARD

General News

MUSIC SCENE TWO, IT'S CALLED

Posh Atlanta Nitery Becoming A Retail Record & Tape Store

Continued from page 12

others do and they suffer for it. I strongly believe this is why some businesses are going under.

"Although our survival is based on the number of records we sell," he continues, our approach is to make the customer know he is most important. This keeps him coming back even if there is no superstar product in the marketplace. That's what building on the strength of the business is about.

"All of our people are trained business people who know how to do everything I know how to do. The business is set up where each person is responsible for a particular department in the store and that person must handle the budget and take full charge of that division. We say that everyone has his/her own business inside the business."

Stephenie Jackson, who worked at the outlet when Emerald City owned it, stayed on with Richardson. Don Mauricio, Richardson's assistant, also comes from the Oz chain. Robert Chapman formerly worked at Peaches; Lisa O. Scott is singles buyer and Sharon Sellers, a student, works part-time. John Stevens joined the firm from an outlet in Ohio. Garrett Mullins, who helped get the store going, recently went into military service.

Richardson notes that although he is located in a mall, he does not depend on mall traffic to sustain his business, noting that another retail record outlet in the mall is closing.

"Our prices are competitive. We keep them in line, the market demands that. We get a cross-section of customers, again, not because of the mall location but because of our service and our image.

"In terms of image, we're possibly the only outlet in town that boasts that we deal with black records. Others tend to say they carry all types of music, but we're building the business on this image. Anyone in the area knows that if it's black-oriented music they want we have it and we know about it.

"Customers can come here and

shop in pleasant surroundings and talk with people who know the product."

Richardson purchases his merchandise from Tara Records and MJS, both of Atlanta. "I could buy

directly from the manufacturer because of my volume but I do just as well buying from Tara and MJS."

Richardson is president of R&R Records, parent company of the Music Scene outlets.



SLEDGE SCORES—Sister Sledge sings the national anthem at the opening game of the 1980 Pittsburgh Pirates' baseball season to a crowd of more than 45,000 fans. Last year the Pirates took the sisters' "We Are Family" hit as its official anthem.

Counterpoint

Continued from page 27

Redding notes that he is working on dates for the two groups, putting them in a position to support their new product.

Chaka Khan and Rufus along with the Brothers Johnson are to make their debut appearance as co-headliners of the San Diego Kool Jazz Festival. Both groups will appear at the opening night concert June 6. They will be joined by Peaches & Herb, Sister Sledge and the Gap Band.

Scheduled to perform the following evening are Dionne Warwick,

Chic, Kool & the Gang, B.B. King & Bobby "Blue" Bland and Cameo.

Entertainment attorney Kendall Minter has relocated his offices to 888 7th Ave., New York, 10019. Kendall, a cofounder of the Black Entertainment Lawyers Assn., represents Edwin Birdsong, Roy Ayers, Creme D'Cocoa, Gary Byrd, Karen Jones and Onaje Allen Gumbs. His telephone number is (212) 541-6900.

Elaine Riperton, sister of the late Minnie Riperton, is heading up a drive to raise funds to erect an education building to be added to Chicago's Sixth Grace United Presbyterian Church in memory of the singer.

Minnie's children, Marc and Maya Rudolph, recently were in Chicago to present to the church an architect's drawing of the proposed building. Elaine also is head of the Minnie Riperton fan club.

Ronnie Laws headed to England for a week-long tour Friday (2). Dates on the tour include Odgon Hall, Birmingham; Odeon Hall, Hammersmith; Brighton Hall, Brighton; the Ritz, Manchester, and Queensway Hall, Dunstable.

The Crusaders in conjunction with the university activities group at Bowling Green Univ. at Bowling Green, Ohio, were set to hold what they call an antiinflation concert Saturday (3).

In an effort to do their part to hold with President Carter's anti-inflation measures, the Crusaders rolled back their ticket prices to an early 1970s level.

Ticket prices for the concert at the Anderson Arena were \$6 for bleacher and reserved seating and \$5 for general admission.

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

MAY 10, 1980 BILLBOARD

Sweeping Across the Country!

"GEE WHIZ"

Star Vision Int'l Records 1103A

INTERLUDE

The New Group with the New Hit Sound

Hear Interlude's "Gee Whiz"

- Alabama: WTOX WRAG, WJHO WJLD, WBUL
- Arkansas: KADO KCAT
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- Florida: WRBD WEDR, WBOP WMBM-FM, WPKE
- New Jersey: WTMP
- Georgia: WGOV WDWD, WGTG WLAG, WDMG WTUF-FM, WFDR-FMWSOK, WRDW WTHB
- Indiana: WNDU-FM
- Kentucky: WKDZ WFKY

- Louisiana: KD XI
- Maryland: WWIN WANN
- Michigan: WEBB
- Mississippi: WJLT WTAM-FM, WABG WQVW, WPCP
- New Jersey: WNJR WJLK
- New York: WPIB WNYE, WHBE WUFO
- North Carolina: WIDU WEUP, WADA WFMO, WCEC WBBS, WVOE WBBS, WVOE WJIZ, WOKN WGTM, WRWK WTNC, WWIL



- Ohio: WMAN
- Pennsylvania: WCBG WAMO, WKST WYEP
- South Carolina: WQIZ WKSP, WDWQ-FM WKKT
- Tennessee: WTJS
- Texas: KIOX KAPE, KEAN
- Virginia: WSHV
- Wisconsin: WNOV

PICK HIT

- Billboard...4/19/80
- Black Radio...4/4/80
- Metropolitan Report...4/21/80
- Rapper's Blazers...4/16/80
- Record World...4/12/80

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Billboard SPECIAL SURVEY For Week Ending 5/10/80

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	4	4	GO ALL THE WAY Isley Brothers, T-Neck FZ 36305 (CBS)	39	38	10	1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514
2	2	10	LIGHT UP THE NIGHT Brothers Johnson, A&M SP-3716	40	33	18	DANCIN' AND LOVIN' Spinners, Atlantic SD 10256
3	3	19	THE WHISPERS The Whispers, Solar BXL1-3521 (RCA)	41	42	11	WINNERS Kleer, Atlantic SD 19262
4	4	9	WARM THOUGHTS Smokey Robinson, Tamla T8-367M1 (Motown)	42	35	12	L.A. BOPPERS L.A. Boppers, Mercury SRM-1-3816
★ 5	6	7	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	43	43	22	LIVE AND UNCENSORED Millie Jackson, Spring SP2-6725 (Polydor)
★ 6	7	5	LET'S GET SERIOUS Jermaine Jackson, Motown M7-928R1	44	37	18	SIT DOWN AND TALK TO ME Lou Rawls, P.R. JZ 36304 (CBS)
★ 7	8	4	TWO PLACES AT THE SAME TIME Ray Parker Jr. and Raydio, Arista AL 9515	45	39	23	BRASS CONSTRUCTION 5 Brass Construction, United Artists LT-977
8	5	37	OFF THE WALL Michael Jackson, Epic FE-35745	46	49	6	TWO TONS OF FUN Two Tons Of Fun, Fantasy F-9584
9	9	5	TWO G.Q., Arista AL 9511	★ 47	57	3	NOW APPEARING AT OLE MISS B.B. King, MCA MCA 2-8016
★ 10	12	4	SPIRIT OF LOVE Con Funk Shun, Mercury SRM 1-3806	48	50	4	MONSTER Herbie Hancock, Columbia JC 36415
★ 11	13	7	LIPPS INC. Mouth To Mouth, Casablanca NBLP 7197	49	48	21	THE DANCE OF LIFE Narada Michael Walden, Atlantic SD 19259
12	11	19	RAY, GOODMAN & BROWN Ray, Goodman & Brown, Polydor PD 1-6240	50	45	21	GLORYHALLSTOOPID Parliament, Casablanca NBLP 7195
13	10	21	GAP BAND II Gap Band, Mercury SRM 1-3804	51	51	3	LOVE IS THE ANSWER Lonnie Liston Smith, Columbia JC 36373
★ 14	40	2	SWEET SENSATION Stephanie Mills, 20th Century T-603 (RCA)	52	55	5	RELEASED Patti LaBelle, Epic JE 36381
★ 15	20	4	AFTER MIDNIGHT Manhattans, Columbia JC 36411	53	52	9	IN 'N' OUT Stone City Band, Gordy G7991R1 (Motown)
★ 16	25	6	HOT BOX Fatback, Spring SP-1-6726 (Polydor)	54	53	26	MASTERJAM Rufus & Chaka, MCA MCA-5103
17	14	10	SKYLARKIN' Grover Washington, Jr., Motown M7-933R1	55	41	16	HIROSHIMA Hiroshima, Arista AB-4252
18	19	10	SKYWAY Skyy, Salsoul SA 8532 (RCA)	56	56	17	YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra, Horizon SP-736 (A&M)
19	15	8	THE BLUE ALBUM Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SDR-3197 (MCA)	★ 57	NEW ENTRY		POWER Templations, Gordy G8-994M1 (Motown)
20	16	10	LOVE SOMEBODY TODAY Sister Sledge, Colillion SD-16012 (Atlantic)	58	62	3	BACK FOR MORE Al Johnson, Columbia NJC 36266
21	17	13	EVERY GENERATION Ronnie Laws, United Artists LT-1001	★ 59	NEW ENTRY		1980 B.T. Express, Columbia JC 36333
★ 22	26	3	DREAM COME TRUE Earl Klugh, United Artists LT 1026	60	46	27	ON THE RADIO—GREATEST HITS VOLUME ONE & TWO Donna Summer, Casablanca NBLP-2-7191
23	23	7	SPYRO GYRA Catching The Sun, MCA MCA-5108	61	61	47	WHERE THERE'S SMOKE Smokey Robinson, Tamla T7-366 (Motown)
24	18	30	BIG FUN Shalamar, Solar BXL1-3479 (RCA)	62	59	27	INJOY Bar-Kays, Mercury SRM 1-3781
★ 25	29	5	REACHING FOR TOMORROW Switch, Gordy G8-993M1 (Motown)	63	54	8	SURE SHOT Crown Heights Affair, De-Lite SDR-9517 (Mercury)
★ 26	31	6	YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122	64	63	25	YOU KNOW HOW TO LOVE ME Phyllis Hyman, Arista AL 9509
27	28	7	MASS PRODUCTION Massterpiece, Colillion SD 5218 (Atlantic)	65	47	11	SUPERCHARGED Tavares, Capitol ST 12026
28	21	10	10½ Dramatics, MCA MCA-3196	66	66	28	FIRE IT UP Rick James, Gordy G8-990 (Motown)
29	22	12	FUN AND GAMES Chuck Mangione, A&M SP-3715	67	67	7	RANDY BROWN Midnight Desire, Chocolate City CCLP 2010 (Casablanca)
30	24	34	LADIES NIGHT Kool & The Gang De-Lite DSR-9513 (Mercury)	68	65	21	NO STRANGER TO LOVE Roy Ayers, Polydor PD 1-6246
31	27	27	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	69	58	31	RISE Herb Alpert, A&M SP 4790
32	32	4	SUGARHILL GANG Sugarhill Gang, Sugarhill SH 245	70	70	5	INSANE Richard Pryor, Laff A209
33	34	6	HIDEAWAY David Sanbor, Warner Bros. BSK 3379	71	NEW ENTRY		AFTER THE RAIN Side Effect, Elektra 6E 261
★ 34	73	2	PARADISE Peabo Bryson, Capitol S00-12063	72	72	24	LIVING PROOF Sylvester, Fantasy F 79010
35	30	26	PRINCE Prince, Warner Bros. BSK 3366	73	71	22	I'LL BE THINKING OF YOU Andrae Crouch, Light LS-5763
36	36	16	8 FOR THE 80'S Webster Lewis, Epic NJE 36197	74	68	19	ONE ON ONE Bob James/Earl Klugh, Columbia/Tappan Zee FC 36241 (CBS)
★ 37	44	10	LADY T Teena Marie, Gordy G7-992R1 (Motown)	75	75	5	TAPPAN IN THE HAT Bobby Caldwell, Clouds 8810 (T.K.)
★ 38	60	3	THE GLOW OF LOVE Change, RFC 3438 (Warner Bros.)				

3 Publishers Collaborating For Duke Ellington Show

By IRV LICHTMAN

NEW YORK—Three music publishers have granted exclusive music rights to the producers of an upcoming Duke Ellington bio/song recap on Broadway and possible Ellington biographies for feature films or television.

This unusual license exclusivity involves Belwin-Mills Music, Robbins Music (owned by United Artists Music) and Tempo Music, owned by Ellington's sister, Ruth, and entails the usage of almost 700 copyrights.

Among the five producers of the revue, due next February under the tentative title of "Sophisticated Ladies," is Belwin-Mills Music, whose chief, Burt Litwin, has been assigned by the company as a "working producer" with the four others, including Roger Berlind, Louise Westergaard and Sondra Gilman and Manheim Fox.

According to Litwin, who brought the music publishing package together, all three publishers will share a pro-rated proportion of the weekly box office receipts and in a folio, to be marketed by Belwin-Mills, of the show, to cover 46 copyrights by Ellington, who died in 1974 at the age of 75.

The song lineup will include Ellington's first piece, "East St. Louis

Toodle-oo" and some of his last compositions. Generally speaking, Ellington's works in the '20s and '30s are copyrighted by Belwin-Mills, with Robbins carrying on in the '40s and Tempo from the mid-'40s on.

Belwin-Mills' participation in the show extends to an investment of half the pre-production costs, amounting to about \$100,000, and a commitment to raise half of the tentative budget of \$1.5 million.

Litwin says he and the other producers are engaged in discussions with a number of labels for original cast LP rights to the revue.

The exclusivity as far as film and tv rights are concerned rests in the fact that they must be biographical in nature. And the publishers involved can negotiate for the usage of Ellington copyrights on a limited basis of one or two songs utilized in a stage or other project.

The Ellington production will start the 1981 season at the Opera House at the John F. Kennedy Center in Washington, D.C. in January, following a five-week engagement in December at the Forest Theatre in Philadelphia. Besides Ellington songs, it will also focus on Ellington's works in the ballet, symphonic and sacred fields.

Donald McKayle will choreograph and direct, and casting of lead singers, dancers and musicians is now taking place. Alvin Ailey dancer Judith Jamison will play the leading role.

Devorzon Demanding \$\$ In Court Action

LOS ANGELES—Songwriter Barry Devorzon has filed suit in Superior Court here against Perry Botkin Jr. and Charles Stern.

The pleading alleges that the defendants cost Devorzon in excess of \$50,000 when they acted as collection agents for the plaintiff in dealing with A&M Records.

Wendy Waldman's Songs Contracted

NEW YORK — Writer/artist Wendy Waldman has signed an exclusive long-term music publishing agreement with Cotillion and Walden Music, the publishing wing of Atlantic Records.

In addition to new songs, she has delivered to Cotillion a catalog of more than 200 songs. And in addition to her performances on Warner Bros. Records, her songs have been cut by Maria Muldaur, Judy Collins and Melissa Manchester, among others.

Both her father, Fred Steiner, and her grandfather, George Steiner, were Hollywood composers.

Meeting in L.A.

LOS ANGELES—Publishing in the U.K. is the topic for the next meeting of the Music Publishers' Forum Monday (5) at 6:30 p.m. at the Continental Hyatt House here. Guest speakers will be Bob Grace, managing director of Rondor Music Ltd., and Lionel Conway, president of Island Music Group.

2 HY ZARETS?

Indict 'Unchained Melody' Claimer

FREEHOLD TOWNSHIP, N.J.—William Stirrat, a local electronics research engineer, claimed he wrote the lyrics for "Unchained Melody" in 1936 with composer Alex North, using "Hy Zaret" as a pseudonym.

Moreover, he received almost \$10,000 in royalties from ASCAP during 1978 as "Hy Zaret." But a Federal Grand Jury has handed up an indictment on charges that he sent false papers to ASCAP claiming he was "Hy Zaret" and collected royalties.

The song was written in 1936 by North and Hyman Zaret, who did receive royalties for the melody, according to Assistant U.S. Attorney Eric L. Chase. Zaret, who lives in Westport, Conn., had complained to the postal authorities about Stirrat and said he was the "Hy Zaret" who wrote the lyrics for "Unchained Melody." It was recorded in 1955 as part of the musical score for the movie "Unchained," which sold more than a million copies, and was recorded by Elvis Presley, Les Baxter, Willie Nelson and the Righteous Brothers.

Stirrat, who insists he wrote the song in 1936 with North, has been engaged in legal battles to prove his co-authorship with North. In the past, Stirrat has claimed that he "ghosted" other songs. The Federal indictment charges that based on Stirrat's alleged false documents, American Guild of Authors & Composers collected the royalties from CBS Inc., which held the publishing rights to "Unchained Melody." The

American Guild of Authors & Composers kept a 5% commission of the \$10,068 and mailed \$9,565 to Stirrat, the indictment said. If convicted, Stirrat faces up to five years in prison and \$1,000 in fines on each of three counts of mail fraud.

March, London Link On Firms

NEW YORK—Writer/producer Myrna March has joined artist/writer Bobby London to establish a new music publishing setup, March-N-London Music, with ASCAP-affiliated firms Myrna March Music, Bobbiel Music and Make Music.

March and London have collaborated on several new songs, and are about to complete their first master with a group called the Moon Children. They also are seeking outside material. London, himself a Broadway performer, is presently under a production contract with the company.

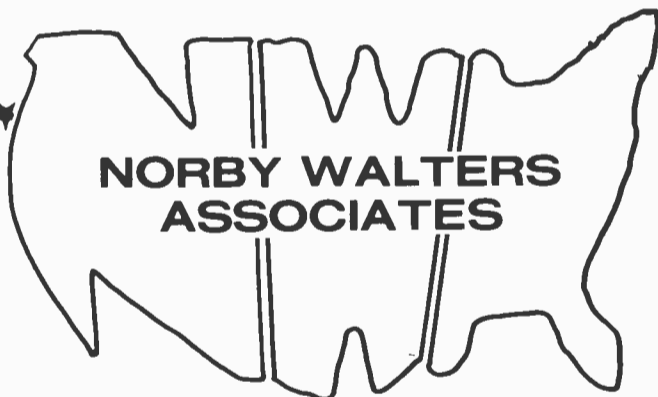
March, who had a publishing/production firm with Bert Keyes from 1969 to 1975, had developed the career of Neil Carter, who won a Tony Award last year for her performance in "Ain't Misbehavin'" on Broadway.

Make Music's catalog has copyrights recorded by the Three Degrees, the Manhattan, Cissy Houston, Tony & Carol and Nell Carter.

March-N-London is housed at 400 E. 58th St., Suite 12P; phone number is (212) 758-7127.

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MAY 10, 1980 BILLBOARD

'NOT INDICATIVE OF THE ALBUM'

Ballad Rings the Bell, But Ambrosia's Really a Rocker

By ED HARRISON

LOS ANGELES—Even though Ambrosia's fast rising "Biggest Part Of Me" is another ballad in the "How Much I Feel" vein, the band doesn't want to be misconstrued as a ballad band.

"It's ironic that the initial single isn't a rocker since 80% of the album is the most intense rock we've ever done," says vocalist/guitarist David Pack. "It's not indicative of the album."

States drummer Burleigh Drummond: "We have an image of a soft rock band which we're trying to change by doing a lot of different things."

Ambrosia's second album for Warner Bros., "One Eighty," reflects the six months it spent on the road last year opening for powerhouse rock groups as the Doobie Brothers and Foreigner.

The nucleus of the band consisting of Pack, Drummond and bassist/vocalist Joe Puerta has been expanded to six pieces including former original member Chris North on organ and synthesizer, vocalist Royce Jones of Steely Dan fame and David Cutler Lewis on keyboards.

"After being on the road for six months, we focused more on style," says Pack. "We started off very lush

but have gone back to a more leaner and economic rock approach."

Says Puerta: "We picked more rock'n'roll songs and leaned toward it. We want people to listen to the album and not judge us by the single. The album goes from AOR to the far side of commerciality."

Says Drummond: "In the past we catered to too many audiences. We never had a direction and went through whatever period we were in."

Pack says cuts such as "Kami-

kaze," "No Big Deal" and "Shape I'm In" have AOR appeal and are more indicative of where the band is.

"One Eighty" is also more of a group effort than previous Ambrosia releases. There is more solo work featured and the vocal harmonies are perhaps the group's strongest. Bill Phordresher is credited as associate producer (Ambrosia and Freddie Piro produced) and Michael Verdick engineered, both supplying additional input.

But despite the immediate acceptance of the single and album, Ambrosia will wait to tour until a substantial headlining tour is put together.

Says manager Freddie Piro: "We've seen a lot of people make the mistake of going out early, resulting in spotty performances. We're waiting for an organized tour of 45 dates.

"We won't go out until it makes sense and everyone looks forward to it. Promoters agree that a band with this foundation should be headlining. We've moved from special guest to headliner. But with the economy the way it is, promoters are naturally looking for the right package."

The band believes its future tour will be adaptable to both club and arena dates. "When we were on the road with major headliners, we felt we needed something to instantly ignite the crowd," says Pack. "This album is best for live reproduction. We're playing with more abandonment on stage."

In the interim, while a tour is being set, Ambrosia is rehearsing its act and writing material for another album. Piro hints that it's conceivable that Ambrosia starts recording another album before it tours in support of the current one.

Ambrosia has been together 10 years with two critically acclaimed albums on 20th Century-Fox that were disappointing saleswise. Its debut album on Warner Bros. last year produced a top five record with "How Much I Feel."

Isley Bros. Operate Their Own Business

NEW YORK—Unlike most acts, the Isley Brothers, a veteran rock/soul group, takes care of its own business. It has its own label, its own management and booking company and its own publishing concern. After more than 20 years in the business, if the Isleys need professional help, they hire it for the project.

T-Neck Records, distributed by CBS, is the Isleys' own label and the group is the only act signed to that label. There are no plans at the moment to sign any new acts though the six Isley brothers and relatives are always looking. "We're keeping options open," says Marvin Isley, bass player and percussionist for the group.

"We all share in the decisions that must be made," continues Marvin Isley, explaining how the business load is divided among the members. It's strictly a family concern and all tasks are divided as the need arises. There is no one particular brother responsible for booking, arranging studio times or working on promotions.

The T-Neck label has been with CBS for eight albums (all of which have gone platinum) "and it is a happy relationship," says brother-in-law Chris Jasper, keyboard player for the group. "We hope to be here for eight more LPs," he adds.

With a new LP "Go All The Way" shooting up the charts to the top 15 within a month of release, the Isleys are getting ready for a major summer tour.

Soul 'N' Style Enterprises is the band's booking/management company. It's working on a 50-date arena tour that will begin at Madison Square Garden in June. After that the band plans to tour Europe.

ROMAN KOZAK

L.A. Playboy Adds New Acts For Bowl

LOS ANGELES—The McCoy Tyner Quintet, Hiroshima, Angela Boffill, Contemporary All-Stars with George Cables, Joe Farrell, Joe Henderson, Billy Higgins, Freddie Hubbard, Honi Coles, Arnett Cobb and Ronnie Laws have been added to the roster of talent for the upcoming Playboy Jazz Festival here at the Hollywood Bowl June 21-22.

They join such artists as Benny Goodman, Mel Torme, Benny Carter, Teddy Wilson, Chick Corea, Herbie Hancock, Dizzy Gillespie, Carmen McRae and others already lined up for the two-day event.



HELPING OUT—Johnny Lydon, lead singer for Public Image Ltd., gets fans from the audience to help him with the vocals at a recent concert at the Palladium in New York.

LOCAL TALENT EMPLOYED

Country Music Shift At Suburban L.A. Club

By SHAWN HANLEY

LOS ANGELES—While most discos plagued with sagging attendance have switched to rock for renewed life, Danny's Apple of suburban Encino now offers "the best in country music."

The new slogan tells the story of the metamorphosis, as does the 600-seat nitery's new facade—a barn. Owner Danny Apple overhauled the year-old disco, located in a San Fernando Valley suburb, six weeks ago to suit what he deemed the emerging trend in popular tastes.

"Country music will mature as one of the most popular trends in this country during the next six months to a year," predicts general manager Steve Smith. "Everyone's searching for a new (musical) identity, and I think country's waiting for them." Smith sees the forthcoming "Urban Cowboy" film as a kind of "Saturday Night Fever" country style, and believes the upcoming movie is an indication of a burgeoning movement.

According to Smith, "business has been great" as the revitalized club

now stages live entertainment in three rooms to patrons of all ages, though the youngest age usually seen is about 25.

For a cover charge of \$2 and a two-drink minimum, country listeners can hear country and crossover bands Monday through Saturday in the club's 250-seat-capacity Back Room. Various ensembles are showcased Monday, while the house band and guest performers exchange the spotlight during the rest of the week.

The Front Room, holding from 150-200 patrons, is reserved for the Apple's regular jazz band, which performs Tuesday through Saturday. The club's entertainment package is completed by the 150-seat-capacity Lounge Room.

Acts are booked at a maximum of three weeks in advance for dates ranging from one to four nights. They are culled from homegrown talent by a single agent. "It's surprising to find out just how much local country talent we have here," observes Smith.

Non-Profit Group Guiding New Jazz Acts

By ROMAN KOZAK

NEW YORK—Artists who play new and esoteric jazz can look to Rasa Artists, a non-profit organization, to provide management, booking, consultation, promotion and publicity.

Founded three years ago by M. Kahan, the organization is administered by Outward Visions Inc., which also runs Outside on the Inside, a workshop and performance series with area prisons, and New Jazz/New York, which works to introduce new jazz to troubled youth.

"We do everything for our artists except manufacture and distribute their records," says Kahan.

Represented by Rasa are the Art Ensemble of Chicago, World Saxophone Quartet, Sonny Fortune, Walt Dickerson, Jimmy Lyons, Anthony Braxton, Jack DeJohnette, Randy Weston, Mike Nock, Charlie Rouse, Leroy Jenkins, Oliver Lake, Leo Smith and Walter Bishop Jr.

"We have created a new circuit for these artists to play," continues Kahan. "because our artists are not traditional jazz artists and we don't like playing traditional jazz clubs. We do concerts at halls, museums, art gal-

eries, schools and for organizations and non-profit societies.

The organization has also booked some new wave club dates, having the World Saxophone Quartet playing such New York clubs as Hurrah's, the 80s, Trax and TR3.

"But when you are dealing with new wave and new jazz you are dealing with a different situation and some of the things you can get away

with in rock you cannot do with our musicians," warns Kahan.

"Our artists would not work percentages of the door. There always must be a guarantee. We are after all dealing with renowned musicians," he continues.

Rasa acts as press and promotional agents when an act is on the road—and sometimes when it is off

(Continued on page 32)

New Orleans Pulls 188,000

By KELLY TUCKER

NEW ORLEANS—The New Orleans Jazz & Heritage Festival broke its overall attendance record this year and made a profit for the second time in its 11-year history. More than 188,000 attended the April 15-27 event, breaking the previous record of 175,000 set in 1978.

The figure of 188,000 includes the attendance at the 14 evening concerts held throughout the city and the two weekends of outdoor concerts at the New Orleans Fair Ground Race Track. More than 158,000 attended the five days of fes-

tivities at the fairgrounds, and another 30,000 attended the 14 evening events.

The non-profit organization, which uses its surplus funds as grants for local musical projects, reportedly grossed more than \$1 million. The amount of the surplus, the first since 1978's \$150,000, is not yet determined. However, officials predict the figure to be smaller than the 1978 amount.

The Festival, established in 1970 by executive producer George Wein,

(Continued on page 63)

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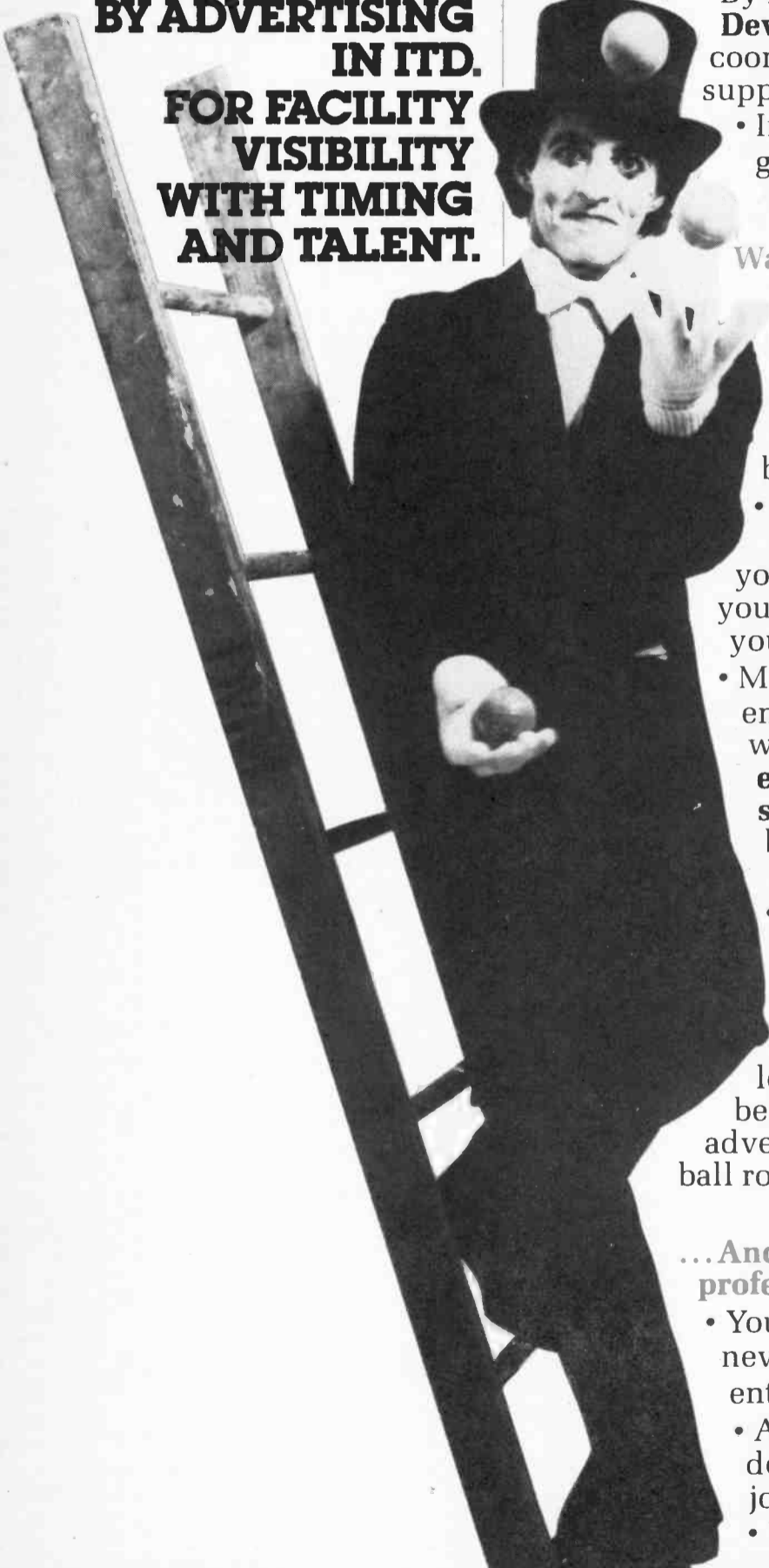
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FIRST ALBUM JUST ISSUED

2 10-Stringed 'Sticks' Giving Kittyhawk Its Unusual Sounds

By CARY DARLING

LOS ANGELES—The 10-stringed "stick" possesses more than an odd name for a musical instrument. It also has an odd appearance as it resembles a bodiless guitar. The sound is different, falling somewhere in the netherworld between a guitar and piano.

Any group that utilizes a stick could be accused of being a novelty act—trying something different just for the sake of something different. However, Kittyhawk, which has just released its debut album on EMI America, wants to integrate the instrument in the musical mainstream and denies any inherent novelty value. To top it off, Kittyhawk uses two sticks.

"When we got into it," notes Daniel Bortz, one of the two stick players and cofounder of the jazz-rock quartet, "we didn't say 'hey, we've got the

stick, let's do something with it,' we had the tunes then we got together."

"Some people wanted us to call ourselves the stick band," adds Paul Edwards, the other stick player and cofounder. "But we didn't want to do that because you wouldn't call a band the piano band. We wanted to have a regular name because the stick is an important part of what we do."

The nucleus of Kittyhawk was formed in 1977 when Edwards, then a dance major at California State Univ. at Fullerton, and Bortz, a cellist, read about the stick in an issue of *Guitar Player* magazine. Invented by Emmett Chapman, the stick intrigued both of them.

Through their interest, the two met and began composing melodies. To round out the sound Michael Jorum was added on drums and per-

cussion and Richard Elliot came in on tenor sax, alto sax and lyricist.

"We had thought of using keyboards but once we got into it we realized we didn't need them," says Bortz of the musical additions.

"For some reason, we liked the sax," adds Edwards. "We thought it would fit in with the stick. Plus, the sax is an acoustic instrument while the stick is electric so we wanted the balance rather than have an electric guitar or an electric piano."

The two have played without added accompaniment but they prefer not to. "We like having the color of the band," says Bortz.

Though Kittyhawk got its start by playing in many jazz clubs in Southern California, the band does not like to be labeled a jazz act. "We do what we like," says Edwards. "I guess people are calling it jazz but I wouldn't call it jazz. It has some jazz in it, some rock, some folk and classical."

One track on the album "Never Once," features vocals by Edwards. "That's the way it turned out," he explains.

"We thought it would be nice to have a song with lyrics to vary things some," he adds. "Our next album will probably be mostly instrumental but we may evolve into more lyrics."

To show the diversity of the group, and to force itself out of being labeled, Kittyhawk is working on a rock cello composition. "If you can imagine rock'n'roll and Bartok, it's the strangest thing," says Bortz. "But we're still working on it. We don't know quite what's going to come of it."

Music Back At L.A. Ice House

LOS ANGELES—The New Ice House, one of the area's prime showcases for comedy and cabaret entertainment is again heavily into booking music acts.

"What happened was that we had a music cabaret room," says Bob Fisher, one of four new owners of the formerly simple Ice House in Pasadena, Calif., "which had pool tables and darts. We wanted a live entertainment center so we converted it."

Now the 100-seat Music Room plays host to a variety of rock, jazz and bluegrass acts. Many of these are local acts. Label signed acts or acts with a larger following play the 200-capacity Comedy room.

"About three-fifths of the music bookings are rock," says music manager and music booker Duane Thorrin. "We put them basically on the weekends, with more pop-oriented acts, blues and bluegrass on weekends. On weekends, we want a more adult crowd."

Acts which have played the New Ice House since the conversion over a year ago, are Nicolette Larson, Flo & Eddie, Big Mama Thornton, Robben Ford, the Tasmanian Devils, Big Joe Turner and Sumner.

"We're trying to get an image as an entertainment center for music, comedy and magic," says Fisher.

Music is heard in the Music Room Wednesday through Sunday. The bigger comedy room can be used for acts with drawing power.

Admission varies between \$3 and \$4 with two shows a night at 8:30 and 10:30.



CROWD PLEASERS—Spyro Gyra shows its well-known energetic stylings and musicianship at its recent three-night stand at L.A.'s Roxy nightclub. Group members from left, percussionist Gerardo Velez, guitarist Chet Catallo, bassist Jim Kurzdorfer and saxophonist Jay Beckenstein. Remaining members are drummer Eli Konikoff and keyboardist Tom Schuman.

Manhattan Transfer Toys With New Wave

By RICHARD M. NUSSER

NEW YORK—Manhattan Transfer, the vocal quartet that achieved international acclaim with sophisticated renderings of evergreen copyrights, is climbing the U.S. charts with an LP that draws on new wave influences without betraying its nostalgic tradition.

"Extensions" is the LP title on the Atlantic label, and "Twilight Tone," written by group member Alan Paul, is the hit single, garnering pop, rock and disco play. "Twilight Tone" is an eerie, compelling tune that manages to blend the group's elegant four-part harmonies with spacey synthesizer effects. It also pays homage to the original theme of the Rod Serling television series of the 1950s.

While "Extensions" is being hailed in some quarters as a radical departure from the group's big band, bebop and jazz roots, the album pays heed to several oldies uncanonically suited to the 1980s, including a reworking of retiring ASCAP president Stanley Adams' 1930 classic "Whacky Dust," which seems as if it was written expressly for today's disco crowd, with tongue firmly planted in cheek.

The group's "new" direction, which depends musically on synthesizer arrangements rather than the lush orchestration of prior hits, is also being enhanced by new costumes that feature the sleek, futuristic lines of the 1930s Bauhaus School.

"When we did the album we didn't try to create something that would especially appeal to the new wave or anything," notes manager Brian Avnet. "We just wanted to produce an album of good music once again, but this time we wanted to stretch ourselves."

"The group has been together for 7½ years and they work almost by osmosis," he adds. "You just leave them alone and they do it. They have a very good idea of what's appropriate."

The group's visual appeal has always been a key element in its success, particularly in Europe, where songs such as "Chanson d'Amour" and "Tuxedo Junction" earned it a wide following in the mid-1970s. Constant appearances on European tv insured the group's success, leading to several tv spectaculars where costume and scenery played an important role. It also replaced Cher on U.S. network tv in the summer of 1975, although "Twilight Tone" has the potential for being its biggest hit since "Operator" clicked here that year, aided by the tv exposure.

Recently, the group appeared on NBC's "The Big Show" when the single was performed against a sur-

realistic space tunnel complete with lights, mirrors and shooting star effects. "Twilight Zone's" original "door" was also featured.

All members of the group have experience on the cabaret stage and share a genuine interest in music of the past and present. Newest addition Cheryl Bentley, for instance, was reared amid the big band sounds of her father, clarinetist Herb Benthien, and she spent four years recently as a vocalist with Seattle's New Deal Rhythm Band.

Alan Paul was in the cast of Broadway's "Oliver" as a child, and went on to play a leading role in "Grease," also on Broadway. "Twilight Tone" is his first songwriting assignment. Janis Siegel sang with a teen group produced by Richard Perry in the early 1960s and founder Tim Hauser produced his first disk at age 17, the Viscounts' "Harlem Nocturne."

Where does the group look for inspiration for the often kinky, always catchy classics it likes to sing?

"Mostly from my record collection," admits Hauser. "I've been collecting for 25 years, mostly singles from 1954 and up, and 78s going back to 1923. There's a lot of jazz, dance band stuff and r&b. That's where we found Stanley Adams' "Whacky Dust."

Bentley, the newest member, describes the group's sound as "ultra-harmonies," while Siegel calls "Extensions" a return to "asymmetrical, syncopated be bop."

Where does the group get its name?

From a John Dos Passos novel. However, Dos Passos got it from a sign on a New Jersey train station marking the Manhattan transfer point, Hauser adds.

Rasa's Jazz Artists

• Continued from page 30

the road. It provides the musicians with rates at recording studios, makes information on grants available to them, does mailings and works at other aspects of career development.

Rasa Artists has no written contract with its artists and the eight persons who work at the firm are volunteers. To pay expenses the organization charges a fee on its bookings, which usually amounts to 10% to 15% of the gross.

Until recently the best place in New York to see Rasa's artists at work was the Public Theatre where new jazz was presented every Friday and Saturday night.

That series recently ended but Rasa Artists hopes to get it going again by September.

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	THE WHO/BLACKFOOT —Feyline Presents, McNichols Arena, Denver, Co., April 23 & 24 (2)	35,461	\$9.50-\$11.50	\$422,943*
2	BOB SEGER/ROCKETS —Avalon Attractions, Forum, L.A., Calif., April 26 & 27 (2)	29,200	\$8-\$10	\$266,945*
3	THE WHO/PREENDERS —Contemporary Productions, Checkerdome, St. Louis, Mo., April 28	18,370	\$11	\$202,070*
4	THE WHO/PREENDERS —Contemporary Productions/New West Presentations, Arena, Kansas City, Mo., April 26	16,782	\$11	\$184,602*
5	LINDA RONSTADT/DANNY KORTCHMAR —Pace Concerts/Louis Messina, Summit, Houston, Tx., April 28	14,987	\$9.65-\$10.65	\$156,378
6	CHEAP TRICK/ANGEL CITY —Brass Ring Productions, Arena, Detroit, Mich., April 25	11,348	\$9-\$11	\$121,611
7	LINDA RONSTADT/DANNY KORTCHMAR —Contemporary Productions/New West Presentations, Arena, Kansas City, Mo., April 24	11,670	\$8.50-\$9.50	\$118,264
8	LINDA RONSTADT/DANNY KORTCHMAR —Pace Concerts/Louis Messina/Eaton Page Productions, Convention Center, Ft. Worth, Tx., April 27	11,889	\$8.50-\$9.50	\$112,251
9	UFO/SUE SAAD & THE NEXT —Avalon Attractions, Sports Arena, San Diego, Calif., April 21	11,500	\$8.75-\$9.75	\$104,232
10	LINDA RONSTADT/DANNY KORTCHMAR —Contemporary Productions/New West Presentations, Civic Aud., Omaha, Neb., April 23	8,290	\$8.50-\$12.50	\$102,019*
11	JOURNEY/BABYS —Gulf Artists/Margorie Sexton, Colis., Jacksonville, Fla., April 26	11,419	\$7.50-\$8.50	\$95,125*
12	JOURNEY/BABYS —Gulf Artists/Margorie Sexton, Civic Center, Lakeland, Fla., April 24	9,457	\$9	\$85,113
13	RUSH/38 SPECIAL —Sunshine Promotions, Mkt. Sq. Arena, Indianapolis, Ind., April 27	9,859	\$7.50-\$8.50	\$82,647
14	CHEAP TRICK/OFF BROADWAY —Star Date Productions, Colis., Madison, Wis., April 27	10,100	\$8	\$78,488*
15	JOURNEY/BABYS —Gulf Artists/Margorie Sexton, Bayfront Center, St. Petersburg, Fla., April 27	8,575	\$9	\$77,715
16	FRANK ZAPPA —Richard A. Cohen Organization, Arena, Rutgers, N.J., April 25	7,055	\$8.50-\$10.50	\$71,666
17	WILLIE NELSON & FAMILY —Pace Concerts/Louis Messina/Be-Bop Productions/Student Council, Colis., Hattiesburg, Miss., April 25	8,898	\$7-\$8.50	\$70,275
18	JOURNEY/BABYS —Gulf Artists/Margorie Sexton, Sportatorium, Hollywood, Fla., April 25	8,014	\$8-\$8.50	\$68,090*
19	WILLIE NELSON & FAMILY —Pace Concerts/Louis Messina, Centreplex, Baton Rouge, La., April 24	7,193	\$8-\$9	\$64,409
20	J. GEILS/THE ROMANTICS/3-D —Electric Factory Concerts, Spectrum, Philadelphia, Pa., April 26	9,639	\$5.50-\$7.50	\$64,361
Auditoriums (Under 6,000)				
1	MANHATTAN TRANSFER/ROBERT KRAFT —Radio City Music Hall Productions, Radio City Entertainment Center, N.Y.C., N.Y., April 26	5,882	\$9.50-\$15	\$72,548*
2	ARETHA FRANKLIN —Ron Delsener, Avery Fischer Hall, N.Y.C., April 25	2,600	\$12.50-\$20	\$48,200
3	J. GEILS —Ron Delsener, Palladium, N.Y.C., N.Y., April 25	3,400	\$8.50-\$9.50	\$30,500*
4	FRANK ZAPPA —Richard A. Cohen Organization, Arena, Bethlehem, Pa., April 27	2,866	\$9.50-\$10	\$27,629
5	RUFUS & CHAKA/BROTHERS JOHNSON/NARADA MICHAEL WALDEN —Monarch Entertainment, Capitol Theatre, Passaic, N.J., April 25	2,175	\$10.50-\$12.50	\$26,647
6	CHUCK MANGIONE QUARTET —Festival East, Inc., Shea's, Buffalo, N.Y., April 27	3,148	\$7.50-\$8.50	\$25,420*
7	HARRY CHAPIN —Contemporary Productions, Kiel Opera House, St. Louis, Mo., April 24	2,893	\$7.50-\$8.50	\$24,269
8	GRAHAM NASH —Ron Delsener, Palladium, N.Y.C., N.Y., April 26	2,400	\$9.50-\$10.50	\$23,000
9	JOE PERRY PROJECT/RON GOEDERT —Brass Ring Productions, Music Theatre, Royal Oak, Mich., April 23 (2)	2,500	\$9	\$22,500
10	WAYLON JENNINGS/CRICKETS —Entam, Mosque, Richmond, Va., April 24	2,778	\$7.50-\$8.50	\$21,970*
11	PURE PRAIRIE LEAGUE/NEW RIDERS —Richard A. Cohen Organization, Long Center, Univ., Scranton, Pa., April 25	2,504	\$8.50	\$21,284
12	TRIUMPH/VAN WILKS —Avalon Attractions, Civic Aud., Santa Monica, Calif., April 27	2,743	\$7.75	\$21,258
13	AEROSMITH/JAMES MONTGOMERY —Tim Drake/Mark Puma, Fountain Casino, Alberdeen, N.J., April 27	2,308	\$9	\$20,772
14	TOTO/BOB DUBAC —Fantasma Productions, Municipal Aud., Pensacola, Fla., April 24	2,523	\$7.50-\$8	\$19,302
15	TRIUMPH/VAN WILKS —John Bauer Concerts, Paramount Theatre, Portland, Ore., April 25	2,357	\$7.50-\$8.50	\$18,416
16	CRUSADERS/RANDY CRAWFORD —Contemporary Productions/New West Presentations, Midland Theatre, Kansas City, Mo., April 23	1,921	\$9.50	\$18,250
17	TRIUMPH/VAN WILKS/USA —Bill Graham Presents, Warfield Theatre, San Francisco, Calif., April 26	2,162	\$7.50-\$8.50	\$18,082*

BOOMTOWN RATS

Hollywood Palladium, Los Angeles
Tickets: \$10, \$8.50

It was a full tilt rock celebration here April 21 as the Rats wound up their U.S. tour with a two-hour show that started out strong and didn't flag throughout an exhausting 19-song stretch.

The SRO crowd (a good-sized one, SRO because there were no seats on the ballroom floor) had room to jump and jive, although close to the stage, the excitement and crush proved too much for a few who had to be carried out, either fainting, freaking out or both.

Because so much attention is always paid lead singer Bob Geldof (and it is well deserved), the band is often neglected in reviews, but this group is undoubtedly among the best of the so-called second British invasion (actually, Irish, in this case).

The Rats' music is far beyond the usual two-chord, 4/4 fare one is beginning to expect from much of the new rock epidemic.

Along with some intriguing subject matter, it carries off some high-powered shifting rhythms and moods without ever letting the essential raw energy falter. Deserving praise for keyboardist Johnny Fingers, ever-clad in his baggy striped jammies; guitarist Gerry Cott and Garry Roberts, drummer Simon Crowe and bassist Pete Briquette. Sax player David McCale, who was also along on this tour, added just the right touch of rip-it-up horns.

Geldof is without a doubt one of the most intriguing stage personalities to emerge in recent years. Constantly in motion, dancing, flailing his arms and bounding about the stage, his stage manner comes off not so much as posing as an all-out bid to pull the audience into the event. "I didn't come here to stare at you," he taunted, "or for you to stare at me. I came to dance with you."

To carry this off with the crowd already pressing to get closer was either bravado or madness, but it worked. The audience was all his for the peak "I Don't Like Mondays" even though in the onslaught an overzealous fan knocked a mike into Geldof's mouth, cutting it open. He recovered quickly, quipped "It's hell being a pop star," and relaunched "Mondays."

Other highlights included "Like Clockwork," the rough and tumble scenarios of "Joey's On The Street Again" and "Rat Trap" and the boisterous "Keep It Up" and "Mary Of The Fourth Form." **SUSAN PETERSON**

Talent Talk

The Platters are rerecording "Only You," the group's giant '50s hit as a public service announcement for fire prevention. . . . Australian band **Angel City**, which opened for **Cheap Trick** on some dates in the U.S., had its equipment and truck stolen in Chicago. But **Cheap Trick's Rick Neilson** came to the band's rescue, letting it use three of his guitars and a bass. He also joined the band onstage at its concert. **Cheap Trick** will headline its first-ever concert at Madison Square Garden May 12.

Gary Numan cowrote two songs with **Robert Palmer**, which will appear on Palmer's next LP. Also "I Dream Of Wires," which Numan wrote, will appear on both the Palmer and next Numan LP. . . . Atlantic group **Blackfoot** is opening on the **Who** tour.

"A View From A Broad," a book written by **Bette Midler**, is making some best seller lists. . . . Expected to benefit from a new **Genesis** LP and subsequent tour is **Armando Gallo**, who has produced and printed his own "Genesis. I Know What I Like" book. It is available via D.Y.I. Books, P.O. Box 2055, Hollywood, Calif. . . . Warner Bros. is sending out mock "Ban The B'52's" posters warning against "albums with bright yellow covers, bouffant hairdos, and 'Rock Lobsters.'" **ROMAN KOZAK & SHAWN HANLEY**

Talent

Talent In Action

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Palladium, New York
Tickets: \$7.50

The first appearance on a New York stage by Johnny Lydon, the former Johnny Rotten of the Sex Pistols, was bound to be an interesting experience, and sure enough, it was.

The music that Public Image Ltd., Lydon's four-man band, played for 75 minutes April 20 was amazingly powerful, not like the Sex Pistols, but like something beyond that, more abstract and jazzy, and at the same time more immediate and physical.

The music was rhythmic, and it moved so fast that it had the effect of almost physically shaking the audience by its shoulders.

And through it all—almost—there was Johnny: part clown, part ogre and part shaman, leaping, contorting and sometimes crawling while he scatted, chanted, shouted and sometimes even sang in that high sweet/sour yelp of his.

How many songs he did was hard to tell. He didn't announce any, and he played no old Sex Pistols hits. The material, about 10 songs worth, came from the "Second Edition" LP.

Songs included "Chant," "The Suit," "Albatross" and "Memories."

Then Lydon did a strange thing. Halfway through the show he invited two members of the audience to try their hand at singing. He even had the lyrics written out for them. It was a nice idea, as long as it didn't go on too long, and soon the show resumed to normal.

But then, about 20 minutes later, he did it again, this time with five or six fans. And it went on too long. It became a hard rock amateur show, and in contrast to what went on before, it was boring.

After the stage was cleared, gone too were Lydon and guitarist Keith Levene, never to return. This left the bass player and drummer alone onstage and they shouldered on for another 10 minutes or so, and then they too were gone. The lights went on and that was the show, leaving a rather disappointed SRO audience that stood and danced through the whole concert.

Opening the show was James "Blood" Ulmer who also plays intense jazz rock, though his sources obviously are more jazz-oriented. It was a curious pairing, on paper at least, though it worked out well. Those who liked Ulmer in his 45-minute set stayed and enjoyed, while others remained in the lobby.

With a lineup that included two drummers and three horn players, as well as guitar and bass, Ulmer succeeded in his eight-song set (he didn't announce titles either) in winning some new fans from an unlikely source.

ROMAN KOZAK

MELISSA MANCHESTER

Riviera Hotel, Las Vegas
Tickets: \$25, \$20

Manchester notched a tightly knit, hour-long set, with a refreshing and dynamic delivery April 16.

The singer/songwriter, making her debut here as a headliner, opened her 12-song set with an a capella ballad, "Singin' For My Soul," moving into "Help Is On The Way." She was joined on the latter tune by her six-man band and backup singers.

"Midnight Blue," penned with Carole Bayer Sager, found Manchester on both vocals and keyboards.

Soulful harmonies were showcased with backup singer Roy Gallway on a slow version of "Whenever I Call You Friend," cowritten with Kenny Loggins.

Manchester shifted into high gear, scoring with a jazz-like ballad "Easy," gospel-overtone "Oh Heaven" and "Fire In The Morning." The Grammy-nominated ballad "Don't Cry Out Loud" was paired with "Morning," followed by a quiet effort, "The Boy Next Door" and "Come In From The Rain."

Musical director Steve Cagan conducted Manchester's rhythm section, which showcased guitarist Pat Kelley, drummer John Perett, Cliff Hugo on bass and keyboardist Beltee Ross. Claudia Cagan and Wendy Mackenzie rounded out her vocal support.

But it was Manchester, with her unique and inimitable piano stylings, strong vocal executions and upfront audience repertoire that ignited her performance. **HANFORD SEARL**

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Due to the cessation of Manufacturing Operations at the New Malden Factory previously of The Decca Record Company Ltd., the following plant and equipment are now offered for sale.

ONE COMPLETE ELECTRO-PLATING/FORMING PLANT

For the manufacture of Gramophone Record Masters, Positives and Stamps, and consisting mainly of

- Acetate edge knurler.
- Automatic spray silvering machines.
- Nickel plating baths (2 pre-plate), complete with filtration/rectifiers and reciprocating Cathode agitation 200/260 galls. capacity.
- Stella pressurised water filter.
- Permutit TS 500 Water Deioniser.
- banks, each of 6 cell rotary Nickel plating baths, complete with filtration/rectification/heat exchange/purification systems, 210 galls. capacity.
- heat exchange/purification systems, 210 gals. capacity.
- Associated pH meters and controls.
- Electrolytic cleaning units with rectifiers.
- Rotary edge cutters.
 - separating unit.
 - Backwheeling units.
 - Optical centring machines.
 - Face polishing lathes for Positives.
- Air gauge device for QC Thickness control.
- 2 x 7"/20 Tonne Marlo Hydraulic presses.
- 1 x 12"/50 Tonne Marlo Hydraulic press.
- Taylor Hobson Pantograph Engraving machine.
- Solvent cleaning units, flameproof with fume extraction.

- TCE De-greasing vapour unit.
- Ultra-sonic cleaning bath.
- Sundry older fly presses, hydraulic presses, power presses, rectifiers, jigs, sinks and benches.

ONE COMPLETE P.V.C. COMPOUNDING PLANT

Consisting mainly of

- 3 x 50 Tonne, 1 x 25 Tonne Silos inclusive pneumatic conveying/control panel.
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- Ribbon-type Gardner Mixer, stainless steel construction.
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- K4 Intermix unit, inclusive pressurised automatic top supply.
- 60" Francis Shaw sheeter/roller Mill, with spare mill rolls.
- Conveyors, cooling bath and 14" Burton-wood Cumberland Dicing Unit.
- Pneumatic conveyors, inclusive fans, venturi and cyclone units.
- Scrap decentrers/Lightning regrind Crusher.
- Fume/Dust extraction units.
- Various items of ancillary equipment, e.g. plas-bins, field/metal detectors, scales, stitching machines.

GENERAL

Various items of Production/Quality Control plant and associated services layout specific to the Record Industry.
Various items of Manufacturing and Manufacturing Services general to Factory and Prime services operations.

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185 AUDIO EXHIBITORS

'Digital' the Key Word At AES L.A. Hilton Conclave

• Continued from page 1

recording equipment from Matsushita, Sony, Soundstream and Mitsubishi.

There will be at least five separate technical papers delivered on various aspects of the digital recording process including one from Dr. John Diamond of the Institute of Behavioral Kinesiology who will present a paper on digital effects on the human body.

While digital is still considered to be in a developmental phase, its increasing significance is underscored by the growing number of charted singles and LPs by major artists which have employed the process, including the current number two single on Billboard's Hot 100 chart—"Ride Like The Wind" by Christopher Cross—completed at the 3M digitally-equipped Warner Bros. Amigo complex here.

Herb Alpert's "Rise"—also employing the 3M system at A&M Studios in Los Angeles—recently became the first digital single to be a No. 1 record. The Cross single may follow suit next week.

Fleetwood Mac's recent "Tusk" LP employed the Soundstream technique for digital mix-down, while Stevie Wonder's "Secret Life of Plants" used the Sony digital system.

Gordon Lightfoot's new "Dream Street Rose" also used the 3M system at Amigo while Rickie Lee Jones' in-progress LP at Amigo is employing the system.

And more and more major name artists are expected to try their hand at one of the digital systems before the year is out.

Video is also expected to be a major topic of discussion as the AES introduces a new session: motion picture technology.

To be chaired by Ted Uzzle, the session will focus on motion picture sound and the newer audio technology which applies to it.

The session will be held at the Academy Goldwyn Theatre Tuesday.

Maxell Corp. Asks Scorpio Damages

LOS ANGELES—Maxell Corp. has filed suit in Federal District Court here against Scorpio, a Woodland Hills videotape facility.

The pleading seeks a judgment against the defendant for \$77,250, for which Scorpio is allegedly delinquent.



Panasonic Professional: Technics R&B Series Model SL-9560 is a stereo or mono phono disk reproducer designed for pro application in broadcasting stations, public halls and recording studios.

Also, a new, special session will be dedicated to the accomplishments of women in audio and will include a panel discussion of the achievements and opportunities for women in the audio field.

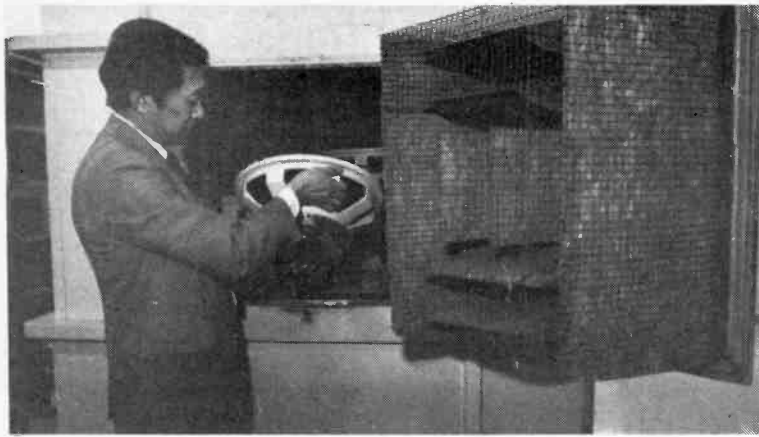
Chaired by Mary Gruszka of CBS, the session will include Margaret Finn, Audio Group, N.Y.; Nyaa Lark, Fantasy Records, San Francisco; Jennifer Mathes, Python Productions, N.Y.; Pamela Peterson, CBS-TV, N.Y.; and C.A. Rogers, Rauland Borg, Chicago.

The AES will also be marked by a number of organizations with similar or compatible interests of the

AES, which will be meeting in Los Angeles this week. They include: the Recording Industry Assn. of America, the newly formed Society of Professional Audio Recording Studios (SPARS), the Creative Audio & Music Electronics Organization (CAMEO) and the Professional Entertainment Production Society (PEPS).

The SPARS convention, the second of this 35-member recording studio trade group has sponsored, begins Saturday (3) and ends Wednesday (7).

While having a hospitality suite at (Continued on page 38)



Testing, Testing: A driver is put inside a special testing device by Cetec Gauss head Mort Fujii as part of quality control testing.

IN LOS ANGELES SUBURB

Cetec Gauss Constructing A Dual Purpose Showroom

LOS ANGELES—A combination demonstration/product showroom is being built at Cetec Gauss' new headquarters building in nearby Sun Valley. The facility will allow customers to see, hear and touch the company's professional loudspeaker and tape duplicating products.

In fact, the showroom will be the only place where speakers and tape duplicating machinery set next to each other.

The new 27,000 square foot facility is split into separate operations for the two product lines it manufactures.

All finished goods are warehoused in a second 20,000 square foot building three quarters of a mile away.

encompasses executive offices, marketing, sales, accounting and a computer room. The street level floor is all engineering, manufacturing and product control.

The company's Data Systems Support computer will be upgraded within three months to provide greater capability.

The tape duplicating systems, generally the Series 1200 master and slave units, are tested individually and as a system. The master console is manufactured in subassemblies and there are three testing stations for each piece of equipment.

For speakers, built for professional musicians (without cabinets), there are 15 steps in the manufacture of a single unit, Fujii says. The wire coils are individually wound on each voice coil and then put on "spider" assemblies. The magnets and frames are built in separate operations and then married with the voice coils and cones.

Separate driver and tweeter assembly lines are maintained which lead into individual testing rooms. A 10-minute test is given each speaker at its full rated power. A second test checks that each speaker is working at its prescribed parameters.

There is a special sound chamber for testing a finished speaker to see that all the basic specifications have been met, Fujii notes.

The company will begin building consoles for its heavy duty drivers and tweeters in a few months, the executive adds. These speakers are built for touring bands and have to hold through abnormal wear and tear caused by the exigencies of road travel.

Jim Williams is the director of engineering who handles marketing for tape duplicating products in the Western Hemisphere. Mike Gessaro is the controller, Fred Muhl is the operations manager and Jerry Fisher is head of quality control.

Half of the 90 persons at this location are in speaker or tape duplicating equipment manufacturing.



Special Spiders: Voice coil wires are wrapped around "spider" holders before being connected to the speaker cones at the Cetec Gauss factory.

A work force of 90 operates in the new headquarters facility at 9130 Glenoaks in a building which parent Cetec owns.

The new facility, opened several weeks ago, allows for manufacturing capability expansion, points out Mort Fujii, Cetec Gauss president.

The upstairs administrative floor

Crystal Clear Disks Soon With dbx

LOS ANGELES—Selected product from the Crystal Clear Records catalog, a San Francisco-based audiophile label, will be issued in the dbx encoded disk format, according to label president Ed Wodenjack and Jerome Ruzicka, dbx vice president and director of the dbx encoded program.

Initial offerings include Volume I and II of "Sonic Fireworks," "New Directions" by Laurindo Almeida and "Taj Mahal Live."

Master tapes from the original direct-to-disk performances are being used and each album is being ex-

panded to include previously unreleased selections by the artists featured on each album.

More than 20 record firms are now participating in the dbx encoded disk program, according to the company.

dbx claims that the process virtually eliminates record surface noise while reproducing the full dynamic range captured on the master tape. dbx recently introduced its new model 21 decoder which enables the dbx encoded disks to be played through a stereo system. The decoder retails for a suggested \$109.



DIGITAL EDITING—3M will be demonstrating its new digital editing system at the upcoming AES in Los Angeles May 6-9. The final production model, which was shown at the recent European AES, consists of a compact console of microprocessor electronics featuring extreme precision, risk-free audition or edit preview capability, unaltered originals and splice-free masters. The control module, which determines and monitors tape movement of two 3M recorders, offers special function buttons for determining exact editing points.

Panasonic's New Line Of Audio Products Premiered

LAS VEGAS—Panasonic's recently formed professional audio division introduced several products to the broadcast trade at the recent National Assn. of Broadcasters convention here.

Among the products are: a turntable/mixer console, portable mixer, turntable, two tonearms and four directional cardioid microphones.

Panasonic intends, according to Jim Parks, chief of the division, to become a major factor in various professional segments of the industry. New product introductions are also slated for the upcoming May AES in Los Angeles May 6-9.

"To avoid confusion," Parks emphasizes, "in the audio industry between products of the Technics line and those represented by the Professional Audio division, we are designating the special products made for us by the Technics factories in Japan as the Technics R&B Series. The Technics R&B Series will only be available from Panasonic professional audio division."

"Another line of products, and a new name for the American marketplace that will also be a part of the Panasonic audio division, is Ramsa. The Ramsa product line will represent every product category, from the beginning to the end of the sound reinforcement system.

"In addition to sound reinforcement products, we are also manufacturing a specialized line of recording mixers. At the NAB, for the first time, we highlighted an 8 by 2 Ramsa mixer, Technics R&B turntable, console and a unique concept in tonearm design. Ramsa hand-calibrated microphones were also shown.

Videotape Pirating Flourishes In Asia

HONG KONG—Although in-store taping has not so far proved much of a problem in Hong Kong, and local copyright regulations are enforced by law, a flourishing market has sprung up in other parts of Asia for Hong Kong-made television tapes.

The widespread use of video tape recorders here has made it possible for videotapes of RTV and TVB Chinese kung fu and costume dramas to be marketed elsewhere.

A pirate tape is said to fetch \$60 in Singapore, and stores are advertising entire tv series for sale.

Unlike piracy in recordings, no one loses from the copying and sale of videotapes. Nevertheless, local tv stations are annoyed and are taking steps to protect their copyright.



**IF YOU THINK DIGITAL IS JUST AROUND THE CORNER,
YOU'RE ALREADY A STEP BEHIND.**

Nearly everyone in the recording industry agrees that digital is the technology of the future. Unfortunately, they're also under the impression that it won't be available until then.

There are, however, some notable exceptions to that philosophy. Like A & M Records, Warner Bros. Records, Record Plant, Westlake Audio, Audio-Video Rents and Sound 80. You see, they've all installed the multi-track digital system that's available right now.

3M's 32-track Digital Mastering System.

The reasons are obvious. Because digital captures all the pure, full-range highs and lows and surrounds them with clean, no-hiss silence. The result is transparent, distortion-free sound itself. Whether it's the first generation or the twentieth.

But there's one other reason why so many outstanding studios are using 3M's Digital Mastering System for the entire recording process.

They like to stay a step ahead.

For more information, write: Digital Mastering/3M, Building 223-5S/3M Center, St. Paul, MN 55101.

3M DIGITAL MASTERING. WE DIDN'T INVENT SOUND. JUST THE PUREST WAY TO RECREATE IT.

3M

AES Convention

6,000 Converge In Los Angeles For AES Hilton Meet

• Continued from page 36

the Hilton, the SPARS agenda will take place at the nearby Los Angeles Biltmore Hotel.

A meeting of the board of directors was scheduled for Saturday

while a general membership meeting was targeted for Sunday, beginning at 9 a.m.

Monday (5) is a day-long series of seminars lasting from 9 a.m. to 5:30 p.m.

Seminars include:

- "Concept To Gold" with studio owners with engineering roots relating their philosophies.
- "Basic Business Of Recording Studios" will examine legal, ac-

counting, financial, insurance, management and client relations.

- "Tape To Disk ... The Problems" will feature disk cutting specialists and their point of view.
- "Video And Its Impact On The

Audio Recording Industry" will present video's potential for the recording studio.

• "Economy" will examine how the economic climate is affecting the recording industry.

• "Recording Studio Design And Acoustics" will peruse new directions in design philosophies.

As Good As You Are.

Quietly, You have made OTARI The New Workhorse in literally thousands of studios, radio and TV stations worldwide! To the creative music professional, an OTARI tape machine is known for the kind of performance and reliability that's expected of equipment that keeps on going even when you can't. Session-in/session-out, with an OTARI you have made an investment in a machine that's always ready to expand your art.

For the artistic entrepreneur and recording artist who depend on recording equipment for their livelihood, we have engineered the most comprehensive line of tape recorders in the world. From demo to final master, from 1/4" tape and up, there's an OTARI that will get your music off and onto the right tracks. Like our legendary 5050 Series. All 5050 Series are designed with important growth features: switchable +4 or -10 dB levels, D.C. Servomotors for adaptability to SMPTE interlock and video production, easy alignments for optimum performance, overdubbing, and many more useful production features. 1/4" transports are available in full track, two or four track stereo, and four channel versions. 1/2" transports are available in four or eight channel models. They're the first compact recorders accepted by both the broadcast and recording industries. They remain, dollars for dB's, the best tape recorders made. When it comes to one-inch, eight channel production, our MX7800 is the most rugged and functional eight-track on the market.

When you're ready for your next step towards fully capturing your art and expanding the business of your art, OTARI awaits the challenge to be every bit as good as you are.

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MX-5050B shown in optional CSLB cabinet.
MX-5050/8B shown in optional CSL-48 cabinet.

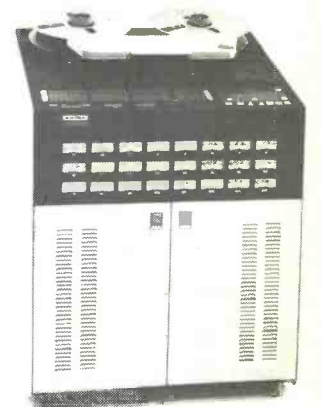


New Console: Quad-Eight will be demonstrating its new Coronado "in line" style board with up to 40 inputs and outputs.

A partial list of seminar participants includes Murray Allen, George Augspurger, Jeff Cooper, Mike Dilbeck, Tom Dowd, Kent Duncan, Mack Emerman, Mac Evans, Paul Flattery, Eddie Green, Steve Guy, Wally Heider, Rush Hickman, Tom Hidley, Bob Liffin, John McDewitt, Ken Perry, Bill Rogers, Malcom Pierce Rosenberg Esq., Solomon Schwartz, CPA, Tom Steele, Chris Stone, John Storyk, Joe Trasia, Dave Teig and John Woram.

On Tuesday SPARS will sponsor an in-depth tour of three SPARS facilities: Motown/Hitsville, Filmways/Heider and Record Plant.

From 7 p.m. to 10 p.m. Wednesday night there will be a special private, invitation-only showing and demonstration of equipment by manufacturers to SPARS members. AES is calling that program Interface Evening and is also encouraging exhibitors to invite their guests during that time for the special one-on-one direct contact, something the AES has not done before specifically.



Ampex Analog: Ampex will be demonstrating its ATR-124 24-track tape recorder.

The CAMEO meeting will be held Wednesday beginning at 8:30 a.m. at the nearby Biltmore.

In addition to inviting prospective members, the group also is offering a seminar on exports.

Agenda includes "Expanding Your Profits Through Export Sales" to be presented by Ron Neilson who has just authored a book on how to sell to China, while Jim Camacho, director of marketing for Delta Lab, Inc., will discuss "Guidelines for Export Sales."

The CAMEO confab also will feature professional sound contractor Stan Miller of Stanal Sound and a member of the board of directors of

(Continued on page 39)

'Digital' To Be Magic Word At the AES In Los Angeles

• Continued from page 38

PEPS who will discuss that organization. This newly-formed group is made up of pro sound reinforcement firms and lighting companies.

Joe Tarsia, owner of Sigma Sound and president of SPARS, will also speak at the CAMEO meeting, which will be capped by a group update and status report.

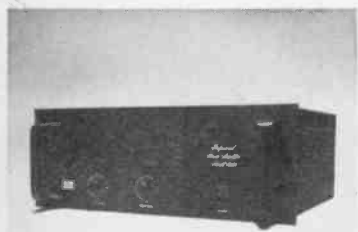


UREI Amp: UREI enters the amplifier market for the first time with the model 6500. The firm is most noted for its signal processing equipment and recently introduced a line of studio monitors.

Among some of the equipment highlights (complete coverage will appear in a subsequent issue):

BGW Systems will now distribute exclusively in the U.S. all Tannoy professional products including the Tannoy Buckingham monitor and two smaller monitors, the Super Red and the Classic. BGW is primarily a power amplifier supplier to the pro community. One new monitor, the Little Red, is expected to be shown.

BGW, itself, expects to show its largest amplifier ever, the model 1250 offering 400 watts RMS into 8 ohms and 0.03% distortion.



Big BGW: BGW Systems is showing its largest amplifier ever at the AES, model 1250 offering 400 watts RMS into 8 ohms.

UREI, a prime signal processing equipment manufacturer, will enter the amplifier market for the first time with the model 6500 providing 275 watts RMS per channel at 8 ohms. The firm indicates it offers totally modular construction which allows the user to remove either channel for inspection or exchange while the amp is mounted in the rack.

Otari will be showcasing its new 24-track, two-inch tape recorder, the MTR-90, according to Steve Krampf, newly named marketing manager. Now shipping, the MTR-90 joins Otari's complete line of tape recorders which range from 1/4-inch quarter track machines to large custom duplicators. The price of the MTR-90 with its remote session controller is \$34,050 in the 24-track version and \$23,500 in the 16-track version.

Quad-Eight will be offering its Coronado automated recording console. It's designed as an "in line" board with up to 40 inputs and outputs, the Coronado is one of a series of stock or pre-engineered consoles from the firm.

JBL will introduce three new bi-radial horns, models 2360, 2365 and 2366; will feature the 7510 automatic microphone mixer, now ship-

ping, and exhibit the 4313 control monitor.

Rupert Neve will exhibit its model 8108 56-input 48-track recording console with centralized micro proc-

essor controlled assignment facility.

Klipsch will exhibit its new compact high-power K-400 1.9 mid-range horn. K-4M 4 way manifold combination, and an improved ver-

sion of its midrange compression driver.

BTX Corp. will show its 4600 SMPTE tape controller, an audio control synchronizer and editing

system for two, three and four audio or video recorders.

U.S. Pioneer Corp. will display a new nonfeedback amplifier and a
(Continued on page 47)

WHY JBL FLATTENS THE COMPETITION.

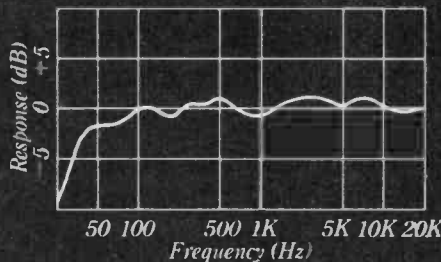
INTRODUCING THE 4313.

Flat frequency response. It means accuracy. Naturalness. Reality.

JBL gives it to you without the bigger box that you'd expect along with it, since the 4313 only measures about 23" by 14" x 10"!

This new, compact professional monitor produces deep, distortion-free bass. And does it with a newly developed 10" driver.

Its massive magnet structure and voice coil are equivalent to most 12" or 15" speakers. Yet it delivers heavy-duty power handling and



On-axis frequency response, 4313 monitor.

a smoother transition to the mid-range than most larger-cone speakers.

The 4313's edge-wound voice coil midrange accurately reproduces strong, natural vocals and powerful transients.

Up top, a dome radiator provides high acoustic output with extreme clarity and wide disper-

sion. A large 1" voice coil gives it the ruggedness needed in professional use.

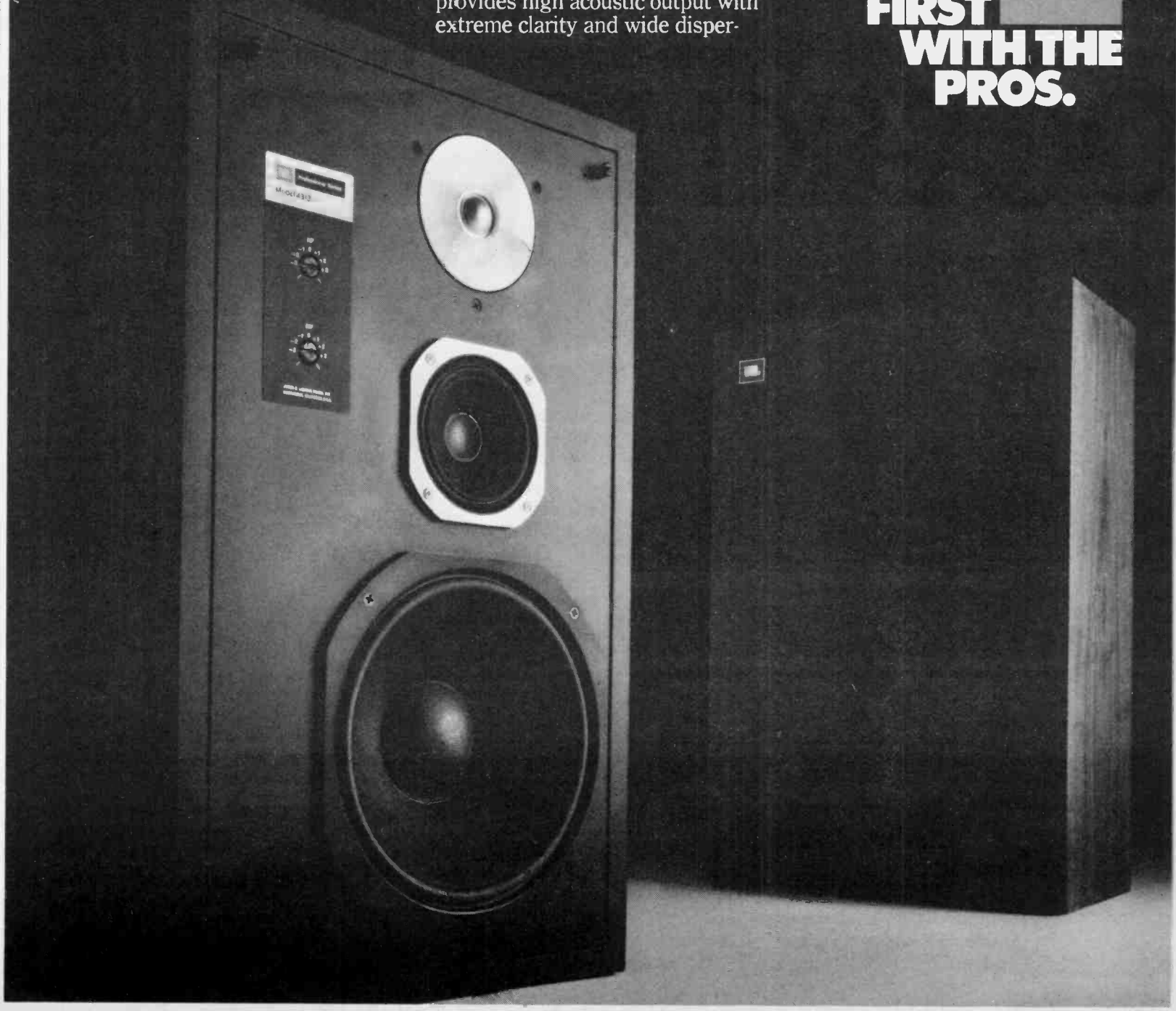
Working together, these precision-matched speakers offer superb stereo imaging, powerful sound levels and wide dynamic range.

Audition the 4313 soon.

We think you'll agree that its combination of flat response, power and moderate size flattens the competition.

James B. Lansing Sound, Inc., 8500 Balboa Boulevard, Northridge, California 91329.

FIRST WITH THE PROS.



ONLY 4 IN USE IN THE U.S.

International Sound To Distribute Fairlight's \$36,000 CMI Device

LOS ANGELES—The new Fairlight CMI (Computer Musical Instrument) will be distributed in the U.S. by International Sound exclusively.

Geordie Hormel Enterprises is the parent firm of International Sound and also the parent firm of the Village Recorder recording studios complex here. A distribution set-up is being organized by International Sound which will be located at 1610 Butler Ave. in West Los Angeles, adjacent to the Village complex.

Reportedly, only four Computer Musical Instruments are in use in the U.S. and are owned by Lindsey Buckingham of Fleetwood Mac, Stevie Wonder, Barry Gibb of the Bee Gees and Geordie Hormel of the Village Recorder.

Led Zeppelin member John Paul Jones also has one in the U.K. Currently, Buckingham has his unit on tour with Fleetwood Mac.

Price of the unit is \$36,000 and the inventor is Peter Vogel, 25, of Fairlight Instruments Pty., Ltd., Sydney, Australia.

To the musician who is familiar with it, the Fairlight CMI computer claims to offer unparalleled flexibility and precision.

Unlike a conventional music synthesizer, the Fairlight CMI creates sounds digitally. Sound is treated like a series of numbers. Any sound can be turned into numbers and since these numbers can be stored

and reproduced exactly, the sound stays as programmed for instant recall at a later date. It is possible to program an entire piece of music, then instruct the computer to completely shift its proportions to stretch out the music or radically condense it.

In addition, the Fairlight CMI can interpolate between different sounds, creating smooth dissolve over any length of time the player specifies.

The system consists of three pieces.

One is the computer which includes two slots for its floppy disk memory. The second piece is the master keyboard, which can take on seven slave keyboards.

The third is the graphics monitor, similar to a cathode ray tube computer terminal, complete with a light pen which allows a musician to "draw sounds" directly on the screen.

An alphanumeric keyboard that looks like a typewriter allows communication with the computer.

Sounds can be created by drawing in wave forms on the graphics monitor with a light pen, in a process like using an oscilloscope in reverse: the screen displays a graph, and the player draws in the characteristics of the sound he wants in minute detail.

The Fairlight CMI also includes a live microphone: the computer will digitally analyze up to one second of

sound, which can then be played up and down the keyboard or otherwise manipulated in the computer through typed-in instructions. With one note from any instrument, the Fairlight CMI can re-create an entire range. The live microphone allows real sounds to be blended with physically impossible ones.

The Fairlight MCL (Music Composition Language), an optional software package with the CMI, provides a flexible and convenient method of typing in musical data which can be saved on floppy disks

(Continued on page 57)



Billboard photo by Steven Finestone

Computer Music: Geordie Hormel, owner of the Village Recorder, right, dabbles at the keyboard of the Fairlight CMI (Computer Musical Instrument), a new \$36,000 electronic device for musicians and studios. Inventor Peter Vogel is his guest.

Studio Track

LOS ANGELES—Action at *Sunset Sound*: Ted Templeman is producing the *Doobie Bros.* for a new Warner Bros. LP, Jim Isaacson engineering with assistant Gene Meros; Teri De Sario laying down tracks for a new Casablanca LP with Humberto Gatica engineering, assisted by David Leonard; Bob Edwards mixing the *Dirt Band* with assistance from Skip Saylor; and Warren Dewey producing and engineering *Moon Martin* for Capitol.

Spencer Proffer and Billy Thorpe are co-producing Thorpe's new LP at Proffer's *Pasha Music House* for Polydor International. Also there, engineer Mike Sanders cutting new sides with ex-Alice Cooper guitarist Steve Hunter, while the *Wolves* are completing their first LP for Polydor International under the supervision of Spencer Proffer.

Composer Henry Mancini scoring Blake Ed-

wards' "S.O.B.," a Lorimar production, at *Evergreen Recording Studios*. Also at *Evergreen*, producer Creed Taylor has completed recording "Fuse," a jazz fusion LP for CTI Records. Engineering was handled by Tom Vicari and Andy D'Addario.

Phoney and the Hard Core recording at *Studio Sound Recorders*, Tom O'Brien producing.

Activity at *Sound City*: Tom Perry engineering the *Jackson* for Epic, Earle Mankey producing Walter Egan for Columbia, Tori Swensen and D.C. Snyder engineering; Keith Olsen producing/engineering Carlos Santana for Columbia, Chris Minto assisting; Olsen and Minto producing and engineering Pat Benatar for Chrysalis, John Ryan wrapping up *Pure Prairie League* for Casablanca, Bill Drescher at the board; and Marc Peters producing himself for Epic, Swenson at the console.

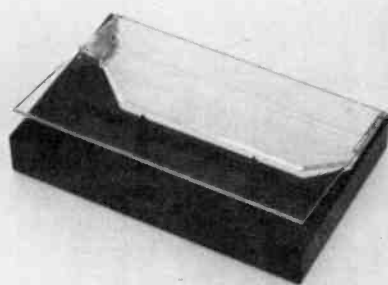
Britannia Studios sees: the *Crusaders* working on a new LP, Greg Venable engineering, Russ Bracher assisting; Merle Haggard producing himself for a new LP; Dick Clark producing "The Academy Of Country Music Awards" with Ken Suesov engineering, Bracher assisting; and producer George Martin working on the soundtrack of "Honky Tonk Freeway." Don Boyd is producing that film, Steve Doff is arranging while Lenny Roberts is engineering, assisted by Bracher.

Recent digital projects at *Spectrum* include: Shelly Manne for Discovery Records, Albert Marx producing, Arne Frager engineering; Count Basie with Joe Turner and Cleanhead Vinson (with recording at *Group IV*), Norman Granz producing, Dennis Sands at the board; and Milt

(Continued on page 46)

IF YOU WANNA BOX... AND NOT GET HURT... CALL EL MAR PLASTICS!

— because El Mar **has** boxes — cassette boxes — at prices that won't leave a bruise! All kinds — Norelco style boxes, hinged poly boxes, Ampex style boxes, and 12-pack cassette storage boxes.



In fact, we've been making **more** boxes **longer** than anyone!

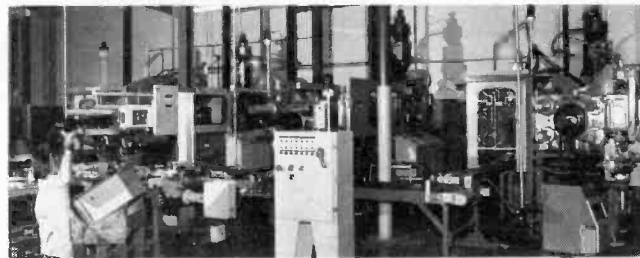
We've recently taken some of the sting out of the price fight, by setting up a fully automated line to increase our production of Norelco style boxes by an additional 40 million a year.

And not just any old box! The new El Mar boxes have all rounded corners, molded raised edges

on the lid to reduce scratching and a super strong hinge! Plus, they have been tested and proven on all automatic packaging equipment.

So, if you need boxes in the hundreds, thousands or millions, we'll be in your corner with quality, delivery and price!

Samples available upon request, so give us a ring — it won't hurt a bit!



Automated production line for Norelco style boxes, designed and built by Husky Injection Molding Systems, Bolton, Ontario, Canada.

El Mar Plastics, Inc.

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Caution Seen In N.Y. Circles, But Business Holding Up

Apple Activity Remains Brisk Despite Crunch

NEW YORK—Studios here are holding up under the effects of a dismal economy, and although a more cautious approach is being taken with regard to expansion into advanced technologies, new construction continues and producers and labels still consider this city an ideal recording site.

Most studios are managing to hold the line against inflation without hiking their rates, which range here from \$50 an hour to upwards of \$200 for multi-track rooms, a scale that has been relatively stable for the past two years.

Studio owners agree that labels

are now scrutinizing their invoices closer than in the past, and insisting that acts adhere more closely to prearranged production timetables than they did before.

Most owners are taking a "wait-and-see" attitude toward investing in video and/or digital technologies, however, an indication that the money crunch has affected some things.

All in all, though, the prognosis is favorable for studio operators here, big and small. Credit for this is due to the large pool of talented musicians, composers and arrangers, the growing importance of soundtrack production, commercial jingles and a list of clients that is international in scope.

Rock music is still the main revenue producer at studios such as Record Plant, Electric Lady, the

By RICHARD M. NUSSER

Power Station, House of Music (located across the Hudson in New Jersey) and others, but jingles, soundtracks, jazz and foreign productions have taken up any slack that may have resulted from record company belt-tightening.

Among the rock acts to have passed through Gotham in recent months to record, mix or sweeten are Bruce Springsteen, David Bowie, the Blues Bros., the Grateful Dead, Barry Manilow, Rick Derringer, Carly Simon, Diana Ross, Chic, G.Q., Steely Dan, Meat Loaf, Kiss, the Cars, the Rolling Stones, Sister Sledge, Dire Straits, Blondie, Stephen Bishop "and they're just the biggies," says Alfred G. Vanderbilt, president of the local chapter of the National Academy of Recording Arts and Sciences.

Nevertheless, the money crunch has affected some expansion plans. The high cost of money and the price of digital equipment is causing many studio operators to think twice before venturing into the far reaches of the technology.

"Expansion is certainly not at the rate it was three or four years ago," Vanderbilt adds, but he believes the studio industry here isn't hurting, either.

It certainly isn't stopping Sound Ideas from buying a \$35,000 3M digital 4-track machine and arranging a lease with option to buy for a 3M digital 32-track machine in June. The studio is also spending \$150,000 to renovate its main control room.

Sigma Sound recently added a third room to its New York plant, and is continuing, more slowly, on new construction projects at its new Philadelphia site. Electric Lady completed a major expansion program, adding a new studio and mixing room at its Greenwich Village location. Soundmixers is adding a 15,500 square foot studio to its Brill Building operation, and predicting the room will accommodate 100 musicians, making it one of the most ambitious new studio projects to be launched here in years.

Soundmixers' owner Harry Hirsch admits that the crunch has had an effect on his operation, but, he adds, "fortunately we've been able to diversify." Hirsch credits his BTX microprocessor/programmer and SMPTE code machines with his ability to attract film work, a field where his parent corporation, Sound One Corp., has long been involved. He worked on post-production soundtrack work for the Anti-Nuke concert film, the Blues Bros. film and "Honeysuckle Rose," a new Willie Nelson vehicle.

So far as digital is concerned, Hirsch says "no one is knocking our door down to get it, but if and when they do we'll give it to them."

Record Plant is proceeding cautiously on adding a fifth room, but is actively engaged in rebuilding two of its original rooms, Studios C and B. One of the more profitable centers of the Record Plant operation is its mobile recording truck, which is in steady demand year-round. Although Record Plant isn't anticipating adding a digital room right now, it is recording the Tokyo Philharmonic at Lincoln Center using a digital recorder as part of a demonstration arranged with Technics/Panasonic.

Mediasound's Susan Planer believes that the reputation for professionalism and fast-paced work that characterizes New York studios is responsible for helping the industry ride out economic doldrums.

Another factor is the growing

number of foreign producers and artists who are coming to New York to record, she says. Other studio managers also cited this trend, which is particularly popular among jazz producers.

"Many times an artist from abroad will come here just to take advantage of the chance to play with some of the great musicians who regularly work here," one studio manager explained.

The attractive monetary exchange rate is encouraging foreign producers to come here rather than record at home.

Planer notes that there has been

"a tremendous amount of work coming from the producer/engineer combination," whereas in the past studios depended upon producers and labels for the bulk of bookings. Planer explains that many engineers are now trying their hand at production and providing additional sources of studio revenue.

Celebration Recording has been busy handling a series of live broadcasts from its studio and beaming them to FM outlets in the East. Studio manager Piers Plaskit estimates that half of the studio's revenue is derived from commercials, another

(Continued on page 57)

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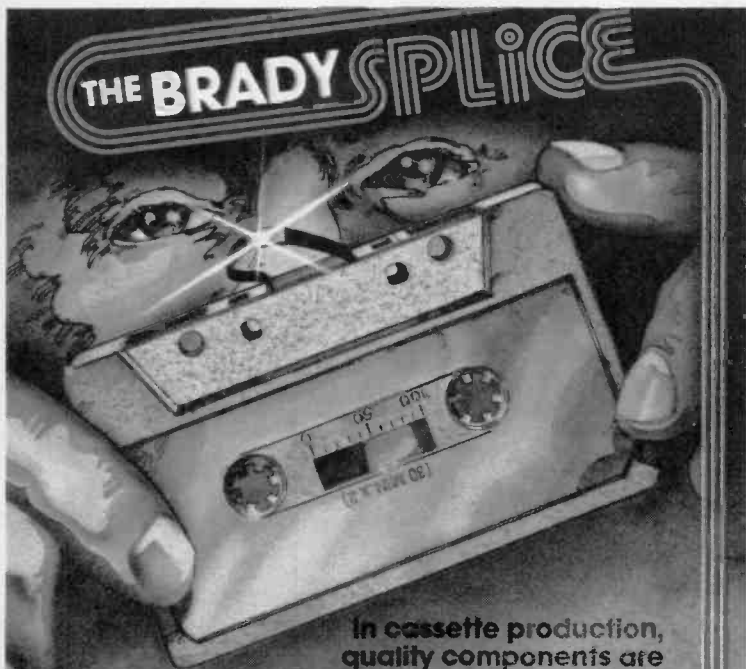
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ALL INVOLVED—Members of A&M group City Kids are intent as they listen to mixes of a debut LP inside the control room of New York's Power Station. Shown standing, left to right, are band members Steve Pickett, David Kissell, Mike Kehr and Steve Kehr. Shown sitting, left to right, are producer David Kershenbaum and engineer Bobby Clearmountain.

MAY 10, 1980 BILLBOARD



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Southern Studio Business Hurt, But Remains Healthy

Collection Problems Noticeable

NASHVILLE — Southern studio business has managed to remain fairly impervious to the general economic slump that has plagued certain factions of the industry. Most report steady business flow, increasing in-house production and contin-

uing (if slowed down) upgrading activity.

Major problems for area studio firms appear to lie in the field of collections: cash flow is limited and clients are taking longer to pay studio bills. Tight money is restricting studio expansions and large renovation projects.

The overall economic crunch, which has taken bites out of the industry in general, made its presence felt through the South at the end of 1979 with some spillover into the

first two months of this year. Now, however, more artists are back on the boards recording, and production seems to be kicking into high gear as summer looms.

Ann Keener, studio manager at Nashville's Quadrafonic Studio, says business has escalated this quarter nearly 25% over fall and winter of 1979. "I think," she says, "that the slowdown may be over. Things are starting to look much healthier."

Woodland Sound Studios had a slow January, but since then, the facility's two rooms are operating at capacity, booking four sessions a day with four full-time staff engineers.

Sound Shop is holding its own, although it is being cautious about any new purchases of major expense, and recently raised its rates from \$125/hour to \$140/hour.

The Sound Emporium (formerly Jack Clement Studio) experienced a slow start for this quarter compared to last year, but expects business to improve steadily. A year ago the studio completed a \$250,000 upgrading, so it is now simply continuing maintenance. Rates were raised in January to \$165/hour for 24-track recording.

Mike Greene, owner of Apogee Studios, says he's working twice as hard these days to bring in recording business. "However," he adds, "we do a lot of in-house production here, which helps immensely. In fact, I think in-house production may be the only way studios can stay ahead any more."

Apogee is block-booked most of the time in one room with the other used for independent projects and overdubs. The studio has spent a considerable amount recently in renovations.

Creative Workshop in Nashville handles a heavy load of in-house production, with chief engineer Brent Maher also producer for acts such as Michael Johnson and Dottie West, among others. The studio is also in the process of building a second 24-track facility next door to its present room. Construction is running behind schedule at this time, due to the present economic conditions, and isn't expected to open before fall. The new room will have completely brand new equipment and state of the art machines.

Joe Hardy at Memphis' Ardent Studios notes that business seems to be up: "We haven't felt any slowdown—except that we're having more trouble collecting our money these days. We've upgraded and added a third room which is 48 tracks. We've also just finished remodeling another room from 16 to 24 tracks."

In-House Production A Life-Saver

sive equipment, many area studios are making their own modifications and repairs on existing equipment already paid for.

"You can get incredible deals on new equipment right now if you've got cash up front," says Gardner. "Companies need to reduce their inventory and improve cash flow so we're willing to make some good price breaks."

International business is in better shape, according to Gardner, with similar sentiments echoed by Tom Irby of Studio Supply and Dave Purple of Harrison Systems.

"The big change in terms of upward swing," says Purple, "has been in terms of international sales." However, Purple adds that Harrison is beginning to receive heavier orders domestically for console equipment and thinks that the slowdown may be brightening.

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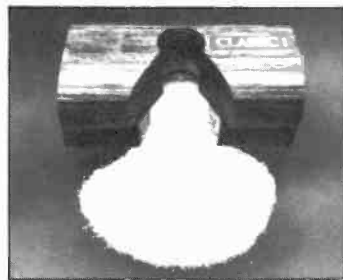
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MAC ATTACK—Mac McAnally, right, who recently joined the RCA roster, and Alan Schulman, who recently joined the Wishbone Recording Studio staff in Muscle Shoals, Ala., as studio manager and chief engineer, recently put the finishing touches to McAnally's first RCA LP there.

Studio owners and studio supply companies all point to the extremely high interest rate and tight money situation as a barrier to both new construction and renovations in the industry.

"What's really hurting now are new start-ups," comments John W. Gardner of the Company, Inc. in Nashville, a studio design and supply firm. "Last year at this time we were going gangbusters with new building projects. Now, though our consulting and design work has increased, construction on new studios has suffered badly."

Instead of purchasing new expen-

Dan Dishner, sales manager for Valley Audio, a Nashville full-service design and supply company, sees a much more optimistic future. "People have been holding back on expansions and new studio construction due to problems with financial backing. Now, though, people are getting used to the economic situation and beginning to initiate renovation projects and equipment upgradings."

None of the studios surveyed report owning digital or video equipment. They work with it on a per-job basis, and rent whatever is needed at the time.

Studio Track

• Continued from page 40

Jackson for Pablo, Granz producing and Frager engineering.

Artisan cutting engineers Jo Hansch and Gregory Fulginiti working on Warner Bros. artist Arrogance with Phil Gernhard as producer.

Recent activity at Master Sound, Atlanta, have included sessions with Isaac Hayes and Dionne Warwick. ... At Bill Lowery's Southern Tracks, Atlanta, Leon Sylvers and Dick Griffey producing *Seventh Wonder* for Casablanca. Doug Johnson engineering.

At Sound Emporium (formerly Jack Clement): Larry Butler producing Bobby Vinton for Tapes, Billy Sherrill and Harold Lee engineering; Butler producing Bobby Goldsboro for Warner-

Curb, Sherrill engineering, and Harold Lee engineering a Jerry Reed session.

Columbia Recording Studios, Nashville, sees Audi Ashworth producing J.J. Cale, Ron Reynolds engineering, Johnny Paycheck, George Jones and Johnny Rodriguez with Billy Sherrill producing, Lou Bradley and Reynolds engineering; and John Anderson for Warner Bros. with Norro Wilson producing and Lou Bradley engineering.

Composer Cy Coleman wrapping up an unusual new LP version of his forthcoming Broadway musical "Barnum" at Soundmixers, N.Y.; Norman Schwartz producing for Gryphon Records.

At Intermedia Recording Studios, Boston, Bobby Eli producing *Eastwind Productions'* (Continued on page 52)

6,000 Converge In Los Angeles For AES Hilton Meet

• Continued from page 39

16-bit PCM audio system using a laser disk.

Ampex will exhibit its ATR-116/124 series of 16 and 24-track tape recorders.

ing and broadcast) series and RAMSA pro products.

Harrison Systems, Inc., will feature its new DCI recording console, the MR-1. According to the firm,

Distributed Control Intelligence is a new digital/analog hybrid console architecture whereby an individual microcomputer is placed in most console modules.

Dolby Laboratories will exhibit its A-type professional noise reduction products including units for use on audio tracks of professional VTRs. MCI, Inc., will exhibit its JH-636-

36 console with standard JH-50 automation.

Cybersonics will exhibit its DM 2002 disk mastering lathe, a compact design weighing 250 pounds.



Tannoy Move: Tannoy professional products such as the Super Red studio monitor, above, will now be distributed by BGW Systems in the U.S.

Solid State Logic will show the SL-4000E Series recording and mixing console with up to 56 input/output modules.

Panasonic professional audio division will introduce two new product lines: the Technics R&B (record-



Photo location courtesy of Blue Jay Recording Studios, Carlisle, MA.



Otari Offers: Otari will be demonstrating its new 24-track, two-inch tape recorder, model MTR-90.

Finnish Philips Jobs To Fade

HELSINKI—Approximately 300 craftsmen will be jobless when the Philips radio and tape recorder manufacturing plant here is closed down by May 1981, though a fair number are expected to find similar jobs in the Finnish electronics field.

This factory has been making some \$15 million worth of product annually, of which roughly 90% has been exported. But it is clear that Philips, and various other multi-national companies, are shifting more and more leisure electronic assembling into cheap labor countries, notably the Far East.

Similar cutbacks are expected in other European centers.

Poland Will Launch Its First Videodisk

WARSAW—Poland is to produce its first videodisk in Katowice this month but, as yet, no details are available as to technical specifications and configuration.

The first side of the disk will contain a one-hour program by the Polish Dance Theater directed by Conrad Drzewiecko. The second will feature a performance by the Henryk Tomaszewski pantomime group of Wroclaw.

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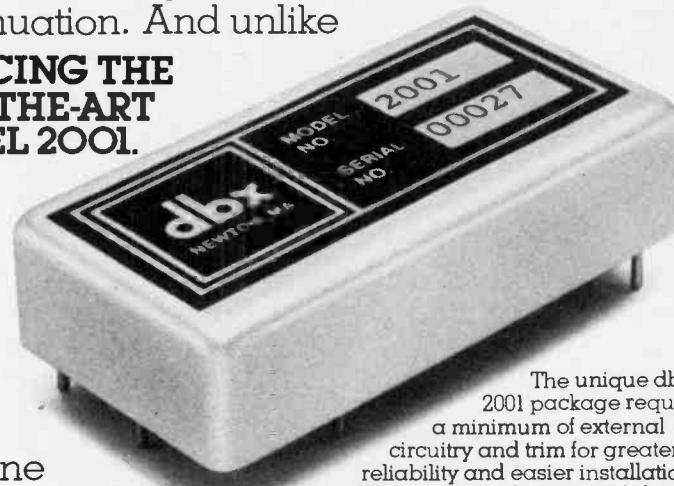
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MAY 10, 1980 BILLBOARD

Stockham Savors Digital Audio Superiority

SALT LAKE CITY—Mention digital audio to a group of engineers or sound buffs and the topic is likely to stir controversy. One aspect of the

topic not being debated, however, is the position that has been earned by Soundstream Inc. as a leader in the development of the new technology.

This year Soundstream is celebrating the beginning of its fourth year of providing complete digital recording services, including a digital editing capability regarded as the

By ALAN PENCHANSKY

world's most sophisticated. Soundstream's technical achievements put it at the forefront of work being done in digital audio today.

Founder and president of the company is MIT graduate Dr. Thomas Stockham, who headed west in 1968 to take a position in the computer science department at the

Univ. of Utah. Stockham, whose research into digital audio began almost two decades ago, has since stepped away from academic life to devote himself full-time to his digital audio company. The firm employs half a dozen young engineers with backgrounds encompassing music, audio and computer science.

Soundstream expects to have its first \$1 million year in 1980.

Among Soundstream's honors is
(Continued on page 49)

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Stockham System: Soundstream Inc. founder and president Dr. Thomas Stockham displays the computer disk-packs on which recorded music is stored during digital editing. The Soundstream method of editing digital audio is regarded by many professionals as the most sophisticated in use today.

Billboard photo by Alan PENCHANSKY

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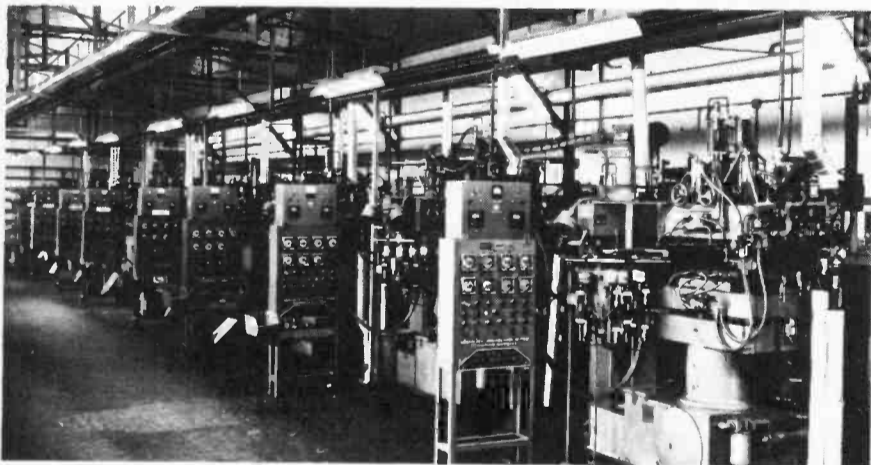
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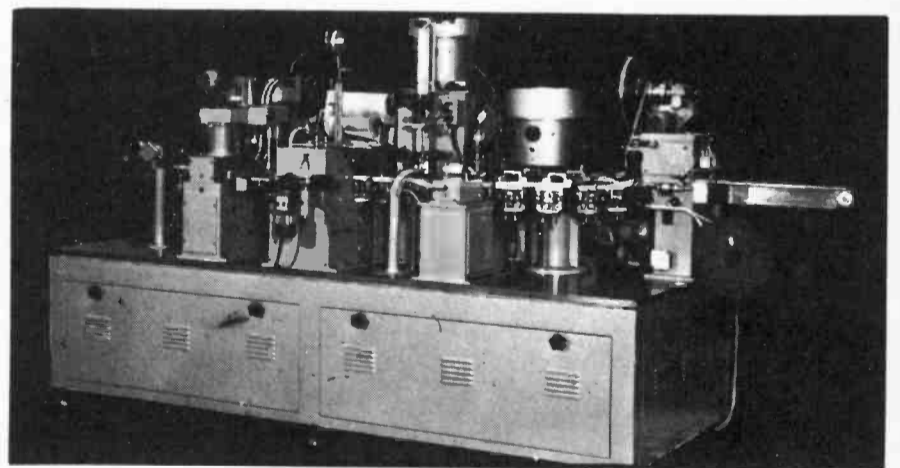
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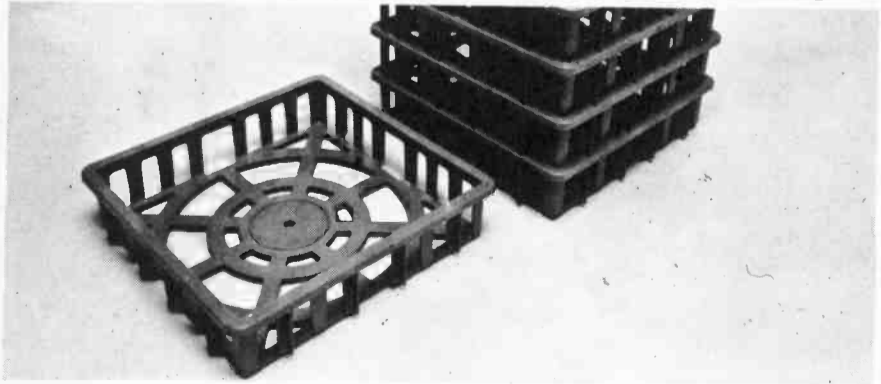
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AES Convention

1st \$1 Million Year Seen For Stockham's Soundstream

• Continued from page 18

the recording of the first digital album in the U.S. To date, 65 digitally-mastered LPs have been recorded using Soundstream equipment, and more are being added at a rate of about one a week. Artists that have worked with Soundstream run the gamut from several of the world's leading orchestras to superstar rock ensemble Fleetwood Mac, which mixed-down its album "Tusk" to digital tape.

Interviewed here at Soundstream's headquarters in a restored turn-of-the-century mansion, Stockham discussed Soundstream's plans for 1980-81, including development of a L.A. production center, which may be opened later this year. Plans also call for additional digital recording equipment to be placed in the field. The company's fourth four-track machine, using one-inch Honeywell information recorders for data storage, is being "brought up" to go into use this summer.

In speaking with *Billboard*, Stockham supplied new insights into commercial aspects of digital audio today, and offered his views on future applications. Stockham also warns that the full potential of the technology to benefit all sectors of the record industry is not being grasped, and the interview supplied answers to criticisms that have been aimed at digital sound.

Among other companies today manufacturing digital equipment are Sony, 3M and Mitsubishi, all firms with yearly earnings that dwarf those of Soundstream. Soundstream, unlike these larger companies, is not offering its equipment for outright purchase, but has chosen to market recording services. Marketing of machines at a future date is not being ruled out. But Stockham today believes that the high cost of digital equipment and the lack of standardization of technical formats make it impractical for most studios and record companies to own equipment.

Declares Stockham, "We design our equipment to be more expensive than it would if for sale and thus embody higher quality. Our recorders are designed with a price/quality trade-off that emphasizes quality above price because we provide services with equipment."

Explains Stockham, "Services bridge the gap between using digital now and waiting for such long-term events as standards and hardware cost reductions. By offering services we attempt to make digital available before long-term commitments are made."

The computer scientist and avid classical music listener adds, "When it becomes profitable to manufacture digital recording equipment, we'll manufacture it. I doubt very much if you could show that selling digital recording equipment is a profitable business today for anyone."

Work on creating international technical standards for professional digital recorders has been slow to progress, and Stockham says no two machines today are compatible.

"There may be an occasional overlap between certain Japanese designs," Stockham explains, "But even there I haven't seen any identical structures between companies. Every single professional audio tape recorder that I know about is incompatible with every other one in the sense that you cannot directly exchange prerecorded tapes."

Many of the digital standards are comparable to the analog domain, including width of tracks, width of tape, speed of tape and the position of the tracks on the tape.

"With digital," adds Stockholm, "above and beyond that you have the way the bits are written, the patterns of the bits, the way the extra bits are put on for error detection and correction, whether things are

scattered across many tracks or confined to one, what the sampling rate is, what the number of bits per sample is, what those bits represent in terms of sample value—are they linear encoded versus non-linear for

example—all of these things of course have to be identical to have true compatibility and it's a lot of stuff.

"Nobody's agreed on any of it yet. So you have variations."

Nonetheless, what Stockham describes as a "profound compatibility factor" does exist between the Soundstream and 3M systems. Says Stockham, "If one wanted to, one

(Continued on page 50)

Now, The Good News.



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AES Convention

Soundstream Success In 4 Years

• Continued from page 49

could take a Soundstream digital recording and transfer it digitally, without any analog generations, to a 3M machine onto their tape format, and then back again by a similar process, and the second Soundstream tape would not be any different at all in any way from the original."

Controversy about digital audio centers on the claims of some audiophiles and engineers that lurking in the new technology are previously unencountered audible distortions. These attacks generally are met with little more than a shrug from Stock-

ham, who prefers to let the digital tapes do the talking.

However, Stockham now insists that the issue of digital bandwidth's inadequacy has been laid to rest. Digital machines generally extend only to 20 or 21 kHz—22.5 kHz in the case of Soundstream—at their upper limit. Some argue that the ear can detect sounds beyond the digital cut-off.

According to Stockham, several recent research studies have proven that recorded bandwidth of even less than 20 kHz exhausts the ear's capabilities. One of the studies, published in the March 1980 AES Jour-

nal, is entitled: "Optimal Bandwidth, Which Bandwidth Is Necessary For Optimal Sound Transmission."

Says Stockham, "All of the papers uniformly suggest that 15 kHz bandwidth is very nearly enough for indistinguishably identical music reproduction."

"If you look at the data from an audiophile or perfectionist's point of view then you might want to be a little more cautious. But none of the studies are anywhere gray about the fact that 18 kHz is enough. They're absolutely adamant about that point."

The scientist adds, "Then they turn around to be a little on the conservative side, which is totally needless given the adamant statements about 18 kHz, and say the standard 20 kHz is obviously satisfactory."

Stockham says an increase in digital sampling rate—the factor that controls bandwidth—is a costly improvement, one that Soundstream chose not to make before its machines went into production. According to the laws of digital technology, every 10% increase in sampling rate brings a 10% reduction in playing time, Stockham explains.

"It's an easy area for people who might be somewhat antithetical to digital to cast doubts," comments Stockham. "And I think there are people who unwittingly or consciously wouldn't hesitate to level a blow at the notion that digital audio is good based on this easy mark. It's easy to cast doubts in this area but the doubts are unfounded."

"There's a tremendous shock factor that goes with any revolution," Stockham adds. "That's the nature of change. I'm not unsympathetic to these points of view. I'm not flying into a furious rage over some of these things."

"I do think it is damaging and counterproductive at this point to emphasize things which are not substantiated."

In transfer to analog disks, some of the properties of digital sound—such as the unmeasurably low wow and flutter—are lost and Stockham believes that it is important for more listeners to be exposed to all-digital sound. The computer expert also feels that many listeners may be predisposed in subtle ways not to appreciate what they are hearing.

"I think there aren't enough people, even pros, who do enough listening to live sound," Stockham argues. "And by live sound I mean sound that is not only being played at that moment, but is not coming through any kind of a tape recorder or anything like that—live, right straight out of the mikes, into the amp, into the speakers into the air."

"Not enough people, and this I know is a practical matter, are listening to live sound under circumstances where they can concentrate and not be distracted."

"The problem is that a lot of the sound that characterizes other forms of recording than digital, which I would suggest is not as faithful a form of recording as digital, a lot of these characteristics of the sound have grown to be accepted, recognized and expected in terms of what a master recording should sound like."

"And when people run up against digital they compare it to that and they say this is different, therefore it must not be right."

"Any detractor goes right for the areas that are fuzzy and makes a big to-do about something that's very difficult to pin down, but which I

(Continued on page 55)



Billboard photo by Alan Penchansky

Digital Edit: Stockham looks on as Soundstream engineer Jeff Ostler, center, and Capitol Records' Mitch Tannenbaum define precise edit points for digital "splices" created automatically by the computer.

The new 64:1 system is a pacesetter for high-speed duplicating. It's designed with the most sophisticated electronics and dependable transport mechanisms.

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Fantasy Unveils New 46-Track Computerized Facility

By JACK McDONOUGH

BERKELEY — Fantasy Records has opened its vaunted new fully-computerized and automated 46-track studio. This new studio, as well as the three existing Fantasy rooms, will be available for rent to the industry at large. Previously the existing studios had been reserved for exclusive use by label artists.

The new studio locks two Studer 24-track A-800 recorders via the Studer tape lock system, using the SMPTE (Society of Motion Picture Technicians and Engineers) time code. The Neve board is equipped with a Necam computer-assisted mixer. The studio was designed by Tom Hidley with construction by Kent Duncan's Sierra Audio. Work was in progress 18 months.

"This studio," says manager Roy Segal (previously at Columbia Studios in New York and San Francisco), "is not just state-of-the-art, it's state-of-the-world. There are only a half-dozen other studios in the world with the capabilities we now have here in Berkeley. This is a true 46-track mixdown board that is fully automated and requires no auxiliary equipment. It's a unique system that combines electrical and mechanical techniques in the mix-down process. On playback the faders will move by themselves according to whatever mix you've programmed, as if it were a visualization of the mix. By using floppy disks to store the mix data you can store what for all practical purposes would be an infinite number of mixes. You can store 5,000 mixes of any one song if you want.

"You can also merge the data of different mixes and edit right within the computer itself without running the tape machines. You simply punch up your program so that the machine will recall the first eight bars from mix 32, the next four from mix 12, the chorus from mix 25, and then you listen to the tapes to check.

The computer is specifically programmed to run this type of automation and it's extremely flexible and reliable. With this system you can save everything. Nothing ever gets lost. The computer is programmed to question the possibility of an error. It's a fail-safe system. The machine will warn you of an erase before you can actually erase."

The 30x50 room, with its adjoining 18x30 string room, is located on the ground floor of the new seven-story Fantasy office building, immediately adjacent to the existing headquarters at 10th and Parker. Several floors of the new building are devoted to film production services both for Fantasy projects and for use by outside production companies. Much of the funding for the new building derived from the huge success of Fantasy's award-winning production of "One Flew Over The Cuckoo's Nest." The building also includes a handsome theatre for previews.

Segal notes that the new studio was designed with the capability "to lock us up with the film dubbers," and one of the existing studios is interconnected for use as a film sound stage.

"The real beauty of the new studio," says Segal, "is the amount of acoustic engineering that went into the room. We have the best equipment in the world, but you can tout equipment only so much. Everything else is commensurate with the quality of the machines. In this room you can generate all kinds of sounds and have perfect control over them. It can be a completely dead room or a super live room. We have a hardwood floor that can be covered as

acoustic ceiling with remote control louvres that permit any amount of reflection. The walls are curtained and behind the curtains are sliding glass panes, again to permit any de-

gree of softness or reflection. And of course the string room is entirely separate—although it also has a direct view from the controls—and that room is very bright.

"In addition to all that the lighting system offers anything you could want, and the wood and stone decor is as tasteful and relaxing as you would find anywhere else."

Segal also emphasizes the existence of a new custom mastering room, with a Neuman cutting system, to replace the old mastering
(Continued on page 57)

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film sync applications. Vari-speed control (± 7 musical semitones) is standard, as is a monitor panel with built-in speaker/amplifier which lets you cue the tape right at the machine without tying up your monitor system.

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ENTIRE NEW WING IN MIAMI

Criteria Studios Expands Again

By SARA LANE

MIAMI—Mack Emerman's Criteria recording studios is expanding again. This time he's building an entire new wing, including a fifth recording studio, to be called the East Wing.

"Acoustical requirements of recording studios have changed so much recently that we wanted to be in on the ground floor," says Emerman.

"There have been some new techniques for measuring rooms and speakers within rooms that they've never had before; time delay spectrometry, using very sophisticated tools to measure every angle and facet of a room.

"These techniques have changed designers' thinking as they give more accurate information to work with. There are certain aspects of the normal control room that confuses sound, don't give you as pure a sound that could be available if the room was designed correctly."

Emerman has already redone Studio C using the new techniques. "It's a modified LEDE (live end, dead end) type of design."

Ideas for the complex came from working with designer John Stork of Sugarloaf View on the intended L.A. Criteria West facility with Emerman. Tom Dowd, Karl Richardson, Ahlby Galuten, Ross Alexander (Criteria's chief engineer), Ron and Howard Albert and other members of the staff generating input.

"We gave John an awful lot of input and eventually came up with a smashing design for the three studios and cutting room in L.A., although it's been put on hold for the time being due to the economic problems in the industry."

Emerman continues: "I was so excited by the acoustical design for the studios and I wanted to integrate it into the Miami facility. There were certain novel things we were going to offer in California which we didn't have to offer here. And I felt another expansion was called for."

Borrowing from the Criteria West design, Emerman is building a studio "somewhere between the size of the largest and second largest studio at the L.A. facility" and is installing the most-up-to-date MCI equipment, an Emerman trademark for 25 years.

"We'd been having a bit of trouble as a multiple studio since we couldn't offer total privacy to the various groups working here. We had common areas like the roof garden, television viewing lounges and pinball rooms where groups co-used the facilities. But there was no completely private area where they could go for conferences, listen to music or just relax."

Secret Sound's Video Upgrade

NEW YORK—Secret Sound Studio, Inc. here has added 1/4-inch video recording and editing facilities, according to chief engineer Jack Malken.

Recent Secret Sound Studio video projects have included: taping of Songwriter's Hall Of Fame Awards Ceremony at the N.Y. Hilton Hotel, a series of 30-second television spots, taped in the studio and directed by Neke Carson and Jack Malken for La Rocka Modeling Agency, and laser effects and post-production work for a Spyro Gyra cable television show.

The new East Wing with its two stories, encompassing 7,533 square feet, brings the Criteria complex to a total of 24,000 square feet.

The first floor houses a studio, control room, a deluxe lounge complete with balcony overlooking a waterfall which originates on the second floor garden area, and two offices for Criteria staff members. With its private entrance and no egress between the floors, it offers total privacy. A large workshop with a separate entrance is also housed on the first floor.

The second floor will have three client lounges, available to any group block booking time in one of Criteria's four other studios. Each living room-type lounge will have a hi fi system for listening to rough mixes and tie-lines between all the studios. Floor to ceiling glass doors open onto gardenlike balconies.

The second floor contains two cutting rooms, one of which will take on the same shape and acoustical properties as the nine-sided control room on the first floor.

Emerman notes: "We've been in the cutting business for years now and it has become an important part of our services. Mike Fuller, our disk mastering engineer, has been a key part to our success. A couple of years ago we converted to the new Scully lathe and Danish Ortofon cutting system. To my knowledge, we're the only independent cutting room in the U.S. to have this combination.

"I've decided the entire Southeast section of the U.S. needed a really first class cutting facility and in four or five months when phase one of the expansion opens, we'll have it."

To a certain degree Emerman is trying to diversify some of his business with the cutting rooms.

The East Wing also will contain a 6,000 cubic foot echo chamber. "Not many people devote that much real estate to live echo chambers anymore, perhaps because there's so much digital product on the market. But there's nothing like the real thing," Emerman states.

The echo chamber will be completed in the first phase. In addition to the newest acoustical techniques, Emerman hasn't spared his usual good taste in esthetics. "The East Wing will be positively beautiful," he says. "Waterfalls, free-form pools, top quality furnishing and lush tropical greenery."

Although phase one will be completed by August of this year, the actual recording studio and control room won't be ready until January 1981.

"The studio is a complex room, actually a room within a room, and it will take us awhile to get it just the way we want it. We have a staff of three who do all our building, and I don't want to rush them. It has to be just right since this is the final expansion for Criteria," Emerman states firmly.



Criteria East: Artist's conception shows how Criteria Studios, North Miami, Fla., will look after owner Mack Emerman completes expansion plans.

Studio Track

• Continued from page 46

Busta Jones for Spring/Polydor. Also Eastwind producing Fame for Spring/Polydor.

Blue Oyster Cult beginning tracks for a new LP at Kingdom Sound Studios, Syosset, N.Y.. Martin Birch producing and engineering with an assist from Clay Hutchinson.

Action at Sound Lab in Nashville saw Helen Reddy completing new Capitol LP, with Ron Haffkine, producer, and Jim Cotton, engineer; Billy Earl McClelland starting work on second LP for Elektra, with producer Skip McQuinn and engineer Cotton; David Malloy overseeing Eddie Rabbitt for LP to be released in May, Cotton engineering; and Gospel group Truth cutting LP tracks with John Thompson, producer and Pat Holt, engineer.

Jerry Lee Lewis laying down LP tracks at Nashville's Fireside, with producer Eddie Kilroy and engineer Tom Pick; Kilroy at the helm for Roy Head's new LP, with engineer Pick; and Porter Wagoner producing Joe Simon's new project, with Pick engineering.

At Young-Un, Nashville, Ken Harding overseeing Shirley Caesar and Teddy Huffam on separate LP projects, Chip Young and Stan Dacus behind the boards. Producing themselves on new LP are the Gatlin Brothers, Young engineering, with assistance from Dacus; and Raven cutting LP tracks, with producer Richie Haven, engineers Mike Shockley and Dacus.

Producing himself on new LP at Music City Music Hall, Nashville is Danny Davis, with Bill Harris engineering; England Dan cutting LP tracks with producer Kyle Lehning and engineer Bill Vandevort; and Joe Simon working on new project with producer Porter Wagoner and engineer Vandevort. ... Owen Bradley overseeing Loretta Lynn's latest project at Bradley's Barn, with engineer Joe Mills.

Activity at Pete's Place in Nashville saw Ray Pennington producing Eddy Raven LP, with engineer Al Pachuki receiving back-up assistance from Johnny Drake. And producing themselves on a new LP are Dillard & Boyce, with engineer Randy Best aided by Pachuki.

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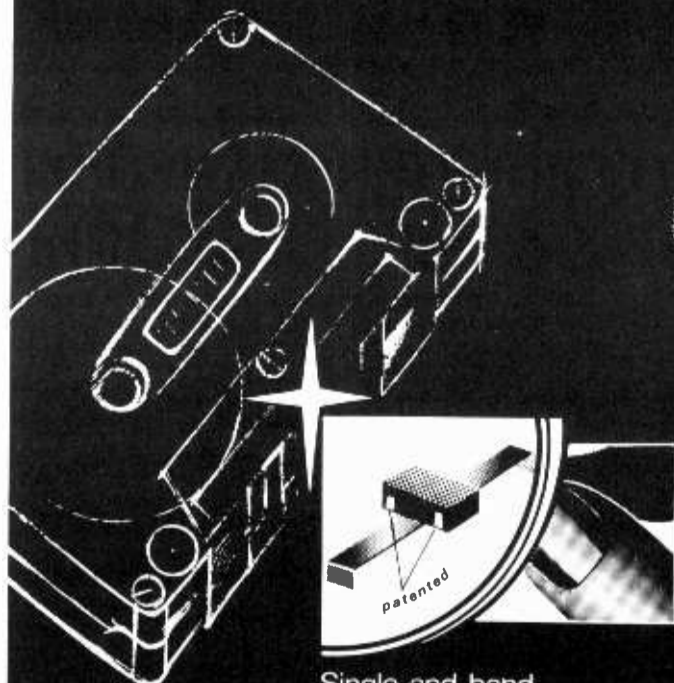
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AES Convention

Motown's Hitsville Studio a Family Affair; Business Up

LOS ANGELES—"It's been so busy," claims Motown's Hitsville Studio manager Guy Costa, "I haven't been able to get into the studio myself to do some work."

What Costa is referring to is the business Hitsville Studios has been doing since its renovation last summer. A fourth studio, dubbed Dawn, was built with a fully computerized NECAM 40-channel 8078 recording-mixing console, live echo chamber and a film interlock which allows for the mixing of sound to 16 m.m. and 35 m.m. film.

The Sunset and Sunrise Studios have also been outfitted with the NECAM system. Twilight has a custom built non-computerized console.

"We were expecting for Motown to make up 60% of business and 40% from the outside," continues Costa. "Generally, business has been down but Motown has been responsible for about 80% of the time. I think it's good for us. We're a family and it's a lot more comfortable to work in a family."

Acts that have used the remodeled studios include Jermaine Jackson, Commodores, Temptations, Diana Ross, Billy Presto, Syreeta, Smokey Robinson and Teena Marie. Non-Motown acts which have used the facilities include Kenny Rankin and Conway Twitty.

Costa has delayed installing any digital equipment. "We had thought we were going to digital but I'll keep delaying it until there is some agreement on international standards," he explains, though Hitsville is a member of the Society of Professional Audio Recording Studios (SPARS) which is studying digital. "The other reason we haven't gone digital is that there is not enough client request yet."

Hitsville is located in the center of Hollywood and is not what could be termed the standard "environmental" studio but Costa is quick to defend Hitsville's mid-city position. "In a sense, we're an environmental studio because there is an outdoor area and there is a tennis court and a park right here."

"If a studio is located out of town, an artist working there can't always get the best musicians. If something breaks, we have immediate access to get something repaired. So, the end doesn't always justify the means. But, some people can't work in an organized environment so those types of studios work for them."

Though Hitsville welcomes pop acts, Costa admits hard rock won't be heard much at the complex. "I don't see us catering to the rock group," he says. "We're more geared to eight-hour sessions than block booking. Rock groups like a lot of privacy and we're not set up for the private entrances. Here, everybody hangs out with everybody else. Most rock groups tend to want to be isolated."

Since remodeling, two Q-Lock Synchronizers have been added and the disk mastering facility has been

relocated to Hitsville after being in the main Motown building a mile to the East.

If Motown decides to go into

video, Costa is prepared. "We have complete telecine operations. We have some color cameras," he says. "If Motown decides to get into in-

house production, we may put in a small production unit. I doubt if we would put a significant amount of equipment in this building. We're

looking at possibly getting another building. But remember, we're looking at a \$3½-million investment here."

By CARY DARLING

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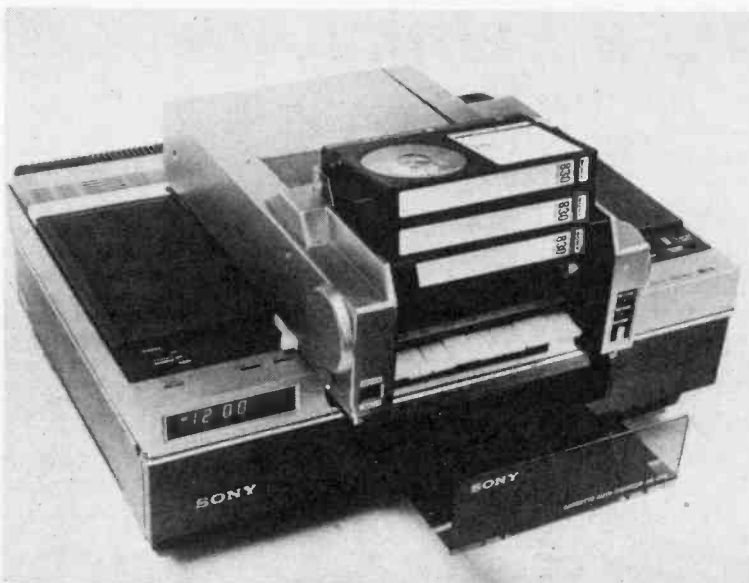
CHICAGO—Universal Recording Corp. here has added a NECAM computer system as well as a Bosen-dorfer piano to its Studio A.

The facility claims to have the only NECAM equipment in the area. Fewer than 50 recording studios worldwide have a NECAM Neve computer-aided mixing system.

A third new feature of the facility is an SMPTE interlock.

Videotape Group Obtains Monitors

NEW YORK—The Videotape Production Assn. has obtained ownership of the Monitor Awards, initially conceptualized and named by Morty Wax, secretary of the trade body.



TAPE CHANGER—Sony is introducing "BetaStack" AG-300, a video accessory device designed to give Betamax users a new dimension for their units. It can be used with current Betamax models SL-5400 or SL-5600 and has record, playback and rewind capabilities utilizing up to four Betamax videocassettes, and a maximum of 20 hours of recording time. Fall availability is targeted.

Akai Offers Video Course

LOS ANGELES—Akai America has begun to offer what it terms "an immersion course in video" for retail salespeople which provides both a historical overview of the field as well as specific, practical product information to help in selling video products.

The Akai video workshop is being test marketed now in California with the first recently held for employees of the Federated Group stereo/video stores, according to Jerry Astor, creator of the workshops and di-

rector of video marketing for Akai.

The firm, a major supplier of tape hardware and hi fi equipment, introduced ActiVideo, a lightweight VCR system for both home and field use, last September in four U.S. markets including Los Angeles, Chicago, Atlanta and Houston.

Akai will be expanding distribution of ActiVideo shortly to 28 cities as part of its controlled market rollout.

The line now includes two new color cameras, the VC-30 and VC-65, the VU-7300 tuner/timer, the VP-7300 record/playback unit, and the new Peek-A-View RC-V10 mini-monitor. The video workshops will also be expanded to the newer markets.

Magnetic Video Starts Vtape Promo Campaign

NEW YORK—Magnetic Video Corp. has launched a merchandising campaign to capitalize on four of its prerecorded videotapes that have earned ITA Golden Videocassette Awards.

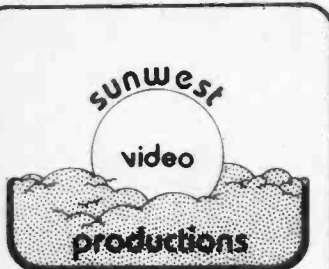
The company's distributors and dealers are receiving a merchandising kit and four-color poster promoting the quartet of releases, "M*A*S*H," "Patton," "The Sound Of Music" and "The French Connection," that surpassed more than \$1 million in audited retail sales.

Accompanying the merchandising kit, containing a set of five advertising slicks and the poster, is a letter from Bob Cook, national sales manager of the consumer products division, which salutes the distributors and dealers for their efforts in obtaining the awards.

The campaign is hailed by Henry Brief, executive director of ITA, formerly known as the International Tape Assn., "This is what we had in mind when we created the ITA Golden Videocassette and Golden Videodisc Awards... Magnetic Video's campaign is the first fulfillment of our plans."

Award To Loizzo

CHICAGO—Gary Loizzo of suburban Oak Lawn's Pumpkin Studios here has received an Ampex Golden Reel Award for his work on the triple platinum Styx "Cornerstone" LP.



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Videocassette Top 40

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This Week	Last Position	Weeks on Chart	TITLE (RATING)	Copyright Owner, Distributor, Catalog Number
1	1	5	"10" (R)	Orion Pictures Co., WCI Home Video, OR-2002
2	2	13	SUPERMAN (PG)	D.C. Comics, WCI Home Video Inc., WB-1013
3	4	7	HALLOWEEN (PG)	Falcoln International Prod., Media Home Entertainment, M131
4	7	26	THE GODFATHER (R)	Paramount Pictures, Paramount Home Video, 8049
5	5	13	BLAZING SADDLES (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1001
6	6	26	SATURDAY NIGHT FEVER (R)	Paramount Pictures, Paramount Home Video, 1113
7	9	13	ENTER THE DRAGON (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1006
8	3	13	GREASE (PG)	Paramount Pictures, Paramount Home Video, 1108
9	8	13	HEAVEN CAN WAIT (PG)	Paramount Pictures, Paramount Home Video, 1109
10	31	3	MIDNIGHT EXPRESS (R)	Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10400E/BE 51405E
11	10	26	M*A*S*H (PG)	20th Century-Fox Films, Magnetic Video, CL-1038
12	18	26	PATTON (M)	20th Century-Fox Films, Magnetic Video, CL-1005
13	11	26	THE SOUND OF MUSIC (G)	20th Century-Fox Films, Magnetic Video, CL-1051
14	17	9	FOUL PLAY (PG)	Paramount Pictures, Paramount Home Video, 1116
15	NEW ENTRY		EMANUELLE (R)	Trinacra Films, Columbia Pictures Home Enter., VH 1019/BE 51195E
16	12	13	THE WILD BUNCH (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1014
17	16	13	DIRTY HARRY (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1019
18	15	11	THE IN-LAWS (PG)	Warner Bros. Inc., WCI Home Video, WB-1009
19	13	26	GODFATHER, II (R)	Paramount Pictures, Paramount Home Video, 8459
20	19	13	THE OMEN (R)	20th Century-Fox Films, Magnetic Video, CL-1079
21	23	11	"ALL THE PRESIDENT'S MEN" (PG)	Warner Bros. Inc., WCI Home Video, WB-1018
22	26	9	HOOPER (PG)	Warner Bros. Inc., WCI Home Video, WB-1008
23	38	13	EXORCIST (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1007
24	NEW ENTRY		THE MR. BILL SHOW (R)	Walter Williams, Video Tape Network, CY213/Cy214
25	20	13	SILVER STREAK (NR)	20th Century-Fox Films, Magnetic Video, CL-1080
26	NEW ENTRY		THE GREEN BERETS (R)	Warner Bros. Inc., WCI Home Video, WB 1002
27	NEW ENTRY		THE LONGEST DAY (PG)	20th Century-Fox Films, Magnetic Video, CL 1021
28	36	3	EYES OF LAURA MARS (R)	Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10190E/BE 51195E
29	28	11	THE BUGS BUNNY/ROAD RUNNER MOVIE (G)	Warner Bros. Inc., WCI Home Video, WB-1003
30	NEW ENTRY		MURDER ON THE ORIENT EXPRESS (G)	EMI Film Distributors, LTD., Paramount Home Video, 8790
31	NEW ENTRY		DEATH WISH (R)	Dino De Laurentis, Paramount Home Video, 8774
32	33	15	THE DEEP (R)	Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10150E/BE 511558E
33	25	5	BLOODLINE (R)	1979 N.F. Geria II Filmteilschaft m.b.H., Paramount Home Video, 1170
34	NEW ENTRY		MARATHON MAN (R)	Gelderse Maatschappij N.V., Paramount Home Video, 8787
35	27	22	TOWERING INFERNO (PG)	20th Century-Fox Films, Magnetic Video, CL-1071
36	NEW ENTRY		SUNBURN (PG)	Hendale Leisure Corp. & Bind Films, Paramount Home Video, 1318 Inc.
37	34	21	BARBARELLA (PG)	Dino De Laurentis Cinematografica S.P.A., Paramount 6812
38	39	26	TORA! TORA! TORA! (G)	20th Century-Fox Films, Magnetic Video, CL-1017
39	40	11	"OH, GOD!" (PG)	Warner Bros. Inc., WCI Home Video, WB-1010
40	NEW ENTRY		THE PRODUCERS (PG)	AVCO Embassy Pictures, Magnetic Video, LC 4058

1st \$1 Million Year Seen For Stockham's Soundstream

• Continued from page 50
claim has now been pinned down thoroughly."

Soundstream's digital editing system is regarded as the most advanced in the world, a system that has no carry overs from traditional tape recording, but operates entirely in the computer domain through use of disk-pack information storage and keyboard computer terminals. Musical performances are assembled and albums sequenced with the aid of a large computer that occupies part of the basement of Soundstream's building. Specially adapted one-inch information recorders are used to store digital information gathered at recording sessions; once back at the editing site, however, transfer of the recording to computer disk-pack takes place.

Record producers work with soundstream engineers using the keyboard and a special video display that graphs microsounds of sound to produce the finished product.

According to Stockham, the L.A. facility will be Soundstream's second complete editing operation. One of the problems that has faced the company is the reluctance of some producers and engineers to travel to Salt Lake City. The L.A. facility, which may embody new advances in editing capability, is seen as a more convenient work center.

Producers and engineers who've visited Salt Lake City generally speak glowingly about the futuristic design and expanded capabilities of the Soundstream editor. Some, like Capitol Records engineer Mitch Tannenbaum, a musician, feel that the level of creativity and precision exceeds anything possible in the analog tape domain.

Says Stockham, "We really can see how the recordings we've helped produce are successful not only because of the fidelity, but also because of the kind of versatile editing we've been able to provide with digital."

"We constantly get reports that while there are other ways of digital editing that are being tried, ours seems to be the only one that will really do the job in general, and in particular for people whose requirements are keen."

Adds Stockham, "The fact is we've developed the best editing system there is and we have a lot more experience now and we know the experience that other people have encountered in their projects, because there have been more competitive projects."

Soundstream also has plans for expansion outside the record industry. "Another area that we're investigating is the use of digital in the film industry," explains Stockham. A system for all-digital motion picture sound has been developed in conjunction with a company called Fluorescentsound, in which Soundstream uses fluorescent dyes to record digital information on the back of motion picture film.

There have been "digital" motion picture soundtracks already, but, judges Stockham, "The amount that digital was used was very minor compared to the overall audio production task in making films."

Stockham sees the demand for digital audio services at a temporary plateau today, in part because of the record industry's sales slow-down. Many small record companies also recoil at the high costs still attached to use of the system, costs which Stockham does not see coming down drastically in the near future.

"Two years ago things were really just taking hold above and beyond

the avant garde," explains Stockham. "The avant garde was the Tellars the Orindas the people who dared to try first. About a year ago at this time the second wave, the people who wanted to do it but

waited to see if it works, came in in pretty good strength."

"Now things are holding their own. I think that basically the recession in the recording industry has put a lot of people on hold for a pe-

riod of time and that's what's mostly behind it.

"I think that the big companies, the larger labels, have not really understood what it's about yet—that is not in the decision making quad-

rants—and have stayed away from it for a number of reasons that range from the really legitimate to not understanding what it is."

The basic rate charged for recording
(Continued on page 57)

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MAY 10, 1980 BILLBOARD

Optimism Evident At 2-Day London Hi Fi '80 Conclave

2,300 Dealers, 100 Firms Participate

LONDON—Despite hints of a U.K. audio recession, public and trade visitors jammed London's Cunard International Hotel for an enlarged Hi Fi '80, seventh in the series of spring exhibitions organized by

Don Quillen's Emberworth, held here last month.

Trade days were down from three to two, but 2,300 dealers never-

By BETH JACQUES

theless signed in, 250 of them from overseas. About 15,000 was the esti-

mated public attendance on the remaining three days.

More than 100 firms exhibited, and all seemed happy with response.

but the major Japanese manufacturers were conspicuous by their absence—only Trio, Harman-Kardon, Sansui and Sanyo putting in an appearance, along with three Korean brands. Otherwise the field was left largely to the British, showing primarily speakers, specialist gear and accessories, and to distributors of foreign pieces.

"It is heartening," commented one reviewer, "to see so many new little British speaker and accessory firms here," adding waspishly, "I wonder how many will be in business next year?"

Main causes of caution are fear of Oriental invasion, and fear of dealer casualties. On the first, one manufacturer said: "Dealers are scared stiff of new Japanese product coming in cheaply later this year."

On the second, manufacturers are worried that with old stock currently sticking in the shops, some dealers may go broke when asked to pay up. Colin Walker, maker of the STD Strathelyde turntable, foresaw no improvement before autumn. "There is always a summer dip in trade. I found business good but dealers cautious, which is pleasing. I'd rather that than have them placing orders they can't pay for. I'm optimistic about my product."

Trasonic Imports managing director Steven Wilcock saw a shift from specialist dealers to High Street chains. "The market has changed," he said. "Boots, Tesco, Woolworth stores like that are doing fine, and hi fi has penetrated well into the domestic market. But the enthusiastic market hasn't expanded."

Wilcock believes technical jargon has scared customers away from the independent dealers, who now have problems maintaining levels of service and finding new buyers, and into the arms of the High Street multiples.

"The man in the street isn't interested in Dolby. He wants something that looks right and fits his living room. The movement is toward cosmetic gear."

Brian Cockram of Trio-Kenwood's U.K. distributor B.H. Morris confirmed the trend, adding that he was amazed by the absence of Japanese competitors in a year that would see the survival only of the fittest.

Cream of the new imported products included a range from Harman-Kardon, the Grado FTE-1 cartridge and Lux's up-market Duo-Beta range. The U.K. fought back with a new arm from Hadcock, the GH228, new amps from Grant-Lumley and STD, and an abundance of speakers.

Swallow, Tangent and DEP Coles all had new models. B&W showed its 802 speaker, due for general releases at the Chicago CES, as a strong challenger for the British export market; new firm Red Acoustic made a bid for the home market with its tiny but powerful compact monitor.

Gale GS401 speakers are now back on the market after the collapse of the parent firm. Now under the aegis of DW Labs, Gale no longer includes entrepreneur-founder Ira Gale, who has apparently decamped to Los Angeles to form a music consultancy.

Elsewhere, cartridge manufacturer Goldring hosted a well attended trade day lecture by Dutch physicist A.J. Van Den Hul, who postulated a new straight line stylus shape for constant contact with the groove wall, while long queues formed to hear demos of the recent Quad 44 pe-amp, likely to prove another success story for the marque.



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REP AWARD—Russ Mott, second from left, receives JBL's professional division rep of the year award during ceremonies held at the firm's recent national sales meeting. Shown, from left, are JBL pro division manager Ron Means; Mott; Laurel Cash, an associate in the rep firm; and Ed Hart, JBL executive vice president of marketing. Mott's firm, REM Musical Enterprises, is based in Arroyo Grande, Calif., and covers California and Nevada.

Aphex Introducing 1538 Attenuator

LOS ANGELES—Aphex Systems, Ltd. is introducing its next generation B&B Voltage Control Attenuator (VCA), model 1538, for the professional audio market.

New Fantasy Studio

• Continued from page 51

room which Fantasy has used for nine years.

Owners Saul Zaentz, Ralph Kaffel, Al Bendich and Frank Noonon also upgraded the existing studios while building the new one. Studios A and C are both now 24-track facilities, renting at \$125 and \$115 respectively, while B, now 16-track, rents at \$80. The new Studio D will rent at \$225 per hour. There are eight staff engineers.

"This is an important event for the San Francisco Bay Area," concluded Segal. "It brings in a facility that otherwise would not be available. No outside company would have come in and built such a studio as a money-making venture. We plan to take full advantage of it. This studio will assuredly increase San Francisco's profile as an important recording center."

"We'll be promoting it heavily and we'll be encouraging all kinds of artists to record here."

"And you can expect us to be active in the local music scene also. There are an awful lot of bands out there and I've told my staff I want them to keep their ears open when they're out at the clubs. We've got a full menu of facilities and services here now, they'll be open to everybody, and I want this place to be known as a center of activity."

The VCA has multiple applications in professional sound equipment as well as consumer audio equipment.

According to Marvin Caesar, president of Aphex, samples of the 1538 will be available this month with delivery on volume quantity orders scheduled for early September.

The VCA is being used by Solid State Logic, Ltd. in its consoles, in Aphex' own Aural Exciter (now being sold as well as rented), in the firm's B&B Audio Products line; and in retrofit format in over 1000 channels in studios around the world with the MCI 500 Series consoles.

Pricing of the new VCA, according to Caesar, also reflects significant decreases over the previous generation.

Signal & Ampex Nix A Discussed Merger

REDWOOD CITY, Calif.—The Signal Companies and Ampex Corp. here have mutually agreed to terminate negotiations for the merger of Ampex into Signal through an exchange of common stock.

The merger negotiations were terminated due, according to the companies, to economic conditions and depressed stock market prices.

Previously the two companies announced an agreement in principle which called for the exchange of 0.79 Signal common share for each common share of Ampex.

Soundstream Success In 4 Years

• Continued from page 55

ing with the Soundstream system is \$1,500 per day including the engineer. Mastering is \$1,000 per day and editing is billed at an hourly rate of \$150.

"A lot of people lose sight of the fact that digital recording technology is expensive," insists Stockham. They just don't believe it or they don't understand it. In order to market it and make a modest profit you have to charge a proper price."

Miniaturization has brought cost reductions in many areas of electronics. However, miniaturization does not apply to the expensive analog/digital converters, explains Stockham. Many other components, including tape transport, blank tape and ultra short wavelength heads, also contribute heavily to the cost of manufacture.

"I don't envision the price coming down too quickly," says the inventor.

What are Stockham's views on all-digital audio playback systems for the home? Several videodisk-based technologies and the Philips compact-disk system have been proposed. Stockham, however, is concerned that these formats do not

N.Y. Activity

• Continued from page 42

factor in the continued vitality of studios here.

Plaskit says Celebration is investigating digital recording machines, and hopes to arrange a deal whereby such equipment can be leased rather than purchased.

Secret Sound's Gene Chamlin notes that the studio has arranged to "have access" to a Sony PCM digital unit when the occasion warrants it. He also believes that the unusually broad client base in New York is responsible for keeping studios afloat.

Secret Sound recently added video production and post-production hardware to its inventory, and has since been handling soundtrack and video projects, including a video movie featuring Spyro Gyra. Chamlin is another studio manager who notes that record companies are paying more heed to recording costs than before.

"There hasn't been any drop in business for us," he says, "but when a label takes a block of time to cut an album they expect that the act damn well better stick to that estimate."

"Labels are being careful about that bottom line," agrees Richie Vetter of Blank Tape Studios. "Business is a little bit off, he adds. Nevertheless, while the salsa and disco sounds that helped create a boom at Blank Tape in years past may be abating, he points to the recent influx of new wave and r&b artists who have filled that breach.

"I seriously believe the record business and the economy in general will stabilize," says Joseph Tarsia, owner of Sigma Sound Studios and president of the Society of Professional Audio Recording Studios.

"I think the industry is undergoing a turnaround period not unlike what happened in early 1964, when people stopped dancing to the twist and began listening to the Beatles."

So far as video is concerned, Tarsia and others believe their studios can play a major role in its development as a vehicle for music.

"It can only help," Tarsia says. "There's no picture without sound, but I don't believe it will be the panacea some people are wishing for."

allow enough room for the capabilities of the system to grow.

"We hear an awful lot about adapting digital videodisk technology to audio," he explains. "For every videodisk there is an audio videodisk lurking. But there are other avenues open too. One can conceive of a digital audio format that doesn't relate at all to any kind of videodisk."

"If digital records in the home are to be a 25 year commitment it seems to me that there's some responsibility on the part of people making it happen to provide room for continuous improvement during that period," Stockham continues. "I'm concerned that some of the designs put forward do not provide adequate room for improvement."

All systems proposed to date have 14-bit capability, which, says Stockham, imposes an absolute limit of 34 db dynamic range if pre-emphasis/post-emphasis is not to be used.

Explains Stockham, "I think it would be to everyone's disadvantage if the digital audio record was brought out in 1981 and then in 1984 it was discovered that an advance in quality desired by the marketplace is not possible without obsoleting the format. The initial digital audio format should minimally have a 16-bit slot made available for digital audio samples even if it's not fully utilized at first."

According to the scientist, 14-bit recordings could be played-back on machines designed to read a greater number of bits. He likens the effect to playing one of today's audiophile records on an inexpensive stereo—you don't hear all of the music.

However, the choice of a 14-bit standard would freeze the software at that technological level.

"High fidelity and stereo are no longer the words of a hobby cult," insists Stockham. "The economic investment is so great that it will hurt everyone from the artist to the consumer to underemphasize in a 25-year investment in a new format the

elbow room for sonic improvement."

"It hasn't been understood how quickly the human ear will penetrate this new dimension," adds Stockham. "When digital audio comes about we are going to breed a new generation of honest to god listeners."

Fairlight CMI

• Continued from page 40

by the CMI and subsequently played as a complete work without necessarily using the music keyboard.

International Sound will demonstrate the Fairlight CMI in the Village Recorder's Studio D Tuesday (6) at 10 a.m., the week of AES.

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Mail completed form to:

Attention: Nancy Falk / Salpy Tchalekian

Billboard's International Disco Forum 8

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Please register me for Billboard's International Disco Forum 8 at the Sheraton Centre Hotel in New York City, July 14-17, 1980.

I am enclosing a check or money order, in the amount of (please check):

\$275 EARLY BIRD RATE (before June 9, 1980) for the following registrant categories: Club Owners/Managers/Franchisers, Record Company Personnel, Equipment Manufacturers, Exhibitors, Promotion and Marketing, Managers, Artists and Radio Personnel.

\$315 REGULAR RATE (after June 9, 1980) for the above categories.

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- Master Charge BankAmericard/Visa
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Registration does not include hotel* accommodations or airfare. Registrant substitutions may be made. 10% cancellation fee will apply to cancellations prior to June 30, 1980. Absolutely no refunds after June 30, 1980.

Register Now! Registration at the door will be \$25.00 higher.

*All information on hotel accommodations will be mailed to you immediately upon receipt of your completed registration form.

Billboard®

N.Y. Site Of 8th Industry Forum July 14-17

NEW YORK—The roles and problems of lighting and sound equipment manufacturers, and club owners and managers in a changing industry, will be discussed in depth at Billboard's Disco Forum VIII scheduled for July 14-17 at the Sheraton Center Hotel here.

The state of the art of the disco sound and lighting business will be analyzed at four sessions devoted to the subject. According to Bill Wardlow, Forum director, panelists will use slides and film to explore problems confronting their industry, and

to create ways and means of countering those problems.

For the first time there will be panel discussions geared to operators of discotheques based in hotels, and discotheques operating as part of restaurant complexes. There will also be a session geared to the needs of disco accessory manufacturers. Wardlow expects this to cover as broad a spectrum of this aspect of the industry as possible.

At least two sessions will be devoted to the increasing involvement of roller rinks in discotheques. One

of the two seminars will look at changes in rink design and decor, while the other will probe the promotional aspects of the business.

One session that is guaranteed to be of interest to almost everyone in the industry will offer "an economic analysis of disco thriving in a recessionary period." The ASCAP and BMI update of its licensing policies for both conventional and roller discos is also expected to find popular appeal.

Billboard's Disco Forum VIII will also look at:

- The role of producers in interweaving r&b, rock, country and jazz music into today's dance music formats.

- The involvement of conventional nightclub owners in the proliferation of the discotheque concept.

- The importance of record company r&b and disco departments working together to maximize the crossover from r&b to pop charts, including the use of independent r&b promotion personnel.

- The growth and direction of entertainment programming in today's discotheques. This will include an analysis of programming formats, live performances, special events, the utilization of video, dance contests and other programming aids.

- How disco deejays and radio programmers can best coordinate their efforts to concentrate on disco/dance music.

- The seminar devoted to record pools and associations will encourage discussions of today's problems

including the increasing costs of promotional records and the possibility of stronger trade associations to protect members.

- Problems of the mobile disco operator will be aired at a session especially geared to this grass roots group of people.

- There will be an artist promotion panel that will delve into the various aspects of packaging shows by disco artists for auditoriums, arenas, and stadiums. It will also look at the possible use of disco entertainers at such special events as fundraisers for Presidential candidates.

The customary "Hot Seat"

panel will round out the forum's agenda.

Disco Forum VIII will mark the end of the semi-annual show format. Beginning with the February 1981 show, also scheduled to be held in New York, Billboard, acting on the consensus of its show advisory committee, will present one major disco show annually. New York is tentatively designated as the home base of all future disco shows (Billboard, May 3, 1980).

Additional forum VIII information, including an expanded list of seminars and panelists will be featured in next week's issue.

Blind Operator Of Mobile Disco Tells Success Key

By RADCLIFFE JOE

NEW YORK—In 1976 Ted Fass, a young sociology major fresh out of the Univ. of Miami, looked at the then emerging discotheque phenomenon and, convinced that it was going to be the entertainment of the 1980s, decided to involve himself at the business level of the concept.

At that time, Fass who is blind and believed to be the only blind mobile disco operator in the country, started Ted's Disco On Wheels with the help of his wife Gail. In the four years since then, Fass has parlayed his business from a one-man show doing a "couple of gigs" a week to an ambitious 15-person operation, utilizing several trucks and playing as many as three parties a night in the tri-state area of New York, New Jersey and Connecticut.

Originally Fass' primary customers were organizers of weddings, christenings, bar mitzvahs, high school proms and sorority parties. Today he is called on to provide his brand of disco music in such hallowed halls as the N.Y. Plaza, Regency Park Lane and N.Y. Hilton hotels, Windows Of The World, the Rainbow Grill, at schools such as the Fashion Institute of Technology, and at department stores including

Gimbel's, Fortunoff's and Abraham & Straus.

From a simple operation with basic sound and light equipment four years ago, Ted's Disco On Wheels now offers a package that includes state-of-the-art sound componentry, computerized dance floors, a light show which runs the gamut of rotating beacons, starbursts, revolving spot lights, snake lights, special effects featuring mirrored balls, bubble and fog machines and a canon from which pressurized air ejects confetti or colored foam balls.

An added dimension is the operation's "Living Theater" which, for an additional fee, will provide jugglers, mimes, magicians and disco roller dancers to enliven the party.

One of the secrets of the operation's success, according to Fass, is its flexibility and his willingness to change with the times. This is reflected in the show's music format which spans a broad spectrum of rock, pop, r&b, ballads and conventional disco sounds.

Plans for the future include the possibility of expanding into the stationary discotheque business.

Radio Shack P.A. System

NEW YORK—Radio Shack has developed a public address speaker system designed for use in discotheques, clubs, auditoriums and conference and meeting rooms.

The system, under the Realistic brand name, is said to employ the latest in sound reinforcement engineering design technology for high sensitivity and efficiency.

The unit, model PA-88, features a controlled dispersion design which is said to allow the positioning of microphones with greater freedom and fewer feedback problems. According to Radio Shack engineers, the column design cabinet provides wider sound dispersion than trumpet style p.a. speakers.

Two eight-inch woofers in the PA-88 provide extra bass power handling, and a high output solid state tweeter is said to deliver smooth, high frequency response.

The speaker's cabinet reportedly has a tough, water-resistant finish which resists scuffing and abuse. All corners are metal-reinforced, and a reinforced handle is utilized. Also incorporated into the system is a puncture resistant grille covering.

Push spring buttons and 1/2-inch phone jacks are provided on each speaker for easy parallel interconnection in multiple speaker installations. The speaker's nominal 8-ohm impedance matches most p.a. amplifiers, even when the speakers are used in parallel pairs, according to Radio Shack's spokespeople.

The Realistic PA-88 was designed and manufactured by Tandy Audio, the manufacturing division of Radio Shack. It is being sold exclusively through Radio Shack stores and dealers throughout the U.S. and Canada. The retail price is \$79.95.



BILLBOARD AWARD—Frankie Crocker, national program director, Inner City Broadcasting receives the Billboard Disco VII Humanitarian Award from forum director, Bill Wardlow, for his contributions in the field of radio programming, his recognition of disco, and his belief in the future of r&b disco.

THE OUTLAW POSH

New Memphis Club

By ROSE CLAYTON

MEMPHIS—The ballad of the urban cowboy added a new verse in Memphis with the April 21-22 opening of the Outlaw, a posh country-western club located in the city's affluent eastern section.

Comedian Gallagher headlined the grand opening festivities, co-sponsored the first evening by WMC-AM and the second by WHBQ-AM.

The Outlaw is housed in the completely renovated shell of Wellington's, gutted by fire eight months ago. Partners Derral Sims and Bart Ryan have redesigned the 600-capacity club for "observation and mobility and a feel of intimacy."

The four-level concrete building has a promenade circling it exteriorly and a waist-high drinking rail circling it interiorly. About 99% of the seats are at standing level "to provide people with a better way of meeting one another." The stage is located on the 30 foot by 25 foot dance floor, giving a theatre-in-the-round effect.

Visuals include an authentic wagon hanging from the ceiling, steer skulls, hides and 150 live plants with plant lights providing the primary source of lighting.

A \$2 cover is charged on Saturday and Sunday evenings when the club opens at 4 p.m. No cover is charged during the week with the club opening for lunch at 11 a.m. Waitresses, dressed in outfits resembling those of the Dallas Cowboy cheerleaders, serve a menu featuring buffalo stew

and Southern barbecue ribs. Closing time is 3 a.m.

The club's main feature, however, is its custom made sound system designed by Sound Contractors Unlimited. All power speakers and equipment are by Peavey Electronics, including a GLI-3990 mixer, CS-800 power amps, dbx 500 limiter, sub-harmonic generator, and two SL-1200 MKII Technics turntables.

"The equipment is not as important as the fact that the system was designed especially for this environment to give maximum sound on the dance floor while keeping the level down in volume off the dance floor," says designer Skip Trevathan. The system allows the music "to hit people below the waist, so they can feel it as well as hear it," Ryan says.

"One special thing we did was to coat all the speakers with ferro fluid in the voice coil to increase durability and heat resistance. One problem you have in a lot of clubs like this is speakers blowing out so quick," says Trevathan.

Deejays Ron Cain and Walk Jackson will develop their live broadcast format from a 50-50, country-rock 'n' roll play list. They will also design a taped program to be used throughout the day.

Les Brueck, whose advertising firm represents the Outlaw, says one special promotion, beginning immediately, is free Monday night dance lessons, including western swing. Booking of live bands is not planned at present, but magic and comedy acts will be considered.

Attention CLUB OWNERS

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LP's—Fear; Mystic Merlin; Aura; Voyage; Poussez; Stacy Lattisaw; Gayle Adams; Jimmy Maelen; Watson Beasley; Sireets; Erotic Drum Band; Santa Esmeralda; Temptations; Isaac Hayes; Breakwater.

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Disco Business

Stomps Offered At N. Y. Village Gate

NEW YORK—Art D'Lugoff's Village Gate, a bastion of jazz in New York City, is incorporating shades of disco into its programming with a series of what it calls Saturday Midnight Stomps.

The shows, which are being staged following the Saturday Night showings of the successful off-Broadway musical, "One Mo' Time" feature the live music of such groups as the Widespread Depression Orchestra and Panama Francis and the Savoy Sultans.

D'Lugoff has laid down a brand new dance floor for the "stomps." He has also installed a light show featuring what he describes as "the old-fashioned mirrored ball and colored lights."

Atlantic City Spot Turns Delicatessen

ATLANTIC CITY, N.J.—The lavish AC discotheque in the Resorts International hotel here is being converted into a New York style delicatessen.

The room, the first hotel disco of its kind in the newly revived Atlantic City area, had become a victim of the floundering economy and general consumer malaise. It was created in 1978 at an estimated cost of about \$1 million.

In the beginning the AC disco enjoyed a big following, especially among heterosexuals, since other discotheques in the area were largely gay-oriented.

The room offered no live acts and relied exclusively on recorded music to entertain its audiences.

ATLANTA

- This Week**
- 1 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 2 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 3 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 4 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 5 YOU GAVE ME LOVE—Crown Heights Affair—De Lite (12-inch)
 - 6 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 7 IN THE SOCKET—Shalamar—Solar (12-inch) (R)
 - 8 POP POP SHOO WAH—Erotic Drum Band—Prism (12-inch)
 - 9 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 10 TAKE YOUR TIME (Do It Right) S.O.S.—Tabu (12-inch)
 - 11 WHAT YOU WON'T DO FOR LOVE—Denny Corbett—Reflection (12-inch)
 - 12 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 13 I'M O.K., YOU'RE O.K.—American Gypsy—Importe/12 (MAXI 33)
 - 14 IN THE FOREST—Baby O'—Baby O' Records (12-inch)
 - 15 MONY MONY—Vinyl Virgins—Reflection (12-inch)

BALT./WASHINGTON

- This Week**
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 2 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 3 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 4 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 5 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 6 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 7 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
 - 8 IS IT LOVE—Machine—RCA (12-inch)
 - 9 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
 - 10 YOU GAVE LOVE—Crown Heights Affair—De Lite (12-inch)
 - 11 DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century (12-inch)
 - 12 STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch)
 - 13 KEEP IT HOT—Cheryl Lynn—Columbia (12-inch)
 - 14 LOVE STARTS AFTER DARK—Gene Page/Charmaine Sylvers—Arista (12-inch)
 - 15 I'M O.K., YOU'RE O.K.—American Gypsy—Importe/12 (MAXI 33)

BOSTON

- This Week**
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 2 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 3 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 4 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 5 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 6 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP/12-inch)
 - 7 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 8 YOU GAVE ME LOVE—Crown Heights Affair—De Lite (12-inch)
 - 9 ALL NIGHT THING—Invisible Man's Band—Mango (12-inch)
 - 10 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 11 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack w/Donny Hathaway—Atlantic (LP/12-inch)
 - 12 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
 - 13 TAKE YOUR TIME (Do It Right)—S.D.S.—Tabu (12-inch)
 - 14 IN THE SOCKET—Shalamar—Solar (12-inch) (R)
 - 15 OVERNIGHT SENSATION—Jerry Knight—A&M (12-inch)

CHICAGO

- This Week**
- 1 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 2 LOVER'S HOLIDAY/SEARCHING/THE END—Change—Warner/RFC (LP/12-inch)
 - 3 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 4 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 5 GOT TO BE ENOUGH—Con Funk Shun—Mercury (12-inch)
 - 6 MONY MONY—Vinyl Virgins—Reflection (12-inch)
 - 7 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP/12-inch)
 - 8 YOU MADE ME DO IT AGAIN/FILL ME UP—Elaire & Ellen—Ovation (12-inch)
 - 9 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP)
 - 10 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 11 KEEP IT HOT—Cheryl Lynn—Columbia (12-inch) (R)
 - 12 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 13 WAS THAT ALL THERE WAS—Jean Carn—P.I.R. (12-inch)
 - 14 IN THE SOCKET—Shalamar—Solar (12-inch) (R)
 - 15 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)

HOUSTON

- This Week**
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 2 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 3 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 4 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 5 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 6 IN THE SOCKET—Shalamar—Solar (12-inch) (R)
 - 7 MIDNIGHT MESSAGE—Ann Margret—MCA (LP/12-inch)
 - 8 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 9 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 10 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
 - 11 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP/12-inch)
 - 12 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 13 DON'T PUSH IT, DON'T FORCE IT—Leon Haywood—20th Century (12-inch)
 - 14 I HEARD IT THROUGH THE GRAPEVINE—PZZazz—Roy B Records (12-inch)
 - 15 WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch)

DETROIT

- This Week**
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 2 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 3 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 4 WALK THE NIGHT/LIFE AT THE OUTPOST—The Skatt Brothers—Casablanca (LP/12-inch)
 - 5 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 6 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 7 ALL NIGHT THING—Invisible Man's Band—Mango (12-inch)
 - 8 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 9 WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch)
 - 10 KEEP IT HOT—Cheryl Lynn—Columbia (12-inch)
 - 11 IN THE SOCKET—Shalamar—Solar (12-inch)
 - 12 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
 - 13 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 14 TAKE YOUR TIME (Do It Right)—S.O.S.—Tabu (12-inch)
 - 15 I'M O.K., YOU'RE O.K.—American Gypsy—Importe/12 (MAXI 33)

LOS ANGELES

- This Week**
- 1 LOVER'S HOLIDAY/SEARCHING/THE END—Change—Warner/RFC (LP/12-inch)
 - 2 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 3 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 4 WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch)
 - 5 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 6 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 7 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 8 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 9 I HEARD IT THROUGH THE GRAPEVINE—PZZazz—Roy B. Records (12-inch)
 - 10 IN THE SOCKET—Shalamar—Solar (12-inch)
 - 11 BRASS IN POCKET/MYSTERY ACHIEVEMENT—Pretenders—Sire/Warner (LP/12-inch)
 - 12 PARTY BOYS—Foxy—Disconet (R) (12-inch)
 - 13 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 14 I'M O.K., YOU'RE O.K.—American Gypsy—Importe/12 (MAXI 33)
 - 15 THE GET DOWN MELLOW SOUND/CHECK OUT THE GROOVE/DANCE—The Player's Association—Vanguard (LP/12-inch)

MIAMI

- This Week**
- 1 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 2 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 3 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 4 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP)
 - 5 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 6 WAS THAT ALL THERE WAS—Jean Carn—P.I.R. (12-inch)
 - 7 YOU GAVE ME LOVE—Crown Heights Affair—De Lite (LP/12-inch)
 - 8 KEEP IT HOT—Cheryl Lynn—Columbia (12-inch)
 - 9 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 10 MIDNIGHT MESSAGE—Ann Margret—MCA (LP/12-inch)
 - 11 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 12 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 13 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 14 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 15 IN THE FOREST—Baby D'—Baby O' Records (12-inch)

NEW ORLEANS

- This Week**
- 1 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 2 THE GET DOWN MELLOW SOUND/WE GOT THE GROOVE/DANCE—Player's Association—Vanguard (LP/12-inch)
 - 3 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 4 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 5 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 6 NOW I'M FINE—Grey & Hanks—RCA (12-inch)
 - 7 WAS THAT ALL THERE WAS—Jean Carn—P.I.R. (LP/12-inch)
 - 8 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 9 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 10 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 11 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 12 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
 - 13 FOXES (Soundtrack)—all cuts—Cher & Giorgio—Casablanca (LP/12-inch)
 - 14 YOU GAVE ME LOVE—Crown Heights Affair—De Lite (12-inch)
 - 15 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP)

NEW YORK

- This Week**
- 1 LOVER'S HOLIDAY/SEARCHING/GLOW OF LOVE/THE END—Change—Warner/RFC (LP/12-inch)
 - 2 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 3 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 4 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 5 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP)
 - 6 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 7 YOU GAVE ME LOVE/SURE SHOT—Crown Heights Affair—De Lite (LP/12-inch)
 - 8 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 9 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 10 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 11 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 12 HOOKED ON YOUR LOVE—Fantastic Aleems—N.I.A. Records (12-inch)
 - 13 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 14 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
 - 15 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG/GOD DON'T LIKE UGLY—Roberta Flack w/Donny Hathaway—Atlantic (LP/12-inch)

PHILADELPHIA

- This Week**
- 1 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP)
 - 2 LOVER'S HOLIDAY—Change—Warner/RFC (12-inch)
 - 3 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 4 SWEET SENSATION—Stephanie Mills—20th Century (12-inch)
 - 5 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 6 GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (12-inch)
 - 7 BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack w/Donny Hathaway—Atlantic (LP/12-inch)
 - 8 GOT TO BE ENOUGH—Con Funk Shun—Mercury (12-inch)
 - 9 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 10 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 11 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 12 I REALLY LOVE YOU (Just Can't Help Myself)—Common Sense—B.C. Records (12-inch)
 - 13 JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch)
 - 14 IS IT LOVE—Machine—Hologram/RCA (12-inch)
 - 15 TAKE YOUR TIME (Do It Right)—S.O.S.—Tabu (12-inch)

PHOENIX

- This Week**
- 1 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 2 LOVER'S HOLIDAY—Change—Warner/RFC (LP/12-inch)
 - 3 POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch)
 - 4 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 5 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 6 MIDNIGHT MESSAGE—Ann Margret—MCA (LP/12-inch)
 - 7 ALL NIGHT THING—Invisible Man's Band—Mango (12-inch)
 - 8 MONY MONY—Vinyl Virgins—Reflection (12-inch)
 - 9 HOT TO TROT—Laurel Russell Grant—Alvarez (12-inch)
 - 10 ONE, TWO, THREE—Salazar—City Records (12-inch)
 - 11 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 12 USE IT UP, WEAR IT OUT/HANG TOGETHER—Odyssey—RCA (LP/12-inch)
 - 13 BRASS IN POCKET/MYSTERY ACHIEVEMENT—Pretenders—Sire (LP/12-inch)
 - 14 WHAT YOU WON'T DO FOR LOVE—Denny Corbett—Reflection (12-inch)
 - 15 FOXES (Soundtrack)—all cuts—Cher & Giorgio—Casablanca (LP)

PITTSBURGH

- This Week**
- 1 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 2 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 3 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 4 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 5 LOVER'S HOLIDAY—Change—Warner/RFC (12-inch)
 - 6 WALK THE NIGHT/LIFE AT THE OUTPOST—The Skatt Brothers—Casablanca (LP/12-inch)
 - 7 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 8 IN THE SOCKET—Shalamar—Solar (12-inch) (R)
 - 9 THE GET DOWN MELLOW SOUND/WE GOT THE GROOVE/DANCE—The Player's Association—Vanguard (LP/12-inch)
 - 10 MIDNIGHT MESSAGE—Ann Margret—MCA (LP/12-inch)
 - 11 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 12 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 13 LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch)
 - 14 TOO HOT TO STOP THE ROCK—Keith Zorros—Hologram/RCA (12-inch)
 - 15 YOU GAVE ME LOVE—Crown Heights Affair—De Lite (12-inch)

SAN FRANCISCO

- This Week**
- 1 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 2 LOVER'S HOLIDAY/SEARCHING/THE GLOW OF LOVE/THE END—Change—Warner/RFC (LP/12-inch)
 - 3 WITHOUT YOUR LOVE/ALIVE WITH YOUR LOVE—Cut Glass—RCA (12-inch)
 - 4 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 5 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 6 MIDNIGHT MESSAGE—Ann Margret—MCA (LP/12-inch)
 - 7 LIFE AT THE OUTPOST/WALK THE NIGHT/DANCING FOR THE MAN—The Skatt Brothers—Casablanca (LP/12-inch)
 - 8 I HEARD IT THROUGH THE GRAPEVINE—PZZazz—Roy B. Records (12-inch)
 - 9 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 10 YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
 - 11 TOO HOT TO STOP THE ROCK—Keith Zorros—Hologram/RCA (12-inch)
 - 12 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 13 DANCE FANTASY—Free Life—Epic (12-inch)
 - 14 HANG TOGETHER/DON'T TELL ME TELL HER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12-inch)
 - 15 WHAT YOU WON'T DO FOR LOVE—Denny Corbett—Reflection (12-inch)

SEATTLE/PORTLAND

- This Week**
- 1 LOVER'S HOLIDAY/SEARCHING/THE END—Change—Warner/RFC (LP/12-inch)
 - 2 MIDNIGHT MESSAGE—Ann Margret—MCA (LP/12-inch)
 - 3 AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio—Polydor (LP/12-inch)
 - 4 NOW I'M FINE—Grey & Hanks—RCA (12-inch)
 - 5 TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch)
 - 6 STOMP—Brothers Johnson—A&M (LP/12-inch)
 - 7 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch)
 - 8 YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP/12-inch)
 - 9 IN THE SOCKET—Shalamar—Solar (LP/12-inch)
 - 10 FOXES (Soundtrack)—all cuts—Cher & Giorgio—Casablanca (LP/12-inch)
 - 11 MUSIC TRANCE—Ben E. King—Atlantic (12-inch)
 - 12 LET'S HAVE A PARTY—Danielle—Casablanca (LP)
 - 13 YOU GAVE ME LOVE—Crown Heights Affair—De Lite (12-inch)
 - 14 POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch)
 - 15 THE GET DOWN MELLOW SOUND/WE GOT THE GROOVE—The Player's Association—Vanguard (LP/12-inch)

MONTREAL

- This Week**
- 1 AMERICAN GIGOLO—Blondie & Giorgio—Polydor (LP)
 - 2 STOMP—Brothers Johnson—A&M (LP)
 - 3 BREAKAWAY—Watson Beasley—CBS (LP)
 - 4 FUNKYTOWN—Lipps Inc.—Polydor (LP)
 - 5 HIDING FROM LOVE—Bryan Adams—A&M (LP)
 - 6 I CAN'T CONTROL MYSELF—Teenbeats—Alta (LP)
 - 7 FAKE—Karen Silver—Quality (LP)
 - 8 YOU GOT WHAT IT TAKES—Bobby Thurston—Quality (LP)
 - 9 ROCK AND ROLL—Kryptonite—Downstairs (LP)
 - 10 PARADISE GARAGE—The Zebras—Downstairs (LP)
 - 11 WEEKEND ROCK—Puzzles—Quality (LP)
 - 12 GOT TO LOVE SOMEBODY—Sister Sledge—WEA (LP)
 - 13 COME BACK—J. Geils Band—Capitol (LP)
 - 14 FEAR—Easy Going—London (LP)
 - 15 ONE STEP BEYOND—Madness—CBS (LP)

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MAY 10, 1980 BILLBOARD

Disco Mix

By BARRY LEDERER

NEW YORK—Rodney Franklin has a new LP from Columbia titled, "You'll Never Know." It's a standout. Among the listenable down-tempo jazz is a surprise cut called "The Groove," which is flawless. Franklin plays piano with confidence, wit and style, and with this cut has produced one of the most refreshing dance sounds in a long time. There's a 12-inch 3 3/4 r.p.m. of this cut at 4:48 which is geared for radio play but a deejay re-mix, extending this tune and giving it a lead-in and lead-out, would be most welcome.

The spritely up-tempo piano is interspersed with unexpected silence and is backed at the end by softly evocative female vocals.

Emergency Records has released a 12-inch 3 3/4 r.p.m. by the group Kano. "I'm Ready" at 7:14 shows promise for Kano but leaves the feeling it is capable of more. The flipside, "Holly Dolly" at 6:26, also shows musical promise. The vocal repetition of the title, however, wears thin. A re-mix would be welcome to let this group explore its potential.

Moonwind Records has a striking new album by the group Moebius produced by Bryce Robbley. Moebius has a sound reminiscent of Kraftwerk and Giorgio Moroder, and it sails easily through seven cuts composed by Robbley with assistance on two by Doug Lynner. The exception is the group's rendition of the Doors' "Light My Fire." Watch for the six-minute instrumental, "Prophecy," to get early morning club play. This down-tempo and erotically spacey cut should be released as a 12-inch.

Rhett Davies has produced a 12-inch 3 3/4 r.p.m. disk for Epic by the Quick. Side One titled "Sharks Are Cool, Jets Are Hot," is 7:45 of fast paced, high energy and pleasant vocals with a rocky feel. Initial reaction in New York clubs is terrific and should send this cut up the charts around the country.

From D.J. Productions is a Canadian 12-inch 3 3/4 r.p.m. release by Kryptonite. Side A "I Didn't Know I Loved You (Til I Saw You Rock

and Roll)" at 6:30 is a perfect fusion of disco, new wave and rock. Produced by Joe LaGraca, this high energy cut grabs attention without ever becoming strident.

Watch for the Original Mirrors album by the group of the same name from Arista, particularly "Chains of Love," which merits deejay attention.

Out of Toronto from Ultimate Records is "I Wanna Hear My Music" by Marilyn Haven. This 12-inch 3 3/4 r.p.m. disk rings with excitement and riveting tracks as mixed by Toronto's Peter Frost. The artist maintains a commercial vocal quality that should guarantee this record a place in the deejay's repertoire. The tempo is somewhat fast, however, and deejays might find it necessary to slow it down a bit.

For those fans into the familiar sound of Voyage from Marlin, surprises as well as treats are to be had from the group's latest LP titled Voyage 3. The ladies are gone, and so is the standard disco format. What's left is still a treat. Definitely in a rock format, they have transcended their standard fare and come across with a listenable as well as danceable LP that should have no difficulty in the clubs. Some people might find this up-tempo LP difficult to accept on the first listen, but it is worth returning to as the group has made a progressive step for itself in the area of disco music.

Atlantic has released several 12-inchers from current albums that warrant attention. Included are "Rub-A-Dub" from the Passport LP titled "Oceanliner," "Back Together Again" by Roberta Flack with Donny Hathaway from the album of the same name; and from the Cotillion label as distributed by Atlantic is "Dynamite" by Stacy Lattisaw from her LP, "Let Me Be Your Angel."

From Sweet City Records is "Mandolay" by La Flavour. Included in this LP is the group's previous hit as well as five up-tempo dance numbers including "Can You Dance," "Can't Kill The Beat," "When The Whistle Blows (Anything Goes)" and two others. These cuts are beginning to see some attention in the clubs.

Duane Yokimcus, playing at the Renzie Lounge in West Mifflin, Pa. sent his top 50 list which includes such movers as "Party Boys" by Foxy on TK, "Body and Motion" by Clyfton Dyson on Motown and "Overnight Sensation" by Jerry Knight on A&M.

RFC's Vince Aletti, lecturing to a group of Columbia Univ. students, said, "The media has strangled disco music with extremely narrow definitions. . . . that's why we renamed (our) department dance music, to open up new directions for disco music in the future."

New Wave Night At Chicago's BBC

CHICAGO—The BBC disco will stage its first new wave night Sunday (4), with VU Records group Bohemia in a live appearance. BBC is one of several discos at which diversification of entertainment policy continues to be the trend.

Beats Walkin', four-piece country band appeared April 23 at Huckleberry's disco. Huckleberry's also is presenting live big band entertainment.

At Cinderella Rockfella, the Juliana's disco located in suburban Arlington Heights, both country and big band performances now are regular features.

Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	7	LOVERS' HOLIDAY/SEARCHING/GLOW OF LOVE—Change—Warner/RFC (LP/12-inch) RFC 3438/3435	51	61	4	LOVE WAVES/I DON'T WANT TO BE WITH NOBODY ELSE/99 1/2—Alton McClain & Destiny—Polydor (LP) PD 1 628
2	2	10	AMERICAN GIGOLO (Soundtrack)—Giorgio & Blondie—Polydor (LP/12-inch*) PD-1-6259	52	52	22	DANCE FANTASY—Free Life—Epic (12-inch) NBLP-7183
3	3	12	STOMP—Brothers Johnson—A&M (LP) SP-3716	53	53	6	RELEASE—Patti LaBelle—Epic (LP) Je 36381
4	4	10	TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch*) F-9584	54	54	10	YOU CAN GET OFF ON THE MUSIC/PLANET OF LOVE—LePamplemousse—AVI (LP) AVI-6080
5	5	11	YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch*) PRL-12174	55	55	9	MEDLEY OF HITS—Diana Ross & Supremes—Motown (12-inch) M-300035
6	6	16	FUNKYTOWN/ALL NIGHT DANCING—Lipps, Inc.—Casablanca (LP/12-inch*) NBLP-7197	56	48	18	AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE/OUT THE BOX—The Whispers—Solar (LP/12-inch*) BXL1-3521
7	7	17	TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch*) SD-19258	57	49	27	VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch) LP-36302
8	8	9	POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch) PLP 1005/PDS-402	58	50	22	MANDOLAY—La Flavour—Sweet City (12-inch) SCD-5555
9	9	7	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP) M-9221R1	59	58	15	NEW YORK, LONDON, PARIS, MUNICH—all cuts—M—Sire/Warner (LP/12-inch*) SRK 6084
10	15	6	LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP) M7 928 R1	60	60	4	DANCE OF LOVE/FEELING GOOD—Mandrill—Arista (LP) AL 9527
11	11	30	IN THE SOCKET—Shalamar—Solar (LP/12-inch remix) BXL-13479	61	71	4	LET'S HAVE A PARTY—Danielle—Casablanca (LP) NBLP 7210
12	12	8	YOU GAVE ME LOVE—Crown Heights Affair—De Lite (LP/12-inch*) DSR-9517	62	72	3	L'AMOUR TOUJOUR L'AMOUR/FIRST BE A WOMAN—Leonore O'Malley—Polydor (LP) PD-1-6253
13	20	5	SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch) T-603/TCD 106	63	87	5	I REALLY LOVE YOU—(Just Can't Help Myself)—Common Sense—BC Records (12-inch) BC 4005 A
14	16	9	MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch*) MCA-3226	64	74	4	HIDIN' FROM LOVE—Bryan Adams—A&M (LP) SP 4800
15	21	6	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack W/Donny Hathaway—Atlantic (LP) SD 16013	65	75	14	"1-2-3"—Salazar—City Records (12-inch*) CRA 1405
16	13	11	MUSIC TRANCE—Ben E. King—Atlantic (45/12-inch*) AT-3635	66	65	10	I DON'T BELIEVE/OOPS, UP SIDE YOUR HEAD—The Gap Band—Mercury (LP/12-inch*) SRM 1-3804
17	17	13	WALK THE NIGHT/LIFE AT THE OUTPOST/DANCING FOR THE MAN—Skatt Bros.—Casablanca (LP/12-inch*) NBLP-7192	67	66	12	HOT TO TROT—Lourett Russell Grant—Alvarez (12-inch) NC-1001
18	18	8	GET DOWN MELLOW SOUND/WE GOT THE GROOVE—Players Association—Vanguard (LP/12-inch*) VSD-79431	68	78	9	YOU MADE ME DO IT AGAIN/FILL ME UP—Elain & Ellen—Ovation (12-inch) OVD 5004
19	19	10	WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch) TCD-103	69	79	3	GO ALL THE WAY—The Isley Brothers—T-Neck (LP) FZ 36305
20	14	10	NOW I'M FINE—Grey & Hanks—RCA/Hologram (LP/12-inch*) AFL1-3477	70	NEW ENTRY	NEW ENTRY	CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—Drive/TK (12-inch) 441
21	10	16	ALL NIGHT THING—The Invisible Man Band—Mango (12-inch) MLPS-7782	71	67	13	REMONO—Kocky—Windsong/RCA (12-inch) BXL1-3502
22	23	21	WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carn—P.L.R. (LP) JZ-36196	72	68	21	PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch*) BSK-3355
23	25	15	KEEP IT HOT—Cheryl Lynn—Columbia (LP/12-inch) JC 36145/43-11261	73	77	4	HOT TO TROT—Alfredo De La Fe—Criolla (LP) V 473
24	26	6	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12-inch) AFL 13526/JC 11963	74	82	4	IT DOESN'T ONLY HAPPEN AT NIGHT/YOU'RE THE FIRE—Cissy Houston—Columbia (LP) JC 36193
25	24	12	DON'T PUSH IT DON'T FORCE IT—Leon Haywood—20th Century (12-inch) TCD 105	75	88	2	SHADY LADY—Strutt & Co.—TK (12-inch) TKD 435
26	46	3	IN THE FOREST—Baby O'—Baby O' Records (12-inch) BO 1003	76	89	2	I GOT LOVE—Peggy Blue—MCA (LP/12-inch*) 3223
27	27	6	IS IT LOVE—Machine—RCA/Hologram (12-inch) JD 11943	77	90	2	CLOUDS—Chaka Khan—Warner (12-inch*)
28	28	10	I HEARD IT THROUGH THE GRAPEVINE—P'zazz—Roy B Records (12-inch) RBDS 2505	78	NEW ENTRY	NEW ENTRY	I'M READY/HOLLY DOLLY—Kano—Emergency (12-inch) EM 6504
29	29	5	GOT TO BE ENOUGH—Con Funk Shun—Mercury (LP) SRM 1-3806	79	NEW ENTRY	NEW ENTRY	JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch) S-12332
30	30	5	MONEY—Vinyl Virgins—Reflection (12-inch) MOM 666A	80	NEW ENTRY	NEW ENTRY	SHOWDOWN—Arpeggio—Polydor (LP) PD 1 6230
31	31	5	I'M OK, YOU'RE OK—American Gypsy—Importe/12 (MAXI 33) MP 305	81	56	19	QUEEN OF FOOLS—Jessica Williams—Polydor (LP) PD-1-6248
32	22	19	HIGH ON YOUR LOVE/HOT HOT (Give It All You Got)—Debbie Jacobs—MCA (LP/12-inch*) MCA-3203	82	57	18	WE GOT THE FUNK—The Positive Force—Turbo (12-inch) T-452
33	33	6	TOO HOT TO STOP THE ROCK—Keith Zorros—Hologram/RCA (12-inch) JD 11936	83	59	18	LET'S FLY—all cuts—Paradise Express—Fantasy (LP/12-inch*) F9589
34	34	5	HOOKEO ON YOUR LOVE—The Fantastic Aleems—NIA Records (12-inch) N-1003	84	62	30	WORKING MY WAY BACK TO YOU—Spinners—Atlantic (LP/12-inch*) SD19256/DSKO 205
35	40	13	PARTY BOYS—Foxy—TK (LP) DASH 30015/DISCONET (12-inch*) (R) Vol. 3, Program 6	85	85	9	GONNA GET ALONG WITHOUT YOU NOW—Viola Wills—Sugar Hill (12-inch)
36	41	5	TAKE YOUR TIME—SOS—Tabu (LP/12-inch*) JZ 36332	86	83	22	I CAN'T DANCE WITHOUT YOU/THANK GOD THERE IS MUSIC—Theo Vaness—Prelude (LP) PRL-12173
37	43	4	STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP) JC 36415	87	NEW ENTRY	NEW ENTRY	SPACER—Sheila B. Devotion—Carrere (12-inch) ST-DK 37605
38	44	4	OVERNIGHT SENSATION—Jerry Knight—A&M (12-inch) SP 12033	88	63	13	TONIGHT'S THE NIGHT—Sharon Paige—Source/MCA (12-inch) SOR-13952
39	39	4	GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP/12-inch*) JC 36333	89	64	13	COMPUTER GAME—Yellow Magic Orchestra—A&M (LP) SP-736
40	45	5	FOXES (Soundtrack)—all cuts—Cher/Giorgio—Casablanca (LP) NBLP 2-7206	90	73	11	DON'T BRING BACK MEMORIES/IN NEW YORK—Passion—Prelude (LP/12-inch*) PRL-12176
41	42	6	MANHATTAN SHUFFLE—Extensions from Area Code (212)—Friends & Co. (LP) FS 114	91	76	4	HARD ROCK & DISCO/MUSIC FREAK—Trammps—Atlantic (LP/12-inch*) SD 1927
42	47	6	BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS—Pretenders—Sire/Warner (LP/12-inch*) SRK 6083	92	80	19	I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP) M7-929
43	35	10	HIGH/SKY ZOO—Sky—Salsoul (LP/12-inch) SA-8532	93	84	14	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew—Brunswick (12-inch)
44	36	14	RIPE—all cuts—Ava Cherry—RSO/Curtom (LP) RS-1-3072	94	86	10	LADY-FIRE—Vikki Halloway—Atlantic (45/12-inch*) 37349
45	37	6	WINNERS—Kleeer—Atlantic (LP/12-inch*) SD 19262	95	91	5	BODY IN MOTION—Clyfton Dyson—Motown (12-inch) M00034D 1
46	32	21	TONIGHT I'M ALRIGHT—Narada Michael Walden—Atlantic (LP) SD-19257	96	92	22	HAVEN'T YOU HEARD—Patrice Rushen—Elektra (LP/12-inch*) EK-243
47	69	4	WHAT YOU WON'T DO FOR LOVE—Denny Corbett—Reflection (12-inch) CBL 127	97	93	5	BREAKAWAY—First Choice—Gold Mine (LP/12-inch) GA 9505/GG 505
48	70	5	LOVE STARTS AFTER DARK—Gene Page W/Charmaine Sylvers—Arista (LP/12-inch*) AB 4262	98	94	23	LOVE INJECTION—Trussel—Elektra (12-inch) AS-1143
49	38	26	EVITA—all cuts—Festival—RSO (LP) RS-1-3061	99	96	24	WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—Ocean (LP/12-inch*) SW-49902
50	51	11	STANDING OVATION—G.Q.—Arista (12-inch) CP-709	100	97	8	FIRST LOVE—Richard Tee—Columbia/Tappan Zee RT (12-inch) JC-35695

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NEW YORK—Three tributes—to Charlie Parker, female blues singers, and to Fred Astaire—will highlight this year's Newport Jazz Festival scheduled for various venues around New York City, Saratoga N.Y., and Waterloo Village, N.J.

The Parker tribute is being produced in cooperation with Ira Gitler, and will be presented at both Carnegie and Avery Fisher Halls with more than 40 top jazz musicians lending their talents to the event.

Among those scheduled to take part in the marathon session are Dizzy Gillespie, Dexter Gordon, Stan Getz, James Moody, Zoot Sims, Slam Stewart, Clark Terry, Phil Woods, Al Haig and Max Roach.

The tribute to women in blues is scheduled for Avery Fisher Hall July 2. It will feature Big Mama Thornton, Adelaide Hall, Linda Hopkins, Nell Carter, Sippie Wallace, Koko Taylor & her Blues Machine, Sharon Freeman and Beulah Bryant.

The tribute to Astaire is titled, "Puttin' On The Ritz," and will feature Mel Torme, Stan Getz, George Shearing, Sylvia Syms, Clark Terry, Ruby Braff, Lee Konitz, Dick Hyman, George Duvivier, Brian Torff and Connie Kay. It will be produced by Richard Sudhalter, George Wein and Joel Siegel. It will be presented at Carnegie Hall June 28.

This, the 27th Newport Festival in the series, will also feature concerts by Sarah Vaughan, Angela Bofill, Dave Brubeck with Carmen McRae, Lionel Hampton with Panama Francis, Herbie Hancock & Friends, the solo violin of Leroy Jenkins, the solo pianos of Hilton Ruiz, Mitchel Forman, Eddie Heywood, Jimmy Rowles and Joe Hicks, Max Roach with McCoy Tyner and Stan Getz with Dexter Gordon, Chick Corea & Gerry Mulligan, Gato Barbieri, Toshiko Akiyoshi, and Carla Bley & Robert Kraft.

In addition, Benny Carter will host a tribute to the tap dance greats of the jazz world. In this concert, scheduled for Avery Fisher Hall July 3, will appear such legendary dance artists as Honi Coles, "Bubber" Gaines, "Cookie" Cook, Buster Brown, Chuck Green, Sandman Sims and Brenda Bufalino.

The rest of the program includes a concert with the Art Ensemble of Chicago, the popular "Jazz On Film" program to be held at the Town Hall, the Staten Island boat ride, Jazz Latino with top Latin jazz artists, the World Saxophone Quartet with Archie Shepp, a tribute to Eddie Jefferson with the Manhattan Transfer, Jon Hendricks, James Moody, Dizzy Gillespie and Richie Cole, a concert titled "The New York Scene," produced in association with Rigmor Newman and a special solo children's concert featuring Chick Corea.

The Waterloo Village, N.J., jazz

Morgan, Alto Sax In New Zealand

LOS ANGELES—Alto saxophonist Lanny Morgan, long a member of the Supersax group, is in New Zealand this week performing as guest soloist with the Murray Tanner orchestra in Auckland and Wellington. Later in May, Morgan will take his California-based quintet out for club dates in Arizona, New Mexico, Texas, Louisiana and Florida.

picnics, coordinated in association with the New Jersey Jazz Society, will feature an array of artists ranging from pianists Tommy Flanagan, Milt Hinton and Dick Hyman to Buddy Tate, Panama Francis, Art Baker, Butch Miles, Gus Johnson and Richard Sudhalter.

There will also be two days of concerts at Saratoga Springs, N.Y. Featured there will be George Benson, Larry Coryell, Ruby Braff, Ronnie Laws, Herbie Hancock, Cleo Laine, Dave Brubeck, Spyro Gyra, Fats Domino, Stephan Grappelli, Sarah Vaughan and Doc Cheatham.

For the first time in the event's history a free concert will be held at Lookout Point, Hempstead, Long Island. It will be sponsored by Manufacturers Hanover Trust. The 270 McDonald's restaurants in New York City will also sponsor a concert of high school jazz musicians drawn from New York, New Jersey and Connecticut.

The show's main sponsor is the Brown & Williamson Tobacco Co.

Tab 14 Concerts At Ohio College

BOWLING GREEN, Ohio—"I'm building an audience for jazz—whether I create any players or not," says Fred Hamilton, coordinator of jazz studies at Bowling Green State Univ. And, indeed, under Hamilton's leadership the university is sponsoring an impressive series of jazz events—including 14 concerts.

The Marian McPartland Trio was featured at the university's new music complex April 20. Recitals by the school's two jazz lab bands will round out the academic year. As in the past, the lab bands will also issue an album of their best works.

A guitarist who has backed such performers as Nancy Wilson, Grover Washington and Michel Legrand, Hamilton says he was especially pleased with the recent "Jazz Week" activities which brought artists David Liebman and Gene Rush to the campus for concerts and workshops.

Liebman is a saxophonist who performs both as a soloist and with the group Lookout Farm. He formerly recorded on Horizon and was a prime mover of the loft scene in New York City. Bush, now director of jazz studies at Memphis State, has worked with Eddie Harris and Andrew White.

According to Hamilton, the bleak job market for classical musicians is making jazz training attractive to a greater number of students. "They perceive they can get a job at it now," he says.

Bowling Green offers music students a "jazz module" of courses that stress history and theory. Hamilton says the although most music graduates will turn to teaching, he emphasizes the performing side of the profession.

In addition to Hamilton, the university jazz staff includes David Melle, director of lab bands, and Wendell Jones, associate professor of percussion studies. Like Hamilton, both men have performed professionally as musicians.

The university's new music building is equipped with an 8-track recording studio which Hamilton says may be used to record the lab bands' albums. **ED MORRIS**

• Continued from page 30

began this year's two-week run April 15 with the dedication of Armstrong Park here. Among those performing at the dedication ceremonies, which featured seven performance areas, were Count Basie, Dave Brubeck, Lionel Hampton, Percy Humphrey, Willie Humphrey, Kid Thomas, Louis Nelson, Joe Newman, Al Hirt, Allen Toussaint, the Olympia Brass Band, Arnette Cobb and Curtis Fuller—all in one lengthy jam session.

That same day, the evening portion began with Basie and Brubeck performing before a sold-out audience at the 2,300-capacity Theatre of Performing Arts. Tickets ranged from \$12.50 to \$17.50.

The remaining 13 evening concerts, all of which were sellouts or near sellouts, featured:

The Lionel Hampton all star big band (with Teddy Wilson, Eddie "Lockjaw" Davis, Joe Newman, Arnette Cobb, Wallace Davenport and others) and the New Orleans Jazz & Heritage Festival Brass Band aboard the 2,300-seat S.S. President riverboat. Admission: \$10.50.

Allan Toussaint, Lee Dorsey, Tommy Ridgley and the Untouchables, and the New Orleans Rhythm 'n' Blues Superstars aboard the S.S. President for two concerts. Admission: \$10.50.

B.B. King, Taj Mahal and Earl King & the Radiators aboard the S.S. President for two shows. Admission: \$10.50.

The Mighty Clouds Of Joy, Sensational Williams Brothers and others at the 2,784-seat side of the Municipal Auditorium. Admission: \$7-\$8.

"Great Performances On Film" presentation by jazz archivist David Chertock in the New Orleans Hilton Hotel's 600-seat Grand Salon. Admission: \$4.50.

The World's Greatest Jazz Band

Norvo Heading California Bash

LOS ANGELES—Alpine Village in suburban Torrance has occasionally booked jazz with success. This year, however, the complex comprised of 28 shops on the Harbor Freeway will present four concerts spread over three days May 9-11.

Red Norvo, vibes virtuoso for almost 50 years, heads up the bill. Also tabbed to entertain are singer Mavis Rivers, Kenny Burrell, Supersax, Ernie Andrews and big bands led by Toshiko Akiyoshi-Lew Tabackin, Frank Capp-Nat Pierce, Matt Catingub and Bill Yeager's Los Angeles Jazz Workshops aggregation.

Rounding out the program are the Don Menza Quartet, Bill Watrous Quintet and the Bobby Shew Sextet.

Tickets are \$7.50. All four concerts over the weekend may be attended for \$25. Parking is free.

Chinese Hear 'Father'

LONDON—While Earl Hines tours Europe, his piano is being heard this month in China.

The veteran musician's records are being beamed by BBC's "World Service" division halfway across the globe. According to BBC sources, it is the first jazz to be aired in mainland China in 30 years.

SOME OF IT ON A RIVERBOAT

New Record—188,000—Set At 11th Annual New Orleans Fest

(with Bob Haggart and Yank Lawson) and Kid Sheik & his Storyville Ramblers at the New Orleans Hilton Hilton's 1,750-seat Grand Ballroom. Admission: \$10.

Chick Corea, Flora Purim and Larry Coryell at the 2,300-seat Saenger Performing Arts Center. Admission: \$9-\$10.

Fats Domino, Dr. John and the Neville Brothers Band for two shows aboard the S.S. President. Admission: \$11.50.

Sonny Rollins, McCoy Tyner and the Edward Frank All-Star Bebop Orchestra aboard the S.S. President. Admission: \$2.

Sheik, Gil Scott-Heron, Patrice Rushen and the Southern Univ. of Baton Rouge Marching Band in the 7,900-seat Municipal Auditorium. Admission: \$9-\$11.

At the outdoor portion of the festi-

val, held on the grassy infield of the Fair Grounds Race Track April 18-20 and 26-27, musicians performed simultaneously on 10 different stages from 11 a.m. to 6 p.m. Admission, which also included a wide variety of food and arts and crafts, was \$3.50 in advance and \$5 at the gate.

Among the more popular acts performing were Fats Domino, B.B. King, Jerry Lee Lewis, Pete Seeger, Ernie K-Doe, Chocolate Milk, Exuma, Willie Tee, Etta James, Gate-mouth Brown, the Neville Brothers Band, the Dixie-Kups, Muddy Waters, Erma Thomas, James Booker, Clarence "Frogman" Henry, the Meters, Lee Dorsey, Dave Brubeck, Old and New Dreams and Clifton Chenier.

The acts were given 45-minute sets, but in several cases the performances lasted longer.

Billboard SPECIAL SURVEY For Week Ending 5/10/80

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	1	7	SPYRO GYRA Catching The Sun, MCA MCA-5108	26	36	2	NOW APPEARING AT OLE MISS B.B. King, MCA MCA-2-8016
2	3	10	SKYLARKIN' Grover Washington Jr., Motown M7-933R1	27	21	11	PICK 'EM Ron Carter, Milestone M-9092 (Fantasy)
3	2	11	HIDEAWAY David Sanborn, Warner Bros. BSK 3379	28	26	10	A PERFECT MATCH Ella & Basie, Pablo D2312110 (RCA)
4	5	4	DREAM COME TRUE Earl Klugh, United Artists LT-1026	29	29	58	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)
5	4	12	FUN AND GAMES Chuck Mangione, A&M SP-3715	30	30	15	GREAT ENCOUNTERS Dexter Gordon, Columbia JC 35978
6	6	12	EVERY GENERATION Ronnie Laws, United Artists LT-1001	31	27	28	A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253
7	8	10	1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514	32	22	53	HEART STRING Earl Klugh, United Artists UALA-942 (Capitol)
8	9	4	MONSTER Herbie Hancock, Columbia JC 36415	33	39	3	CRAWFISH FIESTA Professor Longhair, Alligator 4718
9	7	28	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	34	35	5	TIVOLI GARDENS Stepane Grappelli, Joe Pass, Neils Pedersen Pablo D 2312112 (RCA)
10	10	27	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241	35	NEW ENTRY		TAP STEP Chick Corea, Warner Bros. BSK 3425
11	12	8	YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122	36	31	32	8:30 Weather Report, Arc/Columbia PC2-36030
12	11	6	LIVE AT THE PUBLIC THEATER Heath Brothers, Columbia JC 36193	37	NEW ENTRY		PORTRAIT Charles Mingus, Prestige P-24092 (Fantasy)
13	13	17	HIROSHIMA Hiroshima, Arista AB-4252	38	NEW ENTRY		ABERCROMBIE QUARTET Abercrombie Quartet, ECM ECM-1 1164 (Warner Bros.)
14	14	24	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)	39	33	8	I'M COMING HOME AGAIN Carmen McRae, Buddah B2D 6501 (Arista)
15	15	6	OCEAN LINER Passport, Atlantic SD 19265	40	42	11	CHAIR IN THE SKY Mingus Dynasty, Elektra 6E-248
16	18	15	GENETIC WALK Ahmad Jamal, 20th Century T-600 (RCA)	41	34	22	LIGHT AS A FEATHER Azymuth, Milestone M 9089 (Fantasy)
17	32	3	LOVE IS THE ANSWER Lonnie Liston Smith, Columbia JC 36373	42	48	2	KITTYHAWK Kittyhawk, EMI/America SW 17029
18	19	3	FOR SURE Woody Shaw, Columbia FC 36383	43	43	2	THE BEST OF TOM SCOTT Tom Scott, Columbia JC 36352
19	20	4	NUDE ANTS Keith Jarrett, ECM ECM 1-1164 (Warner Bros.)	44	38	3	DO I MAKE YOU FEEL BETTER Ndugu & The Chocolate Jam Co., Epic JE 36377
20	25	6	NOMAD Chico Hamilton, Elektra 6E 257	45	44	10	WITH ALL MY LOVE Wilbert Longmire, Tappan Zee/ Columbia JC 36342
21	28	4	ON THE ROAD Count Basie & Orchestra, Pablo D-2312112 (RCA)	46	46	2	AFRICAN MARKET PLACE Dollar Brand, Elektra 6E 252
22	16	31	RISE Herb Alpert, A&M SP 4790	47	47	3	RAIN FLOWERS Susan Mascarella, Pacific Arts PAC7-137
23	17	26	PIZZAZZ Patrice Rushen, Elektra 6E-243	48	NEW ENTRY		NITE RIDE Dan Siegel, Inner City IC 1046
24	24	9	SONG BOOK ONE Sarah Vaughan/Duke Ellington, Pablo 2312111 (RCA)	49	45	11	SPECIAL EDITION Jack De Johnette, ECM ECM-1-1152 (Warner Bros.)
25	23	4	IN PERFORMANCE Oregon, Elektra 9E 304	50	50	12	SOUNDSCAPES Cedar Walton, Columbia JC 36285

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International And Domestic Surge Outlined For IMIC

By GERRY WOOD

WASHINGTON—Country music has chalked up its most dramatic impact on the nation's Capitol.

The Country Music Assn. board meetings, a Capitol Hill reception and participation as panelists and entertainers at Billboard's IMIC highlighted a busy week of activities ending April 26.

The CMA board held its quarterly meeting at the Hyatt Regency, delving into both domestic and international issues affecting the growth of country music.

A new CMA promotional film made its debut at the IMIC panel titled "Country Goes International." The film noted that country music's surge is being aided by a "back-to-the-basics" mood that is also being reflected in the boom in Western style fashion, increasing exposure of country music on television and in the movies, the growth of country radio stations and the continued strength of the crossover trend.

Chaired by Bob Sherwood, president of Phonogram/Mercury Records, the IMIC panel featured Charlie Daniels, Jim Halsey, president of the Jim Halsey Co.; Barbara Mandrell; Dick McCullough, senior vice president at J. Walter Thompson; Don Nelson, vice president and general manager of WIRE-AM radio; Ralph Peer II, first vice president of the Peer-Southern Organization and CMA president; Jim Schwartz, president of Schwartz Brothers; Joseph Simone, president of Progress Record Distributing; Irving Waugh, commissioner of the Tennessee Dept. of Tourist Development; Rick Blackburn, vice president/general manager of CBS Records, Nashville; and Tony Byworth, British journalist.

Among the potent statements made at the panel:

"The demographic age of country music buyers has come down," Blackburn.

"Country music in Britain is still basically more traditional," Byworth.

"The answer to breaking country music artists in Europe is a long-term commitment and money by artists and record companies," Daniels.

"Country music has great potential for social success, as well as commercial success, outside this country," Halsey.

"With the existence of a satellite, the international market is much more important to us in our efforts to spread country music overseas," McCullough.

"There's a need to take our music there, not just in a narrow way—traditional, but the whole spectrum," Mandrell.

"Stations playing country music exclusively now total near 3,000," Nelson.

"A successful strategy is to present the music overseas without a label, then, when they like the music, you can tell them what they've been listening to," Peer.

"The biggest album of the past year was a country album (by Kenny Rogers), and the retailers must convert this popularity into record sales," Schwartz.

"Country artists are the most workable group of people who really care about the music," Simone.

"We have hopes of a country music visit to China, and a thin hope of doing a major television special during the visit," Waugh.

"Los Angeles is the biggest country music sales market in the U.S.," Sherwood.

Kicking off the opening night of IMIC, April 23, was the Barbara Mandrell show. The MCA singer drew a standing ovation from the crowd of executives from the leading international music business enterprises.

(A full report on the country music panel, and all other IMIC sessions, will be carried in a later issue.)

The most unusual event took place in the same congressional caucus room where the Watergate hearings and McCarthy hearings were held. Hosted by the CMA and Senate majority leader Robert C. Byrd, the reception drew such figures as Sen. Charles Percy of Illinois, White House press secretary Jody Powell, Sen. Jacob Javits of New York, Rep. Lindy Boggs of Louisiana, and Senators Howard H. Baker and Jim Sasser of Tennessee.

Byrd, an accomplished fiddler who has appeared on the "Grand Ole Opry" and "Hee Haw," made a rare performing appearance before his congressional colleagues. Also

Radio Luxembourg Airing Of 'Opry' Deemed Success

By TONY BYWORTH

NASHVILLE — Europe's part-time English language commercial station, Radio Luxembourg, pulled a unique scoop when it transmitted a

two-hour live segment of the "Grand Ole Opry" April 26. The broadcast was the first time that the famous country music show had ever been transmitted live outside of North America in its 54-year history, with the overseas listenership estimated at around four million.

The show, transmitted from the "Opry's" Saturday matinee and heard in Europe from 10 p.m. to midnight, was arranged as a co-production between Nashville Radio Workshop, a local production company which had leased broadcast rights for the program from WSM-AM and London Radio Productions. The transmission involved use of a landline from Nashville to New York, satellite from New York to Paris and a further landline from Paris to Luxembourg.

Radio Luxembourg's Bob Stewart, host of the station's weekly "Big L Country" show, made the program's opening and closing announcements. Artists appearing on the transatlantic broadcast were Jack Greene and Jeannie Seely, Hank Snow, Roy Acuff, Boxcar Willie, Skeeter Davis, the Vic Willis Trio, David Houston, Stu Phillips and Kelly Foxton. During the closing of Acuff's segment, "Opry" general manager Hal Durham and Stewart were presented with plaques to commemorate the occasion from the Nashville and London production companies.

The cost of the transmission, which included \$2,200 for the use of the satellite and a \$9,000 fee to "Opry," was met by British and American advertising. Sponsors included Delta Airlines, Opryland, the state of Alabama and the British publication Radio Monthly.



Capitol Country: Senate majority leader Robert C. Byrd of West Virginia teams with Barbara Mandrell and Charley Pride at a congressional reception hosted by Byrd and the CMA on Capitol Hill.

performing were Mac Wiseman, Barbara Mandrell and the Do Rites, John D. Loudermilk and Charley Pride.

Among the country music industry leaders attending IMIC sessions were Frances Preston and Del

Bryant of BMI, Mae Axton of Jeremiah Records, Jimmy Bowen of Elektra/Asylum Records, Wesley Rose of Acuff-Rose Publications; Jo Walker, executive director of the Country Music Assn.; and Tom Collins, CMA board chairman.

JUNE 7-8 TENNESSEE CONCERT

20 Stations Run Auditions For Wild Turkey Jamboree

NASHVILLE—Twenty country radio stations cross country are staging supportive regional talent contests to pick finalists for the first annual Wild Turkey Jamboree, June 7-8 at Columbia, Tenn., near here.

Subsidized by Wild Turkey bourbon, a division of Austin Nichols, major U.S. importer/distiller, the program features major recording acts with 10 regional finalists competing for \$20,000 each day of the weekend.

Bob Gruver, project director, has secured the 530-acre Bam Webster farm, 35 miles south of here, a natural amphitheatre. More than 300 acres are being converted to parking.

On Saturday (7) Marty Robbins, Lynn Anderson and the Nashville Superpickers work a daily show schedule expected to start at 9:30 a.m. and close between 6 p.m. and 8 p.m.

Acts for Sunday include: Carl Tipton Singers, Merle Haggard, Johnny Paycheck and Asleep At The Wheel. The North Star Band is the house group. Merle Kilgore is emcee. Dr. Marshall Fallwell is talent coordinator.

Representatives of the Country Music Assn., ASCAP, BMI, SESAC, Country Music Magazine and the Songwriters Assn. here will judge the talent. Prizes are \$10,000, \$5,000, \$3,000 and three prizes of \$1,000 each.

AM stations sponsoring contests include: WYDE, Birmingham; WSAI, Cincinnati; WPNX, Columbus, Ga.; WSNC, Fayetteville, N.C.; WIRE, Indianapolis; WQIK, Jacksonville, Fla.; WDAF, Kansas City, Mo.; KXLR, Little Rock; WINN, Louisville; WMC, Memphis; WKDA, here; WHOO, Orlando; WBKR, Owensboro, Ky.; WWSA, Savannah and WACO, Waco, Tex. FMers are: KIKK, Houston; WXB, Milton, Fla. and WCHY, Savannah.

Each station is autonomous in staging its competition to find a regional representative. WMC staged a 24-hour talkathon for a charity with bands playing. WHOO charged a \$25 entry fee while other stations are linking with local ballrooms to do it live. Each station winner receives \$1,000.

Gruver estimates the talent budget at around \$150,000, with a promotional buttress that will exceed \$150,000 for local and regional print and radio plugs. As a distiller, the Wild Turkey event cannot mention its 101 proof product on radio or tv. Show advertising will be carried on nationally for an eight-week period prior to the event.

John Logan of Carlo Sound, Nashville, is handling audio. Theatrical Equipment Rental, Knoxville, is constructing an elevated 15-foot 40 by 30 foot stage with 24 by 16 foot equipment wings.



BRONCO BUSTER—Mickey Gilley, second from right, is interviewed by ABC-TV's Hughes Rudd, right, about the mechanical bulls which Gilley is currently manufacturing at his bronco shop in Pasadena, Tex. Gilley has two of the bulls in his nightclub which contribute to the ambience of the club.

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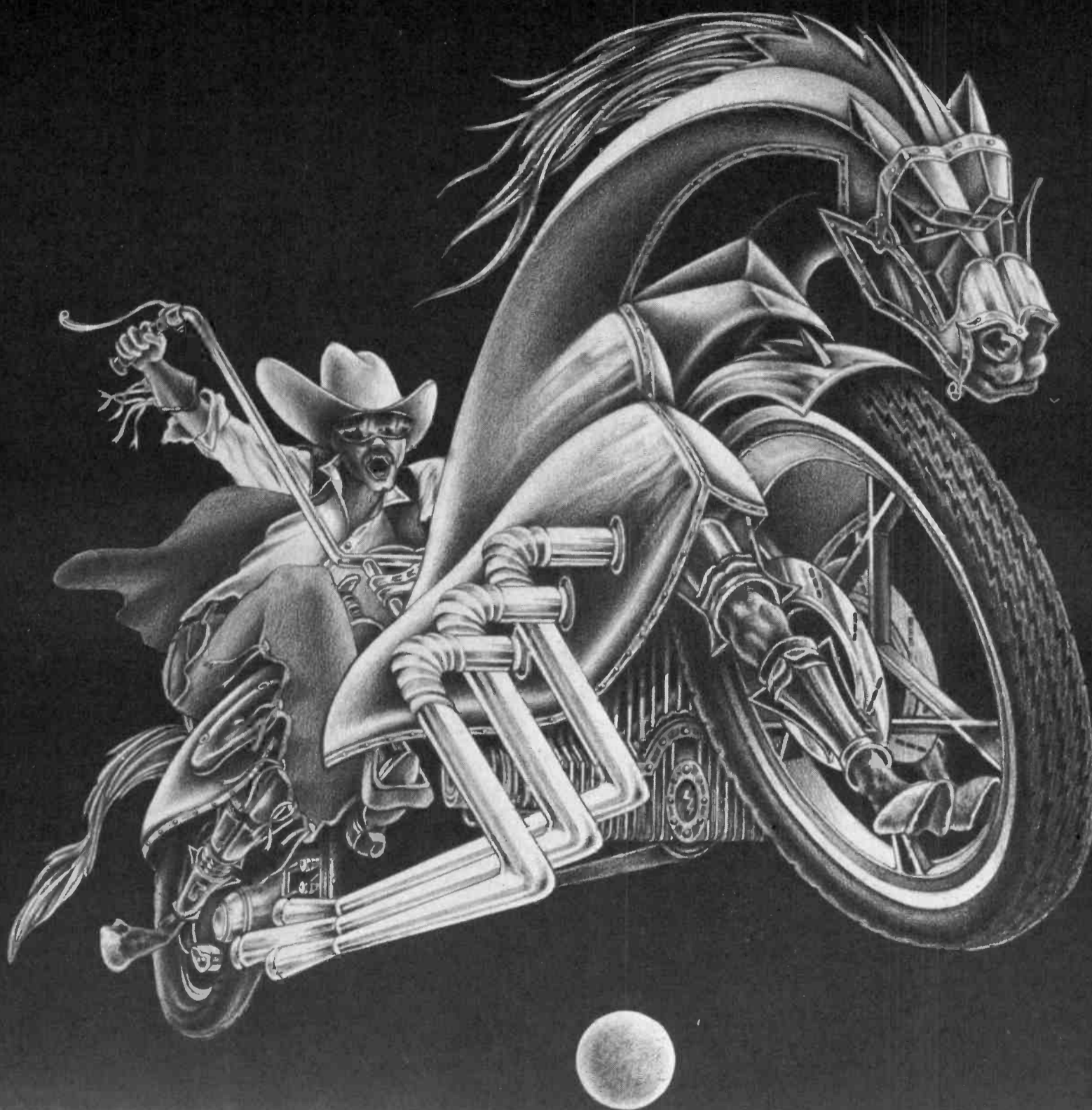
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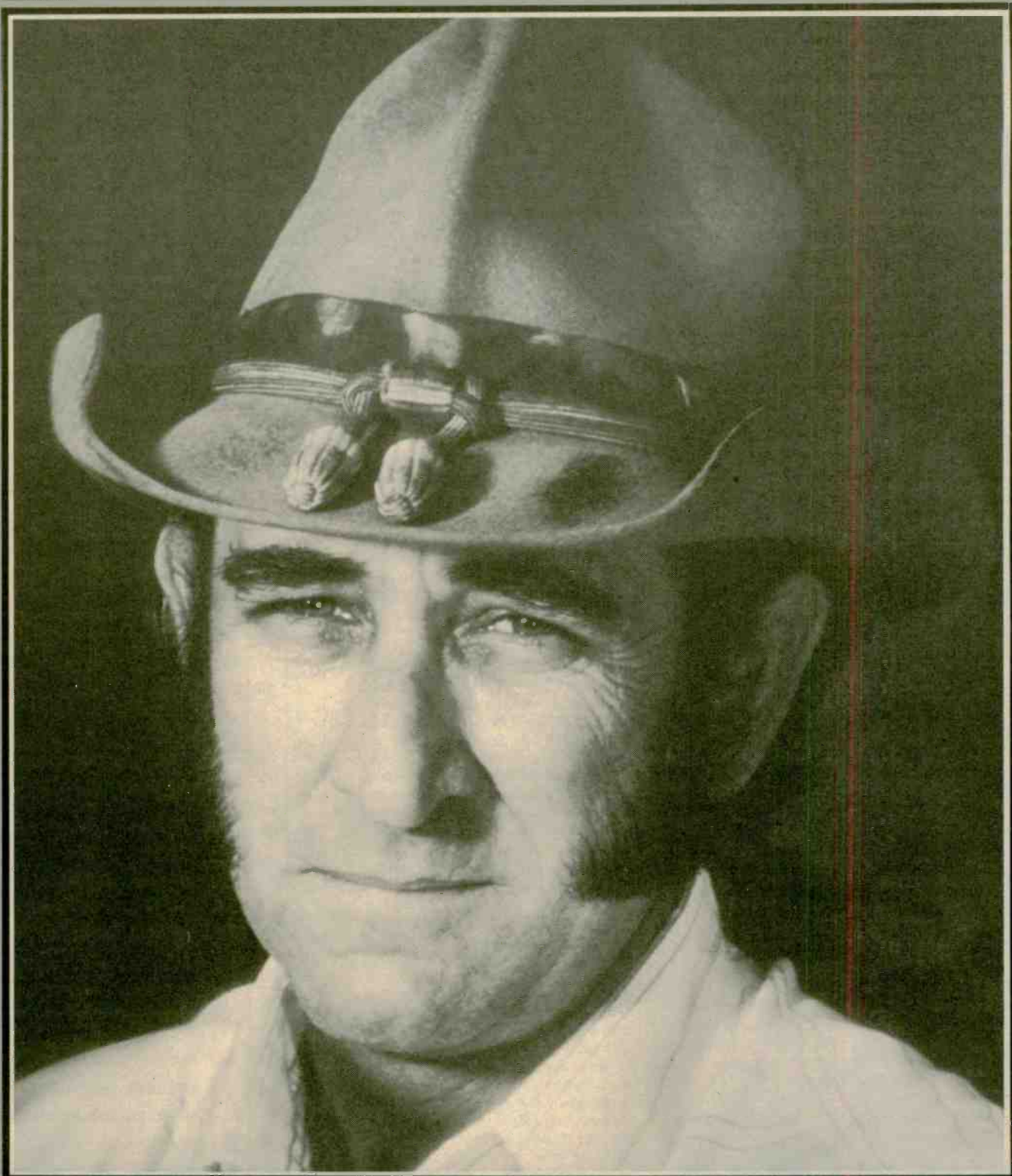
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'THE MUSIC FOR THE TIMES'

Videotape Presentation Sparks CMA's Washington Board Meet

NASHVILLE—The Country Music Assn.'s board of directors held its second quarterly meeting for 1980 at the Capitol Hill Hyatt Regency in Washington, D.C. April 22-23. Among the highlights of the meeting was the introduction of CMA's new videotape presentation, "The Music For The Times," an eight-minute film promoting the country music industry.

At the meeting of the entire board Wednesday (23), committee chairmen reported on the activities of their groups, which met the preceding day.

Public relations committee chairman Gayle Hill reported on the revitalization of the CMA Speakers Bureau, which will be national in scope, and which will include an interview service as well as a speakers bank made up of top industry executives. Hill also presented to the board CMA's new information kit.

Don Nelson, chairman of the radio committee, discussed plans for this year's post-awards show broadcast, along with ideas about the Awards Show simulcast, which will be offered to stations as it was last year.

DJ committee chairman Jim Duncan announced that the DJ Awards

ballot for 1980 had been reviewed, and a confidential list of 10 judges for the final voting had been submitted.

Duncan also reported on the activities of the membership committee, with a concentration of increasing members in several categories, including radio stations, artists and journalists.

In regard to Country Music Month, chairman Roy Horton announced that Kenny Rogers will sign the letters sent out to governors requesting official proclamations for Country Music Month in their respective states. A new logo, poster, promotional plans for retailers and shopping malls, displays for record stores, bumper stickers and other materials are being planned for 1980's Country Music Month.

Fan Fair committee chairman Bud Wendell reported that registration for this year's Fan Fair is up more than 9% over last year's. Of those already registered, 57% are traveling in groups. In view of unfavorable economic conditions, these increases are impressive. Wendell also stated that 1,500 country radio stations throughout the U.S. and Canada received Fan Fair promotion disks recorded by various artists.

Irving Waugh, chairman of CMA's tv committee, reported that the 1980 Awards show will be again produced by Bob Precht, and the date will be Oct. 13. Acting in conjunction with recommendations from Awards criteria committee chairman Norro Wilson, the board voted to change the definition of instrumental group of the year to read as follows: "An instrumental group or band is defined as two or more individuals performing and billed as a single separate instrumental act."

Chairman of the convention study committee, Joe Talbot, told the board that the dates for the annual Country Music convention in Nashville will be Oct. 14-18. As a subcommittee chairman of the planning and development committee, Talbot also spoke of the progress of the work being done relative to a visit to China with a country music entourage.

International committee chairman Bruce Lundvall reported that CMA would again be represented at Muxexpo 1980. He also discussed the CMA-produced international show for Fan Fair, the CMA/Music Week co-sponsored luncheon held during the Wembley Festival, and

CMA's involvement in assisting in the arranging of country music tours in New Zealand and Australia.

Frances Preston, chairman of the Hall of Fame criteria committee, stated that the committee recommended a change in the rules of election to the Hall of Fame to allow ballots in three categories: living person, deceased person and a non-performing person either living or deceased (a person having begun a career in the business at least 40 years ago, beginning this year, and to occur every other year through 1984). Her recommendation was approved.

On Tuesday (22), the CMA board members were special guests of the White House for breakfast and a tour.

CMA board members serve gratis and pay all expenses incurred in traveling to board meetings themselves.

Chart Fox

By GERRY WOOD

Emmylou Harris is the Queen of Country this week as her "Beneath Still Waters" hits No. 1 on the Billboard Hot Country Singles chart.

Other power songs with a strong shot at the top position are by Eddie Rabbitt at 3, Merle Haggard at 4, Jim Ed Brown and Helen Cornelius at 5, Dolly Parton at 7, Don Williams at 8, Jeanne Pruett up to 9, and the Kenny Rogers/Kim Carnes duo at 10.

The preponderance of strong product is making movement up the chart a bit sluggish. The biggest mover this week is "Midnight Rider" by Willie Nelson, jumping 17 positions to 51. Razy Bailey is up 11 spots to 35 with "Too Old To Play Cowboy," and Charly McClain glides 10 places to 68 with "Let's Put Our Love In Motion."

Other prime movers are by Ronnie Milsap, the Kendalls, Cristy Lane, the Oak Ridge Boys, Anne Murray, Dave & Sugar, George Jones, Moe Bandy & Joe Stampley, Mel Tillis and John Conlee. Hottest new entry is Mickey Gilley, making a debut at 60 with "True Love Ways." Charley Pride and Conway Twitty/Loretta Lynn also burst onto the chart with strength.

Kenny Rogers, who relinquished his long held throne atop the Billboard Hot Country LPs chart only last week, is now back atop the listing with a new album. The sensational "Gideon" LP moves from 5 to No. 1. With the success and ratings magic of Kenny's television movie "The Gambler," can it be long before someone decides to film "Gideon" with Kenny Rogers as star?

"Milsap Magic" by Ronnie Milsap surges to 6, Mac Davis is up to 10, Debby Boone advances to 18, Emmylou Harris rises to 31, Cristy Lane to 28, Merle Haggard up to 33 and Eddie Rabbitt moves to 36 with his "Best of" LP. Rabbitt's "Loveline" enters at 34, while Dolly Parton smashes onto the listing at 14 with "Dolly Dolly Dolly."

TV Special On Guitarist Atkins

NASHVILLE—Guitar legend Chet Atkins is the subject of a special television production to be videotaped May 14 at the Opry House in Nashville.

Titled "A Tribute To Chet Atkins From His Friends," the show is produced by Jim Owens Productions for national syndication later in the season by Multimedia Program Productions of Cincinnati.

The special will feature Atkins in performance, as well as guest artists who have worked with him throughout his career.

News-breaks

● NEW YORK—The Tony Randall Celebrity Round-Up which takes place Friday (9) features appearances by the Charlie Daniels Band, Bobby Bare, Johnny Paycheck, Kinky Friedman, the New Riders, Jerry Jeff Walker and Robert Gordon. The show salutes Madison Square Garden's 100th anniversary with proceeds from the event to benefit the Myasthenia Gravis Foundation.

● LAS VEGAS—Roy Clark is the only country music artist to be named a charter member of the Las Vegas Entertainers Hall of Fame. Clark joins Frank Sinatra, Liberace, Don Rickles, Jerry Lewis, Tom Jones and Sammy Davis Jr. in the newly organized Hall of Fame which opens in June at the Tropicana Hotel. Clark has been appearing in Las Vegas for 20 years. Lifesize wax figures of each member and memorabilia from each entertainer will be on display.



LIVING LEGEND—MCA artist Don Williams gets a chance to meet a man he has been singing about on his current single "Good Ole Boys Like Me." The man is John R, legendary disk jockey on late night WLAC-AM in the '60s and '70s. Williams, left, presents John R a copy of his latest album while Bob McDill, author of the single, observes during the meeting at a Williams recording session.

Billboard

Hot Country LPs

Billboard SPECIAL SURVEY

For Week Ending 5/10/80

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This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
★ 5	4	4	GIDEON—Kenny Rogers, United Artists LOO 1035
2	2	54	GREATEST HITS—Waylon Jennings, RCA AHL1-3378
3	1	10	THERE'S A LITTLE BIT OF HANK IN ME—Charley Pride, RCA AHL1-3548
4	4	10	SHRINER'S CONVENTION—Ray Stevens, RCA AHL1-3574
5	6	33	KENNY—Kenny Rogers, United Artists LWAK-979
★ 6	8	6	MILSAP MAGIC—Ronnie Milsap, RCA AHL 1-3563
7	7	7	COAL MINER'S DAUGHTER—Soundtrack, MCA 5107
8	3	17	THE ELECTRIC HORSEMAN—Soundtrack, Columbia JS 36327
★ 9	9	74	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H
★ 10	12	4	IT'S HARD TO BE HUMBLE—Mac Davis, Casablanca NBLP 7207
11	10	10	HEART & SOUL—Conway Twitty, MCA 3210
12	11	10	TOGETHER—The Oak Ridge Boys, MCA 3220
13	13	11	YOU CAN GET CRAZY—Bellamy Brothers, Warner/Curb BSK 3408
★ 14	NEW ENTRY		DOLLY DOLLY DOLLY—Dolly Parton, RCA AHL1-3546
15	18	15	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II, Mercury SRM 1-5024
16	16	9	SPECIAL DELIVERY—Dottie West, United Artists LT-1000
17	17	26	WHISKEY BENT AND HELL BOUND—Hank Williams Jr., Elektra/Curb GE-237
★ 18	32	5	LOVE HAS NO REASON—Debby Boone, Warner/Curb BSK 3403
19	23	7	LACY J. DALTON, Columbia NJC 36322
20	19	26	WHAT GOES AROUND COMES AROUND—Waylon Jennings, RCA AHL1-3493
21	14	25	WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson, Columbia JC 36158
22	22	10	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS, RCA AHL1-3549
23	15	31	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250
24	25	32	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
25	26	26	CLASSIC CRYSTAL—Crystal Gayle, United Artists LOO-982
26	20	120	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
27	30	45	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb GE-194
★ 28	44	3	ASK ME TO DANCE—Cristy Lane, United Artists LT-1023
29	28	6	DOWN & DIRTY—Bobby Bare, Columbia JC 36323
30	24	105	STARDUST—Willie Nelson, Columbia JC 35305
★ 31	40	53	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-3318
32	33	16	ENCORE!—Jeanne Pruett, IBC 1001
★ 33	43	2	THE WAY I AM—Merle Haggard, MCA 3229
★ 34	NEW ENTRY		LOVELINE—Eddie Rabbitt, Elektra GE 181
35	31	13	A COUNTRY COLLECTION—Anne Murray, Capitol ST 12039
★ 36	46	26	THE BEST OF EDDIE RABBITT, Elektra GE-235
37	29	7	LORETTA—Loretta Lynn, MCA 3217
38	38	3	FAVORITES—Crystal Gayle, United Artists LOO 1034
39	35	26	PORTRAIT—Don Williams, MCA 3192
40	34	8	AUTOGRAPH—John Denver, RCA AOL 1-3449
41	37	53	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
42	21	11	CRYING—Stephanie Winslow, Warner/Curb BSK 3406
43	36	75	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642
44	49	31	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC 36202
45	42	28	I'LL ALWAYS LOVE YOU—Anne Murray, Capitol S0012112
46	27	57	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
47	39	40	3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3353
48	48	3	OL' T'S IN TOWN—Tom T. Hall, RCA AHL1-3495
49	41	4	THE GAME—Gail Davies, Warner Bros. BSK 3395
50	47	13	I WISH I WAS EIGHTEEN AGAIN—George Burns, Mercury SRM 1-5025

'Grand Ole Country' Is Renamed

NASHVILLE—Now in its sixth year, the "Grand Ole Country" television show will change its title to "The Ronnie Prophet Show."

Prophet hosts the CTV Network show from Toronto. Taping is slated for May, June, August. No-

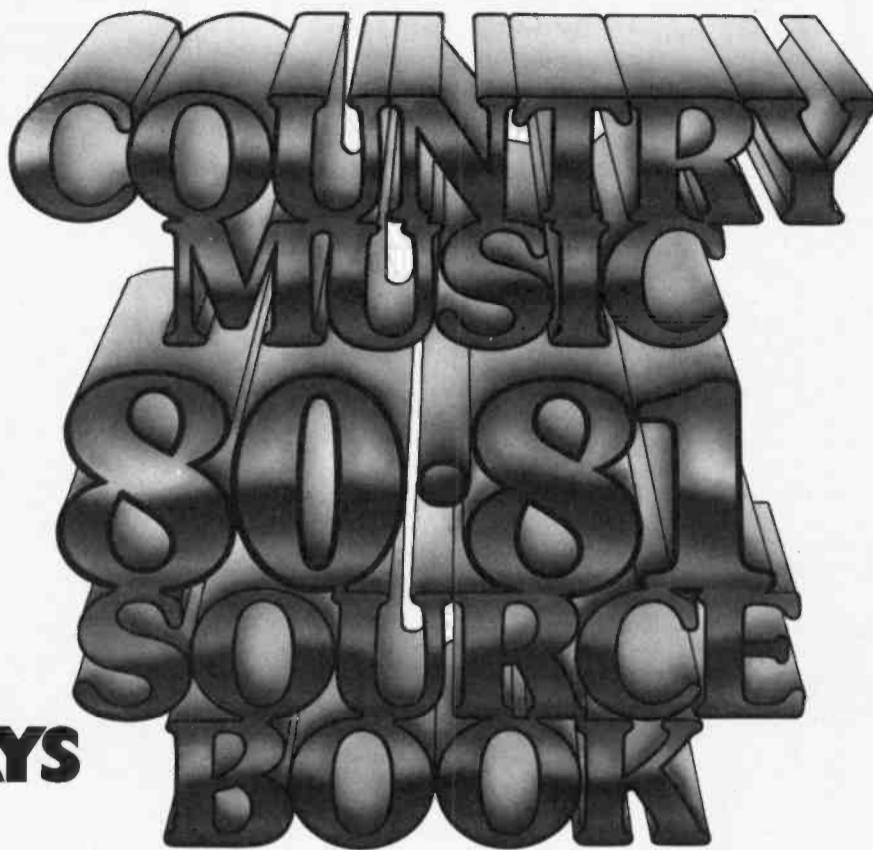
vember and January. Complete with new sets and logo, 24 shows will be taped, allowing for a 48-week run (including 24 re-runs) throughout Canada. The show is produced by Sy True who was recently in Nashville signing guest acts.

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Classical

British Music Fete By Pittsburgh Orch.

CHICAGO—The Pittsburgh Symphony Orchestra has drawn up plans for a festival of British music to be staged in 1981 with the support of the British Council of London. A \$50,000 grant from the British Council toward production of the festival has been pledged.

Conductor Andre Previn, a long-standing champion of British composers, will be artistic director of the festival. Previn is expected to conduct concerts in Pittsburgh, New York and Washington, D.C. Plans call for the festival to include three orchestra programs.

According to the Pittsburgh Symphony, it is the first time that a foreign government agency has given funding to a U.S. orchestra for such a project. The festival is scheduled for November 1981 and is expected

to include seminars, forums and additional musical activities.

The orchestra has released a list of composers whose works are under consideration, including Walton, Elgar, Tippett, Britten, Vaughan Williams, Delius, Purcell, Oliver Knussen, John McCabe, Gerald Finzi, Thea Musgrave and Lennox Berkeley. Soloists will be announced at a later date.

All three concerts will be played in Pittsburgh and New York. Plans call for Washington to hear two of the programs.

According to the orchestra, additional funding, necessary to support the project, is being sought. Previn is the former music director of the London Symphony Orchestra.

ALAN PENCHANSKY

PAVAROTTI & PHILLY OPERA

Tee Intl Voice Contest

By ALAN PENCHANSKY

CHICAGO—A new international voice competition has been founded in the U.S. with the patronage of renowned tenor Luciano Pavarotti. The competition is being jointly sponsored by Pavarotti and the Opera Company of Philadelphia.

The Opera Company of Philadelphia/Luciano Pavarotti International Voice Competition will be held for the first time in spring 1981. Singers from more than 20 countries are expected to compete and Pavarotti will head the panel of judges.

Winners of the competition will be cast in productions of the Philadelphia company scheduled for spring of 1982 and also starring Pavarotti. The superstar tenor's involvement reportedly will extend to all phases of the competition, including work with the singers in preparation for the performances.

Pavarotti heads an advisory panel that includes conductors Kurt Herbert Adler, Richard Boyng, Lorin Maazel and Julius

Rudel, singers Joan Sutherland, Phyllis Curtin and Bidu Sayao, writer Max de Schauensee, Italian opera coach Antonio Tonini, Metropolitan Opera director Nathaniel Merrill and director of La Scala Francesco Siciliani.

Competition winners are to be provided with training in voice, drama and language from leading professionals. They will appear alongside Pavarotti in productions on "La Boheme" and "L'Elisir d'Amore."

The launching of the competition was announced by Pavarotti April 18 in Philadelphia with Opera Company president Francesco Leto and acting manager Margaret Anne Everitt. Leto and Everitt also will serve on the advisory panel.

The Opera Company of Philadelphia was created in 1975 from a merger of the Philadelphia Grand and Philadelphia Lyric Opera Companies. The company's season is presented at Philadelphia's Academy of Music.

Veteran Ormandy Looking To Guest Conductor Gigs

PHILADELPHIA—Conductor Eugene Ormandy will widen his circle of guest appearances in 1980-81 as his historic tenure as Philadelphia Orchestra music director is brought to a close.

Ormandy is scheduled to conduct orchestras in Boston, Chicago, San Francisco and Washington, D.C., in

addition to increasing his appearances abroad. Plans also call for the 81-year-old maestro to continue his close affiliation with the Philadelphia Orchestra, which has designated him conductor laureate.

Ormandy's final Academy of Music subscription concert with the title music director was scheduled for Saturday (3). The program included the first symphonies of Mahler and Shostakovich.

Ormandy is stepping down after 44 years as principal conductor, the longest tenure ever registered with a U.S. orchestra. Italian conductor Riccardo Muti is scheduled to take over the reins beginning in 1980-81.

Next season, Ormandy is slated to handle 10 weeks of regular subscription concerts. He also will direct concerts this summer at Robin Hood Dell and the Saratoga Festival.

Ormandy's last concert as music director will be played at Saratoga, according to the orchestra.

Only a handful of guest conducting engagements have been filled by Ormandy in recent years.

Dash Made Manager Of CBS Wing

NEW YORK—The appointment of Joe Dash as vice president and general manager of CBS Masterworks will not affect the CBS classical division's recent reorganization. The reorganization, announced in March, makes Masterworks a separate, self-contained international unit, reporting directly to CBS Records Group deputy president Dick Asher.

Dash was named to replace Simon Schmidt, head of Masterworks since fall. Schmidt, whose tenure was marked by reports of friction with staff and artists, is taking a leave of absence.

Dash recently was responsible for developing CBS Records' new Mastersound audiophile product line, to be unveiled May 13. His most recent title was vice president, business development.

Under the Masterworks' reorganization, the relationship of the division to CBS Records U.S. and international operating divisions is similar to that of licensee/licensor. Masterworks is responsible for signing artists, creating product and planning the overall marketing strategy, with operating divisions responsible for carrying forward from that point.

Under the new administrative plan, one album package will be designed to meet worldwide needs and simultaneous international release dates will be set.

Kolodin's Paper For Conference

NEW YORK—Critic Irving Kolodin is authoring a new policy paper entitled "Conductors In America," to be presented at the 1980 conference of the American Symphony Orchestra League. The League will meet here June 16-20.

Also scheduled to make presentations are composer William Schuman, discussing "Composers And Contemporary Music," and Univ. of Southern Calif. communications professor Herbert S. Dordick, offering a paper entitled "The Electronic Media." Addressing the conference on June 18 will be Leonard Bernstein.

The annual conference is attended by orchestra managers, conductors, musicians, presidents and board members, volunteer and women's guild leaders, and by publishers, composers and artists managers.

Radio Format Views Chaired By Detroit

CHICAGO—An exchange of views on programming of classical format radio stations, chaired by James W. Keeler, program director of Detroit's WQRS-FM, will be part of the 1980 Concert Music Broadcasters Assn. meeting to be held here Wednesday through Saturday (7-10) at the Executive House hotel.

Norman Pellegrini of WFMT-FM, Chicago and Gordon Wildman of Salt Lake City KWHO-FM also will sit on the programming panel, Wednesday (7).

Topics scheduled for discussion also include promotion, research, national and corporate sales, local sales, performance licensing organizations and satellite technology.

TOP 50 Adult Contemporary

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These are best selling middle-of-the-road singles compiled from radio station airplay listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	6	7	THE ROSE Bette Midler, Atlantic 3656 (Fox Fanfare, BMI)
2	2	7	DON'T FALL IN LOVE WITH A DREAMER Kenny Rogers w/Kim Carnes, United Artists 1345 (Appian/Almo/Quixotec, ASCAP)
3	5	7	GEE WHIZ Bernadette Peters, MCA 41210 (East/Memphis, BMI)
4	1	13	LOST IN LOVE Air Supply, Arista 0479 (Arista/BRM/Riva, ASCAP)
5	7	5	BIGGEST PART OF ME Ambrosia, Warner Bros. 49225 (Rubicon, BMI)
6	3	6	HEART TELS Dan Fogelberg, Full Moon/Epic 9-50862 (Hickory Grove/April, ASCAP)
7	4	9	DO RIGHT Paul Davis, Bang 9-4808 (CBS) (Web IV, BMI)
8	9	5	I DON'T WANT TO WALK WITHOUT YOU Barry Manilow, Arista 0501 (Paramount, ASCAP)
9	8	6	I CAN'T HELP IT Andy Gibb/Olivia Newton-John, RSO 1026 (Stigwood/Unichappell, BMI)
10	13	6	LUCKY ME Anne Murray, Capitol 4848 (Chappell, ASCAP)
11	11	8	AFTER YOU Dionne Warwick, Arista 0498 (Sumac, BMI)
12	12	22	WITH YOU I'M BORN AGAIN Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)
13	10	13	ONLY A LONELY HEART SEES Felix Cavaliere, Epic 9-50829 (Ki Music, ASCAP)
14	14	12	I CAN'T TELL YOU WHY Eagles, Asylum 46608 (Jeddrh/Cass County/Red Cloud, ASCAP)
15	18	8	WHEN THE FEELING COMES AROUND Jennifer Warnes, Arista 0497 (Next Stop Music, ASCAP)
16	16	12	SEXY EYES Dr. Hook, Capitol 4831 (April, ASCAP/Blackwood, BMI)
17	49	2	THEME FROM NEW YORK, NEW YORK Frank Sinatra, Reprise 49233 (Warner Bros.) (Unart, BMI)
18	19	5	SHOULD'VE NEVER LET YOU GO Neil Sedaka & Dara Sedaka, Elektra 46615 (Kirshner, ASCAP/April/Kiddio, BMI)
19	20	8	WE WERE MEANT TO BE LOVERS Photoglo, 20th Century-Fox 2846 (20th Century/Nearytunes, ASCAP)
20	15	11	PILOT OF THE AIRWAVES Charlie Dore, Island 49166 (Warner Bros.) (Ackee, ASCAP)
21	17	11	CATCHING THE SUN Spyro Gyra MCA 41180 (Harlem/Crosssyed Bear, BMI)
22	25	3	SHE'S OUT OF MY LIFE Michael Jackson, Epic 9-50871 (Tom Bahler/Senor/Yellow Brick Road, ASCAP)
23	47	2	STEAL AWAY Robbie Dupree, Elektra 46621 (Big Ears/Crome Willie/Gouda/Oozlefinch, ASCAP)
24	23	6	THE GOOD LORD LOVES YOU Neil Diamond, Columbia 1-11232 (All Seasons, ASCAP)
25	29	4	HURT SO BAD Linda Ronstadt, Asylum 46624 (Elektra) (Vogue, BMI)
26	35	4	WONDERING WHERE THE LIONS ARE Bruce Cockburn, Millennium 11786 (RCA) (Golden Mountain, P.R.O.-Can.)
27	21	15	THREE TIMES IN LOVE Tommy James, Millennium 11785 (RCA) (Big Teeth/Tommy James, BMI)
28	24	11	RIDE LIKE THE WIND Christopher Cross, Warner Bros. 49184 (Pop "N" Roll, ASCAP)
29	26	16	GIVE IT ALL YOU GOT Chuck Mangione, A&M 2211 (Gates, BMI)
30	34	5	THE SEDUCTION James Last Band, Polydor 2071 (Ensign, BMI)
31	22	14	FIRE IN THE MORNING Melissa Manchester, Arista 0485 (Hobby Horse Music, BMI/Cotton Pickin' Songs, ASCAP)
32	30	10	AUTOGRAPH John Denver, RCA 11915 (Cherry Lane, ASCAP)
33	37	5	WALKIN' ON A CLOUD B.J. Thomas, MCA/Songbird 41207 (Home Sweet Home, BMI)
34	36	6	CHINA Dann Rogers, International Artists 503 (Unart/Serendipity, BMI)
35	39	6	STARTING OVER AGAIN Dolly Parton, RCA 11926 (Starrin/Barborne, BMI/Sweet Summer Night, ASCAP)
36	27	13	WHERE DOES THE LOVIN' GO David Gates, Elektra 46588 (Kipahula, ASCAP)
37	28	15	TOO HOT Kool & The Gang, De-Lite 802 (Mercury) (Delightful/Gang, BMI)
38	38	12	LOVES ONLY LOVE Engelbert Humperdinck, Epic 9050844 (Silver Blue/Ryan, ASCAP)
39	NEW ENTRY		ANSWERING MACHINE Rupert Holmes, MCA 41235 (WB/Holmes Line Of Music, ASCAP)
40	41	7	GONE TOO FAR Eddie Rabbitt, Elektra 46613 (Deb Dave/Briarpatch, BMI)
41	33	16	HIM Rupert Holmes, MCA 41173 (Warners/Holmes Line Of Music, ASCAP)
42	40	10	FIRE LAKE Bob Seger, Capitol 4836 (Gear, ASCAP)
43	43	5	TAKING SOMEBODY WITH ME WHEN I FALL Larry Gatlin, Columbia 1-11219 (Larry Gatlin, BMI)
44	32	8	HOLD ON TO MY LOVE Jimmy Ruffin, RSO 1021 (Stigwood/Unichappell, BMI)
45	44	17	MEDLEY/WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL Spinners, Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)
46	NEW ENTRY		LITTLE JEANNIE Elton John, MCA 41236 (Jodrell, ASCAP)
47	48	3	DANCIN' LIKE LOVERS Mary MacGregor, RSO 1025 (Special, ASCAP)
48	NEW ENTRY		DALLAS Floyd Cramer, RCA 11916 (Roliam, BMI)
49	NEW ENTRY		LADY The Whispers, Solar 11928 (RCA) (Spectrum VII/Yours, Mine & Ours, ASCAP)
50	NEW ENTRY		ARE YOU ON THE ROAD TO LOVIN' ME AGAIN Debbie Boone, Warner/Curb 49176 (Southern Nights, ASCAP)

Classical Notes

Following its April 28 to May 3 stand in Carnegie Hall, the Chicago Symphony regrouped home for four solid days of recording. The repertoire includes Mahler's Symphony No. 2, "Resurrection," performed with soloists and the Chicago Symphony Chorus. It will be Sir George Solti's second stereo recording of the work. Solti also is scheduled to tape Mussorgsky's "Pictures At An Exhibition," Ravel's "Le Tombeau," and Britten's "Young Person's Guide To The Orchestra." The familiar Decca/London recording team will be in charge.

Eurovision Win May Boost Eire

By KEN STEWART

DUBLIN—Shay Healy, composer of Ireland's winning entry to the Eurovision Song Contest this year (Billboard, May 3, 1980), is hoping that the success will do much to establish the country as a separate market in its own right.

"Our whole credibility gets a boost through Eurovision," he says. "We've always been lumped in with Britain as Eire, but there's a lot happening here these days."

As evidence, he points to the international success of Dublin-based Boomtown Rats, and to recent lucrative deals from the U.K. for newer bands such as the Lookalikes and the Blades.

Healy himself, a larger-than-life character with a long list of previous jobs (including running an Irish restaurant in Nashville) to his credit, has been songwriting for 10 years.

Prior to Eurovision, about 20 of his songs were recorded, three by Scottish comedian Billy Connolly. Twice he has won the best Irish composer trophy at the Castlebar International Song Contest here, with "It's A Lonely Day," recently rerecorded by Gloria in Nashville, and "Blindfold The Band."

Healy's Eurovision triumph, "What's Another Year," is released by Release Records in Ireland, and by CBS elsewhere (Billboard, May 3, 1980).

Publishing is through Bocu Music, the link there coming through a parody of Abba's "Mamma Mia," recorded by Healy and Dave Penryfather under the label name, Rubbish.

The duo has another single out, this time under the name of Crack, entitled "Silly Fellow," and it refers to Paul McCartney's recent drug bust misadventures in Japan.

Now Healy looks to producing a series of one-off disks. "In Nashville, I wrote a lot of songs, vignettes of the American way of life. I want to do a humorous cynical album called 'Too Old To Rock—Too Young To Wear A Tie.'"

He is particularly proud that the Eurovision winner was essentially an all-Irish product. "In previous years, our Eurovision entries have been recorded in England, but this was cut in the Windmill Studios in Dublin, arranged and produced by Bill Whelan and engineered by Brian Masterson.

"Now they want to use a producer with a track record to produce winning singer Johnny Logan's album, but I'm urging them to hold on to Whelan."

Healy also wants to set up a production company to develop Irish acts and launch them internationally. His first act is a duo Free Time, using material ranging from the repertoire of the Andrews Sisters to material from Django Reinhardt.

Eurovision 1981 is to be held in Dublin and Healy, in his additional role as press officer of Radio Telefis Eireann, which hosts the event, says he is determined to give the songwriters a better deal at the contest.

"In this year's event at The Hague, songwriters were generally treated as of being of less importance than anyone else. They had restricted movement and very limited access. Next year, I want to be in charge of the writers."

Immediate cover action over "What's Another Year" includes versions by Geoff Love and Frank Pourcel, as well as releases in Danish and Swedish.



FURRY FRIEND—Cleveland International recording artist, Ellen Foley, cuddles a koala bear at the Lone Pine Sanctuary in Queensland, which she visited during a recent promotional trip to Australia.

Davis: Charting A Global Course

CBS Registers Record International Sales & Profits

• Continued from page 8

CBS Records International is tempering its investment program this year. "In fact," he says, "we're probably investing more in local repertoire and local artist development than before."

That emphasis has long been part of CBS' global philosophy, although the mix of local to international repertoire varies from market to market. The company has large national rosters in Germany, France, Britain, Latin America and Japan, and sizable local artist contingents in Australia and Canada, among other territories.

"We see ourselves as local record companies in all of our markets," Davis adds. "We like to maintain a local presence, and be considered indigenous to each country." That also extends to the appointment of senior executives, who are almost invariably local. "It's a matter of policy, and I think it's one that is workable."

Even if there's a lack of experienced personnel in the country concerned, Davis notes that it's possible to find suitable staff elsewhere. He instances the executive who will be running the company's new subsidiary in India, an Indian who has been working for the past eight years in the U.K.

The Indian venture is expected to be operational by the end of 1981 or early 1982, says Davis. CBS was denied the necessary permission for some years—for several reasons, upon which the CBS chief is reluctant to elaborate—but now has the green light.

In addition to local benefits, this will give the firm improved access to Eastern Europe, as Davis acknowledges. "I believe we'll be able to

More Indies Combine To Attract Licenses

By MIKE HENNESSEY

WASHINGTON—Following last week's exclusive report (Billboard, April 26, 1980) of the link-up of Inelco, Teldec and Sonet, another group of independents has decided to band together in an effort to cut costs and initiate collective licensee deals for the Scandinavian market.

Odd Roenning-Arnesen, managing director of Disco A/S, Norway, announced at Billboard's 10th International Music Industry Conference here that his company had reached agreement with A.B. Electra, Sweden, Hede Nielsen, Denmark and Discophon Oy, Finland, to form Scan Group Records, an association in which the companies would cooperate in product acquisition, manufacturing, promotion and marketing, while retaining full financial independence.

"The idea," Arnesen told Billboard, "is to attract independent producers who are seeking a marketing partner for the whole of Scandi-

navia. We shall concentrate manufacturing in one center—whichever country at any time offers the lowest prices—and we shall coordinate releases and exchange marketing ideas."

The four companies which are parties to the agreement are all RCA licensees, and have been considering a pooling of resources for some considerable time. The deal was finally concluded at a meeting in Oslo hosted by Arnesen and attended by Johan Viksted, managing director of Discophon Oy, Hans Ove Eriksson, managing director of A.B. Electra, and Leif Risell, managing director of Hede Nielsen.

Says Arnesen, "In view of the current stagnation in the Scandinavian market, where unit sales in the four countries are down by anything between 1% and 5%, this collaboration is timely.

"We hope not only to coordinate promotion and marketing of licensed product in this total market of 22 million people, but also to develop greater sales of local product and to stimulate what is already an increasing crossover trend among artists of the four countries.

"Where licensed product is concerned, guarantees will be split among the four companies in relation to market potential. Because RCA is the major licensor for all of us, we already have a great deal in common and have enjoyed a certain degree of collaboration in the past, but not in any systematic way.

"Now we shall work together to promote artist tours jointly in each of the four countries, and we shall rationalize our pressing operations. In the past, with an Elvis Presley album, for example, my company would bring in pressings from the U.K., Denmark might import them from Germany, Sweden would press its own copies and might also supply Finland. Now all this will change and there will be one pressing run for all four of the Scan Group companies."

Arnesen says the new deal will not only cut overheads, but also enable the Scan Group to offer a much more efficient representation deal to potential licensors.

WEA Bows New Branch

LONDON—WEA is establishing a wholly owned company in Eire, operational from July 1. It will exclusively handle all the major's lines in that territory.

Comments John Fruin, managing director of WEA U.K., "Our sales in Eire have increased through the years to the point where a separate company there is really economically viable."

Heading up the new venture will be Clive Hudson, who has been with the company in London for several years as distribution manager and manufacturing manager, among other roles.

WEA has been represented in Eire for the past three years through Solomon & Peres, and Fruin notes, "Their efforts did a lot to contribute to the growth which has made our new company possible."

Hudson is now in Eire looking for staff and office space, and also checking out the situation over disk and tape manufacture, so that local

TV Doubts Torpedo U.K. Song Contest; Try In '81

By PETER JONES

LONDON—The first British Song Festival & Contest, which was to have been staged at the seaside resort of Brighton July 16-19 with prize money in excess of \$60,000, has been abruptly called off.

The festival, officially announced in January (Billboard, Jan. 5, 1980) was given full approval by the Songwriters Guild of Great Britain, the Music Publishers Assn. and the Performing Right Society. And it was being run in conjunction with the International Federation of Festival Organizers (FIDOF). Some 60 countries were expected to take part.

But now composers who submitted songs for the event have received official notification that it's been called off. The cancellation is blamed by Norham Productions and its festival director, Ted Francis, on "the eventual information that the television company with which we have negotiated since July last year was unable to commit to proceeding with proposed screening arrangements."

In fact, the company was Associated Television, which was repre-

sented at the conference called to announce the event formally. Francis says that tv coverage was "fundamental to the success and viability of the festival, and without it, it's impossible to go ahead this year."

But ATV denies there was any commitment to cover the event, and insists it was just one of many program proposals received and considered by the company.

Francis, and Norham Productions, claim there have been substantial financial losses over the preparation and now cancellation, but add that work goes on to present a festival in 1981.

Says Francis, "We believe that we should have a festival here, alongside the 100 or so held elsewhere in the world. We received a total of 560 entries from 32 countries. Now we've refunded the entry fees.

"The problem is that ATV doubted the festival would be a real world event, and so was worried about its tv potential. But we got entries from places like Guatemala and Korea, as well as major territories."

serve that area better than in the past."

Manufacturing facilities are part of the Indian investment.

A second new venture is set for Nigeria which, like India, has been several years in the planning and negotiating stages. "All the approvals are done, we have the necessary equity partners, and a lot of the administrative work has been completed."

Davis agrees it's a slow process, but he calls it the "right approach" to take. Land in or around Lagos is currently being sought for the subsidiary, which will have manufacturing capability, and CBS hopes to be operational there by the end of next year.

Nigeria follows the company's recent debut in Kenya (Billboard, Nov. 24, 1979), its first majority-owned venture on the continent.

Of the minority interest it has in South Africa's GRC, Davis says he sees "no reason to increase our presence there for the time being." Nor are any further African operations planned. "We've analyzed some, and there are possibilities, but we really need more experience in those kind of countries before we make the full commitment. I think Nigeria will give us that experience.

"We're not rushing forward into Third World markets for the sake of being there. We'll go when we think that there are viable record markets, and where we can make a contribution."

Until then, Davis says, CBS will be content with various licensing deals.

The same approach signals his attitude towards Far Eastern markets outside Hong Kong, where the company has established a joint venture that's an offshoot of the CBS/Sony union.

"We are tracking those parts of the world, and we now have a division under John Dolan whose sole purpose is to do just that, to make recommendations to us. But I see no advantage in going into markets where there's anywhere up to 100% piracy, unless there's some copyright legislation or other forms of protection.

"There's no point in being some-

(Continued on page 72)

ON RECORDS & TAPES

Tax In New Zealand Spurs Political Row

By PHIL GIFFORD

AUCKLAND—New Zealand's crippling 40% tax on records and tapes has hit the front pages of all daily newspapers here—but not in a way to please the recording industry.

New Zealand prime minister Rob Muldoon has stepped in after a meeting between industry representatives and his finance minister, Hugh Templeton, at which Templeton said he could see grounds for a reduction in the tax.

What Muldoon has had to say has been all bad news for the music industry. At a party fund-raising meeting in Invercargill, Muldoon observed, "With the greatest respect to my good friend Hugh Templeton, if he thinks he's going to get that tax taken off records, he's got another think coming.

"The records that are sold in this country are not (opera singer) Kiri Te Kanawa's. They're about 50-to-one of these horrible pop groups, and I'm not going to take the tax off them."

Templeton, agreeing to a review of the tax, says that records—while not essential items—had a cultural element that could be expanded on in terms of employment and exports.

But back at Parliament after his Invercargill speech, Muldoon again went on the attack.

"The question is whether records are in that cultural or educational field," he commented. "To me, they're not. I suppose you could say they are part of the culture, if you like, but not cultural in its normal sense. I do not think (New Zealand rock bands) Split Enz and Mi-Sex are cultural."

A ray of hope is that Muldoon says the inquiry into the tax might turn up an angle worth considering. But he says there are many pressures from various areas to reduce taxes.

"I think if you asked the public whether they favored a reduction in sales tax on records, or a reduction in income tax, small though that might be, they would overwhelmingly want a reduction in income tax."

Muldoon dismissed the idea that the issue could influence young voters, able to vote in national elections here at age 18 in next year's general election.

"I guess if you asked the average young voter how much sales tax he paid on pop records, he wouldn't be able to tell you."

The meeting with Templeton, and the uproar generated by Muldoon, followed an extensive advertising and publicity campaign by the industry.

Newspaper editors throughout the country, and all Members of Parliament, were sent a package containing Penthouse and Playboy magazines and albums by the New Zealand Army Band and Sharon O'Neill, the female recording artist of the year here.

It was pointed out that while the magazines were exempt from tax as "cultural items," the albums both drew the 40% sales tax.

Newspaper advertisements hammered home the same message, with a heading, "Which side is the government on?"

It's possible that the criticism of

the government implied by the ad campaign may have sparked the counterattack by Muldoon. He is known for savage political in-fighting, having once accused an opponent of being picked up by the police for homosexual behavior, and more recently suggesting to a newspaper editor whose views annoyed him that he should check into hospital.

Industry spokesmen have not risen to the Muldoon bait on the tax issue, however, hoping instead for a calmer approach when Templeton's budget is due, in June.

Selling CBS Around The World

Total Revenues Estimated At Around \$500 Million

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where you can sell records, but can't pay the artists. It doesn't make any sense."

When new companies are formed, wherever that may be, Davis emphasizes the importance of having an a&r presence. "It fits into the picture almost exclusively at the affiliate level," he says.

But when it comes to spreading national artists into international markets, that's where CBS Records International's headquarters in New York—or its regional operations in Paris and Coral Gables, Fla.—come in, working on a coordinated basis with marketing, promotion, merchandising materials and so on.

The role is exemplified by the success enjoyed in many markets by Spain's Julio Iglesias, who is CBS Records International's top-selling attraction worldwide. "Iglesias records in five languages for us," explains Davis, "and with almost equal success in each."

English is the exception, although the singer is currently working on an album in that language, with hopes of expanding his popularity in Britain, Canada, Germany, Holland and Scandinavia, among other countries. "In many of those territories, English is more accessible than Spanish. I believe we can do well with Julio there."

CBS has other challenges in the '80s, Davis acknowledges, not least of which is to consolidate and enlarge its market share in several established countries, particularly Germany.

Delay Awards In Hong Kong

HONG KONG—The 1980 Hong Kong Gold Disk Awards (Billboard, March 22, 1980) have been postponed indefinitely.

The event was to have taken place April 19, but there has been considerable difficulty in reconciling the interests of the two local commercial television stations.

TVB was to have been responsible for the tv show, but now has problems over the availability of certain performers. The rival station, RTV, has always imposed strict limitations on the use of RTV artists. While winners from RTV's stable would be allowed to collect any awards they might win, they have not been allowed to perform in the show.

At the moment, no date has been fixed for the fourth Gold Disk Awards presentation.



Meet Chrysalis: Arthur Martinez, right, division vice president of RCA Records International, introduces Chrysalis co-chairman Chris Wright, center, and Chrysalis international director, Des Brown, to delegates at RCA's recent Latin American convention in Buenos Aires.

IN LATIN AMERICA

Chrysalis Line Goes To RCA

NEW YORK—RCA will be distributing Chrysalis Records through Latin America. Details of the deal were disclosed at RCA's recent four-day Latin convention in Buenos Aires, and Chrysalis executives Chris Wright and Des Brown gave delegates a special product preview.

The confab, held in the Argentine capital's Sheraton Hotel, also heard Art Martinez, division vice president of RCA Records International, report that the company's rights to handle Abba product in the region have been extended.

Cuts from Abba's first Spanish-language album, "Gracias por la Musica" (Billboard, March 1, 1980) were aired. Polar Music chief Stig Anderson was in attendance.

Delegates attended a screening of Allan Carr's "Can't Stop The Music" movie, soundtrack from which RCA will be distributing in Latin America via its pact with Can't Stop Productions. The movie will bow later this summer.

Other acts due for promotion in the region include Spain's Rocio Jurado, with an album written and produced by Manuel Alejandro; Italy's Adriano Pappalardo and Oliver Onions, both with Spanish language albums; Mexico's Emmanuel, with an LP written and produced by Manuel Alejandro; and America's Trini Lopez, with a new LP part Spanish, part English, produced by David Franco.

Representatives from RCA subsidiaries in Argentina, Brazil, Mexico, Spain, Italy, Germany, France, the U.K. and the Netherlands, and from RCA licensees in Colombia, Uruguay, Ecuador, El Salvador, the Dominican Republic, Venezuela, Peru, Bolivia and Chile attended.

1st Radio School Set Up In U.K.

LONDON—A National Broadcasting School is to be set up here, first of its kind in the U.K. It will be initially funded by Capital Radio, using secondary rental funds made available by the Independent Broadcasting Authority.

Capital Radio is London's entertainment independent local radio station. The school's headquarters will be here, but mobile training facilities and regional in-station training are vital aspects of the courses, which will start in the fall.

Tony Stoller, director of the Assn. of Independent Radio Contractors, says: "All independent stations here realize that training is an important part of the development of local radio in Britain."

The school will cover all aspects of broadcast training, including presentation, production, creative, technical, journalistic and business and management courses. Individual courses will run from four days to four months, with around 500 day student places and 750 evening class places available each year.

Director of the school is Michael Bukht, 38, program controller of three radio stations, in the U.K. and abroad, in the past 12 years. He says: "This will be a practical school, whether we are dealing with editorial policy, rate card structuring or electronic installation."

Records worldwide outside North America.

The A&M pact, in particular, has yielded considerable volume with Supertramp—whose "Breakfast In America" is, according to A&M, closing in on nine million sales globally—and other acts like Police, Styx, Squeeze and Herb Alpert.

"It's been a highly compatible relationship," remarks Davis, "and I hope they'll be with us for a long time."

The TK association has also been fruitful, says the CBS chief, especially in Latin America, and also in Europe, Australia and Japan (K.C. and the Sunshine Band's "Please Don't Go" and Anita Ward's "Ring My Bell" were major hits in many of those markets). "It's been a nice addition to our roster," he adds.

And further into the future? Davis is cautious when it comes to assessing the potential of markets such as China. Even though Dick Asher visited the People's Republic last year (Billboard, July 7, 1979) and there has been what Davis calls "an exchange of product," more tangible benefits—such as the release of U.S. repertoire in China, or vice versa—seem to be some time away.

"We had readied a release here of Chinese classical product," he states, "but I don't know whether we'll go ahead with that. We would like to, but I don't know whether permission will be granted."

Davis agrees that this type of cultural exchange should be made, but remains reluctant to speculate further. "Who knows when China will open, or what their demands will be?"

Presley Rocks

AUCKLAND—Sales records for boxed album sets in New Zealand are being shattered by a seven-disk package, "Elvis 100 Super Rocks," marketed by RCA.

The set, which originated two years ago in Germany, has reportedly sold more than 10,000 units. It peaked at No. 6 in this country's album charts in March.

Retailing at \$34.95, "Super Rocks" has gone gold following a month-long television promotion, prompted by steady sales over the previous 12 months without intensive advertising.

Local RCA promotions manager, David Maule, says the success reflects huge local interest in Presley, who has been hot here since his first RCA single, "Heartbreak Hotel," topped local charts in 1956.

IN KENYA

Radio Ban After PRS Criticism

NAIROBI — The Performing Right Society (PRS) has come under fire in Kenya for not fully safeguarding the interests of its members, and the conflict has had more far-reaching effects, culminating in the ban of foreign music on the Kenya government-owned radio station, Voice of Kenya, for three weeks.

Local members of the Society are aware that the station pays a performance fee to the PRS, but so far very little has filtered through to the copyright owners or their representatives.

A local body, the Musicians Performing Right Society of Kenya, has therefore been set up in an attempt to put the situation right.

It has enrolled many Kenyan artists, but has not been authorized to collect on behalf of any international companies. As a result, a small group had managed to lobby some of the Voice of Kenya heads into issuing a directive instructing that only Kenyan music be played over the airwaves, even on the General Service, which up to that point had been dominated by English and Zairois music.

This move, however, had to be reversed after advertisers and listeners complained bitterly, the former in some cases withdrawing support completely.

The furor has at least drawn some attention to the plight of local copyright owners and musicians. The PRS, in the meantime, continues to collect dues from Voice of Kenya, but by its own admission, is extremely slow and lax in the redistribution of monies collected.

Polish Tops

WARSAW—Top-selling album in Poland last year, according to official figures released here, was "I Remember You From Those Years" by Krzysztof Krawczyk, which sold 95,794 copies.



AUTOGRAPH TIME—Suzi Quatro signs copies of her latest Rak album, "Greatest Hits," during a promotional stop at the Wood Green branch of U.K. retail chain, W.H. Smith. The album is currently the subject of television promotion by Rak's local licensee, EMI.

Composer Updates Greek Radio

ATHENS—It's been a four-year uphill battle for composer Manos Hadjidakis in his determination to provide a viable non-commercial sector for Greece's state-run radio.

Along the way, in transforming the Third Program of ERT, the national network, from "an old ladies listening club" into a varied and lively format, Hadjidakis has been criticized within the organization for "wielding dictatorial powers" through his close friendship with Greece's strong-willed prime minister, Constantine Karamanlis.

But Hadjidakis has fought back, calling his opponents in ERT "a bunch of hens" and defending his ties with the national leader as necessary for carrying through the changes he envisages for radio.

When he was given the job of overhauling ERT's entire radio structure in September, 1975, the 55-year-old composer of "Never On Sunday" was determined, as he put it, "to put a smile on the face of radio in Greece." It was just a year after the fall of the military dictatorship and that smile was badly needed.

What concerned him most was that Third Program, an exclusively classical outlet that attracted very few listeners. By 1977, he had enlivened it with jazz, rock and folk mu-

sic, plus talk shows catering for connoisseurs rather than casual listeners.

When battles threatened to break out between Hadjidakis and ERT officials, his much-publicized threats to resign often got him his way. He says: "Only with a resignation letter in one's pocket can one do what one likes."

Last year he summarily sacked ERT's 115-member light orchestra for "zero productivity," which each member was getting around \$800 for 40 hours of work a month. He later rehired them after talks with the Greek Musicians' Union.

His main complaint now is that the ERT management is not giving him enough money to make his programs even better. But given a change in this situation, he says, he will finally implement his philosophy: "Radio should open the eyes of those who have ears."

Flight Launch

COLOGNE—SWP Musikverlag is pushing a minimum \$50,000 into its promotional launch of "On The Flight To The Light," debut album by the group Dreamworld, out here on Phonogram's Vertigo label.

Aussie Case Yields Disappointing Result

By GLENN A. BAKER

PERTH—Australia's first major bootlegging case finally came to court in this West Coast capital April 14, but the result was a shallow victory for the Australian recording industry.

Charles O'Halloran, operating as Toad Hall Rare Records, was apprehended in a national raid by the Commonwealth police (Billboard, Sept. 1, 1979) last year, and subsequently proceeded against by that law enforcement agency. O'Halloran's arrest was seen, at the time, as a mere appendage to a much more extensive piracy ring crackdown on the East Coast.

Although O'Halloran allegedly attempted to board a flight to London and had his passport seized shortly after the raid, his plea of guilty was delivered by a solicitor, while he remained in Los Angeles.

Not that he had any serious fears. Magistrate D. McCann openly described the penalties under the Copyright Act 1969 as "ludicrous," as he handed down a fine of \$200 (23 charges at \$4 and 36 charges at \$3) and costs of \$250—the maximum allowable. \$116,000 worth of record stock was also ordered destroyed.

O'Halloran altered his plea to guilty just four days before the trial, claiming, through his solicitor, that he could not afford the \$25,000 it may have cost him to pursue a "not guilty" plea.

Accordingly, heads of seven major publishing companies who were set to fly to Perth for the trial cancelled their trips and awaited the expected outcome. The publishers had been marshalled together by the Australian Mechanical Copyright Owners Society, which gathered evidence on behalf of the Commonwealth police.

The Society's legal officer, Bob Lollback, claims that it would have preferred to hold off prosecution until after the passage of a new copyright amendment bill, with its new penalty of \$10,000, but that all legal action was at the discretion of the federal police force. Passage of the new bill will not occur before Au-

gust, when parliament is expected to reconvene.

Lollback is particularly disappointed over the court's lack of jurisdiction to order the destruction of record manufacturing equipment owned by O'Halloran. "He still has access to his equipment," says Lollback. "Until the new law comes through, the court has no power to confiscate machinery."

Publishers decried the outcome as "unfortunate," in the light of the huge cost to the community incurred by the activities of the Crown Solicitor's office and Commonwealth police.

ATV/Northern boss Chris Gilbey, who was to go to Perth before the plea changed, snapped, "As far as I'm concerned, it has done nothing more than establish his guilt. I personally feel they should introduce capital punishment for the offence."

Floyd Biography

LONDON—Omnibus Press has published a biography of Pink Floyd. Author Miles uses a strong pictorial approach, with previously unpublished photos of the group and its founder, Syd Barrett, plus posters and souvenirs from the band's own collection. Floyd's early days, when it was Sigma 6, later the T-Set, then the Meggadeaths and the Abdads, are meticulously detailed. Book sells for around \$12.

WEA In Ireland

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production can start as soon as possible.

In Northern Ireland, Solomon & Peres also loses WEA representation to Symphola. This move is seen as part of a new WEA pattern, reducing the number of its distribution outlets all over the U.K., "with a view to a very tight and close liaison with the retail trade and consumers."

Local Music Gains Sales Throughout Asia

NEW YORK—This is the second part of a report on music trends in Asia, originally published in *Asia-Week* magazine and reproduced here for *Billboard* readers. The first segment analyzed Japan, Taiwan and Hong Kong; this part continues with other markets in the region.

• The Philippines: Nightclubs and cabarets abound in Manila, and it is in some of the smaller ones that many of the Philippines' foremost chanteuses got their first shot at the limelight. Though, as in many Asian cities, they are rapidly being transformed into disco palaces, the boite remains an integral part of Manila's night life.

Singing sensation Carmen Patena, described as "the greatest belter since Bruce Lee" by one Filipino entertainment writer, began her career singing sentimental ditties in a small cocktail lounge on Rizal Avenue.

After a stint as a jazz and blues singer in clubs at the American bases, Carmen began the tour circuit of major Asian cities, keeping elite

nightclub audiences in their seats at a time when the world was dancing to just about anything.

Today, 38-year-old Carmen is virtually a national institution. A favorite of the First Family (for whom she has entertained royalty, statesmen and international celebrities) and a regular television feature, La Patena is enjoyed most for her frolic and gusto on stage, where she belts out anything from disco to blues and jazz.

Like many Filipino stars, Carmen spends a lot of time touring abroad. Last year took her to much of Asia and North America, including a performance at New York's Carnegie Hall in July. The reception worldwide was predictable. Gushed Singapore Straits critic Jennifer Schoon, who caught her act in the island republic: "Carmen Patena exudes warmth and friendliness, and this—coupled with an excellent voice—makes her an instant hit. Carmen never gives the impression that her act is planned . . . it simply happens."

• Malaysia: The music scene in

Malaysia has undergone some startling transformations in the past few years, not the least of which is the booming interest in locally produced music in the national language. And thanks to the recent proliferation of live shows and tv programs exposing local talent, there are now at least a dozen artists who are more or less household names.

Certainly the country's best-known and best-selling songstress is Sharifah Aini, whose music career took off when she won the "Johan '69" award from Radio Television Singapore. Since then, Malaysia's "Darling of Song" has racked up notable successes: her gold album, "Inilah Laguku," sold 25,000 copies and she won a silver disk for her first English album, "Forever And Ever," in 1978.

Such sales may not seem much on an international scale, but they are impressive in Malaysia, where it is estimated that for every original recording, eight to ten pirated versions exchange hands.

Singers like Sharifah have given

local music a boost both on stage and in record shops. Years ago, when most sales were of foreign music, the sale of 10,000 copies of a local LP would have been unthinkable, industry sources say. Nowadays, this is what local companies expect for a popular album and many Malaysian singers are easily out-selling foreign competitors.

For winners of this year's Radio Television Malaysia Bintang Contest, the traditional vehicle to stardom for young Malaysian hopefuls, the sales increases in local music and better stereo equipment is good news indeed.

One up-and-coming Malaysian songbird, 22-year-old Khatijah Ibrahim, has set her sights even further. The problem with Malaysian singers, she says, is that they only want to sing in Malaysia. Said she: "I want to sing everywhere."

Many believe Khatijah will eventually be a top star well-known abroad; others say she is still young and needs a lot of coaching, particularly on the performing side.

Among other Malaysian warblers

to watch: Yunizir Hoessin, 1978 Bintang finalist whose upcoming album features one of her own compositions, and Rosemaria Abdul Hamid, until recently a member of Anita Sarawak's vocal backup duo, who just released her first solo LP, "Kisah Kasih."

• Singapore: Hong Kong's successful crackdown on piracy has left Singapore the last major bastion of the international music pirates. Indeed, the professional bandits control 85% of the republic's domestic music sales and more than 89% of its \$5.8 million cassette and disk exports. The result: Singapore's music market is shut tight to local singers.

"What this means is that there has been no nurturing of local talent for over 10 years now," says EMI managing director John Forrest. Recording aside, local entertainers have little opportunity to make any money in Singapore. Says Mathew Boscoe, director of the local music promotions firm, Dragon Showcase, "There is no fame or fortune for singers or musicians in Singapore."

(Continued on page 74)

Fresh Aussie Labels Formed By Veterans

SYDNEY—The early months of 1980 have seen the establishment of two important new music production/recording companies here, helmed by experienced industryites.

Former AC/DC manager and mentor, Michael Browning, and artist booker and manager, Chris Murphy, have joined forces to create Deluxe Records, a contemporary label devoted to mainstream "new music" acts.

With substantial capital support, Deluxe has begun by signing four young bands: the Numbers, the Dugites, the Ins and Toy Love. Last-named is from New Zealand.

Distributed by RCA, the fledgling company is the fulfillment of a long-

standing ambition of Browning, who was running the New York office of Alberts International, just prior to his split with AC/DC.

"When I was back here," he explains, "I was adamant that with the next thing I did, I was going to be the record company, manager and publisher. I'm tired of seeing the benefits I achieve being signed away to outside people."

The Deluxe team, which willingly describes their operation as a "Sydney version of Mushroom Records," have definite and complementary roles within the firm. Whilst Browning handles the record company duties, Murphy will take care of artist management and booking.

The label is keen to cooperate with other small independents, and is already employing the services of producers linked with Regular Records and Axle Records.

And to emphasize the ambitious approach of Deluxe, the keyboard member of Graham Parker's Rumour, Bob Andrews, has been flown into Perth to produce a debut album for the Dugites, at the newly opened 24-track Planet Studios.

Also in Sydney, Leo Productions has effected a long-term agreement with PolyGram, to deliver approximately five new local acts annually.

Leo is the recent association of veteran producer Spencer Lee and former Wizard Records executive Tony Hogarth. The two have purchased outright the United Sound Studios in the dockside area of the city.

Hogarth has proven talent-finding ability, being responsible for the signing to Wizard of Marcia Hines and Air Supply.

Leo Productions has so far delivered product to PolyGram from Delaney Venn and Ross Ryan. Future acts include Liz Wilder. Overall direction of the company will be international-standard rock.

mandolin or guitar, and the gendang (Malay drum), sets hips swaying and heads bobbing. Soon the whole street seems to be strutting in time with the rhythm.

But while dangdut fast overtakes other forms of popular music in cassette sales (the nation's 250 recording companies produce only tapes) on tv and on stage, a few of Indonesia's most established female vocalists—like Marini—refrain from singing to the sounds of the gendang and flute. Says the singer and actress, "I like dangdut, but I'm just not cut out for it."

Female vocalists hold a prominent place in Indonesia's music world. Of the 20 top hits at the end of 1979, a dozen were sung by women.

But while the songs of male and female singers seem to enjoy about equal popularity on the radio and in tape sales, Indonesians seem to prefer songstresses on tv and on stage—not only for the glitter and glamour but because most believe male singers lack showmanship. More often than not, however, marriage ends the careers of Indonesian songbirds. But there are exceptions.

Back in 1965, very few local pop artists made it to the top in Indonesia and Marini was one of them. Three years later, she joined forces with the Steps, a band led by the talented Ismet Januar, and together they toured throughout Asia off and on until 1974.

Now the 32-year-old showbiz vet-



DOWNUNDER STRATEGY—Members of Australian Crawl confer with David Wyatt of Wheatley Bros. Entertainment, left, and personal manager Ian Smith, right. The band recently signed to Wheatley for worldwide management, and has just completed work on its debut album, "The Boys Light Up," at Melbourne's AAV Studios.

Concert Hall In Compromise

AUCKLAND—A compromise has been reached between promoters and the Auckland City Council over the use of the Auckland Town Hall for rock concerts, after threats that rock shows could be banned from the hall, the country's major indoor venue (Billboard, Dec. 15, 1979).

Hall management claimed that there was danger of the venue, which doesn't meet earthquake-proof specifications, collapsing from the weight of dancing fans.

But a deputation of local promoters thrashed out an agreement with the council, and dancing is now permitted on the ground floor of the 1900-seat hall, but not in the balconies.

Promoters are also eyeing a new venue, the Logan Campbell Centre, which will have its first test Friday (9) when Tom Petty and the Heartbreakers play there.

Situated at a showground near to the city centre, the Logan Campbell

building is a converted exhibition hall which seats 3,000 people.

The test is whether the acoustics are suitable for rock. If the Petty show is successful, it's likely that many more acts will be booked into the Logan Campbell site, which has excellent backstage facilities, unlike those of the Town Hall.

Block Office

SYDNEY—Prominent U.K. entertainment company, Derek Block Concert Promotions, is to open a Sydney office later this year.

The firm has appointed Peter Elliot, manager of British comedian Dick Emery, to its board of directors. As he has been responsible for booking major theatre/cabaret tours here for some years, Elliot will be in charge of the new Australian operation, which is expected to result in a more streamlined influx of major U.K. and European club artists.

Spargo Interest

AMSTERDAM — International interest is building in "You And Me," the debut single by local disco group Spargo, which has topped the Dutch charts for four consecutive weeks and reportedly sold more than 125,000 copies. Label is VIP through Inelco.

Now it's due for release in Britain by Pye, and in West Germany, Switzerland and Austria through the Dutch Paragayo imprint. Later this month, it comes out via Sonet in the four Scandinavian territories, and through Vogue in France.

Meanwhile, negotiations continue for release in Italy and Canada by RCA, Australia through 7 Records and in Brazil via Rouge Fermata.

Lines Sign

TORONTO—CBS Canada has signed Straight Lines, a new band from Western Canada. Group will appear on the Epic label, and is currently completing its debut album at Little Mountain Sound Studios. Straight Lines will also be released in the U.S. by Epic.

Asian Songstresses Setting Sales Pace

• Continued from page 73

"A local singer, however talented she may be, can hardly survive with the kind of money the local tv station pays for an appearance." Adds Forrest. "The irony is, nobody wants to be a star—not with the kind of money they get here."

Well, almost nobody. A few local entertainers have slugged through piracy and bad money to make a name for themselves at home. Anita Sarawak, for one, made her start in Singapore and is today one of the best-known songbirds in Asia.

Another Singaporean, Taiwan-born Tracy Huang, is one of the hottest sellers in all Southeast Asia. "Still, you could count the big names on your fingers," said Forrest. "There is a lot of talent in Singapore, but thanks to the pirates, there is no incentive or encouragement for young people who want to take up music seriously." Those who do, unfortunately, catch the next flight out of Singapore, forcing many big hotels and cabarets to import talent from Hong Kong, the Philippines and Malaysia.

• Indonesia: Indonesians are said to be second only to Filipinos in musical talent, and listening to the sound of dangdut blaring from cassette shops and stalls along Jakarta's main streets, that appraisal rings true. Dangdut, a relatively new combination of the Malay and Indian beat sung to the sounds of a flute,

International Briefs

• VIENNA—Royalties collected by Austro-Mechana, the Austrian mechanical copyright society, were down by roughly 10% during the last six months of 1979. Drop is attributed to increased home taping. Society chief Helmut Steinmetz estimates that about 12 million blank tapes were sold in Austria last year. Austro-Mechana income for the last six months of 1978 and the first half of 1979 totalled \$6.5 million; just over \$4 million came from record companies, and approximately \$2 million from the Austrian Broadcasting Co., ORF. Royalties paid out to foreign territories were a little higher than income from abroad on mechanicals, in contrast to the previous year. In total, \$1.9 million came from abroad, about \$1.5 million of that from German copyright society, GEMA.

• SYDNEY—Expatriate Australian Peter Allen has been welcomed home enthusiastically by his countrymen, who have flocked to his one-man show at this city's Elizabethan Theatre. Rave reviews and SRO houses characterized the season, which was captured by Festival Records for future album release. While in Sydney, Allen recorded a new single at Festival's Studio 24, a ballad entitled "I Still Call Australia Home." Allen's session utilized a 14-piece string section, and a massed male choir, latter assembled at short notice by Festival disk cutting engineer, Warren Barnett.

• LONDON—The Beach Boys are to top the bill at this year's Knebworth rock festival, with supporting acts including Santana, Mike Oldfield, Lindisfarne, Elkie Brooks and the Paul Jones Blues Band. Staging the event are Capital Radio, Andy Hudson (who linked with the radio station on the Alexandra Palace jazz festival) and J.L. Catering, past of the Allied Breweries conglomerate. Promotional costs are estimated at more than \$1 million, but at least 100,000 fans are expected to pay about \$20 for tickets.

• KUALA LUMPUR—PolyGram here has announced price increases for its records and tapes, but they're only marginal at between 10 and 50 cents. The change affects all local product pressings and tapes, but not 8-track. There's also no increase for imports. Meanwhile, PolyGram has begun to absorb the Decca line here. Label chief T. Renganathan says that priority will be given to classical product and catalog items.

• WARSAW—The first revue featuring the new Polish "open" (Continued on page 76)

Patterson Dies

SYDNEY—Australian music industryites were shocked recently by the death of highly respected publicist, Sandy Patterson.

Patterson, 39, the victim of a heart attack, was one of four major Sydney publicists specializing in concert tours and recording artists. Like associate Patti Mostyn, she began her career at Festival Records, starting there as a 14-year-old typist.

During her professional career, Patterson was closely associated with leading entrepreneurs Harry M. Miller and Pat Condon, among many others, and was known for her effusive, sincere character.

Within days of the news of her death, Neil Diamond and Bob Dylan offered substantial donations to establish a trust fund for Patterson's seven-year-old son. Both superstars had become firm friends of the publicist during Australian tours.

STRONG AUDIENCE RESPONSE

EMI Acts Perform In People's Republic

• Continued from page 12

one of the top-selling titles of 1980 here. Its title in English, "The Bund," refers to the old waterfront in Shanghai, once well known to the foreign community there.

EMI's director of music operations for Southeast Asia, Malcolm Brown, noted that the 2,000-seat Friendship Theatre has good facilities for staging a show of this kind. All the concerts were sold out as soon as tickets went on sale.

"I feel it was fitting that EMI should secure the first invitation for this type of performance," comments Brown, "as EMI has deep roots in China and Chinese music."

"Another first was scored when Lee Lung-kay sang a Cantonese version of Billy Joel's 'My Life'—not that the publisher is going to benefit."

Brown reports that he was impressed with the Guangzhou audience reaction, which compared well with that demonstrated by concertgoers in Hong Kong.

For younger members of the audience, the shows would have been their first experience of this kind, but there were older people there, for whom this must have revived memories.

Backing for the singers was provided on prerecorded tracks, in the absence of live accompanying musicians.

Brown is of the opinion that things are changing in China, but slowly. He foresees no sudden about-turn which would bring Western music on sale everywhere in China.

He was in Guangzhou to meet representatives of the China Record Co. from Beijing (Peking). The talks were cordial, and confirmed his previous impressions. He will be visiting Shanghai and Beijing early in June, at the invitation of the China Record Co., the official state-run organization. Beyond that, Brown is



China Show: Frances Yip performs at the Friendship Theatre in Guangzhou.

reluctant to provide details of the meetings or the visit.

EMI has previously showcased its recordings in Guangzhou when it took part in a 14-day exhibition in January and February of this year. On that occasion, the general public showed enormous enthusiasm, and the EMI stand was under constant pressure from those wishing to use the eight audio outlets.

Artists in Hong Kong are well known in Guangzhou, principally through the colony's commercial radio and television.

Roman Tam and George Lam have attracted a following, as has child tv star Queenie Lo. At the moment, no sales of disks or tapes are permitted, but these may be brought into China by friends from Hong Kong. Duty of \$1.50 (HK \$7.50) is charged on a cassette, but there is no other apparent restriction.

At their recent Guangzhou live shows, EMI handed out order slips which should enable it to estimate the demand there for recordings through connections in Hong Kong.

No Changes Yet Viewed At London

MONTREAL—Rumors continue to persist regarding the eventual fate of London Records of Canada, but whatever the outcome, the manufacturing/distribution label continues to acquire international and domestic product for release here.

According to vice president Alice Coury, London Canada's future is entirely in the hands of Decca in London and until such time an announcement is made regarding the division's future, business is as usual.

Backing her words, London is still actively involved in financing new productions, recently kicking off the release of a new Garalou LP with a dealer/media reception here and in Quebec City. The Francophone group is a strong seller in the Quebec market, the group's second album already gold and high hopes placed on this latest recording, entitled "Garalou."

A new license deal for the label here is with Hot Vinyl, a production company set up by promoter David Lavine in Los Angeles recently. Lavine was instrumental in establishing songstress Lisa Dal Bello's name in the U.S. last year.

Another project doing well for London at this time is "Cruiser," an anglophone rock act out of Montreal, signed to Piranha Prod. of Montreal.

Mid last year, London closed down warehouse operations in Winnipeg and Vancouver, but continues to operate other locations in Calgary, Montreal and Toronto.

From The Music Capitals Of The World

TORONTO

Trinity Records has charted its first disk, "Games Of Love" by Canadian Michael John. The new indie is operated by Conroy Hallworth, owner of the "Rad Man" chain and local ad. agency bearing his name. Distribution is done through J.C. Ent.

Records On Wheels chain has debuted its own rock band—Skuddzies. In-house dist. supplied on group's up-coming "Harold Ballard Blues" 45... New Elektra/Asylum label, Extreme Records, hosted media bash at Heaven here to premier producer Bob Ezrin's latest, the Kings.

Producer George Semkiw intros his own studio complex this week: Amber Studios, located at 735 Queen St. W. ... Bomb Records has concluded its marketing/dist. deal with CBS and is now with Trans-Canada for Ont. and Quebec. Top line acts with Bomb, Segarini Band and the Wives, likely to be placed with all-new Anthem Records sub-label.

Rumours persist regarding outcome of Decca/London Canada manoeuvres. One persistent line holds several senior mngt. setting up new dist. company in Quebec with Almada group initial catalogue offering. Almada, meantime, has just inked Sylvia Tyson's Salt Records for dist. here.

Audiophile A&M

TORONTO—A&M Canada intends debuting a second series in its Japanese-pressed Audiophile series this spring. Further additions to the catalog are planned this fall.

Latest additions to the half-speed series are "Rise" by Herb Alpert, "Spanish Train" by Chris DeBurgh, "Crisis, What Crisis?" by Supertramp, "Cornerstone" by Styx and "Regatta de Blanc" by the Police.

Canada



BACKSTAGE PASS—Deejays from Toronto radio station Q-107 meet members of Pearl Harbour and the Explosions after the Warner Bros. group's show at the local El Mocambo club last month.

Labels Bowing Audiophile Product; Range of Prices

By DAVID FARRELL

TORONTO—Audiophile buffs will be dazzled by the wide choice of selections available to them in the month of May as CBS, A&M, BSR and several other companies introduce new lines and titles to this market with retail prices ranging between \$12 and \$30.

CBS introduces its all-new audiophile line May 13 in New York and May 6 in Toronto. The series is all hush-hush at the present time, but one corporate spokesman bills the debut as the "first multi-faceted and integrated premium quality audiophile line."

Interpreted, it is hinted that CBS has made digital tapes of analog recordings, then used half-speed cutting procedures and pressed on a high-grade vinyl. Nine titles will be introduced in the initial series with a \$16.98 list in Canada. Among titles said to be in the series are several Neil Diamond packages, several by Billy Joel ("42nd St" being one) and Canadian artist Bruce Cockburn's "Dancing In The Dragon's Jaw."

The latter title would be for Canada only, since Cockburn is repre-

sented in the U.S. by Millennium.

A&M Canada, first in as a major label with an audiophile series, releases six titles in May as the second offering in its hi-fi series. Carrying a \$16.98 list, the titles are as follows: "Spanish Train and Other Stories," Chris de Burgh; "Cornerstone," Styx; "Rise," Herb Alpert; "Crisis? What Crisis?" Supertramp; "Regatta de Blanc," the Police.

Also being introduced in May are four lines Via BSR (Canada) Ltd., utilizing the dbx encoding system. A total of 43 recordings are in the catalog, breaking down into four main series. The platinum, digitally encoded disks, are tagged at \$24 list: Gold-\$16; Silver-\$12; and the Recording Technology Series-\$30.

The H. Roy Gray company, meantime, has just issued four new titles from Mobile Fidelity and one Nautilus disk, all five titles listed at \$29.95.

They are: "Abbey Road," the Beatles; "Finger Painting," Earl Klugh; "Hot August Night," Neil Diamond, and "Dreamboat Annie" by Heart.

Distributors Seek To Spur Sales

TORONTO—Excessive inventories continue to dampen the profitability of the record industry here, but several major accounts are forging some creative marketing packages to syphon off stock and create immediate cash flows.

Roblan Distributors currently has two campaigns on the go. The first is an offering of 117 titles, mostly current, to Sam's Records accounts with prices ranging between \$3.50 for Queen's "Jazz" LP to the Eagles "The Long Run" at \$4.50.

In most cases the offering to accounts is for between \$1 and \$2.40 below regular wholesale and is tied in to Roblan's own fiscal year-end on May 31. The deal is good only for those accounts with a 30-day balance standing on current accounts due to Roblan.

The inventory includes seven titles from A&M; 51 from Capitol; 6 from CBS; 1 from London; 4 from MCA; 1 from Metrodisc; 22 from Polygram; 3 from RCA; and 22 from the WEA catalog.

A separate campaign offered through Sam's outlets offers purchasers a bag stuffer of four "Month

Of May Cheques" which entitle the purchaser to any album from A&M, MCA, RCA or Capitol at a \$5 price with the coupon. The offer expires May 31, and allows Sam's outlets to deplete existing in-store inventory in May, then make selective re-orders from the participating labels in June.

New Label

TORONTO—"Just what the world needs... another record company!" This is the tag being used by the new El Mocambo Records, financed by operators of the rock venue here carrying the same name and headed up by former rock journalist, Bob Dunne.

Initial releases include "Death Of Rock 'n' Roll" by Alberto Y Lost Trios Pananoias, and "No Noise From Here" by Straight Eight.

Manufacturing and distribution will be handled by A&M in Canada and approximately 50% of releases in the first 18 months will be by Canadian artists, the balance licensed product from the U.K.

Aussie Imposters At Work

SYDNEY—Australia's 12,000-mile distance from the major cities of the Northern hemisphere seems the most logical reason for a recent plague of rock star imposters.

In 1979, a man claiming to be Pacific Arts artist Mike Nesmith ran up huge bills in a Melbourne hotel, and even had the audacity to appear on television claiming that one of his children had been killed in an accident, necessitating his return to the U.S. Suspicious promotions staff at

Festival Records telephoned California, confirmed that Nesmith was not in Australia and then blew the whistle on the impersonator.

Now a similar situation has occurred, with Pink Floyd's Dave Gilmour the victim. A man with an American accent booked into a major Melbourne hotel and began charging his expenses to Gilmour's name.

After using the guise to gain access to a series of exclusive night-spots, the imposter rang a late-night Melbourne radio deejay and offered an exclusive interview. Though he answered questions concerning "The Wall" album perfectly, he faltered on details of the Floyd stage show—alerting the deejay.

When notified of the suspicions, CBS in Sydney telephoned England to find that Gilmour was actually on the road with his group. Police were immediately summoned but, like the Nesmith imposter, the villain fled and has not yet been apprehended.

Shortly after the Gilmour incident, CBS was again put to the test when an alleged representative of the Jacksons telephoned through a request for a floor of suites at an expensive Sydney hotel, claiming that the family act was secretly visiting Hawaii and wished to continue on to Australia.

International Briefs

• Continued from page 74

rock" music trend is to be held at Jarocin next month. The idea is to bring the new music form to a wider public, just as the Pop Session concerts which are a regular feature of the annual Sopot Festival turns the spotlight on up-and-coming musicians. The group receiving the best public response at Jarocin will be awarded the Lord Mayor's Golden Chameleon prize, and will appear in the finale of the revue, together with some of the better-known open rock groups. Event is broadcast on radio and television.

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 5/10/80

Number of LPs reviewed this week **35** Last week **40**



GRATEFUL DEAD—Go To Heaven, Arista AL9508. Produced by Gary Lyons. From the music to the cover art, which depicts the band members in white suits, it appears San Francisco's original psychedelic cowboys have been hauled into the 1980s. The songs, while still displaying the quality musicianship "Dead heads" applaud, are comparatively short, commercial and full of pleasant pop hooks. There is even a taste of funk in "Feel Like A Stranger," which gives more than a passing nod to r&b. But the best cut is probably "Lost Sailor," with its swirling guitar fills and jazz flavored keyboards. Its lyrics also have more to say than the other songs. This set should attract new fans as well as solidify the band's already huge following.

Best cuts: "Lost Sailor," "Feel Like A Stranger," "Saint Of Circumstance," "Easy To Love You."

EMMYLOU HARRIS—Roses In The Show, Warner Bros. BSK 3422. Produced by Brian Ahern. Hot on the heels of her current No. 1 single this week, comes Harris' latest album. With guest appearances by Dolly Parton, Johnny Cash, Willie Nelson, Linda Ronstadt, the Whites and Bryan Bowers providing musicianship and vocal support, the album incorporates more bluegrass styles than ever before. Through Harris, the current bluegrass boom could explode. Parton joins Harris on "Green Pastures" which also features Nelson on gut string guitar and Bowers on autoharp. Guitarist Albert Lee plays more mandolin than guitar on the album, with Ricky Skaggs proving to be the all-around musician (and vocalist) on the album. Selecting vintage material, much of it traditional, Harris and producer Ahern turn back the clock digging out many classics such as the uptempo "I'll Go Stepping Too," "Gold Watch And Chain," and "Wayfaring Stranger."

Best cuts: All of them.

JON & VANGELIS—Short Stories, Polydor PD16272. Produced by Vangelis. Jon is Jon Anderson, the singer/lyricist for Yes, while Vangelis is the solo keyboardist. On this LP Anderson wrote and sang all the lyrics, while Vangelis composed, arranged and produced all the songs and played all the instruments. The result is an LP of mood pieces with Anderson's high, clear voice playing above swirling keyboard work. It works well, especially when the lyrics have something to say, as in several of the love songs.

Best cuts: "Love Is," "I Hear You Now," "The Road," "Curious Electric."



LEON HAYWOOD—Naturally, 20th Century Fox T613. Produced by Leon Haywood. Haywood is riding a big hit with the solidly rhythmic "Don't Push It Don't Force It," which is looking to become his biggest hit since "I Want A Do Something Freaky To You" went top 10 soul and top 15 pop in 1975. The rest of the upbeat r&b numbers here blend sexy, sassy female backup vocals and punchy horn fills. But the best cut may be "Love Is What We Came Here For," a smooth ballad in the same bag as Kool & the Gang's "Too Hot."

Best cuts: "Love Is What We Came Here For," "If You're Lookin' For A Night Of Fun (Look Past Me, I'm Not The One)," "Don't Push It Don't Force It," "Daydream."

CAMEO—Cameosis, Casablanca CCLP2011. Produced by Larry Blackmon. The last Cameo LP featured the effervescent "Sparkle" and this album has "We're Going Out Tonight," an excellent midtempo ballad in the same vein. The harmonies are outstanding and the beat is sprightly enough to have wide appeal to pop and soul audiences. The rest of the set pales in comparison, but is still well done funk and ballads. Side one consists of extended funk numbers, while side two is mostly ballads. Production is slick, adding a bright sheen to the layered vocals and instrumentation of the 10-member aggregation.

Best cuts: "We're Going Out Tonight," "Cameosis," "I Care For You."



LEVON HELM—American Son, MCA 5120. Produced by Fred Carter Jr. The voice of the Band and one of the stars of "Coal Miner's Daughter," Helm delivers his first album since his film career developed. Recorded in Nashville, the album has more of a rock feel to it than country. With a punchy rhythm section, the project sounds more like a Band album rather than anything similar to Helm's previous solo outings. A great array of material makes the album a joy to listen to. From the opening, bluesy "Watermelon Time In Georgia" to the moody "Blue House Of Broken Hearts" to the rocking "Hurricane," Helm and company cook. Expert musicianship from Nashville's finest players coupled with Carter's clean production equals one of the finest albums recorded in Music City. With Helm's cinema success, this album should generate excellent sales with radio exposure on all formats.

Best cuts: "Hurricane," "Stay With Me," "Blue House Of Broken Hearts," "Dance Me Down Easy" and "China Girl."

ED BRUCE, MCA 3242. Produced by Tommy West. Bruce's debut album for MCA is a smooth flowing, well balanced set

containing excellent material coupled with extraordinary vocals. Chock full of hit singles, including the current hit single, "Diane," Bruce scores with his own songwriting (having written or co-written six of the 10 selections). John Prine's "Blue Umbrella" and Ronnie Rogers' "Neon Fool" are standouts, as are "Love Ain't Something I Can Do Alone" and "The Outlaw And The Stranger." Musically, the players keep everything on an upbeat note with stellar performances by Jon Goin on guitar, Shane Keister on keyboards and Kenny Malone and Larrie London on drums. With all of Bruce's extracurricular activities in television and commercials, this album, his best yet, should have a great deal of success.

Best cuts: Those mentioned above, plus "Girls, Women And Ladies," and "The Last Cowboy Song."

FELICE & BOUDLEAUX BRYANT—A Touch Of Bryant, CMH 6243. Produced by Steve Singleton. Two of the most successful songwriters in all of music, the Bryants began this recording project as a lark, but as it progressed, they became serious about it. All of the material contained on the album was written by the Bryants who have written thousands of songs. Of the 12 songs contained here, four are older, while eight are new compositions. Guest appearances by Chet Atkins and Lenny Breau augment the excellent musicians utilized in the recording. Using an 8 track recorder, producer Singleton has achieved a full ranging sound equal to many 32 track recordings.

Best cuts: "Rocky Top," "I Can Hear Kentucky Calling Me," "Bye, Bye, Love," "No Matter What You Do To Me," and "All I Have To Do Is Dream."



SANTA ESMERELDA FEATURING JIMMY GOINGS—Don't Be Shy Tonight, Casablanca NBLP7216. Produced by Nicolas Skorsky, Jean Manuel De Scarano. Part of Santa Esmerelda's appeal has always been its enticing blend of traditional disco with rock, r&b and Caribbean influences. This effort is no exception. Only the ballroom style "C'est Magnifique/Sweet Suite" could be considered pure disco, while others are mixtures with other styles, though the beat is still there. The title track has a subtle reggae tinge, while "Fool From The Start" spotlights fluid acoustic guitar playing. As usual, Jimmy Goings showcases his excellent voice.

Best cuts: "Stop (To A Friend)," "Don't Be Shy Tonight," "Fool From The Start," "Part Of The Deal."



AIR SUPPLY—Lost In Love, Arista AB4268. Produced by Robie Porter. The title track here, a sparkling pop entry produced by Robie Porter, Rick Chertoff and Charles Fisher, is hovering near the top of the Hot 100 as Arista issues the five-man group's first LP. Much like an earlier era Bee Gees album, the set consists of a mix of creamy love ballads with a couple of upbeat tunes. The overall mood is romantic, with the sweet Gibb-like harmonies lending much of the appeal. Two of the love songs feature lyrics cowritten by label chief Clive Davis, who was also executive producer of the project.

Best cuts: "Lost In Love," "All Out Of Love," "Having You Near Me," "Just Another Woman," "American Hearts," "I Can't Get Excited."

CHICHLIDS—Be True To Your School, Bold 306 (TK). Produced by Ann Holloway. Henry Stone does it again, delivering a brash new wave quartet that has made enough of a splash in Florida to develop a reputation in other punk capitals. The music is pounding, incessant and driving without being loud. The lyrics are among the best in the genre, although more suited to AOR and progressive formats than Top 40. The group is two sexy girls, two sexy guys and a female producer. The music and the vocals are as fresh and professional as the lyrics. This ought to make indie distributors happy. Rock lives.

Best cuts: All.



pop

BENNY MARDONES—Never Run Never Hide, Polydor PD16263. Produced by Barry Mraz. This is the second LP by the young singer/songwriter, whose uncompromising basic rock recalls Bob Seger at his best. Mardones has a voice able to do justice to his songs and to the full-bodied sound supplied by his backup band. There are no frills here, just basic mainstream rock, well thought-out, well-played and totally credible. The LP is proof the new wave doesn't have a monopoly on interesting new rockers. **Best cuts:** "She's So French," "American Bandstand," "Mighta Been Love," "Too Young."

DIXIE DREGS—Dregs Of The Earth, Arista AL9528. Produced by Steve Morse. The Dregs are a Southern quintet which defies categorization. The group rocks furiously, slides into

slick bluegrass/pop laced with jazz and then drops into electric Elizabethan madrigals. It's busy, hard to follow and strictly instrumental. No vocals, but the musicianship is often superb. **Best cuts:** "The Great Spectacular," "Old World," "I'm Freaking Out."

PLAYER—Room With A View, Casablanca NBLP7217. Produced by Tony Peluso, Peter Beckett. This trio is best when playing lustrous r&b-rock in the Hall & Oates/Doobie Brothers fashion. Player follows this style on the bulk of the cuts. "Upside Down," "Givin' It All," "It's For You" and "It May Never Happen" are sterling examples of well produced soul-flavored pop. Unfortunately, this set is marred by some predictable, lumbering rockers as well. **Best cuts:** Those mentioned.

SCOOTERS—Young Girls, EMI America SW17026. Produced by Phil Wainman. This is another carbon copy power pop quartet. Scooters, which specializes in inciting teenage passions and creating a headlong instrumental attack, comes off as another Cheap Trick. Only the slower "On My Way," "Over And Over" and "Stuck On You" show imagination. The upbeat songs tend to melt into a fast paced blur. **Best cuts:** Those mentioned.

REELS—Polydor PD16275. Produced by Mark Opitz, Reels. Australian five-piece group practices winsome, quirky organ-laced new wave rock. Much of the work has an overt reggae edge and the best cuts are "Go Away" and "Misused, Abused." Other tracks, such as "The Meeting," have an enticing disco element. This should do well on most AOR stations. Pitch to Elvis Costello fans. **Best cuts:** "Misused, Abused," "Plastic Pop," "The Meeting," "Go Away," "Prefab Hearts."

MAC McANALLY—Cuttin' Corners, RCA AFL13519. Produced by Clayton Ivey. This is laidback country with a lyrical twist which gives it spark. McAnally is a smooth vocalist, but it's his ability at songwriting which captures the ear. The music is suited to progressive country, beautiful music and easy listening formats; any of these outlets will find something to like in his lyrics. **Best cuts:** "Tryin' To Make The Yellow Lights," "It's My Job," "California Is A Mental State."

BILLY SQUIER—The Tale Of The Tape, Capitol ST12062. Produced by Billy Squier, Eddy Offord. Billy Squier is the former lead singer of Piper, a band which had limited success, but was never able to realize its potential. On his own Squier may hit that peak with a tuneful collection of 10 songs which rock solidly, but not noisily. The tunes display a range of themes and sentiments that should have AOR radio accepting them with open ears. Strictly commercial, this music fits nicely in a set with Journey and Styx. **Best cuts:** "Rich Kid," "You Should Be High, Love," "The Music's All Right."

STUART MARGOLIN—And The Angel Sings, Warners BSK3439. Produced by Jerry Riopelle, Murray MacLeod. Margolin, "Angel," on the hit "Rockford Files" television program has a pleasing voice as he does a bit of rock'n'roll, some blues and some country. He goes through a dozen lightly treated songs, which echo the slightly sleazy but somehow endearing traits of the television personality. This LP would make a fine gift to men over 40. **Best cuts:** "Ain't That Lovin' You Baby," "Silly Old Gigolo," "Silver Dollar," "Waltz Across Texas."

MAX D. BARNES—Rough Around The Edges, Ovation OV1749. Produced by Brien Fisher. Traditional country music never sounded better, especially with Barnes' writing and singing talents and Brien Fisher's production expertise. Reminiscent of Hank Williams with his vocal inflections, Barnes glides through his own material effortlessly, producing an album with many potential hit singles. "Mean Woman Blues," the title tune "Rough Around The Edges" and "Cowboys Are Common As Sin" are standout selections, while "Patricia" slows down the pace a bit. **Best cuts:** Those mentioned, plus "Don't Ever Leave Me Again," "Rustin' Down" and "Too Far Gone To Find."

jazz

SADAO WATANABE—California Shower, Inner City 6062. Produced by Kiyoshi Itoh. Itoh errs, artistically, in surrounding the classy Japanese alto saxist and flutist with loggy strings and a studio overpopulated with electronic instruments. Watanabe fuses seven songs, none distinguished, in a program of fusion music which misses the mark. Far more laudable is Watanabe's "I'm Old Fashioned" LP released in 1979. **Best cut:** "California Shower."

DAN SIEGEL—Nite Ride, Inner City 1046. Produced by Dan Siegel. John Klemmer, Lee Ritenour and Bart Bartholomew are guest sidemen on this attractive LP by Siegel, who hops around the studio playing vibes, Fender Rhodes, an Oberheim organ and a Yamaha acoustic piano through nine cuts. The plethora of electronic gimmicks dilutes the music, but this is still a convincing demonstration of what Siegel may achieve in the future with more felicitous instrumentation and stronger songs. **Best cuts:** "Friday," "Bad Habit."

AL HAIG—Piano Time, Sea Breeze SB1006. Produced by John Brechler. A powerful name in bop in the 1940s, Haig returns with nine swinging cuts (all proven standards) taped four years ago without accompaniment. His work is musical, his improvisations sensitive and, at times, startling. A welcome issue from an almost forgotten jazzman. **Best cuts:** "I Should Care," "How Deep Is The Ocean."

MIKE WOFFORD TRIO—Plays Jerome Kern, Discovery DS808. Produced by Albert Marx. Los Angeles pianist with Jim Plank on drums and Andy Simpkins on bass serves up eight Kern standards and displays a tasty style in doing so. One might carp that "All In Fun" should have been included but the threesome can't be faulted, musically, for its efforts. Pete

Welding's annotation is a big plus. **Best cuts:** "The Song Is You," "Day Dreaming."

HAZEL SCOTT—Always, Image IM307. Produced by Sandy Sandoval. Pianist/singer Scott marches through this interesting collection which ranges from Billy Joel's "Just The Way You Are" to the old standard "There Is No Greater Love." She uses a jazz backing of varying sidemen, but is occasionally alone on piano. Scott's husky voice is always strong and appealing. **Best cut:** "Just The Way You Are."

CAM NEWTON—Welcome Aliens, Inner City IC1079. Produced by Newton, David Leslie, Mark Isham, Pat O'Hearn. Subtitled "Party Music For The First Authenticated Landing," this album would seem to be some sort of theme album, but it's not. The music is so good, it deserves a more serious package. Newton's compositions are complex and inventive. There's a lot going on, particularly in the four-member percussion section. **Best cut:** "Heroic Proportions."

PAUL QUINICHETTE—The Kid From Denver, Biograph BLP12066. Reissue produced by Arnold S. Caplin. Recorded in 1958 in New York, these eight tracks confirm Quinichette's prowess on tenor sax. He's not been active in recent years on disks, and his Lester Youngish tenor pipe has been missed. A 21-karat band with Nat Pierce, Freddie Green, Sonny Payne, Henry Coker and Thad Jones provides excellent accompaniment. Biograph acquired this album from the old Dawn catalog. **Best cuts:** "Pennies From Heaven," "Start Here."

LIVE AT RICK'S CAFE AMERICAIN, Flying Fish FF079. Produced by Robert Hoban. Red Norvo is the star of this entertaining session taped at the Chicago club in 1978. He's been a giant among jazzmen for almost 50 years and still ranks as a premier vibes artist. Buddy Tate, Urbie Green, Dave McKenna, Barrett Deems and Steve LaSpina also contribute in an exemplary program that offers six prime tunes. **Best cuts:** "Undecided," "Here's That Rainy Day," "Just Friends."

ZDOT SIMS—The Big Stampede, Biograph BLP12064. Reissue produced by Arnold S. Caplin. Plucked from the long defunct Dawn catalog, this is an LP which shows Sims and his tenor sax from 1956 with a backup combo that included Gus Johnson on drums and Jerry Lloyd on trumpet. "Ill Wind" alone is worth the LP's price and there are seven other listenable tracks from Sims, who blew up a hurricane in the '50s just as he does today. **Best cuts:** "Ill Wind," "Bye Ya."

RANDY WESTON—How High The Moon, Biograph BLP12065. Reissue produced by Arnold S. Caplin. Caplin acquired the eight masters on this LP from the vaults of the extinct Dawn label, and in new dress they make a laudable album. Weston's piano is always interesting, and Cecil Payne's work on alto and baritone saxes is highly complementary. Repertoire is a pleasing mix of standards and Weston originals. Taped in 1956, it's still a praiseworthy LP in 1980. **Best cuts:** "A Theme For Teddy," "In A Little Spanish Town."

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, Roman Kozak, Irv Lichtenman, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

6 Musical Acts On 'Buffalo' Soundtrack

LOS ANGELES — Neil Young highlights the Backstreet/MCA soundtrack to Universal's "Where The Buffalo Roam" motion picture opening in May.

In addition to Young, the soundtrack features Bob Dylan, Jimi Hendrix, the Temptations, Creedence Clearwater Revival and the Four Tops. The set is produced by David Briggs.

"Buffalo" stars Bill Murray and is the story of journalist Hunter S. Thompson.

Paul Smith Heads S.F. NARAS Local

SAN FRANCISCO—Paul C. Smith, a national trustee and television committee representative for the National Academy Of Recording Arts & Sciences, has been elected president of NARAS' local chapter here.

Smith will represent the chapter at the annual NARAS trustees meeting in Washington, D.C. May 15-18, along with Michael Larner, trustee and past president; Fred Catero, national vice president; and Beverly Sommerfeld, executive director.

New Wave Helping Small Indie Labels Sell Disks

• Continued from page 3.

function as different from that of the majors, there is competition between the two factions in terms of distribution and radio play.

"We're trying to educate the independent distributor about small labels," says Bomp's Shaw. "We work with a lot of them but none exclusively. Many times, they are so busy kissing the asses of Motown and Chrystalis that they laugh at us."

"Payment problems affect everybody," adds JEM's Martin Scott. "Clout is what gets payment. Small companies come to us because we have some clout, relatively speaking." JEM distributes some records on a non-exclusive basis.

"Sometimes the small label doesn't wish to be tied to an exclusive. Some of them look at us as a major and they don't look at their label as developing an artist's career," says Cott.

The labels are making some headway. "Things have changed a bit," says Clone's Nicholas. "A year and a half ago, I couldn't get phone calls returned from distributors. Things have turned around." Clone is distributed in four countries and has five distributors in the U.S.

Ralph Records, based in San Francisco, has 25 distributors worldwide. "Most people we deal with are small label-oriented. We get just treatment," says managing director Jay Clem.

Minneapolis' Twin Tone Records has Pickwick International distributing it in seven Midwestern states with JEM, Jem West, Disc Trading, Lieberman's and City Hall handling other parts of the country. "We've concluded a deal with Lion Records in Germany," says label head Charley Hallman. "We'll probably be more successful in Europe because they like this type of music."

Radio play is the next stumbling block. "Even stations like KMET-FM and KLOS-FM are now accessible," says Bomp's Shaw though he has soured on much of the new wave. "The problem is that once the doors are open, what comes through those doors is important. The whole

premise of new wave was to build an alternative industry. It hasn't worked out that way. There's nothing about new wave that is developing towards freedom. There's an illusion of freedom that is slavery."

"There is a resistance with major chain stations," says 415's Knab. "But then there are the breakthrough stations like WBCN-FM in Boston."

"With the Suburbs' release, it has been added on 25 stations, mostly college. But, nine significant commercial FM stations are on it," notes Twin Tone's Charley Hallman. Commercial stations on the record include KQRS-FM Minneapolis and KVLE-FM Des Moines.

"Radio's been basically closed to us," says Ralph's Jay Clem. "We get pretty good support from college stations and public supported stations."

Still, despite the offbeat style of many of the records released on these labels, most wouldn't mind being picked up a larger label or expanding significantly themselves. "We're not in this to pamper our musical prejudices," says Slash's Bob Biggs. "We want to make people aware of what's going on."

"I'd like to be picked up by a big label if we have complete artistic control," notes 415's Knab.

Concurrently, there is an ironic desire to stay small as it is this element which is a prize asset to these labels. "We deal in a sales range which the major labels don't care about," says Rhino's Harold Bronson. "A lot of acts sell 80,000 copies of an album and get dropped from major labels because these companies deal in such large figures."

"Record companies have given up trying to push an artist who doesn't sell a million copies," adds Hallman. "Thank God for these little labels out in the boondocks. It's terrible the big labels aren't interested in a lot of what's going on. That's a tragedy."

Latin Billboard Coming In July

• Continued from page 8

Argentina \$120 million, Venezuela \$100 million, Latin U.S. \$70 million (together with \$20 million more from Puerto Rico), Colombia \$60 million, Central America \$20 million, Ecuador \$11 million, Chile \$10 million, Peru \$6 million, Uruguay, Paraguay and Bolivia more than \$5 million. Brazil alone accounted for \$350 million (Spanish and Portuguese).

This is the Spanish world that Billboard en Espanol will serve from July, a region with a rapidly growing demand for recorded music that has led to the proliferation of disk and tape manufacturers, recording studios and AM and FM radio stations in virtually every Latin American country.

To serve the editorial needs of the magazine, a new network of Latin American correspondents has been established.

This includes Mexico, with Marv Fisher and Humberto Quintero; Central America, Jorge Chavez and Pepe Estrada; Colombia, Ricardo Leyva Paez in Bogota, and Alfredo Nova in Medellin; Ecuador, Pedro Rivandeneira in Quito and Livingston Perez in Guayaquil; Venezuela, Manolo Olalquiaga; Brazil, Joao Luiz de Albuquerque; Chile, Santiago Rojas; Peru, Ricardo Palma Michelsen; Uruguay, Carlos A. Martins; Portugal, Fernando Tenente; Spain, Fernando Salaverri; Puerto Rico, Josantonio Mellado; and Miami, Angel Valdes.

'Peel & Play' Process Teed By WCI Div.

NEW YORK—A "peel and play" cellulose recording process will shortly have its widest application todate through DC Comics, a division of Warner Communications Inc., and publications of the Charles Laufer Group, sold recently to Harlequin Publications.

Although not a contender as yet for application to regular recordings, its inventor, Glen Wesen, president of New York-based Nesew Funding & Leasing Group, envisions higher fidelity at a later date, and use at this time by record companies to promote product.

Wesen has granted an exclusive license to the Container Corp. of America to manufacture the record at two plants in Chicago and Minneapolis.

The process, which enables three-quarters of a million records to be made weekly, involves an embossing printing technique, with the backside containing an adhesive that can be easily removed from its paper backing.

Sol Harrison, president of DC Comics, recently introduced his company's role in the "peel and play" record to the Atlantic Coast Independent Magazine Distributors Assn. in Hollywood, Fla.

A prototype recording containing music from the "Superman" feature film score was played and it's likely that DC's "Superman" comics may be used to launch the process at DC.

DC has exclusive comic book rights to the recording.

Another application of the "disk" is forthcoming from Laufer's Tiger Beat magazine, geared to a female audience in the 10 to 16 age group.

According to Wesen, the 6-inch version can be printed at a cost of 5 cents, while 10-inch or 12-inch versions can be produced at a cost of 7 cents and 7½ cents, respectively.

Wesen adds that the 2 mil thick triacitate recording has a playing life of at least 150 spins and will continue to play "even in a wrinkled state." The 7-inch version, he declares, could be used on a 45 r.p.m. record so that music fans could have a convenient, solid base to play the record.

Epic, Affiliate Scouting U.K. For New Talent

• Continued from page 12

quality, but everybody else who comes along with a fancy cover, or a pretty blonde girl in the group, will not necessarily be good. Just as every group that ripped off Yes was not a good group.

"Right now at Epic a&r we are concerned about overplaying our hand with radio, as it were. We have to give them something they can deal with. There is no sense adopting some sort of noblesse oblige attitude, that we know radio won't play it, but we know it is great so we will get it to the consumer. That may be a little warped as a viewpoint.

"But it is a fact that there are forms of music that are going to evolve and are going to become popular. There is a difference in my mind between what a consumer wants, what radio wants and what we as a record company want. They are not all the same. Our goals are different. That is a fact of life," he concludes. **ROMAN KOZAK**

Rock'n'Rolling

N.Y. Arena Control Bills Are Moribund

• Continued from page 3

bill would solve no problems since it would not ban festival seating, per se, and since it would leave the state public health council with the task of setting the regulations, something the council may not be able to do well since it is more knowledgeable about hospitals and nursing homes than about public arenas.

The Sullivan bills would ban festival seating altogether from any concert attracting more than 3,000 patrons in an enclosed hall or arena, and would give the local police chief the primary duty of setting security rules.

These bills are in the local governments' committee, and are not yet even scheduled for consideration, according to the report.

The report indicates that the Sullivan bills have little chance of ever getting to the assembly floor, since "Mr. Sullivan, as a minority (Republican) member, has few bills that see 'the light of day' outside a committee room." Also the two bills lack any Senate sponsorship.

A major criticism of the Sullivan bills has been that they create a potential conflict of interest since outside New York City many of the security personnel hired at concerts are off-duty policemen. And it may not be a good idea to have the local police chief hiring them for outside duties.

From TV To Disk: Chicago's Joel Daly

CHICAGO — One of Chicago's top television news personalities is pursuing a second career as a country recording artist. WLS-TV news anchorman Joel Daly has cut a topical country song for Ovation Records, to be released as a 45.

Daly is a frequent performer here at the Countryside Opry in suburban Countryside, Ill. Nashville's Starcrest Records produced a single by the newsman several years ago.

Daly's recording is titled "The Everlasting Magic Plastic Blues," a wry commentary on credit card culture.

Billboard SPECIAL SURVEY For Week Ending 5/10/80

Billboard Special Survey Hot Latin LPs™

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CHICAGO (Salsa)		N. CALIFORNIA (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	JULIO CASTRO La masacre New generation 812	1	RIGO TOVAR El recado Profono 3015
2	LUIS PERICO ORTIZ One of a kind New generation 715	2	CHELO Ya me voy Musart 1775
3	RAY BARRETO Fania 552	3	JUAN GABRIEL Ella Arcano 3484
4	CAL TJADER La onda va bien Picante 113	4	JULIO IGLESIAS Hey CBS 50302
5	ROBERTO TORRES El rey del montuno SAR 1000	5	MANOELA TORRES Se te fue viva la paloma CBS 20335
6	SONORA PONCENA New high Inca 1074	6	ANGELA CARRASCO Quererte a ti Pronto 1069
7	TITO ALLEN Bien Alegre 6022	7	VICENTE FERNANDEZ El tahir CBS 892
8	CHARANGA DE LA 4 SAR 1006	8	JOSE LUIS Por si volvieras TH 2057
9	ALFREDO DE LA FE Criollo 473	9	CAMILO SESTO Horas de amor Pronto 1071
10	W. COLON & R. BLADES Siembra Fania 537	10	MERCEDES CASTRO Musart 10788
11	WILLIE COLON Solo Fania 535	11	ESTRELLAS DE ORO Vol #2 America 1007
12	EL GRAN COMBO Aqui no se sienta nadie Combo 2013	12	ROMAN AYALA Freddy 1165
13	OSCAR DE LEON Th 2079	13	JOSE JOSE Si me dejas ahora Pronto 1070
14	MARVIN SANTIAGO TH 2061	14	LOS POTROS Perless 10048
15	WILLIE ROSARIO TH 2070	15	LOS MUECAS Triguena Harmony 8955
16	TITO PUENTE Homenaje a Benny Vol #2 Tico 1436	16	LA MIGRA Aguas Mar 111
17	CELIA CRUZ & SONORA PONCENA Vaya 84	17	CHAYITO VALDEZ Tres veces te engane Arpegio 1002
18	ROBERTO ROENA Fania 557	18	RITMO 7 Fama 557
19	PACHECO Y CASSANOVA Los amigos Fania 540	19	LOS SAGITARIOS La chicanita Olimpico 5011
20	DANDY'S DANDY Latin affaire Latin percusion 469	20	LOS HAPPYS La piedrecita Cronos 1130
21	DIMENSION LATINA Velvet 3001	21	LOS HURACANES DEL NORTE La musiquera Luna 1034
22	ROBERTO TORRES PRESENTA A PAPAITO SAR 1003	22	LOS BUCKYS Mericana 5634
23	BOBBY RODRIGUEZ Vaya 85	23	TIERRA NEGRA Si dios fuera negro SV 1300
24	W. COLON & I. MIRANDA Doble energia Fania 559	24	LOS SOLITARIOS Sacrificio Perless 2120
25	CHARANGA CASINO SAR 1001	25	EMANOELLE Al final Arcano 9436

MCA Guidelines On Videocassette Sales Stringent

• Continued from page 1

"Dealer shall not lease or rent the product," the agreement cautions. Participating stores "shall not duplicate or authorize duplication of the product."

Either party to the contract may terminate on 10 days' written notice. Such termination does not relieve the dealer from any part of the contract's obligations, the pact specifies.

This first "dealer agreement automatically terminates Dec. 31, 1980." If MCA continues to sell product to the dealer after that date, such sales continue to be subject to the same terms. Upon termination, at MCA's option and sole discretion, dealer shall deliver to MCA its entire inventory with MCA paying for it at the original cost to the dealer.

Opening selection includes eight videocassettes at \$50 list (\$37.50 wholesale); 15 titles at \$60 list (\$45 wholesale); and one, "The Deerhunter," at \$82 (\$61.50 wholesale). Included among the titles are: "Jaws" and "Jaws 2," "Smoky And The Bandit," "The Jerk," "The Sting," "American Graffiti" and "Battlestar Galactica."

THE KINGBEEES

RS-1-3075



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Records, Inc.

Interview



Their new album is available now on Virgin Records and Tapes. *Virgin*

Produced by Mick Glossop
Distributed by Atlantic Records

Billboard's

Billboard SPECIAL SURVEY For Week Ending 5/10/80

Number of singles reviewed
this week **103** Last week **92**

Top Single Picks

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LITTLE RIVER BAND—It's Not A Wonder (3:40); producers: Little River Band, Ern Rose; writer: Graham Goble; publisher: Screen Gems-EMI BMI. Capitol P4862. The group's latest is a change-of-pace raucous number that has more in common with rockers by Bachman-Turner Overdrive than LRB's creamy pop hits "Lonesome Loser" and "Cool Change." The tune is taken from the forthcoming live album, "Backstage Pass."

DOOBIE BROTHERS WITH JOHN HALL AND JAMES TAYLOR—Power (4:58); producers: Jackson Browne, Graham Nash, John Hall, Bonnie Raitt; writers: John and Johanna Hall; publisher: Siren BMI. Asylum E46630A. The first commercial single release from "No Nukes" is this low-key anti-nuke anthem featuring two of the most instantly identifiable and commercial potent male voices in rock: Michael McDonald and James Taylor. The song was the title track of Hall's last LP.

CAPTAIN & TENNILLE—Happy Together (4:30); producer: Daryl Dragon; writers: Gary Bonner, Alan Gordon; publisher: The Hudson Bay Music BMI. Casablanca NB2264. The duo's third Casablanca single is a lively update of the beloved Turtles classic. It's a perfect marriage of song and artist, though the group's version does get a bit carried away in gimmicky and bizarre sound effects.

CRYSTAL GAYLE—The Blue Side (3:16); producer: Allen Reynolds; writers: D. Lasley, A. Willis; publishers: Almo ASCAP/Irving BMI. Columbia 11270. Gayle's latest is a bluesy torch lament featuring cocktail lounge style piano accompaniment. Lyrically and in mood, the disk is similar to Dusty Springfield's "Brand New Me."

CAROLE KING—One Fine Day (2:30); producers: Mark Hallman, Carole King; writers: C. Goffin, C. King; publisher: Screen Gems-EMI BMI. Capitol P4864. First single from Carole's "Pearls" LP, due May 19, is this rocking remake of the Chiffons' top five hit from 1963. The instrumental track is hot and tight, though Carole may be a bit too mature and worldly-wise to make such blissfully optimistic youthful sentiments completely believable.

recommended

TOMMY JAMES—You Got Me (3:33); producer: Tommy James; writers: T. James, A. Puglisi; publishers: Big Teeth/Tommy James BMI. Millennium JH11788 (RCA).

WARREN ZEVON—Gorilla, You're A Desperado (2:45); producers: Warren Zevon, Greg Landanyi; writer: Warren Zevon; publisher: Zevon BMI. Asylum E46661A.

DARYL HALL—Something In 4/4 Time (3:05); producer: Robert Fripp; writers: Daryl Hall, Robert Fripp; publishers: Hot-Cha/Six Continents/E.G. Music BMI. RCA JB12001.

DENNY LAINE—Japanese Tears (3:26); producer: Denny Laine; writer: D. Laine; publisher: Perfect Music. Arista AS0511.

HELEN REDDY—Take What You Find (3:06); producer: Ron Haffkine; writers: C. Kelly, J. Didier; publishers: Colgems-EMI/Bayou Blanc ASCAP. Capitol P4867.

CHERIE & MARIE CURRIE—Messin' With The Boys (3:24); producer: Jai Winding; writers: J. Brasier, M. Ruth; publishers: Some Really Good/Bonemeal ASCAP. Capitol P4861.

ARROGANCE—Burning Desire (3:05); producer: Phil Gernhard; writer: Robert Kirkland; publishers: Ensign/Nortorious BMI. Warner/Curb WBS49232.

NEWSBOYS—Bring Me The News Boy (3:34); producers: Phil Harding, Ian Curnow; writers: Phil Harding, Ian Curnow; publishers: Mideb ASCAP/Collins. Sam 805013.

CHRIS REA—Dancing Girls (3:44); producer: Chris Rea; writer: C. Rea; publishers: Magnet (Interworld) ASCAP. Columbia 111243.

ORCHIDS—Girls (3:35); producer: Kim Fowley; writers: Coinman, Fowley; publishers: China Hill/Bad Boy ASCAP/BMI. MCA 41240.

DANNY KORTCHMAR—Lost In The Shuffle (3:44); producer: Danny Kortchmar; writer: Danny Kortchmar; publisher: Kortchmar ASCAP. Asylum E46638A.

JACKSON HIGHWAY—You're Looking Good (3:30); producers: Jimmy Johnson, David Hood; writers: D. Gulley, R. Gulley; publisher: Muscle Shoals BMI. Capitol P4857.

SPEEDWAY BLVD.—(Think I Better) Hold On (2:53); producers: Kasenetz, Katz; writers: D. Feldman, G. Hoffman, J. Rudes, W. Stein; publisher: Kaskat BMI. Epic 950879 (CBS).

TRILLION—Make Time For Love (3:19); producer: John Boylan; writer: M.D. Black; publishers: Leeds/Direct Flight ASCAP. Epic 950864 (CBS).



GLORIA GAYNOR—Ain't No Bigger Fool (3:12); producer: Dino Fekaris; writers: Dino Fekaris, Freddie Perren; publisher: Perren-Vibes ASCAP. Polydor PD2089. As strong melodically as the chart-topping "I Will Survive," this cut has the frenzied, funky feel of a mid-1960's soul track. Beat is irresistible and Gaynor's vocals are full of passion.

SWITCH—Don't Take My Love Away (3:30); producer: Bobby De Barge; writer: B. De Barge; publisher: Jobete ASCAP. Gordy G7181F (Motown). Group offers a lazily appealing midtempo tune with a breezy feel. Hook is excellent as is the vocal interplay.

recommended

AL JARREAU—Never Givin' Up (3:48); producer: Jay Graydon; writers: Al Jarreau, Tom Camming; publishers: Aljarreau/Desperate BMI. Warner Bros. WBS49234.

GROVER WASHINGTON JR.—Snake Eyes (4:29); producer: Grover Washington Jr.; writer: C. Washington Jr.; publisher: G.W. Jr. ASCAP. Motown M1486F.

LA FLAVOUR—Only The Lonely (Have A Reason To Be Sad) (3:45); producers: Carl Maduri, Mark Avsec; writer: M. Avsec; publisher: Bema ASCAP. Sweet City SC7377.

MIGHTY CLOUDS OF JOY—What A Difference You've Made In My Life (3:44); producer: Frank Wilson; writer: A. Jordan; publisher: Chess ASCAP. City Lights 950875 (CBS)

SIDE EFFECT—Superwoman (4:06); producer: Augie Johnson; writers: August Johnson, Paul Allen, Miki Howard, Greg Matta; publishers: Happy Birthday/Relaxed BMI. Elektra E46637A.

COLLINS & COLLINS—Top Of The Stairs (3:33); producer: John Davis; writers: N. Ashford, V. Simpson; publisher: Nick-O-Val ASCAP. A&M 2233.

ONE WAY—Do Your Thang (3:53); producers: Kevin McCord, Dave Roberson, Al Hudson, Richard Becker; writers: Kevin McCord, Alicia Myers; publishers: Perk's Music/Duchess (MCA) BMI. MCA 41238.

SKIP MAHONEY—Janice (3:28); producer: James Purdie; writers: Matthew Allen, Reggie Vaughn; publishers: Bright Eyes/Lucky Three BMI. Salsoul S72120.

DILLARD & BOYCE—Love Zone (3:00); producers: Moses Dillard, Jesse Boyce; writer: Jesse Boyce; publisher: Jabo BMI. Mercury 76061.

BILL MERRIWEATHER—That's Love (3:30); producers: J. Mitchell Jr., M. Willis; writers: J. Mitchell Jr., M. Willis; publishers: La Miah/Woodsong's BMI. Fee Detroit URI868A.

FRANK HOOKER & POSITIVE PEOPLE—I Wanna Know Your Name (4:17); producer: James Purdie; writers: K. Gamble, L. Huff; publisher: Mighty Three BMI. Panorama JH11984 (RCA).

JIMMY CASTOR—Stay With Me (Spend The Night) (3:35); producer: Jimmy Castor; writers: R. Brown, C. Wurzbach, D. Lewittes; publisher: Sheli. Long Distance LDR701S.



HANK WILLIAMS JR.—Kaw-liga (4:18); producer: Jimmy Bowen; writer: Hank Williams; publisher: Milene, ASCAP. Elektra/Curb E46636. A classic Hank Williams song gets an electrifying treatment from Hank Jr. A good example of funk-country, the rhythm section cooks throughout. Williams' vocal is soulful, while fiddles fill the bridge. Suitable for pop and rock formats as well as country.

CRYSTAL GAYLE—The Blue Side (3:16); producer: Allen Reynolds; writer: D. Lasley/A. Willis; publisher: Almo/Irving, ASCAP/BMI. Columbia 1-11270. To follow up her No. 1 success, the latest single from Crystal's debut Columbia album is slower and bluesier than her previous efforts. With piano parts reminiscent of "Don't It Make Your Brown Eyes Blue," the song has a similar feel.

REX ALLEN JR.—It's Over (2:42); producer: Norro Wilson/Rex Allen Jr.; writer: R. Allen Jr./J. Holcomb/D. DeMarco; publisher: Boxer, BMI. Warner Bros. WBS 49128. From the "Oklahoma Rose" album, Allen swings with this number. Traditional with steel guitar and fiddles, production is clean with a western swing feel.

GLEN CAMPBELL and RITA COOLIDGE—Somethin' Bout You Baby I Like (2:45); producer: Gary Klein; writer: R. Supa; publisher: Colgems-EMI, ASCAP. Capitol P-4865. Funky pop-type number should garner plenty of country play for this new duo. Campbell and Coolidge sound good together, with rockin' guitars and horns blowing behind them.

DON KING—Here Comes That Feeling Again (4:06); producer: Ken Laxton; writer: R.K. Stegall/S. Harris; publisher: Blackwood/Vector, BMI. Epic 9-50877. King's second Epic single is a well-crafted ballad which should top the success of

his debut release. Soft instruments surround King's vocal, utilizing tasty guitar licks and a convincing hook.

LEON EVERETTE—Over (3:15); producer: Ronnie Dean/Leon Everette; writer: J. Foster/B. Rice; publisher: Jack and Bill, ASCAP. Orlando ORC107. Everette strikes hard with another traditional sounding record. With steel guitar flowing around his vocal, strings sweeten the hook.

GEORGE BURNS—A Real Good Cigar (2:21); producer: Jerry Kennedy; writer: C. Sutton; publisher: Rodeo Cowboy, BMI. Mercury 57021. Burns talks more than he sings on this novelty. Bolstered by the success of his previous single, this one should catch on easily. Harmonica throughout adds a light touch.

recommended

RODNEY CROWELL—Ashes By Now (3:32); producer: Craig Leon/Rodney Crowell; writer: R. Crowell; publisher: Jolly Cheeks, BMI. Warner Bros. WBS49224.

R.C. BANNON—If You're Serious About Cheatin' (3:05); producer: Larry Rogers; writer: R.C. Bannon/J. Schweers; publisher: Warner-Tamerland/Chess, BMI/ASCAP. Columbia 1-11267.

RICHARD LEIGH—I've Come A Long Way (2:46); producer: Allen Reynolds; writer: R. Leigh; publisher: United Artists, ASCAP. UA X1351Y.

DAVID HOUSTON—You're The Perfect Reason (3:20); producer: Carmol Taylor; writer: B. Moore; publisher: Taylor & Wilson/Malcolm Ford, BMI. Country International 145.

BILLY EARL McCLELLAND—Katina (2:59); producer: Skip McQuinn; writer: B. E. McClelland; publisher: Tree, BMI. Elektra E46632.

JERRY FOSTER—Don't Let Go (2:28); producer: Foster & Rice; writer: J. Stone; publisher: Screen Gems/EMI, EMI. Kari KA109.

BILL WENCE—I Wanna Do It Again (3:27); producer: Jim Foster; writer: B. Wence; publisher: Iron Skillet, ASCAP. Rustic R1009.

JACK DANT—My Own Peculiar Way (3:18); producer: Willie Nelson; writer: W. Nelson; publisher: Tree, BMI. Crescent C80002.

New Companies

Bill Stein Productions formed by Bill Stein as an independent company involved in engineering, production and songwriting. Address: 85-15 Main St., Briarwood, N.Y. 11435. (212) 658-3442.

Videoways Inc. established by Angel Tamargo to develop home use of video movies. Address: 4640 E. 10th Lane, Hialeah, Fla. 33013. (305) 821-6870.

Stoner Management launched by Mark Stoner, Kevin McQuillan and Mike Lowry. Signed is the Mutants. Address: 295 Elm St., Birmingham, Mich. 48008. (313) 642-1452.

Rock Hard Productions set up by M.P. Walsh & Associates' principals Michael P. Walsh and Barry Higgins to develop "new music for the '80s." Address: 13010 W. 30th Dr., Golden, Colo. 80401. (303) 759-1885.

Eclipse Record Productions established by producer David Courtney as a multi-faceted firm involved with both established and new artists. First is guitarist Ralph Hammer. Address: 3815 W. Olive Ave., Burbank, CA. 91505 (213) 842-5255.

Cascade Mountain Records formed by Robert and William Wickline. First release is "Pearl," a tribute to Minnie Pearl's 40 years as an entertainer. Address: 18039 Crenshaw Blvd., Torrance, Calif. 90504. (213) 538-5476.



First Time Around

ROCKY BURNETTE—Tired Of Toein' The Line (3:40); producers: Jim Seiter, Bill House; writers: R. Burnette, R. Coleman; publisher: TRO-Cheshire BMI. EMI-America P8043 (Capitol). Part of the rockabilly Burnette family, Rocky turns in a rockabilly flavored pop outing. It's immediately infectious and the backing chorus adds to the goodtime spirit of this appealing disk.



recommended

JON FADDIS—Western Omelette (3:17); producer: Vic Chirumbolo; writer: none listed; publisher: various. Buddha BDA621 (Arista).



REX SMITH—Woman (3:46); producer: Joseph Brooks; writer: J. Brooks; publisher: Big Hill ASCAP. Columbia 111271.

LANI HALL—I Don't Want You To Go (4:42); producers: Allee Willis, Richard Rudolph; writers: Allee Willis, Bruce Roberts; publishers: Irving/Fedora BMI. A&M 2232.

DON KING—Here Comes That Feeling Again (4:06); producer: Ken Laxton; writers: R.K. Stegall, S. Harris; publishers: Blackwood/Vector BMI. Epic 950877 (CBS).

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.

JMH Records organized by president Jeff Hudgins and James M. Hudgins as a division of the latter's publishing company. Address: 610 Due West Ave., Madison, Tenn. 37115. (615) 868-1158.

Formost Productions, a music production firm formed by Richard Fortune and Allen Mostow. Address: 1221 N. Beverly Glen Blvd., Los Angeles 90024.

Silant Productions established by partners Cynthia Sissle and Pamela Plant to offer a&r administrative services for the entertainment industry. Address: 8300 DeLongpre Ave., Los Angeles 90069. (213) 650-7622.

Soundz Right Co. formed by Jay Roman, Ron Kohn and Dan Birr as a p.a. firm specializing in concerts, fairs and tours in the upper Midwest. Address: P.O. Box 8252 Rapid City, S.D. 57701. (605) 342-7697.

Overture Winner

LAS VEGAS—Top honors for radio advertising went to Milwaukee's 1812 Overture Records and Tapes, Inc., at award ceremonies held recently at the National Assn. of Recording Merchandisers convention here.

The award winning radio commercial, "Samurai Music Advisor," was selected from more than 1,500 entries. The 60-second spot was the second winner for Steven A.M. Ewing, president of Aftermath Advertising, Inc.

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ALL NIGHT LONG—Joe Walsh (Elektra 46639) LOVE AND LONELINESS—The Motors (Virgin 67007) SEE TOP SINGLE PICKS REVIEWS, Page 79

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.

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-Licenses) table listing songs and their publishers/licenses.

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	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	9	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol SDD 12041	8.98	8.98	8.98	★	40	5	FRANK SINATRA Trilogy: Past, Present and Future Reprise 3FS-2300 (Warner Bros.)	20.98	20.98	20.98	★	88	4	MANHATTANS After Midnight Columbia JC 36411	7.98	7.98	7.98			
	2	22	PINK FLOYD The Wall Columbia PC 2-36183	▲	13.98	13.98	★	43	5	CON FUNK SHUN Spirit Of Love Mercury SRM-1-3806	7.98	7.98	7.98		72	60	6	GORDON LIGHTFOOT Dream Street Rose Warner Bros. HS 3426	7.98	7.98	7.98		
	3	8	BILLY JOEL Glass Houses Columbia FC-36384	8.98	8.98	8.98		38	30	12	CHUCK MANGIONE Fun And Games A&M SP 3715	8.98	8.98	8.98		73	74	17	THE BABYS Union Jacks Chrysalis CHR 1267	7.98	7.98	7.98	
	4	9	LINDA RONSTADT Mad Love Asylum SE-510 (Elektra)	8.98	8.98	8.98	★	49	5	RAY PARKER JR. AND RAYDIO Two Places At The Same Time Arista AL 9515	7.98	7.98	7.98	★	81	5	HUMBLE PIE On To Victory Atco SD 38-122 (Atlantic)	7.98	7.98	7.98			
	5	10	THE BROTHERS JOHNSON Light Up The Night A&M SP 3716	●	8.98	8.98	★	83	2	STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)	7.98	7.98	7.98		75	61	11	ROBIN TROWER Victims Of The Fury Chrysalis CHR 1215	7.98	7.98	7.98		
	6	37	MICHAEL JACKSON Off The Wall Epic FE-35745	▲	8.98	8.98	★	44	7	SOUNDTRACK Coal Miner's Daughter MCA MCA 5107	8.98	8.98	8.98		76	65	21	THE GAP BAND The Gap Band II Mercury SRM-1-3804	7.98	7.98	7.98		
	7	11	SOUNDTRACK American Gigolo Polydor PD-1-6259	●	8.98	8.98	★	45	14	THE CLASH London Calling Epic E2-36328	9.98	9.98	9.98		77	73	13	RONNIE LAWS Every Generation United Artists LT 1001	7.98	7.98	7.98		
★	9	4	VAN HALEN Women And Children First Warner Bros. HS 3415	8.98	8.98	8.98	★	47	4	EARL KLUGH Dream Come True United Artists LT 1026	7.98	7.98	7.98		78	66	14	FESTIVAL Evita RSO RS-1-3061	7.98	7.98	7.98		
★	10	13	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	7.98	7.98	7.98		44	41	8	SOUNDTRACK All That Jazz Casablanca NBLP 7198	7.98	7.98	7.98	★	101	4	FATBACK Hot Box Spring SP-1-6726 (Polydor)	7.98	7.98	7.98		
	10	8	JOURNEY Departure Columbia FC 36339	8.98	8.98	8.98		45	42	30	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	7.98	7.98	7.98		80	58	7	DARYL HALL Sacred Songs RCA AFL1-3573	7.98	7.98	7.98	
★	12	4	ISLEY BROTHERS Go All The Way T-Neck FZ 36305 (CBS)	8.98	8.98	8.98		46	46	6	G.Q. Two Arista AL 9511	7.98	7.98	7.98	★	108	9	TEENA MARIE Lady T Gordy G7-992R1 (Motown)	7.98	7.98	7.98		
★	13	16	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	7.98	7.98	7.98		47	28	10	GROVER WASHINGTON JR. Skylarkin Motown M7-933R1	8.98	8.98	8.98	★	90	3	IAN HUNTER Live/Welcome To The Club Chrysalis CH2-1269	11.98	11.98	11.98		
	13	19	THE WHISPERS The Whispers Solar BXL1-3521 (RCA)	▲	7.98	7.98		48	38	10	WARREN ZEVON Bad Luck Streak In Dancing School Asylum SE-509 (Elektra)	8.98	8.98	8.98		83	50	11	JOHN DENVER Autograph RCA AQL1-3449	7.98	7.98	7.98	
	14	27	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	▲	8.98	8.98	★	53	10	BILLY PRESTON Late At Night Motown M7-925R1	7.98	7.98	7.98	★	NEW ENTRY	→	CHANGE The Glow Of Love RCA RFL 3438 (Warner Bros.)	7.98	7.98	7.98			
★	17	4	BOZ SCAGGS Middle Man Columbia FC 36106	8.98	8.98	8.98		50	39	8	THE MARSHALL TUCKER BAND Tenth Warner Bros. HS 3410	8.98	8.98	8.98	★	93	5	JOHN STEWART Dream Babies Go Hollywood RSO RS-1-3074	7.98	7.98	7.98		
★	18	5	KENNY ROGERS Gideon United Artists L00-1035	8.98	8.98	8.98		51	31	11	THE KNACK But The Little Girls Understand Capitol SDD-12045	8.98	8.98	8.98		86	82	33	KENNY ROGERS Kenny United Artists LWAK-979	8.98	8.98	8.98	
★	20	9	SMOKEY ROBINSON Warm Thoughts Tama T8-367M1 (Motown)	8.98	8.98	8.98	★	59	5	THE JOE PERRY PROJECT Let The Music Do The Talking Columbia JC 36388	7.98	7.98	7.98		87	78	22	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	12.98	12.98	12.98		
	18	23	DAN FOGELBERG Phoenix Full Moon/Epic FE 35634	▲	8.98	8.98		53	52	30	KENNY LOGGINS Keep The Fire Columbia JC-36172	7.98	7.98	7.98	★	100	12	BRUCE COCKBURN Dancing In The Dragon's Jaws Millennium BXL1-7747 (RCA)	7.98	7.98	7.98		
★	27	4	LIPPS INC. Mouth To Mouth Casablanca NBLP 7197	7.98	7.98	7.98	★	62	4	LITTLE RIVER BAND Backstage Pass Capitol SWBK 12061	13.98	13.98	13.98	★	99	2	DOLLY PARTON Dolly Dolly Dolly RCA AHL1-3546	8.98	8.98	8.98			
★	22	15	GARY NUMAN The Pleasure Principle Atco SD-38120 (Atlantic)	7.98	7.98	7.98		55	55	30	BLONDIE Eat To The Beat Chrysalis CHE-1225	8.98	8.98	8.98		90	70	28	DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP-2-7191	13.98	13.98	13.98	
★	23	6	PAT TRAVERS BAND Crash And Burn Polydor PD 1-6262	7.98	7.98	7.98		56	56	34	KOOL & THE GANG Ladies Night De-Lite DSR 9513 (Mercury)	7.98	7.98	7.98		91	92	86	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.98	
	22	15	30	EAGLES The Long Run Asylum SE-508	▲	8.98	8.98	★	91	5	MICKEY MOUSE Mickey Mouse Disco Disneyland 2504	4.98	4.98	4.98		92	77	28	FLEETWOOD MAC Tusk Warner Bros. 2HS-3350	15.98	15.98	15.98	
★	48	2	ERIC CLAPTON Just One Night RSO RS-2-4202	13.98	13.98	13.98	★	68	4	AMBROSIA One Eighty Warner Bros. BSK 3368	7.98	7.98	7.98		93	86	17	SPINNERS Dancin' and Lovin' Atlantic SD 19256	7.98	7.98	7.98		
★	26	5	THE BEATLES Rarities Capitol SHAL-12060	8.98	8.98	8.98	★	72	15	THE B-52'S The B-52's Warner Bros. BSK 3355	7.98	7.98	7.98		94	84	25	Z.Z. TOP Deguello Warner Bros. HS 3361	8.98	8.98	8.98		
★	37	3	GENESIS Duke Atlantic SD 16014	8.98	8.98	8.98	★	71	5	SWITCH Reaching For Tomorrow Gordy G8-993M1 (Motown)	8.98	8.98	8.98		95	89	18	SOUNDTRACK The Electric Horseman Columbia JS 36327	7.98	7.98	7.98		
	26	19	8	SPYRO GYRA Catching The Sun MCA MCA-5108	8.98	8.98	8.98		61	51	11	ANDY GIBB After Dark RSO RS-1-3069	8.98	8.98	8.98		96	79	31	STYX Cornerstone A&M SP 3711	8.98	8.98	8.98
	27	21	14	J. GEILS BAND Love Stinks EMI-America S00 17016	7.98	7.98	7.98		62	63	10	SISTER SLEDGE Love Somebody Today Cotillion SD 16012 (Atlantic)	8.98	8.98	8.98		97	98	16	THE SPECIALS The Specials Chrysalis CHR 1265	7.98	7.98	7.98
★	36	5	JERMAINE JACKSON Let's Get Serious Motown M7-928R1	7.98	7.98	7.98		63	57	21	SOUNDTRACK The Rose Atlantic SD 16010	8.98	8.98	8.98		98	96	33	MOLLY HATCHET Flirtin' With Disaster Epic JE 36110	7.98	7.98	7.98	
	29	24	10	HEART Bebe Le Strange Epic FE 36371	8.98	8.98	8.98		64	54	22	SHALAMAR Big Fun Solar BXL1-3479 (RCA)	7.98	7.98	7.98		99	94	10	THE DRAMATICS 10½ MCA MCA-3196	7.98	7.98	7.98
★	35	7	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway Atlantic SD 16013	7.98	7.98	7.98		65	67	10	DAVID SANBORN Hideaway Warner Bros. BSK 3379	7.98	7.98	7.98		100	103	8	HAROLD MELVIN & THE BLUE NOTES The Blue Album Source SDR-3197 (MCA)	7.98	7.98	7.98	
	31	29	15	RUSH Permanent Waves Mercury SRM-1 4001	8.98	8.98	8.98		66	64	74	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98		101	85	27	RUPERT HOLMES Partners In Crime Infinity INF-9020 (MCA)	7.98	7.98	7.98
	32	32	6	GRACE SLICK Dreams RCA AFL1-3544	7.98	7.98	7.98		67	69	9	SKYY Skyway Salsoul SA 8532 (RCA)	7.98	7.98	7.98		102	87	26	TOTO Hydra Columbia FC 36229	8.98	8.98	8.98
	33	33	16	RAY, GOODMAN & BROWN Ray, Goodman & Brown Polydor PD-1-6240	7.98	7.98	7.98	★	75	5	FIREFALL Undertow Atlantic SD 16006	7.98	7.98	7.98		103	105	73	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	8.98	8.98	8.98	
	34	34	7	TRIUMPH Progressions Of Power RCA AFL1-3524	7.98	7.98	7.98	★	76	4	RED SPEEDWAGON A Decade Of Rock & Roll 1970 To 1980 Epic KE-2-36444	11.98	11.98	11.98		104	97	16	UTOPIA Adventures In Utopia Bearsville BRK 6991 (Warner Bros.)	7.98	7.98	7.98	
	35	25	8	ELVIS COSTELLO Get Happy Columbia JC 36347	7.98	7.98	7.98	★	80	23	MANHATTAN TRANSFER Extensions Atlantic SD 19258	7.98	7.98	7.98									

MAY 10, 1980 BILLBOARD

★ 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.

Country Music Academy's Kudos Dominated By CBS

By GERRY WOOD

LOS ANGELES—A clean sweep for CBS Records acts, a shut-out of Kenny Rogers and a star-packed network television show highlighted the 15th annual Academy of Country Music Awards, Thursday (1).

Willie Nelson won the entertainer of the year award, while Larry Gatlin, flanked by brothers Steve and Rudy, garnered awards for top male vocalist, album of the year ("Straight Ahead"), and single ("All The Gold In California").

The two-hour show, beamed over NBC-TV from the Goodtime Theatre at Knotts Berry Farm, also honored Moe Bandy and Joe Stampley as top vocal group, Crystal Gayle as top female vocalist and "It's A Cheatin' Situation" written by Curley Putnam and Sonny Throckmorton as song of the year. Top new vocalist awards went to Lacy J. Dalton and R.C. Bannon.

A new category, country music movie of the year, cited Columbia Pictures' "Electric Horseman" which featured a Willie Nelson music soundtrack.

Loretta Lynn won the artist of the decade award, presented by her mother and sister Crystal Gayle, who gave a moving tribute. Patti Page received the "pioneer" award, and the Jim Reeves memorial award went to Bill Ward, the Metromedia radio executive who guided KLAC-AM Los Angeles into the forefront of powerful U.S. country stations.

Though red hot performer Kenny Rogers was up for five awards, he was ignored for top honors. Predictable only in their unpredictability, the honors are voted by the 2,000 members of the West Coast-based organization.

KFDI-AM Wichita, Kan., scored as radio station of the year. King Edward IV of WSLC-AM Roanoke,

Va., as deejay of the year, and Gilley's in Pasadena, Tex., as country nightclub of the year.

Other kudos went to Billy Graham, Johnny Gimble, fiddle; Archie Francis, drums; Al Bruno, guitar; Hargus "Pig" Robbins, keyboard; Buddy Emmons, steel guitar; Charlie McCoy, specialty instrument; the Charlie Daniels Band, touring band of the year; and the Midnight Riders as non-touring band of the year.

Most of the performances were taped previously and lip-synched to the audience, but it was an authentic live performance—by the Charlie Daniels Band—that brought the house down. Daniels' new American love song, "In America," earned a rousing, spontaneous standing ovation.

Exceed smoothly by Charley Pride, Loretta Lynn and Claude Akins, the show featured big name performers from the world of music, tv and films. Again, the Dallas Cowboys Cheerleaders, whose relationship to country music has yet to be established, proved they were not the Rockettes with their quasi-country kneejerk stomping to such songs as "Rhinstone Cowboy."

But the Charlie Daniels Band, the hard-earned Gatlin honors and the dazzling diversity of the country acts made it all worthwhile.

Sidemen To Score

LOS ANGELES—Sidemen from the original Artie Shaw, Tommy Dorsey, Stan Kenton and Glenn Miller orchestras have been tapped by composer Pete Rugolo to score "The Home Front," a one-hour television pilot. The show is produced by Charles Fries Productions for CBS-TV.

Lawyers Ask Tape Tax Levy Aid

• Continued from page 1

"It's quite obvious from a consensus of subcommittee members that the issue of home taping cuts across all areas of the entertainment business and they're vitally concerned about its impact among authors, artists and record and motion picture companies."

Granville says the legislative process may take between two and four years before hopeful enactment and considers the move now as propitious from a legislative standpoint.

"The outline and request for support will be given to whomever is named to succeed Barbara Ringer as Register of Copyrights and that person will be desirous of having a strong program of legislation to go to Congress with."

Granville also regards a tax levy as a "sexy issue" with vehement stands to be taken by those who favor or do not favor such legislation.

Granville sounded a call at IMIC '80 for suggestions from the music industry on the "outline" and continues to urge industry attention to the matter. "We have no definitive proposal as yet, but we are going to shoot for a levy on both software and hardware."

Granville says she has already received support from the U.S. Copyright Office, particularly in providing information on proposed European legislation (Germany is the only nation so far that has imposed a levy—on hardware—but similar proposals are entering the legislative process in other countries).

AFM Video Talks Start

• Continued from page 1

above wages that have become standard elements in recording industry pacts. Among these are small percentage levies to finance live concerts by needy musicians (Music Performance Trust Fund) and royalties to session sidemen (Special Payments Fund).

In a related matter, the union spokesman took issue with a reported statement by Ron Smith of Media Home Entertainment, a Los Angeles-based producer of video product, that the AFM has put an embargo on its members doing video work.

"This is false," the union representative stresses. "Interim agreements have been and are still available to anyone who wants one. Media Home Entertainment just hasn't asked."

Inside Track

Now that the long-delayed binder between the American Federation of Television & Radio Artists has been agreed upon and awaiting membership ratification, the union has opened talks with the record industry for a new pact. First discussions were held Thursday (1) at CBS HQ, New York. The three-year-old contract between AFTRA and the labels expired March 31, to which date the new agreement will be retroactive.

If you require additional evidence why everyone in the industry must work together constructively and amicably to continue profitability and, resultantly, growth, consider Dept. of Commerce statistics for 1979. Gross National Product for last calendar year was \$2,368,800,000,000. Contrast the RIAA statistic of \$3.7 billion in shipments for last year with that national figure.

... That Music Industry For The City Of Hope accolade to Russ Solomon, founder/president of the Tower Record Stores based in Sacramento, Calif., occurs at a Century Plaza Hotel, Los Angeles, dinner June 19. The NARM "Merchandise Of The Year" award winner will be presented with the "Spirit Of Life" award. Atlantic's Bobby Greenberg is chairman of the event. In addition to his 28 record stores, Solomon operates six book and 12 poster stores. Solomon just added Hawaii, acquiring the Odyssey Records store lease there. He also recently shuttered his Lynnwood, Wash. store.

Speaking of Odyssey lease takeovers, Paul Pennington acquired the 5,000 square foot downtown Spokane Odyssey lease, making it the third Eucalyptus Records store in the Eastern Washington burg. Ray Spanjer is manager. Pennington also grabbed the Davis, Calif. lease, a 2,100 square footer for which he's seeking a manager. ... RCA Records admits to discussions with PRT/Pye, but the label won't disclose the nature of the powwow with Louie Benjamin et al. It is believed it would involve a reciprocal distribution agreement—PRT/Pye handles RCA in the U.K. and RCA similarly for PRT/Pye product in the U.S.

WEA vice president/marketing development Russ Bach has been appointed a member of the 44-person board of directors of the L.A. Urban League. ... Though Lieberman Enterprises has closed the doors of its long-time Omaha one-stop, shifting the inventory into its Minneapolis base, Evelyn Dalrymple, a more than 40-year industry veteran, continues as the Nebraska metropolis' rep for the firm. ... The Record Bar, Columbia, Mo., pulled a coup when it had the Univ. of Missouri

string quartet live there two Saturdays during a classical promotion in which all Mozart and Telemann titles were on sale.

Rumor mill has Ramon Lopez, who recently stepped down as managing director of EMI Records U.K., joining PolyGram there in some capacity. ... WEA's New York, Los Angeles and Atlanta branches took the gold, silver and bronze plaques in that order in the recent national "Warner/Elektra/Atlantic Winner Olympics" display contest.

Hollywood Palladium manager Fred Otash staged his first Sunday big band dance Sunday (4) from 5 p.m. to 11 p.m. Admission was \$7.50. Bill Tole's 17-piecer with Chris Costello was featured. ... Dionne Warwick's busy. There's a syndicated series possible, stemming from her recent "Solid Gold '79" special and she's readying an acting career. ... Syndicated columnist Jack Anderson reports a member of Congress can do a 20-minute videotape at the taxpayer-subsidized studio in Washington for \$35 and a five-minute radio spot costs \$1.50.

Because WEA chalked up 14 of the top 50 singles and 11 of the top 50 albums in the country charts in Billboard, it is planning a national country promotion shortly.

Pro Arts Inc., who make rock posters and accessories, is claiming a major victory over alleged counterfeiters who infringe on their copyrighted wares. The Ontario Supreme Court rendered a judgment against Campus Craft Holdings Inc. in the amount of \$272,411.17. ... New York Mayor Ed Koch has ordered that 52nd St. between 6th and 7th Avenues be renamed "W.C. Handy's Place." ... Todd Rundgren's Utopia has found a unique way of trying to break into network television. On its current tour, the band is passing out pre-addressed postcards which would be sent by their fans to the presidents of the three tv webs urging them to put on the tube. "Adventures In Utopia," a pilot prepared by Rundgren at his new video studio near Woodstock. They expect to pass out 300,000 cards.

David Geffen said to be near signing Donna Summer, and wooing Elton John for his new label, distributed by Warners, which is expected to be called either DG Records or DGC Records, standing for David Geffen Co.

Soul singer Betty Wright pulled out of an appearance on South African television when she and her band were refused service at the tv station's canteen April 27.

EPs, Samplers Boost New Acts

• Continued from page 1

talent without that heavy investment initially. "some alternatives are needed. When all is said and done, album costs of \$100,000 to \$200,000 are really the minimum."

As for the singles deal option, Butte says: "That's the same way the music is heading. It's up, bubbly pop music that's starting to happen."

David Kershenbaum, vice president of a&r at A&M, sees the EP as an answer to the new act question, along with tightened selectivity. "The EP may be the vehicle for the '80s for developing and introducing new talent," he says, hinting that the label may introduce some new acts via that medium rather than with LPs.

"We're releasing a lot fewer records than ever before," Kershenbaum says, "so we have the time now to concentrate on those acts. We're being tough on the material, the performing ability and all the other factors that spell success."

Epic has found a middle-ground between singles-only deals and LP signings with its Nu-Disc series of 10-inch 33 1/3 r.p.m. EPs, listing for \$4.98 at retail. They're designed to feature tunes that are not available elsewhere—either new songs or ones that had never before been released.

Lennie Petze, national vice president of a&r for Epic, notes that the first batch of four Nu-Discs will be instore June 2. He says more are planned, including some older titles as well by the Hollies and Jeff Beck.

"Epic's a small label and has always been very selective," says Petze. "That's even more true today, because of the amount of time, energy and money it takes to break a new artist in a soft market. These Nu-Discs are a way to expose new

are enthusiastic about the configurations.

Michael Barackman, director of a&r at Planet was one of three producers responsible for the "Sharp Cuts" collection of tracks by 10 unsigned acts. "The main reason for doing the record was to solidify our image as a label committed to new kinds of music," says Barackman, "rather than to just test 10 bands and see which one would do the best and then sign it."

Roger Watson, director of a&r for Chrysalis, says he may issue a sampler after its English company releases one. And the U.S. label is talking about issuing a four-track EP on the Specials.

These promotional ploys are useful to expose new and innovative acts, says Watson, adding: "The left-field acts of today are the mainstream acts of tomorrow and radio should wake up to that fact. These devices help get sales and radio attention."

Lenny Waronker, executive vice president of a&r at Warner Bros., says there's been some talk of singles deals at the label but he's doubtful he'll go that route. "It's not a bad idea with the economic difficulties everyone is having," he says, "but you can get yourself into trouble making singles deals."

"We take the stance that if we're not sold on the artist—if we only want to go half the way or a third of the way—maybe we shouldn't make the deal at all."

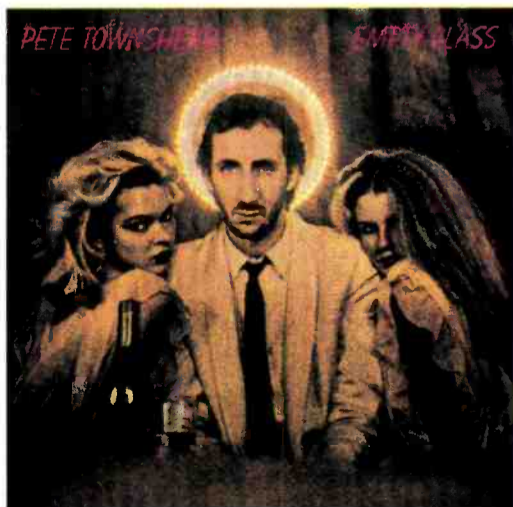
"Mainly we're just trying to watch our signings," adds Waronker. "We've always been conscious of what we've signed over here, but it seems we're more conscious now because of the general economics."

While the practice of issuing EPs and samplers for new acts is not without its detractors, several labels



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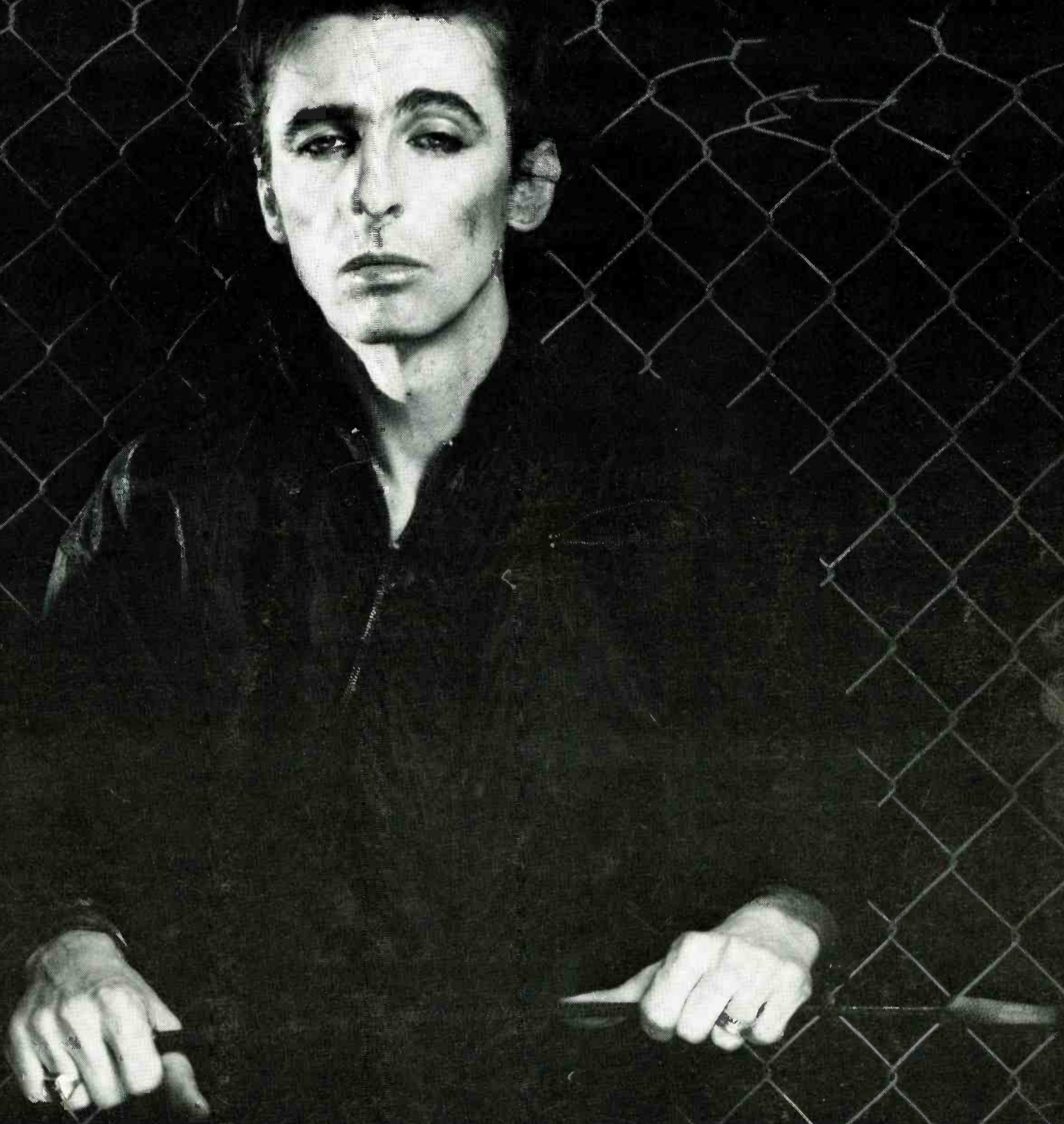
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