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YEAR

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'Rookies' Key Co. LPs

By ED HARRISON

LOS ANGELES—Despite projections for a deluge of superstar product during the first quarter of 1980 (Billboard, Dec. 22, 1979) the thrust of releases through the first third of the quarter have been comprised of rookie acts, with the majors expected during February and March.

Marketing support for these newcomers, according to a label survey, is relatively conservative, with firms awaiting radio and retail feedback before committing advertising and promotion dollars.

"For new acts, there's not much coming in terms of advertising," says Randall Davis, di-

rector of merchandising and advertising for Capitol Records. "We're going to be putting out a lot of big product and our emphasis is going there."

In January, Capitol released debut albums by the Lonely Boys, Cherie & Marie Currie and William Oz. Upcoming new product is expected from Jackson Highway, Mystic Merlin, Beth Nielsen, Red Rider, Javaroo, Thom Pace and Diane Pfeifer.

Capitol's big guns are due in February and March with releases by the Knack, Bob Seger and Tavares. Wall displays, stand-ups, mo-

(Continued on page 57)

Disco Decline Spurs R&B

By DOUG HALL

NEW YORK—The decline of disco on radio in the U.S., indeed its virtual ban as a format identified as such, has given rise to expanded airplay of more traditional r&b material, particularly ballads.

In such metropolitan areas with large black populations like Chicago, Memphis and Los Angeles, the sound of black radio is in transition, with the air personalities being given more time for rapping and the music offering more variety of styles.

But don't try to label any of the former disco stations as black stations. There's too much concern with national advertisers on the part

of station executives to agree to that label.

But by whatever name, record company executives working in the black music area are happy.

Eddie Gilreath, national sales director of black music for Warner Bros., says he is happy with "the change in radio. We're getting more r&b played. WXKS-FM Boston was disco, but now it's basically r&b. I used to have to depend on WILD-AM (Boston) to play these acts."

But WXKS' program director Sonny Joe White responds, "R&B? God! We're more Top

(Continued on page 20)

POLYGRAM DISTRIBUTION DISCOVERY

Huge Haul Of Illicit LPs In Goody Return

By JOHN SIPPPEL

LOS ANGELES—A reported \$400,000 cache of alleged counterfeit albums discovered by Polygram Distribution in a return from Sam Goody marks the first known instance of such massive alleged bogus goods

being found in normal industry pipelines.

"We have received shipment from Pickwick and Goody to our returns center that is apparently counterfeit," claims Arnold Rich, vice president of law and corporate counsel, Polygram, U.S.

"We are cooperating with the Justice Dept. in its investigation of the alleged counterfeits," Rich adds. He is unable to comment on the exact amount of the alleged illegal albums because "we are still investigating." When asked if fraudulent albums had been returned from other accounts, Rich skirts the answer with this reply: "We will take appropriate action against any company which sends us counterfeits."

"We are not prepared to talk about our vendor relations with you," says George Port, Pickwick International spokesman, when queried about the return of alleged counterfeit LPs by the Northeastern retail chain owned by Pickwick.

Port would not comment on a Jan. 16, 1979, ukase which went out corporately, headed: "Policy On Counterfeit Records,"

(Continued on page 55)

N.J. Dealer Collective Cuts Its Record Costs

By JEAN WILLIAMS

LOS ANGELES—Through collective buying, a group of 10 North New Jersey retailers have been able to cut their wholesale cost of albums by as much as 16% and singles by 15%.

The United Buyers Assn., formed six months ago by a group of small volume dealers, is able to purchase LPs at \$3.99 as opposed to the \$4.60-\$4.75 previously paid, and singles have dropped from 72 cents to 60-65 cents, according to Alto Lee, president of the organization and owner of Discount Records in East Orange.

"We're now buying at prices previously unheard of plus we're getting 10% discount on

(Continued on page 70)

PolyGram Head Solleveld Joins IMIC Keynote Cast

Publishers Gain \$ Via BMI Bonus Payments

By IRV LICHMAN

NEW YORK—Many BMI-affiliated music publishers are becoming aware for the first time that they are entitled to increased bonus payments from the performance rights society.

This is based on a revised formula for bonus rates which went into effect for the period ending Sept. 30, 1978 for songs reaching a "plateau" of at least 25,000 feature broadcast performances.

Since BMI's statements reflect activity at least six months prior to actual performances, publishers first received monies under the new sys-

(Continued on page 55)

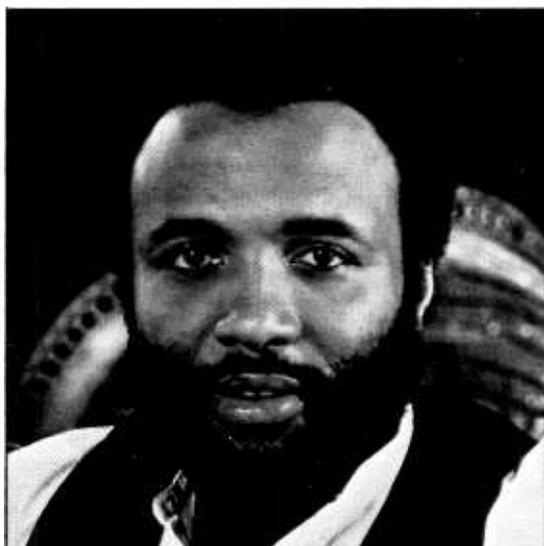
WASHINGTON—Coen Solleveld, PolyGram Corp. president, will keynote the third day's proceedings at IMIC '80, April 26 at the Hyatt Regency Hotel. He will speak on what advancing technology means for the recording industry.

Already announced as a keynote speaker for April 25 is John D. Backe, president and chief operating officer for CBS Inc.

The lining up of top executives of the major global electronic conglomerate companies will set the tone for this gathering of industry decision makers who will chart the course of the music and record industry during the serious times ahead.

IMIC this year will zero in on the topics of prime importance to the fast moving music field which con-

(Continued on page 56)



Nominated for what could be his 3rd and 4th Grammys, Andrae' Crouch is treading new ground in 1980 with his explosive new LP and Single, "I'll Be Thinking Of You." Produced by Andrae' Crouch and Bill Maxwell, "I'll Be Thinking Of You" is reaching new heights in the Soul and R&B fields. Crouch is booked again in 1980 to perform on the Grammy telecast. "I'll Be Thinking Of You" (LS5763) on Light Records. Available from Word Distribution. (Advertisement)



AND THE BEAT GOES ON: the hot single (YB-11894) doing wonders for the new Whispers LP. AND THE HEAT GOES ON: incessant phone requests. AND THE STATIONS ADD ON: major & secondary stations, everyone's jumping on this hit. AND THE SALES GO BOOM: reorders from coast to coast. AND THE CHARTS GO BANG: with bullets across the boards. AND THE SINGLE GOES POP: crossing over lightning fast. THE WHISPERS LP Solar Records BXL1-3521. (Advertisement)

(Advertisement)



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Catch the action! With the single, "I Shoul'da Loved Ya." 3631

Catch the action! On Atlantic Records and Tapes.

Produced by Narada Micheal Walden and Bob Clearmountain.

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The Swinging Single

On December 5, 1979, Warner Bros. Records released "Ravel's Bolero," the suggestive single from the sound track to "10."

Ever since, "Bolero" from "10" has been a hotbed of singles action. Partly because each copy has been laid inside a poster of Bo Derek. However, Mancini's — and Ravel's — "Bolero" is seducing major radio stations.

It's a single that goes all the way.

"Ravel's Bolero" WES 49139
From *10 Original Sound Track*
BSK 3399

Music by Henry Mancini
Produced by Joe Reisman

On Warner Bros. Records



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PROJECTS FOR VIDEOTAPE, VIDEODISKS

CBS Video Enterprises Division Is Now Official

Founder Of Pickwick, Cy Leslie, Chief Exec

By ROMAN KOZAK

NEW YORK—CBS has formally created its Video Enterprises Division to manufacture and market video software, with Cy Leslie, the founder of Pickwick, as its president.

The new division, whose working title previously was the New Ventures Division (Billboard, Oct. 13, 1979), will be part of the CBS Records Group under the overall control of Walter Yetnikoff, group president.

The new division will manufacture and distribute existing programming that can be adopted to the videotape and videodisk formats. It will produce and develop original programming, including new musical and theatrical projects for videotape and videodisks. And it will work on formats for other outlets in the U.S. and abroad, including cable television.

Yetnikoff says he expects the first CES videocassette tapes to be on the market in the next two or three months. However, the prop-

erties CBS releases will not be limited to one format. He says he is thinking in terms of tapes, videodisks, cable, and even foreign feature film release, "whatever the lawyers will allow, though obviously not (network) tv."

He says the first releases should be feature films, but as the market and the department grows, "we may be creating a new art form." As a records man he says he obviously is looking to musical artists, and artists involved in graphics and video production to be able to provide the programming content.

Yetnikoff adds that to be able to market video product, manufacturing and distribution facilities are necessary. Here, he says CBS has a leg up on the compilation since it is now building a new plant in Georgia that will be able to handle the new technology.

He says he picked Leslie to run the division because Leslie knows the methods of distribution, has had experience in video through his

own production company, and having started and built Pickwick has the entrepreneurial abilities necessary to get such an ambitious project off the ground.

Leslie says opportunities in the "home video theatre market" are as ripe today as records were when he first started Pickwick in 1953 and the business was a \$100 million a year industry compared to the \$4 billion figure today.

Says Leslie:

"The Video Enterprises Division is not confined to any single technology. It will take CBS into new directions and needs of the market. It will afford us the opportunity to explore the submarkets which are part of the logical process of development."

"The home video industry is evolving into a major force and CBS intends to play a major role in it," says John Backe, president of CBS

(Continued on page 70)

MCA Denies Claims In Alexenburg's Suit

By IRV LICHTMAN

NEW YORK—MCA, Inc. has entered a general denial of charges leveled against it in a breach of contract suit brought by Ron Alexenburg's management firm here last December. In an answer to Alexenburg's \$2 million damage action in U.S. District Court here over the closing of Infinity Records, MCA, Inc. demands dismissal of the complaint and "awarding it the damages it has suffered as a result of plaintiff's mismanagement of Infinity."

In its defense, MCA claims that by November of 1979 it had advanced to Infinity "in excess of \$15 million which had not been repaid" and by the same period Infinity had not "developed any alternative sources of financing or any means to repay MCA."

Also, MCA claims that prior to November "plaintiff managed and operated Infinity in such a way that Infinity suffered enormous losses. Under plaintiff's management, Infinity incurred substantial expenses that were of no benefit to its business and failed to generate assets or operations that could support such enormous expenditures."

MCA declares it held discussions with Alexenburg to "explore alternatives designed to reduce expenses and preserve the assets of Infinity," all of which were rejected.

MCA also declares it sought means by which "to preserve" the remaining value of the company, but all suggestions were rejected by Alexenburg and it was offered "no viable proposals" by Alexenburg.

"In these circumstances," the MCA answer states, "Infinity could no longer function and had no continuing viability."

According to the MCA/Alexenburg contract offered as an exhibit in the Alexenburg suit, MCA was to advance to a corporation, R.A.A. Productions, a management company solely owned by Alexenburg, a sum not to exceed \$15 million during the management period, which the complaint said was to run from June 1, 1978, to Dec. 31, 1984.



Billboard photo by Jeffrey Mayer

NEW DUO—Willie Nelson takes the lead as "partner" Kris Kristofferson, right, jams behind Nelson during their concert at the Forum in Inglewood, Calif.

Salute To Beatles Changes Knott's Berry Farm Image

By ELIOT TIEGEL

LOS ANGELES—Knott's Berry Farm shifts its physical emphasis away from the old American West to jolly old England to provide the proper environment for Murray the K's "Salute To The Beatles" multimedia tribute set for the Washington's Birthday weekend, Feb. 15-18.

Murray Kaufman is mounting a one-hour musical for the park's 2,100 seat Goodtime Theatre which will play four times a day and include seven musicians, four from Broadway's "Beatlemania."

In addition, Knotts will rename its Cloud 9 disco the Cavern in honor of the German club in which the Beatles got their first big break and will have continuous music played there live by Barry & the Invaders with disks and tapes played during intermissions.

Various sections of the theme park will have London street names and strolling English musicians will entertain patrons, including those waiting in line to get into the Goodtime Theatre.

(Continued on page 56)

Houston & S.F. Top Billboard's Radio Competition

NEW YORK—Houston and San Francisco are where the big winners are in the 1979 Billboard radio competition. KRBE-FM Houston wins as the station of the year in the rock category for a major market while KMJQ-FM in the same market wins as top station in the unique category.

In San Francisco NBC's KNBR-AM wins as station of the year for a major market in the MOR category while KNEW-AM in the same market is the top station in a major market in the country category.

Clay Gish, program director of KRBE wins top honors as program director of the year in a major market for the rock category. Taking similar honors for top p.d. in the country category in a major market is Bob Young of KNEW. Jack Peterson, p.d. at KMJQ, is the programmer of the year for the unique category in a major market.

Rick Dees of KHJ-AM Los Angeles is personality of the year in a major market for a rock format. Dick Purtan of CKLW-AM Windsor, Ontario, (Detroit) and R.E. Lee Hardwick of KVI-AM Seattle tied for top personalities on an MOR format in a major market and Mike Fitzgerald of WHN-AM New York and Len Anthony of WPLO-AM Atlanta are the winning personalities of country radio in major markets.

Bill Travis of KMJQ is personality of the year for unique formats in major markets.

Following is a list of winners in

(Continued on page 16)

Summer Sues Casablanca, Asks Contract Termination

By JOHN SIPPET

LOS ANGELES—Donna Summer seeks termination of her Casablanca Records contract and asks Superior Court here to determine compensatory damages and grant exemplary and punitive damages of \$10 million.

Named as defendants along with Casablanca Record and FilmWorks are label president Neil Bogart and his wife, Joyce, who has been Summer's personal manager since February 1977.

The suit accuses Joyce Bogart of influencing the plaintiff to act in a manner which would benefit the label. The Bogarts are alleged to have formulated plans for Summer which hoodwinked her about her career. The defendants, it's claimed, surrounded the plaintiff with advisors who duped her into acts which favored the defendants and deterred her career.

The filing states Mrs. Bogart re-

ceived 25% of Summer's gross earnings less, at times, amounts paid to submanagers and advisors.

Filed with the court, too, are 12 agreements between the label and Summer dated from January 1977 to October 1979.

An August 30, 1977, agreement called for Casablanca to receive an advance of \$50,000 from CBS Records for use of three Summer performances in a movie which were tendered to her as an advance against an aggregate royalty of 10 cents per album on net U.S. and Canadian sales.

A Sept. 15, 1977 binder called for

Summer to receive a nonreturnable and nonrecoupable bonus of \$550,000, for which she agreed to a new label artist pact.

That new contract called for an 18-month initial period and two 18-month options and in each period she was to deliver three albums. Budgets for single and double pocket albums were \$25,000 and \$70,000, respectively, with Giorgio Moroder and Pete Belotte producing outside the U.S., while the company agreed sessions inside the U.S. were not to be charged to the act's account.

On sessions produced by others, a

written agreed upon budget was required. It set \$75,000 and \$100,000 limits for such albums without approval.

Summer was to be paid on a graduated scale. On \$6.98 LP and \$7.98 tape albums, she was paid a 60 cent royalty on the first 500,000 units; 65 cents on the next 250,000, 70 cents on the next 250,000 and a straight 75 cents after net sales reached one million. She was to receive an additional graduated royalty from 21 cents to 26 1/4 cents on any album which she produced herself.

She was to receive recoupable advances graduated from \$250,000 to \$350,000 per album delivered through the three 18-month contract periods. A later amendment called for Summer to receive a \$500,000 recoupable advance should a fourth album be delivered in the second option period.

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Billboard photo by Todd Gray

HOLLYWOOD GAP—Mercury's Gap Band visits a VIP Records store in Los Angeles to meet with fans. From left: Robert Wilson, Charles Wilson and Ronnie Wilson of the group.

Country Music Single Spurred By Russ Invasion

NASHVILLE—Country music has provided the first single spurred by the Russian invasion of Afghanistan. "How The West Was Lost" by Jack Jolly on Grinder's Switch Records takes a hard line against the Soviet intrusion and urges reinstatement of the draft.

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GRAMMY PRODUCER NOMINEE

Larry Butler Knew Sure Hits In Joining With Kenny Rogers

By KIP KIRBY

Editor's Note: This is the first in a five-part series on the five Grammy nominees for producer of the year.

NASHVILLE—Larry Butler first learned about his Grammy nomination for producer of the year when he read it in the Los Angeles Times on a recent trip to California. He claims he had to read the words twice before he actually realized he was in the running for the award.

This nomination, which Butler calls "one of the biggest thrills in my career," comes at the apex of a two-decade chain of events that has carried him from a keyboard-playing gig in Florida with Ronnie & the Daytonas to Kenny Rogers' producer.

Butler is the man behind the board on all Rogers' current ladder of gold and platinum successes and multifarious recording awards, including Rogers' own current Grammy nomination for best male country artist. Additionally, Butler produced "The Gambler," "She Believes In Me" and "You Decorated My Life," all Grammy contenders this year in various categories.

Though Rogers is indisputably Butler's most celebrated artist, the producer's other clients range from Billie Jo Spears (up for a Grammy as best female country artist) and Roy Clark to Charlie Rich and Hank Thompson. And recently he completed album projects on Mac Davis and Debby Boone.

Butler emphasizes that his approach to recording is no different whether he's working with an established superstar or a total unknown.

"Some producers go into the stu-



Larry Butler: When you're hot, you're hot.

dio looking for a certain groove," he observes. "But I've always believed that it's the song itself that makes the record. So I produce the way I think each song wants to be produced."

You won't hear a lot of special "tricky effects" on a Butler record, he adds, but you will hear rhythm and lots of it. "I'm a rhythm freak... I go in for strong bass and drums, usually two rhythm guitars and sometimes a six-string electric 'tick-tack' bass as well."

Butler likes to work quickly once he's in the studio, though he prefers going in "cold" to work out the arrangements with a core nucleus of musicians. He always cuts at Jack Clement Studio in Nashville, using the same engineers and the same basic group of players he relies on for tracks and overdubs.

He uses outside arrangers only for sweetening or extra touches. Sometimes Butler will slide behind the piano himself to add the keyboard parts to a record, a role he's well qualified for with a strong

background in classical, jazz and rock and more than 10 years as a Nashville sessionman to his credit.

The producer's four-year association with Rogers was triggered by a chance meeting they had over lunch in Houston while the singer was still fronting the First Edition.

"I told Kenny then that I'd love to produce his records," recalls Butler matter-of-factly. "I had confidence from the very beginning that I could get hits with him."

Two years later, Rogers called Butler at his office at United Artists Records in Nashville and asked, "Still interested in producing me?" Butler signed him to the label as a solo artist and proceeded to follow what he refers to as "my master game plan aimed at gaining Kenny maximum country exposure."

To date, the team has churned out a total of four gold and three platinum albums, along with the resultant duo pairing on vinyl of Rogers and West.

Butler's next project in the studio will be producing Bobby Goldsboro, an interesting twist of fate since Butler was the piano player on Goldsboro's million-selling smash of "Honey."

Butler, who previously won a Grammy with Chips Moman for their song, "(Hey Won't You Play) Another Somebody Done Somebody Wrong Song," says he is excited by his newest NARAS nomination.

"You've heard the old saying, 'Well, if I don't win, that's okay because it's such an honor just being nominated?' Well, it's a tremendous honor all right—but I want to win!"

Compulsory Licenses Opposed Tribunal Seeks Voluntary Public Broadcast Pacts

By JEAN CALLAHAN

WASHINGTON—In a report to Congress on its experience with Section 118 of the Copyright Law since its passage in 1978, the Copyright Royalty Tribunal recommends against maintaining compulsory license provisions for public broadcasters.

Section 118 of the Copyright Law establishes a compulsory license for the use of music and other copyrighted work by non-commercial broadcasters. The Tribunal is recommending that Congress amend this section of the law to revert to the existing structure of blanket licensing through voluntary agreements with the performing rights societies.

The Tribunal's report finds no special problems requiring compulsory licensing for public broadcast stations. Since the Copyright Law's passage, BMI, SESAC and the Harry Fox Agency have reached voluntary agreements with the Public Broadcasting Service and National Public Radio.

The Tribunal helped set rates for agreements which have also been reached between ASCAP and PBS and ASCAP and NPR.

"If the programming needs of public broadcasting... are being reasonably met by voluntary clearance arrangements, the Tribunal finds it difficult to understand why a

compulsory license is necessary for performing rights in musical works," the report concludes. It is now the

prerogative of Congress to amend Section 118 to reflect Tribunal recommendations.

COUNTRY COMPANY

'Labelless' Artists Find Home At KL Records

By GERRY WOOD

NASHVILLE—As many previously-charted artists find themselves without record labels in this era of tight budgets and roster pruning, a Nashville promoter has set up a company to help solve their problems.

KL Records has been established "solely for the purpose of keeping product on the Top 100 charts for artists with masters who are in between contracts with labels."

According to Kathy Lawson, head of the new venture, KL is an interim country label that allows an artist to release product and stay in the radio/retail marketplace while also looking for a major label deal.

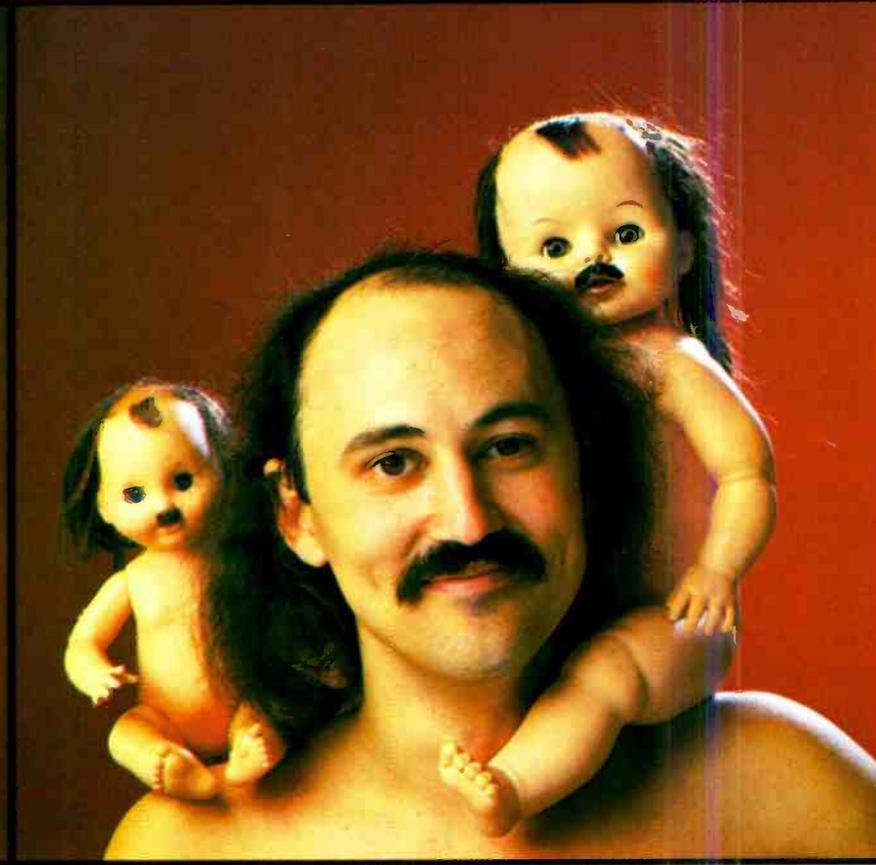
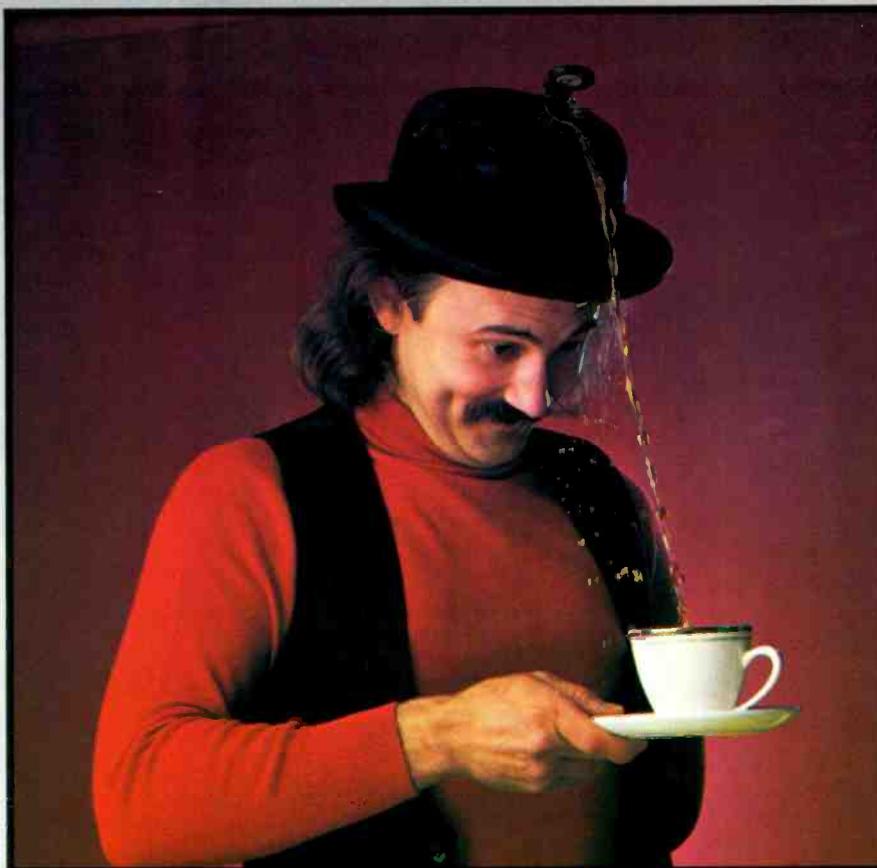
"We're looking for masters from artists who have had chart songs on other labels," says Lawson. Her label has already issued its first release—and KL Records is batting

one-for-one as "Harbor Lights" by Rusty Draper cracked Billboard's Hot Country Singles chart. The second test comes with Dave Tucker's "Talk It Over," slated for February release.

The economic crunch in the music business spurred the idea, claims Lawson, whose Kathy's Country Promotions firm in Nashville has helped promote product from such labels as Warner/Curb and Ovation. Through a partnership with Ronnie Hayes of Nashville Music Productions, Lawson set up the label which provides artists with an interim existence between major deals.

"With the tightened rosters, many artists didn't have anyplace to go," states Lawson. "We devised this label as a stepping stone for them."

KL artists—who are on a master-
(Continued on page 42)



The Comic of the 80's

Management:
Kragen & Company



On United Artists Records and Tapes

Mercury Studies Its \$5.98 Catalog Plan

Soviet Vodka Ban By U.S. Discos

By RADCLIFFE JOE

NEW YORK—U.S. discotheques are being turned into political arenas as irate club owners and patrons launch a boycott of Russian vodka as a show of support for this country's stand against Russia's invasion of Afghanistan.

The movement which started on a small scale by individual club owners about two weeks ago, has mushroomed into a fully organized effort involving many of the nearly 20,000 liquor-serving clubs across the nation. The exact number is not known.

Russian vodka is represented by the imported brand of Stolichnaya. As discos in this country grew in popularity, so too did Russian vodka.

However, if club operators like Maurice Brahms of New York, New York, and Michael O'Harro of Tramps, in Washington, D.C., have their way, the rare taste of Russian vodka in the clubs will soon be a thing of the past, unless the Soviet Union withdraws its troops from Afghanistan.

O'Harro theorizes that there are about 20,000 discos across the U.S. each with an estimated capacity of between 200 and 500 patrons. He estimates (Continued on page 32)

CHICAGO — Phonogram/Mercury is studying results of its recent catalog price cutting to \$5.98 and seeking ways to continue with the program launched last fall.

For the moment, however, work on the label's \$5.98 "Encore Series" appears to have reached a standstill.

According to Lou Simon, head of marketing, the first 20 \$5.98 titles met with only "mixed" reaction in the market.

"We're reevaluating the whole \$5.98 area," explains Simon. According to the executive, plans for a January release of additional titles at the \$5.98 price point were set aside.

Albums by Tom T. Hall, Leslie Gore, BTO, Rod Stewart, Erroll Garner, Jerry Lee Lewis, Eddie Howard, Dinah Washington and others were included in the introduction last fall of the \$5.98 line. Similar price reductions on catalog have been effected by CBS, MCA and RCA.

The initial run suffered, at least in part, because there were not enough titles in the program, it's felt. "Some of the better titles sold reasonably well," relates Simon.

Mercury's interest in the \$5.98 price point has not flagged, Simon insists. Mercury is now looking at April to return with \$5.98 product, the executive adds.

Says Simon: "We're going to continue in \$5.98. The only question is how to be in it."

Female Artists Making Strong Country Move

By MIKE HYLAND & KIP KIRBY

NASHVILLE—Female country performers seem to be taking on new importance in the commercial marketplace.

Of all new talent signed to major labels here in the past year, more than half are females. And, more significantly, at least four of these newcomers managed to crack through the top 20 of the Billboard Hot Country Singles chart, a feat unmatched by any male newcomer.

The year's biggest breakthrough was accomplished by new Warner Bros. artist Stephanie Winslow, who reached the top 10 position with her debut release, "Say You Love Me."

Among the female rookies added to major rosters this year are Rosanne Cash, Pam Rose and Lacy J. Dalton (CBS), Diane Pfeifer and Deborah Allen (Capitol), and Gail Davies and Winslow (Warner Bros.).

Other signings to country-oriented or Nashville-based label divisions (Continued on page 42)

RECORD SALE FOR WBFM-FM

DETROIT—Doubleday Broadcasting has set a new record for a single FM station sale with the purchase of WBFM-FM here for \$8.25 million.

The size of the price is illustrated by the sale almost two years of WLDL-FM to Combined Communications for \$2.5 million. WLDL has a power of 165 kw compared to WBFM's 50 kw.

The last single FM sale record was set several months ago when Westinghouse agreed to pay \$7 million for KOAX-FM Dallas.

WBFM (stands for We Broadcast For God) now has a religious format. Doubleday president Gary Stevens would not say what he would do with the format, but he promises "it will be interesting."

Market Quotations

As of closing, January 31, 1980

1979 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/2	3/4	Altec Corp.	28	253	1 1/2	1 1/4	1 1/4	Unch.
47%	32%	ABC	6	2387	36%	35%	36	+ 1/4
41%	33%	American Can	5	115	35%	34%	35	- 1/4
22 1/4	14	Ampex	10	48	20 1/4	19 1/2	20	+ 1/4
5	1 1/4	Automatic Radio	—	225	4 1/4	4	4 1/4	- 1/4
56%	44%	CBS	7	296	52 1/2	52	52 1/2	+ 1/4
37 1/4	18 1/4	Columbia Pictures	10	320	36 1/2	35	35	- 1/4
13 1/4	6 1/4	Craig Corp.	22	17	7	6 1/4	6 1/4	Unch.
48 1/2	33	Disney, Walt	13	1161	47 1/2	46 1/2	46 1/2	- 1/2
3 1/4	1 1/4	EMI	—	371	3 1/4	3	3	- 1/4
18 1/2	9 1/2	Filmways, Inc.	8	173	10 1/2	10	10 1/2	+ 1/4
19%	13%	Gulf + Western	4	735	18 1/2	18 1/2	18 1/2	- 1/4
17	10 1/2	Handeman	5	79	11 1/2	10 1/2	11	- 1/4
36 1/2	17	Harrah's	15	306	36 1/2	36	36 1/2	+ 1/2
8 1/2	3 1/4	K-tei	6	48	7	6 1/4	7	Unch.
3 1/4	1 1/4	Lafayette Radio	—	—	—	—	1 1/4	Unch.
37 1/4	27 1/4	Matsushita Electronics	8	5	28 1/2	28 1/2	28 1/2	- 1/4
57 1/4	37 1/4	MCA	10	527	56 1/2	55 1/2	55 1/2	- 1/4
39	16 1/2	Memorex	4	595	19 1/2	18 1/2	18 1/2	+ 1/4
66	46 1/2	3M	9	1253	50	49 1/2	49 1/2	- 1/4
61	36	Motorola	12	1256	60	58 1/2	58 1/2	+ 1/4
32	24 1/2	North American Philips	5	79	30 1/2	30 1/2	30 1/2	+ 1/4
22 1/2	15 1/2	Pioneer Electronics	12	—	—	—	16 1/2	Unch.
28 1/4	21 1/4	RCA	6	2415	22 1/2	22 1/2	22 1/2	Unch.
10 1/4	6 1/4	Sony	21	401	7 1/4	7 1/4	7 1/4	Unch.
33 1/2	15	Storer Broadcasting	12	449	33 1/2	31 1/2	31 1/2	- 1/4
8 1/2	3 1/4	Superscope	—	38	3 1/4	3 1/4	3 1/4	- 1/4
35 1/2	18 1/2	Taft Broadcasting	9	144	33 1/2	32 1/2	32 1/2	+ 1/4
20 1/2	16	Transamerica	5	839	19 1/2	18 1/2	18 1/2	- 1/4
53	30	20th Century	8	397	53	51	51	- 1/4
55 1/2	32 1/2	Warner Communications	11	981	55 1/2	54	54	- 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	—	—	2	3	Integrity Ent.	—	250	1	1 1/2
Data	—	—	—	—	Koss Corp.	10	18	5 1/2	5 1/2
Packaging	4	3	7	7 1/2	Kustom Elec.	11	10	1 1/2	1 1/2
Electrosound	—	—	—	—	M. Josephson	7	56	12 1/2	13 1/2
Group	6	75	6 1/2	6 1/2	Orrox Corp.	10	28	6	6 1/2
First Artists	—	—	—	—	Recoton	3	—	1 1/2	1 1/2
Prod.	14	16	4 1/2	4 1/2	Schwartz Bros.	6	1	1 1/2	2 1/2

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

Top Honolulu DeeJay Files For Bankruptcy

HONOLULU — Hal Lewis, KGMB-AM's key personality at a reported \$6,000 a week salary, has filed for bankruptcy. Lewis, an institution in Hawaii radio, claims he cannot pay his debts totaling \$1,353,438.93.

Lewis, known as "Aku," is in dept to the THC Financial Corp. for

\$890,866.90 and that company is also bankrupt.

Among his other debuts: \$93,825.41 in delinquent federal income taxes for 1977 and 1978; \$75,000 to KGMB Inc. and \$20,000 to the station now known as K-59.

Lewis is one of the nation's highest paid disk jockeys.

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Billboard SALES BAROMETER

LPs

	UP	DOWN	STABLE
LAST WEEK	34%	24%	42%
PREVIOUS WEEK	54%	12%	34%

SINGLES

	UP	DOWN	STABLE
LAST WEEK	29%	29%	42%
PREVIOUS WEEK	43%	12%	45%

PRERECORDED CASSETTES

	UP	DOWN	STABLE
LAST WEEK	50%	18%	32%
PREVIOUS WEEK	46%	10%	44%

PRERECORDED 8-TRACKS

	UP	DOWN	STABLE
LAST WEEK	8%	50%	42%
PREVIOUS WEEK	17%	44%	39%

BLANK TAPE

	UP	DOWN	STABLE
LAST WEEK	32%	21%	47%
PREVIOUS WEEK	53%	11%	36%

BUSINESS OVERALL COMPARED TO LAST YEAR

	UP	DOWN	STABLE
LAST WEEK	29%	29%	42%
PREVIOUS WEEK	32%	29%	39%

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

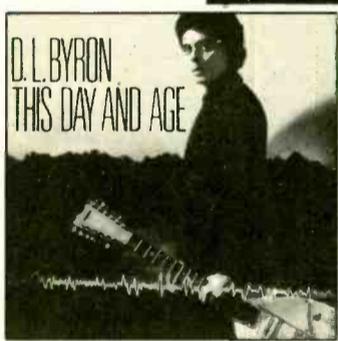
D.L. Byron.

Somewhere between the rock 'n' roll you remember... and rock 'n' roll you'll never forget.

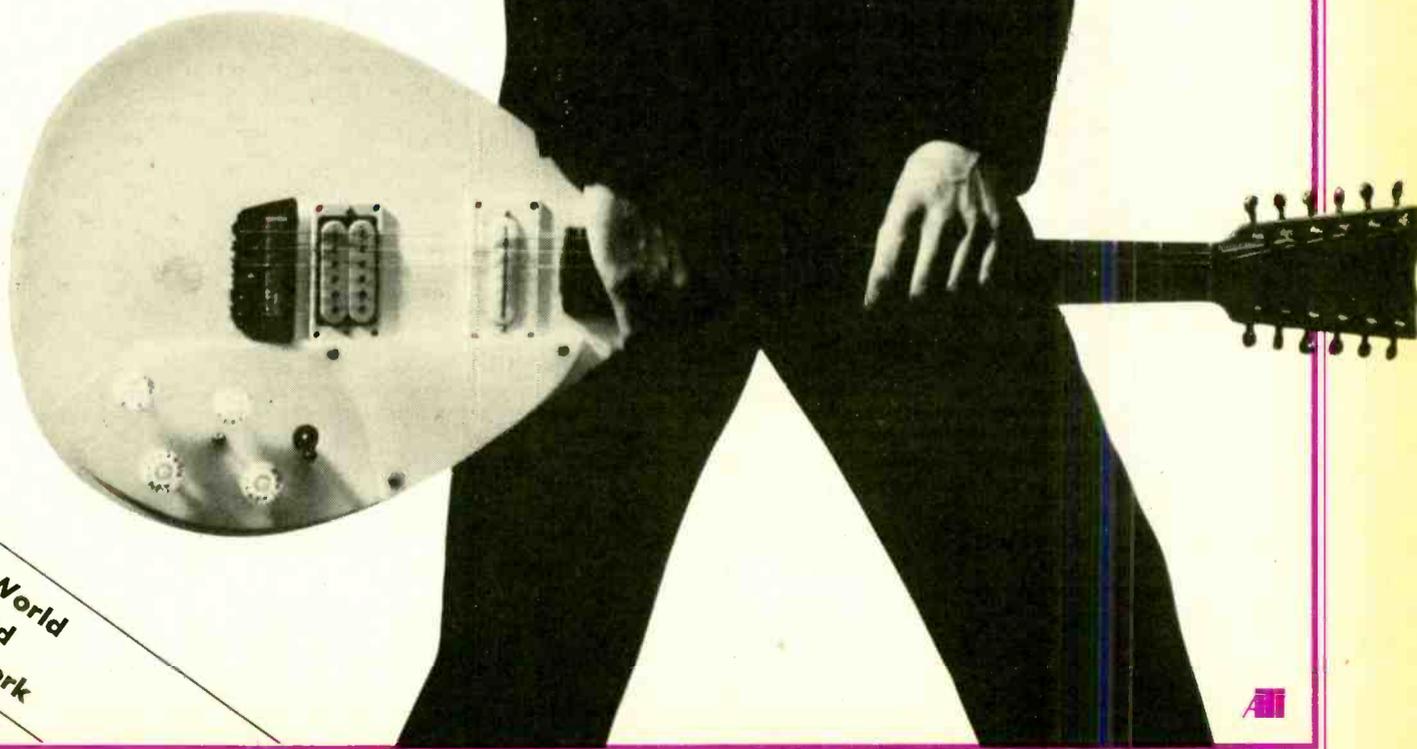
Every once in a while, an artist comes along who makes all the right connections. Full of pride, passion and energy, D.L. Byron, with his debut album, is already being recognized as that kind of force.

Radio responded instantly with over one hundred adds in one week, and the reviews are glowing. The word is out: This Day And Age is the rock 'n' roll you may have given up hoping for. And it's right on time.

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Jon Small.
On Arista Records
and Tapes.



AB 4258



#2 Most Added Album—Record World
#3 Most Added Album—Billboard
#2 New Action Album—Album Network

ARISTA

ATI

Jon Small Management

Radio Activity Helps Arista Jazz Success

By RICHARD M. NUSSER

NEW YORK—Increased radio activity and the success of the label's GRP imprint are credited with helping Arista Records put eight albums on this week's Jazz LPs chart.

The accomplishment is significant, considering that the artists are relatively young and Arista is an independent label. CBS, for example, including its Associated Labels, has 10 LPs on the chart, all by jazz veterans with few exceptions. The rest of the chart is split among the WEA labels, Capitol, Inner City, MCA, Fantasy and 20th Century-Fox.

Arista's director of jazz, Steve Backer, says the addition of Bob Gooding as national jazz promotion director is a deciding factor in gaining "across the board visibility through airplay" for its jazz roster.

"Airplay is the springboard to sales," Backer adds. "That's all there is to it. The other factor is the GRP deal, particularly from an AOR point of view." Backer says Arista's distribution deal with producers Dave Grusin and Larry Rosen "is the most significant deal in crossover jazz in the last couple of years."

"They're right on the money in determining where the commercial jazz marketplace is going," he believes. "They're flexible and dynamic enough to understand the changes the market goes through and to change with it."

For his part, Gooding credits "solid radio reaction" to the Arista jazz line, from fusion artists such as Angela Bofill and Hiroshima to the likes of guitarist Larry Coryell. Gooding has been with the label for four months.

Prior to joining Arista he was with Tomato Records and before that was a programming director with the then WCOL-FM in Columbus, Ohio, where he was instrumental in bringing the station from a 1.2 Arbitron share of market to a 7.8 with a jazz flavored AOR mix.

Gooding notes that the stations that regularly program jazz are garnering bigger audiences now than ever before, helped by the fusion trend, and that some AOR stations are introducing jazz into their programming.

Gooding says one of the most important factors is that some Top 40, or progressive r&b stations, are devoting a portion of their programming day exclusively to jazz.

"These stations have huge audiences to begin with, so when they drop a jazz program into the lineup the audience generally stays tuned," he says. "So we are benefitting by an awareness factor that is growing each day."

Among the stations Gooding cites are WHUR-FM and WMAL-AM in Washington, D.C.; WQXI-FM, Atlanta; KREM-FM and KINK-FM, in Spokane and Portland, Wash.; and WCAU-FM, Philadelphia.

NBC-TV 'Big Show'

LOS ANGELES—Steve Allen will host and Dionne Warwick will be among the stars on NBC-TV's new "The Big Show" variety program debuting Feb. 26. The weekly 90-minute series is NBC's first big push in the variety area. Oldtimers may recall that the last major variety show on NBC Radio in the mid 1950s was also called the "Big Show" and aired Sunday evenings with Tallulah Bankhead as the host.



CLASSIC GOLD—Dick Asher, deputy president and chief operating officer of the CBS Records Group, and Bruce Lundvall, president of the CBS Records Division, present conductor Leonard Bernstein, and Oakey Evans, director of the Mormon Tabernacle Choir, with gold records for "The Joy Of Christmas." The record was only the eighth classical record ever certified gold by the RIAA. Seen from the left: Lundvall, Evans, Bernstein and Asher.

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STEELERS, PIRATES

Pittsburgh Sports Key Disk Success

By JOHN MEHNO

PITTSBURGH—To become a hit here, a record has to get exposure in one of three areas—radio, discos or Three Rivers Stadium.

The success of the baseball Pirates and National Football League Steelers has also translated into unexpected success for local retailers.

The biggest hit to come out of the Steelers' four Super Bowl victories is Jimmy Pol's "Steeler Fight Song." Pol is actually Jimmy Psihoulis, a radio station owner and the fight song is actually the "Pennsylvania Polka" with a new set of Pol-written lyrics that pay homage to the Steelers.

It was recorded locally in less than two hours and released through the National Record Mart's 65 stores. The label is called National Record Mart Records. The 1979 version is the third edition of the song. Originally done in 1973, the song is updated to reflect past Steeler successes and eliminate dated references.

Jason Shapiro of National Record Mart says the record, which has generated nationwide mail-order business, has sold between 75,000-100,000 copies.

"As long as the Steelers keep winning, it keeps selling," says Shapiro.

Despite a number of similar efforts, Pol's record is the one that's gained the widest acceptance. The most notable competitor this year was "Steel It, Steelers," a disco tribute recorded by Freddie Waters on the Kari label.

The Pirates' World Series victory gave Sister Sledge's "We Are Family" on Cotillion a boost since that song was adopted as the official anthem of the team by decree of captain Willie Stargell.

"Family" was played over the public address at virtually every Pirate home game from midseason on and it didn't hurt when the Pirate wives climbed to the roof of the dugout to do a spontaneous dance to the song during the nationally televised playoffs.

Local retailers kept the record in stock long after its normal chart run had ended. Like the "Fight Song," "We Are Family" crossed the traditional barriers for airplay. It was played on virtually every local station, including country and AOR outlets.

The Pirates also pursued the theme of superiority through McFadden and Whitehead's "Ain't No Stoppin' Us Now" and even dredged up the Dave Clark Five's 1965 hit, "Catch Us If You Can."

Sister Sledge was on a European tour during the World Series but will be on hand when the Pirates open their season in April. The group has been booked for a club appearance here that coincides with the start of the baseball season.

The most blatant effort to cash in on the Pirates' success was turned in by a department store. It promoted copies of the "We Are Family" single as Pirate souvenirs, stuffed the record in a sleeve that featured a black and white team photo and charged \$3.

No-Return Plan Set For MCA Videocassette Bow

By JOHN SIPPEL

LOS ANGELES—MCA Distributing will bow its first videocassette release in April, with a sales policy that offers 30 day net billing and a no-return policy.

Al Bergamo, MCA Distributing president, stresses that a title-for-title exchange will be allowed on defective product.

"Who needs the return policy when we have only 25, 50 or 100 movie titles?" Bergamo says. "Those titles are proven. They were released with literally millions in promotion and advertising support."

While detailed provisions have not been firmed across-the-board, Bergamo states separate retailer and

subdistributor pricing classifications will be established.

The presumed 20 to 25 movie videocassette release will be broken down into a three-tier pricing, with premium, feature and classic feature films at graduated base prices.

Bergamo says that MCA Records sales persons would sell videocassettes to their normal accounts. He and executive vice president Sam Passamano Sr. are presently assembling a new additional sales staff of 20 to 30 persons who will concentrate on non-record accounts in the U.S.

As for MCA DiscoVision video-
(Continued on page 38)

No Recession For New Mo. Retailer

By JEAN WILLIAMS

LOS ANGELES—At a time when some major retail record outlets are reporting slumps, a newly opened shop in Columbia, Mo., is boasting brisk business on a shoestring budget.

"Because I didn't have a lot of money to start the business, I had to come up with alternative advertising methods so I hit the streets," says Walter Anderson, owner of the Record Rack.

Record Rack, which opened less than six months ago, stocks primarily black-oriented music. "It's the only such shop in the area but

people didn't automatically come here to buy records," says Anderson.

"There's a lot of foot traffic coming past my store so I started giving out handbills on the street. I located all the civic and social groups in Columbia and the surrounding areas and sent letters to them, then word-of-mouth advertising through these groups began to spread.

"I sponsor dances," he continues, "and at the dances I have LP giveaways, while handing out flyers advertising my shop and the record company providing the albums. To-
(Continued on page 31)

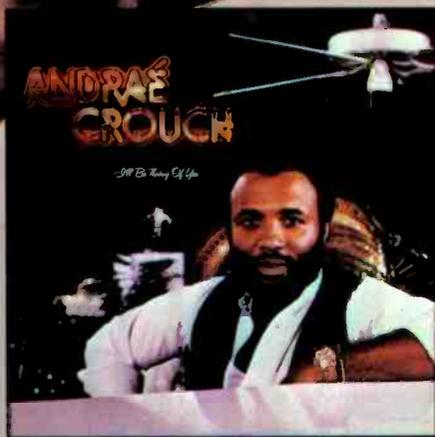
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Vol. 92 No. 6

The Grammys & Rock'n'Roll

By GEORGE SIMON

Bud Prager's comments regarding the Grammy Awards in "Rock'n'Roll: Neglected Giant" (Billboard, Jan. 26, 1980), are quite interesting. And they're also quite surprising.

Charging discrimination by the Academy toward rock, he states: "1979 was the first year that the Grammys (sic) included a rock category." He is mistaken.

From 1961 through 1964, the awards included a best rock and roll recording category. Beginning in 1965 the Academy began its rock coverage by establishing four categories labeled contemporary (rock and roll). Then in the early 1970s, rock was specifically cited in our overall pop categories, which we called pop, rock and folk.

Throughout those years, highly deserving rock artists like the Beatles, the Eagles and Fleetwood Mac won numerous Grammys and many more rock performers appeared on our final nominations lists. This year, of course, even more rock recordings have been nominated because the Academy has established four separate rock categories, so that rock performers will receive recognition.

But what bothers me most about Prager's comments is his emphasis on sales rather than on quality when it comes to the Grammys. He faults the Academy for not recognizing more top-selling groups and cites several instances when our members selected a less successful group (successfully, financially, that is) over one that had sold many more records.

Now, one thing we have always stressed to our members is that they should not be swayed by popularity or by charts or by sales figures awards or rewards, or whatever you want to call them. Those have been covered very well for many years by RIAA and NARM, two groups that, unlike the Academy, are primarily concerned with sales and popularity.

The primary purpose of the Grammy Awards (and I'm sure that Bud Prager, who has been an Academy member since

Academy's 1st rock'n'roll category dates back to '61

1965, must know this, but may have forgotten it when he wrote his piece) has always been to recognize and encourage artists and technical creativity within the recording field. (Note that for our purposes we prefer "field" to the more commercial sounding "industry.") Of course, if performers that win Grammys also happen to be best sellers, as many often do, that's fine with the Academy. But the most important criterion that we want our voters to consider is quality.

Now, not everyone, including some within the Academy, has always agreed with the results of the votes of our close to 5,000 members who receive ballots. That's easily understandable and, in fact, is to be expected.

One thing that has always fascinated and, in fact, sometimes even inspired me through my 19-year association with the Academy, is the diversity of opinion on all sorts of subjects, not just the Grammys, that is expressed by our members. This has become especially impressive during our annual national trustees meetings, when representatives of all our seven chapters engage in all sorts of spirited discussions on all sorts of subjects, including, of course, the Grammys.

Every year, a large portion of these three-day meetings is devoted to a review of the categories, and just about every year we

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.



George Simon: "We appreciate Bud Prager taking time out to tell us how he feels."

have seen changes that fortunately reflect rather accurately what has been taking place in the recording field. This year, for example, in addition to including four new rock categories, the trustees also opted for new disco and jazz/fusion categories. And who knows what they'll do next year.

Just as our trustees may not always agree on everything, so do our members. Some are jazz oriented. Others prefer rock. Still

others are deep into classical music, while others may prefer country music. Then we have those who are more into MOR, or inspirational or gospel music.

One thing that they have in common, however, is that all of them have actively engaged in one way or another—as singers, instrumentalists, producers, engineers, composers, arrangers and so on—in creating recordings. Such participation is an absolute prerequisite for anyone to be permitted to vote for the Grammys. I know of no other awards in our field whose selections are based solely on the votes of one's peers. And that to me is extremely important.

One of the reasons that the Academy has been able to survive and thrive as well as it has, has been the continuing interest and devotion on the parts of so many members who contribute, always as volunteers, to the running of the organization.

We appreciate those who care about where we are going, and why and how.

We even appreciate Bud Prager taking time out to tell us how he feels, even though all of us may not agree with him. And perhaps there are some who aren't even members who would like to see us do things differently. To them we issue a hearty invitation to become involved, for we welcome new members and new ideas.

Joining the Academy is a relatively simple process. We have chapters in seven different cities—Los Angeles, New York, Chicago, Nashville, Atlanta, San Francisco and Memphis—and anyone can get details about how to join simply by phoning the chapter office nearest him or her.

What's important to realize is that the Recording Academy has changed a great deal during the past 23 years. And it will continue to change. And for those who would like to see specific innovations, we remind them that it is the easiest thing in the world to criticize destructively from the outside, but it's much more effective to do so constructively from the inside.

Of course, the only things that I'm sure the Academy will never change are the criteria for its Grammy Awards selection. Others may go on the merry commercial way and focus on sales and popularity, and by doing so they serve a distinct service to the recording industry.

But the Academy has been, is now and, I'm sure, will always be concerned primarily with quality and with artistic and technical achievements. This is why creative members in the record-

Quality, not sales, is the most important criterion

ing field, through the Academy, instituted the Grammy Awards in the first place—23 years ago.

And these are the same qualities which we expect to be recognized this coming Feb. 27, when the envelopes are opened at our Grammy Awards telecast on CBS and someone announces, "... and the winner is ..."

George Simon is special consultant to the National Academy of Recording Arts & Sciences.

Letters To The Editor

Dear Sir:

I bought the Eagles' "The Long Run" the week it was released. I was mad that the lyrics weren't included with the album. But the inner sleeve said to write away for the lyrics, which I did.

Days passed, then weeks and now months, and I still haven't received them. I have written a second letter to Asylum, and am still waiting.

My point is that so much fuss is being made on the airplay issue that record companies are missing the point. Customers should be given what is promised, not only lyrics, but good product including album sleeves that don't fall apart after the album is opened. Then we wouldn't mind paying \$8.98 for their albums.

Mike Smith
Drexel Hill, Pa.

Dear Sir:

It seems to me that more fuss is being made in the general (as opposed to trade) press about the firing of Tracey Sterne of Nonesuch Records than was made of Clive Davis' dismissal from a somewhat larger company. I think the fuss is deserved.

Davis, God bless him, made and still makes profits; but Tracey Sterne made music that will last, and a label which, after her going, probably won't. Here's hoping that she will soon get the chance at some other label.

Ivan Berger
New York City

Dear Sir:

This letter is in reference to Philip Lasky's commentary (Jan. 19) on the so-called mishandling of promo-

tional goods in retail stores. Maybe he could tell retailers, such as myself, what better use these promotional records could be put to after they've been promoted.

Any record in our playbin is replaced after a certain amount of time with a more recent album. Playing these promotional records is a great service to the artists and publishers, but after they've served their purpose there are only a limited number of ways to dispose of them.

The manufacturers don't want them back, so what choice do I have but to give them away or take them home. The notion that anyone is being hurt by this practice is an obvious misinterpretation of the entire situation.

Alice A. Aloni
Brooklyn, N.Y.

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Black Radio, Disco-Salsa Show Growth In Southern Fla. Market

By SARA LANE

MIAMI—Black radio and disco-salsa with Spanish announcers is growing in this market and in Fort Lauderdale-Hollywood while country in Southern Florida is hurting.

These are the disclosures in the October/November Arbitron ratings which shows black WEDR-FM climbing in overall share from 4.7 to 5.3 and disco-salsa WQBA-FM (Super Q) jumping from 2.1 to 3.9 despite the introduction of the format only a month before the rating period.

WEDR program director Jerry Rishkin says his station's success is due to "consistency. I think a lot of stations make a lot of changes. We're strictly r&b. We've had the same jocks in the same positions for three or four years now and that's one advantage we have over other stations." One of those veteran jocks, Hughie Anderson, who handles morning drive, climbed from 3.4 to 4.8 share.

Adds Rishkin: "WFDR didn't do any promotions during the past six months, nor did it give away albums or hold contests. We just concentrated on good music."

With WQBA-FM only on the air with its current format for a month before the Arbitron, program director Julio Mendez reasons that the station has only begun to build an audience, "an 18 to 30 year old audience," he adds.

Mendez continues, "The station sounds much better technically now. We think in the next survey we'll do even better." He adds the staff is "more mature, more sure of themselves," than when the fall ratings were measured.

Mendez is particularly proud of Martica, a 17-year-old woman jock in afternoon drive, who registered a 5.4 share, up from 2.8 in the spring. "A lot of kids tune in when they get out of school and Martica relates particularly well with them," Mendez says.

Country lost an outlet here just before the rating period. WGMA-AM switched to contemporary music a week before the Arbitron. The station fell from a 1.9 to a .4, but music director Barry James isn't concerned. "We went from country to contemporary, a singles-only format, thereby blowing away the entire audience. With that kind of change I can't see how we could have retained any of the old listeners. We're looking at the .4 as an increase since we started with an entirely new audience."

Country-formatted WWOK-AM program director Colleen Cassidy, who's been on the job for a month,

says she can not explain the drop in her station's ratings from 2.8 to 1.7, but she points to a signal coverage problem and questions the accuracy of Arbitron.

She discounts the crossover of country into contemporary and MOR formats. "I don't think crossover has anything to do with ratings. If anything it will benefit us," she says.

Reasons Cassidy: "People who think of country as Conway Twitty and twanging will realize it's good music and not just a bunch of hillbillies."

WQAM-AM, which a year ago enjoyed a 3.2 with a young rock audience, is rebuilding from a 1.8 in the spring to a 1.9 for the fall. "We are changing our demographics, we've gone more adult," says program director Dave Ryder.

Chi Stations Compete With 'Rock Trips'

CHICAGO—Chicago is being bypassed on Pink Floyd's 1980 U.S. tour itinerary, but the group's concerts are receiving intense radio promotion here.

With leading rock stations locked in heated competition following the latest ratings book, three leading rock outlets have hitched their promotions to the group's 1980 tour. They're each offering to fly listeners to Floyd concerts being held in other cities.

Stations involved are WLUP-FM, WMET-FM and WLS-AM. And WEFM-FM is expected to begin airing a contest with the same prize in the near future.

These combined contest promos could send more than 40 Chicago area listeners to concerts taking place in either New York or L.A.

Leading FM rocker WLUP is arranging airfare for more than 30 listeners, according to Mitch Michaels, program director.

"We're sending 30 to 35 persons for a show on Feb. 10th," explains Michaels. Airfare and concert tickets will be paid for by the station.

While some contests have support from CBS, Michaels claims there is no label underwriting of the station's promotion. Tickets have been purchased directly from L.A. promoters Wolf and Rismiller, reportedly.

At WMET-FM, the Pink Floyd concert trip is part of an ongoing "World Tour" promotion. Round trip airfare for two, \$100 cash and concert ducats are being offered to the winner.

The "World Tour" promotion, underway since last summer, already has sent couples to England, Florida, California, Georgia and New York to attend rock performances.

At WLS, 78 "The Wall" albums will be handed out to station callers in the competition's preliminary round. Station will send one of the album winners—selected in a drawing—to a Feb. 24 Nassau Coliseum performance in New York.

A Pink Floyd concert package also is the prize in a promotion planned by WEFM-FM. A source at the station says the promotion tentatively has backing of CBS Records.

"We're not playing heavy rock'n'roll anymore," he explains as he expresses the hope that "the new adult contemporary direction we're taking will bring better ratings."

Mellow rocker WWWL-FM (Love-94) moved from a 2.5 to a 2.8, while its morning team of Greg Budwell and Keith Allen climbed from 2.0 to 2.9.

Program director Rick Peters claims he has "one of the most creative announcers" in Budell, who works closely with DJ Allen. "We're not super-personality oriented, but we try to relate on an everyday level and that has a lot to do with our ratings increase."

Eighteen months ago WKQS-FM was sold and program director Don Mansfield came in with the new ownership. "KQS was a commercial religion station and was at the bottom, but we're gradually increased our ratings with a beautiful music format," comments Mansfield.

The station moved from a 4.2 to a 6.8. Mansfield praises his staff and singles out DJ Chuck Parmale, who has "been in the business for 35 years and has held only three jobs."

Tom Daren, program director of WFTL-AM, says that while the MOR outlet didn't go up in the ratings, it didn't go down either. "We stopped the slide," Daren says, referring to a decline from 9.1 two years ago to 6.1 a year ago to a current 4.5, a share figure it also registered in the spring.

SAN DIEGO RATINGS

KPRI Makes Move

SAN DIEGO—"We were dealing with a situation in the last diary (April/May) in which either AOR stations were unfairly sampled or the stations themselves weren't serving the rock culture."

So comments KPRI-FM program director Ernesto Gladden on the October/November arbitron. KPRI is just a hair behind the leading AOR rocker in the market KGB-FM. KPRI has a 5.6 share while KGB-FM has a 5.7 in the latest ratings.

KPRI's strong showing is due in a large part to 7 p.m. to midnight jock Bree Bushaw, who has the highest share in the market, 7.9, beating out KGB's Greg Faulkner who scored a 6.9. Bushaw is up from 5.0 in the spring, while Faulkner is off from 8.4. KPRI had a 4.1 in the spring compared to KGB's 4.4.

The growth of these stations shows a trend to personality radio since the other AOR in the market, XETRA-FM, which beams in a signal from Tijuana, Mexico, is down with a format which features little talk, often only four-second breaks between records, it is down from 4.8 to 4.4.

Beautiful music KYQY-FM, which changed its call letters from

Move For KEAM

LOS ANGELES—KEAM-AM, which mixes MOR inspirational music and Christian programs, is moving its offices to 117 Nederland Ave., Nederland, Tex. KEAM serves the Beaumont-Port Arthur-Orange, Tex., area.

KOZN is the top ranked station in the market with a 7.7 share. The station grew at the expense of beautiful music KEZL-FM, which slipped from 5.3 to 4.5.

Disco KITT-FM is down in all categories though its audience picks up slightly at night. From 7 p.m. to midnight, KITT registers a 3.7 while from 6 a.m. to 10 a.m. it has a 1.6.

Police & Rush Concerts Taped By NBC Source

NEW YORK—NBC's new network aimed at 18- to 34-year-olds called the Source, is lining up the Police and Rush for special concerts on the hookup.

The Police concert will be broadcast this month and Rush will be taped in St. Louis this month for broadcast at a later date.

The network, which began with WYSP-FM Philadelphia in October now has 76 affiliates signed up. The concerts have been pulling more than just affiliates. The Santana concert in October was carried by 206 stations and the Todd Rundgren concert on Jan. 1 was aired by 207 stations.

Executive vice president of NBC's radio networks Dick Vern reports that the Source is now coming up with 85 productions a week, many of them shorts such as the rock star interviews "One Minute With . . ."

ANNUAL BILLBOARD COMPETITION

Houston, S.F. Stations Pinpoint Top Winners Of Radio Awards

• Continued from page 3

other categories:

Rock station of the year for medium markets: WAPE-AM Jacksonville.

MOR station of the year for medium markets: WFTL-AM Fort Lauderdale, Fla.

Country station of the year for medium markets: KRAK-AM Sacramento, Calif.

Rock personality of the year for medium markets: Don Geronimo of WNDE-AM Indianapolis.

MOR personality of the year for medium markets: John Douglas of WGOW-AM Chattanooga.

Country personality of the year for medium markets: Walt Jackson of WMPA-AM Memphis.

Rock program director of the year for medium markets: Paul Sebastian of WAPE-AM.

MOR program director of the year for medium markets: Mike Harvey of WFTL-AM.

Country program director of the year for medium markets: Alan Furst of WBAX-AM Wilkes-Barre, Pa.

Rock station of the year for small markets: WRCN-AM-FM Riverhead, N.Y.

Debut On KXLU

LOS ANGELES—KXLU-FM here has debuted "Saturday Night Blues," a program which specializes in blues music on Saturdays at 7 p.m. The hour show is hosted by Mary Godges, a KXLU disk jockey.

MOR station of the year for small markets: WDIF-FM Marion, Ohio.

Country station of the year for small markets: WXYQ-FM Stevens Point, Wis.

Rock personality of the year for small markets: Jonathan Doll of KMGK-FM Des Moines.

MOR personality of the year for small markets: Tie between Gene Walker of WTRC-AM Elkhart, Ind., and Stan Deutsch of WSUL-FM Monticello, N.Y.

Country personality of the year for small markets: Big John Anthony, who has been with WLIW-FM Montgomery, Ala., but is now with WJEZ-FM Chicago.

Rock program director of the year for small markets: Pat Martin of WSPT-AM Stevens Point, Wis.

Country program director of the year for small markets: Big John Anthony.

Military air personality of the year: Sgt. West Wilson of AFN Spain.

Top special program in a major market: "CBS-FM Remembers Elvis," produced, directed and narrated by Jack Miller for WCBS-FM New York.

Top special program in a medium market: A tie between "Barney Keep Farewell Show," produced by Eric Norberg for KEX-AM Portland, Ore., and "Top Choice Awards," produced by Sam Davis for WIRE-AM Indianapolis.

Top special program in a small market: "Morry Shuman Second Anniversary Show," produced by Morey Shuman for WMOA-AM-

FM Marietta, Ohio.

Top special syndicated program: "Opus '78, The Special Of-The-Year," produced by Dick Starr for Starr Studios.

Top regularly syndicated program: "American Top 40" produced by Don Bustany for Watermark.

Top chief executive in charge of promotion: Danny Davis of Motown Los Angeles.

National record promotion person of the year: Skip Miller of Motown Records, Los Angeles.

Independent record promotion person of the year: Paul Gallis of Paul Gallis Associates.

Regional promotion person of the year: Gene Demovich of CBS Records New York.

Local promotion person of the year: Holly Patrick of Paul Gallis Associates.

Judging in the radio competition was directed by Kent Burkhart and Lee Abrams of Burkhart/Abrams, Paul Drew of Paul Drew Enterprises, Bob Richer of WNCN-FM New York, Ed Salamon of WHN-AM New York and Dean Tyler, formerly of WNEW-AM New York.

Winners were selected on the basis on air check tapes submitted to Billboard along with written presentations of the station's programming, summaries of its community involvement, promotional and advertising activities, and a ratings history.

Winning record promotion people were selected by ballots printed in Billboard and mailed in by readers.

**RADIO/TV
JOB MART**

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See Page 46

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KFRC-AM Incubator Of Specials

San Francisco Station Producing Six For RKO In '80

By JACK McDONOUGH

SAN FRANCISCO—KFRC-AM has begun the new year as part of an expanding RKO network setup with its main role as producers of music specials.

The station's first effort was a 12-hour special on the 1970s which aired New Year's Day here and on or close to that date on other outlets.

Six music specials are planned for 1980, building on already established shows on Paul McCartney & Wings, Bee Gees, Rod Stewart, Eagles and the Beatles. Music director Dave Sholin's interview with McCartney, one of the most important 1979 pre-network projects, may air again in 1980.

In addition to the full-scale music specials RKO will also be feeding three 90-second "Life Sounds" features brief interviews with up-and-coming music stars to subscribers, as well as an incorporated news format.

All of this is overseen by Jo Interante in New York, director of programming for the network, who went to that post after a long stint at KFRC.

KFRC consistently ranks among the top three stations in the San Francisco market along with KCBS-AM (news) and KGO-AM (talk). Currently the station ranks number 2 with a 5.3 share, tied with KNBR-AM, which in contrast to KFRC's Top 40 dominated format offers softer contemporary along with broadcasts of the San Francisco Giants games.

"There are really three different markets here," notes Sholin. "San Francisco, San Jose and Oakland. This is one of the toughest markets to program to that I can think of. Another thing to remember is that the top four stations here are AM. That's unusual for a major market, especially one with as many progressive listeners as San Francisco."

Sholin in fact cut his radio teeth in his native South Bay area before coming to KFRC in 1974 where Les Garland, the program director, joined him in 1977 after stints with Drake and CKLW-AM in Detroit. "One of our first decisions in working together," says Sholin, "was to start presenting a station that was more palatable to the 18-34 range. It was our opinion that the station sounded too young.

"So we removed a lot of jingles and slowed up the rotation and offered more variety in news, specials and community affairs. We had a great cume, over one million, but we wanted to get them to listen longer. It was a slow process but we've achieved a lot of what we intended.

"If the station was an FM it would sound much as it sounds now. Now we take usually half a dozen commercial breaks per hour whereas in 1977 it was 10. Sometimes now we play an hour's worth of records straight, and it certainly is not unusual for us to play three or four in a row.

"We also believe in personalities just as much as other contemporary San Francisco stations that emphasize personalities. Our morning man, Dr. Don Rose, is possibly the best known radio figure in the area."

In addition to Rose in the 6 a.m.-9 a.m. slot, KFRC offers Bob Anthony (formerly with KHJ-AM Los Angeles) 9 to noon; Mark McKay, (who had previously worked four years at KFRC, then went to WRKO-AM Boston, then came back) from noon to 3; J.B. Barron (a former Las Vegas dealer who is, says Garland, "one of the best afternoon jocks I've ever heard"), 3 to 6; Robin Bailey (formerly of KREM-AM), 6 to 10; Terry Nelson (formerly with RKO's WXLO-FM), 10 to 2; and Rick Shaw (WXLO and KLIF-AM Dal-

las), 2 to 6. Principal weekend jock is Don Sainte-Johnn. Those ranks include six former program directors.

The jocks, says Sholin, have 60% of the choices preslotted. "with 40% freedom. But sometimes it's 100% their own opinion if they have a strong inspiration that a certain record would work better.

"We are system freaks and we use computers but we don't believe in computerized radio. You could air-check this station for a week and not figure out exactly what we're doing."

Sholin says there are nine format clocks that affect the weekday programming, depending on the hour of day. "We definitely believe in dayparting. In 1980 you have to. But it's not always a matter of tempo. Certain older songs will work in many dayparts. You'll hear 'Jumpin' Jack Flash' at 10 a.m. on KFRC because a lot of housewives listening then remember it as a hit from their younger days."

Sholin says the station is "about 50% oldies, which mostly get played midday. At night we're 90% current."

In the area of promotions, Garland notes:

"Our promos maintain the image of the station as a music leader. Right now we're doing a promotion giving away tickets to a concert that's been sold out for weeks, and we're also giving away the top five national LPs with winners getting all five."

"It's also important," adds Sholin, "to give prizes that people can relate to in a different way than just money. So we've given things like house payments and grocery payments, a thousand gallons of gas, a free trip to anywhere in the country. So even if you don't win you can relate to those things because they're things everyone can use."



COMPARING NOTES—WGCI-FM Chicago program director Lee Michaels, right, prepares to interview Elektra/Asylum artist Patrice Rushen about her album "Pizzazz" and the single from the album "Haven't You Heard."

Ratings In St. Louis Shock KSLQ-FM DJ

By KIM PLUMMER

ST. LOUIS—"It's like a cold shower. It's a shock, but it wakes you up."

That's how Michael Wall, morning DJ at rocker KSLQ-FM, describes the station's dramatic drop in the October/November Arbitron, from 6.5 to 3.2 in the average share trends of listeners 12 and above.

Although Wall and partner Guy Phillips (hired in March) were expected to boost the station's ratings, even their drive-time show nose-dived, from 6.0 to 3.4 for listeners 12 and above.

According to Wall, this is the first ratings drop for the comedy duo, who worked XROK-AM in Juarez, Mexico, and KYNO-AM in Fresno, Calif., before joining KSLQ for a reported \$30,000 each.

"We were trying to be too different," Wall says. "We lost our mass appeal by not playing the hits as often as we should."

Another big winner is KXOK-AM, up from 5.5 to 6.2. For the past two years, the station has been shifting its target audience from teens to adults. "That move is paying off. We have the station's best book in years," says program director Lee Douglas.

A big loser, however, is KSD-AM, which recently went from rock to a talk format. Despite the station's drop, from 3.6 to 2.6, general manager Stan Greenberg says he has no plans for any major changes.

As for individual DJs, KXOK newcomer Robert "Wilkie" Wilkin-

son boosted that station's drive time ratings from 4.8 to 6.9.

Other drive-time jocks enjoying stronger shares are WWWK-AM's Chuck Roberts (up from 2.7 to 6.6), KSHE-FM veteran Mark Klose (up from 4.1 to 6.4) and country WIL-FM's Jim Shannon, (from 3.8 to 6.2).

Grammy Gains Radio Exposure

LOS ANGELES—The 22nd annual Grammy Awards will be broadcast via a syndicated radio network through an exclusive production agreement with Los Angeles based Gary Standard Productions.

Produced in cooperation with the National Academy of Recording Arts and Sciences, the radio programming to be aired includes a three hour special that previews the contemporary nominated music and guest artists. This is designed to air the weekend before the CBS televised Grammy Award presentation Feb. 27.

In addition, there are 90-second programs spotlighting Grammy nominees, to air daily beginning 1½ weeks prior to the presentations. Also, reports from the Shrine Auditorium—where the Grammys are held—run throughout the day of the ceremony culminating in a live stereo radio simulcast of the televised awards.

Stations lined up so far include WXLO-FM New York, WFYR-FM Chicago, WCGY-FM Boston, WCAU-FM Philadelphia, WMC-FM Memphis, KVIL-FM Dallas, KSTP-FM Minneapolis, KUDL-FM Kansas City, WASH-FM Washington, D.C., KYA-FM San Francisco and WSIX-FM Nashville.

Distribution is being handled by TM Productions in Dallas.

'Studio 97' Expands

PITTSBURGH—"Studio 97," a disco show heard on adult contemporary WFFM-FM here, has moved to Sunday mornings from midnight to 5 a.m. In addition, it keeps one of its former slots, where the program is heard from 7 p.m. to midnight on Sundays. The show had been heard on Saturdays from 7 p.m. to midnight as well as being part of the Sunday night schedule.

ECLECTIC MIX L.A. Stations KJLH, KACE Air Little Bit Of Everything

By CARY DARLING

LOS ANGELES—Barbra Streisand, Parliament, John Coltrane, Jean Carn, Kenny Loggins, Bob Marley and Barry Manilow may not have much in common musically, but they share one element. Each is programmed on this area's KJLH-FM or KACE-FM, two "black" stations which offer an eclectic mix of r&b, pop, and jazz.

"Several years ago, I was program director at black KDTA-AM Oakland and there was a Carly Simon record out I liked," states Alonzo Miller, for three years music director at Inglewood's KACE-FM. "I said to myself, 'I'm black, I'm not that different from other blacks and I like this record so other blacks would enjoy it too.'"

This policy has been with Miller since. "Our base is r&b but there's a lot of good pop that blacks have never heard. And there's a lot of r&b that whites aren't familiar with," he notes.

Miller purposely has set the programming mix at 20% jazz, 35%-40% pop and 40%-45% r&b. The playlist consists of 54 albums with two to three cuts selected from each LP for airplay. "It's structured. I pick the cuts though I get feedback from the air personalities," Miller comments.

The air talents include Don Savage, E.Z. Wiggins, Butch Mayo, Pamela Robinson, Erin O'Neill and Sheila Eldridge.

Because programming a broad

range of music can lead to bad mixes and incompatible segues, each two weeks the station has a "head session" with the air talents, Miller and program director Cal Shields.

"The jocks bring in tapes of themselves and they will talk about their shows and how to improve them. We critique one another and make sure our blends are all right," states Miller.

The egalitarianism of the playlist pertains to the weekly adds as well. "We try to get a balance. If we add a Parliament, we would then add a Natalie Cole & Peabo Bryson, then perhaps a Barbra Streisand and an Earl Klugh & Bob James," maintains Miller. "We stay away from a lot of the hard funk and rock."

The philosophy of eclecticism is basically the same at Compton's KJLH. "When I first came here in 1973, we realized what we wanted to do would be adventurous," says Lawrence Tanter, program director. "We want to declassify music. Jazz, MOR, r&b, blues—music has always suffered from classification."

KJLH has kept its programming mix despite a recent ownership change to Stevie Wonder's Taxi Productions.

Tanter estimates 85% of the station's format is made by black artists with the remaining 15% by white, Latin or Oriental artists. The station has no playlist and the air personalities have a certain amount of free-

dom in putting together their sets.

"The disk jockeys put the gas in the car and drive it down the highway but I lay down the pavement," says Tanter. His guidelines include rules that music must flow and segues must be compatible.

Air talents at KJLH are Levi Booker, Tanter, Louise Foster, Ted Terry, King Oliver, Tony Valdez, Chase Landers and Eric Reed.

Most recently, reggae, blues and Oriental music have been increased in the programming. Tanter is not worried about alienating his audience.

"If it doesn't work, it doesn't work," he notes. "That's the challenge of radio. We try to be a barometer station. We don't wait for sales figures."

One form of music which has not done well at KJLH is disco. "We're locked in between two disco stations so we have to be the alternative," he reasons.

The target audience is the 25-49-year-olds, slightly older than KACE's targeted 24-35-year-old, and Tanter claims there is a good mix of men and women. "Women call for Coltrane. Men call for the O'Jays. It's a good mix," he says.

Neither station is near the top of the ratings heap but this may have less to do with the public's rejection of mixed formats as low signal strength, and in KJLH's case, little advertising.

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Radio Programming

BILLBOARD ARBITRON RATINGS

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

DETROIT OCTOBER/NOVEMBER 1979

FORMATS	AVERAGE QUARTER HOUR—METRO SURVEY AREA											FORMATS	SHARES—METRO SURVEY AREA													
	TOTAL PERSONS 12+	TOTAL PERSONS 18+	MEN					WOMEN					TEENS 12-17	TOTAL PERSONS 12+ %	MEN					WOMEN					TEENS 12-17 %	
			18-24	25-34	35-44	45-54	55-64	18-24	25-34	35-44	45-54				55-64	18-24 %	25-34 %	35-44 %	45-54 %	55-64 %	18-24 %	25-34 %	35-44 %	45-54 %		55-64 %
AOR	576	436	191	89	21	7	3	75	31	10	7	0	140	AOR	9.6	39.6	14.0	5.2	1.8	13.1	5.0	2.2	1.5	22.1		
AOR	833	605	197	166	14	2	0	149	58	6	6	1	228	AOR	14.8	44.1	27.9	3.9	0.6	26.3	9.3	1.4	1.2	36.7		
BEAUTIFUL	987	955	8	60	87	104	71	65	90	78	148	107	32	BEAUTIFUL	16.5	1.6	9.5	21.7	26.9	11.4	14.6	17.4	31.6	5.0		
BEAUTIFUL	679	672	11	23	56	60	56	18	79	67	123	77	7	BEAUTIFUL	12.1	2.4	3.8	15.7	17.7	3.2	12.5	16.5	24.9	1.2		
BLACK	367	292	32	35	24	11	9	49	45	23	27	19	75	BLACK	6.1	6.7	5.5	5.9	2.9	8.7	7.3	5.1	5.8	11.8		
BLACK	518	394	57	28	12	27	7	79	54	51	48	10	124	BLACK	9.1	12.8	4.8	3.3	8.0	14.0	8.6	12.6	9.7	19.9		
CLASSICAL	51	50	0	12	8	8	6	2	1	1	5	1	1	CLASSICAL	0.8	0.0	1.9	2.0	2.1	0.4	0.2	0.2	1.1	0.2		
CLASSICAL	29	29	0	1	1	7	1	0	4	2	4	1	0	CLASSICAL	0.5	0.0	0.2	0.3	2.1	0.0	0.6	0.5	0.8	0.0		
CONTEMP	1045	906	79	169	58	15	8	217	187	104	39	20	139	CONTEMP	17.3	16.3	26.7	14.4	3.9	38.2	30.2	23.3	8.4	22.0		
CONTEMP	1031	833	62	121	77	37	16	106	189	100	49	39	198	CONTEMP	18.3	13.9	20.3	21.6	11.0	18.8	30.1	24.7	10.0	31.8		
COUNTRY	387	374	10	32	83	29	31	28	41	36	40	39	13	COUNTRY	6.5	2.1	5.0	13.2	7.5	9.9	6.6	8.0	8.6	2.1		
COUNTRY	188	187	2	36	8	23	13	8	15	19	40	11	1	COUNTRY	3.3	0.4	6.1	2.2	6.8	1.4	2.4	4.7	8.1	0.2		
DISCO	98	85	12	19	3	2	0	22	17	4	1	5	13	DISCO	1.6	2.5	3.0	0.7	0.5	3.9	2.7	0.9	0.2	2.1		
DISCO	0	0	0	0	0	0	0	0	0	0	0	0	0	DISCO	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0		
ETHNIC	78	51	1	0	3	5	10	1	0	4	10	10	3	ETHNIC	1.3	0.2	0.0	0.7	1.3	2.9	0.0	0.9	2.1	0.5		
ETHNIC	0	0	0	0	0	0	0	0	0	0	0	0	0	ETHNIC	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0		
JAZZ	190	184	46	45	10	12	5	23	24	8	9	1	6	JAZZ	3.2	9.5	7.1	2.5	3.1	4.0	3.9	1.8	1.9	0.9		
JAZZ	185	177	29	36	20	15	2	21	14	17	16	5	8	JAZZ	3.3	6.5	6.1	5.6	4.4	3.7	2.2	4.2	3.2	1.3		
MOR	636	626	6	39	63	75	83	7	25	63	76	75	10	MOR	10.6	1.2	6.2	15.7	19.4	1.2	4.0	14.1	16.2	1.6		
MOR	1126	1108	28	76	102	91	90	50	94	87	114	105	18	MOR	19.9	6.2	12.8	28.6	27.0	8.9	15.0	21.4	23.2	3.0		
NEWS	362	360	4	18	21	49	55	3	9	9	28	53	2	NEWS	6.0	0.8	2.8	5.2	12.7	0.5	1.5	2.0	6.0	0.3		
NEWS	265	265	2	12	17	24	38	1	6	7	26	36	0	NEWS	4.7	0.4	2.0	4.8	7.1	0.2	1.0	1.7	5.3	0.0		
OLDIES	99	97	5	19	4	21	0	8	25	8	6	1	2	OLDIES	1.6	1.0	3.0	1.0	5.4	1.4	4.0	1.8	1.3	0.3		
OLDIES	61	60	1	11	3	12	0	12	16	5	0	0	1	OLDIES	1.1	0.2	1.8	0.8	3.6	2.1	2.5	1.2	0.0	0.2		
PROG ROCK	271	185	56	38	7	0	2	30	32	4	10	0	86	PROG ROCK	4.5	11.6	6.0	1.7	0.0	5.3	5.2	0.9	2.1	13.6		
PROG ROCK	0	0	0	0	0	0	0	0	0	0	0	0	0	PROG ROCK	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0		
RELIGIOUS	39	36	0	3	5	1	0	0	4	6	5	4	3	RELIGIOUS	0.6	0.0	0.5	1.2	0.3	0.0	0.6	1.3	1.1	0.5		
RELIGIOUS	28	28	0	0	3	1	0	0	0	0	3	3	0	RELIGIOUS	0.5	0.0	0.0	0.8	0.3	0.0	0.0	0.0	0.6	0.0		
TALK	273	271	4	16	5	11	27	6	24	35	29	47	2	TALK	4.5	0.8	2.5	1.2	2.8	1.1	3.9	7.8	6.2	0.3		
TALK	0	0	0	0	0	0	0	0	0	0	0	0	0	TALK	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0		
TOP 40	216	132	17	21	9	8	0	21	29	19	5	2	84	TOP 40	3.6	3.5	3.3	2.2	2.1	3.7	4.7	4.2	1.1	13.3		
TOP 40	0	0	0	0	0	0	0	0	0	0	0	0	0	TOP 40	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0		

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

Contemporary Now Leading MOR In Detroit

DETROIT—The contemporary format has become the most-listened-to format in this market, according to an exclusive Billboard analysis of the Arbitron October/November ratings.

The format, with a 17.3 share of the radio listening audience, edges out MOR, which has 10.6, for the top position. Contemporary had 18.3 a year ago, but MOR has fallen from 19.9 in 1978.

Beautiful music is also showing growth with a 16.5 share, up from 12.1 a year ago. These are followed by AOR, with 9.5, down from 14.8 a year ago; country with 6.5, up from 3.3; black music with 6.1, down from 9.1; news with 6.0, up from 4.7; progressive music and talk, both with 4.5 and both unlisted a year ago; Top 40 with 3.6, no showing a year

ago; disco, 3.3, up from 1.6 and jazz, 3.2, down from 3.3

Among men 18 to 24, AOR has the largest share, 39.6, down from 44.1 a year ago. But men 25 to 34 prefer contemporary for a 26.7 share, up from 20.3. Among men 35 to 44 beautiful music and contemporary are almost tied with 21.7 and 21.6 respectively. Men 45 to 54 prefer beautiful music with a 26.9 share.

Contemporary is a big favorite among women capturing the 18 to 24 year olds, the 25 to 34 and the 35 to 44 with 38.2, 30.2 and 23.3 shares, respectively.

Only women 45 to 54 prefer beautiful music by the largest share, 31.6, up from 24.9 a year ago. Teens divide between AOR and contemporary giving the first a 22.1 share and the latter a 22.0.

In terms of listeners per average

quarter hour contemporary has the most with an estimated 104,500, up from 103,100. The fact that listeners have gained while contemporary's share has dropped indicates that total listening has gone up in this market.

Beautiful music comes next with

an estimated 98,700, up from 67,900. This is followed by MOR with an estimated 63,600, down from 112,600; AOR with an estimated 57,600, down from 83,300; country with an estimated 38,700, up from 18,800 and black with an estimated 36,700, down from 51,800.

It's Traditional R&B Getting More Airplay

Continued from page 1

40. We play what's selling. Sure we play the Bar-Kays, but we also play Kenny Loggins. We don't play Led Zeppelin and hard rock, but we do play enough new wave to have an image. We play M's 'That's The Way Money Goes.'

The story is similar at WKTU-FM and WBLS-FM both New York. WKTU no longer promotes itself as "Disco 92," and WBLS no longer pushes "Disco And More." Both stations broadened their playlists and now include a wider range of black artists.

WBLS is promoting "The Sound Of The '80s" and WKTU's program director Paul Zarcone says his station is now in a "progressive urban" format (Billboard Dec. 8, 22, 1979). White does not even find the term "urban" acceptable to describe his format. WZZD-AM Philadelphia also has

broadened its disco playlist to include more r&b, but music director Mark Serpas says, "We're just playing what's popular in town." Meanwhile, WHAT-AM Philadelphia, which has long been associated with black programming, has dropped talk and is now another outlet for black music.

Just about any station that had been doing disco and has not switched its format to something else has broadened to include a greater variety of black artists.

On the coast, KACE-FM and KUTE-FM, for example, have modified their emphasis on disco to include more commercial black music. KJLH-FM, also in the L.A. area, continues its soul and jazz emphasis with more of a popish flavor than jazz or blues. And KGFJ-AM is a well rounded black music station with some traces left of disco.

Pro-Motions

LOS ANGELES—Jimi Fox, national promotion manager West Coast for Mercury Records, set up a tribute to George Burns over adult contemporary KMPC-AM Los Angeles. On "Super Bowl Sunday," Jan. 20, while it was broadcasting the football game, KMPC wished Burns a happy 80th birthday. At 12:15 p.m. and 2:15 p.m., the station played Burns' latest single "I Wish I Was 18 Again."

Soft AOR KYA-FM joined the

San Francisco Examiner in sponsoring a Joan Baez, Grateful Dead, Carlos Santana and Jefferson Starship show at the Oakland Coliseum Arena Jan. 13. Proceeds from the event went to the Cambodian Emergency Relief Fund.

The KEX-AM Portland, Ore., promoter of the Year award has been given to Stan Foreman of Capitol Records in Seattle.

Vox Jox

By DOUG HALL

NEW YORK—GCC Communications national program director **Steve Rivers** has promoted **WIFI-FM** production manager **Bill Gamble** to program director at **WEFM-FM** Chicago. He also named two new music directors.

Liz Kiley, disk jockey on **WIFI** and formerly of **WABC-AM** New York and **WPGC-AM-FM** Washington, has been promoted to music director at **WIFI**. **WEFM** jock **Jackie Robins** has been promoted to **WEFM** music director. Both stations are owned by **GCC**.

★ ★ ★

Ted Ferguson has been appointed program director of **KWST-FM** Los Angeles. He comes from **WABX-FM** Detroit. Both stations are owned by **Century Broadcasting**. **Ferguson's** move comes following **Steve Downes** stepping down as operations director to concentrate on his 6 to 10 p.m. shift.

John Duncan has joined **WABX** as **Ferguson's** successor. He previously held positions at **WRUF-AM-FM** Gainesville, Fla., **WQXM-FM** Tampa and **WAAF-FM** Worcester, Mass.

★ ★ ★

KOFM-FM Oklahoma City p.d. **Mike Miller** has a new on-air lineup: **Miller**, from 6 to 9 a.m.; music director **Chuck Morgan**, from 9 a.m. to noon, **Jerry McCall**, from noon to 3 p.m.; **Pat Murphy**, from 3 to 6 p.m.; **Ken Barlow**, from 6 to 10 p.m.; **Lee Taylor**, from 10 p.m. to 2 a.m. and **Jeff Edwards** from 2 to 6 a.m.

Eric Margolis joins **AOR WSAI-FM** Cincinnati as music director. **Margolis** was programming assistant at **WPIX-FM** New York. ...

Bubbling Under The HOT 100

- 101—RAVEL'S BOLERO, Henry Mancini, Warner Bros. 49139
- 102—YOU KNOW HOW TO LOVE ME, Phyllis Hyman, Arista 0463
- 103—GIMME SOME TIME, Natalie Cole & Peabo Bryson, Capitol 4804
- 104—STEPPIN', The Gap Band, Mercury 76021
- 105—BODY SHINE, Instant Funk, Salsoul 72112 (RCA)
- 106—YOU ARE MY HEAVEN, Roberta Flack with Donny Hathaway, Atlantic 3627
- 107—YOU WON'T BE THERE, The Alan Parsons Project, Arista 0491
- 108—WHITE RHYTHM AND BLUES, J.D. Souther, Columbia 1-11196
- 109—THE VERY FIRST TIME, Michael Johnson, EMI-America 8031
- 110—STAY WITH ME TILL DAWN, Judy Tzuke, MCA 4113

Bubbling Under The Top LPs

- 201—JOHN CALE, Sabatoge, I.R.S. SP 004 (A&M)
- 202—PETER GREEN, In The Skies, Sail 0110 (Rounder)
- 203—THELMA HOUSTON, Breakwater Cat, RCA AFL1-3500
- 204—ROGER McGUINN, CHRIS HILLMAN FEATURING GENE CLARK, City, Capitol ST-12043
- 205—CINDY BULLENS, Steal The Night, Casablanca NBLP-7185
- 206—GEORGE JONES, My Very Special Guests, Epic JE-35544
- 207—FOXY, Party Boys, Dash (TK) 30015
- 208—STIX HOOPER, The World Within, MCA-3180
- 209—PETER BROWN, Stargazer, Drive 108 (TK)
- 210—BILLY PAUL, Best Of Billy Paul, P.I.R. Z2-36314 (CBS)

Morning personality **Larry Kenney** of adult contemporary **WYNY-FM** New York shared his morning program Jan. 28 with New York mayor

Edward Koch. From 8 to 9 p.m., **Koch** hosted the show by playing his favorite songs and taking phone calls from **WYNY** listeners.

John London and **Ron Engleman**, most recently with **KULF-AM** in Houston, join Top 40 **KRTH-FM** in Los Angeles as a comedy team and

air talent. They go on live from 6 a.m. to 10 a.m. though much of the rest of the station's programming remains automated.



Dr. Golden's Egg Diet:

(for a healthy radio station)

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GOLDEN EGG

The Full Service Radio Syndicator

1373 Westwood Blvd.
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California 90028
(213) 475-0817

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Your Name _____
Title _____
Station _____
Address _____
Phone No. _____

Billboard Singles Radio Action

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

Based on station playlists through Thursday (2/7/80)

TOP ADD ONS - NATIONAL

- **KOOL & THE GANG**—Too Hot (De-Lite)
- **TOM PETTY & THE HEARTBREAKERS**—Refugee (Backstreet/MCA)
- **RAY, GOODMAN & BROWN**—Special Lady (Polydor)

D—Discotheque Crossover

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

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

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

KTKT—Tucson

- **THE KNACK**—Baby Talks Dirty (Capitol)
- **CHUCK MANGIONE**—Give It All You Got (A&M)
- ★ **HALL & OATES**—Wait For Me (RCA) 16-9
- ★ **BARRY MANILOW**—When I Wanted You (Arista) 12-8

KQEO—Albuquerque

- **JOHN STEWART**—Lost Her In The Sun (Arista)
- ★ **FLEETWOOD MAC**—Sara (WB) 9-5
- ★ **NEIL DIAMOND**—September Morn (Columbia) 14-9

KENO—Las Vegas

- **RUPERT HOLMES**—Him (MCA)
- **TOM PETTY & THE HEARTBREAKERS**—Refugee (Backstreet/MCA)
- ★ **THE DIRT BAND**—An American Dream (UA) 20-15

- D★ **DONNA SUMMER**—On The Radio (Casablanca) 24-18

KFMB—San Diego

- **LINDA RONSTADT**—How Do I Make You (Asylum)
- **KOOL & THE GANG**—Too Hot (De-Lite)
- ★ **ELECTRIC LIGHT ORCHESTRA**—Last Train To London (Jet) 20-15
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 6-3

Pacific Northwest Region

Pacific Southwest Region

• TOP ADD ONS:

- **PAT BENATAR**—Heartbreaker (Chrysalis)
- **PEACHES & HERB**—I Pledge My Love (Polydor/MVP)
- **ANDY GIBB**—Desire (RSO)

★ PRIME MOVERS:

- **QUEEN**—Crazy Little Thing Called Love (Elektra)
- **KOOL & THE GANG**—Too Hot (De-Lite)
- **DIONNE WARWICK**—Deja Vu (Arista)

BREAKOUTS:

- **LINDA RONSTADT**—How Can I Make You (Asylum)
- (D) **PATRICE RUSHEN**—Haven't You Heard (Elektra)
- **ROMANTICS**—What I Like About You (Nemperor)

KFI—LA

- **ROMANTICS**—What I Like About You (Nemperor)
- **SUE SAAD & THE NEXT**—Won't Give It Up (Planet)
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 12-6
- ★ **TERI DE SARIO w/K.C.**—Yes, I'm Ready (Casablanca) 28-20

KRTH (FM)—LA

- **ANDY GIBB**—Desire (RSO)
- D★ **PATRICE RUSHEN**—Haven't You Heard (Elektra)
- ★ **DAN FOGELBERG**—Longer (Full Moon/Epic) 13-4
- ★ **KOOL & THE GANG**—Too Hot (De-Lite) 26-20

KJL—LA

- **PAT BENATAR**—Heartbreaker (Chrysalis)
- **PEACHES & HERB**—I Pledge My Love (Polydor/MVP)
- ★ **DIONNE WARWICK**—Deja Vu (Arista) 10-4
- ★ **KOOL & THE GANG**—Too Hot (De-Lite) 22-16

KCDQ—San Diego

- **JOYCE COBB**—Dig The Gold (Cream)
- **STEVE FORBERT**—Romeo's Tune (Nemperor)
- ★ **ANNE MURRAY**—Daydream Believer (Capitol) 11-5
- ★ **JENNIFER WARWICK**—Don't Make Me Over (Arista) 17-11

KFXM—San Bernardino

- **ANDY GIBB**—Desire (RSO)
- **PAT BENATAR**—Heartbreaker (Chrysalis)
- ★ **ANNE MURRAY**—Daydream Believer (Capitol) 17-14
- ★ **STEVE FORBERT**—Romeo's Tune (Nemperor) 22-18

KERN—Bakersfield

- **LED ZEPPELIN**—Fool In The Rain (Swan Song)
- **BARRY MANILOW**—When I Wanted You (Arista)
- ★ **THE DIRT BAND**—An American Dream (United Artists) 26-15
- ★ **ELECTRIC LIGHT ORCHESTRA**—Last Train To London (Jet) 24-19

KOPA—Phoenix

- **BARRY MANILOW**—When I Wanted You (Arista)
- **TODD RUNDGREN**—Set Me Free (Bearsville)
- ★ **PINK FLOYD**—Another Brick In The Wall (Columbia) 24-10
- ★ **TERI DE SARIO w/K.C.**—Yes, I'm Ready (Casablanca) 15-7

PRIME MOVERS - NATIONAL

- **QUEEN**—Crazy Little Thing Called Love (Elektra)
- **DAN FOGELBERG**—Longer (Full Moon/Epic)
- **PINK FLOYD**—Another Brick In The Wall (Columbia)

KJRB—Spokane

- **HEART**—Even It Up (Epic)
- **TOMMY JAMES**—Three Times In Love (Millennium)
- ★ **DAN FOGELBERG**—Longer (Full Moon/Epic) 13-6
- ★ **PINK FLOYD**—Another Brick In The Wall (Columbia) 28-12

KTAC—Tacoma

- **PAT BENATAR**—Heartbreaker (Chrysalis)
- **PINK FLOYD**—Another Brick In The Wall (Columbia)
- ★ **SMOKEY ROBINSON**—Cruisin' (Motown) 12-7
- ★ **TERI DE SARIO w/K.C.**—Yes, I'm Ready (Casablanca) 15-9

KCPX—Salt Lake City

- **LINDA RONSTADT**—How Do I Make You (Asylum)
- **DR. HOOK**—Sexy Eyes (Capitol)
- **STYX**—Why Me (A&M) 21-15
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 13-7

KRSP—Salt Lake City

- **TOMMY JAMES**—Three Times In Love (Millennium)
- **J. GEILS BAND**—Come Back (EMI)
- ★ **MOLLY HATCHET**—Flirtin' With Disaster (Epic) 22-14
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 6-2

KTLK—Denver

- **CHUCK MANGIONE**—Give It All You Got (A&M)
- **LINDA RONSTADT**—How Do I Make You (Asylum)

D★ DONNA SUMMER—On The Radio

- (Casablanca) 31-21
- ★ **PEACHES & HERB**—I Pledge My Love (Polydor/MVP) 30-22

KIMN—Denver

- **PINK FLOYD**—Another Brick In The Wall (Columbia)
- **J. GEILS BAND**—Come Back (EMI)
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 13-7
- ★ **NEIL DIAMOND**—September Morn (Columbia) 4-1

KJR—Seattle

- **HEART**—Even It Up (Epic)
- **BABYS**—Back On My Feet Again (Chrysalis)
- ★ **DAN FOGELBERG**—Longer (Full Moon/Epic) 7-3
- ★ **PINK FLOYD**—Another Brick In The Wall (Columbia) 14-8

KYYX—Seattle

- **HEART**—Even It Up (Epic)
- **AMERICA**—All Around (WB)
- ★ **NICOLETTE LARSON**—Let Me Go Love (WB) D-22
- ★ **LINDA RONSTADT**—How Do I Make You (Asylum) D-26

KCBN—Rego

- D★ **DONNA SUMMER**—On The Radio (Casablanca)
- **BOOMTOWN RATS**—I Don't Like Mondays (Columbia)
- ★ **NEIL DIAMOND**—September Morn (Columbia) 32-22
- ★ **MOLLY HATCHET**—Flirtin' With Disaster (Epic) 34-23

North Central Region

• TOP ADD ONS:

- **LINDA RONSTADT**—How Do I Make You (Asylum)
- **KOOL & THE GANG**—Too Hot (De-Lite)
- **SHALAMAR**—The Second Time Around (Solar)

★ PRIME MOVERS:

- **DAN FOGELBERG**—Longer (Full Moon/Epic)
- **ANDY GIBB**—Desire (RSO)
- **QUEEN**—Crazy Little Thing Called Love (Elektra)

BREAKOUTS:

- **THE KNACK**—Baby Talks Dirty (Capitol)
- **J. GEILS BAND**—Come Back (EMI)
- **GEORGE BURNS**—I Wish I Was Eighteen Again (Mercury)

CKLW—Detroit

- **GEORGE BURNS**—I Wish I Was Eighteen Again (Mercury)
- D★ **SHALAMAR**—The Second Time Around (Solar)
- ★ **YELLOW MAGIC ORCHESTRA**—Computer Games (Horizon) 25-14
- ★ **KOOL & THE GANG**—Too Hot (De-Lite) 30-15

WDRQ—Detroit

- **LINDA RONSTADT**—How Do I Make You (Asylum)
- **TOMMY JAMES**—Three Times In Love (Millennium)
- ★ **ANDY GIBB**—Desire (RSO) 28-15

WTAC—Flint

- **KENNY NOLAN**—Us And Love (Casablanca)
- ★ **DAN FOGELBERG**—Longer (Full Moon/Epic) 13-7

PEARL HARBOR & EXPLOSIONS—You Got It

- (Release It) (WB)
- ★ **ANDY GIBB**—Desire (RSO) 25-14

★ TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That

- (Backstreet/MCA) 13-8

Z-96 (WZZR-FM)—Grand Rapids

- **ZZ TOP**—I Thank You (WB)
- **KOOL & THE GANG**—Too Hot (De-Lite)
- ★ **NEIL DIAMOND**—September Morn (Columbia) 28-15
- ★ **TOTO**—99 (Columbia) 24-18

WAKY—Louisville

- **LINDA RONSTADT**—How Do I Make You (Asylum)
- **KOOL & THE GANG**—Too Hot (De-Lite)
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 28-16
- ★ **ANDY GIBB**—Desire (RSO) 31-17

WBGW—Bowling Green

- **THE KNACK**—Baby Talks Dirty (Capitol)
- **J. GEILS BAND**—Come Back (EMI/America)
- ★ **THE DIRT BAND**—An American Dream (UA) 23-17
- ★ **PINK FLOYD**—Another Brick In The Wall (Columbia) 15-9

WGCL—Cleveland

- **THE KNACK**—Baby Talks Dirty (Capitol)
- **J. GEILS BAND**—Come Back (EMI)
- ★ **DAN FOGELBERG**—Longer (Full Moon/Epic) 11-9
- D★ **DONNA SUMMER**—On The Radio (Casablanca) 9-2

WZPP—Cleveland

- ★ **THE DIRT BAND**—An American Dream (UA) 30-24
- ★ **DAN FOGELBERG**—Longer (Full Moon/Epic) 13-7

Q-102 (WKQR-FM)—Cincinnati

- **BABYS**—Back On My Feet Again (Chrysalis)
- **RUPERT HOLMES**—Him (MCA)
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 18-10
- ★ **DAN FOGELBERG**—Longer (Full Moon/Epic) 9-4

WNCI—Columbus

- ★ **BABYS**—Back On My Feet Again (Chrysalis) D-24
- D★ **PRINCE**—I Wanna Be Your Lover (WB) 15-9

WCUE—Akron

- **BABYS**—Back On My Feet Again (Chrysalis)
- **LINDA RONSTADT**—How Do I Make You (Asylum)
- ★ **PINK FLOYD**—Another Brick In The Wall (Columbia) 38-20
- ★ **ANDY GIBB**—Desire (RSO) 36-31

BREAKOUTS - NATIONAL

- **PAT BENATAR**—Heartbreaker (Chrysalis)
- **J. GEILS BAND**—Come Back (EMI)
- **CHUCK MANGIONE**—Give It All You Got (A&M)

13-Q (WKTQ)—Pittsburgh

- **KENNY NOLAN**—Us And Love (Casablanca)
- ★ **NEIL DIAMOND**—September Morn (Columbia) 15-11
- ★ **TERI DE SARIO w/K.C.**—Yes, I'm Ready (Casablanca) 14-7

WPEZ—Pittsburgh

- **LINDA RONSTADT**—How Do I Make You (Asylum)
- **KOOL & THE GANG**—Too Hot (De-Lite)
- ★ **RUPERT HOLMES**—Him (MCA) 22-18
- ★ **TOMMY JAMES**—Three Times In Love (Millennium) 25-19

Southwest Region

• TOP ADD ONS:

- **RAY, GOODMAN & BROWN**—Special Lady (Polydor)
- **JOHN STEWART**—Lost Her In The Sun (RSO)
- **TOM PETTY & THE HEARTBREAKERS**—Refugee (Backstreet/MCA)

★ PRIME MOVERS:

- **PINK FLOYD**—Another Brick In The Wall (Columbia)
- **TOTO**—99 (Columbia)
- **SHALAMAR**—The Second Time Around (Solar)

BREAKOUTS:

- **LINDA RONSTADT**—How Do I Make You (Asylum)
- **J. GEILS BAND**—Come Back (EMI)
- **DR. HOOK**—Sexy Eyes (Capitol)

KILT—Houston

- **JOHN STEWART**—Lost Her In The Sun (RSO)
- **RAY, GOODMAN & BROWN**—Special Lady (Polydor)
- D★ **SHALAMAR**—The Second Time Around (Solar) 22-8
- ★ **DIANA ROSS**—It's My House (Motown) 22-9

KRBE—Houston

- **BABYS**—Back On My Feet Again (Chrysalis)
- **J. GEILS BAND**—Come Back (EMI/America)
- ★ **PINK FLOYD**—Another Brick In The Wall (Columbia) 28-18
- ★ **TOTO**—99 (Columbia) 18-10

KLIF—Dallas

- **ROBERT PALMER**—Can We Still Be Friends (Island)
- **THE DIRT BAND**—An American Dream (UA)
- ★ **THE EAGLES**—The Long Run (Asylum) 12-7
- ★ **CLIFF RICHARD**—We Don't Talk Anymore (EMI) 14-8

KNUS-FM—Dallas

- **PAT BENATAR**—Heartbreaker (Chrysalis)
- **TOM PETTY & THE HEARTBREAKERS**—Refugee (Backstreet/MCA)
- ★ **PINK FLOYD**—Another Brick In The Wall (Columbia) 10-1
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 25-4

KINT—El Paso

- **LED ZEPPELIN**—Fool In The Rain (Swan Song)
- **TOTO**—99 (Columbia)
- ★ **SMOKEY ROBINSON**—Cruisin' (Motown) 3-1
- ★ **DIONNE WARWICK**—Deja Vu (Arista) 12-7

KFJZ-FM (Z-97)—Ft. Worth

- **PAT BENATAR**—Heartbreaker (Chrysalis)
- **DAN FOGELBERG**—Longer (Full Moon/Epic)
- ★ **TOM PETTY & THE HEARTBREAKERS**—Don't Do Me Like That (Backstreet/MCA) 17-9
- ★ **AEROSMITH**—Remember (Columbia) 23-17

WKY—Oklahoma City

- **RAY, GOODMAN & BROWN**—Special Lady (Polydor)
- **DR. HOOK**—Sexy Eyes (Capitol)
- ★ **ANNE MURRAY**—Daydream Believer (Capitol) 10-5
- ★ **RUPERT HOLMES**—Him (MCA) 17-11

KELI—Tulsa

- **LINDA RONSTADT**—How Do I Make You (Asylum)
- **TOM PETTY & THE HEARTBREAKERS**—Refugee (Backstreet/MCA)
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 16-2
- ★ **TOM PETTY AND THE HEARTBREAKERS**—Don't Do Me Like That (Backstreet/MCA) 15-9

WTIX—New Orleans

- **LINDA RONSTADT**—How Do I Make You (Asylum)
- **RAY, GOODMAN & BROWN**—Special Lady (Polydor)
- ★ **PINK FLOYD**—Another Brick In The Wall (Columbia) 11-5

D★ DONNA SUMMER—On The Radio

- (Casablanca) 26-16

WNOE—New Orleans

- **LINDA RONSTADT**—How Do I Make You (Asylum)
- **TOM PETTY & THE HEARTBREAKERS**—Refugee (Backstreet/MCA)
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 10-1
- ★ **TERI DE SARIO w/K.C.**—Yes, I'm Ready (Casablanca) 9-2

KEEL—Shreveport

- **PINK FLOYD**—Another Brick In The Wall (Columbia)
- **RUPERT HOLMES**—Him (MCA)
- ★ **DAN FOGELBERG**—Longer (Full Moon/Epic) 14-9
- ★ **TOTO**—99 (Columbia) 19-13

Midwest Region

• TOP ADD ONS:

- **NEIL DIAMOND**—September Morn (Columbia)
- **BARRY MANILOW**—When I Wanted You (Arista)
- **STEVE FORBERT**—Romeo's Tune (Nemperor)

★ PRIME MOVERS:

- **QUEEN**—Crazy Little Thing Called Love (Elektra)
- **DAN FOGELBERG**—Longer (Full Moon/Epic)
- **CHEAP TRICK**—Voices (Epic)

BREAKOUTS:

- **LINDA RONSTADT**—How Do I Make You (Asylum)
- **TOM PETTY & THE HEARTBREAKERS**—Refugee (Backstreet/MCA)
- **TOMMY JAMES**—Three Times In Love (Millennium)

WLS—Chicago

- **STEVE FORBERT**—Romeo's Tune (Nemperor)
- **NEIL DIAMOND**—September Morn (Columbia)
- ★ **QUEEN**—Crazy Little Thing Called Love (Elektra) 29-14
- ★ **FLEETWOOD MAC**—Sara (WB) 17-10

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American Gigolo

PD-1-6259



American Gigolo

ORIGINAL SOUNDTRACK RECORDING

with music composed by
GIORGIO MORODER

featuring the hits
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"CALL ME" by BLONDIE
"NIGHT DRIVE" by GIORGIO MORODER

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Billboard Singles Radio Action

Based on station playlists through Thursday (1/31/80)

Playlist Top Add Ons •
Playlist Prime Movers ★

Continued from page 22

WIFE—Indianapolis

- JUDIE TZUKE—Stay With Me Till Dawn (MCA)
- STARLAND VOCAL BAND—Loving You With My Eyes (Windson)

WNDE—Indianapolis

- RUPERT HOLMES—Him (MCA)
- ONNA SUMMER—On The Radio (Casablanca)
- ANDY GIBB—Desire (RSO) 21-12
- BARRY MANILOW—When I Wanted You (Arista) 10-8

WOKY—Milwaukee

- BARRY MANILOW—When I Wanted You (Arista)
- QUEEN—Crazy Little Thing Called Love (Elektra) 12-6
- SMOKEY ROBINSON—Cruisin' (Motown) 14-8

WZUW-FM—Milwaukee

- KOOL & THE GANG—Too Hot (De-Lite)
- AIR SUPPLY—Lost In Love (Arista)
- MICHAEL JACKSON—Rock With You (Epic) 15-7
- STEVE FORBERT—Romeo's Tune (Nemperor) 25-17

KSLQ-FM—St. Louis

- SHALAMAR—The Second Time Around (Solar)
- BARRY MANILOW—When I Wanted You (Arista)
- DAN FOGELBERG—Longer (Full Moon/Epic) 11-3
- DONNA SUMMER—On The Radio (Casablanca) 12-4

KXOK—St. Louis

- ROD STEWART—I Don't Want To Talk About It (WB)
- CHEAP TRICK—Voices (Epic) 17-7
- SANTANA—You Know That I Love You (Columbia) 23-13

KIOA—Des Moines

- NEIL DIAMOND—September Morn (Columbia)
- TOTO—99 (Columbia)
- QUEEN—Crazy Little Thing Called Love (Elektra) 20-14
- SMOKEY ROBINSON—Cruisin' (Motown) 8-3

KDWB—Minneapolis

- NEIL DIAMOND—September Morn (Columbia)
- THE DIRT BAND—An American Dream (UA)
- PAT BENATAR—Heartbreaker (Chrysalis) 15-10
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 19-12

KSTP—Minneapolis

- ANDY GIBB—Desire (RSO)
- DAVID GATES—Where Does The Lovin' Go (Elektra)
- ANNE MURRAY—Daydream Believer (Capitol) 10-7
- THE DIRT BAND—An American Dream (UA) 21-14

WHB—Kansas City

- TOMMY JAMES—Three Times In Love (Millennium)
- THE DIRT BAND—An American Dream (UA) 11-8
- CHEAP TRICK—Voices (Epic) 17-10

KBEQ—Kansas City

- PINK FLOYD—Another Brick In The Wall (Columbia)
- WILLIE NELSON—My Heroes Have Always Been Cowboys (Columbia)
- TOTO—99 (Columbia) 28-21
- DONNA SUMMER—On The Radio (Casablanca) 30-24

KKLS—Rapid City

- ANDY GIBB—Desire (RSO)
- LINDA RONSTADT—How Do I Make You (Asylum)
- STEVE FORBERT—Romeo's Tune (Nemperor) 10-5
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 8-3

KQWB—Fargo

- QUEEN—Crazy Little Thing Called Love (Elektra) X-23
- SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) X-22

KLEO—Wichita

- KOOL & THE GANG—Too Hot (De-Lite)
- CHUCK MANGIONE—Give It All You Got (A&M)
- BARRY MANILOW—When I Wanted You (Arista) 22-15
- SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 28-23

Northeast Region

TOP ADD ONS:

- KOOL & THE GANG—Too Hot (De-Lite)
- ANNE MURRAY—Daydream Believer (Capitol)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)

PRIME MOVERS:

- SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic)
- ANDY GIBB—Desire (RSO)
- QUEEN—Crazy Little Thing Called Love (Elektra)

BREAKOUTS:

- J. GEILS BAND—Come Back (EMI)
- DR. HOOK—Sexy Eyes (Capitol)
- LINDA RONSTADT—How Do I Make You (Asylum)

WABC—New York

- ANNE MURRAY—Daydream Believer (Capitol)
- DIONNE WARWICK—Deja Vu (Arista) 14-8
- SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 13-9

WXLO—New York

- KOOL & THE GANG—Too Hot (De-Lite)
- QUEEN—Crazy Little Thing Called Love (Elektra) 23-18
- DIONNE WARWICK—Deja Vu (Arista) 14-7

WPTR—Albany

- ROD STEWART—I Don't Want To Talk About It (WB)
- KOOL & THE GANG—Too Hot (De-Lite)
- ANDY GIBB—Desire (RSO) 26-20
- CHUCK MANGIONE—Give It All You Got (A&M) 27-21

WTRY—Albany

- BARRY MANILOW—When I Wanted You (Arista)
- TOMMY JAMES—Three Times In Love (Millennium)
- DONNA SUMMER—On The Radio (Casablanca) 21-14
- QUEEN—Crazy Little Thing Called Love (Elektra) 10-4

WKBW—Buffalo

- LINDA RONSTADT—How Do I Make You (Asylum)
- J. GEILS BAND—Come Back (EMI)
- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA) 28-23
- DAN FOGELBERG—Longer (Full Moon/Epic) 8-2

WYSL—Buffalo

- MAUREEN McGOVERN—We Could Have It All (WB)
- CHUCK MANGIONE—Give It All You Got (A&M) 23-18
- JACK JONES—Love Boat Theme (MGM) 18-12

WBBF—Rochester

- DONNA SUMMER—On The Radio (Casablanca)
- RUPERT HOLMES—Him (MCA)
- QUEEN—Crazy Little Thing Called Love (Elektra) 22-11
- FLEETWOOD MAC—Sara (WB) 4-1

WRKO—Boston

- KOOL & THE GANG—Too Hot (De-Lite)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic)
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 16-10

WBZ-FM—Boston

- J. GEILS BAND—Come Back (EMI)
- DR. HOOK—Sexy Eyes (Capitol)

F.105 (WVBF)—Boston

- NEIL DIAMOND—September Morn (Atlantic)
- ANDY GIBB—Desire (RSO)
- QUEEN—Crazy Little Thing Called Love (Elektra) 7-3
- DONNA SUMMER—On The Radio (Casablanca) 14-6

WDRC—Hartford

- ANDY GIBB—Desire (RSO)
- QUEEN—Crazy Little Thing Called Love (Elektra) 17-10
- DIONNE WARWICK—Deja Vu (Arista) 13-8

WPRO (AM)—Providence

- DR. HOOK—Sexy Eyes (Capitol)
- AIR SUPPLY—Lost In Love (Arista)
- FLEETWOOD MAC—Sara (WB) 8-1
- SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 18-11

WPRO-FM—Providence

- DONNA SUMMER—On The Radio (Casablanca)
- LED ZEPPELIN—Fool In The Rain (Swan Song)
- QUEEN—Crazy Little Thing Called Love (Elektra) 15-5
- NEIL DIAMOND—September Morn (Columbia) 10-6

WICC—Bridgeport

- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)
- PAT BENATAR—Heartbreaker (Chrysalis)
- QUEEN—Crazy Little Thing Called Love (Elektra) 12-4
- SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 25-16

Mid-Atlantic Region

TOP ADD ONS:

- KOOL & THE GANG—Too Hot (De-Lite)
- THE EAGLES—The Long Run (Asylum)
- PINK FLOYD—Another Brick In The Wall (Columbia)

PRIME MOVERS:

- DAN FOGELBERG—Longer (Full Moon/Epic) (Casablanca)
- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca)

BREAKOUTS:

- STYX—First Time (A&M)
- THE KNACK—Baby Talks Dirty (Capitol)
- TOMMY JAMES—Three Times In Love (Millennium)

WFIL—Philadelphia

- CAPTAIN & TENNILLE—Do That To Me One More Time (Casablanca) 3-1
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 11-9

WZZD—Philadelphia

- SISTER SLEDGE—Got To Love Somebody (Cotillion) 3-24
- POSITIVE FORCE—We Got The Funk (Not listed) 28-22

WIFI-FM—Philadelphia

- PINK FLOYD—Another Brick In The Wall (Columbia)
- TOTO—99 (Columbia)
- ROBERT PALMER—Can We Still Be Friends (Island) 27-17
- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)

WPGC—Washington

- KOOL & THE GANG—Too Hot (De-Lite)
- STYX—First Time (A&M)
- DAN FOGELBERG—Longer (Full Moon/Epic) 15-2
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) 14-8

WGH—Norfolk

- CRISS CROSS—Ride Like The Wind (WB)
- GRAHAM NASH—In The 80's (Asylum)
- DAN FOGELBERG—Longer (Full Moon/Epic) 8-5
- DONNA SUMMER—On The Radio (Casablanca) 21-10

WCAO—Baltimore

- ROBERT JOHN—Lonely Eyes (EMI/America)
- THE EAGLES—The Long Run (Asylum)
- SHALAMAR—The Second Time Around (Solar) D-12
- ANDY GIBB—Desire (RSO) 24-16

WYRE—Annapolis

- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- TOMMY JAMES—Three Times In Love (RCA)
- PRINCE—I Wanna Be Your Lover (WB) 3-2
- NEIL DIAMOND—September Morn' (Columbia) 19-13

WLEE—Richmond

- CHUCK MANGIONE—Give It All You Got (A&M)
- DONNA SUMMER—On The Radio (Casablanca)
- RUPERT HOLMES—Him (MCA) 22-18
- TOTO—99 (Columbia) 25-19

WRVQ—Richmond

- ZZ TOP—I Thank You (WB)
- BARRY MANILOW—When I Wanted You (Arista)
- TOM PETTY & THE HEARTBREAKERS—Don't Do Me Like That (Backstreet/MCA) 8-2
- TOTO—99 (Columbia) 14-7

WAEB—Allentown

- STEVE FORBERT—Romeo's Tune (Nemperor)
- NEIL DIAMOND—September Morn (Columbia)
- ANNE MURRAY—Daydream Believer (Capitol) 24-15
- SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 22-13

WKBO—Harrisburg

- LINDA RONSTADT—How Do I Make You (Asylum)
- THE KNACK—Baby Talks Dirty (Capitol)
- ANDY GIBB—Desire (RSO) 30-17
- RUPERT HOLMES—Him (MCA) D-25

Southeast Region

TOP ADD ONS:

- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)
- ZZ TOP—I Thank You (WB)
- SHALAMAR—The Second Time Around (Solar)

PRIME MOVERS:

- STEVE FORBERT—Romeo's Tune (Nemperor) TOTO—99 (Columbia)
- PINK FLOYD—Another Brick In The Wall (Columbia)

BREAKOUTS:

- J. GEILS BAND—Come Back (EMI)
- THE KNACK—Baby Talks Dirty (Capitol)
- CHUCK MANGIONE—Give It All You Got (A&M)

WQXI—Atlanta

- ZZ TOP—I Thank You (WB)
- PRETENDERS—Brass In Pocket (Sire)
- STEVE FORBERT—Romeo's Tune (Nemperor) 8-4
- TOTO—99 (Columbia) 10-6

Z-93 (WZGC-FM)—Atlanta

- CHUCK MANGIONE—Give It All You Got (A&M)
- J. GEILS BAND—Come Back (EMI)
- TOTO—99 (Columbia) 26-11
- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA) 21-15

WBBQ—Augusta

- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)
- J. GEILS BAND—Come Back (EMI/America)
- PINK FLOYD—Another Brick In The Wall (Columbia) 28-18
- TOMMY JAMES—Three Times In Love (Millennium) 24-15

WFOU—Atlanta

- KENNY NOLAN—Us And Love (Casablanca)
- MELISSA MANCHESTER—Fire In The Morning (Arista)
- ANDY GIBB—Desire (RSO) 21-16
- SPINNERS—Working My Way Back To You/Forgive Me Girl (Atlantic) 19-14

WSGA—Savannah

- LINDA RONSTADT—How Do I Make You (Asylum)
- EAGLES—Can't Tell You Why (Asylum)
- DAN FOGELBERG—Longer (Full Moon/Epic) 16-8
- SHALAMAR—The Second Time Around (Solar) 17-10

WFLB—Fayetteville

- CHUCK MANGIONE—Give It All You Got (A&M)
- LINDA RONSTADT—How Do I Make You (Asylum)
- YELLOW MAGIC ORCHESTRA—Computer Games (Horizon) 18-19
- QUEEN—Crazy Little Thing Called Love (Elektra) 21-11

WQAM—Miami

- KENNY ROGERS—Coward Of The County (UA) 16-10
- NEIL DIAMOND—September Morn (Columbia) 21-16

WMJX (96X)—Miami

- BABYS—Back On My Feet Again (Chrysalis)
- TAVARES—Bad Times (Capitol)
- YELLOW MAGIC ORCHESTRA—Computer Games (Horizon) 22-4
- STEVE FORBERT—Romeo's Tune (Nemperor) 16-10

Y-100 (WHYI-FM)—Miami

- SHALAMAR—The Second Time Around (Solar)
- KOOL & THE GANG—Too Hot (De-Lite)
- DIONNE WARWICK—Deja Vu (Arista) 10-5
- STEVE FORBERT—Romeo's Tune (Nemperor) 19-11

WLOF—Orlando

- CHUCK MANGIONE—Give It All You Got (A&M)
- THE KNACK—Baby Talks Dirty (Capitol)
- ANDY GIBB—Desire (RSO) 38-21
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 20-12
- ZZ TOP—I Thank You (WB) 30-18

Q-105 (WRBQ-FM)—Tampa

- ZZ TOP—I Thank You (WB)
- J. GEILS BAND—Come Back (EMI/America)
- STEVE FORBERT—Romeo's Tune (Nemperor) 12-10
- QUEEN—Crazy Little Thing Called Love (Elektra) 9-4

BJ-105 (WBWJ-FM)—Orlando

- TOM PETTY & THE HEARTBREAKERS—Refugee (Backstreet/MCA)
- THE KNACK—Baby Talks Dirty (Capitol)
- ELECTRIC LIGHT ORCHESTRA—Last Train To London (Jet) 10-1
- TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 25-18

WQXQ—Daytona Beach

- RUPERT HOLMES—Him (MCA)
- DR. HOOK—Sexy Eyes (Capitol)
- ANDY GIBB—Desire (RSO) 36-24
- DONNA SUMMER—On The Radio (Casablanca) 28-15

WAPE—Jacksonville

- CHUCK MANGIONE—Give It All You Got (A&M)
- LINDA RONSTADT—How Do I Make You (Asylum)
- ANNE MURRAY—Daydream Believer (Capitol) 28-22
- RUPERT HOLMES—Him (MCA) 30-23

WAYS—Charlotte

- LINDA RONSTADT—How Do I Make You (Asylum)
- CRYSTAL GAYLE—It's Like We Never Said Goodbye (Columbia)
- SHALAMAR—Second Time Around (Solar) 24-14
- TOTO—99 (Columbia) 29-19

WKIX—Raleigh

- QUEEN—Crazy Little Thing Called Love (Elektra) 16-14
- ANNE MURRAY—Daydream Believer (Capitol) 21-19

WTMA—Charleston

- BABYS—Back On My Feet Again (Chrysalis)
- ROBERTA FLACK & DONNY HATHAWAY—You Are My Heaven (Atlantic)
- SANTANA—You Know That I Love You (Columbia) 11-7
- TURLEY RICHARDS—You Might Need Somebody (Atlantic) D-22

WORD—Spartanburg

- HEART—Even It Up (Epic)
- BROTHERS JOHNSON—Stop (A&M)
- BETTE MIDLER—When A Man Loves A Woman (Atlantic) 30-19
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) 25-18

WLAC—Nashville

- RUPERT HOLMES—Him (MCA)
- BARBRA STREISAND—Kiss Me In The Rain (Columbia)
- STEVE FORBERT—Romeo's Tune (Nemperor) 24-17
- FLEETWOOD MAC—Sara (WB) 19-12

(WBQY) 92-Q—Nashville

- RAY, GOODMAN & BROWN—Special Lady (Polydor)
- TOMMY JAMES—Three Times In Love (Millennium)
- QUEEN—Crazy Little Thing Called Love (Elektra) 15-9

D★ PRINCE—I Wanna Be Your Lover (WB) 11-5

WHBQ—Memphis

- PATRICE RUSHEN—Haven't You Heard (Elektra)
- MICHAEL JACKSON—Off The Wall (Epic)
- DAN FOGELBERG—Longer (Full Moon/Epic) 10-6
- DONNA SUMMER—On The Radio (Casablanca) 27-10

WZDQ—Chattanooga

- TODD RUNDGREN—Set Me Free (Bearsville)
- THE KNACK—Baby Talks Dirty (Capitol)
- PINK FLOYD—Another Brick In The Wall (Columbia) 15-10
- BOOMTOWN RATS—I Don't Like Mondays (Columbia) 22-17

WRJZ—Knoxville

- THE KNACK—Baby Talks Dirty (Capitol)
- KENNY LOGGINS—Keep The Fire (Columbia)
- PINK FLOYD—Another Brick In The Wall (Columbia) 32-21
- ZZ TOP—I Thank You (WB) 30-18

WGOW—Chattanooga

- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- MELISSA MANCHESTER—Fire In The Morning (Arista)
- NICOLETTE LARSON—Let Me Go Love (WB) 21-13

D★ DONNA SUMMER—On The Radio (Casablanca) 24-14

WERC—Birmingham

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

Billboard Album Radio Action

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

Based on station playlist through Wednesday (2/6/80)

Top Add Ons-National

- NAZARETH—Malice In Wonderland (A&M)
- 3-D—(Polydor)
- SUE SAAD & THE NEXT—(Planet)
- STEVE WALSH—Schemer-Dreamer (Kirshner)

Top Requests/Airplay-National

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

National Breakouts

- CLASH—London Calling (Epic)
- PRETENDERS—(Sire)
- JAM—Setting Sons (Polydor)
- OFF BROADWAY—On (Atlantic)

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

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

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

KBPI-FM—Denver (Frank Cody)

- PRETENDERS—(Sire)
- NAZARETH—Malice In Wonderland (A&M)
- RUSH—Permanent Waves (Mercury)
- SUE SAAD & THE NEXT—(Planet)
- 3-D—(Polydor)
- PAT BENATAR—In The Heat Of The Night (Chrysalis)
- EAGLES—The Long Run (Asylum)
- FLEETWOOD MAC—Tusk (WB)
- DAN FOGELBERG—Phoenix (FullMoon/Epic)

KZEL-FM—Eugene (C. Kovarik/P. Mays)

- NAZARETH—Malice In Wonderland (A&M)
- 3-D—(Polydor)
- DIRK HAMILTON—Thug Of Love (Elektra)
- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- PHILLIPS/MACLEOD—(Polydor)
- MARC TANNER BAND—Temptation (Elektra)
- PRETENDERS—(Sire)
- MCGUINN, CLARK & HILLMAN—City (Capitol)
- J. GEILS BAND—Love Stinks (EMI/America)
- THE ROSE—Soundtrack (Atlantic)

KSJQ-FM—San Jose (Paul Wells)

- NAZARETH—Malice In Wonderland (A&M)
- SUE SAAD & THE NEXT—(Planet)
- SPECIALS—(Chrysalis)
- 3-D—(Polydor)
- MARC TANNER BAND—Temptation (Elektra)
- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- PINK FLOYD—The Wall (Columbia)
- J. GEILS BAND—Love Stinks (EMI/America)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- BABYS—Union Jacks (Chrysalis)

KLBI-FM—Austin (G. Mason/T. Quarles)

- DIRK HAMILTON—Thug Of Love (Elektra)
- JAM—Setting Sons (Polydor)
- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- GODLEY/CREME—Freeze Frame (Polydor)
- TOTO—Hydra (Columbia)
- PINK FLOYD—The Wall (Columbia)
- STEVE HOWE—(Atlantic)
- EAGLES—The Long Run (Asylum)

KRST-FM—Albuquerque (Sam Cornish)

- CLASH—London Calling (Epic)
- JAM—Setting Sons (Polydor)
- ANGEL—Live Without A Net (Casablanca)
- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- NAZARETH—Malice In Wonderland (A&M)
- PINK FLOYD—The Wall (Columbia)
- JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)
- ZZ TOP—Deguello (WB)
- BABYS—Union Jacks (Chrysalis)

KY-102-FM—Kansas City (M. Floyd/J. McCabe)

- NAZARETH—Malice In Wonderland (A&M)
- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- RUSH—Permanent Waves (Mercury)
- BABYS—Union Jacks (Chrysalis)
- PINK FLOYD—The Wall (Columbia)
- STEVE WALSH—Schemer-Dreamer (Kirshner)

WMMS-FM—Cleveland (John Gorman)

- MARIANNE FAITHFULL—Broken English (Island)
- JOHN CALE—Sabotage/Live (IRS/A&M)
- DIRK HAMILTON—Thug Of Love (Elektra)
- 3-D—(Polydor)
- MARC TANNER BAND—Temptation (Elektra)
- ANGEL—Live Without A Net (Casablanca)
- J. GEILS BAND—Love Stinks (EMI/America)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- UTOPIA—Adventures In Utopia (Bearsville)

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

- NAZARETH—Malice In Wonderland (A&M)
- SUE SAAD & THE NEXT—(Planet)
- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- O.L. BYRON—This Day And Age (Arista)
- PINK FLOYD—The Wall (Columbia)
- JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)
- DAN FOGELBERG—Phoenix (FullMoon/Epic)
- JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)

WQFM-FM—Milwaukee (Paul Kelly)

- NAZARETH—Malice In Wonderland (A&M)
- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- PEARL HARBOR & THE EXPLOSIONS—(WB)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- EAGLES—The Long Run (Asylum)
- DAN FOGELBERG—Phoenix (FullMoon/Epic)

KSHE-FM—St. Louis (Rick Balis)

- NAZARETH—Malice In Wonderland (A&M)
- OFF BROADWAY—On (Atlantic)
- JAM—Setting Sons (Polydor)
- 3-D—(Polydor)
- ANGEL—Live Without A Net (Casablanca)
- DUKES—(WB)
- RUSH—Permanent Waves (Mercury)
- UTOPIA—Adventures In Utopia (Bearsville)
- BABYS—Union Jacks (Chrysalis)
- BOOMTOWN RATS—The Fine Art Of Surfacing (Columbia)

Midwest Region

TOP ADD ONS

- NAZARETH—Malice In Wonderland (A&M)
- ANGEL—Live Without A Net (Casablanca)
- 3-D—(Polydor)
- SUE SAAD & THE NEXT—(Planet)

TOP REQUEST/AIRPLAY

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

BREAKOUTS

- ROMANTICS—(Nemperor)
- PRETENDERS—(Sire)
- OFF BROADWAY—On (Atlantic)
- CLASH—London Calling (Epic)

WWW-FM—Detroit (O. Hungate/M. McEwen)

- STEVE WALSH—Schemer-Dreamer (Kirshner)
- CLASH—London Calling (Epic)
- 999—The Biggest Prize In Sport (Polydor)
- IGGY POP—Soldier (Arista)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PAT BENATAR—In The Heat Of The Night (Chrysalis)
- PINK FLOYD—The Wall (Columbia)
- ROMANTICS—(Nemperor)

WLUP-FM—Chicago (Sky Daniels)

- O.L. BYRON—This Day And Age (Arista)
- PRETENDERS—(Sire)
- NAZARETH—Malice In Wonderland (A&M)
- CLASH—London Calling (Epic)
- SYLVAIN SYLVAIN—(RCA)
- CHERIE & MARIE CURRIE—Messin' With The Boys (Capitol)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- RUSH—Permanent Waves (Mercury)
- ROMANTICS—(Nemperor)

WLVO-FM—Columbus (Steve Runner)

- NAZARETH—Malice In Wonderland (A&M)
- ROMANTICS—(Nemperor)
- PRETENDERS—(Sire)
- OFF BROADWAY—On (Atlantic)
- PINK FLOYD—The Wall (Columbia)
- DAN FOGELBERG—Phoenix (FullMoon/Epic)
- NEIL YOUNG & CRAZY HORSE—Live Rust (Reprise)
- EAGLES—The Long Run (Asylum)

Western Region

TOP ADD ONS

- NAZARETH—Malice In Wonderland (A&M)
- 3-D—(Polydor)
- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- SUE SAAD & THE NEXT—(Planet)

TOP REQUEST/AIRPLAY

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

BREAKOUTS

- PRETENDERS—(Sire)
- D.L. BYRON—This Day And Age (Arista)
- CLASH—London Calling (Epic)
- RUSH—Permanent Waves (Mercury)

KSAN-FM—San Francisco (David Perry)

- STEVE WALSH—Schemer-Dreamer (Kirshner)
- UTOPIA—Adventures In Utopia (Bearsville)
- D.L. BYRON—This Day And Age (Arista)
- JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)
- PEARL HARBOR & THE EXPLOSIONS—(WB)
- CHEAP TRICK—Dream Police (Epic)
- BABYS—Union Jacks (Chrysalis)

KWST-FM—Los Angeles (Ted Haback)

- OFF BROADWAY—On (Atlantic)
- SUE SAAD & THE NEXT—(Planet)
- CLASH—London Calling (Epic)
- 3-D—(Polydor)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- J. GEILS BAND—Love Stinks (EMI/America)
- BABYS—Union Jacks (Chrysalis)

KPRI-FM—San Diego (E. Gladden)

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

KOME-FM—San Jose (Dana Jang)

- D.L. BYRON—This Day And Age (Arista)
- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- GARY NUMAN—The Pleasure Principle (Atco)
- RUSH—Permanent Waves (Mercury)
- STYX—Cornerstone (A&M)
- EAGLES—The Long Run (Asylum)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)

KZAP-FM—Sacramento (Chris Miller)

- NAZARETH—Malice In Wonderland (A&M)
- PRETENDERS—(Sire)
- CLASH—London Calling (Epic)
- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- 3-D—(Polydor)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- EAGLES—The Long Run (Asylum)
- JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)

Southwest Region

TOP ADD ONS

- NAZARETH—Malice In Wonderland (A&M)
- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- 3-D—(Polydor)
- JAM—Setting Sons (Polydor)

TOP REQUEST/AIRPLAY

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

BREAKOUTS

- OFF BROADWAY—On (Atlantic)
- BRUCE COCKBURN—Dancing In The Dragon's Jaws (Millennium)
- MCGUINN, CLARK & HILLMAN—City (Capitol)
- PHILLIPS/MACLEOD—(Polydor)

KZEW-FM—Dallas (Doris Miller)

- NAZARETH—Malice In Wonderland (A&M)
- 3-D—(Polydor)
- SUE SAAD & THE NEXT—(Planet)
- ZZ TOP—Deguello (WB)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- EAGLES—The Long Run (Asylum)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

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

- MCGUINN, CLARK & HILLMAN—City (Capitol)
- OFF BROADWAY—On (Atlantic)
- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- BRUCE COCKBURN—Dancing In The Dragon's Jaws (Millennium)
- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- JEFFERSON STARSHIP—Freedom At Point Zero (Grunt)
- AEROSMITH—Night In The Ruts (Columbia)

KATT-FM—Oklahoma City (Mark Dempsey)

- PHILLIPS/MACLEOD—(Polydor)
- MARC TANNER BAND—Temptation (Elektra)
- NAZARETH—Malice In Wonderland (A&M)
- 3-D—(Polydor)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- EAGLES—The Long Run (Asylum)
- DAN FOGELBERG—Phoenix (FullMoon/Epic)

Southeast Region

TOP ADD ONS

- NAZARETH—Malice In Wonderland (A&M)
- DIRK HAMILTON—Thug Of Love (Elektra)
- SUE SAAD & THE NEXT—(Planet)
- STEVE WALSH—Schemer-Dreamer (Kirshner)

TOP REQUEST/AIRPLAY

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- DAN FOGELBERG—Phoenix (Full Moon/Epic)
- NO NUKES—Various Artists (Asylum)

BREAKOUTS

- CLASH—London Calling (Epic)
- JAM—Setting Sons (Polydor)
- GARY NUMAN—The Pleasure Principle (Atco)
- PEARL HARBOR & THE EXPLOSIONS—(WB)

WKLS-FM—Atlanta (Rich Piombino)

- PEARL HARBOR & THE EXPLOSIONS—(WB)
- ROMANTICS—(Nemperor)
- UFO—No Place To Run (Chrysalis)
- BRUCE WOOLLEY & THE CAMERA CLUB—(Columbia)
- MCGUINN, CLARK & HILLMAN—City (Capitol)
- DIRK HAMILTON—Thug Of Love (Elektra)
- AEROSMITH—Night In The Ruts (Columbia)
- NO NUKES—Various Artists (Asylum)
- ZZ TOP—Deguello (WB)
- EAGLES—The Long Run (Asylum)

WROQ-FM—Charlotte (Jackie Forsting)

- J. GEILS BAND—Love Stinks (EMI/America)
- NAZARETH—Malice In Wonderland (A&M)
- PINK FLOYD—The Wall (Columbia)
- STYX—Cornerstone (A&M)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

Northeast Region

TOP ADD ONS

- NAZARETH—Malice In Wonderland (A&M)
- 3-D—(Polydor)
- SUE SAAD & THE NEXT—(Planet)
- STEVE WALSH—Schemer-Dreamer (Kirshner)

TOP REQUEST/AIRPLAY

- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- UTOPIA—Adventures In Utopia (Bearsville)
- J. GEILS BAND—Love Stinks (EMI/America)

BREAKOUTS

- JAM—Setting Sons (Polydor)
- CHERIE & MARIE CURRIE—Messin' With The Boys (Capitol)
- SYLVAIN SYLVAIN—(RCA)
- UNOERTONES—(Sire)

WNEW-FM—New York (M. McIntyre)

- BRUCE COCKBURN—Dancing In The Dragon's Jaws (Millennium)
- NAZARETH—Malice In Wonderland (A&M)
- 3-D—(Polydor)
- CHERIE & MARIE CURRIE—Messin' With The Boys (Capitol)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- CHRISTOPHER CROSS—(WB)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)
- BLOWDIE—Eat To The Beat (Columbia)
- EAGLES—The Long Run (Asylum)

WCMF-FM—Rochester (B. Martin/T. Edwards)

- NAZARETH—Malice In Wonderland (A&M)
- SUE SAAD & THE NEXT—(Planet)
- STEVE WALSH—Schemer-Dreamer (Kirshner)
- 3-D—(Polydor)
- FLEETWOOD MAC—Tusk (WB)
- STYX—Cornerstone (A&M)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- PINK FLOYD—The Wall (Columbia)

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

- TREVOR RABIN—Face To Face (Chrysalis)
- CHERIE & MARIE CURRIE—Messin' With The Boys (Capitol)
- 3-D—(Polydor)
- JAM—Setting Sons (Polydor)
- LOVELY BOYS—(Harvest)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- AEROSMITH—Night In The Ruts (Columbia)
- DAN FOGELBERG—Phoenix (FullMoon/Epic)

WMMR-FM—Philadelphia (Jane Norris)

- PAT BENATAR—In The Heat Of The Night (Chrysalis)
- NAZARETH—Malice In Wonderland (A&M)
- SYLVAIN SYLVAIN—(RCA)
- D.L. BYRON—This Day And Age (Arista)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- DAN FOGELBERG—Phoenix (FullMoon/Epic)
- LED ZEPPELIN—In Through The Out Door (Swan Song)

WGRQ-FM—Buffalo (Irv Goldfarb)

- FRANK MARINO & MAHOGANY RUSH—What's Next (Columbia)
- PEARL HARBOR & THE EXPLOSIONS—(WB)
- NAZARETH—Malice In Wonderland (A&M)
- MAX WEBSTER—Live Magnetic Air (Capitol)
- AEROSMITH—Night In The Ruts (Columbia)
- PAT BENATAR—In The Heat Of The Night (Chrysalis)
- MOLLY HATCHET—Flirtin' With Disaster (Epic)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)

WLIR-FM—Long Island (D. McNamee/L. Kleinman)

- NAZARETH—Malice In Wonderland (A&M)
- DAVID BROMBERG—You Should See The Rest Of The Band (Fantasy)
- DIRK HAMILTON—Thug Of Love (Elektra)
- 3-D—(Polydor)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- J. GEILS BAND—Love Stinks (EMI/America)
- UTOPIA—Adventures In Utopia (Bearsville)

WPIX-FM—New York (Meg Griffin)

- ZZ TOP—Deguello (WB)
- JAM—Setting Sons (Polydor)
- UNDERTONES—(Sire)
- PRETENDERS—(Sire)
- UTOPIA—Adventures In Utopia (Bearsville)
- SPECIALS—(Chrysalis)
- CLASH—London Calling (Epic)

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

- NAZARETH—Malice In Wonderland (A&M)
- JESS RODEN—Stonechaser (Island)
- CHRISTOPHER CROSS—(WB)
- DIRK HAMILTON—Thug Of Love (Elektra)
- SUE SAAD & THE NEXT—(Planet)
- PINK FLOYD—The Wall (Columbia)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- STEVE FORBERT—Jackrabbit Slim (Nemperor)
- NO NUKES—Various Artists (Asylum)

WBGN-FM—Boston (Kate Ingram)

- JAM—Setting Sons (Polydor)
- NAZARETH—Malice In Wonderland (A&M)
- RUSH—Permanent Waves (Mercury)
- SUE SAAD & THE NEXT—(Planet)
- SYLVAIN SYLVAIN—(RCA)
- 3-D—(Polydor)
- J. GEILS BAND—Love Stinks (EMI/America)
- PRETENDERS—(Sire)
- TOM PETTY AND THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA)
- RAMONES—End Of The Century (Sire)

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CONTRAST TO LAS VEGAS

Top Contemporary Rock Stars Seen In Atlantic City Casinos

By ROMAN KOZAK

NEW YORK—Expect to see some top contemporary rock artists playing the casino hotels at Atlantic City in the not too distant future.

"If there is an audience that is willing to see an artist like Linda Ronstadt or James Taylor (in a casino showroom) and that particular hotel is willing to pay, then that's an honest dollar and there is nothing wrong with it," says Shelly Schultz, vice president in charge of the personal appearance division on the East Coast for International Creative Management. Schultz is in charge of both the concert and the location departments.

Rock artists have long been loathe to "play Vegas" but, as they—and their audience gets older—the acts are looking for better venues. At the same time, casino operators are looking for a 25-34 audience that

would be attracted by established rock acts. Schultz says he is now negotiating with casinos to book such acts. Since nothing has been signed yet he won't reveal the names of the contemporary acts who will first play the Atlantic City hotels, but ICM's roster contains a number of possibilities.

In addition to Ronstadt and Taylor the agency represents such acts as America, Crosby, Stills & Nash, Heart, Jefferson Starship, Gordon Lightfoot, Little River Band, Olivia Newton-John, and KC & the Sunshine Band.

"The talent buyers in Atlantic City are people who have been dealing in the hierarchy of the corporate gambling system. These people are very bright and they have been looking at the demographics. They want a younger audience, and it is encum-

bent on the agent, who has experience in dealing with a younger audience, to help these people achieve their goals," says Schultz.

"There are tremendous amounts
(Continued on page 37)



GUESS WHO—Gene Simmons of Kiss hastens to cover his face, not to be photographed without makeup, as Rick Derringer gestures for the photographer to take the picture anyway. The scene is New York's Bottom Line when Simmons visited Derringer backstage.

Cut In Support Forces Philly's Bijou To Fold

By MAURIE ORODENKER

PHILADELPHIA—Without any advance warning, Electric Factory Concerts closed its center-city Bijou Cafe. The 250-seat club has been the area's leading showcase for new talent since re-located eight years ago.

Among those who gained early exposure at the Bijou were Bette Midler, Barry Manilow, Steve Martin, Ashford & Simpson and Steely Dan among many others, while a broad spread of established artists ranging from jazz pianist Bill Evans to comedian Dick Gregory have also been headlined.

Bijou closed down after Jan. 11-12 performances by guitarist Leo Kottke. The downturn in the pop music business and with fewer headline acts taking to the nightclub circuit—and especially the cut in financial support made by record companies to acts on small-club tours to promote their new record releases—are among the chief factors for Electric Factory dimming the lights.

The limited 250 capacity for many of the acts coming in also made the Bijou "too small."

An Electric Factory spokesman says the cafe will be re-opened in the spring but probably with a new format. Instead

of the pop, rock and jazz fare, a "cabaret-theatre" format is being explored. James Freyberg, of FryKam Productions here, says his company has offered to take over the Bijou to operate it as a mini theatre. FryKam now operates a small theatre in San Francisco and plans additional playhouses in Boston and Washington, D.C.

However, the pop/rock nightclub crowd is not left homeless with the closing of the Bijou. Stars, operated by Stephen Starr, is now going heavy on music names for the center city room's one and two-night bookings.

Although seating only about 300, Stars brought in Buddy Rich and his full 16-piece band Jan. 26.

Everything from new wave bands like Rootboy Slim and the Sex Change Band to groups like Keith Jones and the Scam, and singing groups like the Persuasions, are dated.

Electric Factory Concerts is also making greater use of the Academy Cabaret, a cabaret-styled room linked to the Academy of Music concert hall. With a 400-seating capacity, Electric Factory takes over the Academy
(Continued on page 28)

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ALEX COOLEY BANKRUPT

Atlanta Promoter Files Chapter XI

By BILL KING

ATLANTA—Concert promoter Alex Cooley has filed separate voluntary petitions for bankruptcy for himself and two of his companies.

The petitions, filed in Federal Bankruptcy Court here Jan. 11, came just a week after Cooley's rock showcase club, the Capri Ballroom, was closed "temporarily" for "plumbing repairs."

Cooley filed petitions for reorganizations under Chapter XI of the U.S. Bankruptcy Code for his concert promotion firm, Alex Cooley Inc., and for Alex Cooley's Ballroom Inc. (the Capri), listing combined debts for the two firms of approximately \$317,674. No listing of assets was included with the court papers.

Cooley also filed a personal peti-

tion in his full name of Stephen Alexander Cooley under Chapter XIII of the bankruptcy code.

The major creditor listed was ITT Industrial Credit of Atlanta, which is owed \$186,032.26 by Alex Cooley's Ballroom Inc.

Other creditors include ASCAP of Atlanta \$4,945.80 and BMI of New York \$4,945.

Cooley has been promoting concerts in Atlanta for 10 years and in the last four has been generally acknowledged as the city's number one impresario and one of the top promoters in the Southeast.

He formerly ran a club called the Electric Ballroom from 1974-76 before opening the opulent Capri 11 months ago.

IMA Plans Office In L.A.

LAS VEGAS—With a television special under its belt, International Management Associates plans to expand its operation by opening an office in Los Angeles, while maintaining its home base here.

According to firm president Bernie Yuman, the NBC-TV shot for illusionists Siegfried & Roy is only the beginning for his stable of clients who include singer Denise Clemente.

"There's still a stigma attached to a Vegas-based management firm which we're fighting," says Yuman. "We're looking for established as well as new talent that have real potential."

Yuman admits an L.A. office will allow for the coordination of tv, movie, record and club signings while the Vegas headquarters will keep tabs on the main showroom and lounge scene here.

Yuman, with Hacienda Hotel

president Paul Lowden, are the principal business associates in International Management Associates, which has offices in the soon-to-be expanded Hacienda property.

When the new facilities at the hotel are completed, Yuman will be named director of special events.

1st Concert By Skynyrd Survivors

LOS ANGELES—The surviving members of the Lynyrd Skynyrd band will be featured in their first concert appearance since the 1977 plane crash over McComb, Miss., that killed their fellow members, when the new group, the Rossington/Collins band, plays the 80,000-seat New Orleans Superdome Friday (8).

The show, titled Mardi Gras at The Superdome, will have on hand the four surviving members, Gary

Despite grand predictions of success from Cooley when it opened, the Capri Ballroom struggled through its first year. And Cooley reportedly lost a large sum on his annual "Champagne Jam" rockfest last July when attendance—36,000—was far below expectations.

In November, Cooley took his name off his promotion and brought in a new partner, Washington D.C. promoter Sam L'Hommedieu, in a new venture called Watermark Productions.

Where does all this leave Cooley as a concert promoter in Atlanta and the Southeast? "This doesn't effect Watermark at all," says L'Hommedieu, who alternates between Washington and Atlanta but spends most of his time here now. "And everything in the concert field that Alex is involved with now is through Watermark."

Cooley is confident he'll remain a force to be reckoned with. He says negotiations on the future of the Capri are underway.

The next step for Cooley will be a creditors' meeting to be scheduled within 20 to 40 days after the original filing.

Rossington, Allen Collins, Leon Wilkerson and Billy Powell, along with new members Barry Harwood, Dale Krantz and Derrick Hess.

Feyline Presents, the Denver-based concert promotion firm, in association with Blane "Mr. Mardi Gras" Kern are promoting the concert.

Also set to appear on the show are Willie Nelson, Jimmy Buffett, Crystal Gayle, Dirt Band and the Krew of Carnival Parade.



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Billboard®

Billboard SPECIAL SURVEY For Week Ending 2/9/80

TOP 50 Adult Contemporary

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These are best selling middle-of-the-road singles compiled from radio station air play listed in rank order.

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	2	7	LONGER Dan Fogelberg, Full Moon/Epic 950824 (Hickory Grove/April, ASCAP)
2	1	12	YES, I'M READY Teri De Sario With K.C., Casablanca 2227 (Dandelion, BMI)
3	4	8	SEPTEMBER MORN' Neil Diamond, Columbia 111175 (Stonebridge, ASCAP)
4	5	7	DAYDREAM BELIEVER Anne Murray, Capitol 4813 (Screen Gems, BMI)
5	3	9	WHEN I WANTED YOU Barry Manilow, Arista 0481 (Home Grown, BMI)
6	20	3	HIM Rupert Holmes, MCA 41173 (Warners/Holmes Line Of Music, ASCAP)
7	16	4	MEDLEY/WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL Spinners, Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)
8	29	3	GIVE IT ALL YOU GOT Chuck Mangione, A&M 2211 (Gates, BMI)
9	6	16	DEJA VU Dionne Warwick, Arista 0459 (Ikeco/Angela, BMI)
10	8	14	SEND ONE YOUR LOVE Stevie Wonder, Tamla 54303 (Motown) (Jobete/Black Bull, ASCAP)
11	7	15	DO THAT TO ME ONE MORE TIME Captain & Tennille, Casablanca 2215 (Moonlight & Magnolias, BMI)
12	12	7	KISS ME IN THE RAIN Barbra Streisand, Columbia (Songs of Bander-Koppelman/Emanuel/Cortlandy, ASCAP)
13	13	8	SARA Fleetwood Mac, Warner Bros. 49150 (Fleetwood Mac, BMI)
14	22	9	AN AMERICAN DREAM The Dirt Band, United Artists 1330 (R. Crowell/Jolly Cheeks, BMI)
15	11	14	WE DON'T TALK ANYMORE Cliff Richard, EMI America 9025 (Capitol) (ATV, BMI)
16	14	13	COWARD OF THE COUNTY Kenny Rogers, United Artists 1327 (Roger Bowling, BMI/Sleepy Hollow, ASCAP)
17	23	7	ROMEO'S TUNE Steve Forbert, Nipper 97525 (CBS) (Rolling Tide, ASCAP)
18	19	8	LOST HER IN THE SUN John Stewart, RSO 1016 (Bugle/Stigwood, BMI)
19	36	2	DESIRE Andy Gibb, RSO 1019 (Stigwood/Unichappell, BMI)
20	9	16	LOOKS LIKE LOVE AGAIN Dann Rogers, International Artists 500 (Duchess Music, BMI)
21	25	4	LET ME GO, LOVE Nicolette Larson, Warner Bros. 49130 (Snug/Big Stroke, BMI)
22	10	13	I'D RATHER LEAVE WHILE I'M IN LOVE Rita Coolidge, A&M 2199 (Irving/Woolnough/Jemava/Unichappell/Begonia Melodies, BMI)
23	15	15	COOL CHANGE Little River Band, Capitol 4789 (Screen Gems-EMI, BMI)
24	17	14	THIS IS IT Kenny Loggins, Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)
25	27	9	I DON'T WANT TO BE LONELY Dana Valery, Scotti Bros. 509 (Atlantic) (Duchess, BMI)
26	18	11	HOLDIN' ON FOR DEAR LOVE Lobo, MCA/Curb 41152 (House of Gold, BMI)
27	40	2	THREE TIMES IN LOVE Tommy James, Millennium 11785 (RCA) (Big Teeth/Tommy James, BMI)
28	24	33	ALL THINGS ARE POSSIBLE Dan Peek, MCA/Songbird 41123 (Christian Soldier, ASCAP/Home Sweet Home, BMI)
29	32	9	WITH YOU I'M BORN AGAIN Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)
30	33	4	CRAZY LITTLE THING CALLED LOVE Queen, Elektra 46579 (Beechwood/Queen, BMI)
31	35	3	99 Toto, Columbia 1-11173 (Hudmar, ASCAP)
32	21	13	ROCK WITH YOU Michael Jackson, Epic 950797 (CBS) (Almo, ASCAP)
33	26	12	MAKE BELIEVE IT'S YOUR FIRST TIME Bobby Vinton, Tapestry 002 (Music City, ASCAP)
34	28	20	YOU'RE ONLY LONELY J.D. Souther, Columbia 1-11079 (Ice Age, ASCAP)
35	37	12	YOU ARE MY MIRACLE Roger Whittaker, RCA 11760 (Tembo Music Canada, CAPAC)
36	38	8	DON'T MAKE ME OVER Jennifer Warnes, Arista 0455 (Jac/Blue Seas, ASCAP)
37	41	3	LOVING YOU WITH MY EYES Starland Vocal Band, Windsong 11899 (Cherry Lane Music, ASCAP)
38	45	2	ON THE RADIO Donna Summer, Casablanca 2236 (Sweet Summer Night, ASCAP/Risk's/Revelation A.G., BMI)
39	34	9	THE LONG RUN The Eagles, Asylum 0454 (Cass Country/Red Cloud, ASCAP)
40	42	3	THE VERY BEST TIME Michael Johnson, EMI/America 8031 (Chappell & Co./Sailmaker, ASCAP)
41	44	3	THEME FROM LOVE BOAT Jack Jones, Polydor/MGM 14851 (Aaron Spelling Prod., BMI)
42	39	3	I WISH I WAS EIGHTEEN AGAIN George Burns, Mercury 57011 (Tree, BMI)
43	NEW ENTRY		FIRE IN THE MORNING Melissa Manchester, Arista 0485 (Hobby Horse Music, BMI/Cotton Pickin' Songs, ASCAP)
44	46	2	I DON'T WANT TO TALK ABOUT IT Rod Stewart, Warner Bros. 49138 (Crazy Horse, BMI)
45	NEW ENTRY		I PLEDGE MY LOVE Peaches & Herb, Polydor/MVP 2053 (Perren-Vibes, ASCAP)
46	NEW ENTRY		IT'S LIKE WE NEVER SAID GOODBYE Crystal Gayle, Columbia 1-11190 (Cookaway Music, Inc./Dejamus Music, Inc., ASCAP)
47	49	2	YEARS Barbara Mandrell, MCA 41162 (Pi-Gem, BMI)
48	48	2	WONDERLAND Commodores, Motown 1479 (Jobete/Commodores, ASCAP)
49	50	2	TOO HOT Kool & The Gang, De-Lite 802 (Mercury) (Delightful/Gang, BMI)
50	47	7	STAY WITH ME TILL DAWN Judy Tzuke, Rocket 41133 (MCA) (Unart, BMI)

FEBRUARY 9, 1980 BILLBOARD

Talent

Talent In Action

**WILLIE NELSON
KRIS KRISTOFFERSON**

Forum, Inglewood, Calif.
Tickets: \$12.50, \$10.50, \$8.50

It was the first pairing of Nelson and Kristofferson—two of the most important country writers around—and a sellout crowd, many wearing cowboy hats and boots to fit the occasion, came to watch and whoop it up Jan. 23. But it was unusually quiet in the 16,500-seat arena during the first hour—Kristofferson's hour.

As it turned out, the evening was all Nelson's. Suddenly, following a prolonged half-time intermission, the audience came alive. Backed by a seven-piece band beefed up with two of Nashville's most sought after studio musicians—guitarist Grady Martin and fiddle player Johnny Gimble—Nelson simultaneously grabbed the mike and the crowd the instant he kicked off his marathon two-hour-plus set of approximately 18 tunes.

While his repertoire was practically identical to that used in his 1978 and 1979 appearances here, his unabashed you-ain't-heard-nothin'-yet approach kept the crowd hollering for more and, as he wound toward a wrap, on its feet as well.

Of course, the thing that prompted the Kristofferson-Nelson pairing was the latter's recent decision to do an album of Kristofferson originals. In the segment devoted to that, Nelson executed tunes like "Me And Bobby McGee" and "Sunday Morning Coming Down" and an aplomb that reminded one of the days in the middle '70s when Nelson and Waylon Jennings waited together in duo performances. Nelson's rendering of Kristofferson's "Help Me Make It Through The Night" was also moving.

Principle problem with Kristofferson's 15-tune turn was the laidback approach he took to his singing. There were moments during the set that he even appeared disinterested, as in his tired readings of some of his more recent non-hits. One of the few exceptions to that rule was his stirring new ballad, "The Last Time," which obviously refers to his divorce from singer Rita Coolidge.

JOE X. PRICE

Signings

Composer Paul Jabara to the Entertainment Co. in an exclusive songwriting and copublishing pact. The hit songwriter's agreement becomes active with the Streisand/Summer duet "Enough Is Enough." ... Texas quartet Van Wilks to Mercury. The band's debut LP, "Bombay Tears," will be released later this month. ... The Blackbyrds, sans Donald Byrd, to Fantasy. The group is recording its first Fantasy LP, to be produced by Deodato. ... Rock band the Kingbees to RSO Records. ... Songwriter/artist Chris Cross to ASCAP. Cross recently released an LP on Warner Bros. ... Singer/songwriter Jimmy Frank and his group Trouble inked to B-Line of Beverly Hills for representation.

Electric Closing

• Continued from page 26

Wednesday and Thursday (6-7) for John Mayall and John Cadillac Band; Feb. 15-16-17 for Betty Carter and Joanne Brackeen.

Electric Factory is also faring well with its most recent enterprise in staging rock dancing/music shows across the river at Emerald City in Cherry Hill, N.J. Formerly a disco, Emerald City now has Electric Factory's dance concerts three nights a week, with added advantage of a 1,500 capacity and a legal drinking age of 19 in Jersey as against 21 on this side of the river.

With emphasis on new wave rock bands, the bookings are one-nighters with such offerings as the In-mates (9), the Joe Jackson Band Tuesday (12), Prince Thursday (14), Sequence (Feb. 17) and the Specials (Feb. 29).

Billboard SPECIAL SURVEY For Week Ending 1/27/80

Billboard® Top Boxoffice

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Rank	ARTIST—Promoter, Facility, Dates * DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
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Stadiums & Festivals (More Than 20,000)

1	EAGLES/JIMMY BUFFETT—Beach Club Booking/Cellar Door Concerts, Stadium, Tampa, Fla., Jan. 26	55,000	\$10-\$12.50	\$662,500
2	EAGLES/JIMMY BUFFETT—Beach Club Booking, Stadium, Gainesville, Fla., Jan. 27	25,000	\$10-\$12.50	\$287,500

Arenas (6,000 To 20,000)

1	WILLIE NELSON/KRIS KRISTOFFERSON/DON BOWMAN—Feyline Presents/Larry Vallon Presents, Forum, L.A., Calif., Jan. 23	13,435	\$8.50-\$12.50	\$153,936
2	OUTLAWS/MOLLY HATCHET/HEAD EAST—Bill Graham Presents, Colis., Oakland, Calif., Jan. 26	14,511	\$8.50-\$10	\$123,344*
3	STATLER BROTHERS/BARBARA MANDRELL—Varnell Enterprises—Ben Farrell, Colis., Greensboro, N.C., Jan. 26	14,161	\$6.50-\$8.50	\$109,166
4	WILLIE NELSON/KRIS KRISTOFFERSON/DON BOWMAN—Feyline Presents, Colis., Phoenix, Ariz., Jan. 26	12,005	\$7.50-\$8.50	\$100,308
5	O'JAYS/SLAVE/PHYLISS HYMAN—Pace Concerts/Louis Messina/Taurus Productions, Convention Center, Ft. Worth, Tx., Jan. 27	10,120	\$8.50-\$9.50	\$82,905
6	O'JAYS/SLAVE/PHYLISS HYMAN—Pace Concerts/Louis Messina/Taurus Productions, Summit, Houston, Tx., Jan. 24	6,992	\$8.65-\$9.65	\$64,971
7	STATLER BROTHERS/BARBARA MANDRELL—Varnell Enterprises—Ben Farrell, Civic Center, Augusta, Ga., Jan. 25	7,539	\$7.50-\$8.50	\$62,035
8	WILLIE NELSON/KRIS KRISTOFFERSON/DON BOWMAN—Feyline Presents, Blaisdell Center, Honolulu, Hawaii, Jan. 21	6,642	\$8.50-\$9.50	\$61,480
9	KENNY LOGGINS/STEVE FORBERT—Mid-South Concerts, Colis., Jackson, Miss., Jan. 25	8,040	\$7-\$8	\$57,291
10	STATLER BROTHERS/BARBARA MANDRELL—Varnell Enterprises—Ben Farrell, Civic Center, Lakeland, Fla., Jan. 24	7,080	\$6-\$8	\$53,435
11	OAK RIDGE BOYS/TAMMY WYNETTE—C.K. Spurlock, Civic Center, Birmingham, Ala., Jan. 27	6,190	\$7.50-\$8.50	\$49,906
12	OAK RIDGE BOYS/TAMMY WYNETTE—C.K. Spurlock, Mid-South Colis., Memphis, Tenn., Jan. 25	5,723	\$7.50-\$8.50	\$47,221

Auditoriums (Under 6,000)

1	OAK RIDGE BOYS/TAMMY WYNETTE—C.K. Spurlock, Civic Center, Atlanta, Ga., Jan. 26 (2)	9,182	\$7.50-\$8.50	\$68,287*
2	BOB DYLAN—Feyline Presents/Concerts West, Rainbow, Music Hall, Denver, Co., Jan. 21-23	4,260	\$15	\$63,900*
3	TOM PETTY & THE HEARTBREAKERS/FABULOUS POODLES—Feyline Presents, Arena, Univ., Denver, Co., Jan. 24	5,262	\$7.50-\$8.50	\$43,775
4	TEDDY PENDERGRASS/WOODY HENDERSON—Monarch Entertainment, Capitol Thea., Passaic, N.J., Jan. 25 & 26 (2)	3,285	\$10-\$12.50	\$40,348
5	TOM PETTY & THE HEARTBREAKERS/FABULOUS POODLES—Avalon Attractions, Event Center, UCSB, Santa Barbara, Calif., Jan. 27	4,401	\$8-\$8.50	\$36,599
6	STATLER BROTHERS/BARBARA MANDRELL—Varnell Enterprises—Ben Farrell, Jai Ali Fronton, Daytona Beach, Fla., Jan. 27	4,153	\$6-\$8	\$35,561*
7	BOB JAMES & EARL KLUGH—Creative Concerts, Kingsbury Hall, Salt Lake City, Utah, Jan. 21	2,969	\$7.50-\$9.50	\$26,680
8	KENNY LOGGINS/STEVE FORBERT—Mid-South Concerts, Dixon-Myers Hall, Memphis, Tenn., Jan. 27	3,554	\$6.50-\$7.50	\$25,348
9	WAYLON JENNINGS/THE CRICKETS—Sound Seventy Productions, Georgia Mtns. Center, Gainesville, Ga., Jan. 23	3,000	\$8.50-\$9.50	\$24,004*
10	WEATHER REPORT—Don Law Co., Orpheum, Boston, Mass., Jan. 25	2,800	\$7.50-\$8.50	\$22,780*
11	KARLA BONOFF/JOHN McEUE—Feyline Presents, Civic Center Music Hall, Oklahoma City, Okla., Jan. 23	2,827	\$7-\$8	\$21,727
12	TOTO/HEAD EAST—Avalon Attractions, Feature Building, Santa Barbara, Calif., Jan. 25	2,300	\$8.50	\$20,352
13	VAN MORRISON/BEVERLY SPAULDING—Bill Graham Presents, Warfield Theatre, San Francisco, Calif., Jan. 25	2,279	\$8.50-\$9.50	\$20,159*
14	WEATHER REPORT—Monarch Entertainment, Capitol Theatre, Passaic, N.J., Jan. 22	2,297	\$7.50-\$8.50	\$19,414
15	KENNY LOGGINS/STEVE FORBERT—Sound Seventy Productions, Tenn. Theatre, Nashville, Tenn., Jan. 22	2,020	\$8-\$9	\$16,828
16	TOTO/HEAD EAST—Avalon Attractions, Arlington Theatre, Santa Barbara, Calif., Jan. 24	1,898	\$8.50	\$16,133
17	VAN MORRISON/BEVERLY SPAULDING—Bill Graham Presents/A.S.U.C.D., Freeborn Hall, U.C., Davis, Calif., Jan. 26	1,746	\$8.50-\$10.50	\$15,804
18	LEE RITENOR & FRIENDSHIP/TOWER OF POWER—Bill Graham Presents, Warfield Theatre, San Francisco, Calif., Jan. 26	1,577	\$7.50-\$8.50	\$13,306
19	RICK DERRINGER/ZEPHYR—Feyline Presents, Rainbow Music Hall, Denver, Co., Jan. 26 (2)	2,162	\$6-\$7	\$13,231
20	KARLA BONOFF/BROCK WALSH—Pace Concerts/Louis Messina/Univ. Program Council, Cullen Aud., Univ., Houston, Tx., Jan. 27	1,168	\$6.50-\$7.50	\$11,810*
21	McFADDEN & WHITEHEAD—Electric Factory Concerts, Emerald City Ballroom, Philadelphia, Pa., Jan. 27	1,331	\$5-\$9	\$10,391
22	LEO KOTIKE—Don Law Co., Berklee Performance Center, Boston, Mass., Jan. 25	1,200	\$8.50	\$10,251*

Jazz

Chicago Fans Flock To Jazz Fair Attendance Doubles For Second Year Of Winter Event

By ALAN PENCHANSKY

Grant Park now rank as highlights of the group's yearly events calendar, which also includes many smaller concert presentations.

One Institute executive said this year's fair was encouraging not only in attendance growth, but in the appearance of vitality given by exhibitor member businesses which the Institute attempts to lend support. There were more than 30 exhibit booths, including those manned by other non-profit jazz societies based in Chicago.

Institute board membership is made up of a blend of jazz professionals including musicians, record label executives, critics and promoters, and amateur jazz players and jazz buffs. President is Charlie Weeks, a stockbroker and part-time jazz drummer. Vice president Penny Tyler is promoter of the Jazz At

Noon and Jazz At Five club sets at Marina City and Andy's, respectively.

Record labels exhibiting at the fair included Nessa, Flying Fish, Alligator, Bee Hive, Delmark and Sparrow Quartet.

A live broadcast from the hotel was staged by WVON-AM, which carries a Monday through Friday "Jazz Flight" program from midnight till 4 a.m. Other stations that exhibited at the fair were WXRT-FM, WXFH-FM, WNUR-FM and WBEZ-FM.

According to Institute treasurer George Spink, about \$2,200 was raised after expenses. Admission was \$8 for non-members, \$6 members, with booth rentals, new membership registrations and a commission on bar receipts also going to benefit the Institute.



BILLY MAY—The veteran arranger has recorded his slurping saxses again for an LP for German fair producer Walter Heebner. Here he records at Capitol in Los Angeles.

Billboard photo by Herb Carleton

NEW RADIO FORCE

Sacramento Dials KXPR For Sounds

SACRAMENTO—Though primarily a classical station, KXPR-FM is establishing itself as a force in the area by providing jazz. No single commercial station in the area programs jazz on a daily basis.

"We play everything from bebop to the current material," notes Dave Roth, jazz producer and music director at KXPR which is part of the National Public Radio system. "On many stations their idea of jazz is only George Benson and Chuck Mangione. We wanted to do something different and have a blend of the historical and modern."

Jazz is heard on Mondays through Fridays from 10:30 to 2 p.m. On Saturdays, jazz is heard from 7 p.m. to 2 a.m. Roth hosts the daytime slots with Leon Guidry's "Ebony Jazz" airing from 7 p.m. to 10:30 p.m. Saturdays and Armando Enrique's "Expresiones Latinas" picking up there and running until 2 a.m.

"All That Jazz," with various members of the Sacramento Traditional Jazz Society hosting, runs on Sundays from 7 p.m. to midnight. The syndicated "Jazz Alive!" completes the programming running until 2 a.m.

Though the mix features all kinds of jazz, Roth admits there is more emphasis on mainstream as opposed to fusion jazz. "I pick fusion selec-

tively," he states. "It's not that I'm down on fusion but that a lot of it doesn't stand up as good, improvisational music." However, such artists as Grover Washington, Jr., Lee Ritenour and Jeff Lorber do make it onto the playlist which consists of approximately 100 albums.

Roth is directly in charge of what goes over the air during his shift and supervises what is played on the other programs except for "All That Jazz."

"'Ebony Jazz' is more of a pop-jazz show which also plays soul while 'Expresiones Latinas' features the Afro-Cuban and salsa types of music," says Roth. The Sacramento Traditional Jazz Society has autonomy over what it plays on its hours which are mainly devoted to big band and New Orleans jazz.

KXPR aims for the 25 to 45 year old male with its jazz programming but Roth admits the station's audience is diverse. "We have some 12 year olds wanting Charlie Parker and some 90 year olds," he states.

Roth feels part of this diversity is due to the fact that there is little jazz available in the area.

Though KXPR has a 24-hour license, the station signs off at 2 a.m. because, "Sacramento is not an all-night town," he remarks.

Intl Representation Seen At Hungarian Conference

By PAUL CYONGY

BUDAPEST—The International Jazz Federation staged its first jazz educational conference here, organized by the Hungarian section, under Professor Janos Gonda of the Bela Bartok Conservatory jazz chair, a noted musicologist and jazz pianist.

Hungarian musicians and experts joined the foreign delegates who included Eddie Harvey, U.K.; Barbara Ind, U.K.; Igor Jakusenko, U.S.S.R.; Roman Kowal, Poland; Ivan Oscarsson, Sweden; Lilian Terry, Italy; Lance Tachennen, Switzerland; Karel Velebny, Czechoslovakia; and Jiggs Wigham, German Federal Republic.

The importance and popularity of the Bartok Conservatory jazz division was stressed by Ferencz Halaez, conservatory director. The conference was officially opened by Istvan Balazs, head of the department of education in the Hungarian ministry of culture.

Janos Gonda reviewed jazz edu-

cation in Europe and Hungary and said that here, graduate students work first as assistants, then as teachers at the conservatory. Students play jazz and jazz-rock all over Hungary in various ensembles.

He said many students study jazz not with the aim of becoming professional musicians but simply to become better technicians in order to play for their own pleasure.

The various delegates covered education in their own territories, plus workshops for improvisation and performances by young jazzmen. Three quartets from the Bartok Conservatory, Des, Binder and Lakatos, played with the Des group outstanding in an evening of high-quality music.

The conference finally expressed the view that the Federation should meet regularly in such a conference, and also produce half-yearly reports on progress for worldwide distribution.

Jazz Beat

LOS ANGELES—Pianist Jack Wilson has completed his second and final LP for Discovery, the local independent label. He is now scouting for a new label, having discovered the limitations of small jazz lines. He formerly cut for Blue Note.

Dave Brubeck's new quartet now consists of only one son, Chris on bass, along with drummer Butch Miles and tenor man Jerry Bergonzi. Their collective efforts are now available on Concord. Bergonzi's aggressive sax style is a marked contrast to the late Paul Desmond's cool assertions.

Gil Evans and Lee Konitz are Manhattan's newest duo. Evans is also working on a solo piano LP for Artists House Records. Evans and Konitz last played together on Miles Davis' "Miles Ahead" Columbia LP in 1957. Evans is also reorganizing a big band for a Friday, Saturday (8, 9) airing at the Public Theatre.

The Lennie Tristano Jazz Foundation presented Warne Marsh, Red Mitchell and Peter Scattaretto Jan. 26 at Alice Tully Hall in Manhattan's Lincoln Center.

Send items for Jazz Beat to Billboard, 9000 Sunset Blvd., Los Angeles, Calif., 90069.

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Billboard SPECIAL SURVEY For Week Ending 2/9/80							
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	14	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241	26	26	32	BROWN SUGAR Tom Browne, Arista/GRP GRP-5003
2	2	11	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)	27	25	12	MOSAIC John Klemmer, MCA MCA-2-8014
3	3	15	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	28	29	9	LIGHT AS A FEATHER Azymuth, Milestone M 9089 (Fantasy)
4	9	4	HIROSHIMA Hiroshima, Arista AB-4252	29	49	2	GENETIC WALK Ahmad Jamal, 20th Century T-600 (RCA)
5	4	13	PIZZAZZ Patrice Rushen, Elektra 6E-243	30	28	6	WHEN I FIND YOU LOVE Jean Carn, P.I.R. JZ 36196 (CBS)
6	5	18	RISE Herb Alpert, A&M SP 4790	31	27	42	PARADISE Grover Washington Jr., Elektra 6E-182
7	6	15	A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253	32	32	11	NIGHT CHILD Oscar Peterson Paldo 2312108 (RCA)
8	7	15	BEST OF FRIENDS Twenynine Featuring Lenny White, Elektra 6E-223	33	30	40	NEW CHAUTAUQUA Pat Metheny, ECM ECM-1-1131 (Warner Bros.)
9	8	12	STREET BEAT Tom Scott, Columbia JC 36137	34	37	11	DAYS LIKE THESE Jay Hoggard, Arista/GRP GRP 5004
10	10	45	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)	35	33	8	JEFF LORBER FUSION Jeff Lorber Fusion, Inner City IC 1026
11	11	14	DON'T ASK Sonny Rollins, Milestone M-9090 (Fantasy)	36	31	16	CARRY ON Flora Purim, Warner Bros. BSK 3344
12	12	36	STREET LIFE Crusaders, MCA MCA 3094	37	36	12	CHICK COREA/HERBIE HANCOCK Chick Corea, Herbie Hancock, Polydor PD-2-6238
13	19	14	THE HAWK Dave Valentin, Arista/GRP GRP 5006	38	38	9	THE BEST OF HERBIE HANCOCK Herbie Hancock Columbia JC 36309
14	23	2	GREAT ENCOUNTERS Dexter Gordon, Columbia JC 35978	39	39	30	I WANNA PLAY FOR YOU Stanley Clarke, Nemperor KZ-2-35680 (CBS)
15	15	40	HEART STRING Earl Klugh, United Artists UALA-942 (Capitol)	40	40	5	STRAIGHT LIFE Art Pepper, Galaxy GXY 5127 (Fantasy)
16	16	17	THE WORLD WITHIN Slits Hooper, MCA 3180	41	41	12	BUSH DANCE Johnny Griffin, Galaxy GXY-5126 (Fantasy)
17	14	19	8:30 Weather Report, Arc/Columbia PC2-36030	42	34	33	LIVE AT THE HOLLYWOOD BOWL Chuck Mangione, A&M SP-6701
18	18	11	PASSION DANCE McCoy Tyner, Milestone M-9091 (Fantasy)	43	43	14	AIN'T IT SO Ray Charles, Atlantic SD 19252
19	21	26	LUCKY SEVEN Bob James, Columbia/Tappan Zee JC-36056	44	NEW ENTRY		TRIBUTARIES Larry Coryell, Novus AN 3017 (Arista)
20	20	9	CIRCLE IN THE ROUND Miles Davis, Columbia KC 2-36278	45	47	6	GIANTS Various Artists, LAX MCA-3188 (MCA)
21	13	24	WATER SIGN The Jeff Lorber Fusion, Arista AB-4234	46	46	53	CARMEL Joe Sample, MCA AA-1126
22	24	5	PRESSURE Pressure, LAX MCA-3195 (MCA)	47	42	3	MILESTONES Great Jazz Trio, Inner City IC 6030
23	22	57	ANGIE Angela Bofill, GRP/Arista GRP-5000	48	48	6	OLD AND NEW DREAMS Various Artists, ECM ECM-1-1155 (Warner Bros.)
24	17	12	AND 125TH STREET, N.Y.C. Donald Byrd, Elektra 6E-247	49	44	11	OLD FRIENDS, NEW FRIENDS Ralph Towner, ECM ECM-1-1153 (Warner Bros.)
25	35	2	IN THE TRADITION Arthur Blythe, Columbia JC 36300	50	50	24	DUET Gary Burton & Chick Corea, ECM ECM-1-1140 (Warner Bros.)

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Counterpoint

Old Pickett Long Gone In New Hit

By JEAN WILLIAMS

LOS ANGELES—A change in musical direction is the key to veteran r&b singer Wilson Pickett's newly found success.

Pickett, who had not had a hit in nearly a decade, says the single, "I Want You" established that I still have a voice even though the public has not heard it for a long time." His last major hit was "Don't Let The Green Grass Fool You" in 1971 on Atlantic. He now records for EMI/UA.

He notes that "I now record in Montreal because I needed a different approach to music. All I could get from Muscle Shoals (where he previously recorded) was the same hard-driving stuff I have always done.

"I got a lot of people to help me make the change. The horn section came from New Orleans; I used Jerry Knight from the group Raydio on bass, Jean Roussel from England did the arranging and played keyboards; the background vocalists are from Denver and the string section is from Montreal.

"The difference is that my music is less funky. We tried for a blend of several types of music with European sweetness."

Pickett believes the '80s will be "better for my type of artist than the '70s because music is taking on a new form. Black-oriented radio also will be more open to play my kind of music. Black radio is changing—in addition to the change in musical formats, personality is coming back into radio, once again giving the black stations an identity.

"One bag of music (disco) was placed into a dominating position and nothing else fit. That knocked everything else out—soul and pop ballads.

"They (radio programmers) didn't take under consideration that disco is done in the studio and that it can't be produced in live performance. I don't dislike disco, it played a large part in exposing new, young performers. But the problem is that these artists need to know that there's more to music."

Pickett, who has had eight gold singles and two gold LPs, with his first hit in 1963 titled "If You Need Me Call Me," is once again pulling together a 10-piece band for a tour this month.

He points out that he refuses to use members from his old band "because I don't want any part of the old Wilson Pickett sound."

★ ★ ★

Jack Hill, program director at WLOK-AM in Memphis notes that his station is involved in helping local talent reach national status through radio exposure.

"We have added a new category called 'Memphis Music.' This category is a five record slot. If a record is cut in Memphis or is by a Memphis artist, it qualifies to be in this category. The record does not have to be on any charts. If it's quality product, we'll play it—even the first day it's released," says Hill.

The programmer agrees with many music observers across country that black music in the '80s will return to basic r&b.

★ ★ ★

Mayor Marion Barry of Wash-
(Continued on page 31)

Billboard® Hot Soul Singles™

Billboard SPECIAL SURVEY For Week Ending 2/9/80

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This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE, ARTIST (Writer, Label & Number (Dist. Label) (Publisher, Licensee))
★ 1	15	1	ROCK WITH YOU—Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor)	★ 34	41	6	THIS IS IT—Kenny Loggins (K. Loggins, M. McDonald), Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)	★ 70	89	2	WELCOME BACK HOME—Dramatics (R. Banks, R. Johnson, P. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)
★ 2	20	2	THE SECOND TIME AROUND—Shalamar (L. Syivers, W. Shelby), Solar 11709 (RCA) (Spectrum VII/Rosy, ASCAP)	★ 35	35	8	GET UP—Vernon Burch (V. Burch, H. Redmon Jr.), Chocolate City 3203 (Casablanca) (Rick's/Sand B, BMI)	★ 71	81	2	DIDN'T I BLOW YOUR MIND—Millie Jackson (T. Bell, W. Hart), Spring 3007 (Polydor) (Mighty Three/Bellboy, BMI)
★ 3	16	3	PEANUT BUTTER— Twenynine Featuring Lenny White (D. Blackman) Elektra 46552 (Nodlew/Mchoma, BMI)	★ 36	44	3	YOU ARE MY HEAVEN— Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627 (Black Bull, ASCAP)	★ 72	82	3	COUNTRY FREAKIN'—Mighty Fire (Mighty Fire, B. Atkins, D. Richardson), Zephyr 001 (Arcturus II/Sheinger, ASCAP)
★ 6	11	6	I SHOULDA LOVED YA—Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)	★ 37	52	4	THEME FROM THE BLACK HOLE—Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca 2235 (Rick's/Malbiz/Rubberband, BMI)	★ 73	83	2	HANG ON IN THERE BABY—Alton & Johnny (J. Bristol), Polydor 2050 (Bushka, ASCAP)
★ 8	12	8	SPECIAL LADY—Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)	★ 38	58	4	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew (V. Mason, G. Bufford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	★ 74	84	2	RUNNIN' FROM THE LAW—Stargard (R. Runnels), Warner Bros. 49165 (Ellechor, BMI)
★ 6	18	6	DO YOU LOVE WHAT YOU FEEL—Rufus And Chaka (D. Wolinski), MCA 41131 (Overdue, ASCAP)	★ 39	40	6	I PLEDGE MY LOVE—Peaches & Herb (D. Fekaris, F. Perren), Polydor/MVP 2053 (Perren-Vibes, ASCAP)	★ 75	75	3	YOU'RE MY SWEETNESS—Billy Paul (K. Gamble, L. Huff), P.I.R. 9-3736 (CBS) (Mighty Three, BMI)
★ 7	11	7	FOREVER MINE—O'Jays (K. Gamble, L. Huff), P.I.R. 93727 (CBS) (Mighty Three, BMI)	★ 40	46	9	CATCHIN' UP ON LOVE—Kinsman Dazz (B. Harris), 20th Century 2435 (RCA) (20th Century/All Sunray, ASCAP)	★ 76	85	2	LOVE AIN'T EASY—Barry White (B. White, P. Politi), Unlimited Gold 9-1411 (CBS) (Seven Songs/Ba-Da-De, BMI)
★ 8	14	8	HAVEN'T YOU HEARD—Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Shownbrere, ASCAP/Freddie Dee, BMI)	★ 41	47	5	I'VE GOT FAITH IN YOU—Cheryl Lynn (B. Caldwell), Columbia 1-11174 (Syn-Drome, BMI)	★ 77	78	4	I'M AT YOUR MERCY—Jones Girls (K. Gamble, L. Huff), P.I.R. 9-3735 (CBS) (Mighty Three, BMI)
★ 12	6	12	GOT TO LOVE SOMEBODY—Sister Sledge (B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic, BMI)	★ 42	43	8	I CAN'T HELP MYSELF—Bonnie Pointer (B. Holland, L. Dozier, E. Holland Jr.), Motown 1478 (Stone Agate, BMI)	★ 78	88	2	SHUT 'UM DOWN—Gil Scott-Heron (G.S. Heron), Arista 0488 (Brouhana, ASCAP)
★ 10	11	10	STEPPIN'—Gap Band (C. Wilson, L. Simmons, R. Wilson), Mercury 76021 (Total Experience, BMI)	★ 43	50	8	MY LOVE DON'T COME EASY—Jean Carn (E. Levert, D. Williams, M. Jackson), P.I.R. 9-3732 (CBS) (Mighty Three, BMI/Rose Tree, ASCAP)	★ 79	80	5	NEVER BUY TEXAS FROM A COWBOY—The Brides Of Funkenstein (G. Clinton, R. Dunbar), Atlantic 3640 (Malbiz BMI)
★ 11	17	11	JUST A TOUCH OF LOVE—Slave (M. Adams, D. Webster, M. Hicks, R. Turner, S. Arrington, S. Young), Cotillion 45005 (Atlantic) (Cotillion/Spartree/Slave Song/It's Still Our Funk, BMI)	★ 44	18	14	SEND ONE YOUR LOVE—Stevie Wonder (S. Wonder), Tamla 54303 (Motown) (Jobete/Black Bull TM, ASCAP)	★ 80	90	2	WE DON'T—Controllers (J. Sahnwell, T. Tate), Juana 3426 (T.K.) (Groovesville/Every Knight, BMI)
★ 12	4	12	AND THE BEAT GOES ON—Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	★ 45	38	10	CISSELIN' HOT—Chuck Cisse (C. Cisse), Arista 0471 (Careers/Lessic, BMI)	★ 81	NEW ENTRY	STANDING OVATION—G.Q. (R. LeBlanc, H. Land, K. Crier, P. Service), Arista 04583 (Arista, ASCAP/Careers, BMI)	
★ 13	21	13	I WANNA BE YOUR LOVER—Prince (Prince), Warner Bros. 49050 (Encrip, BMI)	★ 46	48	6	LOVE INJECTION—Trussell (H. Lane, R. Smith), Elektra 46560 (Cowcatcha/ Nikki's Dream, BMI)	★ 82	NEW ENTRY	COME INTO MY LIFE—Rick James (R. James), Gordy 7177 (Motown) (Jobete/Stone City, ASCAP)	
★ 14	6	14	TOO HOT—Kool & The Gang (G.M. B. town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	★ 47	66	3	EVERY GENERATION—Ronnie Laws (G.M. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	★ 83	NEW ENTRY	IS THIS THE BEST—L.A. Boppers (V. Tenort), Mercury 76038 (L.A. Boppers/Relaxed/ What You Need, BMI)	
★ 15	17	15	YOU KNOW HOW TO LOVE ME—Phyllis Hyman (J. Mlume, R. Lucas), Arista 0463 (Frozen Butterly, BMI)	★ 48	51	6	IT'S NOT MY TIME—L.V. Johnson (L.V. Johnson), I.C.A. 026 (Alvert, BMI)	★ 84	NEW ENTRY	LOVE IS GOOD NEWS—Ava Cherry (C. Mayfield), Curtom/RSD 1017 (Mayfield, BMI)	
★ 16	16	16	SPARKLE—Cameo (A. Lockett, L. Blackmon), Chocolate City 3202 (Casablanca) (Better Days, BMI/Better Nights, ASCAP)	★ 49	32	14	IT'S MY HOUSE—Diana Ross (N. Ashford, V. Simpson), Motown 1471 (Nick-O-Val, ASCAP)	★ 85	NEW ENTRY	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)	
★ 17	12	17	GIMME SOMETIME— Natalie Cole & Peabo Bryson (N. Cole), Capitol 4804 (Cole arama, BMI)	★ 50	53	9	ONLY MAKE BELIEVE—Bell & James (L.M. Bell, C. James), A&M 2204 (Mighty Three, BMI)	★ 86	NEW ENTRY	MAGIC CARPET RIDE—Diva Gray & Oyster (P. Nacabal, M. Beaucarty, C. Bennett), Columbia 43-11113 (Bertha Drive, BMI)	
★ 18	24	18	CRUISIN'—Smokey Robinson (W. Robinson, M. Tarplin), Tamla 54306 (Motown) (Bertam, ASCAP)	★ 51	61	4	I DON'T EVER—Creme O'Cocoa (T. Camillo), Venture 118 (Barcam, BMI)	★ 87	NEW ENTRY	WITHOUT YOU—Jimmy "Bo" Horne (H.W. Casey, R. Finch), Sunshine Sound 1015 (T.K.) (Sheryl/Harrick, BMI)	
★ 19	8	19	BAD TIMES—Tavares (G. McMann), Capitol 4811 (Donna-Dijon/MacAlley, BMI)	★ 52	63	4	COMPUTER GAME—Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)	★ 88	NEW ENTRY	YES I'M READY—Teri De Sario (B. Mason), Casablanca 2227 (Dandelion, BMI)	
★ 20	8	20	WHAT I WOULDN'T DO—Angela Bofill (J. Perricone, D. Uti), Arista/GRP 2503 (Roaring Fork/Purple Bull, BMI/Twelf Street/Whifre, ASCAP)	★ 53	55	5	BRAZOS RIVER BREAKDOWN—Stix Hooper (S. Hooper), MCA 41165 (Four Knights, BMI)	★ 89	NEW ENTRY	GIVE ME SOME EMOTION—Webster Lewis (W. Lewis, R. Barnes, C. Pitts) Epic 950832 (Web/ Bach To Rock/Gadtoon, BMI)	
★ 21	22	21	WONDERLAND—Commodores (M. Williams), Motown 1479 (Jobete/Commodores Entertainment, ASCAP)	★ 54	64	3	RIGHT PLACE—Brass Construction (W. Williamson, M. Grudge), United Artists 1332 (Not Listed)	★ 90	NEW ENTRY	SINGING A SONG ABOUT YOU—Triple "S" Connection (C. Matthews), 20th Century 2440 (ATV/Fox Fanfare, BMI)	
★ 22	6	22	FUNK YOU UP—Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Roulette) (Sugarhill, BMI)	★ 55	30	22	DON'T LET GO—Isaac Hayes (J. Stone), Polydor 2011 (Screen Gems-EMI, BMI)	★ 91	92	4	I'LL BE THINKIN' OF YOU—Andrae Crouch (A. Crouch), Light 655 (Lexicon/Crouch, ASCAP)
★ 23	25	23	HIGH SOCIETY—Norma Jean (B. Edwards, N. Rodgers), Bearsville 49119 (Warner Bros.) (Chic, BMI)	★ 56	29	19	I CALL YOUR NAME—Switch (B. De Barge, G. Williams), Gordy 7175 (Motown) (Jobete, ASCAP)	★ 92	49	8	I'LL TELL YOU—Sergio Mendes Brasil '88 (N. Watts), Elektra 46567 (Berma, ASCAP)
★ 24	14	24	MOVE YOUR BOOGIE BODY—Bar-Kays (J. Alexander, L. Dodson, A. Jones, M. Beard, F. Thompson, W. Stewart, C. Allen, L. Smith, H. Henderson, M. Bynum, S. Guy), Mercury 76015 (Bar-Kays/Warner Tamerlane, BMI)	★ 57	67	4	HERE COMES THE SUN—Fat Larry's Band (A. Middleton, L. Taylor, L. James, A. Austin, L. Barry), WMOT/Fantasy 881 (Parker/WIMOT, BMI)	★ 93	68	11	DO YOU WANNA MAKE LOVE—Millie Jackson & Isaac Hayes (P. McCann), Spring 2036 (Polydor) (MCA, ASCAP)
★ 25	21	25	SHOUT AND SCREAM—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3733 (CBS) (Mighty Three, BMI)	★ 58	28	19	GLIDE—Pleasure (N. Phillips, B. Smith), Fantasy 874 (Three Hundred Sixty, ASCAP)	★ 94	60	6	DA LADY—Con Funk Shun (Con Funk Shun), Mercury 76026 (Val-Ie-Joe, BMI)
★ 26	3	26	ON THE RADIO—Donna Summer (G. Moroder, D. Summer), Casablanca 2236 (Rick's/ Revelation, BMI/Sweet Summer Night, ASCAP)	★ 59	39	14	I WANT YOU FOR MYSELF—George Duke (G. Duke), Epic 9-50792 (Mycenaee, ASCAP)	★ 95	87	3	I CAN'T STOP—Silk (J.B. Jefferson, R. Roebuck, C.B. Simmons), P.I.R. 9-3730 (CBS) (Mighty Three, BMI)
★ 27	9	27	I'M CAUGHT UP—Inner Life (P. Adams, T. Gonzalez), Prelude 8004 (Pap/Leeds/Emerade, ASCAP)	★ 60	70	3	MUSIC—Oneway Featuring Al Hudson (K. McCord), MCA 41170 (Perk's, BMI)	★ 96	45	9	I'M IN LOVE WITH YOU—Ren Woods (L.J. McNally), ARC/Columbia 1-11146 (McNally, ASCAP)
★ 28	26	28	RAPPER'S DELIGHT—Sugar Hill Gang (S. Robinson, H. Jackson, M. Wright, G. O'Brien), Sugar Hill 542 (Roulette) (Sugar Hill, BMI)	★ 61	71	3	BODYSHINE—Instant Funk (S. Miller, L. Davis, K. Miller, R. Earl), Salsoul 2112 (RCA) (Lucky Three/Warpfactor, BMI)	★ 97	59	6	LOVE IN PERFECT HARMONY— Fatback Band (J. Flippin), Spring 3005 (Polydor) (Clita, BMI)
★ 29	20	29	ROTATION—Herb Alpert (A. Armer, R. Badazz), A&M 2202 (Almo/Badazz, ASCAP)	★ 62	62	14	PULL MY STRINGS—Lakeside (F. Lewis), Solar 11746 (RCA) (Spectrum VII, ASCAP)	★ 98	54	6	STRAIGHT FROM THE HEART— Loose Change (R. Franks, W. Grey), Casablanca 2219 (Irving/Medad, BMI)
★ 30	42	30	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL—Spinners (S. Linzer, D. Randell), Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)	★ 63	73	2	GIVE IT ALL YOU GOT—Chuck Mangione (C. Mangione), A&M 2211 (Gates, BMI)	★ 99	57	6	WALKING ON SUNSHINE— Bill Summers & The Summers Heat (E. Grant), Prestige 770 (Fantasy) (Marco, ASCAP)
★ 31	36	31	PRAYIN'—Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Mighty Three, BMI)	★ 64	NEW ENTRY	WHY DO YOU WANNA DO ME SO BAD—Prince (Prince), Warner Bros. 49178 (Encrip, BMI)	★ 100	72	10	WHAT'S YOUR NAME—Leon Ware (L. Ware), Fabulous 748 (T.K.) (Almo, ASCAP)	
★ 32	34	32	DON'T TAKE IT AWAY—War (Allen Brown, Goldstein, Hammon, Jordan, Oskar, Rabb, Rizzo, Scott, Smith), MCA 41158 (Far Out, ASCAP)	★ 65	65	12	DON'T STOP THE FEELING—Roy Ayers (R. Ayers, C. O'Ferral, W. Ramseur), Polydor 2037 (Roy Ayers/Ubiquity, ASCAP)				
★ 33	37	33	SIT DOWN AND TALK TO ME—Lou Rawls (K. Gamble, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI)	★ 66	76	3	REGRETS—James Brown (B. Wyrick), Polydor 2054 (Intersong, ASCAP)				
				★ 67	77	2	WAY BACK WHEN—Brenda Russell (B. Russell), Horizon 2207 (A&M) (Rutland Road, ASCAP)				
				★ 68	74	8	DISCOED TO DEATH—Lattimore (B. Lattimore), Glades 1756 (T.K.) (Sheryl, BMI)				
				★ 69	79	3	OH, DARLIN'—Brothers By Choice (B. Williams, E.J. Gurren), Ala 108 (Alva/Laff, BMI)				

No Recession For Mo. Retailer

Columbia's Anderson Hustles & Promotes On Shoestring

• Continued from page 10

date, we have had Motown, Capitol, 20th Century-Fox and MCA participating."

Anderson claims that 400-500 persons attend the dances, which are held once a month at either the Tiger Hotel ballroom, the Road Apple Party Palace or the American Legion Post.

"We draw so many people to the dances because there's very little social activity here. The dances are scheduled close to holidays because they then become events," he says.

Anderson notes that the last three dances were held close to Halloween, Thanksgiving and Christmas. The next will be for Valentine's Day. Admission to the dances is \$2.50 and he spins records for four hours.

Says Anderson: "I sponsor dances for both adults and teens and in two weeks I will have my first roller disco. This form of dancing/skating is just reaching this area. I am now contacting city officials about a weekend roller disco to be held in the spring.

"We want the entire block closed off for the weekend. There will be contests with judges and \$500 to the winner. There will be other prizes scaled down from \$500. Admission will be \$5 a couple.

Anderson also has tied into the three colleges in Columbia. "I ad-

vertise in the college newspapers because the cost is reasonable. The Univ. of Missouri, Stephens College and Columbia are here and in addition to advertising in the school papers, I put a lot of handbills at each school."

"As for in-store advertising," he continues, "I thoroughly utilize my displays. I received a more than five-foot tall Teddy Pendergrass standup. When I realized how much attention it attracted from women I decided to bring a camera into the shop.

"I put up a billboard, took pictures of women standing beside Teddy and put them on the board. This brought in additional traffic because the women would come by to see their picture and bring their friends and they usually purchase something once they're in the store. I now have a standup of Rick James and I'm working on something for this one."

Anderson, who calls his shop a "specialty black music outlet" dealing in r&b, jazz, blues and gospel, says, "Blacks here are now asking for records by the Captain & Tennille, Doobie Brothers, the Bee Gees and a couple of other white acts, so I am now stocking this product. I don't want my customers to go elsewhere."

He claims the Record Rack is the only such outlet in a 125-mile radius.

"Columbia is located in the center of the state—Kansas City is 130 miles west and St. Louis is 125 miles east of Columbia. The population of Columbia is approximately 70,000 and 10% is black.

"The Record Rack is on Walnut St., downtown, and accessible for most people. Because I carry records by some not too well-known black acts, I have customers coming from as far away as 70 miles."

Anderson notes that he purchases merchandise from three sources: Ted's One-stop, St. Louis, where he pays \$4.59 for \$7.98 LPs; Lieberman's, also in St. Louis, where \$7.98 product costs him \$4.70; and Atlanta's Record Shack, where \$7.98 merchandise ranges from \$3.89-\$4.79. "I will also begin buying from Pickwick paying \$4.44 for \$7.98 product," he adds.

He says he maintains competitive prices with other area outlets. "Record Bar and a couple of other large shops are here. I check their prices and sell my LPs for \$1 less and still make a profit."

Anderson contends that most labels have been cooperative in sending him promotional material and displays. "However, I have contacted practically all record companies and have received nothing from Arista, Casablanca, Fantasy, Elektra/Asylum and several small labels."

IN-HOUSE SQUABBLES END

Class Added To Image Awards

By JEAN WILLIAMS

LOS ANGELES—Following several years of in-house fighting, which resulted in disastrous presentations of the Image Awards, a new regime showed how it should be done by putting on possibly the best presentation ever.

Theme of the 12th annual Image Awards, held Sunday (27) at the Palladium here, was "Together We Can Do It." And its organizers, the Beverly Hills/Hollywood branch of the National Assn. for the Advancement of Colored People spared no effort in proving it is indeed a first class operation capable of projecting a super-positive image. At the same time it pulled in a packed house to witness the rebirth.

There were some surprise winners in the music category but no one performer claimed a clean sweep.

To no one's surprise the Jacksons walked away with the vocal group of

the year statue; while Teddy Pendergrass won the male artist of the year award.

Donna Summer captured the female artist of the year award; B.B. King was voted top blues artist; Grover Washington Jr., collected the jazz artist of the year award, and the Rev. James Cleveland and the Mighty Clouds of Joy tied for the best gospel artist or group honor.

The producers album of the year award went to Nick Ashford & Valerie Simpson for their LP "Is It Still Good To Ya" and Gene McFadden, John Whitehead and Jerry Cohen won for writers song of the year for their collaboration on "Ain't No Stoppin' Us Now."

Several special community service awards were presented along with Stevie Wonder's "Songs In The Key Of Life" award. Michael Jackson received the special Maestro's honor for his "Off The Wall" LP.

Among the special awards were: women in business won by Regina Jones, publisher of Soul Publications and Brenda Andrews of Almo Music; special community service in the entertainment industry honor went to Willie Davis and Clarence Avant; and outstanding image in media went to among others, Ron Dungee of KGfJ-AM and Rochelle Lucas of KDAY-AM, both in L.A.

Wonder's award was presented posthumously to Minnie Riperton and Donny Hathaway.

The Image Awards offered an impressive lineup of entertainment including the cast of "Your Arm's Too Short To Box With God" performing the show's theme song, along with the high-stepping "We're Gonna Have A Good Time." Rita Moreno, also a cohost, sang "I Will Survive;" Jimmy Witherspoon performed "Lovey Dovey;" Al Jarreau and Freddie Hubbard dished up a stirring version of "Little Sunflower;" Linda Hopkins belted Stevie Wonder's "Signed, Sealed & Delivered" and Jose Feliciano, in a tribute to Riperton and Hathaway, sang two numbers, the most outstanding being "Looking Through The Eyes Of Love."

Among the presenters were a Taste Of Honey, who gave the audience a smidgen of "Boogie Oogie Oogie," Peaches & Herb, Patrice Rushen, Freda Payne, Cheryl Lynn, Peabo Bryson, among others.

Hosting the awards presentation was Louis Gossett Jr., Ted Lange and Rita Moreno. The 12th annual Image Awards was pulled together by branch president, Geraldine D. Green, Willis Edwards, C.C. Ryder and Dea St. Lamont.

The show started on time, ran smoothly and without incident. The organization has for some time sought to have the awards televised. Many of those onhand felt it wasn't ready—until now.

Counterpoint

• Continued from page 30

ington, D.C., proclaimed Friday (1) Peaches & Herb day in the city. The tribute was expected to evolve into an all-day celebration, which was to include a special citation from Congressman Walter Fauntroy.

Disks by the pair were expected to be aired on local stations throughout the day. Peaches & Herb reportedly were the first black American group ever to perform in the People's Republic of China, when the duo toured the country with the Bob Hope troupe.

* * *

Although Cheryl Lynn has had success in terms of record sales, the singer has never toured in support of her product. This situation is about

to be rectified because, according to Lynn, her manager is presently looking into a concert tour for her this year.

Lynn, who was discovered while singing on the "Gong Show," recently was guest DJ on L.A.'s KACE-FM with the station's music director Alonzo Miller.

Lynn notes that following the airing of the "Gong Show," practically every major label contacted the show's producers trying to get in touch with her. "Columbia was the only company I considered because I walked into the office and Walter Yetnikoff and Bruce Lundvall greeted me with enthusiasm and faith in my ability. They have never ceased to show that same enthusiasm," she says.

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	*STAR Performer—LP's registering greatest proportionate upward progress this week			This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
			STAR	PERFORMER	LP'S				
1	24	1	★	★	★	39	25	27	OFF THE WALL Michael Jackson, Epic FE-35745
2	9	6	★	★	★	40	41	8	THE WHISPERS The Whispers, Solar BXL1-3521 (RCA)
3	3	8	★	★	★	41	42	34	GLORYHALLASTOOPID Parliament, Casablanca NBLP 7195
4	2	13	★	★	★	42	52	30	MASTERJAM Rufus & Chaka, MCA MCA-5103
5	7	17	★	★	★	43	35	33	BIG FUN Shalamar, Solar BXL1-3479 (RCA)
6	6	14	★	★	★	44	44	11	ON THE RADIO—GREATEST HITS VOLUME ONE & TWO Donna Summer, Casablanca NBLP-2-7191
7	4	13	★	★	★	45	43	9	PRINCE Prince, Warner Bros. BSK 3366
8	8	34	★	★	★	46	49	9	WHERE THERE'S SMOKE Smokey Robinson, Tama T7-366 (Motown)
9	12	8	★	★	★	47	50	16	GAP BAND II Gap Band, Mercury SRM 1-3804
10	11	12	★	★	★	48	47	5	YOU KNOW HOW TO LOVE ME Phyllis Hyman, Arista AL 9509
11	13	11	★	★	★	49	51	39	JUST A TOUCH OF LOVE Slave, Cotillion SD 5217 (Atlantic)
12	15	14	★	★	★	50	46	24	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501
13	5	8	★	★	★	51	39	17	LIVE! COAST TO COAST Teddy Pendergrass, P.I.R. KZ 2-36294 (CBS)
14	14	14	★	★	★	52	62	11	INJOY Bar-Kays, Mercury SRM 1-3781
15	18	21	★	★	★	53	56	13	LADIES NIGHT Kool & The Gang De-Lite DSR-9513 (Mercury)
16	16	26	★	★	★	54	54	9	MIDNIGHT MAGIC Commodores, Motown M8-926
17	17	8	★	★	★	55	53	32	THE DANCE OF LIFE Narada Michael Walden, Atlantic SD 19259
18	21	6	★	★	★	56	55	13	RAY, GOODMAN & BROWN Ray, Goodman & Brown, Polydor PD 1-6240
19	20	13	★	★	★	57	57	21	PIZZAZZ Patrice Rushen, Elektra 6E-243
20	10	9	★	★	★	58	48	34	WE'RE THE BEST OF FRIENDS Natalie Cole/Peabo Bryson, Capitol SW 12019
21	19	11	★	★	★	59	57	21	JOURNEY THROUGH THE SECRET LIFE OF PLANTS Stevie Wonder, Tama T13-371C2 (Motown)
22	22	9	★	★	★	60	61	5	BEST OF FRIENDS Twennynine Featuring Lenny White, Elektra 6E-223
23	28	20	★	★	★	61	59	16	DON'T LET GO Isaac Hayes, Polydor PD-1-6224
24	24	8	★	★	★	62	58	8	NO STRANGER TO LOVE Roy Ayers, Polydor PD 1-6246
25	30	9	★	★	★	63	63	33	LIVE AND UNCENSORED Millie Jackson, Spring SP2-6725 (Polydor)
26	27	5	★	★	★	64	64	3	SIT DOWN AND TALK TO ME Lou Rawls, P.I.R. JZ 36304 (CBS)
27	23	22	★	★	★	65	65	40	IDENTIFY YOURSELF O'Jays, P.I.R. FZ-36027 (CBS)
28	29	10	★	★	★	66	66	NEW ENTRY	BRASS CONSTRUCTION 5 Brass Construction, United Artists LT-977
29	26	18	★	★	★	67	66	36	RISE Herb Alpert, A&M SP 4790
30	40	3	★	★	★	68	68	17	HIROSHIMA Hiroshima, Arista AB-4252
31	31	6	★	★	★	69	69	20	ONE ON ONE Bob James/Earl Klugh, Columbia/Tappan Zee FC 36241 (CBS)
32	32	34	★	★	★	70	70	9	DIONNE Dionne Warwick, Arista AB 4230
33	33	38	★	★	★	71	71	NEW ENTRY	SWITCH II Switch, Gordy G7-988 (Motown)
34	34	13	★	★	★	72	72	2	MASTER OF THE GAME George Duke, Epic JE 36263
35	45	5	★	★	★	73	74	11	DANCIN' AND LOVIN' Spinners, Atlantic SD 10256
36	37	15	★	★	★	74	60	11	FIRE IT UP Rick James, Gordy G8-990 (Motown)
37	36	16	★	★	★	75	73	21	ROYAL RAPPIN'S Millie Jackson & Isaac Hayes, Polydor PD-1-6229
38	38	16	★	★	★				ROUGH RIDERS Lakeside, Solar BXL1-3489 (RCA)
									PLEASURE Future Now, Fantasy 9578
									BONNIE POINTER Bonnie Pointer, Motown M7-929R1
									THE BOSS Diana Ross, Motown M7-923
									SECRET OMEN Cameo, Chocolate City CCLP-2008 (Casablanca)
									DO YOU WANNA GO PARTY KC & The Sunshine Band, T.K. TK-611
									WITCH DOCTOR Instant Funk, Salsoul SA 8529 (RCA)
									COME INTO OUR WORLD The Emotions, ARC/Columbia JC 36149
									THE MUSIC BAND 2 War, MCA MCA-3193
									ONE WAY FEATURING AL HUDSON One Way Featuring Al Hudson, MCA 3178
									IN LOVE Cheryl Lynn, Columbia, JC 36145
									BAD GIRLS Donna Summer, Casablanca NBLP-2-7150
									STAY FREE Ashford & Simpson, Warner Bros. HS-3357
									UNCLE JAM WANTS YOU Funkadelic, Warner Bros. BSK 3371
									WHEN I FIND YOU LOVE Jean Carn, P.I.R. JZ 36196 (CBS)
									SURVIVAL Bob Marley & The Wailers, Island ILPS 9542 (Warner Bros.)
									CAN'T YOU TELL IT'S ME Tyrone Davis, Columbia JC 36149
									DEVOTION L.T.D., A&M SP-4771
									TWICE THE FIRE Peaches & Herb, Polydor/MVP PD-1-6239
									YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra, Horizon SP-736 (A&M)
									I AM Earth, Wind & Fire, Arc/Columbia FC 35730
									BRENDA RUSSELL Brenda Russell, Horizon SP-739 (A&M)
									I'M CAUGHT UP Inner Life, Prelude PRL-12175
									MARATHON Santana, Columbia FC 36154
									CHIC'S GREATEST HITS Chic, Atlantic SD 16011
									TEDDY Teddy Pendergrass, P.I.R. FZ-36003 (CBS)
									8 FOR THE 80'S Webster Lewis, Epic NJE 36197
									WHATCHA GONNA DO WITH MY LOVE Stephanie Mills, 20th Century T-583 (RCA)
									GENETIC WALK Ahmad Jamal, 20th Century T-600 (RCA)
									STREET LIFE Crusaders, MCA MCA 3094
									THE WORLD WITHIN Stix Hooper, MCA 3180
									XII Fatback Band, Spring SP 1-6723 (Mercury)
									I'LL BE THINKING OF YOU Andrae Crouch, Light LS-5763
									PRIME TIME Grey & Hanks, RCA AFL 13477
									PRESSURE Pressure, LAX MCA 3195 (MCA)
									I WANT YOU Wilson Pickett, EMI/America SW 17019
									LIVING PROOF Sylvestre, Fantasy F 79010
									BOBBY BLAND I Feel Good, I Feel Fine, MCA MCA-3157

Disco

Club Owners, Patrons Launch Vodka Boycott

• Continued from page 8

times that if half of this number buy two drinks of Russian vodka per evening at between \$3 and \$5 per drink it could translate into significant revenue for the Russians.

States O'Harro: "If this revenue is cut off, the financial impact on the Russians could be meaningful. It would also demonstrate a tangible support of the actions of our government in this crisis."

At Regine's in New York, the

Support Stand Against Russian Invasion

club's international parade of jet-setters will have to settle for American, Canadian, Chinese or Polish vodkas as substitutes for Smirnoff & Stolichnaya.

Assistance in preparing this story provided by Paul Grein and Mike Hyland.

Flora Corrado, spokesperson for the club states that Regine's is in full support of the government's actions against Russia, and that Russian vodka will not be available at the club until Soviet forces are removed from Afghanistan.

At Xenon, Howard Stein and Peppo Vaninni also think the boycotting of Russian vodka is a good idea, and are moving to implement a plan under which no new stocks of Russian vodka will be bought after existing stocks have been depleted.

Maurice Brahm of New York, New York, has "instructed my bar manager, to pull Russian vodkas off the shelves until there is a turnaround in this crisis."

At Studio One in Los Angeles, a spokesperson discloses that "our patrons are asking for Russian vodka

less, and a total club ban is definitely being pondered."

Chez Moi, another Los Angeles nitery has already banished Russian vodka from its shelves, and is instead serving lesser-known American and Swiss brands.

The Circus Disco in West Hollywood has patriotically served American brands of vodka from its inception, and intends to continue staying as far away from Russian products as possible.

In Atlanta and other areas of the South, disco owners are now beginning to follow a lead initiated by area restaurateurs. "The feeling here," states one club operator, "is that this is a decision of conscience. We must do it, and I have no doubt that the action will snowball in this region."

In Chicago and other parts of the Midwest, club owners and operators have been quietly boycotting Russian vodka, "ever since President Carter announced the institution of sanctions against the Soviet Union for its actions in Afghanistan."

Club owners in the Chicago area state that they are receiving the full support of their customers "who understand and appreciate the need for the action."

vodka brands are taking advantage of the boycott of the Russian brands to promote their own products. For instance, one importer of a Chinese brand of vodka has been buying full page ads in The New York Times and other publications extolling the qualities of that product and comparing it with the now disgraced Russian brands.

JUST LIKE U.S.

Turkey's Trotting To A Pulsating Rhythm

By AL SENIA

ISTANBUL—This three-century-old Turkish capital where the cultures of Europe and Asia meet seems an unlikely place to be pulsating with a disco beat.

The disco scene has taken root here with a minimum of fanfare. Disco and crossover rock and reggae sounds abound at sophisticated night spots that offer high quality sound equipment and slick accoutrements. The Turks have discovered strobe lighting, prisms and smoke and ice machines.

In contrast to neighboring countries like Iran, where a strong, anti-western Islamic movement has banned Western influences such as rock, disco and jazz, Turkey seems to have accepted the nightclub scene

and the accompanying economic benefits. Such clubs are popular with tourists who visit the Bosphorus and the Marmara Sea resorts, as well as in this city.

Here the clubs are mainly confined to the tourist section, which encompasses the Intercontinental, Sheraton and Hilton hotels.

And since much of the country is beset by political terrorism and under a martial law decree, some of the discos keep erratic hours.

No club seems to have embraced the dance music phenomenon with greater vigor than the Sultan Disco 2000, perched on the 24th floor of the Istanbul Sheraton.

Converted from a night club into
(Continued on page 36)

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Greeks Grind To Foreign Product

By JOHN CARR

ATHENS—Since its introduction some years ago, disco music has kept Greek fans dancing, though today there are signs that disco could gradually be superseded as a locomotive force.

But all of Greece's major recording companies, as distributors of the big foreign labels, have taken profitable slices of the disco cake.

CBS Greece spearheaded the invasion with Silver Convention, the girl trio which sold around 30,000 copies of its debut album. Following from CBS were Tina Charles, Anita Ward, Theo Vaness, and the Jacksons, whose success has recently been cemented by the radio/disco impact of "Shake Your Body Down To The Ground." Another CBS biggie: "Born To Be Alive" by Patrick Hernandez.

However, it was a relatively small local company, Music Box, with its

estimated 8% share of the total market, which struck gold by handling the Hansa and Fantasy labels. Boney M's "Night Flight To Venus" has topped all disco sales, hitting platinum margins in excess of 100,000 units. Other Music Box successes: Abba, Eruption, Amii Stewart and Sylvester.

Minos Matsas has done extremely well in Greece with Donna Summer, whose "Bad Girls" album went gold at 50,000 units, and with the Village People.

EMI Greece has the Rolling Stones ("Miss You"), Kraftwerk and the Temptations, but the company claims never to have emphasized pure disco. Similarly, WEA is having success with Sister Sledge (3,500 copies of "We Are Family" in two months without the benefit of radio

(Continued on page 33)

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Billboard's Disco Action

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Disco Greek DJs Import Hits

Continued from page 32

advertising) but does not predict anything much bigger in the way of disco success.

Of the 70-plus active discotheques in the Athens area, only a handful use the best available lighting and sound systems. Notable among them are 9 Plus 9, Papagaio and Studio 4 in Athens and Studio 5I in Thessaloniki.

During the summer the number of discos increases dramatically especially in the island tourist resorts. But most are temporary establishments with poor facilities and they close down when the tourist season ends.

CBS Greece claims to be the only company that actually hires someone to contact club operators and promote the company repertoire. But like most other companies here, it still has not found a way of translating disco success into large sales in the marketplace.

Along with Polygram, CBS is in the process of releasing Greece's first 12-inch disco singles. Polygram's big local disco artist is Sygma Fay (real name Eftychia) whose voice, with its remarkable cutting edge, was first noted last winter.

CBS has Sirena (real name Natasha) who bridges East and West with a disco mixture of bongos and electronics. Her debut single, "The Dancer," is aimed at the Greek and southern European markets. But many experts believe her sound could score in the mid-Eastern territories market, too.

ATLANTA

- This Week**
- 1 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 2 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (LP/12-inch)
 - 3 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 4 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 5 DO YOU LOVE WHAT YOU FEEL/ANY LOVE—Rufus & Chaka—MCA (LP/12-inch)
 - 6 I CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 7 JUMP THE GUN—The Three Degrees—Ariola (12-inch)
 - 8 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—MCA (LP/12-inch)
 - 9 I'LL TELL YOU—Sergio Mendes—Elektra (12-inch)
 - 10 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (12-inch)
 - 11 I'M CAUGHT UP/YOU DON'T HAVE DANCING ON YOUR MIND—Inner Life—Prelude (LP/12-inch)
 - 12 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 13 SATURDAY NIGHT—Arpeggio—Polydor (LP)
 - 14 LOVE GUN—Rick James—Motown (12-inch)
 - 15 ROLLER SKATIN' MATE—Peaches & Herb—Polydor (12-inch)

BALTI./WASHINGTON

- This Week**
- 1 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 2 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 3 EVITA—all cuts—Festival—RSO (LP)
 - 4 I'M CAUGHT UP—Inner Life—Prelude (LP/12-inch)
 - 5 I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC—Theo Vaness—Prelude (LP)
 - 6 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 7 LOVE INJECTION—Trussel—Elektra (12-inch)
 - 8 JUST A TOUCH OF LOVE—Slave—Atlantic (LP)
 - 9 KINDA LIFE (Kinda Love)—North End—West End (12-inch)
 - 10 SEXY DANCER/DO YOU WANNA BE MY LOVER—Prince—Warner (LP)
 - 11 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—MCA (LP/12-inch)
 - 12 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 13 I WANT YOU FOR MYSELF—George Duke—Epic (12-inch)
 - 14 DON'T STOP THE FEELING—Roy Ayers—Polydor (12-inch)
 - 15 DO YOU LOVE WHAT YOU FEEL/ANY LOVE—Rufus & Chaka—MCA (LP)

BOSTON

- This Week**
- 1 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 2 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 3 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 4 EVITA—all cuts—Festival—RSO (LP)
 - 5 KINDA LIFE (Kinda Love)—North End—West End (12-inch)
 - 6 I SHOULD HAVE LOVED YOU/TONIGHT I'M ALL RIGHT—Narada Michael Walden—Atlantic (LP)
 - 7 SEXY DANCER/I WANNA BE YOUR LOVER—Prince—Warner (LP)
 - 8 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (12-inch)
 - 9 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 10 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 11 WORKING MY WAY BACK TO YOU—Spinner—Atlantic (LP/12-inch)
 - 12 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (LP/12-inch)
 - 13 DO YOU LOVE WHAT YOU FEEL/BODY HEAT—Rufus & Chaka—MCA (LP)
 - 14 LOVE INJECTION—Trussel—Elektra (12-inch)
 - 15 I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC—Theo Vaness—Prelude (LP)

CHICAGO

- This Week**
- 1 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 2 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
 - 3 I SHOULD HAVE LOVED YOU—Narada Michael Walden—Atlantic (LP)
 - 4 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 5 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 6 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 7 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 8 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 9 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (LP)
 - 10 I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch)
 - 11 FEEL ME UP—Elaine & Ellen—Lance (12-inch)
 - 12 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (LP/12-inch)
 - 13 FLY TO HIGH—Janis Ian—Columbia (12-inch)
 - 14 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 15 I'M CAUGHT UP—Inner Life—Prelude (LP/12-inch)

DALLAS/HOUSTON

- This Week**
- 1 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 2 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 3 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 4 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 5 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (LP/12-inch)
 - 6 EVITA—all cuts—Festival—RSO (LP)
 - 7 GOOD TO ME—all cuts—THP—Atlantic (12-inch)
 - 8 DO YOU LOVE WHAT YOU FEEL/ANY LOVE—Rufus & Chaka—MCA (LP)
 - 9 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12-inch)
 - 10 STRAIGHT TO HEART/ALL NIGHTMAN—Loose Change—Casablanca (LP)
 - 11 WORKING MY WAY BACK TO YOU—Spinner—Atlantic (LP)
 - 12 I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch)
 - 13 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP/12-inch)
 - 14 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 15 DEPUTY OF LOVE—Don Armando—ZE (LP/12-inch)

DETROIT

- This Week**
- 1 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 2 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 3 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 4 I WANNA BE YOUR LOVER—Prince—Warner (LP)
 - 5 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 6 HOW'S YOUR LOVE LIFE BABY—Jackie Moore—Columbia (12-inch)
 - 7 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP)
 - 8 EVITA—Festival—RSO (LP)
 - 9 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (12-inch)
 - 10 MONEY—The Flying Lizards—Virgin (12-inch)
 - 11 ROCK LOBSTER/PLANET CLAIRE/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch)
 - 12 CISELIN' HOT—Chuck Cisse—Arista (LP/12-inch)
 - 13 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 14 GOOD TO ME—THP—Atlantic (LP)
 - 15 QUEEN OF FOOLS—Jessica Williams—Polydor (LP)

LOS ANGELES

- This Week**
- 1 EVITA—all cuts—Festival—RSO (LP)
 - 2 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 3 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 4 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 5 I WANNA BE YOUR LOVER—Prince—Warner (LP/12-inch)
 - 6 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 7 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 8 PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Warner (LP/12-inch)
 - 9 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP/12-inch)
 - 10 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 11 WILLIE AND THE HANOJIVE—Rinder & Lewis—AVI (LP)
 - 12 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP/12-inch)
 - 13 MONEY—The Flying Lizards—Virgin/Atlantic (12-inch)
 - 14 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 15 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)

MIAMI

- This Week**
- 1 EVITA—all cuts—Festival—RSO (LP)
 - 2 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 3 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
 - 4 THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (LP)
 - 5 I CAN'T HELP MYSELF—Bonnie Pointer—Motown (LP)
 - 6 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 7 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 8 LOVE INJECTIONS—Trussel—Elektra (12-inch)
 - 9 HOTEL PARADISE—all cuts—Oiva Grey—Columbia (LP)
 - 10 AND THE BEAT GOES ON—The Whispers—Solar (12-inch)
 - 11 DON'T LET GO—Isaac Hayes—Polydor (12-inch)
 - 12 DEPUTY OF LOVE—Don Armando—ZE (LP/12-inch)
 - 13 I'M CAUGHT UP/YOU DON'T HAVE DANCING ON YOUR MIND—Inner Life—Prelude (LP/12-inch)
 - 14 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 15 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP/12-inch)

NEW ORLEANS

- This Week**
- 1 RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP)
 - 2 GOOD TO ME—all cuts—THP—Atlantic (LP)
 - 3 AND THE BEAT GOES ON—The Whispers—Solar (LP)
 - 4 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—MCA (LP/12-inch)
 - 5 I CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC—Theo Vaness—Prelude
 - 6 TAKE ALL OF ME—all cuts—Barbra Law—Pavillion (LP/12-inch)
 - 7 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 8 I WANNA BE YOUR LOVER—Prince—Warner (LP/12-inch)
 - 9 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP/12-inch)
 - 10 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP/12-inch)
 - 11 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 12 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 13 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 14 I'M CAUGHT UP—Inner Life—Prelude (LP/12-inch)
 - 15 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)

NEW YORK

- This Week**
- 1 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 2 EVITA—all cuts—Festival—RSO (LP/12-inch)
 - 3 LOVE INJECTION—Trussel—Elektra (12-inch)
 - 4 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP/12-inch)
 - 5 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 6 AND THE BEAT GOES ON/OUT THE BOX—The Whispers—Solar (LP/12-inch)
 - 7 CAN'T DANCE WITHOUT YOU/THANK GOD THERE'S MUSIC—Theo Vaness—Prelude (LP)
 - 8 FUNKYTOWN/POWER—Lipps Inc.—Casablanca (LP/12-inch)
 - 9 THE SECOND TIME AROUND—Shalamar—Solar (12-inch)
 - 10 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 11 I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP)
 - 12 WILLIE & THE HANOJIVE/LOVE POTION #9—Rinder & Lewis—AVI (LP)
 - 13 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 14 I'M CAUGHT UP—Inner Life—Prelude (LP/12-inch)
 - 15 ROTATION—Herb Alpert—A&M (LP/12-inch)

PHILADELPHIA

- This Week**
- 1 AND THE BEAT GOES ON/OUT THE BOX—The Whispers—Solar (LP/12-inch)
 - 2 I SHOULD HAVE LOVED YOU/TONIGHT I'M ALL RIGHT—Narada Michael Walden—Atlantic (LP)
 - 3 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 4 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 5 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 6 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 7 WE GOT THE FUNK—The Positive Force—Turbo (12-inch)
 - 8 BODY SHINE/SLAP, SLAP, LICKED LAP—Instant Funk—Salsoul (LP)
 - 9 JUST A TOUCH OF LOVE—Slave—Atlantic (LP)
 - 10 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP/12-inch)
 - 11 WORKING MY WAY BACK TO YOU—Spinner—Atlantic (LP)
 - 12 I WANT YOU FOR MYSELF—George Duke—Epic (12-inch)
 - 13 DON'T STOP THE FEELING—Roy Ayers—Polydor (12-inch)
 - 14 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12-inch)
 - 15 LOVE INJECTION—Trussel—Elektra (12-inch)

PHOENIX

- This Week**
- 1 WILLIE AND THE HANOJIVE—Rinder & Lewis—AVI (LP)
 - 2 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 3 MOSKOW DISKOW/ROCK AROUND THE CLOCK—Telex—Sire/Warner (12-inch)
 - 4 YES I WILL/TEARS—C.O.D.—Casablanca (LP)
 - 5 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 6 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP)
 - 7 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 8 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 9 I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP)
 - 10 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 11 TAKE ALL OF ME—all cuts—Barbra Law—Pavillion (LP/12-inch)
 - 12 RUNNING FROM PARADISE/PORTABLE RADIO—Hall & Oates—RCA (LP/12-inch)
 - 13 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—MCA (LP/12-inch)
 - 14 THE VISITORS—Gino Socio—Warner/RFC (12-inch)
 - 15 BURNIN' ALIVE—Tony Rollo—Casablanca (LP)

PITTSBURGH

- This Week**
- 1 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 2 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (LP/12-inch)
 - 3 AND THE BEAT GOES ON/OUT THE BOX—The Whispers—Solar (LP/12-inch)
 - 4 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—MCA (LP/12-inch)
 - 5 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 6 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
 - 7 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP/12-inch)
 - 8 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 9 EVITA—all cuts—Festival—RSO (LP)
 - 10 I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP)
 - 11 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 12 DO YOU LOVE WHAT YOU FEEL/BODY HEAT—Rufus & Chaka—MCA (LP)
 - 13 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 14 I'M CAUGHT UP—Inner Life—Prelude (12-inch)
 - 15 YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (12-inch)

SAN FRANCISCO

- This Week**
- 1 CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch)
 - 2 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 3 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 4 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 5 EVITA—all cuts—Festival—RSO (LP)
 - 6 AND THE BEAT GOES ON/OUT THE BOX—The Whispers—Solar (LP/12-inch)
 - 7 FUNKYTOWN/POWER—Lipps Inc.—Casablanca (LP/12-inch)
 - 8 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—MCA (LP/12-inch)
 - 9 HAVEN'T YOU HEARD—Patrice Rushen—Elektra (12-inch)
 - 10 DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch)
 - 11 LOVE IS IN YOU—Nightlife Unlimited—Casablanca (LP/12-inch)
 - 12 WORKING MY WAY BACK TO YOU—Spinners—Atlantic (LP/12-inch)
 - 13 JUMP THE GUN—The Three Degrees—Ariola (LP)
 - 14 I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch)
 - 15 THE SECOND TIME AROUND—Shalamar—Solar (LP/12-inch)

SEATTLE/PORTLAND

- This Week**
- 1 DO YOU LOVE WHAT YOU FEEL—Rufus & Chaka—MCA (LP)
 - 2 I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP/12-inch)
 - 3 MANDOLAY—La Flavour—Sweet City (12-inch)
 - 4 I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP)
 - 5 HIGH ON YOUR LOVE/HOT HOT—Debbie Jacobs—MCA (LP/12-inch)
 - 6 VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch)
 - 7 AND THE BEAT GOES ON—The Whispers—Solar (LP/12-inch)
 - 8 "1 - 2 - 3"—Salazar—City Records (12-inch)
 - 9 WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—MCA (LP/12-inch)
 - 10 SATURDAY NIGHT—Arpeggio—Polydor (12-inch)
 - 11 THE SECOND TIME AROUND—Shalamar—Solar (LP/12-inch)
 - 12 GOT TO LOVE SOMEBODY—Sister Sledge—Cotillion (LP/12-inch)
 - 13 MOONLIGHT AND MUZAK/COWBOYS AND INDIANS—MSire/Warner (LP/12-inch)
 - 14 SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch)
 - 15 PLANET CLAIR/DANCE THIS MESS AROUND/ROCK LOBSTER—The B-52's—Warner (LP/12-inch)

MONTREAL

- This Week**
- 1 FLY TO HIGH—Janis Ian—CBS
 - 2 RELIGHT MY FIRE—Dan Hartman—CBS
 - 3 CAN'T HELP MYSELF—Bonnie Pointer—Quality
 - 4 STRAIGHT LINES—New Musik—CBS
 - 5 LOOKING FOR LOVE—Fat Larry's Band—Fantasy
 - 6 BE A BOY—Gina X—Montreco
 - 7 THAT'S WHY HOLLYWOOD LOVES ME—Geno Washington—London
 - 8 PICK UP YOUR WHISTLE AND BLOW IT—Martin Stevens—CBS
 - 9 BLOW MY MIND—Celi Bee—CBS
 - 10 HEARTBREAKER—Pat Benatar—Capitol
 - 11 FINGERPRINTZ—Fingerprintz—Polydor
 - 12 WE GOT LOVE—Auto—Quality
 - 13 ROCK ME NOW—Peter Batah—London
 - 14 WEEKEND ROCK—Puzzles—Quality
 - 15 HOT WAX—Denis Lepage—TC

Compiled by telephone from Disco D.J. Top Audience Response Playlists representing key discotheques in the 16 major U.S. Disco Action Markets, plus sales reports from key disco product retailers/one stops.

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

AGENDA

MONDAY, FEBRUARY 11

- 10 am—6 pm **REGISTRATION**
- 7 pm—11 pm **DISCO DANCING AND ENTERTAINMENT, Studio One**
Acts to be Announced

TUESDAY, FEBRUARY 12

- 11 am—11:45 am **WELCOMING AND KEYNOTE ADDRESS**
"Disco: Coming of Age in the 80's"
Radcliffe Joe, Billboard, New York
- 12 pm—1:15 pm **CONCURRENT SESSIONS**
- (1) **DISCO PLUS ROCK 'N' SOUL—FUSING A NEW SOUND FOR THE 80's**
Co-Moderators: Dick Griffey, Solar; Ray Caviano, Warners/RFC
Panelists: Miles Copeland, IRS, England; Seymour Stein, Sire; Janis Lundy, RSO; Mike Lewis, Studio One; Angelo Solar, Backstreet, Atlanta; Patrick Jenkins, AVI; Marc Paul Simon, Casablanca; Vince Pellegrino, CBS; Henry Schissler, Heat, New York; Tom Hayden, Tom Hayden & Associates
- (2) **DISCO DESIGN & CONSTRUCTION**
Moderator: Scott Forbes, Studio One, Los Angeles
Panelists: Warren Engel, Associated Hosts; Joe Melnik, Madison's, Melbourne; Ed King, Sound Unlimited; Roy Webb, Consultant; T.J. Johnson, T.J. Disco's, Hawaii; Denny Lidtke, The Palace, Hollywood; Larry Silverman, Multi-phase; Tim Tunks, Design Trust
- 1:15—2:30 pm **LUNCHEON**
- 2:30—3:45 pm **CONCURRENT SESSIONS**
- (1) **ORGANIZING TEEN DISCO—PUBLICIZING, PROGRAMMING, COSTS VS. ADULT DISCO, ETC.**
Co-Moderators: Michael Del Rey, Under-21 Club Organization; Wayne Johnson, TGIF, Las Vegas
Panelists: David Salador, DIS Co.; Jim Streight, The Apple, Peoria; Jeff Appel, Under-21 Club, L.A.; F. Craig Whittaker, Whittaker Design; Jason Krupp, teen deejay, Los Angeles; Hal Edwards, Mark IV, Newark; Boris Granich, Marilyn's, Pasadena
- (2) **INTERNATIONAL LIGHTING—INCLUDING SOPHISTICATED LASERS IN DISCO**
Moderator: Radcliffe Joe, Billboard, New York
Panelists: Bob Lobl, Design Circuit; Brian Edwards, Wavelength; Gary Loomis, Varaxon; Richard Van Schoyck, Laser Presentations

- (3) **DISCO RADIO—COMBINATION OF ROCK/DISCO/R&B**
Moderator: Frankie Crocker, WBLS, New York
Panelists: Alvin John Waples, KGFJ, Los Angeles; Vinnie Perruzi, WXKS, Boston; Bruce Phillip Miller, KIIS; Robert Michael Anderson, The Plum, Alexandria, Va.; Rick Nuhn, KXTC, Phoenix; Dr. Rob Balon, Multiple Systems Analysis; Bill McGuire, Voice of America; Barry Mayo, WGCI, Chicago

4 pm—5:15 pm

- CONCURRENT SESSIONS**
- (1) **THE PRODUCERS—DISCO PURISTS VS. FUSION MASTERMINDS**
Co-Moderators: Quincy Jones; Freddie Perren; K.C./Rick Finch, K.C. & Sunshine Band
Panelists: Vince Aletti; Kim Fowley; John Hedges; Marty Blecman; Rick Gianatos; John Luongo; Lonnie Simmons
- (2) **THE ECONOMICS OF INTERNATIONAL SOUND EQUIPMENT 1980**
Moderator: Larry Jaffe, dbx, Inc.
Panelists: Randy Vaughn, Ambassador Sound & Light; Richard Long, Richard Long & Associates; Mike Klasco, GLI

7 pm—11 pm

- DISCO DANCING AND ENTERTAINMENT, Studio One**
Acts to be Announced

WEDNESDAY, FEBRUARY 13

- 11 am—12:15 pm **CONCURRENT SESSIONS**
- (1) **PRODUCT PROMOTION—THE EMERGING IMPORTANCE OF INDEPENDENTS**
Co-Moderators: Craig Kostich, Warner/RFC; Marc Kreiner, MK Dance Promotions
Panelists: Jane Brinton, Brinton & Co.; Steve Bogan, RPM; Ray Caviano, RFC/Warner Bros; Alan Michael Mamber, Fantasy Records; Tom Ray, TAR; Dennis Wheeler, Casablanca; Wally Roker, Independent; Bo Crane, Crossover Promotions; Arnie Smith, RSO; Tom Hayden, Tom Hayden & Assoc.
- (2) **CLUB FINANCING—DOMESTICALLY/INTERNATIONALLY, GETTING START-UP OR EXPANSION CASH IN A RECESSIONARY PERIOD**
Moderator: Michael Wilkings, Wood-Wilkings
Panelists: Lew Horwitz, First LA Bank; Denny Lidtke, Palace, Hollywood; David Fink, McFadden/Kendrick; Larry Silverman, Multi-Phase
Others to be Announced.
- (3) **ROLLER DISCO PHENOMENON—A BOOM FOR DISCO**
Moderator: Lynda Emon, Publisher, Roller Review
Panelists: Mike Fleming, Northridge Roller Rink; Ron Creten, RC Sports, Olathe, Ks.; Bill Coopersmith, Concordville, Pa.; Sam Cavallo, Skating Place, Jacksonville; Tom Obert, Great Skate, St. Paul; Sergio Munzldai, High Rollers, NYC; Stan Wertlieb, Flippers, Los Angeles; George Pickard, RSROA
- 12:30—2 pm **LUNCHEON**
"Dance Music—Expanding Musical Horizons for the 1980's"
Ray Caviano, RFC/Warner Brothers
- 2—3:15 pm **CONCURRENT SESSIONS**
- (1) **THE 12"—COMMERCIAL/PROMOTIONAL USE**
Co-Moderators: Michel Zgarka, Trans-Canada Records; Stan Hoffman, Prelude
Panelists: Greg Lynn, CBS, London; Mike Lushka, Motown; Ray Harris, AVI; Dick Griffey, Solar; Jane Brinton, Brinton & Co.; Craig Kostich, RFC; Larry Yaggar, Atlantic; Billy Smith, Salsoul; Mel Cheren, West End
- (2) **CLUB OWNERS—COMPETITION IN TODAY'S MARKETPLACE**
Co-Moderators: Scott Forbes, Studio One, Los Angeles; Tony Martino, 12 West, New York
Panelists: Phil Gary, New Wave Rock 'n' Roll Palace, Cleveland; Henry Schissler, Heat, New York; Eduard Van Den Wingaert, The Stone, Antwerp, Belgium; Dick Collier, Trocadero Transfer, San Francisco; Bill Schwarze, Music Hall, San Francisco; Don Scott, Vel's Red Carpet Lounge; Gene

LaPletra, Circus, L.A.; Barbara Lackey, Hurrah, New York; Richard Thomas, Discotheque Infinity, Portugal

3:30—4:45 pm

- CONCURRENT SESSIONS**
- (1) **PROGRAMMING TODAY IN THE CLUB**
Co-Moderators: Jim Burgess, NYC; Terry Churchfield, Night Deposit
Panelists: Manny Stall, Earmarc Records; Scott Tuchman, The Sun Devil, Phoenix; Richie Rivera, Flamingo, New York; Lori Kelly, Wood-Wilkings; Michael Graber, Alfie's Chicago; Mike Lewis, Studio One, Los Angeles; Jerry Johnson, Menjo's, Detroit; Preston Powell, Cuckoo's Nest, New York; Sam Avellone, Dixie Electric Co., Cleveland; Les Temple, The Music Hall, San Francisco; Chris Hill, Goldmine, London; Judy Weinstein, For the Record, New York
- (2) **KEY FACTORS IN DESIGNING SOUND AND LIGHTING IN CLUBS**
Moderator: Radcliffe Joe, Billboard, New York
Panelists: To Be Announced

7 pm—11 pm

- DISCO DANCING AND ENTERTAINMENT, Studio One**
DEBBIE JACOBS, Courtesy of MCA Records
PEACHES & HERB, Courtesy of Polydor Records

THURSDAY, FEBRUARY 14

- 11 am—1 pm **THE HOT SEAT**
"How to Cope with the Disco Backlash"
Moderator: Bill Wardlow, Dance Music Forum Director, Billboard, Los Angeles
Participants: To Be Announced
- 1 pm—2 pm **Break for Lunch**
- 2 pm—3:15 pm **CONCURRENT SESSIONS**
- (1) **MOBILE DISCO**
Moderator: Dick Sheppard, Towards 2000
Panelists: Joe Brosta, Time Warp Disco, Northridge; Les Miller, Captain Disco, Los Angeles; Jonathan Booke, Disco Date, New York; Alan Herzog, Dancing Machine, Los Angeles; Dennis McConnell, Music to You, Philadelphia; Andy Ebon, MusicZ Man, San Francisco; Don Bruner, San Fran Disco, Australia; Froggy, London
- (2) **DEEJAY SPINNING SESSION—LIVE! (Disco & Rock)**
Co-Moderators: A.J. Miller, SCDDJA; Scott Talarico, Playpen, Ft. Lauderdale
Participants: Ken Jason, McGreevey's, Chicago; Bob Vitterill, Trocadero Transfer, San Francisco; Mike Lewis, Studio One, Los Angeles; Al Paez, Club 4141, New Orleans; Mario Gonzales, Madison's, Australia; Gary Tighe, The Probe, Los Angeles; Roy Thode, Studio 54
- 3:30—4:45 pm **CONCURRENT SESSIONS**
- (1) **POOLS & ASSOCIATIONS—THEIR GROWING IMPORTANCE IN THE CONTINUATION OF DISCO**
Co-Moderators: Judy Weinstein, For the Record, New York; George Borden, Boston Record Pool
Panelists: John Terry, Florida Record Pool; H. Goran Noreen, Swedish DJ Association; Joel Cameron, Nevada Disco DJ Association; A.J. Miller, SCDDJA; Bob Baldwin, Southwest Record Pool; Jon Randazzo, BAZZA; Sam Meyer, Disco Texas; Craig Kostich, RFC; Arnie Smith, RSO; Eddie Rivera, IDRC
- (2) **STARPOWER—IMAGE BUILDING FOR UNKNOWN ARTISTS. HOW PROMOTION/PUBLICITY/BOOKINGS INTERFACE**
Co-Moderators: Bob Caviano, Steve Ellis Agency; Steve Gold, Far Out Management; Christine Perren, MVP Records/Grand Slam
Panelists: Paul Cooper, Atlantic Records; Norman Winter, Norman Winter Associates; Michela Hart, Casablanca; Freddie DeMann, Weisner-DeMann; Susan Munao, Susan Munao Management; Dick Griffey, Solar/United Black Concert Promoters; Steven Machat, Machat & Machat Mgt.
- 6:30 pm **DANCE MUSIC FORUM AWARDS BANQUET**
Banquet Hostess: ANN-MARGRET
- 9:30 pm—1 am **DISCO DANCING AND ENTERTAINMENT, Studio One**
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Disco

A Pulsating Rhythm

Continued from page 32

a disco two years ago, the Sultan is billed as the city's only video disco. Video tapes of popular record stars are beamed on several television screens behind the dance floor as DJ Stephen Levenberg, 29, spins the accompanying songs. Levenberg is a native of New York City.

There is a video studio right in the Sheraton where Levenberg screens and splices the tapes. The video aspect proves especially popular in a country where there is no color television and little access to disco, rock and reggae performers. Live, big-name concerts are rare.

Even high quality albums and tapes are hard to come by. American and European albums and tapes sell for about \$30 in local stores.

Turkey lacks copyright laws so the bootleg market flourishes. Bootleg product is easily obtainable, given the right connections. Store owners will tape popular albums and retail the copies for \$2.

DJs like Levenberg face a problem because new and non-charted product is virtually impossible to obtain. He relies on airline personnel who visit the country and friends in New York to supply needed recordings.

Levenberg says Billboard is his major link to the rest of the music world because Western music is largely unknown on local radio. One station plays one or two hours of pop music daily.

Despite the hardships, clubs like

the Sultan Disco 2000 are thriving. The club could easily pass for a sophisticated big-city disco in the U.S.

Artists like the Village People, Gloria Gaynor and Chic are popular and often requested. Levenberg plays a great deal of crossover rock, reggae and Latin material because of the diverse, international audience. The crowd is a mixture of American and European tourists and Turks with all ages represented.

Levenberg plays two or three 20 minute sets of slow music each night. The club is open from 10 p.m. to 3 a.m. and commands a captivating view of the Bosphorus and the Asian side of the city. Small tables are placed in a circular arrangement around the dance floor.

Levenberg fills requests from a well-stocked record and tape library. Equipment includes two Thorens TD 125 turntables, a Numark studio mixer, AEC power amp and SAE preamp, as well as strobe lights, a bubble machine and a smoke machine. There are video cameras that allow dancers to view themselves on screens behind the dance floor.

Levenberg says there is no government interference in the operation of the disco and few crowd incidents. Despite martial law, the constant sight of troops patrolling streets and hotel lobbies with machine guns and the spirit of nationalism that is sweeping through neighboring countries, Levenberg says western music has a strong following in Istanbul.

Billboard®

Disco Top 100

Billboard SPECIAL SURVEY For Week Ending 2/9/80

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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	14	14	VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman—Blue Sky (LP/12-inch) LP-36302	50	50	14	TAKE ALL OF ME—all cuts—Barbara Law—Pavilion (LP) JZ-36148
2	5	5	AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE/OUT THE BOX—The Whispers—SOLAR (LP/12-inch) BXL1-3521	51	51	6	SATURDAY NIGHT (Breakout)—Arpeggio—Polydor (12-inch) PD-515
3	4	13	EVITA—all cuts—Festival—RSO (LP) RS-1-3061	52	56	16	I CAN'T TURN THE BOOGIE LOOSE—Controllers—TK (12-inch) TKD 409
4	3	14	I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP) BSK-3366	53	53	15	MUSIC—One Way/Al Hudson—MCA (LP) 3178
5	5	9	HAVEN'T YOU HEARD—Patrice Rushen—Elektra (LP/12-inch*) EK-243	54	54	20	TJM—all cuts—TJM—Casablanca (LP) NBLP 7172
6	7	6	I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP) M7-929	55	55	6	YOU MAKE ME FEEL THE FIRE—Claudia Barry—Chrysalis (12-inch) CDS-2389
7	9	6	HIGH ON YOUR LOVE/HOT HOT (Give It All You Got)—Debbie Jacobs—MCA (LP/12-inch*) MCA-3203	56	35	18	READY FOR THE 80'S/SLEAZY—Village People—Casablanca (LP) NBLP-2-7183
8	6	14	YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (LP/12-inch*) LP 9509	57	48	12	U.N.—all cuts—U.N.—Prelude (LP) PRL-12168
9	12	14	SMACK DAB IN THE MIDDLE—Janice McClain—Warner/RFC (12-inch*) DRCS8893	58	67	5	JUST A TOUCH OF LOVE—Slave—Atlantic (LP)
10	61	3	FUNKYTOWN/ALL NIGHT DANCING—Lipps, Inc.—Casablanca (LP/12-inch*) NBLP-7197	59	59	10	DO YA' WANNA GO DANCIN'/SPIRITS—Gary's Gang—SAM/Columbia (LP) AL-35240
11	8	13	CAN'T STOP DANCING/IN MY FANTASY—Sylvester—Fantasy (LP/12-inch*) F-79010/D-149	60	62	9	DANCE FANTASY—Free Life—Epic (12-inch)
12	11	13	DO YOU LOVE WHAT YOU FEEL/ANY LOVE—Rufus and Chaka—MCA (LP/12-inch*) MCA-5103	61	65	6	QUEEN OF FOOLS—Jessica Williams—Polydor (LP) PD-1-6248
13	18	9	MANDOLAY—La Flavour—Sweet City (12-inch) SCD-5555	62	52	13	DANCE YOURSELF DIZZY—Liquid Gold—Parachute (LP/12-inch*) RRD 20527
14	16	11	WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—MCA (LP/12-inch*) SW-49902	63	69	6	TIGER TIGER (Feel Good For A While)—Gregg Diamond Bionic Boogie—Polydor (LP) PD-1-6237
15	17	8	I SHOULD'A LOVED YOU/TONIGHT I'M ALL RIGHT—Narada Michael Walden—Atlantic (LP) SD-19259	64	64	32	HOLLYWOOD—Freddie James—Warner (LP/12-inch*) DWBS 8857
16	19	17	WORKING MY WAY BACK TO YOU—Spinners—Atlantic (LP/12-inch*) SD19256/DSKO 205	65	63	13	ROLLER SKATIN' MATE—Peaches and Herb—Polydor (LP/12-inch*) PD-1-6239/PRO-116
17	10	17	THE SECOND TIME AROUND/IN THE SOCKET—Shalamar—Solar (LP/12-inch) BXL1-3479	66	58	16	LOVE RUSH—Ann-Margret—MCA (12-inch) OR 8911
18	28	9	I CAN'T DANCE WITHOUT YOU/THANK GOD THERE IS MUSIC—Theo Vaness—Prelude (LP) PRL-12173	67	81	2	MOONLIGHT AND MUZAK/COWBOYS AND INDIANS—M—Sire/Warner (LP/12-inch*) SRK 6084
19	22	12	GOOD TO ME—all cuts—THP—Atlantic (LP) SD-19257	68	68	3	GOT TO LOVE SOMEBODY—Sister Sledge—Cotillion (LP/12-inch*)
20	20	12	WILLIE AND THE HAND JIVE/LOVE POTION #9—Rinder and Lewis—AVI (LP) 6073	69	66	8	WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carn—P.I.R. (LP) JZ-36196
21	14	10	LOVE INJECTION—Trussel—Elektra (12-inch) AS-1143	70	72	19	SING, SING, SING—Charlie Calello Orchestra—Midsong (LP) MS1-010
22	23	10	MONEY—The Flying Lizards—Virgin (12-inch) DSK-217	71	71	6	BURNIN' ALIVE—Tony Rollo—Casablanca (LP) NBLT-7187
23	13	16	I'M CAUGHT UP/YOU DON'T HAVE DANCING ON YOUR MIND/I HOPE IT'S THE RIGHT TIME—Inner Life—Prelude (LP/12-inch*) PRL8004	72	82	3	BROKEN ENGLISH/WHY D'YA DO IT—Marianne Faithfull—Island & Antilles—(LP/12-inch) ILP-9570 & AN-801
24	40	8	KIND OF LIFE (Kind Of Love)—North End—West End (12-inch)	73	77	8	RUNNING FROM PARADISE/PORTABLE RADIO—Hall & Oates—RCA (12-inch)
25	26	19	DON'T LET GO—Isaac Hayes—Polydor (LP/12-inch*) I-6224	74	90	3	ALL NIGHT THING—The Invisible Man's Band—Mango (12-inch) MLPS-7782
26	43	10	HOTEL PARADISE/SAINT TROPEZ—Diva Grey & Oyster—Columbia (LP) BL-36265	75	NEW ENTRY	NEW ENTRY	HERE COME THE SUN/LAST CHANCE TO DANCE—Fat Larry's Band—Fantasy (LP/12-inch*) F-9587
27	15	14	DANCING ALL OVER THE WORLD—Busta Jones—Spring (12-inch) S-404	76	75	8	HOW'S YOUR LOVE LIFE BABY—Jackie Moore—Columbia (12-inch) WES-22125
28	30	12	BODY SHINE/SLAP, SLAP, LICKEDY LAP—Instant Funk—Salsoul (LP/12-inch*) SA-8529	77	96	2	LOVE IN OUR HEARTS/LEADMEON—Peter Brown—Drive-Talk (LP) DRI-108
29	21	14	I THINK WE'RE ALONE NOW/WILL YOU LOVE ME TOMORROW—Scott Allen—TK (12-inch) TKD 426	78	80	3	ZIMBRA—Talking Heads—Sire/Warner (LP/12-inch*) SRK-6076
30	31	10	BLOW MY MIND—Celi Bee—APA/TK (LP/12-inch*) APA/TK-77005	79	94	4	YES I WILL/TEARS/PUTTING MY (Heart On The Line)—C.O.D.—Casablanca (LP) NBLP-7193
31	24	19	WEAR IT OUT—Stargard—Warner (12-inch) DWBS 8891	80	84	5	WE GOT THE FUNK—The Positive Force—Turbo (12-inch) T-452
32	36	9	I WANT YOU FOR MYSELF—George Duke—Epic (LP/12-inch*)	81	87	5	CISSELIN' HOT—Chuck Cissel—Arista (LP/12-inch*)
33	38	8	PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Sire/Warner (LP/12-inch*) BSK-3355	82	78	14	JOHNNY B GOOD/VICTIM OF LOVE—all cuts—Elton John—MCA (LP/12-inch*) MCA 5104
34	25	21	DEPUTY OF LOVE—Don Armando's Second Avenue Rumba Band—ZEA (LP/12-inch*) 3305	83	91	2	CAN'T YOU FEEL IT—Beverly Johnson—Buddah (LP/12-inch*) BDS-5726
35	39	9	JUMP THE GUN—The Three Degrees—Ariola (12-inch*)	84	85	5	ONLY LOVE CAN MAKE IT RIGHT/DANCE THE NIGHT AWAY—Jet Brown—Polydor (LP) PD-1-6218
36	37	12	LOVE GUN—Rick James—Gordy/Motown (LP/12-inch*) 6519-D	85	92	2	KEEP IT HOT/HIDE IT AWAY/I GOT FAITH IN YOU—Cheryl Lynn—Columbia (LP) JC 36145
37	27	16	NO MORE TEARS (Enough Is Enough)—Donna Summer/Barbra Streisand—Casablanca/Columbia (12-inch) NBD 20199	86	95	2	LIVING IT UP—Sweet Touch—BC (12-inch) BC-40003
38	49	8	LOVE IS IN YOU/DANCE FREAK AND BOOGIE—Night Life Unlimited—Casablanca (LP/12-inch*) NBD-20204	87	88	4	IT'S STILL A THRILL—Dynasty—Solar (12-inch) BXL1-3398
39	29	13	STRAIGHT TO THE HEART/ALL NIGHT MAN—Loose Change—Casablanca (LP) NBLP-7189	88	89	4	TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP) SD-19258
40	34	18	NIGHTDANCER—Jean Shy—RSO (12-inch) RSS-308	89	NEW ENTRY	NEW ENTRY	BURN ME UP (With Your Love)—Frisky—Vanguard (LP/12-inch*) V-79430
41	42	9	FLY TOO HIGH—Janis Ian—Columbia (12-inch) XSS-166717	90	NEW ENTRY	NEW ENTRY	RIPE—all cuts—Ava Cherry—RSO/Curtom (LP) RS-1-3072
42	33	13	ON THE RADIO—Donna Summer—Casablanca (LP) NBLP-7189	91	NEW ENTRY	NEW ENTRY	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew—Brunswick (12-inch)
43	73	5	LET'S FLY—all cuts—Paradise Express—Fantasy (LP/12-inch*) F9589	92	NEW ENTRY	NEW ENTRY	"1-2-3"—Salazar—City Records (12-inch) CRA 1405
44	44	8	DON'T STOP THE FEELING—Roy Ayers—Polydor (LP/12-inch*) P-6246	93	97	11	SHAZAM/SPACE DUST—Deodato—Warner (LP/12-inch*) W-3321
45	45	8	ROTATION—Herb Alpert—A&M (LP/12-inch*) SP-12032	94	NEW ENTRY	NEW ENTRY	IN THE POCKET—African Suite—MCA (LP) MCA-3205
46	46	6	THE VISITORS (remix)—Gino Soccio—Warner/RFC (12-inch) DRCS-8894	95	76	6	MOON CHILD—Captain Sky—AVI (LP) AVI-6077
47	47	10	MOSKOW DISKOW/ROCK AROUND THE CLOCK—Telex—Sire/Warner (12-inch) DSR8-8896	96	83	4	INCH BY INCH—Persia—Casablanca (LP) NBLP-7190
48	32	20	I'LL TELL YOU—Sergio Mendes-Brasil '88—Elektra (LP/12-inch*) AS 11425	97	98	2	COME INTO OUR WORLD—The Emotions—Columbia (LP) JC-36149
49	41	26	ROCK WITH YOU/DON'T STOP TIL YOU GET ENOUGH—Michael Jackson—Epic (LP/12-inch*) FE 35745	98	74	8	LOVERS/LATE FOR LOVE—Bruni Pagan—Elektra (LP/12-inch*) AS-11438
				99	93	23	LADIES NIGHT—Kool & The Gang—De-Lite (LP/12-inch*) DSR 9513
				100	79	18	THE RAPPERS DELIGHT—Sugar Hill Gang—Sugar Hill (12-inch) SH 542

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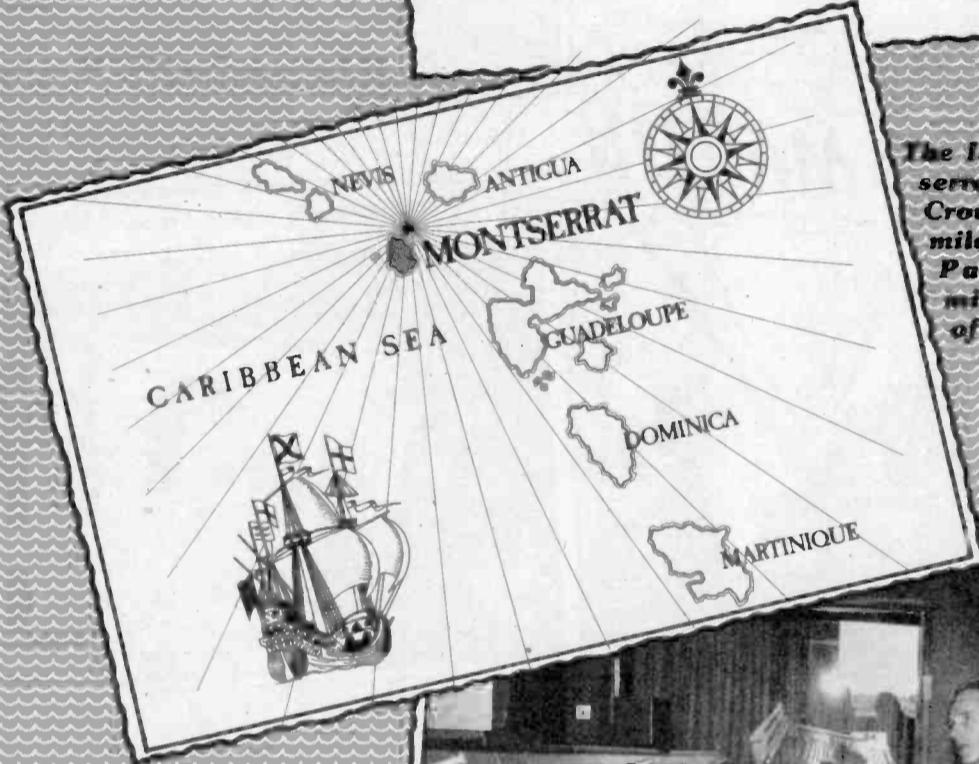
*In an ordinary world,
there's still room for the extraordinary.*



AIR STUDIOS MONTSERRAT



Total Environment Recording in the Caribbean



The Island of Montserrat is a British Crown Colony, 267 miles southeast of Puerto Rico, 27 miles southwest of Antigua.

Producer George Martin: "It does take a certain amount of courage to say 'I am going to build a very advanced complex on an island that nobody has ever heard of.'"



"It was at the point that AIR London had been going for a while and had been so busy and so successful that I couldn't get into it. Also, more and more of my work was being done abroad. I was aware that I was renting other people's studios all the time and I couldn't get into my own. I began to think I would like to have an outside studio."

Former Beatles studio mentor George Martin is explaining the genesis of AIR Studios Montserrat, what is now his dream "total environment" recording studio on the Caribbean island of Montserrat.

Montserrat is a 39 square mile island paradise sitting in the Eastern Caribbean some 267 miles southeast of Puerto Rico and 27 miles southwest of Antigua. Miami is 900 miles to the northwest. It's accessible only by small plane or private boat.

Of volcanic origin, the hilly geography is lush green (thanks to 62 inches annual rainfall) and the temperature ranges from a tropical 74 to 87 degrees Fahrenheit all year round. Columbus discovered it in 1493 and named it after a jagged mountain range in Northern Spain.

On a 30 acre site situated on a ridge 500 feet up which points down toward the Caribbean Sea is the AIR Studios Montserrat recording studio compound. It contains a state-of-the-art recording facility and stakes its claim as being perhaps the world music industry's ultimate environmental or vacation studio.

Martin continues: "I thought of a world mobile. And when you say the words 'world mobile' you immediately think 'what can be done in that way? I thought of the idea of a ship which would be a superb studio and could go anywhere. That would have been a great idea if it could have worked economically. Obviously in this day and age you can do almost anything you want technologically. But it came down to economics, though, whether or not it was worthwhile to do it or not."

"I started studying the idea to see how it could be done. But I finally abandoned it in 1974 although I examined it for three years—from 1972 to 1974. I was planning to do a studio in a ship that would have cost around half a million dollars or 450,000 pounds. The ship I had chosen was 160 feet, as big as the studio now in Montserrat, and had accommodations for 16 people. We really got our plans down in a very detailed way. But the only hassle was that I couldn't possibly work out how we could record while we were underway. So I decided the only way you could have a boat studio was to record while at anchor. The movement at sea as well as the noise of the engines presented some real tough problems. I abandoned the idea."

"But I also studied the alternative idea, recording while at anchor. It was obvious that recording on a ship didn't suit everybody and some people don't want to be couped up for three to five weeks in the small confines of a boat, even though it is a 160-footer."

"I began fixing my ideas toward the Caribbean. The original boat idea was a Mediterranean concept floating around from Greece to Italy, for example. But as I had been doing so much work in America I thought many Americans wouldn't want to come all the way over to the Mediterranean."

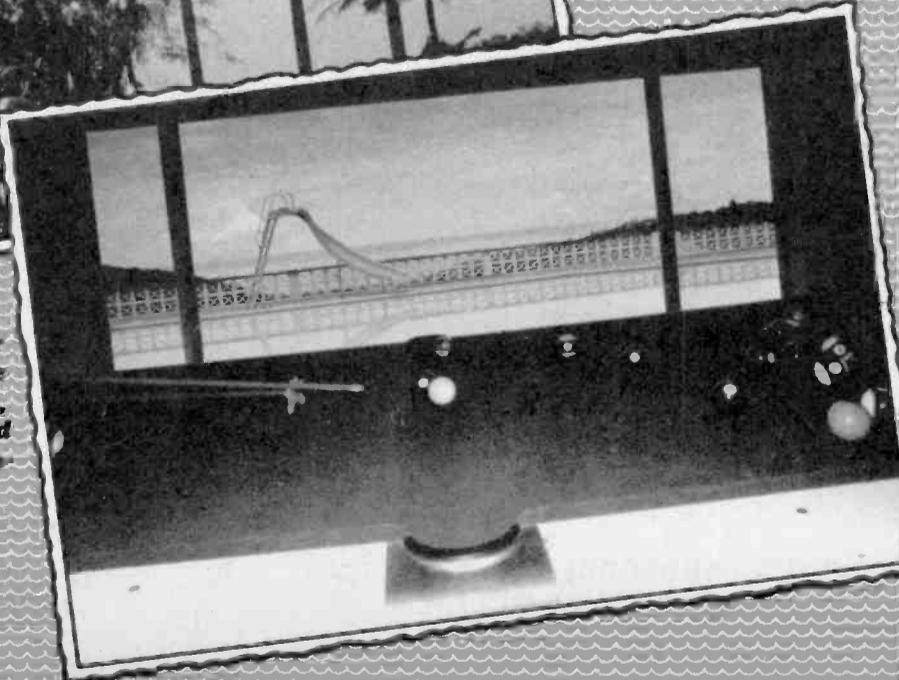
"My next thought was a much smaller boat, maybe a 120-footer but with still ample room for the recording studio, itself, but no accommodation for clients. The idea would have been to work deals with various Caribbean islands and hotel owners whereby I could actually book people in to wherever they wanted and moor offshore with the studio. I could send the boat and say 'where would you like to record, folks? Tobago, Puerto Rico, the Cayman Islands?' So wherever it was the studio would be there at the disposal of the clients. Then it truly would have been a world mobile."

"But what killed that idea was that economic conditions became more and more serious in England in the 1973-74 period. In fact, it was one of the worst economic crises in Britain's history. It was also the time our company, AIR, was thinking about getting into bed with Chrysalis. My partners in AIR were getting less and less keen on the idea of spending all this money on something that could turn out to be a total disaster. Chrysalis opted for the side of caution. They suggested we not go ahead unless there was a majority vote on it and that didn't come. In fact, I was the only person left wanting to do it. I agreed the times were not right for it, but in retrospect it might have been a good idea if we had done it then because we could never do it for the price it would have cost then. It

(Continued on page M-10)



Pool (50 feet for swimming, plus the cue and ball variety), and the sea beyond are among the amenities.



Of volcanic origin, the island offers a hilly terrain and the kind of lush green that 62 inches of annual rainfall provides.

The Long & Winding Road to Montserrat



FEBRUARY 9, 1980, BILLBOARD ADVERTISEMENT

"Ever since I've stopped doing the Beatles," observes producer George Martin, "I've been grateful to do different people at different times, instead of doing one group. Likewise, I think, groups like a change. But not because they have anything against their producer or his skills."

"If I don't do a second Cheap Trick LP," he continues, "or another Jeff Beck album, for example, they won't think any the less of me or I them. I think variety keeps you on your toes."

Cheap Trick has exploded into one of the potential super rock'n'roll bands of the 1980s and one of George Martin's latest projects is its next Epic album. He is producing Cheap Trick at his own AIR (Associated Independent Recording) Studios Montserrat.

"Tom Werman," he continues, "is a great producer. He's done a great deal for them but they wanted a change. The band intends going more outside heavy rock'n'roll. I met with Rick Nielson and the other members of the band and we agreed it would be a good association. I was at one of their recent concerts and came away liking them and their music very much. They are amazing."

Variety is the key in characterizing the 53-year producer who signed the Beatles to EMI in 1962 and guided all of that group's studio albums until 1970.

"I will continue to do what I think I can do best," he says. "I like doing different things. I would get into a rut if I did the same thing over and over again. And besides, I'm getting too old to do rock'n'roll."

"It's a young man's business. I don't want to be the John Wayne of rock'n'roll record producers."

For the next five years, according to Martin, he will devote his time to his recently completed "dream studio" AIR Studios Montserrat, continue to run AIR Studios London, continue to score and write music and song for films, produce a variety of artists that span rock'n'roll to classical, and spend time with his family.

He's finally completed his autobiography called "All You Need Is Ears" which also integrates how recording technology has progressed throughout his time as a producer. It's published by MacMillan London Ltd. in Great Britain and St. Martin's Press in the United States.

Martin has maintained music interests on both sides of the Atlantic.

Great Britain and I've studied both camps. Both have their good points and their bad points.

"I lived in the U.S. for 18 months working on the 'Sgt. Pepper's Lonely Hearts Club Band' film and when I returned to England they were playing 'God Save The Queen' by the Sex Pistols on the radio. I was appalled. It seemed music had taken three steps backward."

"But in fact punk rock has had a cauterizing effect on British music and in a way it's come through fine. There's a healthy, adventurous spirit in British music today which I don't really find too much of in American music. I love American rock'n'roll and pop because of the fountain of inventiveness and good musicality it has but that in turn becomes complacent and non adventurous because they keep doing the same beautiful things over and over again. It seems that the U.S. music scene needs to be more adventurous while the British music scene needs to be more musical."

"One must expect a certain standard, though, and artists must be saying something new to be significant."

(Continued on page M-14)

"I don't want to be the John Wayne of rock'n'roll record producers."



Martin with Tom Peterson of Cheap Trick and Chrysalis chief Terry Ellis.

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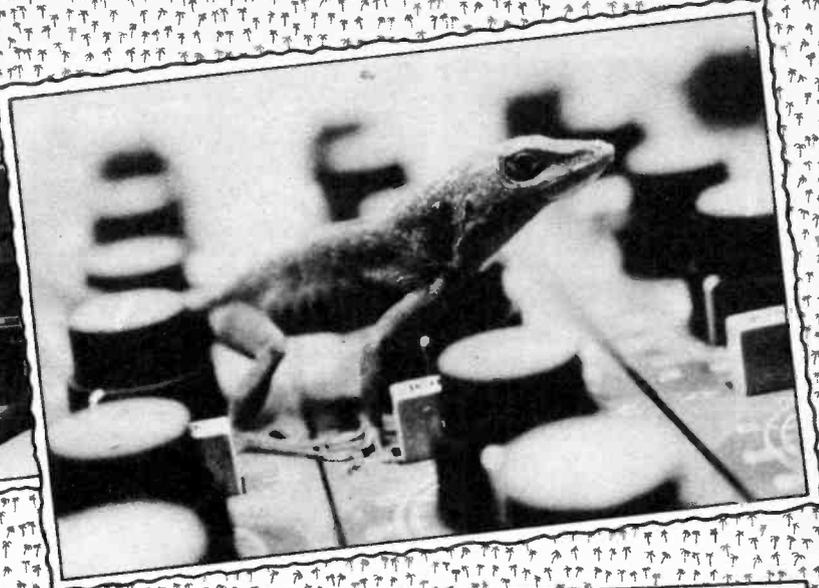
ADVERTISMENT

MONTSERRAT

Testing one of 43 microphones.



Martin at the board (a new generation Neve) with tape operator John Wall.



High Tech In A Low Key Paradise

Equipment at AIR Montserrat Studios consists of the following:

The console is a new generation Neve with 40/52 inputs and 32/24 outputs and a separate monitor mix panel.

There are two MCI 24-track tape machines with auto-locator as well as twin 24-track lock-up capability for 46-track recording.

Monitors are JBL 4350 and 4343, Tannoy HPD, Altec 604s with UREI times-align crossovers, and Auratones.

There are three Ampex ATR 102 stereo two-track machines and two Nakamichi cassette recorders.

Two types of EMT reverbs are available, including 140 and 240 gold foil.

Among other outboard equipment are: 24-track Dolby, BGW power amplifiers, Neve limiter/compressors, UREI graphic and parametric equalizers, Marshall time modulator, digital delay line, phasers and flangers.

Each musician in the studio also has the availability of his own 8-track mixer which enables him to have his own foldback mix regardless of any other performer. The 8-track unit has individual treble and bass controls as well as pan pots and volume faders.

There is a Bosendorfer grand piano which is situated in its own room with just the keyboard projecting out into the main studio for maximum separation.

There are 43 microphones consisting of: 14 Neumann U87s, three Neumann U47s, four Neumann KM84s, two Sennheiser 441s, six Sennheiser 421s, four Stancoil 4038s, two AKG 451s, four AKG D190s, two AKG D12s, one Neumann KM86, two AKG C414s, six Shure SM57s, two AKG D224Es, and two Beyer M160s.

"We have quite a bit of outboard equipment," states Martin, "with a lot of range. But it's silly getting every new device. My reasoning is that every client will want something special."

"We had 43 mikes, but for Gerry Rafferty, for example, that wasn't enough. Even though we have 14 Neumann U87s we discovered that Rafferty doesn't like them and won't use them. Now those mikes are used everywhere, in America and in England, but his first engineer didn't like them. Having learned from that experience we feel the best alternative is to provide clients with what they want—if they let us know in time. In fact, we encourage the artist or his engineer to come first for a quick visit so if there are any special equipment needs we can get it."

Martin hopes to have a smooth, working arrangement with the South Florida studio equipment community which will be able to provide specialized gear on a rental basis.

The interior dimensions of the studio are 40 feet by 30 feet with the control room 28 feet by 24 feet. There's also a small overdub/vocal room in addition to the piano trap.

With respect to the Neve console, Martin points out: "It's practically transformerless and it's one of the cleanest con-

soles I've worked with. A criticism in the past with Neve is that the board is a little cloudy at the top end but not with this board."

The Neve console can interface with Neve's NECAM computer-assisted automation device and that might be added later on.

Martin indicates that he is extremely conscious of the move towards digital recording technology and feels AIR Studios Montserrat can and will convert when the time is right.

"The original concept of the studio," he adds, "was for tracking and not mixing. But I may add a smaller mixdown suite. If so, it will have a different configuration. Perhaps an MCI or Harrison console, just to provide people with equipment alternatives."

"I'm fond of MCI," he continues, "and they are nearby in South Florida. I don't have an MCI console because I've always used Neve in London and I have been very close to Rupert Neve. I've been critical of his products and he's been very helpful to me and we've worked very closely on design together. It's a good relationship. He designed the board for me for AIR Montserrat and I was very stringent with my specifications. He came through with a marvelous design. It was expensive. The console cost approximately \$200,000 and \$10,000 just to ship."

"I personally don't like in-line desks because I'm a producer, not an engineer, and I like having my own monitor panel. I think that makes for a more relaxed atmosphere in

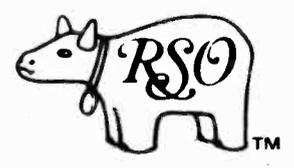
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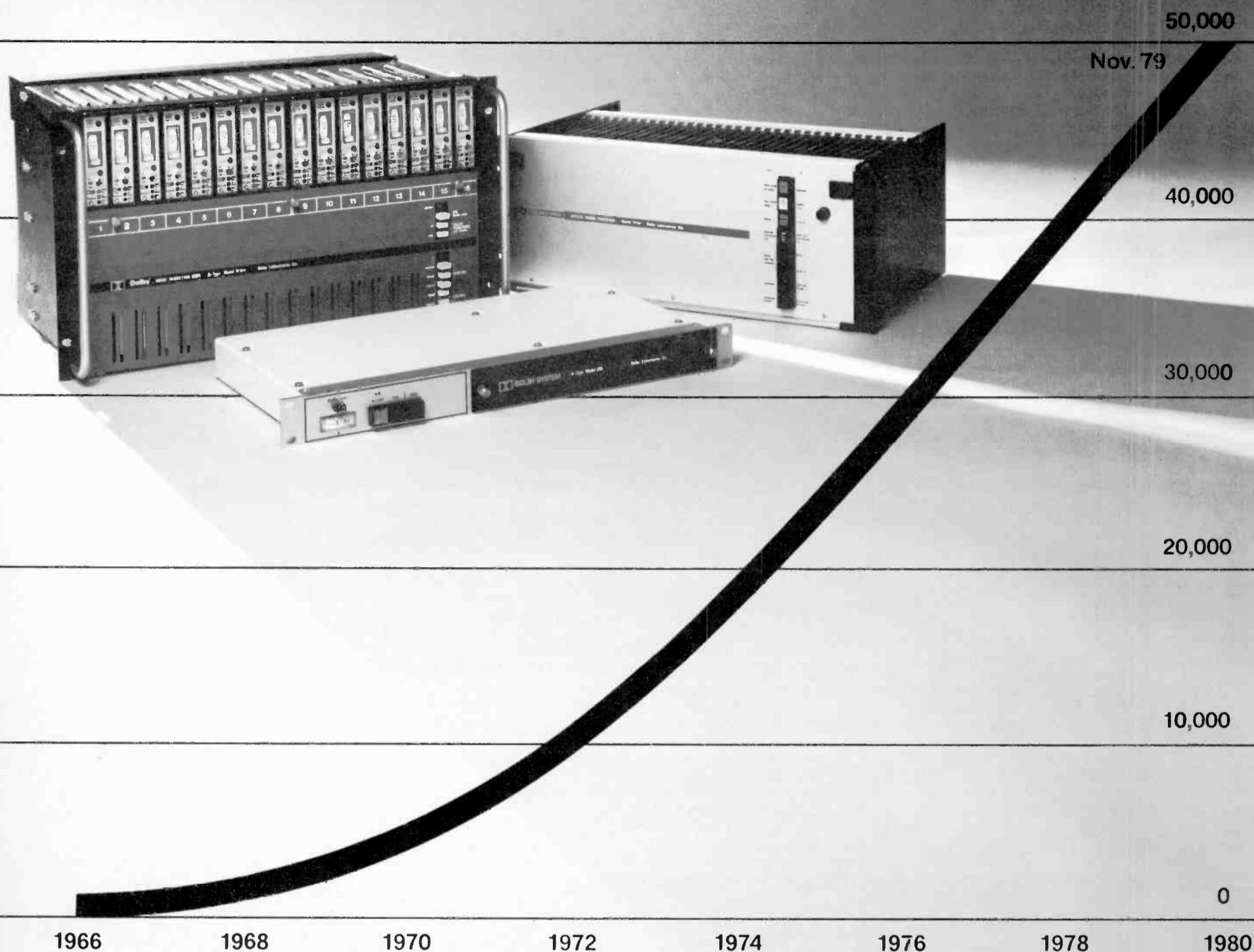
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Montserrat. The name conjures up alluring images for the imagination.

Admittedly most clients visiting AIR Studios Montserrat for the first time are unfamiliar with the island. In fact, most people in general have never heard of Montserrat. It's not exactly a stopping off point on the typical Caribbean tourist circuit. There are no high rise hotels or other tourist trappings and the local 13,000 Montserratians, extraordinarily friendly, will say to departing visitors: "Glad you enjoyed our island... but don't tell your friends."

The 40 square mile, 11 by 7 mile long isle was discovered in 1493 by Christopher Columbus who named it Montserrat because it reminded him the jagged topography around the Montserrat monastery in Northern Spain.

The first European settlers were apparently Catholic Irish who were fleeing religious persecution from nearby St. Kitts around 1632 and to this day, names of inhabitants as well as places bear Irish names—Daley, Ryan, Dublin, Galloway and O'Garra. In fact, Montserrat is still referred to as the "Emerald Isle Of The Caribbean."

Catholic settlers also apparently came later to the island from Virginia and named the capitol Plymouth, then the capitol of that state.

The island is still a British colony with a governor appointed by Great Britain.

There were times, however, when the island came under French influence.

The origin of the island is volcanic and the highest point is Chances Peak, 3,000 feet above sea level. Beaches are all black-sanded except for one.

The island is hilly, lush and green thanks to over 60 inches of rainfall per year.

Access is basically via Blackburne Airport on the eastern side of the island where small planes land. The nearest island accomodating jet planes is Antigua, 27 miles away.

Montserrat's position is 62 West Longitude and 16° 45' North Latitude. In the Eastern Caribbean, the island is 267 miles southeast of Puerto Rico some 900 miles southeast of Florida. Lying in the Trade Wind belt as well as the tropics, the temperature ranges between 70 and 85 degrees Farenheit year round.

From New York it is a 3½-hour plane ride to Antigua. From London there is a direct flight to Antigua which is 7½ hours. From the West Coast, access is via New York and/or Miami and/or San Juan, Puerto Rico, then Antigua.

The currency is the Eastern Caribbean dollar which at present is 2.60 to the U.S. dollar.

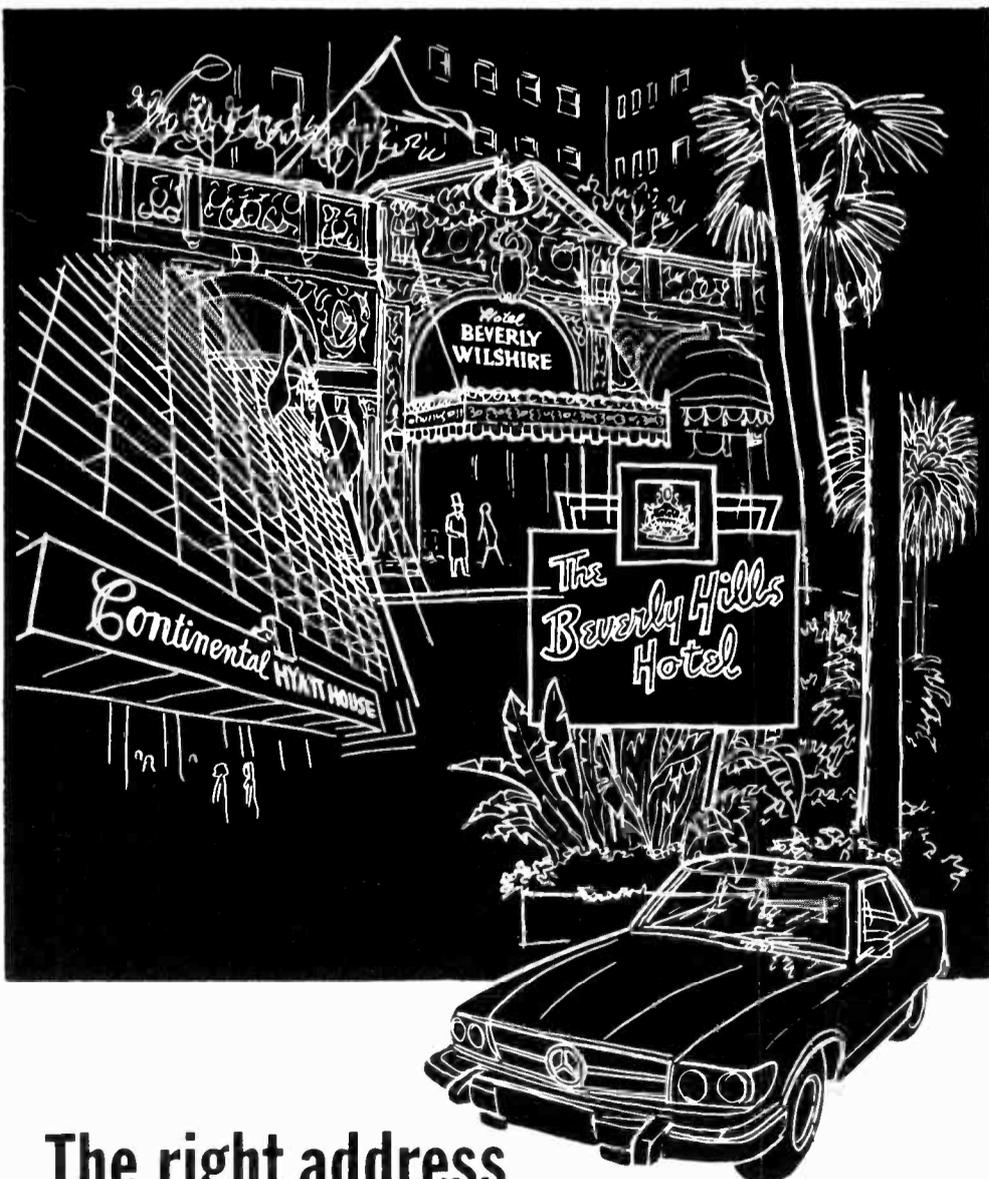
Although off the beaten path, the island does have up-to-date medical as well as other modern facilities for essentials.



Discovered by Columbus in 1493, Montserrat is 40 square miles of jagged terrain and black sand beaches.



James Taylor and Martin perch on volcanic rock.



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Total Environment

• Continued from page M-10

me as much as they could. And they have helped us from a tax point of view by giving us a tax-free holiday. And on certain items they were helpful by providing duty-free import."

What was the reaction of an island barely out of the 19th century to a rock'n'roll recording studio?

"The rock'n'roll business," Martin observes, "does have connotations that breed early warning signals and people who don't know about it tend to think it's full of drug addicts. The very word drugs in the Caribbean is a bad one for various reasons. Anything that stops people from wanting to work is a bad thing because people don't want to work anyway. Consequently marijuana is considered a definite deterrent to work, and the authorities are very concerned about people possessing it. With other drugs they are very tough since there is a large drug trade in the Caribbean. But there was no feeling that we were going to get involved in that. People who come to our studios are pretty ordinary. I try to impress on people coming here that we don't want to restrict them in any way but just to be aware that they are in a foreign country and to treat people the way they would be expected to be treated themselves.

"There was one group, which shall remain nameless, that had one of their roadies precede them here to check out the island. He wanted to know what the facilities were like for certain things, namely drugs and women. I told him 'if you are looking for that then this is not the place to come to.' I think it's best to be open with people and if that's what some people want, there are plenty of places where that's available. The group didn't come."

Work began in earnest on AIR Studios Montserrat when Martin acquired the 30-acre site. The complex consists of recording studio and adjacent villa for resident staff. A house was lying on the property but was completely refurbished. From beginning to end, Martin figures his investment to be in the \$1.7 million neighborhood.

While still intending to add refinements as time goes by, the compound has a central area containing spacious lounge, kitchen and open air dining area. Connected to the studio villa are living quarters for the resident manager, chief maintenance engineer and tape operator.

The studio villa is split level with a gamesroom containing pool table, ping pong table and dart board underneath the dining area. Just outside is a 50-foot swimming pool.

Furniture and all other items—including high-end hi fi system, television, videocassette recorder and videocassettes, linen and kitchenware were imported. Martin's wife, Judy, helped out with many of the "details."

Clients are put up in villas or hotels nearby because Martin believes in a psychological distance between the work and living environment. Targeted for early 1980 is a five-acre Caribbean hotel called Olveston House which will be able to accommodate clients.

"In terms of visiting groups," he points out, "we really don't want anymore than 24 people because we can't accommodate them and more than that gets a bit unwieldy. We did have 28 people one night to dinner when Jimmy Buffett was here because dear Jimmy invited a lot of friends." Clients receive dinner every night at the studio villa.

There is a chief cook, two assistant cooks, five housekeepers and a dozen Montserrattians who work on the grounds. There are also two drivers, and a security man. The studio maintains two vans and a Ford station wagon.

On the technical side, AIR's studio manager Dave Harries contributed, as did Martin's long time engineer Geoff Emerick. A local architect and construction firm was also employed.

How difficult was it getting the complex together?

"Well," says Martin, "we had to ship the 12-foot Neve console by plane to the nearby island of Guadeloupe and from there have it transported via freighter. That alone cost \$10,000."

There's also a generator at the compound which cuts in automatically in case there is a power blackout.

The studio officially opened in July of 1979 but had been operational since the early part of the year.

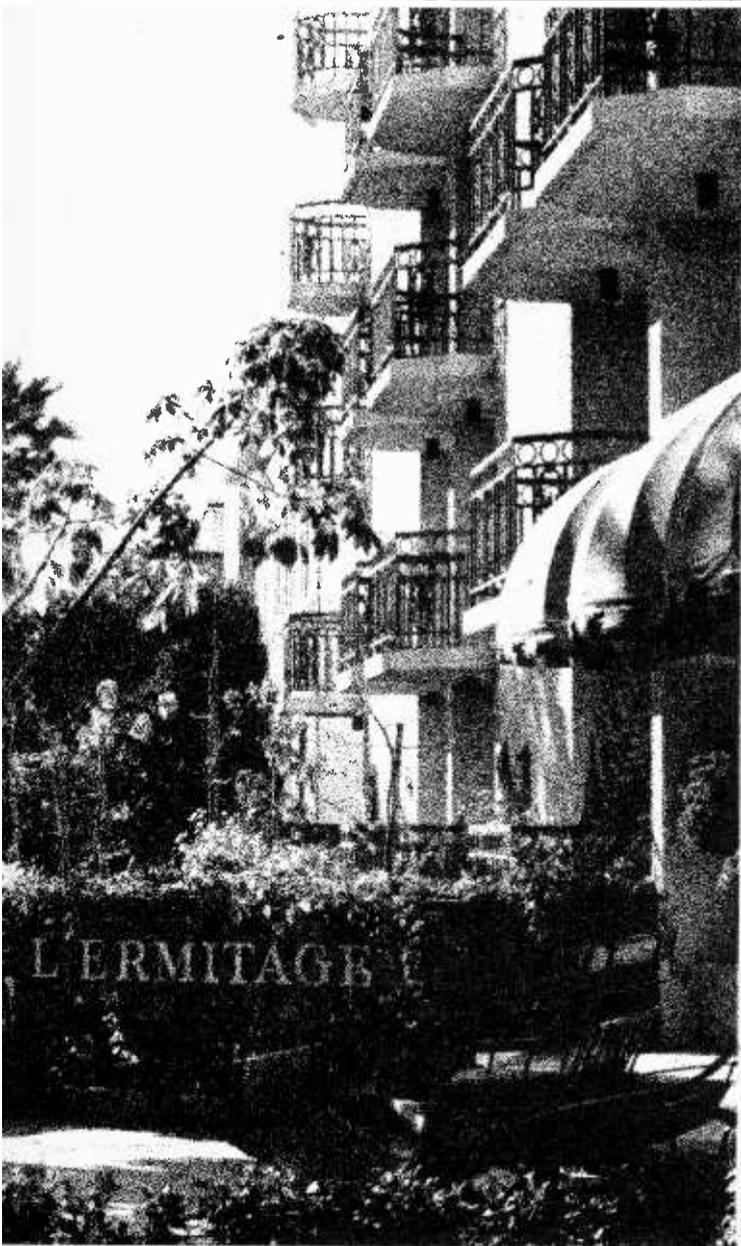
"We haven't done a tremendous amount of promotion so far," says Martin.

"But we have been getting a lot of bookings by word of mouth. I didn't want to shoot my mouth off until we were geared up. You learn about things as you go along. Now we are confident that we have it together.

"Being part of the Chrysalis Group we are fortunate to have offices in New York and Los Angeles as well as London. The main booking person is my partner John Burgess. In order to facilitate bookings, our people in L.A. or N.Y. will know at any given time what the studio is doing. And they will be able to answer questions like 'can you take a baby with high chair?' But for firm bookings it has to come through London since we are dealing with a world situation. It's too easy to cross wires. The system is that anyone who wants the studio, we will slot in the time if it is vacant. And we will hold it until someone else comes along who wants the same time. If there is a situation where two people want it we will ask the first person for a deposit. If there is no deposit, we will offer it to the second person. That seems to be the simplest and cleanest way of doing it."

So far the client list, even by word of mouth, has been impressive. Among them: Climax Blues Band, America (produced by Martin), Gerry Rafferty, UFO (produced by Martin),

(Continued on page M-14)



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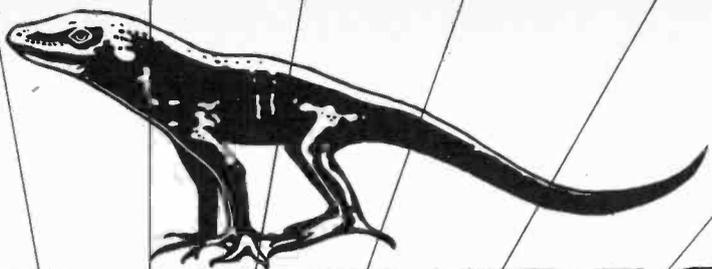
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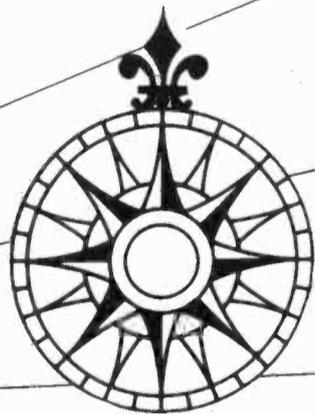
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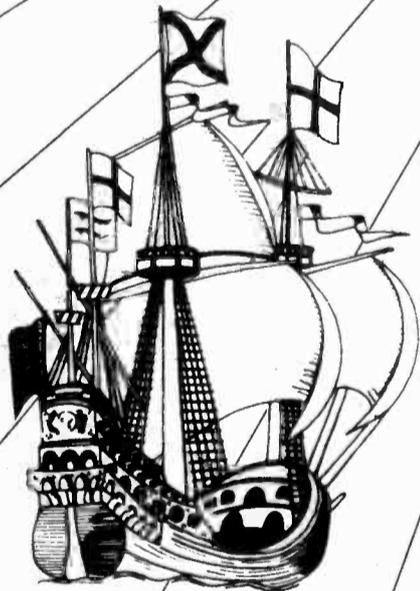
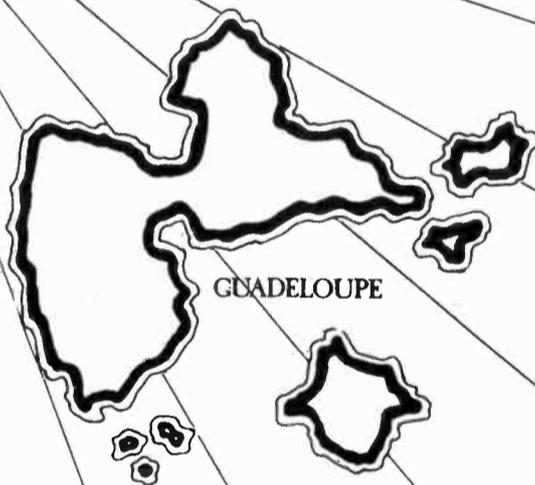
Sture Borgedahl



AIR STUDIOS MONTSERRAT



MONTSERRAT



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RAMEY
COMMUNICATIONS

Total Environment

• Continued from page M-12

Jimmy Buffett, Private Lightning on A&M and Roger Daltrey of the Who. Set for the January through February time slot was Lou Reed, Cheap Trick (produced by Martin) and Earth, Wind & Fire.

"I'm not so sure," he observes, "that three month bookings are the best. I like the turnover. Supertramp, for example, took over a year to make an LP in L.A. Naturally I would love Supertramp as a client but a situation like that would turn it into their studio. I'm not so sure it would be good for the facility because no one else would want to come.

"A lot of the bigger record companies don't like studios like this one because they think it's an inducement to spend more money. I don't think that's true.

"The concept makes for peace of mind. I've found that groups work faster here than in a town studio. It's a paradox. Most people, when they think of an island paradise studio think 'Oh, God, they will spend all their time on the beach. But the contrary is true. People know what they can do here and they are efficient when they are here. They might spend the morning on the beach or go water skiing and then they are ready to work. They do go into the studio at 2 p.m., for example, and work through to midnight, with one hour off for dinner. In fact, most of the groups we have had so far have under run their bookings, not over run. Most town studios over run like mad. Jimmy Buffett finished his 'Volcano' album a week early."

Martin also considers the \$16,000 a week rate (which includes accommodation for up to 10 and full 24 hour studio usage) to be reasonable and feels the rate can hold for all of 1980.

"I want to be competitive," explains Martin. "Because of our capital expenditure and our reasonably low rate, we have a narrow margin. In fact, we need about 44 weeks of usage in 1980 to break even, which is impossible. We will lose money in 1980 but will start to show a profit after that."

Even factoring in air transportation, a two or three week stint at AIR Studios Montserrat would come in for less than the average production costs of rock albums today.

"Most pop or rock'n'roll LPs," Martin points out, "cost about \$100,000. I think any record should be able to be made in three weeks. If you take much longer you are being indulgent. Of course there are groups who take a different approach. They virtually live in the studio and turn it into a workshop. That's a different approach. Three weeks at \$16,000 is \$48,000. Some groups spend \$200,000 to \$300,000 at city studios mainly because of wasting time. I don't believe studio

owners like that either. They like efficiency as well. Some of the bigger record companies feel studio owners want to keep their groups in the studio as long as possible to make money. That's not true."

While studio production costs don't have to be extraordinarily expensive, studio costs are not cheap either these days, believes Martin. He questions the new breed of spartan producer who claims to make LPs at phenomenally low expenditures.

"The very first LP I made with the Beatles," he recalls, "took one day and cost around 200 pounds (about \$300, in 1962) to make at the Abbey Road Studios in London. Of course things were different then. When someone says today they make an LP for less than \$20,000 I don't believe it. In order to do that you have to be so fully prepared that you waste absolutely no time and bang it right out. It's a very high pressure approach and gives you no time for second thoughts. You have to do an awful lot of pre-planning. And that \$20,000 cannot include rehearsal hall, equipment rental, hotel bills and the like. That's not to say, of course, that one should not be efficient. It's amazing, however, how costs creep up." Billboard

Winding Road

• Continued from page M-4

Born in 1926 in England, Martin, a pianist and oboe player, joined EMI in London in 1950 and was a&r chief and later president for the company's Parlophone label. He produced classical repertoire and spoken word/comedy.

In 1962 his role as a producer changed rather dramatically when he signed the Beatles and produced every one of the group's studio albums from 1962 to 1970. He also resurrected live tapes Capitol had cut at the Hollywood Bowl for an album the label released several years ago. During the Beatles period he also produced Billy J. Kramer & the Dakotas, Gerry & the Pacemakers and Cilla Black.

In 1965 he broke away from EMI and formed his AIR Studios complex in London which now consists of four 24-track rooms, production, record label and publishing interests. The Chrysalis Group of Companies acquired controlling interest in the AIR operation in the mid '70s so Martin could devote more time to his own producing interests and projects—like AIR Studios Montserrat.

Martin is particularly proud of the reputation AIR Studios London has amassed over the years as a state-of-the-art complex. AIR also "exports" recording engineers and serves as a breeding ground for them. Peter Henderson, who co-produced and engineered Supertramp's enormously successful "Breakfast In America" is an AIR product. And Martin's veteran engineering partner Geoff Emerick is an AIR product.

Martin's original partners in AIR were John Burgess, Ron Richards and Peter Sullivan. Both Richards and Sullivan have since left to pursue other interests.

As an independent producer Martin guided many of America's albums. Among those albums are "History," "Hideaway," "Holiday," "Hearts," and the more recent "Silent Letter."

He also produced Jeff Beck, UFO, and ex-Procol Harum leader Gary Brooker.

He's also worked on the film scores of "Yellow Submarine," "Live & Let Die," and "Sgt. Pepper's Lonely Hearts Club Band." He confesses a special interest in writing and scoring for cinema.

In 1977 Martin won the Britannia Award for being the top British record producer of the last 25 years.

He's also won the Don Kirschner "Rocky Award" and four Grammys as well as an Ivor Novello Award in England.

In his book Martin says: "I am in no way a typical record producer. I am a jack-of-all trades and master of none, and it is fortunate for me that I have found a line of business which accepts versatility rather than genius." Billboard

High Tech

• Continued from page M-6

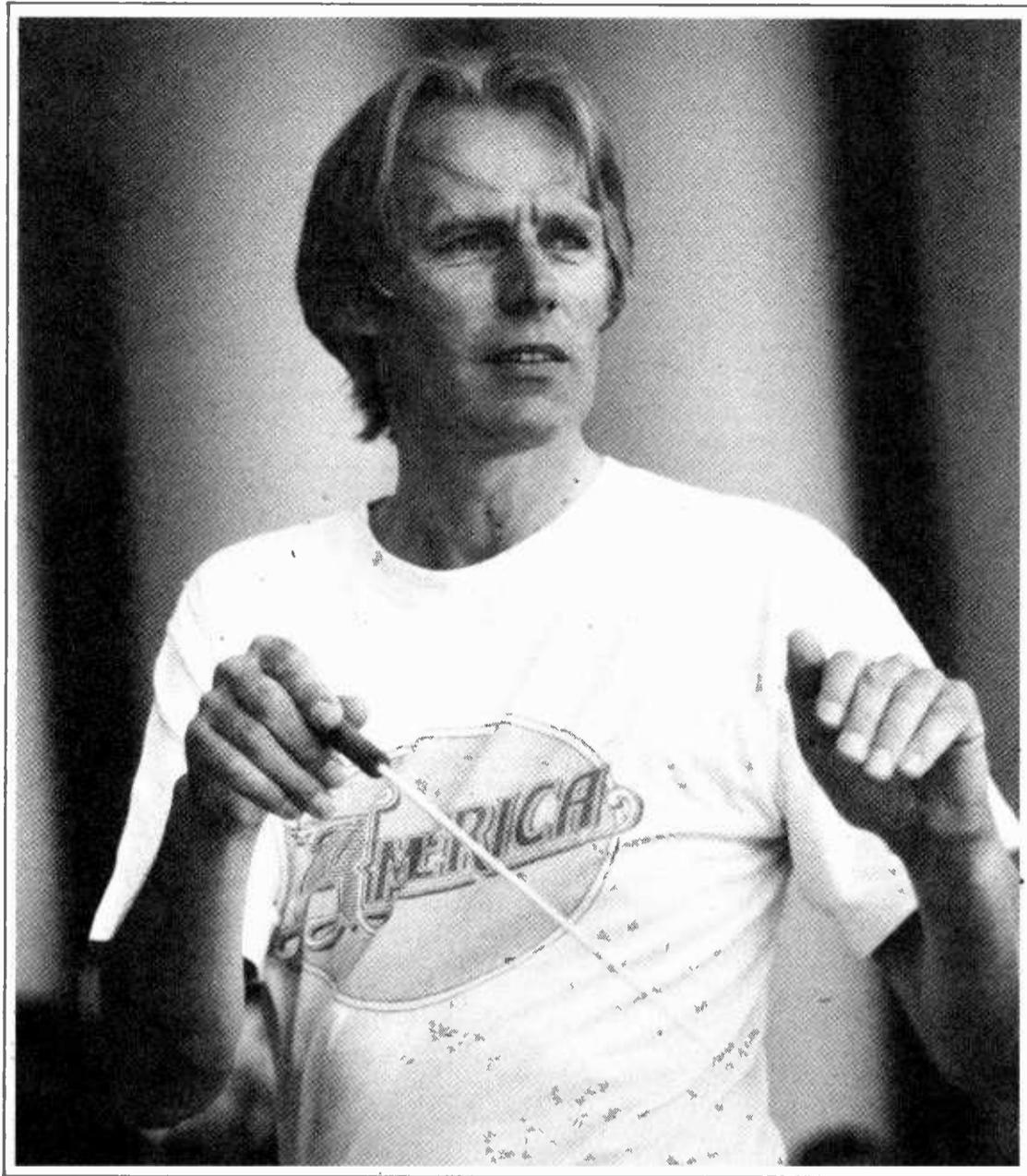
the studio. I also like the economics of a Neve board. I like a knob I can get hold of." The console at AIR Montserrat is 12-foot long.

"I am purposely holding off digital because it's in a mess right now. It's a great idea but there's no standardization. It's in danger of becoming like quad. I'll hop in and have digital when it's here." Billboard

Steve and Jan Jackson are to take over management of AIR Studios Montserrat March 1, 1980, from Denny and Meryl Bridges. Steve is a lecturer, engineer, musician and electronic keyboard technician, and Jan is a musician who started her musical career at the Whisky and Roxy in Los Angeles. They look forward to welcoming the many clients expected in Montserrat during the '80s.

CREDITS

Editor: Earl Paige. Assistant Editor: Susan Peterson. Writer: Jim McCullough. Art: Fran Fresquez.



With love and thanks...





Total Environment

• Continued from page M-3

would have taken courage and an almost insane fanatical will to proceed, however, in the face of the opposition I had."

But Martin didn't abandon the idea of an outside studio. He then turned his attention to building a studio on land.

"Obviously," he continues, "Montserrat is slightly safer than a boat studio but it does take a certain amount of courage, nevertheless, to say 'I am going to build a very advanced complex on an island that nobody has ever heard of.' I thought about Hawaii but that's far for European clients. And I looked at Canada but one of the things against Canada was one of the things wrong with building a studio in the U.S. I didn't want to build on foreign soil since being English and being based in England, there was no tax advantage. And not only would it attract American or Canadian tax, but it would have also attracted the American Federation of Musician's levy. If you are an American or Canadian artist, you would have to pay that anyway. If you're English, though, that's an extra levy the artist or his record company has to pay for the privilege of recording there.

"I looked at Mexico, but while it's lovely there, it's too disorganized. I began looking more seriously at the Caribbean . . . like Bermuda, the Bahamas, the Virgin Islands, Tortolla and a few other places. I didn't want it in a fleshpot, either, where everything was frightfully expensive and where it really wasn't a country environment."

Enter Montserrat.

"I was looking around for a nice Caribbean island and I found Montserrat, a British Crown Colony. The reason I chose Montserrat was that it was the first place I'd come to which seemed together as a people. The population is very warm and friendly which is not typical in the Caribbean because of our pasts and the guilts that we bear. Obviously whites have something to acknowledge with blacks but it seemed that the Montserratians were open minded. And I fell in love with this particular site."

There are still restrictions about money coming out of England but the new prime minister, Margaret Thatcher, has eased the situation. Consequently Martin, AIR, Chrysalis and the Bank of England were able to come up with the successful financial approach for AIR Studios Montserrat.

"I went to the local government," Martin recalls, "and told them what I had in mind. They looked at me as though I was completely mad. On an island like Montserrat they have seen it happen before when people come to them with fair brained schemes, a business that fails after six months . . . like growing orchids and shipping them to New York, for example. But they indicated to me that if I was that serious they would help

(Continued on page M-12)

UFO, a Martin-Montserrat production.



America: Martin produced their latest project at AIR Montserrat.



The Who's Roger Daltrey recently completed a solo LP at AIR Montserrat.



Jimmy Buffet's "Volcano" was appropriately named after the recording site.

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George Martin's choice...

"When I originally sat down to plan the equipment installation for my new studio, Air Studios Montserrat my initial inclination was to draft a list of, shall we say, 'established' names. But then other, equally important, factors like price, performance, reliability, and availability have to be considered. That's why I personally opted for the Audio & Design SCAMP F 300 Expander/Gate system for the new venture. Very competitively priced, I believe that the Audio & Design SCAMP F 300 Expander/Gate system offers performance and flexibility that is hard to match."

George Martin

..... thank you George and good luck

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Rock'n'Rolling

Predict Top Artists To Play Atlantic City

• Continued from page 26

of dollars available to particular younger attractions at these venues. There are certain people who would turn up their noses at playing Atlantic City, but when somebody lays down half a million dollars a week, which is available to certain attractions, and better, then that's not embarrassing. I am not embarrassed to take such offers to certain clients in the contemporary music business," says Schultz.

There are now only two casino hotels operating in Atlantic City Resorts International and Caesars World, but others are expected to open in the coming years. Schultz expects that within five years "the rock'n'roll mentality will find it fabulous. Atlantic City will be far more progressive (than Las Vegas). It will be newer, and the East Coast has always had more progressive attitudes toward music."

In addition to Atlantic City, Schultz expects the contemporary music business to do well in Lake Tahoe, where the casino/hotels are also beginning to book such younger acts as America and Kenny Loggins, and in such ongoing summer festivals as Pine Knob, Merriweather Post, the Garden State Arts Center, Saratoga, Wolftrap, and others which book both contemporary and MOR acts.

"Outdoor facilities run in cycles, and the only facilities that remain stable are the Pine Knobs and Saratogas, which have covered areas as well as open ones, which are safe for the entire family, and where the parents will allow their kids to go.

"There are other places like stadiums where we create a rock situation. There anything can go wrong. These are the places mothers and fathers are hard put to allow their kids to go to. Though kids will do anything to see what they want, I think that by and large the parents still dictate what the kids go to see. At the Saratoga type of place the security is good, and the kids, when they get there, have a little better sense of themselves, rather than the wild sort of situation on a stadium floor where when they open the gates it's like the bull run at Pamplona."

Schultz blames last year's slow-down on the concert business on a combination of slow economy and fuel shortages. But for the spring, and especially the summer he sees "business as usual." He says the tragedy at the Who concert in Cincinnati where 11 died, has had no notable effect on bookings for spring and summer.

"For the summer we are selling our clients to the same venues at the same tempo as we did last year—whether the people show up is a whole different thing," remarks Schultz.

"We in the music business have to deal with things we have never had to deal with, fuel, public temper, the general attitude of the political scene, and the economic scene. It used to be we didn't care. We just went on and did our business as usual, and people came to the shows.

"But there are other things now. We have to deal with certain clients we know are only going to do weekend business, certain clients we feel should play 3,000-seaters as opposed to 10,000 seaters. We have to be a lot more careful today. There is no such thing as book and run," adds

Schultz. He also tells his artists to scale down their shows.

"Every rock artist would like to have a big impressive show. But the economy is going to dictate what that artist can realistically expect to do on the road. Where five trailer trucks with two airplanes and a bus for the crew was terrific two years ago, it's not going to be right this year.

"I am telling people who had a normal \$5,000 or \$6,000 production cost to cut it in half, and then they will make money on the road. Otherwise, stay home. Why go on the road and torture yourself if you are going to lose money? The record companies are not going to help any more; they don't have the money. Tour support is now virtually nonexistent."

ICM books such new wave artists as Elvis Costello, Rockpile, Carlene Carter, the Sinceros and the Brains, and Schultz is familiar with the new circuit of rock clubs which specialize in this music, and where bands play with few expenses. "But they don't make anybody any money," notes Schultz, "not for the record company, the booking agency, or the act itself. Unless, of course, the act breaks from there."

Schultz says the agency itself was "mean and lean" during times of prosperity so that no one was let go when the slowdown came. In its New York office, ICM has nine agents in the concerts department, and six agents in the locations department. The concerts agents concentrate more on tours with one or two night stands, while the locations agents book the extended club and theatre dates. Schultz has been recently put in charge of both departments.

ICM is a full service agency, with divisions that function in every aspect. "The music business feeds the television business, which feeds the movie business, and we are involved in all of it," says Schultz. He points out that tv is better for certain artists than others, and notes that the reason hits often drop off for artists who are regularly on tv is because tv is so time consuming that these artists no longer simply have the time to maintain a viable recording career.

Chalfont Recording Williams Soundtrack

CHICAGO—Music from the motion picture sequel to "Star Wars," in an arrangement for concert listening, will be recorded in April by Chalfont Records, L.A.-based classical and film music label.

According to Chalfont's Tom Britton, the label has been guaranteed "first crack" at waxing the new suite from the John Williams-penned soundtrack. Conductor Charles Gerhardt is working with Williams in London on preparation of the concert version and will direct the recording, reportedly.

The sci-fi picture sequel, titled "The Empire Strikes Back," is scheduled for national release by 20th Century-Fox on May 23. Williams, who recently was named Arthur Fiedler's successor at the Boston Pops, also contributed the music for "Star Wars."

The album is expected to list at \$15 with U.S. distribution through Discwasher. Britton says it will be a Soundstream digital recording.

Classical

Claim Nonesuch 'Alive And Well' L.A. Based Holzman: No Problems In Sterne Ouster

CHICAGO—In spite of the furor caused by the ouster of Teresa Sterne as head of Nonesuch Records, the label is alive and well and living today in California.

That's the assurance of Keith Holzman, long-time Elektra Records executive who has taken over the Nonesuch reins from Sterne and is operating out of California.

Sterne had headed up the company for more than 14 years from New York, giving the label a unique identity in the American music scene. Many perceived Sterne's removal as signalling the possible demise of Nonesuch, but Holzman insists this isn't at all the case.

Holzman says the label was prepared for the "hew and cry" that has issued over Sterne's firing.

"The scope of Nonesuch had become very narrow in the last couple of years," Holzman, in a phone interview charged. "The label will go back to Tracy's former eclecticism, the eclecticism that Tracy seemed to have lost in the last years of her administration."

Instead of a slow-down, Holzman claims that release numbers will be increased in 1980 to a yearly total of about 30 releases.

According to the executive, release deals now are being concluded on several fronts that could allow up to 50 titles per year.

In the last several years, Sterne had been issuing fewer than 20 records per year, partially as a result of the strict pressing quality standards she had set for the label. At one

point Sterne's insistence on perfection led the label to press at Wakefield Manufacturing in Phoenix, one of the few U.S. facilities geared to import-like quality control and pressing cycles.

According to Holzman, all Nonesuch production work is being handled at WEA plants today. He says the Wakefield experiment lasted for only four albums.

Holzman's first release deal is a long-term licensing arrangement with Calliope Records of France. Ties with Calliope were instituted under Sterne's administration, but there has been only a "scatter shot"

basis for releases until now, Holzman indicates.

Nonesuch also has plans to begin issuing titles from Enigma Records, according to the executive. Enigma is a WEA owned property in Great Britain with a catalog including many basic repertoire symphonic works.

"There are some forthcoming announcements of the signing of American musicians," reveals Holzman, though he refused to disclose any more details at this time.

Holzman says his administration would differ from Sterne's in that recording would be done "West of the Hudson as well as East of it."

Again without revealing details, it was disclosed that several chamber orchestra recording projects are in preliminary stages of negotiations.

Asked in what other ways his administration would differ from Sterne's, Holzman replied, "I'm personally taking a stronger interest in marketing."

Holzman claims the scope of Nonesuch releases had become increasingly narrowed in the last few years, as Sterne concentrated primarily on very old and very new music.

The company will be looking for repertoire with "wider potential range," he maintains.

First releases under the new long-term deal with Calliope will include an album of wind music by Gounod and D'Indy, the medieval song drama "Play Of Daniel," and an album of Thomas Tallis sacred music.

The February release will bring a two-record set from Calliope containing church music of Orlando Gibbons.

Holzman says the label will be shooting for a 50-50 mix of licensed product and new productions from Nonesuch. ALAN PENCHANSKY

TRIBUTE FOR STERNE SET ON FEB. 20

NEW YORK—Leading artists who performed for Nonesuch Records will participate in a musical tribute to Teresa Sterne Feb. 20 at Symphony Space, an upper Manhattan concert hall.

Sterne's ouster as head of Nonesuch last December stimulated unprecedented press coverage critical of the move taken by Elektra/Asylum chief Joe Smith.

Due to appear at the tribute concert are Jan DeGaetani, Paul Jacobs, Gilbert Kalish, Sergiu Luca, Joshua Rifkin, William Bolcom and Joan Morris, among others.

The concert kicks off a unique monthly series at Symphony Space called Encore, at which the hall will be made available at no cost to artists to repeat performances made in other concert halls. Performers will receive no fees, and the public may attend at \$1 each. This will also be the charge for the Sterne tribute.

Philly Orchestra On Telarc Label

CHICAGO—Telarc Records this month becomes the first independent label to record the Philadelphia Orchestra. Only RCA, CBS and Angel have made recordings with the famous ensemble throughout its long career on records.

Telarc has scheduled a digital taping of the Saint-Saens "Organ Symphony," Wednesday (6). Eugene Ormandy will conduct the performance with organist Michael Murray as soloist.

The recording, being made with Soundstream digital equipment, is the fourth Ormandy/Philadelphia taping of the richly scored French Romantic opus.

Classical Notes

Albert Petrak of WCLV-FM, Cleveland hosts a new one-hour weekly broadcast of audiophile recordings called "Frontiers Of Sound." Listeners can tune in each Thursday at 10 p.m. for the new series sponsored by Sound Warehouse. Super-fi disks also are spotlighted once each month as part of the station's regular Friday night jazz program. . . . WFMT-FM, Chicago is beginning the second season of its Saturday afternoon audiophile program, "The Best In Sound." Jensen Sound Labs, which sponsored the first season, has not renewed its contract and a new advertiser is being sought. . . . WTMI-FM, Miami is displaying what the station believes is the world's largest carved Beethoven bust. The wooden statue was once owned by WEFM-FM Chicago.

Richard Kapp and the Philharmonia Virtuosi of New York will make their Carnegie Hall debut in April. The group's new album for CBS is "Greatest Hits Of 1721." The new RCA album by tenor Robert White will be released in time for St. Patrick's Day. It's a collection of Irish songs. . . . James Galway's forthcoming album for RCA is a collection of Japanese melodies. It's titled "Songs Of The Seashore."

87-VOLUME SET

Massive Prokofiev Project Completed

By IRV LICHTMAN

NEW YORK—In a massive undertaking, Belwin-Mills has produced an 87-volume set in print of collected works by the Russian composer Sergei Prokofiev.

The project, representing an investment of \$250,000 by the publisher, consists of 105 works by the composer, who died in 1953 after a career that produced at least 138 musical compositions.

Already being solicited to accounts, Belwin-Mills is offering all volumes, which regularly sell for \$1,707.50, under a special program until June 30 at a discount price of \$1,385.

In addition, orders are being taken for separate volumes, ranging in price from \$6 to \$100, the latter the complete orchestral score for the composer's "War & Peace."

The reason why all of Prokofiev's works are not included in the folio, according to Martin Winkler, president of Belwin-Mills, is that some of the composer's works have gone unpublished, including some of Prokofiev's film music, and requirements of copyright clearance on others.

While much of Prokofiev's works are in the public domain in the U.S., this is not so for other territories. There are, Winkler notes, "many copyright problems, with rights

sometimes vested in only one or two people."

Winkler has already begun to untangle some of the clearances for eventual distribution abroad.

Sikorski of Germany, for instance, owns rights to Prokofiev music in European markets other than Italy and France and has made a deal with Belwin-Mills for this area. Winkler is presently negotiating with Boosey & Hawkes for other territories, including some works by the composer it has rights to in the U.S.

Winkler believes there's a definite "first" beyond the musical scope of the series. "It's the first time a project like this has been undertaken in full regular size scores. Other projects of this sort are printed in miniature study form."

The Prokofiev project was actually conceived by Larry Galison, former owner of Edwin F. Kalmus, a print house, in 1977 in anticipation of the 25th anniversary of the death of the composer.

Late that year, Winkler purchased the company and decided to put the project into the works.

Winkler indicates that with copyright clearances there could be some 23 additional volumes to the series. Additionally, he plans similar projects for at least two more composers of note, the names of whom he's not willing to make public as yet.

VISC-O-PAC DROPPED

Matsushita Adopts Victor Videodisk

LOS ANGELES—Panasonic parent company Matsushita Electric Industrial Co. Ltd. is adopting the Victor Co. of Japan's Video High Density (VHD) videodisk system for worldwide marketing and development.

Matsushita, which owns Victor, is additionally dropping work on its own videodisk system, the Visc-O-Pac.

Although no specific marketing plans or details on software have been expressed by Matsushita, the decision potentially places a third major electronics power into the consumer videodisk area.

The Philips/Magnavox/MCA optical system is already available in three U.S. markets (Seattle/Tacoma, Dallas and Atlanta) with national distribution expected before year's end; the RCA SelectaVision capacitance system is due for national distribution by early 1981; and the U.S. Pioneer system (compatible with Magnavision) is due for mid to late 1980 introduction.

All three systems are incompatible although the JVC system is a version

of the capacitance system. JVC claims that its system has the full-function options of the optical system.

The JVC system has a grooveless disk which the company claims allows multiple special effects play such as random access, slow motion, still frame and fast forward and reverse. The JVC system records video and audio information as pits rather than grooves on the disk surface.

Information and tracking signals are picked up simultaneously by an electronically guided stylus which slides along the disk surface.

JVC further claims that videodisks for the VHD system can be manufactured using the same basic facilities as conventional audio disks.

Presumably, players would be marketed in the U.S. under both the JVC and Panasonic brand names. Since the JVC system is styled technologically close to the RCA system, pricing would probably fall near the same \$500 mark for a basic player. The initial RCA product will be a basic play-only unit.

Tandberg U.K. Survives In Profitable Hi Fi, Tape Labs

LONDON—The final part of the restructuring of the financially-stricken Norwegian Tandberg electronics company has been completed by the re-purchase of Tandberg (U.K.) Ltd. by a new Norwegian parent company.

Following the 1978 breakup of the old Tandberg company, and its 11 wholly-owned overseas subsidiaries, and the setting up of an interim Norwegian company Tandberg Industrial A/S to represent the restructuring plan, a completely new Norwegian parent is now in existence.

Called simply Tandberg A/S, it comes under the private ownership of the Norwegian computer electronics company, Norsk Data A/S.

But through the whole restructuring period, the U.K. company has remained both intact and profitable, though color television products have been dropped, leaving two

main divisions, hi fi equipment and electronical educational products.

With political and financial help from the Norwegian government, which originally owned the Tandberg concern, Norsk Data A/S has bought out the hi fi and educational divisions of the old state-owned company, though the state still retains a 10% holding.

Most of the original foreign subsidiaries have been reduced to agency deals, with the exception of the U.K., U.S., West Germany and Sweden, the four main export markets. These have been purchased by the new Norsk Data outfit.

Says John Farnell, managing director of Tandberg U.K.: "It's been a long and tortuous journey for all of us in the Norwegian crisis period, but we've maintained our status and profitability all the way. From now, though, we specialize in hi fi audio products and specialist educational aids."

Production Society Formed To Serve Touring Events

LOS ANGELES—The Professional Entertainment Production Society has been formed here as a trade association linking the companies that provide creative and technical services for touring entertainment events.

The new society will act as an information center for sound, lighting, transportation, scenic and staging companies. It also intends serving individual designers, production managers, equipment people, riggers and other technical specialists who supervise touring entertainment productions.

The society was created during a two day series of meetings beginning Jan. 12 in North Hollywood. Those meetings were an offshoot of an impromptu gathering at the recent International Entertainment Exposition in Las Vegas last December of firms in these related industries.

A board of trustees has been

elected, chaired by Jim Moody of Sundance Lighting. Other members include Jim Bodenheimer, Ego Trips; Mike Brown, United Production Services; Bob Goldstein, Maryland Sound Industries, Inc.; Larry Hitchcock, FM Productions; Chip Largman, lighting designer and production consultant; Bill McManus, McManus Enterprises, Stan Miller, Stanal Sound, and Dan Wohleen.

The new organization hopes to publish a newsletter which will convey legal, insurance, safety, technical, ethical and membership organization. In addition, the newsletter will provide data on products designed for the industry, discuss techniques of using equipment that improve safety and reliability, and pass on modifications suggested and tested by the membership.

T.J. McHose of FM Productions, San Francisco, is acting as information director of the new group.



'BOOKCASSETTES'—Among first releases in WEA U.K. paperback/tape series are cassette-only versions of Dirk Bogarde's autobiography and Alec McCowen's original soundtrack recording of the Thames TV/WB production of "St. Marks Gospel."

Home Storage Units Premiered by Le-Bo

NEW YORK—The Le-Bo Products Co., a major accessories supplier located in Maspeth, N.Y., has introduced several new home storage units for videocassettes.

Among new products are the model VCM-1000 smoke colored plastic videocassette storage module which holds 12 units, any mix, in or out of sleeves, of Beta, VHS or V-Cord video tapes; the VCM-1002, similar to the 1000 but wood finished; and the TA-1012 "expandable" home storage unit which in addition to accommodating 140 12-inch records can also hold 76 cassettes, 56 8-track cartridges, 32 videodisks, 20 VHS videocassettes, 50 Beta videocassettes, or between 20 and 80 video game cartridges.

Sony Soundabout Is Promoted In Discos

TOKYO—Sony is promoting sales of its new compact stereo cassette player Soundabout with "silent disco contests" here in Shinjuku, the largest disco area of the city.

The unit, billed as the "world's smallest hand-held stereo cassette player," was recently introduced into the U.S. market with a suggested retail list of \$199. The product has been available in Japan for several months.

According to a Sony spokesman, the first contest was held last August at a disco with each contestant dancing alone and listening via earphones to music. Judges chose the best dancers and awarded them free Soundabouts. The next contest is slated for late January.

MCA Policy

• Continued from page 10

disks, available today primarily in Seattle, Dallas and Atlanta, they will spread to more than 40 U.S. markets by year's end, Bergamo says.

The sales pendulum, which has been swinging back toward the more stringent policies prior to the early '60s, becomes more visible in the sale of audio/visual software with the MCA announcement.

WEA's Russ Bach recently announced that distribution giant's sales terms, which, too, require a greater proprietorship and inventory responsibility on the part of the retailer/subdistributor.

NEW PRODUCT INTRODUCED

Claim No Distortion In Sound System By VSC

NEW YORK—A broadcast quality time compression system which is designed to increase or decrease the speed or recorded voice and music without the loss of definition or bandwidth has been introduced to the advertising and music recording industries here.

According to Stuart Rock, president of Integrated Sound Systems, a subsidiary of the VSC (Variable Speech Control) Corp., the process is called the time compression system.

Parent company VSC Corp. has been applying the system to educational usage for the last several years. The VSC professional division of Integrated Sound Systems, Inc., is a wholly-owned subsidiary of the VSC Corp. and is the exclusive licensee for professional applications.

Rock indicates the process enables a 30-second commercial to be re-processed to 20 seconds without producing the high-

pitched "chipmunk" effect which normally occurs when a recording is played faster. And the ratio is also flexible.

The technique may also be used to permit time justification of commercials which are over or under required time lengths without the need for editing or retakes, and to re-process feature films, news or sports programs into specific time slots.

"And psychological studies," says Rock, "indicate that test audiences demonstrate 40% greater recall of information played at faster speeds, using the speech compression module."

The VSC professional division here is offering the processing, consulting and enhancement services at the rate of \$500 per processed minute for audio only processing, and \$1,500 per processed minute for film and videotape processing. Special rates are available for extended length productions.

Burnout Factor Of Retail Sales Staffers Is Studied

By HANFORD SEARL

LAS VEGAS—The burnout rate of retail sales persons, its cause and cure, was the main theme covered at the closing CES seminar moderated by Ray Hall of the Electronic Representatives Assn.

Jack Berman, president of his own Inglewood, Calif. based firm, and Sam Thompson, head of Sam Thompson & Associates, pointed out the widespread dilemma, its impact on the industry and people.

"It's the single biggest problem we're facing in the industry today," said Thompson. "Retail sales people took a real beating last year thanks to the state of the economy."

According to Berman, much of the cause of burnout, a low morale, opinion and poor feeling about job future amongst sales people, is directly attributed to store managers, the lack of constructive programs and poor training.

"A dehumanizing perception by the manager, being overworked, the lack of excitement and boredom all take their toll eventually on the employees" warned Berman, who added such problems as alcoholism, drugs and family problems are the frequent result.

Weekly sales meetings, assigning leadership roles to each employee and outside group activities were listed by both speakers as a viable

cure while careful training guides also were outlined.

Berman cited the healthy approach of Japanese salesmen, their involvement in daily morning group songs, exercises and meetings.

In the last 2½ years, Thompson, as a listening trouble-shooter, has monitored more than 2,000 salespeople and their complaints. He stressed the importance of positive reinforcement and encouragement from manager to worker.

"The customer isn't going to come in and say, 'I got \$500, will someone please close me at 40%?' jested Thompson. "People are seeking pleasure, and we all know what good things music does for us."

The two speakers divided the audience into individual groups which dealt with numerous topics such as greeting a customer, how to open and close a sale and dealing with objections.

"You'll invest zero dollars and get great results from your sales training sessions and weekly meetings," claimed Berman. "We're dealing with situations and attitudes."

Scheduling of employees' hours, their spacing with customer traffic flow and pay programs that reward gross profit margins were endorsed by Thompson at the workshop question and answer session.

Videodisk Spurs CBS Employment

NEW YORK—The CBS decision to license the RCA SelectaVision system for its future videodisk software product (Billboard, Jan. 19, 1980) will result in the hiring of at least 25 more researchers and support personnel at the CBS Technology Center in Stamford, Conn., as well as more engineers at the Columbia Records Research, Development and Engineering Laboratory in Milford, Conn.

The Stamford center, which is normally engaged in more "blue sky" type of pure research, will be working on the technology of mas-

tering the videodisk, while the Milford center will be working on problems in pressing, molding and compounding of the disks.

Initial videodisk software from CBS is expected in the marketplace in the first quarter of 1981, when RCA will have its videodisk players available for sale to the public.

However, CBS research sources says they are still "defining the parameters" of their research, and "can't answer now" whether the videodisks will be ready for the public in time.



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Sound Business: Recording Studios

No Frills, Yet New York Power Station Prospers

By J.B. MOORE

NEW YORK—From the moment one enters Power Station and walks up the gray, industrial staircase to the reception area, one gets the impression that it may be the plainest major recording studio in New York. Co-owners Tony Bongiovi and Bob Walters freely admit that trendy surroundings are not their long suit.

"Maybe we'll get around to carpeting the stairwell someday," says Walters, "but as long as it's clean, we've got more important things to do now."

"Power Station is designed for producers, artists and musicians," he continues. "When we took this building 2½ years ago, we were a little worried about the look as well as being a block and a half farther west than any other major studio. But the truth is, it has been an advantage. People tend not to 'drop in' which makes this a place to work, not a place to hang out."

Utility first, cosmetics and comfort second, may be an unusual philosophy in today's market, but it seems to work here. Power Station clients have included Bruce Springsteen, Carly Simon, Diana Ross, Ian Hunter, Chic, Blondie and the Kinks, to name but a few.

The story of how Power Station became one of the hottest studios in New York is equally unusual.

"One of the reasons we've done

well in a business sense is the fact we began recording even before we finished building. Between the first day of construction and our official opening, we billed about \$200,000," Walters observes.

"We started in the summer of 1977," Bongiovi recalls. "By the fall we were building from 2 a.m. to 10 a.m. and recording the rest of the time. I can remember Chic coming in every morning as more and more construction went up and saying 'Don't keep changing things.' That's how well it went from day one."

By January 1978 when Studio A was complete, Power Station already had three hit albums under its belt from Chic, Meco and the Ramones. For Bongiovi and Walters it was a dream come true, born of a relationship which began 10 years ago.

"The first time I met Tony in 1970," says Bob, "he walked into my office at Media Sound and said quote: 'Record Plant just fired me. I'm looking for a job.' I knew his reputation and hired him on the spot. And in 10 years I don't think we've had a single argument."

"Only an occasional loud discussion," Bongiovi adds with a sly smile. "Bob and I are well matched. I handle the technical end and he takes care of business affairs as well as giving the place a flavor all its own."

The two partners could be called the odd couple of the recording studio business.

"In 1966 when I was still a 17-year-old kid in high school," Bongiovi reminisces, "I called up Motown's chief engineer in Detroit on a Monday and said: 'I think I know how you get the Motown sound.' Berry Gordy was youth-oriented at the time and Thursday of the same week I was on my first plane ride, bound for Detroit. When I got there, Motown put me behind the board to do sessions."

"It was an incredible time," he continues. "Everyone was equal in those days; no one was a star. We all just worked together and had a great time."

Bob Walters, on the other hand, began a career in music as a leader of club date bands and eventually ended up as president of Media

Sound, a position he held until August of 1976.

At one time the two of them had pitched the idea of a Power Station-type studio to Media Sound so that Walters, Bongiovi and Media would each have a one-third interest, but Media turned it down. At that point, they decided to do it themselves.

For Bongiovi, Power Station is exactly what he always wanted. "I put everything I've learned over the years about electronics and acoustics into this place. When we finally finished the control room in Studio A, it came out so well we decided to make the control room in B an exact duplicate. We've even gone to the extent of putting a dummy door in B that leads nowhere to ensure a perfect match. A third studio is planned and it too will have an identical control room."

When asked about equipment, both were reluctant to name brands. "There isn't a single piece of equipment, inboard or outboard, that has not been modified by us before being brought on line," Bongiovi asserts. "Eddie Evans, our chief electrical engineer, has more than \$150,000 worth of test equipment and he and his staff are into everything."

There are other innovations as well. The monitor speakers are mounted on tracks so the client can adjust them for both proximity to the console and distance apart. On the studio floor there are track-mounted panels which allow a variety of isolation configurations to be created almost instantly.

Although things have gone extremely well for them from the start, Bob Walters does admit to a pair of client complaints. "One client," he notes, "had a total disaster with equipment failures, everything broke down at once. The other was an artist who felt the lights dimmed too slowly. We haven't changed the dimmer system, but we now keep a spare 24-track machine on call, just in case."

Still, although both Bongiovi and Walters are pleased with the technical aspects of their facility, both think that people are ultimately the key to success. "We've got terrific people working here," says Walters, "and we listen to what everyone has to say from top to bottom. I think the day we stop listening is the day we begin to go downhill."



HAPPY HIRSCH—Harry Hirsch, right, president of Soundmixers recording studios in New York, a division of Sound One Corp., is all smiles as he takes delivery of a new BTX Microprocessor/Programmer from Ron Barker of BTX.

Construction Of 7 Sierra East Coast Studios Begins

LOS ANGELES—Sierra Audio here has begun construction of seven East Coast recording studios.

According to Kent Duncan, Sierra president, the firm began construction on Jan. 2 of studio and control room B at Manhattan's Soundmixers. Soundmixers contracted with Sierra in 1979 to redesign and rebuild Studio C, and has also pacted with Sierra for a July remodeling of Studio A.

In addition, Soundmixers is negotiating with Sierra for design and construction of its new audio/video facility to contain new studios E and F.

On Jan. 3, Sierra poured concrete at the new site for BIAS Recording, Arlington, Va., for three new stu-

dios. The complex will replace the two rooms now existing. Principals of BIAS are Bill McElroy and Bob Dawson.

And Sierra Audio designer Tom Hidley and Duncan are discussing studio plans for the Estate with principal Paul Leka, in Sharon, Vt. The project is a vacation-oriented facility located on the 100-acre grounds of the Romulus Colgate Estate.

Reflecting the bullish attitude among East Coast studio entrepreneurs (Billboard, Jan. 26, 1980), Duncan points out, "I feel a strong surge of confidence in New York studio owners. We have numerous other prospective clients in the East and a full-time New York Sierra office is being contemplated."

SPOKANE FACILITY ENLARGES

Womack Offers 24-Track

SPOKANE, Wash.—The Womack Recording Studios here, a division of National Music Service, has upgraded its 8-track facility with 24-track equipment.

According to Bob Zat, chief engineer, the facility is now the only 24-track recording studio east of the Cascade mountain chain until Minneapolis. Spokane is 280 miles from Seattle.

The studio, he points out, hopes to attract clients from the Washington, Oregon, Idaho, and Montana areas as well as Western Canada.

Tape equipment is MCI provided by Pro Audio Seattle. The console is

an Audiotronics 501 with Allison Research automation. Monitors are the UREI 813 Time-Allign.

Both the control room and studio itself, he adds, have and will undergo continual upgrading and refurbishment. Six months down the line a video production facility will be added.

Zat, a producer himself who will soon be taking local new wave band SweetMadness into the studio, indicates the studio can accommodate both music and commercial clients. Rate for 24-track is \$80 an hour. Additional outboard equipment can be provided.

Needed— co-investors

to carry on business of Automated Processes, a major manufacturer of recording consoles. \$50,000 minimum participation.

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Studio Track

LOS ANGELES—Steve Barri and Michael Omartian are producing Leo Sayer for Warner Bros. at Jennifudy, John Guess engineering.

Freddie Piro, Bill Pfordresher and Ambrosia are producing Ambrosia's upcoming Warner Bros. LP at Mama Jo's with Michael Verdick engineering. . . . Rick Gianotos producing Shalamar at Larrabee, Bob Stone engineering with Linda Corbin assisting.

Richard Tilles named studio manager at Monterey Sound Studios, while Marvin Hall is named chief engineer. . . . Jerry Goldsmith producing Blood, Sweat & Tears for LAX/MCA Records with Chris Huston at the board and Doug Pakes assisting. . . . Hal Davis producing The Temptations for Motown at NSP Studios, Kevin Wright, Boris Thompson and Dennis Moody engineering.

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Sound Business: Audio

Audiophile Recordings

RAVEL: QUARTET IN F; BARTOK: QUARTET NO. 3—Sequoia String Quartet, Delos DDMS3004, distributed by Supersounds, \$17.98 list.

The sound is considerably larger than life, but so attractively that one is soon seduced. Put a conventional, well-recorded chamber music record on the turntable after succumbing to the blandishments of the Delos and it is likely to sound washed-out and puny. What to credit for this result? First, a recording philosophy that positions one close enough to savor every subtle instrumental interplay, while still retaining a proper measure of room ambience. This has to do with microphoning, but all elements contribute, among them expert mastering, impeccable Japanese pressing and, of course, the Soundstream digital process. All would be for naught if the players could not stand up to this merciless scrutiny. They do nobly, however, performing at a standard hardly a shade below the best in the business.

NEW DIRECTIONS—Laurindo Almeida, guitar, Crystal Clear Records CCS8007, distributed by CC Marketing, \$16.98 list.

Broad dynamic range and thundering peak levels have made Crystal Clear organ and brass recordings favorites for audio system demonstrations. Things are toned down somewhat for this attractively performed album of recent pop hits in laid back jazz arrangements including Manilow's "Copacabana," Billy Joel's "Just the Way You Are," "Tomorrow" from Broadway's "Annie," and three others. It's easy listening audiophile style, with the more subtle thrills of extremely low distortion, detail enhancement, and increased naturalness of instrumental and vocal coloration. Almeida's understated guitar lines appear to be doing battle with the overly prominent drums in certain places. On balance, however, this is one of Crystal Clear's best pop direct disk mixes. Arrangements also include clarinet, percussion, bass, piano and female backup.

VIRTUOSO MUSIC FOR CELLO—Janos Starker, Shigeo Neriki, piano, Denon OX7171, distributed by Discwasher, \$15 list.

Denon's engineers have done a beautiful job of microphoning Starker, who is one of the master instrumentalists of the age. The noiselessness of the PCM digital process and the unexcelled quietness of the Denon pressing also contribute to the intense listening enjoyment. This is the only available recording of Gaspar Cassado's Suite for Solo Cello, a folkloric 20th century work that takes the listener through a variety of colorful, evocative moods. Starker also has programmed cello and piano pieces of Schubert and Chopin for this his third Denon LP.

STRAVINSKY: THE FIREBIRD SUITE; SYMPHONY IN THREE MOVEMENTS—Dallas Sym-

phony Orchestra, Mata, RCA Digital ARCL3459, \$9.98 list.

A disappointing record, one that will do nothing to advance the cause of digital. The performances seem adequate enough, but there's a harshness to the sound in louder passages and

balances are unconvincing. Also, many of the quiet sections are marred by recurring studio noises. What went wrong?

Audiophile recordings for review should be sent to Alan Peuchansky, Chicago, Is Horowitz, N.Y., or Jim McCullough, L.A.

A Telarc Digital Tour De Force!



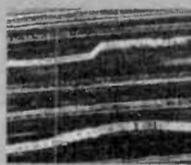
Tchaikovsky "1812" Overture; Capriccio Italien; Cossack Dance from Mazeppa Erich Kunzel conducting the Cincinnati Symphony Orchestra

It's stirring, familiar music. Superbly played by the Cincinnati Symphony under the sensitive baton of Erich Kunzel. And captured with all its warmth and emotion in the 100-year-old Cincinnati Music Hall. But what of the huge bells? And what of the fabled cannon? They are there—literally in full force—providing dramatic proof of the superiority of digital mastering of the untapped capabilities of today's disc recording.

Not For Every System

We'll be perfectly frank: not every system—even some of the finest—will be able to successfully track the remarkable grooves on this record. And even if the cartridge and tone arm can track the record, the full impact of the sound may be lost without an outstanding amplifier and speaker system. In short, this record will challenge every component in every respect.

Most difficult to track and reproduce is the authentic 19th century cannon whose initial "crack" as the powder is ignited is



This 12x enlargement shows the incredible groove modulations during the cannon shots... probably the most demanding low frequency signals ever cut on disc.

followed by pressure waves as low as 6 Hz which can easily be seen on the finished disc. Even with maximum recommended tracking force, many tone arm/cartridge combinations may be incapable of following these remarkable groove excursions*. And the "boom" is well below the useful range of all but the most sophisticated speaker systems, coupled to amplifiers with generous reserves of power.

At the other end of the scale, the tumultuous bells provide a challenge to high frequency tracking and a stringent test of the mid-range and tweeter components. Add the full resources of the Cincinnati Symphony—captured as only the Soundstream digital system and Telarc microphone technique can—and the

result is a record which will challenge your ideas about equipment performance and the limits of disc recording capabilities.

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*As a demo record, this "1812" provides the ultimate test of the value of the finest systems, from cartridge to speaker. But don't worry. The record can be played. In fact, every top-rated Audio-Technica cartridge and tone arm is fully equal to the demands of this unusual record.

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JBL Portable Line Offers 4 Speakers

LOS ANGELES—JBL has introduced four new Cabaret Series speakers into its portable sound reinforcement line.

Included are the 4621 Single Lead Guitar, the 4623 Acoustic Guitar, the 4625 Bass Guitar and the 4627 Keyboard system. The four new models augment the present Cabaret line, introduced in June 1979, of the 4602 Stage Monitor, the 4622 Dual Lead Guitar and the 4680 Line Array.

ABC-TV Purchases Sony Wireless Mikes

NEW YORK—ABC Television has purchased six Sony wireless microphone systems for coverage of the 1980 Winter Olympic Games in Lake Placid, N.Y.

The microphones will be used primarily for interviews during the games at inaccessible places such as at the Alpine events area or at the crosscountry skiing events.

ABC becomes the first television network to purchase the recently introduced microphones, this package valued at \$50,000.



TWO EXCITING NEW TELARC DIGITAL RECORDINGS FOR YOUR CUSTOMERS

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MOUSSORGSKY Pictures at an Exhibition/Night on Bald Mountain Lorin Maazel, Cleveland Symphony TEL-10042



AUDIO-TECHNICA PROFESSIONAL AND HOME PRODUCTS FOR BETTER SOUND



Country Labels Nip Trend By Signing Female Artists

• Continued from page 8

sions this year include Sylvia to RCA Records; Carol Chase, Casablanca West's first artist; Micki Fuhrman to MCA; Sheila Andrews to Ovation; and Sandra Steele to United Artists.

With the shifting of country's target demographics toward a younger, more active record-buying public, the labels are reflecting this awareness with a definite slant toward signing more contemporary artists.

And with their physical appeal, emotional impact and freshness with material, females are tending to be more easily accepted in today's country marketplace.

The women's movement has contributed to this growing acceptance of female talent into the programming and retail mainstream. And the enduring success of artists like Loretta Lynn, Tammy Wynette and Dolly Parton has done a great deal in forging smoother paths for the new breed of female country entertainer.

"For so long, men have dominated the country music market," observes Pam Green, music director for WHN-AM in New York. "Women are finally starting to make great inroads in the past couple of years."

Although retailers still report that it's males who constitute the majority of the record-buying public, female artists are catching up quickly in the amount of product sold. Their physical beauty lends itself to attractive art graphics and helps spur sales of product, both in point-of-purchase promotions and advertising.

"The times are more suited for stylishness in country female artists now," comments Steve Libman, vice president of Emerald City Distributors in Atlanta. "Glamorous faces such as Crystal Gayle, Linda Ronstadt and Dolly Parton have done a lot for the future of females in the country music business. They appeal strongly to a male buying audience."

Nonetheless, the fact remains that females must still struggle in the

competitive arena for their talents to be heard.

Says David McCormick, manager of Nashville's Ernest Tubb's Record Shop, "There are three times as many male artists as there are female artists, and male buyers tend to buy male artists."

Putting the matter in perspective, Libman explains: "Talent being equal, male country artists are probably more salable because the bulk of country buyers are still your blue collar males. They tend toward albums by Waylon Jennings, Willie Nelson and Hank Williams Jr. Even country concerts attract an overwhelming majority of males at this point."

Perhaps the indisputable success of newly-signed female artists in the past year or two presages sharp increases in record sales and turntable airplay. Certainly the labels seem willing to throw their support behind breaking unknown female talent, and programmers also seem more responsive to their efforts.

"If a label is really behind the artist and the music is there," says Diane Brennen, music director at WBAM-AM in Montgomery, Ala., "then any artist can be broken. However, currently there's a majority of female talent showing up on our playlists, and our ratio now is about 60-40 in favor of females."

Sums up Dale Turner, program director of WSAI-AM, Cincinnati, "More females being signed today shows me that it's a trend of the times. There's certainly better female talent now, and the labels countrywise are doing a super job of breaking new female artists."

Ace Talent Signs

NASHVILLE—Ace Talent in Nashville has signed an exclusive booking agreement with the Cow Palace Barn Theatre in Lexington, N.C. According to Jima Case of the talent firm, the venue will spotlight such acts as the Stamps, Jerry Wallace and the LeGarde Twins.

Acts In Between Contracts Stay Afloat With KL Label

• Continued from page 6

by-master, single-by-single basis—are free to negotiate with other labels at any time. "If my label can lease a master from an artist who's negotiating with a major label, then it can provide some negotiating leverage, especially if it's on the charts."

KL acts are also free to leave the label at any time, claims Lawson. "There's no reason to hold any artist back from being on a major label—we want to help people, not hinder them."

The artists and/or their managers are required to commit \$800 in promotion money for Kathy's Kountry Productions "for the life of the record." Lawson also states the contract provides that if a record hits the 40s in the charts, KL Records re-

ceives 1% of gross sales for the first year of the act's contract with a major label.

Nashville Music Productions handles pressings for distribution and also provides "additional promotional support when necessary," adds Lawson. If a master isn't released within six months, the contract is void, she states.

Lawson quickly credits radio stations for "helping me chart new artists and get better accounts." If the success continues, she also hopes to expand her promotion company from a one-person operation and develop her publishing company.

Formerly national country promotion director for John Fisher and Associates, Lawson formed her own independent promotion company nearly two years ago.

DEBDAVE PLANS Joins Briarpatch Expansion Of Writing Staff, New Studio

By GERRY WOOD

NASHVILLE—Expansion of the writing staff and completion of a new 16-track studio are on the immediate agenda for DebDave and Briarpatch Music.

The 1980 plans follow a 1979 that

was the most successful year yet for the two Nashville pubberies. Among the highlights: writer Even Stevens scoring certified gold with his "When You're In Love With A Beautiful Woman" recorded by Dr. Hook. The record was No. 1 in England for three weeks and was a best-seller in five other countries, including the U.S. where it also went gold.

Also on tap is an Eddie Rabbitt NBC television special this spring. Stockard Channing, Emmylou Harris and Henny Youngman will be on the tv special that will feature DebDave/Briarpatch tunes.

Stevens and cowriter Rabbitt have two cuts on the new Dr. Hook LP "Sometimes You Win," and Stevens also had two songs on the last Hook album, including "All The Time In The World," cowritten with Shel Silverstein.

The firms have moved into new headquarters at 1116 16th Ave. S. where the studio is now being constructed. It'll be used for in-house production—demos for writers—and eventually for album work, also.

Other writers on the roster, be-

sides Stevens and Rabbitt, include David Malloy, Wood Newton and Paul Overstreet. Keni Wehrman is manager and songplugger for the firms. "We'll be expanding our writer staff when the studio is finished," comments Wehrman, noting the company is negotiating with "several well-known writer-artists."

The advances transcend records and tv into the print realm: Columbia Pictures Publications has published the first "Eddie Rabbitt—Even Stevens Songbook," containing 18 award-winning songs. A songbook folio is in production on the Rabbitt LP "Lovelaine."

Stevens and Rabbitt began writing together in 1971 and now have more than 650 titles to their credit. DebDave Music was born in 1972 when Stevens met producer-publisher Jim Malloy. In the same year, Rabbitt started Briarpatch Music.

In the following years Stevens/Rabbitt songs were recorded by such acts as Sammi Smith, Roy Clark, George Jones, Dave & Sugar, Conway Twitty, Stella Parton, the Oak

(Continued on page 55)



DAVIES DEBUTS—New Warner Bros. artist Gail Davies welcomes RCA's Ray Stevens to her listening party at Woodland Sound Studio. Warner Bros. hosted the event to debut Davies' LP, "The Game," which she herself produced and arranged.

CMA Bows Jobs Information Bank

NASHVILLE — Responding to bleak economic factors in the music industry that have resulted in many layoffs, the Country Music Assn. is starting an employment information service.

Approved by the CMA Board, the service will benefit both companies and individuals affected by mergers and other industry changes resulting in the displacement of experienced and qualified employees.

CMA plans to make information about these people available to all

music industry employees. Those seeking employment in the music industry may obtain a transmittal form from the CMA. The form is to be filled out and returned to the CMA.

Employment areas listed on the form include advertising agency/public relations, artist management/booking agent, talent buyer/promoter, deejay, music publishing, publication, radio/television, record company and record merchandiser. It also lists possible job positions.

Applicants are asked to indicate an area and position in which they're interested and qualified, along with brief personal information. Each form is to be accompanied by a resume.

When returned to the CMA, it will be placed in the employment information service files according to the area and position combination selected by the applicant.

A copy of the transmittal form has been mailed to all CMA members in the February issue of the publication, CMA Close-Up. Others wishing forms should send a self-addressed stamped envelope to: CMA Employment Information Service, P.O. Box 22299, Nashville, Tenn. 37202.

All forms and resumes will be kept on file for three months. CMA does not screen the applicants or make recommendations. The new service is not an agency, and no fees are involved.

Employers interested in reviewing the files or receiving copies of all pertinent applications should contact Joan Dickson, coordinator of administrative services for CMA at 615-244-2840.

WHN FETES LADY SINGERS

NEW YORK—WHN-AM, New York, recently presented its fourth annual Listener's Choice Awards to Loretta Lynn and Dolly Parton. Lynn's presentation was made by air personality Lee Arnold at the Aladdin Hotel in Las Vegas. Lynn won for female vocalist of the year.

WHN's vice president and general manager, Nick Verbitsky, presented Parton with two awards for entertainer of the year and female vocalist of the year at her recent appearance at the Resorts International Hotel in Atlantic City, N.J.

While in Atlantic City, Parton took time out to film a number of television spots which will be utilized in WHN's advertising campaign.

In Las Vegas, Arnold taped interviews with Lynn and other country music stars for use in a nationally syndicated radio show slated to debut in March.

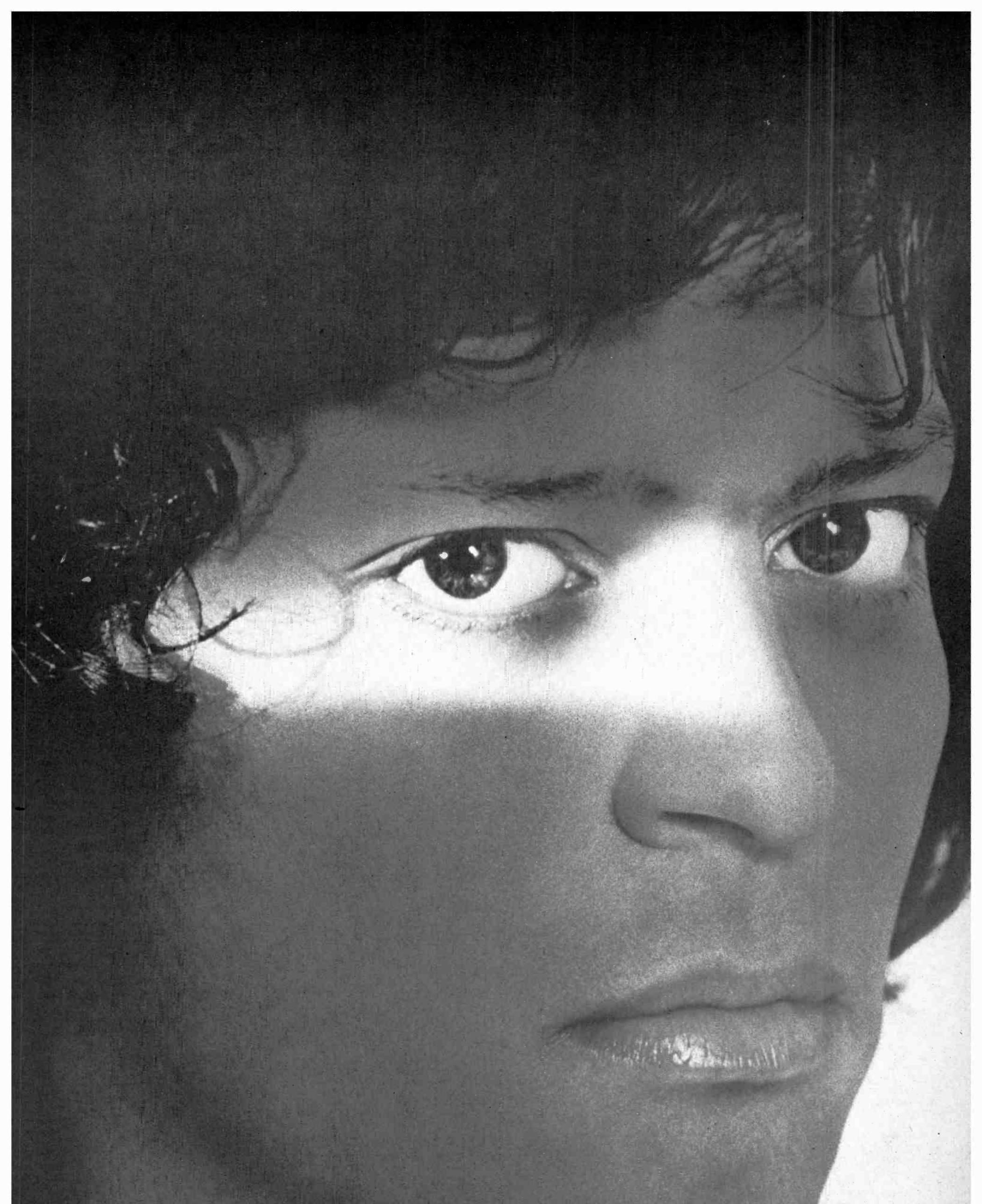


RABBITT FOOD: Checking out an Eddie Rabbitt promotional carrot are, left to right, Even Stevens, Keni Wehrman, Frances Preston of BMI, David Malloy, Rabbitt, Jerry Smith of BMI and Jim Malloy.

THE MOST TOPICAL RECORD OF 1980 IS AIRING, THIS WEEK, ON SELECTED RADIO STATIONS HERE IN AMERICA.

CRAIG ALDERSON'S
"CAMEL RIDER"
AND
"SKATER"

A NORMAN PETTY PRODUCTION
ON NATIONAL RECORDS



THE EYES HAVE IT

Johnny Rodriguez, "Through My Eyes." The dramatic new album featuring "What'll I Tell Virginia." On Epic Records and Tapes.

Produced by Billy Sherrill. Booking Representation: The Neal Agency, P.O. Box 563, Brentwood, TN 37027 (615) 870-2400. "Epic" is a trademark of CBS Inc. © 1980 CBS Inc.

Nashville Scene

By KIP KIRBY

Nashville's a-buzz with the news that George Jones and Tammy Wynette are back together—in the studio—and have cut a song that looks like a surefire bet for a rush-release on Columbia. The song is called "Two Story House," and it's generating a lot of excitement around the label since it's the first duet the pair has cut in a long time.

Songwriter Randy Goodrum, who doesn't seem to know how to write anything but hit songs, has new singles out by Michael Johnson ("The Very First Time") and Dottie West ("A Lesson In Leavin'"). Goodrum's also a highly-respected Nashville session musician and often ends up being booked to play on songs that he's written.

Lacy J. Dalton's career, which took off like a cannonball fired from the starting gate with her debut Columbia single, "Crazy Blue Eyes," continues to sizzle. The diminutive singer with the unforgettable voice is up for best new female country artist of 1979 in the annual Academy of Country Music Awards slated for May 1, and has just signed with Variety Artists in Minneapolis for her touring. Meanwhile, though Dalton's first LP release is just coming out soon, the artist's hard at work writing material for her second Columbia album, which she says will be cut in Muscle Shoals.

In to say hello to Scene this week... Nancy Sinatra, cutting with Elektra's Jimmy Bowen and long-time friend Billy Strange... and Danny Davis, who came by to talk about his just-released album project featuring Willie Nelson with the Nashville Brass.

Scene has learned that producer Greg Blackwell (who has the film rights to the movie version of "Take This Job And Shove It") and his music coordinator, Marshall Leiv, flew to Nashville recently to huddle with Johnny Paycheck, David Allan Coe, Tim Wipperman of Warner Bros. Music and CBS exec Billy Sherrill. We've learned that Blackwell wants Sherrill to produce the soundtrack with Paycheck and Coe involved as artists, also maybe to have parts in the movie as well. "Take This Job And Shove It" is published through Warner Bros. Music, while the projected movie is to be financed and distributed by Avco-Embassy Films. If all goes well, the movie should begin shooting about April 1.

Look out, Johnny Carson: MCA artist Bill Anderson made a cameo visit to ABC-TV's "Family Feud" program not long ago. The show's host, Richard Dawson, invited "Whispering Bill" to tape a segment while Anderson was in L.A. for "Password Plus" and "Match Game." Does this mean Anderson's priming himself for a shot at Carson's job when Johnny leaves the "Tonight Show"? By the way, a quick listen of Anderson's newest album, "Nashville Mirrors," proves that Bill is definitely not whispering any more!

Recently spotted enjoying conversation at the Close Quarters—which bills itself as Nashville's only rock'n'roll hotel—were country artists Johnny Rodriguez, Stella Parton, Pam Rose, Don King, Tompall Glaser and Linda Hargrove. Also observed in and out there were Michael Johnson, David Loggins, Guy Clark, Dennis Locorriere (of Dr. Hook), Aerosmith and Kenny Loggins. The hotel was featured in January in a special "PM Magazine" tv segment, spotlighted Blue Oyster Cult who were staying at Close Quarters during a recent concert tour through Nashville.

Crystal Gayle and United Artists' Sandra Steele in the audience at Kenny Loggins/Steve Forbert concert here... Opryland U.S.A. brought in a special two-week engagement of "A Chorus Line." The music featured the touring cast of the international road company, and the opening night premiere was well attended by industry members. Following the performance in the Roy Acuff Theatre, Opryland staged a post-show reception for cast members and invited guests.

Get-well wishes to Nashville's Shorty Lavender, president of Shorty Lavender Talent Agency, recuperating from surgery. Not one to let a hospital visit stay his hand, Shorty's running the company from his bed and is expected back in the office mid-month.

A contract dispute between the Kendalls and Gusto Records here over possession of old recordings was settled recently out of court. Details of the settlement were unavailable, but the Kendalls were asking for return of the masters originally cut for Gusto, payment of all royalties due them and an injunction against Gusto's further distribution of the old records.

FEBRUARY 9, 1980 BILLBOARD

Billboard

Hot Country Singles

Billboard SPECIAL SURVEY For Week Ending 2/9/80

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★ STAR PERFORMER—Singles registering greatest proportionate upward progress this week.												
This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	This Week	Last Week	Weeks on Chart	TITLE—Artist (Writer, Label & Number (Dist. Label) (Publisher, Licensee))	
★	2	11	LEAVING LOUISIANA IN BROAD DAYLIGHT—The Oak Ridge Boys (R. Crowell, D. Cowart), MCA 41154 (Jolly Cheeks/Drunk Monkey, BMI/ASCAP)	★	39	2	I'D LOVE TO LAY YOU DOWN—Conway Twitty (J. MacRae), MCA 41174 (Music City, ASCAP)	★	79	2	THE FIRE OF TWO OLD FLAMES—Roy Head (T. Seals, M.D. Barnes), Elektra 46582 (Irving/Down 'N Dixie, BMI)	
★	3	10	LOVE ME OVER AGAIN—Don Williams (D. Williams), MCA 41155 (Bibo, ASCAP)	★	37	8	SILENCE ON THE LINE—Henson Cargill (S. Whipple), Copper Mountain 201 (NSD) (Tree, BMI)	★	70	13	BUT LOVE ME—Janie Fricke (K. Nolan), Columbia 1-11139 (Sound Of Nolan/Two One Two, BMI)	
★	4	9	YEARS—Barbara Mandrell (K. Fleming, D. W. Morgan), MCA 41162 (Pi Gem, BMI)	★	38	5	WILD BULL RIDER—Hoyt Axton (H. Axton), Jeremiah 1003 (Lady Jane, BMI)	★	82	2	NIGHT LIFE—Danny Davis & Willie Nelson (Nelson, Buskirk, Breeeland), RCA 11893 (Tree/Glad, BMI)	
★	1	11	I'LL BE COMING BACK FOR MORE—T.G. Sheppard (C. Putman, S. Whipple), Warner/Curb 49110 (Tree, BMI)	★	42	2	SUGAR DADDY—Bellamy Brothers (D. Bellamy), Warner/Curb 49160 (Famous/Bellamy Brothers, ASCAP)	★	NEW ENTRY		SHRINERS CONVENTION—Ray Stevens (R. Stevens), RCA 11911 (Ray Stevens, BMI)	
★	5	6	YOUR OLD COLD SHOULDER—Crystal Gayle (R. Leigh), United Artists 1329 (United Artists, ASCAP)	★	50	2	ONE OF A KIND—Moe Bandy (S. Throckmorton, B. Fischer), Columbia 1-11184 (Cross Keys/Honeytree, ASCAP)	★	83	2	DRIFTIN AWAY—Micki Mori (I. Rodriguez), Oak 1010 (Hallnote, BMI)	
★	8	12	BACK TO BACK—Jeanne Pruett (J. McBee, J. Pruett), IBC 0005 (Scott-Ch & Brandy, ASCAP)	★	41	19	WHAT'LL I TELL VIRGINIA—Johnny Rodriguez (B. McDill), Epic 9-50808 (Hall-Clement, BMI)	★	NEW ENTRY		A LESSON IN LEAVIN'—Dottie West (R. Goodrum/B. Maher), United Artist 1339 (Chappell/Salmaker/Welbeck/Blue Quill, ASCAP)	
★	7	13	BLUE HEARTACHE—Gail Davies (P. Craft), Warner Bros. 49108 (Lizzie Lou, BMI)	★	42	6	(I Still Long To Hold You) NOW AND THEN—Reba McEntire (J. Fuller), Mercury 57014 (Vulness/Blackwood/Texas Red, BMI)	★	NEW ENTRY		BIG MAN'S CAFE—Nick Noble (N. Noble, L. Douglas), Churchill 7755 (Zoober/Maryon, ASCAP)	
★	9	9	BABY, YOU'RE SOMETHING—John Conlee (R. Vanhooy, C. Putnam, D. Cook), MCA 41163 (Tree, BMI/Cross Keys, ASCAP)	★	43	5	YOU'D MAKE AN ANGEL WANNA CHEAT—The Kendalls (B. Morrison, B. Zerface, J. Zerface), Ovation 1136 (Combine, BMI/Southern Nights, ASCAP)	★	NEW ENTRY		3 CHORD COUNTRY SONG—Red Steagall (R. Steagall, D. Steagall), Elektra 46590 (Texas Red, BMI)	
★	10	6	DAYDREAM BELIEVER—Anne Murray (J. Stewart), Capitol 4813 (Screen Gems-EMI, BMI)	★	44	41	COWARD OF THE COUNTY—Kenny Rogers (R. Bowling, B.E. Wheeler), United Artists 1327 (Roger Bowling, BMI/Sleepy Hollow, ASCAP)	★	NEW ENTRY		IT'S LIKE WE NEVER SAID GOODBYE—Crystal Gayle (R. Greenaway, G. Stephens), Columbia 1-11198 (Cookaway/Dejames, ASCAP)	
★	11	8	I CAN'T GET ENOUGH OF YOU—Razzy Bailey (J. Slate, D. Morrison), RCA 11885 (House of Gold, BMI)	★	45	75	TENNESSEE WALTZ—Lacy J. Dalton (P.W. King, R. Stewart), Columbia 1-11190 (Acuff-Rose, BMI)	★	78	80	3	YOU WIN AGAIN—Jeris Ross (H. Williams), Door Knob 9-117 (WIG) (Acuff-Rose, BMI)
★	13	6	I AIN'T LIVING LONG LIKE THIS—Waylon Jennings (R. Crowell), RCA 11898 (Visa, ASCAP)	★	46	45	YOU'RE GONNA LOVE YOURSELF IN THE MORNING—Charlie Rich (D. Fritts), United Artists 1325 (Combine, BMI)	★	79	57	9	YOU'RE AMAZING—David Rogers (T. Grant), Republic 048 (Singletree, BMI)
★	12	11	SUGAR FOOT RAG—Jerry Reed (H. Garland, V. Horton), RCA 11764 (TRO-Cromwell, ASCAP/TRO-Hollis, BMI)	★	47	67	MY HOME'S IN ALABAMA—Alabama (R. Owen, T. Gentry), MDJ 1002 (NSD) (Millhouse, BMI)	★	80	62	15	POUR ME ANOTHER TEQUILLA—Eddie Rabbitt (E. Rabbitt, E. Stevens, D. Malloy), Elektra 46558 (DeeDee/Briarpatch, BMI)
★	13	10	THE SHUFFLE SONG—Margo Smith (M. Smith, N.D. Wilson, M. David), Warner Bros. 49109 (Galamar/Al Gallico/Dusty Roads, BMI/Mack David, ASCAP)	★	48	44	SWEET MOTHER TEXAS—Eddy Raven (E. Raven, S.D. Shafer), Dimension 003 (PMS) (Milene, ASCAP/Acuff-Rose, BMI)	★	81	61	14	HELP ME MAKE IT THROUGH THE NIGHT—Willie Nelson (K. Kristofferson), Columbia 1-11126 (Combine, BMI)
★	15	6	NOTHING SURE LOOKED GOOD ON YOU—Gene Watson (J. Rushing), Capitol 4814 (Coal Miners, BMI)	★	49	43	THE MIDNIGHT CHOIR—Larry Gatlin and the Gatlin Brothers Band (L. Gatlin), Columbia 7-1191 (Larry Gatlin, BMI)	★	82	59	15	OH, HOW I MISS YOU TONIGHT—Jim Reeves (B. Davis, J. Burke, M. Fisher), RCA 11737 (Bourne, ASCAP)
★	16	5	MY HEROES HAVE ALWAYS BEEN COWBOYS—Willie Nelson (S. Vaughan), Columbia 1-11186 (Jack & Bill, BMI)	★	50	47	A LITTLE GETTING USED TO—Mickey Gilley (J. Taylor), Epic 9-50801 (First Lady, BMI)	★	NEW ENTRY		MADE IN THE U.S.A.—Ivory Jack (K. Norman, B. Emmoms), NSD 36 (Baby Chick BMI)	
★	17	9	COME TO MY LOVE—Cristy Lane (J. Silbar, S. Lorber), United Artists 1328 (Bobby Goldsboro, ASCAP)	★	51	49	HOLDING THE BAG—Moe Bandy & Joe Stampley (B. Moore, P. Bunch), Columbia 1-11147 (Baray, BMI)	★	84	71	15	MISSIN' YOU—Charley Pride (K. Fleming, D.W. Morgan), RCA 11751 (Pi Gem, BMI)
★	18	8	DRINKIN' AND DRIVIN'—Johnny Paycheck (G. Gentry), Epic 9-50818 (Taylor and Wilson, BMI)	★	52	48	OUT OF YOUR MIND—Joe Sun (D. Knutson, B. Hill), Ovation 1137 (Weibeck, ASCAP/ATV, BMI)	★	85	89	3	BREAK AWAY—Bill Wence (B. Wence), Rustic 1005 (Cristy Lane/Iron Skillet, ASCAP)
★	20	6	THE OLD SIDE OF TOWN/JESUS ON THE RADIO (Daddy On The Phone)—Tom T. Hall (T.T. Hall/T.T. Hall), RCA 11888 (Hallnote, BMI) (Hallnote, BMI)	★	53	56	MR. & MRS. UNTRUE—Price Mitchell/Rene Sloane (T. Wine, I. Levine), Sunbird 101 (Gusto) (Pocketful Of Tunes/Jillbern, BMI)	★	NEW ENTRY		AMERICA THE BEAUTIFUL—Mickey Newbury (M. Newbury), Hickory 1673 (Milene, ASCAP)	
★	21	5	WHY DON'T YOU SPEND THE NIGHT—Ronnie Milsap (B. McDill), RCA 11909 (Hall-Clement, BMI)	★	54	64	LOVE IN THE MEANTIME—Streets (J. Taylor, R.J. Jones), Epic 9-50827 (First Lady/Blue Lake, BMI)	★	NEW ENTRY		HAVEN'T I LOVED YOU SOMEWHERE BEFORE—Blue Stone (R. Pennington, J. McBee), Dimension 1002 (Diversfield) (Almarie/Millstone, ASCAP)	
★	22	5	CRYING—Stephanie Winslow (R. Drbison, J. Nelson), Warner/Curb 49146 (Acuff-Rose, BMI)	★	55	52	IT'S NOT SUPPOSED TO BE THAT WAY—Pam Rose (W. Nelson), Epic 9-50819 (Willie Nelson, BMI)	★	NEW ENTRY		NAG, NAG, NAG—Bobby Braddock (B. Braddock), Elektra 46585 (Tree, BMI)	
★	23	4	LYING TIME AGAIN—Mel Tillis (C. Walker), Elektra 46583 (Sawgrass, BMI)	★	56	66	BLUE MOON OF KENTUCKY—Earl Scruggs Revue (B. Monroe), Columbia 1-11176 (Peer, BMI)	★	NEW ENTRY		YOU TURN MY LOVE LIGHT ON—Billy Walker (B. Walker), Caprice 2060 (Best Way, ASCAP)	
★	24	9	LET JESSE ROB THE TRAIN—Buck Owens (B. Owens), Warner Bros. 49118 (Blue Book, BMI)	★	57	NEW ENTRY	WHEN TWO WORLDS COLLIDE—Jerry Lee Lewis (R. Miller, B. Anderson), Elektra 46591 (Tree, BMI)	★	90	94	2	WHAT'S A NICE GIRL LIKE YOU (Doin' In A Love Like This)—Springer Brothers (K. Walker), Elektra 46575 (Acuff-Rose, BMI)
★	25	9	CHAIN GANG OF LOVE—Roy Clark (R. Bowling, B.E. Wheeler), MCA 41153 (Roger Bowling, BMI)	★	58	69	TONIGHT LET'S SLEEP ON IT BABY—Mel Street (M. Street), Sunbird 103 (Gusto) (Active/Levisa/Blackwood, BMI)	★	NEW ENTRY		I WANNA LOVE YOU TONIGHT—Mary Lou Turner (B. Troy), Churchill 7751 (Churchill/Plum Creek/Mikinnikott, BMI)	
★	26	6	NUMBERS—Bobby Bare (S. Silverstein), Columbia 1-11170 (Evil Eye, BMI)	★	59	70	COULDN'T DO NOTHIN' RIGHT—Roseane Cash (K. Brooks, G. Nunn), Columbia 1-11188 (Nunn, BMI)	★	NEW ENTRY		THREE LITTLE WORDS—Boyer Twins (D. Loggins), Sabre 4516 (Leeds/Patchwork, ASCAP)	
★	27	5	MEN—Charly McClain (R. Scaife, J. Hayes), Epic 9-50825 (Aigeo/Partner, BMI)	★	60	72	WHAT I HAD WITH YOU—Sheila Andrews With Joe Sun (C. Putnam, S. Throckmorton), Ovation 1138 (Tree, BMI)	★	93	95	3	NASHVILLE BEER GARDEN—Andy Badale Orchestra (Stanton, Badale, Johnson, Monk), GP 577 (April/Surrey/Anlon/Terry, ASCAP)
★	31	4	(I'll Even Love You) BETTER THAN I OUD THEN—The Statler Brothers (D. Reid, H. Reid), Mercury 57012 (American Cowboy, BMI)	★	61	53	YOUR LYING BLUE EYES—John Anderson (K. McDuffie), Warner Bros. 49089 (Acuff-Rose, BMI)	★	NEW ENTRY		HER CHEATIN HEART (Made A Drunken Fool Of Me)—Jerry Nail (D. Kirby, J. Nail, I. Okonski), El Dorado 156 (Longhorn)	
★	28	9	LOVE HAS TAKEN ITS TIME—Zella Lehr (D. Keen, J. Pritchard, R. Brooks), RCA 11754 (Tree, BMI/Cross Keys, ASCAP)	★	62	81	SUNSHINE—Juice Newton (J. Edwards), Capitol 4818 (Castle Hill, ASCAP)	★	95	NEW ENTRY		AN AMERICAN DREAM—The Dirt Band (R. Crowell), United Artist 1330 (R. Crowell/Jolly Cheeks, BMI)
★	28	10	I LOVE THAT WOMAN (Like The Devil Loves Sin)—Leon Everette (P. Huffman, J. Keller), Orlando 105 (PMS) (Wee-Bee/Papa Jo, BMI)	★	63	68	(We Used To Kiss Each Other On The Lips But It's) ALL OVER NOW/I LIKE BEING LONELY—Ann J. Morton (A.J. Morton, E. Rager)/(K. Back, S. McCament), Prairie Dust 7633 (NSD) (Accredit/Hit Kit, BMI)/(One More/Music Craftshop, ASCAP)	★	NEW ENTRY		(I'm Just The) CUDDLE UP KIND—Hilka (L. Morgan), I B C 0006 (Coral Blossom/Lance Point, BMI)	
★	30	6	PLAY ANOTHER SLOW SONG—Johnny Duncan (K. Kane, R. Kane), Columbia 1-11185 (Cross Keys, ASCAP)	★	64	51	TILL I STOP SHAKING—Billy "Crash" Craddock (J. Adrian), Capitol 4792 (Pick A Hit, BMI)	★	NEW ENTRY		DRAGGIN' LEATHER—Mitch Goodson (B. Emerson, J. Emerson), Partridge 002 (Cypress, ASCAP)	
★	34	6	NEVER SEEN A MOUNTAIN SO HIGH—Ronnie McDowell (B. Killen, R. McDowell), Epic 9-50753 (Ronnie McDowell, SESAC/Tree, BMI)	★	65	54	YOU KNOW JUST WHAT I'D DO/THE SADNESS OF IT ALL—Conway Twitty & Loretta Lynn (J. Foster, B. Rice)/(R. Wolfe III), MCA 41141 (Jack & Bill, ASCAP)/(Side Pocket, BMI)	★	98	65	8	TONIGHT I'M FEELIN' YOU (All Over Again)—Jack Grayson (J. Sun, J. Grayson), Hitbound 4501 (Loyd of Nashville/Plum Creek/Hitsdale, BMI)
★	33	9	I'M INTO THE BOTTLE TO GET YOU OUT OF MY MIND—Dean Dillon (D. Rutherford, S. Abbott), RCA 11881 (Pi Gem, BMI)	★	66	78	TONY'S TANK-UP, DRIVE-IN CAFE—Hank Thompson (G. Sutton), MCA 41176 (Rodeo Cowboy, BMI)	★	NEW ENTRY		BABY IT'S YOU—Pia Zadora (B. Bacharach, M. David, B. Williams), Warner/Curb 49148 (Intersong/United Artists, ASCAP)	
★	32	8	I'D RATHER LEAVE WHILE I'M IN LOVE—Rita Coolidge (C.B. Sager, P. Allen), A&M 2199 (Irving/Woolnough/Jemava/Unichappell/Begonia, BMI)	★	67	NEW ENTRY	THE STORY BEHIND THE STORY—Big Al Downing (A. Downing), Warner Bros. 49161 (Al Gallico/Metaphor, BMI)	★	NEW ENTRY		IF I EVER HAD TO SAY GOODBYE TO YOU—Eddy Arnold (S. Gibb), RCA 11752 (Angel Wing, ASCAP)	
★	35	6	I'D DO ANYTHING FOR YOU—Jacky Ward (C. Kelley, J. Didier), Mercury 57013 (Bobby Goldsboro, ASCAP/Every, BMI)	★	68	NEW ENTRY						
★	36	6	I WISH I WAS EIGHTEEN AGAIN—George Burns (S. Throckmorton), Mercury 57011 (Tree, BMI)									

Bryants Starting a New Career

By MIKE HYLAND

NASHVILLE—Felice and Boudleaux Bryant, Nashville's most prominent husband and wife songwriting team, have embarked on a new career. The two have turned into recording artists, and will have their first album released in just a few weeks.

"This is something we decided to do just for kicks," comments Boudleaux. "We were going to do nothing on the album but new songs, but our

boys suggested we record some of the older things for identification purposes."

Boudleaux explained that some of the newer deejays may not be familiar with the Bryants by name, but they would probably recognize the songs.

Of the 12 songs contained on the album, only four will be older songs, including "All I Have To Do Is Dream," "Bye, Bye Love," "Raining

In My Heart," and "Rocky Top." The remainder of the album will consist of brand new songs written expressly for this project.

"We came into the studio and started work on the album and all of a sudden there are several labels interested in the project," says Boudleaux.

The pair plan to press and ship 6,000 copies of the album to radio stations around the country whether or not they are with a label.

"We had no idea in our minds of even getting on a label," relates Boudleaux, "until a fellow came over from England, heard some rough mixes, and decided he wanted to put it out over there."

The album, produced by Steve Singleton, was recorded at Dane Bryant's Wild Tracks Studio. Musicians include Ray Eddington, John Prost, Larry Shell, Rick Maness, Sam Jacobs, David Humphreys and the Allan Moore Singers. Chet Atkins, a long-time friend of the Bryants, sat in on one cut. The album will be titled "Surfin' On A New Wave."

Plans are still incomplete as to a promotional tour to support the album, however, the Bryants are eying a television show or two, to present their new songs.

"Everything regarding this project has worked out so beautifully," says Boudleaux, "that we decided we would put out two albums a year."

(Continued on page 55)

Nelson, Davis Rated An Unusual Pairing

By KIP KIRBY

NASHVILLE—Although Willie Nelson is an unusually visible artist on vinyl—turning up these days on records with everybody from Johnny Paycheck and George Jones to Pam Rose and Ray Price—his most unusual pairing yet may be the current project with orchestra leader Danny Davis.

Nelson's voice is prominently featured on a new RCA album entitled "Danny Davis And Willie Nelson With The Nashville Brass." The first single from the LP, "Night Life," has just been released.

The unexpected tandem team-up is the brainchild of Davis, who thought a joint musical venture between Nelson and his Nashville Brass rhythm and horn section would make an exciting album.

At first, Davis intended to pattern the LP along the lines of a songbook project with the orchestra performing a collection of Nelson originals, but then he got the idea of inviting

Nelson himself to perform on the project and sing the vocal parts.

Nelson was enthusiastic, but when it became obvious that his frenetic touring schedule made it impossible to arrange the studio time, Davis suggested that he might try experimenting with using the artist's old RCA masters instead.

The bandleader chose a total of 10 songs, including several which he himself had produced on Nelson when the singer was still signed to RCA. He erased all the tracks except for Nelson's voice and arranged and scored each song especially for the Nashville Brass.

"Where Willie's vocals weren't long enough to make a full version," says Davis, "I'd spread them out and intercut with instrumental breaks or separate choruses."

Among the Nelson originals Davis features on the album are "Yesterday's Wine," "Rainy Day Blues," "Good Hearted Woman" and "Funny How Time Slips Away."

Promotion for the project, the first of its kind ever undertaken by the Nashville Brass, is being handled jointly by RCA and Davis. Packets of Alka-Seltzer are being mailed to approximately 130 key country stations along with the single, "Night Life," and Davis will be making personal appearances to support the record.

And how does Nelson feel about his proxy pairing with Davis and the Nashville Brass? "He loves it," says Davis. "We might even do another one."

Oak Ridge Boys Look To June

NASHVILLE—June will be a big month for the Oak Ridge Boys in Europe, as the act makes appearances on television programs in two foreign countries.

On June 3, the MCA recording group will guest on "Country Music With Gunther Gabriel," a 60-minute music/variety show originating from Munich, West Germany, for Bavarian Broadcasting. The segment airs there July 18.

Three days later, the Oaks will be at the Sporting Club in Monte Carlo, site of its 1979 concert for Princess Caroline's birthday. The members will star in the "Monte Carlo Show" produced by Marty Pasetta Productions out of Los Angeles.

This hour-long musical variety program will be one of 24 specials aimed at worldwide broadcast in an estimated 60 million homes. The series, hosted by Patrick Wayne, will present five international acts per show.

Chart Fax

By GERRY WOOD

MCA and Elektra post the hottest marks on the current Billboard Hot Country Singles chart: MCA scorching with four starred songs in the top eight, including the top three. Elektra enters the chart with four new singles—all with stars.

The pressure in the top 10 eases a bit—there are seven starred songs this week, compared to a whopping eight in last week's listing.

The MCA singles are the Oak Ridge Boys, shoving T.G. Sheppard out of the No. 1 spot after a two-week Sheppard stand in that rarefied atmosphere. Don Williams, up a notch from number three, Barbara Mandrell from four to three with "Years" (the same song is on the Billboard Hot 100 chart by Wayne Newton—produced by Tom Collins, who produced Mandrell's version on the country chart), and John Conlee, edging from nine to eight with a star.

In the rebound story of the young year, Jeannie Pruett jumps from eight to six with "Back To Back." Looks like Jeannie's back in a big way. So is veteran Jack Greene, moving to a starred 38.

Anne Murray stays starred in a trip from 10 to nine with "Daydream Believer." Some 13 years ago that song hit No. 1 on the pop chart for the Monkees. Razy Bailey continues to show strength, sliding into the top 10 with "I Can't Get Enough Of You."

Lacy J. Dalton with a whopping leap from 75 to 45 posts the biggest gainer of the week. She's followed by Alabama, bolting from 67 to 47, and Juice Newton with one of her biggest moves in her chart career—81 to a starred 62.

Other prime movers include Waylon Jennings at number 11 and eying the top 10 where the Sheppard and Gail Davies records appear to be the first two that might drop out of the top 10 soon. Also, Tom T. Hall, the Statler Brothers breaking the top 30 at number 26, Ronnie McDowell, Moe Bandy, Streets, Earl Scruggs Revue, Mel Street, Roseane Cash, Sheila Andrews with Joe Sun, Hank Thompson, Roy Head, Danny Davis and Willie Nelson with "Night Life" and Micki Mori.

Key new tunes include Jerry Lee Lewis, the hottest new entry of the week at a starred 57,

Billboard®			Billboard SPECIAL SURVEY	
Hot			For Week Ending 2/9/80	
Country LPs™				
* Star Performer—LPs registering proportionate upward progress this week.				
This Week	Last Week	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)	
★	1	20	KENNY—Kenny Rogers, United Artists LWAK-979	
★	2	13	WHAT GOES AROUND COMES AROUND—Waylon Jennings, RCA AHL1-3493	
★	3	41	GREATEST HITS—Waylon Jennings, RCA AHL1-3378	
	4	61	THE GAMBLER—Kenny Rogers, United Artists UA-LA 934-H	
	5	13	WHISKEY BENT AND HELL BOUND—Hank Williams Jr., Elektra/Curb 6E-237	
	6	19	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203	
	7	12	WILLIE NELSON SINGS KRISTOFFERSON—Willie Nelson, Columbia JC 36158	
	8	15	I'LL ALWAYS LOVE YOU—Anne Murray, Capitol S0012112	
	9	13	CLASSIC CRYSTAL—Crystal Gayle, United Artists L20-982	
	10	27	3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3353	
	11	13	PORTRAIT—Don Williams, MCA 3192	
	12	18	STRAIGHT AHEAD—Larry Gatlin And The Gatlin Brothers Band, Columbia JC 36250	
★	17	44	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AYL1135	
★	18	2	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II, Mercury SRM 1-5024	
	15	16	THE ELECTRIC HORSEMAN—Soundtrack, Columbia JS 36327	
	16	107	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H	
	17	40	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096	
	18	13	THE BEST OF EDDIE RABBITT, Elektra 6E-235	
	19	32	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E-194	
	20	10	THE BEST OF THE STATLER BROTHERS, Mercury SRM1-1037	
	21	21	JUST FOR THE RECORD—Barbara Mandrell, MCA 3165	
	22	23	STARDUST—Willie Nelson, Columbia JC 35305	
	23	17	DON'T LET ME CROSS OVER—Jim Reeves, RCA AHL1-3454	
	24	18	JUST GOOD OL' BOYS—Moe Bandy & Joe Stampley, Columbia JC 36202	
	25	8	HEART OF THE MATTER—The Kendalls, Ovation OV 1746	
	26	43	CLASSICS—Kenny Rogers & Dottie West, United Artists UALA 946H	
	27	31	YOU'RE MY JAMAICA—Charley Pride, RCA AHL1-3441	
	28	27	NEW KIND OF FEELING—Anne Murray, Capitol SW 11849	
	29	22	DIAMOND DUET—Conway Twitty & Loretta Lynn, MCA 3190	
	30	30	LOVELINE—Eddie Rabbitt, Elektra 6E-181	
	31	29	MILLION MILE REFLECTIONS—Charlie Daniels Band, Epic JE-35751	
	32	32	IMAGES—Ronnie Milsap, RCA AHL 13346	
	33	35	FOREVER—John Conlee, MCA 3174	
	34	37	ONE FOR THE ROAD—Willie Nelson and Leon Russell, Columbia KC 2036064	
	35	33	A RUSTY OLD HALO—Hoyt Axton, Jeremiah JH5400	
	36	34	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2-35642	
	37	38	THE LEGEND AND THE LEGACY, VOL. I—Ernest Tubb, Cachet CL 33001	
	38	40	MY VERY SPECIAL GUESTS—George Jones, Epic JE 35544	
	39	42	SIMPLE LITTLE WORDS—Cristy Lane, United Artists LT-978	
★	40	NEW ENTRY	I DON'T WANT TO LOSE YOU—Con Hunley, Warner Bros. BSK 3378	
	41	36	SHOULD I COME HOME—Gene Watson, Capitol ST 11947	
	42	39	BLUE KENTUCKY GIRL—Emmylou Harris, Warner Bros. BSK-3318	
	43	44	OL' T'S IN TOWN—Tom T. Hall, RCA AHL1-3495	
	44	48	DAYTIME FRIENDS, Kenny Rogers, United Artists UALA-754-H	
	45	47	ENCORE!—Jeanne Pruett, IBC 1001	
	46	50	GREATEST HITS—Mac Davis, Columbia JC 36317	
	47	NEW ENTRY	M-M-MEL LIVE—Mel Tillis, MCA 3208	
	48	NEW ENTRY	THE GAME—Gail Davies, Warner Bros. BSK 3395	
	49	49	EVERYBODY'S GOT A FAMILY—MEET MINE—Johnny Paycheck, Epic JE 36200	
	50	43	A BELIEVER SINGS THE TRUTH—Johnny Cash, Cachet 9001	

with "When Two Worlds Collide." That song goes back to 1969 when the Jim Reeves version spent 14 weeks on the chart before peaking at six. Hank Williams, Jr., Red Steagall and Bobby Braddock are the other acts giving Elektra their four hot new entries.

Big Al Downing barges onto the chart at 68 with a star, followed by Ray Stevens, at 72, with his wacky ode to the Shriners. Dottie West is a

hot new number 74. Nick Noble, Crystal Gayle and Ivory Jack are strong in their first week.

On the LP chart, Kenny Rogers continues his hold on the top spot, still followed by Waylon Jennings who occupies both the 2 and 3 spots. Country's two SuperGroups, the Oaks and Statlers, are riding neck and neck to the 13 and 14 positions. And Con Hunley is the key new add for the week at 40.

News-breaks

• TULSA—The Oak Ridge Boys continue their media blitz, having just appeared on the CBS "Juke Box Awards" program, the Oaks will tape a segment of "Dinah!" along with good ol' boys Moe Bandy and Joe Stampley. Additionally, the Oaks have been on tour throughout the month, teaming up with the likes of Tammy Wynette, Johnny Rodriguez, Charly McClain and Joe Sun. The Oaks current single, "Leaving Louisiana In Broad Daylight," which they performed on the "Juke Box Awards," is currently starred on the Billboard Hot Country Singles chart at number 2.

• AUSTIN—Mel Tillis will tape a segment of PBS-TV's "Austin City Limits" next month. The show, which begins airing on Feb. 12, will feature Roy Clark, Don Williams, Janie Fricke, Billy Joe Shaver, Ray Charles, Johnny Paycheck, Marty Robbins, Moe Bandy and Joe Stampley. Tillis, who just released a live album on MCA titled "M-M-Mel Live," tapes his segment of the show on Feb. 14. Additionally, Tillis begins work on his second album for Elektra later in the month.

• ABILENE—Rex Allen Jr. is scheduled to appear on the "March Of Dimes Telethon" here Jan. 26. The Warner Bros. artist will sing his latest single, "I've Lost Her Again," and will also premier several tracks from his forthcoming album, "Oklahoma Rose," which ships next month.

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Two private citizens filed petitions to deny KDIG's license renewal in 1974, complaining that the station did not adequately ascertain the needs of its community and did not provide sufficient news and public affairs programming.

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Decca Future Now In Polygram Hands

LONDON—With the Polygram takeover of the Decca record and music publishing interests now awaiting formality of shareholder approval at a meeting scheduled for Feb. 15, Polygram executives here are getting to grips with the question of rationalizing the operation and evolving future policy in regard to licensing arrangements.

It was expected that a full statement on the reorganization plans would be made immediately after the extraordinary general meeting.

There would also be a full breakdown of the parts of Decca's music operation involved in the purchase.

Polygram Leisure chairman David Fine made it clear that the bid was only for Decca's recording and publishing catalogs, and the expectation was that once existing licensee deals have expired, they will be encompassed within the network of Polygram affiliates.

Decca's distribution operation, Selecta, will not be acquired and this will result in 120 redundancies. Also outside the deal are Decca's pressing

plant, duplicating plant and recording studios.

Since these are of no interest to Racal, the electronics company bidding to acquire the remainder of Decca's operation, the likelihood is that they will be sold off.

In a statement giving background to the Polygram deal, Decca notes that its recording activities had suffered a reduction in volume of turnover and profitability over the past few years, but adds that the high reputation of the classical catalog has been maintained and that Decca has steadily increased its investment in new recordings.

"Success in the classical field, however, has not proved sufficient to maintain output and achieve profitability in recent world market conditions."

The statement says that the agreement with Polygram covers the sale of Decca assets with an aggregate book value at March 31, 1979, of \$12.6 million. The deal provides for a payment on completion of a cash sum of \$21.5 million in respect of the record catalog.

Of this amount, \$9.08 million is a payment on account and is repayable to the extent that the volume of sales and third party pressing fees attributable to records and pre-recorded tapes from the Decca record catalog from 1980-1982 do not reach the acquired level.

If they exceed the required level, and additional amount up to a maximum of a further \$13.6 million will be receivable.

The statement continued: "Polygram intends to maintain and promote the established Decca and London labels and to continue to foster the careers of Decca and London artists."

The agreement also provides for a payment on completion of \$10.2 million relating to net assets and a further sum of \$4.5 million will be payable in the spring of 1980 on certification of the net value of such assets.

Further payments in respect of net assets and dependent on sales and recovery of advances to artists of a total around \$2.8 million are expected to be received during the course of 1981.

The assets of Decca's record and publishing operations which aren't being sold to Polygram had a net book value at March 31, 1979, of \$25.8 million, the statement continues.

● Meanwhile, Racal's bid for Decca's radar/navigation operation seems likely to go ahead, at a sale price of \$156.6 million.

Despite his critical illness, Sir Edward Lewis had committed 17.2% of the ordinary share capital owned by himself, his family and related trusts to Racal, making sure that the bid could go through. It was always understood that no offer for Decca could succeed without Sir Edward's recommendation, and in agreeing to Racal's terms, he ensured the way was clear for completion of the deal.

Gallery Opened

LONDON—The Lightning group is to add another label to its collection under the name Gallery Records. First signings are John Hardman and five-piece band Shy, both of whom release debut material this month.



Billboard photo by Y. Coatsalio

PRECIOUS METAL—Australian rockers AC/DC collect gold and silver awards for international sales of their Atlantic albums, "Highway To Hell" and "If You Want Blood You've Got It." WEA International president Nesuhi Ertegun, kneeling left, and WEA Filipacchi managing director Bernard de Bosson, kneeling right, made the presentation during a special ceremony at MIDEM.

Premier Aussie Digital Is Cut With Sony Equipment

By GLENN BAKER

SYDNEY—Quick thinking and decisive action on the part of staff at EMI's advanced Studio 301 complex has led to Australia's first digitally recorded album.

This is despite the fact that no digital recording equipment exists in this country.

During September, Sony brought a PCM-1600 digital converter and a BVU-200A digital recorder down from Japan for major local studios to evaluate.

On the eve of the equipment's return to Japan, EMI entered into a contra-deal with Sony which allowed it to record one digital album free of charge.

Highly acclaimed jazz group, Kerrie Biddell and Compared To What, were chosen from a very short list of Australian acts capable of laying down a complete, competent album in one evening.

"We would have been at a disadvantage with any other act," says studio manager Nigel Wake. "They gave us what was very much a genuine sound. We didn't want a highly processed first album, we wanted an album that people could listen to. It was the first time the band had been recorded, and the session had a great feeling of immediacy. They were extremely cooperative and, I believe, extremely pleased musicians!"

Three Sony Japan representatives, John I Ajimine, Yoshihiro Ogura and Yoshinori Ichino, were present throughout the sessions, offering technical assistance. The 2-track stereo recording, mixed through EMI's Neve 8078 desk, was stored on a three-quarter inch Sony videocassette, and cut onto lacquer at the end of the session using a Neuman VMS 70/SX 74 lathe.

Assistant studio manager Steve Shurtz points out that, except for one snare drum, equalization was entirely dispensed with. "We've got such a selection of mikes that we just went through them until we found those which gave the most appropriate sound."

The finished product has been released as a 45 r.p.m. album, carrying three tracks per side (15.09 and 14.58 minutes respectively).

The jacket, sporting color perspectives of Studio 301, opens into a black-and-white gatefold to reveal EMI's side of the contra-deal. Laid

out in not quite layman's terms is technical data on the digital process, looking rather like pages from an electronics journal.

"There's no doubt that we'll be going digital at 301," assures Wake, "but we've not yet decided which system will be purchased. Sony is, of course, on our short list."

EMI is currently seeking overseas releases on the album, and plans to send metal parts or the original digital tape to licensees.

Brood Boosts Fresh Talent

AMSTERDAM—Herman Brood, currently Holland's rock pop idol, has served a three-week jail sentence imposed for the burglary of a drug-store here some two years ago. But he used his time in prison to work out a new talent-spotting scheme with his record company, Ariola.

The fan club for Brood and his group was also involved in the project, which includes an Ariola compilation album "Fresh Talent In The Lift."

Dutch young musicians, not yet professionally active in the record business, are invited to send lyrics or songs to Brood, who will make the final selection of 12 tracks for the LP.

Brood will handle vocals on all the songs, with his group, Wild Romance, and some guest musicians. The young writers will get liner-note credit, plus a share of royalties.

Additionally, Brood and Ariola have offered a prize for the best cover design for the compilation sleeve. Brood, chastened by his recent experiences, says: "I want to prove that our fresh-talent plan will show that writing a pop song is not all that difficult."

Joel For Charity

JERUSALEM—Billy Joel's 1980 European tour is launched here March 21 via a special gala performance, the receipts going to the charity fund Keren Kinneret, which sponsors musical and cultural activities in remote communities in Israel. Joel gives altogether three performances in this territory, the other two being in Tel Aviv.

MIDEM Closeout

CANNES—Breakdown of MIDEM attendance this year shows three countries topped the 200 mark in terms of company registrations: the United States, with 276; Britain, with 238; and France, with 204. Largest individual participant totals came out at Britain (829), France (782) and the U.S. (671).

According to Bernard Chevy, total attendance was only 300 down on 1979, but it seemed rather more and the event wound down earlier than usual. . . . However, Chevy claims the number of senior executives went up 28% this year to 1,151, or a little over 20% of the total attendees.

Eastern European influences and product range noticeably strengthened this year, with Pietr Chabanov, director-general of Russian state-owned Melodiya record company claiming five million units were exported to the West last year and "many artists of our own now who will soon be big in the West." . . . No direct buying for the Russians in sight, but Abba, Boney M and Silver Convention selling better than ever in the U.S.S.R. through sub-contract production deals.

Britain's Robert Kingston Organization picked up U.K. video rights to the RKO film catalog, less 30 titles controlled by EMI, giving soundtrack and video access to Rogers-Astaire material, Sinatra, key big bands. First project is an RK Records release of a double-LP "Tribute To John Wayne." . . . Joe Owens of Mushroom Records ("I've never listened to so much good music as here") signed three European acts for the U.S., and opened license deals for his label, including Heart, in Europe.

Maltese composers' guild UKAM represented for the first time, seeking overseas market breakthroughs for its members, with secretary Joseph Ellul saying: "We have talent on the island, but no facilities and no incentives." . . . Paul McCartney's Japanese drug bust discussed at press conferences by Wings guitarist Denny Laine (promoting his wife Jo-Jo's single "Dancing Man") and the ex-Beatle's brother, Mike McGear, hyping his own ecology single "All The Whales In The Ocean."

Reggae singer Eddy Grant, onetime frontman of the Equals, starred in the opening gala, then stayed on to handle business deals for his record label, Ice, and publishing companies Marco and Grant, including a license deal with Watanabe for Japan. . . . Omega tipped to be first Hungarian group to push Eastern bloc rock internationally, having sold 500,000 LP units in Germany so far.

Gary Marx of Waterhouse Records, Minneapolis, among those first-time Americans at MIDEM this year, reported U.K. interest in the line, with Pinnacle as likely licensee there. Waterhouse, offshoot of Minneapolis' Schon Productions, has Aztec Two-Step, Diana Hubbard and Lamont Cranston among its acts.

DJM Records' a&r chief Philip Swern signed Norwegian singer Kristin Berglund's single "Steal Him Away" for most territories, the track from her album "Long Distance Love," said to be the most expensive record ever produced by a Norwegian company (Talent Produksjon, Oslo). . . . U.S. distribution deal through Polydor for Full Strength, British trio operating from Frankfurt. Group was described by Willem van Kooten, managing director of its production company Red Bullet (Holland) as "a mix of the Beatles, Jimi Hendrix, Randy Newman and Police."

Portuguese gold disk to Eddy Uwens, and his Dutch publishing company Nada Music, for his composition "Donde Estan Ojos Negros," released in Portugal by the Fevers through EMI-affiliated Odeon Records. . . . Cherry Red Records, London independent, finalized deal with Change Records of Canada for a 14-track compilation album "Labels Unlimited," featuring "best of . . ." singles from U.K. indies.

Andy Hussakowsky of Clearinghouse Records Corp., New York, clinched licensing deal with Leif Bigart of Sound of Scandinavia (SOS) and Recording to launch Swedish rock band, the Boppers, in the U.S. . . . Icelandic Recordings and Music Inc. of Reykjavik, at MIDEM for the first time, struck overseas deals, including Canada (via U Records), for the Fire Band, the HLH Group and singer Bo Hall, and showcased the acts nightly at Cannes club Whisky A-Gogo.

Rondor Music (London) with Bob Grace as managing director, celebrated its 10th anniversary with a MIDEM on-yacht party. The company's first signing was Yes, and now the writer roster includes Dire Straits and Bob Marley. . . . Abba chief Stig Anderson appointed two new
(Continued on page 49)

Abba Preps For Japan

CANNES—Polar Music International president Stig Anderson met with Discomate Records and Shinko Music of Japan during MIDEM to discuss details of Abba's 12-date tour of that country in March.

The tour opens at the Budokan Hall March 12 and will be preceded by a major press reception for more than 600 journalists.

Anderson also renewed record licensing deals for Abba with Discos Columbia of Spain, CBS for the U.K., Italy and Israel, Discomate for Japan, and publishing deals with RKM for Belgium and Alain Boubil for France. The Union Songs catalog now boasts 80 Abba songs, plus another 40 from the pre-Abba period.

A song by Abba member Agnetha Faltskog, "Take Me In Your Arms" which has been No. 1 in the Swedish chart, was placed with Union Songs subpublishers in England, France, Germany and Holland, and Anderson also reported very positive international response to new artist Thomas Ledin, who was featured on the recent Abba tour singing his own composition, "Not Bad At All."

The single was placed with CBS in Spain, Vogue in France and Belgium, Polydor in Holland and Germany, with RCA for Latin America and Australia, and Discomate for Japan.

Meanwhile, Anderson reported that Bjorn Ulvaeus and Benny Andersson of Abba have begun putting down tracks for a new album to be released in October. This will be preceded by two or three singles, the first being released to coincide with the opening of the Japanese tour.

A one-hour television special "Abba Live In Concert," recorded in London and including inserts from the U.S. tour was sold to a number of countries including Japan, Australia, Canada and West Germany and a radio special on the group produced by the BBC has been picked up, Anderson reported, by 15 European radio stations.

MIDEM Closeout

• Continued from page 48

vice presidents, personal assistant **Gorel Johnson** and publisher **Anders Moren**, for his Polar/Sweden Music Group.

Jacques Souplet, formerly CBS president in France, at MIDEM to build up his new company which distributes videodisks to the retail trade and "the video clubs which will surely spring up in the same way as discos." ... Radio Monte Carlo provided special MIDEM information/advertising service, piped into hundreds of hotel rooms.

The House of Cash, **Johnny Cash** publishing arm, appointed Image Music of Australia to cover subpublishing in both Australia and New Zealand. ... Sound Organizers of Britain, set up a year ago after U.S. complaints about high overheads preventing recording in the U.K., has its recording management deal with Starborne Productions Corp. of California extended to more than \$1 million, Starborne president **Jim Schlichting** saying: "If money has to be spent on music, then it should go on the music itself, not needless overheads, commuting and pleasures."

First MIDEM visit for Dansan Records of London, headed by **Tommy Sanderson** and **David Marcus**, an outfit catering exclusively for MOR orchestral music. ... Much international reaction for "Hot Enuff," first RCA album by Amsterdam funk band the **Houseband**, with most of Europe already settled, and U.S. and U.K. negotiating to complete.

Cees Wessels, managing director of RCA Holland: "MIDEM 1980 is the most confusing music trade fair ever staged. Selling and buying is difficult, because everyone is suspicious and ultra-careful, unlike last year when disco boomed. No trends, and new wave still not convincing in sales terms."

Deal between Dutch group **Earth & Fire** and Polydor for U.S. distribution of both album and chart-topping single "Weekend" signed at MIDEM open-air meeting, ending with group manager **Frits Hirschland** pouring a bottle of champagne over **Freddie Haayen**, Polydor U.S. chief, and **Willem Van Kooten**, Dutch Nada Music executive.

Butterfly Records used MIDEM as a platform to announce it will distribute Love Song Records (owned by **Mike Love**, **Ron Altbach** and **Mike Allen**) and new wave Los Angeles Label Neo 80, on a worldwide basis. ... Pickwick International U.K., following its Charles Dickens stand theme in 1979, created a "wild west" saloon base to reflect its sales successes in the country field.

Stephen Bankler-Jukes, managing director of BBJ International, new "total service" consultancy firm: "MIDEM is more than ever a marketplace for the independents, but with increased expenses, it could conceivably become solely a parochial, European marketplace for smaller companies."

Former A&M International chief **Dave Hubert** in Cannes in his independent role, representing (among others) Bearsville, First American, Century Records and Gramovision, last named with soundtrack rights to "The Europeans." Hubert noted more interest than before in jazz, classical, children's product and esoteric forms, over and above rock and disco.

Series of video presentations in the Majestic Hotel in Cannes by **Peter and Trudy Meisel** of Hansa earned warm approval, featuring '80s groups like **Outline** and **Opposition**. ... The German Teldec 15-strong team, operating from a stand created by top designers, received more than 100 disks and masters on which product meetings will deliberate in the next month or so. ... **Manfred Peter**, Teldec head of a&r: "Disco is not as dead as we expected, and those in this field have further chances on the German marketplace."

Bernard Chevry was presented with a medal to mark his services to festivals in general by FIDOF, the international federation of festival organizers. ... Rolling Stone **Bill Wyman** who lives "down the road" from the Palais des Festivals, spent time looking over new hardware developments this year.

Ben Findon of Black Sheep Music in London won the MIDEM golf tournament and other sporting activities including jogging, football and squash. ... **Allan Carr** in to support his "Can't Stop The Music" said: "It's the first original movie musical in 20 years. I took 'Grease' from the Broadway stage, but this one is a throwback to the 'Singing In The Rain' kind of originality."

Kenbino Foty, singer/writer from Cameroun:
(Continued on page 53)



Billboard photo by Dezo Hoffman

LIGHT MOMENT—Wings guitarist **Denny Laine** introduces his wife, **Jo-Jo**, to the press at MIDEM to promote her disk debut, "Dancing Man." Not surprisingly, journalists also wanted to hear Laine's views on **Paul McCartney's** Japanese drug bust.

More Censorship Worries At Greek State Station

By JOHN CARR

ATHENS—Radio censorship, believed to have been abolished with the end of the colonels' regime in 1974, is still proving a headache to record companies here.

In the latest outbreak, the military-run YENED radio network has refused airplay for the latest release by EMI artist **Manolis Mitsias** on the grounds that three of the 11 tracks contain anti-American and otherwise demoralizing lyrics.

All tracks on the album are by **Dimos Moutsis** (music) and **Nikos Gatsos** (lyrics). One song contains numerous references to Che Gue-

vara, another ridicules the behavior of American sailors on shore leave, and a third is a lament on Greece's traditional poverty.

YENED's justification for the ban is that it is protecting public taste in refusing airplay to certain items of local repertoire. International repertoire is not affected.

But EMI and other companies feel that the Army officers running the network are engaged on a witch-hunt for any lyrics which might cast doubt on Greece's alliance with the Western democracies now that the East-West detente is under severe pressure because of the Soviet occupation of Afghanistan.

One major record company, **Michael Matsas**, has ceased all cooperation with YENED. The firm's managing director, **Michael Matsas**, claims his decision was prompted purely by the long delays—often up to two months—between submission of a new release and a verdict as to whether or not it has been passed for broadcasting.

Nikos Antypas, managing director of Polygram Greece, says he is resigned to the YENED censorship policy "as a fact of life." Even though his company has had no tracks censored for almost a year, the possibility is always there "like a sword of Damocles."

The result of the YENED policy is that record companies are switching more of their advertising to the other state network, the civilian-run ERT, despite higher fees.

ERT, too, has been through a censorship phase, notably last winter when, in a burst of public-spirited idealism it threw out 80% of local repertoire releases. However the network abandoned the practice after concerted opposition from the record companies.

Matsas believes that a similar concerted effort will be necessary to put an end to YENED censorship.

CBS Cuts Tape

VIENNA—Although it was expected that record and tape prices would rise with the abolition of the Austrian record industry cartel as from Jan. 1, CBS here has reduced its recommended price for a prerecorded cassette from \$14.50 to \$13.30, the same as that for a full-price disk.

EMI To Sell More Classics To Chinese

LONDON—The export division of EMI Records UK has just completed a second deal to supply classical albums to the People's Republic of China. The first was in May last year.

The numbers involved are by normal standards small: 4,000 disks worth about \$19,000 this time, 2,500 albums in 1979. But to make any impact at all on a market that during more than 30 years of communist rule has been almost totally closed to the world record industry is an achievement in itself.

There's more than an element of inscrutability about the way the deal was done. Contact by EMI at a Chinese embassy cocktail party in 1976 was followed by an exchange of letters at a rate of about one every 18 months.

Negotiations were conducted through the China National Publications Imports Corporation, the state body via which all foreign trade is channelled, whether disks or tractors.

Orders, when they finally came, were for classical 18th and 19th century works—Beethoven, Mozart, Tchaikovsky, even **Vaughan Williams** and **Elgar** among British composers—in quantities of between 25-40 units per title.

What will become of this handful of albums among the enormous Chinese population, says EMI's **Norman Bates**, is a complete mystery, though it's likely an official elite,

rather than a peasant's collective, will get first call.

Given China's ideological bias against western culture, EMI has made no attempt to secure similar deals for pop product, though if current political trends continue to soften China's attitude to Western trade, they can't be ruled out in the future.

It's appropriate EMI should be the company to make the breakthrough, since the very antiquated plant on Shanghai used by China's minute record industry is still technically owned by EMI, having been left there when the British withdrew. Now China is in touch with the company asking for new equipment.

Cross The Wall

LONDON—As East-West relations deteriorate, electronic band **Tangerine Dream** cross the Berlin Wall as the first West German group ever to be invited to play in East Germany.

Rapprochement between the divided Germanies has been underway some time, and despite the Afghan crisis, East German authorities showed no inclination to cancel this rock breakthrough.

Two concerts in East Berlin's **Palast Der Republik** were scheduled for the first days of February, somewhat chaotically organized according to the group's **Edgar Froese**.

We would like to express our thanks to all those friends and acquaintances who have shared in our sorrow on the sudden and untimely death of our much lamented friend and company director

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Stan Cornyn
Executive Vice President
Warner Bros. Records



John Deacon
Director General, The British
Phonographic Industry Ltd.



Nesuhi Ertegun
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Leonard Feist
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NMPA



Gerry Lacoursiere
A&M Records, Canada



Siggli Loch
Managing Director
WEA, Germany



Wim Schipper
Ariola International Group



Seymour Stein
President
Sire Records



Irwin Steinberg
Executive Vice President
Polygram Corp.



Mike Stewart
President
Interworld Music Group



Bob Summer
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Sir Edward's Death: An Era's End

Decca Founder Was Pioneer Of The Record Industry

• Continued from page 3

Born Edward Robert Lewis, on April 19, 1900, he was educated at Rugby school, and Trinity College, Cambridge, where he read history and while still in his early '20s started his own stock exchange company, E.R. Lewis & Co. in 1925, a firm which is still in operation with Sir Edward's son a senior partner.

His interest in records and recordings began when he was six-years-old and was presented by an uncle with an Edison-Bell cylinder phonograph. In the slim volume "No. C.I.C.," an account of his business ventures, published in December 1956, Sir Edward recalled seeing "tremendous activity and a great rise in the shares of Columbia graphophones and the Gramophone Company, based on the boom in records."

"I felt that whilst the gramophone was a dull affair market-wise, records were like magic on the Stock Exchange."

It was in 1928 that E.R. Lewis & Co. sponsored the published share issue of the Decca Record Company, with a further issue the following year. When the company got into financial difficulties, and its bankers threatened to foreclose, Lewis embarked on a battle for control of Decca and eventually joined the board and gradually took complete control of the company's destiny.

Under his bold and incisive leadership, Decca was pulled back into

profitability. But in 1933, the company was once again in a cash-flow crisis, having bought the U.K. record arm of the American Brunswick Radio Corp. for around \$33,000. At this time Jack Kapp, with whom Sir Edward was to have a long association, was Brunswick's recording manager and one of the major Brunswick artists was Bing Crosby.

Sir Edward tried to raise money by an offer of new shares to shareholders worth about \$270,000 but this produced only around \$52,000. So Lewis and his family and some close friends acquired the rest of the issue—a move which resulted in considerable hardship for the Lewis Family. But from then on, the business went from strength to strength.

Some of the major artists signed to the Decca label in the '30s included Gertrude Lawrence, Roy Fox, Jack Hylton, Ambrose and Lew Stone.

By the mid '30s, Decca had become the only serious challenger in the U.K. record market to EMI.

Decca's Licenses

LONDON—Apart from its association with major U.S. labels such as Capitol and RCA, Sir Edward Lewis' Decca Records was, at one time or another, British licensee for almost every significant U.S. independent, including Sun, Atlantic, Stax, Imperial, Specialty, Dot, Chess, Cadence, Monument, Jamie and Dimension.

In July 1934, Decca entered the U.S. market with the formation of American Decca under the presidency of Jack Kapp. It was Kapp who brought such artists as Crosby, Guy Lombardo, the Boswell Sisters, the Mills Brothers and the Casa Loma Orchestra to the label.

Created at the end of the great American recession, the company lost some \$150,000 in its first year and though this was transformed into a surplus of \$23,000 the following year, the American operation was beset by severe financial difficulties for the next few years.

It was during World War II that Decca began its expansion into the field of navigational aids. The famous Decca navigator was developed from systems used to control the D-Day landings of the Allied forces in June 1944. After the war, the business grew steadily to a point where its payroll exceeded 10,000 people.

The '50s and '60s saw Decca reach the pinnacle of its success. Its navigational equipment was in worldwide use, its radar equipment was installed in a vast number of ships and its record operation was flourishing.

With Vera Lynn, Ted Heath, David Whitfield, the Bachelors, Mantovani, Edmundo Ros, Winifred Atwell, Bill Haley and the Comets, Pat Boone, Tommy Steele, Peggy Lee, the Everly Brothers, and Ray Charles, among its chart artists in

(Continued on page 53)



Special Occasion: In one of his rare public appearances of recent times, Sir Edward Lewis is pictured here with members of the Moody Blues in London during June, 1978. At that ceremony, which also saw the launch of the group's "Octave" album, the late Decca chairman awarded the Moodies a slew of platinum disks for worldwide sales topping 26 million.

Show Admiration, Respect In Industrywide Tributes

By PETER JONES

LONDON—Following news of the death of Sir Edward Lewis, tributes to his unique abilities have flowed in from all corners of the international music industry.

Sir Joseph Lockwood, parent board director of EMI, Ltd., said: "In my view, he was one of the great industrialists of my time, and I've been very friendly with him, particularly over the past few years. Of course he was open to criticism, operating so much as a one-man band, but this is often true of these outstandingly successful men.

"He kept on working when, perhaps, he ought to have handed over a lot of the responsibility while carrying on as chairman. He was a very emotional man, and very kind. I have terrific admiration and respect for him as a person."

S.A. Beecher-Stevens, former sales and marketing director of Decca in London: "So passes one of the world's great industrialists, a tycoon, a genius. He was probably the most knowledgeable man in the world of records over the past five decades. I was privileged to work with him during the third and fourth decades, when we launched long-play records first here in the U.K. and in Australia. Perhaps those two decades were his greatest.

"During that period, Ted led us and the rest of the industry through the revolution of the disk-music business and through the establishing of the great Decca classical catalog. Additionally, there was his tremendous influence in the U.S., with his London conventions for his U.S. associates, notably RCA.

"Time and history will list his outstanding achievements in electronics, navigation and radar, but his great personal love was records.

Belgian Act Draws

BRUSSELS—EMI here reports that for the first time a Belgian rock group, Machiavel, has attracted a crowd in excess of 3,000 for a concert in the Vorst-Nationaal.

Most of the fans were from the Walloon areas, though there were plenty from the Flemish region as well. This crowd-pulling success for the symphonic rock group clearly comes from sales of its album "Urban Games," and the single "Over The Hill."

"He engendered phenomenal loyalty from his staff, even within a love-hate relationship. He was fair and his word was his bond. What an empire Ted's Decca was. He was one of the true greats."

Polygram president Coen Solleveld: "In addition to being professional associates, Sir Edward and I had been friends for many years. But my personal feelings of loss are small compared to those of the international music fraternity of which Sir Edward was so respected a member. He was, quite literally, a visionary, a pioneer who helped nurture a frail seedling of an industry into the giant it is today.

"He will be missed but never forgotten. The joy he brought to countless millions around the world will live on, as will the grand tradition of recorded musical art which he established and with which he is forever and inexorably bound."

EMI director, Len Wood: "Those of us privileged to have known Sir Edward over many years will always remember him not only as a tough and formidable businessman, but as a man of great humanity, and one who was always quick to recognize and appreciate good work, and to show consideration to those in difficulty. The world record industry has lost a giant, the like of whom we shall never see again."

Derek Honey, managing director of Pye Records, London: "At a time when the record industry had a very different structure to today's market, Sir Edward made Decca Records a major force in our industry. He set up London Records and so gained valuable exposure for British artists in the U.S.

"And direct signings such as Mantovani, the Rolling Stones, Tom Jones and Engelbert Humperdinck helped to make his company tremendously successful. His decline in health in recent years was of concern to everyone in the record industry, all respecting and admiring his love of the business."

Maurice Oberstein, chairman of CBS U.K., said: "I knew Sir Edward only toward the end of his life, but as a visiting American working in London I can only say it was a privilege to work in the same business. He was one of the great founder figures of the British music industry and we all owe him a lot for his efforts throughout the years."

Lewis: 'This Daring Englishman'

LONDON—This tribute to Sir Edward Lewis comes from Andre de Vekey, former European director of Billboard, and onetime publisher of "Records" magazine for the Decca Record Co., 1958.

It is rare that a man becomes a legend during his own lifetime. But such a man was Sir Edward Lewis, the doyen of the British record industry.

As he was very precise in matters of the written word, I looked up the dictionary definition of the word "legend." It is: "a traditional, historically unauthentic relation or narrative—both fact and fiction—generally of a more or less marvelous or incredible description."

In deference to his memory and in spite of the dictionary definition, I still use the word "legend," though the life's work of this unique person is authentic, even if it may seem incredible.

Where else in the record business was there a man who ran a giant record company enterprise in the morning, then drove up to the City to run his stockbroking firm in the afternoon? A man who once said he would never go into commerce, but nevertheless came in with an unshakeable idea to save a company back in the late 1920's, where, it seems, he had to direct the directors. On his own admission, it changed the whole course of his life.

Those younger members of the record industry reading these words who may know little about the early days of the gramophone record, whose experience perhaps covers only one decade and who think they have problems, should try to get hold of a copy of Sir Edward's book, "No C.I.C." The initials refer to a treasury body called the Capital Issues Committee, which existed after World War II when the book was written, and about which Sir Edward was highly critical as an arm of government which stultified free enterprise, a way of life in which he passionately believed.

In the introduction to the book, the late Harold Wincott of the London Financial Times wrote: "This is the story of a national asset . . . and that it was born, that it rose, despite incredible difficulties, is almost entirely due to the efforts of one man. The story is not just one of an industrial venture and a brilliant fight against insuperable odds, it is also a story with a moral."

The moral of course, was that had the controls of the 1950's been in operation when Decca was born half a century ago, the company would not have survived.

But the story was much more than that. It was the story of a trail-blazer, who took his own risks with an idea in which he strongly believed.

In the early 1930's, his belief was that a company

making portable gramophones, floated to the public by his stockbroking firm, should really be making records. He used to say, "It's like making razors, when the money is in supplying the blades." His faith in the product for the future took him criss-crossing the Atlantic during the '30s, when the old shellac 78 r.p.m. record sold in Britain for about the equivalent of about 15 cents, and when the business climate of that slump period from 1929 saw companies going down like ninespins.

But in spite of the situation, this daring Englishman not only went ahead with his ideas in England, but gave heart to a very depressed American record industry by forming American Decca, and making a whistle stop tour in the U.S., signing up name bands and artists of the day, among them Bing Crosby, Guy Lombardo, the Ink Spots and many others. Without doubt, the early work of Sir Edward greatly influenced the pattern of the record industry in the years that followed.

The development of the navigator equipment used so successfully in the Normandy beach landings during World War II and the radar division are all part of this incredible story.

His intuitive conviction of the future of the long-playing record prompted him to introduce the LP into England two years before any other company thought it worthwhile. This was in July, 1950.

Few people knew of his good works and charity outside the industry, but they were many, although everyone knew of his great love of sport, especially cricket and rugby football. One would have expected the latter anyway, for his school originated the game.

I once asked Sir Edward where the name "Decca" came from. "Nobody seems to know the origin of the word," he said. "Somewhere along the line, someone had coined a name as a trademark which could be understood by every nationality throughout the world."

The original business which his firm took over was a manufacturer of musical instruments called Barnett Samuel & Sons which marketed a portable wind-up gramophone. Records were a natural follow-on.

Although Sir Edward had great drive and energy, he was strangely shy, a characteristic which kept him away from many gatherings of the industry. When he was on form, he could be a very witty after-dinner speaker. The changing fortunes of his company must have saddened him, but an era has gone. We shall all miss a great gentleman—of which there are but few in this industry.



BORN AGAIN—Motown artists Syreeta and Billy Preston are the happy recipients of a silver disk for their "With You I'm Born Again" duet, marking sales of 250,000 copies in Britain. The pair was in London for a promotional swing during January.

Finns Fight 'Dubious' Disks

By KARI HELOPALTIO

HELSINKI—In just a few months, the special antipiracy committee set up by Finn copyright society Saeveltaejain Tekijaenoi-keustoimisto (TEOSTO) and local industry organization Aani-ja Kuvataillennetuottajat, has made considerable investigative progress.

The unit was created to counter the rapid increase in "dubious" recordings available here. It has unearthed a string of counterfeit productions, all of foreign manufacture; a Bob Dylan bootleg of Italian origin, though distribution of foreign bootlegs is not illegal here since Finland has not signed the Rome Convention; and a pile of foreign cover product using pictures and names of original artists in such prominence that purchasers may be misled.

In the latter case, the committee reported to the consumer's agent, a kind of local Ombudsman, who promptly contacted three major retail outlets in Helsinki. The agent emphasized that a small-print sleeve explanation that the recording "sounds like" or is "as performed by" is not sufficient and has to be supplemented by an additional Finnish-language label.

An alternative, says the agent, is that all "cover" product should be placed in a sales rack of its own.

The three retail outlets involved have already fallen in line with the requirements, and this is seen as prelude to an all-out national effort to clear up the problem area. Main artists involved are Abba, Elvis Presley, Boney M, the Beatles and Olivia Newton-John.

Decca's Industry Pioneer

Continued from page 52

the 50s, Decca moved into the '60s with hits by Duane Eddy, Billy Fury, Bobby Paris, Brenda Lee, Eddie Cochran, Anthony Newley, the Rolling Stones, Small Faces, Lulu, Marianne Faithfull, Tom Jones, Roy Orbison, the Moody Blues, Engel-

bert Humperdinck, the Drifters, Del Shannon and Bobby Vee.

It was in the mid '70s that the fortunes of Decca's music operations began to go into decline, culminating in a loss for the records, television and audio division of 1.76 million pounds for the year ended March 31, 1979.

This disastrous performance took the company as a whole into the red to the tune of more than \$800,000, compared with the previous year's profit figure of around \$28 million.

Although many industry observers have seen Sir Edward's death as marking the end of an era, the fact is that the era of the Decca music group's prosperity had ended many years earlier. Most financial analysts felt that Sir Edward had maintained total control over his empire for far too long, and had erred in failing to build an adequate line of management succession to keep the company on a dynamic footing.

A man of modest lifestyle and a degree of publicity-shyness totally foreign to an industry steeped in self-aggrandisement and hyperbole, Sir Edward was a supreme individualist, an archetypal English gentleman and a man of dry humor and natural social graces.

Knighted in 1961, he was given the gold Albert Medal of the Royal Society of Arts in 1967 for his services in the development of electronics. He was nominated record man of the year in Billboard's who's who in the record industry in 1965.

Sir Edward's first wife died in 1965, he married again in 1973. He leaves a son by his first marriage.

MIDEM Closeout

Continued from page 49

"African music is not just tom-toms in the jungle. There are many creative African composers and we should have a full African multi-country stand at next year's MIDEM."

Dutch producer Eddy Ouwers to produce Katie Kissoon in the Muscle Shoals Studios, U.S., in July, using "some famous U.S. artists in support." ... Jazz gala, starring Stan Getz, recorded by Personal Choice Records, was produced by Ron Moss, longtime Chick Corea business associate.

The Anastasis Group of London, with Jon Brewer managing director, hosted a party and announced it is forming its own label, name as yet undecided, because "small independents are the key to the future." ... Financial problems for the growing Yugoslavian record industry partly resolved at MIDEM through a general agreement that the dinar is an acceptable form of payment in settling contract deals.

Cat Stevens' brother, David Gordon, in Cannes with "Alpha-Omega," a new rock oratorio which he wrote, produced and arranged, a work supposedly seven years in the making and handled in the U.K. by Apocalypse Music via EMI. ... Dick Schory, head of U.S. country label Ovation, at MIDEM to build on recent launch deals for his company in Germany (Intercord), U.K. (Miracle) and Sweden (Elektra).

Billboard Hits Of The World

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BRITAIN

(Courtesy of Music Week)
As of 2/2/80
SINGLES

This Week	Last Week	Title	Artist
1	15	TOO MUCH TOO YOUNG, 2-Tone	Specials
2	1	BRASS IN POCKET, Pretenders, Real	Pretenders
3	3	MY GIRL, Madness, Stiff	Madness
4	4	I'M IN THE MOOD FOR DANCING, Nolan Sisters, Epic	Nolan Sisters
5	12	IT'S DIFFERENT FOR GIRLS, Joe Jackson, A&M	Joe Jackson
6	2	WITH YOU I'M BORN AGAIN, Billy Preston & Syreeta, Motown	Billy Preston & Syreeta
7	6	BABE, Styx, A&M	Styx
8	5	PLEASE DON'T GO, K.C. & The Sunshine Band, TK	K.C. & The Sunshine Band
9	7	GREEN ONIONS, Booker T. & M.G.s, Atlantic	Booker T. & M.G.s
10	33	COWARD OF THE COUNTY, Kenny Rogers, United Artists	Kenny Rogers
11	9	I WANNA HOLD YOUR HAND, Dollar, Carrere	Dollar
12	22	7TEEN, Regents, Rialto	Regents
13	8	BETTER LOVE NEXT TIME, Dr. Hook, Capitol	Dr. Hook
14	NEW	SOMEONE'S LOOKING AT YOU, Boomtown Rats, Ensign	Boomtown Rats
15	17	I HEAR YOU NOW, Jon Anderson & Vangelis, Polydor	Jon Anderson & Vangelis
16	14	LONDON CALLING, Clash, CBS	Clash
17	11	TEARS OF A CLOWN/RANKING FULL STOP, Beat, 2-Tone	Beat
18	20	SPACER, Sheila & B. Devotion, Carrere	Sheila & B. Devotion
19	21	JAZZ CARNIVAL, Azymuth, Milestone	Azymuth
20	26	LIVING BY NUMBERS, New Muzik, GTO	New Muzik
21	16	SPIRITS (HAVING FLOWN), Bee Gees, RSO	Bee Gees
22	30	BUZZ BUZZ A DIDDLE IT, Matchbox, Magnet	Matchbox
23	29	TOO HOT, Kool & The Gang, Mercury	Kool & The Gang
24	10	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest	Pink Floyd
25	18	WE GOT THE FUNK, Positive Force, Sugarhill	Positive Force
26	13	I HAVE A DREAM, Abba, Epic	Abba
27	27	ESCAPE, Rupert Holmes, Infinity	Rupert Holmes
28	19	IS IT LOVE YOU'RE AFTER, Rose Royce, Whitfield	Rose Royce
29	NEW	THREE MINUTE HERO, Selecter, 2-Tone	Selecter
30	NEW	SAVE ME, Queen, EMI	Queen
31	NEW	JANE, Jefferson Starship, RCA	Jefferson Starship
32	35	STRANGE LITTLE GIRL, Sad Cafe, RCA	Sad Cafe
33	23	RAPPER'S DELIGHT, Sugarhill Gang, Sugarhill	Sugarhill Gang
34	NEW	MAMA'S BOY, Suzi Quatro, RAK	Suzi Quatro
35	NEW	LIVING IN THE PLASTIC AGE, Buggles, Island	Buggles
36	NEW	BABY I LOVE YOU, Ramones, Sire	Ramones
37	NEW	AND THE BEAT GOES ON, Whispers, Solar	Whispers
38	25	I ONLY WANT TO BE WITH YOU, Tourists, Logo	Tourists
39	34	GOT TO LOVE SOMEBODY, Sister Sledge, Atlantic	Sister Sledge
40	NEW	CAPTAIN BEAKY/WILFRED THE WEASEL, Captain Beaky, Polydor	Captain Beaky

ALBUMS

This Week	Last Week	Title	Artist
1	1	PRETENDERS, Pretenders, Real	Pretenders
2	3	ONE STEP BEYOND, Madness, Stiff	Madness
3	14	PERMANENT WAVES, Rush, Mercury	Rush
4	2	REGGATTA DE BLANC, Police, A&M	Police
5	4	GREATEST HITS VOL. 2, Abba, Epic	Abba
6	6	GREATEST HITS, Bee Gees, RSO	Bee Gees
7	31	SHORT STORIES, Jon & Vangelis, Polydor	Jon & Vangelis
8	26	GOLDEN COLLECTION, Charlie Pride, K-tel	Charlie Pride
9	5	VIDEO STARS, Various, K-tel	Various
10	7	THE WALL, Pink Floyd, Harvest	Pink Floyd
11	17	SPECIALS, Specials, 2-Tone	Specials
12	12	OFF THE WALL, Michael Jackson, Epic	Michael Jackson
13	8	GREATEST HITS, Rod Stewart, Riva	Rod Stewart
14	9	SEMI DETACHED SUBURBAN, Manfred Mann, EMI	Manfred Mann
15	10	20 HOTTEST HITS, Hot Chocolate, RAK	Hot Chocolate
16	29	I'M THE MAN, Joe Jackson, A&M	Joe Jackson
17	18	PARALLEL LINES, Blondie, Chrysalis	Blondie
18	11	NO PLACE TO RUN, UFO, Chrysalis	UFO
19	13	LONDON CALLING, Clash, CBS	Clash
20	16	OUTLANDOS D'AMOUR, Police, A&M	Police
21	21	EAT TO THE BEAT, Blondie, Chrysalis	Blondie
22	NEW	THE SUMMIT, Various, K-tel	Various
23	19	SEPTEMBER MORN, Neil Diamond, CBS	Neil Diamond
24	15	20 GOLDEN GREATS, Diana Ross, Motown	Diana Ross
25	25	SOMETIMES YOU WIN, Dr. Hook, Capitol	Dr. Hook
26	NEW	FLEX, Lene Lovich, Stiff	Lene Lovich
27	22	TUSK, Fleetwood Mac, Warner Bros.	Fleetwood Mac
28	24	ASTAIRE, Peter Skellern, Mercury	Peter Skellern
29	27	DISCOVERY, Electric Light Orchestra, Jet	Electric Light Orchestra
30	NEW	METAMATIC, John Foxx, Metalbeat	John Foxx
31	NEW	GREATEST HITS, Electric Light Orchestra, Jet	Electric Light Orchestra
32	NEW	THE NOLAN SISTERS, Nolan, Epic	Nolan Sisters
33	NEW	KENNY ROGERS SINGLES ALBUM, United Artists	Kenny Rogers
34	35	THE FINE ART OF SURFACING, Boomtown Rats, Ensign	Boomtown Rats
35	28	SETTING SONS, Jam, Polydor	Jam
36	30	FAWLTY TOWERS, Soundtrack, BBC	Soundtrack
37	36	BAT OUT OF HELL, Meat Loaf, Epic/Cleveland Intl.	Meat Loaf

38	23	PEACE IN THE VALLEY, Various, Ronco	Various
39	37	ON THE RADIO/GREATEST HITS, Donna Summer, Casablanca	Donna Summer
40	33	VOULEZ VOUS, Abba, Epic	Abba

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 2/4/80
SINGLES

This Week	Last Week	Title	Artist
1	2	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest	Pink Floyd
2	1	SUN OF JAMAICA, Goombay Dance Band, CBS	Goombay Dance Band
3	4	RAPPER'S DELIGHT, Sugarhill Gang, Metronome	Sugarhill Gang
4	3	MAYBE, Thom Pace, RSO	Thom Pace
5	5	I HAVE A DREAM, Abba, Polydor	Abba
6	8	CONFUSION, Electric Light Orchestra, Jet	Electric Light Orchestra
7	10	LUCIFER, Alan Parsons Project, Arista	Alan Parsons Project
8	6	ZABADAK, Saragossa Band, Ariola	Saragossa Band
9	7	VIDEO KILLED THE RADIO STAR, Buggles, Island	Buggles
10	13	I'M BORN AGAIN, Boney M, Hansa	Boney M
11	9	INDIAN RESERVATION, Orlando Riva Sound, Ariola	Orlando Riva Sound
12	12	TUSK, Fleetwood Mac, Warner Bros.	Fleetwood Mac
13	24	SUCH A NIGHT, Racey, RAK	Racey
14	11	BANG BANG, B.A. Robertson, Asylum	B.A. Robertson
15	14	HADSCI HALEF OMAR, Dschinghis Khan, Jupiter	Dschinghis Khan
16	22	SWEET SEPTEMBER, Tony Christie, RCA	Tony Christie
17	18	CRAZY LITTLE THING CALLED LOVE, Queen, EMI	Queen
18	20	NACHTS, WENN ALLES SCHLEFT, Howard Carpendale, EMI	Howard Carpendale
19	16	WE DON'T TALK ANYMORE, Cliff Richard, EMI	Cliff Richard
20	15	GIMME GIMME GIMME, Abba, Polydor	Abba
21	28	CAN I REACH YOU, Jack Goldbird, CBS	Jack Goldbird
22	NEW	WIE FREI WILLST DU SEIN, Howard Carpendale, EMI	Howard Carpendale
23	26	WHAT'S IT TAKE, Robert Palmer, Island	Robert Palmer
24	17	SHE'S IN LOVE WITH YOU, Suzi Quatro, RAK	Suzi Quatro
25	21	BABE IT'S UP TO YOU, Smokie, RAK	Smokie
26	30	CARRIE, Cliff Richard, EMI	Cliff Richard
27	19	A WALK IN THE PARK, Nick Straker Band, Teldec	Nick Straker
28	25	ICH WAER SO GERN WIE DU, Bernhard Brink, Hansa	Bernhard Brink
29	29	TU SEI L'UNICA DONNA PER ME, Alan Sorrenti, Decca	Alan Sorrenti
30	NEW	DIAMONDS, Amanda Lear, Ariola	Amanda Lear

ALBUMS

This Week	Last Week	Title	Artist
1	1	THE WALL, Pink Floyd, Harvest	Pink Floyd
2	2	MOVE IT, Cliff Richard, Arcade	Cliff Richard
3	5	EYES OF THE UNIVERSE, Barclay James Harvest, Polydor	Barclay James Harvest
4	3	EVE, Alan Parsons Project, Arista	Alan Parsons Project
5	4	TUSK, Fleetwood Mac, Warner Bros.	Fleetwood Mac
6	6	TRAEUM WAS SCHOENES, James Last, Polydor	James Last
7	10	DER OSTFRIESISCHE GOTTERBOTE, Otto, Ruessl	Otto
8	12	GREATEST HITS VOL. 2, Abba, Polydor	Abba
9	7	BREAKFAST IN AMERICA, Supertramp, A&M	Supertramp
10	9	DISCOVERY, Electric Light Orchestra, Jet	Electric Light Orchestra
11	8	MEIN WEG ZU DIR, Howard Carpendale, EMI	Howard Carpendale
12	NEW	COGLI LA PRIMA MELA, Angelo Branduardi, Muzia	Angelo Branduardi
13	19	HIGHWAY TO HELL, AC/DC, Atlantic	AC/DC
14	11	TRAUMLAND DER PANFLOETE, Gheorghe Zamfir, Polystar	Gheorghe Zamfir
15	NEW	UDO 80, Udo Juergens, Ariola	Udo Juergens
16	NEW	PLATINUM, Mike Oldfield, Virgin	Mike Oldfield
17	15	GONE TO EARTH, Barclay James Harvest, Polydor	Barclay James Harvest
18	17	FREI SEIN, Peter Maffay, Arcade	Peter Maffay
19	20	STEPHENWOLF, Peter Maffay, Telefunken	Peter Maffay
20	16	DYNASTY, Kiss, Casablanca	Kiss

SOUTH AFRICA

(Courtesy Springbok Radio)
As of 2/2/80
SINGLES

This Week	Last Week	Title	Artist
1	1	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic	Michael Jackson
2	2	THE PART OF ME THAT NEEDS YOU MOST, Exile, RAK	Exile
3	5	RISE, Herb Alpert, A&M	Herb Alpert
4	3	CRAZY LITTLE THING CALLED LOVE, Queen, EMI	Queen
5	4	SHE'S IN LOVE WITH YOU, Suzi Quatro, RAK	Suzi Quatro
6	6	IF I SAID YOU HAD A BEAUTIFUL BODY, Bellamy Brothers, Warner Bros.	Bellamy Brothers
7	NEW	VIDEO KILLED THE RADIO STAR, Buggles, Island	Buggles
8	8	CARAVAN SONG, Barbra Dickson, Epic	Barbra Dickson
9	NEW	GREAT BALLS OF FIRE, Nightmare, Bullet	Nightmare
10	10	FRIDAY ON MY MIND, Chilly, Polydor	Chilly

ITALY

(Courtesy Germano Ruscitto)
As of 1/29/80
ALBUMS

This Week	Last Week	Title	Artist
1	1	INNAMORARSI ALLA MIA ETA, Julio Iglesias, CBS/CGD-MM	Julio Iglesias
2	5	THE WALL, Pink Floyd, Harvest/EMI	Pink Floyd
3	4	VIVA, i Pooh, CGD-MM	i Pooh
4	3	VIVA L'ITALIA, Francesco de Gregori, RCA	Francesco de Gregori
5	2	BUONA DOMENICA, Antonello Venditti, Philips/Polygram	Antonello Venditti
6	6	ATTILA, Mina, PDU/EMI	Mina
7	7	BANANA REPUBLIC, Lucio Dalla & Francesco de Gregori, RCA	Lucio Dalla & Francesco de Gregori
8	8	BREAKFAST IN AMERICA, Supertramp, A&M/CGD-MM	Supertramp
9	10	DISCOVERY, Electric Light Orchestra, Jet/CGD-MM	Electric Light Orchestra
10	9	COGLI LA PRIMA MELA, Angelo Branduardi, Polydor/Polygram	Angelo Branduardi
11	12	ROBINSON, Roberto Vecchioni, Ciao/CGD-MM	Roberto Vecchioni
12	11	SURVIVAL, Bob Marley & The Wailers, Island	Bob Marley & The Wailers
13	14	ON THE RADIO/GREATEST HITS, Donna Summer, Casablanca/Durium	Donna Summer
14	13	DALLA, Lucio Dalla, RCA	Lucio Dalla
15	15	JOURNEY THROUGH THE SECRET LIFE OF PLANTS, Stevie Wonder, Motown/EMI	Stevie Wonder
16	17	NEW TROLLS, New Trolls, Warner Bros./WEA	New Trolls
17	16	THE LONG RUN, Eagles, Asylum/WEA	Eagles
18	19	HIGH ENERGY, Fratelli La Bion, Baby/CGD-MM	Fratelli La Bion
19	18	DYNASTY, Kiss, Casablanca/Durium	Kiss
20	20	TUSK, Fleetwood Mac, Warner Bros./WEA	Fleetwood Mac

HOLLAND

(Courtesy De Nationale Hitparade)
As of 1/28/80
SINGLES

This Week	Last Week	Title	Artist
1	NEW	NEDERLAND DIE HEFT DE BAL, Andre van Duin, CNR	Andre van Duin
2	1	I HAVE A DREAM, Abba, Polydor	Abba
3	5	RAP-O CLAP-O, Joe Bataan, Salsoul	Joe Bataan
4	2	RAPPER'S DELIGHT, Sugarhill Gang, Vogue	Sugarhill Gang
5	6	WHAT'S A MATTER BABY, Ellen Foley, Epic	Ellen Foley
6	4	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest	Pink Floyd
7	3	DAVID'S SONG, Kelly Family, Polydor	Kelly Family
8	8	FLY TOO HIGH, Janis Ian, CBS	Janis Ian
9	NEW	DO THAT TO ME ONE MORE TIME, Captain & Tennille, Casablanca	Captain & Tennille
10	NEW	HET LEVEN IS GOED IN M'N BRABANTSE LAND, Oh Sixteen Oh Seven, CNR	Oh Sixteen Oh Seven

ALBUMS

This Week	Last Week	Title	Artist
1	1	THE WALL, Pink Floyd, Harvest	Pink Floyd
2	NEW	I LOVE YOU, Various, K-tel	Various
3	5	REGGATTA DE BLANC, Police, A&M	Police
4	3	24 GREATEST SONGS; Julio Iglesias, CBS	Julio Iglesias
5	10	20 GOLDEN HITS, Cats, Arcade	Cats
6	2	OUDEJAARSAVOND 1979, Wim Kan, Ineko	Wim Kan
7	8	GREATEST HITS VOL. 2, Abba, Polydor	Abba
8	9	NIGHT OUT, Ellen Foley, Epic	Ellen Foley
9	NEW	BEROEMDE SFEERSONGS, Various, Grammoservice	Various
10	7	VOULEZ VOUS, Abba, Polydor	Abba

NEW ZEALAND

(Courtesy Record Publications)
As of 1/27/80
SINGLES

This Week	Last Week	Title	Artist
1	4	MONTEGO BAY, Jon Stevens, CBS	Jon Stevens
2	2	VIDEO KILLED THE RADIO STAR, Buggles, Island	Buggles
3	6	ROCK WITH YOU, Michael Jackson, Epic	Michael Jackson
4	1	IEZEBEL, Jon Stevens, CBS	Jon Stevens
5	3	PLEASE DON'T GO, K.C. & The Sunshine Band, TK	K.C. & The Sunshine Band
6	9	BABE, Styx, A&M	Styx
7	5	SOMETHING'S MISSING IN MY LIFE, Marcia Hines, RCA	Marcia Hines
8	NEW	ANOTHER BRICK IN THE WALL, Pink Floyd, CBS	Pink Floyd
9	8	COMPUTER GAMES, Mi-Sex, CBS	Mi-Sex
10	7	ESCAPE, Rupert Holmes, Infinity	Rupert Holmes

ALBUMS

This Week	Last Week	Title	Artist
1	1	THE WALL, Pink Floyd, CBS	Pink Floyd
2	4	ON THE RADIO/GREATEST HITS, Donna Summer, Casablanca	Donna Summer
3	3	BEST OF ABBA VOL. 2, Abba, RCA	Abba
4	5	GREATEST HITS, Electric Light Orchestra, Jet	Electric Light Orchestra
5	6	GREATEST HITS, Rod Stewart, Warner Bros.	Rod Stewart
6	8	OFF THE WALL, Michael Jackson, Epic	Michael Jackson
7	2	GREATEST, Bee Gees, RSO	Bee Gees
8	7	LIVE RUST, Neil Young, Reprise	Neil Young
9	NEW	TUSK, Fleetwood Mac, Warner Bros.	Fleetwood Mac
10	NEW	REGGATTA DE BLANC, Police, A&M	Police



PRIZE WINNER—Polygram sales representative Barry Shoesmith of Calgary, second from left, explains a point to an unidentified visitor to the label's booth at CHFM radio's Home Show. The Polygram exhibit, which featured a demonstration of the Philips/Magnavox video disk, showings of the "Music For UNICEF" television special and "Saturday Night Fever," as well as displays and contests featuring various Polygram-distributed artists, was awarded first prize by CHFM.

Nukes' Fanfare: Right Way To Capture A Record Deal?

TORONTO—With the recent bout of label mergers and closings, the talent market has been put in a pinch as to how to make its pitch heard and to whom it should be directed at.

Because of the shrinking number of record deals available, acts are becoming increasingly competitive and sophisticated in their approaches to the labels.

The Plasmatics in New York recently destroyed an expensive auto as part of its stage gimmickry to attract attention. A Montreal rocker recently collated his "rejected" notices from a&r offices and packaged them as his promo kit which was enclosed with a copy of his demo tape pressed in disk form.

Local group The Nukes recently made their pitch to the media and the record companies at a local club venue, and by the time the whole promotion wound up, the group and manager had run up bills amounting to just under \$30,000.

The Nukes' fanfare included a 30-minute stereo videocassette and an elaborate media kit that came delivered in its own attache case marked "special briefing."

Their approach was one of the more professional pitches, according to Dean Cameron, a&r for Capitol here.

"American presentations tend to be more elaborate with limos and the like," Cameron tells. He regularly scouts markets such as Boston and New York, as well as handling the Canadian market.

What impressed Capitol's a&r man about The Nukes project, apart from their music, was the consistency of their promotional material, the quality and eye for detail.

"I'd have to say I was impressed with their music and stage presence, but I'm also impressed with the thoroughness and persistence of their management. Here is a group that has spent time developing a concept, a philosophy and their manager has been able to translate their ideas into useful promotional tools."

Cameron's perceptions on The Nukes and manager John Parsons don't necessarily mean they have a record contract, but they have opened the door for negotiations with the label. Other record company a&r people were in attendance for their showcase, as well as a number of media delegates. All of this was carefully planned out, weighed and budgeted for.

Manager John Parsons sat down with his band about eight months

ago to plot a course of action that took into account enough group-related details to fill a book. Their two-inch thick prospectus not only mapped out immediate career details but also long range plans such as staging effects for large auditoriums and approaches to touring.

An outside visual artist was brought in to design a logo for the group and "because we wanted to stress the group's visual dynamics as much as their musicality," Parsons reports, "we decided to go with a videotape."

The five-song, 30 minute tape was done with a stereo audio track, mixed by producer Mike Corbett. The audio was later released with their media kit in cassette form. Dubs of the video have also been shown in Europe through group contacts based there.

With their promo kit and the videocassette completed, Parsons brought in New York publicist Charlie Comer to phone media reps in this city to notify them of the showcase, this done in conjunction with the press materials being delivered and posters advertising the date being mailed out to media and record company people.

Beyond this, Parsons had investigated sources of private backing as well as negotiating with the Royal Bank of Canada for future cash funding. The bottom line now is the record deal and this is how they came to spend \$27,500 in the past few months.

After viewing their show, perusing the media kit and generally absorbing the detail that has gone into their vision of Nuke rock, it is hard not to be impressed. But then again, this is but one group in one city in one country courting one record contract. And there are many more doing likewise. Competition is stiff today and \$30,000 is not considered a high budget by today's standards. Nor is it a low budget and clearly it is a buyer's market.

Oliver Sellout

TORONTO—A turnaround for this city's staid Imperial Room at the Royal York saw Jane Oliver recently sell out 17 straight nights, to be followed by names such as Rupert Holmes, Tina Turner and Ella Fitzgerald. Oliver is reportedly the only artist aside from Tony Bennett to pre-sell a two-week stint at the tin-and-dinner room.

Billboard Hits Of The World

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JAPAN

(Courtesy Music Labo)
As of 2/4/80
SINGLES

This Week	Last Week	Title
1	1	DAITOKAI, Crystal King, Aard Vark, Canyon (Yamaha)
2	2	IHO-JIN, Saki Kubota, CBS/Sony (April)
3	4	SAYONARA, Offcourse, Express (PMP)
4	3	SACHIKO, Hirofumi Banba, Epic (JCM)
5	5	WAKE UP, Kazuo Zaitzu, Express (Shinko Gakufu)
6	7	SHUSHIFU, Alice, Express (Noel)
7	6	OMAE-TO-FUTARI, Hiroshi Itsuki, Minorufon (Sound Eye)
8	8	TOKIO, Kenji Sawada, Polydor (Watanabe)
9	9	KANASHIKI YUJO, Hideki Saijou, RCA (PMP)
10	NEW	KOI, Chiharu Matsuyama, F (Stv Pack)
11	11	TOMARIGI, Sachiko Kobayashi, Warner Bros. (Daichi)
12	10	AIZENBASHI, Momoe Yamaguchi, CBS/Sony (Tokyo)
13	NEW	SEXY YOU, Hiroshi Gou, CBS/Sony (Tokyo)
14	15	OYAJI-NO-UMI, Kenkichi Muraki, Philips (Yusen/HBC)
15	12	GIMME GIMME GIMME, Abba, Discmate (Shinko)
16	13	YOSEBA IINONI, Toshi Itoh & Happyblue, Canyon (Victor)
17	18	HARU-LA, LA, LA, Mako Ishino, Victor (NTV/Burning)
18	14	OMOIDEZAKE, Sachiko Kobayashi, Warner-Pioneer (Daichi)
19	16	REVIVAL, Miyuki Miyuki Nakajima, Aard Vark, (Yamaha)
20	17	KANPAKU SENGEN, Masashi Sada, Freeflight (Masashi)

ALBUMS

1	1	YUMEGATARI, Saki Kubota, CBS/Sony
2	2	KISHO-TENKETSU, Chiharu Marsuyama, F
3	3	GREATEST HITS VOL. 2, Abba, Discmate
4	4	OKAERINASAI, Miyuki Nakajima, Canyon
5	5	ZUISOROKU, Masashi Sada, Freeflight
6	6	KAGIRINAKI CHOSEN, Alice, Express
7	7	SOLID STATE SURVIVOR, Yellow Magic Orchestra, Alfa
8	8	KANASHII-HODO-OTENKI, Yumi Matsutoya, Express
9	9	THREE AND TWO, Offcourse, Express
10	11	YOU'RE ONLY LONELY, J.D. Souther, CBS/Sony
11	NEW	RISE, Herb Alpert, A&M
12	10	ROTATION, Shogun, CBS/Sony
13	18	TOKIO, Kenji Sawada, Polidor
14	17	MY COLLECTION, Mako Ishino, Victor
15	12	MAGIC CAPSULE, Godiego, Columbia
16	16	JOLLY JIVE, Masayoshi Takanaka, Kitty
17	14	THE LONG RUN, Eagles, Asylum
18	NEW	SAIUN, NSP, Canyon
19	19	PEPPERMINT JACK, Arabesque, Victor
20	15	COMMUNICATION, Masahiro Kuwana, RCA

AUSTRALIA

(Courtesy Kent Music Report)
As of 1/28/80
SINGLES

This Week	Last Week	Title
1	1	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic
2	2	VIDEO KILLED THE RADIO STAR, Buggles, Island
3	6	PLEASE DON'T GO, K.C. & The Sunshine Band, TK
4	3	BABE, Styx, A&M
5	11	ESCAPE, Rupert Holmes, MCA
6	5	MESSAGE IN A BOTTLE, Police, A&M
7	4	COMPUTER Games, Mi-Sex, CBS
8	9	NO MORE TEARS, Donna Summer & Barbra Streisand, Casablanca/CBS
9	10	CARS, Gary Numan, Atlantic/Beggars Banquet
10	7	DREAM POLICE, Cheap Trick, Epic
11	15	STAY WITH ME 'TIL DAWN, Judie Tzuke, Rocket
12	8	GIMME GIMME GIMME, Abba, RCA
13	16	DRIVERS SEAT, Sniff 'N' Tears, EMI
14	18	BLAME IT ON THE BOOGIE, Jacksons, Epic
15	12	TUSK, Fleetwood Mac, Warner Bros.
16	13	SURE KNOW SOMETHING, Kiss, Casablanca
17	14	CHOIR GIRL, Cold Chisel, WEA
18	19	RAINBOW CONNECTION, Kermit, CBS
19	17	WE BELONG TO THE NIGHT, Ellen Foley, Epic/Cleveland Intl.
20	NEW	C'MON AUSSIE C'MON, The New Era, Mojo

ALBUMS

1	1	GREATEST HITS, Electric Light Orchestra, Jet
2	3	20 GOLDEN HITS, Creedence Clearwater Revival, Fantasy
3	2	DYNASTY, Kiss, Casablanca
4	4	THE WALL, Pink Floyd, CBS

5	5	GREATEST, Bee Gees, RSO
6	6	REGGATTA DE BLANC, Police, A&M
7	8	TUSK, Fleetwood Mac, Warner Bros.
8	7	DISCOVERY, Electric Light Orchestra, Jet
9	9	THE LONG RUN, Eagles, Asylum
10	10	ROD STEWART'S GREATEST HITS, Warner Bros.
11	16	BEST OF SKYHOOKS, Skyhooks, Mushroom
12	17	OFF THE WALL, Michael Jackson, Epic
13	13	THE BEST OF KENNY ROGERS, United Artists
14	12	WET, Barbra Streisand, CBS
15	11	SMASH AND GRAB, Racey, RAK
16	14	THE BEST OF THE SOLO ALBUMS, Kiss, Casablanca
17	15	DREAM POLICE, Cheap Trick, Epic
18	20	BACK STAGE PASS, Little River Band, EMI
19	NEW	SEPTEMBER MORN, Neil Diamond, CBS
20	18	ON THE ROAD, Donna Summer, Casablanca

SWEDEN

(Courtesy GLF)
As of 1/27/80
SINGLES

This Week	Last Week	Title
1	2	NO MORE TEARS, Donna Summer & Barbra Streisand, Casablanca/CBS
2	4	VIDEO KILLED THE RADIO STAR, Buggles, Island
3	1	OH SUSIE, Secret Service, Sonet
4	6	BOYSS, Strix Q, CBS
5	3	KEEP ON JOGGIN', Goran Rydh, CBS
6	5	KNOCK ON WOOD, Amii Stewart, Ariola
7	NEW	RAPPER'S DELIGHT, Sugarhill Gang, SOS
8	9	JEALOUSY, Amii Stewart, Hansa
9	NEW	KOM OCH TA MIG, Intermezzo, SOS
10	10	NOT BAD AT ALL, Tomas Ledin, Polar

ISRAEL

(Courtesy Israel Broadcasting Authority)
As of 1/18/80
ALBUMS

This Week	Last Week	Title
1	2	THE WALL, Pink Floyd, CBS
2	1	GREATEST HITS VOL. 2, Abba, CBS
3	3	HAIR, Original Soundtrack, Eastronics
4	5	DISCOVERY, Electric Light Orchestra, CBS
5	4	REINCARNATION, Gazoz, Hed Arzi
6	7	GAZOZ, Gazoz, Hed Arzi
7	6	ISRAELI CHILDRENS SONG FESTIVAL NO. 10, Various Artists, Isradisc
8	8	EMOCIONES, JULIO IGLESIAS, CBS
9	9	OCEANS OF FANTASY, Boney M, Hansa
10	10	JOURNEY THROUGH THE SECRET LIFE OF PLANTS, Stevie Wonder, Eastronics

SINGLES

1	2	ANOTHER BRICK IN THE WALL, Pink Floyd, CBS
2	3	CONFUSION, Electric Light Orchestra, CBS
3	1	NO MORE TEARS, Donna Summer & Barbra Streisand, CBS/Litratone
4	5	TAKE THE LONG WAY HOME, Supertramp, CBS
5	7	I HAVE A DREAM, Abba, CBS
6	6	DIAMOND SMILES, Boomtown Rats, Litratone
7	4	GIMME GIMME GIMME, Abba, CBS
8	10	ESCAPE, Rupert Holmes, CBS
9	NEW	LAST TRAIN TO LONDON, Electric Light Orchestra, CBS
10	NEW	QUE SERA MI VIDA (IF YOU SHOULD GO), Gibson Brothers, Orange

SPAIN

(Courtesy El Gran Musical)
As of 2/2/80
SINGLES

This Week	Last Week	Title
1	3	MAN GAVE NAMES TO ALL THE ANIMALS, Bob Dylan, CBS
2	1	HABLAME DE TI, Pecos, Epic
3	4	NO MORE TEARS, Donna Summer & Barbra Streisand, CBS/Casablanca
4	2	SIN AMOR, IVAN, CBS
5	10	EL LUTE/GOTTA GO HOME, Boney M, Ariola
6	7	DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Epic
7	5	REUNITED, Peaches & Herb, Polydor
8	6	BRIGHT EYES, Art Garfunkel, CBS
9	NEW	NEVER, ROCKY SHARPE & Replays, Movieplay

10	NEW	DON'T BRING ME DOWN, Electric Light Orchestra, Jet
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ALBUMS

1	1	UN PAR DE CORAZONES, Pecos, Epic
2	4	SLOW TRAIN COMING, Bob Dylan, CBS
3	2	20 DIAMOND HITS, Neil Diamond, MCA
4	3	OCEANS OF FANTASY, Boney M, Ariola
5	10	THE WALL, Pink Floyd, EMI
6	NEW	GREATEST, Bee Gees, Polydor
7	8	JOURNEY THROUGH THE SECRET LIFE OF PLANTS, Stevie Wonder, Motown
8	6	HORAS DE AMOR, Camilo Sesto, Ariola
9	5	20 EXITOS DE ORO, Beatles, EMI
10	NEW	RAMA LAMA, Rocky Sharpe & Replays, Movieplay

BELGIUM

(Courtesy Billboard Benelux)
As of 2/1/80
SINGLES

This Week	Last Week	Title
1	4	RAPPER'S DELIGHT, Sugarhill Gang, Vogue
2	1	I HAVE A DREAM, Abba, Vogue
3	2	ANOTHER BRICK IN THE WALL, Pink Floyd, Harvest
4	5	FLY TOO HIGH, Janis Ian, CBS
5	8	RAP-O CLAP-O, Joe Bataan, Salsoul
6	6	DAVID'S SONG, Kelly Family, Polydor
7	NEW	TIRED OF TOWING THE LINE, Rocky Burnette, EMI
8	NEW	WHAT'S A MATTER BABY, Ellen Foley, Epic
9	NEW	ON MY RADIO, Selecter, Chrysalis
10	3	WEEKEND, Earth & Fire, Philips

ALBUMS

1	1	THE WALL, Pink Floyd, Harvest
2	2	GREATEST HITS VOL. 2, Abba, Vogue
3	3	REGGATTA DE BLANC, Police, A&M
4	4	24 GREATEST SONGS, Julio Iglesias, CBS
5	8	MUSIC BY CANDLELIGHT, Zamfir & Van Hoof, Philips
6	10	TUSK, Fleetwood Mac, Warner Bros.
7	6	GREATEST HITS, Rod Stewart, Warner Bros.
8	NEW	NIGHT OUT, Ellen Foley, Epic
9	5	VOULEZ VOUS, Abba, Vogue
10	NEW	NIGHT RAIN, Janis Ian, CBS

MEXICO

(Courtesy Enrique Ortiz)
As of 1/18/80
SINGLES

This Week	Last Week	Title
1	1	SI ME DEJAS AHORA, Jose Jose, Melody
2	2	MY SHARONA, The Knack, Capitol
3	5	SAVAGE LOVER, The Ring, Melody
4	6	QUIEN, Los Struck, Melody
5	NEW	NADIE ES COMO TU, Rocio Durcal, Ariola
6	4	AL FINAL, Emmanuel, RCA
7	9	AMARRADO, Alvaro Davila, Melody
8	NEW	RAPPER'S DELIGHT, Sugarhill Gang, Musart
9	3	HEAVEN MUST HAVE SENT YOU, Bonnie Pointer, Motown
10	10	QUIEN SERA, Camilo Sesto, Ariola

Finns Set Date For Music Fair

HELSINKI—After many months of argument and debate, Finland is to have its own international music fair, to be staged this year (Aug. 8-13) in Turku, and be closely linked with the annual Turku Music Festival, which includes a major rock showcase.

According to Osuuskunta Turun Messut, the organizer, the fair is to spotlight "all aspects of modern music, particularly its role as a worldwide communications media."

Musical instruments, sheet music and playback equipment, records and cassettes will be on show, with lectures and relevant movies also featured.

Further information from: Osuuskunta Turun Messut, Puolalankatu 1, 20100 Turku 10; Telephone (921) 334440.

Record Prize \$

DUBLIN—The 15th Castlebar International Song Contest and Orchestral Competition in the County Mayo center this year (Oct. 6-11) is offering a record \$35,000 in prize money, with \$12,000 going to the composer of the winning song.

RAFFERTY COMPLAINT

Copyrights Spark Hudson Bay Suit

By IRV LICHTMAN

NEW YORK—A suit in U.S. District Court here challenges a music publisher's extension period on certain copyrights based on cover material obtained on the material.

According to the action by Rafferty Songs Limited of London against Hudson Bay Music, writer Gerry Rafferty and Hudson Bay entered into an agreement in April of 1973 in which Rafferty granted Hudson Bay an exclusive license period for representation of Rafferty material in the U.S., Puerto Rico and Canada.

The complaint states that the license period with respect to all compositions acquired by Rafferty before April 25, 1977, was to expire on April 26, 1978. With respect to all compositions acquired by Rafferty after April 25, 1977, the license period was to expire on April 26, 1979, with all rights granted by Rafferty to Hudson Bay to revert to Rafferty on those dates, the action maintains.

The agreement, the action continues, also called for extension of 10 years on all compositions for which

Hudson Bay obtained cover versions.

Since these compositions, Rafferty contends, were acquired by him prior to April 25, 1977, all rights with respect to such compositions reverted to Rafferty on that date.

With respect to an album, "Street-walker Plays The Gerry Rafferty Songbook," released by Gusto Records, the suit alleges that the album is "not a commercial phonograph record which has been released for general sale to the public" and was not delivered by Gusto to "principal sales representatives" prior to April 25, 1979. Again, Rafferty claims these compositions reverted to him on April 26, 1979.

On yet another album, "Down The Line," released by the Other Company and General Music Corp., Rafferty makes similar claims.

In addition, the suit declares that any cover versions of Rafferty's hit, "Baker Street," were "not made and/or released as a result of the efforts of Hudson Bay" and thus rights to the song revert to Rafferty under terms of the deal.

Bryants Now Singing As Well As Writing

• Continued from page 45

This is the beginning of a whole new career for us."

The Bryants find it difficult to even estimate the number of songs they've written. "We write in 500 page legal ledgers," says Boudleaux, "and right now we're in our 15th ledger."

Such diverse artists as Herb Alpert, the Grateful Dead, Eddy Arnold, Dean Martin, Elvis Presley, Jerry Vale, the Everly Brothers, and Bob Dylan have cut Bryant songs. Basically, every major country artist including Loretta Lynn, Dolly Parton, George Jones and Mother Maybelle Carter have also cut songs by the Bryants.

In addition to writing, the Bryants also publish their own material through their House of Bryant company. The office, run by Nona Thomas, communicates daily with two full-time promotion men, Fred Benson in Los Angeles and Paul Gallis in Chicago.

BIG PLANS FOR DEBDAVE

• Continued from page 42

Ridge Boys and Jim Ed Brown and Helen Cornelius.

In the mid-'70s, Elektra Records signed Rabbitt as an artist through the production efforts of David Malloy, also an officer for DebDave. DebDave/Briarpatch writers have been responsible for 11 of Rabbitt's No. 1 country records.

In 1977 the firms added writers Alan Ray, Dan Tyler and Overstreet. Stevens began his producing career in 1978, scoring three chart records with Wood Newton, and coproducing, with Jim and David Malloy, Stella Parton.

Besides top country action, recent Rabbitt records have also consistently hit the Billboard Hot 100 and Adult Contemporary charts.

The Bryant's two sons, Dane and Del are also active in the music business. Dane, formerly general manager of House of Bryant, is currently a partner in OSA Publishing and Wild Tracks Studios, where the Bryants are recording. Younger son Del is director of performing rights relations for BMI in Nashville.

"There's hardly a day goes by that we don't get some sort of an idea for a song," says Boudleaux. "A lot of days we get five or six ideas for a song and finish them all. Other days we don't finish anything."

"We feel for us, there is a new turn coming in the road," reasons Felice. "It's like approaching a new on-ramp."

Set Toronto Office For Creative Music

LOS ANGELES—The Organization of Creative Music Publishers, a group battling the proliferation of "collection agency" houses in recent years, has opened a Toronto chapter, headed by Brian Chater of Irving/Almo there.

The organization has also formed five-member finance and publicity committees and has firmed plans for a creative workshop seminar to be held in May, a critique sheet to aid new songwriters and a monthly newsletter.

The body's steering committee includes founding members Steve Bedell, Eddie Lambert, Irwin Mazur and Billy Meshel.

Skelrov Signed

LOS ANGELES—Gloria Skelrov, who has cowritten several top 10 pop and country tunes, joins Interworld Music Group with a longterm songwriting agreement. She has penned tunes recorded by Frank Sinatra, Anne Murray, Cher, Glen Campbell, Tanya Tucker, the Carpenters and Dusty Springfield, among others.

Bonus \$ By BMI

• Continued from page 1

tem last summer. However, many songs did not achieve the 25,000 minimum at the time and it's only in recent weeks that additional bonus monies were received.

Under the previous BMI bonus rates, songs were entitled to the extra payments under the following formula: Plateau A: 25,000 to 99,000 performances: 1½ times the base payment rate; Plateau B: 100,000 to 499,000: two times the base payment rate; Plateau C: 500,000 to 999,000: 2½ times the base payment rate; Plateau D: one million: 3.8 times the base payment rate.

The new formula reduces the maximum performances to: A: 25,000 to 49,999; B: 50,000 to 299,999; C: 300,000 to 999,000.

In the popular song category, the major area of performance payment, the base rates involve local AM groupings in two categories and local FM and network AM performances.

In local AM, each performance is entitled to 6 cents within Group 1, described as a radio station which, for the latest calendar year prior to the performance for which figures are available has paid BMI \$4,000 or more, while the Group 2 stations, in which the base rate is 2½ cents, involve payments of less than \$4,000 to BMI.

Local FM payments per performance amounts to 1 cent, while network AM lifts the figure to 6 cents.

While U.S. network television feature performances will be counted in computing the plateau of a work, such performances themselves are not subject to bonuses, falling under separate base rate formula.

A BMI spokesman notes that the reduced plateau formula is partially designed to make room for increased payments for country and FM-originated performances, both of which do not have as broad saturation as pop or AM outlets.

BMI originally adopted a plateau system as per song, the source said, to "democratize the system of payments and recognize works that are frequently performed." Previously, bonuses were made based on performances of a publisher's entire catalog.

Building Starts On WEA's N.J. Center

MARLTON, N.J.—WEA has broken ground for a \$2.7 million Eastern region fulfillment center at Greentree Village here. When completed this fall, the 122,000 square foot office and warehouse facility will serve as the distribution center for records, audio tapes and videotapes for the Eastern region extending from New York to Virginia.

Present offices and warehouse are located at nearby Mount Laurel, N.J., also in suburban Philadelphia.

New Album Sound

LOS ANGELES—Three motion picture soundtrack albums—"The Rose," "Roller Boogie" and "French Postcards"—have been released utilizing a new electronic process designed to enhance the albums' sound.

The soundtrack LPs were recorded using the Aphex Aural Exciter, manufactured and marketed by Aphex Systems, Ltd., Los Angeles.

The Aural Exciter has been used by more than 500 record artists, and this marks the unit's second use in soundtrack releases. The Aphex was first used on the "Grease" album.

Polygram Discovery

• Continued from page 1

signed by Ted Deikel, Pickwick's top executive. After a short preface in which Deikel stresses the danger of counterfeit merchandise to the industry and internally, he enumerates a six-point mandate.

In the future, all vendors must receive company approval and have a vendor number assigned. No purchases except from approved vendors are allowed except where committee approval is obtained. Products not normally purchased from an approved vendor shall not be purchased from such a vendor without committee okay.

Any contemplated purchase at an unusually low or high price requires the approval signature of a Pickwick employee one level higher than the purchaser.

No 'hand checks' are to be written to a vendor without express written approval of a member of the management committee. The business unit manager in each local operation is responsible for implementing and enforcing the new rulings.

Reports have it that the Goody alleged illicit goods were found after Polygram Distributing had issued

the credit memo covering the entire return. Part of this return is purportedly counterfeit and the \$400,000 figure is what Polygram placed on this initial discovery.

Based upon experience of enforcement officers who have been on counterfeit surveillance, the normal discovery of large or small amounts of counterfeit product at any level is not coincidental.

Because it is so difficult to distinguish legitimate from fraudulent album product, those seeking bogus albums must be forewarned to look for specific album titles believed to be illicit.

All such albums then are pulled from inventory and spot checked as to authentic stamper numbers as supplied to labels from pressing plants, off-color register on covers and other such shoddy packaging.

When contacted, Jules Yarnell, Recording Industry Assn. of America special counsel on piracy, declined comment. At presstime, it was known that Joe Cohen, executive vice president of the National Assn. of Recording Merchandisers, had been alerted to the situation. He could not be reached for comment.

Billboard SPECIAL SURVEY For Week Ending 2/9/80

Billboard Hot Latin LPs

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NEW YORK (Pop)		SAN ANTONIO (Pop)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	ESTRELLAS DE ORO Vol #2 America 1007	1	ESTRELLAS DE ORO Vol #2 America 1007
2	ANGELA CARRASCO Quererte ati Pronto 1069	2	CHELO Ya me voy Musart 1775
3	JULIO IGLESIAS Emociones Alhambra 3122	3	VICENTE FERNANDEZ El tatur CBS 892
4	CAMILO SESTO Horas de amor Pronto 1071	4	CAMILO SESTO Horas de amor Pronto 1071
5	NELSON NED Mi manera de amar Westside latino 4120	5	TAM Y TEX Plegaria petrotera Ramex 1039
6	DANNY RIVERA Serenata Pina 18	6	LOS CADETES DE LINARES Inspiracion nortena Ramex 1036
7	FELITO FELIX Vida mia Mega 3003	7	ANGELA CARRASCO Quererte a ti Pronto 1069
8	ANEXO 3 Regresa AL 159	8	RENACIMIENTO 74 Apa viajecito Ramex 1043
9	ELIO ROCA En Mexico Mercurio 1914	9	ROCIO DURCAL Pronto 1068
10	MARCO ANTONIO MUNIZ Arcano 3458	10	LITTLE JOE & THE FAMILY Top talent 003
11	LEONARDO PANIAGUA Chiquitita Discolor 4406	11	RUBEN NARANJO Sarape 1148
12	SOPHY En Mexico Velvet 3003	12	PEDRITO FERNANDEZ Mama solita CBS 890
13	JOSE LUIS RODRIGUEZ Por si volvieras TH 2057	13	MANOELA TORRES CBS 891
14	VICENTE FERNANDEZ El tatur CBS 892	14	RAMON AYALA Bajamos tia Fredy 1158
15	MARCO ANTONIO MUNIZ Murmullo Arcano 3467	15	JOSE AUGUSTO Odeon 71101
16	JOANA ROSALY Amandote Velvet 8030	16	NAPOLEON Raif 9077
17	ANTONY RIOS Vivencias Cedart 001	17	JOSE JOSE Si me dejas ahora Pronto 1070
18	ROCIO JURADO Arcano 3429	18	LUCHA VILLA Musart 1764
19	ALVAREZ GUADE Gema 5070	19	ROBERTO PULIDO El primo ARV 1056
20	MILI Algar 16	20	VERONICA CASTRO Perless 2129
21	CHIRINO Oliva cantu 211	21	EMANOELLE Al final Arcano 3464
22	ROCIO DURCAL Pronto 1068	22	LOS HNOS. BARRON Joey 2063
23	JOSE JOSE Si me dejas ahora Pronto 1070	23	MANOLO MUNOZ Animas que no amanezca Gas 4201
24	ELADIO ROMERO La viuda Almendra 511	24	LIZA LOPEZ Omega 3316
25	LA PEQUENA COMPANIA Alhambra 4021	25	RIGO TOVAR con mariachi Mericana melody 5629

FEBRUARY 9, 1980 BILLBOARD

DIFFERENT FROM RKO

FCC Clears Westinghouse

WASHINGTON—Only a week after the Federal Communications Commission issued its unprecedented ruling that RKO General may lose its radio-television licenses, a new decision suggests that criminal activities by a parent company do not necessarily jeopardize the broadcast licenses held by that company's subsidiary.

The new ruling finds Westinghouse Broadcasting Co. qualified to hold a television license (WPIX-TV, San Francisco) even though Westinghouse Electric Co., the parent, has been found guilty of making illegal foreign payments.

The difference between the RKO

case and the Westinghouse case, the FCC finds, is a matter of how closely the broadcast companies are tied to their parent organizations.

In the Westinghouse case, the Commission found Wednesday (30) that the parent company's misconduct does not reflect on the character of the broadcasting company which owns 13 radio and tv stations.

Group W, Westinghouse's broadcasting arm, operates autonomously, says the FCC, whereas RKO's management is closely held by General Tire & Rubber Co., the parent organization which has been engaged in improper activities including domestic political contributions and illegal foreign payments.

Clark Seeking \$574,707 From Buddah Firm

NEW YORK—Dick Clark is seeking at least \$574,707 in a breach of contract suit in U.S. District Court here against Buddah Records.

In the complaint, Clark claims royalties for the sale of an album, "Dick Clark—Twenty Years Of Rock 'n' Roll," marketed by Buddah in 1973.

The entertainer declares in the action that he entered into an agreement with Buddah on April 5, 1973 whereby he agreed to advise and assist Buddah in the production of the album, while Buddah agreed to pay him a royalty equal to 50% of the label's net receipts from the sale and distribution of the package. Buddah, the suit adds, further agreed to account to Clark quarterly for royalties earned.

Clark contends he was also granted the right to audit Buddah's books and records and that if the audit revealed a material discrepancy of 10% and is in excess of \$15,000, and as a result of such audit Buddah pays Clark \$15,000 or more, then Buddah would pay the cost of such an audit.

Clark declares in the complaint that Buddah, in failing to account and pay to him within 30 days of the prescribed dates any sums due him.

While the action claims that Buddah did not make all its books available to Clark, it was determined from financial statements made available that Buddah owed Clark \$574,707.

Solleveld Keynotes

• Continued from page 1

tinues to see new technological innovations being made in the audio and video fields.

Two additions to the advisory board have also been made: talent manager Ken Fritz and Nesuhi Ertegün, president of WEA International. The advisory board which will assist in the planning of the session topics, includes executives from major companies around the world.

This is the first IMIC to be held in the Continental U.S. since the event began in 1969.

Solleveld has guided the German/Dutch organization since 1966 and first joined Philips in 1946. He has held numerous positions within the Philips organization and within the jointly owned PolyGram operation.

In 1974 he was awarded a Billboard Trendsetter award. Solleveld's influence is felt among the various divisions of PolyGram which include Phonogram International, Polydor International, Chappell and Intersong International, among others. For the past several years he has resided in New York.

The first steps in putting together this year's IMIC program were taken at the recent MIDEM in Cannes when Billboard publisher and editor-in-chief Lee Zhitto hosted a luncheon for members of the international advisory committee. Among the topics discussed were the future of video for the music industry, home taping and piracy, the developing nations, international ra-



Coen Solleveld

dio programming, music trends for the 1980s and the implications of satellite and cable broadcasting.

IMIC will run from April 23-26. Registration is \$550 with a special wives' rate of \$225. Registration data is available from Billboard's Los Angeles and London offices: Diane Kirkland/Nancy Falk at 9000 Sunset Blvd., Los Angeles 90069 (213 273-7040) and Helen Boyd at 7 Carnaby St., London W1 (01-439-9441).

New Wave

• Continued from page 4

"When Madam's Organ and Hardart (two art galleries where new wave groups perform) opened, dozens of bands appeared. When d.c. space started playing new wave, tons of new bands came out of their basements."

Robert Goldstein of the Urban Verbs disagrees, however. He believes the lack of a full-time showcase may have been good for the local scene. "A loose organization of people has been putting on concerts at places like the Ontario Theatre, the Corcoran Gallery, even a V.F.W. Hall in suburban Virginia," Goldstein says. "The scene revolves all over town this way and there are more opportunities for bands to play."

6 Acts At Auto Gig

CHICAGO—The promotional appearance of six area recording acts presented by Terry Hedeman's Disco Van was among the highlights of the Jan. 25-27 America On Wheels custom auto show at McCormick Place. The promotion also involved WLUP-FM, WGCI-FM and WMET-FM.

Acts included Captain Sky (RSO/Curtom), Ava Cherry (AVI), Elaine and Ellen (Lance), Brass Bullet Band (Lance), the Hounds (CBS) and the Boyzz (Epic).

Gigantic Beatles Tribute

• Continued from page 3

Knott's entertainment director, Tommy Walker, set up the Beatles show with Kaufman. In fact, Knotts and Kaufman are 50-50 partners in developing a roadshow version with the first planned date Manhattan's Radio City Music Hall sometime in May with summer dates planned for fairs and other amusement parks. Nat Lefkowitz is associated with the Music Hall gig.

Knotts will call the Beatles weekend "The Great British Invasion." Jim Hardiman, the park's public relations chief, recently went to London with Tom Mahoney of the park's entertainment department to scout the roving musicians and other London characters. Hardiman also brought back the street signs (Regency, Carnaby, Oxford, Picadilly). An area of the park will have stalls and booths selling Beatles memorabilia including records as well as traditional English foods.

Kaufman will introduce the "frame of reference" for the show and use film clips of him and the Beatles from his private collection, including footage of the quartet setting up for its first American concert in February 1964 at the Washington Coliseum.

Around 80% of the tunes heard in "Beatlemania" will be performed by the onstage quartet of Rob Laufer, lead guitar; Bob Weisberg, rhythm guitar; Alan LeBoeuf, bass and Sy Goraieb, drums. Three musicians backstage augment the basic rock sound.

Jack Carone, "Beatlemania's" musical director also has the same slot for this engagement and will play percussion.

For several of the songs special effects will be used, including the theatre's rain curtain for "Rain" with thunder and lightning thrown in. And for "Here Comes The Sun," warm lighting will be utilized.

During "Sgt. Pepper's Lonely Hearts Club Band," a 60-piece brass band of Orange County youngsters will march into the audience, prompting Kaufman to state: "We're creating a total entertainment environment."

Among the songs to be played which were not in "Beatlemania" are: "Hard Day's Night," "Ticket To Ride," "Here Comes The Sun," "Rain," "Something," "Roll Over Beethoven," "Yellow Submarine" and "The End." All of George Harrison's compositions in "Beatlemania" are included.



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How They Made Sinatra 'Tribute'

LOS ANGELES—Ever wonder how it works for a television network to plan a tribute to a major star as a prime time special?

NBC-TV's two-hour tribute to Frank Sinatra Jan. 3—said to be the biggest ever tv salute to an entertainer—was created by the Sinatra organization itself and produced for NBC by Sinatra's own Bristol Productions.

Mickey Rudin, Sinatra's long-time attorney/business associate, was instrumental in getting the tribute on NBC.

According to Paul Keyes, producer and head writer of the special, "Caesars Palace went to Sinatra's people and said it would like to throw a party for his 40th year in show business and it would like to do it on his birthday. (Sinatra's birthday is Dec. 12 and the entertainer has been appearing at Caesars Palace in Las Vegas since 1968.)

"Sinatra's people (Rudin) asked me if I would produce the evening for Caesars. When I explained what I would like to do, there was a general consensus the production would be a great tv show.

"The tv show just evolved out of the idea for a party," Marc London, an independent producer, was Keyes' coproducer and writer. Hugh Lambert, Sinatra's son-in-law, codirected the production which NBC bought as a polished program.

The show was taped before a star-studded crowd of entertainment figures with Sinatra performing in concert during the last half hour.

If you didn't watch the closing credits real close you'd never know that the show was owned by Bristol Productions, not NBC, which merely served as the vehicle for the Sinatra produced show's transmission.

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General News

Rookie Acts Key To Early 1980 Product

• Continued from page 1

biles, and trade and consumer advertising will support these releases.

For the Currie sisters, for example, a radio and press promotional tour throughout Europe and the U.S. was coordinated. Randall believes this type of touring, especially with new acts will become increasingly popular.

Randall adds that radio advertising for new acts is being done on a spot basis in individual markets.

At Phonogram/Mercury, first quarter spending will be more conservative, with ad and merchandising support for new artists reduced somewhat from previous levels. One executive notes, however, that the label traditionally has not indulged in what it terms "stroke" advertising for new artist releases.

Mercury artists making debuts include the L.A. Boppers, Def Leopard, Van Wilks and Gheorge Zamfir. A Mercury spokesman says the first quarter will see a concentration of new artists, though not necessarily by design.

"This has always been the optimum time to release new artists because radio is traditionally looking for something new to play to kick off the new year," explains the executive.

A&M's support for new acts increases as the act progresses. New acts released in January include Lion and the Buzzcocks (on the IRS label) with other newcomers to include Matthew Fisher (former organist with Procul Harum), Brian Adams, Private Lightning, Jerry Knight, Ali Thompson and the Cramps on IRS. A Chuck Mangione album, with promotion and marketing tying in with the Winter Olympics, is being released this week.

Making its debut on Chrysalis is the Specials with extensive club touring and various promotions heightening radio and consumer awareness. The band is expected to make in-store appearances and promotions involving the colors black and white to tie-in with cover graphics are also planned in certain markets.

EMI-America/United Artists is launching a campaign for its new Boston rock act Fools with promotions keying to the title of the album, "Sold Out." Included in the campaign is a seven-minute film, wall displays, banners and underground newspaper ads.

Says Frenchy Gauthier, advertising director: "I think the cutbacks took place in terms of how many acts are signed. But once an act is signed, there is a commitment there."

Other new acts from EMI/UA include the Scooters, Sandra Steele, Fisher Z. and Gallagher. Major releases are scheduled for February and March spearheaded by Kenny Rogers' "The Life And Times Of Gideon Tanner."

The majority of releases from the Warner Bros. family of labels during January was based around first time acts. Debut albums included the Dukes, Pearl Harbor & the Explosions, Christopher Cross and Gail Davies on Warner Bros.; Undertones, Pretenders, Searchers and Madness on Sire; Charlie Dore and the Buggles on Island; Mamma-tapee on Whitfield; Roger Powell on Bearsville; Stephanie Winslow on Warner/Curb, and Nanavasconcelos on ECM.

The Undertones and the Pretenders are expected to tour shortly with the label supporting it with time buys.

Warner Bros. has changed its policy on artist support. According to Ed Rosenblatt, senior vice president, sales and promotion, "Our tendency previously was to spend a ton of money when the record was initially released.

Assistance in preparing this story provided by Cary Darling, Jean Williams, Alan Penchansky, Mike Hyland, Roman Kozak, Doug Hall, Richard Nusser, Irv Lichtman and Jim McCullaugh.

"We had all kinds of advertising, both consumer and trade, in-store displays, T-shirts, satin jackets and other gimmicks. Then six or eight weeks later when the record started to happen, we would have to spend the same amount of money again.

"What we're doing now is letting our staffs of sales and promotion people work these records in various areas and create some excitement before we go in with these ancillary areas of expenditures."

Among the new CBS acts released in January were the Romantics, Bruce Woolley & the Camera Club, Chisolm & Spence and the still relatively new Clash which is expected to be supported with a marketing push.

CBS plans some major releases throughout the remainder of the first quarter with albums by Heart, Elvis Costello, Journey, Boz Scaggs, Billy Joel, Beach Boys, Joe Perry (of Aerosmith), Barry White, Rachel Sweet and Ian Gomm.

New from Atlantic are Gary Numan, Off Broadway, u.s.a., Survivor on the Scotti Brothers label. Shooting Star and the Flying Lizzards on Virgin.

Major releases still due this quarter from Atlantic and its custom labels are by the Rolling Stones, Firefall, Sister Sledge and Genesis.

Elektra/Asylum released only one newcomer this quarter, Sue Saad & the Next on Richard Perry's Planet label. The band is doing some selective club dates. Major releases are expected in February from Linda Ronstadt and Warren Zevon.

Polydor released debut albums by Dart, 3-D, 999, and Sham 69. Forthcoming debuts are expected from Ron Coedert, Heroes, Marti Webb, and Benny Mardones.

A new John Denver album will coat-tail debut RCA releases from Airplay, the second Max Demian and Jesse Barrish sets, Kaylan and Rozetta and Photoglo on 20th Century-Fox.

Arista released first time albums by D.L. Byron, Hiroshima and David Wolf with a debut album by Willie Nile expected shortly. The remainder of Arista's first quarter releases are by Raydio and Iggy Pop.

States CBS' Roy Winch, Nashville director of marketing: "No company in 1980 is going to spend dollars on point of purchase merchandising until the demand is there.

"With Lacy J. Dalton we will follow her success very closely, with time buys at selected radio stations where her singles have met success."

Following the second RSO Rockets album are Andy Gibb's "After Dark" and John Stewart's "Dream Babies Go Hollywood."

New albums from MCA include Rayf Van Hoy, the second album from Axe and Heat with the remainder of the quarters releases comprised of steady selling country acts as well as the soundtrack from "Coal Miner's Daughter," all of which will be tied into the label's on-going "Country Time" promotion.

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Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 2/9/80

Number of LPs reviewed this week **25** Last week **58**



RAMONES—End Of The Century, Sire SRK6077 (WB). Produced by Phil Spector. This should be the most commercially acceptable LP from the Ramones to date. The unique Ramones' 1-2-3-4 go sound is still there, but it has been cleaned up a bit and filled out by Phil Spector, whose hand, nevertheless, is atypically light on the controls. The wall of sound is there, but the baroque flourishes are kept to a minimum. There is a dash of brass here and of course, there are the obligatory bells, but the rest is the usual dense basic Ramones sound of relentless chording guitars and a machine-gun beat (though not on all songs any more) behind Joey Ramone's voice, which, incidentally, has never been recorded better. It is an LP that will not offend the older fans while appealing to the rock mainstream.

Best cuts: "Do You Remember Rock'n'Roll Radio?" "All The Way," "Danny Says," "Rock'n'Roll High School."



BELAMY BROTHERS—You Can Get Crazy, Warner/Curb BSK3408. Produced by Michael Lloyd. The brothers Bellamy have come up with a smooth flowing album of mostly self-penned tunes. Since its first pop/country hit, "Let Your Love Flow," through its most recent country-oriented releases, the Bellamys have forged somewhat of a slick, hook-laden sound of its own. They have covered the best of two worlds, a loyal pop following and an equally loyal country following. From the current hit "Sugar Daddy" through the bouncy "I Could Be Making Love To You," the Bellamys have covered all the bases.

Best cuts: "Dancin' Cowboys," "Dead Aim," "Naked Lady," "You Can Get Crazy With Me."



First Time Around

SUE SAAD & THE NEXT, Planet P4 (Elektra/Asylum). Produced by Richard Perry, James Lance. This is a solid, five-person band with Sue Saad providing strong vocals while the four men behind her supply forceful instrumental backing. The production—considering it is by Richard Perry—is surprisingly economical, as befits a new rock'n'roll band. The image and lyrics here are strongly influenced by the new wave, though the prevailing musical influence is mainstream '70s rock. The resulting mixture is West Coast power pop with character.

Best cuts: "Gimme Love, Gimme Pain," "Prisoner," "I Want Him," "Danger Love."

RHODES, CHALMERS, RHODES—Scandal, Radio GS5001. Produced by Ron Albert, Howard Albert. Combine the fiery vocals of Donna and Sandra Rhodes (Sandra also plays lead, rhythm and electric guitar), Charles Chalmers' vocals and sax

work with the meticulous production of the Alberts and the result is some flawless melodic rock. The title track and first single is a standout while the other tracks all bear tightly constructed guitar riffs and memorable hooks. Harmonies on a few cuts bring to mind the Bee Gees' falsetto sound although this band has an originality of its own.

Best cuts: "Scandal," "Give It To You," "Love Is Gone," "Call Me."

GALLAGHER, United Artists LT1019. Produced by Ken Krager, Jim Mazza. Hailed as "the comic of the '80s," Gallagher's incisive, sometimes warped humor, touches a multitude of topical issues such as government, sex, sports along with perky insights into commonplace things we all take for granted. Gallagher's language gets a bit vulgar at times but it's all in good fun. The comedian's television and club performances should bring attention to the recorded product, although seeing him live probably does more justice to this type of comedy.

Best cuts: Take your pick. There are no individually banded cuts.

LYDIA LUNCH—Queen Of Siam, Ze Records ZEA33006 (Buddah/Arista). Produced by Bob Blank, Lydia Lunch. This is a fascinating record, or rather, it is like two records in one. The first side is minimal contrapuntal jazz with spare instrumentation, convoluted vocals, and a generally spacey and abstract feel. But on most of the second side Lunch is joined by the Billy Ver Planck Orchestra for a full throated, brassy big band approach that sounds like a circa 1960 theme from a tv detective series. Lunch, who played with the no wave Teenage Jesus & the Jerks, proves herself to be an adept vocalist covering a number of styles. It helps that she has stopped shrieking and is starting to sing.

Best cuts: "Lady Scareface," "Spooky," "Knives In The Drain," "Blood Of Tin."

CRISTINA, Ze Records ZEA33007 (Buddah/Arista). Produced by August Darnell. Ze Records put out not only some of the most avant-garde rock music, but also some of the best disco around, first with Don Armondo's "Prisoner Of Love," and now with "Cristina," a record by the singer of the same name, written and produced by August Darnell of Dr. Buzzard's Original Savannah Band. The music is sexy and swinging with upbeats as well as downbeats, and it does not sound mechanical at all. Christina Monet is a strong vocalist, commanding the spotlight, while the material is always charming.

Best cuts: "Jungle Love," "Blame It On Disco," "Mama Mia."

Billboard's Recommended LPs

pop

MARC TANNER BAND—Temptation, Elektra 6E240. Produced by Nat Jeffrey, Fred Molin. Second album by Tanner and band leads off with a close to original cover of Rod Argent's "Hold Your Head Up" and continues with more original rip roaring rock, all delivered with intensity and energy. Tanner's guitar and piano is supported by some tasty slide guitar, horns, strings and synthesizer. **Best cuts:** "Hold Your Head Up," "Hot And Cold," "Temptation."

DIRK HAMILTON—Thug Of Love, Elektra 6E249. Produced by Dirk Hamilton, Don Evans. Hamilton is a singer/songwriter

who has knocked about a bit, but behind whose tough guy exterior beats the proverbial heart of gold. He writes and sings sensitive songs, much in the manner of Van Morrison. The arrangements are spare and to the point and despite some of Hamilton's punning (the "wheel world"), the songs are generally intelligent, and sometimes even moving. **Best cuts:** "Turn Off The TV," "I Will Acquiesce," "The Main Attraction."

ROGER WHITTAKER—Voyager, RCA AFL13518. Produced by Eric Robertson, John Mackswith. Whittaker delivers another collection of tenderly rendered adult contemporary tunes that highlight his deep voice. In addition to the rhythm section there is orchestral support by the Canadian Orchestra and the British Orchestra, giving the material a light and breezy feel. **Best cuts:** "I Was Born," "Paper Bird," "I'll Be There."

BRUCE COCKBURN—Dancing In The Dragon's Jaws, Millennium BXL17747 (RCA). Produced by Eugene Martynec. Canadian Cockburn plays a cool brand of folk-rock which often has jazz tinges. Though musicianship is top notch, Cockburn pays attention to his lyrics too as they are assiduously crafted. All the compositions are lengthy, with "Wondering Where The Lions Are" being the shortest at 3:42, but they never drag as Cockburn and company keep it interesting. Fans of Dan Fogelberg and Kenny Rankin should like this. **Best cuts:** "Creation Dream," "No Footprints," "Badlands," "Northern Lights."

FRANKIE ELDERADO, Epic NJE36291. Produced by Frankie Eldorado. Despite the cover, Eldorado is not a strict new waver. For the most part, he plays a solid brand of mainstream rock. He injects plenty of hooks and energy so some of the cuts have a power pop or new wave aura. Thomas Morangello's guitar work is solid throughout. "Ain't That Peculiar" is given a sped up disco arrangement that is a unique twist. "Crazy," the only ballad, is well done and builds to a strong conclusion. **Best cuts:** "I Know," "Crazy," "Can't Tell Love," "Dancin' To Me," "Ain't That Peculiar."

DAVID BROMBERG BAND—You Should See The Rest Of The Band, Fantasy F9590. Produced by David Bromberg, Tom Flye. If eclecticism has been Bromberg's barrier to cracking the mass market, it also has been his chief artistic asset. This single disk live set showcases Bromberg and band's ease in a variety of genres from blues and jazz to bluegrass. "As The Years Go Passing By" is an especially well done number featuring some solid jazz guitar. Cover art is by the famed Gahan Wilson and is eye catching. **Best cuts:** "Key To The Highway," "Helpless Blues," "As The Years Go Passing By."

STEVE NARDELLA—It's All Rock & Roll, Blind Pig BP879. Produced by Edward Chmielewski, Jerry Del Giudice, Steve Nardella. First rock release from this traditionally blues-oriented label features the hot rockabilly of Nardella, a driving force behind the Silvertones. Nardella plays guitars and harmonica with his band backing him on lead electric guitar, bass, piano and drums. The material also encompasses solid rock and r&b roots. **Best cuts:** "C'mon Baby," "Promise Land," "She's My Baby."

GENE PARSONS—Melodies, Sierra SRS8703. Produced by Gene Parsons. The former member of the seminal country rock groups the Flying Burrito Bros. and Byrds returns to the recording scene with an album chock-full of poignant melodies and exciting instrumental jolts, some courtesy of guitarist Albert Lee. Country rock has never sounded better. **Best cuts:** "My Kingdom For A Car," "Hot Burrito #1," "Mama Papa."

DOUG SAHM—Hell Of A Spell, Takoma TAK7075 (Chrysalis). Produced by Dan Healy. As the liner notes say, "California know-how and Texas soul" was what this record was to cap-

ture and that it does. The Texas-born Sahn sings a mean set of blues that fuses r&b with rock rhythms. The heart and soul of this medium are superbly captured by Sahn and highlighted by meticulous sound reproduction. Great horn work supports the vocals. **Best cuts:** "Tunnel Vision," "The Things I Used To Do," "Hangin' On By A Thread."

VARIOUS ARTISTS—Fast Product, Mutant Pop, PVC PVC7912 (JEM). Produced by Bolo Last. This is a sampler LP of new bands from the British heartland, that were either produced or coproduced by Bolo Last and released on his own Fast Products label. Included are the Mekons, 2-3, the Human League, Gang Of Four, Scars and Flowers. Some of the cuts here have appeared as import singles, but as is often the case in such collections, quality is in the ear of the beholder. The Human League and Gang Of Four may have the greatest chance commercially. **Best cuts:** "Damaged Goods," "Circus Of Death," "Horrorshow."

country

STEPHANIE WINSLOW—Crying, Warner Bros. (Curb) BSK3406. Produced by Ray Ruff. Though Winslow is a new artist, many key radio and retail people are taking to her records like a ship takes to the sea. Her vocals are as smooth as a Caribbean cruise, though the steel drums of the Caribs are replaced here by steel guitar. **Best cuts:** "I Can't Remember," "Don't Go," "Let's Talk It Over In The Morning."

disco

CLAUDIA BARRY—Feel The Fire, Chrysalis CHR1251. Produced by Jurgen S. Korduletsch. Barry's sultry vocals are pitted against a disco backbeat that puts spunk into the arrangements. The orchestrations make use of bass, drums, percussion, sax, guitars and backing vocals. The title cut is the highlight, although subtle hooks abound throughout. **Best cuts:** "You Make Me Feel The Fire," "Get Your Mind Made Up," "Wake Up And Make Love With Me."

classical

VERDI: REQUIEM—Scotto, Baitsa, Luchetti, Nesterenko, Ambrosian Chorus, Philharmonia Orchestra, Muti, Angel SZB3858. The temptation to overrepresent this outsized sonic canvas has been successfully resisted by the EMI engineers. Their efforts at capturing a natural acoustic balance of performing forces and preserving the listener's sense of hall vantage will draw praise from audio buffs. The sense of involvement from all participants makes the performance a good one.

SCHUMANN: FANTASIA IN C, NOVELETTES—Artur Schnabel, piano, RCA ARL13427. This is not one of the most persuasive of Rubinstein's performances, a fact that may explain the 15-year period separating recording session and release date. The release is timed to the publication of volume two of Rubinstein's autobiography, however, and demand for the pianist's recordings may be renewed.

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 Lichtman, Jim McCullough, Dick Nusser, Alan Penchansky, Eliot Tiegler, Adam White, Gerry Wood, Jean Williams.

Suit Claims Bomp Violated Binder

By JOHN SIPPEL

LOS ANGELES—Visa and JEM Records have instituted similar suits in Federal District and Superior Courts here charging Gregory Shaw, doing business as Bomp Records, with violating an exclusive global distribution agreement.

The plaintiffs charge the new wave defendants, including Vox Records, Alternative Music Distributors and Bomp/London, broke the binder by releasing directly numerous albums, circumventing the distribution contract.

Shaw, according to the filing, failed to deliver "Iggy Pop" and "Live At The Whisky," as per the contract to the plaintiffs. In addition, JEM and Visa claimed they were defamed by defendants, who publicly declared the plaintiffs tried to cheat James Osterberg, also known as Iggy Pop, and his partner, James Williamson, out of royalties on "Kill City."

Other albums allegedly directly released by defendants after the contract signing, include: "Best of

Bomp," "LA Explosion," "Vampires From Outer Space," "Wave," "Wave II," "Crawdaddies Express," "The Insane Darryl Wayne's No Disco Album," "Who? What? When? Why?/The Wierdos," "It's Cold Outside/The Last Year-Stiv Bators," "The Last" and "Who Put The Bomp."

The pleading further alleges the defendants failed to get proper written artist clearances for album re-

Zadoc Launches Music Courses

NEW YORK—The Zadoc Institute launches another round of music business courses taught by various industry figures here March 15—April 29.

"The Business Of Music," an overview of the industry taught by Zadoc founder Ronald Zalkind, is scheduled for Tuesdays and Thursdays 6:15 p.m. to 8 p.m. beginning April 3. Tuition is \$80.

Other courses to be held on Satur-

lease, citing that Osterberg and Williamson stated Bomp had not cleared the Iggy Pop release with them.

The suit asks collectively \$2 million damages.

According to the pact filed with the court, the plaintiffs agreed to an \$8,000 advance against royalties, with a 10% royalty of list price on 90% of record sales, less all taxes and a container charge.

days from 10:15 a.m. to 4:45 p.m., consist of panel discussions led by industry veterans. These consist of "Inside Personal Management," March 15; "Career Opportunity Potpourri," March 22; "Understanding And Negotiating Music Business Contracts," March 29; "Promoting Rock Concerts," April 12; "Writing And Publishing Hit Songs," April 19; "Producing Hit Records," April 26. Tuition is \$40 for each course.

Syndication Looming For Agora Ballrooms' Talent

CLEVELAND—The burgeoning live talent Agora Ballrooms, which have just added Tampa and Miami outlets, will soon be syndicating through separate firms radio and television programming.

The original Agora, opened in 1966 in Cleveland by founder/president Hank LoConti, has been joined by similar venues in Atlanta, Columbus, Painesville and Youngstown prior to the current Florida openings.

Veteran contemporary rock tv producer Walt Masky heads Agora Broadcasting, based at the Agora, Cleveland, site. The second floor of the 700-capacity ballroom houses Agency Recording, a 24-track studio which Masky also supervises. Since 1966, Agora has amassed some 400 different 60-minute tapes which are syndicated through Fremantle, New York City.

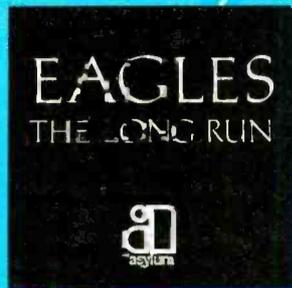
Masky is presently negotiating with Peter Kauss, executive vice president of DIR, syndicator of the

long established "King Biscuit Hour" to handle tv syndication of the first hour-long shows done by Agora. Headliners on these shows include Todd Rundgren, Toto, Southside Johnny and the Asbury Dukes, the Charlie Daniels Band, Eddie Money, Ian Hunter, Graham Parker, Wet Willie and Meat Loaf. With the firming of a video syndication agreement, Masky says Agora will more actively produce programs from its various ballrooms.

The ballrooms, booked nationally by Buddy Maver here, feature national names regularly when available, filled out with local and regional talent headliners. Maver also books Center Stage, Detroit.

The ballrooms' capacities include: Atlanta, 1,200; Columbus, 1,500; Painesville, 1,500; Youngstown, 1,700; and Miami and Tampa, 1,000 each. The Miami ballroom, actually located in Hallendale, opened Friday (25) and is a reconverted restaurant, while Tampa is a former club called the Other Place.

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all of the people all of the time.



"I Can't Tell You
Why" (E-45608)
from the album,
The Long Run
(5E-508)

EAGLES



"Crazy Little
Thing Called
Love" (E-46579)

QUEEN



"How Do I Make
You" (E-46602)
from the album,
Mad Love
(5E-513)

LINDA RONSTADT



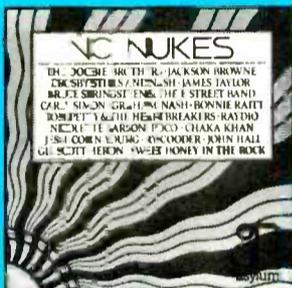
"Haven't You
Heard" (E-46551)
from the album,
Pizzazz (6E-243)

PATRICE RUSHEN



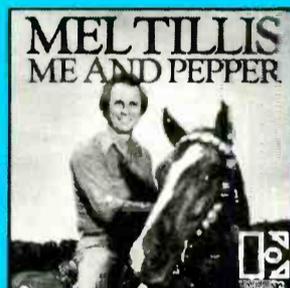
"Peanut Butter"
(E-46552) and
"Best of Friends"
(E-46597 from
the album, *Best
of Friends* (6E-222))

LENNY WHITE



"Medley: Devil with
the Blue Dress,
Good Golly, Miss
Molly, and Jenny
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From the *MUSE
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Future* (ML-801)

NO NUKES



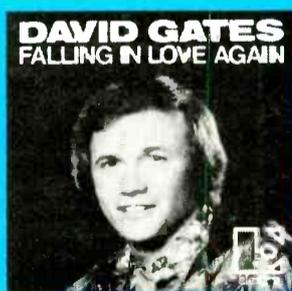
"Lyn' Time
Again" (E-46583)
from the album,
Me and Pepper
(6E-236)

MEL TILLIS



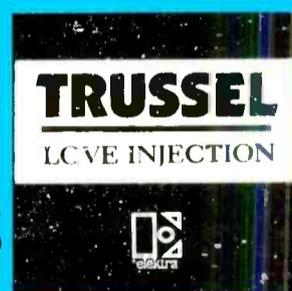
"I'll Tell You"
(E-46567) from
the album,
Magic Lady
(6E-214)

SERGIO MENDES



"Where Does the
Love Go" (E-46588)
from the album
*Falling in Love
Again* (6E-251)

DAVID GATES



"Love Injection"
(E-46560)

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COLUMBIA:

- 34329 - TOMMY BOLIN - PRIVATE EYES
- 9172 - BYRDS - MR. TAMBOURINE MAN
- 31942 - DION - GREATEST HITS
- 34369 - CHARLIE DANIELS - UNEASY RIDER
- 34490 - YARDBIRDS - FAVORITES
- 9494 - THE CLANCY BROS. AND TOMMY MAKEM - IN CONCERT

PICKWICK:

- 0326 - WILLIE NELSON - COUNTRY WINNERS
- 0953 - ROY ROGERS & DALE EVANS - JESUS LOVES ME
- 2556 - WAYLON JENNINGS - COUNTRY WINNERS
- 3603 - STEPPENWOLF - BEST OF
- 3621 - GRASS ROOTS - BEST OF
- 3654 - BB KING - LIVE AT COOK COUNTY JAIL
- 3661 - THE BEATLES - LIVE IN HAMBURG VOL. I
- 3662 - THE BEATLES - LIVE IN HAMBURG VOL. II
- 7017 - DOLLY PARTON - JUST BECAUSE I'M A WOMAN
- 7031 - SPIKE JONES - THE HILARIOUS SPIKE JONES
- 7041 - CLAPTON, BECK, PAGE - GUITAR BOOGIE

RCA:

- 0971 - ELVIS PRESLEY - PURE GOLD
- 0972 - PERRY COMO - PURE GOLD
- 0980 - HENRY MANCINI - PURE GOLD
- 1036 - FRANKIE YANKOVIC - POLKA VARIETY
- 1102 - WILLIE NELSON - YESTERDAY'S WINE
- 1405 - ROGER WHITAKER - MAGICAL WORLD OF
- 3014 - JIM REEVES - PURE GOLD
- 3463 - HALL AND OATES - SARA SMILE
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Billboard's[®]

Billboard SPECIAL SURVEY For Week Ending 2/9/80

Number of singles reviewed
this week 76 Last week 81

Top Single Picks

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THE KNACK—Baby Talks Dirty (3:40); producer: Mike Chapman; writers: D. Fieger, B. Averre; publishers: Eighties Music/Small Hill ASCAP. Capitol P4822. The first single from the Knack's "But The Little Girls Understand" sounds too much like a reworking of "My Sharona" with its identical guitar riffs, similar vocal and flirtatious lyric line. Hopefully the rest of the album will be a bit more adventuresome.

HEART—Even It Up (3:45); producers: Mike Flicker, Connie and Howie; writers: A. Wilson, S. Ennis, N. Wilson; publishers: Strange Euphoria/Know ASCAP. Epic 950847 (CBS). From Heart's forthcoming "Bebe Le Strange" LP, this is a typical Heart rocker that breaks little new ground. Ann Wilson's dynamic vocals are out in front of the guitar-dominated arrangement.

FOREIGNER—Women (3:25); producers: Roy Thomas Baker, Mick Jones, Ian McDonald; writer: Mick Jones; publishers: Somerset/Evansongs ASCAP. Atlantic 3651. Third single from the "Head Games" album contains the kind of lyrics that have given Foreigner womanizing rebel-rouser reputations. Yet strong vocals and hot guitar licks gives the track a solid kick.

DR. HOOK—Sexy Eyes (2:58); producer: Ron Haffkine; writers: Mather, Stegall, Waters; publishers: April/Blackwood ASCAP/BMI. Capitol P4831. Second single from "Sometimes You Win" is a subtle jazz flavored midtempo track highlighted by a guitar solo. Airplay should cross several formats.

recommended

PRINCE—Why You Wanna Treat Me So Bad? (3:49); producer: Prince; writer: Prince; publisher: Ecnirp BMI. Warner Bros. WBS49178.

RUSH—The Spirit Of Radio (3:00); producers: Rush, Terry Brown; writers: Neil Peart, Caddy Lee, Alex Lifeson; publisher: Core (CAPAC) ASCAP. Mercury 76044.

UTOPIA—Set Me Free (3:09); producer: Todd Rundgren; writer: Utopia; publishers: Uneathly/Fiction BMI. Bearsville BSS 49180 (WB).

KARLA BONOFF—Baby Don't Go (3:17); producer: Kenny Edwards; writers: K. Bonoff, K. Edwards; publishers: Seagrape/Valgovind BMI. Columbia 111206.

BOB WELCH—Don't Let Me Fall (3:20); producer: Carter; writer: David Adelstein; publisher: Adel ASCAP. Capitol P4833.

THE DUDEK, FINNIGAN, KRUEGER BAND—Just Like The Weather (3:30); producers: James Newton Howard, Andy Johns; writers: L. Dudek, S. Olmstead, M. Finnigan; publishers: April/Dudzack ASCAP/Blackwood BMI. Columbia 11203.

RAINBOW—All Night Long (3:49); producer: Roger Glover;

writers: Blackmore, Glover; publishers: Thames Talent BMI. Polydor PD2060.

PRISM—You Walked Away Again (3:40); producer: Bruce Fairburn; writer: B. Adams; publisher: Squamish PROCAN. Capitol P4832.

CAROLYN MAS—Snow (3:50); producer: Steve Burgh; writer: Carolyne Mas; publishers: Eggs and Coffee/Chappell ASCAP. Mercury 76039.

SURVIVOR—Somewhere In America (3:58); producer: none listed; writer: Jim Peterik; publishers: WB/Easy Action ASCAP. Scott Brothers SB511 (Atlantic).

RITCHIE ADAMS—The Best Of The Rest Of Our Lives (3:51); producer: Joel Diamond; writers: Ritchie Adams, Gloria Nisenson; publisher: Silver Blue ASCAP. MCA 41182.

EDDY GRANT—Living On The Front Line (2:50); producer: Eddy Grant; writer: E. Grant; publisher: Marco ASCAP. Epic 950834 (CBS).



THE GAP BAND—I Don't Believe You Want To Get Up And Dance (Oops, Up Side Your Head) (3:29); producer: Lonnie Simmons; writers: Lonnie Simmons, Ronnie Wilson, Charles Wilson, Robert Wilson, Rudolph Taylor; publishers: Total Experience BMI. Mercury 76037. Parliament is the obvious inspiration for this funky dance tune with comical lyrics. It's already the recipient of much airplay.

SHARON PAIGE WITH HAROLD MELVIN & THE BLUE NOTES—Tonight's The Night (3:50); producer: Harold Melvin; writers: K. McCord, A. Myers; publishers: Duchess (MCA)/Perk's BMI. Source SOR41157 (MCA). The lush Philadelphia sound is alive and well here. The beat is midtempo, Paige's vocals have a cool, subdued quality and strings and horns add a nice touch.

recommended

BEN E. KING—Music Trance (3:40); producer: Bert DeCoteaux; writer: Ben E. King; publisher: Smiling Clown BMI. Atlantic 3635.

LOVE UNLIMITED—I'm So Glad That I'm A Woman (3:28); producer: Barry White; writers: B. White, F. Wilson, P. Politi; publishers: Seven Songs/Ba-Da-BE BMI. Unlimited Gold ZS914123 (CBS).

SYLVESTER—You Are My Friend (4:07); producers: Harvey Fuqua, Sylvester; writers: LaBelle, Ellison, Edwards; publisher: Zuri BMI. Fantasy F883AM.

LEON HAYWOOD—Don't Push It Don't Force It (3:27); producer: Leon Haywood; writer: Haywood; publisher: Jim-Edd BMI. 20th Century Fox TC2443.

SKYY—High (3:23); producers: Randy Muller, Solomon Roberts Jr.; writer: Randy Muller; publisher: One To One ASCAP. Salsoul S72113.

AL JOHNSON—I'm Back For More (3:32); producer: Norman Connors; writer: K. Stover; publisher: Jobete ASCAP. Columbia 111207.

LAMONT JOHNSON—Rock You Baby (4:04); producer: Jerry Peters; writer: J. Peters; publisher: Golden Cornflake BMI. Tabu ZS95521 (CBS).

IRMA THOMAS—Safe With Me (3:22); producers: Cyril E. Vetter, John Fred; writer: Lewis Anderson; publishers: Big Heart BMI/Harmony & Grits ASCAP. RCS 10061RE.



BRENDA LEE—The Cowboy And The Dandy (3:33); producer: Ron Chancey; writer: Bobby Goldsboro; publisher: House Of Gold. BMI. MCA MCA41187. One of the best story songs to emerge from Nashville in recent years receives an excellent reading from Lee. Chancey staggers the instruments—strings versus fiddles—in brilliant fashion as the instrumentation joins the lyrics in depicting the differences between the cowgirl and the dandy. A good bet for pop and adult contemporary airplay, too.

BILLIE JO SPEARS—Standing Tall (3:06); producer: Larry Butler; writer: L. Butler/B. Peters; publisher: Blackwood/Ben Peters, BMI. United Artists UAX1336. The title track from her latest album, Spears tackles a well-produced ballad with plenty of soul and emotion. Lush string arrangements augment the basic tracks, surrounding the vocal.

CAROL CHASE—Sexy Song (3:23); producer: Snuff Garrett; writer: M. Brown/S. Dorff/S. Garrett; publisher: Palomino, BMI. Casablanca West CW4502. The second single from this talented vocalist tells an interesting story. Chase can handle any type of song and she scores on this midtempo number. Production by Garrett is clean and uncluttered.

DON KING—Lonely Hotel (2:53); producer: Ken Laxton; writers: K. Stegall/S. Harris; publishers: Blackwood/Vector, BMI. Epic 950840. First Epic release for this artist boasts fine production and a strong appealing vocal performance. The record has a sound distinctly reminiscent of Jim Croce which fits King's melodic style and the arrangement features beautifully-blended guitars, piano, bass and drums.

recommended

DEBBY BOONE—Are You On The Road To Lovin' Me Again (2:29); producer: Larry Butler; writer: Bob Morrison/Debbie Hult; publisher: Southern Nights, ASCAP. Warner/Curb WBS 49176.

LEE HAZLEWOOD—Willie Jones (3:04); producer: Ron Chancey; writer: Charlie Daniels; publisher: Kama Sutra/Hat Band, BMI. MCA 41188.

JOHNNY LEE—Three Nights A Week (2:11); producer: not listed; writer: A. Domino; publisher: Travis, BMI. Astro J10979.

FLOYD CRAMER—Dallas (2:00); producer: Floyd Cramer; writer: Jerrold Immel; publisher: Roliram, BMI. RCA JH-11916.

FERLIN HUSKY—Baby (3:03); producer: Pete Drake; writer: Ray Griff; publisher: Blue Echo, ASCAP. Cachet CS4-4508.

JIMMY C. NEWMAN—A Cajun Man Can (2:42); producer: Shelby S. Singleton; writer: Clifford Trahan; publisher: White-wing, BMI. Plantation PL188.

SCOTT BEARD—Morning Love (2:27); producer: Dean Whitney; writer: Dean Whitney; publisher: Brother Bear, BMI. LS 178.

RON DRUSKY—The Last Farewell (3:45); producer: Shelby S. Singleton; writer: Whittaker/Webster; publisher: Arcola, BMI. Plantation PL187.

RON GILLIAM—I Still Love You (2:27); producer: Ron Gilliam; writer: Ron Gilliam; publisher: Touchdown, BMI. Ariel 1780.

SHAUN NIELSEN—Lights Of L.A. (2:56); producer: Harrison Tyner; writer: Jerry McBe; publisher: House of Gold/Bobby Goldsboro, BMI/ASCAP. Adonda ADA79022.

BUTCH HORNSBY—Don't Take It Out On The Dog (2:42); producer: John Fred; writer: Hornsby; publisher: RCS/Impulsive, ASCAP.



THE ROMANTICS—What I Like About You (2:56); producer: Peter Solley; writers: Palmar, Marinos, Skill; publisher: ForeverEndeavor ASCAP. Nemperor ZS975273 (CBS). Based on a churning pop rhythm, this tune has a mid-1960's neo-Beatles feel complete with a harmonica solo and teen-oriented lyrics. It builds to a ferocious conclusion.

SCOTT ALLAN—I Think We're Alone Now/Will You Love Me Tomorrow (3:53); producer: Danny Jordan; writers: Cordell/Goffin-King; publishers: Big Seven/Screen Gems-EMI BMI. Dash DAX5055 (TK). Newcomer Allan does a credible job melding these two pop classics into a danceable and hummable medley. Allan's smooth vocals stick close to the original arrangements.

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.

Indiana Musicians Get Break On Album

By ALAN PENCHANSKY

CHICAGO—Undiscovered musicians living in the state of Indiana are being given their first taste of recorded exposure through a non-profit album project jointly sponsored by the Karma Records chain and Indianapolis station WFBQ-FM.

Original songs by performers who have never before been under recording contract are newly taped for the album, which Karma and WFBQ have put together for the second consecutive year. Net proceeds from sales of the LP go to benefit the Kidney Foundation.

According to John Valant, Karma Records coordinator of the project, more than 50 Indiana record and tape outlets will carry the album, bringing the expected sales total to 20,000. Karma is owned by the Father's & Sun's one-stop in Indianapolis, which has picked up distribution of the record.

The album, giving 10 new acts their first shot at a retail distributed recording, is expected to go on sale during the third week of February.

Radio stations in Louisville, Cincinnati, Chicago, California and Hawaii have conducted similar hunts for unrecorded talent. How-

ever, the aspects of statewide selection process and statewide distribution are believed to be unique to the Karma album.

According to Valant, more than 40 Indiana radio stations, including WFBQ, aired public service spots promoting the competition with more than 750 taped entries in the hands of the judges by the Dec. 15 closing date.

A panel of judges drawn from record industry ranks, including representatives of WEA, MCA, Atlantic and Warner Bros. selected the 10 winners.

Valant says merchandising materials and a promotion kit will be supplied to stores with the release.

The group Late Show, which debuted on last year's release, experienced big bookings gains in 1979, reportedly as a result of the album exposure, and is said to be close to signing a commercial record deal.

Last year's album, distributed through about 20 stores, sold 15,000 copies, according to Valant. As part of this year's promotion, he notes, there will be a series of five 95 cents admission concerts with performances by album acts.

New Companies

National Entertainment Promotional Agency, launched by president Willie Wiggins, to manage producers, songwriters and studio technicians. Address: 1219 McKenzie St., Corpus Christi 78412. (512) 888-6962.

Force Records formed by Tom Seymour. Rock group Freewheelin' is first signing. Company is now looking for record distributors around the country. Address: P.O. Box 2005, Oak Park, Ill. 60303. (312) 386-8020.

JawBones Music Co. formed by Joseph Aniello. Catalog consists of compositions by rock lyricist/performer Pamela Johnson and her composer/musical director Bob Leone. Address: 77 W. 15 St., New York 10011. (212) 675-3783.

Heath & Cuning Associates Inc. formed by Les Heath and Dan Cuning as a full service talent and special events agency serving 12 major California fairs. Address: 1121 Chance Ave. Fresno, Calif. 93702. (209) 251-1478.

FCC Rules No Rule For 'Plugola' In Radio

WASHINGTON—The Federal Communications Commission ended its 19-year-old "plugola" proceedings Wednesday (30). After a very brief discussion, the commissioners decided not to adopt any special "plugola" rules but to deal with any problems that might arise on a case by case basis.

"Plugola" proceedings began in 1961 when the Commission questioned whether sponsor identification rules were sufficient to require public disclosure even when broadcast station owners and employees benefitted indirectly through ownership or financial interests in products or services promoted on the air.

The Commission pointed out that the underlying principle for such disclosure is that the public is entitled to know by whom it is being persuaded and to be aware of any private financial interests which may influence the promotion of a product or service.

Through the years, "plugola" charges have been raised repeatedly against radio stations and deejays have been accused of promoting records and concerts in which they have some kind of financial interest.

In the past, the FCC has sanc-

tioned guilty parties with fines and shortened license renewal terms. This new Commission action essentially continues that situation.

The Commission noted that it would be difficult to frame a rule covering the important elements of this complex subject without either overregulating or leaving loopholes in the rules. It was also mentioned that relatively few complaints about "plugola" have been received in recent years.

Finally, the Commission reiterated that what it expects of any licensee in trying to pin down "plugola" practices is "reasonable diligence."

ASKAPRO Dates

NEW YORK—The February ASKAPRO seminars hosted here by the American Guild of Authors & Composers will feature the following panelists: Feb. 7: Irv Biegel, Casablanca Records; 14: Felix DePalma, Don Kirshner Productions; 21: Jimmy Simpson, producer, engineer, mixer; 28: Burt Litwin, Belwin-Mills Music.

The Thursday noon rap sessions are held at AGAC offices at 40 W. 57th St., Suite 410. Space can be reserved by calling (212) 757-8833.

Closeup

WHO AFTERMATH *Ohio Senate Probes Plan For Festival Seating Ban*

By VICTOR HARRISON

CINCINNATI—A subcommittee of the Ohio State Senate Committee on Labor and Commerce has been established to look into a bill introduced by legislator Stanley J. Aronoff which will ban festival seating and insure other public safety measures for concerts in Ohio.

Chairing the subcommittee is state representative William Bowen, who like Aronoff comes from Cincinnati where the Riverfront Coli-

seum Who concert tragedy occurred Dec. 3, 1979.

The three major points Aronoff's bill makes are similar to those made in the two Cincinnati city ordinances which were unanimously passed Dec. 27 by the Cincinnati City Council (Billboard, Jan. 19, 1980).

State bill 320 as introduced by Sen. Aronoff permits (1) only reserved seat tickets to be sold for any musical performance when at least 3,000 tickets are offered for sale; (2) designates a local police chief or county sheriff as the person having authority to determine the number of entrances that must be opened at a musical performance and (3) requires entrances to be opened at least 90 minutes prior to the start of the musical performance.

In relation to the content and operation of events, the bill establishes several requirements pertaining to the promotion or sponsoring of a concert, defined as a musical performance held in a building or structure for which a fee or donation is required for admission and for which at least 3,000 tickets are offered to the public.

Concerning reserved seating, Aronoff's proposed legislation eliminates festival seating at musical performances by requiring that every ticket sold must correspond to a specific, numbered seat.

In addition, any advertising for a concert must contain the wording "reserved seats only."

In deciding the number of entrances required to be open by a facility, the bill requires a local peace officer to determine the number of entrances to be opened, maintained and staffed by ticket takers or ushers at each concert.

The peace officer must make the determination based on such factors as: the size and nature of the expected crowd; the length of time prior to the start of the concert that crowds are expected to congregate and the amount of security provided at the facility.

The bill prohibits contracts that do not comply with its provisions. A person who enters into a non-complying contract or who violates any other provision of the bill is guilty of a first degree misdemeanor (subject to a penalty of up to six months imprisonment and a \$1,000 fine in the case of individuals and a \$5,000 fine in the case of organizations).

The extent of coverage of the bill applies to governmental entities, including colleges and universities, as well as private persons promoting or holding concerts. The bill also states that municipal corporations retain authority to impose additional requirements for the presentation or holding of concerts so long as these requirements do not conflict with those on the bill. In addition, the bill does not require tickets to be sold in advance.

Accordingly, all tickets may be sold at the door provided they are marked for specific seats.

The major difference between this state bill and the Cincinnati city ordinances concerns license revocation by any facility which violates the legislation. The proposed state law makes no provision for this whereas the city ordinances do (Billboard, Jan. 1, 1979).

Vig Movie Score

LOS ANGELES—Composer/percussionist Tommy Vig is scoring "The Lure Of The Blue Planet" for American National Pictures.

PRETENDERS—Sire SRK6083.

Produced by Chris Thomas.

Chrissie Hynde is a 28-year-old American singer/songwriter who went to England, formed a band, fronted it with a vocal and visual style that is pure rock'n'roll, and now returns to these shores as a conquering heroine.

side, which is nowhere as sophisticated or well-paced as side two, but establishes a strong instrumental stance for the group. Three guitars and a drum provide all the excitement needed here. The compelling lead vocals and insidious backing vocals provide the drama.

"Up The Neck" provides further



The Pretenders: a hard driving band.

"Pretenders" is one solid group, rocking perfectly in time to what seems like the ageless rhythms of rock. It is one helluva debut album, not so much for the quality of the performances (which are high), but for the vast potential it so clearly possesses. Hynde has a raw, anxious approach to the pop idiom, and it seems just right for the decade that looms ahead. She writes literate, sharp, biting lyrics and demonstrates a flair for melodies that rings with elements of rock classicism. As if that isn't enough, she has the lean, hungry, tough but vulnerable look that has beguiled rock audiences since Elvis Presley and the Shangri-Las donned black leather jackets. (Hynde is somewhere between the Shangri-Las and Patti Smith when it comes to vocalizing.)

The album begins with a straight ahead, unreconstructed punk ditty called "Precious" that sends up the punk image at the same time it appears to emulate it. It's an attention getter, a flag waver, an angry taunt that mocks flirtation.

It is followed by another hard driving tune, "The Phone Call," that is nearly impossible to understand, but conveys the sense of urgency that sets the tone for the rest of this

insights into Hynde's tough girl delivery, although she dances close to self-parody often enough to make it all the more beguiling. There's that word again.

"Tattooed Love Boys" is a street corner confession of how smart ass chicks get into trouble for being a tease, and vice versa, since the message applies to gents as well. By this time the band is feeling cocky and beginning to unravel very catchy riffs alongside Hynde's delivery. And we haven't seen anything yet.

Suddenly comes a pure rocking instrumental called "Space Invader" that conjures up old Ventures' guitar attacks, not to mention Link Wray's "Rumble." Did we mention that Hynde plays neat rhythm guitar? She does.

The group is warmed up now and "The Wait" is as tight, instrumentally, as the breathless, blurred lyrics that set the melody on its edge. You can barely make out the lyric, but the hard driving approach carries the tune relentlessly along.

The side concludes with what is one of the most memorable covers of the new wave. It is the only cut on the album produced by Nick Lowe, a definitive version of the Kink's very early "Stop Your Sobbing," which was a tribute to the late '50s, early '60s Brill Building ballads typified by the girl groups of that era.

Side two is the winning side. It has more hooks per groove than you can track, not to mention some brilliant guitar playing and drumming, all delivered with aplomb. "Kid" is a wonderful, modern conversation between a hip, harried mother and her kid. It's a cocky heartbreaker. "Private Life" carries an infectious tune set against a ghostly vocal, including a muted chorus from the band.

"Brass In Pocket" is one of the bounciest, uptempo tunes on the LP. The quadruple guitar riff is a patented ear grabber and the bass drives the vocal right to the limit. The song is a plea for attention, but at this point anyone who could ignore the band would have to have brass ears.

"Lovers Of Today" settles things down a bit, and provides evidence that the band and Hynde are capable of handling the sort of orchestral rock that some topics demand. It is also a song that reminds the listener of certain unmistakable Velvet Underground influences in Hynde's music. "Mystery Achievement" concludes the LP with more quick time rock, and a very effective electronic duet featuring Hynde and Hynde.

RICHARD M. MUSSER

CIP Challenges Tomato Contract

NEW YORK—Tomato Records is being sued for breach of contract involving a good portion of its catalog, which is owned by a German company that had licensed Tomato to manufacture, distribute and sell the affected product worldwide.

CIP Filmproduktions GmbH, in a suit filed in U.S. District Court here, says Tomato violated the terms of contracts signed in 1978 and 1979 governing more than a dozen Tomato LPs, produced from masters owned by the German company.

In addition to a claim for more than \$76,168 in domestic royalties due under the deal, CIP alleges that Tomato never secured copyright registrations on the masters, failed to provide an accounting of foreign royalties, and failed to provide an accounting of royalties under the 1979 agreement, which affected only two recordings.

"Despite due demand," the suit alleges, Tomato also "failed to afford plaintiff and its accountants with access to defendant's books and records pertaining to both contacts, making CIP unable to determine the full extent of royalties it is entitled to."

The suit demands a full accounting from Tomato, the termination of the 1978 and 1979 contracts, the return of the master recordings, and an award of all profits derived from the sale of the affected product, including interest.

The 1978 agreement covered performances recorded by Melanie, Townes Van Zandt, Jorge Santana, John Lee Hooker, Monk & Bird, Albert King, Sam Rivers, Leroy Jenkins, a John Cage LP and others. Margot Thomas and Kathleen E. Baker were listed as artists covered under the 1979 deal.

Videocassette Titles Licensed By WCI

LOS ANGELES—WCI has licensed 10 of its recently released videocassette titles to Fotomat for distribution and sale.

The titles made available in the non-exclusive arrangement include "Dirty Harry," "Superman," "Hooper," "The In Laws," "Blazing Saddles," "The Exorcist," "Oh, God," "Deliverance," "The Bugs Bunny/Road Runner Movie" and "All The President's Men."

The titles will be made available in both Beta and VHS formats at Fotomat's 3,800 retail stores in the U.S. (with prices ranging from \$49.95 to \$69.95) on a sale-only basis, not rental.

Liza Joins Goldie

NEW YORK—Liza Minnelli joins with Goldie Hawn for a musical variety special on CBS-TV Feb. 19. Both draw on recent chart hits of other singers as Minnelli sings "Bad Girls" and Hawn sings "Y.M.C.A. They also sing several duets.

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Billboard **Hot 100**

*** Chart Bound**

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FIRE IN THE MORNING—Melissa Manchester (Arista 0485)
RIDE LIKE THE WIND—Christopher Cross (Warner Bros.)
SEE TOP SINGLE PICKS REVIEWS, PAGE 62

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
1	1	15	ROCK WITH YOU —Michael Jackson (Quincy Jones), R. Temperton, Epic 950797 (CBS)	35	68	2	HOW DO I MAKE YOU —Linda Ronstadt (Peter Asher), B. Steinberg, Asylum 46602	69	78	3	YOU MIGHT NEED SOMEBODY —Turley Richards (T. Richards, M. Fleetwood), T. Snow & N. O'Byrne, Atlantic 3645
2	2	17	DO THAT TO ME ONE MORE TIME —The Captain & Tennille (Daryl Dragon), T. Tennille, Casablanca 2215	36	47	4	HIM —Rupert Holmes (Rupert Holmes, Jim Boyer), R. Holmes, MCA 41173	70	80	2	ROCKIN' INTO THE NIGHT —38 Special (Rodney Mills), J. Peterick, F. Sullivan, G. Smith, A&M 2205
3	3	13	COWARD OF THE COUNTY —Kenny Rogers (Larry Butler), R. Bowling, B.E. Wheeler, United Artists 1327	37	37	19	LADIES NIGHT —Kool & The Gang (Emur Deodato), G.M. Brown, Kool & Gang, De-Lite 801 (Mercury)	71	82	2	COME BACK —The J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8032
4	4	19	CRUISIN' —Smokey Robinson (William "Smokey" Robinson), W. Robinson, M. Tarplin, Tama 54306 (Motown)	38	14	15	SEND ONE YOUR LOVE —Stevie Wonder (Stevie Wonder), S. Wonder, Tama 54303 (Motown)	72	72	6	GOODNIGHT MY LOVE —Mike Pinera (Mike Pinera), M. Pinera, Spector 0003
5	5	8	CRAZY LITTLE THING CALLED LOVE —Queen (Queen), F. Mercury, Elektra 46579	39	45	8	99 —Toto (Toto & Tom Knox), D. Paich, Columbia 1-11173	73	NEW ENTRY	NEW ENTRY	BABY TALKS DIRTY —The Knack (Mike Chapman), D. Fieger, B. Averre, Capitol 4822
6	9	13	YES, I'M READY —Teri De Sario with K.C. (H.W. Casey), B. Mason, Casablanca 2227	40	44	8	HEARTBREAKER —Pat Benatar (Peter Coleman), G. Gill, C. Wade, Chrysalis 2395	74	84	2	YEARS —Wayne Newton (Tom Collins), K. Fleming, D. Morgan, Aries II 108
7	7	9	SARA —Fleetwood Mac (Fleetwood Mac), S. Nicks, Warner Bros. 49150	41	43	9	LOOKS LIKE LOVE AGAIN —Dann Rogers (Ian Gardiner), D. Marino, International Artists 500	75	42	12	DIG THE GOLD —Joyce Cobb (Andy Black), J. Cobb, L.C. Lewis, Cream 7939
8	8	10	THE LONG RUN —Eagles (Bill Szymczyk), D. Henley, G. Frey, Asylum 46569	42	74	3	SPECIAL LADY —Ray, Goodman & Brown (Vincent Castellano), H. Ray, A. Goodman, L. Walter, Polydor 2033	76	87	2	US AND LOVE —Kenny Nolan (Kenny Nolan & Juergen Kippers), K. Nolan, Casablanca 2234
9	17	9	LONGER —Dan Fogelberg (Dan Fogelberg & Norbert Putnam & Marty Lewis), D. Fogelberg, Full Moon/Epic 950824	43	53	5	LET ME GO, LOVE —Nicolette Larson (Ted Templeman), M. McDonald, B.J. Foster, Warner Bros. 49130	77	56	25	PLEASE DON'T GO —K.C. & The Sunshine Band (Casey/Finch), H. W. Casey, R. Finch, TK 1035
10	10	13	DON'T DO ME LIKE THAT —Tom Petty and The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, Backstreet 41138 (MCA)	44	48	8	I CAN'T HELP MYSELF —Bonnie Pointer (Jeffrey Brown), B. Holland, L. Dozier, E. Holland Jr., Motown 1478	78	63	15	JANE —Jefferson Starship (Ron Nevison), D. Freiberg, J. McPherson, C. Chaquico, P. Kantner, Grunt 11750 (RCA)
11	12	17	THIS IS IT —Kenny Loggins (Tom Dowd), K. Loggins, M. McDonald, Columbia 1-11109	45	26	16	WAIT FOR ME —Daryl Hall & John Oates (David Foster), D. Hall, RCA 11747	79	NEW ENTRY	NEW ENTRY	AND THE BEAT GOES ON —The Whispers (Dick Griffey), L. Sylvers, S. Shockley, W. Shelby, Solar 11894 (RCA)
12	6	17	ESCAPE —Rupert Holmes (Rupert Holmes & Jim Boyer), R. Holmes, Infinity 50035 (MCA)	46	46	8	I DON'T WANT TO TALK ABOUT IT —Rod Stewart (Tom Dowd), D. Whitten, Warner Bros. 49138	80	91	2	I DON'T LIKE MONDAYS —Boomtown Rats (Phil Wainman), B. Belford, Columbia 1-11117
13	22	3	DESIRE —Andy Gibb (Gibb, Richardson, Galuten), B.R.M., Gibb, RSO 1019	47	58	5	KISS ME IN THE RAIN —Barbra Streisand (Gary Klein), S. Farina, L. Ratner, Columbia 1-11179	81	NEW ENTRY	NEW ENTRY	LOST IN LOVE —Air Supply (Robbie Porter & Rick Chertoff), G. Russell, Arista 0479
14	16	5	ON THE RADIO —Donna Summer (Georgio Moroder), D. Summer, G. Moroder, Casablanca 2236	48	54	6	FLIRTIN' WITH DISASTER —Molly Hatchet (Tom Werman), D. Hludeck, D.J. Brown, B.H. Thomas, Epic 950822	82	NEW ENTRY	NEW ENTRY	EVEN IT UP —Heart (Mike Flicker, Ronnie & Howie), A. Wilson, S. Ennis, N. Wilson, Epic 9-50847
15	15	14	DEJA VU —Dionne Warwick (Barry Manilow), I. Hayes, A. Anderson, Arista 0459	49	57	4	GIVE IT ALL YOU GOT —Chuck Mangione (Chuck Mangione), C. Mangione, A&M 2211	83	92	2	COMPUTER GAME —Yellow Magic Orchestra (Harry Hosono), H. Hosono, Y. Takahashi, R. Sakamoto, Horizon 127 (A&M)
16	19	11	ROMEO'S TUNE —Steve Forbert (John Simon), S. Forbert, Nipper 97525 (CBS)	50	59	4	WHEN A MAN LOVES A WOMAN —Bette Midler (Paul A. Rothchild), C. Lewis, A. Wright, Atlantic 3643	84	88	2	THE HARDEST PART —Blondie (Mike Chapman), D. Harry, C. Stein, Chrysalis 2408
17	20	8	DAYDREAM BELIEVER —Anne Murray (Jim Ed Norman), John Stewart, Capitol 4813	51	61	4	I THANK YOU —ZZ Top (Bill Ham), D. Porter, I. Hayes, Warner Bros. 49163	85	NEW ENTRY	NEW ENTRY	WHERE DOES THE LOVIN' GO —David Gates (David Gates), D. Gates, Elektra 46588
18	18	16	DON'T LET GO —Isaac Hayes (Isaac Hayes), J. Stone, Polydor 2011	52	28	12	FOREVER MINE —O'Jays (Kenneth Gamble & Leon Huff), K. Gamble, L. Huff, P.I.R. 93727	86	90	2	PEANUT BUTTER —Twennynine Featuring Lenny White (Larry Dunn & Lenny White), D. Blackman, Elektra 46552
19	21	10	AN AMERICAN DREAM —The Dirt Band (Jeff Hanna & Bob Edwards), R. Crowell, United Artists 1330	53	62	6	BAD TIMES —Tavares (Bobby Colomby), G. McMahon, Capitol 4811	87	NEW ENTRY	NEW ENTRY	MY HEROES HAVE ALWAYS BEEN COWBOYS —Willie Nelson (Willie Nelson & Sydney Pollack), S. Vaughan, Columbia 1-11186
20	11	12	I WANNA BE YOUR LOVER —Prince (Prince), Prince, Warner Bros. 49050	54	64	4	BACK ON MY FEET AGAIN —The Babys (Keith Olsen), Bugatti, Musker, Waite, Chrysalis 2398	88	89	4	I DON'T WANT TO BE LONELY —Dana Valery (Kyle Lehing), M. Mueller, Scotti Brps. 509 (Atlantic)
21	25	8	SEPTEMBER MORN' —Neil Diamond (Bob Gaudio), N. Diamond, G. Becaud, Columbia 1-11175	55	67	10	WITH YOU I'M BORN AGAIN —Billy Preston & Syreeta (James DePasquale & David Shire), D. Shire, C. Connors, Motown 1477	89	NEW ENTRY	NEW ENTRY	I SHOULD'VE LOVED YA —Narada Michael Walden (Narada Michael Walden), N. Walden, T. Stevens, A. Willis, Atlantic 3631
22	24	8	FOOL IN THE RAIN —Led Zeppelin (Jimmy Page), Jones, Page, Plant, Swan Song 71003 (Atlantic)	56	31	18	BETTER LOVE NEXT TIME —Dr. Hook (Ron Haffkine), S. Pippin, L. Keith, J. State, Capitol 4785	90	NEW ENTRY	NEW ENTRY	I LIKE TO ROCK —April Wine (Myles Goodwyn & Nick Blagona), M. Goodwyn, Capitol 4828
23	13	17	WE DON'T TALK ANYMORE —Cliff Richard (Bruce Welch), A. Tarney, EMI America 9025 (Capitol)	57	33	17	COOL CHANGE —Little River Band (John Boylen & Little River Band), G. Shorrock, Capitol 4789	91	75	8	HOLDIN' ON FOR DEAR LOVE —Lobo (Bob Montgomery), J. Slate, S. Pippin, L. Henley, MCA 41152
24	23	13	THIRD TIME LUCKY —Foghat (Foghat), D. Peverett, Bearsville 49125 (Warner Bros.)	58	32	10	VOICES —Cheap Trick (Tom Werman), R. Neilsen, Epic 9-50814	92	81	20	STILL —Commodores (James Anthony Carmichael, Commodores), L. Richie, Motown 1474
25	29	9	WORKING MY WAY BACK TO YOU —Spinners (Michael Zager), S. Linzer, W. D. Randall, Atlantic 3637	59	35	12	YOU KNOW THAT I LOVE YOU —Santana (Keith Olsen), C. Solberg, D. C. Santana, A. Ligertwood, A. Pasqua, Columbia 111144	93	55	10	GLIDE —Pleasure (Marion McClain & Phil Kaffel), N. Phillips, B. Smith, Fantasy 874
26	27	9	WHY ME —Styx (Styx), D. DeYoung, A&M 2206	60	71	4	I PLEDGE MY LOVE —Peaches & Herb (Freddie Perren), D. Fekaris, F. Perren, Polydor/MVP 2053	94	65	13	ROTATION —Herb Alpert (Herb Alpert & Randy Badazz), A. Armer, R. Badazz, A&M 2202
27	49	4	TOO HOT —Kool & The Gang (Emur Deodato), G. Brown, Kool & The Gang, De-Lite 802	61	52	8	CAN WE STILL BE FRIENDS —Robert Palmer (Robert Palmer), T. Rundgren, Island 49137 (Warner Bros.)	95	70	9	MEMORIZE YOUR NUMBER —Laif Garrett (Michael Lloyd), B. Kirkland, Scotti Bros. 510 (Atlantic)
28	38	9	WHEN I WANTED YOU —Barry Manilow (Barry Manilow & Ron Dante), G. Cunico, Arista 0481	62	41	10	LONELY EYES —Robert John (George Tobin), M. Piccirillo, EMI-America 8030	96	79	19	BABE —Styx (Styx), D. DeYoung, A&M 2188
29	34	9	WONDERLAND —Commodores (James Anthony Carmichael & Commodores), M. Williams, Motown 1479	63	41	10	GOT TO LOVE SOMEBODY —Sister Sledge (Bernard Edwards & Nile Rogers), B. Edwards, N. Rogers, Cotillion 45007 (Atlantic)	97	85	10	DIRTY WATER —The Inmates (Vic Maile), Ed Cobb, Polydor 2032
30	30	12	DO YOU LOVE WHAT YOU FEEL —Rufus & Chaka (Quincy Jones), D. Wolinski, MCA 41131	64	66	4	I WISH I WAS EIGHTEEN AGAIN —George Burns (Jerry Kennedy), S. Throckmorton, Mercury 57011	98	83	15	I CALL YOUR NAME —Switch (Bobby DeBarge), B. DeBarge, G. Williams, Gordy 7175 (Motown)
31	50	3	REFUGEE —Tom Petty & The Heartbreakers (Tom Petty & Jimmy Iovine), T. Petty, M. Campbell, Backstreet 41169 (MCA)	65	76	4	LAST TRAIN TO LONDON —Electric Light Orchestra (Jeff Lynne), J. Lynne, Jet 9-5067 (CBS)	99	86	14	HEAD GAMES —Foreigner (Roy Thomas Baker, Mick Jones, Ian McDonald), L. Gramm, M. Jones, Atlantic 3633
32	51	4	ANOTHER BRICK IN THE WALL —Pink Floyd (Bob Ezrin, David Gilmour, Roger Waters), R. Waters, Columbia 1-11187	66	39	10	REMEMBER —Aerosmith (Gary Lyons), G. Morton, Columbia 1-11181	100	60	6	I'M ALIVE —Gamma (Ken Scott), C. Ballard, Elektra 46555
33	40	10	THE SECOND TIME AROUND —Shalamar (Leon Sylvers & Dick Griffey), L. Sylvers, W. Shelby, Solar 11709 (RCA)	67	69	5	HAVEN'T YOU HEARD —Patrice Rushen (Charles Mims Jr. & Patrice Rushen & Reggie Andrews), P. Rushen, C. Mims Jr., F. Washington, S. Brown, Elektra 46551				
34	36	10	LOST HER IN THE SUN —John Stewart (John Stewart), J. Stewart, RSO 1016	68	77	3					

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licenses)

An American Dream (Jolly Cheeks, BMI)	19	Computer Game (Alpha/Almo, ASCAP)	18	Holdin' On For Dear Love (House Of Gold, BMI)	18	I Wanna Be Your Lover (Ecnirp, BMI)	20	Memorize Your Number (Scott-Tone, ASCAP)	95	September Morning (Stone Bridge, ASCAP)	21	We Don't Talk Anymore (ATV, BMI)	23
And The Beat Goes On (Spectrum VII/Rosy, ASCAP)	79	Coward Of The County (Roger Bowling, BMI/Sleepy Hollow, ASCAP)	83	How Do I Make You (Billy Steinberg)	35	I Wish I Was Eighteen Again (Tree, BMI)	35	My Heroes Have Always Been Cowboys (Jack & Bill, BMI)	87	Special Lady (H.A.B./Dark Cloud, BMI)	21	When A Man Loves A Woman (Pronto/Quincy, BMI)	50
Another Brick In The Wall (Pink Floyd/Unichappell, BMI)	32	Even It Up (Strange Euphoria/Know, ASCAP)	12	I Call Your Name (Jobette, ASCAP)	98	On The Radio (Sweet Summer Night, ASCAP/Risk's/Revelation A.G., BMI)	78	On The Radio (Sweet Summer Night, ASCAP/Risk's/Revelation A.G., BMI)	78	Still (Jobette/Commodores, ASCAP)	92	When I Wanted You (Home Grown, BMI)	28
Babe (Sygain/Almo, ASCAP)	96	Flirtin' With Disaster (Mister Sunshine, BMI)	48	I Can't Help Myself (Stone Agate, BMI)	44	Kiss Me In The Rain (Songs Of Bandier-Koppelman/Emanuel/Cortland, ASCAP)	47	Peanut Butter (Nodlew/Mchoma, BMI)	14	The Long Run (Cass/Red Cloud, ASCAP)	8	Where Does The Lovin' Go (Kipahula, ASCAP)	85
Baby Talks Dirty (Eighties/Small Hill, ASCAP)	73	Forever Mine (Mighty Three, BMI)	52	I Don't Like Mondays (Zomba, BMI)	80	Please Don't Go (Sherlyn/Harrick, BMI)	37	The Hardest Part (Rare Blue/Monster Island, ASCAP)	86	The Long Run (Cass/Red Cloud, ASCAP)	8	Why Me (Stygain Song/Almo, ASCAP)	25
Back On My Feet Again (Pendulum/Unichappell/Hudson)	54	Give It All You Got (Gates, BMI)	49	I Don't Want To Be Lonely (MCA, ASCAP)	88	Refugee (Skyhill, BMI)	31	The Hardest Part (Rare Blue/Monster Island, ASCAP)	86	The Long Run (Cass/Red Cloud, ASCAP)	8	Working My Way Back To You (Screen Gems-EMI/Seasons', ASCAP)	56
Bad Times (Donna/Dijon/MacAlley/Home Grown, BMI)	53	Goodnight My Love (Bayard, BMI)	72	I Don't Want To Talk About It (Crazy Horse, BMI)	72	Remember (Trio/Robert Mellin/Tenderlunes, BMI)	63	The Second Time Around (Spectrum VII/Rosy, ASCAP)	33	The Long Run (Cass/Red Cloud, ASCAP)	8	Wonderland (Jobette/Commodores, ASCAP)	29
Better Love Next Time (House Of Gold, BMI)	56	Got To Love Somebody (Chic, BMI)	64	I Like To Rock (Goody Two-Tunes, BMI)	90	Rock With You (Almo, ASCAP)	43	Three Times In Love (Riff, ASCAP)	24	The Long Run (Cass/Red Cloud, ASCAP)	8	With You I'm Born Again (Check Out, BMI)	25
Can We Still Be Friends (Earmark, BMI)	61	Head Games (Somerset/Evanston, ASCAP)	40	I Like To Rock (Goody Two-Tunes, BMI)	90	Rock With You (Almo, ASCAP)	43	Three Times In Love (Riff, ASCAP)	24	The Long Run (Cass/Red Cloud, ASCAP)	8	Working My Way Back To You (Screen Gems-EMI/Seasons', ASCAP)	56
Cool Change (Screen Gems/EMI, BMI)	57	Haven't You Heard (Baby Fingers/Mims/Shown Breres, ASCAP)	68	I Like To Rock (Goody Two-Tunes, BMI)	90	Rock With You (Almo, ASCAP)	43	Three Times In Love (Riff, ASCAP)	24	The Long Run (Cass/Red Cloud, ASCAP)	8	Working My Way Back To You (Screen Gems-EMI/Seasons', ASCAP)	56
Come Back (Center City, ASCAP)	71	Heartbreaker (Dick James, BMI)	40	I Like To Rock (Goody Two-Tunes, BMI)	90	Rock With You (Almo, ASCAP)	43	Three Times In Love (Riff, ASCAP)	24	The Long Run (Cass/Red Cloud, ASCAP)	8	Working My Way Back To You (Screen Gems-EMI/Seasons', ASCAP)	56
		Head Games (Somerset/Evanston, ASCAP)	40	I Like To Rock (Goody Two-Tunes, BMI)	90	Rock With You (Almo, ASCAP)	43	Three Times In Love (Riff, ASCAP)	24	The Long Run (Cass/Red Cloud, ASCAP)	8	Working My Way Back To You (Screen Gems-EMI/Seasons', ASCAP)	56
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		Head Games (Somerset/Evanston, ASCAP)	40	I Like To Rock (Goody Two-Tunes, BMI)	90	Rock With You (Almo, ASCAP)	43	Three Times In Love (Riff, ASCAP)	24	The Long Run (Cass/Red Cloud, ASCAP)	8	Working My Way Back To You (Screen Gems-EMI/Seasons', ASCAP)	56
		Head Games (Somerset/Evanston, ASCAP)	40	I Like To Rock (Goody Two-Tunes, BMI)	90	Rock With You (Almo, ASCAP)	43	Three Times In Love (Riff, ASCAP)	24	The Long Run (Cass/Red Cloud, ASCAP)	8	Working My Way Back To You (Screen Gems-EMI/Seasons', ASCAP)	56
		Head Games (Somerset/Evanston, ASCAP)	40	I Like To Rock (Goody Two-Tunes, BMI)	90	Rock With You (Almo, ASCAP)	43	Three Times In Love (Riff, ASCAP)	24	The Long Run (Cass/Red Cloud, ASCAP)	8	Working My Way Back To You (Screen Gems-EMI/Seasons', ASCAP)	56
		Head Games (Somerset/Evanston, ASCAP)	40	I Like To Rock (Goody Two-Tunes, BMI)	90	Rock With You (Almo, ASCAP)	43	Three Times In Love (Riff, ASCAP)	24	The Long Run (Cass/Red Cloud, ASCAP)	8	Working My Way Back To You (Screen Gems-EMI/Seasons', ASCAP)	56
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		Head Games (Somerset/Evanston, ASCAP)	40	I Like To Rock (Goody Two-Tunes, BMI)	90	Rock With You (Almo, ASCAP)	43	Three Times In Love (Riff, ASCAP)	24	The Long Run (Cass/Red Cloud, ASCAP)	8	Working My Way Back To You (Screen Gems-EMI/Seasons', ASCAP)	56
		Head Games (Somerset/Evanston, ASCAP)	40	I Like To Rock (Goody Two-Tunes, BMI)	90	Rock With You (Almo, ASCAP)	43	Three Times In Love (Riff, ASCAP)	24	The Long Run (Cass/Red Cloud, ASCAP)	8	Working My Way Back To You (Screen Gems-EMI/Seasons', ASCAP)	56
		Head Games (Somerset/Evan											

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.	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	PINK FLOYD The Wall Columbia FC 2-36183	13.98	13.98	13.98	★	47	6	★	71	32	10	ELECTRIC LIGHT ORCHESTRA ELO's Greatest Hits Jet FZ 36310 (CBS)	8.98	8.98	8.98			
★	3	14	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	8.98	8.98	8.98	★	37	37	46	72	61	20	CRYSTAL GAYLE Miss The Mississippi Columbia JC 36203	7.98	7.98	7.98			
★	2	17	EAGLES The Long Run Asylum SE-508	8.98	8.98	8.98	★	38	38	21	73	76	14	BAR-KAYS Injoy Mercury SRM-1-3781	7.98	7.98	7.98			
★	4	24	MICHAEL JACKSON Off The Wall Epic FE-35745	8.98	8.98	8.98	★	42	9	★	74	75	32	K.C. & THE SUNSHINE BAND Do You Wanna' Go Party TK 611	7.98	7.98	7.98			
★	5	20	KENNY ROGERS Kenny United Artists LWAK-979	8.98	8.98	8.98	★	40	30	15	75	65	19	CHEAP TRICK Dream Police Epic FE 35773	8.98	8.98	8.98			
★	6	10	DAN FOGELBERG Phoenix Full Moon/Epic FE 35634	8.98	8.98	8.98	★	41	43	61	76	82	8	THE GAP BAND The Gap Band II Mercury SRM-1-3804	7.98	7.98	7.98			
★	7	15	DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP-2-7191	13.98	13.98	13.98	★	46	3	★	77	95	4	SPINNERS Dancin' and Lovin' Atlantic SD 19256	7.98	7.98	7.98			
★	8	15	FLEETWOOD MAC Tusk Warner Bros. ZHS 3350	15.98	15.98	15.98	★	43	45	17	78	98	3	RAY, GOODMAN & BROWN Ray, Goodman & Brown Polydor PD 1-6240	7.98	7.98	7.98			
★	9	13	BEE GEES Greatest RSD RS-2-4200	13.98	13.98	13.98	★	48	8	★	79	79	33	CARS Candy-O Elektra SE-507	8.98	8.98	8.98			
★	12	18	STYX Cornerstone A&M SP 3711	8.98	8.98	8.98	★	45	40	17	80	103	5	SOUNDTRACK The Electric Horseman Columbia JS 36327	7.98	7.98	7.98			
★	11	11	JEFFERSON STARSHIP Freedom At Point Zero Grunt BZL1-3452 (RCA)	8.98	8.98	8.98	★	46	41	10	81	84	5	LOU RAWLS Sit Down And Talk To Me P.I.R. JZ 36304 (CBS)	7.98	7.98	7.98			
★	14	9	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	12.98	12.98	12.98	★	47	50	297	82	85	28	LITTLE RIVER BAND First Under The Wire Capitol S00-11954	8.98	8.98	8.98			
★	16	8	SOUNDTRACK The Rose Atlantic SD 16010	8.98	8.98	8.98	★	48	49	15	83	178	2	ROCKETS No Ballads RSO RS-1-3071	7.98	7.98	7.98			
★	17	5	NEIL DIAMOND September Morn Columbia FC 36121	8.98	8.98	8.98	★	57	11	★	84	66	8	ABBA Greatest Hits Vol. 2 Atlantic SD 160009	8.98	8.98	8.98			
★	15	10	NEIL YOUNG WITH CRAZY HORSE Live Rust Warner Bros. 2AX 2296	13.98	13.98	13.98	★	50	52	10	85	83	85	THE CARS Elektra 6E-135	7.98	7.98	7.98			
★	16	11	STEVIE WONDER Journey Through the Secret Life of Plants Tamla T13-371C2 (Motown)	13.98	13.98	13.98	★	51	51	6	86	114	3	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	7.98	7.98	7.98			
★	17	23	LED ZEPPELIN In Through The Out Door Swan Song SS-16002 (Atlantic)	8.98	8.98	8.98	★	53	54	9	87	74	22	THE ALAN PARSONS PROJECT Eve Arista AL 9504	8.98	8.98	8.98			
★	18	15	BARBRA STREISAND Wet Columbia FC 36258	8.98	8.98	8.98	★	63	13	★	88	87	9	FRANK ZAPPA Joe's Garage Acts II & III Zappa SRZ 2-1502 (Mercury)	13.98	13.98	13.98			
★	21	8	VARIOUS ARTISTS No Nukes Asylum ML 901	17.98	17.98	17.98	★	55	55	36	89	69	41	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	7.98	7.98	7.98			
★	24	26	COMMODORES Midnight Magic Motown M 8926	8.98	8.98	8.98	★	56	56	15	90	89	22	O'JAY'S Identify Yourself P.I.R. FZ-36027 (CBS)	8.98	8.98	8.98			
★	23	33	SMOKEY ROBINSON Where There's Smoke Tamla T7 366 (Motown)	7.98	7.98	7.98	★	57	59	12	91	91	30	NEIL YOUNG & CRAZY HORSE Rust Never Sleeps Reprise HS 2295 (Warner Bros.)	8.98	8.98	8.98			
★	22	19	HERB ALPERT Rise A&M SP 4790	7.98	7.98	7.98	★	58	58	13	92	81	25	AC/DC Highway To Hell Atlantic SD 19244	7.98	7.98	7.98			
★	26	13	CAPTAIN & TENNILLE Make Your Move Casablanca NBLP 7188	8.98	8.98	8.98	★	59	53	12	93	93	10	CLIFF RICHARD We Don't Talk Anymore EMI-America SW-17018	7.98	7.98	7.98			
★	24	25	KENNY LOGGINS Keep The Fire Columbia JC-36172	7.98	7.98	7.98	★	67	10	★	94	86	30	SOUNDTRACK The Muppets Atlantic SD 16001	7.98	7.98	7.98			
★	28	12	Z.Z. TOP Deguello Warner Bros. HS 3361	8.98	8.98	8.98	★	72	4	★	95	105	9	BRASS CONSTRUCTION Brass Construction 5 United Artists LT 977	7.98	7.98	7.98			
★	26	20	AEROSMITH Night In The Ruts Columbia FC 36050	8.98	8.98	8.98	★	62	62	14	96	112	6	NARADA MICHAEL WALDEN Dance Of Life Atlantic SD 19252	7.98	7.98	7.98			
★	39	14	STEVE FORBERT Jackrabbit Slim Nemperor JZ-36191	7.98	7.98	7.98	★	63	64	16	97	97	40	DONNA SUMMER Bad Girls Casablanca NBLP-2 7150	13.98	13.98	13.98			
★	28	13	RUFUS & CHAKA Masterjam MCA MCA 5103	8.98	8.98	8.98	★	64	36	15	98	71	12	ROD STEWART Greatest Hits Vol. 1 Warner Bros. HS 3373	8.98	8.98	8.98			
★	134	2	RUSH Permanent Waves Mercury SRM-1 4001	7.98	7.98	7.98	★	65	44	20	99	NEW ENTRY	THE CLASH London Calling Epic E2 36328	9.98	9.98	9.98				
★	34	17	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	7.98	7.98	7.98	★	66	73	17	100	94	8	MILLIE JACKSON Live & Uncensored Spring SP-2-6725 (Polydor)	12.98	12.98	12.98			
★	31	20	MOLLY HATCHET Flirtin' With Disaster Epic JE 36110	7.98	7.98	7.98	★	67	68	16	101	NEW ENTRY	J. GEILS BAND Love Stinks EMI-America S00 17016	7.98	7.98	7.98				
★	32	29	FOREIGNER Head Games Atlantic SD 29999	8.98	8.98	8.98	★	78	8	★	102	88	33	THE KNACK Get The Knack Capitol SO 11948	7.98	7.98	7.98			
★	33	8	TEDDY PENDERGRASS Teddy Live! Coast To Coast P.I.R. KZ2 36294 (CBS)	13.98	13.98	13.98	★	80	8	★	103	111	9	ROY AYERS No Stranger To Love Polydor PD 1-6246	7.98	7.98	7.98			
★	34	27	PRINCE Prince Warner Bros. BSK 3366	7.98	7.98	7.98	★	70	70	13	104	104	72	STYX Pieces Of Eight A&M SP 4724	7.98	7.98	7.98			
★	35	35	RUPERT HOLMES Partners In Crime Infinity INF-9020 (MCA)	7.98	7.98	7.98	★	70	70	13	★	104	104	72	★	CRYSTAL GAYLE Classic Crystal United Artists L00-982	8.98	8.98	8.98	

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional to all manufacturers.

FELIX

"It's great to have Felix back."

—Kris O'Kelly (PD, WHHY-FM-Y102)

"In the olden days he was great in the Young Rascals. In this young decade, he is better than ever."

—Kid Leo (MD, WMMS)

"It's nice to have Felix Cavaliere back in the musical mainstream. Reminds me of the classic Rascals' sound, but updated for adult radio in the '80s."

—Ross Block (MD, WWWL-Love 94)

"Felix Cavaliere's new single should be a number 5 record."

—Bob Mitchell (MD, WICC)

The excitement starts when his new songs hit the air. And these enthusiastic words are just a sample. Felix Cavaliere's

new solo album, "Castles in the Air."

Featuring the single,

"Only a Lonely Heart Sees."

On Epic Records.

9-50829

FELIX CAVALIERE—CASTLES IN THE AIR



Produced by Felix Cavaliere and Cengiz Yaltkaya for Shanti Productions.

Direction: David Krebs—Steve Leber and Louis Levin for Contemporary Communications Corp.

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JF 35990

TOP LPs & TAPE

POSITION 105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
106	96	44	NEW ENTRY ANNE MURRAY A Country Collection Capitol ST 12039	7.98	7.98	7.98
107	107	12	JOURNEY Evolution Columbia FC 35797	8.98	8.98	8.98
125	6	6	38 SPECIAL Rockin' Into The Night A&M SP 4782	7.98	7.98	7.98
147	2	2	THE ROMANTICS The Romantics Nemperor NJZ-36273 (CBS)	7.98	7.98	7.98
130	11	11	BOOMTOWN RATS The Fine Art Of Surfacing Columbia JC 36248	7.98	7.98	7.98
111	116	19	KENNY ROGERS Ten Years Of Gold United Artists UA-LA 835-H	7.98	7.98	7.98
112	99	11	GILDA RADNER Live From New York Warner Bros. HS 3320	7.98	7.98	7.98
113	100	22	JIMMY BUFFETT Volcano MCA MCA-5102	8.98	8.98	8.98
114	101	23	BOB DYLAN Slow Train Coming Columbia FC-36120	8.98	8.98	8.98
115	120	15	RICK JAMES Fire It Up Gordy G8-990 (Motown)	8.98	8.98	8.98
116	102	40	BLACKFOOT Strikes A&M SD 38112 (Atlantic)	7.98	7.98	7.98
117	117	73	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.98
160	4	4	TERI DE SARIO Moonlight Madness Casablanca NBLP 7178	7.98	7.98	7.98
119	109	17	VILLAGE PEOPLE Live And Sleazy Casablanca NBLP-2-7183	13.98	13.98	13.98
120	90	6	SOUNDTRACK "10" Warner Bros. BSK 3399	7.98	7.98	7.98
121	108	21	FRANK ZAPPA Joe's Garage Zappa SRZ1-1603 (Mercury)	7.98	7.98	7.98
136	3	3	THE SPECIALS The Specials Chrysalis CHR 1265	7.98	7.98	7.98
123	127	35	EARTH, WIND & FIRE I Am Arc FC 35730 (CBS)	8.98	8.98	8.98
124	115	24	TALKING HEADS Fear Of Music Sire SRK-6076 (Warner Bros.)	7.98	7.98	7.98
125	106	16	JEAN-LUC PONTY A Taste Of Passion Atlantic SD-19253	7.98	7.98	7.98
126	92	10	SLAVE Just A Touch Of Love Cotillion SD 5217 (Atlantic)	7.98	7.98	7.98
127	77	12	PAVAROTTI O Sole Mio-Favorite Neapolitan Songs London DS 26560	8.98	8.98	8.98
128	110	26	JOHN COUGAR John Cougar Riva RVL 7401 (Mercury)	7.98	7.98	7.98
129	131	10	INSTANT FUNK Witch Doctor Salsoul SA 8529 (RCA)	7.98	7.98	7.98
130	132	9	LEIF GARRETT Same Goes For You Scotti Bros. SB 16008 (Atlantic)	8.98	8.98	8.98
144	6	6	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers Shelter SR 52006 (MCA)	7.98	7.98	7.98
132	133	10	MANHATTAN TRANSFER Extensions Atlantic SD 19258	7.98	7.98	7.98
133	113	13	PABLO CRUISE Part Of The Game A&M SP 3712	8.98	8.98	8.98
134	124	20	KARLA BONOFF Restless Nights Columbia JC 35799	7.98	7.98	7.98
135	135	15	BARRY MANILOW Greatest Hits Arista AZL 8601	13.98	13.98	13.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
136	137	13	HEAD EAST A Different Kind Of Crazy A&M SP 4795	7.98	7.98	7.98
137	138	10	JOAN ARMATRADE How Cruel A&M SP-3302	4.98	4.98	4.98
145	3	3	PEARL HARBOR & THE EXPLOSIONS Pearl Harbor & The Explosions Warner Bros. BSK 3404	7.98	7.98	7.98
153	4	4	IAN MCLAGAN Troublemaker Mercury SRM 1-3786	7.98	7.98	7.98
140	118	18	BONNIE RAITT The Glow Warner Bros. BSK 3369	8.98	8.98	8.98
141	143	25	JOURNEY Infinity Columbia JC 34912	7.98	7.98	7.98
142	123	18	FOGHAT Boogie Motel Bearsville BHS 6990 (WB)	8.98	8.98	8.98
143	149	2	THE B-52'S The B-52's Warner Bros. BSK 3355	7.98	7.98	7.98
144	146	6	GAMMA Gamma Elektra GE 219	7.98	7.98	7.98
145	141	21	J.D. SOUTHER You're Only Lonely Columbia JC 36093	8.98	8.98	8.98
146	121	19	STEVE MARTIN Comedy Is Not Pretty Warner Bros. HS 3392	8.98	8.98	8.98
147	126	13	BOB MARLEY & THE WAILERS Survival Island ILPS 9542 (Warner Bros.)	7.98	7.98	7.98
148	128	40	CHARLIE DANIELS BAND Million Mile Reflections Epic JE 35751	8.98	8.98	8.98
149	129	34	ELECTRIC LIGHT ORCHESTRA Discovery Jet FZ 35769 (CBS)	8.98	8.98	8.98
150	150	10	WAR The Music Band 2 MCA MCA 3193	8.98	8.98	8.98
151	122	12	DR. HOOK Sometimes You Win ... Capitol SOO 12023	8.98	8.98	8.98
152	155	52	BEE GEES Spirits Having Flown RSD RS1-3041	8.98	8.98	8.98
153	119	27	PLEASURE Future Now Fantasy F-9578	7.98	7.98	7.98
154	139	15	OUTLAWS In The Eye Of The Storm Arista AL 9507	8.98	8.98	8.98
169	3	3	YELLOW MAGIC ORCHESTRA Yellow Magic Orchestra Horizon SP-736 (A&M)	7.98	7.98	7.98
156	140	36	CRUSADERS Street Life MCA 3094	7.98	7.98	7.98
157	152	6	JOURNEY In The Beginning Columbia C2-36324	9.98	9.98	9.98
158	154	8	CHIC Chic's Greatest Hits Atlantic SD-16011	8.98	7.98	7.98
159	142	14	PEACHES & HERB Twice The Fire Polydor/MWP PD-1-6239	8.98	8.98	8.98
170	14	14	APRIL WINE Harder ... Faster Capitol ST-12013	7.98	7.98	7.98
172	15	15	NICOLETTE LARSON In The Nick Of Time Warner Bros. HS 3370	8.98	8.98	8.98
171	3	3	THE DIRT BAND An American Dream United Artists UALA-974	7.98	7.98	7.98
176	12	12	STYX The Grand Illusion A&M SP 4637	7.98	7.98	7.98
165	151	9	ROLLING STONES Hot Rocks 1964-71 London ZPS-6067	13.98	13.98	13.98
177	2	2	THE STATLER BROTHERS The Best Of The Statler Bros. Rides Again Vol. II Mercury SRM-1-5024	8.98	8.98	8.98
167	156	60	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	8.98	8.98	8.98
168	159	17	MILLIE JACKSON & ISAAC HAYES Royal Rappin's Polydor PD-1-6229	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
169	161	44	VAN HALEN Van Halen II Warner Bros. HS 3312	7.98	7.98	7.98
180	3	3	THE UNDERTONES The Undertones Sire SRK-6081 (Warner Bros.)	7.98	7.98	7.98
182	2	2	MARIANNE FAITHFULL Broken English Island ILPS 9570 (Warner Bros.)	7.98	7.98	7.98
185	2	2	GARY NUMAN The Pleasure Principle Atco SD-38120 (Atlantic)	7.98	7.98	7.98
173	163	4	RITA COOLIDGE Satisfied A&M SP 4781	7.98	7.98	7.98
174	164	74	DONNA SUMMER Live And More Casablanca NBLP-7119	12.98	12.98	12.98
175	174	11	STYX Equinox A&M SP 4559	7.98	7.98	7.98
176	166	8	EAGLES Greatest Hits 1971-1975 Asylum GE-105	7.98	7.98	7.98
177	168	22	SUPERTRAMP Crime Of The Century A&M SP-3647	7.98	7.98	7.98
178	173	13	LARRY GATLIN Straight Ahead Columbia JC 36250	7.98	7.98	7.98
190	2	2	ROBERT GORDON Bad Boy RCA AFL1-3523	7.98	7.98	7.98
187	NEW ENTRY		GEORGE BURNS I Wish I Was Eighteen Again Mercury SRM-1-5025	7.98	7.98	7.98
181	175	23	TIM CURRY Fearless A&M SP 4773	7.98	7.98	7.98
182	179	14	THE HEADBOYS The Headboys RSD RS-1-3068	7.98	7.98	7.98
183	181	11	EAGLES Hotel California Asylum ZE-1084	7.98	7.98	7.98
184	165	12	EDDIE RABBITT The Best Of Eddie Rabbitt Elektra GE 235	7.98	7.98	7.98
185	NEW ENTRY		TOMITA Ravel-Bolero RCA ARL1-3412	8.98	8.98	8.98
186	183	116	SOUNDTRACK Saturday Night Fever RSD RS-2-4001	12.98	12.98	12.98
187	NEW ENTRY		ROGER WHITTAKER Voyager RCA AFL1-3518	7.98	7.98	7.98
188	189	3	XTC Drums And Wires Virgin VA-13134 (Atlantic)	7.98	7.98	7.98
189	NEW ENTRY		LAKESIDE Rough Riders Solar BXL1-3490 (RCA)	7.98	7.98	7.98
190	NEW ENTRY		DEBBIE JACOBS High On Your Love MCA MCA 3202	7.98	7.98	7.98
191	157	10	ROGER WHITTAKER Mirrors Of My Mind RCA AFL1-3501	7.98	7.98	7.98
192	158	12	SYLVESTER Living Proof Fantasy F-79010	11.98	11.98	11.98
193	162	10	THE EMOTIONS Come Into Our World ARC/Columbia JC 36149	7.98	7.98	7.98
194	NEW ENTRY		PINK FLOYD Meddle Capitol SMAS-832	7.98	7.98	7.98
195	193	5	SOUNDTRACK Grease RSD RS-2-4002	12.98	12.98	12.98
196	148	8	M New York, London, Paris, Munich Sire SRK 6084 (Warner Bros.)	7.98	7.98	7.98
197	167	4	CHERYL LYNN In Love Columbia JC-36145	7.98	7.98	7.98
198	198	18	MOLLY HATCHET Molly Hatchet Epic JE 35347	7.98	7.98	7.98
199	186	35	DIANA ROSS The Boss Motown M7-923	7.98	7.98	7.98
200	200	51	CHEAP TRICK Cheap Trick At Budokan Epic JE 35795	8.98	8.98	8.98

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General News

New Companies

RAL Records established by songwriters Dick Luebbe and Bill Flosi. First release is the single "World Gone Mad" by the group Magic. Address: 1400 Chicago Ave., Evanston, Ill. 60201. (312) 869-2407.

* * *

Force Records launched by Tom Seymour, and **Elite Entertainment Enterprises** established by Seymour and Stu Sava. The label's first signing, Chicago rock band Free-wheelin', will be booked by Elite. Force and Elite may be reached at (312) 524-2118 and (312) 386-8020, respectively. Both firms can be contacted at P.O. Box 2005, Oak Park, Ill. 60303.

* * *

P.R. Systems Inc. founded by Pete Richards, formerly of Pickwick International and Lieberman Inc., offering consultation on areas including marketing research, site selection and procedure implementation to retailers. Address: 9130 Colfax Ave. S., Minneapolis 55420. (612) 888-2470.

* * *

Audiotrax Productions formed by Stephen M. Thomas as an extension of Thomas & Associates, a radio broadcast consultation company. Besides promoting concerts and conventions, the firm will produce radio commercials and buy radio time. Address: P.O. Box 2613, Redding, Calif. 96001. (916) 275-5123.

* * *

Rom International established by principals Forrest Bud Mathis and

Joe Owaki to promote first release, "Hey Khomeine." Address: 1680 N. Vine, Los Angeles 90028. (213) 464-6876.

* * *

Oink Records formed to release novelty records by Elmo and Patsy Shropshire, the duo who performed "Grandma Got Run Over By A Reindeer" last Christmas. Oink's first release will be distributed by Bay Records. Address: 1516 Oak St., Alameda, Calif. 94501. (415) 865-2040.

* * *

Johnny K Promotions, a record promotion firm based in Nashville, formed by Johnny K, veteran radio personality and promotion manager. Formerly vice president of promotion and publicity for Con Brio Records, Johnny K will be handling country promotion independently. Address: 49 Music Square W., Nashville 37203. (615) 329-9811.

* * *

Smudge Records formed by Prewitt Rose Productions out of Dallas, Tex. Smudge's London office will be handled by Randall Rose. Address: P.O. Box 29342, Dallas 75229. (214) 243-2933.

* * *

International Booking & Talent Unltd. set up by owners Lore London and Audrey Lerner as a referral service for artists, managers and companies looking for representation/talent. Address: 10848 Ventura Blvd., Studio City, Calif. 91604. (213) 763-8102.

Lifelines

Births

Daughter, Caitlin Rivers, to Rosanne Cash and Rodney Crowell Jan. 24 in Los Angeles. Mother records for Columbia and father is an artist on Warner Bros.

Deaths

Jimmy Durante, 85, comedian, singer and songwriter, in Los Angeles Jan. 29 after a long illness. He joined ASCAP in 1941 and wrote hits which included "Inka Dinka Doo," "Umbriago," "Start Off Each Day With A Song," "Who Will Be With You When I Am Far Away" and "I Ups To Him And He Ups To Me," all of which he recorded. Durante got his start as a pianist at Coney Island and led his own five-piece Original New Orleans Jazz Band from 1916 until he went into vaudeville in 1923.

* * *

Sir Edward Lewis, 79, Decca Records chairman in London Jan. 29 after a brief illness. Details on page 3.

* * *

Arthur W. Dedrick, 64, president and cofounder of Kendor Music Jan. 20 in Tucson. Before forming the organization in 1954, Dedrick began his career as a trombonist/arranger with several big bands during the '40s. One of his more recent ventures was promoting the Free Design, a group featuring his four children.

2ND COMMERCIAL STATION

K101 Broadcasts Digital Program

By JIM McCULLAUGH

LOS ANGELES—Radio station K101-FM in San Francisco becomes the second major commercial outlet to broadcast from a digital source Wednesday (6) using the new Sony PCM-100 audio processor.

WQXR-FM in New York became the first commercial station to use digital source material on June 7 (Billboard, June 16, 1979) during a segment of Robert Sherman's "The Listening Room" show.

At that time, however, the Sony PCM-1600 was used. The new PCM-100 is specifically recommended for broadcast use with an emphasis on radio syndication. The unit to be used Wednesday is a production model.

Another significant element to this experimental broadcast is that the PCM-100 conforms to new digital standards implemented by the

Electronic Industry of Japan Assn. (EIIJA).

The digital source material takes place on the Bob Swisher show and includes selections from the "Star Trek" soundtrack as well as previously unreleased Doc Severinsen material called "London Sessions" from an upcoming LP.

The "Star Trek" selections include "Main Title/Klingon Battle" and "End Title." Another selection to be aired is "TSPS" by the group Stalworth. All material to be aired was recorded with Sony digital equipment.

The purpose of the broadcast is to demonstrate the sonic advantages of airing digital source material.

"The Jim Gabbart-owned station has always been a showplace for audiophile advances," explains Swisher, who adds that the airing will take place from 9 p.m. to 11 p.m.

* * *

John S. Bavington, 104, sax player and business manager of Fry's Million Dollar Band from 1919-28, Jan. 21 in Willow Grove, Pa. In the '40s, he formed the house band of the Alcazar Hotel in Florida.

* * *

Seabron Meador, 30, guitarist for the Werewolves, Jan. 24 in Dallas of cancer.

Dedrick wrote and arranged over 300 tunes.

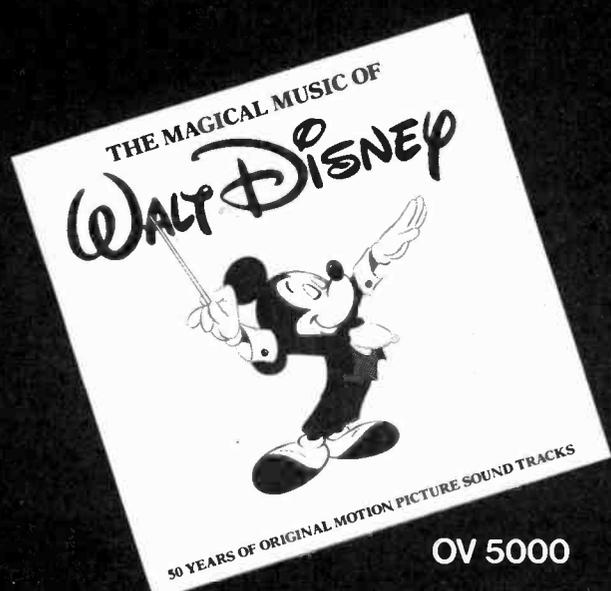
* * *

Henry Rolend Byrd, 61, New Orleans pianist, known as Professor Longhair, Jan. 29 in New Orleans. Because of his influence on other musicians, including Fats Domino, in blending blues with other musical styles, Byrd is considered a key figure in the evolution of rock.

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CAVE VISITS U.S.

Thorn Denies Sale Of EMI Interests

By MIKE HENNESSEY

LONDON—Thorn Electrical Industries has no intention of selling its newly acquired EMI Music interests.

This is the response of Sir Richard Cave, chairman of Thorn, to the report of 20th Century-Fox's bid for EMI (Billboard, Jan. 26, 1980).

Sir Richard says: "Of course, we have received approaches expressing interest in many parts of EMI's business during the course of the merger, and a number of exploratory meetings have been held, but I would refer you to the statement I made in Hollywood several days ago." That statement noted EMI's link with Thorn.

This comment follows a statement by Alan Hirschfield, vice chairman and chief operating officer of 20th, that the film company had been in discussions with Thorn to acquire the EMI record division.

Sir Richard was speaking after returning from a visit to the U.S. with his financial director, Harold Mourgue, to look at the Capitol,

United Artists, EMI America Records and Screen Gems music publishing operations in New York and Los Angeles.

He says he was "enormously impressed" by the capabilities of the EMI companies, and adds, "EMI's recent merger with Thorn brings new strengths and greater financial resources to support EMI Music through the rather difficult period presently facing the entire record industry.

"Nevertheless, we consider that EMI Music will make a success of the future on its own, and has no need for any new partners."

Sir Richard says he wants the companies to be fully equipped to serve the growing home video market of the '80s.

"We fully recognize that EMI's worldwide music business requires central direction from the U.S. under Bhaskar Menon's leadership, and that internationalization is the key to future success."

New Natl Distrib Concept Looming Soon—Talmadge

NEW YORK—The economic climate is ripe for a new relationship between new labels and manufacturers with national distribution.

This direction, claims veteran music man Art Talmadge, would greatly limit the need for a financial commitment by a big company to insure distribution rights, with the new company delivering product without any upfront money for recording costs.

"The new label entrepreneur is saying, in effect, 'take over distribution, promotion, pressing and other details, and let my investment in the recording be my part of the gamble,'" Talmadge maintains.

This approach in Talmadge's view is economically sound for the distributing company and keeps control of the masters in the hands of the producer. "He can make a two or

three year deal, build a catalog and decide to either renew the arrangement, go on his own or sell out."

While Talmadge feels that product delivered in this manner would come in for far less money than a "blank check" under typical deals of the 'day, he admits that under some conditions a "returnable advance" would have to be made by the distributing company.

Talmadge says his firm basically serves as a "monitor" of activities between a label and its distributor.

Talmadge, whose stake in this arrangement is a new rep company he has established in New York, Art Talmadge Associates, declares he had an arrangement of this nature when he went over to run United Artists Records in the early 60s.

He brought into UA his Musicor label—developed by him and artist Gene Pitney and Aaron Schroeder—and worked out an arrangement whereby Musicor and UA divided Musicor profits, with UA not participating in recording outlays.

After he left UA in 1964, Talmadge operated Musicor until 1975, when he sold the company to Springboard International. He also served as vice president of a&r at Mercury in the '50s.

Tennille Show Set

NEW YORK—"The Toni Tennille Show," a 90-minute variety-talk program has been sold to the five NBC owned television stations for local showing in the 1980-81 season. The stations are WNBC New York, WRC Washington, WMAQ Chicago, WKYC Cleveland and KNBC Los Angeles.

2 Ill. Firms Sued

CHICAGO—James Milton Dandridge, owner of Foxx Trapp II in Maywood, Ill., and Peter Gianopoulos Enterprises, which operates P.J.'s Pub in Chicago, are named in separate U.S. District Court actions here charging them with copyright infringement. The suits are filed by BMI.

Inside Track

It appears that music publishers are taking very seriously the prediction made by several that they will become more directly involved in label operation and supplying artists, songs and finished masters in the '80s. Word from MIDEM is Jack Gill of ATV Music has contracted Les Cox to head the new Chips label, which ATV is establishing in the U.K. And 86-year-old Irving Mills, the dean of U.S. publishers, isn't going to stay in pasture. He's readying his announcement of a new MOR label.

A Polygram spokesman pooh-poohs the report that there is a realignment in the Mercury/Phonogram, RSO, Casablanca and Polydor household. Word is two divisions are being established—Phonogram West reportedly would have Mercury and Casablanca with a common marketing support wing and separate promo corps for each. It would base in L.A. Phonogram East would be in the Apple, with RSO and Polydor sharing a mutual market team with separate promo staffs. Freddy Haayen would head the Eastern division.

Alexander's in New York advertising three RCA-distributed \$7.98 list albums at \$3.88: Solar's "The Whispers," featuring the hit, "And The Beat Goes On," "Shalamar's "Big Fun" containing the title single hit; and Salsoul's "Witch Doctor" by Instant Funk with its single, "Bodyshine." . . . If the industry rep in the Pan Am Airlines' tv spot looks familiar, it's Frank Military, Chappell vice president. . . . Charlie Daniels will not be sawing his fiddle with his band for a while. He is recuperating in a Nashville hospital from multiple fractures of his right arm, as well as two fingers, suffered while fencing part of his 75-acre farm in nearby Mt. Juliet.

At deadline, Pacific Records & Tapes, Emoryville, Calif., was readying a sales office in Seattle to be headed by Ed Richter, who just departed Sound Distributing there, when its parent company, Gull Industries, pulled out of the industry. It was understood that Arista/Ariola would be the key line, with Chrysalis already in the fold.

Track listed the name of the Lynda Stone South Florida retail stores incorrectly. Stores are Q Records & Tapes. . . . Rick Stevens, Polydor a&r head, set to leave to form his own production company with studio facilities and masters production, along with management of producer Isaac Hayes and Barry Mraz. . . . Music publishing firms rarely finance showcases, but MCA Music is presenting songwriter/keyboardist/vocalist Kashif, formerly of BT Express, at the Trax, New York, Monday (11). He now heads Steppenstone. . . . Is Al Bennett looking to unload his Stax/East Memphis publishing hold-

ings acquired two years ago?

George Jones and Tammy Wynette will work together again on some concerts for the Jim Halsey Co., with whom Jones just signed. CBS is releasing the first 45 by the duo in three years, "Two Story House," written by Wynette. . . . Lyricist Molly Ann Leakin is submitting her first novel, "The Man In The Moon Will See Me Home" to publishers. . . . Pollytone Press, Sepulveda, Calif., is publishing one-time Mickey bandleader/arranger Larry Fotine's memoirs, "Musicians And Other Noisemakers" at \$4.95.

Veteran industry legalist Averill C. Pasarow discusses "Important Industry Copyright Decisions" at the Assn. of Independent Music Publishers luncheon meeting Wednesday (13) at the Hollywood Holiday Inn. Stipend is \$8 and \$10. Reservations through (213) 874-1300. . . . Maurice Jarre inked to do music for the Disney Productions' contemporary action adventure, "Last Flight Of Noah's Ark." . . . Merchandiser Travis Johnston of the Record Bar, Southlake Mall, Morrow, Ga., won the \$500 grand prize for his Potliquor display there. The Mobile, Ala., Record Bar, managed by Bill Bryant, won an autograph party with two members of the act in the outlet, a radio remote broadcast and \$500 first prize loot for doing the best job with the recent Dr. Hook album.

MCA/Curb Records is producing the first reported 12-inch double grooved record in the U.S. to promote Axe's new LP "Living On The Edge." The double single, containing the title track and "I Can't Help Myself" will have both songs on the same side using different grooves with both tracks running parallel to each other and heard on alternated playings.

The double grooved record will be for promotional consideration and retail and radio contests only. According to Leon Tillis, MCA's Southeast projects director, "People will want to see if it works, so the record should get played."

Dave Siebert, chief of Siebert's, long-time Little Rock rackjobber and more recently retail chain head (Davey's Locker and Madcat), is hinted ready to leave that organization. The entire operation was acquired several years ago by Handleman Corp. Siebert was unavailable for comment and his executives were huddled in a district managers' conference at presstime.

In the event that Korvettes subleases any of its stores, (see page 4), a Korvettes recordings presence is assured, says Dave Rothfeld, including possible free-standing locations close by.

Dealer Collective Cuts LP Costs In N.J.

• Continued from page 1

some merchandise," says Lee.

"Since the formation of the United Buyers Assn., many area one-stops are lowering their prices to black area dealers. Through collective buying, we're now buying 50,000 albums a month for the 10 outlets, and we pay cash," he adds. The shops are located in East Orange, Newark and Jersey City.

"We were slowly going out of business," he continues, "because we couldn't buy product at what we believed was a fair price. But I read in Billboard about a Philadelphia group of dealers that got together for better buying power and we decided to try it.

"Among the other advantages such an organization affords mom and pop dealers is having companies now accept our checks instead of having to deal in cash; and Sony and Ampex tapes called advising that they will give us advertisements.

"We buy directly from Sunshine Record Distributing in New York. We couldn't do that before—plus we have an open line of credit with

WEA. We're now talking to Columbia about credit.

"We're taking it one record company at a time. Once we've established ourselves with one company, we go to the next. In that way they have no reason to turn us down. There has never been credit for any of us and I have been in business 15 years."

Lee notes that the United Buyers Assn. maintains a \$10,000 bank balance. "Each member tells me what he wants. I place the order and he must come and pick it up. When he gets his order, he pays me and the money goes back into the bank. In many cases the dealer pays at the time he places the order. Once the order is placed, we can't change our minds. Whatever we commit to we take.

"We're open for membership but we've had to refuse some dealers. They must be able to comply with our rules."

Lee explains that the group meets once a month to plan strategies. "We discuss sales we're going to have and plan schedules. We distribute flyers

advertising the sales and include the names of all stores."

Lee points out that each outlet pays a \$10 a month membership fee. Eighty dollars goes to pay accountants fees.

The United Buyers Assn. prior to its formation, called in WEA representatives to address the group.

"When I read that WEA was so helpful to the Philadelphia group, we went to that company. Being so close to New York, we were overlooked in terms of getting displays and other things even mom and pop shops get.

The United Buyers Assn. membership includes: the Magic I.D., Jersey City; Hill Top Records, Cedrie Gift & Card Shop, Dely Hut Records and Music Box, Newark; Disco Brown Records, Montclair; and T&L Electronics, Sounds Unlimited, Bandwagon and Discount Records, East Orange.

\$3 Mil Worth Of Equipment Seized

NEW YORK—The FBI has seized about \$3 million worth of equipment used to manufacture allegedly pirated 8-track tapes during raids on four locations in DeKalb County, Ga.

The raids, following a four month investigation, netted a master duplicator, 235 master recordings, five slaves, thousands of printed labels, 70 cartons of 8-track tapes, three vans, and other equipment.

No arrests were made in conjunction with the searches of the Tape Supply Co., a private residence, and two mini warehouses. The investigation continues.

CRC Distrib Deals By Audiofidelity

NEW YORK—Audiofidelity Enterprises, Inc. has made distribution deals for the CRC label owned by Andy Hussakowsky and the Gryphon and Skye labels owned by Norman Schwartz.

Schwartz offers a jazz-oriented line featuring such performers as Mel Torme, Phil Woods and Bob Brookmeyer, Michael Legrand, Buddy Rich and Don Sebesky, among others.

CRC's first release through Audiofidelity is a single by Jimmy Raye.

In February/March, Audiofidelity also plans to market new product on its Chiaroscuro jazz label featuring Lonnie Smith with George Benson, an album by Joe Thomas and a compilation called "Great Names In Jazz."

Its pop label, Image, is releasing a package by Mary Mundy, with a 12-inch 33 from the set also due.

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Discos CBS International, our new label and CBS Records International's way of continuing to bring Latin music to Latins all over the world.

For more information, contact:

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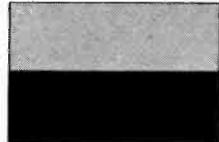
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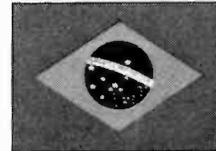
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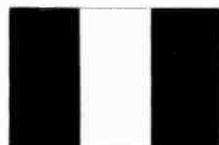


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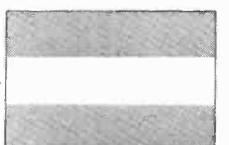
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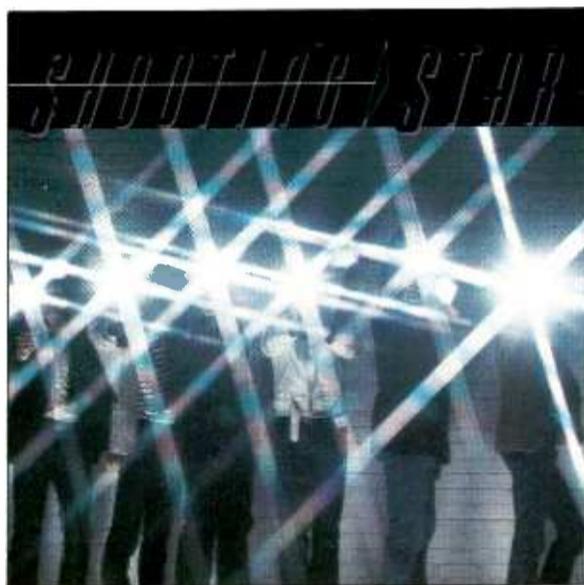


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Shooting Star. Their 1st album.
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