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NEWSPAPER

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Publisher In **Action Over Videotapes**

By IRV LICHTMAN

NEW YORK-A music publisher has taken the first major copyright infringement action against a retailer and three manufacturers and

distributors of prerecorded videotapes.

The suit, filed Tuesday (11) in U.S. District Court here, may shed more light on responsibilities in the payment of royalties for copyright usage in this field, say observers. Some videotape programming duplicators maintain that royalty responsibility belongs to the original producers of the product.

In the action, Northern Songs, Ltd. charges copyright infringement and unfair competition in the sale and manufacture of nine videotapes featuring 37 copyrights by former Beatles John Lennon & Paul McCartney and George Harrison.

Northern Songs is the proprietor of these copyrights, and are managed in the U.S. by ATV Music. (Continued on page 12) (Continued on page 12)

BUT FEWER IN GIANT STADIUMS Strong Concert Season Shaping

and Roman Kozak in New York.

LOS ANGELES-The spring and summer concert season, coming on the heels of a slower than usual winter, is shaping up to be a busy one, though giant stadium events are expected to decrease.

"We've been off a bit recently, but the summer is shaping up to be very good," says International Creative Management's Tom Ross, vice president in charge of the concert department on the West Coast. "Things will pick up as the summer theatres come into action."

According to Steve Jensen, ICM's agent in charge of the concert department in New York, "There will not be as many stadium shows as there were last year. I can count the number of those on the fingers of one

"Otherwise," Jensen continues, "the bigger acts will be going out this summer, while (Continued on page 32) the smaller ones are staying home, because

they don't know what to expect out there and tour support is down.

"The situation looks fairly good," echoes Jane Geraghty, an agent at Premier Talent. "January, February and March were slow, but the lack of major shows may have a positive effect, because from what we see now, advance ticket sales are looking good.

"As far as stadium shows go, we have had no commitments yet, though some are being planned. A lot of acts don't like the stadium shows, many promters don't want to do them, and an added problem is they are hard on the routing," she adds.

Tom Ross cites among the reasons for fewer stadium shows the potential risk and the amount of large equipment needed for them. "Plus, the act makes more money going indoors for three-four days," he says.

Carol Sidlow, agent at William Morris'

U.S.: Clear **Channels** Negotiable

WASHINGTON-The U.S. delegation to the Region II Administrative Radio Conference now meeting in Buenos Aires is so anxious to win approval for a proposal to squeeze AM radio stations closer together on the dial that it is willing to barter away some of the U.S. clear channels to countries opposed to the

In this way, sources here report, the delega-tion headed by Federal Communications Commission member Robert E. Lee hopes to win wider support for a move that, according to many broadcasters, would denigrate the sound of AM radio and would possibly forever close the door on AM stereo.

The National Assn. of Broadcasters feels so strongly about the idea that the organization took the initiative to write to 22 Latin American nations urging them to withhold support (Continued on page 25)



EVERY SO OFTEN A DREAM BECOMES REALITY—TAKING MUSICAL FORM AND INSPIRING A GENERATION—KITTYHAWK—SOARING HIGH ON INSPIRED COMPOSITION AND UNIQUE INSTRUMENTATION ON EMI AMERICA RECORDS SW-17029

White House Briefs IMIC

LOS ANGELES-Senior White House presidential advisors will give registrants of Billboard's 1980 International Music Industry Conference in Washington a hriefing on both U.S. and international economic and energy issues.

Adding to the summit meeting tone of the event, scheduled for the Capitol's Hyatt Regency April 23-26, will be Norman St. John-Stevas. M.P.. Minister for the Arts and leader of the English House of Commons who will be addressing registrants prior to an IMIC luncheon.

The U.S. government briefing takes place Thursday, April 24, in the old executive office building where the President normally holds press conferences.

Because of the limited space at that site, however, the briefing can only be (Continued on page 12)

CBS Bows 51 West Label

NEW YORK-51 West, a new label from CBS through its Columbia Special Products division, will be launched officially at next week's National Assn. of Recording Merchandisers convention with 45 LPs.

The line, in the works for a year, according to Al Shulman, vice president of the division, will be carried by a Special Products lineup of independent distributors to be named later and is distinguished from other Columbia Special Products lines by a policy that will see the release of newly recorded product along with repackaged oldies. (Continued on page 12)

COULD THIS BE PATTI LABELLE'S BIGGEST "RELEASE" YET? Patti's back with Allen Toussaint, her "Lady Marmalade" producer, and the reunion couldn't have been any hotter! Features the new single, "Release" 9-50852. PATTI LABELLE, Released JE 36381. Her new album, on Epic Records and Tapes. "Epic" is a trademark of CBS Inc. Copyrighted



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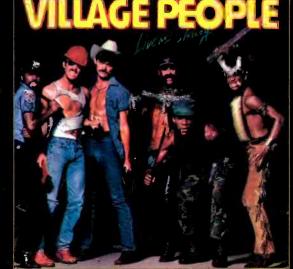
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Old EP Disk Roars Back In New Clothing

NEW YORK—In an attempt to get record buyers interested in music from new artists, record companies are dressing up an old idea—the EP in new clothes and coming up with new configurations with which to present about four songs on a disk.

present about four songs on a disk. CBS. is planning the "nu-disk" which will be a 10-inch record playing at 33 r.p.m., while the International Record Syndicate labels, distributed by A&M/RCA, is debuting the "mini album," a seven-inch, 33 r.p.m. disk with double pocket jacket and book-

let which will contain two songs on a

Both formats have been introduced previously by small new wave independents both in the U.S. and Britain, but the nu-disks and mini albums are the first time major manufacturers are getting involved in these formats to sell their own new wave product.

In both cases the initial releases will be by new wave artists.

The first International Record Syndicate mini album release is By ROMAN KOZAK

"Play" by the Humans on the City Records label. The disk, retailing at \$3.49, is shipping this week, with other releases expected in the future, says Bob Laul, national director of sales for the International Record Syndicate.

The CBS nu-disks will be on the Epic label, with the debut releases expected in May. Artists to be released include Propaganda, the Continentals and New Musik, as well as Cheap

Trick and the Clash. List price will be \$3.98, except for the Cheap Trick disk, which will list at \$4.98.

"Recently we found that radio is going on a whole bunch of new artists, but it was not translating into sales," says Bruce Harris director of East Coast a&r for Epic. "It was more than just being turntable hits. Our market research found that there was a hesitancy to buy LPs, even on major acts. The kid is hearing three cuts on the radio, and he may really love them, but he is not

thinking of making a purchase to buy the seven other tracks on an LP.

"So we decided we should have a product that would give them the cuts they wanted, thus giving them the most value for their money. Instead of asking the singles buyer to step up, we in effect are asking the LP buyer to step down."

As in the case of disco 12-inch singles, should a title catch on, Harris says CBS will then probably pull the nu-disk off the market in favor of an LP.

IFPI Will Now Admit Video Folk: \$150

LISBON—The board of the International Federation of Producers of Phonograms and Videograms in conference here has decided to charge an annual \$150 subscription to members joining from the videogram production and distribution industry.

And a separate membership category is to be established to cover the home video field.

Trevor Preacy of the Londonbased IFPI secretariat division said after the conference, "IFPI as a body is to extend its activities in the videogram field. At first we are to concentrate on negotiating standard contracts with copyright owners and others involved, plus give emphasis to representing the interests of videogram producers at international meetings."

He said the Federation had wide experience in combatting problems of piracy in the record and tape fields, as well as fighting private copying, and this would be vital background in helping videogram producers likely to face similar problems.

Decided in private at the meeting here was the record industry's basic position in upcoming negotiations March 26-27 in London with authors' societies in establishing a new standard BIEM contract due to take effect July 1, 1980.

effect July 1, 1980.

The BIEM contracts govern the use of musical works in sound recordings in countries where the mechanical royalty rate is not fixed by law

Additionally, IFPI is to set up a special technical committee to keep tabs of new technology, particularly developments in the sound and audio/visual fields.

(Continued on page 79)

Las vegas sur

Billboard photo by Las Vegas News Bureau

Store Promo: Anne Murray and manager Leonard Rambeau, left, view a new Pickwick rack merchandiser which ties entertainers' appearances to their disk availabilities. On the right is Pickwick's Eric Peterson.

Controversy Awaited Over Braddock 'Kute Klux Klan'

By ED HARRISON

"Teach 'em to say 'nigger,' teach 'em how to hate, You gotta start 'em early or it could be too late. Teach 'em how to knuckle-bump and show 'em how to bruise. Fill their minds with dynamite and then light the fuse." *

LOS ANGELES—Those are the opening lyrics to "Kute Klux Klan," a track on Bobby Braddock's new Elektra album "Love Bomb" which is almost certain to trigger a rash of controversy.

The track is actually an anti-Klux Klan song, yet because of the subtlety of the lyrics, the tune is wide open to misinterpretation.

A quick perusal of the lyrics and a casual listen to the record are sure to irk listeners. The offensive nature of the song softens only after more intense scrutiny.

Braddock says he wrote the song because of a resurgence of the Klan

in the South which "pissed him off." He feels certain the song will be understood but worries about people who only "half listen."

"If people completely understand the song and then get mad, I don't care about that. But I sometimes worry about people only half listening, the way you do when the car radio is on. The song has the word 'nigger' in it, but I don't want anybody to completely misconstrue

what I'm saying.

"When people write books or movies they write a character into it to get the point across. I guess it's harder with a song. This is my way of kicking the Klan in the ass," says Braddock.

Jimmy Bowen, Elektra's Nashville vice president, says the song was played for the regional r&b promo-(Continued on page 73)

'OPERATION SUPERSTARS'

Pickwick And Hotels In Vegas Tie Promo

By HANFORD SEARL

LAS VEGAS—Six major Strip hotels and the Pickwick rack service have joined forces to promote recording artists and their albums at local retail outlets. These include Sears. Montgomery Ward and Woolworth-Woolco. among

others. Entitled "Las Vegas Superstars," the project involves the Riviera, Aladdin, MGM Grand, Las Vegas Hilton. Sands and Sahara hotels where most top rock stars appear.

Says Eric Peterson, North Hollywood, Calif., Pickwick branch merchandising coordinator: "It's a simple and effective means of reaching both tourists and locals."

At the upcoming NARM confab. the program will feature hotel/retail tie-ins for Donna Summer (appearing at the MGM Grand), the Osmonds at the Las Vegas Hilton and Debby Boone at the Riviera.

According to Peterson, the concept utilizes existing record ricks that read "Las Vegas Superstars" with headings which state "appearing at" with individual hotel logos.

At a minimal expense Pickwick furnishes the logo sign and racks to the dealer.

Coordinated locally by Pickwick sales reps Joe Pierotti and Neal Canis, the first artist to take advantage of the program was Anne Murray, who recently debuted as a headliner at the Riviera.

The Capitol star was one of the first celebrities to cooperate during the initial project which started in January 1978. She appeared at a Sears in-store session which included photos and limited autograph signings.

Formulated by Peterson 18 months ago while a sales rep here with Pickwick, the program at that time involved only the Aladdin with its 7,500-seat Theatre for the Per-

(Continued on page 19)

First Markups On Performance Royalty Bill Due

By JEAN CALLAHAN

WASHINGTON—Congressman George Danielson (D-Calif.), author of HR997, the House of Representatives' version of the performance royalty bill, expects markup hearings on his bill this spring but finds it hard to predict more specifically.

cally.
"It's not far off but I can't tell you exactly when; a month to six weeks is the best guess I can make," he ventures.

Danielson says the House subcommittee is currently occupied with regulatory reform legislation, a top priority matter which must be concluded before Danielson can switch his attention to scheduling markups for HR997 which will take place, also under his chairmanship, in the House Subcommittee on Courts, Civil Liberties and the Administration of Justice.

As for the bill's chance for passage, Danielson says, "I can get it out of subcommittee and, I believe, out of the full judiciary committee. In the House itself, I'd say, the bill has a 50-50 chance. Radio station owners who are in business throughout the country in every congressional district are the most vigorous opponents."

(Continued on page 12)

Gospel Charts Will Run Twice Monthly

LOS ANGELES—Billboard is expanding its gospel chart coverage to a twice monthly schedule to cover all forms of the music.

The new program of listing best selling gospel LPs begins next week to coincide with the Dove Awards.

to coincide with the Dove Awards.

The next gospel chart will appear in the April 5 issue, the first issue of the month, and then the rotation will be on a regular first and third week basis every month.

The addition of a second gospel chart will provide sales data for all categories of gospel music, traditional and contemporary. Gospel editorial will accompany the research which is based on sales reports from retail stores and Christian book and record outlets.

LOS ANGELES—Irakere, Cuba's Grammy winning jazz fusion band, will have its second CBS LP released in either April or May.

The 11-piece group's new work is a studio project aimed more at the American crossover market with a couple of cuts geared for single release, notes Bruce Lundvall, CBS Records Division president, who signed Irakere two years ago.

Lundvall plans going to Cuba in April to present Irakere with its Grammy. When the Cuban band won the accolade at the 22d annual Grammy Awards, CBS wired the band of its achievement.

Irakere thus became the first Cu-

By ELIOT TIEC

Cuba's Irakere Group Attempts Crossover With New LP

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ELES—Irakere, Cuba's ning jazz fusion band, econd CBS LP released ban group to win a Grammy for the best Latin recording.

Several weeks ago a group of CBS

officials flew to Havana to get final approval on the LP, pick up the artwork and provide some technical assistance to the Cuban national record company Egram. Lundvall missed making that trip, but associate Bill Freston, engineer Eric Porterfield and producer Bert De Coteaux made the journey to Havana.

Porterfield, an expert on consoles, worked with the Egram people on solving some problems with their equipment.

equipment.

The improved equipment at the Egram studios has Lundvall optimistic anent individual members of Irakere working on solo LP projects. Pianist Chucho Valdes has already cut three tracks for his solo spinoff project. Lundvall also envisions additional LPs by Irakere itself, not-

ing: "We have an ongoing relationship with them."

The company will be watching sales of the second as yet untitled Irakere LP before offering any creative suggestions for the future. Which means the decision to remain pure jazz or go a bit commercial is riding on the performance of the upcoming LP.

The band's first LP and its work in the "Havana Jam" two two-record sets which came out last year, were primarily unfettered performances blending jazz, rock and Latin rhythms with some European classical influences.

(Continued on page 27)

By CARY DARLING

LOS ANGELES-Three jazz and one new wave album have been released by Motown with the label launching a marketing campaign to reach the widest demographics.

The jazz releases are Grover Washington Jr.'s "Skylarkin'," Dr. Strut's "Struttin'" and Flight's "Excursion Beyond." The new wave release is a self-titled debut by U.K.'s the Planets.

This marks Motown's first major jazz push since it stopped handling the CTI label in 1977. Notes sales vice president and general manager Mike Lushka: "We're grouping all three LPs together to approach the jazz audience but we're shipping to a variety of radio formats." Emphasis is being placed on jazz, r&b and AOR radio.

The campaign is centering on the five markets of New York. Boston. Philadelphia, San Francisco and Los Angeles. In these areas, radio, retail and college newspapers are targetted. On the retail end, Motown is using reproduction of the album covers as posters in its displays.

For the Planets, in-store promotion is also going to be vital. "Our main thrust is going to be retail," says Lushka. "Radio may go on it because of retail. I think more and more retail accounts are going to be breaking new product." Lushka

Touring is another part of the package. Dr. Strut has already done jazz club dates, though the band may do another round of rock-oriented clubs. No plans are firm for Planets or Flight tours.

Lee Young Sr., producer of the Dr. Strut and Flight albums, is to be in charge of creative content for future jazz releases

"With the Planets, we're running a cautious campaign," notes Frank Ostrowiecki, merchandising and advertising director. "We don't want to jump in the water all at once."

Radio campaigns are being launched in Philadelphia and Boston for the group, which was signed as a result of Don Ellis' recent Motown affiliation as creative vice president. A full marketing campaign will happen in each city once the success of radio is gauged.

"We're using Atlanta and San Francisco as test markets to see what (Continued on page 12)



RIAA DINNER-William Webster, left, the FBI's director, accepts the 12th annual Cultural Award given by the Recording Industry Assn. of America from Stan Gortikov, president of the industry group, at a dinner in Washington attended by 1,000 guests from Congress, the Administration, federal agencies, and members of the music industry.

CALLED CONSOLIDATION

TK's Distribution System Revamped

By RICHARD M. NUSSER

NEW YORK-TK Records has dropped several of its distributors in the East and Midwest in favor of consolidating its lines with fewer wholesalers who will cover a wider territory

The move comes in the wake of reports concerning TK's negotiations with other labels regarding distribution pacts, including Arista (Billboard March 1, 1980), and the label's efforts to provide itself with an infusion of cash after a year marked by heavy returns.

Piks Distributing Corp. of Cleveland now emerges as the key factor in the label's realignment, picking up distribution of TK lines in Ohio, Michigan, Western Pennsylvania and New York, and Northern Kentucky and West Virginia. Piks replaces Action in Buffalo; Supreme in Cincinnati; and Ami in Detroit. cities where it maintains sales offices but no warehouses.

TK also dropped Aquarius of Hartford, Conn., in favor of having Malverne, its New York agent, extend its distribution chores throughout New England and Eastern New

In addition, TK is letting San Francisco's Pacific Distributing cover the Northwest market as a replacement for Seattle's Sound Distributors, which had folded at the behest of its parent company, Gull Industries.

Label president Henry Stone also took the opportunity to couple the announcement of the distribution shifts with a statement concerning the label's "status and operation." Stone says he was responding, in part, to "countless stories, rumors, innuendoes and half-truths" that had been circulating in regard to TK's operation.

(Continued on page 73)

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Executive Turntable

Richard Rollefson is promoted to vice president of London Records in New York. He had been manager of the classical division and with the label seven years.... Marcy Doherty is now national promotion vice president for Island Records in Los Angeles. She was doing independent national promotion. . . . Also, at Island, Howard Frank moves up as national promotion director. He was in charge of West Coast promotion. . . . Heiner Stadler takes over as general manager, in addition to continuing as head of a&r, for the Tomato Music Co. in New York. Also, in Los Angeles, Bruce Bomberg is upped to national sales manager. He was in charge of West Coast regional sales. . . . Brad Engel has departed Angel Records in Los Angeles as merchandising head. His re-









sponsibilities have been taken over by Randall Davis in Capitol's merchandising and advertising department. Engel had been with Capitol's classical wing for more than 10 years. Chuck Beeson is upped to graphics director at A&M Records in Los Angeles. He had been designer/art director. In addition, Arla Dietz-Baim is upped to advertising manager for print and audio for A&M. She had been advertising traffic manager. . . . Robin Wren is new national album promotion director for RSO Records in Los Angeles. Most recently, Wren was in independent promotion at Pacific Blue Promotion. . . . Ken Ayoub is promoted from sales and marketing vice president at Aralos International Records in Los Angeles to president. Ed Douglas, former creative services director, moves up to the label's vice presidency. . . . Michael Johnson is now Chicago branch black music promotion manager for WEA. He had been in promotion.

... Dave Greenwald has left Polydor Records in Los Angeles as Western regional promotion manager. . . . Bill Singer has exited his post as East Coast regional sales manager for London Records. . . . Cynthia Lane joins Tomato Music in New York as promotion, press and publicity national director. She









had been presidential assistant also handling secondary radio promotion for CTI Records. Also at Tomato, Laura Giambrone, production assistant, is now production director. . . . Garry Sherman joins the publicity staff at RSO Records in Los Angeles. He had worked in the dance music department. . . . Michael Kellman moves into the newly created post of marketing director for Telarc Digital Records in Cleveland. He was in product management slots at RCA Red Seal and Columbia Masterworks.

Marketing

Tony Orr becomes national classical sales manager for PolyGram Distribution in New York. He had been national sales manager. ... Jeff Brody and Frank Peters join PolyGram Distribution as New York and Cleveland branch managers, respectively. Brody was Northeast regional marketing manager and Peters was Southern regional marketing manager. . . . Bernie Grossman moves to marketing vice president for Gorov & Kaplan in Los Angeles. He was national accounts director at A&M.

Publishing

Edward P. Murphy is now president of G. Schirmer, Inc. in New York. Murphy held the post of vice president and general manager since 1972. . . . Jan Ruffle is now administration director for the publishing companies administered by Sanford Ross Management in New York. The companies include Cameo's Better Days Music and Better Nights Music, Eric Gale's Gale Pyramind Music, Hugh McCracken's John St. Music, and Miriam Makeba's Makeba Music Corp. Ruffle has worked in various capacities for Sanford Ross. . Joanne Boris is upped to publishing director at the Entertainment Co. in New York. Boris was publishing administrator since 1978. Also, Larry Osterman is hiked to professional manager. Osterman was production coordinator and assistant director of a&r. Most recently, he completed production of the Max Demian Band's second LP for the Entertainment Co. and RCA Records. . . . Donna Young becomes West Coast professional manager for Interworld Music Group. Young has been with Interworld three years.

Related Fields

Francis A. Datello becomes president of the CBS Specialty Stores Division in the San Francisco area which operates the Pacific Stereo chain. Datello was executive vice president of the specialty stores division. . . . Gary Schwartz joins the Steve Weil Sales Co. Inc., a New York-based tape sales firm, as vice president. Schwartz was consumer sales director for Columbia Magnetics and more recently marketing director for Le-Bo Products. ... Frank Horowitz is now music retailer director for Delilah Communications, Ltd. in New York. The firm publishes illustrated books on recording artists. Horowitz had been marketing director for Trouser Press magazine.... Tony Hartin joins Sony Industries Audio Division as sales training manager in New York. He had been national training manager for Technics. . . . Roy Goldschmidt shifts to Akai in Compton, Calif., as Eastern regional sales manager. He was sales training manager and product manager for BSR America Ltd.

BREAKS 'TAPESTRY' MARK

Pink Floyd On LP Chart 303 Weeks

LOS ANGELES-Pink Floyd's "Dark Side Of The Moon" this week surpasses Carole King's "Tapestry" as the rock or contemporary album with the longest run on the Billboard

King's Grammy-winning album rode the chart for 302 consecutive weeks from April 1971 to January 1977; the Pink Floyd LP first hit the chart in March 1973 and has now been listed for 303 weeks.

This puts the group's Harvest/ Capitol album in fourth place in alltime album chart longevity, behind Johnny Mathis' "Greatest Hits' (490 weeks) and the original cast albums to "My Fair Lady" (480 weeks) and "South Pacific" (401 weeks). Those three '50s releases are all on Co-

Pink Floyd is also red-hot with its Columbia album "The Wall" now in its 10th consecutive week at No. 1the longest any LP has stayed on top since RSO's "Grease" soundtrack a dozen weeks at the summit in

The 10 weeks on top puts it in a tie with Simon & Garfunkel's 1970 smash "Bridge Over Troubled Water" as the CBS album with the longest run at No. 1 since Billboard merged its mono and stereo LP charts in 1963.

As if all that weren't enough, the group's "Another Brick In The Wall" single moves up to No. 1 on the Hot 100, making Pink Floyd the first act in the '80s to top both singles and albums charts concurrently.

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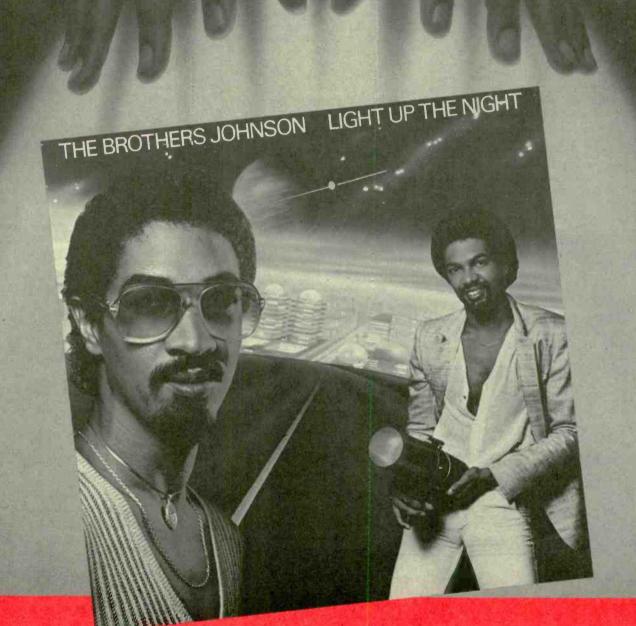
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The Brothers Johnson...Lightin' Up The Night And Stompin' All Over The Land...



THE BROTHERS JOHNSON album, LIGHT UP THE NIGHT is lightin' up radio stations and record stores all across the nation.

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See and hear The Brothers Johnson on their U.S. Tour, "Light Up The World."

THE BROTHERS JOHNSON...LIGHTIN' UP EVERYONE'S NIGHT ON A&M RECORDS & TAPES.



Notes Major 5-Month Profit

months ended Dec. 31, 1979, the troubled Cal Stereo stores here reported gross revenues of \$2,421,512.87 with profits of \$272,109.43 to a trustee of the local Federal bankruptcy court.

Monthly statements for the last three months filed showed gross revenue and expenses as follows:

 Revenues
 Expenses

 \$1,008,599,35
 \$1,008,408,28

 \$ 854,703,46
 \$1,016,586,47

 \$1,123,598,98
 \$81,077,11
 Oct. 31 Nov. 30 Dec. 31

could escape its present posture in the continuing Chapter XI bank-



Supplying the graphic needs of the record industry since 1952

Dancer's Jaguar Mask from Guerrero, Mexico used in the

procession of San Francisco

In a letter to Judge James E. Moriarity, dated Feb. 28, 1980, Ed Shapiro, founder and chief operating officer of the stereo hardware retailer, expresses hope the firm

ruptcy action, for which it volunteered, and show itself strong enough to continue on its own.

In the letter, Shapiro basically outlines to the court what occurred from Feb. 28, 1978, through July 31, 1979, a critical period for the then 21 store chain.

The chain racked up \$42 million in stereo hardware sales during the 16-month period, Shapiro states. At the time, Cal Stereo orchestrated a

Vallon Lawsuit Seeks \$10 Mil

LOS ANGELES-Larry Vallon is suing concert promoter Jim Rissmiller, Alan I. Rothenberg, Wolf & Rissmiller Concerts, Manatt Phelps, Rothenberg & Tunney here in Superior Court. He seeks \$10 million in punitive damages.

The plaintiff claims he was duped

by the defendants into signing a May 1975 contract wherein he agreed to a \$1.500 monthly salary and his purchase of 100 shares of the firm's stock at \$1 each.

Vallon contends the law firm defendants were guilty of conflict of interest in not advising him to seek outside independent counsel at the

A provision of the binder requires Vallon to sell back his shares to the defendants for the same price he paid for them if and when he is either terminated or leaves of his own

\$30 million long range plunge into private label hardware. In order to make such an expansion operable, Shapiro outlined a program, wherein the chain was committed to a (3 million non-refundable advance to manufacturers involved, of which 10% could be credited sporadically as the plan progressed. In the 16 months, the firm laid out \$1 million against the advance.

The chain expanded from 8 stores in 1977 to 21 stores in 1979, Shapiro states, funded out of daily operations. Advertising expenditures, listed as \$6,285,900, exceeded 10%, the norm, because it was felt that by providing more stores, the overall ad budget would show reduced ad expenditures per store.

The actual 15% spent for advertising impacted heavily on the stores success fiscally, running \$2.5 million more than it should have, Shapiro

Shapiro in his letter outlines the following specific overhead during the period: \$22,346,500 for merchandise; \$5.837,100 for salaries; \$2,038,000, sales taxes; \$2,621,000, loan payments; \$510,000, property and equipment; \$839,000 consulting and professional fees; \$834,000 rents; \$477,000, insurance; \$500,000, certificate of deposit; \$60,000, stock repurchase; \$424,600, telephone and utilities; \$189,600, repair and maintenance; \$257,000, travel and entertainment; \$209,000. office supplies and expenses; \$276,000, interest and finance charges; and \$859,800, miscel-



FLACK DAY—Washington Mayor Marion Berry greets Atlantic artist Roberta Flack in his office after declaring Feb. 11 "Roberta Flack Day" in that city.

Record Merch Still Auctioning Inventory

associate of court-appointed trustee Irving Sulmeyer, estimates the inventory of Record Merchandising will bring between \$260,000 and \$300,000 at auction.

The pioneer independent label distribution firm is in the throes of liquidation ordered by the trustee after that was recommended by the creditors committee last month.

The auction, Feb. 28, of Motown and TK record and tape inventory produced \$78,515 from successful bids, all from Show Industries, parent company of City 1-Stop, operated by Sam Billis here. Included in the lot were 26,309 Motown albums along with 27,000 singles. The TK inventory included 15,066 LPs. 160,000 45s and 7,000 12-inch disco

A Dec. 25, 1979 balance sheet pro-

vided to the clerk by the debtors showed cash of \$80,652, accounts receivable net of \$744,114, an allowfor uncollectables of \$2,452,280. advances to vendors \$62,946, an inventory valued at \$1,167,576 and miscellaneous assets of \$32,179 for a total of \$3,811,862.

The court record showed that between Nov. 16 and Dec. 25, 1979, Record Merchandising lost \$82,818.

Sulmeyer has appointed Norm Goodwin, one-time label sales executive and most recently an industry consultant, to sell the remaining inventory of 45,000 LPs, 400,000 singles and 150,000 tapes. Goodwin is to receive 41/2% commission on sales up to \$260,000 and 3% above that amount. He is guaranteed a minimum of \$100 per diem for a 60-day period against the comission plus a \$500 expense maximum.

Courtesy of the Southwest Museum. Los Angeles.



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Rothstein, Once a Peaches Exec, Files a \$7 Mil Suit

LOS ANGELES-Former Peaches Records & Tape retail chain president Robert Rothstein is suing Tom Heiman and Steve Nehaman, Nehi Record Distributing and Peaches Records & Tapes seeking more than \$7 million in cumulative damages in Superior Court here.

Rothstein alleges he was hoodwinked by the defendants in August 1974 into turning over his 50% share of the stock in Peaches in return for 5.28% of the shares in Nehi. At that time, Heiman allegedly owned 393 shares or 92.9% and Moe Arbeital owned 30 shares.

Rothstein charges that Heiman and Nehaman misrepresented to him the comparative values of Nehi and Peaches shares. They put a book value of \$900,000 on the Nehi shares and \$100,000 on the Peaches shares.

Rothstein claims he conceived the original idea for the Peaches nationwide chain. In 1974 and 1975, Heiman assured Rothstein that the plaintiff would remain president and chief operating officer of the Peaches chain for as long as he desired, the suit claims.

Rothstein alleges that in April 1976, less than two months after he received his 25 shares of Nehi stock, Heiman and Nehaman told him they didn't want him to continue as president. They agreed to pay Rothstein a sum equal to his salary and expense allowance monthly for five

The pleading states that the salary

and expense monthly payments

ceased after July 1976. The plaintiff contends the unaudited financial statement provided him when the shares' exchange was negotiated failed to show heavy tax drains on Nehi.

Chicagoan Alleges 'Deep' Is His Song

NEW YORK-A Chicago man claims the Bee Gees' 1978 hit, "How Deep Is Your Love?" was taken from a song he wrote and copyrighted in 1975.

Ronald H. Selle, in a suit filed in Federal court here, says the hit was "copied largely" from his tune, "Let It End," a claim he bases on a comparison of lead sheets that have been submitted to the U.S. Copyright Of-

Selle also names RSO Records, Stigwood Music, Uni-Chappell Music and Warner Bros. Music as defendants in the suit.

For The Record

LOS ANGELES-Rich G. Leonetti and George Rossi remain at WEA as marketing vice president and sales/promotion administration vice president, respectively. They are not shifting to Elecktra/Asylum. Leonetti was sales vice president and Rossi was WEA's Los Angeles branch manager.

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Upbeat Music Picture Painted For Analysts By CBS-WCI Execs

'Hotter Than Ever Before'—Yetnikoff

By PAUL GREIN

LOS ANGELES-Walter Yetnikoff, CBS Records Group president, predicted that marketing costs will show little or no increase in 1980, manufacturing and royalty costs will increase in line with sales, and talent costs will be down significantly from 1979 levels, while addressing a group of security analysts at CBS Television City Wednesday (12).

The net effect is a mood of "cautious optimism" at CBS. "We learned some lessons in 1979," Yetnikoff noted. "We've undertaken cost management programs; we were the first company in the industry to announce a new policy intended to limit returns; and we reduced the list price on a number of older catalog items by major artists to \$5.98."

Yetnikoff added that the big hits and new acts are doing well. "Radio seems to offer a greater receptivity to new artists," he said. "And customers still have a definite interest in 'must-have' records, though to a certain extent the list of 'must-have' records has diminished.

"It's the middle-level artists where sales have dropped off substantially. It's the records where a couple of years ago we would have shipped 300,000 to 400,000 units."

On another matter, Yetnikoff noted: "Probably some of the counterfeiting which took place last year-as well as home piracy-had a substantial effect on business. Maybe 1979 wasn't quite as bad as we thought it was

The CBS chief added that manufacturing business downturns affected the company's bottom line last year. "We have a large business in manufacturing for thirdparty labels," he said, "so the falloff last year impacted on us more than other companies

"Our labels are so hot at the moment that factory costs (Continued on page 73)

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'Returns Are Down By 45%'—Horowitz

By JIM McCULLAUGH

LOS ANGELES-WCI executives painted an upbeat picture of the record industry before a group of security analysts here Monday (10) at the Beverly Hills Hotel.

Among executives in attendance were David Horowitz, a member of WCI's three man office of the president; Henry Droz, WEA Corp. president: Nesuhi Ertegun, WEA International chief; and Stan Cornyn, Warner Bros. Records executive vice president.

According to Horowitz, record industry sales were softer in 1979 than the previous year but not by a great deal. WCI estimates that industry unit sales were off 6%-10% as units prices went up 6%

Horowitz acknowledged that first quarter sales and profits for WEA Corp. were down but predicted that 1980 overall sales should be very strong as second and third quarter releases from the company would include many top selling artists.

Horowitz also indicated that he felt the major problem that faced the 1979 record industry was profitability and the striving by many firms for volume. But the banner 1978 year allowed unsound business practices such as overspending to go unnoticed by many companies until

WCl, Horowitz further indicated, outperformed the 1979 record industry but earnings were down 12%

One bright spot both Horowitz and Droz pointed out was that returns for the first quarter of this year were down 45% from the year before, with Droz predicting that product returns would not be a major industry prob-

Contributing to a better returns situation. Droz indicated, were more meaningful and realistic returns policies. Video has also become a key factor in an upbeat WEA picture, Droz footnoted, as

<u>₩</u>

WEA has begun to distribute videocassettes.

According to Ertegun, new wave music will continue to play an ever increasing role in the music of the 1980s. He also indicated that the word disco was in disfavor but not the music. Disco, he pointed out would have to be promoted differ-

WEA also intends to open branches in Mexico, Ireland, Taiwan. Zambia, Zimbabwe and Kenya. Piracy, counterfeiting and home taping continue to be the biggest international problems the global industry faces. Ertegun noted.

According to Cornyn, WCI is contemplating a cash award to anyone developing a device or method of preventing off-the-air taping.
Finally, Horowitz commented on

customer buying habits based on an updating of a 1977 consumer market survey.

Among new insights are: even though list prices for records have gone up, the public still perceives the value in buying recorded music; the percentage of consumers buying records and tapes has remained constant, meaning that more people are buying since the population of the U.S. has swollen: and buying patterns have remained relatively con-

Diplomatic decisions, Are ultimately that tough. The kidnapping case, Attacks the global norm, Taylor upheld the law, In cold warrior form, Wayne Mannion 1494 Weyburn St. Ottawa, Canada a ≈ KIG OY3 a a ≈

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Foreign Sales Rise For RCA

NEW YORK-RCA Records foreign sales increased 13% in 1979 to a new high, but profit declined "slightly," according to the parent company's 1979 annual report.

The report further states that results in Italy, Mexico, Spain and Argentina were "particularly strong." but profit declined despite increased sales in Germany and France.

Brazil, the report continues, experienced a rise in profit on "slightly higher" sales. Brazil is termed the label's "largest and most profitable" foreign record subsidiary

Market Quotations

198		As of closin	P-E	(Sales	Hint	1 0	Close	Cha			
High	Low	NAME	P-E	100s)	High	LOW	Close	Change			
11/2	3/4	Altec Corp.	17	35	1 1/8	1	1	Unc	h.		
47%	291/2	ABC	5	161	301/2	293/4	29%	_	1/		
41 1/8	291/2	American Can	5	106	30	291/2	291/2	- %			
28¾	14	Ampex	12	227	251/4	241/2	243/4	+ 3/8			
5	1 1/8	Automatic Radio	_	22	31/8	3¾	3¾	+	1		
56%	441/8	CBS	6	208	46%	453/4	45%	_	1/		
371/4	181/6	Columbia Pictures	8	117	30%	30%	301/6	_	1/		
131/4	43/4	Craig Corp.	16	8	43/4	43/4	43/4	_	1/		
481/6	33	Disney, Walt	12	310	43%	43	43%	+	3		
31/4	1 1/8	EMI	_	43	31/8	3	3	_	1		
181/2	81/4	Filmways, Inc.	8	398	10	9%	10	+	1,		
221/8	13%	Gulf + Western	4	2010	18%	181/2	181/2	_	1		
17	10	Handleman	6	35	101/4	10	101/8	_	1/		
371/4	253/4	Harrah's	16	_	_	_	371/4	Unch.			
9	31/2	K-tel	6	6	6%	61/2	61/2	_	1/		
31/8	1 1/2	Lafayette Radio	_	_	_	_	1 1/2	Unch.			
371/4	253/4	Matsushita Electronics	8	11	263/4	26%	26¾	Unch.			
573/4	371/8	MCA	9	157	52%	51	51	- 13/4			
39	131/4	Memorex	4	241	14	13%	13%	— ¾			
66	46%	3M	9	577	48	47%	47%	Unch.			
63%	36	Motorola	11	324	571/2	55%	55%	- 1			
63 %	36	North American Philips	4	64	26	25%	26	Unch.			
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281/4	211/8	RCA	6	250	221/2	221/4	22%	Unch.			
103/4	5	Sony	18	322	6%	61/4	61/4	Unc	h.		
33%	15	Storer Broadcasting	9	127	273/4	26%	26%	_	5/1		
8 1/8	31/8	Superscope	_	17	4 %	4 1/8	41/8	_	1/1		
351/4	181/4	Taft Broadcasting	8	118	151/4	15	15	- 1/8			
20%	14%	Transamerica	4	188	151/4	15	15	_	1/		
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Billboard SALES BAROMETER

SINGLES LPs DOWN STABLE DOWN STABLE 51% 16% 33% 45% 15% 40% PREVIOUS WEEK **PREVIOUS** 35% 14% 51% 39% 17% 44%

CASSETTES DOWN STABLE 55% 13% 32%

PRERECORDED

57%

BLANK

LAST WEEK

PREVIOUS

Abkco Data Packaging

DOWN STABLE LAST WEEK 21% 47% 32% **PREVIOUS** 5% 38% 15% 45% 40%

PRERECORDED

8-TRACKS

TAPE DOWN STABLE 6% 30% 64% PREVIOUS

7% 49%

44%

COMPARED TO LAST YEAR DOWN STABLE

40% 18% 42%

BUSINESS OVERALL

PREVIOUS 47% 23% 30%

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



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Rickie Lee Jones



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Best Pop Vocal Performance By A Duo, Group or Chorus "Minute By Minute"



Best Pop Instrumental Performance "Rise"



Best Rock Vocal Performance, Male "Gotta Serve Somebody" Bob Dylan



Best Rock Vocal Performance, Female "Hot Stuff"



Best Rock Vocal Performance By A Duo or Group "Heartache Tonight"



Best Rock Instrumental Performance
"Rockestra Theme"



Best R & B Vocal Performance By A Duo, Group or Chorus "After The Love Has Gone"



Best R & B Instrumental Performance "Boogie Wonderland" Earth, Wind & Fire



"After The Love Has Gone Bill Champlin, Songwriter



Best Disco Recording
"I Will Survive"
Dino Fekaris, Freddie Perren, Producer



Best Country Vocal Performance, Male
"The Gambler"
Kenny Rogers



Best Country Song
"You Decorated My Life"
Bob Morrison & Debbie Hupp, Songwriters



Best Soul Gospel Performance, Contemporary "I'll Be Thinking Of You"



Best Recording For Children
"The Muppet Movie"
Paul Williams, Producer



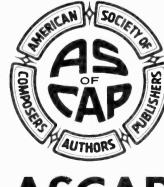
Best Cast Show Album "Sweeney Todd" Stephen Sondheim, Composer/Lyricist



Best Jazz Vocal Performance "Fine and Mellow" Ella Fitzgerald



Best Jazz Instrumental Performance, Group "Duet" Chick Corea



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Best Arrangement Accompanying Vocalist
"What A Fool Believes"
Michael McDonald, Arranger



Best Jazz Instrumental Performance, Big Band "At Fargo, 1940, Live" Duke Ellington

ASCAP congratulates its Grammy winners

Beggar's Banquet Rises Fast In U.S.

LOS ANGELES—Spearheaded by the success of British newcomer Gary Numan, the small Beggars Banquet label is becoming a force beyond its native England. Distributed here by WEA, the label possibly may open a U.S. office and is beginning to sign U.S. acts.

"A minority market is a profitable market for us," says Martin Mills, joint managing director of the label with Nick Austin. "We're a bit odd."

Beggars Banquet, and its new British singles only 4 A.D. label, dedicates itself to off-center music. However, Numan has been on target for both the English and American

Sues For Graphics

LOS ANGELES—Album Graphics has instituted suit in Superior Court here seeking payment of \$118.477.08 allegedly due it from C.M. Record Corp., the Big Idea Inc., Butterfly Records and A.J. Cervantes.

audiences. His "Replicas" and "Pleasure Principle" LPs have topped the British charts and the latter is moving healthily up the Billboard U.S. chart (42 with a star).

Numan has attracted attention here because his initial U.S. 15-date tour has included small halls as opposed to clubs. "Gary's stage act is such that he can't do smaller halls," explains Martin. Most of the shows have been sellouts.

His tour has been aided by an appearance on NBC-TV's "Saturday Night Live" and phone interviews in the cities he was booked to play.

Future U.S. releases include British acts the Doll. Merton Parkas in April and U.S. band Chrome in May. So far, Mills is not impressed with many U.S. acts. "But we'll sign them if we like them," he adds. Another British act, the Car Pets, may see U.S. release and Numan's next Atco effort, "Telekon," is set for October release. A videodisk may be released simultaneously.

Sam Label On Its Own; No CBS Renewal

By RICHARD M. NUSSER

NEW YORK—Sam Records production and distribution deal with CBS Records has been terminated and the local-based independent label is on its own with several new acts and a new string of distributors.

While both Gary's Gang and John Davis' Monster Orchestra remain on the roster, Sam adds the Newsboys, a U.K. rock outfit, and Undefeated Movement, a New Jersey-based r&b octet.

Initial releases on both groups will consist of 45 r.p.m. singles and 33½ r.p.m. EPs, the latter designed for promotional impetus and limited commercial distribution.

"The EPs come off the market when an LP comes out." adds Daniel Glass, label's vice president of marketing and promotion.

The Newsboys, signed at MIDEM, will be produced by Ian Curnow and Phil Harding. Undefeated Movement is being produced here by Paul Kyser.

Sam Records is owned by Sam Weiss, the label's president, who also heads Win Records, a large one-stop and exporter based in Long Island City where Sam Records is also headquartered.

While Sam Records clicked with two disco hits while involved with CBS. Glass emphasizes that the label is devoting itself to rock, pop and r&b as well as "anything that's danceable."

"We want to produce good pop records," says Glass, "but we're always concerned about the dance floor."

Glass says the contacts the label developed with discos throughout the country will continue to aid in the promotion of music geared to that market, including the new rock discos.

"We'll continue to support all credible record pools, rock and disco," he adds.

Glass sees the EP format as "a good marketing tool. It provides good initial exposure if you know how to monitor it and we've proven we know how to do that."

Sam Records has already received financial support from several distributors anxious to gain the line.

"It's been encouraging." Glass adds. "We've had several distributors in different markets bidding for us. We see a strong future for indie distributors."

Burns Success Fuels Musiverse Activities By GERRY WOOD

NASHVILLE—With George Burns now safely established as a country, pop and adult contemporary recording artist, Charlie Fach, head of Musiverse, has his sights set on future goals.

The projects for the new Nashville-based production company include a return of Burns for more studio work and development of the black music scene here.

Musiverse is owned by PolyGram. an entity that Fach is familiar with because of his 20 years under that corporate umbrella, including a stint as vice president of a&r for Phonogram/Mercury.

Fach moved to Nashville last year, setting up Musiverse and launching his initial projects. The first to pay off was his off-the-wall idea to have George Burns come to Nashville to record the Sonny

(Continued on page 63)



HOT NIGHT—Sal Licata, Chrysalis senior vice president, left, accepts a platinum award from Bob Rowe of Capitol of Canada for sales in excess of 100,000 of Pat Benatar's debut LP, "In The Heat Of The Night."

GRP Going All-Digital With Its Jazz

NEW YORK-GRP Records, the Arista-distributed custom jazz label, will use only the digital mode in recording future releases, making it the first such label to do so.

Founded a year ago by composer Dave Grusin and producer Larry Rosen, the GRP label has scored with several popular fusion acts. most notably Angela Bofill. Tom Browne, and Dave Valentin.

All future GRP releases will use the digital mode either in recording live directly on two-tracks or by mixing in the digital format.

The label currently uses the Soundstream digital system. A new Grusin LP has just been recorded live on the two-track digital format,

and special computers were used to edit the live tracks. These computers are also being used to sequence all current GRP recordings in progress.

The label's first digital release, however, will be singer/composer/instrumentalist Scott Jarrett's "Without Rhyme Or Reason."

"It's easy to foresee home digital players in the near future," says Rosen. "At that point, other labels will be remixing or adapting existing records while almost the entire GRP catalog will consist of digital masters."

Rosen believes the music the label records appeals to the same consumer who appreciates quality audio systems.

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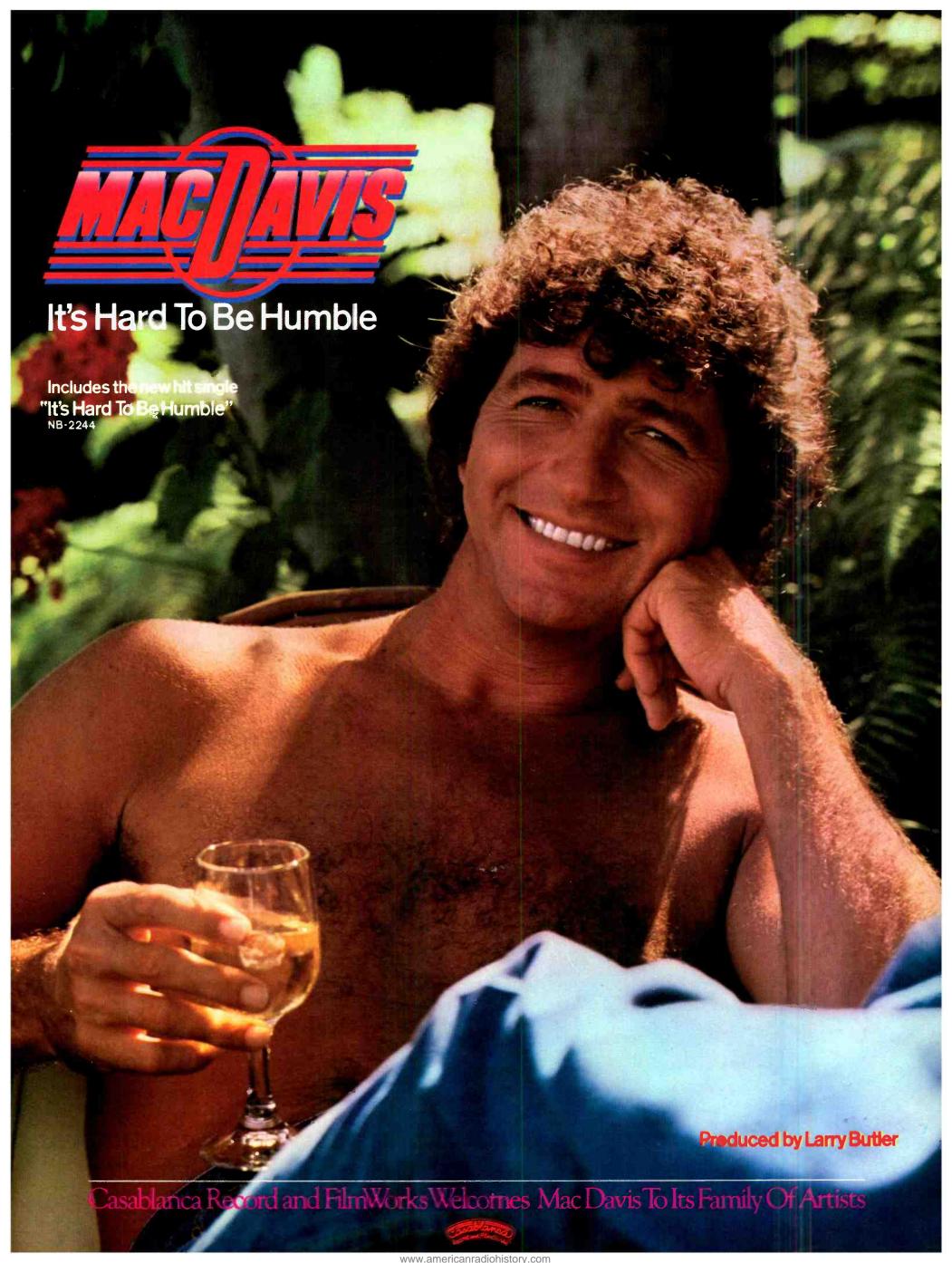
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General News

Videotape Lawsuit

• Continued from page 1

The complaint charges Video Shack, Inc., a New York videotape dealer, with selling videotapes containing unauthorized material manufactured by Video Communications. Inc., Video Tape Network and Media Home Entertainment. In addition, a number of "John Does" are listed as defendants.

Video Communications is alleged to have failed to obtain proper licensing from Northern Songs for its videotapes of "Welcome To Pepperland," "The Beatles Show, Parts 1 And 2" and "The Beatles At Shea

Video Tape Network is similarly charged with its releases of "History Of The Beatles," and "Rock Garden." while Media Home Entertainment's alleged infringements involve "The Beatles Live In Tokyo." "Beatles Live At Shea Stadium." "Magical Mystery Tour" and "Around The Beatles."

The complaint further charges that the defendants operate in "der-

rogation" of Northern licensing agreements with third parties-none of whom are the defendants-which constitute unfair competition and unfair trade practices against the plaintiff to its "substantial and irreparable harm." The licensing agreements, the complaint declares, involve various licensees for dramatic-musical rights, film rights and sound recording rights to many of the compositions used by the defendants in the videotapes

Northern is seeking punitive damages from each defendant of \$1 million in addition to copyright infringement damages of not less than

\$250 per infringement.

The defendants also are called upon to place on notice all retail outlets selling the videotapes to return them to the defendants, the defendants be required to turn over during the pendency of this action all copies of the tapes in their possession or un-der their control, and to turn over for destruction all allegedly infringing tapes, plates, molds, masters, negatives and other matter.

Drew's Real World Label Nears

LOS ANGELES-Former RKO Radio chain programming chief Paul Drew kicks off his new Real World label in April with releases featuring two aspiring artists. Margo Michaels and Sterling Harris.

Drew engaged the production team of Holland-Dozier-Holland to create the first disks on Real World. which until this month had been tentatively called Zephyr. Atlantic Records is distributing.

On another matter. Drew says he has sold his interests in the Japanese singing-dancing duo. Pink Lady, comprised of Mie and Kei, whose new musical show debuted Friday (14) over NBC-TV.

"I'm now in a position." Drew notes, "in which I must devote full time and intense concentration into introducing my new Real World la-bel operation." He has invested two years in getting it started.

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CBS Bows New Label

• Continued from page 1

No releases in the initial roundup are culled from the CBS vaults. Also, the line carries no suggested list

"The kind of catalog we're building will fill a present void in independent distributor inventory and we have no intention to sell direct to retail or rack accounts." Shulman declares. The label's catalog will consist mainly of country, MOR, jazz, inspirational, children's and some rock material.

Among the artists represented in the 45 debut packages, also available in cassette and 8-track configurations, are Neil Sedaka. Ronnie Milsap, Sam Cooke, Dionne Warwick, Gladys Knight, the Rev. James Cleveland, Captain Kangaroo and Gene Krupa.

In addition, between 12 and 15 additional releases are planned for the rest of 1980, most of which will be newly recorded material. Shul-

He adds that the re-release material comes from "six or seven" label sources, but is not prepared to reveal the actual companies involved. Nor would be elaborate on sources for newly recorded product.

Columbia Special Products' other lines include Encore Records, which as the name implies is a series of pop and jazz reissues; Commodore, a distribution pact for Milt Gabler's jazz masters, and a Collector's Series line of theatre and personality al-bums culled mostly from the CBS catalog. Special Products also made its first outside deal last year with MCA for six old original cast albunis

These albums list for either \$7.98 or \$8.98 and wholesale for about 50% off list. Shulman would not reveal 51 West's price to its eight independent distributors.

With newly recorded material in the offing, is there a singles release program in the works? "It can hap-Shulman answers.

The tag 51 West is derived from a portion of the address of CBS. Inc.'s corporate headquarters here at 51 W. 52nd St., which is also the home of the CBS Records Division and CBS Records Group.

IRV LICHTMAN

COLUMBIA IN ENTRIES LEAD

LOS ANGELES-Columbia has a win, place and show monopoly on this week's pop album chart, accounting for all three of the week's top new entries. Billy Joel's "Glass Houses" bows at 11. Elvis Costello's "Get Happy" opens at 35 and Jour-

ney's "Departure" debuts at 38.

Joel's "The Stranger" rode the top 10 from January to September 1978; his followup "52nd Street" (a recent Grammy winner for album of the year) was in the top 10 from November 1978 to April 1979. Costello's previous LP "Armed Forces" also made the top 10. in March 1979.

Single By Jergens

LOS ANGELES-Aralos International Records is releasing Alisabeth Jergens' "Supernatural Woman" backed with "Hungry For Your Love" single with all proceeds going to the aid of underprivileged children around the world.

Jergens, an heiress to the Jergens Lotion Corp., is making her recording debut.

www.americanradiohistory.com

White House Briefs

• Continued from page I

made available to 200 registrants on a first come, first serve basis.

This year's event, because of governmental involvement, is now seen as the most important IMIC todate and should provide fertile ground for industry leaders to discuss the challenges of all aspects of the entertainment business during the 1980s.

Herb Schlosser, former NBC president and now head of RCA's SelectaVision videodisk operation, will also address registrants on emerging video technologies that will impact on the record business.

IMIC keynoters will be John Backe, president and chief executive officer, CBS, Inc., and Coen Solleveld, president of the PolyGram

Among agenda topics are: reach-

ing for future markets, the global threat of piracy, the international impact of country music, the music of the 1980s, parallel imports and home taping, among others.

On the entertainment side, country singer Barbara Mandrell is slated to perform opening night.

IMIC's agenda and seminar participants are still being prepared with more details to be published.

Registration information is available from Billboard's U.S. and European offices: Diane Kirkland/ Nancy Falk at 9000 Sunset Blvd.. Los Ángeles, Calif. 90069 (213-273-7040) and Helen Boyd at 7 Carnaby St., London W. 1 (01-439-9411).

Conference fee is \$550 with a special spouse rate of \$225. This does not include fares and accommodation.

FOR MAY RELEASE

Mobile Fidelity Into Jazz And Classical

CHICAGO - Mobile Fidelity Sound Labs has begun extending its reach into new repertoire areas. The diversification brings to the audiophile label new jazz and classical series, slated for introduction in

First classical releases, under EMI license, include Tchaikovsky's "1812 Overture" and "Romeo And Juliet." and Orff's "Carmina Burana," both conducted by Andre Previn.

Jazz releases are Don Sebesky's "Three Works For Jazz Soloists And Orchestra," and "Le Jazz Grand," Michel Legrande, both from Gryphon. and A&M Horizon's "Light On Light," by Seawind.

Another new development at Mobile Fidelity is the appointment of Herb Belkin, former ABC Records and Motown executive, as president. And the L.A.-based label's pop/rock product flow is being increased in volume.

Mobile Fidelity was the first label to popularize the half-speed mastering technique in processing of licensed material for audiophile release. It's expected that company founder Brad Miller will concentrate on ongoing technical work following the executive restructuring. taking a reduced part in day to day label affairs. Miller is named company chairman with Belkin's appointment.

The company's \$15.98 list import pressings, among the leading sellers in the audiophile disk field, are marketed primarily through hi fi stores. Miller and partner Gary Giorgi first began licensing hit product for hi fi market exploitation in 1978.

Jazz and classical titles will be issued two or three times annually, according to Belkin, who says the company feels an obligation to give representation to these forms. However, levels of expectation of sales success are somewhat lower, he notes.

Release of pop/rock titles is more frequent. March will bring Styx' "Grand Illusion." Neil Diamond's "Hot August Night." Earl Klugh's "Fingerpainting" and "All Around My Hat," by Steeleye Spann, This will be the single biggest release from the company

Despite the broadening musical emphasis, Belkin does not plan to tamper with the hi fi-directed mar-keting plan. "We're not interested in making hi fi shops into record stores

or in being a total record company with a big catalog," he relates.

The label places a production ceiling of 200,000 copies on each title and there is limitation of catalog size through a policy of regular dele-

Markups

• Continued from page 3

Regulatory reform legislation is now in the markup process through which a subcommittee edits bills and prepares them for presentation to a full committee and eventually for introduction to the full Congress. This is the next stage for HR997 which provides that a royalty be paid to copyright owners and performers whenever a record is played for commercial purposes. Broadcasters, jukebox owners and other users of recorded music would pay this roy-

on the Senate side, \$1552, a piece of legislation which is virtually identical to HR997, has not yet been scheduled for subcommittee hear-

Aids to Sen. Harrison Williams (D-N.J.), who is the author of this bill, predict that hearings could be scheduled as soon as the end of March. But other observers suggest a later date, explaining that Sen. Edward Kennedy (D-Mass.), who chairs the Senate Judiciary Committee in which the bill will be handled, is busy campaigning for the presidency and Sen. Williams is occupied with his "Abscam troubles." among other things.

Forces agree that the Senate bill will continue to lag behind the progress of the House version.

Motown Campaign

• Continued from page 4

we have without the radio push," adds Lushka.

The Planets LP was shipped to AOR and pop outlets but Motown is holding off on a single. "We may pull out a single. With radio, it takes four to six weeks to find out what you have," he says.

The label plans future jazz and new wave releases though nothing is set. However, all will be on the Motown label. "We're going to keep it on Motown. It's not necessary to put it on another label," Lushka says.



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Publishing

AT BRADLEY PUBLICATIONS

Melodic Hits Boost Sheet Music Sales

NEW YORK-More melodic, Grated hits are translating to more meaningful sales of single sheet music at Bradley Publications.

The three-year-old print division of RBR Communications is experiencing pop dollar sales of single sheets that are coming close to that of folios, declare the firm's copresidents Bill Bradley and Richard

The executives point to this boon as one of the key reasons why its sales for the first quarter of 1980 are

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"Super Rappin"

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Enjoy Records 611 W. 125th St., NYC 10027 (212) 662-2230 running 35% to 40% over that of the same period in 1979.

As the print outlet for April-Blackwood Music, the company has rights to Dan Fogelberg's No. 1 hit, "Longer.'

"Over a 30 day period we've sold 125,000 copies of 'Longer' and we've gone through the first printing, 20.000 copies of the matching folio to Fogelberg's album, 'Phoenix,' Radics reports.

Bradley contends that a tune like "Longer" also rates high with piano teachers, since it's melodic and possesses a non-controversial lyric. which presents no content problems for young students. Reflective of this is the song's appearance in easy-play and organ arrangements.

Also, such other April-Blackwood-published hits, the Barry Manilow-recorded "When I Wanted You" and "Ships" from his "Even Now" album, are also moving well as single sheets (the matching folio is marked by Big 3).

Yet, a song that could be defined as PG-rated-Dr. Hook's "Sexy Eyes"-is also showing up well in pre-orders.

Set for release Thursday (13) was Billy Joel's "You May Be Right," the single from his new album, "Glass Houses," the matching folio of which is due in several weeks. Joel has been one of the premiere sellers of print of recent years.

Symposium In Memphis May 1-3 MEMPHIS-Registration is un-

derway for the first Music Industry Symposium to be held here at the

Hyatt-Regency Hotel May 1-3. The symposium, which originated with the NARAS Institute, has been in the planning stages for three years. Attorney Harold Streibich, president of the NARAS Institute, says the institute turned over its participation to the NARAS Memphis chapter which will present the program jointly with Memphis State

As legal counsel for the NARAS Memphis chapter, Streibich has continued to coordinate the program along with Jud Phillips, president of the chapter and Dr. Richard Ranta, dean of the College of Communication and Fine Arts at Mem-

The unique aspect of the symposium will be its coverage of three timely topics not previously

Print Rights Given

NEW YORK-20th Century-Fox Music's recent purchase of Commander Music will give Columbia Pictures Publications exclusive print rights to the catalog, since the print company already has a similar deal

Commander Music contains many Johnny Mercer copyrights, including his "Something's Gotta Give," "Dream," "I Wanna Be Around," "Skylark" (with Hoagy Carmichael), and his score (with Gene DePaul) for Broadway's "Li'l

presented on one program: "Computer Service In The Music Indus-"Foreign Subsidy Publishing And Copyright" and "Legal As-

"The three topics we're dealing with are the three things that are probably the most unfamiliar to even the pros right now, particularly the new copyright legislature and the incredible amount of useage that can be obtained from computers within our business," says Phillips.

Special guest speakers will be Jay Lowy, national president of NARAS, who will deliver the opening address, and Al Berman, president of the Harry Fox Agency, who will speak at the banquet.

Participants may register to attend one day or the complete symposium.

The first day will cover computer applications in the music industry and is especially designed to demonstrate the value of computers to small businesses on a cost effective basis. Emphasis will be placed on ways of streamlining business operations, monitoring market information daily, and analyzing current trends and fluctuation in the recording industry.

Speakers and topics May 1 include Wesley Rose, president of Acuff-Rose Publications. "Computer Services For The Music Industry:" Boyce Curtner, district man-Wang International. "Determining Equipment Needs And Selecting A Vendor;" and David Purdue, data processing consultant. "Implementation Stages In Developing Computer Services.

May 2 will involve discussions panels, and questions on foreign subsidy publishing, international copyrights, foreign exchanges and licensing. Special concentration will be placed on how a small operation can compete profitably in the foreign market.

On the second day Buddy Killen. president of Tree International, and Rose will relate "Current Developments In Foreign Subsidy Publishing." A panel composed of Lowy, Charles Fach, director of Musiverse, and Venezuelan, German and Japanese industry representatives will discuss "Foreign Representation."

Marybeth Peters, from the Register of Copyrights office and Jon A. Baumgarten, former general consul of the U.S. Copyright Office will give an update on "Foreign Marketing. Publishing And Copyright."

Mike Milom, adjunct professor Copyright Law. Vanderbilt Univ. School of Law, will conclude the day's sessions with "International

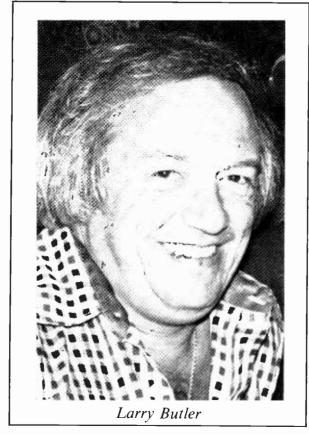
Copyrights.

Saturday's speakers include Richard H. Frank Jr., general counsel for the Country Music Assn. and the Gospel Music Assn., discussing "Negotiations Of Recording Contracts:" Mike Milom speaking on "Management Contracts:" Aidan Underwood, in charge of national tax training for Seidman & Seidman in Memphis, delivering a "Tax Lecture For CPAs And Lawyers;" and Ed Shea and Rusty Jones of ASCAP and Frances Preston, Del Bryant. and Jerry Smith of BMI presenting the "Performing Rights Societies."

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MARCH 22, 1980 BILLBOARD

Slump Called 'Aid' To Musicians

Crunch Causing True talent To Emerge, Producer Says

By JIM McCULLAUGH

LOS ANGELES-"The slowdown is the best thing that's happened to the music industry." clares producer Roy Thomas Baker. "It's getting rid of the loose ends. No one is going to sign bands anymore on a whim. And for that reason the true talent is emerging. You've got to be good to make it now. It's getting too expensive otherwise."

Talent is something producer Baker can claim to know. A little more than two years ago he braved a Boston blizzard for Elektra to audition a little known, passed over band called the Cars. The result was a debut LP that has been on the Billboard Top LPs & Tape chart for

In fact, the 31-year-old English ex-engineer now owns 1/40th of that chart with five LPs: the Cars "Cars" and "Candy-O," Journey's "Infinity" and "Evolution," and Foreigner's "Head Games." (Only red hot Mike Chapman rivals him with five LPs: two by Blondie, two by the Knack and Pat Benatar).

Coming to major prominence in the mid-70s as Queen's producer, his forte is hard rock, but his favorite group is Abba. Right now he's producing Alice Cooper's "new wavish" LP at Cherokee Recording Studios here. After that he'll wrap up new-comer Hilly Michaels for Warner Bros. and go into a New York studio for the Cars' third album.

Beyond that, the much sought after Baker, who has had a firm hand in shaping a widely popular, contemporary rock sound, will "take some time off.

Baker calls himself "probably the worst culprit of never sticking to a budget. I admit it. But at least I don't waste it. If I think a song warrants extra time and money in the studio, then it's worth it."

He recalls Queen's "Bicycle Race' LP which was cut in the South of France and its attendant nude women bicycle race for an inside album poster.

"That was pretty outrageous," he says. "It was a total indulgence, but a good indulgence. It was a successful album. But those days may be over.'

Baker is as versatile a producer as there is in the business today. He indicates he is equally comfortable during short, lean projects (the first Cars LP was recorded and mixed in 21 days) and long, involved ones.

"We spent months," he remembers, "layering vocals and locking tape machines for Queen's 'Bohe-mian Rhapsody' cut on the 'Night At

The Opera' LP." I'll spend months and months in the studio if a project requires it. It's so easy to overproduce. People don't seem to realize that. When you have a hole, everyone wants to fill it with guitars or vocals. The Cars approach was as overproduced as it should have



Billboard photo by Lester Cohen Roy Baker: A hot rock album producer.

"One thing wants one thing while another thing wants something comdifferent. For Foreigner's 'Head Games' we used six 24-tracks locked together at one time. That was a tremendous technical challenge. We used a lot of tracks on that LP. I don't have any particular production style. It's what I feel the

It's Baker's feeling that the biggest problem with demo tapes from new artists is that the act tries to do too

"There's always the tendency," he observes, "to show how versatile they are. And because of that, most lack a direction or style. I always think long term, never short term and that applies particularly to new artists. No one wants to be a one-shot wonder in this business."

"The first thing I drum into any new artist," he continues, "is style. Some might consider that typecasting but it isn't. You still have the flexibility to change. The Beatles did

What's Baker's system for listening to demo tapes?

"I have this little JVC radio/cassette combination right next to my shower. I put a tape on in the morning when I'm feeling hung over, tired and grotty. If it can cut through that it can cut through anything. That's how I discovered Hilly Michaels. I'm sure I've turned down some good material also.

He calls Michaels a "rock artist" who writes short pop songs like Abba but in a rock vein. He's using Dan Hartman and Ellen Foley on the project.

As for Cooper, Baker states, "I literally volunteered my services to him. He's always been outrageous and a punker. I think we're going to surprise a lot of people with this al-

Baker indicates that he is concentrating more and more on America and American artists. His RTB Audio-Visual Productions is now headquartered here and he hopes to emphasize more video involvement for

The producer began his career as a teenage assistant engineer at Decca London in the mid-'60s, worked his way up to first engineer, but was forced to leave Decca because there were no outlets there to become a producer.

He moved to the then fledgling Triden Studios operation and slowly evolved into production. He wound up producing Nazareth's second LP after engineering the first.

It was at that time he discoverd a "little known, unsigned group called Queen. He produced that group's first four and seventh albums.

"But I never wanted to be an engineer," he says. "It was just a means to an end. I still believe the producer's role and the engineer's role are very different and are not compatible. Each is an art but separate. Sure, you have engineers now out there selling those talents as producers. But not many of them have hits with more than one or two groups."

Baker concludes that he enjoys working with new technology, even uses a custom-made Stephens 40track tape recorder, but "the technical aspect is secondary. If a song is a hit, it can be recorded on a cassette.'

Ovation Records Makes U.K. Pact

LONDON-America's Ovation Records, label based in Glenview, Ill., is setting up a British operation. with distribution through Pye and David Howells, managing director of Gull U.K., in charge.

The Kendalls' new album is included in the first batch of U.K. releases, along with product by new signing Mark Gaddis and country artist Joe Sun.

Both the Kendalls and Sun will be here for the Mervyn Conn-promoted country music festival at London's Wembley arena this Easter, and Ovation will take exhibition

Says Howells: "Though there's obvious emphasis on country music, the label actually embraces all types of music, and we'll look for British talent to sign. One immediate acquisition is the group the Brothers

Ovation is to be operated as a separate entity to Gull by Howells, who will find new offices and recruit a



WEDGE WORK-Capitol has developed a multipurpose, point-of-purchase item dubbed the isosceles wedge. Peter Blachley, merchandising coordinator, stands with the wedge which is being used for releases by Dr. Hook, the Knack, and Bob Seger.

Fancy a Week Jockeving in England?

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LISTS AT \$11.50

Chicagoans Combine Cookbook & LP

CHICAGO-Prime ingredients for a great romantic rendezvous include music, food and wine. Now all three of these elements are offered in one package by a new record label, 'Cookbook Records.

Cookbook was formed by Richard and Dorothy Irwin, a Chicago couple who are U.S. marketers of French gourmet cookware. Their concept is to combine Romantic food recipes, wine suggestions and serving tips together with music ap-propriate for intimate dining in one LP package.

"Recipes For Romantic Ren-dezvous," the couple's first LP, contains performances by cocktail pianist and vocalist Norman Wallace.

Inside the jacket, in what the company calls a "cookbooklet," are four complete menus including 15 recipes.

The record is being marketed through the Irwin's own Culinarion retail outlet here and in select bookstores. The list price is \$11.50. The Irwins also plan to enter the mail-order market with the new concept al-

The music is programmed to "set the mood for romance." Side one, "Late Night Supper For Two," contains nine songs including chestnuts such as "As Time Goes By" and "Vienna, City Of Dreams." The flip side presents nine songs calculated to enhance a "Breakfast For Two In The Wee Small Hours.

Billboard



The International Music-Record-Tape Newsweekly

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Vol. 92 No. 12

Editorial

Music And Death Don't Mix

Music and death don't mix. The spectre of those 11 people being crushed to death while trying to get into Cincinnati's Riverfront Coliseum for a Who concert comes to mind as winter starts to wind down shortly and major name acts begin their spring and summer concert tours.

The city of Cincinnati and state of Ohio are presently investigating the situation and proposals have already been suggested to ban festival seating in that state and to make concert promoters more responsible for telling the public when the doors of the concert hall will be opened and to insure that they are indeed

Putting on a concert in the U.S. involves working with copious city, county or state law, so there is no one single governing body which has jurisdiction over public facilities when it comes to enforcing public safety rules.

It behooves the professionals making their living by presenting musical attractions to the paying public to take a hard look at their own situations and to shore up any loose aspects of their operations. If they don't, then it is the legal responsibility of

Rock concerts should be a safe experience for the people wno now pay upwards of \$25 a ticket to enjoy their favorite artists. No one wants any representative of local, county or state government to step in and begin legislating mandatory rules for public safety. Businessmen of good conscience should be doing that themselves to protect their customers.

Two weeks ago cur reporter observed people being carried out of a Clash concert at the Santa Monica Civic Auditorium when the crush of people standing in front of a barrier in front of the stage became too intense. All the seats on the main floor had been removed and the constant pushing, shoving and feelings of being faint, caused some people to be removed by security guards. Fortunately there were no serious injuries. But there could have been.

The whole matter of public safety is something which needs greater scrutiny, both in the area of seating and drug control, for they both affect people's lives.

As we've said, music and death don't mix.

You Can't Stop Home Taping

The problem of unauthorized reproduction first surfaced in the 15th century. It began with the printing press. The good guys printed authorized versions; the bad guys produced pirated copies.

For the past 400 years, the technology of reproduction re-

quired specialized knowledge and capital investment. The production of vast quantities required organized distribution facilities. Because of this, reproduction facilities, authorized and unauthorized, were limited in number. When unauthorized books and, later, records came on the market, the source, given adequate investigation, could be determined-and stopped.

The philosophy behind all copyright legislation is to prevent unauthorized reproduction of works that the law, in its infinite wisdom, deems protectible. But legal protection has not kept pace with advancing technology. Home taping is a case in point.

With the advent of cheap, reliable home recording equipment, a new era of reproduction technology was upon us. And the new era brought with it a new problem requiring a new solution. The probelm was no longer limited to tracking down and stopping unauthorized reproduction facilities. The "con-

not an infringing activity.

sale to home tapers for \$3.

trol" element was gone. How do you stop 100 million home tapers? In short, you can't.

'Legal protection has not

kept pace with technology'

With the ability to control unauthorized reproductions gone.

the emphasis must shift from control to compensation. Con-

gress, in the 1976 Copyright Act, failed to recognize the shift in

emphasis. And the Sony decision was a disaster for the indus-

try. This poorly reasoned decision held that home taping was

However, in many major territories of the world home taping

is viewed as an infringement of copyright. At this very moment,

our colleagues in these territories, having conceded the loss of

In 1966, Germany brought in a hardware levy which is dis-

tributed to copyright owners to compensate for the losses sus-

tained as a result of home taping. And it is widely predicted that

Germany, France and the United Kingdom will soon have a

levy on blank tape for similar distribution. At the present time

the U.K. also has a home mechanical reproduction license on

Solutions abound. Yet we, in the United States, do not even treat home taping as an infringement, let alone a recompensible

And the worst is yet to come. Informed sources predict that

within 10 years we shall have home computer terminals linked

control, are grappling with the question of compensation.

Robert Hirschman: "The worst is yet to come . . . computers linked to stereos

to our stereo systems. capable of calling up and playing any one of millions of recordings at will. A jukebox in every home.

How are we to be compensated for the losses in a declining industry? How are our creators to be compensated for this new use? And what about the protection of our performers? At last

count, 56 countries provide legal protection for the recorded performances of their artists. The majority compensate their artists and producers for broadcast performances of recorded product.

In the U.S. performance income is limited to composers and publishers. Why the distinction? The logic is fallacious and damaging, especially in light of new technology. Home taping is damaging the industry now. Sales are declining. Record companies, distributors, artists, composers, publishers, jacket manufacturers and retailers are all losing out. We desperately need compensation.

Home taping is stealing. We need a levy on blank tape, home mechanical license or some other orderly method by which compensation can be collected and distributed. But first Congress must act to make home taping an infringement. Let's unite before the damage becomes irreparable and the industry goes

into a decline from which it cannot recover.

And let's act before the new computer technology is upon us. We needn't wait for it. Home jukeboxes are foreseeable; the damages they will cause are foreseeable. For once, we must anticipate the new technology and provide for control and compensation. Whether it be an annual fee in the form of the present commercial jakebox license, or a charge per play, or both, now is the time to act.

'Emphasis must shift from controls to compensation'

Home taping requires special consideration for the protection of performers. With the advent of home taping, the role of radio radically changed. Prior to widespread home taping, radio was the best promotional sales aid we had. Radio sold records. Now, radio has become a source of product.

Technology has shifted the emphasis of the problem. Up to now, income to the industry has been based largely on revenues from sales. But home taping will continue to reduce sales and resulting income. The emphasis will have to shift from incom on sales to income from performance and use of copyrighted

Come on America, let's get moving on these problems before

Robert Hirschman is a Los Angeles attorney currently residing

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.

COWBOYS INTERNATIONAL COMMIT "THE ORIGINAL SIN" TO VINYL!



Cowboys International.
No-nonsense music from England, available now in the United States on Virgin Records and Tapes.



HEARTY LAUGHS—Howard Leese and Ann Wilson of the group Heart are joined by Ted Nugent, second from right, and the group's Steve Fossen, right, during a Valentine's Day listening party featuring Heart's current "Bebe Le Strange" album. Toy machine guns commemorated the infamous Valentine's Day gangster massacre in Chicago.

ASCAP Writer Grants: \$90,000

NEW YORK—Writer members of ASCAP have been voted \$90,000 in supplemental cash grants for 1979-80 by the society's award panels.

Musexpo Special

NEW YORK—Musexpo attendees may take advantage of special air fare worked out between the organization and Pan Am and Laker Airways, named official carriers for the exposition, according to Roddy Shashoua, Musexpo president.

The event takes place this year at the Americana Bal Harbour Hotel in Miami Beach, Fla., Sept. 26-30. This brings the total amount awarded for 1979-80 to \$1,011.000, representing monies over and above royalties paid for performances of works in ASCAP's sample survey. Since 1960, almost \$14 million has been distributed to writers in addition to their regular performance royalties.

These awards are given to ASCAP writers members of pop and serious music whose works are performed in media not surveyed by the society.

In an awards panel development, Dan Daniel, New York radio-tv personality, has been appointed to the pop panel.

Publishing: Taste Vital, Says Feist

WASHINGTON—"A publisher must have taste but no prejudices that might bar access to certain music." National Music Publishers Assn. president Leonard Fesit told an audience of songwriters and students at Howard Univ. March 7.

The occasion for Feist's remarks was an NMPA "mini-course" on the publishing business which featured a panel of pros including Feist, Belwin-Mills Publishing vice president Burton Litwin, Sumac Music president Susan McCusker and Jobete Music vice president Robert Gordy.

Using notes gathered for his upcoming book on music publishing. Feist summarized the business from its origins through developments like public dancing, records, jukeboxes, tapes and videodisks as well as the changing fashions and tastes of the music buying public. Litwin added a history of copyright legislation and explained the different ways a song earns income for writers and publishers.

"The key word is craft." McCusker told the group, many of whom asked questions about how to get into songwriting. "A good writer is a rewriter. Someone who won't let go until the song is polished ... you don't need a fancy demo, just one that shows what the song is ... just pitch the songs and don't spend a bunch of cash to pitch yourself as an artist."

CLAIM BUSINESS BRISK

King James Adds Third Philly Outlet

By JEAN WILLIAMS

LOS ANGELES—King James Records, a Philadelphia-based retail record chain, has added its third outlet and is boasting brisk sales.

At a time when many dealers across country are crying about declining sales. Mary and James Cephas claim theirs are up by at least 10% over the same period last year. "This is due largely to the enormous amount of advertising that we do," says James.

The pair opened the third King James Records in a West Philadelphia shopping center. According to Mary, "When we learned that a new shopping center was going up, we grabbed a store because of the traffic created by the center."

The center opened in February and King James bowed three weeks ago.

By having a third outlet (the King James shops, among the most popular r&b-oriented outlets in the Philadelphia area), will help the other two stores, says Mary.

"When people know that you have several shops around the city they realize that you must carry a full line of product and they tend to come to your stores," she adds.

King James, which buys directly from manufacturers, and a small amount of merchandise from Norman Cooper's one-stop locally, also lures customers through specials and artist in-store appearances. However, James contends advertising brings in the most customers.

The pair note that the chain sells its \$7.98 list albums and tapes for \$5.99. When product is on special sale, the price is \$4.69.

The shops' singles prices are among the lowest in the Philadelphia area: 94 cents.

"We know our prices are competitive and we try to keep them within reach of our clientele. We're located primarily in black areas and many of our customers don't have a lot of money to spend.

"We would rather keep the customers coming back constantly, spending a little money, then to have them spend a large sum and then not see them again." says Mary

see them again," says Mary.

King James, which now employs nine persons, opened its first shop 12 years ago. Since then it has opened a shop every six years. But according to James, he is eying another location in a North Philadelphia shopping mall about to be erected.

The new King James outlet is 1,200 square feet, larger than the other two.

Mary believes it's easier for blacks coming into the retailing end of the record industry now than when she came in.

A NEW ALBUM OF "FAVORITES" FROM CRYSTAL GAYLE

ON UNITED ARTISTS RECORDS AND TAPES

PRODUCED BY ALLEN REYNOLDS LOO-1034



WIEDWIEL BOOM

Pickwick And Hotels

forming Arts and 900-capacity Bagdad Showroom.

Numerous rock acts who appeared at the Performing Arts Theatre and a select number of MOR-oriented artists, which appeared at the Bagdad, participated in the project.

Now, the expanded effort includes the other pop-oriented hotels and some 24 rack accounts, includ-ing Sears. Wards and Woolworth-Woolco as well as well-known local

Hotel support is enthusiastic, led by endorsements from Hotel Sahara assistant entertainment director Alan Baer, MGM Grand director of advertising, promotion and public relations Bill Bray, and Riviera Hotel entertainment boss Tony Zoppi.

"From a show count status, it'll help tie the artist to the hotel as well as help the youth market identify the

artist with the showroom," says Bray

The Sahara's Alan Baer echoes Bray's remarks about increasing hotel identity and numerous performing artists with the public, but he hesitates to predict concrete results.

Pierotti, who replaced Peterson here in May 1979, reports Caesars Palace and the Desert Inn as the only hotels that turned down the project. The latter gave as its reason for not participating in the program that the hotel will go to a non-celebrity status as of April 1 with a new production spectacular "Alcazar de

The Frontier Hotel is still considering the project, according to Pie-

It takes less than a week for stock shipments to arrive from Pickwick's L.A. warehouse. A couple of weeks are needed to coordinate overall plans with the hotels, artist and retail outlets, concludes Peterson.

N.Y. NARAS Mulis Grammys

NEW YORK-The New York chapter of the National Academy of Recording Arts and Sciences holds a meeting, open to members and nonmembers alike, to discuss the recently aired "Grammy Awards Show" Wednesday (19) at 7 p.m. in the auditorium of WQXR, 229 W.

Admission is free. At the meeting, national trustees of the Academy will answer questions and consider

suggestions about the awards show, as well as the awards themselves.

Meanwhile, a questionnaire, soliciting reactions and comments about the Grammy Awards has been sent out to Academy members by Alfred G. Vanderbilt Jr., president of the New York chapter, who called the open meeting.

At the meeting members will also be asked to recommend candidates for the upcoming elections to the chapter's board of governors

New Wave TV 'Heartbeat' Now Beams In L.A.

LOS ANGELES-New wave music is getting a shot in the arm here. There is now a television show dedicated to it. Airing only in Los Angeles so far, the soon to be syndicated "Hollywood Heartbeat" is a half-hour program mixing videotapes of major artists with taped performances by local and unsigned

"We prefer to call it the rock of the '80s instead of new wave," says David Martin, associate producer with Larry Smith Productions which created the show.

The first installment aired over KABC-TV Feb. 29 with three subsequent shows running on Fridays at 12.55 p.m. The four shows were sold directly to KABC. Nine more, to be distributed by Gold Key Syndicators, will be available on a nationwide basis. Martin says these nine shows should be seen in late April. The exact markets for the program are not yet available though Martin wants 50 markets initially.

Major acts that have been seen on the first four installments include Blondie, the Specials, Madness, Pretenders, Joe Jackson, Tom Petty & the Heartbreakers, and the Police.

"There was a need for this kind of show. Record companies are spending a lot on videotapes but they're finding they have no market for them," states Martin.

In Los Angeles, "Hollywood Heartbeat" is simulcast over KLOS-FM. "The idea is to pick up a radio (Continued on page 86)

Rock'n' Rolling

N.Y. WPIX Music Finds Some Gripers

By ROMAN KOZAK

NEW YORK-WPIX-FM's abandonment of a new wave and oldies rock'n'roll format and the firing of four of its air personalities (Bill-board, March 15, 1980), has created a wave of resentment which may translate into reduced music ad support for the station.

Citing poor ratings, the station dumped its program director Joe Piasek and let go his wife, Meg Griffen, as well as Dan Neer, Rick Allison, and Jane Hamburger. It brought in Todd Wallace of Radio Index as a programming consultant and Chuck Morgan as the new program director.

Originally, Wallace intimated that the station would adopt a disco format but subsequent reports say the station will adopt a modified Top 40 format. Betsy Bucken, the station's promotion director, says only that the station is "modifying" its rock format to play "more familiar mu-sic" to gain it "wider acceptance."

Comments one advertising agent who handles record company accounts: "The record companies began to see that WPIX was selling records for them. It was the first station in the market to break new acts, and they were gearing their advertising for that. Now that is all going to end, and the money saved will not be spent in New York, but on other stations in Cleveland or Chicago.

"We were just putting a promo together with WPIX, but now that is up in the air," says the general manager of a top new wave label in the

"I am not happy waking up to Neil Diamond on the radio," he continues, reflecting the views of many new wave-oriented executives in New York, "It's a bit of a shame, really, because looking at record sales in New York City it is fairly clear that there is a market for that music. But if there is no radio outlet it makes the whole thing that much more underground. And it should be remembered that the world doesn't begin and end in New York. There are a number of other stations around the country who play new music, and we will go to them.

Also upset at WPIX are many club owners. There are now more than 40 clubs in the New York metropolitan area and the suburbs which play new wave music to some extent.

Many executives point out that WPIX has traditionally been a format changer, first dropping an oldies format just before it was popularized by WCBS-FM, then going into and out of disco just before WKTU-FM scored big with that format, and now backing away from new wave just as such acts as the Clash, Ramones and Pretenders are breaking into the Top 40 LP charts.







INCLUDES THE SINGLE "ONE DAY AT A TIME" JA XIB42 Y

PRODUCED BY Jerry Gillispie for Lee Stoller Productions

CHRRI DIRECTY JUNITED RECORDS, INC., LOS AMGELES, CALIFORNIA RODZE UNITED ARTISTS RECORDS IS A TRADUCT HARE USED UNDER EXCLUSIVE LIGENSE FROM HITTED ARTISTS CORPORATION BY LIBERTY JUNITED RECORDS. INC. A INDEPENDENT COMPANY WITH CAPITALY ON ALL HIGHTS RESERVED.

Iboard Singles st Top Add Ons Playlist Prime Movers ★ Regional Breakouts & National Breakouts

Based on station playlists through Thursday (3/13/80)

TOP ADD ONS -NATIONAL

BILLY JOEL-You May Be Right (Columbia) FLEETWOOD MAC—Think About Me (Warner Brothers)
MICHAEL JACKSON—Off The Wall (Epic)

D-Discotheque Crossover

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

PRIME MOVERS-The two products registering the great est 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 re flect greatest product activity at Regional and National levels

Pacific Southwest Region

• TOP ADD ONS

BILLY JOEL—You May Be Right (Columbia) RAY, GOODMAN & BROWN—Special Lady BOB SEGER-Fire Lake (Capitol)

* PRIME MOVERS

BLONDIE—Cali Me (Chrysalis) PINK FLOYD—Another Brick In The Wall THE EAGLES-I Can't Telf You Why (Asylum)

BREAKOUTS

THE PRETENDERS—Brass In Pocket (Sire)
KENNY ROGERS/KIM CARNES—Don't Fall In
Love With A Dreamer (UA)
JOURNEY—Any Way You Want It (Columbia)

KHJ-LA.

- PRETENDERS—Brass In Pocket (Sire)
- BILLY JOEL—You May Be Right (Columbia)
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 12·1
- * BOB SEGER & THE SILVER BULLET BAND-Fire Lake (Capitol) 19-13

- BOB SEGER & THE SILVER BULLET BAND— Fire Lake (Capitol)
- RAY, GOODMAN & BROWN Special Lady
- ★ BLONDIE Call Me (Chrysalis) 17-8
- ★ EAGLES—I Can't Tell You Why (Asylum) 28-

KRTH (FM)-LA

- PRETENDERS-Brass In Pocket (Sire)
- KENNYROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) 18-11
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 11·3

KCBQ-San Diego

- MICHAEL NESMITH—Rio (Pacific Arts)
- BILLY JOEL You May Be Right (Columbia)
- ★ ANDY GIBB—Desire (RSO) 24-12
- * THE DIRT BAND-An American Dream (UA)

KFXM-San Bernardino

- FLEETWOOD MAC—Think About Me (WB)
- BILLY JOEL—You May Be Right (Columbia)
 - ★ THE DIRT BAND—An American Dream (UA)
 - ★ RAY, GOODMAN & BROWN—Special Lady (Polydor) 22-17

KERN-Bakersfield

- PAUL DAVIS -- Do Right (Bang)
- JIMMY RUFFIN—Hold On To My Love (RSO)
- ★ PINK FLOYD—Another Brick In The Wall
- ★ AIR SUPPLY—Lost In Love (Arista) 22-16

KOPA-Phoenix

- KENNY LOGGINS-Keep The Fire
- MICHAEL JACKSON Off The Wall (Epic)
- * AIR SUPPLY-Lost In Love (Arista) 30-15
- ★ BILLY JOEL—You May Be Right (Columbia) Hit-16

KTKT-Tucsor

- THE CLASH—Train in Vain (Epic)
- STYX Borrowed Time (A&M)
- ★ BLONDIE—Call Me (Chrysalis) 24-16
- ★ RAY, GOODMAN & BROWN—Special Lady (Polydor) 13-5

KQEO-Albuquerque

- KARLA BONOFF—Baby Don't Go (Columbia)
- EAGLES—I Can't Tell You Why (Asylum)
- * MELISSA MANCHESTER-Fire In The Morning (Arista) 24-16
- ★ CRYSTAL GAYLE—It's Like We Never Said Goodbye (Columbia) 13-7

KENO-Las Vegas

- ★ EAGLES—I Can't Tell You Why (Asylum) 12-
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 21-16

KFMB—San Diego

- JOURNEY—Any Way You Want It (Columbia)
- PEACHES & HERB—I Piedge My Love
- * BLONDIE-Call Me (Chrysalis) 4-2
- ★ SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 8-3

Pacific Northwest Region

TOP ADD ONS

MICHAEL JACKSON—Off The Wall (Epic) CHARLIE DORE—Pilot Of The Airwaves (Isla BILLY JOEL—You May Be Right (Columbia)

★ PRIME MOVERS

CHRISTOPHER CROSS-Ride Like The Wind BLONOIE—Call Me (Chrysalis)
THE EAGLES—I Can't Tell You Why (Asylum)

BREAKOUTS

BETTE MIDLER-The Rose (Atlantic) KENNY ROGERS/KIM CARNES-Don't Fall In Love With A Dreamer (UA) GARY NUMAN-Cars (Atco)

KFRC-San Francisco

- GARY NUMAN-Cars (Atco)
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ THE WHISPERS—And The Beat Goes On
- ★ LINDA RONSTADT—How Do I Make You

KYA-San Francisco

- CHRISTOPHER CROSS-Ride Like The Wind
- AIR SUPPLY-Lost In Love (Arista)
- * KOOL & THE GANG-Too Hot (De-Lite) 13-7
- ★ SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 19·10

KROY-Sacramento

- UTOPIA-Set Me Free (WB)
- SHALAMAR The Second Time Around
- ★ BLONDIE—Call Me (Chrysalis) 14-6
- * EAGLES—I Can't Tell You Why (Asylum) 12-

PRIME MOVERS-NATIONAL

BLONDIE-Call Me (Chrysalis) PINK FLOYD—Another Brick In The Wall (Columbia) THE EAGLES-I Can't Tell You Why (Asylum)

KYNO-Fresno

- FLEETWOOD MAC Think About Me (WB)
- LINDA RONSTADT—Hurt So Bad (Asylum)
- ★ SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 9-3
- * CHRISTOPHER CROSS—Ride Like The Wind

KGW-Portland

- MICHAEL JACKSON—Off The Wall (Epic)
- BILLY PRESTON & SYREETA—With You I'm
- ★ EAGLES—I Can't Tell You Why (Asylum) 20
- ★ CHRISTOPHER CROSS—Ride Like The Wind

KING-Seattle

- CHARLIE DORE-Pilot Of The Airwayes
- BETTE MIDLER—The Rose (Atlantic)
- ★ MELISSA MANCHESTER—Fire In The Morning (Arista) 21-17
- * RAY, GOODMAN & BROWN—Special Lady (Polydor) 24-21

KJRB-Spokane

- BRUCE COCKBURN—Wondering Where The Lions Are (Millennium)
- LINDA RONSTADT—Hurt So Bad (Asylum)
- ★ THE INMATES—The Walk (Polydor) 30-22
- * KENNY LOGGINS Keep The Fire

KTAC-Tacoma

- KENNY LOGGINS Keep The Fire
- CHARLIE DORE—Pilot Of The Airwaves
- * BLONDIE -- Call Me (Chrysalis) D-19
- ★ RUPERT HOLMES—Him (MCA) 10-7

KCPX—Salt Lake City

- COOPER DODGE BAND—I Want You Back (Atco)
- FLEETWOOD MAC-Think About Me (WB)
- ★ BLONDIE—Call Me (Chrysalis) 20-10
- ★ CHRISTOPHER CROSS—Ride Like The Wind

KRSP-Salt Lake City

- ★ BLONDIE—Call Me (Chrysalis) 16-9
- ★ EAGLES—I Can't Tell You Why (Asylum) 12-

KTLK-Denver

- PAUL DAVIS—Do Right (Bang)
- BILLY JOEL You May Be Right (Columbia)
- ★ BLONDIE—Call Me (Chrysalis) 18-10
- ★ MICHAEL JACKSON—Off The Wall (Epic)

KIMN - Denver

- PRETENDERS—Brass In Pocket (WB)
- BETTE MIDLER—The Rose (Atlantic)
- * BLONDIE-Call Me (Chrysalis) 15-10
- \bigstar CHRISTOPHER CROSS—Ride Like The Wind (WB) $10 \cdot 2$

- HEAT-I Don't Like Your Face (MCA)
- SHALAMAR—The Second Time Around (Solar) * NICOLETTE LARSON - Let Me Go Love (WB)
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 12-6

- MICHAEL JACKSON—Off The Wall (Epic) * CHARLIE DORE - Pilot Of The Airwayes
- * DAVID GATES-Where Does The Lovin' Go

KCBN-Reno

- MAC DAVIS—It's Hard To Be Humble (Casablanca)
- BILLY JOEL You May Be Right (Columbia)
- KOOL & THE GANG-Too Hot (De-Lite) 30-
- CHRISTOPHER CROSS—Ride Like The Wind (WB) 21-11

North Central Region

• TOP ADD ONS

MICHAEL JACKSON-Off The Wall (Epic) CHARLIE DORE - Pilot Of The Airwayes (Islan BILLY JOEL-You May Be Right (Columbia)

* PRIME MOVERS

BLONDIE—Call Me (Chrysalis)
CHRISTOPHER CROSS—Ride Like The Wind (Warner Brothers)
THE EAGLES—I Can't Tell You Why (Asylum)

BREAKOUTS:

BROTHERS JOHNSON—Stomp (A&M)
PAUL DAVIS—Do Right (Bang)
UTOPIA—Set Me Free (Bearsville)

CKLW-Detroit

- BROTHERS JOHNSON—Stomp (A&M)
- SUSAN JACKS-All The Tea In China (Epic) ★ BLONDIE—Call Me (Chrysalis) 13-2
- * CHRISTOPHER CROSS-Ride Like The Wind

(WB) 27-19

- WDRO-Detroit • UTOPIA-Set Me Free (Bearsville)
- BROTHERS JOHNSON-Stomp (A&M)
- ★ JOURNEY-Any Way You Want It (Columbia) 23-15

★ .GARY NUMAN—Cars (Atco) 28-13

- WTAC-Flint THE WHISPERS—And The Beat Goes On (Solar)
- BILLY JOEL You May Be Right (Columbia) * KOOL & THE GANG-Too Hot (De-Lite) 11-2

★ BLONDIE-Call Me (Chrysalis) 14-7

- Z-96 (WZZR-FM)—Grand Rapids
- PAUL DAVIS—Do Right (Bang) FLEETWOOD MAC - Think About Me (WB)
- ★ BLONDIE—Call Me (Chrysalis) 23-14

★ BOB SEGER & THE SILVER BULLET BAND— Fire Lake (Capitol) 18-10

- WAKY-Louisville
- PAUL DAVIS-Do Right (Bang) CHARLIE DORE—Pilot Of The Airwaves (Island)
- ★ PłNK FLOYD—Another Brick In The Wall (Columbia) 13.8

★ BILLY JOEL—You May Be Right (Columbia)

- WBGN-Bowling Green SHALAMAR—The Second Time Around (Solar)
- FLEETWOOD MAC-Think About Me (WB) ★ J. GEILS BAND—Come Back (EMI/America) 20:12
- MICHAEL JACKSON—Off The Wall (Epic) 23·13

WGCL-Cleveland

- CLIFF RICHARD Carrie (EMI-America) • BILLY JOEL—You May Be Right (Columbia)
- ★ *BLONDIE—Call Me (Chrysalis) 20-10 ★ LINDARONSTADT—How Do I Make You
- WZZP-Cleveland • MELISSA MANCHESTER-Fire In The ng (Arista)

• CHARLIE DORE—Pilot Of The Airwaves

* EAGLES-I Can't Tell You Why (Asylum) 13-

Fire Lake (Capitol) 14-6

BREAKOUTS-NATIONAL

BROTHERS JOHNSON-Stomp (A&M) STYX-Borrowed Time (A&M) UTOPIA-Set Me Free (Bearsville)

Q-102 (WKRQ-FM) - Cincinnati

- JIMMY RUFFIN—Hold On To My Love (RSO)
- MICHAEL JACKSON—Off The Wall (Epic)
- ★ J. GEILS BAND—Come Back (EMI-America) BiLLY JOEL—You May Be Right (Columbia) 30-22

WAEB-Allentown

- UTOPIA-Set Me Free (Bearsville)
- KORONA—Let Me Be (UA) **★** BOB SEGER & THE SILVER BULLET BAND—
- ★ MICHAEL JACKSON—Off The Wall (Epic)
- WNCI-Columbus • AIR SUPPLY—Lost In Love (Arista)
- ★ CHUCK MANGIONE—Give It All You Got

★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 20-9

- PAUL DAVIS Do Right (Bang)
- FLEETWOOD MAC—Think About Me (WB) ★ BLONDIE—Call Me (Chrysalis) 24-14 ★ LINDARONSTADT—How Do I Make You

- 13-Q (WKTQ)—Pittsburgh CAPTAIN & TENNILLE—Love On A Shoestring (Casablanca)
- FELIX CAVALIERE—Only A Lonely Heart ★ RAY, GOODMAN & BROWN—Special Lady

★ EAGLES—I Can't Tell You Why (Asylum) D

- WPEZ-Pittsburgh
- MICHAEL JACKSON Off The Wall (Epic) OFF BROADWAY – Stay In Time (Atlantic) ★ CHRISTOPHER CROSS—Ride Like The Wind
- * KOOL & THE GANG Too Hot (De-Lite) 15-Southwest Region

TOP ADD ONS

FLEETMAC MAC—Think About Me (WB)
BILLY JOEL—You May Be Right (Columbia)
HEART—Even It Up (Epic)

PRIME MOVERS BLONDIE—Call Me (Chrysalis)
BILLY PRESTON & SYREETA—With You I'n Born Again (Motown)

CHRISTOPHER CROSS—Ride Like The Wind
(Warner Brothers)

BREAKOUTS

DIONNE WARWICK-After You (Arista) BROTHERS JOHNSON-Stomp (A&M) EDDIE RABBITT-Gone Too Far (Elektra)

KILT-Houston

- BLONDIE—Call Me (Chrysalis)
- DIONNE WARWICK After You (Arista) ★ BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) 7-4 ★ THE DIRT BAND—An American Dream (UA)

KRBE-Houston • FLEETWOOD MAC-Think About Me (WB)

- KLIF-Dallas • EDDIE RABBITT - Gone Too Far (Epic)
- Morning (Arista) 16-12

 * CRYSTAL GAYLE—It's Like We Never Said Goodbye (Columbia) 19-16
- BROTHERS JOHNSON—Stomp (A&M)
- D★ DONNA SUMMER—On The Radio (Casablanca) 15-7

- KFJZ-FM (Z-97) Ft. Worth
- SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic)
- FLEETWOOD MAC-Think About Me (WB)
- ★ BABYS—Back On My Feet Again (Chrysalis)

★ BLONDIE—Call Me (Chrysalis) 21-9

- KINT-El Paso
- HEART—Even It Up (Epic)
- PAUL DAVIS-Do Right (Bang)
- * PINK FLOYD-Another Brick In The Wall

★ BLONDIE-Call Me (Chrysalis) X-17

- (Solar)
- HEART—Even It Up (Epic) ★ WILLIE NELSON—My Heroes Have Always Been Cowboys (Columbia) 29-23

* ROBERTA FLACK & DONNY HATHAWAY-

WTIX-New Orleans

WNOE-New Orleans

• CAPTAIN & TENNILLE—Love On A Shoestring (Casablanca)

★ CHRISTOPHER CROSS—Ride Like The Wind

- BILLY JOEL You May Be Right (Columbia)
- Fire Lake (Capitol) 20-9 ★ BLONDIE—Call Me (Chrysalis) 13-9
- MICHAEL JACKSON Off The Wall (Epic)

★ TERI DE SARIO w/K.C.—Yes, I'm Ready (Casablanca) 31-23

- ★ KOOL & THE GANG—Too Hot (De-Lite) 24-12
- FLEETWOOD MAC—Think About Me (WB)

BILLY JOEL—You May Be Right (Columbia)

★ WAYNE NEWTON—Years (Aries II) 17-6 ★ BLONDIE—Call Me (Chrysalis) D-21

Midwest Region

FLEETWOOD MAC—Think About Me (WB) RAY, GOODMAN & BROWN—Special Lady

BREAKOUTS

- LINDA RONSTADT How Do I Make You
- ★ BLONDIE—Call Me (Chrysalis) 10-3

(Continued on page 22)

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- MICHAEL JACKSON Off The Wall (Epic)
- DOLLY PARTON Starting Over Again (RCA) * MELISSA MANCHESTER-Fire In The
- KNUS-FM Dallas
- 'CRETONES-Real Love (Planet) * KENNY LOGGINS-Keep The Fire oia) 19-12 * BOB SEGER & THE SILVER BULLET BAND—

WKY-Oklahoma City • THE WHISPERS—And The Beat Goes On BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)

- You Are My Heaven (Atlantic) 24-18 KELI-Tulsa
- CHARLIE DORE—Pilot Of The Airways
- ★ AIR SUPPLY—Lost In Love (Arista) 21-9
- BROTHERS JOHNSON Stomp (A&M) * BOB SEGER & THE SILVER BULLET BAND-
- BLONDIE—Call Me (Chrysalis)

KEEL-Shreveport

TOP ADD ONS

BLONDIE—Call Me (Chrysalis) THE EAGLES—I Can't Tell You Why (Asylum) PINK FLOYD—Another Brick in The Wall

(Polydor)
PAUL DAVIS—Do Right (Bang)

* PRIME MOVERS

LINDA RONSTADT-How Do I Make You (Asylum)
STYX—Borrowed Time (A&M)
UTOPIA—Set Me Free (Bearsville)

- RAY, GOODMAN & BROWN—Special Lady
- SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 27:14



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Billboard Singles Radio Action Playlist Top Add Ons • Playlist Prime Movers * Based on station playlists through Thursday (3/13/80)

• Continued from page 20

- CLIFF RICHARD Carrie (EMI-America)
- SANTANA—All I Ever Wanted (Columbia)
- ★ JOURNEY—Any Way You Want It (Columbia) 23-17
- ★ BLONDIE—Call Me (Chrysalis) 13-3

WROK-Rockford

- FLEETWOOD MAC Think About Me (WB)
- BILLY JOEL-You May Be Right (Columbia)
- * TOMMY JAMES—Three Times In Love
- ★ MICHAEL JACKSON—Off The Wall (Epic)

WIFE-Indianapolis

- CAPTAIN & TENNILLE—Love On A Shoestring (Casablanca)
- AIRPLAY-Should We Carry On (RCA)

WNDE-Indianapolis

- RAY, GOODMAN & BROWN—Special Lady
- * BOB SEGER & THE SILVER BULLET BAND-Fire Lake (Capitol) 12-7
- ★ BARRY MANILOW—When I Wanted You (Arista) 19-12

WOKY-Milwaukee

- PEACHES & HERB—I Pledge My Love (Polydor)
- FLEETWOOD MAC-Think About Me (WB)
- ★ SHALAMAR—The Second Time Around
- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 4-1

WZUU-FM-Milwaukee

- DAN FOGELBERG—Heart Hotel (Full Moon/
- ★ EAGLES—I Can't Tell You Why (Asylum) 13-
- ★ DR. HOOK Sexy Eyes (Capitol) 14-7

KSLQ-FM — St Louis

- STYX Borrowed Time (A&M)
- ★ BLONDIE—Call Me (Chrysalis) 15-5
- ★ BOB SEGER & THE SILVER BULLET BAND-Fire Lake (Capitol) 16-8

KXOK-St. Louis

- PAUL DAVIS—Do Right (Bang)
- FLEETWOOD MAC-Think About Me (WB)
- ★ CHUCK MANGIONE—Give It All You Got (A&M) 15-10
- ★ EAGLES—I Can't Tell You Why (Asylum) 10-

KIOA-Des Moines

- BLONDIE—Call Me (Chrysalis)
- SHALAMAR—The Second Time Around
- * PINK FLOYD—Another Brick In The Wall (Columbia) 10-2
- ★ Linda RONSTADT How Do I Make You (Asylum) 16-6

KDWB-Minneapolis

- MELISSA MANCHESTER—Fire In The Morning (Arista)
- UTOPIA—Set Me Free (Chrysalis)
- ★ BLONDIE—Call Me (Chrysalis) 24-18
- * CHRISTOPHER CROSS—Ride Like The Wind

KSTP-Minneapolis

- * ANDY GIBB-Desire (RSO) 13-9
- **★ TOMMY JAMES**—Three Times In Love

WHB-Kansas City

- BLONDIE-Call Me (Chrysalis)
- BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)
- ★ EAGLES—I Can't Tell You Why (Asylum) 17
- ★ CHRISTOPHER CROSS—Ride Like The Wind

- PAUL DAVIS Do Right (Bang)
- JIMMY RUFFIN Hold On To My Love (RSO)
- ★ BLONDIE—Call Me (Chrysalis) 20-10
- ★ MICHAEL JACKSON—Off The Wall (Epic) 22-18

KKLS-Rapid City

- CLIFF RICHARD—Carrie (EMI-America)
- BILLY JOEL—You May Be Right (Columbia)
- ★ PINK FLOYD—Another Brick in The Wall 15-
- * AIR SUPPLY—Lost In Love (Arista) 12-5

KQWB-Fargo

- KARLA BONOFF—Baby Don't Go
- FELIX CAVALIERE—Only A Lonely Heart
- ★ CHRISTOPHER CROSS—Ride Like The Wind (WB) 23-16
- * BILLY PRESTON & SYREETA-With You I'm

KLEO-Wichita

- HEART—Even It Up (Epic)
- BILLY JOEL You May Be Right (Columbia)
- ★ MICHAEL JACKSON—Off The Wall (Epic)
- * SHALAMAR—The Second Time Around

Northeast Region

TOP ADD ONS

BILLY JOEL-You-May Be Right (Columbia) ROBERTA FLACK & DONNY HATAWAY-YOU Are My Heaven (Atlantic)
BILLY PRESTON & SYREETA—With You I'm Born Again (Motown)

★ PRIME MOVERS:

PINK FLOYD-Another Brick In The Wall BLONDIE-Call Me (Chrysalis) THE EAGLES—I Can't Tell You Why (Asylum)

BREAKOUTS

MEEISSA MANCHESTER—Fire In The Morning DOLLY PARTON-Starting Over Again (RCA)

BEACH BOYS—Going' On (Caribou)

WABC-New York

- BILLY PRESTON & SYREETA—With You I'm
- Born Again (Motown) • BILLY JOEL - You May Be Right (Columbia)
- ★ BLONDIE—Call Me (Chrysalis) 23-11
- ★ PINK FLOYD Another Brick in The Wall

WXLO-New York

- ROBERTA FLACK & DONNY HATHAWAY-You Are My Heaven (Atlantic)
- SMOKEY ROBINSON—Let Me Be The Clock
- ★ PEACHES & HERB—I Pledge My Love (Polydor/MVP) 26-19
- ★ EAGLES—I Can't Tell You Why (Asylum) 28

WPTR-Albany

- JIMMY RUFFIN—Hold On To My.Love (RSO)
- UTOPIA—Set Me Free (Bearsville) **★ DR. HOOK**—Sexy Eyes (Capitol) 29-21
- ★ FLEETWOOD MAC—Think About Me (WB)

WTRY-Albany

- PAUL DAVIS Do Right (Bang)
- HEART-Even It Up (Epic)
- ★ BLONDIE—Call Me (Chrysalis) 22-10
- ★ BILLY PRESTON & SYREETA—With You I'm Born Again (Motown) X-25

WKBW-Buffalo

- OR. HOOK Sexy Eyes (Capitol)
- HEART-Even It Up (Epic)
- * EAGLES-I Can't Tell You Why (Asylum) 20-
- * PINK FLOYD Another Brick in The Wall (Columbia) 10-1

WYSL-Buffalo

- JOHN DENVER—Autograph (RCA)
- BETTE MIDLER-The Rose (Atlantic)
- ★ JACKIE DESHANNON—I Don't Need You Anymore (RCA) 28-24 * MELISSA MANCHESTER-Fire In The
- Morning (Arista) 11-3

WBBF-Rochester

- FLEETWOOD MAC-Think About Me (WG)
- MICHAEL JACKSON—Off The Wall (Epic)
- * BILLY JOEL You May Be Right (Columbia)
- ★ PEACHES & HERB—I Pledge My Love

- MELISSA MANCHESTER—Fire In The
- DOLLY PARTON—Starting Over Again
- ★ BOB SEGER & THE SILVER BULLET BAND Fire Lake (Capitol) 13-6 ★ PINK FLOYD—Another Brick In The Wall

WBZ-FM - Boston

- BETTE MIDLER—The Rose (Atlantic)
- JAMES LAST—The Seduction (Polydor)
- ★ MICHAEL JACKSON—Off The Wall (Epic)
- ★ DR. HOOK Sexy Eyes (Capitol) 18-14

F-105 (WVBF) - Boston

- KENNY LOGGINS Keep The Fire
- JOURNEY-Anyway You Want It (Columbia) ★ J. GEILS BAND - Come Back (EMI) 15-5
- * BOB SEGER & THE SILVER BULLET BAND-Fire Lake (Capitol) 23-13

WDRC-Hartford

- BEACH BOYS-Goin' On (Caribou)
- ★ NEIL DIAMOND—September Morn
- ★ RAY, GOODMAN & BROWN—Special Lady (Polydor) 17-11

- WPRO (AM)—Providence • CAPTAIN & TENNILLE—Love On A
- Shoestring (Casablanca • DOLLY PARTON—Starting Over Again
- ★ BOB SEGER & THE SILVER BULLET BAND— Fire Lake (Capitol) 25-20 THE WHISPERS—And The Beat Goes On

(Solar) X-26

- WPRO-FM Providence • CHARLIE DORE—Pilot Of The Airwaves
- (Island) BETTE MIDLER—The Rose (Atlantic)
- * EAGLES—I Can't Tell You Why (Asylum) 28-

★ BLONDIE—Call Me (Chrysalis) 30-23 WICC-Bridgeport

- CLIFF RICHARD—Carrie (EMI)
- JIMMY RUFFIN Hold On To My Love (RSO) * CHRISTOPHER CROSS—Ride Like The Wind
- SHALAMAR The Second Time Around (Solar) 19-11

Mid-Allanlic Region

TOP ADD ONS

MELISSA MANCHESTER-Fire In The Morning

TOM PETTY & THE HEARTBREAKERS—Refugee CLIFF RICHARD-Carrie (EMI)

★ PRIME MOVERS:

BLONDIE-Call Me (Chrysalis) BILLY JOEL—You May Be Right (Columbia)
FLEETWOOD MAC—Think About Me (Warner

BREAKOUTS;

LI**NDA RONSTADT**—Hurt So Bad (Asylum) JIMMY.RUFFIN-Hold On To My Love (RSO) BAR KAYS-Today's The Day (Mercury)

- WFIL-Philadelphia
- JIMMY RUFFIN Hold On To My Love (RSO) • FLEETWOOD MAC-Think About Me (WB)
- * BILLY PRESTON & SYREETA-With You I'm
- ★ BLONDIE—Call Me (Chrysalis) 25-14
- WZZO-Philadelphia Do FESTIVAL - Don't Cry For Me Argentina
- STEVIE WONDER—Outside My Window
- D★ BEN E. KING-Music Trance (Atlantic) 27-

D★ TRUSSLE-Love Injection (Elektra) 26-14

- WIFI-FM-Philadelphia • CLIFF RICHARD-Carrie (EMI)
- SANTANA—All I Ever Wanted (Columbia)
- ★ EAGLES—I Can't Tell You Why (Asylum) 16-* 38 SPECIAL—Rockin' Into The Night (A&M)

WCAO-Baltimore

Morning (Arista)

- WPGC-Washington • TOM PETTY & THE HEARTBREAKERS-
- Refugee (Backstreet/MCA) • THE BAR KAYS—Today's The Day (Mercury) ★ SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 8-2
- ★ TOTO-99 (Columbia) 11-9 WGH-Norfolk LINDA RONSTADT—How Do I Make You
- (Asylum) • CHARLIE DORE—Pilot Of The Airwaves (Island)
- ★ PINK FLOYD—Another Brick In The Wall * BILLY JOEL - You May Be Right (Columbia

• MELISSA MANCHESTER—Fire In The

LINDA RONSTADT—Hurt So Bad (Asylum) ★ BILLY10EL—You May Be Right (Columbia)

* FLEETWOOD MAC-Think About Me (WB) X-

WYRE-Annapolis

- MELISSA MANCESTER—Fire In The Morning (Arista)
- JERMAINE JACKSON—Let's Get Serious
- ★ THE WHISPERS—And The Beat Goes On (Solar) 27-21
- ★ BLONDIE—Call Me (Chrysalis) 21-13

WLEE-Richmond

- CHARLIE DORE—Pilot Of The Airwaves
- ROCKETS-Do Right (RSO)
- ★ AIR SUPPLY—Lost In Love (Arista) 18-13 * EAGLES-I Can't Tell You Why (Asylum) 20-

- WRVQ-Richmond
- UTOPIA—Set Me Free (Bearsville) BILLY JOEL - You May Be Right (Columbia)
- ★ BLONDIE—Call Me (Chrysalis) 26-17 ★ PATRICE RUSHEN—Haven't You Heard

- WAEB Allentown
- RUPERT HOLMES—Him (RCA) BOB SEGER & THE SILVER BULLET BAND—
- ★ CHRISTOPHER CROSS—Ride Like The Wind

★ BLONDIE—Call Me (Chrysalis) 19-11

- WKBO-Harrisburg KENNYLOGGINS—Keep The Fire
- BILLY JOEL You May Be Right (Columbia)
- **★ BLONDIE**—Call Me (Chrysalis) D-21 ★ THE WHISPERS—And The Beat Goes On

Southeast Region

TOP ADD ONS

BILLY JOEL - You May Be Right (Columbia) UTOPIA—Set Me Free (Bearsville)
FLEETWOOD MAC—Think About Me (WB)

BLONDIE—Call Me (Chrysalis) PINK FLOYD-Another Brick In The Wall MICHAEL JACKSON—Off The Wall (Epic)

* PRIME MOVERS:

BREAKOUTS BROTHERS JOHNSON-Stomp (A&M) STYX—Borrowed Time (A&M)
JERMAIN JACKSON—Let's Get Serious (Epic)

- **WQXI**—Atlanta
- WARREN ZEVON—A Certain Girl (Asylum) • STEVIE WONDER-Outside My Window
- ★ BRUCK COCKBURN—Wondering Where The Lions Are (Millennium) 23-16

★ DAN FOGELBERG—Heart Hotel (Full Moon) Epic) 27-21

- Z-93 (WZGC-FM)—Atlanta ● ANDY GIBB/OLIVIA NEWTON-JOHN-I
- KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA)
- ★ BLONDIE—Call Me (Chrysalis) 10-6 ★ AIR SUPPLY—Lost In Love (Arista) 18-12
- WBBQ—Augusta • BROTHERS JOHNSON—Stomp (A&M)
- FLEETWOOD MAC Think About Me (WB) ★ BLONDIE—Call Me (Chrysalis) 11-2 ★ MICHAEL JACKSON — Off The Wall (Epic)

WFOM-Atlanta

• PRETENDERS—Brass In Pocket (Sire) • BAR KAYS—Today's The Day (Mercury) ★ BLONDIE—Call Me (Chrysalis) 20-10

★ PAUL DAVIS—Do Right (Bang) 19-12

• CLIFF RICHARD-Carrie (EMI)

• PAUL DAVIS—Do Right (Bang)

★ BLONDIE—Call Me (Chrysalis) 7-3

WSGA-Savannah

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★ PINK FLOYD—Another Brick In The Wall

WFLB—Fayetteville

- JERMAINE JACKSON-Let's Get Serious
- BILLY JOEL You May Be Right (Columbia)
- ★ BLONDIE—Call Me (Chrysalis) 32-26 ★ DAVID GATES— Where Does The Lovin' Go (Elektra) 34-30

WQAM-Miami

- AIR SUPPLY—Lost In Love (Arista) • PEACHES & HERB-! Pledge My Love
- * KOOL & THE GANG-Too Hot (De-Lite) 29-

★ SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 21-12

- WMJX (96X) Miami
- BROTHERS JOHNSON—Stomp (A&M)
- JAMES LAST-Seduction (Polydor) ★ CHARLIE DORE—Pilot Of The Airways

★ BLONDIE—Call Me (Chrysalis) 19-1 Y-100 (WHYI-FM) — Miami

- JERMAINE JACKSON—Let's Get Serious
- ★ SPINNERS—Working My Way Back To You/ Forgive Me Girl (Atlantic) 12-4

★ BLONDIE—Call Me (Chrysalis) 28-22 WLOF-Orlando

* PINK FLOYD-Another Brick In The Wall (Columbia) 11-1 ★ LINDA RONSTADT—How Do I Make You

• UTOPIA-Set Me Free (Bearsville)

• STYX - Borrowed Time (A&M)

(Asylum) 15-10

- Q-105 (WRBQ-FM)--Tampa JIMMY RUFFIN—Hold On To My Love (RSO)
- BILLY JOEL-You May Be Right (Columbia) * SHALAMAR - The Second Time Around ★ LINDARONSTADT—How Do I Make You
- BJ-105 (WBJW-FM) Orlando • HEART—Even It Up (Epic)

STYX—Borrowed Time (A&M)

- ★ PINK FLOYD—Another Brick In The Wall (Columbia) 26-12
- ★ BLONDIE—Call Me (Chrysalis) 28-14 WQXQ—Daytona Beach

• JIMMY RUFFIN — Hold On To My Love (RSO)

TOMMY JAMES - Three Times In Love

- ★ BLONDIE—Call Me (Chrysalis) 31-20 ★ MICHAEL JACKSON—Off The Wall (Epic)
- WAPE-Jacksonville • UTOPIA-Set Me Free (Bearsville)
- BILLY JOEL You May Be Right (Columbia) ★ BLONDIE—Call Me (Chrysalis) 17-5 ★ CHRISTOPHER CROSS—Ride Like The Wind

WAYS-Charlotte

(WB) 21-16

• KARLA BONOFF - Baby Don't Go • FELIX CAVALIERE—Only A Lonely Heart

★ BLONDIE—Call Me (Chrysalis) 16-4

Born Again (Motown) 20-14

★ BILLY PRESTON & SYREETA—With You I'm

- WK!X—Raleigh • JIMMY RUFFIN-Hold On To My Love (RSO)
- BILLY JOEL You May Be Right (Columbia) ★ BROTHERS JOHNSON—Stomp (A&M) 23-

★ BLONDIE—Call Me (Chrysalis) 27-16

OAN FOGELBERG—Heart Hotel (Full Moon/

★ BILLY JOEL — You May Be Right (Columbia)

★ BOB SEGER & THE SILVER BULLET BAND-

Fire Lake (Capitol) 13-8 WTMA-Charleston

WZDQ-Chattanooga

THE CLASH.

- THE WHISPERS—And The Beat Goes On CHARLIE DORE—Pilot Of The Airwaves
- ★ MICHAEL JACKSON—Off The Wall (Epic) ★ CHRISTOPHER CROSS—Ride Like The Wind

- WORD-Spartanburg
- BETTE MIDLER -- The Rose (Atlantic)
- JERMAINE JACKSON-Let's Get Serious
- * BILLY JOEL—You May Be Right (Columbia)

- ★ AIR SUPPLY—Lost In Love (Arista) 30-23 ★ MICHAEL JACKSON—Off The Wall (Epic)

- (WBYQ) 92-Q-Nashville
- MELISSA MANCHESTER—Fire In The Morning (Arista)

In Love With A Dreamer (UA)

- ★ RAY, GOODMAN & BROWN—Special Lady
- WHBQ-Memphis

★ BLONDIE—Call Me (Chrysalis) 29-23

- KORONA-Let Me Be (UA)
- WGOW-Chattanooga
- ★ EAGLES—I Can't Tell You Why (Asylum) 11-
- BILLY JOEL You May Be Right (Columbia)
- ★ PAUL DAVIS—Do Right (Bang) 25-16 WSGN-Birmingham
- BILLY JOEL-You May Be Right (Columbia) (Columbia) 28-17
- ★ BLONDIE—Call Me (Chrysalis) 21-10 WHHY-Montgomery

★ PINK FLOYD—Another Brick In The Wall

★ BLONDIE—Call Me (Chrysalis) 27-17

- KAAY-Little Rock
- ★ CHUCK MANGIONE—Give It All You Got

WSEZ (Z-93) — Winston-Salem

Comes Around (Arista)

★ EAGLES—I Can't Tell You Why (Asylum) 10-

WAIV-Jacksonville

- UTOPIA—Set Me Free (Bearsville) STYX—Borrowed Time (A&M)
- Fire Lake (Capitol) 23-13
- in a retrieval system, or trans-mitted, in any form or by any means, electronic, mechanical,

- * PINK FLOYD Another Brick In The Wall (Columbia) 13-6
- WLAC Nashville
- KENNY LOGGINS Keep The Fire
- UTOPIA-Set Me Free (Bearsville)

- KENNY ROGERS/KIM CARNES—Don't Fall
- ★ KOOL & THE GANG—Too Hot (De-Lite) 11-6
- (Polydor) 12-7

• KENNY ROGERS/KIM CARNES-Don't Fall

- DAN FOGELBERG-Heart Hotel (Full Moon/
- ★ JIMMY RUFFIN—Hold On To My Love (RSO)
- WERC Birmingham • BROTHERS JOHNSON - Stomp (A&M)
- ★ BOB SEGER & THE SILVER BULLET BAND— Fire Lake (Capitol) 17-
- DOTTIE WEST—A Lesson In Leavin' (UA)
- ★ BOB SEGER & THE SILVER BULLET BAND-
- * KOOL & THE GANG Too Hot (De-Lite) 17-
- FELIX CAVALIERE—Only A Lonely Heart • JENNIFER WARNES—When The Feeling
- ★ BLONDIE—Call Me (Chrysalis) 33-27 * BOB SEGER & THE SILVER BULLET BAND-

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★ DOTTIE WEST—A Lesson In Leavin' (UA) 5-3 ★ CHRISTOPHER CROSS—Ride Like The Wind • FLEETWOOD MAC—Think About Me (WB) DAN FOGELBERG—Heart Hotel (Full Moon/

- BETTE MIDLER-The Rose (Atlantic) • BILLY JOEL-You May Be Right (Columbia)
- EAGLES—I Can't Tell You Why (Asylum) • ROBERTA FLACK & OONNY HATHAWAY-You Are My Heaven (Atlantic)
- ★ BABYS—Back On My Feet Again (Chrysalis)

In Love With A Dreamer (UA) ★ BOB SEGER & THE SILVER BULLET BAND-

Radio Programming



LISTENERS' CHOICE-WHN-AM New York general manager Nick Verbitsky, left, presents Dolly Parton with awards as winner in the female vocalist and nual WHN Listeners' Choice Awards. The presentation was made at the Resorts International Hotel in Atlantic City where the country singer was ap-

KBPI-FM Leading Denver's A.M. Drive

By DICK KELLEHER

DENVER-Strong teamed with an AOR format moved KBPI-FM ahead in the important morning drive segment in the fall Arbitron report.

Program manager Frank Cody, who joined the station in spring of last year, credits the shift of Alan Baxter and Don Hawkins from KAZY-FM to KBPI in the late summer for the gain in mornings.

"They have been carrying the station," Cody says of his morning team. Cindy Elrod, operations manager, also points to Pete MacKay. who follows Baxter and Hawkins in a midday slot and also runs an oldies show on Sunday mornings. While Baxter and Hawkins

moved the station from a 3.2 to a 3.6 share in morning drive, MacKay raised the midday share from 3.6 to 4.5. Overall, the station moved from 4.6 to 4.9.

"I think in the '80s we're headed toward the personality," Cody says and mentions Chicago's Steve Dahl as an example. He said Baxter and Hawkins "sound very appropriate for what we want to do." He wants the station to become a personality rock station.

Other things that have boosted the ratings of the station is that it took a survey of Denver area musical tastes when Cody came on board.

"The most logical thing, since we have been known as an AOR station, was to go after the 18-34 year-old-market," he states.

When asked what the survey showed, Cody notes that the old standbys: the Beatles, Rolling Stones and Led Zeppelin are still popular; while artists like Rod Stewart are "burn outs" and Cody cites Stewart's disco sounding "Do You Think I'm Sexy" as the main reason.

Another reason for the fall book increase may be that about 11/2 years ago, according to Cody's estimate, the station was bought by the Sandusky newspaper group.

He says that before the sale, while the station was uncertain about its future, the "station was slowed down." He says there was little advertising or promotion until after the sale. There still seems to be little advertising, leading the cause of the increase back to the team of Baxter and Hawkins.

In their morning show, Baxter or Hawkins will receive satirical calls from people who sound like Groucho Marx, an old man, or similar putons, usually claiming to be a relative of one of the team.

Another high point is a comprehensive capsulization of the day's news and a weatherman known as Weatherman Bowman who goes into things such as explanations of jet streams which are causing cold air to pour into the area.

Cody also admits that during his study of the market be found 'people listen to a various number of different stations instead of having one allegiance" and that he realizes he can't have all the audience all the time

He thinks that because of this, the station needs to "have a high regard for the listener" and it seems to be paying off.

MIAMI AM STATION SWAPS FORMATS

WMBM Into 'Gold Soul 15'

MIAMI-A format change on WMBM-AM here to what is being billed as "Gold Soul 15" is one more indication that what might be described as black MOR is a coming format for the 1980s.

New program director Robert Hall has installed a format with similarities to KMJQ-FM Dallas, which is about to be syndicated by TM Programming (Billboard, March 15, 1980) and a new format just begun on WHAT-AM in Phila-

delphia.
WMBM has been into disco and a mass appeal black format, but Hall is now shooting for an audience 35 to 45 years old; the black business professional, man or woman. "The one with the money." Hall says with

Hall says it was a mistake for his station to try to reach a general market mass audience. "We couldn't compete with WQAM-AM, WMJX (96-X) and WHYI-FM (Y-100). In seeking a format, I decided to take the station back to where it came from, back to its roots."

Explains Hall: "Now we're geared strictly to a black audience, although, because of the jazz we play, we are getting some white listeners.

Programming is based on a series of color codes or flow clocks with blue, green, yellow and red lettered beads

The DJ reads the rings playing a red themed song, for instance when he comes to a red bead. The DJ may pick any one of 15 or 20 tunes from the color and letter-coded tapes corresponding to the color and letter codes.

There are six flow clocks for each different time of day. These dictate the form of music to be played-romantic ballad, jazz, blues, r&b or current hit.

"Sounds complicated, but it really isn't," Hall explains. "I don't pick the tunes, the DJ does. All I do is set the type of music to be played in the various time slot which gives the station a flowing feel.

"We go the whole nine yards in artists, playing Ray Charles, Johnny Mathis, Sarah Vaughan, Ella Fitz-gerald, Bobby Blue Bland, B.B. King, Aretha Franklin, Jerry Butler, the old Temptations, Otis Redding, Diana Ross and the Supremes, Martha Reeves and the Vandellas. The list is endless. The only music we don't play is disco and bubblegum."

Local news is broadcast every hour on the hour for five minutes. Part of WMBM's appeal to the community is that it is extremely community-oriented.

During the day movie reviews, local gossip, wake-up body exercises, household tips, recipes, what's going on around town and other tidbits of information are offered by the disk jockeys. "We're certainly not a talk station, we're pure music and these bits and pieces of information last

only about 25 seconds each," Hall

explains.
WMBM-AM disk jockeys are Abdul from 6:30 to 10 a.m.; Connie Clare, 10 a.m. to 3 p.m.; Stonewall Jackson, 3 to 7 p.m.; Vaughn Valentino 7 p.m. to midnight; and Hughie Ferguson midnight to 6:30 a.m.

\$67 Million Bid For 10 Stations Declined

NEW YORK-There may not seem to be anything analogous be-tween baseball and radio, but just as ball players are traded in the spring, this spring is shaping up as a prime time to trade, buy and sell stations.

But the biggest sale of all, that of SJR Communications to Shamrock Broadcasting for \$67 million has fallen through. The deal would have transferred 10 SJR stations, including WKTU-FM New York. Ed Cossman, vice president of SJR, reportedly now wants \$75 million for the package.

The biggest sale of a single station is that of KIOI-FM San Francisco by Jim Gabbert to Karl Eller for a record-setting \$12 million, the most that has ever been paid for a single FM station.

Gabbert put the station on the air in 1957 and has operated three other stations, another in San Francisco and two in Honolulu, which he is also selling. He's getting out of radio and into television and is buying a UHF station in San Francisco.

Eller, the former president of Combined Communications, is expeeted to build another radio group. He did this when he headed Combined and then sold that group to Gannett Co.

Possibly the most unusual trade is that put together by Metromedia. The company sold KNEW-AM San Francisco to Malrite Broadcasting for \$5 million and then turned around and bought KJR-AM Seattle from Kaye-Smith Enterprises for \$10 million.

Both KNEW and KJR are 5 kw stations with directional patterns at night. KJR is third in its market with a 6.0 share in the October/November Arbitron while KNEW is 13th in its market with a 2.6 share.

Possibly the best deal was achieved by country singer Charley Pride and forme TM Productions and Programming president Jim Long. They, through their Long-Long. They, through their Long-Pride Broadcasting Co., purchased KFOG-FM San Francisco from General Flectric for \$3.5 million, a General Electric for \$3.5 million, a figure some observers called "a

KFOG, which runs the Schulke beautiful music format, enjoys a 3.4 share while contemporary KIOI. which commanded almost three times as much money, had a 3.3 in the fall Arbitron.

New Radio Outlets Target L.A. To Vegas Motorists

LOS ANGELES-Travel on the desolate desert highways between Los Angeles and Las Vegas is not as quiet as it used to be. KRXV-FM and KXVR-FM went on the air Saturday (15), changing the standard definition of community in the proc-

Aimed at the mobile audience on the highways between Los Angeles and Las Vegas, the stations provide adult contemporary music and news in areas where existing signals do not penetrate well.

The stations' syndicated adult contemporary package is supplied by Radio Arts Syndication of Burbank, Calif.

Advertising consists of 13 billboards along the highway route and a promotional tie-in with local (Continued on page 26)

N.Y. WABC **DOWN TO 14TH**

NEW YORK-ABC's contempoary-formatted flagship here, WABC-AM slipped to a historic low in the February Mediatrend.

The once most-listened to station in the nation fell to 14th place in overall shares with a 3.3. In January it seemed to be making a comeback with a fifth place 5.3.

The station still leads in cume (cumulative audience of everyone who tunes in for at least five minutes within a week), but the three million and close to four million cumes of the past are gone. In the February Mediatrend the station is almost tied with talk WOR-AM with a 1.9 million cume.

WKTU-FM and WBLS-FM continue to seesaw for market leadership, WKTU is on top this month with a 8.7 share. WBLS is in third place with a 7.8. WKTU and WBLS are former

disco stations which have broadened their playlists with rock and some r&b material.

KMET-FM's Jim Ladd Rocks L.A. NIGHT Station To Enviable Ratings By CARY DARLING

LOS ANGELES-To thousands of Southern California rock listeners, Jim Ladd is more than just another nighttime 10 p.m. to 2 a.m. air

personality. His mix of his some-times controversial "raps" with straightforward rock has made him one of the favorites at highly rated AOR KMET-FM. The night Arbitron shares for the station are its

highest.
"I almost got fired from KLOS-FM every day that I worked there," starts Ladd. "They were always calling me in and I was conservative there compared to what I am now.

Ladd has been doing his mixture of talk and free form programming

music ever since first entering radio 10 years ago at AOR KNAC-FM Long Beach, Calif. From there, he moved to AOR KLOS, where he stayed four years.

The topics and the talk are spontaneous. "I did a huge piece on the draft the other night and that was totally off top of my head. I take my ideas from the street," he says. "During the night of the draft talk, listeners were calling up and giving me great songs to play which related to the theme.

The music plays an integral part of the set. "Like when I was playing records about the draft, I wasn't following Crosby, Stills & Nash's 'Wooden Ships' with 'Cat Scratch

"It is all part of a storyline. Sometimes, I'll use poetry in the middle. Sometimes I'll use spoken word," he acknowledges. "Sometimes, I'll do a set of one artist. It's all part of a large portrait I'm trying to paint on the

The raps are not nightly affairs. "If I don't go into some outrageous rap, then listeners think there's something wrong. But I only come out when something bothers me or interests me. Some nights, I play a lot of music. Other nights, I play

(Continued on page 26)

Billboard, Album Radio Action

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

Top Add Ons-National

BILLY JOEL-Glass Houses (Columbia) DARRYL HALL-Sacred Songs (RCA) JOURNEY-Departure (Columbia) CRETONES-Thin Red Line (Planet)

ADD ONS-The four key prod ucts 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 ac tivity at regional and nationa

Western Region

TOP ADD ONS

BILLY JOEL-Glass Houses (Columbia) BOB SEGER & THE SILVER BULLET BAND-Against The Wind (Capitol)

JOURNEY—Departure (Columbia) JOE PERRY PROJECT-Let The Music Do The Talking (Columbia)

★TOP REQUEST/AIRPLAY

PINK FLOYD—The Wall (Columbia)
TOM PETTY & THE HEART BREAKERS—Damn The Torpedoes (Backstreet/MCA) PRETENDERS-(Sire) CLASH-London Calling (Epic)

BREAKOUTS

(mulyzA) avoil ham—TGATZMOR AGNIUM) HEART-Bebe Le Strange (Epic) ELVIS COSTELLO-Get Happy (Columbia)

KMEL-FM-San Francisco (Paul Vincent)

- BILLY JOEL -- Glass Houses (Columbia)
- * HEART-Bebe Le Strange (Epic) ★ J. GEILS BAND-Love Stinks (EMI/America)
- * LINDA RONSTADT Mad Love (Asylum)
- BOB SEGER & THE SILVER BULLET BAND —Against

KWST-FM - Los Angeles (Ted Habeck)

- BILLY JOEL Glass Houses (Columbia)
- SURVIVOR—(Scotti Bros.)
- RAMONES—End Of The Century (Sire)
- ★ PINK FLOYD The Wall (Columbia)
- * TOM PETTY AND THE HEARTBREAKERS—Damn
- ★ BOB SEGER & THE SILVER BULLET BAND—Against
- ★ JOURNEY Departure (Columbia)

KPRI-FM – San Diego (Jesse Summers)

- BOB SEGER & THE SILVER BULLET BAND Against
- WARREN ZEVON Bad Luck Streak In Dancing
- ELVIS COSTELLO Get Happy (Columbia)
- * TOM PETTY & THE HEARTBREAKERS Damn The
- ★ DAN FOGELBERG Phoenix (Full Moon/Epic)
- * LINDA RONSTADT Mad Love (Asylum)

KOME-FM-San Jose (Dana Jang)

- BILLY JOEL Glass Houses (Columbia)
- GRAHAM NASH Earth And Sky (Capitol) PRIVATE LIGHTENING—(A&M)

- JOHNNY WINTER-Raisin Cain (Blue Sky)
- * PINK FLOYD The Wall (Columbia)
- **★ BOB SEGER & THE SILVER BULLET BAND** Against
- * LINDA RONSTADT Mad Love (Asylum)

KSJO-FM - San Jose (Sally Gill)

- THE MOTORS-Tenement Steps (Virgin)
- ANGEL CITY—Face To Face (Epic) DARRYL HALL—Sacred Songs (RCA)
- RED RIDER—Oon't Fight (Capitol)
- TRIUMPH—Progression Of Power (RCA)
- PAT TRAVERS Crash And Burn (Polydor) * PINK FLOYD-The Wall (Columbia)
- ★ CLASH—London Calling (Epic)

- * D.L. BYRON-This Day And Age (Arista) ★ J. GEILS BAND—Love Stinks (EMI/America)

KBPI-FM - Denver (F. Cody/P. Strider)

- BOB SEGER & THE SILVER BULLET BAND—Against
- SURVIVOR-(Scotti Bros.
- JOURNEY Departure (Columbia)
- * PINKFLOYD-The Wall (Columbia)
- ★ LINDA RONSTADT Mad Love (Asylum)
- * HEART-Bebe Le Strange (Epic)

KZEL-FM—Eugene (C. Kovarik/P. Mays)

- JOURNEY-Departure (Columbia)
- ELVIS COSTELLO-Get Happy (Columbia) RACHEL SWEET - Protect The Innocent (Stiff/Epic)
- BOB SEGER & THE SILVER BULLET BANO-Against
- WARREN ZEVON-Bad Luck Streak In Dancing
- BILLY JOEL Glass Houses (Columbia)
- * PRETENDERS-(Sire)
- * J. GEILS BAND-Love Stinks (EMI/America) ★ HEART-Bebe Le Strange (Epic)
- ★ ELVIS COSTELLO—Get Happy (Columbia)
- KGB-FM-San Diego (Bruce Tucker)
- **BOB SEGER & THE SILVER BULLET BAND**—Against The Wind (Capitol) JOE PERRY PROJECT - Let The Music Do The
- ELVIS COSTELLO—Get Happy (Columbia) HOMEGROWN 7_(KGR)
- * CLASH-London Calling (Epic) ★ PRETENDERS—(Sire)
- * PINK FLOYD-The Wall (Columbia)

Southwest Region

TOP ADD ONS

BILLY JOEL-Glass Houses (Columbia) JOURNEY-Departure (Columbia) CRETONES-Thin Red Line (Planet) CLASH-London Calling (Epic)

★TOP REQUEST/AIRPLAY

PINK FLOYD-The Wall (Columbia) HEART – Bebe Le Strange (Epic) BOB SEGER & THE SILVER BULLET BAND – Against The Wind (Capitol) TOM PETTY & THE HEARTBREAKERS - Dami

BREAKOUTS

PRIVATE LIGHTNING-(A&M) AXE-LIVING On The Edge (MCA)
TAZMANIAN DEVILS-(WB) LINDA RONSTADT - Mad Love (Asylum)

KZEW-FM - Dallas (Doris Miller)

- BILLY JOEL Glass Houses (Columbia)
- . CRETONES-Thin Red Line (Planet)
- TAZMANIAN DEVILS—(WB) AXE—Living On The Edge (MCA)

- * JOURNEY-Departure (Columbia)
- * LINDA RONSTADT-Mad Love (Asylum)
- * PINKFLOYD-The Wall (Columbia)
- KTXQ-FM Dallas/Ft. Worth (Tim Spencer)
- CLASH—London Calling (Epic)
- LINDA RONSTADT—Mad Love (Asylum)
- MAX DEMIAN—The Call Of The Wild (RCA)
- BOB SEGER & THE SILVER BULLET BAND Against
- ★ HEART—Bebe Le Strange (Epic)
- ◆ PINK FLOYD—The Wall (Columbia)
- TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes (Backstreet/MCA)
- * EAGLES-The Long Run (Asylum)

KLOL-FM – Houston (Paul Riann)

- TOURISTS-Reality Effect (Epic) PRIVATE LIGHTNING—(A&M)
- BILLY IOEL Glass Houses (Columbia)
- ★ BOB SEGER & THE SILVER BULLET BAND—Against
- ★ JOURNEY—Departure (Columbia)
- ★ HEART-Bebe Le Strange (Epic) * J. GEILS BAND-Love Stinks (EMI/America)

Based on station playlist through Wednesday (3/12/80) Top Requests/Airplay-National

PINK FLOYD-The Wall (Columbia) TOM PETTY & THE HEARTBREAKERS - Damn The Torpedoes (Backstreet/MCA) BOB SEGER & THE SILVER BULLET BAND-Against The Wind (Capitol) ELVIS COSTELLO-Get Happy (Columbia)

KLBJ-FM-Austin (G. Mason/T. Quarles)

- MIKE RUTHERFORD—Small Creeps Day (Passport)
- BOB SEGER & THE SILVER BULLET BAND Against
- IOURNEY—Departure (Columbia)
- BILLY JOEL Glass Houses (Columbia)
- GENTLE GIANT-Civilian (Columbia) BILL BRUFORD - Gradually Going Tornado
- ★ ELVIS COSTELLO—Get Happy (Columbia)
- PINK FLOYD The Wall (Columbia)
- * HEART-Bebe Le Strange (Epic) WARREN ZEVON-Bad Luck Streak In Dancing

- WRNO-FM-New Orleans (Rod Glenn) • BILLY JOEL - Glass Houses (Columbia)
- CHARLIE DORE-Pilot Of The Airwaves (Island)
- * TURLEY RICHARDS-Therfu (Atlantic) ★ CHUCK MANGIONE—Fun And Games (A&M)
- * PINK FLOYD-The Wall (Columbia) ★ SOUNDTRACK—American Gigolo (Polydor)

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

- BILLY JOEL Glass Houses (Columbia)
- TOM PETTY & THE HEART BREAKERS Damn The
- * PINK FLOYD The Wall (Columbia) ★ JOURNEY-Departure (Columbia)

* RUSH—Permanent Waves (Mercury)

Midwest Region TOP ADD ONS

DARRYL HALL—Sacred Songs (RCA)
PAT TRAVERS—Crash And Burn (Polydor) CRETONES-Thin Red Line (Planet) SUZANNE FELLINI-(Casablanca)

★TOP REQUEST/AIRPLAY

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

BREAKOUTS

TRIUMPH-Progression Of Power (RCA) JOURNEY - Departure (Columbia) TOURISTS - Reality Effect (Epic) THE MOTORS-Tenement Steps (Virgin)

WWWW-FM-Detroit (D. Hungate/M. McEwen)

- DARRYL HALL—Sacred Songs (RCA)
- PRIVATE LIGHTNING—(A&M)
- PAT TRAVERS Crash And Burn (Polydor) TOURISTS - Reality Effect (Epic)
- TRIUMPH-Progression Of Power (RCA)
- SUZANNE FELLINI Heaven (Casabianca)
- * PINK FLOYD-The Wall (Columbia) ROCKETS-No Ballads (RSO)
- ROMANTICS—(Nemperor) WLUP-FM - Chicago (Sky Daniels)
- ELVIS COSTELLO—Get Happy (Columbia)
- GARY NUMAN The Pleasure Principle (Atco) LINDA RONSTADT—Mad Love (Asylum)
- HEART—Behelle Strange (Enic)
- ★ ROMANTICS—(Nemperor)
- * PINKFLOYD-The Wall (Columbia)

★ RUSH—Permanent Waves (Mercury) WLVQ-FM — Columbus (Steve Runner)

- BOB SEGER & THE SILVER BULLET BAND Against • JOURNEY-Departure (Columbia)
- ★ PINKFLOYD—The Wall (Columbia)

* RUSH-Permanent Waves (Mercury)

Torpedoes (Backstreet/MCA

★ DAN FOGELBERG—Phoenix (Full Moon/Epic)

- WMMS-FM-Cleveland (John Gorman) CRETONES—Thin Red Line (Planet)
 - BILLY JOEL-Glass Houses (Columbia)
- ANGEL CITY—Face To Face (Enic)
- CHRISTOPHER CROSS—(WB)
- . RON GOEDENT-Breaking All The Rules (Polydor)
- TOURISTS-Reality Effect (Epic) * PINK FLOYD - The Wall (Columbia)
- ★ J. GEILS BAND—Love Stinks (EMI/America)
- * PRETENDERS-(Sire) * LINDA RONSTADT - Mad Love (Asylum)
- WYDD-FM-Pittsburgh (J. Robertson/J. Kinney) TRIUMPH - Progressions Df Power (RCA)
- PATTRAVERS Crash And Burn (Polydor)
- RED RIDER Don't Fight (Capitol) SUZANNE FELLINI — (Casablanca)
- CRETONES Thin Red Line (Planet)
- THE MOTORS-Tenement Steps (Virgin) * PINK FLOYD - The Wall (Columbia)
- TOM PETTY & THE HEARTBREAKERS—Damn The

★ RUSH—Permanent Waves (Mercury) ★ BOB SEGER & THE SILVER BULLET BAND—Against WQFM-FM - Milwaukee (P. Kelly/E. DiMiceli)

- . JOURNEY-Departure (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against
- * PINK FLOYD-The Wall (Columbia)
- ★ HEART-Bebe Le Strange (Epic) ★ DAN FOGELBERG — Phoenix (Full Moon/Epic) * RUSH-Permanent Waves (Mercury)
- KSHE-FM—St. Louis (Rick Balis)
- PLANETS—(Motown) BILLY JOEL-Glass Houses (Columbia)
- DUDEK, FINNIGAN, KRUEGER BAND—(Columbia) GENTLE GIANT - Civilian (Columbia)
- MIKE RUTHERFORD—Small Creeps Day (Passport) * PINK FLOYD-The Wall (Columbia)

MARSHALL TUCKER BAND—Tenth (WB)

* NAZARETH - Malice In Wonderland (A&M) * SHOOTING STAR-(Virgin)

Southeast Region

TOP ADD ONS

JOURNEY - Departure (Columbia) BILLY JOEL - Glass Houses (Columbia) CRETONES-Thin Red Line (Planet) MARSHALL TUCKER BAND-Tenth (WB)

TOP REQUEST / AIRPLAY PINK FLOYD-The Wall (Columbia) BOB SEGER & THE SILVER BULLET BAND – Against The Wind (Capitol) LINDA RONSTADT-Mad Love (Asylum)

ELVIS COSTELLO - Get Happy (Columbia)

BREAKOUTS

CHRISTOPHER CROSS-(WB) SQUEEZE - Argybargy (A&M) GENTLE GIANT-Civilian (Columbia)

WKLS-FM-Atlanta (Rich Piombino)

- JOURNEY Departure (Columbia)
- MARSHALL TUCKER BAND—Tenth (WB) • JOHN MILLS-Sympathy (Arista)
- GENTLE GIANT Civilian (Columbia * LINDA RONSTADT-Mad Love (Asylum) * BILLY JOEL-Glass Houses (Columbia)
- ★ PINK FLOYD The Wall (Columbia) * TOM PETTY & THE HEARTBREAKERS—Damn The
- J. GEILS BAND-Love Stinks (EMI/America) • LINDARONSTADT - Mad Love (Asylum)

ROBIN TROWER—Victims Of The Fury (Chrysalis)

Torpedoes (Backstreet / MCA)

WROQ-FM-Charlotte (Emily Conner)

- ★ HEART-Bebele Strange (Epic) * RUSH-Permanent Waves (Mercury)
- **★ CHRISTOPHER CROSS** (WB) **★ BOB SEGER & THE SILVER BULLET BAND**—Against

National Breakouts

PAT TRAVERS-Crash And Burn (Polydor) TOURISTS-Reality Effect (Epic) THE MOTORS—Tenement Steps (Virgin) PRIVATE LIGHTNING-(A&M)

KLPQ-FM-Little Rock (Stuart McRae)

- SHOOTING STAR-(Virgin)
- WARREN ZEVON Bad Luck Streak in Dancing
- CHRISTOPHER CROSS—(WB) ★ PINKFLOYD—The Wall (Columbia)
- TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes (Backstreet/MCA)
- * TOTO-Hydra (Columbia)
- * DAN FOGELBERG-Phoenix (Full Moon/Epic) ZETA-4 (WINZ-FM) - Miami (R. Parker/S. Knox)
- . JOURNEY Departure (Columbia)
- BILLY JOEL Glass Houses (Columbia)
- CRETONES-Thin Red Line (Planet) AXE-Living On The Edge (MCA)
- * PINKFLOYD-The Wall (Columbia) TOM PETTY & THE HEARTBREAKERS - Damn The
- BOB SEGER & THE SILVER BULLET BAND Against
- ★ LINDA RONSTADT—Mad Love (Asylum) WJAX-FM - Jacksonville (R. Langlois/J. Brooks)
- BOB SEGER & THE SILVER BULLET BAND Against JOURNEY - Departure (Columbia)
- ELVIS COSTELLO-Get Happy (Columbia) MI-SEX - Computer Games (Epic)
- PINK FLOYD-The Wall (Columbia) ★ DAN FOGELBERG-Phoenix (Full Moon/Epic) * 38-SPECIAL-Rockin Into The Night (A&M)
- EAGLES-The Long Run (Asylum) WHFS-FM - Washington, D.C. (David Einstein)
- WILLIENILE (Arista) • CRETONES-Thin Red Line (Planet)
- SQEEZE—Argybargy (A&M) BILLY JOEL - Glass Houses (Columbia)
- ROSE -- Worlds Apart (Millennum) WARREN ZEVON — Bad Luck Streak In Dancing School (Asylum)

PRETENDERS-(Sire)

★ ELVIS COSTELLO—Get Happy (Columbia) * SPECIALS-(Chrysalis)

Northeast Region

 TOP ADD ONS BILLY JOEL-Glass Houses (Columbia) DARRYL HALL—Sacred Songs (RCA)
JOHN MILES—Sympathy (Arista) RACHEL SWEET - Protect The Innocent (Stiff/

TOP REQUEST/AIRPLAY PINK FLOYD - The Wall (Columbia) TOM PETTY & THE HEARTBREAKERS—Damin The Torpedoes (Backstreet/MCA) J. GEILS BAND-Love Stinks (EMI/America) ELVIS COSTELLO-Get Happy (Columbia)

BREAKOUTS

PAT TRAVERS - Crash And Burn (Polydor) WILLIE NILE—(Arista)
CRETONES—Thin Red Line (Planet) THE MOTORS—Tenement Steps (Virgin)

- WNEW-FM New York (Maryanne McIntyre) WILLIE NILE-(Arista)
- JOHN MILLS-Sympathy (Arista) TOURISTS - Reality Effect (Epic)
- CRETONES-Thin Red Line (Planet) BILLY JOEL-Glass Houses (Columbia) AXE-Living On The Edge (MCA)

★ ELVIS COSTELLO-Get Happy (Columbia)

★ PINK FLOYD-The Wall (Columbia)

- ★ LINDA RONSTADT—Mad Love (Asylum) TOM PETTY & THE HEARTBREAKERS - Damn The
- BILLY JOEL-Glass Houses (Columbia) • JOURNEY-Departure (Columbia) LENE LOVICH—Flex (Stiff/Epic)

WCMF-FM-Rochester (Ted Edwards)

 IGGY POP – Soldier (Arista) • WISHBONE ASH-Just Testing (MCA)

* PINK FLOYD-The Wall (Columbia)

- RACHEL SWEET—Protect The Innocent (Stiff/Epic) * TOM PETTY & THE HEARTBREAKERS - Damn The
- ★ HEART—Bebe Le Strange (Epic) ★ ELVIS COSTELLO—Get Happy (Columbia)

- WBAB-FM-Long Island (M. Curley/M. Coppola)
- IOURNEY Departure (Columbia)
- WISHBONE ASH—Just Testing (MCA)
- JOHN MILES—Smnathy (Arista)
- PRIVATE LIGHTNING—(A&M) RACHELSWEET—Protect The Innocent (Stiff/Epic)
- KAYAK—Periscope Life (Mercury) * PINK FLOYO - The Wall (Columbia)
- ★ TOM PETTY & THE HEARTBREAKERS—Damn The

★ UTOPIA—Adventures in Utopia (Bearsville)

- * RUSH-Permanent Waves (Mercury) WMMR-FM-Philadelphia (Joe Bonadonna)
- PATTRAVERS BAND—Crash And Burn (Polydor)
- LENE LOVICH-Flex (Stiff/Eric) JACKSON HIGHWAY — (Capitol)
- RACHELSWEET-Protect The Innocent (Stiff/Epic)
- **★ TOM PETTY & THE HEARTBREAKERS**—Damn The * PINK FLOYD-The Wall (Columbia)
- * CLASH-London Calling (Epic) * BILLIE JOEL-Glass Houses (Columbia)

WGRQ-FM - Buffalo (Irv Goldfarb)

- BOB SEGER& THE SILVER BULLET BAND—Against JOURNEY—Departure (Columbia)
- ★ PINK FLOYD—The Wall (Columbia) * HEART-Bebe Le Strange (Epic)
- ★ TOM PETTY & THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA) * RUSH-Permanent Waves (Mercury)
- WLIR-FM-Long Island (D. McNamera/L. Kleinman) SPYROGYRA—Catching The Sun (MCA)
- DARRYL HALL—Sacred Songs (RCA) PAT TRAVERS — Crash And Burn (Polydor) THE MOTORS - Tenement Stens (Virgin)
- ANGEL CITY Face To Face (Epic) THE BEACH BOYS—Keeping The Summer Alive

★ BILLY JOEL - Glass Houses (Columbia)

★ PINK FLOYD—The Wall (Columbia) ★ MARSHALL TUCKER BAND — Tenth (WB)

The Wind (Capitol)

- * SYLVAIN (RCA) WPIX-FM - New York (M. Griffin)
- SQEEZE—Argybargy (A&M) SUZANNE FELLINI—(Casablanca) FOOLS—Sold Out (EMI/America)

★ ELVIS COSTELLO—Get Happy (Columbia) ★ CLASH—London Calling (Epic)

BOB SEGER & THE SILVER BULLET BAND—Against

- ★ TOM PETTY & THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA) * MADNESS-One Step Beyond (Sire)
- WPLR-FM New Haven (G. Weingarth/E. Michaelson) ELVIS COSTELLO—Get Happy (Columbia) LINDA RONSTADT — Mad Love (Asylum)
- BOB SEGER & THE SILVER BULLET BAND—Against RACHEL SWEET-Protect The Innocent (Stiff/Epic)
- * PINK FLOYD-The Wall (Columbia) TOM PETTY & THE HEART BREAKERS - Damn The
- HEART-Bebe Le Strange (Epic) ★ J. GEILS BAND—Love Stinks (EMI/America) WBCN-FM - Boston (Kate Ingram) • CRETONES-Thin Red Line (Planet)
- DARRYL HALL—Sacred Songs (RCA) JOHN MILES—Sympathy (Arista) • THE MOTORS-Tenements Steps (Virgin)
- JOE PERRY PROJECT-(Columbia) PAT TRAVERS BAND—Crash And Burn (Polydor) * PRETENDERS-(Sire)

★ J. GEILS BAND—Love Stinks (EMI/America)

★ PINK FLOYD—The Wall (Columbia)

★ TOM PETTY & THE HEARTBREAKERS—Damn The Torpedoes (Backstreet/MCA) © Copyright 1980, Billboard Publications, Inc. No part of this publi-

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U.S. Willing To Trade AM Radio Clear Channels

• Continued from page 1

for the U.S. proposal until the FCC has completed "adequate engineering studies to determine all the implications of the change."

The U.S. proposal, which would move AM stations to a 9 khz spacing from the current 10 khz spacing, is the most controversial item on the agenda of the regional meeting of the International Telecommunications Union.

The three-week session, which began Monday (10) and continues through March 29, has attracted official representatives from the governments of 28 Western Hemisphere nations.

According to State Dept, estimates, the U.S. delegation traveled to Buenos Aires with "favorable readings from close to half of the countries attending" with regard to their positions on the 9 khz switch.

The FCC contends that 9 khz spacing would increase program diversity available on the AM band and also diversity of radio ownership giving minority entrepreneurs greater opportunity to get involved in radio.

There are currently 107 channels on the AM dial spaced at 10 khz from 540 khz to 1600 khz. A reduction to 9 khz spacing would increase the total number of channels from 107 to 119 and permit anywhere from an additional 200 to as many as 1,400 full-time stations to be added to the AM band, according to FCC estimates.

Canadian broadcasters vociferously oppose a switch to 9 khz spacing and Mexican delegates are also expected to object.

Since the Region II conference allows only one vote to each country represented and since majority rules and no country has any special veto power, the success of the U.S. proposal depends to a great extent on a number of small Latin American countries.

Approval of the proposal would require the countries of Region II to meet again in November 1981 for another vote to implement the change and to hammer out a new frequency assignment plan.

Finally, after this 1981 meeting, the U.S. Congress will consider what is in effect a foreign treaty. At that point broadcasters opposed to the idea can crack up lobbying efforts.

A further problem of the 9 khz proposal is that it would make obsolete all digitally tuned radios, including those now installed in top-of-the-line luxury autos.

KXLU-FM Seeking Dollars With Jazz

LOS ANGELES—Non-commercial KXLU-FM here is expanding its jazz programming, dubbed "Jazz Night Flight," for the week beginning Monday (17), Jazz airs from 11 p.m. to 2 a.m. each night.

The extended programming is part of a fund raising week by the station though a permanent daily jazz show may be programmed soon.

The current regular "Jazz Night Flight" schedule is for Fridays through Mondays from 11 p.m. to 6 a.m. Hosts for the show are Todd Washington, Barry Thomas, Joseph Casas, Tom Enriques and James Grace.

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.

ATLANTA OCTOBER/NOVEMBER 1979

	AVERAGE QUARTER HOUR—METRO SURVEY AREA								SHARES—METRO SURVEY AREA															
1.7.2	TOTAL	TOTAL	MEN					WOMEN						TOTAL	MEN					WOMEN				
FORMATS	PERSONS 12+	PERSONS 18+	18- 24	25- 34	35- 44	45- 54	55- 64	18- 24	25- 34	35- 44	45- 54	55- 64	12- 17	FORMATS	PERSONS 12+ %	18- 24 %	25- 34 %	35- 44 %	45- 54 %	18- 24 %	25- 34 %	35- 44 %	45- 54 %	12- 17 %
AOR	453	368	73	107	10	5	0	92	58	12	2	0	85	AOR	19.3	36.5	32.1	5.5	4.3	41.3	19.5	6.8	1.6	33.7
AOR	316	257	86	69	3	0	1	47	37	7	7	0	59	AOR	14.7	43 2	23 3	2 3	0.0	24.1	139	49	5 2	25 5
BEAUTIFUL	425	421	12	47	46	31	23	20	54	60	46	37	4	BEAUTIFUL	18.0	6.0	14.1	25.5	26.4	8.9	18.1	34.1	35.1	1.6
BEAUTIFUL"	392	389	2	64	23	24	31	21	55	36	44	39	3	BEAUTIFUL .	18 1	10	216	17 7	21.4	10.8	206	25 3	32 6	13
BIG BAND	15	14	0	0	0	1	5	0	0	0	2	2	1	BIG BAND	0.6	0.0	0.0	0.0	0.9	0.0	0.0	0.0	1.5	0.4
BIG BAND	0	0	0	0	0	0	0	0	0	0	0	0	0	BIG BAND	0.0	0.0	0.0	0.0	Э.О	0.0	0.0	00	0.0	0.0
BLACK	121	110	16	16	3	7	3	12	20	6	8	7	11	BLACK	5.1	8.0	4.8	1.7	6.0	5.4	6.8	3.4	6.2	4.4
BLACK	93	82	4	17	7	3	2	16	11	7	l 5	7	11	BLACK . *	4 3	2.0	5.8	5 4	2 7	8.2	4 1	49	3 7	47
CLASSICAL	25	25	0	9	7	1	0	0	5	2	0	0	0	CLASSICAL	1.1	0.0	2.7	3.9	0.9	0.0	1.7	1.1	0.0	0.0
CLASSICAL	0	0	0	0	0	0	0	0	0	0	0	0	0	CLASSICAL	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0	0.0
CONTEMP	65	58	3	14	4	0	1	7	18	6	3	0	7	CONTEMP	2.8	1.5	4.2	2.2	0.0	3.1	6.0	3.4	2.3	2.8
CONTEMP	76	64	6	14	3	0	1	18	13	7	1	1	12	CONTEMP	3.6	3 0	4 7	2.3	0.0	9.2	4.9	4.9	0.7	5.2
COUNTRY	181	177	1	19	36	17	14	3	19	27	6	18	4	COUNTRY	7.6	0.5	5.7	20.1	14.6	1.3	6.4	15.4	4.6	1.6
COUNTRY	177	166	16	12	24	12	11	6	35	15	11	10	3	COUNTRY	8.2	8.0	41	18 5	10 7	31	13.1	10 5	8.1	13
DISCO	180	134	36	23	6	2	0	26	22	16	3	0	46	DISCO	7.6	18.0	6.9	3.3	1.7	11.7	7.4	9.1	2.3	18.2
DISCO	150	117	31	26	2	1	0	24	27	4	0	2	33	DISCO	70	156	8 8	1.5	09	12 3	10.2	28	0.0	14.2
MOR	276	269	4	20	24	26	24	6	33	16	28	31	7	MOR	11.7	2.0	6.0	13.3	22.2	2.7	11.1	9.1	21.4	2.8
MOR	293	290	3	21	38	32	26	3	20	31	34	26	3	MOR	13.6	1.5	7.1	29.2	28.6	15	7.5	21.8	25.2	1.3
NEWS, 1, 1/1 *	124	122	4	20	15	7	9	2	6	5	10	15	2	NEWS "	5.3	2.0	6.0	8.3	6.0	0.9	2.0	2.8	7.6	0.8
news Religious	87 11	87 11	0	8	',	15	9 0	0	0	3	4	1	0	NEWS RELIGIOUS	4.0	2.0	2.7	5.4	13 4	0.0	2.6	2 1	3.0	0.0
RELIGIOUS	0	0	0	0	0	0	0	0	0	0	2 0	0	0	RELIGIOUS	0.5	0.0	0.0	0.6	0.0	0.0	0.0	0.0	1.5	0.0
TALK *	60	59	0	2	2	6	11	0	2	4	6	7	1	TALK	2.5	0.0	0.0 0.6	0.0	0 0 5.1	0.0	0.7	2.3	0 0 4.6	0.0
TALK.	91	91	1	14	8	15	7	0	4	5	13	,	0	TALK	4.2	0.0	4.7	6.2	13.4	0.0	1.5	3.5	9.6	0.4
TOP 40	262	190	36	32	19	1	2	38	43	11	6	,	72	TOP 40	11.1	18.0	9.6	10.6	0.9	17.0	14.4	6.3		28.5
TOP 40	258	157	24	27	6	0	0	46	41	10	2	1	101	TOP 40	12.0	12.1	9.6	4 6		23.6	15.4	1	4.6	43.5
101 40	236	157	24	21	0	U	U	40	41	10		1	101	IUF 40	12.0	12.1	9.1	4.6	0.0	23 5	15 4	7 0	15	43.5

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

AOR Becomes Atlanta's Favorite Format

ATLANTA-AOR has become the favorite format in this market, edging out beautiful music, which had been in first place.

This switch is disclosed in an exclusive Billboard analysis on October/November Arbitron data for this market. The analysis shows AOR moves into first place with an estimated 19.3 share of the market, up from 14.7 a year ago.

Beautiful, holding steady at 18.0 is in second place. Beautiful had 18.1 a year ago.

These formats are followed by MOR with 11.7, down from 13.6 a year ago; Top 40 with 11.1 down from 12.0 a year ago; country with 7.6, down from 8.2; disco with 7.6, up from 7.0; news with 5.4, up from

4.0: and black music with 5.1. up from 4.3.

AOR has captured the teen listeners by winning a 33.7 share, up from 25.5 a year ago while the traditional teen favorite. Top 40, has slipped from 43.5 to 28.5.

Among men 18 to 24, AOR is the favorite, but has surprisingly slipped from 43.2 a year ago to 36.5. It has apparently given ground to disco and Top 40, which both moved up to 18.0, disco up from 15.6 and Top 40 up from 12.1.

Men 25 to 34 also prefer AOR for a 36.5 share. But men 35 to 44 and 45 to 54 devote most of their listening to beautiful music with respective shares of 25.5 and 26.4

beautiful music with respective shares of 25.5 and 26.4

Father & Son Are Deejays

TRENTON, N.J.—When the new WXXX-FM takes to the air here within the next few weeks, the station will offer what probably is radio's first father-and-son team of disk jockeys back to back.

Sam Lit, who also is the program director, will cover the midday shift and he has brought in his father. Hy Lit for the afternoon drive-time slot. The elder Lit, who comes in from the West Coast where he has been the announcer for the Harlem Globetrotters, was the leading rock 'n' roller in Philadelphia radio during the late '50s and early '60s at WIBG-AM there. He also is credited with having introduced underground radio on WDAS-EM

WXXX, which is presently called WTRT-FM, will have strong Philadelphia roots. Ed Hurst, pioneer deejay at WPEN-AM Philadelphia, who in recent years did the summer tv dance shows from the Steel Pier in Atlantic City, heads up a group of Philadelphians who purchased the station.

Plans include a new 50KW antenna to go up within six months. While the major focus will be on the FM operation, the AM branch will continue its WBUD call letters.

WBUD will be able to simulcast the FM shows approximately 25% of the day. The FM station will be nicknamed X-101 for the frequency position

WXXX will switch from tape to live programming. Young Lit will target the station's sound for a 22-40 audience—seeking a new programming approach which he hopes will evolve as "soft sound."

This will take in everybody from (Continued on page 26)

41.3 share while women in all other age groups, 25 to 34, 35 to 44 and 45 to 54 listen to beautiful music for respective shares of 18.1, 34.1 and 35.1.

In terms of estimated numbers of listeners per average quarter hour. AOR has the most with 45,300 and beautiful music is close behind with 42,500. A year ago AOR had 31,600

listeners

These are followed by MOR with 27 600, down from 29,300; Fop 40 with 26,200, up from 25,800; country with 18,100, up from 17,700; disco with 18,000, up from 15,000; news with 12,400, up from 8,700; and black music with 12,100, up

O'Connor First President Of U.S. Radio Syndicators

LOS ANGELES—Forty radio syndicators have banded together to form the Assn. of Independent Radio Producers which is designed to establish standards for the syndication industry.

Says Radio Arts vice president

Says Radio Arts vice president and general manager Ron Harrison: "Many times it is better to have an organization that would not police companies like ours but set technical standards and have a code of ethics." Harrison sits on the Board of the new Los Angeles based organization.

Other companies which belong include TM. Watermark. Drake-Chenault. O'Connor Creative Services. Tuesday Productions, Michaelson Productions, Audio Stimulation. Diamond P Productions and Radio Arts.

Arts.

"We cover companies that supply radio stations with some sort of programming." Harrison continues. "It can be a network situation. It can be specials or music programming."

Harrison denies the association is

Harrison denies the association is being formed in opposition to radio stations. "Radio stations are our life's blood," he maintains. "We're here to help radio. We don't want to alienate anybody. We want to make the industry better for all the radio stations we serve."

One of the services the new group plans to start is a list of syndicators which meet prescribed standards. "And if a radio station has a problem, it should report it to us," adds Harrison.

The association also plans to inform stations of syndicators they may not be aware of, "If I owned a radio station and wanted a particular kind of radio where do I look? If I'm a general manager, program director or whatever, I could look in the directory and say one of these guys is pretty substantial, maybe I should give him a call."

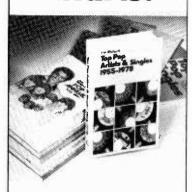
No date has been set for the publication of the directory but Harrison is aiming for this summer. Paul Ward, of Audio Stimulation, heads the standards and practices committee while a technical committee as yet has no one at its head.

With its first meeting held last month. Harry O'Connor, of O'Connor Creative Services, was elected president: Bo Donovan, Tuesday Productions, is vice president: Tom Rounds, Watermark, is secretary and RKO Radio vice president Harvey Mednick is treasurer.

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Radio Programming

Outlets Target Mobile Audience

• Continued from page 23 eateries and gas stations which advertise the station.

"It's the most dull driving experience you've ever had," notes Howard Anderson, president and founder of the stations, who as a businessman in Las Vegas and Los Angeles was familiar with the trip.

Two years after first petitioning the Federal Communications Commission, KRXV and KXVR are on the air, KRXV, at 98 on the dial, covers an area from Victorville north of San Bernardino to the town of Baker. This is approximately halfway between Los Angeles and Las Vegas. KXVR. at 99, can be picked up in Baker and heard into Las Vegas. Both air the same programming simultaneously.

Studios are at Yermo, Calif., and the two transmitters-one can't suffice because of the rugged terrainare 2,000 watts each. They are located near the 6,000-foot level.

Permanent resident are few and far between but this is not what Anderson is counting on. "We had to make a slight adjustment in the conventional FCC definition of a community, needs and problems. Just because that community is not settled in one place doesn't mean it should go unserved."

Anderson, in studies made prior to the stations going on the air, estimates that 295.000 persons travel weekly between the two metropolises by car.

"We found out our audience was between 25 and 55 years of age. If they are going to or from Las Vegas. they want to hear Sinatra or Manilow. Those are the people who hit the target we're after," he says.

Father & Son

Continued from page 25

Michael Jackson to Barry Manilow. from Rod Stewart to Gil Scott-Heron, and from Supertramp to the Bee Gees. While the emphasis will be on hits, brand new songs will also get a hearing if they fit into the format.

Already set to join the staff are Bo Weaver, formerly of WIFI-FM Philadelphia, who will do the "Madness In The Morning Slot," cohosted by a female voice to be known only as "Raggedy Ann."

NEW YORK-Ken Shelton, music director and afternoon drive jock on WEEI-FM Boston, is moving to WBCN-FM in the 10 a.m. to 2 p.m.

He succeeds Matt Siegel, who is leaving radio to pursue a career in television. WBCN program director Tony Berardini praised Shelton's "rich and varied background in ra-

WBCN was just voted Boston's number one rock/pop station in the second annual Boston Globe readers' poll.

Joseph Taylor has resigned as operations manager of WPEN-AM Philadelphia to enter the broadcast consulting field. . . . Dennis St. John has joined the staff at KUDL-FM Kansas City as morning drive personality. He comes from KCMQ-FM Columbia, Mo.

KVOO-AM Tulsa music director and air personality Billy Parker has been promoted to program and operations director. He will continue to do the station's music chart and his 9 a.m. to noon weekday show. Parker has been in country radio since 1959. and in 1968 he traveled with Ernest Tubb and his Texas Troubadours.

Ivan Braiker has been named general manager of WIRE-AM/WXTZ-FM Indianapolis, succeeding Don Nelson who has resigned to form his own brokerage and consulting firm in La Jolla, Calif. Braiker comes from Belo Broadcasting where he was radio division man-

Martin Rudisill leaves WCBX-AM Eden. N.C., to become music director of WPCM-FM Burlington, N.C.... John Tobias is looking new position after leaving WEEE-FM Taylorville. Ill., where he was program coordinator. He can be reached at 217 625 3511 or 410 Penn St., Pawnee, Ill. 62558. Also out at the station are p.d. Steve Vallar, Dave Cardosa and Greg Easterling.

Gary O'Brien is the new music director at WRBA-AM Normal, III. **Bob Lawrence,** p.d. at KBEQ-FM Kansas City, has been named group

Vox Jox

p.d. of Mariner Communications and p.d. at WSKS-FM Hamilton. Ohio. Phil Zachary, operations manager at WITS-AM Boston, is named promotion manager and midday jock at WSKS. Tomm Rivers, p.d. at WRKR-AM-FM Racine, Wis.. has been appointed production director and morning drive jock at WSKS and Charlie Brown, p.d. at WOKV-FM Cincinnati. has joined WSKS as music director and afternoon personality.

ABC has been turning out a number of special programs and concerts for its affiliates and owned stations, but its owned stations can apparently exercise quite a degree of independence. ABC's flagship FM station in New York, WPLJ, recently ran an NBC Source concert, a Police concert from Boston produced by Starfleet Productions.

WHHH-AM Warren. Ohio. has added Garv Z as music director and 2 to 5 p.m. jock. P.d. Bob Cope advises "we could use a lot better service from all labels." . . . WMAL-AM Washington personality Johnny Holliday is celebrating 20 years of playing and organizing charity bas-ketball. ... WSB-AM Atlanta cele-brated its 58th year with promotion of a Roger Whittaker concert. KTOW-AM Casper, Wyo., noted its 50th year of broadcasting with live music throughout the day that included a jazz band, bell ringers, a barbershop quartet, a harpist and

various vocal groups.

Mark Blinoff is producer of Golden West Radio Productions' "Real Don Steele/Music USA" syndicated program. Blinoff was most recently executive producer of the live "National New Year's Eve Party" syndicated program and has been program director of KMPC-AM Los Angeles. He is based in Los Angeles. . . . Tom Kent is a new air personality at WLS-AM Chicago covering weekends in the 7 p.m.-11 p.m. slot. He comes from WGCL-FM Cleveland where he was an afternoon drive air personality. WTRY-AM, in the Albany-Schenectady-Troy market is searching for a morning "nut" personality. Send tape and resume to **Dan Mar**tin, WTRY-AM, 1054 Troy Schenectady Road, Latham, N.Y. 12110.

At Westwood One radio syndicators in Los Angeles. Annette Thayer has been added to the sales staff. She formerly was a media coordinator with the Martin and Benedict advertising agency. Wolf Schneider is upped to production coordinator for all of the firm's programs. Schneider was associate producer for several Westwood One shows. Michael Jordan is elevated to studio operations director. Jordan formerly was chief engineer for Westwood One.

At contemporary KSTT-AM Davenport, Iowa, Greg Carron joins to handle the 6 p.m.-10 p.m. shift. He comes from rock WSJM-AM Benton Harbor, Mich. Also new to the station is **Bill Young** who handles the 2 a.m.-6 a.m. slot. Young comes from contemporary WSBI-FM Brunswick, Ga. KJTT's sister station WXLP-FM in neighboring Moline. Ill, has added Gabe Baptiste to the 6 a.m.-10 a.m. slot. Baptiste is also music director. He was with KMRJ-FM Pittsburg, Kan. Dave Hanson, from WCPI-FM Wheeling, W. Va.. moves to WXLP for the 10 a.m.-3 p.m. slot.

WAZY-AM-FM Lafavette, Ind.,

operations manager Jeffrey Jay Weber married Lisa Maddux in West Orange, N.J. Sept. 30. Among those who attended were Barbara Summers of WFIL-AM Philadelphia. Jim Servino, operations manager of WWBZ-AM (BZ-13) Vineland. N.J., Mike Andrews, of WNOW-AM York. Pa., Mark Chernoff, p.d. of WDHA-FM Dover. N.J., and Liz Curtis, music director of WQXA-FM (Q-106) York. Pa.... Guy Travers, staff announcer for the Maryland Center For Public Broadcasting, is completing his 40th year in broadcasting.

Bob Stewart moves up from air personality to program director at jazz KNOK-AM in Fort Worth. Tex. He will continue his evening jazz show which is heard over the station. . . . Al Hamilton is upped to assistant music director for country KEBC-FM in Oklahoma City, Okla. He continues as an on-air personality for the 9 a.m.-noon slot as well as being public service director. . . . John E. Douglas moves from assistant program director at WCOW-AM, a Top 40 outlet in Chattanooga. Tenn., to program director.

Sara Lockard has joined KDKA-AM in Pittsburgh, Pa., as a weekend air personality. She hosts the 2 p.m. to 6 p.m. show on Saturdays and the 11 a.m. to 5 p.m. shift on Sundays. Lockard has worked at adult contemporary WEDO-AM, WBVP-AM and WWKS-FM and country WEEP-AM and WDSY-AM-all in the Pittsburgh area.

Lynn Tolliver joins black contemporary WJLB-AM in Detroit as an air talent for the 7 p.m.-11 p.m. slot on Mondays through Saturdays. Tolliver comes from Chicago's WVON-AM where he served as an announcer and music director.

Bubbling Under The HOT 100

101-SHRINERS CONVENTION, Ray Stevens.

102-ANY LOVE, Rufus & Chaka, MCA 41191 103-IS THIS THE BEST, L.A. Boppers, Mercury

104-RELIGHT MY FIRE, Dan Hartman, Blue Sky

105-YEARS, Barbara Mandrell, MCA 41162

106-SCANDAL, RCR, Radio Records 711 107-TWO PLACES AT THE SAME TIME, Ray

Parker Jr. & Raydio, Arista 0494 108—YOU'VE GOT WHAT I NEED, Shooting Star,

Virgin 67005 (Atlantic) 109-CATCHING THE SUN, Spyro Gyra, MCA

110-WHO SAID THE WORLD WAS FAIR, Daryl Hall & John Oates, RCA 11920

Bubbling Under The Top LPs

201-MICKEY MOUSE DISCO, Disneyland 2504 202-CROWN HEIGHTS AFFAIR, Sure Shot, De-Lite DSR 9517 (Mercury)

203-WISHBONE ASH, Just Testing, MCA MCA

204-CHUCK CISSEL, Just For You, Arista AB

205-ORIGINAL CAST, Evita, MCA, MCA-2-1107

206-SOUNDTRACK, Cruising, Columbia JC 207-GALLAGHER, Gallagher, United Artists LT-

Polydor PD-1-6261

208-KLEER, Winners, Atlantic SD 19262 209-DR. STRUT. Struttin. Motown M-931 210-BILL BRUFORD, Gradually Going Tornado,

Jim Ladd: the Night Owl

• Continued from page 23

The idea of a strict talk format once appealed to Ladd but no longer. "I have a good deal of respect for good talk show hosts. They have to educate themselves and there are things which I would not care to educate myself on. A lot of things flat bore me," he admits.

A daytime slot for him also may

not be suitable. "I'm on at a time when people can listen to the radio. It's the kind of show which requires attention." he explains. "In the daytime, it would be harder to do my

What does interest Ladd is outside syndication which he does through Innerview. Inc., a Los Angelesbased syndication firm. Along with president Jack Morris. Ladd is a partner in the company which produces "Innerview." The show is a 60-minute weekly spotlight/interview with a different AOR artist.

Heard on approximately 150 stations nationwide including WPIX-FM New York, WMET-FM Chicago and KMET-FM Los Angeles. Ladd strives for the same type of realism he tries to put into his live ra-

dio program. "If we're sitting around with an artist, and the tape recorder is on and I tell him it's on. and we're smoking a joint, you can hear it on the air." Ladd confesses. We don't say hey, we're smoking a joint, ain't that groovy? But the reality of hearing the paper rustling and all that goes on the air.

Acts which have appeared on "Innerview" include Fleetwood Mac. Stevie Wonder, the Eagles and Pink Floyd. Now moving into its fifth year with Bill Levey as producer, Ladd doesn't see himself leaving live radio or syndication soon.

"I don't know if I'll totally get out of radio. I think I'm going to stay awhile," he says.

The "Innerview" program takes on basically mainstream AOR rock acts. "We've never gotten into jazz though we have done some r&b." he notes. "We're basically rock."

Even under this banner. Ladd has to be careful. "The same 500 people who were into glitter are the same 500 who were sticking safety pins in their cheeks. We don't care about fads," Ladd comments.



Grover Washington Jr.: Reaching

Discovery Bows 1st 2 Digital LPs

LOS ANGELES-Discovery Records has launched its first two digital LPs, the "Bob Florence Band Concerts By The Sea" and Russ Garcia's "Variations For Flugelhorn, String Quartet, Bass And Drums." The LPs retail for \$15.98 and use the Sony digital system.

A third digital project involves drummer Shelly Manne and associates playing classical themes.

Discovery owner Albert Marx has also cut a new Howard Roberts LP in conventional analog form. The local independent is also releasing three new titles from the Musicraft catalog which it handles on a sevenyear lease basis. They are by Boyd Rayburn, Sarah Vaughan and stride pianist Herman Chitteson.

Marx was a&r vice president at Musicraft when these sides were originally cut in the 1940s. The court presently owns the rights to the Musicraft catalog which are administered by Oliver Savin.

Already out on Musicraft are titles by Artie Shaw. Teddy Wilson and Georgie Auld with Dizzy Gillespie,

In order to spread its reach, Marx says the label is now dealing direct with select jazz retailers around the country in areas where independent distribution is not available. Among these outlets are Music Peddlars in Troy, Mich., outside Detroit and the Music Plus chain here. In addition, the label is providing hand delivery to the Tower chain now that Record Merchandising is in the throes of

folding.
With co-owner Dennis Smith now departed, Marx has Fred Norseworthy handling sales and promotion. There are 45 LPs in the Discovery and associate label Trend

Gillespie Will Play Atlantic City Club

ATLANTIC CITY, N.J.-Bally's Park Place is rapidly developing its Billy's Pub as this resort's premier jazz club.

Percussionist Mongo Santamaria holds the spotlight at the hotel casino's jazz room through Wednesday (19) followed by Dizzy Gil-

Following will be Hugh Masekela from April 1-May 14, then pianist Freddie Cole from May 15-June 11. Plan is to keep the jazz beat all summer long with hopes of capturing the resort's big summer disco crowd now that the disco beat is not as overpowering.

Resorts International Casino Hotel has played such greats as Teddy Wilson and Red Norvo in its lounges, but has no steady diet of jazz as that being dished out at Park Place.

Saxist Aims To Be Dr. Washington

LOS ANGELES-Soon it will be Dr. Grover Washington Jr. The Elektra saxophonist is attending Temple Univ. in Philadelphia three days a week, studying composition, oral harmony and theory.

"The more I play the more I realize I don't know," Washington explains, "so I'm just going back to school to refresh myself. I want to be able to do different things-write for a picture or television show-things that mean something."

Washington acknowledges that after a number of years, some of the meaning had gone out of the record-and-tour routine. "There had to be more variety." he says. "There are a lot more sides to me than that."

The instrumentalist has already

made strides in branching out into new creative areas. While Creed Taylor produced all eight of his Kudu albums-from "Inner City Blues" to "Live At The Bijou"-Washington has personally produced his last three: "Reed Seed" and the new "Skylarkin'" on Motown and last year's "Paradise" on Elektra/Asylum.

"Creed was a master of record-Washington says, "but I always felt I could get a little more personal with the music. Creed knew how to record, but as far as telling somebody they played too many notes in a sax solo, I'd never do that."

Washington says he has complete creative control over his albums now, but he didn't at the time of

"Mister Magic" and "Feels So Good," his back-to-back 1975 albums which went top 10 pop. Yet he adds he still enjoys those LPs. "In spite of all the rigidity," he says, "the music is still vibrant. It comes down to the caliber of the players."

Another creative area in which Washington is playing a more active role is writing, He has two tunes on the "Skylarkin'," album, compared with a total of six on all the albums with Taylor. "I've been getting a lot more confident in my writing,"
Washington explains. "I'm not Washington explains. afraid to voice my opinion now as far as my tunes go."

In addition to his own tunes, Washington is able to tap musicians around him for material. Most of the songs on his Elektra "Paradise" LP were written by members of Locksmith, his backing group for the past three years. (Locksmith, incidentally, is now in L.A. cutting its

own album, with Harvey Mason producing.)

Washington says he had to give Motown two albums as a result of their mutual settlement: "Skylarkin'," which jumps to number 50 in its third week on the pop chart, and a "best of" retrospective, upcoming.

What does Washington think of the whole phenomenon of jazz fusion? "As long as it swings some kind of way and says something different from what's been said before, I like it. It really comes down to how well the musicians can play."

Since Washington is chasing his doctorate, he'll be off the road until 1981. His last tour was in the summer of 1979, when he played 3,000 to 6.000-seat halls.

Washington's business affairs are taken care of by his wife Christine, in conjunction with Larry Magid and Murray Schwartz of Great Eastern Management.

86-Piece Orchestra In L.A. Impressive

LOS ANGELES-The Orchestra is starting to make sense. This 86-piece blending of pop. jazz and classically trained players is striving in its premiere season to allow innova-tive musical forces to have their say.

Thus far during the Orchestra's first three concerts the results have been lacklustre. This seems to have changed with Tuesday's (11) fourth

For the Orchestra performed a program of varigated compositions by composers Rob McConnell, Al-Ferguson and Joe Roccisano which accurately married the jazz and pop fields.

Canadian McConnell's commissioned work, "Hello From The North," with the Orchestra's cofounder Allyn Ferguson conducting. had a happy lilt, a sweeping feeling which allowed for excellent solos by Bud Shank. Bill Perkins and Bill Watrous.

Ferguson's own piece. "Divertimento For Strings, Woodwinds And Percussion," exulted the strings in a romantic fashion, with an underlying suspenseful mood weaving through the composition.

Joe Roccisano's "Synthesis For Orchestra" featured tenor man Pete Christlieb blowing blues lines over and above the jab and sock feeling

Storyvilles Issued

NEW YORK-The Moss Music Group is adding eight new releases to its line of Storyville jazz albums.

This brings the catalog of releases to 17 since the company took over U.S. distribution of the Swedish Sonet label's company last year.

of the piece. With cofounder Jack Elliott handling the baton, the brass and reeds blazed away and the three-movement piece contained contrasting moody and relaxing passages in addition to some space age linear lines. It was an excellent composition for this aggregation which was able to explore the breadth of colors available to its basses and

Sarah Vaughan and her trio. working with the Orchestra rounded out the second half. Oscar Peterson was originally announced as the guest for this concert. Sarah wound up doing it. Unfortunately there was no creative effort to match her unique vocal abilities with the power and sweep of the Orchestra. Instead, she ran through her normal concert gig. which by itself is wonderful, but having this opportunity to work with a new orchestra, the planners blew a great opportunity.

Sarah was in superb voice for her 12 tunes, all familiar to her followers and her scatting on a number of the works, lent an authentic touch of jazz singing to the program. The artistic highlights: two songs she can call her own: "Feelings" and "Send In The Clowns." Both received well deserved standing ovations.

Sarah's wide vocal range did wonders to the words she caressed on such titles as "Easy Livin'," "I Got It Bad," "I Remember April," "Embrace Me." "Our Love Is Here To Stay" and "Someone To Watch Over Me." the last three from a George Gershwin medley.

But we have heard these ditties by her before. A new song in a new setting would have been appropriate.

ELIOT TIEGEL

Irakere Seeks Crossover

• Continued from page 3

Lundvall, who has been the inspirational force behind CBS' cultural links with Cuba through the signing of Irakere and the presentation of the three-day Havana Jam concert series last March featuring U.S. and Cuban jazz and rock players, admits he was "knocked out" when Irakere won the Latin Grammy.

The reason? The Cubans were up against strong competition from the Fania All Stars. And it also meant that people had listened to the record and were influenced by the band's blending of cultural forces.

Notes Lundvall: "Winning the

Grammy is a nice reason to continue our association with Irakere because this is such a time consuming thing."

This last comment refers to the time delays in dealing with the Cuban government. You just don't pick up the phone and get an immediate an-

Dealing with Castro's government also has its troubling side here in the U.S. An anti-Castro group calling itself Omega 7 and operating out of Union City, N.J., has been called the "number one terrorist group in the U.S. by the FBI," Lundvall admits. This group has set several bombs off in New York to protest visiting Cuban musicians and is credited with killing one man. "It's a little fright-Lundvall acknowledges, adding that no one at CBS has been harmed or threatened because of its association with Irakere.

Billboard SPECIAL SURVEY For Week Ending 3/22/80 Best Selling Jazz LP Weeks on Chart Week Week Week 8 TITLE Artist, Label & Number (Dist. Label) TITLE Weeks Artist, Label & Number (Dist. Label) This Test 135 HEART STRING Earl Klugh, United Artists UALA-942 (Capitol) 1 5 FUN AND GAMES Chuck Mangione, A&M SP-3715 26 22 46 2 5 EVERY GENERATION 2 27 19 51 MORNING DANCE Ronnie Laws United Artists LT-1001 Spyro Gyra, Infinity INF 9004 (MCA) SKYLARKIN' Grover Washington Jr. Motown M7-933R1 4 3 28 NIW OWN YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 5 21 ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501 29 26 11 PRESSURE Pressure, LAX MCA-3195 (MCA) DNE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241 3 20 ANGIE
Angela Bofill, GRP/Arista GRP-5000 30 63 30 31 29 23 THE WORLD WITHIN Stix Hooper, MCA 3180 7 4 HIDEAWAY David Sanborn, Warner Bros. BSK 3379 32 32 SPECIAL EDITION

Jack De Johnette ECM ECM-1-1152
(Warner Bros.) 6 10 HIROSHIMA Hiroshima, Arista AB-4252 CIRCLE IN THE ROUND
Miles Davis, Columbia KC 2-36278 33 33 15 PIZZAZZ Patrice Rushen, Elektra 6E-243 8 8 19 BROWN SUGAR
Tom Browne, Arista/GRP GRP-5003 34 34 38 AMERICAN GARAGE
Pat Metheny Group, ECM ECM
1-1155 (Warner Bros.) 9 17 37 35 3 STRUTTIN' Dr. Strut_ Motown M7-931R1 GENETIC WALK Ahmad Jamal, 20th Century T-600 (RCA) 10 12 8 SONG BOOK ONE
Sarah Vaughan/Duke Ellington
Pablo 2312111 (RCA) 36 36 RISE Herb Alpert, A&M SP 4790 11 10 24 WATER SIGN
The Jeff Lorber Fusion
Arista AB-4234 37 35 1980 Gil Scott-Heron & Brian Jackson Arista AL 9514 12 21 3 MORNING THUNDER Eddie Daniels, Columbia 38 11 21 BEST OF FRIENDS 13 39 39 2 GOOD 'N' PLENTY Twennynine Featuring Lenny White, Elektra 6E-223 Jon Faddis, Buddal BDS 5727 (Arista) THE HAWK
Dave Valentin Arista/GRP
GRP 5006 14 18 3 WITH ALL MY LOVE Wilbert Longmire, Tappan Zee/ 40 40 20 Wilbert Longmire, ra Columbia JC 36342 PASSION DANCE McCoy Tyner, Milestone M-9091 (Fantasy) 41 17 GREAT ENCOUNTERS
Dexter Gordon, Columbia JC 35978 15 41 15 8 14 16 21 A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253 AN EVENING WITH TWO GRAND PIANOS John Lewis & Hank Jones, Little David LD-1079 (Atlantic) 42 46 2 17 25 3 A PERFECT MATCH Ella & Basie Pablo D2312110 (RCA) 43 43 5 I WILL SAY GOODBYE Bill Evans Trio, Fantasy F-9593 8:30 Weather Report, Arc/Columbia PC2-36030 18 17 25 44 I'M COMING HOME AGAIN Carmen McRae, Buddah B2D 6501 Arc/Columbia STREET BEAT
Tem Scott Columbia JC 36137 13 18 31 45 32 LUCKY SEVEN Bob James, Columbia/Tappan Zee JC-36056 20 5 20 SOUNDSCAPES Cedar Walton Colo Columbia JC 36285 YOUNG DJANGO Stephane Grappelli, Pausa PR 7041 50 2 27 46 PICK 'EM Ron Carter, Milestone M-9092 (Fantasy) 47 47 2 FIRST MEETING Miroslav Vitous, ECM ECM-1-1147 (Warner Bros.) 22 16 42 STREET LIFE Crusaders MCA MCA 3094 CHASER John Lee & Gerry Brown Columbia NJC 36212 DON'T ASK
Sonny Rollins, Milestone 48 49 6 23 23 20 M-9090 (Fanta: DESCENDRE
Terje Rypdal, ECM ECM 1-1144
(Warner Bros.) 49 Mrs Office 15 LIGHT AS A FEATHER 48 PARADISE 44 25 28 CHAIR IN THE SKY Grover Washing Elektra 6E-182

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Sell Or Rent? Videocassettes Are Creating a New Problem

By JIM McCULLAUGH

SAN DIEGO-Sell or rent?

That thorny question is of major concern to the motion picture studios in the home video arena as was evidenced by a sharply divided panel here at the recently concluded ITA Seminar (Billboard, March 15,

The question becomes increasingly compounded due to the mushrooming availability of titles into the consumer marketplace as was un-derscored by Jack Valenti, president of the Motion Picture Assn. of America, moderator of the workshop which included executives from Columbia Pictures, Walt Disney Media, Paramount Communi-

Rentals Exceed

Vidcassette Sales

At Fotomat Shops

SAN DIEGO-Fotomat, the

4,000-outlet retailer of film and film

processing, which now also sells and

rents prerecorded videocassettes is

"largely indifferent" to the home

video rent/sell question, according

to Steve Wilson, corporate vice pres-

ident and head of its video division.

The Fotomat network, though,

believes in supporting the home

video industry but perceives of itself

strictly as a retail distribution entity.

Wilson made his remarks at a home

video marketing seminar here at the

By way of shedding some light on

what's happening in the home video

marketplace today, Wilson reported

on findings based on a sample of

100,000 recent Fotomat transac-

"On the subject of what sells and

what rents, it varies by title and part

of the country," he said. By and large, however, the ratio between

rentals and sales is four rentals to

For various categories in the Foto-

mat catalog, ratios based on the

sample, are: science fiction and hor-

ror titles rent 10 times to one sale; re-

cent movie hits ("Saturday Night

Fever," "Looking For Mr. Good-

bar," etc.) rent seven times to one

sale; classics three to one; comedy

three to one; and love stories three to

The only product category ap-

proaching parity are the great box-

ing matches but "those are not prod-

uct categories but individual titles."

Those titles rent two times to one

recently concluded ITA Seminar.

cations, 20th Century-Fox Telecommunications, Warner Communications Home Video and United

According to Valenti, only one member MPAA company had some 50 titles available 1½ years ago to the consumer. Today, all nine-member MPAA companies have product available representing some 477 titles, a staggering increase of 854%.

Moreover, six MPAA companies now have subsidiaries or affiliates which are involved in the distribution of home videocassettes.

Rentals, exchanges and swapping of videocassettes, though, has be-come an increasing trend among home video retailers and consumers.

Unless specified otherwise contractually studios do not participate in revenues their dealers may accrue from renting. Renting is legal, however, because of the way the copyright laws are structured. What dealers or consumers can't do is duplicate videocassettes or exhibit them as a public performance without permission.

Positions of various studios included:

• Lawrence Hilford, senior vice president, Columbia Pictures: "Columbia's 1980 home video grosses and nets will be in the millions. We're acquiring product, expanding staff and doing all the predictable things. However, we're dragging ourselves along at this point kicking, screaming and fighting. The business of distributing prerecorded cassettes has been an unqualified disaster. To me the issue is selling versus rental and who makes money on Columbia product."

Hilford indicates that he had made numerous trips into the field looking for a "very rare thing: stores which carry Columbia's product and others which are not renting them. I haven't found any." He emphasized that numerous retailers have rental, exchange and swapping clubs avail-

"The problem for Columbia," he stated is simple. "We are not participating in these rentals, exchanges, trades or what have you but only in the original sale. The numbers are fascinating. A tape is sold at wholesale today at some 30 odd dollars. A hundred rentals later it has grossed

"Columbia has invested a lot of money in its library and will continue to do so. But it should participate in each transaction. We think we know how to do that but we haven't been able to put all the pieces together yet. Maybe at the next ITA I can report that we have been successful.'

• James J. Jimirro, executive vice president of Walt Disney Media: "Disney shares philosophically with Columbia's position. We feel the long-term interests of Disney are best served by the rental business. We made that philosophical decision well over a year ago and have been working assiduously to carve out a rental business.'

He revealed that Disney would begin a four city test market rental program with selected Disney titles through the 4,000 outlet Fotomat chain (Billboard, March 15, 1980).

Disney also expects a national rental rollout by September. "Why rental? Why Fotomat?" Jimirro continued. "With rental we can keep our copyrights totally intact. Yeah, people are going to steal our cassettes. We're going to find cassettes two weeks from today in Miami.

"But one thing is sure. Anyone who has any Disney cassettes and possesses them will have stolen them. That's an absolute since we're not selling them. So we will be able to maintain vigorous enforcement of that copyright.

'With rental also we will be able to recycle our product in and out of the marketplace as we deem appropriate. We believe videocassette and videocassette rental will be a mass market item. It has a better shot to be that with \$10 transactions than \$60 transactions."

Several years down the line, Jimirro added, Disney might enter the videocassette or videodisk business on a distribution and sales level but only if market conditions warrant it. He also pointed out that he sees no inconsistency in Disney's recent decision to license material on a nonexclusive basis to RCA and MCA videodisk camps he believes programming is needed to get that technology off the ground.

• Robert Peters, Paramount senior vice president: "After six months in the national marketplace our record of success has exceeded our expectations. We must take advantage of the strength of the retailers. We believe the sales versus rental or cassette versus disk issues are a waste of time.

"More important are profit maximization, fiduciary responsibility and inventory management. Obviously we have found the public wants our product. We need only find the most profitable and prudent approach. We believe we must constantly provide research that opens more and more retailer doors.'

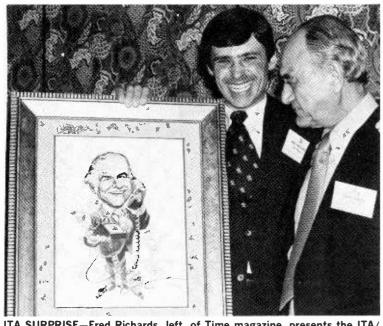
• Steve Roberts, president of 20th Century-Fox Telecommunications: "The problem with renting is not the theory but the practicality. How do you get an honest count? We can't control individual theatres around the U.S. never mind the thousands of retail operations in the U.S. As a practical matter we don't see how it works. We will continue in this country with our sales policy although we may adapt a different policy elsewhere.

20th Century-Fox, which acquired Magnetic Video a year ago. will continue to add library material and expand sales internationally. Roberts emphasized. Recent acquisitions include the Lew Grade ITC library of 64 titles.

• Mort Fink, president and chief executive officer of Warner Communications Home Video: "We're a newcomer. WCI has 21 titles in the marketplace and began to ship product to retail sales outlets Jan. 28. We're willing to take the risk with regard to the sale of our product in the marketplace and control it to the extent that we can.

"If we are certain that the convia the business value we are now implementing is sound, we will continue to do that. If the consumer prefers to rent and a system can be developed that assures accurate control, we will respond. But we're nowhere near the final votes being in. We will continue to move at a controlled velocity, constantly evaluating alternative strategies."

• Nathaniel Kwit, vice president of video and special products for United Artists: "How do we widen (Continued on page 29)



ITA SURPRISE-Fred Richards, left, of Time magazine, presents the ITA/ Time Man Of The Decade award to Larry Finley, formerly ITA's executive director and now its vice president of events and membership. The presentation took place in San Diego at ITA's recent 10th annual Seminar.

PERSPECTIVE SOUGHT

Videodisk Systems Potent ITA Issue

SAN DIEGO-The home video hardware picture was put into perspective here at an ITA technology

Updates were given on such videodisk systems as DiscoVision, Thompson CSF, JVC/Matsushita and Sony, while videocassette highlights included looks at systems from Philips, Toshiba and Funai.

It appears more and more now that videodisk compatibility is unlikely in the near future as RCA, MCA/Philips and JVC/Matsushita continue to emerge as the early dominant forces struggling for supremacy. And Philips seems determined to make its new Video 2000 the third world standard along with Beta and VHS, while still other incompatible VTR hardware such as the longitudinal video recorder (LVR) and the compact videocassette (CVC) are developing.

Updates from the various firms included:

• Toshiba LVR: While Toshiba has exhibited its LVR before in the U.S., attendees were given a look at features never seen before (via a videotape demonstration made in Japan compliments of the Television Digest newsletter).

The unit is a non-portable version scheduled for fall delivery in the U.S. at \$600. The cassette records for two hours. Other features: tape speed of 5.5 meters per second, 300 tracks with information recorded longitudinally, a moving head which allows fast random access, 20pound weight and repeat functions.

• JVC/Matsushita: Attendees (Continued on page 29)

Home Video To Dominate 2 Calif. Campus Seminars

LOS ANGELES-Reflecting the enormous amount of interest in home video's future, two local universities-UCLA and USC-are planning educational video semi-

"The New Video Technologies And The Revolution In Home Entertainment" is the focus of the 26th annual Program On Legal Aspects of the Entertainment Industry, Saturday April 19 at USC.

That day-long program, sponsored by the USC Law Center and the Beverly Hills Bar Assn., is designed for attorneys, executives, managers and others involved in the motion picture/television industry and the music business. It begins at 8:30 a.m. at Boyard Auditorium

Featured speakers and topics include: Mel Harris, Paramount Pictures Corp. discussing technology; Art Murphy, director, Peter Stark Motion Picture Producing Program. USC 'Cinema/Television division, discussing the impact of technology on existing markets; Michael Franklin, national executive secretary, Direcors Guild of America, discussing compensation to performing and non-performing talent; and Al Berman, Harry Fox Agency, discussing copyright protection.

Flint, attorney, discussing foreign copyrights; Steve Roberts, president of 20th Century-Fox Tele-communications, discussing business and legal problems; Michael Fuchs, Home Box Office, discussing pay television problems and business; and Seth Willenson, vice president of programs and business affairs for RCA SelectaVision, discussing legal and business problems of the videodisk market.

The UCLA program is titled: "The Gold Rush Of The 80s: Programming For The Home Entertainment Marketplace."

Lasting two days-May 2-3-the focus will be on all aspects of the emerging home video field including hardware, software and legal is-

Among guest lecturers are Bruce Apar, editor of Video magazine; Jeff Cowan, communications law specialist, UCLA Law School; comedian/producer Stan Freberg; Richard Heyser, senior scientist, Jet Propulsion Laboratory; Lawrence Hilfor, senior vice president, Columbia Pictures, and Bud Yorkin, producer/director.

Also: Jon A. Baumgarten, attorney, discussing copyrights; Michael

"Nothing in our catalog sells more than it rents," stated Wilson. "Our commitment is in the distribution business. We are not grinding axes."

one sale.

Fotomat is also conducting a test in Manhattan to gauge how important it is for a consumer to be able to obtain a videocassette title right at the retail level as opposed to time span distribution such as direct mail-order. Typically Fotomat has a one to two-day time span for a consumer obtaining a title.

Wilson also pointed out that there is evidence to conclude that renting increases just prior to long weekends and holiday periods.

He predicted that selected videocassette and videodisk titles would be available to the consumer before the end of the year at around the \$5 JIM McCULLAUGH

www.americanradiohistory.com

Counterpoint **Benefit For**

Franklin in **Detroit Set**

By JEAN WILLIAMS

LOS ANGELES-Aretha Franklin, the Rev. Cleophus Robinson and other artists are reportedly gearing up to perform at a benefit concert for the Rev. C.L. Franklin, Aretha's father.

The benefit Monday (24) at Detroit's Cobo Hall comes nearly a year after the Rev. Franklin was shot during a robbery attempt at his home. The popular minister/recording artist was released from the hospital some time ago and reportedly remains comatized.

As for the Rev. Cleophus Robinson, he has been busy with concert tours and speaking engagements. It is believed he will become the first gospel artist to perform with a symphony orchestra in North Carolina when he does a special concert with the North Carolina Symphony Orchestra April 13.

Robinson is scheduled to perform to benefit Shaw Univ. Former film actor Thalmus Rashulala, director of special projects at Shaw, is coordinating the event.

Robinson has a new LP on Savoy Records, "Oh Lord You Said So." his second for the label recorded live at his St. Louis church. He previously was signed to Nashboro Records.

* Teddy Pendergrass made one of his rare television appearances when he appeared on NBC-TV's "Pink Lady" show Friday (14). The singer performed two of his biggest hits, "Close The Door" and "Turn Out The Lights."

Pink Lady, reportedly the largest selling female recording duo in the world, bowed with the new show on the heels of its first LP released in the U.S. The LP, issued last year, was the first by a Japanese act to hit the U.S. charts since 1963.

Quincy Jones received his star on Hollywood's "Walk Of Fame" Friday (14). According to Ed Eckstine. who runs Jones' office. "This is Quincy's 47th birthday and what do you get a guy who has everything? We didn't know so we decided to buy him a star-ha ha."

Following the ceremony, sponsored by the Hollywood Chamber of Commerce. Jones was to be honored at a luncheon at the Brown Derby.

In his career, Jones has received five Grammys, one Oscar, one Emmy, two Golden Globe nominations and numerous other honors.

The first release on Jones' new Qwest Records will be George Benson's upcoming LP, which Jones is producing. The LP is a colabel deal and will be released with a Qwest/ Warner Bros. logo. Patti Austin is also signed to Qwest. Her product will carry a Qwest logo.

* *

A&M Records' upcoming April/ May releases include the debut selftitled LP by brother/sister duo Collins & Collins, produced by Howard Smiley. Also set is an LP by Booker T, "The Best Of You" and Rocky Robbins' second LP for the label. "You And Me." produced by Bobby Martin. And Brenda Russell is presently in the studio with Andre Fisher producing.

* Randy Jackson of the Jacksons (Continued on page 31)

Billboard Hot Soul Sing

	sto pho	red in a otocopy	retrieval system, or transmitted, in any form or by ing, recording, or otherwise, without the prior w	rany me ritten pe	eans, e ermiss	lectron on of th	ic, mechanical, ne publisher.				
Week	Week	Weeks on Chart	*STAR Performer—singles registering great- est proportionate upward progress this week	Week	Last Week	Weeks on Chart		Week	Week	Weeks on Chart	
This	15	3 €	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	暑	Last	≆ 8	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	Fis	Last	34 E	TITLE, ARTIST (Writer), Label & Number (Dist. Label) (Publisher, Licensee)
4	1	10	ANO THE BEAT GOES ON—Whispers (L. Sylvers, S. Shockley), Solar 11894 (RCA) (Spectrum VII/Rosy, ASCAP)	34	32	12	FUNK YOU UP—Sequence (S. Robinson, C. Cook, A. Brown, G. Chisholm), Sugar Hill 543 (Sugar Hill, BMI)	a	77	3	STREET LIFE—Herb Alpert (J. Sample, W. Jennings), A&M 2221 (Four Knights/Irving, BMI)
2	2	18	SPECIAL LADY—Ray, Goodman & Brown (H. Ray, A. Goodman, L. Walter), Polydor 2033 (H.A.B./Dark Cloud, BMI)	35	41	7	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/	69	70	5	CAN YOU FEEL IT—Pressure (B. Vega, R. Laws), LAX MCA 41179 (MCA) (Far Out/At Home/Fizz, ASCAP)
B	4	6	STOMP—Brothers Johnson (L. Johnson, G. Johnson, V. Johnson, R. Temperton), A&M 2216 (State Of The Arts/Brojay, ASCAP)	36	44	6	Warner Tamerlane, BMI) MUSIC TRANCE—Ben E King	70	51	8	WAY BACK WHEN—Brenda Russell (B. Russell), Horizon 2207 (A&M) (Rutland Road, ASCAP)
4	3	12	TOO HOT—Kool & The Gang (G.M. B town, Kool & The Gang), De-Lite 802 (Mercury) (Delightful/Gang, BMI)	37	27	20	(B.E. King), Atlantic 3635 (Smiling Clown, BMI) HAVEN'T YOU HEARD—Patrice Rushen (P. Rushen, C. Mims Jr., F. Washington, S. Brown), Elektra 46551 (Baby Fingers/Mims/Shownbreree,	71	71	3	YDU AND ME—Solaris (J. Anderson, J. Baker, W. Morrow), Dana 00131 (TAR, ASCAP)
5	5	10	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew (V. Mason, G. Bufford, G. Bell), Brunswick 55548 (Lena/Funky Feet, BMI)	38	36	14	ASCAP/Freddie Dee, BMI) WHAT I WOULON'T OO — Angela Bofill (J. Perricone, D. Utt), Arista/GRP 2503 (Roaring	72	82	3	SHINING STAR—Manhattans (L. Graham, P. Richmond), Columbia 1-11222 (Content, BMI)
4	7	14	WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL—Spinners	39	42	7	Fork/Purple Bull, BMI/Twelf Street/Whiffie, ASCAP) LOVE IS GODO NEWS—Ava Cherry (C. Mayfield), Curtom/RSO 1017 (Mayfield, BMI)	73	75	3	WHAT YOU WON'T OO FOR LOVE—Roy Ayers (B. Caldwell, A. Kettner), Polydor 2066 (Sherlyn/Lindseyanne, BMI)
4	10	6	(S. Linzer, D. Randell), Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI) I DON'T BELIEVE YOU WANT TO GET	40	40	9	OH, OARLIN'—Brothers By Choice (B. Williams, E.J. Gurren), Ala 108 (Alva/Laff, BMI)	山	83	2	FOXY LADY—Slave (J. R. Wilson), Cotillion 45011 (Atlantic)
			UP AND DANCE—Gap Band (L. Simmons, R. Wilson, C. Wilson, R. Wilson, R. Taylor), Mercury 76037 (Total Experience, BMI)	T	50	5	HIGH — Skyy (R. Muller), Salsoul 72113 (RCA) (One To One, ASCAP)	由	84	2	(Cotilion/Wayne Watts, BMI) NOW I'M FINE—Grey And Hanks (.L.R. Hanks, Z. Grey), RCA 11922
8	8	10	THEME FROM THE BLACK HOLE—Parliament (W. Collins, G. Clinton, J.S. Theracon), Casablanca	42	43	7	GIVE ME SOME EMOTION—Webster Lewis (W. Lewis, R. Barnes, C. Pitts) Epic 950832 (Webo/ Bach To Rock/Gadtoon, BMI)	20	85	2	(Irving/Medad, BMI) HOLO ON TO MY LOVE—Jimmy Ruffin (R. Gibb, B. Weaver), RSO 1021 (Stigwood/Unichappell, BMI)
9	6	26	2235 (Rick's/Malbiz/Rubberband, BMI) THE SECONO TIME AROUNO—Shalamar (L. Sylvers, W. Shelby), Solar 11709 (RCA)	43	49	5	YOU ARE MY FRIEND—Sylvester (La Belle, Ellison, Edwards), Fantasy 883 (Zuri, BMI)	故	86	2	ALL NIGHT THING—Invisible Man's Band (C. Burke), Mango 103 (Island) (Ackee, ASCAP)
10	21	5	(Spectrum VII/Rosy, ASCAP) OFF THE WALL—Michael Jackson (R. Temperton), Epic 9-50838 (Almo, ASCAP)	44	45	10	HERE COMES THE SUN—Fat Larry's Band (A. Middleton, L. Taylor, L. James, A. Austin, L. Barry), WMOT/Fantasy 881 (Parker/WIMOT, BMI)	78	78	3	YOU GOT WHAT IT TAKES—Bobby Thurston (R. Brown, W. Lester), Prelude 8009 (Diamond In
11	11	9	YOU ARE MY HEAVEN— Roberta Flack With Donny Hathaway (S. Wonder, E. Mercury), Atlantic 3627	4	59	4	IT'S YOU I LOVE—Teddy Pendergrass (K. Gamble, L. Huff), P.I.R. 9-3742 (CBS) (Mighty Three, BMI)	79	80	3	The Rough/Trumar, BMI) I'LL BE THINKIN' OF YOU—Andrae Crouch
12	13	9	(Black Bull, ASCAP) EVERY GENERATION—Ronnie Laws (R. Laws), United Artists 1334 (Fizz/At Home, ASCAP)	46	56	3	WE OUGHT TO BE OOIN' IT—Randy Brown (H. Banks, C. Brooks), Chocolate City 3204 (Casablanca) (Irving, BMI)	80	88	2	(A. Crouch), Light 655 (Lexicon/Crouch, ASCAP) ROOMFUL OF MIRRORS—Hiroshima (D. Kuramoto), Arista 0487 (Little Tiger, ASCAP)
由	15	8	WELCOME BACK HOME—Dramatics (R. Banks, R. Johnson, T. Green), MCA 41178 (Conquistador, ASCAP/Groovesville, BMI)	故	62	2	LADY — Whispers (N. Caldwell), Solar 11928 (RCA) (Spectrum Vil/Yours, Mine & Ours, ASCAP)	命	90	2	GOTTA GET MY HANDS ON SOME—Fatback Band (B. Curtis. G. Thomas), Spring 3008 (Polydor) (Clita, BMI/Sign Of The Twins, ASCAP)
由	22	6	OON'T PUSH IT, OON'T FORCE IT— Leon Haywood (Haywood), 20th Century 2443	48	39	14	HIGH SOCIETY—Norma Jean (B. Edwards, N. Rodgers), Bearsville 49119 (Warner Bros.) (Chic, BMI)	82	NEW	ENTRY	(Citta, BMI/Sign Of the Twins, ASCAP) SUGAR—Kenny Doss (M.H. Bryant), Bearsville 49197 (Warner Bros.) (Every Knight/Unichappell, BMI)
血	24	3	(RCA) (Jim-Edd, BMI) OONT SAY GOODNIGHT—Isley Brothers (E. Isley, M. Isley, C. Jasper, R. Isley, O. Isley, R. Isley, D. T. Neck 9-229 (GSS) (Bovina, ASCAP)	49	57	5	OESIRE—Andy Gibb (B, R, M, Gibb), RSO 1019 (Stigwood/Unichappell, BMI)	83	MEW	ENTRY	THE BEST LOVE I EVER HAO— Jerry Butler (K. Gamble, L. Huff), P.I.R. 9-3746 (CBS) (Mighty
☆	19	7	WHY YOU WANNA TREAT ME SO BAO—Prince	50	47	8	WE OONT—Controllers (J. Sahmwell, T. Tate), Juana 3426 (T.K.) (Groovesville/Every Knight, BMI)	84	NEW	ENTRY	Three, BMI) MINUTE BY MINUTE—Peabo Bryson (M. McDonald, L. Abrams), Capitol 4844 (Snug/
17	18	6	(Prince), Warner Bros. 49178 (Ecnirp, BMI) WHAT YOU WON'T OO FOR LOVE— Natalie Cole & Peabo Bryson	51 52	48	9	MUSIC—Oneway Featuring Al Hudson (K. McCord), MCA 41170 (Perk's/Duchess, BMI) BODYSHINE—Instant Funk	85	NEW	ENTRY	Loresta, BMI/ASCAP) LET'S GET SERIOUS—Jermaine Jackson (S. Wonder, L. Garrett), Motown 1469 (Jobete/
18	12	17	(B. Caldwell, A. Kettner), Capitol 4826 (Lindseyanne/Sherlyn, BMI) I SHOULOA LOVED	53	63	4	(S. Miller, L. Davis, K. Miller, R. Earl), Salsoul 2112 (RCA) (Lucky Three/WarpFactor, BMI)	86	NEW	ENTRY	Black Bull, ASCAP) THE REAL THING—Pleasure (D. Hepburn), Fantasy 882 (Three Hundred Sixty.
			YA— Narada Michael Walden (N.M. Walden, T.M. Stevens, A. Willis), Atlantic 3631 (Walden/Gratitude Sky, ASCAP/Irving, BMI)	4	79	2	OESIRE—Masqueraders (L. Hatim, R. Wrightsil), Bang 9-4806 (CBS) (Web IV. BMI) TWO PLACES AT THE	187	NEW	ENTRY	HOLD ON—Wee Gee (V. Bullock, I. Hunter), Cotillion 45012 (Atlantic)
19	20	10	COMPUTER GAME—Yellow Magic Orchestra (H. Hosono, Y. Takahashi, R. Sakamoto), Horizon 127 (A&M) (Alpha, ASCAP)	1			SAME TIME—Ray Parker, Jr. & Raydio (R. Parker, Jr.), Arista 0494 (Raydiola, ASCAP)	88	MEW	EMTRY	(Mafundi/Lenise, BMI) YOU NEVER CROSS MY MIND— Mille Jackson/Issac Hayes
20	9	9	ON THE RADIO—Donna Summer (G. Moroder, D. Summer), Casablanca 2236 (Rick's/ Revelation, BMI/Sweet Summer Night, ASCAP)	四	65	4	BEST OF FRIENDS—Lenny White (L. White, L. Rene), Elektra 46597 (Mchoma, BMI/ Pure Love, ASCAP)				(R. Van Hoy, D. Allen, C. Putnam), Spring 2063 (Polydor) (Tree/Duchess/Posey, BMI) FUNKY TOWN—Lipps, Inc.
四	25	7	YES I'M READY—Teri De Sario (B. Mason), Casablanca 2227 (Dandelion, BMI)	36	66	4	I'M BACK FOR MORE— Al Johnson w/Jean Carn (K. Stover), Columbia 1-11207 (Jobete, ASCAP)	89	NEW		(S. Greenberg), Casablanca 2233 (Rick's/Steve Greenberg, BMI)
22	29	7	STANDING OVATION—G.Q. (E.R. LeBlanc, H. Lane, K. Crier, P. Service), Arista 04583 (Arista-G.Q., ASCAP/Careers, BMI)	V	67	3	OUTSIDE MY WINDOW—Stevie Wonder (S. Wonder), Tamla 54308 (Motown) (Jobete/Black Bull, ASCAP)	90		ENTRY	WHERE IS YOUR LOVE—Emotions (R. Vannetli), ARC/Columbia 1-11205 (Ross Vannetli/Charleville, BMI)
23	14	21	ROCK WITH YOU—Michael Jackson (R. Temperton), Epic 9-50797 (Almo, ASCAP/Rondor) GOT TO LOVE SOMEBODY—Sister Stedge	58	61	6	CAN'T YOU TELL IT'S ME—Tyrone Davis (L. Graham), Columbia 1-11199 (Content/Tyronia, BMI)	91	92	2	TALK TO ME— Dorothy Moore (J. Seneca, J. Otis), Malaco 2062 (T.K.) (Jay And Cee, BMI/Jobete, ASCAP) SHADOW DANCING— Chocolate Jam Co.
		4	(B. Edwards, N. Rodgers), Cotillion 45007 (Atlantic) (Chic. BMI)	39	69	4	EMOTION — Merry Clayton (W. Lewis, R. Barnes, C. Pitts), MCA 41195 (Webo/Gadtoon/Boch To Rock, BMI)	93			(B. Gibb, M. Gibb, R. Gibb, A. Gibb), Epic 9-50837 (Stigwood, BMI)
26	38 28	7	ANY LOVE—Rufus and Chaka (D. Wolinski), MCA 41191 (Overdue, ASCAP) COME INTO MY LIFE—Rick James (R. James), Gordy 7177 (Motown)	60	60	7	SINGING A SONG ABOUT YOU—Triple "S" Connection (C. Matthews), 20th Century 2440 (ATV/Fox FanFare, BMI)		35	22	PEANUT BUTTER— Twennynine Featuring Lenny White (D. Blackman) Elektra 46552 (Nodlew/Mchoma, BMI)
27	17	14	(Jobete/Stone City, ASCAP) BAD TIMES—Tavares (G. McMann), Capitol 4811	61	64	5	TONIGHT'S THE NIGHT—Sharon Page w/ Harold Melvin & The Blue Notes (K. McCord, A. Myers), Source 41157 (MCA)	94	52	15	I'M CAUGHT UP— Inner Life (P. Adams, T. Gonzalez), Prelude: 8004 (Pap/Leeds/Emerade, ASCAP)
28	34	7	(Donna-Dijon/MacAlley, BMI) IS THIS THE BEST—LA. Boppers (V. Tenot'), Mercury 76038 (L.A. Boppers/Relaxed/ What You Need, BMI)	62	NEW	ENTRY	(Duchess/Perk's, BMI) LET ME BE THE CLOCK—Smokey Robinson (W. Robinson), Tamla 54311 (Motown) (Bertram, ASCAP)	95	55	8	DIDN'T I BLOW YOUR MIND—Millie Jackson (T. Bell, W. Hart), Spring 3007 (Polydor) (Mighty Three/Bellboy, BMI)
29	23	12	What YOU NEOD, BMI) LOVE INJECTION — Trussel (H. Lane, R. Smith), Elektra 46560 (Cowcatcha/ Nikki's Dream, BMI)	163	73	3	UNDER YOUR SPELL—Phyllis Hyman (J. Mtume, R. Lucas), Arista 0495 (Frozen Butterfly, BMI)	96	97	2	LET ME GO, LOVE—Nicolette Larson (M. McDonald), Warner Bros. 49130 (Snug/Big Stroke, BMI)
30	26	15	PRAYIN'— Harold Melvin & The Blue Notes (J. Whitehead, G. McFadden), Source 41156 (MCA) (Might) Three, BMI)	A	74	3	STRUT YOUR STUFF—Stone City Band (L. Ruffin Jr.), Gordy 7179 (Motown) (Stone City, ASCAP)	97	53	9	RIGHT PLACE—Brass Construction (W. Williamston, M. Grudge), United Artists 1332 (Not Listed)
31	30	14	SIT DOWN AND TALK TO ME—Lou Rawls (K. Gamble, L. Huff), P.I.R. 9-3738 (CBS) (Mighty Three, BMI)	65	81	2	GOT TO BE ENOUGH—Con Funk Shun (M. Cooper, F. Pilate), Mercury 76051 (Val·Le-Joe, BMI)	98	58	6	DO THAT TO ME ONE MORE TIME—Captain & Tennille (D. Dragon), Casabianca 2215 (Moonlight & Magnolias, BMI)
32	33	8	GIVE IT ALL YOU GOT—Chuck Mangione (C. Mangione). A&M 2211 (Gates, BMI)	66	68	4	CAN IT BE LOVE—Teena Marie (T. Marie, D. Wedlaw), Gordy 7180 (Motown) (Jobete/Wedlaw, ASCAP)	99	72	9	magnorias, Bmi) COUNTRY FREAKIN' — Mighty Fire (Mighty Fire, B. Atkins, D. Richardson), Zephyr 001 (Arcturus II/Sheinger, ASCAP)
33	31	12	THIS IS IT—Kenny Loggins (K. Loggins, M. McDonald), Columbia 1-11109 (Milk Money, ASCAP/Snug, BMI)	位	76	3	RELEASE — Patti Labelle (A.R. Touissaint), Epic 9-50852 (Warner-Tamertane/Marsaint, BMI)	100	93	12	(Arcturus II/Sheinger, ASCAP) IT'S NOT MY TIME—LY, Johnson (L.Y. John dn.), I.C.A. 026 (Alvert, BMI)

MARCH

22,

1980 BILLBOARD

General News

Siegel Estate Suing His Ex-Partners

By JOHN SIPPEL

LOS ANGELES-The estate of the late Sheldon Harold Siegel seeks \$49,000 in loan repayments, conpensatory damages in excess of \$15,000 and 20% of the shares of Merrill Enterprises Ltd. and Mushroom Records stock in a Superior Court pleading here. Ernest E. Johnson, administrator

Ernest E. Johnson, administrator of the estate of the late vice president and general manager of Mushroom Records, who died in January 1979, claims Siegel received \$57.187 in 1978 in compensation as opposed to \$166.000 in 1977. He deferred salary because he was allegedly expecting to gain ownership of 20% of the shares in the two firms.

Defendants include: Mushroom Records Inc. of the U.S. and Canada, Hunter Vogel Investment Ltd., Inkycap Holdings Inc., Chantrelle Holdings, Cloverdale Paint & Chemicals Ltd., Merrill Enterprises and Richard Hunter Vogel and Walter Manson Vogel, the latter president of Mushroom. The pleading claims the corporate defendants are jointly owned by the Vogels.

According to the filing. Hunter Vogel Investments Ltd., was to sell its shares in Mushroom, one-third of outstanding stock, for \$150,000 with Siegel to buy 60% or 20% of the total shares while Inkycap and Chantrelle each purchased 20%. It is further claimed Siegel was to acquire 60% of Merrill Enterprises Ltd. held by Hunter Vogel Investments with Cloverdale Investments to obtain the remaining 40% for the collective sale price of \$150,000.

As part of the agreement, Mushroom Records of Canada was to declare a \$465.416.85 dividend, payable to Merrill Enterprises, which was to go to its shareholders. Siegel was to receive an annual base salary of \$100.000, plus bonuses and commissions, a car and its operational expenses and full expense account.

Siegel is still owed \$28,000 he per-

Siegel is still owed \$28,000 he personally advanced to the firms a year prior to his death and \$21,000 he paid attorneys for the defendants as partial consideration for the acquisition of Mushroom shares, the suit contends.

The court is asked to grant an accounting. Richard Hunter and Walter Manson Vogel are accused of mismanagement and waste in conduct of the record labels.

Stix Hooper Contest

MEMPHIS—The first Stix Hooper Drum Competition took place March I. sponsored by WHRK-FM. MCA Records and the Peaches stores.

Hooper, drummer for the Crusaders, judged the competition of 15 semi-finalists, each of whom had three minutes to display his percussive techniques.

The first prize winner received a complete Pearl drum set and a trophy. Second prize winner received a set of Pearl congas and all winners received a complete Crusaders catalog as well as Stix's first solo effort, "The World Within."

Conserving Energy

WYOMING, Pa.—Radio Shack here is conserving energy by installing a geothermal heating pump, which heats through mine water. Mine water, stored about 300 feet below ground, is maintained at a constant temperature of 55 degrees by the earth's natural heat.



PALLADIUM BENEFIT—Max Gail from television's "Barney Miller" and Columbia artist Cheryl Lynn hold the Rossi Fund's poster child, Tanya Arrieta, at a benefit for charitable organization at the Hollywood Palladium. The Rossi Fund cares for children with cancer.

Keyboard Ace Lewis Cuts LP For FM Programming

By JEAN WILLIAMS

LOS ANGELES—"I took time out to study and find out what's happening musically. I got a chance to talk to people in the street who told me they want records they can dance and listen to in one package. So I did an LP for FM programming," says Webster Lewis, a multi-faceted keyboardist, of his latest Epic LP "8 For The '80s."

Webster, who has a masters degree in musical composition from the New England Conservatory, pulled together some of the nation's stellar musicians including Herbie Hancock, Wah Wah Watson, Paul Jackson Jr., James Gadson, Sheila Escovedo and Nathaniel Watts, Also

featured on the LP is singer/composer D.J. Rogers.

The musician admits that "8 For The '80s" is his most commercial effort todate. It's his third for Epic. He credits its commerciality to taking time off to determine just what the public wants, without compromising his own musicianship.

Webster also has moved into outside production and he feels strongly about what's happening to the creative side of the music industry. He notes that he will produce only certain types of acts. "If it's a group, I want it to be self-contained, capable of putting strong vocals to equally strong lyrics and music."

PREFERS TO BE 'UNSTRUCTURED'

Keepnews Out But In At Fantasy Label

LOS ANGELES—Although Orrin Keepnews has resigned from Fantasy Records, the veteran a&r man will remain at the label for at least six months working on twofer LPs among other things.

Fantasy, according to Phil Jones, the marketing vice president, has no plans for replacing Keepnews, and since he will still be around. Jones sees his resignation affecting the jazz operation "yery little"

operation "very little."

As an independent producer. Keepnews will continue working with Fantasy artists. He is in New York producing McCoy Tyner and talking to book publishers about a title he plans to write.

Keepnews points out that although he will be doing independent production, he has no plans to form his own company.

"I'm taking a wait and see attitude. The thing is that I want to be unstructured for awhile." he says.

"Since I had heart surgery last year, I have been extremely healthy and find that I want to do some other things. The less time I spend in the studio the more time I spent behind a desk.

"I want to stay loose. I'm letting a number of people whom I couldn't do things with before, know that I now can."

As for his book, "I have already talked with a couple of publishers. I've been wanting to write about my 25 years in the music business."

Keepnews is pleased with the timing of his resignation "because with things the way they are now in the music industry, when you hear that someone has resigned, it's immediately thought of in another way.

"I have enjoyed working at Fantasy and will continue my relationship with the company, only now I'm in an unstructured situation."

Counterpoint

Continued from page 30

will reportedly be out of action at least eight months following an auto accident in L.A.

Lackson broke both ankles, a knee

and his right leg, requiring four operations. The 18-year-old singer was alone when he totalled his Mercedes. It took 45 minutes for Jackson to be freed from the wreckage.

Linda Green. Peaches of Peaches & Herb. is set for her first solo outing. The engaging singer is a special guest on an upcoming Olivia Newton-John ABC-TV special April 14. According to Paul Cohn. manager of the duo, both singers will be doing some solo work this year. He believes the couple's identity is strong enough to allow them to do some things as individuals.

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

Billboard SPECIAL SURVEY For Week Ending 3/22/80 Soul LPS

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							HE STEEL
		Chart	*STAR Performer-LP's registering greatest proportionate upward prog-			Chart	
Week	Week	5	ress this week TITLE	Week	Week	8	TITLE
This 4	Last	Weeks	Artist, Label & Number (Dist. Label)	This v	Last V	Weeks	Artist, Label & Number (Dist. Label)
4	1	12	THE WHISPERS	39	37	26	DON'T LET GO
			The Whispers, Solar BXL1-3521 (RCA)		22	20	Isaac Hayes, Polydor PD-1-6224
1	5	3	LIGHT UP THE NIGHT Brothers Johnson, A&M SP-3716	40	32	20	INJOY Bar-Kays, Mercury SRM 1-3781
3	3	14	GAP BAND II	41	38	24	RISE Herb Alpert, A&M SP 4790
4	4	30	Gap Band, Mercury SRM 1-3804 OFF THE WALL	42	35	15	BEST OF FRIENDS Twennynine Featuring Lenny White.
4	6	6	Michael Jackson, Epic FE-35745 EVERY GENERATION				Elektra 6E-223
Ħ	"	"	Ronnie Laws, United Artists LT-1001	43	43	10	YELLOW MAGIC ORCHESTRA
6	2	12	RAY, GOODMAN & BROWN				Yellow Magic Orchestra, Horizon SP-736 (A&M)
			Ray, Goodman & Brown, Polydor PD 1-6240	44	31	28	IDENTIFY YOURSELF O'Jays, P.I.R. FZ-36027 (CBS)
7	7	23	BIG FUN Shalamar, Solar BXL1-3479 (RCA)	由	55	3	LADY T Teena Marie, Gordy
女	12	3	LOVE SOMEBODY TODAY Sister Sledge, Cotillion	4.5	4.7		G7-992R1 (Motown)
9	9	19	SD-16012 (Atlantic) PRINCE	46	47	15	Andrae Crouch, Light LS-5763
			Prince, Warner Bros. BSK 3366	立	54	2	NEXT IN LINE Controllers, Juana 200-005 (T.K.)
10	10	20	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	48	45	6	JUST FOR YOU
11	11	27	LADIES NIGHT Kool & The Gang De-Lite	49	41	12	Chuck Cissel, Arista AB 4257 ONE ON ONE
12	8	14	DSR-9513 (Mercury) GLORYHALLASTOOPID				Bob James/Earl Klugh, Columbia/ Tappan Zee FC 36241 (CBS)
由	29	3	Parliament, Casablanca NBLP 7195 SKYLARKIN'	血	60	2	IN 'N' OUT Stone City Band,
Щ	29	3	Grover Washington, Jr., Motown M7-933R1	51	50	21	Gordy G7991R1 (Motown) FIRE IT UP
14	15	11	DANCIN' AND LOVIN'	31	30	21	Rick James, Gordy G8-990 (Motown)
15	14	14	Spinners, Atlantic SD 10256 THE DANCE OF LIFE	52	52	22	ROUGH RIDERS
			Narada Michael Walden, Atlantic SD 19259	53	49	4	Lakeside, Solar BXL1-3489 (RCA) NEVER BUY TEXAS FROM
16	16	20	ON THE RADIO-GREATEST HITS VOLUME				A COWBOY Brides Of Funkenstein
			ONE & TWO Donna Summer.	₾			Atlantic SD 19261 THE BLUE ALBUM
			Casabianca NBLP 2-7191	-			Harold Melvin & The Blue Notes Featuring Sharon Paige, Source
17	13	19	MASTERJAM Rufus & Chaka, MCA MCA-5103	55	E .	22	SOR-3197 (MCA)
血	22	5	FUN AND GAMES Chuck Mangione, A&M SP-3715	22	51	22	ONE WAY FEATURING AL HUDSON
19	18	16	BRASS CONSTRUCTION 5 Brass Construction,				One Way Featuring Al Hudson, MCA 3178
20	19	11	United Artists LT-977 SIT DOWN AND TALK TO	56	53	7	GENETIC WALK Ahmad Jamal, 20th Century
		**	ME Lou Rawls, P.I.R. JZ 36304 (CBS)	57	46	22	T-600 (RCA) ROYAL RAPPIN'S
血	25	4	SUPERCHARGED				Millie Jackson & Isaac Hayes, Polydor PD-1-6229
由	30	3	Tavares, Capitol ST 12026 10½	58	44	17	JOURNEY THROUGH THE SECRET LIFE OF PLANTS
23	23	15	Dramatics, MCA MCA-3196 LIVE AND UNCENSORED				Stevie Wonder, Tamla T13-371C2 (Motown)
			Millie Jackson. Spring SP2-6725 (Polydor)	59	62	4	WINNER
由	58	2	WARM THOUGHTS Smokey Robinson.	60	56	14	Kleer, Atlantic SD 19262 BONNIE POINTER
25	17	19	Tamia T8-367M1 (Motown)	61	61	45	Bonnie Pointer, Motown M7-929R1 BAD GIRLS
			PIZZAZZ Patrice Rushen, Elektra 6E-243	, .	J.	"	Donna Summer, Casablanca NBLP-2-7150
20	33	9	8 FOR THE 80'S Webster Lewis, Epic NJE 36197	62	59	11	I'M CAUGHT UP
27	26	9	HIROSHIMA Hiroshima, Arista AB-4252	63	57	6	Inner Life, Prelude PRL-12175 MOONLIGHT MADNESS
28	21	40	WHERE THERE'S SMOKE Smokey Robinson,				Teri De Sario, Casablanca NBLP 7178
29	20	15	Tamla T7-366 (Molown) WE'RE THE BEST OF	64	64	17	WHEN I FIND YOU LOVE Jean Carn, P.I.R. JZ 36196 (CBS)
23	-0	1.3	FRIENDS Natalie Cole/Peabo Bryson, Capitol	65	65	19	TWICE THE FIRE Peaches & Herb,
30	27	18	SW 12019	66	68	5	Polydor/MVP PD-1-6239
30	21	10	YOU KNOW HOW TO LOVE				Ava Cherry, RSO RS-1-3072
血	40	3	Phyllis Hyman. Arista AL 9509 SKYWAY	67	70	3	AFTER DARK Andy Gibb, RSO RS-1-3069
☆	39	3	Skyy. Salsoul SA 8532 (RCA) 1980	68	63	7	PRIME TIME Grey & Hanks, RCA AFL 13477
	-		Gil Scott-Heron & Brian Jackson, Arista AL 9514	69	MEGO	COTON	SURE SHOT Crown Heights Affair,
33	36	14	NO STRANGER TO LOVE Roy Ayers, Polydor PD 1-6246	70	67	15	De-Lite SDR-9517 (Mercury) THE MUSIC BAND 2
34	34	32	MIDNIGHT MAGIC				War, MCA MCA-3193
由	42	5	Commodores, Motown M8-926 LA. BOPPERS	71	71	2	WITH ALL MY LOVE Wilbert Longmire, Tappan
36	28	14	L.A. Boppers, Mercury SRM-1-3816 LIVE! COAST TO COAST	72		=	Zee/Columbia JC 36342 MUSIC IN THE AIR
30		- '	Teddy Pendergrass, P.I.R. KZ 2-36294 (CBS)	73	69	17	Bohannon, Mercury SRM-1-3813 LIVING PROOF
37	24	17	JUST A TOUCH OF LOVE Slave, Cotillion SD 5217 (Atlantic)	74	74	3	Sylvester, Fantasy F 79010 PRESSURE
血	48	40	DIONNE				Pressure, LAX MCA 3195 (MCA)
			Dionne Warwick, Arista AB 4230	75	75	19	MASTER OF THE GAME George Duke, Epic JE 36263
				_			

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Talent

Big Spring-Summer Concert Season Looming

West Coast office, agrees with other agents that stadium shows will be down. And Fred Lawrence, agent at APA, says, "The best bet for any act, unless it's rock 'n' roll, is to go in for the leisure summer dollars

"By that I mean fairs, parks and colleges where there is a built-in audience. There are few marginal acts anymore; it's either feast or famine." APA does not handle rock acts.

"I think there will be some good outdoor dates this summer," Bill Elson, vice president at American Talent International. "I expect more cities will do outdoor shows. though there may be fewer outdoor shows in the larger cities. The promoters are now more selective, but the market is still viable. The rock market as a whole is extremely healthy.

Although concert promoters are more cautious than possibly ever before. Elson says he expects this to be the best year yet for his firm. Primarily because of the recent success of such artists as Cheap Trick. Molly Hatchet, Rush and Pat Travers.

Elson also says that the recent success of a headlining tour by Gary

trators has been overthrown by the

The Second Appellate District of

the Court Of Appeals has returned to local Superior Court an August

1977 arbitration decision ordering

concert promoter Bill Graham to

Union arbitrator Phil Fischer, a

former union executive, had ruled

the San Francisco veteran promoter owed that sum to C. Russell Bridges

aka Leon Russell, Scissor-Tail Inc.,

Russell's marketing firm to handle his group: and the David Forest Agency Ltd., Scissor-Tail's booking

The State Appeals Court has or-

dered Superior Court here to appoint a neutral observer to arbitrate

the hassle. Costs of prior appeals are

The appeals' dossier discloses af-

ter Superior Court ordered union arbitration in March 1976, Local 47

here entered an arbitration award against Graham. Graham would not pay and was put on the union's de-

to be awarded to Graham

California appeals court.

fork over \$53,290.

agency

in the U.S., is significant in that it shows that a tour supported by a label (Atlantic) and by the promoters can still work. "Three weeks ago we were nervous about that" says El-

Acts that American Talent is getting out on the road include: Bob Seger, five months of arena dates beginning March 19; Rush, arenas until the summer and then to England: Robin Trower, six weeks of small

5.000 to 10,000-seat halls in the South and Midwest in March and April; Boomtown Rats, small halls in March and April.

A ZZ Top tour continues through June; Cheap Trick, small halls at the end of March, then college dates and Northeastern cities; UFO, head-lining smaller halls March through May: Todd Rundgren, large halls and small arenas March through May: Pat Travers, April-May dates;

April, halls in the Northeast in May; also hall tours by Judas Priest, lan Hunter and Foghat, with AC/DC coming in June.

Acts booked by ICM expecting to go out on the road soon include Heart with 100 arena dates from the end of March through September. Kenny Loggins with 45 dates in June and July: James Taylor, arenas and summer festivals in August; Aerosmith, 45 arena dates in May. June and July: Marshall Tucker Band, 50 dates in major summer venues in June, July and August; Linda Ronstadt, 30 arena dates in March and April. Ricky Lee Jones is set for small halls and summer amphitheatres in August.

Jefferson Starship, summer theatres in June and July: Gordon Lightfoot, summer festivals in August: Little River Band, summer dates in July and August; Barry Manilow, multiple dates at major summer venues in 12 cities and Kenny Rogers, 40 arena dates through the summer.

Premier is booking Journey into 50 arenas from April through August: Van Halen, 50 arena dates April through September: Tom Petty, summer places, some arenas from June through August; J. Geils, some arenas and 5,000-seaters through the summer; Yes, arenas August and September: Southside Johnny, summer venues: Talking heads, probable summer tour; and

dates some support.

Going out from Magna Artists this spring and summer will be Charles Aznavour, Rita Coolidge, Jan & Dean, Kris Kristofferson, Chuck Mangione, McGuinn/Hillman, Rick Nelson, Arlo Guthrie and Commander Cody.

Most of William Morris' touring acts will play the special events halls and summer venues across country. Set to take off are George Benson. Donna Summer. Andy Gibb. Devo, Joe Jackson and the Knack. Genesis is gearing up for its first summer tour in about three years.

The Commodores are set for a summer tour of large arenas in addition to doing some international dates.

Going out from APA are Anne Murray, who will play 7,000-10,000-seaters. April. May, June, August and September: Manhattan Transfer will tour clubs and colleges along with mid-size arenas plus an inter-national tour. Johnny Cash is playing 3.000-10.000-seaters and Larry Gatlin will play 3,000-seaters as headliner and will open for Anne Murray in larger halls. Martin Mull is playing 2,000-3,000-seaters plus come college dates. Most of APA's acts tour year-round.

Stevie Wonder has a tour on the drawing board reportedly of large areans, while Smokey Robinson will play mid-size facilities on his up-coming tour.



Billboard photo by Chuck Pulin

BIRTHDAY SHOW-John Hammond Jr., left, chats with David Bromberg and Garland Jeffries between sets at the Bottom Line at the New York club's recent sixth anniversary celebration. All three artists appeared on the bill, joining other acts in what has become an annual birthday show.

Calif. Court Rules AFM Can't **Arbitrate Non-Member Cases**

By JOHN SIPPEL

LOS ANGELES-The traditional faulters list, making it illegal for hearing of disputes involving AFM AFM members to deal with him. members by union-appointed arbi-

Graham attempted to reopen the hearing dispute through counsel. He was successful and a hearing before Fischer in October 1976 occurred.

Graham's attorney brought along a certified court reporter, whom the union refused to admit to the hear-

ing.
At the hearing Graham contended that because the summer 1973 concert at the Ontario Speedway was a union scale against an 85% cut of the net profits deal, it was understood the promoter customarily bore no risk of loss because his share of the profits was much lower than normal.

The late Steve Wolf also so testified and sworn statements to that effect were introduced from promoters Barry Fey and Ron Delsener and booking agents Frank Barcelona and Jeff Franklin.

Graham and Russell were at odds

because the July Ontario concert grossed \$173,000 against expenses of \$236,000. This originally occasioned the Superior Court litigation, in which Graham sought breach of contract and declaratory relief, while Russell and the others filed a cross complaint to compel arbitration over the loss.

The union held that Graham agreed to have any controversy sub-mitted to union arbitration when he signed an AFM binder. The state Appeal Court ruled that the union pact offered no choice and violated Graham's due process of law. The union contract was termed one of "adhesion," pointing out a letter accompanying the pact from Forest stated no alterations could be made on the contract.

The union contract offered no chance to negotiate, the court held, because of the "conspicuous disparity between the bargaining power of

French Club In Jeopardy

PARIS-The Golf Drouot, a positive goldmine for rock talent in France for the past 25 years, may have to close down, trapped by what's called a licensing "technical-

But an appeal to save the internationally known hall is being launched here by top rock artists. linked with a high court appeal to rescind the closure order.

Henri Leproux, founder and owner of the venue, was found guilty of operating it and the restaurant above it with one license, when technically there should have been two.

The closure verdict was met with shock and disbelief in the French industry, for the Golf Drouot has helped boost the careers of such names as Johnny Halliday, Eddy Mitchell and Sheila and Michel Polnareff, and it's produced many new acts for local disk labels.

The industry is rallying round

The groups rent the hall from the

Polish veterans, originally at about \$125 a night, plus bar receipts,

though prices have gone up consid-

erably, sources say, now that the hall

has become in demand. The Club 57

group or the Irving Plaza group, in

turn either promote their own shows,

or work with Delsener in bringing in

The promoters rent their sound

equipment for individual shows.

and play recorded rock dance music

between and after sets, turning the

place into a rock disco. Bands can

earn from \$500 to \$2,000 a night and

some of the bigger names.

Tropia and Chris Gremski.

with a series of fund-raising galas for Leproux, whom many should be decorated for his long service to French rock'n'roll.

Searchers Back On Rock Circuit

LONDON-The Searchers, veteran British group, are returning to the rock circuit in their homeland, after years of working the cabaret route. It's the result of solid sales for the quartet's new Sire album.

Two shows earlier this month at London's Nashville Rooms proved successful, so now there's a date lined up at the Venue March 21, followed by a string of rock showcases elsewhere.

Sire U.K. has relaunched and repromoted the Searchers' album, now called "The Searchers" and in a new sleeve, with three newly recorded songs added.

N.Y. Polish Vets' Hall Playing New Wave lev Stryhaski, Jane Friedman, Louis

NEW YORK-What was recently a sleepy hall owned by Polish war veterans has become one of the top venues for new wave acts here. Called Irving Plaza, or Club 57, depending on who is running the club that night, the venue since mid-1978 has presented such acts as the Talking Heads, Iggy Pop, Madness, Plasmatics, David Johanson, the B-52s and a host of others.

Recently promoter Ron Delsener has begun bringing shows into the 600-plus-capacity hall, two blocks from his Palladium. He first put in Madness, and then, when the boiler at the Diplomat Hotel blew up a day before a gig, he moved an Iggy Pop show into the hall.

Originally there was one group of young entrepreneurs who convinced the Polish community to let them use the hall for rock shows, but late last year this group split into two alternating the months when they use the

The Irving Plaza group, with which Delsener works, consists of Alex Wersocki, Frank Roccio and Tom Goodkind, while the members of the Club 57 group consist of Stan-

Bert Parks Rocks

LOS ANGELES-Bert Parks, the recently displaced host of the Miss America Pageant, has found a temporary home in rock'n'roll. Parks will host the Third Annual Rock'N'Roll Revival presented by Feyline Friday (21) at McNichols Arena in Denver.

Performing will be Danny & the Juniors, Crystals, Little Anthony, Marvelettes, Bo Diddley and Tiny Tim with Miss Vicki. A dance contest will also be presented.

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Tickets are \$7-\$9.

It's not the first time a Polish dance hall has played an important role in the development of New York rock'n'roll. The Dom, as the

more, sources say.

Polish National Home on St. Mark's Place in the East Village was called, was one of the city's first "discos" in the early 1960s, attracting a cross section of the arts community as well as uptown swells, with little more than a jukebox.

The Dom really began to flourish when Andy Warhol moved in with the Velvet Underground and the Exploding Plastic Inevitable. It soon became the hippest venue in town. attracting many of the era's up-andcoming groups. There was no elaborate staging and the audience danced in front of the stage. Eventually the forerunner of many of today's lavish discos, the Electric Circus, opened there in 1968. When Bill Graham opened the Fillmore East around the corner the Dom lost its audience, and never regained it.

ROMAN KOZAK



Talent In Action

SYLVESTER Ga

Woodford runs his sax through special effects devices that change the complexion of his horn it sounds like a doubler, a device that lay the same note either an octave in octave below, or both, and also a

> n Strut" followed. This was Strut's for Motown when it was still known as nic Groovadellics.

it makes a note swirl in and out of

ber yet to be released called "Joe's Hospital" was presented in a blues m that quickly went into a disco e that had everybody moving in their

umbers included "Flip City," the de-oul Sermonette," "Struttin," the title LP and later to be released as a single "Accufunkture," "Punk Funk, er Rabbit" and "More Stuff."

ut in a lot of ways can be compared Tom Scott & the L.A. Express but let's e two confused. Dr. Strut certainly has **BRUCE BOGUCKI**

MARY McCASLIN JOSH WHITE JR.

ottom Line, New York Admission: \$6.50

uble bill of solo acts may have been est, most respectful evening ever here March 5

er McCaslin stood almost statue-like her rine-song, 50 minute set. Nevshe commanded the attention of her with a crisp, enigmatic delivery and iced musicianship. She sings her own uch as "Sunny California," "Circle Of ind "The San Bernadino Waltz" with touclies. She had a positive flair for something fresh to standards like Last Dance For Me," Sam Cooke's nd the Beatles' "Things We Said To-

rformer, McCaslin managed to evoke chuckles and knowing smiles with a etween songs, but she still lacked pergy to bring a crowd to its feet. She ed that she hopes to take a band with next tour and this would go far to corshortcoming.

shortcoming.

Thite Ir. began his eight-song, 50-min-bution with an a cappella rendition of n Down So Long," shaking the house rich baritone. He followed this with a cluding songs by his father, Tom Paxthers. He closed with the traditional "I thers. He closed with the traditional "I Released," proving why he has been a he folk scene for so many years.

J.B. MOORE

WICK IMITTEE

ies and ng the certs .000-seat Athletic

Jersey.

cker

m Committee 08903

Three more months till summer. No more months till "Keepin' the Summer Alive"

Management Jerry Schilling Management. Produced by Bruce Johnston

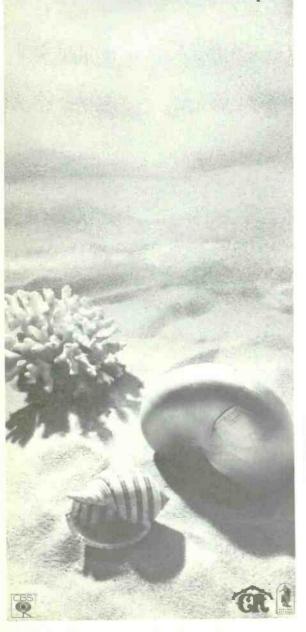
Buy it once Ericy it a lifetime. Recorded music is your best entertainment value

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Five new Brian Wilson/Mike Love songs, including the single, "Goin' On." A new Brian Wilson/Alan Jardine scng. Two Carl Wilson/Randy Backman songs, including "Keepin the Summer Alive." And songs by Bruce Johnston and Chuck Berry.

New Beach Boys music, not a moment too soon. On Caribou Records and Tapes.





22, 1980 BILLBOARD

Movie Music As Sales Gooser

By ALAN PENCHANSKY

CHICAGO—Special album releases which target the moviegoer as customer and not the classical buff are being brought out by CBS Records and Deutsche Grammophon. The prominent use of classical music in major motion pictures today is viewed by both labels as a means to boost classical album sales.

"Great Film Classics" is the new DG Privilege release listing at \$6.98 containing classical pieces used in seven major films of the last decade. The headlining selection is as one might guess, a performance of the music that actress Bo Derek and the picture "10" have made a household word—"Bolero" by Ravel.

Also contained in the new newly packaged LP are the classical selections used in "Elvira Madigan." "A Clockwork Orange," "2001." "Forbidden Games." "Sunday Bloody

Sunday" and "Death In Venice." The record also marks the first appearance of recordings by Herbert Von Karajan in the Deutsche Grammophon mid-price series.

According to Jim Lewis, vice president of marketing at PolyGram Classics, there will be heavy rack promotion, with posters and radio spots in the marketing plan. Lewis, who recently moved to PolyGram from Atlantic Records, believes that further use of classical music in films will be encouraged by the success of "10."

Demand for recordings of "Also Sprach Zarathustra" soared after the piece was used in Stanley Kubrick's sci-fi smash "2001." A popularity for Mozart's Piano Concerto No. 21—the slow movement—was created by the film "Elvira Madigan." However, it's believed by many dealers

PHILLY DIGITAL—Philadelphia Orchestra conductor Eugene Ormandy listens to playback of a digital recording of Saint-Saens' "Organ" Symphony with Telarc Records producer Robert Woods.

Tomato Introducing Series Of Soundstream Digital LPs

By IRV LICHTMAN

NEW YORK-Kev Eggers' Tomato Records will introduce its line of Soundstream digital records within 45 days.

The series, listing at \$12.98 for single albums, will kick off with John Cage's "Three Constructions For Percussion" and two works for vocal and percussion featuring Jay Clayton. Also due for release is a three-LP set, listing at \$29.98, of the Bach Partitas with Joao Carlos Martin, who will also appear on two Bach digitals set for summer and fall release, "Goldberg Variations" and "Well-Tempered Clavier."

The Bach sets are part of a series of works by the composer and Chopin which will appear in digital form.

The Chopin project will start with a three-LP set of his Nocturnes in

The label is also marketing a number of non-digital albums over the next two weeks. They include the first five albums in a series of 13 of the complete Beethoven sonatas with Friedrich Gulda. The other packages include Philip Glass' "Dance 1 & 3." In addition. Tomato will release Glass works originally released on the composer's Chatham Square label.

Tomato's Glass work, the four-LP "Einstein On The Beach," has reportedly sold 30,000 copies since its release last year, according to Eggers.

Classical Notes

A survey of music by American composer Amy Beach will be broadcast by New York's WNCN-FM in May. Beach is the topic of four programs in David Dubal's series "For The Love Of Music," which airs Fridays at 2 p.m. Dubal's guest for the programs will be Patricia Williard, Moss Music Group publicist and an authority on the life and works of Beach, a New Englander who died in 1944. A recording of Beach's Piano Trio, one of her last compositions, appears in the new "Chamber Music By Women Composers" anthology issued by Yox.

Deutsche Grammophon now confirms it will go digital in 1980. According to an official at the label, the first release—Mozart's "Magic Flute"—is due in September. Reportedly, a string of digital releases will then commence. Also look for recordings with Karajan and the Berlin Philharmonic to begin appearing in the DG mid-price Privilege line. Brahms and Beethoven symphony cycles recently have been recorded by the famed conductor. Now DG is ready to release the older Karajan stereo versions of these works—which some critics prefer—at \$6.98.

ALAN PENCHANSKY

that the "Bolero" run is the biggest of them all.

Several baroque compositions can be heard in the soundtrack to the film "Kramer Vs. Kramer," another of the boxoffice giants. This has led to the new release from CBS Masterworks, which is marketing the record under an exclusive agreement with Columbia Pictures. distributor of "Kramer Vs. Kramer."

"We are tieing in with this motion picture on a worldwide basis," explains CBS Masterworks executive Peter Munves. "We have the rights to this album for the world."

"Great CBS Masterworks Recordings Of Baroque Favorites Featured In Kramer Vs. Kramer" is the album's title. It opens with a brief snippet of the actual film sound-track, an arrangement of Vivaldi. For the remainder of the album, Masterworks catalog performances were used, and new recordings, with the English Chamber Orchestra under conductor Raymond Leppard, were produced.

Because "Kramer vs. Kramer" uses only baroque music, the record is—in effect—the soundtrack album to the picture, says Munves. The album cover will be the same as the poster used to advertise the film.

"No record company can afford the kind of exposure that is coming from that type of film." Munves explains.

Works that are heard in "Kramer Vs. Kramer" are Vivaldi's C Major Mandolin Concerto, Purcell's Sonata For Trumpet And Strings in D Major, and Purcell's Suite "The Gordian Knot Untied."

It's felt that the direction in motion picture industry musical tastes may have long-range impact.

may have long-range impact.
Says PolyGram's Lewis: "I'm in contact with a lot of people doing musical film scores. There's a tendency towards greater orchestration and less electronics today.

"I just see more and more movies using classically oriented music."

Munves is enthusiastic about the ability to promote beyond the confines of the strict classical market.

"You can't promote to where the market is but to where it isn't." he insists. "There must be at least 10 movies in the 50 top grossing films today that use classical music."

Oct. 23 For L.A. Start

LOS ANGELES—Bowing with conductor Carlo Maria Giulini and guest pianist Clifford Curzon, the Los Angeles Philharmonic ushers in its 1980-81 season with its premiere concert Oct. 23.

Besides Giulini, who will mark his third season on the podium, several guest conductors will lead the orchestra, including former music director Zubin Mehta, who is scheduled to conduct three weeks of concerts.

Highlighting the season will be programs featuring the music of Bartok. Aaron Copland and William Schuman to honor those composers' birthdays.

The orchestra will also be performing two special concerts in addition to the 80 subscription engagements: a Philharmonic pension fund benefit Nov. 12 and a Dec. 12 commemoration of Isaac Stern's professional debut 50 years ago. The violinist will guest as soloist and conductor.

Billboard SPECIAL SURVEY For Week Ending 3/22/80

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

		4	
		e de la fi	These are best selling middle-of-the-road singles compiled from
		Chart	station airplay listed in rank order.
Week	Week	۶	
₹	rast Tast	Weeks	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	3	6	LOST IN LOVE
2	2	8	Air Supply, Arista 0479 (Arista/BRM, ASCAP) THREE TIMES IN LOVE
3	1	9	Tommy James, Millennium 11785 (RCA) (Big Teeth/Tommy James, BMI) GIVE IT ALL YOU GOT
4	4	9	Chuck Mangione, A&M 2211 (Gates, BMI) HIM
			Rupert Holmes, MCA 41173 (Warners/Holmes Line Of Music, ASCAP)
5	5	15	WITH YOU I'M BORN AGAIN Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)
6	10	5	I CAN'T TELL YOU WHY Eagles, Asylum 46608 (Jeddrah/Cass County/Red Cloud, ASCAP)
7	9	5	SEXY EYES Dr. Hook, Capitol 4831 (April, ASCAP/Blackwood, BMI)
8	8	13	LONGER Dan Fogelberg, Full Moon/Epic 950824 (Hickory Grove/April, ASCAP)
9	14	6	WHERE DOES THE LOVIN' GO David Gates, Elektra 46588 (Kipahula, ASCAP)
10	7	13	DAYDREAM BELIEVER Anne Murray, Capitol 4813 (Screen Gems, BMI)
11	6	15	WHEN I WANTED YOU Barry Manilow, Arista 0481 (Home Grown, BMI)
12	12	10	MEDLEY/WORKING MY WAY BACK TO YOU/FORGIVE ME GIRL Spinners, Atlantic 3637 (Screen Gems-EMI/Seasons' Four, BMI)
13	11	8	DESIRE Andy Gibb, RSO 1019 (Stigwood/Unichappell, BMI)
14	13	9	LOVING YOU WITH MY EYES Starland Vocal Band, Windsong 11899 (Cherry Lane Music, ASCAP)
15	16	7	FIRE IN THE MORNING Melissa Manchester, Arista 0485
16	23	4	(Hobby Horse Music, BMI/Cotton Pickin' Songs, ASCAP) PILOT OF THE AIRWAVES
17	18	8	Charlie Dore, Island 49166 (Warner Bros.) (Ackee, ASCAP) TOO HOT
18	21	6	Kool & The Gang, De-Lite 802 (Mercury) (Delightful/Gang, BMI) ONLY A LONELY HEART SEES
19	15	14	Felix Cavaliere, Epic 9-50829 (Ki Music, ASCAP) SEPTEMBER MORN'
20	17	7	Neil Diamond, Columbia 111175 (Stonebridge, ASCAP) IT'S LIKE WE NEVER SAID GOODBYE
Ì			Crystal Gayle, Columbia 1-11190 (Cookaway Music, Inc./Dejamus Music, Inc., ASCAP)
21	20	18	YES, I'M READY Teri De Sario With K.C., Casablanca 2227 (Dandelion, BMI)
22	28	5	WE COULD HAVE IT ALL Maureen McGovern, Warner/Curb 49177 (Dutchess/MCA, BMI)
23	29	6	SPECIAL LADY Ray, Goodman & Brown, Polydor 2033 (H.A.B./Dark Cloud)
24	19	10	LET ME GO, LOVE Nicolette Larson, Warner Bros. 49130 (Snug/Big Stroke, BMI)
25 26	31	3 2	AUTOGRAPH John Denver, RCA 11915 (Cherry Lane, ASCAP) DO IT RIGHT
27	25	9	Paul Davis, Bang 9-4808 (CBS) (Web IV, BMI) I WISH I WAS EIGHTEEN AGAIN
28	34	4	George Burns, Mercury 57011 (Tree, BMI) CATCHING THE SUN
29	37	5	Spyro Gyra MCA 41180 (Harlem/Crosssyed Bear, BMI) MY HEROES HAVE ALWAYS BEEN COWBOYS
30	22	15	Willie Nelson, Columbia 1-11186 (Jack & Bill, ASCAP) AN AMERICAN DREAM
31	26	13	The Dirt Band, United Artists 1330 (R. Crowell/Jolly Cheeks, BMI) ROMEO'S TUNE
32	27	10	Steve Forbert, Nemperor 97525 (CBS) (Rolling Tide, ASCAP) CRAZY LITTLE THING CALLED LOVE
33	35	5	Queen, Elektra 46579 (Beechwood/Queen, BMI) LOVES ONLY LOVE
34	33	9	Engelbert Humperdinck, Epic 9050844 (Silver Blue/Ryan, ASCAP) THE VERY FIRST TIME
	4.	-	Michael Johnson, EMI-America 8031 (Chappell & Co./Sailmaker, ASCAP)
35	41	3	FIRE LAKE Bob Seger, Capitol 4836 (Gear, ASCAP)
36	39	4	RIDE LIKE THE WIND Christopher Cross, Warner Bros. 49184 (Pop "N" Roll, ASCAP)
37	36	6 ENTRY	US AND LOVE Kenny Nolan, Casablanca 2234 (Sound Of Nolan, BMI) AFTER YOU
39	38	7	Dionne Warwick, Arista ASO498 (Sumac, BMI) I PLEDGE MY LOVE
40	44	2	Peaches & Herb, Polydor/MVP 2053 (Perren-Vibes, ASCAP) VOICE OF FREEDOM
41	48	3	Jim Kirk & The TM Singers, Capitol 4834 (TM, ASCAP) BABY DON'T GO
42		ENTRY	Karla Bonoff. Columbia 1-11206 (Seagrape/Valgovind, BMI) WE WERE MEANT TO BE LOVERS
43	45	3	Photoglo, 20th Century-Fox TC 2846 (20th Century/Nearytunes, ASCAP) ROSE COLORED LIGHTS
44	49	2	Diana Hubbard. Waterhouse 8 (Waterhouse, BMI) STREET LIFE
45	50	2	Herb Alpert, A&M (Four Knights/Irving, BMI) IN IT FOR LOVE
			England Dan & John Ford Coley, Big Tree 17002 (Atlantic) (Amachris/April, ASCAP)
46	NEW		OUTSIDE MY WINDOW Stevie Wonder, Tamia 54308 (Motown) (Jobete/Black Bull, ASCAP)
47	MEW		HOLD ON TO MY LOVE Jimmy Ruffin, RSO 1021 (Stigwood/Unichappell, BMI)
48	46	4	WHITE RHYTHM AND BLUES J.D. Souther, Columbia 111196 (Ice Age, ASCAP) WHEN THE FEELING COMES ADDITION
50	NEW		WHEN THE FEELING COMES AROUND Jennifer Warnes, Arista ASO497 (Next Stop Music, ASCAP) KEEP THE FIRE

Kenny Loggins, Columbia 1-111215 (Milk Money/Tauripin, ASCAP)

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Disco

Laser Light Systems Facing Major Overhaul



CERRONE SIGNS—Atlantic artist, Cerrone, autographs copies of his latest record for fans during a party sponsored by Fro The Record Disco Pool. From the left are Roxy Myzal, Cerrone, Alan Dodd, Richie Rivera and Roy Thode,

NEW YORK'S NEWEST

Busby's Now Rolling

NEW YORK-Several experienced businessmen in New York feel that roller discos are sound in-

Busby's, the latest entry into the New York roller disco sweepstakes. is the baby of 12 local businessmen. The group is headed by Charles Stettler and his wife, Lynda West. who supervised the conversion of Busby's Greenwich Village location from a parking garage to a roller disco. Construction cost on the 3,500 square foot facility has run into hundreds of thousands of dollars. The skate surface is maplewood. It has a restaurant area adjacent to it.

Along with Stettler and his wife, the other investors include Gibson McCabe, retired publisher of Newsweek; Alfred Hollender, president of Air Tech Industries; Jay Emmett, senior vice president of Warner Communications; Curtis Noel, president, Hillsboro Associates; Alain

Saman, officer of European-American Bank; Alexander Marchesini, president, Union Marine Corp.; Dixon Boardman, officer of Kidder Peabody; Seymour Mann, president Aceto Chemical Corp.; and independent entrepreneurs Stuart and Herbert Scheftel.

The investors are aware that while roller disco is chic today, it may be passe in a few months. So Busby's was designed so that at a maximum cost of \$20,000 it can be converted into a cabaret.

Stettler has a 10-year lease on the property, which reflects his ambition to develop Busby's over the long run. A reflection of this outlook is a marketing approach that is emphasizing word of mouth advertising. The feeling among the investors is that this will give Busby's the image of a class establishment and not a quick buck, flash-in-the-pan oper-

LOS ANGELES-A major break in the U.S. market is coming for manufacturers of laser light systems for use in discotheques. That's the feeling of Richard Sandhaus, presi-

dent of Science Faction Corp., a New York-based laser producing company. Sandhaus bases his theory on the feeling that "people here have reached the saturation point with conventional lighting hardware, and club operators "are looking for something that will put them one step ahead of the other guy."

Science Faction is a successful producer of laser light systems especially designed for use in club environments. The firm's model SFC-2000 is one of the newest on the market and was among those high-lighted at the exhibit center of Billboard's Disco Forum VII.

Ninety-one firms from through-out the U.S. and Canada utilized some 200 booths for the four-day period of the confab. Their wares ranging from lasers, to dance floors, to video presentations, demonstrated mostly subtle refinements on existing technologies.

For instance, Blackstone Produc-

tions, an Austin, Tex.-based firm, is using two older technologies to create multi-image environments. The mediums are film and slide pro-

The format of film is much more expandable than video, and more versatile, states Lowell Fowler, president of the company. He adds. "To produce its 'atmosphere' wide

screen, animated or filmed projections. Blackstone utilizes the Aytec Master III programmer. This is used in conjunction with three Kodak Ektagraphic slide projectors. There are 162 scenes from which to choose.

The Litelab Corp showcased a number of lighting systems, including model MLS6, MLS12 and MLS18, with which the operator can write messages with lights, much like those used for weather/time billboards.

According to Litelab's Reed Rankin, the industry is seeing a trend towards microlight and expandable generator systems.

Although Meteor Light & Sound company offers both services, Vince Finnegan, national sales manger for the company feels that the emphasis for any discotheque should be on lights. He explains, "Basically, any club which spends 70% of its budget for lighting, as opposed to 30% for sound, is a successful club.

Meteor offers the Sonalite model 3000 three-channel sound-to-light controller which also features a multi-effect switch panel. For audio, Meteor offers the Clubman 1-1 and Clubman 1-1M mixers. A Power Master 75 amplifier is also available.

Times Square Theatrical is a New York-based firm offering theatrical lighting in addition to conventional discotheque lighting systems.

According to representative Kenneth Lewis, theatrical lighting products are designed more for the illumination of the artist, while conventional disco lights is almost always for effect

Varaxon, also based in New York, manufactures lighting controllers and disco dance floors. The awardwinning firm displayed its models 883 and 881 memory controllers. The 881 unit is said to feature a digital LED pattern readout, while the 883 memory controller has a preprogrammed computer memory module which allows for automatic operation of the controller.

In terms of sound, JBL showcased its loudspeaker line with units featuring magnets that reportedly reduce harmonic distortion.

Roy Komack, manager of professional products for the Bose Corp., candidly admits that none of the firm's products are expressly designed for use in discotheques. However, the firm did have a booth at the Forum, and was featuring its model 802 speakers, and its model 1800 amplifiers.

Technics, another award-winning company featured its new SL10 direct drive turntable which incorporates a linear tracking tonearm. The entire turntable is no bigger than the jacket of a record album.

Also featured were the products of such firms as Altec Lansing, whose speaker and amplifier systems were an attraction with the crowds; lighting by A-Lumination; disco and cocktail uniforms by the American .: Audio International's MARO (Continued on page 42) Uniform Co.; Audio International's line of preamp and power ampli-



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ATLANTA

- This Week

 1 FUNKYTOWN—Lipps Inc., Casablanca (LP)
- 2 EVITA-aff cuts-Festival-RSO (LP)
- 3 HIGH ON YOUR LOVE-Debbie Jacobs-MCA (LP/12-
- 4 AMERICAN GIGOLO-Giorgio & Blondie-Polydor (LP/ 12-inch)
- 5 CAN'T HELP MYSELF-Bonnie Pointer-Motown (LP)
- 6 MANOOLAY-La Flavour-Sweet City (12-inch)
- 7 AND THE BEAT GOES ON—The Whispers—Solar (LP/ 12-inch)
- WE'RE GONNA ROCK-Sabu-Ocean (LP/12-inch)
- MONEY-The Flying Lizards-Virgin (LP/12-inch)
- THE SECOND TIME AROUND—Shalamar—Solar (12-inch)
- ROCK LOBSTER-The B-52's-Sire/Warner (LP/12-
- GOOD TO ME-all cuts-THP-Atlantic (LP)
- 13 RELIGHT MY FIRE-Dan Hartman-Blue Sky (LP)
- 14 STOMP-Brothers Johnson-A&M (LP/12-inch)
- 15 MEDLEY OF HITS—Diana Ross and the Supremes— Motown (12-inch)

BALT./WASHINGTON

- This Week
 1 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
- 2 FUNKYTOWN-Lipps Inc.-Casablanca (LP) AND THE BEAT GOES ON—The Whispers—Solar (LP)
- 4 I CAN'T HELP MYSELF-Bonnie Pointer-Motown (LP)
- 5 YOU GOT WHAT IT TAKES-Bobby Thurston-Prelude
- 6 STOMP-Brothers Johnson-A&M (LP/12-inch)
- 7 RIPE-all cuts-Ava Cherry-RSO/Curtom (LP)
- 8 ALL NIGHT THING-The Invisible Man Band-Mang
- 9 RELIGHT MY FIRE-Dan Hartman-Blue Sky (LP)
- 10 TONIGHT'S THE NIGHT-Sharon Paige-Source (12-
- 11 | I SHOULDA LOVED YOU-Narada Michael Walden-
- 12 DON'T PUSH IT-Leon Haywood-20th Century (12-
- 13 I WANT YOU FOR MYSELF-George Duke-Epic (12
- 14 NOW I'M FINE-Grey & Hanks-RCA (12-inch)
- 15 HIGH/SKYY ZOO-Skyy-Salsoul (LP/12-inch)

BOSTON

- This Week
 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)
- 2 STOMP-Brothers Johnson-A&M (LP/12-inch)
- AND THE BEAT GOES ON-The Whispers-Solar (LP) 4 DON'T PUSH IT-Leon Haywood-20th Century (12-
- 5 HAVEN'T YOU HEARD-Patrice Rushen-Elektra (LP/
- 6 YOU GOT WHAT IT TAKES—Bobby Thurston—Prelude (LP/12-inch)
- 7 I SHOULDA LOVED YOU—Narada Michael Walden-Atlantic (LP)
- 8 EVITA-all cuts-Festival-RSO (LP)
- 9 LOVE INJECTION—Trussel—Elektra (12-inch)
- 10 KIND OF LOVE-North End-West End (12-inch)
- 11 RELIGHT MY FIRE-Dan Hartman-Blue Sky (LP)
- 12 MANDOLAY-La Flavour-Sweet City (12-inch)
- 13 ALL NIGHT THING—The Invisible Man's Band—Mango (12-inch)
- 14 GOT THE FEELING-Two Tons-Fantasy (LP)
- 15 HIGH ON YOUR LOVE-Debbie Jacobs-MCA (LP/12-

CHICAGO

This Week 1 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP/12-

- 2 FUNKYTOWN-Lipps Inc.-Casablanca (LP/12-inch)
- 3 AND THE BEAT GOES ON—The Whispers—Solar (LP/ 12:inch)
- MANOOLAY-La Flavour-Sweet City (12-inch)
- 5 STOMP-Brothers Johnson-A&M (LP/12-inch)
- 6 FILL ME UP-Elain & Ellen-Lance (12-inch)
- 7 EL RAPO CLAPO-Joe Battaan-Salsoul (12-inch)
- DON'T PUSH IT—Leon Haywood—20th Century (12-inch)
- 9 GIVE IT UP-Cheryl Lynn-CBS (12-inch) 10 RELIGHT MY FIRE-Dan Hartman-Blue Sky (LP)
- 11 | WANT YOU-Coffee-Midwest Int'l (LP)
- 12 AMERICAN GIGOLO-Giorgio & Blondie-Polydor (LP/
- 13 | SHOULDA LOVED YOU—Narada Michael Walden— Atlantic (LP)
- 14 EVITA-all cuts-Festival-RSO (LP)
- 15 MUSIC TRANCE-Ben E. King-Atlantic (12-inch)

DALLAS/HOUSTON

This Week 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)

- 2 EVITA-all cuts-Festival-RSO (LP)
- MONDOLAY-La Flavour-Sweet City (12-inch)
- AND THE BEAT GOES ON-The Whispers-Solar (LP) YOU GOT WHAT IT TAKES—Bobby Thurston—Prelude (LP/12-inch)
- HIGH ON YOUR LOVE-Debbie Jacobs-MCA (LP)
- WORKING MY WAY BACK TO YOU-Spinners-Atlantic (LP)
- 8 STOMP-Brothers Johnson-A&M (12-inch)
- HOTEL PARADISE/SAINT TROPEZ—Diva Grey—Columbia (LP/12-inch)
- 10 I ZIMBRA—Talking Heads—Sire/Warner (LP/12-inch)
- 11 I CAN'T HELP MYSELF-Bonnie Pointer-Motown (LP)
- 12 AMERICAN GIGOLO-Blondie & Giorgio-Polydor (LP/ 12-inch)
- RELIGHT MY FIRE/FREE RIDE—Oan Hartman—Columbia (12-inch)
- TWILIGHT ZONE—Manhattan Transfer—Atlantic (12-
- 15 ROCK LOBSTER-B-52's-Sire/Warner (12-inch)

DETROIT

- This Week
 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
- 2 HIGH ON YOUR LOVE-Debbie Jacobs-MCA (LP) 3 I CAN'T HELP MYSELF-Bonnie Pointer-Motown (LP)
- 4 STOMP-Brothers Johnson-A&M (LP)
- 5 AND THE BEAT GOES ON—The Whispers—Solar (LP/
- 6 RIPE-all cuts-Ava Cherry-RSO/Curtom (LP)
- 7 EVITA-Festival-RSO (LP)
- 8 LOVE INJECTION—Trussel—Elektra (12-inch)
- 9 CISSELIN HOT-Chuck Cissel-Arista (LP/12-inch)
- 10 ALL NIGHT THING—The Invisible Man's Band—Mango (12-inch)
- 11 RELIGHT MY FIRE—Dan Hartman—Blue Sky (LP)
- 12 MANDOLAY-La Flavour-Sweet City (12-inch)
- 13 KEEP IT HOT-Cheryl Lynn-Columbia
- 14 | GOT THE FEELING-Two Tons-Fantasy (LP/12-inch)
- 15 TWILIGHT ZDNE-Manhattan Transler-Atlantic (LP/

LOS ANGELES

This Week 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP)

- 2 HIGH ON YOUR LOVE-Debbie Jacobs-MCA (LP)
- 3 AMERICAN GIGOLO-Giorgio & Blondie-Polydor (LP)
- 4 EVITA--all cuts-Festival-RSO (LP)
- 5 TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/ 12-inch)
- 6 STOMP-Brothers Johnson-A&M (LP/12-inch)
- 7 RELIGHT MY FIRE—Dan Hartman—Blue Sky (12-inch) 8 LET'S FLY-all cuts-Paradise Express-Fantasy (LP/
- 9 OANCE FANTASY-Free Life-Epic (12-inch)
- 10 I ZIMBRA/LIFE DURING WAR TIMES—Talking Heads— Sire/Warner (LP/12-inch)
- 11 MANDOLAY-La Flavour-Sweet City (12-inch) 12 WILLIE AND THE HANDJIVE-Rinder and Lewis-AVE
- 13 AND THE BEAT GOES ON-The Whispers-Solar (LP)
- 14 HAVEN'T YOU HEARD-Patrice Rushen-Elektra (12-
- 15 RIPE-all cuts-Ava Cherry-RSO (LP/12-inch)

1 FUNKYTOWN-Lipps Inc.—Casablanca (LP)

- AND THE BEAT GOES ON-The Whispers-Solar (LP/
- 3 I CAN'T HELP MYSELF-Bonnie Pointer-Motown (LP) 4 EVITA-all cuts-Festival-RSO (LP)
- AFRICAN SUITE-all cuts-African Suite-MCA (LP)
- TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/ 12-inch)
- 7 | SHOULDA LOVED YOU-Narada Michael Walden-Atlantic (LP) DON'T BRING BACK MEMORIES—Passion—Prelude (LP/12-inch)
- RIPE-all cuts-Ava Cherry-Curtom/RSO (LP/12-inch) 10 RELIGHT MY FIRE-Dan Hartman-Blue Sky (LP/12
- 11 AMERICAN GIGOLO-Blondie & Giorgio-Polydor (LP/ STOMP-Brothers Johnson-A&M (LP/12-inch)
- HAVEN'T YOU HEARD—Patrice Rushen—Elektra (LP/ 12-inch) 14 I GOT FAITH IN YOU/KEEP IT HOT—Cheryl Lynn—Columbia (LP/12-Inch)
- 15 WORKING MY WAY BACK TO YOU—Spinners—Atlantic (LP/12-inch)

This Week 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP/12-inch)

- 3 EVITA--all cuts--Festival--RSO (LP/12-inch)
- 5 AND THE BEAT GOES ON—The Whispers—Solar (LP)

- 8 QUEEN OF FOOLS—Jessica Williams—Polydor (LP)
- 9 I SHOULDA LOYED YOU—Narada Michael Walden— Atlantic (LP)
- 10 MANOOLAY-La Flavour-Sweet City (12-inch)
- 11 I CAN'T HELP MYSELF-Bonnie Pointer-Motown (LP)
- 12 DANCE-Players Association-Vangard (LP)
- YOU GOT WHAT IT TAKES—Bobby Thurston—Prelude (LP/12-inch)
- 15 LET'S FLY-aff cuts-Paradise Express-Fantasy (LP)

NEW YORK

- This Week
 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
- 2 RELIGHT MY FIRE-Dan Hartman-Blue Sky (LP)

5 STOMP-Brothers Johnson-A&M (LP/12-inch)

- 3 AND THE BEAT GOES ON-The Whispers-Solar (LP)
- 4 EVITA-all cuts-Festival-RSO (LP)
- WORKING MY WAY BACK TO YOU-Spinners-Atlantic (LP/12-inch)
- 7 I CAN'T HELP MYSELF-Bonnie Pointer-Motown (LP) 8 IN THE SOCKET-Shalamar-Solar (LP/12-inch)
- 9 HIGH ON YOUR LOVE-Debbie Jacobs-MCA (LP) WE GOT THE FUNK—The Positive Force—Turbo (12-inch)
- 11 ALL NIGHT THING—The Invisible Man's Band—Mango (12-inch)
- 12 CHECK OUT THE GROVE—Bobby Thurston—Prelude (LP/12-inch)
- 13 HIGH/SKYY ZOO-Skyy-Salsoul (LP/12-inch) 14 | GOT THE FEELING-Two Tons-Fantasy (LP/12-inch) 15 DANCE-The Players Association-Vangard (LP)

- **PHILADELPHIA** This Week
 1 DON'T PUSH IT—Leon Haywood—20th Century (12-
- MUSIC TRANCE-Ben E. King-Atlantic (12-inch) STOMP-Brothers Johnson-A&M (LP/12-inch)
- WAS THAT ALL THERE WAS-Jean Carn-Epic (12-
- FUNKYTOWN-Lipps Inc.-Casablanca (LP) CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch)
- RIPE-all cuts-Ava Cherry-RSO/Curtom (LP)
- 8 WE GOT THE FUNK—The Positive Force—Turbo (12 inch)
- FIRST LOVE-Richard Tee-Columbia (LP) TONIGHT'S THE NIGHT—Sharon Page—Source (12inch)
- 11 MEDLEY OF HITS—Diana Ross & the Supremes— Motown (12-inch)
- 12 | GOT THE FEELING-Two Tons-Fantasy (LP/12-inch)
- 13 RELIGHT MY FIRE-Dan Hartman-Columbia (LP)
- 14 SKYY ZOO/HIGH—Skyy—Salsoul (LP) 15 AND THE BEAT GOES ON-The Whispers-Solar (LP)

PHOENIX

- This Week

 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
- 2 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP) YES I WILL/TEARS—C.O.D.—Casablanca (LP/12-inch)
- MANDOLAY-La Flavour-Sweet City (12-inch) ANO THE BEAT GOES ON-The Whispers-Solar (LP) 6 MOONLIGHT AND MUSIC/THAT'S THE WAY THE MONEY GOES—M—Sire/Warner (LP)
- ROCK LOBSTER-The B-52's-Sire/Warner (LP/12
- I CAN'T HELP MYSELF-Bonnie Pointer-Motown (LP) TIGER TIGER-Bionic Boogle-Polydor (12-inch)
- 10 AFRICAN SUITE—all cuts—African Suite—MCA/Montage (LP) 11 TONIGHT'S THE NIGHT-Sharon Paige-Source (12-
- 12 STOMP-Brothers Johnson-A&M (LP/12-inch)
- 13 EVITA-all cuts-Festival-RSO (LP/12-inch) 14 ALL NIGHT THING-The Invisible Man's Band-Mango

15 LIFE DURING WAR TIME/I ZIMBRA—Talking Heads— Warner (LP/12 inch)

- 4 CHECK OUT THE GROOVE—Bobby Thurston—Prelude
- 2 FUNKYTOWN-Lipps Inc.-Casabianca (LP) 3 HIGH ON YOUR LOVE-Debbie Jacobs-MCA (LP)

This Week
1 QUEEN OF FOOLS—Jessica William—Polydor (LP)

PITTSBURGH

- 5 RIPE-all cuts-Ava Cherry-RSO/Curtom (LP)
- 6 FVITA-Festival-RSO (LP)
- 7 PLANET CLAIR/ROCK LOBSTER—The B:52's—Sire/ Warner (LP/12-inch)
- 8 LOVE INJECTION—Trussel—Elektra (12-inch)
- 9 I SHOULDA LOVED YA-Narada Michael Walden-
- 10 REMONE-Kocky-Windsong/RCA (12-inch)
- 12 RELIGHT MY FIRE—Dan Hartman—Blue Sky (LP)
- 13 I CAN'T HELP MYSELF-Bonnie Pointer-Motown (LP)
- 14 STOMP-Brothers Johnson-A&M (12-inch)

SAN FRANCISCO

- 2 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
- 3 TWILIGHT ZONE-Manhattan Transfer-Atlantic (LP/
- 5 EVITA-all cuts-Festival-RSO (LP)
- 7 | GOT THE FEELING-Two Tons-Fantasy (LP/12-inch) 8 STOMP-Brothers Johnson-A&M (LP/12-inch)
- 10 ALL NIGHT THING-Invisible Man's Band-Mango (12-inch)
- 12 TIGER TIGER-Bionic Boogie-Polydor (LP) 13 I SHOULDA LOVED YA—Narada Michael Walden— Atlantic (LP)
- 14 QUEEN OF FOOLS—Jessica William—Polydor (LP/12-

15 MANDOLAY-La Flavour-Sweet City (12-inch) SEATTLE/PORTLAND

This Week 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP)

3 WORKING MY WAY BACK TO YOU-The Spinners-

Atlantic (LP/12-inch)

- 6 I CAN'T HELP MYSELF-Bonnie Pointer-Motown (LP) 7 "1-2-3"-Salazar-City Records (12-inch)
- 9 TWILIGHT ZONE-Manhattan Transfer-Atlantic (LP/
- 11 WALK THE NIGHT-Skatt Brothers-Casablanca (LP/ 12 RIPE-all cuts-Ava Cherry-RSO/Curtom (LP)
- 14 QUEEN OF FOOLS-Jessica William-Polydor (LP)

15 LADY FIRE-Vikki Holloway-Atlantic (12-inch)

MONTREAL

- 5 WILLIE AND THE HANDJIVE-Rinder & Lewis-Quality 6 POWER HUNGRY-Radiah Frye-Quality
- 7 THE SECOND TIME AROUND—Shalamar—RCA 8 PICK UP YOUR WHISTLE AND BLOW-Martin Stevens-CBS

9 SHARKS ARE COOL, JETS ARE HOT-Quick-CBS

- 10 STRAIGHT LINES-New Musik-CBS
- 11 LUCIE LUCIE-De Cloxx-TC 12 THINK PINK-Fabulous Poodles-CBS
- 14 ANGLES-Lene Lovich-CBS 15 I HEARD IT THROUGH THE GRAPEVINE-P'zzazz-

- **NEW ORLEANS**

 - 2 HIGH ON YOUR LOVE-Debbie Jacobs-MCA (LP)
 - 4 STOMP-Brothers Johnson-A&M (LP/12-inch)
 - 6 I CAN'T DANCE WITHOUT YOU—Theo Vaness—Prelude (LP/12-inch)
 - HOTEL PARADISE—all cuts—Diva Grey—Columbia (LP/ 12-inch)

 - - 11 AND THE BEAT GOES ON-The Whispers-Solar (LP)
 - 13 AMERICAN GIGOLO-Giorgio and Blondie-Polydor (LP/12-inch)

15 TONIGHT'S THE NIGHT—Sharon Paige—Source (12inch)

- This Week
 1 FUNKYTOWN—Lipps Inc.—Casablanca (LP)
- AMERICAN GIGOLO—Giorgio and Blondie—Polydor (LP/12-inch)
- 6 AND THE BEAT GOES ON—The Whispers—Solar (LP)
- 9 RELIGHT MY FIRE-Dan Hartman-Blue Sky (LP)
- 11 WE'RE GONNA ROCK-Sabu-Ocean (LP)
- 2 AND THE BEAT GOES ON-The Whispers-Solar (LP)
- 4 STOMP-Brothers Johnson-A&M (LP/12-inch) 5 HIGH ON YOUR LOVE—Debbie Jacobs—MCA (LP)
- 8 AMERICAN GIGOLO—Blondie and Giorgio—Polydor (LP/12-inch)
- 10 MANDOLAY-La Flavour-Sweet City (12-inch)
- 13 HAVEN'T YOU HEARD-Patrice Rushen-Elektra (12-

- This Week
 1 FUNKYTOWN—Lipps Inc.—Polydor
- 4 WEEKEND ROCK-Puzzles-Quality

2 AMERICAN GIGOLO-Giorgio & Blondie-Polydor

- 13 WORLD X-Angela Dean-TC

www.americanradiohistory.com

New Light & Sound System At \$6,000 Making Its Bow

PITTSBURGH-After a full year of research, an area audio and video retailer is offering a low cost light and sound for clubs

Tasso Spanos, president of the Opus audio outlets, says his \$6,000 system includes the lights separately for \$3,000. He also claims that a quality light show at that price is a breakthrough.

Simplicity is the key to Spanos' Opus One Dance Machine. Instead of the many wires that run individually to each light in other systems, Spanos' system has a single wire. That wire connects to a star with lights, strobes and a spinner. The star is 11 feet wide with six arms and offers 16 different patterns.

The result, Spanos says, is a system that's easily operated and easily installed. He pitches it as a disco in a day, since that's the installation time required.

"Normally it would take two men one week to install a system," he says. "Or, with a bad electrician, it would take two weeks."

Spanos says that business has been good even though his major

marketing push hasn't yet gotten un-derway. He'll be relying heavily on past clients who have purchased Advent Video Beam television systems from his two stores.

"Disco will be with us for a long time," Spanos says. "Even if it's not under that name, there will be music played, and it will be played under lights on a system that's better than the ones people have at home. People will continue to go out. They're not going to hide."

Low Volt Spotlights Offered By Pioneer

NEW YORK-Lights By Pioneer has developed a series of low voltage, heavy duty spotlights for special lighting effects where low heat dissipation is essential.

The units are available in heavy duty, 19-gauge steel with quick release filter cups for the multi-colored gels. The units come either singly or in light clusters of up to 16 units per track with mounting hole for standard microphone stand or overhead

Disco Mix

NEW YORK-Some recording artists can be in the music industry for a long time and never get the big break. The break usually comes with a quality single or LP release. Irma Thomas has had moderate success since the late 1950s but never quite made it.

She is back this time on RCS Records with an LP titled "Safe With Me," which is also the lead cut. She sings with a gutsy feeling that has a fine combination of funk, gospel and r&b. Her renditions of "What's The Matter Baty" and 'Sugar Pie Honey Bunch' give new vitality to these classics.

"Take It Where You Find It" is haunting and melodic and is another potential mover. The tracks, material and the artist need reworking, remixing and polish. However, the talent is cer tainly there, and this woman has paid her dues.

The First Choice could probably recite the alphabet and still be a deejay's favorite. Its new LP from Gold Mind is much more complex and once again rewarding as Debbie Martin, Rochelle Fleming and Annette Guest combine for fine harmony. They are backed by the Don Renaldo Strings and such top musicians as Ron Kersey. Larry Washington, George Bussey, Norman Har ris and Bob Eli to name a few. The LP titled "Breakaway" is the current 12 inch 33½ r.p.m. disco disk which is starting to show action in the clubs. Other highlights include "Pressure Point," "Can't Take It With You" (mixec by New York deejay Tae Scott), and "A Happy Love Affair" and "I Can Show You."

American Gypsy is a Dutch r&b/rock group that has released its European hit "I'm O.K., You're O.K." on Importe/12 Records. Available on a 12-inch 33½ r.p.m. the group has extended its tune to 10:49 as remixed by Raul of New York, New York,

The music is harsh, synthesized and well ar ranged. The spectrum of the group's appeal should be broad as it will appeal to both rock and disco enthusiasts. Though the disk is somewhat lengthy, an exciting and smooth flow is maintained with enough variations in arrangement to keep interest sustained.

Judy Cheeks has returned with a driving 12. inch 33¼ r.p.m. produced and arranged by Thor Baldursson. After a previously disappointing LP, Cheeks' latest effort is a step beyond where "Mellow Lovin'" left off. Intense instrumentation as well as vocalization reach out on the uplifting track which runs for 5:20. Titled "Don't Wanna Love You Again" and mixed by Juergen Koppers, it is available on Dream Records.

Atco Records has new wave/rock a-tist Gary Numan's LP release titled the "Pleasure Principle." The music is a cross between Kraftwerk and Jean Michael Jarre. The cuts are heavily synthesized but well-crafted and concise. Pro

For the Record

LOS ANGELES-Jon Randazzo was a cofounder of the Bay Area Disco DJs Assn. with John Hedges. His association was unclear in a story about the pool in last week's issue. Randazzo was president of the pool from January 1979 to March 1980, after holding a variety of posts since its inception

duced by the artist, most of the selections are instrumental. The occasional vocals sometimes interfere with the slickness of the cut.

Virgin Records has the Cowboys International with an LP titled "The Original Sin." Its music is offbeat and off harmony, yet somehow workable. "Pointy Shoes" at 5:01 has a Western new wave feeling with emphasis on harmonica instrumen tation. Its sounds range from funky and spacey to Mersey beat. The group succeeds on "Heart Of Steel" and "M(emorie) '62." The titles are actually incidental, for the music is worth listen ing to as the group goes a step further than M Factor yet not as far out as the noise created by most rock groups.

Spinning at Uncle Charlie's South in New York is one of the city's few female deejays. Susanne White reports the following records doing well in the club: "Ain't Nothing Going To Keep Me From You" by Terri DeSario, "You're Loving Is Tasty" by Peggy Scott, "It's Allright" by Peter Brown and "Hold On To My Love" by Jimmy Ruf-

Cosmo Wyatt of the New England Deejay Assn., reports good response from "Winners" by Kleer, "One, Two, Three" by Salazar and "Make It Last" by Midnight Starr.

Current 12-inchers that are receiving initial strong response in clubs include "Forever" by Mass Production on Cotillion, "Just Can't Help Myself" by Common Sence on BC Records and "Dance All Night" by Kenny Bee on SMI.



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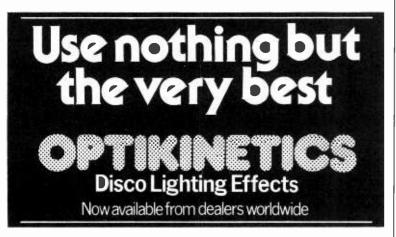
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• Continued from page 39

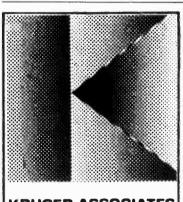
fiers; the Bestek Entertainment Co., booth was an attraction with its special effects systems. Cell Me Different Productions showed screen printed products; and displays and dance floors were exhibited by Canstrut Manufacturing.

Also among the exhibitors were Casablanca Records & FilmWorks, Cerwin-Vega, Chic Lighting Corp., Crown Industries. Dazzalite Electronics, dbx Sound Systems, Design Circuit, MGM Stage Equipment Dinner/Scherban, Discody Sound Systems, Disco Explosion, Inc., Disco Fair Lighting & Sound, Disco Lighting Systems, Inc., Disco Motion, Disconet (programming aids), Disco Scene, and Diversitronics.

Fraser Electronics showed its light and sound systems: the Ekkor booth attracted audiences to its line of lighting controls; Electra Display showed special effects. Electronic Designers showed its popular line of

special effects; also promoting a special effects line was Entertainment Production Systems.

Other manufacturers and distributors at the show were: Entertainment Lighting, Graebar, GLI/Integrated Sound Systems, G&G Optics. Immedia Sound, International Electronic Production, Kruger Associates, Lace Enterprises, Laser Images. Laser Media, Laser Systems Development Corp., Lasertronics, Lewis Lektronics, Lightworks, Light 'Em Up Lighting, Lumen Corp., M.A.S.S. Lasers, M.E. Products, the Miller Brewing Co., Motion Message Corp., Music Images, Music In The Air. Newth Lighting. Partee Products, the Phoebus Co., Pioneer Sound Systems, Portman-Shore Electronics, Prelude Records, QRK Electronics, Rank Audiovisual. RKB Industrial, Rosco Laboratories, Serendipity Inventions, Showco Manufacturing, Sound Creations, Sound Promotions, Sound Unlimited, Sparkl-Arts, Stanton Magnetics, Tel-Com Office Products, Tivoli Industries. Towards 2000 Inc., U.S.S. Sound Systems, Vista Lighting & Entertainment, Vue-More Lights and Warner/RFC Records.



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PARIS-People are dancing in France. Figures from the local discotheque syndicate show an average national weekly attendance of more than seven million for clubs, with the average disco pulling in 1,500-2.000 customers each week.

And this despite growing prejudices, particularly among the police, backed by local authorities, that discos somehow incite violence.

Disco owners through their syndicate claim this is "absurd," that violence never, or only very rarely breaks out in the discos themselves. but generally takes place outside. Not enough is done, says the syndicate, to show that disco fans are basically responsible young people anxious to keep out of trouble.

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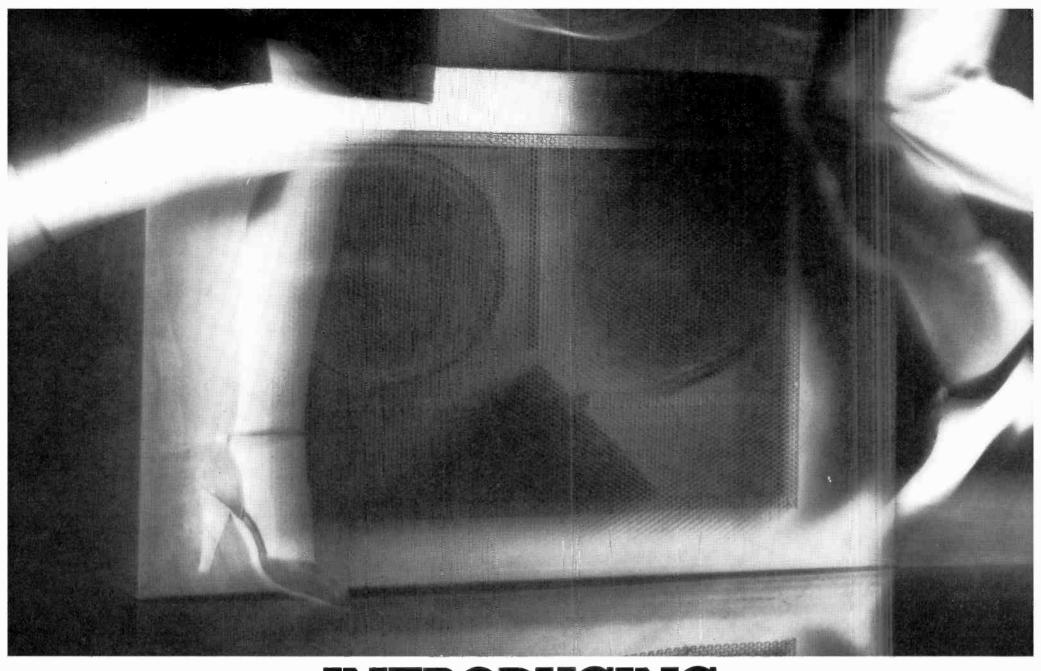
Disco Top 100

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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
4	2	12	HIGH ON YOUR LOVE/HOT HOT (Give It All You Got)-	51	47	11	JUST A TOUCH OF LOVE—Slave— Cotillion (LP) COT-5217
2	1	9	Debbie Jacobs—MCA (LP/12-inch*) MCA-3203 FUNKYTOWN/ALL NIGHT DANCING—Lipps, Inc.— Casablanca (LP/12-inch*) NBLP-7197	52	53	9	GOT TO LOVE SOMEBOOY—Sister Sledge—Cotillion (LP/12-inch*) COT-16012
3	3	11	AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE/OUT THE BOX—The Whispers—SOLAR (LP/12-inch) BXL1-3521	53	56	14	RUNNING FROM PARADISE/PORTABLE RADIO—Hall & Oates—RCA (12-inch)
4	8	5	STOMP—Brothers Johnson— A&M (LP) SP-3716	54	46	8	MOONLIGHT AND MUZAK/COWBOYS AND INDIANS-M- Sire/Warner (LP/12-inch*) SRK 6084
5	4	19	EVITA—all cuts—Festival—RSO (LP) RS-1-3061	55	59	7	HERE COMES THE SUN/LAST CHANCE TO OANCE—Fat Larry's Band—Fantasy (LP/12-inch*) F-9587
6	6	12	I CAN'T HELP MYSELF (Sugar Pie Honey)—Bonnie Pointer—Motown (LP) M7-929	56	58	6	PARTY BOYS—Foxy—TK (LP/12-inch remix) DASH-30015
7	5	20	VERTIGO/RELIGHT MY FIRE/FREE RIDE—Dan Hartman— Blue Sky (LP/12-inch) LP-36302	57	57	10	YES I WILL/TEARS/PUTTING MY (Heart On The Line)— C.O.D.—Casablanca (LP) NBLP-7193
1	12	7	RIPE-all cuts-Ava Cherry-RSO/Curtom (LP) RS:1:3072	58	60	11	CISSELIN' HOT—Chuck Cissel— Arista (LP/12-inch*)
1	11	23	WORKING MY WAY BACK TO YOU—Spinners—Atlantic (LP/12-inch*) SD19256/DSKO 205	59	62	20	I WANNA BE YOUR LOVER/SEXY DANCER—Prince—Warner (LP) BSK-3366
10	10	14	I SHOULDA LOVED YOU/TONIGHT I'M ALL RIGHT—Narada Michael Walden—Atlantic	60	61	18	BODY SHINE/SLAP, SLAP, LICKEDY LAP—Instant Funk— Salsoul (LP/12-inch) SA-8529
血	21	5	(LP) SD-19259 DON'T PUSH IT OON'T FORCE IT—Leon Haywood—	61	41	20	YOU KNOW HOW TO LOVE ME—Phyllis Hyman—Arista (LP/12-inch*) LP 9509
血	14	10	20th Century (12-inch) TCD 105 TWILIGHT ZONE—Manhattan Transfer—Atlantic	62	73	4	SWEET HONEY-M'Lady-20th Century (LP/12-inch) TCD-104
由	15	8	(LP/12-inch*) SD-19258 KEEP IT HOT/HIDE IT AWAY/1 GOT FAITH IN YOU—Cheryl Lynn—Columbia (LP) JC 36145	63	68	3	ROCK GROOVE MACHINE—The J.B.'s—DRIVE/TK (12-inch) TK 436
14	19	4	YOU GOT WHAT IT TAKES—Bobby Thurston—Prelude (12-inch) PRL-521	64	66	16	MONEY—The Flying Lizards—Virgin (LP/12-inch) VA-4809/VA13137
山	17	15	I CAN'T DANCE WITHOUT YOU/THANK GOD THERE IS MUSIC—Theo Vaness—Prelude (LP) PRL·12173	由	89	2	MEDLEY OF HITS—Diana Ross & Supremes—Motown (12-inch) M-300035
16	18	9	ALL NIGHT THING—The Invisible Man Band—Mango (12 inch*) MLPS-7782	66	70	3	I DON'T BELIEVE/OOPS, UP SIDE YOUR HEAD—The Gap Band—Mercury (LP/12-inch) SRM 1-3804
血	30	3	AMERICAN GIGOLO (Soundtrack)—Giorgio & Blondie— Polydor (LP/12-inch*) PD-1-6259	67	69	3	I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B Records (12-inch)
18	7	15	MANDOLAY—La Flavour—Sweet City (12-inch) SCD-5555	68	72	. 4	STANDING OVATION—G.Q—Arista (12-inch) CP-709
19	13	16	LOVE INJECTION—Trussel—Elektra (12-inch) AS-1143	100	75	3	WITHOUT YOUR LOVE—Cut Glass—20th Century (12-inch) TCD-103
20	22	12	QUEEN OF FOOLS—Jessica Williams—Polydor (LP) PD-1-6248	和	95	2	POP POP SHOO WAH-Erotic Drum Band- Prism (12-inch)
21	16	15	HAVEN'T YOU HEARD—Patrice Rushen—Elektra (LP/12-inch*) EK-243	71	71	8	LIVE IT UP—Sweet Touch—BC (12-inch) BC-40003
22	9	17	WE'RE GONNA ROCK/ROCKIN' ROLLIN'—Sabu—OCEAN (LP/12-inch*) SW-49902	72	74	7	"1-2-3"—Salazar—City Records (12-inch) CRA 1405
23	20	23	IN THE SOCKET—Shalamar—Solar (LP/12-inch remix) BXL-13479	面	NEW ER	TRY	FIRST LOVE—Richard Tee—Columbia (LP/12-inch)
24	36	3	DO YOU WANNA BOOGIE, HUNH/I GOT THE FEELING/ ONE-SIDED LOVE AFFAIR—Two Tons O' Fun—Fantasy	本	82	3	YOU CAN GET OFF ON THE MUSIC/PLANET OF LOVE— LePamplemousse—AVI (LP) AVI-6080
25	24	14	(LP/12-inch) F-9584 PLANET CLAIR/ROCK LOBSTER/DANCE THIS MESS AROUND—The B-52's—Sire/Warner	75	65	15	JUMP THE GUN—The Three Degrees— Ariola (12-inch*)
26	26	7	(LP/12-inch*) TSK-3355 AFRICAN SUITE—all cuts—African Suite—	76	80	8	LOVE IN OUR HEARTS/LEADMEON—Peter Brown—Drive/ TK-(LP) DRI-108
1	42	6	MCA/Montage (LP) MCA-3205 WALK THE NIGHT/LIFE AT THE OUTPOST/DANCING FOR	77	83	3	LADY-FIRE—Vikki Halloway—Atlantic (12-inch) 37349
			THE MAN—Skatt Bros.—Casablanca (LP/12-inch*) NBLP-7192	78	NEW E	STRY	DANCE/WE GOT THE GROOVE—Players Association— Vanguard (LP/12-inch) VSD79431
28	27	11	LET'S FLY—all cuts—Paradise Express—Fantasy (LP/12-inch*) F9589	79	90	2	MIDNIGHT MESSAGE—Ann Margret—MCA (LP) MCA-3226
29	31	9	I ZIMBRA—Talking Heads—Sire/Warner (LP/12-inch*) SRK-6076	80	67	22	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
30	32 40	6	TONIGHT'S THE NIGHT—Sharon Page—Source/MCA (12-inch) SOR-13952 MUSIC TRANCE—Ben E. King—Atlantic	81	55	15	FLY TOO HIGH—Janis lan—Columbia (12-inch) XSS-166717
1	34	11	(LP/12-inch*) AT-3635 WE GOT THE FUNK—The Positive Force—Turbo	82	84	5	RIGHT PLACE—Brass Construction— United Artists (LP)
33	29	15	(12-inch) T-452 I WANT YOU FOR MYSELF—George Duke—Epic	83	63	20	SMACK DAB IN THE MIDDLE—Janice McClain—Warner/ RFC (12-inch*) DRCS8893
34	23	18	(LP/12-inch*) GOOD TO ME—all cuts—THP—Atlantic	84	64	14	LOVE IS IN YOU/DANCE FREAK AND BOOGIE—Night Life Unlimited—Casablanca (LP/12-inch*) NBD-20204
35	25	14	(LP) SD-19257 KIND OF LIFE (Kind Of Love)—North End—	85	87	3	ELEKTRONIX/CUNGA/ROLLER BOOGIE—Bob Esty— Casablanca (LP) NBLP-2-7194
36	28	16	West End (12-inch) HOTEL PARADISE/SAINT TROPEZ—Diva Grey & Oyster—	86	78	14	HOW'S YOUR LOVE LIFE BABY—Jackie Moore—Columbia (12-inch) WES-22125
37	37	12	Columbia (LP) BL-36265 TIGER TIGER (Feel Good For A While)—Gregg Diamond	87	79	6	COMPUTER GAME—Yellow Magic Orchestra— A&M (LP) SP-736
38	35	12	Bionic Boogie—Polydor (LP) PD-1-6237 THE VISITORS (remix)—Gino Soccio—Warner/RFC (12-inch) DRCS-8894	88	76	9	BROKEN ENGLISH/WHY D'YA DO IT—Marianne Faithfull— Island & Antilles—(LP/12-inch) ILP-9570 & AN-801
39	39	7	BOUNCE, ROCK, SKATE, ROLL—Vaughn Mason & Crew— Brunswick (12-inch)	89	77	20	TAKE ALL OF ME—all cuts—Barbara Law—Pavillion (LP) JZ 36148
40	44	6	REMONE—Kocky—Windsong/RCA (12-inch*) BXL1-3502	90	93	2	GONNA GET ALONG WITHOUT YOU—Viola Wills—Sugar Hill (12-inch)
41	38	10	SATISFIED/IT'S STILL A THRILL—Dynasty—Solar (12-inch) BXLI-3398	91	91	2	FILL ME UP—Elain & Ellen— Lance (12-inch)
42	43	18	WILLIE AND THE HAND JIVE/LOVE POTION #9—Rinder and Lewis—AVI (LP) 6073	92	94	12	SATURDAY NIGHT (Breakout)—Arpeggio—Polydor (12-inch) PD-515
43	33	19	DO YOU LOVE WHAT YOU FEEL/ANY LOVE—Rufus and Chaka—MCA (LP/12-inch*) MCA-5103	93	96	6	THE EVE OF THE WAR-Jeff Wayne-Columbia (LP/12-inch*) PC2-35920
44	49	14	WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carn—P.I.R.	94	88	5	HOLLYWOOD PARTY-Brooklyn Express- BC (12-inch) BC4002
45	48	15	(LP) JZ-36196 DANCE FANTASY—Free Life—	95	97	2	COMPUTER GAMES—Mi-Sex—Epic (LP/12-inch) JE-36349
46	50	3	Epic (12-inch) NBLP2-7183 NOW I'M FINE-Grey & Hanks-RCA (LP/12-inch) AFL1-3477	96	85	5	HOT TO TROT—Lourett Russell Grant— Alvarez (12-inch) NC-1001
血	51	3	(LP/12-inch) AFL1-34// HIGH/SKYY ZOO-Skyy-Salsoul (LP/12-inch) SA-8532	97	45	19	CAN'T STOP DANCING/IN MY FANTASY—Sylvester— Fantasy (LP/12-inch*) F-79010/D-149
48	52	4	DON'T BRING BACK MEMORIES/IN NEW YORK—Passion— Prelude (12-inch) PRL-520	98	98	14	DON'T STOP THE FEELING—Roy Ayers—Polydor (LP/12-inch*) P-6246
49	HEW E	NTRY	YOU GAVE ME LOVE—Crown Heights Affair—De Lite (LP/12-inch) DSR-9517	99	86	11	ONLY LOVE CAN MAKE IT RIGHT/DANCE THE NIGHT AWAY-Jet Brown-Polydor (LP)-PD-1-6218
50	54	6	RAPO CLAPO—Joe Bataan—Salsoul (12-inch) SG-315	100	81	16	MOSKOW DISKOW/ROCK AROUND THE CLOCK-Telex- Sire/Warner (12-inch) DSRS-8896

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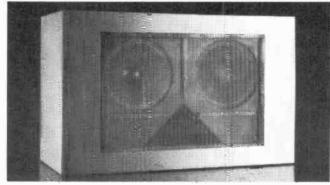
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New 12-Channel Light Unit

NEW YORK—Diversitronics has developed a 12-channel fully programmable and expandable lighting control system, said to be engineered to handle incandescent, inductive, neon and low voltage loads. An external memory programmer allows for additional programs to be written, modified, stored and accessed by the user.

The MLS-12 has 16 12-pattern programs. A program scan permits automatic progression through the 16 designs. Independent dark lamp/light lamp and direction control with audio reversing is applicable with all programs.

According to Diversitronies engineers, seven audio effects work in conjunction with the 16 programs. Audio effects are triggered by the bass beat of the audio input. An au-

dio sensitivity slide pot is provided for variable audio input. The audio scan permits automatic progression through all seven audio effects.

Independent matrix control provides manual selection of either matrix or automatic matrix switching. The matrix rate slide pot controls the time span between each matrix change.

The scan rate slide pot controls the time span between programs and audio effect changes. A master dimmer provides control over all 12 channels, and a speed slide pot controls the rate of sequencing in both audio and automatic modes.

An Optional External Memory Programmer provides an additional 48 programs, and the ability to write, modify, store and access any program in the field.



NO FRILLS—Popular Hungarian disk jockey D. Molnar Gyorgy does a few quick turns around the stage before returning to his portable turntable during a break in a dance event that was apparently held in a huge warehouse.

Jersey Rock Combos Vie For Prizes

NEW YORK—Joe Rotolo, owner of the Soap Factory Disco in Palisades, N.J., has created Soap's Teen '80 Rock Contest.

Disco

The club, which has been offering a program of rock and disco since December 1979, encourages amateur groups to enter the competition held Sunday afternoons at the club.

As a further attraction, Heaven Records of Hampton Township, N.J., and Nova Records, Kearney, N.J., have offered to produce demo records for the top groups participating in the competition.

Todate, more than 28 groups are scheduled to perform through May, with a waiting list bearing 10 additional names.

According to Rotolo, the concept of the competition gives previously neglected talent an opportunity to perform in an actual club setting not always available, and also benefits the club by attracting a whole new group of young, rock-oriented patrons.

Each week two groups perform in the competition, and patrons who are provided with ballots as they enter the club are asked to judge the performances on a scale of one to 10.

Finals are tentatively scheduled for the first week in June. At that time a board of professional judges will evaluate the top ranking bands and make the decision as to which group will receive the demos.

All finalists will receive paid engagements at the Soap Factory, and

will perform at the club's popular Soda Pop sessions held Monday nights in the summer months.

The project is being supported by a special promotional program

headed by Soap Factory's publicity director, Winnie Bonelli, and has drawn interest from local cable television stations, radio and other media





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MGM Stage Equipment Inc.

and patrons who ballots as they ensked to judge the scale of one to 10. atively scheduled in June. At that rofessional judges op ranking bands sision as to which the demos. I receive paid enscap Factory, and

Brooklyn Club May Not Open

NEW YORK—A proposed disco in the Gravesend district of Brooklyn has brought two area community planning boards to the brink of open warfare with one group endorsing the project and the other vehemently opposing it.

In a perplexing case of which planning board actually has jurisdiction over the area on which the proposed club is located, the New York City Board of Standards & Appeals recently approved a special operating permit for the disco. based on recommendations of Community Planning Board 15 which allegedly has jurisdiction over the area.

However. Community Planning Board 11 on whose boundaries the club sits, opposes the project and has enlisted the aid of at least one city councilman in its efforts to have the room's permit revoked.

One of the grounds on which the opposing community planning board is seeking to have the clubs permit rescinded, is conflict of interest. It is being charged that one of the members of Community Planning Board 15, the endorsing organization, is also the engineer on the disputed project.





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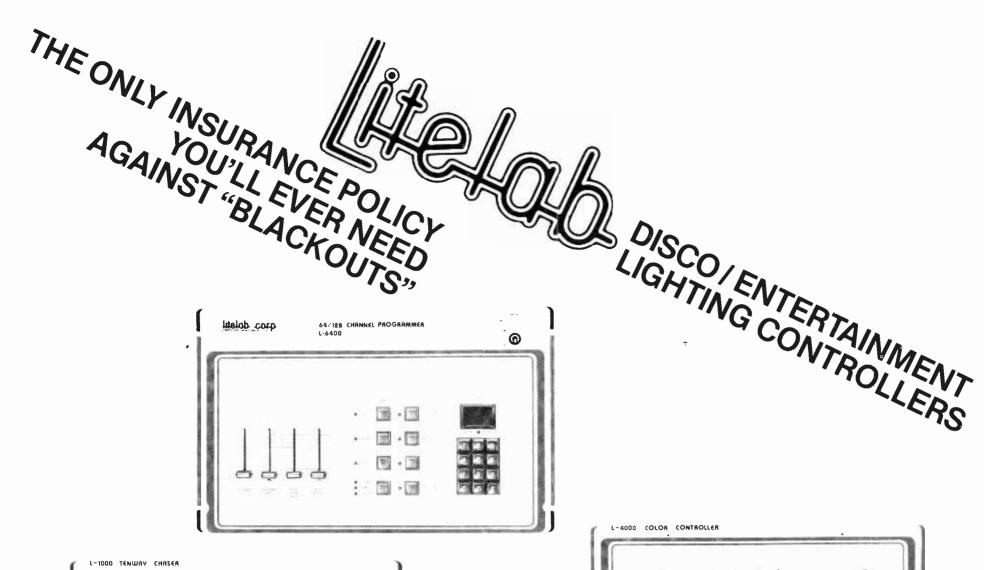
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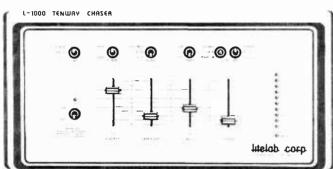
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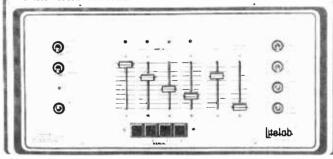
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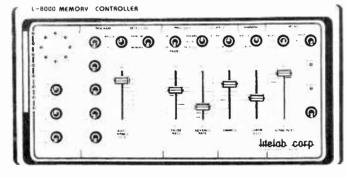






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Billboard's Disco Forum VII, held Feb. 11-14, at the Century Plaza in Los Angeles, is being hailed by the more than 800 attendees as being the most productive todate.

Driven by concerns over the state of the industry, which has been developing over the past year, attendees spent much more time working at seminars in an effort to stabilize what they see as an insidious erosion of the business.

For what must be the first time, all seminars were well-attended in spite of the fact that most ran concurrently. But more than just filling up the spaces at the workshops, there was also greater audience participation, and visible audience concern over late-starting semi-

This Forum also exhibited a more international flavor with registrants being drawn from more than 14 countries including France, Germany, the U.K., Switzerland, Australia, Japan and Brazil.

An example of the concern over the future of the industry by those attending was mirrored in the call by a delegation of the close to 200 manufacturers and distributors exhibiting at the show for the formation of an advisory committee to help define disco, and to map its direction for the months ahead.

Helping to set the tone of optimism for the convention, was the keynote address by Radcliffe Joe, Billboard's Disco Editor. In his opening remarks, Joe assured the audience that the disco industry was as viable and full of energy today as it was during the 1970s.

Decrying those who "would conspire to foster the demise of disco.

띪



with an estimated gross of between \$7 and \$9 billion a year, and enjoying the support of conservative fi nancial establishment such as Wall Street investors and major banks. "disco was hardly about to go the way of the hula hoop.

To support his argument, he pointed to the recent openings of several million dollar discotheques around the country, including the Limelight in Atlanta, Cinderella Rockefeller in Chicago, Dreamland in San Francisco, the Palace in Los Angeles, two proposed New York clubs to be housed in the legendary Fillmore East, and in an old Bond's department store on Times Square.

Joe also pointed out that several Billboard surveys have revealed that the roller, teen and mobile disco markets have never been healthier, and that business for sound and light equipment manufacturers and design and construction engineers is booming.

Endorsing Joe's opinion was the fact that the 91 exhibitors at the show all reported doing good business, in spite of industrywide con-

Forum entertainment this year was held at Studio One and Flipper's. Artists appearing were Ann-Margret, Peaches & Herb, Bonnie Pointer, Dan Hartman, Loleatta Holloway, War, Debbie Jacobs and Paul Sabu.

Billboard's Disco Forum VIII will be held in New York July 14-17 at the Sheraton Center. Advance registrations can be made either through Diane Kirkland or Nancy Falk at the Billboard Convention Bureau in Los Angeles.

'STARMAKER' BOGART Former Casablanca Chief Is Hailed By Steve 'Far Out' Gold At Lively Session



"Neil Bogart is the greatest starmaker this industry has had in the last five years. He's the P.T. Barnum of our time. He took three unknowns-Kiss, Village People and Donna Summer-and made them giants. And you want to know something? I wouldn't have signed any one of them!

That was the way moderator Steve Gold (Far Out Management) keynoted the Disco Forum Panel "Starpower-Image Building For Unknown Artists-How Publicity/ Bookings/Promotion Interface.'

Gold was paying tribute to Bogart on the heels of the latter's ankling ties with the label he founded, Casablanca Records. His statement drew warm applause.

On the dais, representing promotion and publicity, was Norman Winter, whose agency, incidentally, coordinated press coverage for Billboard's seventh annual Disco Forum. Representing management and booking were Michele Hart of Casablanca Records, Steven Machat, attorney-manager; Kenn Friedman, formerly national director of disco promotion for Casablanca, now with Aucoin Management, and Paul Cohn, manager of Peaches & Herb, among others.

Gold threw the floor open to questions immediately after introducing the panel. Hart fielded the first question from the floor, which asked where do disco acts break in these days? Her answer: "Why, in discos, where else? The Village People and Donna Summer and lots more broke in their acts in dis-

Gold added that disco acts are not that different from the basics of show business. "There are lots of opening acts and few headliners,"

From another corner came the query, "Why is L.A. so bad a town for breaking acts?" to which Friedman responded: "L.A. is a great place for breaking an act. For instance, L.A. loves to call Angela Bofill its own, even though she's from New York.'

"When handling new talent, it's easy to fall in love with the artist," said Cohn. "This is a mistake. Develop the act first, then fall in love if you like.

Winter agreed, then related a story about one of his associates who did everything for an unknown talent he'd discovered, including signing the act to a record contract. After all this, without as much as a pat on the back, the artist found a "real manager," signed with him and didn't even as much as wave bye-bye to the original mentor.

'It's an old story; it happens every day in this town," concluded Winter. "Some nice guy comes along, helps a budding young artist get started, then gets kicked in the butt because he didn't get it in writing. You've got to do that. Get it in writing with any new act before doing anything for them."

When asked what he looks for in a new talent, what makes him sign someone to a management pact, Gold answered: "Find out where his head is first. Loyalty is relative. If you don't give loyalty, you've got no www.americanradiohistory.com

Goddamn right to get it. I never lost an artist, they lost me.

tertainers at Flippers Disco; Lee

Zhito, Billboard's publisher and

editor-in-chief.

"Do you look for new acts or do you wait for them to bring you a tape?" Gold was asked.

"Yes, I'll go out and catch a new

"Do they have to write their own material before you consider sign-

No, not necessarily," said Gold. "Look. It's like I said before-it depends on where their heads are at. If I want to take someone across the street and they don't want to go, I won't take him.

"How do you know if a new act will sustain?"

"You don't," said Gold. "Not at first. To me you're not an artist till you've had your third platinum album. Remember Don McLean? The 'American Pie' guy? That's a good example of a one-shot artist. Michael Jackson, on the other hand, is a disco artist, among many other things.

Hart handled a question from the floor dealing with the specific role of a manager. "Some managers go in and fight for an artist all the way," she said. "They'll demand everything from a label from print ads to billboards on Sunset Strip. Good managers are hated.

"Lawyers are hated, too, for the same reason, right?

"No," answered Gold. "Lawyers are hated for a different reason. They just ask labels for everything. That's all they know. Ask for every-



Left row, top to bottom, panelists Clifford, Paul Cohn, manager, Peaches and Herb; Steve Gold, Far Out Management; Steven Machat, attorney-manager.

Right row, top to bottom, Kenn Friedman, Aucoin, Mgmt.; Michelle Hart, Casablanca Records; Norman Winter, Norman Winter & Associates.

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all was a great and.

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No Room For Apologists, EarMarc Chief Says

Rock-Soul Panel Digs Into Fusion

rum panel, he summed up the feelings of everyone by noting people will always want to dance. As long as this factor remains, there will al ways be a need for discos, no matter which music is in vogue.

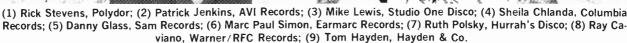
Records' national disco promotion department.

"Rock is popular with a certain segment," noted Caviano. "And is working with acts like the B-52s and Talking Heads.

floor that members of the Southern California Disco DJs Assn., despite lip service to the contrary, are not supporting rock. "There is no stranglehold by the DJ Assn.," countered Simon. "People play all kinds

Resistance To Change Disappears







"We've all become apologists and that's no way to be," emphasized Marc Paul Simon of EarMarc Records. Getting applause with his comments at the often stormy "Disco Plus Rock'n'Soul—Fusing A New Sound For The '80s" Disco Fo-

Other panelists included moder ators Ray Caviano, head of Warners/RFC Records and Rick Stevens, of Polydor's national disco promotion department. Also participating were Sheila Chlanda, national disco promotion director for Columbia Records; Tom Hayden, head of Tom Hayden Associates; Patrick Jenkins, head of national disco promotion for AVI Records; Ruth Polsky, booking agent for Hurrah's disco in New York; Angelo Solar, a DJ from Atlanta's Backstreet disco; Henry Schissler, owner of New York's the Heat disco; Mike Lewis, a

DJ at Los Angeles' Studio One disco; and Danny Glass, of Sam

"Two or three forums ago," began Stevens, "There was some resistance to non-format disco records. That format, a specific rhythm track and mix, has broken down. Disco crossover now becomes more possible.

'Music at Studio One has taken a great change,'' voiced Lewis. "For four years, it was 135 to 140 beats per minute. Now, it's 90 to 100 beats. We're playing the Flying Lizards, Talking Heads, Bryan Ferry, Inmates and the Stones. The only reason there is acceptance of the rock sound is that it is an element of surprise.

Objections were raised from the

of music. There are places for everybody and you should find the place where you feel most comfortable.

"Different clubs have different tastes," added Lewis, defending his programming mix at Studio One. "If the disco community is to survive as part of the music community, you must be open to new

One bone of contention was how much rock, r&b or disco should be in the mix. After Ruth Polsky mentioned her club is playing 1960s Motown and old James Brown material, Caviano chided, "Why aren't you playing any contemporary black acts?"



Commented Polsky: "We have an emphasis on new wave. Disco is a term that accommodates a lot of people. The Gang Of Four uses a heavily rhythmic bass that could fit into other discos.'

(Continued on page 62)



T.J. Johnson



Tim Tunks



Larry Silverman



Joe Melnik Madison's Disco



Design: Don't Overlook It

Flexibility To Current Fashion Vital; What's Target?

By LINDA FELDMAN

Versatility, flexibility and an awareness of one's target market was the major focus at the Disco Forum panel on "Design And Con-struction." Denny Litdke, owner of the Palace in Hollywood, best summed this up: "You must be flexible and able to adapt to what is fashionable at the moment. Because this is when you are going to be successful.'

"It is impossible to cost out an operation until the target market has been identified," remarked Robert Lobi, president of Design Circuit. He also pointed out, "By having balance as well as versatility with the lighting, you can go with changes that happen in music trends and keep current.

Brian Edwards, president of Wavelength cautioned, "In order to make those changes easily, like in a theatre, you must have standard controls and standard distribu-

Scott Forbes, moderator and owner of Studio One, in Los Angeles, pointed out that the club is now in its fourth change. "We are gearing up for live performers to complement what we already

Keeping security and the entrance area separate from the patrons was stressed by the panelists. 'This can be used to your advantage," Tim Tunks president of Design Trust pointed out. "You should prepare the customer for a disco experience and transport him from where he has been to this place of

The suggestion was also made to have two separate entrances, one for the restaurant and one for the disco. The location of the bar, restroom and kitchen were emphasized to be of extreme importance.

Tony Deuters, an architect, added that, "You must make sure you understand your target market. Because if kids don't eat at a disco you would not want to serve a full

Tim Tunks also pointed out, "Clear sight on to the dance floor is of extreme importance as well as the walk space." It was suggested that the dance floor would work best in the center of the room. However, if you have spacial considerations, against the wall will solve your problems.

T.J. Johnson, of T.J.'s Disco in Hawaii, reminded that, "We must be prepared for an annual upkeep expense. For example, if you have carpeting, be prepared to replace it every year and a half.'

Johnson also added, "I feel a restaurant cannot properly operate with disco music playing to the diners. We design so the music will drop off considerably after 10 feet away from the dance floor.'

He also suggested, "By using '40s and '50s music during the prime dining hours you may help avoid the bass leakage problem." He also added, "You may wish to have the restaurant stop serving by 9 p.m. before the disco gets going.

Joe Melnik, of Madison's disco in Melbourne, Australia, commented to Johnson, "We had a bass leakage problem in the dining area via the air conditioning ducts. By adding small speakers and playing the music softly into the dining area, the bass was absorbed. We have found that with this new arrange-

ment the diners are happy."

The last half of the seminar was a focus on the positive '80s and

changing technology.

The panel agreed that disco is not dead, only changing. Music was pointed out as a prime example of this. Larry Silverman, president of Multiphase, pointed out: "Music will be an important factor in determining the clientele."

Rob Webb, consultant, reminded that, "It is important to look to the past for direction to the future. In the '20s and '30s dancing flour-ished. Dancing is a social necessity. We have gone from elementary lighting through lasers and neons. We are at a point once again where technology must catch up for all to be able to afford this new science

i.e. video.''
Added Denny Litke: "To get into video, you must commit to at least a half million dollars for hardware and software." With his current operation he explained, "I can now use cameras to project in real time the customers' egos bigger than life."

Juvenile Security Highlights Teen Club Dialog

at a Disco Forum panel was the teen disco-publicizing one, programming one, the cost of running one (as opposed to an adult disco) and, of course, the problem of security. For in these boozeless, bra-less,

generally boistrous bistros, the major problem for management inevitably lies in teen violence and drug abuse. That it is a major problem is reflected in the fact that 75% of this 135-minute session was devoted to it.

Wayne Johnson and Michael De Rey, disco owners in Las Vegas and Beverly Hills, respectively, were comoderators.

Also on the dais were: promoter Jack McCloy, disco designer Craig Whittaker, promoter Jeff Appel, disco owner David Salvador, disk jockey Boris Granich and 14-yearold Jason Krupp, reputedly the

world's youngest deejay.

Johnson threw the floor open to questions immediately after introducing the panelists, and the spectators wasted no time in pouncing on the subject of security. What do you do about letting the kiddies go out, where they can make their connection for dope or booze, then letting them back inside was the first query.

Whittaker handled that one. "We used to charge an extra \$2.50 to come back in but now we don't let them out at all. They will drink and smoke and do dope out there and it doesn't make sense to give them that freedom of movement.

Appel takes a softer stance. "It's cool to let them out as long as they're controlled by security," he said. He elaborated that the kids will always use the excuse that they've forgotten something in their car in order to make the getaway. To get around it, Appel sends one of his guards to escort the juve on the trek outside and back in. "They'll do dope inside or outside, so what the hell's the difference?"

'Qualudes are the big thing,'' said Johnson, then stated that he has personally arrested and prosecuted a number of dealers.

Knives and guns are another problem. Teen gangs often infiltrate these clubs and try to use them for a battle ground. One teen disco operator reported from the floor that he's resolved that problem by installing metal detectors at the door and since then his business has doubled.

Frisking also helps, although, depending on the area one operates

in, there's sometimes a law against it, especially when applied to females. Evidentally, it's kosher in Cleveland and Bakersfield because two club owners from those towns reported that they have put in fullsearch programs.

It's also doubled their business since. "Parents feel safer letting their kids go to a disco knowing there won't be any bad battles," said the Cleveland man.

McCloy blames the violence in part on new wave. "New wave music is violent in its lyrics, consequently the kids get violent," he said. "One night it got so bad in our place that the fish were dying in

Another way to combat gang war violence, offered a teen disco owner from Illinois, was to get to the leader of the gang and hire him as a security guard. "If you can't fight 'em, join 'em. It works!"

When asked what he does when violence breaks out in his San Fernando Valley club, the Point After, young Krupp answered, smiling, "I hide in the booth."

Anent the so-called disco backlash. Johnson has chosen to erase the word disco from his marquis and substituting it with dance munow, so why fight it?'

Granich disagrees. He'll keep the word and simply do a new wave night once a week.

Appel said that all you have to do is come up with "strange and bizarre" ideas to lure the kiddies. Salvador reported he tossed a white glove party in his New Jersey club one night and the teens turned out in droves. Johnson added that it's important to be in the public eye at all times and one way was through charitable organizations.

Another problem Whittaker and several others were having was not getting enough males to attend. In instances, the crowds are 75% female.

It was also agreed that you can't make a profit on food. You have to make it on the soft drinks (mixed the same way as hard, sans booze) and the door charges, which range from \$3 to \$7.50 a head.

Johnson, who defined new wave as "cleaned-up punk rock or stylized '60s music," put the wraps on the session by stating: "We as an industry must stick together. We do set trends. Record companies are watching us. This is an infant indus try, true, yet we are important.







Clockwise: Jackie M. Cloy, Long Island Disco Deejays Assn.; Boris Granich, Marilyn's Disco; Michael Del Rey, Under 21 Club; Jason Krupp, 14-year-old deejay; Jeff Appel, Under 21 Club; F. Craig Whittaker, Whittaker Design; David Salador, DIS Co.; Wayne Johnson, TGIF Disco.















'MUST BE CONSUMER-ORIENTED'

Equipment Variety, Environment Of '80s Sound-Lighting Subjects

Diversity of equipment and the environment in the '80s. This was the theme of the seminar on key factors in designing sound and lighting systems for clubs.

You must be consumer oriented in this long term market," said Tony Hamza of the Juliana's organization. "Now more than ever, you must offer customization. It is the thrown together system estab-lishment that is shaky in today's

Dave Kelsey, owner of ACI/Kelsey Sound commented, "The new music of today and the live performance must be blended into the disco.'' Kelsey also stressed, 'There is a need for variety in order to keep the customer from being

Craig Portman, of Portman/ Shore expanded on this. "With the education that has taken place by the DJ and the evolution of technology, you are now able to easily provide this new service to your pa

Portman also pointed out that. "You must be equipped with flexible product. The tools you have must be able to handle jazz music, disco, or maybe even a fashion You will not only have to

focus on the customer, but the stage as well."

Noted Kelsey: "Disco lighting as we know it now will work fine for many of the music changes including new wave.

Lasers were discussed by Dick Sandhaus, of Science Faction. "Lasers constitute a key element in the disco. It is a moving environment in this three dimensional atmosphere which one can almost touch. Today with government approval and conthe unsafe companies have been shaken out. Three years ago this would not have been true."

"You have several markets and many types of clubs," commented Michael Wilkings, of Wood/Wilkings Associates. Wilkings spoke about the differences between the large 1.000 capacity club and the small 200 Holiday Inn type operation.

"The large environment will become more equipped for theatre, advanced audio and lighting products and more DJ control. The small operation will get simpler, for example, with lights. The DJ will have less control. However, addons will be very important at this level.'

The panelists seemed to agree that clubs will need more staff in the booth for this theatre type environment. A different type of training will be required to run the audio and lighting effectively.

"The small club will be able to use video when the large disco will present live presentations," said Portman. "The video can work and work well."

"The small club owner may have a harder time competing in the city," said Wilkings, prompting Kelsey to note: "In large cities where both kinds of operations may exist, the large establishment will charge more for an evenings entertain-

Identification of the kind of clientele a club wishes to have will be an important consideration, the panelists agreed. How you cater to these people will be important. Especially, "Think about the food and beverages you may serve," Kelsey said.

Noted Tony Hamza:

"First, find out the clientele you want and this will tell you what you can and cannot do. Then, you will know the way to equip your installation. It is imprtant to have a place where people can sit and talk away from the music. Also, you will begin to see an emergence of softer lighting in the small club.'







Left Row. Top to bottom. Radcliffe Joe, disco editor, Billboard Magazine; Mark Kruger, Kruger Associates; Craig Portman, Portman-Shore Electronics.

Right Row. Top to bottom. Michael Wilkings, Wood/Wilkings; Richard Sandhaus, Science Faction Ltd., Tony Hamza, Juliana's Sound

'It's Simple Dance Music,' Enthusiasts Agree

Panel Declares It Is Alive And Well



John Kobinuletsch



Kim Fowley **Producer**



Quincy Jones Composer, arranger, producer



Rick Gianatos Producer



Lonnie Simmons The Gap Band



Vince Aletti Warner/RFC Records

This Disco Forum panel discussion was dubbed "Disco Purists Vs. Fusion Masterminds" and moderator Freddie Perrin of MVP Records kicked off the proceedings with the statement: "Disco is alive and well!" It got a loud ovation.

An even louder yell was accorded composer-arranger Quincy Jones, who also was on the dais. He opened up with his own definition of disco: "It's a place where everyone can go and dance, that's a disco," he said.

Then he went into a capsulized talk on the evolution of music: "Disco started around 1960-61. That's when music really got electronic. It was exciting. Actually, the Fender bass changed the whole shape of music. That was as far back as 1953, when I was with the Lionel Hampton band. And if you want to go way back to when Charlie Christian introduced the electric guitar to the world, which certainly revolutionized the state of music, that was 1939."

Everyone concurred—disco was simply dance music. Producer Vince Aletti took it a step further, stating that "disco is fusion music and the fact that it is a hybrid species is what will keep it going.'

Also on the dais were producerdisco owner Lonnie Simmons, producer Kim Fowley, disco mixer Rick Gianatos and producers John Kobinuletsch and John Luongo.

In defense of disco, Kobinuletsch remarked, "Everybody has forgotten about the music in disco," to which Gianatos followed up with, "We can't be afraid to say 'disco." "That's right," agreed Aletti. "We've got to stop being so damned defensive about it. We've got to start coming from a position of strength."

Fowley made the observation that "music reflects the times. True, it's dance music, but disco is more than that. For instance, there's a health renaissance going on right now-jogging, roller skating and so on-and disco music reflects this in its songs.'

He added that there is a new form of music called ska which purists are offended by. "It's a form of dance—a combination of Jamaican and English. It's actually another form of reggae. Now why these socalled purists are bugged about it I'll never understand.

When the floor was thrown open to questions, Quincy Jones was asked what it takes to be a producer. He answered:

"The role of a producer is to do almost everything. My background is an arranger, which helps, because you've got to know your artist when you're in that studio. You've got to create an atmosphere around that artist.'

"Would you say that the p.r. on disco has been lousy?" someone asked from the floor.

Gianatos handled that one: "Yes, and now that the heavy hype is over, there's room for quality. Classifying a singer as a disco singer limits the artist. It's a mistake. We must correct this."

The 12-inch re-mix came up in the discussion. Luongo cited the case of "Shake Your Groove Thing" and went on to say that, while the



John Luongo **Pavillion Records**

12-inch disk may be perfectly fine audiowise, the labels have a hard time selling it because they make much more money selling albums.

Jones footnoted the proceedings by defending himself against accusations that he's abandoned his jazz roots. "I tried to find out exactly what that was. It took me six

(Continued on page 62)

Disco Radio Reaching Maturity

Though disco formats proved a disaster for many radio stations in 1979, it was the consensus of the Disco Forum "Radio: A Combination Of Rock, Disco, R&B" panel that perhaps this medium has reached a new level of maturity because of the experience.

MARCH

Participating were moderator Rochelle Spencer, Frankie Crocker's assistant for the Inner City Broadcasting stations who introduced the other panelists. They were Barry Mayo, program director for WGCI-FM Chicago; Bruce Phillip Miller, air personality at KIIS-FM Los Angeles; Rick Nuhn, air personality at KXTG-FM Phoenix, Ariz.; Rob Balon, of the Multiple Systems Analysis Corp. and Alvin John Waples, program director at KGFJ-FM Los Angeles.

"With the whole disco phenomenon," said Balon whose firm does market research, "we saw in the top 30 or 40 markets an incredible reaction where stations changed to disco and didn't do research in the market. The books flattened out and started to dip.

"Some 80% of disco stations cruised into adult contemporary. I don't mean to down adult contemever, those who did do the homework in their markets with disco, are doing well."

"Stations were programming by trade," said Miller. "They would open up the music trades and see some guy in Omaha doing something that works. Then they go ahead and do it.'

All agreed that stations made the additional mistake of trying to turn the airwaves into a dance floor. "A disco station is a radio station that happens to play disco. Personality

still has everything to do with it," Nuhn said.

The stations which survived these initial mistakes are now programming varying amounts of rock, jazz or r&b as they realize radio listeners have different needs from disco dancers.

'The average person who listens to the radio wants variety," said Mayo. "Programmers blew it. A lot of stations stopped playing oldies and ballads. We played the same dance records over and over.'

"The mix with r&b doesn't sur-



prise me in the least." offered Miller. "We at KIIS are following the trends of sales, requests and various research methods. If we get a lot of requests for the Flying Lizards, we play the Flying Lizards, whether or not they go with Ashford & Simpson.'

"Whites are discovering the Sugar Hill Gang," said Alvin Waples. "We should talk about the music industry and how it can eliminate the unnecessary competition. We should get away from putting labels on music.'

"I tried a WKTU-FM New York type of disco format," said Mayo. "It did not work. In Chicago, it's r&b and jazz. We're playing a little bit of all of it. Generally, I rely upon our audience to let us know when we've stepped over the line. I didn't think Pop Muzik would be right for us but we got requests for it. So, we went on the record."

However, there was a feeling among some in the audience that the crossing over was not all that smooth, "In certain regions, they took discos very personally," said Mayo. "It's a racial thing. A black programmer in Alabama might ask himself, 'why should I play a record a black artist?' "

"It has caused resentment in the Latin community too," acknowledged Nuhn, concerning Latin artists cutting disco records which have a broader pop appeal.

Warner/RFC's Ray Caviano from in the audience felt disco had gotten a bum rap from many black programmers, "The black music world has got to realize that disco was the new wave of soul. Disco didn't hurt artists like Ashford & Simpson, it broadened them," he said.



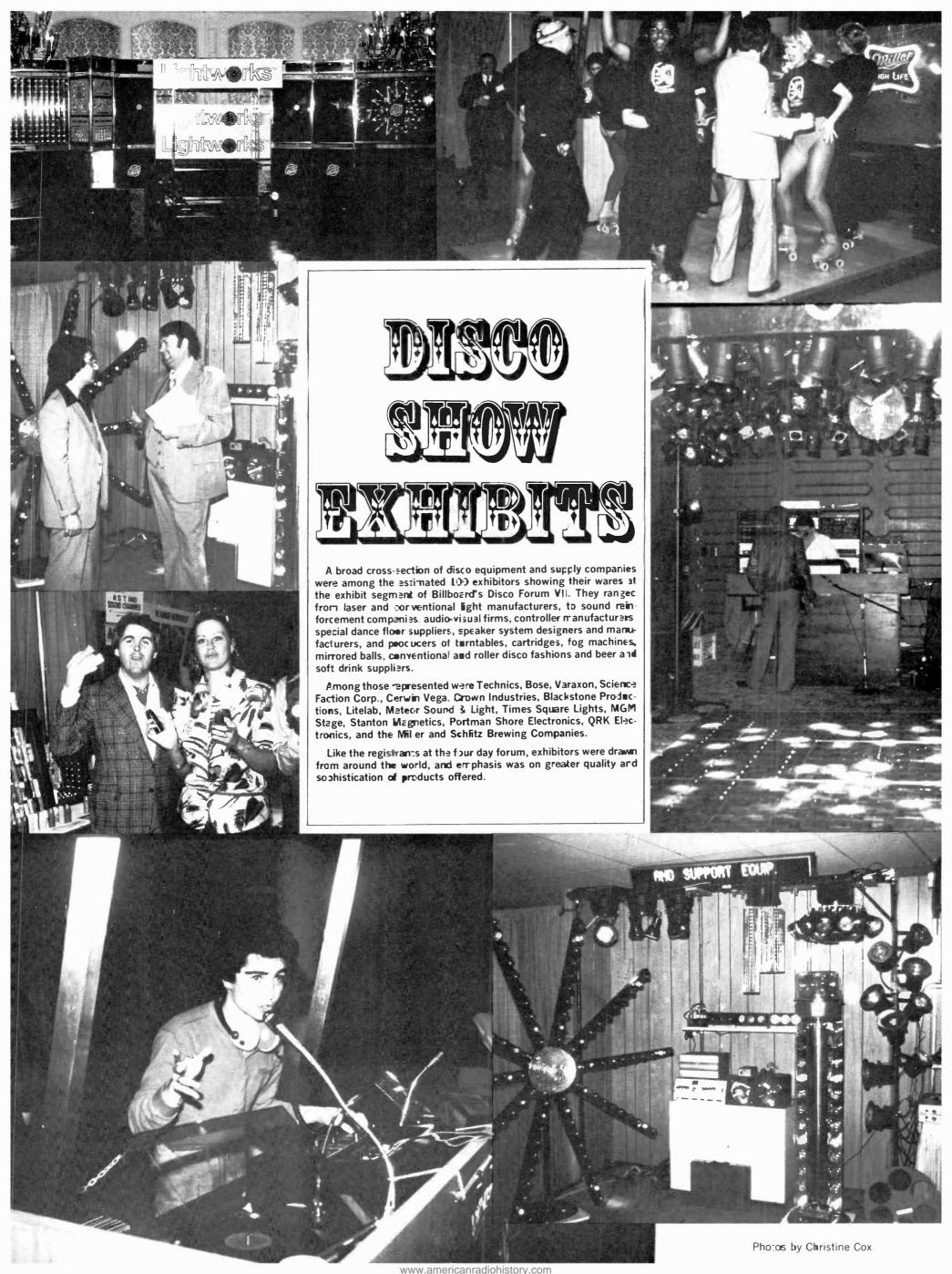








(1) Alvin John Waples, WGFJ-FM, L.A.; (2) Dr. Rob Balon, Multiple Systems Analysts; (3) Rochelle opencer, inner City Broadcasting; (4) Bruce Phillip Miller, KIIS-FM, L.A.; (5) Miss Ramos and Rick Nuhn, KXTC-FM, Phoenix; (6) A concerned questioner takes the floor.





Michelle Hart, Casablanca Records, accepts best LP and best disco artist awards for Donna Summer from Peaches of Peaches & Herb.



Dennis Wheeler, Casablanca is elated as Giorgio Moroder is named top disco record producer,



Michelle Hart, Casablanca, and Ray Caviano, Warner/RFC Records, left to right, receive awards for best promotion persons, in-house, from Herb and Peaches.



Bill Wardlow, Billboard's Disco Forum director, right, accepts special award for his contributions to black music, from Lonnie Simmons.

Angelo Solar, center, is ringed by Michael Lewis, left, and Laurin Rinder, as he receives best regional disco deejay

award for Atlanta.



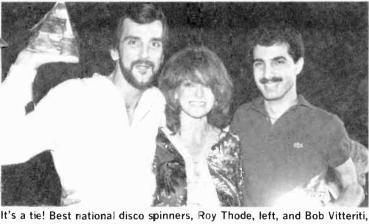
John Luongo, journalist turned deejay, turned pro-ducer, receives for best new disco deejay as studio mixer.



Herb Alpert's "Rise" won for top disco instrumental record of 1979.



Robert Lobi grins as his firm, Design Circuit, is named best disco lighting designer/installer.



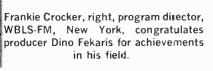
It's a tie! Best national disco spinners, Roy Thode, left, and Bob Vitteriti, flank presenter, Ann-Margret.

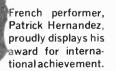


"For extending her talents into the disco arena" Bill Ward-



Richard Long, of the company of the same name, accepts for best disco sound installer/designer.









Club Owners Swap Dollar Ideas And Merchandising

Judging by the discussion held at the Disco Forum session titled "Club Owners—Competition In Today's Marketplace," there are about as many ways to run a disco as there are discos.

Scott Forbes, owner of L.A. disco, Studio One and moderator of the panel, opened the session by telling of a gimmick he used which successfully increased business when he needed it most.

Charging \$5 a head at the door, he tossed a special bash for all L.A. DJs. The event reportedly drew more than 1,000 persons and was the talk of the airwaves before and long after it was over.

On a tip from friend Dick Collier (also on the panel), owner of a disco in San Francisco, Forbes followed up with still another special night, this time for L.A. bartenders. Again it reportedly drew more than 1,000 and boosted Studio One business between 30%-50% a few weeks after the event, Forbes said.

Phil Gary, a consultant for disco owners (music director for the Winter Olympics in Lake Placid, N.Y.), said new wave and rock'n'roll markets are so far "completely untapped." He is helping club owners make the transition from disco to rock. He stated there was a dire need for club owners and record companies to unite.

"When I hear people talking about rock'n'roll, I'm afraid," said panelist Eduard Van De Wingaeart, owner of the Stone, a disco in Antwerp, Belgium. "I was happy when punk died. But disco did great for my country. There are more than 20 discos in a one-mile area around my club in Antwerp, all playing the same music—disco. What is this new wave stuff?"

Panelist Don Scott, owner of Vel's

Red Carpet Lounge, Cleveland, echoes the sentiments. "Disco was great for me. It made me lots of money. I hate to see it changing."

Ruth Polsky, booking agent for Hurrah, New York, reports she's already made the switch, adding that the club has had big success over the past six months playing rock music you can dance to, plus live entertainment.

Gary Gunn, vice president of California's Red Onion chain, disagrees with the theory that you can mix live entertainment with records. "Either you go live or not at all," he says. "We're going totally live in our Huntington Harbor club. Mixing it up confuses the customer."

He added that the Red Onion chain, now comprised of six restaurants, is adding a seventh in West Covina, Calif., which will hold 1,200-1,500 patrons. "We're a multi-cultured business now. We play black music in one place, country in another, Mexican, rock, disco, and so on. You've got to cater to your community."

Joe Melnik, club owner in Melbourne, Australia, says he plays a more adult kind of music in his country than they do in the States. "In fact, we have a room upstairs where we just play adult music."

Henry Schissler, owner of Heat in New York, with a capacity of 2,000, sticks strictly to a dance-oriented rock format. Moreover, his programming spans 25 years of music—"from Glenn Miller to Blondie"—because his clientele ranges from those in their 20s to their 50s.

Gene La Piettra, owner of Circus Disco, L.A., interjected: "Just give the people their money's worth. Don't rip them off."

thought with: "They get more than their money's worth at Hurrah. We're into progressive music—like 'Money' by the Flying Lizards. We played that before it became a hit record." Another feature to her club, she added, was an elaborate video system with 12 monitors "scattered all over."

Panelist Bill Schwarze, owner of the Music Hall in San Francisco, spoke of the success his membership-only club was having in the Bay Area, to which Forbes retorted: "I don't believe in private clubs; the clientele tends to get stale," but then admitted that Studio One does have some "carded members" who get certain privileges for an additional \$2,200 a year.

Scott, whose Cleveland club is largely frequented by blacks, put in that if he had to depend on whites to come to his club, "I'd starve to death. You have to live with certain facts and fact is blacks go to whites; whites do not go to blacks."

Gary agreed: "You have to zero in on a certain market. That's why it's important to label your music rock'n'roll, new wave, black, white, whatever."

"Right," said Gunn. "Don't change what you are."

change what you are."
"Nonsense!" Schissler exclaimed, "I think it's up to the promotion people with the record companies to take the time to find out who's listening to what music."

The session ended on a somewhat less dissonant note, however, when Roy Webb of the Assn. of Night Club Owners and Operators stood up and announced the organization's new 1980 decision: that the association has finally recognized disco owners existence and they are now eligible for membership just like other club owners.



Don Scott Vel's Red Carpet Lounge



Phil Gary Rock 'n Roll Palace



Ruth Polsky Hurrah's, N.Y.



Gary Gunn Red Onion



Henry Schissler Heat. N.Y.



Gene La Piettra Circus Disco



Joe Melnik Madison's, Australia



Scott Forbes Studio One



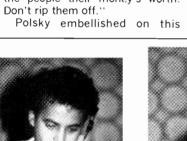
Dick Collier Trocadero Transfer



Eduard Van De Wingaert The Stone, Belgium



Ball Schwarze
The Music Hall









Deejay Mixing Panel



One of the best attended and most stimulating sessions of Billboard's Seventh Disco-Forum, was the popular deejay spinning session. In the face of disco's changing sound, programming has become the primary concern of most people in the industry. This concern was reflected in the broad cross-section of conference registrants who attended the 90-minute long spinning session, held live in the Beverly Hills room of the Century Plaza Hotel.

Moderated by A.J. Miller of the Southern California Disco Disk Jockey's Assn., the session featured the talents of such recognized industry experts as, Jim Burgess, Bob Viteritti, Roy Thode, Gary Tighe, Al Paez, Mike Lewis, Kenny Jason and Mario Gonzales.

A study in concentration, the spinners (clockwise) are Jim Burgess, The Underground, N.Y.; Unidentified Spinner, L.A.; Mario Gonzales, Madison's, Australia; Gary Tighe, The Probe, L.A.; Al Paez, Club 4141, New Orleans; Bob Viteritti, Trocadero Transfer, S.F., Kenny Jason, McGreevy's, Chicago; and Roy Thode, Studio 54, N.Y.



Disco Forum Report

More Sound Directionality Imminent

Professional recording technology, such as recording studio signal processing devices, will continue to filter into the disco sound field resulting in continued sophistication of club sound, according to a panel of experts at the "Economics Of Sound Equipment: 1980" Disco Forum panel.

Panelists included moderator Larry Jaffe, dbx, Inc.; Mike Klasco, GLI; Richard Long, Richard Long & Associates; Peter Spar, Graebar Electronics; Randy Vaughn, Ambassador Sound & Light; and Brian Wachner, BGW. According to Spar: "We're going

to see a resurgence of sound spatially. We're already seeing it at the movie theatre level and with the advent of stereo television. I see a return to quad-like sound, more of an emphasis on directionality of sound. Let's face it, disco has developed into a technological art form.

"We're seeing more usage of ambience recovery devices such as digital delay. These same efforts can be applied to disco. And it's no longer subtle. Take the Audionics Space Image Composer, for ex-

ample. Overall there will be more lights, lasers and more special effects."

Said Vaughn: "Digital recording technology is here and we will see digital techniques designed for other applications such as disco." Said Klasco: "We'll see new turn-

Said Klasco: "We'll see new turntables that will be able to vary speed but not the pitch. The sophisticated technology is available and it will filter down. Other recording studio signal processing devices, such as phasers, flangers and time delays, will filter into discos also."

"We're in for a major sound explosion," reiterated Vaughn. Added Spar: "And discos will be

Added Spar: "And discos will be the first place where this new sound technology will be exposed. Clients will hear it in discos and will be more receptive for it in the home."

One of the major problems disco sound manufacturers and club sound designers are faced with today, panelists agreed, are owners who are not educated to basic sound requirements.

Noted Spar: "As far as value for dollar is concerned, there is a base line to do it right. Certain club owners have a certain amount of money

to spend for a certain amount of space. But they don't fill the space adequately. The clubs that fail are the ones that put in a minimal amount of sound and light in order to get their cash flow going, thinking they will upgrade later on. But it never happens. That initial impact on clients is too important."

Added Vaughn: "An underdesigned system is like a stick of dynamite. It will blow up. Certain rooms need a certain basis of good sound. And then you can add on later."

Said Long, "A customer has to be honest and tell the designer what he wants to use the system for." Added Wachner: "You have to

Added Wachner: "You have to know what kind of sound system you want at the beginning. If you need guidance, there are qualified audio consultants who can give you the proper guidance."

"A poor sound system," added

"A poor sound system," added Spar, "will drive people out of your club. A good clean system is very important. You have to assume the system will be driven to its fullest."

Responding to questions from attendees about the dubious nature of some manufacturers and their equipment, Jaffe noted, "We have to police ourselves. There's no sure way to tell the good guys from the bad guys. And we're still a young, growing industry. But good information and reputable consulting is available."

Said Wachner: "I think we've already seen a shakeout of disreputable consultants and manufacturers. It's not a bad idea to put a good audio consultant on retainer at the beginning and even throughout the lifespan of a club.

"Trust," added Vaughn, "is important between the club owner the sound people you are dealing with."

Clockwise. Mike Klasco, GLI Systems; Randy Vaughn, Ambassador Sound & Light; Richard Long, Richard Long & Associates; Larry Jaffe, dbx; Peter Spar, Graebar Sound; Brian Wachner, BGW.







Peek Into the Future By Light Experts Illuminates

What's coming after lasers for the disco light environment?

New controlling methods for lighting (lasers or otherwise) as well as new ways to create different looks in clubs were among the major predictions voiced at the "International Lighting—Including Sophisticated Lasers In Disco" Disco Forum panel.

Panel members included Brian Edwards, Wavelength; Bob Lobi, Design Circuit; Gary Loomis, Varaxon; Jack Ransom, Metro-Lights; and Richard Sandhaus, Science Faction Corp.

According to Edwards: "We'll be seeing clubs that will have more so-

phisticated and faster mechanisms that will shift scenery. Certainly things will be more complex. Clubs will have lots more variations in looks. We'll even see video combined with lasers."

Said Sandhaus: "The new Hollywood Palace will be a forerunner of things to come; computers will be locked with laser systems." Sandhaus' firm is involved with the preparations for the Palace.

According to Ransom: "Maybe more liquid dance floors, light lasers and modifications on controllers."

Said Lobi: "There are only so many light sources in the world. I

think the key is how they are used and applied in different formats."

and applied in different formats."
Added Edwards: "Basically what's happening is a trend in clubs to more of an environment and lights will help to create more varieties of environments."

Like others on the panel, Edwards suggested that using computers with lasers or other light sources would give club owners the flexibility of making changes faster than human hands (using a human light controller).

According to Ransom, lighting effects depend greatly on the nature of the disco.

Because of liability insurance for

roller discos, for example, panelists agreed that it would not be a good idea to bombard clients with overly sophisticated light effects that might distract them, thus causing accidents.

For the moment, however, lasers will continue to be used more and more by club owners, according to panelists

Said Sandhaus: "Lasers are the newest technology in light sources. Two years ago lasers were not widely accepted because of the safety questions. But a wide range of laser effects can be demonstrated now safely and legally. The federal government finally

has its enforcement act together."

Sandhaus, as did other panelists, said that it is a good idea for club owners to ask their laser suppliers to document their compliance with the federal government's Bureau of Radiological Health.

"Check with them," he said, "since there is a lot of literature available now on laser technology and safety standards."

Edwards, also involved with the Hollywood Palace added, "The government has helped us, not stifled us with respect to lasers."

The cost of laser light sources should continue going up, panelists also agreed, because of the increasing costs of components.

"It's still a high technology industry," said Sandhaus, "and it doesn't lend itself to mass produc-

He also indicated that lasers, todate, are not practical economically for mobile applications.



Gary Loomis Varaxon



Jack Ransom MGM Stage



Robert Lobi Design Circuit



Brian Edwards Wavelength

nradiohistory com

Mobile Operators Mull Key Problems

"Now the question is who's going to organize the organizers?" asked a mobile disco operator from the floor at the conclusion of this Disco Forum session.



Andy Ebon Music Man Disco



David Koss 3-D Music



Les Miller
Captain Disco

MARCH 22, 1980 BILLBOARD

The subject was organization—will it help an extremely disheveled new industry the mobile disc operator? Very much in evidence throughout this panel discussion was discord, sour grapes and outright alienation from one another. Each participant had his own beefs, his own formulae for success and his own solutions to his own problems.

The moderator was Dick Sheppard, head of mobile operation Towards 2000 in Los Angeles. He's been in business eight years and has been upgrading ever since.

Other panelists were: Andy Ebon, disco operator in the Bay Area; David Koss, owner-operator of 3-D Music, Tucson; Joe Brosta of Time Warp Disco, Northridge, Calif.; Dennis McConnell of Music To You, Philadelphia; and Alan Herzig, president of the Dancing Machine, Los Angeles.

The big gripe among these established mobile operators was the newcomers who make their initial score in the business by drastically undercutting going rates. Some charge as little as \$100 for a four-hour gig, they complained. The minimum rate for the pros seems to be \$200 per job, although it's pretty much whatever the freight will bear across the country.

Another problem that has to be resolved was brought up by Herzig, who complained he's hard put to put a label on what he does. "Are we a party planner? A sound system? An entertainer? Where do they find us in the Yellow Pages? Under what category?" he asked rhetorically. "The public must be educated as to just what we do."

For obvious reasons, theft and liability insurance for mobile equipment is next to impossible to get, according to one spectator operator

"Lloyds of London," offered moderator Sheppard. "They'll insure you."

Someone else in the audience suggested Archibald Insurance in Burlingame, Calif. McConnell solved the problem by adding it onto his homeowners insurance policy at a cost of less than \$100 per year.

The discussion took a turn for the positive when Ebon announced he's making more money now than ever before. He carries two amplifiers and has become one of the most successful operators in the Bay Area. There are 25-30 others there, he indicated.

However, he did have a gripe the paucity of appropriate music. "How can I play Tennille singing 'Do That To Me One More Time' at a wedding reception?"

Sheppard finds no shortage at all. He plays everything from Glenn Miller to Donna Summer.



Ebon admonished not to worry about the competition. "If you are a pro, you're always set up and ready to go on time," he said.

Brosta, who built his system by hand, said he's been in mobile 14 years and now gauges beats per minute on the job. He suggested, "Buy yourself a metronome. It helps a lot."

An operator from Bakersfield said he got his lighting and sound equipment at a tremendous discount by becoming a distributor.

Another man in the audience believes in the use of theatrics. He hires a team of people for clowning, dancing and pantomime—usually out-of-work actors—for every gig. "People are not ready to accept the fact that I have talent just because I can spin records," he said. "People will pay for a quality show."

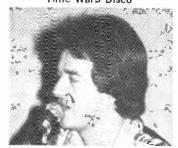
The consensus was that there was plenty of business to be had, that all one had to do was go out and get it. Ebon uses a bi-monthly newsletter to get to his old and potentially new clientele. "It works," he said, passing a copy around, "and at a cost of less than \$200 per. And that includes postage."

An organization for mobile disco operators, even on a local scale, has not yet come to fruition. Sheppard garnered a list of about 100 operators in the L.A. area and tried putting them together, at least locally—to no avail.

Ebon tried to mount an organization in San Francisco six months ago. It fizzled. Koss attempted it in Tucson a few years back, but the effort went for naught. A national organization of any kind seems to be nothing more than a pipe dream for the mobile boys.



Joe Brosta Time Warp Disco



Dick Sheppard Towards 2000



Alan Herzig The Dancing Machine



Dennis McConnel Music-To-You





British Tradesters Deploring America's 'Death' Proponents

It was the Revolutionary War all over again as the Disco Forum panel dealing with "Programming Today In The Club" went into its two-hour-plus rap. Moderator was Jim Burgess, a New York rock club deejay. At his side on the dais were Chris Hill, owner of London's Gold Mine. His co-owner-partner James Hamilton (also a top disco writer in the U.K.), was in the audience, helping Hill take pot-shots at the Americans. Essentially they were saying that the Americans were solely responsible for the "death" of disco.

Defending for the U.S. from the dais were: Sam Avellone of Dixie Electric Co., Columbus, Ohio; Mike Leewis, deejay at Studio One, L.A.; Danny Pucciarelli, DJ from New York; Lori Kelley, programmer for Wood-Wilkings Associates, New York; Scott Tuchman of the Sun De Devil, Phoenix; Judy Weinstein of

New York's For the Record; Richie Rivera, Flamingo, New York and Manny Slali of EarMarc Records.

But Hamilton and Hill had help. From the opening gavel to closing; there was a line of six or eight queued up at the center aisle mike—mostly Britishers and Australians—waiting to fire salvo after salvo at the U.S. contingency.

Hill started it. "The trouble is you don't sell records in your discos here. And there are so many ways you can do it. You can do it by talking or by mixing, it doesn't matter. It's purely individual. The point is you just don't do it."

Hamilton added fodder to the fire with: "This is true. The American DJ is to blame for not selling records. That's why disco is dead."

Jumping to the domestic defense was Pucciarelli: "We're not there to sell records. Record companies

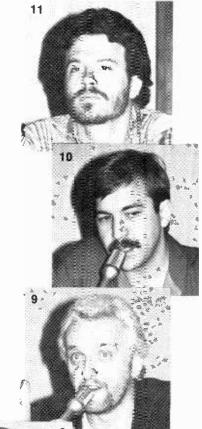
should put us on salary if we did that."

Weinstein echoed the sentiments: "The reason disco is dead is because the radio jocks are rock-oriented. Disco deejays are paid by the club owner—and usually not paid enough—not by the record company."

Tuchman then grabbed the mike to offer some advice to his adversaries: "If you feel you have to sell every record you play, then you ought to go down to Spring St. and find the offices of the FCC, take out a license and go on the radio." It got both jeers and applause from the worked up crowd.

Finally, when the smoke settled and the discussion got around to the subject at hand—programming—Weinstein explained about the American discogoer: "Americans have always been inhibited.

(Continued on page 62)



(1) Lori Kelley, Wood/Wilkings; (2) Manny Slali, Earmarc Records; (3) Mike Lewis, Studio One; (4) Judith Weinstein, For The Record; (5) Sam Avellone, Dixie Electric Co., (6) Danny Puccarilla, panelist; (7) Scott Tuchman, The Sun Devil; (8) Jerry Johnson, Menjo's, Detroit; (9) Chris Hill, The Goldmine,

London; (10) Jim Burgess, The Underground; (11) Lester Temple, The Music Hall.

'Gauge Skaters' Tastes,' Rink Operators Urge

The success of the roller disco industry depends on the ability of individual rink operators, from suburbia to the big cities, to gauge their skaters' particular set of tastes.

But the operators should keep in mind that eclectic programming is emerging as a key drawing power, as disco is being liberated from its predictable, 130 beats-per-minue entrapment.

"Don't get hung up on roller disco," warned Stan Wertlieb, emphasizing the last word. "Capitalize on every kind of music," said the general manager of L.A.'s successful Flippers rink, "and aim at different markets. But you've got to know the psychology of your town."

This was the sentiment of the roller rink heads at the Disco Forum's "Roller Disco Phenomenon—A Boom For Disco" panel. Chaired by Lynda Emon, founder of the Pro-Disco and Roller Review service, the group comprised Sam Cavallo, operator of the Skating Place in Jacksonville, Fla.; Ron Creten, president of RC Sports in Olathe, Kan.; Mike Fleming, operator of Northridge Roller Rink in California; Sergio Munzibai, New York's High Rollers music programmer; Tom Lind, president of the Indoor/Outdoor Roller Skaters Assn. insurance service; and David Ripp, president of Sounds Unlimited.

"If country music works, use it," said Sam Cavallo. "If your audience seems to go for new wave, then use that. All the various formats are working, basically. Things are not strictly disco anymore."

Cavallo named Flippers, which recently began a new wave night, as a good example of management knowing the audience. "But you've got to do your homework."

Pointing out that cities' musical tastes don't always run parallel, Sergio Munzibai said that what is accepted in one town may be rejected in another. "Though Flippers is good for L.A., for example, it may not work elsewhere. Operators should know their people and not try to copy."

try to copy."
Mike Fleming suggested that polling the crowd was a good way of ascertaining where its tastes lie in today's broad music spectrum.

"The name of the game is entertainment," asserted David Ripp, whose firm designs and installs sound and lighting equipment. "High quality sound and lights are imperative for success." Ron Creten also cited superior visual and audio equipment as "key factors," saying that they helped to bring in "that cross section of skaters."

Responding to a member of the audience's query of how people are drawn to the rink initially, Creten



Linda Emon Roller Review

advised that an effective way of reaching out is through cross advertising.

He recounted one successful campaign where a rink teamed up with McDonald's restaurants, and together they advertised a young adult night. "But for the under 18 crowd, it's important to let the mothers of those kids know that there are times for the younger ones, too, like Sunday. Your advertising should alert parents that there'll be someone there to watch them, for example."

Sergio Munzibai told of his rink's collaboration with department stores which led to a roller disco fashion show. "We had a 'Socks Show'—where models displayed all the different kinds of socks that



Sergio Munzibai High Rollers



Stan Wertlieb Flipper's



Mike Fleming Northridge Roller Rink



Sam Cavallo The Skating Place



David Ripp Sounds Unlimited



Ron Creten R.C. Sports

can be worn with skates—and the results were terrific."

He also said that obtaining skaters' mailing addresses is an invaluable method of publicizing events.

Setting up exhibitions in shopping centers, Mike Fleming inter-

Jected, was like "fishing in a loaded lake." But skating surfaces on slick mall property can be precarious, Tom Lind reminded. "We worked out a project with Bullock's to insure mall skaters and the event ran smoothly."

Deejays Rally To Defend 12-Inch Single Disk Series

By SHAWN HANLEY

While record company executives all pledged selectivity in the promotional marketing of the 12-inch single, and in some cases disclosed plans for its commercial elimination, disco DJs rallied to protect their interests in the high fidelity product.

This was the scene at the Disco Forum's session on "The 12-Inch: Commercial/Promotional Use," moderated by Stan Hoffman, Prelude Records president and Michel Zgarka, Trans-Canada Records international manager.

Other panelists were: Jane Brinton, president of the promotion firm of Brinton & Co.; Mel Cheren, president of West End Records; Edna Collison, Solar Records vice president of marketing; Ray Harris, president of AVI Records; Craig Kostich, national promotion director of Warner Bros./RFC Records; Billy Smith, national disco director of Salsoul Records; Dennis Wheeler of Casablanca's creative projects department, and Larry Yasgar, director of singles sales at Atlantic Records.

"We can't afford to send out the same amount of promotional 12-inch singles we've been sending because both promotional and commercial sales have diminished," West End's Cheren said.

Echoed Casablanca's Wheeler: "We're going to cut down on the disk's promotional use. And unless there are drastic changes, there'll be big singles sold commercially. Basically, they're a thing of the past "

Kostich said Warner Bros. will also trim down promotional distribution of the wide-band platter. Commercially, the 12-inch perpetuates the anonymous artist, he stated, and dips into LP sales.

Summarizing the gist of the comments made by the queue of audience members who challenged the speakers, one DJ asked, "Why should DJs have to suffer because record companies have mismanaged things?"

Citing market saturation and indulgence of remixes as some of the blunders, the DJ continued that it was impractical to use conventional 7-inch 45s instead of the 12-inchers.

After many of the panel members responded that they didn't believe the DJs would suffer if the two disk sizes were used, Jane Brinton stated:

"I used to spin records and I know that if the record is worth playing at all, it's feasible to mix the two 45s together," she said, since one three-minute-plus 45 (as op-

posed to the often twice as long 12 inch) isn't suitable for discos.

"Since there will be fewer promotional records, we're going to need better management at the pools to help us," interjected AVI's Harris, who proposed the idea of a "mini-LP"—a \$4.98 12-inch package containing three or four tunes—as a financially feasible alternative to the present 12-inch record.

Cheren suggested that disco pools alert record companies as to how many records they anticipate needing and also supply feedback on what's hot on the dance floor. "We can't give out records without getting honest push. Discos are key promotional tools," he said.

Both Atlantic's Yasgar and Pre-

Both Atlantic's Yasgar and Prelude's Hoffman said their companies will emphasize play of the LP cut as an auxiliary means of promoting an LP's single. Said Yasgar: "If the LP is ready in time, we'll ship it to the pools. As a rule, we will be staying away from the big single."

Although the 12-inch is a necessary promotional vehicle, Hoffman conceded, it does bite into LP sales



and hence Prelude will work toward moving out the LP product. "It's fairer to the customer besides being more profitable."

Collison said that Solar would stick to releasing the 12-inch "if that's what it takes to break new acts"



(1) Craig Kostich, Warner/RFC Records; (2) Larry Yasgar, Atlantic; (3) Mel Cheren, West End; (4) Dennis Wheeler, Casablanca; (5) Stan Hoffman, Prelude; (6) Jane Brinton, Brinton & Co.; (7) Ray Harris, AVI; (8) Edna Collison, Solar Records; (9) Michel Zgarka, Trans-Canada Records













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MARCH 22, 1980 BILLBOARD

Disco Forum Report

'Everybody's Making Money But the Deejay'







"Everybody in this industry has made money-except the DJ " charged Eddie Rivera, head of the International Disco Record Center in addressing the Disco Forum panel, "Pools & Associations: Their Growing Importance In The Continuation Of Dance Music.

"If we want discos to survive," Rivera added, "we've got to help

Craig Kostich of Warners/RFC noted that it's important for pool chiefs to promote product outside of the clubs and local retail outlets. "Pool directors with clout in their markets should have radio, television and newspaper contacts," Kostich said. "They have to expand further in exploiting music and art-

Noting that RFC distributes product to 51 pools in the U.S., Kostich added: "Last year clubs played a lot of music that wasn't selling. It's up to DJs to become involved in the community and align themselves with what's being played.'

The panel was moderated jointly by George Borden of the Boston Record Pool and Judy Weinstein of For The Record in New York

Others on the panel were Joel Cameron of Nevada Disco DJs, Sam Meyer of Disco Texas, A.J. Miller of the Southern California Disco DJ Assn., H. Goran Noreen of the Swedish DJ Assn., Jon Randazzo of the Bay Area Disco DJ Assn., Arnie Smith of RSO, John Terry of the

Florida Record Pool, Scott Tuchman of the Southwest Record Pool in Phoenix and Frank Secito of Second Story in Philadelphia

Judy Weinstein also challenged the DJs to stay abreast of trends when she said: "You can't just play disco; there's too much good music out there. I bought the Pink Floyd LP: It's the same thing as in the '60s when we used to dance to Creedence Clearwater Revival and the Rolling Stones. You've got to get funkv.

Comoderator George Borden took a somewhat different view. "Expanding the concept of disco is okay," he said, "but don't forget about dance and r&b music. When you start programming 35% to 40% rock'n'roll, people might just as well go to a new wave club.

Weinstein had a number of comments on the controversy about less-than-full servicing: the phenomenon of labels cutting back on mailings and the reaction of many DJs in deleting the affected titles from their club charts and surveys.

"It turns me off when labels partial-service," she said. "I got 50 copies of Deniece Williams and George Duke, and I will not give 50 copies out and have the other 75 members of my pool ask where the rest are."

But Weinstein stopped short of saying DJs should take any actions that might hurt the artist. "I don't believe in boycotting,' she said. "If

CBS won't service you, go around it: call Kenny Gable if it's Philadelphia International or Steve Paul it it's Blue Sky. Then you'll get results."

A.J. Miller disagreed. "Records shouldn't appear on the charts if the labels won't guarantee service. The bottom line to their success is the charts. If you don't report the title, you'll get service. I'm against less-than-full allotments. I believe in Bob Crewe's philosophy: if you pass out enough records, the right people will hear it."

RSO's Arnie Smith tried to explain the record company point of view by saying, "It's simple economics. Labels aren't pressing and shipping the quantities of commercial copies that they were two years ago, so it's not feasible for them to service pools as fully."

Added RFC's Kostich: "We're in a recession; when money's tight, records are the first to go."

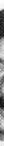
Several DJs indicated an understanding of labels' problems and a desire to make the best of a bad situation. Said Sam Meyer: "If they're short of funds they should send what they can, so we can get a sam pling of opinion in the pool

Borden took a harder line, agree ing with A.J. Miller that DJs should never pay for product. "Labels are losing records in partial-shipping, he asserted. "The only CBS label I can count on for full-shipping is John Luongo's Pavillion line: the others have lost records.'















(1) George Borden, Boston Record Pool; (2) Judith Weinstein, For The Record; (3) A.J. Miller, Southern California Disco Deejay Assn.; (4) Eddie Rivera, IDRC; (5) Sam Meyer, Disco Texas; (6) Arnie Smith, RSO Records; (7) Joel Cameron, Nevada Disco Deejays. (8) Jon Randazzo, BADDA. (9) Scott Tuchman, Southwest Record Pool. (10) John Terry, Florida Record Pool; (11) H. Goran Noreen, Swedish Deejay Assn.

.A. Banker Discloses Club Financing Advice

One of the primary concerns of prospective discotheque owners today is the tight money market. With



Wayne Rebrook T.J. Discos



Michael Wilkings Wood/Wilkings

the prime interest rate hovering between 173/4% and 18%, and with most customers being asked to pay another one or two percentage points over and above the prime, the major fear is that money for new discotheques will either become increasingly hard to find or will dry up altogether.

As a result, much of the 90 minutes devoted to the Disco Forum seminar on club financing targeted this problem with banker Lew Horowitz of the First Los Angeles Bank offering only cautious optimism.

Somewhat apologetically, Horowitz told his audience that most bankers tend to look on disco with a jaundiced eye. "However," he added brightly, "that does not mean they will not lend money for the development and construction of a disco."

To help the prospective club owners in their quest for financing for their discos, Horowitz offered some insider's tips.

1. Be professional in your approach to your banker. Make sure that all your homework is done ahead of making the application. The banker is a busy man and does not relish the idea of his time being wasted.

2. Do not give the appearance of

By RADCLIFFE JOE

being a speculator. Nothing will turn off a banker faster than that. Again, be professional and convince the banker that you are a solid businessman with a vested interest in the continued growth of the in-

3. Do not give the banker the impression that you are relying entirely on money from the disco operation to retire the loan. Offer other forms of collateral if possible. This will certainly be an advantage in the consideration of your application.

4. Take the guesswork out of planning. Have plans ready, have a reasonably good idea of what costs will be. Be positive and convincing about projected returns on the in-

Michael Wilkings, of the Canadian-based design and construction firm of Wood/Wilkings & Associates, stressed the need to incorporate working capital into the overall startup costs of financing a disco. He felt that too often club owners tend to overlook this most important factor, and as a result find themselves running short of cash-in-hand even before the club

He elaborated: "Any large scale

discotheque should have a manager on board well before the opening, and the salaries of his staff must be counted in the overall costs. There are also a number of other soft costs which are essential, but which the new club owner tends to underestimate. This includes such things as cleaning and moving

Wilkings also urged tight control on spending by the club operator. He stated: "Very often, a finished club can be brought in at a figure well under that of the estimated cost. But this can only be achieved through a watchful eye and careful spending."

According to Wilkings, the cost of constructing the average club can range from \$20 per square foot to \$200 per square foot, depending on size, location and amount of work to be done.

Wilkings also warned that it is illegal to try to pre-sell memberships to raise capital for the proposed club. "Even if memberships are pre-sold, the money accrued must be held in an escrow account until club members can actually use the facilities," he said.

In response to a query from the audience, Wilkings stated flatly that trying to sell shares in the club to prospective members could create many legal hassles, and should be



Dennis Lidtke The Palace Disco

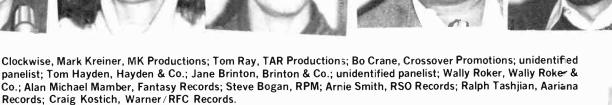


Lew Horowitz First Los Angeles Bank

www.americanradiohistory.com







Kostich Plea: Be Aware, Accept More New Sounds

"Don't rebel against the new music, be aware of it," urged Craig Kostich, national promotion chief of Warners/RFC Records, in ad dressing the Disco Forum panel, "Product Promotion: The Emerging Importance Of Independents.

Become aware of the priorities at your record companies,'' Kostich further advised, adding for the benefit of club representatives: "Become aware of what's selling and what's not selling.

"Last year a lot of music that was played in the clubs didn't sell," he explained. "That's why we need to be aware of the new music that fuses disco with rock and r&b.

Besides Kostich, the promotion panel included Jane Brinton of Brinton Associates, Steve Bogan of RPM, Bo Crane of Crossover Promotions, Tom Hayden of Tom Hay den & Associates, Ralph Tashiian of Aariana Records, Alan Michael Mamber of Fantasy, Tom Ray of TAR Productions, Wally Roker of Wally Roker Promotions, Arnie Smith of RSO Records and Dennis Wheeler of Casablanca

Comoderators were Michele Hart of Casablanca and Marc Kreiner of MK Dance Promotions.

Tom Ray echoed Kostich's point, adding: "Discos have to play more commercial, mass appeal music, not just the 120 beats-per-minute music they have been playing.

"We must be more selective in taking on product," Ray said. "Don't try to hustle or hype a marginal record. The only way to save the industry is to put out better prod-

Alan Mamber pointed out one of the prime factors in the disco back lash: a glut of inferior product. There was a time some people would buy anything that came out on a 12-inch," Mamber said. "Now we've released so much product, we've lost the confidence of the disco consumer.

Rusty Garner of MK Dance Promotions agreed. "It's important that the industry be more selective," he said, "so that when a package arrives, the DJ knows it wil be usable music

RSO's Arnie Smith claimed hat the disparity between what's played in the clubs and what's hearc or the radio has hurt disco program ming. "The all-disco formats of a year ago quickly became a thing of the past," he said, "because DJs weren't programming radio hits but were adding more obscure titles."
Casablanca's Dennis Wheele

added that the 12-inch disk may be the next element of the disco phenomenon to fall into oblivion. "I think the day of the 12-inch disk is almost over," he said. "If people can get the same cut on the album. what's the point of buying the 12-

Wheeler noted that one of disco's main contributions has been its focus on black music. "Until the last couple of years, black promotion wasn't a big consideration," he said, "Companies put all their do

(Continued on page 62)



MUSIC FUSION

Ray Caviano's Session Digs Into '80 Cross-Pollinization

A broadening of the concept of disco is necessary for its survival. RFC president Ray Caviano told a luncheon gathering of Disco Forum registrants.

The potential of dance music, warned Caviano, "could be ham pered by those of us in disco who remain resistant to change. Those of us who have been doing it for four or five years have to realize that people are dancing to a wider spectrum of music. We can't restrict ourselves to 130 beats-per-minute peak music; we have to open our minds to the new sounds in pop and r&b.

The head of the Warner Bros. dance department noted that this musical cross-pollinization is already taking place. "While some people are waiting for disco to be shoveled into its coffin," Caviano asserted, "dance music is expand ing, opening its arms to forms like rock and reggae, and providing a new kind of musical fusion between black music, white music, traditional disco and dance rock

'Rock fans may like to burn disco records," said Caviano, "but some dance floors have become a prime marketing tool for their latest lovedance rock. Joe Jackson's records first caught on at New York's Hurrah, and now the Specials are breaking out of dance clubs.

Steve Dahl's antidisco crusade looks ridiculous when you see records by the Talking Heads, the Flying Lizards, the B-52's and Marianne Faithfull all moving up the disco charts and benefitting from disco exposure.

Caviano added that he's added a dance-oriented rock promotion man at RFC-the nation's first, he claims-as a result of the many new bands breaking via import records in the clubs.

Caviano stressed that disco exposure can set off a "domino effect" that leads to r&b, Top 40 and AOR play. "Also," he said, "disco and dance exposure have been helping black artists expand their audience tremendously. Disco in the '70s became the new wave of soul music.

The biggest problem confronting the clubs, according to Caviano, is that record companies have panicked and are abandoning the disco industry prematurely.

"Yes, we need to be selective and to watch the bottom line," he said, 'but we must be equally cautious about over-reacting, which is just what the record companies have done. They got into disco/dance much too late, and they have gotten out just as quickly.

Today, most labels are playing a passive role in the clubs. They're releasing records with dance potential and hoping that those records take off without a disco or dance promo staff. But you only get what you give, and if record companies only rely on radio, they're missing the boat.

Caviano drummed home the point that disco is alive and well, even though it is no longer in vogue as a hot media topic. 'Two years ago,' said Caviano, "the press fell in love with us. Esquire, Newsweek, '60 Minutes' and dozens of others told the world disco was the savior of the music business. Then the music business fell on its face, and disco took the blame. Now the media has a new slogan, 'disco is

"But disco isn't dead," Caviano corrected. "Twenty thousand clubs are flourishing in this courtry. And the number of clubs is increasing: the overall rate of club openings is greater this year than it was last year at this time

'America will keep dancing,' Caviano concluded, whether the A capacity lunchtime audience listens attentively as Ray Caviano. RFC, talks optimistically about the future of



MARCH 22, 1980 **BILLBOARD**

By JEAN WILLIAMS

Hot Seaters Criticize Top 40 And Label Execs









Top 40 radio and record companies came under fire at the Hot Seat session of the Disco Forum when Bill Wardlow the Forum director and session moderator charged the two with orchestrating disco's backlash. He further blasted some label heads for being "20 years behind the times."

"The hypocrisy is that radio is programming r&b/disco and rock/disco," he said. He apologized to the audience (50% club owners) for what he called watering down the name disco to Dance Music Forum, vowing that the next conference will be called International Disco Forum VIII.

Wardlow's statement set the tone for the more than two-hour session. Most of the 19 panelists reiterated Wardlow's statement.

"We will not be intimidated by labels nor by radio for its lack of programming knowledge. Disco will be the catalyst for carrying r&b across to pop in the '80s," he claimed.

Wardlow angrily challenged record companies to enlarge the budgets of r&b departments and suggested they bring on disco people to work closely with r&b reps. He added that disco saw labels through a lean period.

He advised that disco records will

be charted with or without Top 40 airplay. He cited as an example for this statement Gloria Gaynor's "Never Can Say Goodbye," which was charted based on sales, which he said forced Top 40 radio to play the disk.

Sitting on the panel were George Borden, Jane Brinton, Jim Burgess, Ray Caviano, Mel Cheren, Linda Emon, Dino Fekaris, Scott Forbes, Steve Gold, Tom Hayden, Wayne Johnson, A.J. Miller, Wayne Rosso, Dick Sheppard, Mark Simon, Arnie Smith, Judy Weinstein, Frankie Crocker and Mark Kreiner.

Maintained Steve Gold: "You are not going to get the kind of cooperation you would get if you were white rock'n'roll; you're in the back of the bus now and you now know what it's about." He was speaking of dollars allocated by labels for r&b and disco acts versus monies spent on rock'n'roll artists.

Some of the panelists had different philosophies and long range goals of disco, as Linda Emon said: "Roller disco is new but it's not just dancing, it's a sport and we're gearing up for the 1988 olympics."

Ray Caviano insisted there is a need for equality in the record industry, while Borden claimed, (Continued on page 62)

















Left Row—From left to right and from top to bottom. Bill Wardlow, forum director, Billboard; Dino Fekaris, producer; Tom Hayden, Hayden & Co.; Wayne Russo, Norman Winter Assoc.; Linda Emon, Roller Review; Steve Gold, producer; Arnie Smith, RSO, and Judy Weinstein, For The Record; Mark Kreiner, MK Productions.

Right Row—From left to right and from top to bottom. Jane Brinton, Brinton & Co.; Marc Paul Simon, Earmarc Records; Arnie Smith, RSO Records; A.J. Miller SCDDA; Frankie Crocker, WBLS-FM, N.Y.; Wayne Johnson, TGIF Fridays; Mel Cheren, West End Records; Dick Sheppard,

PATRICE RUSHEN DAN HARTMAN LOLEATTA HOLLOWAY

Studio One, Los Angeles

MARCH 22, 1980 BILLBOARD

The first night of the Forum's entertainment got off to a slow start. Those attending had to wait over two hours until preparations were finalized. Fault seems to lie with Studio One which was not fully prepared for the evening's entertainment and with Sounds Unlimited, the company hired to handle the sound reinforcement for all the acts. Finally, the opening act, Patrice Rushen of Elektra Records appeared on stage to perform her chart hit "Haven't You Heard." The crowd was disappointed with the fact that the artist lip-synched over the record. Not only did this not work but her exciting opening number was followed by a quiet ballad for which the audience was not ready, did not appreciate. Presumably Rushen is in preparation for a live act, and perhaps should have held off performing until she was completely ready. She does exude personality on the stage and was a pleasure to see, but for a first appearance, her performance did not go well with forum registrants. Had she performed an uptempo song from her LP "Pizzazz," instead of the ballad, the crowd reaction might have been more encour-

For the last several weeks Dan Hartman and Loleatta Holloway have held the number one spot on the disco charts with "Vertigo/Relight My Fire" They were smart in providing the au dience with an extended 15 minute version of this hit. Hartman came out, after the "Vertigo" introduction to a fog enshrouded stage, playing the piano. As this instrumental beginning led into the vocals of "Relight My Fire" the sound was almost lost due to the audience's cheers. Hartman is becoming a good stage performer although his presence in the beginning of this act still seemed a bit stilted. He does not seem as enthusiastic as his music. However, as the song progressed, he became more involved and was jumping as much on the stage as was the audience on the floor. However, the highlight certainly had to be when Loleatta Holloway started her vocals. To say the crowd went wild is an un

Forum Entertainment

derstatement. As a performer, Holloway is a dynamo with a voice that belts out lyrics with an exciting gospel-like feeling. Both performers did some improvisation midway through the song. As a duet they work well together and additional recordings by the two would certainly be welcome.

WAR

Bonnie Pointer

The group WAR was an unexpected surprise for those at the Forum and was very welcome. Of their nine piece band, six of the members go back to the group's beginning in 1969. The opening number "The World Is A Ghetto" with a clarinet solo carrying the melody, led into four other instrumental solos. All the members of the group had their chance to show their respective expertise. Unfortunately, partway through the performance, two of the mikes went dead. However, the group continued without any apparent concern. Other songs included in their 45-minute appearance were "Don't Take It Away." their latest single "Sunny Day," "Spill The Wine" and of course the infamous "Slipping Into Dark-During this last number the harmonical solo by Lee Oscar was one of the highlights of the entire concert. "Cisco Kid" began with a long drum introduction followed by guitar and keyboard melody. Other outstanding hits included "Gypsy Man" which began with a delightful harmonica and clavinet introduction followed by a long and winding electric keyboard. The rise and fall in the tempo of this song captivated the audience. Compliments to Lonnie Jordan on keyboards who also provided some of the lead vocals. His amazing strength in this performance was certainly felt by the crowd. Instrumental guitarist Howard Scott along with Harold Brown on drums, Tweed Smith vocalist, Lou

Careb on guitar, Ronnie Hammond on drums,

Pat Russo on tenor sax and Poppa D on congas and bongos, rounded out this proficient group. The final number "Why Can't We Be Friends," had the entire audience singing along and gave affirmation to this group's durability.

Two of the hottest songs out this year have been performed by Bonnie Pointer. They are "Heaven Must Have Sent You" and her latest hit "I Can't Help Myself," (Sugar Pie). The seven piece band that backed her was obviously not strong enough to give the impact that her studio performances do. Even at the last Forum, with the addition of strings, the dynamic personality of Pointer seemed to be lost without her original tracks. Not only did her ballads fail to come across, but there were audio feedback problems during her 45-minute performance which included "Free Me From My Freedom," "Come See About Me," "More and More," "Deep Inside My Soul," "Sugar Pie," "Nowhere to Run" and "Heaven Must Have Sent You." Pointer is an entertainer with a tremendous amount of energy, and is a favorite among the deejays. However, she should think twice before attempting to do a live performance with a band unless she is fully prepared. Other performers that decided to use prerecorded tapes were better received though Pointer did not leave the stage without appreciative ovations.

DEBBIE JACOBS PEACHES & HERB

The third night of Forum entertainment was very well received with both groups giving high level performances. Debbie Jacobs began her selections with "Undercover Lover," then went into "High On Your Love" (Paul Sabu on guitar), "Ain't The Way," "Don't You Want My Love," "You Can Never Forget A Friend," and a new remix of "Hotter Than Hot." Jacobs used prerecorded tapes which worked well for her that eve-

ning. Her stage presence was invigorating, and she related well to the crowd. For the first time there was no problem with the sound system. Many consider this evening one of Debbie's finest performances, with you "Don't You Want My Love" completely breaking up the crowd into nonstop applause.

Peaches and Herb have been around for some time and their expertise on the stage was apparent throughout the evening. Whatever they sang worked well. Their 60-minute program included "We've Got Love," "How About Some Love" (from their latest album), "Love Lift," "I Pledge My Love," (their latest single) "Reunited" (their number one hit) and "Shake Your Groove Thing" another number one hit. Their six piece band included two keyboards, bongos, rhythm and bass guitar and drums. The group has tight coordination and gave a tremendous performance backing up Peaches & Herb. All the songs were spirited and well coordinated. Unfortunately part of the sound went out during "I Pledge My Love.'

ANN-MARGRET PAUL SABU

Ann-Margret first electrified Forum attendees at Disco Vi last summer at New York's Roseland. Her brief one song performance then gave her a recording contract and a firm start in the disco market. This time around, this seasoned performer was better prepared for her audience. Her songs included "Rain Satin," with backup dancers for added "Rain Satin," with backup dancers for added excitement, "Love Rush," "Midnight Message" and "Dancing Man." Ann-Margret is no newcomer to performing on the stage. Her background in this field was more than evident with a stage presence that highlighted the week's entertainment. She is able to cross from the field of cabaret entertainment to disco performer with ease



Paul Sabu came on stage with his entire band including Rick Bozo on bass. Stephen Presley on keyboards. Dan Holmes on percussion and Sabu, playing all guitars. The group's selections included "Shaking Loose," "I Want To Feel In My Heart," "Wet and Wild," their current 12 inch "We're Gonna Rock." "Street Heart." "Rock Me Slowly" and the new single from their LP "For Lovers Only." The overall effect pleased the audience, however, the emphasis seemed to be too rock oriented. I think those in attendance would have preferred more emphasis on a disco beat and a slightly shorter concert. Overall the group is extremely talented. Credit must be given to Bob Small and Harvey Bolgla for their coordination of all the evening's events. This was one of the smoothest running entertainment events to be staged during Billboard's Disco Forums. Except for some apparent problems from the sound cmpany and a delay in opening, all the acts were on time. It is hoped that in future planning of the entertainment more groups such as WAR to which the deejays and those attending the convention are not exposed, will be utilized.

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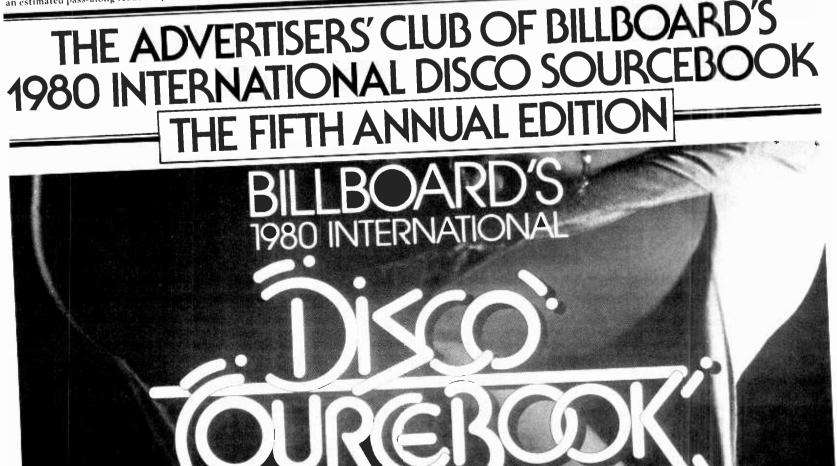
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Disco Forum Report

Rock & Soul Music Panel

• Continued from page 48

"Rock clubs are not necessarily new wave clubs," added Schissler. "We play pop music and appeal to kids who go to the New York Palladium and see rock acts. They'll dance to good disco, r&b, reggae and rock. We play Shalamar, Sometimes vodka bottles are thrown at our DJs but if we like it, we play it."

"Only in the last five weeks have we gotten heavily into a rock sound," said Solar. "In a set, I look forward to reaching a climax with this kind of music.'

Caviano noted much of rock is

'Alive And Well'

• Continued from page 50 years. I thought it would only take a few months but I was wrong

"I finally figured it out: When I was 14, I worked with Billie Holiday, then Ella Fitzgerald and Lena Horne and Dinah Washington and Sarah Vaughan. Recently I worked with Chaka Kahn and working with her took me right back to the days when I worked with Dinah. It was the same thing-the same sound.

"It's the most self-defeating music in the world. It tells of deep feelings that started in Africa. The wail of Coltrane is the same as the wail of the cotton field picker in the days

"I'm a violent enemy of categories for that reason. I have a definition of my own category. You want to hear it? 'Twelve notes, slow, medium and fast, and loud and soft.' That's my definition. My own category.'

not suitable for disco play because often the intros, and the songs themselves, are too short. However, Havden commented that even traditional disco records are getting shorter. "Most disco records are now in the six-minute bracket, as opposed to being 10 minutes. So. I don't see a problem with a threeminute format," he said.

Chlanda brought up that radio is going to be a harder road for dance records, no matter what their success on the dance floor. "Radio is looking for records that show a life beyond clubs. Promo men have to go in to a station with more than just club information," she voiced.

"You've got to use the disco and r&b sales to influence the pop station to play the record." said Glass.

Noted Jenkins: "You can't overlook rock records. There's a lot of money to be made." Hayden took a different view. "The big money will be in r&b," he said. "There's a big difference between the sales of most new wave acts and the r&b acts which sell much more.'

However, Simon threw in a word of caution. "You have to find the music that turns you on. Disco, as we know it, has been the greatest boon to black artists. Now, I hear everyone's going to r&b or new wave. Everyone shouldn't go any

"The lawyers and accountants who say this should stay away from the music business. They're blowing it for the rest of us. Those who want to go new wave, should go new wave. Those who want to go r&b, should go r&b."

from CONCEPT... to COMPLETION!

Banker Advises

• Continued from page 58

thoroughly explored with an attorney before any steps in that direction are taken.

Supporting this view was Dennis Lidtke of the Palace discotheque in Los Angeles. Said Lidtke: "The legal fees alone for creating a publicly held discotheque can run anywhere from \$25,000 to \$250,000. Not only is there a lot of red tape to be dealt with, but there is also the real possibility of having the Securities & Exchange Commission look over your shoulder.'

Lidtke also endorsed Horowitz's view on personal credibility of the club owner. "It is essential in submitting a loan application," he said.

"Do not get a part of the money and begin work on the premise that you will be able to raise the rest of the cash somewhere along the way," he said. "It is a wrong and dangerous thing to do. Make sure you have all the financing up front, or leave the club alone until you

To this he added, "Do not go to the cheapest advisor if you want to build a successful disco. In cases like this, cheapest can often be costlier. The cost of retaining a really good consultant should run between 10% and 12% of the overall cost of the club."

Wayne Rebrook, of T.J's Discos in Hawaii, another of the panelists, suggested that in cases where financing is tight, the club should be constructed in stages.

Product Promo

• Continued from page 59

lars behind white acts, some of which went right down the tubes. But now they realize that a black record can be as big or bigger than a white record.'

Marc Kreiner was critical of labels' retreat from fully-staffed disco departments. "Companies forget where Donna Summer and Chic got

vided by Radcliffe Joe, Paul Grein, Jean Williams, Cary Darling, Barry Lederer, Joe X. Price, Shawn Hanley, Jim McCullaugh and Linda Feldman

Photo coverage by Sam Emerson and Christine Cox. Photo processing, Paul Sicluna. Photo layouts, Lee Lebowitz

Section edited by Radcliffe Joe.

Guests From U.K.

We've just come out of our closets in the last 10 years. I'm for mixing it up in our programming. Throw a train at 'em, a plane taking off, a joke, anything but just plain music. But it's not our responsibility to give the credits on each record we spin so they'll sell."

Slali added he uses slip-cue a lot. "Often I'll start a record somewhere around the middle, where you have a good instrumental passage, then go back to the hard-todance to beginning. Rock records sometimes are hard for dancers to get into right at the start.'

"That's because rock people are concert-oriented," Avellone put in. 'Mixing rock and disco is possible. but it takes a lot of work. I like to slip in applause or slip-cue or overlay.' 'People know if it's a good mix or

a bad one," interjected Rivera.

Pucciarelli added: "I think most

deejays have no guts when it comes to programming. So what if you play one bad record? You come back with a good one. You got to take a shot." The statement drew applause.

Avellone plays danceable cuts only-"Foreigner, Springsteen, the Flying Lizards, and so on. I don't like the Lizards but I don't have to let my personal tastes get in the way. I take a lot of requests, too."

For new disco operators, Tuchman had the following advice: Pick up the local radio stations' playlists. Then you'll know what to play."

Not to allow the session to dwindle to a whisper, an unidentified club owner from England got in a parting shot from the aisle: "Your problem in America is you're fighting one another. Let's face it, programming is programming. You can't possibly play every kind of

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• Continued from page 60

"Disco is not a fad, it's a lifestyle that changes with the times.'

Wayne Johnson, who operates a teen disco, contended disco's backlash is hurting his business. "Disco is a dirty word in the teen market. Kids tend to jump on things fast. They're now saying 'we want to hear rock'n'roll,' but if we don't tell them what we're playing they accept it."

A.J. Miller, head of L.A.'s disco pool, advised disco DJs to also become promotion reps. "A pool is not a handout for records and some record companies have stopped servicing pools," he said. While most on the panel were dealing with disco and r&b music as a single entity, Miller said, "There's a lot of white acts that should also be played at discos," warning DJs not to fall into one type of music trap.

Dick Sheppard noted: "Labels are saying disco records don't sellrecords don't sell. On the other hand, Mark Smith, regarding pisegregation, but that doesn't hap-

Judy Weinstein admonished label executives for not attending the conference saying, "These are the people who don't know what's going on.'

Frankie Crocker claimed he owes his success to disco because it allowed him to become number one in the New York market. "But we play all kinds of music-if it's good-be it Frank Sinatra, James Brown or Kenny Loggins. If it fits, we play it '

Dino Fekaris was asked by a member of the audience about his approach to music, with a number of hits by Gloria Gaynor, Peaches & Herb and others.

Said Fekaris: "I'm not shying away from disco. I put a package together whereby it has a slick Top 40 mass radio appeal and is also danceable enough for the clubs. I'm part of disco.'

The question of 45 singles and their viability was debated, with Far Out Productions' Steve Gold maintaining, "Singles are only ads for LPs, while George Borden claimed singles enjoyed a successful sales year in 1979. "If a single has to stand alone without an LP, it's a





TRIUMPHANT RETURN—Following its Grammy win for "The Devil Went Down To Georgia," the Charlie Daniels Band returned to Nashville and cheering crowds at the airport. Daniels, left, is greeted by gospel singer and television personality Bobby Jones; CBS vice president and general manager Rick Blackburn, and Leigh Lucas, representing the Governor of Tennessee, who read a letter of congratulations from the Governor and presented Mrs. Daniels with roses.

Radio Seminar Awards 2 Grants

NASHVILLE-The Country Radio Seminar has awarded its 1980 scholarships to two students majoring in broadcasting. Receiving grants of \$1,000 each are Cheryl Croyle of Marshall Univ. and Clif Wilson of the Univ. of Kansas.

To qualify for a Country Radio

Seminar grant, students must be enrolled at an accredited institution of higher learning, pursuing a degree in broadcasting or telecommunica-

tions, be an upperclassman maintaining a B average, have a financial need, and work a minimum of 10 nours per week for the school's communications department.

Both Croyle and Wilson are involved with their respective school radio stations as well as working at local stations.

The Country Radio Seminar has awarded \$15,000 todate to deserving students during the past five years.

Nothing Bare About Bare Promo

NASHVILLE-As part of an ongoing concerted push to expose Bobby Bare's live album, he is being showcased in a "Down And Dirty tour in major and secondary U.S. markets.

Columbia Records, Feyline Presents, Sound Seventy Management, Top Billing, Inc. (Bare's booking agency) and KLAK-AM in Denver joined forces to sponsor a special concert at the city's Rair bow Music Hall at the end of February.

Beginning two weeks in advance, KLAK offered its listeners each hour Bare tickets at \$3.50 and guaranteeing all seats within 70 feet of the stage. Coordinated with this promotion were album giveaways, time buys and radio interview material, and heavy airplay on cuts from Bare's current "Down And Dirty"

Burns' Success Sparks Fach & Musiverse Goals

Throckmorton song, "I Wish I Was

"Sonny wanted to cut the song," explains Fach, "but George Burns came to my mind." Fach called Burns' manager who invited Fach to fly to Las Vegas and play the song for Burns.

"I played it at 11:30—and by 11:45 we had a deal," marvels Fach. "They particularly liked the idea of coming to Nashville. George had a feeling that the people who liked country music liked Burns. If I had suggested that we cut the song in New York or Los Angeles, he might not have gone for it.

The session, produced by Jerry Kennedy, went so well that Burns completed an LP that has also been released. The single immediately soared up Billboard's Hot Country Singles chart, peaking at number 15 Its popularity spread to the pop realm as it broke into the top half of the Hot 100 and Adult Contemporary charts.

The album has reached number 12 on the Hot Country LPs listing and has pierced the top 100 of the Top LPs and Tape chart.

"I've never had as much fun in the record business as I did with the Burns thing." claims Fach, now planning a followup single from the LP and another Burns Nash ville trek in late spring or early summer for the taping of a televisior special. "George Burns In Nashville."

A sequel to the successful Burns motion picture "Oh God" (titled "Oh God, Oh God") is expected to be released in October. "At that be released in October. time, we'd like a second LP out,"

The Burns achievement was not a

chestrated game plan, according to Fach, "It was carefully thought out between Mercury Records, Musiverse and George, and all of it was done as part of an overall program."
The multi-market appeal—coun-

try, pop and adult contemporaryutilizing a basically country song was also planned. The same planning is underway for some more

Fach has inked Throckmorton to Musiverse as an artist with an eye on both country and pop markets. A new Throckmorton single on Mercury, produced by Jim Ed Norman. has just been released.

Looking at another market. Fach proclaims, "One thing that Nash-ville needs now is black music activ-

Talent Tagged For New Faces

NASHVILLE-The 11th annual Country Radio Seminar New Faces Show, scheduled for Saturday (15) will feature Alabama, Carol Chase, Lacy J. Dalton, Big Al Downing, Leon Everette, Reba McEntire, Juice Newton, Sylvia and Jim Weatherly.

The two-day seminar, to be held Friday and Saturday (14-15) will take place at the Hyatt Regency Hotel here, and will culminate with the annual banquet and New Faces

Providing an opportunity for newer talent to showcase before the many radio industry personnel, some 100 artists have appeared on past New Faces shows, including Crystal Gayle, Eddie Rabbitt, Larry Gatlin and Margo Smith.

music-and to this point it hasn't been." While at Phonogram/Mercury Fach signed such soul acts as Con Funk Shun and the Bar-Kays.

Fach has signed r&b/disco musicians Moses Dillard and Jesse Boyce to Musiverse. The duo is working on a Mercury album, self-produced, to be released in April, with a single due out shortly.

Located at 10 Music Circle S.. Musiverse has also signed Marcia Routh who will be on Mercury.

Fach is still looking for a "broad range" of talent. "I don't want to build this into a label. I want to service, and work with, 10 to 12 different

Sarah Divine works as assistant to Fach, who hopes to add a full-time publicity/promotion person as the company grows.

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THREE TIMES IN LOVE—Tommy James (T. James, R. Serota), Millennium 11785 (RCA) (Big Teeth/Tommy James, BMI)

WILD BULL RIDER—Hoyt Axton (H. Axton), Jeremiah 1003 (Lady Jane, BMI)

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Billboard® Hot Country Singles®

Week	Week	sks hart		Week	Week	eks	★ STAR PERFORMER—Singles regi	Week	Week		till week.
25	Last	Weeks on Chart	TTLE—Artist (Writer), Label & Number (Dist. Label) (Publisher, Licensee)	This	Last	Weeks on Chart	TITLE—Artist (Writer), Label & Number (Dist. Label) (Publisher. Licensee)	This We	Last We	Weeks on Chart	TITLE Artist (Writer), Label & Number (Dist. Label) (Publisher, Licer
A	2	11	WHY OON'T YOU SPEND THE NIGHT—Ronnie Milsap (B. McDill), RCA 11909 (Hall-Clement, BMI)	35	36	7	BIG MAN'S CAFE—Nick Noble (N. Noble, L. Douglas), Churchill 7755 (Zoobe/Maryon, ASCAP)	69	83	2	DALLAS—Floyd Cramer (J. Immel), RCA 11916 (Roliram, BMI)
2	3	8	I'D LOVE TO LAY YOU DOWN-	36	40	5	STANDING TALL—Billie Jo Spears (L. Butler, B. Peters), United Artists 1336 (Blackwood/Ben Peters, BMI)	70	80	3	MAKES ME WONDER IF I EVER SAID GOODBYE—Kin Vassy (M. Newberry), I A 502 (CMS) (Acuff-Rose, BMI)
a	5	8	(1. MacRae), MCA 41174 (Music City, ASCAP) SUGAR DADOY—Bellamy Brothers (D. Bellamy), Warner/Curb 49160 (Famous/Bellamy Brothers, ASCAP)	台	47	3	LET'S GET IT WHILE THE GETTIN'S GOOD—Eddy Arnold (B. Springfield), RCA 11918 (House Of Gold, BMI)	命	81	2	WHILE THE CHOIR SANG THE HYMN Thought Of Her)—Johnny Russell (B. Harden, L.J., Dillon), Mercury 57016
4	1	11	MY HEROES HAVE ALWAYS BEEN COWBOYS—Willie Nelson (S. Vaughan), Columbia 1-11186 (Jack & Bill, BMI)	38	44	3	TAKING SOMEBODY WITH ME WHEN I FALL—Larry Gatlin (L. Gatlin), Columbia 1-11219 (Larry Gatlin, BMI)	由	NEW	ENTRY	(King Coal, ASCAP/Coal Miners, BMI) PASS ME BY (If You're Only Passing
1	13	6	HONKY TONK BLUES—Charley Pride (H. Williams), RCA 11912 (Fred Rose, BMI)	39	43	5	LONG HAIRED COUNTRY BOY—The Charlie Daniels Band (C. Daniels), Epic 9-50845	1/3	NEW	ENTRY	Through)—Janie Fricke (H. Hall), Columbia 1-11224 (Hallnote, BMI) SHOTGUN RIDER—Joe Sun
3	12	7	IT'S LIKE WE NEVER SAID GOODBYE—Crystal Gayle (R. Greenaway, G. Stephens), Columbia 1-11198 (Cookaway/Dejamus, ASCAP)	40	41	6	(Kama Sutra/RadaDara, BMI) LONELY HOTEL—Don King (K. Stegall, S. Harris), Epic 9-50840		MEN	ENTRY	(L. Henley, J. Slate, J. Hurt), Ovation 1141 (Hou: Gold, BMI) DOWN IN THE QUARTER—Tommy Overst
7	7	11	MEN — Charly McClain (R. Scaife, J. Hayes), Epic 9-50825 (Algee/Partner, BMI)	☆	46	3	(Blackwood/Vector, BMI) MORNING COMES TOO	75	78	4	(S. Tackett), Elektra 46600 (Kidron/Littlé Windy, THE FIRST TIME—Melissa Lewis
8	8	10	(I'll Even Love You) BETTER THAN I DID THEN—The Statler Brothers (D. Reid, H. Reid), Mercury 57012	盘	45	4	EARLY—Jim Ed Brown & Helen Cornelius (K. Fleming, D.W. Morgan), RCA 11927 (Pi-Gem, BMI) PREGNANT AGAIN—Locetta Lynn	76	86	3	(M. Phillips, D. Zepp, O. Casper), Door Knob 80- (WIG) (Limbo, BMI) I'D BUILD A BRIDGE—Charlie Rich
9	6	10	(American Cowboy, BMI) LYING TIME AGAIN—Mel Tillis	43	49	4	(M. Sameth, L. Pockriss), MCA 41185 (Sugar 'N' Soul/Emily, ASCAP) I DON'T WANT TO LOSE—Leon Everett	77	52	9	(M. Settle), United Artist 1340 (House Of Gold, LOVE IN THE MEANTIME—Streets
1	16	7	(C. Walker), Elektra 46583 (Sawgrass, BMI) WOMEN I'VE NEVER HAD—Hank Williams Jr. (H. Williams Jr.), Elektra/Curb 46593 (Bocephus, BMI)	4	51	3	(R. Murrah, T. Lewis), Orlando 106 (PMS) (Blackwood/Magic Castle, BMI) YOU LAY A WHOLE LOT OF LOVE ON	78	48	7	(J. Taylor, R.J. Jones), Epic 9-50827 (First Lady/Blue Lake, BMI) YOU TURN MY LOVE
7	18	7	SHRINER'S CONVENTION—Ray Stevens (R. Stevens), RCA 11911 (Ray Stevens, BMI)				ME—Con Hunley (F. Borders, H. Beach), Warner Bros. 49187 (Tree/Stickbuddy, BMI)	,,	40		LIGHT ON—Billy Walker (B. Walker), Caprice 2060 (Best Way, ASCAP)
2	21	7	A LESSON IN LEAVIN'—Dottie West (R. Goodrum/B. Maher), United Artist 1339 (Chappell/Sailmaker/Welbeck/Blue Quill, ASCAP)	歃	54	2	THE WAY I AM—Merle Haggard (S. Throckmorton), MCA 41200 (Cross Keys, ASCAP)	79	79	3	MEAN WOMAN BLUES—Max D. Barnes (M.D. Barnes), Ovation 1142 (Plum Creek, BMI)
3	14	8	ONE OF A KIND—Moe Bandy (S. Throckmorton, B. Fischer), Columbia 1-11184 (Cross Keys/Honeytree, ASCAP)	46	63	2	TEMPORARILY YOURS—Jeanne Pruett (B. Fischer, S. Throckmorton), IBC 0008 (Bobby Fischer ASCAP/Tuff, BMI)	81	60 60	ENTRY 5	IT'S HARD TO BE HUMBLE—Mac Davis (M. Davis), Casablanca 2244 (Songpainters, BMI) WELL ROUNDED TRAVELIN'
4	9	12	I'AIN'T LIVING LONG LIKE THIS—Waylon Jennings (R. Crowell), RCA 11898 (Visa, ASCAP)	食	NEW	ENTRY	STARTIN OVER AGAIN—Dolly Parton (D. Summer, B. Sundano), RCA 11926 (Starrin/ Barborne, BMI/Sweet Summer Night, ASCAP)	01	00	,	MAN — Kenny Price (R. Pennington, T. Seals), Dimension 1003 (Almare, BMI)
1	19	7	WHEN TWO WORLDS COLLIDE—Jerry Lee Lewis (R. Miller, B. Anderson), Elektra 46591 (Tree, BMI)	48	50	5	SEXY SONG—Carol Chase (M. Brown, S. Oorff, S. Garrett), Casablanca West 4502 (Palamino, BMI)	82	64	15	YEARS—Barbara Mandrell (K. Fleming, D. W. Morgan), MCA 41162 (Pi-Gem, BMI)
5	10	12	NOTHING SURE LOOKED GOOD ON YOU—Gene Watson	愈	57	4	RAMBLER GAMBLER—Linda Ronstadt (Public Domain), Asytum 46602 (Normal, BMI)	83	56	6	(If I'd Only Known) IT WAS THE LAS
1	24	6	(J. Rushing), Capitol 4814 (Coal Miners, BMI) THE COWGIRL AND THE DANDY— Brenda Lee	100	59 66	3 2	WALK ON BY—Donna Fargo (K. Hayes), Warner Bros. 49183 (Lowery, BMI) SHE JUST STARTED LIKING CHEATIN'	84	87	2	(N. Martin, A. Jordan), MCA 41177 (Pi-Gem/Chess, BMI/ASCAP) IT CAN'T WAIT—Debbie Peter
1	20	8	(B. Goldsboro), MCA 41187 (House Of Gold, BMI) TENNESSEE WALTZ—Lacy J. Dalton (P.W. King, R. Stewart), Columbia 1-11190	52	62	2	SONGS—John Anderson (K. Robbins), Warner Bros. 49191 (Pi-Gem, BMI)	85	85	6	(B. Peters), Oak 1012 (Ben Peters, BMI) LONGER—Dan Fogelberg
7	22	8	(Acuti-Rose, BMI) COULDN'T DO NOTHIN' RIGHT— Roseane Cash				MY MIND—Billy "Crash" Craddock (S. Richards), Capitol 4838 (Ensign, BMI)	86	NEW C	NTRY	(D. Fogelberg), Full Moon 9-50824 (Epic) (Hickory Grove/April, ASCAP) A MILLION OLD GOODBYES—Freddy W
r	23	8	(K. Brooks, G. Nunn), Columbia 1-11188 (Nunn, BMI) MY HOME'S IN ALABAMA—Alabama (R. Owen, T. Gentry), MDJ 1002 (NSD) (Millhouse, BMI)	133	72	2	AFTER HOURS—Joe Stampley (M. Pendarvis, J. Carnes), Epic 9-50854 (Baray/Tree, BMI)				(S. Gibb, B. Russell, B. Cason), Columbia 1-1122 (Angel Wing/Pix-Russ/Buzz Cason, ASCAP) WHEN SHE FALLS—Bobby Hood
r	26	4	TWO STORY HOUSE— George Jones & Tammy Wynette	函	NEW	ENTRY	LIKE STRANGERS—Gail Davies (B. Bryant), Warner Bros. 49199 (House Of Bryant. BMI)	88	88	2	(J. Foster, B. Rice), Chute 0010 (Jack & Bill, AS
	25	6	(G. Tubb, D. Lindsey, T. Wynette), Epic 9-50849 (ATV/First Lady, BMI) ARE YOU ON THE ROAD TO LOVIN' ME	55	55 69	3	FRIDAY NIGHT FOOL—Roger Bowling (R. Bowling), NSD 37 (ATV, BMI) DIANE—Ed Bruce		NEW E	AVEN A	(D. Shannon), Ridgetop 00880 (Unichappell/Mole Hole, BMI) WHERE ARE WE GOING FROM HERE-
			AGAIN — Debby Boone (B. Morrison, D. Hult), Warner/Curb 49176 (Southern Nights, ASCAP)				(R. Rogers), MCA 41201 (Newkeys/Sugarplum/Sister John, BMI)	89	ME.	,,,,,	Cooter Daniel (C. Daniel, H. Oickinson), Connection 1 (NSO) (Nashville Connection, SESAC)
7	27	4 8	BENEATH STILL WATERS—Emmylou Harris (D. Frazier), Warner Bros. 49164 (Acuff-Rose, BMI)	57	30	9	TONIGHT LET'S SLEEP ON IT BABY—Mel Street (M. Street), Sunbird 103 (Gusto) (Active/Levisa/Blackwood, BMI)	90	90	. 2	LIGHTS OF L.A.—Shaun Nielson (J. McBee), Adonda 79022 (HTI) (House Of Gold/Bobby Gqldsboro, ASCAP)
	17		NIGHT LIFE — Danny Davis & Willie Nelson (Nelson, Buskirk, Breeland), RCA 11893 (Tree/Glad, BMI)	58	58	7	AN AMERICAN DREAM—The Dirt Band (R. Crowell), United Artist 1330 (R. Crowell/Jolly Cheeks, BMI)	91	65	14	I CAN'T GET ENOUGH OF YOU - RAZZY Bailey
1		12	PLAY ANOTHER SLOW SONG—Johnny Duncan (K. Kane, R. Kane), Columbia 1-11185 (Cross Keys, ASCAP)	50	77	2	DEALIN' WITH THE DEVIL—Eddy Raven (E. Raven, S.D. Shafer), Dimension 1005 (Diversified) (Milene, ASCAP/Aculf-Rose, BMI)	92	NEW E	NTRY	(J. Slate, D. Morrison), RCA 11885 (House of Gold, BMI) PICKIN' UP LOVE—Ray Frushay
	15	12	I WISH I WAS EIGHTEEN AGAIN—George Burns (S. Throckmorton), Mercury 57011 (Tree, BMI)	60	61	4	THE FOOL WHO FOOLED	93	76	5	(M. Jackson, R. Frushay), Western Pride 113 (W. Pride, BMI) LOST THE GOOD THING—Steve Gillette
	31	6	YIPPI CRY YI—Rex Allen Jr. (M.H. Lindsey, J.P. Allen), Warner Bros. 49168 (J. Allen, BMI)	由	71	3	AROUND—Keith Stegall (K. Stegall, E. Kahanek), Capitol 4835 (April/Blackwood, ASCAP/BMI) CHEATING EYES—Jerry Naylor				(S. Gillette, D. McKechnie), Regency 45002 (Flying Fish) (Bandana, ASCAP)
	37	5	LET ME IN—Kenny Dale (Slate, Pippin, Keith), Capitol 4829 (House Of Gold, BMI)	62	32	8	(D.D. Davidson), Oak 1014 (Yatahey, BMI) TONY'S TANK-UP, DRIVE-IN CAFE— Hank Thompson	94	94 NEW E	2	TUGBOAT ANNIE—Lori Jacobs (L. Jacobs), Neostat 102 (NSD) (Neostat, BMI) HURTIN' KIND OF LOVE—Ron Shaw
	4	12	DAYDREAM BELIEVER—Anne Murray (J. Stewart), Capitol 4813 (Screen Gems-EMI, BMI)	63	35	8	(G. Sutton), MCA 41176 (Rodeo Cowboy, BMI) SUNSHINE—Juice Newton				(R. Shaw), Pacific Challenger 1637 (Do-Tell) (Pa Challenger, BMI)
	39	5	PERFECT STRANGERS—John Wesley Ryles (S. Lorber, J. Silbar), MCA 41184 (Bobby Goldsboro, ASCAP)	64	82	2	(J. Edwards), Capitol 4818 (Castle Hill, ASCAP) I CAN'T CHEAT—Larry G. Hudson (I.G. Hudson), Mercury 57015 (Larry G. Hudson, BMI)	96	68	16	(D. Williams), MCA 41155 (Bibo, ASCAP)
	42	2	GONE TOO FAR—Eddie Rabbitt (E. Stevens, E. Rabbitt, D. Malloy), Elektra 46613 (DebDave/Briarpatch, BMI)	65	70	4	LOVELY LONELY LADY—R.C. Bennon (W. Holyfield, M. Wright), Columbia 3-11210	97	84	4	AUTOGRAPH—John Denver (J. Denver), RCA 11915 (Cherry Lane, ASCAP)
	34	7	3 CHORD COUNTRY SONG—Red Steagall (R. Steagall, D. Steagall), Elektra 46590 (Texas Red. BMI)	66	29	12	(Maplehill/Vogue/Gary S. Paxton, BMI) THE OLD SIDE OF TOWN/JESUS ON THE	98	75	4	HEARTS—Jimmie Peters (R. Paxton, K. Gordon), Sunbird 105 (Gusto) (Blackwood/Fullness/Centerstream, BMI)
	33	7	THE STORY BEHIND THE STORY—Big Al Downing		11	12	RADIO (Daddy On The Phone)—Tom T. Hall (T.I. Hall)/(T.I. Hall), RCA 11888 (Hallnote, BMI)/ (Hallnote, BMI)	99	89	4	SAN ANTONIO MEDLEY— Curtis Potter & Daryl McCall (F. Jenkins, B. Wills, A.L. Owens, L. Rochell, Hill 80-01 (Milene/Bourne, ASCAP/Rightsong, BMI)
	38	6	(A. Downing), Warner Bros. 49161 (Al Gallico/Metaphor, BMI)	67	11	12	NUMBERS—Bobby Bare (S. Silverstein), Columbia 1-11170 (Evil Eye, BMI)	100	93	2	THREE TIMES IN LOVE—Tommy James

68 53 11

GIFT FROM MISSOURI—Jim Weatherly (J. Weatherly), Elektra 46592 (Keca, BMI)

38



STEVENS SOARS—RCA artist Ray Stevens launches into his current bit of zaniness, "Shriners' Convention," during his recent appearance on the "Grand Ole Opry."

Meaux & Fender Combination Splits

NASHVILLE—In a mutual agreement, Huey P. Meaux and singer Freddy Fender have dissolved their long-term management and production contract.

Although Fender will continue on the roster of Meaux's Starflite label, distributed through CBS Records, he will be under new production and management direction.

Meaux has handled the artist since 1974 and produced such hit singles as "Before The Next Teardrop Falls" and "Wasted Days And Wasted Nights."

Additionally, under Meaux's production, Fender received a platinum certification for the "Before The Next Teardrop Falls" album, and a gold record for his followup LP, "Are You Ready For Freddy?"

Country Academy Ballots In Mail

LOS ANGELES—Nominees have been finalized for the 15th annual Academy of Country Music awards show scheduled for May 1 from 9-11 p.m. on NBC-TV. The Academy's 2,000 members re-

The Academy's 2.000 members received final ballots with the names of the top five nominees in nine performing categories (as well as the four nominees for motion picture of the year) earlier this month. All ballots must be returned to the Academy's accounting firm of Dwight V. McCall by April 2 for tabulation.

Up for this year's top male country vocalist are Moe Bandy, Larry Gatlin, Waylon Jennings, Kenny Rogers and Don Williams.

In the counterpart category of female vocalist of the year, Crystal Gayle, Loretta Lynn, Barbara Mandrell, Ann Murray and Dolly Parton will vie for top honors.

Top vocal group nominees include Moe Bandy & Joe Stampley, Jim Ed Brown & Helen Cornelius, Louise Mandrell & R. C. Bannon, the Oak Ridge Boys and the Statler Brothers.

Competing for honors as top new male vocalist of the year are John Anderson, Razzy Bailey, R.C. Bannon, Randy Barlow and Big Al Downing.

In the top new female vocalist category are Rosanne Cash, Lacy J. Dalton, Gail Davies, Louise Mandrell and Sylvia.

The Academy's choice of entertainer of the year will be selected from the nominations of Crystal Gayle, Waylon Jennings, Loretta Lynn, Willie Nelson and Kenny Rogers.

The award for single record of the year is traditionally presented to the artist, producer and record company of the winning record. This year's nominees are "All The Gold In California" by Larry Gatlin, "Amanda"

by Waylon Jennings, "Coward Of The County" by Kenny Rogers, "Devil Went Down To Georgia" by Charlie Daniels Band and "Half The Way" by Crystal Gayle.

The Way" by Crystal Gayle.

In the song of the year competition, song nominees incude "All The Gold In California" recorded by Larry Gatlin, "It's A Cheatin' Situation" recorded by Moe Bandy, "Last Cheater's Waltz" cut by T.G. Sheppard, "She Believes In Me" sung by Kenny Rogers and "You're The Only One" recorded by Dolly Parton. Awards for this category are presented to the artist, songwriter and publisher of the winning composition.

Vying for top honors as album of the year are "Blue Kentucky Girl" by Emmylou Harris, Waylon Jennings' "Greatest Hits," "Kenny" by Kenny Rogers, Larry Gatlin's "Straight Ahead" and "Willie Sings Kristofferson" by Willie Nelson.

And in the motion picture of the year category are "Concrete Cowboy," "Electric Horseman," "Elvis" and "Living Legend," This award is presented to the film's producer.

This year's telecast of the Academy of Country Music awards marks the second consecutive year it has been aired live in prime time.

This year's telecast of the Academy of Country Music awards marks the second consecutive year it has been aired live in prime time over the NBC network. The program's executive producer is Dick Clark, while its producers are Al Schwartz and Gene Weed. The show beams from Knott's Berry Farm.

Husky Plugs 'Baby'

NASHVILLE—Cachet artist Ferlin Husky has been touring in support of his newest release. "Baby," appearing in Wisconsin with Ernest Tubb and Kitty Wells. Husky also served as grand marshal recently for the parade in New Orleans kicking off the annual Mardi Gras festivities.



HOT SUN—Singer Joe Sun, left, tears into his latest single, "Shotgun Rider," on the set of the "Austin City Limits" tv show, while lead guitarist Ray Flack adds backup vocals to Sun's performance. The segment is due to air over the PBS network April 29.

N.Y.'s WHN-AM Beams Gilley Live

NEW YORK—Mickey Gilley was featured recently in a live concert broadcast over WHN-AM from the Lone Star Cafe in Manhattan. Gilley, along with Johnny Lee and his backup band, the Red Rose Express, showcased tunes from the upcoming Paramount film. "Urban Cowboy."

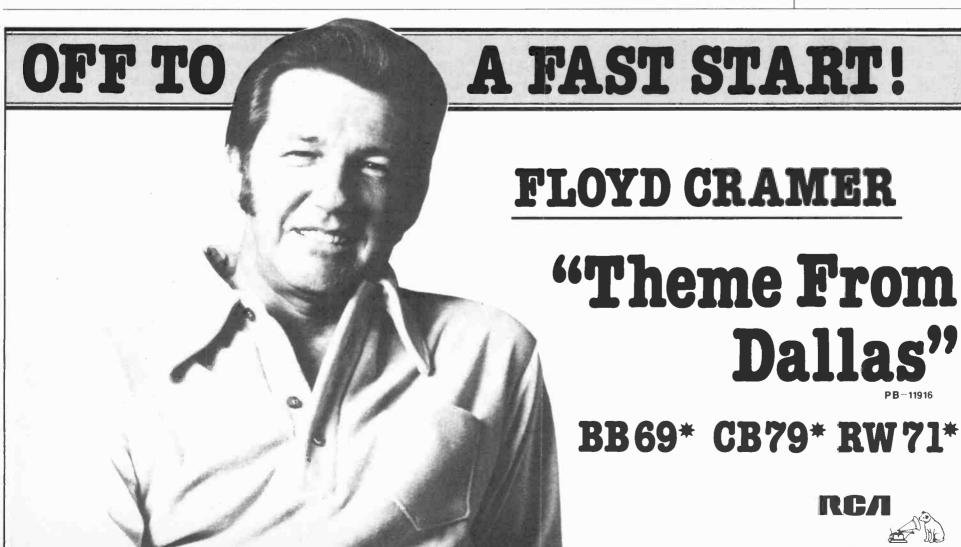
In the exclusive musical preview. Gilley performed the opening theme for the movie, a Marshall Chapman song titled "Rode Hard And Put Up Wet," "Sweet Honky Tonk Wine." "Orange Blossom Special," and "Cherokee Fiddler," written by Michael Murphey and performed by Lee.

"Urban Cowboy" was filmed on location at Gilley's Club in Texas, the world's largest nightclub.

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Country



GOSPEL SING—Johnny Cash and June Carter Cash join Rex Humbard on his recent television special. Cash performs songs from his Cachet album "A Believer Sings The Truth."

Don Williams Tops In U.K. Poll

NASHVILLE—Don Williams has been voted the top country artist of the decade by readers of the U.K. consumer magazine, Country Music People, now celebrating its 10th anniversary.

Following Williams in order of popularity votes were Slim Whitman. Dolly Parton, Johnny Cash, Merle Haggard, Billie Joe Spears, Boxcar Willie, Marty Robbins, Emmylou Harris and Tammy Wynette.

AUSSIE FETE FOR WALKER

NASHVILLE—In conjunction with two major Australian celebrations of country music, executive director Jo Walker traveled to Melbourne, Tamworth and Sydney to attend the various festivities.

Walker and IBC recording artist Jeanne Pruett were the guests of the city of Melbourne for that city's eighth Australian Country Music Jamboree, a week-long event.

Arriving Jan. 19. Walker spent three weeks in Australia and New Zealand attending various awards ceremonies, holding meetings with record labels and artists, presenting awards, conducting interviews with various media, and considering possible future sites for CMA board meetings.

"After three weeks of observation in these two countries." says Walker. "the growth, the interest, and the need for support from the industry here are very much in evidence.

"As in the U.S., country music may very well be a dominant force in these countries' music communities during the next decade. We in American country music need to do all we can to help develop this trend for Australia and New Zealand are important markets."

Crystal Gayle scored at number 13, while Kenny Rogers and Charley Pride tied for number 15.

Hudson Promo Hits 4 States

NASHVILLE — Mercury artist Larry G. Hudson has embarked on a multi-state promotional tour to support his debut single "I Can't Cheat." The tour will encompass Georgia, Texas, Tennessee and Alabama.

Additionally. Hudson's management firm will host a press reception for the artist at Banana's Night Club in Macon, Ga., Hudson's hometown, upon completion of the promotional venture. Members of the media will be flown into Macon, while others will be bussed in from Atlanta

"I Can't Cheat" was recorded in Atlanta and produced by Mike Green and Skip Lane. An album for Mercury will be released in the spring.

New Location In Canada For Cachet

NASHVILLE—The new address for Cachet Records, formerly located in Los Angeles, is 60 Bullock Drive, Markham, Ontario, Canada L3P 1W2. Telephone is (416) 294-4603

All correspondence relating to promotion should be directed to Linda Nash; all financial inquiries should be addressed to Douglas Cunningham. Peter Bouffard is handling all other related matters for the label at that office.

Cachet is continuing to maintain its Nashville office under the supervision of Randy Lavigne, at 1710 Grand Avenue, Nashville, Tenn. 37212. Telephone is (615) 327-4643.



AIR CHASE—Casablanca artist Carol Chase does an on-air interview with Chuck Morgan of WSM-AM in Nashville. Chase stopped by the station during her promotional tour throughout the South discussing her debut album, "Sexy Songs."

Nashville _Scene_

By KIP KIRBY

It was black tie and formal dress for the music industry in Nashville March 4 when the long-heralded "Coal Miner's Daughter" movie arrived for its world premiere here. Representatives from Universal Pictures, MCA Records and the film and music communities in Los Angeles and Nashville merged to salute what may be the year's finest movie.

Most of the stars of "Coal Miner's Daughter" were present for the gala event, arriving at the Belle Meade Theatre in limousines and receiving the full red-carpet treatment. Following the packed screening, the 900 or so invited guests were transported to a post-party reception at the Cheekwood Botanical Gardens that lasted well into the night.

It was a quixotic blending of real life and fantasy as Loretta Lynn and her husband Mooney conversed with Sissy Spacek and Tommy Lee Jones, the actors who portray them so movingly in the film. And one of the last guests to leave the party was singer-musician Levon Helm, who does an expert acting job playing Loretta Lynn's father in the movie. It was truly an exciting evening for the Nashville music industry, not soon to be forgotten.

Razzy Bailey is back on tour again after he collapsed earlier this month in Alabama with a case of pneumonia. Between road dates he's also finishing up his next RCA album with producer Bob Montgomery in Nashville. Advance reports predict this will be Bailey's most exciting album yet—and considering his track record so far, that's something to think about.

Back on the road again after an absence in which he filmed his upcoming to special (due to air July 11 on NBC) and cut his sixth Elektra LP is Eddie Rabbitt. He resumes his normal fast-paced touring schedule with a two-night headline appearance at the Nugget in Sparks, Nev. March 28-29.

Love this title: "America's Unknown Superstar," which is how country entertainer Vernon Oxford bills himself. . . . Welcome to WQAM-AM in Miami which has just converted to a full-time country music format under program director Danny Halyburton.

Recording artist Randy Barlow had a surprise guest at his show in Longview, Tex., recently when Moe Bandy dropped by and performed a few tunes. . . . The Stamps quartet returned from a debut European tour where the group opened for singer Jerry Lee Lewis.

Ovation Records Sheila Andrews appeared on the German "Top Pop" program in early March, followed by a shot on Ralph Emery's WSM-TV show in Nashville mid-month.

Don Williams and Burt Reynolds paired up again when Don filmed a segment in "Smokey And The Bandit II" in Jupiter, Fla. Williams sings an unrecorded tune titled "To Be Your Man" (cowritten with his lead guitarist Danny Flowers, who also penned "Tulsa Time" for Don).

RCA's Tom Hall Rejoins 'Opry'

NASHVILLE—RCA artist Tom T. Hall has rejoined the "Grand Ole Opry" here, according to Hal Durham, vice president and general manager of the "Opry." Hall left the "Opry" in 1974, due to restrictions limiting the number of instruments his band could play during "Opry" dates.

Following his successful records. books, tours and having recently been selected to host the "Pop Goes The Country" television show. Hall decided to return to the "Opry," with his first appearance scheduled for later this month.

Taylor Scotland Aid

NASHVILLE—The Joe Taylor Agency of Nashville will coordinate the talent for the first country music festival to be held at the Royal Highland Showground in Edinburgh, Scotland. The festival will be produced by Drew Taylor, president of the Drew Taylor Organization, Ltd., who was in Nashville finalizing plans for the festival.

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Week	Week	2 7	★ Star Performer—LPs registering proportionate upward progress this week.
This W	Last W	Weeks on Chart	TITLE—Artist, Label & Number (Distributing Label)
女	1	26	KENNY-Kenny Rogers, United Artists LWAK-979
2	2	19	WHAT GOES AROUND COMES AROUND-Waylon Jennings, RCA AHLI-3493
3	3	47	GREATEST HITS-Waylon Jennings, RCA AHL1-3378
4	4	8	THE BEST OF THE STATLER BROTHERS RIDES AGAIN VOL. II, Mercury SRM 1-5024
台	5	18	WILLIE NELSON SINGS KRISTOFFERSON-Willie Nelson, Columbia JC 36158
4	6	10	THE ELECTRIC HORSEMAN—Soundtrack, Columbia JS 36327
7	7	67	THE GAMBLER-Kenny Rogers, United Artists UA-LA 934-H
4	8	6	A COUNTRY COLLECTION—Anne Murray, Capitol ST 12039
9	9	25	MISS THE MISSISSIPPI—Crystal Gayle, Columbia JC 36203
10	10	19	WHISKEY BENT AND HELL BOUND-Hank Williams Jr., Elektra/Curb 6E:237
11	11	3	THERE'S A LITTLE BIT OF HANK IN ME-Charley Pride, RCA AHL1:3548
12	12	6	I WISH I WAS EIGHTEEN AGAIN—George Burns, Mercury SRM 1-5025
13	14	50	THE OAK RIDGE BOYS HAVE ARRIVED, MCA AY-1135
山	19	4	YOU CAN GET CRAZY-Beliamy Brothers, warner/Curb BSK 3408
15	16	98	STARDUST-Willie Nelson, Columbia JC 35305
16	17	21	I'LL ALWAYS LOVE YOU—Anne Murray, Capitol S0012112
血	21	3	TOGETHER—The Oak Ridge Boys, MCA 3220
18	18	9	ENCORE!—Jeanne Pruett, IBC 1001
•	23	3	SHRINER'S CONVENTION—Ray Stevens, RCA AHL1:3574
20	22	24	STRAIGHT AHEAD-Larry Gatlin And The Gatlin Brothers Band,
21	15	10	Columbia JC 36250
21	15 29	19	CLASSIC CRYSTAL—Crystal Gayle, United Artists L00-982
四人	30	3	HEART & SOUL—Conway Twitty, MCA 3210
24	24	7	CRYING—Stephanie Winslow, warner/Curb BSK 3406 M-M-MEL LIVE—Mei Tillis, MCA 3208
25	13	113	TEN YEARS OF GOLD—Kenny Rogers, United Artists UA-LA 835-H
26	26	33	3/4 LONELY—T.G. Sheppard, Warner/Curb BSK 3353
1	32	38	FAMILY TRADITION—Hank Williams Jr., Elektra/Curb 6E-194
28	25	19	THE BEST OF EDDIE RABBITT. Elektra 6E-235
29	31	46	THE BEST OF DON WILLIAMS, VOL. II—Don Williams, MCA 3096
30	25	19	PORTRAIT—Don Williams, MCA 3192
31	34	27	JUST FOR THE RECORD—Barbara Mandrell, MCA 3165
32	33	3	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS, RCA AHLI-3549
33	39	30	A RUSTY OLD HALO-Hoyt Axton, Jeremiah JH5000
34	35	68	WILLIE AND FAMILY LIVE—Willie Nelson, Columbia KC 2:35642
35	20	9	OL' T'S IN TOWN-Tom T. Hall, RCA AHL1-3495
36	38	46	BLUE KENTUCKY GIRL-Emmylou Harris, Warner Bros. BSK-3318
37	27	23	SHOULD I COME HOME-Gene Watson, Capitol ST 11947
38	40	2	SPECIAL DELIVERY-Dottie West, United Artists LT-1000
39	42	40	ONE FOR THE ROAD-Willie Nelson and Leon Russell, Columbia KC 2036064
40	36	24	JUST GOOD OL' BOYS-Moe Bandy & Joe Stampley, Columbia JC 36202
41	45	44	MILLION MILE REFLECTIONS-Charlie Daniels Band, Epic JE:35751
42	44	40	IMAGES-Ronnie Milsap, RCA AHL 13346
43	47	7	THE GAME—Gail Davies, Warner Bros. BSK 3395
44	NEW E	NTRY	AUTOGRAPH-John Denver, RCA AQL 1-3449
45	46	8	EVERYBODY'S GOT A FAMILY-MEET MINE-Johnny Paycheck, Epic JE 36200
46	41	16	THE BEST OF THE STATLER BROTHERS, Mercury SRM1-1037
47	37	7	I DON'T WANT TO LOSE YOU—Con Hunley, Warner Bros. BSK 3378
48	50	14	HEART OF THE MATTER—The Kendalls, Ovation OV 1746
49	49	43	LOVELINE—Eddie Rabbitt, Elektra 6E-181
50	43	2	THE BEST OF CHET ON THE ROAD LIVE—Chet Atkins, RCA AHL 1-3515

Prophet Scores On Canada Trek NASHVILLE—Ronnie Prophet raising \$638,000; Edmonton, raising

NASHVILLE—Ronnie Prophet has ended a Canadian tour, sellingout seven dates, plus hosting three benefit telethons which raised more than \$2,500,000.

The telethons, were in Winnipeg,

\$604,000; and Vancouver, \$1,352,000.
Coming up for Prophet includes a return to his Nashville night club, the Carousel, for three nights, plus Canadian radio and television shows, and more Canadian dates.



TV DUET—Epic artists Johnny Paycheck and Mickey Gilley duet on "Can't Nobody Love You If They Don't Know Who You Are" at a recent taping of PBS' Soundstage in Chicago.

Big Wheels Signs With Lakeshore

NASHVILLE - Arizona-based Big Wheels Records has signed an exclusive worldwide distribution agreement with Lakeshore Music. Ltd. of Newport Beach. Calif. to manufacture and distribute a tworecord set titled "The Song Of The American Trucker.'

The album is comprised of 20 songs written and performed by professional truck drivers. It will premiere at a truckers convention in New Orleans Wednesday (13), where Lakeshore will host a concert

Date In Montreal

MONTREAL-Cachet artist Nana Mouskouri teamed up with singer Harry Belafonte for an appearance with the Montreal Symphony Orchestra in January. More than 1,200 persons attended the fundraiser at the Montreal Place des Artes, an event that also honored the 50th birthday of Sam Gesser, Mouskouri's manager.

featuring Red Sovine and Dave Dudley. The show will be hosted by WWL-AM radio personality Charlie Douglas.

The album will be available on disk, cassette and 8-track for \$9.95. and will be marketed nationwide via television, print media and a division of Lakeshore called Super/

Seratt To London

NASHVILLE-MDJ Records artist Kenny Seratt will make his debut appearance at the Wembley Festival in London during Easter week.

Seratt, one of five nominees for the artist of the year by the British Country Music Assn. last year, will have his first album released in Europe to coincide with the Wembley appearance. Titled "Saturday Night In Dallas," the main song has been chosen as the theme for the television pilot of the same name which is scheduled to begin production

SHAKEUP AT IBC RECORDS

NASHVILLE-A change in com pany management and corporate policies has been given as the reason for the resignations of three executives at IBC Records.

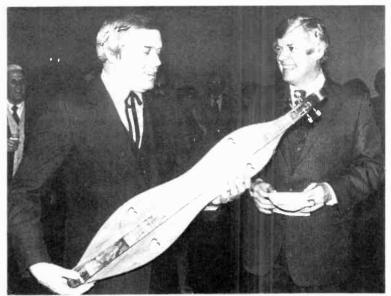
Resigning from the label are executive producer Walter Haynes, sales and marketing manager Joe Lucas, and national promotion director Bobby Fischer. General manager Stan Cornelius has assumed the presidency, while IBC's former president, Bill Sorensen, has been elevated to chairman of the board.

Replacing Fischer at the label is Mike Kelly, formerly director of promotion for Cachet Records in Nashville. Valerie Rampone, who served as assistant sales and marketing director under Lucas, will become director of artist relations/ public relations in the label's reorganization. No other replacements have been announced at this time.

According to Cornelius, the label will utilize independent staff producers, including Jim Ed Norman (producing Stanford Preston) and Lou Lofredo (producing Hilka's Doolittle Band). He emphasizes that Havnes has been asked to continue producing Jeanne Pruett, whose recent chart success with "Back To Back" gave the year-old label a top 10 Billboard Country Singles record. Pruett's current release, "Temporarily Yours," debuts this week at a starred number 63.

Roy Acuff Floats

NASHVILLE — Legendary recording artist Roy Acuff will represent the Country Music Assn. in the annual Nashville Easter parade on March 22. The float will be accompanied by a banner proclaiming "Country Music-From Nashville To The World, With Love" while a tape of Ray Stevens' "Everything Is Beautiful" is broadcast.



MOUNTAIN MUSIC-Tom T. Hall, left, accepts a handcrafted mountain dulcimer from Kentucky Gov. John Y. Brown during ceremonies at the state capitol to honor its native son.

Chart Fax

Ronnie Milsap, Conway Twitty and the Bellamy Brothers move into the 1-2-3 positions, all with stars, on the new Billboard Hot Country Singles listing.

They're joined by three strong movers into the top 10-Charley Pride at number 5, Crystal Gayle at 6 and Hank Williams Jr. at 10.

Ray Stevens takes his "Shriner's Convention" to 11, and Jerry Lee Lewis slides up to 15 with 'When Two Worlds Collide." Dottie West in a healthy move from 21 to 12.

Biggest move of the week belongs to Joe Stampley with "After Hours" jumping 19 notches to 53. Eddy Raven and Larry G. Hudson make major jumps of 18 spots, while Jeanne Pruett advances 17 positions.

Other prime movers include Roseanne Cash, Brenda Lee, George Jones & Tammy Wynette, Kenny Dale, John Wesley Ryles, Eddie Rabbitt, Eddy Arnold, Merle Haggard, John Anderson, Ed Bruce and Floyd Cramer.

Key new additions are **Dolly Parton**, hurtling onto the chart at 47 in her first week with "Startin' Over Again," Gail Davies, Janie Fricke, Joe Sun, Tommy Overstreet and Mac Davis.

Does Kenny Rogers own the Billboard Hot

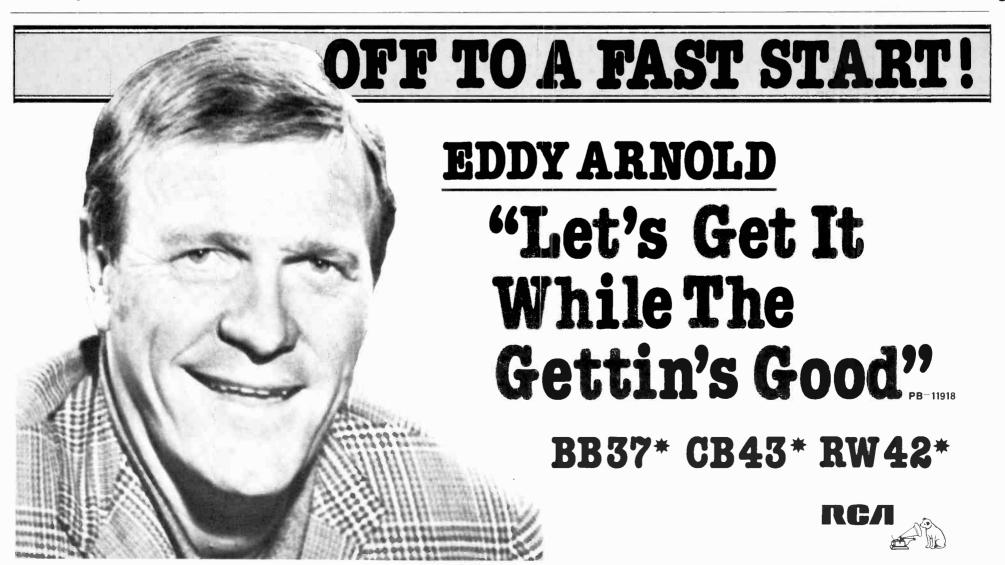
Country LPs chart? No, but he might as well. This week his album "Kenny" remains at a starred No. 1, a half-year after making its debut on the chart. It has been the top LP since the Nov. 10 Billboard chart. His LP "The Gambler" holds at 7, and has been on the chart more than a year (67 weeks to be exact). And his third alburn on the chart "Ten Years of Gold" is number 25 this week, and has been on the chart more than two years!

The three LPs total 206 weeks of chart activ ity-almost four years

Lee Office In L.A.

LOS ANGELES-Buddy Lee Attractions has opened an office here under the direction of C. Peter Leggett, who will be putting his emphasis on developing motion picture and television exposure for the agency's clients.

The office is located at 1800 N. Highland Ave. Phone number is



International

Fresh Figures **Affirm German** Sales Decline

HAMBURG-Statistical confirmation of sluggish sales in Germany last year comes in new data released by the country's industry group, Bundesverband der Phonographischen Wirtschaft.

Figures show that 183.4 million records and tapes were sold during 1979, a three percent drop against the previous year's figure of 188.3 million records and tapes.

Only unit sales information is available at present—Deutsch Mark figures will follow later-but despite the three percent slump, market value is expected to exceed one billion DM for the second successive

Statistical breakdown of the data indicates that singles gained 3% during the year in review, with 47.8 million sold; full-price albums gained 10% with 61.9 million units sold; and budget price LPs declined a dramatic 18% to 36.3 million units, a downturn largely attributed to the effects of home taping.

Combining full-price and budget albums yields a dip of 2% (at 98.2 million units) compared to the previous 12 months.

Declines are also evident when the musicassette figures are broken out, with full-price tapes off by 13% (14.2 million sold) and budget tapes off by 7% (21.5 million). Doubleplay cassettes also slumped, by 15% to 1.7 million units.

Overall, prerecorded cassettes to-talled 37.4 million units, a drop of 10% against the previous year.

Further breakdown of the figures show total sales of records and tapes in the pop music category to be 169.4 million units, down by 3% compared

The classical market for disks and tapes actually increased against the previous 12 months, at 14 million units. This includes a 14% jump in sales of budget-price tapes, at 800,000 units. Full price tapes were off by 4% at 5.4 million.

HONG KONG-The annual

Hong Kong gold disk awards, or-

ganized by the local group of the In-

ternational Federation of Producers

of Phonograms and Videograms

(IFPI), have been revised to upgrade

Fresh Standards Set For

Annual Hong Kong Awards



STUDIO TIME—Filipino singer-songwriter Freddie Aguilar, left, records his first Malay-language album for PolyGram. At right is company producer Mohammed Nasir, who worked with the artist on lyrics for the album, which is entitled "In Memory Of My Father." The disk includes a Malay version of "Anak," the song which launched Aguilar's career in the region two years

New Investment For Velvet Of Venezuela

NEW YORK-Grupo Velvet of Venezuela, second largest record company in that \$100 million market, is building a new \$20 million factory to bring under one roof its pressing plant, raw material processing, lithographics, cassette injection and assembly operations presently spread throughout Caracas.

The firm is also spending \$5 million in new recording studio facilities, with 32-track and 24-track hardware, bringing Velvet's total investment in plants and equipment to \$100 million by the end of this year.

"We'll be totally automated," says Jose Page, president of Velvet, "and I plan to buy SMT machinery in the U.S. to complete two lines of 10 automatic presses. For the studio, we've hired Jeff Cooper Consultants to direct construction. It will be the only studio in South America with the latest acoustic techniques.

Velvet had domestic sales of more than \$13 million last year. It oper-

gold, compared with 7.500 previ-

ously, and 20,000 for platinum

For local recordings, a gold record

Industryites have long felt that the

will have to sell 25,000 copies (previ-

ously 15,000) and 50,000 to qualify

original criteria were too low, and debate and criticism of them sur-

for platinum (30,000 before).

status (15,000 before).

ates four national labels-Velvet, Disqueras Unidas, Corpodisco and Sonoven-and eight other service companies, each functioning independently with its own general manager and staff.

Explaining this autonomy is Ligia Diaz, general manager of Lider Multicassettes and one of two top female executives in Grupo Velvet, "I report only to Jose Page, avoiding red tape, loss of time and bureaucracy. We have the freedom to make our own decisions within the group. and that's why the company is grow-

ing."
Diaz was sent for training by Page in Miami in one of the three companies in which he's a partner. After a few months in the U.S., she returned to Venezuela to take charge of the entire cassette duplicating and assembly facilities, with 18 people under her supervision and a daily output of 5,000 cassettes. At the same time, she's training other staff for the division's future expansion.

One of Velvet's latest acquisitions is an IBM computer system with seven terminals, programmed to fa-cilitate the payroll, accounting, employes' fringe benefits, artist royalties and financial statements for each subsidiary.

"We plan to serve not only Grupo Velvet," says comptroller Hernando Gayon, "but also a variety of small outside companies which don't have the economic resources to buy their own computer.'

One of the Venezuelan industry's biggest problems is the lack of qualified and dependable workers. Because the law compels employers to give severance pay to every employe who works for a company for more than three months in the event of dismissal, many such workers do everything possible to be fired after this time

"But that problem doesn't worry us too much," claims Rafael E. Gallardo, manager of Velvet's Litho Album, "because we offer the best salaries in the litho business, and good fringe benefits.

(Continued on page 70)

rounded last year's awards presenta-tion (Billboard, April 28, 1979). They argue that since the virtual elimination of piracy in Hong Kong, it's now easy to attain the original levels set. A record number of disks, 96, re-

ceived accolades last year, more than double the previous year's figure. That was the third year of the awards.

A recent meeting of all 29 members of the IFPI Hong Kong group unanimously decided on the new qualifications, effective immediately.

The fourth awards show will be telecast from the new Academic Community Hall at Baptist College, Kowloon, April 19. In addition to the gold and platinum accolades, there will be an award for the best-(Continued on page 71)

LONDON-Ariola Records has disbanded its U.K. sales force, with the loss of H jobs, and switches over to the Tandem sales team, a 50-50 joint venture between Ariola/Arista and Chrysalis.

BBC ORCHESTRAS

Sponsors Could Save Musicians From Axe

LONDON-There's a reasonable chance that outside private sponsorship will help save at least one of the five British Broadcasting Corp. orchestras currently threatened with the axe under the corporation's planned \$270 million economy cuts (Billboard, March 15, 1980).

This optimistic prospect for at least the Scottish Symphony Orchestra has emerged from a series of still-continuing talks between BBC officials and leading musicians and music societies.

Overall, 172 musicians are af-

fected by the cutbacks, but concern is strongest for the Scottish Symphony. Newspapers, magazines and radio have given much space and time to protests about the orchestra's projected exit from the nation's musical life, including those from such prestigious names as Peter Pears, Sir Adrian Boult, Andrew Davis and composer Peter Maxwell Davies.

Sir Anthony Lewis, principal of the Royal Academy of Music was jeopardized. "It relies for many of its teaching staff on the orchestra, and all music schools are worried about the narrowing of opportunities for

their students."

Members of the Incorporated Society of Musicians, which represents 7,000 performers, composers and teachers, are petitioning the BBC, suggesting the corporation should consider advertising on Radios 1 and 2, or straight commercial sponsorship, to keep the orchestras going.

And many in the music world fraternity, particularly on the classical side, cannot see why the BBC continues to boost its local radio network, an area seen as well-covered by the independent commercial stations, while slashing costs on its cultural activities.

The Incorporated Society of Musicians insists that once the orchestras have been "destroyed," then they'll be lost for ever.

BBC claims that even after the cuts, it leads the world in providing more orchestras than any other broadcasting organization are chal-lenged. It would have six orches-

Bron Prepares Heep Strategy

MUNICH-British independent Bronze is blueprinting a major marketing and promotion drive with its licensee here, Ariola, for the upcoming tour by label act Uriah Heep.

Group's German dates are scheduled for April, and it's also visiting Austria and Switzerland.

Bronze international director Lilian Bron flew in for strategy meetings. The campaign starts with Heep members Ken Hensley and Chris Slade coming for media interviews and promotion work tied to the band's "Feelings" single.

Bronze artist Sally Oldfield has also been in for interviews, her debut album, "Water Bearer," having reportedly topped the 100,000 mark

During her trip, Bron revealed that the Manfred Mann Earth Band is producing a 14-track album for European release this summer, with German tour to follow. And Bronze has also signed an all-female group, Girls School, with "Emeras its first 45 for the German market, where the group will tour

tras-three in light music-left, employing 379 musicians, whereas the six symphony orchestras of the Australian Broadcasting Corp. have 443 musicians on call.

The Musicians Union has already asked for help from the British Phonographic Industry (BPI) in its fight to save the orchestras.

John Morton, union secretary, is particularly incensed by the fact that the BBC announced its cutback plans with no prior consultation with the union. "We finally received a formal statement, and a meeting has at least been arranged for Wednesday (19).

"It's clear that the BBC is a great propaganda organization. People are falling for its line that these orchestras could be removed without unduly affecting the corporation's musical output. Certainly I refute allegations that the light orchestras involved are dispensible because they're outmoded or old-fashioned.'

And the Royal Television Society is suggesting that an independent . jointly financed by the BBC and the commercial television and radio contractors, should take over all 11 existing BBC orchestras in order to "safeguard their future.

Philip Sidey, society chairman and also head of the BBC network production center in midlands, says: An independent organization would act as an umbrella for the orchestras and could become maybe the largest employer of musicians in the world."

French TV Sets Song **Promotion**

By HENRY KAHN

PARIS-The French Third television network, which covers 18 regional stations, is making a major commitment this year to popularize the "chanson Française.

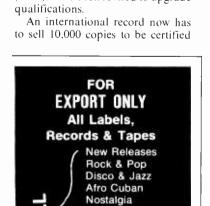
It will seek out new singers, lyricists and composers in this musical genre, anticipating a flood of new material and talent in 1980, hailed as "French heritage" year.

Each region covered by the net--work has its own musical folklore emphasis, adding variety to the "buy French" thrust. Brittany has made a strong start, opening an academy dedicated to the chanson style; coming soon is a mass release of new Breton-based recordings.

The Chanson français is also being boosted by a contest organized by the Societe des Auteurs, Compositeurs et Editeurs de Musique (SACEM) and Radio Radio Luxembourg.

The event involves a series of halfhour programs on Luxembourg when the public will be invited to nominate its favorite chanson items. Contest will be run in three sections: song of 1979, songs of the 1960-79 period and songs from before 1960. The final top 10 will comprise three from each group, and one drawn by a special jury from another list.

It's all seen as evidence of the industry's drive to demonstrate that French songs can compete with U.S. and U.K. compositions, given the right exposure. A special Foundation of French Song was formed previously, and a special festival organized for this kind of music.



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International

International Briefs

• PARIS-A deputy in the French parliament is to propose a new law which, if passed, would provide substantial control over the activities of French copyright organization, the Societe des Auteurs, Compositeurs et Editeurs de Musique (SACEM). Deputy Francois Leotard is convinced that the costs of running the society are "disproportionate," and he thinks his bill, currently being finalized, may throw light on "alleged abuses." In addition to Leotard's move, there have been constant complaints that SACEM is essentially a monopoly and therefore "abusive" in French law. And nightclub and disco owner Gerard Bassette has written to the president of France alleging society "abuses."

SINGAPORE-About 100,000 copies of a foreign songbook sold out in its first week of publication in Shanghai. The book contains English and Mandarin lyrics of songs from the U.S., Australia, Britain and Canada, and is published by the Shanghai Translation Publishing House. Some of the songs include "America The Beautiful," "Yankee Doodle," "Hold The Fort," "O Lovely Land" and "Click Go The Shears." Sources in Hong Kong says the publisher hopes to produce another book of songs from Spain. France, Italy, Germany and Japan. "Western songs are beginning to make an impact in mainland China," comments one source, "and the sale of this book just goes to show the extent.

- HELSINKI-Edward Wesala. widely acclaimed Finnish jazz pereussionist, has formed his own disk company. Leo Records, specializing in local and foreign jazz. Product available includes "Springfird" by Juha Aaltonen, "For All Intents And Purposes" by Frank Foster's Living Color and "Almost Green" by Tomasz Stanko. Wesala, currently living and playing in Paris, intends to release five or six new albums each year. Next in line is an LP by the Szukalski Band, from Poland, Finnish distribution of Leo is via Finns-
- LONDON-Kate Bush was named top British female singer (for the second year in succession) and Gary top male singer in the 1979 rock and pop awards presented here jointly by BBC Radio I, BBC-TV's 'Nationwide" and the mass circulation Daily Mirror. Voters named the Boomtown Rats' "I Don't Like Mondays" best single of the year, and Police's "Reggatta De Blane" best original album. Police also picked up the best band accolade. The Radio 1 deejays' award for most outstanding personality went to Paul McCartney. and the "Nationwide" golden award for "family appeal" to Cliff Richard. celebrating his 21st anniversary in the music business.
- KUALA LUMPUR-PolyGram's first local Chinese signing here, Chik Soon Come, has just released an album of "Greatest Hits." featuring newly recorded versions of popular songs she originally waxed for another local label. The disk features new arrangements and instrumentation by Lotus, regular backup band for Hong Kong Canto-rock star. Sam Hui,

Regency Licensees

LOS ANGELES-Regency Records has lined up licensees for 10 territories: CNR Records for Holland and Belgium; Teldec for Germany, Austria and Switzerland; Hispavox for Spain: Nippon Columbia for Japan; Strawberry for Norway, and . Larriken for Australia and New Zealand.

Video Royalties Now In Interim Agreement

By NICK ROBERTSHAW

Everybody involved in the music industry wants to see it share in the video boom. To make sure it gets its share, the music copyright owners have to be careful that, in making the best deals for themselves, they don't pitch the price too high and scare off video producers who will then look elsewhere for cheaper program sources.

That is the balance the Mechanical Rights Society (MRS) in the U.K., representing almost all the country's publishers and authors. has been trying to maintain in its negotiations with producers over the past 18 months.

With pressure from two opposing sides, it is no easy task and there has recently been a feeling within the MRS and the Mechanical Copyright Protection Society, which has fronted most of these negotiations. that in trying to find common ground, they have perhaps conceded too much to the video producing in-

Now the video sub-committee of the MRS in Britain has decided to go ahead and fix its own scale of royalties for the use of music material in video programs. It is a unilateral move to be sure, which some producers may object to, but it is intended only as an interim agreement and a basis for further negotiations.

Many factors determined the decision. The absence of a single negotiating body representing video producers was one and lately Bob Montgomery, MCPS managing director, was inquiring publicly, with something akin to impatience: "Who do we negotiate with?"

Second, the talks the MCPS has had with individual video companies have given it a pretty fair picture of the problems of the new industry and its cost considerations, so it is confident the 2% to 9% of retail value it proposes, depending on the amount of music content, is a figure in about the right area.

The producers themselves have to be considered. Up to now, those who have issued programs containing music have been held on a promise of good faith: that they will make account for accumulated royalties due once a rate is established.

But when that system started, videocassettes sold only a few hundred copies. Today, best-selling titles like "The Bitch" might reach the 5,000 unit mark, so their producers are being asked to wade blindly into debt with no idea how deep the water will be, knowing only that it is getting deeper all the time.

In the U.K. it has been small companies like VCL and Intervision that have done most to put video catalog material on the market. For them, the problem is most urgent.

Many of the majors, on the other hand, have nothing much on the market incurring royalties. They are waiting for their various videodisk formats to come along, so for them there is not the same urgency. They

Chinese Wall

SYDNEY-CBS Australia has been running an unusual campaign to promote Pink Floyd's "The Winners of a contest conducted in conjunction with radio station 2SM and the Daily Mirror newspaper win a three-week, expenses paid trip to China, during which the victors will visit the country's Great Wall. And the other "Wall"? It's currently Australia's top-selling album.

are quite happy for negotiations to

This may account for the sophistry of some arguments put forward by these producers. One says that if the statutory royalty on audio software, which is 100% music, is 64%. then the negotiable royalty on video software (video being treated like film in U.K. law) should obviously be less, music being only a part of the whole, together with the visual

Dead Stars Concept Disk

LONDON-A former record retailer has poured more than \$40,000 of his own money into a concept album which outlines the careers and music of dead rock superstars.

The disk is entitled "Supernova," and it marks the debut release of a new London-based label. Circular Sounds

Producer of "Supernova," and managing director of the label, is Dave Montague, 33. Of the project, he says, "The LP is a prelude to a stage musical of the same name. What I've done is to take

eight great rock stars who showed great talent, then met untimely deaths."

The musical contents are "in the style of the artists depicted," namely Eddie Cochran, Jimi Hendrix, Brian Jones, Marc Bolan, Elvis Presley, Keith Moon, Buddy Holly and Jim Morrison, Concludes Montague, "The al-

bum shows people who individually or as part of a unit have pioneered two generations of popular and rock music. It comes in a sleeve made up of paintings of the artists picked out."

Australia's FM Future Is Firmed

Seven Stations Are Readying Variety Of Formats

This year will mark the on-air debut of seven commercial IM stations in Australia, and the face of the country's radio industry will change as a result. This is the first of a two-part look at that future by Billboard's Australian correspondent, Glenn Baker.

SYDNEY=The recent allocation of seven commercial FM broadcast licenses by the Australian Broadcasting Tribunal has ended months-indeed, years-of fierce lobbying and intense speculation over the future of FM radio here.

The tribunal began hearings last October, and accepted formidable applications from every capital city and certain regional areas. Submissions from 14 Sydney and nine Melbourne bodies were taken for the two licenses available to each city. while three bodies each in Brisbane and Adelaide, and four in Perth, vied for the single license allowed to each of those cities.

The applications were heard by a four-man tribunal helmed by chairman Bruce Gyngell, formerly head of Sydney's ATN 7 television station, and vice chairman Jim Oswin, once head of the Labor government's ill-fated department of the

A long-standing policy decision by the Whitlam administration, and maintained by the Fraser Liberal government, precluded any existing broadcaster or media conglomerate from obtaining control of an FM station. The result was the participation of varied community groups in the formation of hopeful broadcast companies.

Represented in the 30-plus applications were record companies. breweries, cinema chains, AM broadcasting stations, book publishers, tv packagers, talent agencies, audio companies, performing artists, entrepreneurs, tv stations and many

The seven victories applicants are: Stereo FM, a hot favorite from the outset, led by Sydney broadcasting whiz kid Rod Muir, who has for many years been a consistent lobbyist for the introduction of commercial FM. Shareholders include deejay Bob Rogers and recording studio co-owner Tony Hogarth. Though not formally listed, it's believed that the Vanda/Young creative duo are somehow involved:

Sydney FM, one of the "big noney" applications, led by the formidable amalgamation of media personalities Graham Kennedy. Mike Willessee and John Laws. Willessee is the major shareholder with 25%, Laws and the Village Theatres moviehouse chain holding 15% each, and radio 2GB and Kennedy with 10% each. Format is pro-

posed to be album-oriented rock; Melbourne FM Radio, the "showbiz" application, and a surprise winner. Led by Little River Band manager Glenn Wheatley, well-known production/studio figure Bill Armstrong and concert tour kingpin Paul Dainty, this company has almost 30 shareholders, including Little River Band members Glen Shorrock, Beeb Birtles and Derek Pellicci, comedian Barry Humphries, studio owner Alan Eaton and artist manager Paul Wheatley, among others;
Broadcast FM, a heavyweight

contender with the closest "monopoly" associations of any successful applicant. Shareholders of this Melbourne company include Austrama TV, newspaper giant David Syme & Co., Sydney station 2SM, the Australian Council of Trade Unions and film/ty production outfit Reg Grundy Productions. Format is believed to be middle market:

New Broadcasting, never in doubt

as the successful Perth applicant. It's headed by Australia's leading entrepreneur, Michael Edgley, along with South Western Telecasters and chairman Brian Treasure. Internationally known entertainer Rolf Harris is also represented:

Adelaide Stereo FM, a basically business concern with Adelaide entrepreneur Kim Bonython a prominent director;

Stereo FM Brisbane, the second victory for Rod Muir, a prominent director of this company, which is owned primarily by land developers. telecasters. AM radio and electronic services interests.

Although licenses were directed away from media barons, a degree of community concern was still ex-pressed over the predominance of non-entertainment business groups

(Continued on page 70)

New Product, Growth Plans Aired At Ariola Meeting

By WOLFGANG SPAHR

MUNICH-The word "stagnation" may apply to other areas of the industry, but "expansion" is the key at Ariola, delegates to the company's distribution convention were force-

Ariola's turnover has tripled over the past decade, said managing di-rector Friedrich Schmidt, while the future calls for an expansion rate of eight to 10 percent per year.

"This projection is based upon coduct strength." he asserted. "We've never taken a haphazard course after short-term turnover We go for depth and strength."

Monti Lueftner. Ariola president and back from a foreign tour, con-Schmidt's optimism. firmed "There's been worldwide stagnation over the past year, but Ariola has attained the highest level of expansion on the international side." Lucftner also mentioned Ariola's acquisition of Arista Records in this context.

Throughout the two-day gathering, the emphasis was on Ariola's artist strength, and its good relations with those artists and the retail trade.

Among the 120-plus delegates vere such guests as Hans Blume, Robert Winkler and Bruno Wendel of Hansa Productions; Ralph Siegel. Werner Schueler and Manfred Schulte of Jupiter Records: and MCA International executives Lou-Cook. Roy Featherstone and John Wilkes, marking the start of MCA's distribution through Ariola in Germany, Austria, France, Switzerland, Benelux, Spain, Mexico and Brazil.

A further boost to Ariola's optimism came in the results of a trade survey in Germany. Hans Knappe. Ariola's sales chief, said that 1.500 retailers were quizzed by the Radio & TV Trade Assn. about record companies' cooperation, and that Ariola received a top-grade "A" rating for both distribution efficiency and promotional backup.

Among the product presentations made at the confab were albums by newly signed acts Katja Ebstein (her current single is in the German top 20), Michael Schanze and Gottfried Schloege, plus the debut groups led by Greg Lake and Carl Palmer, local rock teams Fred N Banana. Birth Control and Nektar, and the Swiss band Krokus.

Andrea Jurgens was in attendance to collect gold and platinum awards for her "Christinus" album, and Tımm Thaler (otherwise Thomas Horner) made a surprise appearance, in the wake of his own substantial album sales, to make the presentation.

An antique gramophone was presented to Jupiter's Ralph Siegel for his cooperation with the Ariola sales team over the past year (the previous year, a similar award went to Hans Blume of Hansa, a guest this time around).

The Munich music scene was showcased on the final evening, featuring Gottfried Schloegl, Hanne Haller and new wave/reggae band Nighthawks, with Mirelle Mathieu taking time from a local recording session to audition her new Ariola

Venezuela's Velvet Is In Expansion Phase

• Continued from page 68

"In this company, we're producing a monthly average of 250,000 LP jackets, 500,000 album and single labels, 150,000 cassette covers and 200,000 cassette labels, plus posters and promotional material for all the Velvet companies.'

"I want a personnel force of specialists," affirms Jose Page, "and that's why I send people to be trained in the U.S. not only at the technical level, but also at the executive level. When we inaugurate our new factory and recording studios. I want to have the best-trained team in South America.

Another member of this team is Jorge Bustamante, manager of Velvet's international department, who, during MIDEM '80 in Cannes, secured the exclusive license to distribute MCA product in Latin America. excluding Mexico and Brazil (where Ariola has the line).

"This is the most important international product we've ever had," notes Bustamante, "and it's obvious we'll be doing our best with it. In addition to MCA, we are distributing Arista in Venezuela.

"We're planning to release at least 60 albums from MCA, and 40 more titles from other international labels. plus around 100 LPs from our four national labels.

Velvet is also licensee for a slew of other foreign and Latin American labels, including Butterfly, Midsong. Ibis Productions, Parachute, Versatile, Coco. Gema. Springboard, TR, Melon, M&M, Rumba and Teca from the U.S.; Ciao and Panarecord from Italy; Splash from Britain; Jupiter from Germany; Sonolux, Fuentes and Rafalo from Colombia; Orfeon from Mexico; Microfon from Argentina: Discos Auvi from Spain: Discos Xino from Ecuador: Discos Arco Iris and Dicesa from San Salvador; Discos FTA from Peru; and Discos Sol de America from Chile.

sales derive from international repertoire, in part attributable to the fact that 32% of Venezuela's 200 nationwide AM radio stations program U.S. and foreign music.

One of the company's 1979 success stories was Love & Kisses' "You Must Be Love" album from Ibis Productions (the group performed live in Caracas last September). Other big sellers: Butterfly Records' Destination and Ariola's Deborah Wash-

"Handling the MCA line is a major challenge and responsibility for us," says Jose Page, "and we're in the process of opening a Miami office for liaison between the U.S. and Venezuela, and the rest of Latin America. The office will be directed by Stanley Steinhaus, former general manager of Velvet in Los An-

Besides Miami, Velvet has an independent unit in Puerto Rico, managed by Page's brother, Roberto. Apart from promoting Venezuelan product, it has its own roster of artists like Chucho Avellanet, Sophy, Tony Croato and Odilio Gonzalez.

'Our next move is to internationalize our own artists," emphasizes Page. "We're making contacts in Latin America, the U.S. and Europe for a tour of our salsa orchestras like Dimension Latina, La Salsa Mayor and Billo's Caracas Boys, and singers such as Rudy Hernandez. Chucho Avellanet. Sophy. Andy Montanez and others.'



IN CELEBRATION-EMI Finland recording artist Marion toasts her eighth gold disk, for sales of her latest album for the label, "Onni On Kun Rakastaa," Also participating in the festivities are, from left, EMI Finland a&r manager Heikki Funakka, author and scriptwriter Neil Hardwick, EMI Finland managing director Richard Lyttleton and Anders Holmstedt, regional director of EMI

Airlines To Pay Royalties

SINGAPORE—The International Federation of Producers of Phonograms and Videograms (IFPI) is negotiating for the collection of royalities from Singapore's national carrier, Singapore Airlines, for inflight music.

Stephen Neary, IFPI's Southeast Asia director, says the organization has met with the airline's inflight service people on a number of occa-

"They must pay, or we must take legal action," he comments. "But we

will not ask for arrears, because one has to be reasonable."

Neary discloses that the Federation has completed an agreement with Hong Kong's national airline, Cathay Pacific Airways, for similar payments.

"It's not a great amount. For example, British Airways pays ten pounds (around \$23) per aircraft per annum. But it all helps.

Neary also discloses that there will be a meeting in Europe "to try and fix a standard rate for public performances of this type."

brothers Col Joye and Kevin Jacobsen, actually took an option on a lavish North Sydney building, while Joel's daughter boasted a format of "good rock, with the punk screaming and hard rock noise removed."

The best-credentialled loser was Pan Metro Broadcasters, led by radio announcer/administrator/programmer John Torv. His body, including members of rock groups Sherbet, Little River Band and Mental As Anything, claimed to have borrowed \$1.7 million to launch a station they had no doubt would be allocated to them.

Australian

FM Radio

involved in the Perth, Adelaide and

Competition in Sydney was so

fierce that applicants were resorting

to subpoenas of documents relating

to shady pasts of contenders. Legal

representatives, including QCs and

expensive barristers, pulled no

punches before the tribunal. One

memorable incident occurred when

the QC for Stereo FM likened

Southern Cross Broadcasters to "a

bird of prey, scavenging around for

morsels left over by the other appli-

ing some subsequent winners, with-

held a clear statement of their pro-

posed formats until the last possible

moment, hoping to ascertain the in-

tentions of competitors. AOR under-

40 rock formats were the most com-

monly proposed, though some ap-

plicants claimed they would broad-

cast classics, beautiful music and

community information on a domi-

Optimism ran ridiculously high in

Sydney, and many of the dozen un-

successful applicants are facing con-

siderable financial loss. Sydney City

FM, helmed by community figure

Sir Asher Joel, and entrepreneurial

nant basis.

A great many applicants, includ-

Brisbane broadcast companies.

• Continued from page 69

Torv was formerly a 2SM executive and his loss was just a part of the overall rejection which 2SM suffered at the hands of the tribunal. The station, in association with nine charity groups, had applied as Bituca, while the station's staff had proposed a bizarre format under the name of FM 2000

Though the tribunal has nominated Aug. I as a desirable on-air date, the seven new broadcasters are each working around the clock to obtain a debut advantage.

The second part of this feature will appear in Billboard next week.

Astor Rebounds As Major Minor Reversal of \$ Fortunes For Australian Independent

SYDNEY-Astor Records, smallest of the seven companies regarded as majors in Australia, enjoyed bumper sales last year, in striking contrast to its earlier \$1.2 million loss and the attendant threat of closure made publicly made by the chief of its corporate parent, Philips Indus-

The firm is licensee here for Motown, Casablanca, Pye, MCA/ABC and others, representing the strongest label lineup of its 20-plus years of

On cumulative chart statistics for January through December, Astor made a showing of unprecedented strength in the top 10 albums and singles, coming in sixth (above RCA) in the former configuration, and also sixth (above PolyGram) in the latter. This, despite a relatively poor showing in the overall top 100, reflection of a smaller catalog than others.

"It's been an incredible year for us," enthuses general manager Rex Barry. "We've had to take some bad press and it's inevitable that some of it has stuck, but we're very stable at the moment, and we aim to convince the industry that we're to be taken seriously.

An infusion of new blood into key executive posts has been the major factor in bringing to life what was previously a virtually moribund company. Says new promotions manager, Michael Crawley, "Astor is now taking out full-page press and rade ads for new releases, something it would never have done a couple of years ago.

"We don't waste money, we don't print a poster unless it will be of obvious benefit, but now the company is a lot more realistic about sensible promotion."

Rex Barry admits that a drastic change of direction was effected around two to three years ago. "1973-74 was an amazing period for us because of Neil Dimaond's 'Hot August Night,' which became the biggest selling album in Australia, but once that subsided we were back with the soundtracks, golden oldies and MOR.

"It was then we realized that to survive we needed to become a force in the contemporary top 40 market. that what had been the backbone of our operation was no longer accepted by the public. Now we've moved from a few percent of the market to what I estimate to be around an eight to ten percent market share.

Barry agrees that an inordinately large amount of money was ex-(Continued on-page 71)

Shakeup Denmark Industry

COPENHAGEN-Three key figures in the Danish record industry, all involved with major companies, have either quit or are about to leave in a top-level round of musical chairs.

Soren Nissen, managing director of CBS Records for eight years, has gone to concentrate his activities in the video and movie industry. Steen Sorgenfrei, until now marketing director, takes over the role as from April I

The Nissen background has been largely linked with the outstandingly successful group Gasolin, a positive industry gold-mine through the '70s. One of his first projects will be a career movie on the band, but he will link with CBS Records on individual projects in future.

Hardy Larsen, general manager of Polydor, Denmark, left earlier this month after three years in the job. Stefan Fryland, managing director of Polygram here has been restructuring the division, with Jorgen

Kristiansen now marketing manager for Polydor and Ernst Jorgensen in the same job at Phonogram. The sales forces of the two companies have been merged and nobody is lined up to replace Larsen.

And Peter Abrahamsen, managing director of Metronome, quits in July after two years and will be replaced by Olav Bennike, with the company since the mid-1950s. Bent Fabricius-Bjerre, who sold his Metronome Cassettes duplicating comspending most of his time on the Metronome Films division.

New Venture

VANCOUVER - Noww Music Productions. Inc. has begun operations here with specific aims to develop talent from the area.

Earl Noble, who doubles as president of Nova Lumber Co. Ltd. in North Vancouver, is general manager and Jay Gold is operations manager.

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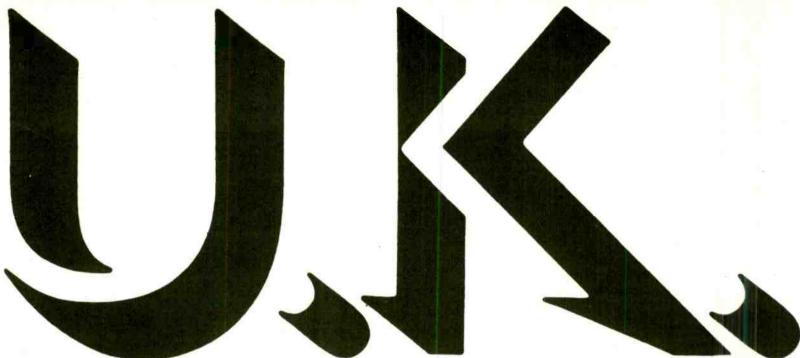
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BILLBORRD SPOTLIGHT ON THE



Key Figure Looks Optimistically Into The 180s

'Outlook Is Fine,'
Says Fine.

By MIKE HENNESSEY

As the dust begins to settle on the U.K. record scene after the dramatic events which saw its two most historic edifices in desperate trouble, PolyGram leisure chief executive David G. Fine is emphatic that there is every reason for optimism when considering the future of the British music industry.

In his first major interview since arriving in the U.K. from his native South Africa one year ago, Fine says: "I think 1979 was an extremely critical year for the record industry as a whole, but particularly so for the U.K. sector. However, I don't think for one moment that the industry in the U.K. is nearly as bad saleswise as is often suggested.

"There's been an over-reaction in the British industry in that the same inexperienced people who were responsible for the unrealistic euphoria that prevailed in the past have today become the prophets of doom. But there is nothing wrong with the British music industry that good management cannot cure.

"What is required is a return to reality, a true assessment of the size of the market and the recognition that the expenditure per capita on music in Britain in relation to disposable income is fairly healthy."

Fine maintains that one of the industry's major problems in the past has been that decision-making in the boom years was left to people too low down in the management structure, and that the industry has failed to develop the full range of skills and degree of motivation necessary to generate maximum profitability.

Reviewing the change in the profile of the British record industry from the time when it was dominated by EMI and Decca to

Mike Hennessey is Billboard's European Editorial Director.



the gradual infiltration of U.S. and German Dutch companies, Fine claims that insufficient effort was made by the British majors to develop management skills

"With Decca, there was an entrenched management and I think what has happened to the company was inevitable and what happened to EMI was, I would imagine, the lack of a sense of direction because the group was involved in so many areas.

"It is hard to look at the landscape of the British record industry without considering the quality of the people who were authorized to make investments on its behalf. People went along and did things in their own way, spending money without analysis of any possible results and because of the euphoria of the boom years no provision was made to cope with the harsh economic blizzards that sometimes beset even the most prosperous of industries."

Fine believes that it was the lack of highly developed management skills and creative marketing among British majors that enabled foreign companies to establish a sound footing in the market. "I have heard people talking about what the Americans have done to the U.K. market. This is not true. The market was left wide open to them, in the late 1950s and early 1960s."

"CBS, with a very tough marketing approach, came in on the back of good American repertoire and established itself in the U.K. And we all know how quickly the international WEA organization was built up and, once again, there was a clear opening for the company in the U.K.

"When we started Philips from scratch, we had absolutely nothing going for us but we felt it was a market we had to be in. We did things in an orthodox and continental way and I think we were a better administered organization than most of the others in the British record industry.

"If we lacked anything then, it might have been flair—but this has certainly been developed over the years in terms of developing management and artists.

*CBS, Warners and ourselves (Continued on page UK-3)

HANSA DID IT!

Highest Position	TITLE/Artist	Label	Highest Position	TITLE/Artist	Label
1	RIVERS OF BABYLON Boney M	Hanne /Adlandia	28		
1	BROWN GIRL IN THE RING Boney M	Hansa/Atlantic	29		
1	MARY'S BOY CHILD	Hansa/Atlantic	30		
2	Boney M RASPUTIN	Hansa/Atlantic	31		
2	Boney M MA BAKER	Hansa/Atlantic	32		
3	HOORAY HOORAY IT'S A HOLI-HOLIDAY	Hansa/Atlantic	33	ONLY YOU	
4	Boney M	Hansa/Atlantic	34	Child	Hansa/Ariola
5	I CAN'T STAND THE RAIN			I'M BORN AGAIN	
 5	Eruption LIGHT MY FIRE/137 DISCO HEAVEN	Hansa/Atlantic	35	Boney M	Hansa/Atlantic
	Amii Stewart KNOCK ON WOOD	Hansa/Atlantic	36		
6	Amii Stewart I LOST MY HEART TO A STARSHIP TROOPER	Hansa/Atlantic	37		
6	Sarah Brightman & Hot Gossip	Hansa/Ariola	38	WHEN YOU WALK IN THE ROOM	Hansa/Ariota
7			38	LET'S FLY AWAY Voyage	Hansa/GTO
8	GONNA GET ALONG WITHOUT YOU NOW Viola Wills	Hansa/Ariola	39	PARADISE BIRD/THE LETTER Amii Stewart	Hansa/Atlantic
9	ONE WAY TICKET Eruption	Hansa/Atlantic	40		
10	IT'S ONLY MAKE BELIEVE Child	Hansa/Ariola	41	GET ON THE FUNK TRAIN Munich Machine	Hansa/GTO
10	PAINTER MAN Boney M	Hansa/Atlantic	42	WHITER SHADE OF PALE Munich Machine	Hansa/GTO
11			43		Halisa/GTO
12	GOTTA GO HOME Boney M	Hansa/Atlantic	44	ZODIACS Roberta Kelly	
13	BAD OLD DAYS Co-Co	Hansa/Ariola	45	Hoberta Keny	Hansa/GTO
13	FROM EAST TO WEST	Hansa/GTO	46		
14		Tiansa/GTO	47		
15	BELFAST Boney M		48		
16	Bulley W	Hansa/Atlantic	49		
17			50		
18			51		
19			52	SWITCH	
20			53	ADVENTURES OF A LOVE CRUSADER	Hansa/Scope
21				Sarah Brightman ONE FOR YOU ONE FOR ME	Hansa/Ariola
22			54	La Bionda MONTEGO BAY	Hansa/Philips
			54	Sugar Cane	Hansa/Ariola
23			55	SOLIVENID	
24	FROM HERE TO ETERNITY		56	SOUVENIR Voyage	Hansa/GTO
25	Giorgio	Hansa/GTO	57		
26			58	JEALOUSY Amii Stewart	Hansa/Atlantic
27					

AND DID IT AGAIN! WITH THESE HIT ALBUMS





No. 1 OCEANS OF FANTASY Boney M Hansa/Atlantic



NO. 1 NIGHTFLIGHT TO VENUS Boney M Hansa/Atlantic



STILL QUIET LIFE RISING Japan Hansa/Ariola



HANSA'THE TRUE INDEPENDENT'

Polygram leisure chief David G. Fine: "There is nothing wrong with the British music industry that good management cannot cure."



came into this market really at the expense of what one might call the establishment industry but today there is hardly anything left of the traditional British record industry."

Fine says the problems that confronted EMI and Decca in 1979 must serve as a lesson to management that the road ahead is going to be a tough one. He adds, however, that this is not because there will be a reduced demand for music but because of the trend of world economics and the rate of inflation and the intense competition.

"Despite all the gloom, the business here has not collapsed—turnover has not suddenly vanished. What has disintegrated is the euphoria created by highly over-optimistic expectations based on the freak sales boom, spearheaded by 'Saturday Night Fever' and 'Grease.'

"This in turn has led to a reappraisal which can only be good for the industry in the long run."

Fine cites as another reason for his optimism the abundance of creative talent in Britain. "I see this country as a tremendous source of product and there is a great amount of material coming out of Britain which is going to find international acceptance. What we have to do is to find a new generation of management people who can market this talent to the maximum

"The thing that most perturbs me when I look at the marketing profiles of the U.K. is that the age group of 25-44 represents 38% of the total market. This is a magnificent market segment. These are well-employed stable family people who have got the money to spend, but it is quite clear that the record companies are not exploiting this market to the full. This is possibly due, also, to the fact that the multiples are concentrating on hit product and there is a certain dealer nervousness about catalog repertoire.

"But if we don't have catalog, we can't fund the development of new artists."

Fine is convinced that sales of catalog can be boosted considerably by careful regulation of manufacture and more enterprising marketing. All that is wrong with catalog is that people expect too much of it. The industry has become so preoccupied with its search for volume that it wants to press big quantities, says Fine.

"When inflated sales expectations are not achieved, disillusionment sets in and I think the whole trade has been conditioned to catalog sales levels which are unreal. I believe that the industry has a duty to go on servicing catalog product in small quantities and this simply means that you have got to get your manufacturing better organized, for example by centralizing manufacture of certain kinds of repertoire in certain countries.

"The important thing is not to be holding excess inventory because you are forced to press the product in three or four different factories. This would then mean that catalog would get down to realistic stock levels and people would not expect it to achieve such unrealistically high sales. All this amounts to is just good business planning and I'm surprised when I see how much this is lacking in the industry.

"There is a need for more professionalism, more sophistication."

Fine believes that one product of the recent upheaval will be a much greater streamlining in the management structure of U.K. companies and the injection of more initiative and aggressive marketing from a new generation of executives.

"I'm delighted we've had the watershed because it has resulted in some very extensive soul-searching. This process could not have happened two years ago because if you'd called people round a table and told them 'you're running a

lousy business' they would have replied 'you must be mad. Look at my figures!'

"Profit wasn't even the motive, so long as they just kept churning out tremendous turnover figures, and were building their market share. Now, however, some massive rethinking is going on and fortunately Britain has good reserves of potential managers with an enthusiastic interest in the leisure industry.

"We're going to have to bring in this kind of manager who has the training, the skills, the disciplines of good education and the flair and creativity and who is prepared to work at street level. This was one of the major faults of the British record industry for many years—management was so remote from the street that they had to delegate to people too low down in the chain of command."

Fine considers that the potential for growth and prosperity in the British market has never been better but acknowledges that increasing competition will mean that only the strongest and most dynamic companies will survive.

"It is important to realize that this is a rollover industry. When you're doing well, you must be plowing back money to finance the artists of the future and into the constant updating of your manufacturing resources. PolyGram has excellent pressing technology, excellent cassette-making technology and superb modern warehouse because coming from a highly industrial background we believe in plow-back.

"If you look behind the scenes, you'll find quite a few companies here which are long-established companies, facing major problems, because they haven't plowed back sufficiently. This means they haven't got modern technology and they become labor intensive.

"It is very nice to be able to say "look, here's a beautiful handmade product"—but in 1980 a handmade product just isn't on any more."

With the shake-up of the British industry generating some pretty hard-headed thinking on the part of the surviving companies and the inherent discipline of the U.K. market, Fine believes that the 1980s are full of promise and potential.

"I've always believed that Britain is the springboard to most international trading. It is a very significant market and shouldn't be minimized. British business is unfairly knocked at times because of the deficiencies of certain managements. But the fact is that our scene here is a good deal healthier than that of the U.S.

"We may not have highly profitable record companies and they may be bleeding at the moment but I think the dangers threatening the U.S. market with its mountains of potential returns are huge.

"If I were a U.S. businessman, I'd be looking at Britain today as being very much a country of opportunities. I think the tide is going to turn—the British record industry has come of age."

THE FINE ART OF DISCOVERING...



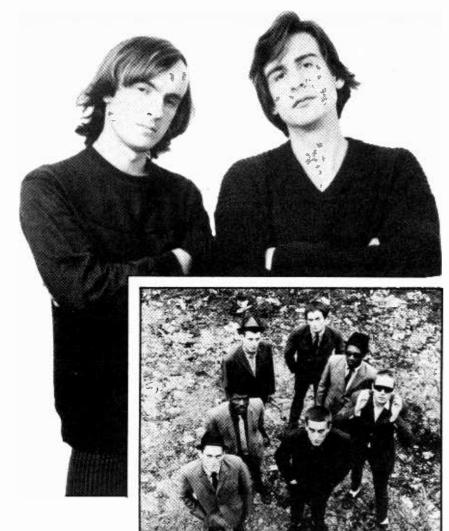
THE BOOMTOWN RATS
ROY SUNDHOLM
FLASH AND THE PAN*
LIGHT OF THE WORLD
ROBERT JOHNSON



ROY SUNDHOLM LIGHT OF THE WORLD ROBERT ROSENBERG HELEN HENDERSON RAY TISSIER KEVIN BROWN



*Europe Only.





Above: Nigel Grainge, left, Ensign managing director with artist Roy Sundholm. Says Grainge of his operation: "The picture I have is of a U.K. label filtering artists to various labels in the U.S. and Europe."

Top Left: Chiswick's Sniff 'N' The Tears, handled by Atlantic in the U.S.

Left: The Specials, who demanded and got its own 2-Tone label in a unique agreement with Chrysalis. Says Grainge: "The picture I have is of a U.K. label filtering artists to various labels in the U.S. and Europe. These are artists with immediate worldwide appeal, rather than being directed specifically to the British market.

"Our roster will continue to be totally diverse, spearheaded by rock, but including r&b and Top 40 material. And we'll expand our own publishing wing, which includes Sundholm, Light Of The World, Helen Henderson and Robert Rosenburg."

Next step is for Ensign to open its own New York office— "Soon," says Grainge," so we can supply the necessary clout to motivate U.S. record affiliates."

2-Tone

The 2-Tone label, launched in the last quarter of 1979 through Chrysalis, has sold a lot of records and produced a non-stop run of hit singles and albums. The 2-Tone style of music has produced new sounds, new dance patterns, new clothing trends and a whole spinoff bonanza of merchandising sales.

But it is in the basic philosophy of the 2-Tone label, and its relationship with "big brother" Chrysalis, that its main impact is felt at industry level. The contractual aspects are probably unique, certainly so unusual and offbeat as to cause eyebrows to rise in astonishment.

In brief, Chrysalis became interested in the Specials, a seven-piece band from the Midlands "masterminded" by one Jerry Dammers, an energetic keyboard player. The group demanded its own label identity and picked 2-Tone, a descriptive title which took in the black-and-white mix of personnel within the band—and in many others in industrial Midland areas like Coventry.

But the Specials looked for more, bargaining from a position of strength in that the group already had a sizeable following. Signed direct to Chrysalis, with product released on 2-Tone, the band also won an agreement that Chrysalis would record 10 bands on a one-off singles basis, recommended by the Specials—and would release at least six of them.

What it meant was that the artists themselves (another Coventry band the Selecter is very involved now) took over the normal a&r duties of the record company.

After the initial release, a 2-Tone band is offered a long-term arrangement. But if that band wants to go elsewhere, then it is free to do so. One example is Madness, a London-based outfit, which had a 2-Tone hit with "The Prince," then split to sign with Stiff Records.

For Chrysalis, the deal is ideal, according to Roy Eldridge, who heads up the a&r side. He'd seen the group in a club setting and believed the Specials were very special indeed. Various majors were interested in the band but the implications of the 2-Tone street-level involvement in a&r and artist selection put at least one off.

In fact, the Specials story in on-disk terms had started with a track called "Gangsters," about the rip-off management figures in the pop industry. The band was thinking of pressing just a couple of thousand copies, though one retail chain felt 5,000 would be more realistic. That release was the start.

Rick Rogers, one-time manager of the Edgar Broughton Band and later a publicist, was called in by Jerry Dammers to help push "Gangsters." He recalls: "Dammers insisted from the start that he wanted a definite sound for 2-Tone, something immediately identifiable with the label. He really wanted 2-Tone to become a U.K. equivalent of say Stax, or Motown."

It was Rogers who got the band working in the London area, showcasing the reggae-pop-Motownish music for record company executives. As the majors sniffed around appreciatively, it became more and more clear that Dammers really could force through his "revolutionary" contract ideas, entirely on his own terms.

Following the Specials' "Gangsters" hit single, and the Madness one-off, the hit run continued with the Selecter's "On My Radio;" the Specials' second single "Message To You Rudy;" the Selecter's "Three Minute Hero;" a rework of Smokey Robinson's "Tears Of A Clown," backed with "Ranking Full Stop," by a group called Beat; and "Too Much Too Young," with "Guns Of Navarone," by the Specials. All charted comfortably and quickly.

First album release was "The Specials," produced for the group by Elvis Costello, a fan of the band for some months. Next came the Selecter's "Too Much Pressure," putting much emphasis on the songs of Neol Davies and the voice and personality of lead singer Pauline Black. Both charted, of course.

(Continued on page UK-7)

Rt Chiswick, Ensign & 2-Tone, 5maller Proves Better

Chiswick

Chiswick Records, an independent signed to EMI around 18 months ago, is another U.K. outfit to find that small is not only "beautiful" but also profitable.

Says Ted Carroll, a founder-director: "In relation to our success and the amount of product we sell, we have to say we must be one of the most efficient record companies in the world, never mind the U.K.

"We've got six or seven strong contemporary artists all involved in heading for successful situations, and a strong back catalog. We're doing all this on a full-time staff of just five people."

The five: Carroll and his fellow founder-director Roger Armstrong, both from Ireland and both originally involved with the associated Rock On record shops from which Chiswick sprang; Trevor Churchill, the third director with wide contacts and much music business experience which has helped set up worldwide license deals; plus a personal assistant and inhouse accountant.

The actual Chiswick logo now goes out worldwide, except to the U.S.

Says Carroll: "If we'd insisted on having our own label in the U.S., I don't think we could have matched the success Atlantic had with Sniff 'n the Tears, because they did a fantastic job there. So right now we feel it is better to take the artists and go label by label, artist by artist, in the U.S. and Canada.

"We're open to interest in any of our acts and by the end of 1980, we expect to have licensed at least another couple to U.S. companies. Whoever gives us the most commitment gets the act and we're confident that some of our acts really do stand chances in that territory."

The acts include Whirlwind, an "evolving" rockabilly group whose second album so impressed Blondie that the U.S. chart team grabbed the band as support for its U.K. tour. Then there is the Radiators, an Irish band whose Tony Visconti-produced debut album picked up praise from the critics and whose newest product is being handled by Hans Zimmer, coproducer of the Buggles.

Carroll is also enthusiastic about Red Beans & Rice, a 1960s-style Stax soul revival band whose lead singer is, according to the director: "The best black singer I've ever heard in the U.K." The label's other act is the Nips, a new wave band licensed from the tiny Soho Records.

In addition to its own artist roster, Chiswick is issuing the U.S. rock-oriented Ace catalog in the U.K., along with some Starday material, and a variety of interesting oldies. Carroll says Chiswick is always looking for 1950s or 1960s material of U.S. origin to license for the U.K.

Carroll and Co. have given added weight to the point-proving "successful and small" policy. Given the current economic climate in the U.K., that policy may prove to be the rule rather than the exception.

Ensign

Ensign Records has, in a very short time, become one of the U.K.'s most successful and diverse independents. And Nigel Grainge, managing director, and former a&r chief at Phonogram Records in London, is getting matching success in other parts of the world, with his rapidly expanding roster and licensed deals abroad.

He set up the label in 1976, licensing the company to Phonogram. He'd barely cleaned out his desk for the move when six Irishmen confronted him with tapes, announcing the arrival of the Boomtown Rats, a group which became Ensign's first and, so far, biggest act, with eight consecutive top 20 singles, two No. 1s among them, and three hit albums.

Ensign's a&r policy has remained steadfast from the beginning.

The seven-strong team consists of Grainge; Doreen Loader, general manager; Chris Hill, a&r consultant; Bob Nolan, international exploitation manager; Dot Bradford and Richard Marvin, executive assistants; and Nadine Paul, secretary.

Grainge involves the whole company in signing and releases decisions, with a combined view towards acquiring quality material in all areas of music. U.K. success has come from the Rats, Danny Williams, Eddy Grant, Flash & The Pan and two singles from Light Of The World, as well as continental hits from Flash & The Pan, Drum and the Rats (which charted in 25-plus territories with "I Don't Like Mondays" alone.)

Now Grainge's current operation continues his growing list of licensed deals with new moves towards North America. The Rats' scored with the Columbia release on "Mondays;" Light Of The World has its debut album out via Mercury; Roy Sundholm is signed to Polydor and already picks up U.S. airplay; and Mascara (with Vanguard) and Robert Johnson (Infinity) are on the way to American impact.



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Commercial Radio Grows But BBC Still Reigns



By DAVID LONGMAN

While U.S. radio speeds its way into the new decade with revolutionary developments in both programming and broadcasting equipment, the U.K. radio industry lurches almost apologetically into the 1980s.

The radio station which leads the pack still is the national pop channel, Radio I. The BBC network still only broadcasts some 18 hours a day, however, while many of the commercial radio stations launched over the past six years are going forward with round-the-clock presentations.

Generally speaking, though, radio as it exists in the four home countries, England, Scotland, Ireland and Wales, is in poor shape compared with many other countries.

There can be little argument that the U.K. can match the actual musical talent emanating from the U.S. True, the British have sometimes offered up mere carbon copies of American originals, but the reverse side of that is equally true.

In the next year or so, U.K. radio stations will surely start paying realistic royalty payments to the music copyright organizations. At present, record-spinning royalties and obligatory payments for the employment and use of musicians take nearly 20% of radio station incomes.

And for the basic right to go out on air and broadcast, commercial radio's flagship station, Capital Radio in London, will pay around \$2 million in 1980, while Radio Clyde in Glasgow will pay out around \$500,000.

However there are signs that Britain's radio industry is on the move—at last. This year will see more commercial stations coming on stream. There are 19 now and by the end of the current phase of expansion there will be 43. But none of them will be truly competing against any of the others.

On low power transmitters (up to a maximum of 5kw, but generally around 1kw on AM) these stations will be dotted around the country, some serving small towns with populations of little more than 25,000. Hardly big time radio in international terms.

Certainly the costs of running radio stations in the U.K. are too prohibitive for any aspiring American who might fancy the idea of trying his hand in the territory. And another stumbling block comes in the various shapes of the radio authorities' bodies themselves.

David Longman is a journalist with long experience in the British radio

The Independent Broadcasting Authority (IBA) in Britain is the rough equivalent of the FCC in Washington. It was this body which negotiated the Iudicrous music copyright agreements before the first commercial station went on the air. Under the direction of the government, it is the IBA which imposes the high licensing costs referred to earlier.

The IBA also has to approve the senior staff appointments within the U.K. radio industry. The BBC and its Radio I are entirely separate from the IBA controls but it too, ultimately. reports directly to government.

The coming year will, for sure, see no change in the IBA's power structure. But it might well see change in the way that two Canadian broadcast companies, Standard Broadcasting and Selkirk Communications, are able to buy into British radio.

Back in 1974, when Capital Radio became the second station to go on the air, it was a little too free with its money at first and needed urgent financial assistance. It was Standard Broadcasting which wrote out the required check for around \$500,000.

Since then, the Canadian company has pushed ahead, taking major shareholdings in many of the other stations. It has also bought out one of the three national sales companies, BMS. Together with Radio Sales and Marketing and AIR Services, BMS sells the national advertising for all 19 commercial stations currently on the air.

But there has been enough recent press criticism of the activities of Standard Broadcasting (U.K.) to suggest that the company is taking a far too dominant role in the successful build-up of Britain's commercial radio industry.

There is a feeling that Standard should now take its leave of the U.K. market. There seems enough proof available to show there is enough expertise in the U.K. itself to keep the stations ticking.

In the six years of commercial radio in the U.K. (the government view is that it should be called "independent local radio,") there have been 13 separate changes of managing directors. Most of them were sacked. But at least there have been no serious allegations of payola. Despite its various problems, the network has kept itself clear of this blight.

All of the U.K. stations, including Radio I and Radio Luxembourg, continue to supply the staple diet of pop and rock. Because of the lack of competition in any one market, the stations program vertically.

Despite its often arrogant claims, Radio I is still the major station in the U.K. With national coverage, the value of airplay of a disk on the network far outweighs any publicity-plug value on the local stations.

The success of Radio I is not due to any one individual. There is no flamboyant character masterminding the whole "plot." Instead, there is a team of producers and executives who basically look more like governmental civil servants than radio folk.

There are weaknesses in some areas of its programming Not all the disk jockeys are as professional as they should be, but they do provide the kind of musical diet that most young Britons find irresistible.

Whether the success of the last decade can continue through the 1980s is very much open to debate. As the world grows ever smaller because of the communications industry, there is greater desire for local knowledge. The education process has begun. Given the alternative choice of local news and music on AM and FM, many people in the U.K. have turned away from the incessant Radio I diet. Anyway Radio I is on FM for only a few hours a day.

U.S. or Canadian radio may be loved for what it is. But given that real basic choice, many feel the personality provided by most of the U.K. stations is far more appealing than the format of a jukebox with time checks.

Where the North American radio market scores emotionally over its U.K. counterpart is in the sheer number of stations. Even when the government's plans for a total of 60 stations in the U.K. go through, there still won't be as many as in New York alone.

But the lack of radio stations does mean that audience levels are that much higher. No "self-respecting" advertising agency executive or record company advertising chief would advertise on one of the U.K. commercial stations if the general audience figures were as poor as they generally are in the U.S.

The last six years have produced a long struggle to get the revenue flowing into the British commercial radio network. A strike on national commercial television in the U.K. last fall, running for three months, did much to re-direct thinking towards the value of commercial radio. This year, advertising revenue on the local stations will be around the \$100 million mark.





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2-Tone

The 2-Tone label is for the U.K. Overseas, its product appears on Chrysalis, with a logo credit. Next move is for the label to go worldwide. And all 2-Tone material is exclusive to Chrysalis.

That's the set-up. The first singles sold well over a million units in the U.K. alone. New talent is constantly approaching 2-Tone but the decisions are taken in an apparently haphazard and slapdash manner. A tape is circulated among members of the Specials or the Selecter, followed by a meeting, in a pub or on a coach.

Dammers says: "I want 2-Tone to be like a stepping stone for new bands. They can put out a single on the label and then, if they want, move on. The label is there as a stepping stone-or a permanent home.

As for the fast acceptance of the 2-Tone terms by Chrysalis, Rick Rogers says: "That surely stems from the background of that company itself. That's the way Chris Wright and Terry Ellis, the Chrysalis chiefs, started out with Island. Most of the other majors interested in the Specials as a bright new band thought the whole 2-Tone concept was crazy.

And he adds: "The Specials don't want to turn 2 Tone into a record company. It's a label on which the current bands have total control over recording and marketing. The rest, though, is up to Chrysalis.

Historically speaking, the Apple label set up by the Beatles is the only other U.K. independent to achieve such remarkable success through an initial release batch, but Apple featured big-name connections in various roles while 2-Tone has produced new-to-the-industry talent.

It's hard getting firm financial figures to back up the success story. Certainly turnover topped the \$1 million in the first three months' trading for 2-Tone. A 2-Tone tour, featuring the Specials and the Selecter, was underwritten by Chrysalis for \$100,000, and it packed the halls.

The future looks bright, despite doubts about really longterm success for a label apparently heavily built on a specific type of music. But Rick Rogers insists: "Really it is a broader base, musically, than some critics think. As the Rolling Stones did in the 1960s, the 2-Tone groups are using an ethnic music, ska this time round, as a foundation to build new forms of music."

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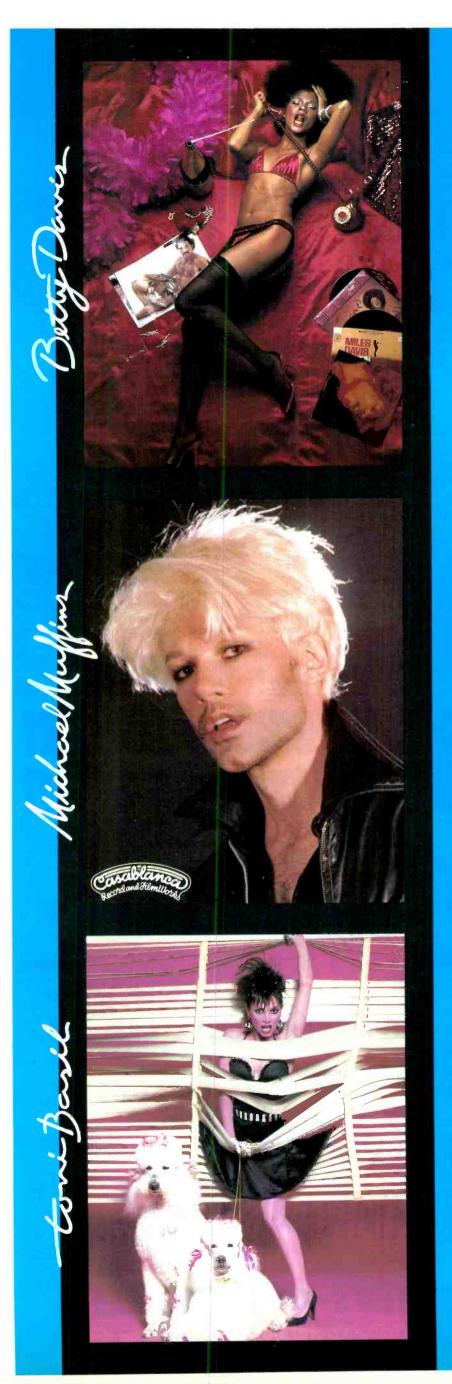


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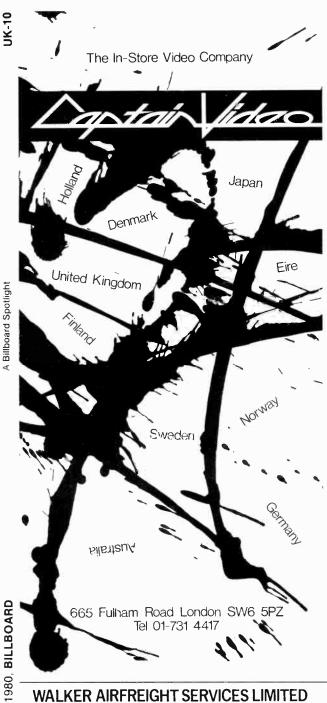


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Revenue & Responsibility Grow On Performing Rights Horizon



Performing Right Society general manager Michael Freegard: "The 1980s are likely to be the decade in which it becomes clear whether or not the copyright system as we know it will survive."

By MICHAEL FREEGARD

The 1980s are likely to be the decade in which it becomes clear whether or not the copyright system as we know it will

If authors, composers, publishers and other copyright owners fail to act effectively together, their exclusive rights in such fields as reprography, cable television and even broadcasting (with the introduction of direct broadcasting satellites) will be progressively replaced by compulsory licensing systems granting them, at best, "equitable remuneration.

The growth of video and cable systems, satellite broad casting and sophisticated (and, above all, cheap) copying techniques will present unparallelled opportunities for authors, composers and their publishers; but the sheer volume and combination of these various forms of use will make it more and more impossible for individual copyright owners effectively to "police" their rights.

Unless they organize themselves to do so collectively, new forms of compulsory licensing are, in the long term, inevi-

Mike Freegard is the general manager of the Performing Rights Society

Challenges to the copyright concept also may come increas ingly from the third world. The copyright system was born in the West and was extended by the European colonial powers throughout their subject territories. Whether it will, in the long term, take root in the newly independent countries of Africa and Asia is still uncertain.

It will only do so if its cultural and economic advantages are explained and demonstrated to governments, educators, broadcasters and other influential people in the developing

This is a job for governments and authors' societies together, using the machinery of the intergovernmental agencies, such as WIPO and UNEASCO. Decisions made in influential third world countries such as India and Nigeria will be crucial, as may how the biggest question mark—China—be resolved. Through its subsidiary organization Music Copyright (Overseas) Service Ltd. (MCOS), Performing Rights Society (PRS) will play its part in all this.

Turning to the domestic scene in the U.K., the early growth of commercial local radio now seems assured; so, in the longer term, does the use of cable systems, not only for relaying broadcast programs (which has been their main use in the U.K. until now) but also for program origination, with an increasingly wide range of choice for the viewers.

This, with the spread of satellite broadcasting and video recording, will call for much-needed new copyright legislation along the lines recently recommended by the Whitford Committee, whose proposals on reprography, "in-home" taping and other issues combine a proper appreciation of serious problems with sensible and practical suggestions.

For PRS itself, the 1980s are the decade in which it must achieve at least two major objectives.

First, its tariffs for public performance in the U.K. must be brought more closely in line with those long recognized as fair throughout most other European territories.

The continued dominance of the "Anglo-Saxon" repertoire on the continent, combined with tariffs there which sometimes produce more than three times as much as those of PRS in the U.K. make for an intolerable situation which must be recognized by the Performing Right Tribunal in Britain.

Second, the vast quantities of repertoire data which the PRS still stores and processes manually must be increasingly computerized, as has already been done with its licensing and royalty distribution procedures.

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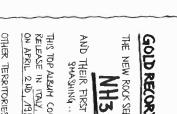
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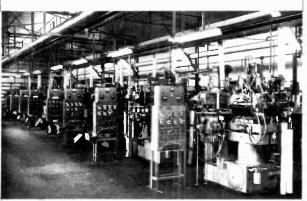
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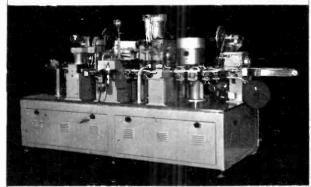
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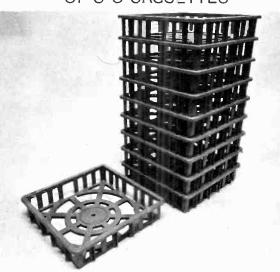
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		Fern Kinney, WEA
2	1	ATOMIC, Blondie, Chrysalis
3	3	TAKE THAT LOOK OFF YOUR FACE,
		Marti Webb, Polydor
4	8	GAMES WITHOUT FRONTIERS,
-		Peter Gabriel, Charisma
5	10	ALL NIGHT LONG, Rainbow, Polydor
6	12	SO LONELY, Police, A&M
7	25	DO THAT TO ME ONE MORE TIME, Captain & Tennille, Casablanca
8	18	TURNING JAPANESE, Vapors,
0	10	United Artists
9	16	HANDS OFF SHE'S MINE, The Beat,
,	10	Go-Feet
10	5	AND THE BEAT GOES ON,
10	•	Whispers, Solar
11	7	CARRIE, Cliff Richard, EMI
12	4	I CAN'T STAND UP FOR FALLING
	•	DOWN, Elvis Costello, F-Beat
13	9	ROCK WITH YOU, Michael Jackson,
	-	Epic
14	23	DANCE YOURSELF DIZZY, Liquid
		Gold, Polo
15	6	COWARD OF THE COUNTY, Kenny
		Rogers, United Artists
16	19	CUBA/BETTER DO IT SALSA,
		Gibson Brothers, Island
17	13	RIDERS IN THE SKY, Shadows, EMI
18	15	AT THE EDGE, Stiff Little Fingers,
		Chrysalis
19	11	SO GOOD TO BE BACK HOME
		AGAIN, Tourists, Logo
20	31	WORKING MY WAY BACK TO YOU/
		FORGIVE ME GIRL, Detroit
	20	Spinners, Atlantic
21	39	ECHO BEACH, Martha & The
22	14	Muffins, Dindisc
	NEW	BABY I LOVE YOU, Ramones, Sire SPIRIT OF RADIO, Rush, Mercury
24	26	ALARAMA SONG David Rowie PCA
25	32	ALABAMA SONG, David Bowie, RCA STOMP, Brothers Johnson, A&M
26	24	JANE, Jefferson Starship, RCA
27	40	ANOTHER NAIL IN THE HEART,
	10	Squeeze, A&M
28	NEW	POISON IVY, Lambrettas, Rocket
29	17	CAPTAIN BEAKY, Keith Michell,
		Polydor
30	NEW	WARHEAD, U.K. Subs, Gem
31	30	HOT DOG, Shakin' Stevens, Epic LIVING IN THE PLASTIC AGE,
32	20	LIVING IN THE PLASTIC AGE,
		Buggles, Island
33	35	WORZEL SONG, Jon Pertwee, Decca
34	NEW	HOLDIN' ON, Tony Rallo, Calibre TURN IT ON AGAIN, Genesis,
35	NEW	
		Charisma
36	NEW	HAPPY HOUSE, Siouxsie & The
		Banshees, Polydor
37	38	TONIGHT I'M ALRIGHT, Narada
		Michael Walden, Atlantic
38	28	SINGING THE BLUES, Dave
20	NEW	Edmunds, Swan Song
	NEW	LOVE PATROL, Dooleys, GTO MY WORLD, Secret Affair, I-Spy
40	HEAR	in worker, secret Anali, i-spy
		ALBUMS
1	1	STRING OF HITS, Shadows, EMI

		ALBUMS
1	1	STRING OF HITS, Shadows, EMI
2	2	GET HAPPY, Elvis Costello, F-Beat
3	4	GREATEST HITS, Rose Royce, Whitfield
4	5	TELL ME ON SUNDAY, Marti Webb, Polydor
5	NEW	TEARS & LAUGHTER, Johnny Mathis, CBS
6	6	REGGATTA DE BLANC, Police, A&M
7	3	THE LAST DANCE, Various, Motown
8	7	OFF THE WALL, Michael Jackson, Epic
9	NEW	NOBODY'S HERO, Stiff Little Fingers, Chrysalis
10	8	PRETENDERS, Pretenders, Real
11	14	EAT TO THE BEAT, Blondie,
		Chrysalis
12	NEW	HEARTBREAKERS, Matt Monro, EMI
13	11	OUTLANDOS D'AMOUR, Police, A&M
14	12	ONE STEP BEYOND, Madness, Stiff
15	9	KENNY, Kenny Rogers, United Artists
16	15	GOLDEN COLLECTION, Charlie Pride, K-tel
17	17	SPECIALS, Specials, 2-Tone
18	NEW	PSYCHEDELIC FURS, Psychedelic Furs, CBS
19	13	TOO MUCH PRESSURE, Selecter, 2- Tone
20	10	GREATEST HITS, K.C. & The Sunshine Band, TK
21	16	SHORT STORIES, Jon Anderson & Vangelis, Polydor
22	26	FREEDOM AT POINT ZERO, Jefferson Starship, Grunt
23	31	DOWN O EARTH, Rainbow, Polydor
24	19	SMALLCREEP'S DAY, Mike
		Rutherford, Charisma
25	24	LIGHT UP THE NIGHT, Brothers
		Johnson, A&M
26	32	PARALLEL LINES, Blondie, Chrysalis

PERMANENT WAVES, Rush.

Mercury
THE WALL, Pink Floyd, Harvest
METAL FOR MUTHAS, Various, EMI
BIG SMASH, Wreckless Eric, Stiff
ORCHESTRAL MANOEUVRES IN
THE DARK, Dindisk
THE NOLAN SISTERS, Nolan, Epic
ACAINST THE WIND, Pab Socre

AGAINST THE WIND, Bob Seger,

Capitol

27 20

21

I	,g, ·	l
34	28	ROCK AND ROLL JUVENILE, Cliff
25	0.5	Richard, EMI GREATEST HITS VOL. 2, Abba, Epic
35 36	25 NEW	ASTAIRE, Peter Skellern, Mercury
37	37	DISCOVERY, Electric Light
38	30	Orchestra, Jet THE FINE ART OF SURFACING,
		Boomtown Rats, Ensign
39 40	23 39	REALITY EFFECT, Tourists, Logo GREATEST, Bee Gees, RSO
40	33	dicarest, bee dees, kso
		CANADA
(C	ourtes	y Canadian Recording Industry Assn.)
		As Of 3/5/80
This	s Las	SINGLES
Wee	ek We	ek
1	1	RAPPER'S DELIGHT, Sugarhill Gang, Quality
2	3	VIDEO KILLED THE RADIO STAR,
-	4	Buggles, Island
3	4	CRAZY LITTLE THING CALLED LOVE, Queen, EMI
4	2	COWARD OF THE COUNTY, Kenny
5	7	Rogers, United Artists PLEASE DON'T GO, K.C. & The
	,	Sunshine Band, TK
6	12	ANOTHER BRICK IN THE WALL, Pink Floyd, Columbia
7	5	MONEY, Flying Lizards, Virgin
8	NEW	DO THAT TO ME ONE MORE TIME,
9	13	Captain & Tennille, Casablanca LADIES NIGHT, Kool & The Gang,
		De-Lite
10 11	11 15	BABE, Styx, A&M ROCK WITH YOU, Michael Jackson,
		Epic
12	NEW	YES I'M READY, Teri DeSario & KC, Casablanca
13	NEW	STILL, Commodores, Motown
14	10	ROMEO'S TUNE, Steve Forbert, Nemperor
15	18	DON'T STOP 'TIL YOU GET
		ENOUGH, Michael Jackson, Epic
16 17	9 6	POP MUZIK, M, Sire SARA, Fleetwood Mac, Warner Bros.
18	NEW	ON THE RADIO, Donna Summer,
19	NEW	Casablanca ESCAPE, Rupert Holmes, Infinity
	NEW	99, Toto, Columbia
		ALBUMS
1	2	THE WALL, Pink Floyd, Columbia
	NEW NEW	UNCUT, Powder Blues, RCA DAMN THE TORPEDOES, Tom Petty
3	HEW	& The Heartbreakers, MCA
4	4	THE LONG RUN, Eagles, Asylum
5	NEW	BUT THE LITTLE GIRLS UNDERSTAND, The Knack,
		Capitol
6 7	18 NEW	B-52s, B-52s, Warner Bros. IN THE HEAT OF THE NIGHT, Pat
		Benatar, Chrysalis
8	1	GREATEST HITS, Vol. 2, Abba, Atlantic
9	NEW	THE PLEASURE PRINCIPLE, Gary
10	3	Newman, Beggers Banquet IN THROUGH THE OUT DOOR, Led
10	3	Zeppelin, Swan Song
11		DRUMS AND WIRES, XTC, Virgin
12	NEW	THE SPECIALS, The Specials, Chrysalis
13	NEW	FINE ART OF SURFACING,
14	NEW	Boomtown Rats, Mercury PERMANENT WAVE, Rush, Anthem
15	6	KENNY Kenny Pogers United

WEST GERMANY

THE ROSE, Original Soundtrack,

WET, Barbra Streisand, Columbia DARK SIDE OF THE MOON, Pink

Floyd, Capitol
I'M THE MAN, Joe Jackson, A&M
ARMAGEDDON, Prism, Capitol

16

rtesy Der Musikn As Of 3/17/80 SINGLES

This	Last	
Week	Week	t .
1	1	SUN OF JAMAICA, Goombay Dance
		Band, CBS
2	2	ANOTHER BRICK IN THE WALL,
		Pink Floyd, Harvest
3	6	IT'S A REAL GOOD FEELING, Peter
		Kent, EMI
4	3	RAPPER'S DELIGHT, Sugarhill Gang,
		CNR
5	4	QUE SERA MI VIDA, Gibson
		Brothers, Polydor
6	8	THE BALLAD OF LUCY JORDAN,
		Marianne Faithful, Island
7	7	WEEKEND, Earth & Fire, Vertigo
8	5	HERBERT, Gottlieb Wendehals, CNR
9	9	WIE FREI WILLST DU SEIN, Howard
		Carpendale, EMI
10	11	ZABADAK, Saragossa Band, Ariola
11	14	INDIAN RESERVATION, Orlando
		Riva Sound, Ariola
12	13	I HAVE A DREAM, Abba, Polydor
13	15	CONFUSION, Electric Light
		Orchestra, Jet
14	10	HADSCHI HALEF OMAR, Dschinghis

Khan, Jupiter 15 16 NIE MEHR ALLEIN SEIN, Tony

17

Holiday, Polydor
16 12 ABSCHIED IST EIN BIBCHEN WIE

STERBEN, Katja Ebstein, Ariola SPACER, Sheila & B. Devotion,

1		
18	18	LUCIFER, Alan Parsons Project, Arista
19	22	LADIES NIGHT, Kool & The Gang, De Lite
20	19	ROCAKBILLY REBEL, Matchbox, Magnet
21	NEW	BOAT ON RIVER, Styx, A&M
22	29	TIMM'S THEMA, TV Soundtrack,
23	24	WEA
		GIMME MORE, Teens, Hansa
24	NEW	PLEASE DON'T GO, K.C. & The Sunshine Band, TK
25	21	MAYBE, Thom Pace, RSO
26	NEW	OH SUSIE, Secret Service, Strand
27	NEW	SUCH A NIGHT, Racey, RAK
28	26	I DO THE ROCK, Tim Curry. A&M
29	30	FRUEHSTEUCK, Gebrueder Blattschuss, Hansa
30	25	ALLES WAS ICH BRAUCHE BIST
30	2.5	DU, Hoffman & Hoffman, Global
		ALBUMS
1	1	THE WALL, Pink Floyd, Harvest
2	2	UNBEHAGEN, Nina Hagen (Band, CBS
3	5	LOVE SONGS, Elvis Presley, K-tel
4	3	EYES OF THE UNIVERSE, Barclay
		James Harvest, Polydor
5	4	EVE, Alan Parsons Project, Arista
6	9	GOLDENER TROMPETEN SOUND,
		Herb Alpert & Tijuana Brass, A&M
7	6	BROKEN ENGLISH, Marianne
		Faithful, Island
8	11	BREAKFAST IN AMERICA,
9	8	Supertramp, A&M
10	12	TUSK, Fleetwood Mac, Warner Bros. DISCOVERY, Electric Light
10	12	Orchestra, Jet
11	10	GONE TO EARTH, Barcley James
- 11	10	Harvest, Polydor
12	NEW	TRAUMEREIEN, Richard Clayderman,
		Telefunken
13	13	HIGHWAY TO HELL, AC/DC,
		Atlantic
14	20	GREATEST HITS VOL. 2, Abba,
		Polydor
15	18	UDO 80, Udo Juergens, Ariola
16	NEW	OCEANS OF FANTASY, Boney M, Hansa
17	15	WISH YOU WERE HERE, Pink Floyd,
.,	13	Harvest
18	16	STEPPENWOLF, Peter Maffay,
.0		Telefunken
19	19	PLATINUM, Mike Oldfield, Virgin
20	17	REGGATTA DE BLANC, Police, A&M

ITALY

esy Germano Ru As of 3/11/80 ALBUMS

1	1	THE WALL, Pink Floyd, Harvest/E
2	2	INNAMORARSI ALLA MIA ETA, Ju
		Iglesias, CBS/CGD-MM
3	4	VIVA, I Pooh, CGD-MM
4	5	BUONA DOMENICA, Antonello
		Venditti, Philips/Polygram
5	6	ATTILA, Mina, PDU/EMI
6	3	VIVA L'ITALIA, Francesco de
		Gregori, RCA
7	8	BREAKFAST IN AMERICA,
		Supertramp, A&M/CGD-MM
8	7	ROBINSON, Roberto Vecchioni,
		Ciao/CGDD-MM
9	10	BANANA REPUBLIC, Lucio Dalla 8
		Francesco de Gregori, RCA
10	13	SENSITIVE AND DELICATE, Steven
		Schlaks, Baby/CGD-MM
11	9	NEW TROLLS, New Trells, Warner
		Bros./WEA
12	15	DALLA, Lucio Dalla, RCA
13	16	SURVIVAL, Bob Marley & Wailers,
		Island
14	12	DISCOVERY, Electric Light
		Orchestra, Jet/CGD-MM
15	NEW	UNA GIORNATA UGGIOSA, Lucio
		Battisti-Numero Uno, RCA
16	18	GET THE KNACK, The Knack,
		Capitol/EMI
17	11	ON THE RADIO/GREATEST HITS,
		Donna Summer, Casablanca/
		Durium
18	NEW	ALBUM IN CONCERTO, Guccini E
		Nomadi, EMI
19	NEW	TOURNEE, Matia Bazar, Ariston/
		Ricordi
20	NEW	DYNASTY, Kiss, Casablanca/Duriu

MEXICO

		M3 01 3/3/00
This	Last	
Wee	k Weel	•
1	1	SI ME DEJAS AHORA, Jose-Jose,
		Ariola
2	4	QUE NO, Pedro Marin, Gamma
3	6	MELODIA PARA DOS, Joan
		Sebastian, Musart
4	3	QUIEN, Los Strwck, Melody
5	2	NO PONGAS ESE DISCO, Javier
		Santos, Orfeon
6	5	HEAVEN MUST HAVE SENT YOU,
		Bonnie Pointer, Motown
7	7	NADIE ES COMO TU, Rocio Durcal
		Ariola
8	NEW	LA PAZ DE TU SONRISA, Roberto
		Carlos, CBS

Musart 10 NEW SIN AMOR, Ivan, Melody

Carlos, CBS
10 RAPPER'S DELIGHT, Sugarhill Gang,

International

Astor Experiencing Revival Of Fortunes

• Continued from page 70

pended to win Motown away from EMI, but insists that the deal is still profitable and that the mammoth advance has been recouped. This, despite the dive-bomb performance Stevie Wonder's "Journey Through The Secret Life Of Plants in the Australian charts. "We're confident with Motown," he insists. "It has no short-term artists-everyone breaks through in the end."

Product by Kiss has been Astor's greatest asset in 1979, "I Was Made For Lovin' You," a platinum (50,000 sales here) single, was the second most successful chart 45 of the year. and was still in the top 40 in mid-February, after 25 weeks.

Correspondingly, "Dynasty" was the third most successful charting album of the year.

"It took so long to break Kiss in this country." Barry reveals. "Radio just wouldn't touch them-apart from 'Rock'n'Roll All Night'-until 1979. Now we have a series of platinum albums and, with the current national release of the 'Attack Of The Phantoms' movie, they couldn't

"Inst recently, 250 kids showed up at a Melbourne lookalike contest. perfectly decked out in Kiss cos-

An Australian tour by the band this year is deemed likely to broaden its popularity to phenomenon level.

For two weeks in August last, Astor actually held four of the top 10 single slots, with one double platinum disk and three gold.

The monster among the giants was "Up There Cazaly" by the Two Man Band, the biggest domestic selling Australian recording in history, with around 250,000 sales (Billboard. Oct. 27. 1979). This appeared on the Fable label, one of a group of small, local independents which Astor distributes.

As a distributor, Astor has been criticized for its centralized warehousing system, based in Melbourne, but other major companies. including PolyGram and WEA. have also adopted this mode of supply. For Astor, it means shipping stock daily-by overnight transport-to the biggest record market in the country, a distance of 600 miles.

"Our competitors would like to suggest that being the only major company based in Melbourne, we are at a disadvantage, but that isn't the case," explains Barry, "We've gone out of our way to be visible in Sydney, and we certainly have an edge in Melbourne. Don't forget that this country's biggest retail disk chain. Brash's, is also situated in Melbourne, and we have an obvious advantage in our relationship with

"We average out to 24-hour deliveries around the country. Any less than that and retailers begin to use you as their storeroom. Two-hour deliveries are not cost efficient."

The windfall acquisition of the ABC line (away from RCA) during 1979 has given Astor an impressive roster of international labels, and Rex Barry makes clear that "our success will always be dictated by the product we have."

However, the company will be reluctantly delivering up Casablanca to Polygram mid-year, as per the terms of the latter's partnership with the former.

*Casablanca has made it plain that it's not pleased to be moving away from us, and would retain As-. R tor as its Australian licensee if it was at all possible," opines Michael Crawley. "It was knocked out with our initiative in creating the Kiss . 'Best Of The Solo Albums' package, which went instant gold here and which is due to be issued in all non-American territories, with our packaging design and contents.

Blondie, Garfunkel Claim Top Slots In U.K. Honors

LONDON-Winners of Britain's annual Music Trades Assn. disk awards for 1979 were announced at a special dinner held March 4 at London's Piccadilly Hotel, with former prime minister. Sir Harold Wilson, as guest of honor.

Top album was Blondie's "Parallel Lines" (Chrysalis). Top single was Art Garfunkel's "Bright Eyes.

Coincidentally, these were the top titles to emerge from the recent chart survey compiled from returns to the British Market Research Bureau during 1979. Blondie's LP has sold more than 1.2 million copies to date. likewise Garfunkel's 45

In the newly instituted jazz category, "Ronnie Scott's 20th Anniversary Album" (Pye) gave the clubowner further cause for celebration.

Peter Skellern's "Astaire" (Phonogram) took the MOR vocal award, while in the non-MOR section, it was the Pan's pipes of Philips recording artist Gheorghe Zamfir that won out, playing "Music By Candlelight."

The bulk of the awards dealt with classical releases, considered in a bewildering array of categories.

Top symphonic recording was the Von Karajan/Berlin Philharmonic account of Schubert's complete symphonies for HMV. Top concerto album was the performance by Mau-rizio Pollini and the Chicago Symphony of Bartok's Piano Concertos 1 and 2 (Deutsche Grammophon).

DG's recording of Berg's "Lulu" with Pierre Boulez conducting the Paris Opera Orchestra took first place in the complete operas category. Philips' album of Haydn piano trios played by the Beaux Arts Trio won the chamber music section.

Andre Previn and the London Symphony Orchestra performing Debussy's Images For Orchestra and Prelude a l'Apres-Midi d'Un Faun gave HMV first place in the orchestral concerts section, ahead of Decca's "New Year's Day Concert In Vienna," by Willi Boskovsky and the Vienna Philharmonic.

Both were digital releases, and the first such from their respective companies.

Hong Kong Awards

• Continued from page 68

selling album between March 1 last year and Feb. 29 this year.

The show is run by TVB Hong Kong, which won't allow the per-formance on television of singers under contract to the rival RTV. As a result, the most popular song award has been dropped. RTV singers who win one of the other awards may receive their prize, but may not perform on the show.

International

Petrus Personalizing Goody Talent Roster

By DANIELE CAROLI

MILAN – Jacques Fred Petrus. whose Goody Music has gained international recognition via disco hits by Macho, Revanche and the Peter Jacques Band, is branching out bevond disco

The move embraces a new image for his roster of artists. "This phase involves the personalizing of our acts," he says. "For instance, we've signed American r&b musicians who now use the name Revanche, and who have been touring Italy and other European countries promoting the first Revanche album. These musicians will perform on the next Revanche LP.

"Image is becoming important all over again in this industry," comments Petrus. "Good product alone is not enough. We're the first 100% Italian company to sign American artists, and we're also looking forward to producing British acts for the Anglo-American market."

Petrus and his company's a&r director. Mauro Malavasi, see new trends: "I wouldn't say rock is coming back, but music is changing generally. All over the world, people want to go out at night, they want to dance. They don't care whether the music is called disco or whatever, as long as it's got that dancing beat."

He continues, "We're well equipped to cope with changes in taste. We're building a local artist roster specially for the Italian market; there's much talent to be developed here.

Petrus is also developing its overseas connections, with London (where several rock-disco productions are scheduled) and with the U.S., where first r&b-oriented product. Change, is going through Warner Bros.

It's taken Petrus, a Caribbeanborn French citizen, seven years to reach his current heights, a climb not entirely without obstacles.

When I first started out in Italy in 1972, I was importing product from the U.S., mostly disco hits and general dance items. At that time, interest in r&b and black music here was small, so discos were my main customers, mostly with modest orders.

"Once I discovered that Italians were keen on dancing, my business grew to take in mail-order. Next step was a retail outlet in Milan-which is still going strong at Via Margherawhich began to pull in business from all over the country.

Result of all this meant that Petrus

had to move into wholesale trading. with a warehouse in Milan.

Then competition from other importers, many of whom had previously worked with Petrus, intensified and he decided to embark upon a new course: record production.

Assistance in preparing this story provided by Peter Jones in London.

"I had met many musicians who were looking for a producer," he explains, "including the group Macho in Bologna. I was prepared to risk everything for that band. The first album was recorded in Italy and France: the result was international appeal. It was mixed in the U.S., and sold well there. That was when I set up the Goody Music label in this country.

Macho's "I'm A Man," distributed in Italy by CGD-MM, charted locally and in the U.S. Worried about becoming a one-hit wonder, Petrus recorded the Peter Jacques Band's "Fire Night Dance," which also sold well worldwide, particularly in Latin American territories, Japan and the U.S.

After Peter Jacques, he recorded Revanche. "Apart from the musicians in Bologna, at that particular time, there was just myself, my secretary and someone looking after graphics. In fact, the label ceased to exist every time I went abroad. While it was achieving international recognition. Goody had no kind of image in Italy at all."

The company's first product was licensed in the U.S. to independent Prelude, after which Petrus was courted by such majors as Polydor and Atlantic. Revanche was licensed to the latter, and sales were surprisingly stronger than in Italy.

Now an all-round record operation. Goody has embarked upon a promotion campaign here aimed at establishing a national label image. with international appeal. Its first product release of the new year includes new albums by the Peter Jacques Band, Macho, Change, Midnight Gang and Caprice.

Tapes For Less

LONDON-DJM Records here is to sell its prerecorded cassettes at around 65 cents less than the disk equivalent, in what managing director Stephen James sees as a positive step to discourage home taping

PolyGram Portugal Spends \$ In Local Talent Drive

By FERNANDO TENENTE

LISBON-Polygram Portugal. now headed up by Brazilian executive Claudio Conde, is putting much of its faith in the future on Portuguese music to take a bigger share of the worldwide market.

A first step has been to sign chart singer Paul de Carvalho, followed by the appointment of Toze Brito as head of the national production division. The Polygram artist roster of national names includes top acts such as Carlos do Carmo, Tonicha and Brito himself, who was leader of Gemini, the first Portuguese group to win a gold disk.

In its search for new local talent. Polygram here has already signed Dina. As Doce, the Duo Sarabanda and Vitor Espadinha. Singer Dina has received excellent reviews of radio and in the press after her performance on a national television talent contest.

The new emphasis means new administrative policies, a main one being the contracting of independent producers rather than having inhouse record-makers. Another is to get the artists out on the road to help

It has been decided at top level that the Polygram national artist roster will tour Portugal, with Lisbon as a starting point.

A discernible new trend in Portuguese music scenes is a swing towards the old "tropicalista" movement which revolutionized Brazilian music in 1968 and led to deep penetration of the world market. This original movement was headed by Caetano Veloso, Rogerio Drupat, Gilberto Gil and Os Mutantes.

Billboard Of The World

19 NEW HAVE A CIGAR, Rosebud, Epic 20 18 CARRIE, Cliff Richard, EMI

JAPAN (Courtesy Music Labo)

(Yamaha) RUN AWAY, Shannels, Epic (PMP)

(Watanabe)
NAMIDA-DO-AVENUE, Southern All

Stars, Invitation (PMP/Burning) SEXY YOU, Hiromi Gou, CBS/Sony

(Burning)
OMAE-TO-FUTARI, Hiroshi Itsuki,

Minoruhon (Sound Eye) IHO-JIN, Saki Kubota, CBS/Sony

RADIO STAR NO KIGEKI, Buggles,

ALBUMS GREATEST HITS VOL. 2, Abba,

(RVC) KISHO TENKETSU, Chiharu

Matsuyama, F ASHITA NO KIMIE, Iruka, Orplid

Express (Toshiba-EMI)
SOLID STATE SURVIVOR, Yellow

Magic Orchestra, Alfa

(Toshiba-EMI)
YOU'RE ONLY LONELY, J.D.

Souther, CBS/Son

(Crown)
MILLION-DOLLAR-NIGHT, Kai Band,

RISE, Herb Alpert, A&M OKAERINASAI, Miyuki Nakajima, F MEMORIAL 1972-75, Alice, Express

KOI-NO-DISK-JOCKEY, Mako Ishino, Victor (Victor) TAKANAKA SUPER LIVE, Masayoshi

Takanaka, Kitty JOLLY JIVE, Msayoshi Takanaka,

YUMEGATARI, Saki Kubota, CBS/

Sony HARUTSUGEDORI, Momoe

KNACK II, Knack, Capitol

AUSTRALIA

(Courtesy Kent Music Report)

As of 3/10/80 SINGLES

CRAZY LITTLE THING CALLED

LOVE, Queen, Elektra
DREAMING MY DREAMS WITH
YOU, Colleen Hewett, Wizard
PLEASE DON'T GO, K.C. & The

BLAME IT ON THE BOOGIE, Jacksons, Epic
ANOTHER BRICK IN THE WALL,

Allen, Mushroom

Pink Floyd, CBS HE'S MY NUMBER ONE, Christie

DON'T STOP 'TIL YOU GET ENOUGH, Michael Jackson, Ep ALWAYS LOOK ON THE BRIGHT

Warner Bros. ESCAPE, Rupert Holmes, MCA

LOCOMOTION, Ritz, Epic

SIDE OF LIFE, Monty Python

SARA, Fleetwood Mac, Warner Bros. COWARD OF THE COUNTRY, Kenny Rogers, United Artists

MONEY, Flying Lizards, Missing Link DAY TRIP TO BANGOR, Fiddlers

Dream, RCA MESSAGE IN A BOTTLE, Police,

A&M I GOT YOU, Split Enz, Mushroom

WALKING ON THE MOON. Police.

Sunshine Band, TK
DO THAT TO ME ONE MORE TIME,
Captain & Tennille, Casablanca

Yamaguchi, CBS/Sony WAJINDEN, Kaientai, Polydor KAGIRANAKI CHOSEN, Alice,

JUKAI BALLADE, Goro Noguchi,

PUBLIC PRESSURE, Yellow Magic

Orchestra, Alfa LOVE SONGS, Mariya Takeuchi, RCA

Discomate

TOKIO, Kenii Sawada, Polydor

2

3

10

11

12

13

17

19 15

20 20

8 5 9 6 10 NEW

12 NEW

13 NEW

15

16

18

This Last

2

16 10

17 NEW

11 18

	As of 3/17/80	1		
	SINGLES			ALBUMS
		1	1	THE WALL, Pink Floyd, CBS
La		2	2	REGGATTA DE BLANC, Police, A&M
We		3	6	TUSK, Fleetwood Mac, Warner Bros.
5		1 4	3	SEPTEMBER MORN, Neil Diamond.
	(Nichion/Noel)	1	_	CBS
1	SAYONARA, Offcourse, Toshiba-EMI	5	7	OFF THE WALL, Michael Jackson,
	(PMP)			Epic
7	KUCHIBIRI-YO ATSUKU	6	5	DYNASTY, Kiss, Casablanca
	KIMIOKATARE, Machiko	7	4	20 GOLDEN HITS, Creedence
	Watanabe, CBS/Sony (PMP)	'	-	Clearwater Revival, Fantasy
9	FUSHIGINA PEACH PIE, Mariya	8	10	THE ROSE, Soundtrack, Atlantic
	Takeuchi, RCA (Burning/PMP)	9	13	MAD LOVE, Linda Ronstadt, Asylum
2	DAITOKAI, Crystal King, Aardvark	10	11	THE B-52s, Warner Bros.
	(Yamaha)	11	12	MONTY PYTHON'S LIFE OF BRIAN,
10	DOHKESHI NO SONNET, Masashi	1 11	12	Soundtrack, Warner Bros.
	Sada, Freeflight	12	15	TRUE COLOURS, Split Enz,
3	SHUSHIFU, Alice, Toshiba-EMI	12	13	Mushroom
	(Noel)	13		
6	KOI, Chiharu Matsuyama, F (STV	14	_	THE LONG RUN, Eagles, Asylum
	Pack)	14	8	GREATEST HITS, Electric Light
4	WAKE UP, Kazuo Zaitsu, Toshiba-			Orchestra, Jet
	EMI (Shinko Gakufu)		NEW	THE PRETENDERS, Pretenders, Sire
8	TOMARIGI, Sachiko Kobayashi,	16		LONDON CALLING, The Clash, Epic
	Warner Bros. (Dalichi)	1 17	NEW	KENNY, Kenny Rogers, United
18	HEY LADY, Mayo Shohno, Jane (Yui	l		Artists
	Ongaku Shuppan)	18	14	BEST OF SKYHOOKS, Skyhooks,
13	KANASHIMI-WARAI, Miyuki	l		Mushroom
	Nakajima, F	19	NEW	OUTLANDOS D'AMOUR, Police,
14	LOVE SONG, Twist, Aardvark	l .		A&M
	EGTE TOTAL THIRTY MAINTAIN	20	19	WELCOME TO THE CRUISE, Judie

HOLLAND

19 WELCOME TO THE CRUISE, Judie

(Courtesy BUMA/STEMRA) As of 3/10/80 SINGLES

2 CRYING, Don McLean, EMI

Week Week

	2	3	QUE SERA MI VIDA, The Gibson
			Brothers, CNR
	3	1	DO THAT TO ME ONE MORE TIME,
			Captain & Tennille, Casablanca
	4	5	PEARLY DUMM, BZN, Mercury
	5	8	ROCK 'N' ROLL HIGH SCHOOL,
			Ramones, Sire
	6	4	ANN-MARIA, Luv', CNR
	7	7	AN ENGLISHMAN IN NEW YORK,
			Godley & Creme, Polydor
	8	NEW	WITH YOU I'M BORN AGAIN, BIIIY
			Preston & Syreeta, Motown
	9	9	I HEAR YOU NOW, Jon & Vangelis, Polydor
ı	10	NEW	SAVE ME, Queen, EMI
			ALBUMS
	1	2	HOMO SAPIENS, Robert Long,

		Bovema Negram
2	NEW	GREATEST HITS, BZN, Mercury
3	7	PERISCOPE LIFE, Kayak, Vertigo
4	NEW	GO NUTZ, Herman Brood, Ariola
5	3	DEMOOISTE FILMMELODIEEN, Ennio
		Morricone, RCA
6	5	I LOVE YOU, Various, K-tel
7	NEW	GOYA BY CANDLELIGHT, Francis
		Goya, Arcade
8	1	SHORT STORIES, Jon Anderson &
		Vangelis, Polydor
9	4	SONGS OF THE WORLD, Kelly
		Family, Polydor
10	NEW	TOPHITS VAN TOEN, Various,

SWEDEN

Polydo

(Courtesy GFL) As Of 3/7/80

1 FLICKORNA PA TV2, Gyllene Tider,

			Parlophone
	2	3	ANOTHER BRICK IN THE WALL,
	1		Pink Floyd, Harvest
	3	2	RAPPER'S DELIGHT, Sugarhill Gang,
			sos
	4	5	NO MORE TEARS, Donna Summer &
			Barbra Streisand, Casablanca/
			CBS
ı	5	10	READY TO TAKE A CHANCE AGAIN,
i			Barry Manilow, Arista
	6	NEW	QUE SERE ME VIDA, Gibson
ļ			Brothers, Mariann
	7	7	LOVER BOY, Magnum Bonum,
			Mercury
I	8	4	VIDEO KILLED THE RADIO STAR,
ı			Buggles, Island
ı	9	NEW	VI BOR PA LANDET, Broederna
ı			Djup, Mariann
ı	10	NEW	KUDDSNACK, Factory, CBS
ı			
ı			ALBUMS
ı	1	1	THE WALL, Pink Floyd, Harvest
ı	2	3	451023-0637, Kim Larsen, CBS
ı	3	2	LONDON CALLING, The Clash, CBS
l		NEW	KNOCK ON WOOD, Amii Stewart.
ļ			Ariola
ı	5	5	BROKEN ENGLISH, Marianne
ı			Faithfull, Island
ı	6	NEW	PRETENDERS, Pretenders, Real
ı	7	9	BAKOM SPEGELN, Magnum Bonum,
			Mercury
	8	NEW	UNBEHAGEN, Nina Hagen Band,
l			CBS

KICKIN' A DREAM, Michael

10

Rockfors, Sonet HAIR, Original Soundtrack, RCA

BELGIUM (Courtesy Billboard Benelux) As of 3/14/80 SINGLES Week OUE SERA MI VIDA, Gibson Brothers, Island DO THAT TO ME ONE MORE TIME, 2 Captain & Tennille, Casablanca CRYING, Don McLean, EMI ENGLISHMAN IN NEW YORK, Godley Creme, Polydor I HEAR YOU NOW, Jon & Vangelis,

Polydor RAPPER'S DELIGHT, Sugarhill Gang, Vogue BRASS IN POCKET, Pretenders, ATOMIC, Blondie, Chrysalis RAP-O- CLAP-O, Joe Bataan, Salsoul

10 NEW MONO, Monotones, CNR **ALBUMS**

THE WALL, Pink Floyd, Harvest PRETENDERS, Pretenders, Real SHORT STORIES, Jon & Vangelis, THE SPECIALS, Specials, Chrysalis MAKE YOUR MOVE, Captain & Tennille, Casablanca NIGHT OUT, Ellen Foley, Epic SEPTEMBER MORN, Neil Diamond

END OF THE CENTURY, Ramones, REGGATTA DE BLANC, POlice, CBS GREATEST HITS VOL. 2, Abba,

NEW ZEALAND

(Courtesy Record Publications) As of 3/16/80 SINGLES

This	Last	:
Week	Weel	k
1	3	I GOT YOU, Split Enz, Polydor
2	4	LITTLE SISTER, Ry Cooder, Warner
		Bros.
3	1	ANOTHER BRICK IN THE WALL,
		Pink Floyd, CBS
4	2	CRAZY LITTLE THING CALLED
		LOVE, Queen, EMI
5	7	DON'T LET LOVE GO, Sharon O'Neill
		& Jon Stevens, CBS
6	5	DO THAT TO ME ONE MORE TIME,
		Captain & Tennille, Casablanca

COWARD OF THE COUNTY, Kenny Rogers, United Artists MONEY, Flying Lizards, Virgin CRUISIN', Smokey Robinson, 8 NEW

Motown BRASS IN POCKET, Pretenders,

ALBUMS
THE WALL, Pink Floyd, CBS
TRUE COLOURS, Split Enz, Polydor
COUNTRY CLASSICS, Various, EMI 3 NEW REGGATTA DE BLANC, Police, A&M SHARON O'NEILL, Sharon O'Neill, 6 OFF THE WALL, Michael Jackson, Epic JEZEBEL, Jon Stevens, CBS

THE SPECIALS, Specials, Chrysalis BOP 'TIL YOU DROP, Ry Cooder, Warner Bros. 100 SUPER ROCKS, Elvis Presley, 10

> ISRAEL (Courtesy Reshel Gimmet/IBA) As Of 3/7/80 SINGLES

This Last LAST TRAIN TO LONDON, Electric Light Orchestra, Jet 2 ROMEO'S TUNE, Steve Forbert, Nemperor SPIRITS HAVING FLOWN, Bee Gees, 3

ON THE RADIO, Donna Summer, Casablanca WITH YOU I'M BORN AGAIN, Billy Preston & Syreeta, Motown MANUREVA, Alain Chamfort, CBS LONGER, Dan Fogelberg, Full Moon/ Epic
I WANT TO HOLD YOUR HAND,

Dollar, Carrere RAPPER'S DELIGHT, Sugarhill Gang, Sugarhill

ROCK WITH YOU, Michael Jackson, Epic 10 NEW

ALBUMS
THE WALL, Pink Floyd, CBS
HAIR, Soundtrack, RCA
CHILDRENS SONG FESTIVAL NO. 3 10, Various, Isradisc
GREATEST HITS VOL 2, Abba, Epic DISCOVERY, Electric Light 5

Orchestra, Jet GAZOZ, Gazoz, Hed Arzi EMOCIONES, Julio Iglesias, CBS BLAST OFF, Zvika Pick, CBS MILK AND HONEY WITH GALI, Rec-

RON STEWART'S GREATEST HITS, Warner Bros. 10

MARCH 22, 1980 BILLBOARD

Canada

No Charges Yet Levelled In Alleged Bootleg Case

By DAVID FARRELL

TORONTO-The Feb. 22 raid on Blue Flake Productions by Canadian police and a simultaneous raid on a Georgia pressing plant in connection with alleged bootleg activities have yet to yield any arrests or charges (Billboard, March 8, 1980).

Media reports in Canada have varied widely, with several names reportedly having been charged, but how these reports have been circulated is unknown, police officials

An earlier police report indicating a connection between the Georgia Mastercom pressing plant and Blue Flake Productions in Kitchener, Ontario, similarly seems to be unfounded.

FBI agents in Atlanta are keeping mum about information retrieved in a raid on the Georgia plant as no charges have been pressed at this

Special investigators from the FBI discussed matters pertaining to a bootleg operation with Royal Canadian Mounted Police officials here last week, but again no hard and fast information is being released in connection with this meeting.

Canadian officials say charges will eventually be pressed and that discussions with the Justice Department have been arranged. The police still seem unsure as to whether they will proceed under the Copyright Act or under a more general charge that carries a stiffer penalty.

Blue Flake's owner, meantime, remains in his residence close to Kitchener and is referring all calls to Toronto lawyer Ron Thomas.

Lawyer Thomas had yet to make a statement on behalf of his client at the time of writing, but he did note that it seemed strange for a case to attain so much publicity without any charges being brought against any-

It could be as long as two weeks before a move is made by either party in this case. Police have seized recordings here, alleged to be bootleg material, along with documents belonging to Blue Flake Prod.

Special Program For CBS LPs

TORONTO-In an effort to further promote and develop new artists on the roster, CBS Canada is offering a tailored program for retail on first-time albums by the Romantics and Drastic Measures.

A company spokesman emphasized that the program did not, at this time, cover all new artist re-

Under the terms of the program. which in itself is flexible. CBS offers selected accounts a dollar discount on the first order, with a maximum limit set on the quantities bought. The program also offers a 100% return policy on the selected title.

The first album selected under this program is the Romantics selftitled debut. The marketing campaign corresponded with concert dates the Detroit group played in the Ontario market.

Next in line is the release of the Drastic Measures album, a group signed to local label Airwaves and distributed by CBS. Point-of-purchase material will also appear in the selected accounts to help further motivate sales.

New Titles From Mushroom

TORONTO-Mushroom Records continues to fight it out with creditors, but in the meantime the label is set to go with seven new albums in the next few months through independent distribution in the U.S.

This is the word from vice president Joe Owens in Los Angeles. operating from offices rented by Fourth St. East, a label management and production company operated by Gary Salter.

Owens affirms Mushroom has parted ways with A&M Canada for manufacturing and distribution in this market, but reports a new distributor is being sought.

Refinancing for Mushroom has come from several different sources. including the selling of five Heart tracks to CBS "which wiped out our debt to the label," Owens says.

Among releases in March and

April in the U.S. are "Breakdown In Paradise" by Chilliwack, "Siamese Friends" by Ian Matthews, a live at the Roxy album from Firesign Theatre, plus a single by Rick Dees.

Dees, morning man at KHJ in L.A. and recently named deejay of the year by Billboard, has an album in the making, but has a remake of the Big Bopper hit, "Chantilly Lace," issuing on Mushroom as a single at month end.

Also in the works is a live Doucette album. The Vancouver singer/ guitarist has achieved platinum sales in Canada previously.

Several other signings have been made, either to Fourth St. East or Mushroom.

"We're not out of the woods yet, but we are looking pretty good," is how Owens explains Mushroom's position today.

Do-It-Yourself Disk Hits

VANCOUVER-A local guitarist who was turned down by several major labels in Canada and the U.S. went ahead with his own belief in himself, cut an album in his basement studio and has come out triumphant. Regional sales action prompted the "Powder Blues" album to debut on the national charts here in the number two position.

Tom Lavin played rhythm guitar in rock act Prism until until a dispute over musical direction led him to go it alone. Cutting a demo tape in his basement 16-track studio, Lavin shopped his tape in Toronto and Los Angeles to no avail.

Undaunted, the guitarist went back into his home studio, completed tracks for an album in two

days, reportedly, then put up money for 1,000 pressings.

According to manager Bruce Allen the radio support and word-ofmouth street support cleaned stores out of stock within a week. Another 15,000 copies moved as quickly. at which point Allen set up meetings with labels in Toronto.

Early in Feb, a straight license deal with RCA in Canada was inked with no options on international or future material. RCA's sales force immediately picked up another 27,000 orders and Tom Lavin's "Powder Blues" entered the national chart right under Pink Floyd's number one album, "The Wall."

U.S. and foreign licensing deals are now being sought by Allen.

Yetnikoff **Optimistic**

Continued from page 8

aren't that bad," said Yetnikoff, "but custom pressing business isn't terrific. Retail has picked up in the last couple of months, but it takes a little longer for manufacturing to

Yetnikoff noted that dealers are carrying less inventory than they have in the past. "Initial orders are much smaller than they were in the days of rather loose credit policies,' he began, "but reorder patterns where you have hits are much stronger than before."

As for repertoire, Yetnikoff maintained that "rock'n'roll is still the mainstay of the record business." He added that "softer music for the first time has made a resurgence and black music continues to do well."

Disco? "We didn't rush in with a great deal of money." the executive said, "and I think our judgment has been proven out."

Yetnikoff added that CBS' share of the market is rising, from about 15% in 1975 to about 20% in 1979. He estimates that it's over 20% now. "The company from a comparative point of view is hotter than I can ever remember it being," he said.

"Last year the international operation contributed the lion's share of our profits," Yetnikoff added, "although the domestic operation was profitable. But in 1979 we absorbed close to \$9 million in currency exchange losses. Profits did well despite that \$9 million equity swing in Japan."

The meeting was also attended by Cy Leslie, head of the CBS Record Group's new Video Enterprises Division. (Video topics will be detailed in a story in the sound business section of next week's Billboard.)

"I regard it as a vote of confidence in the record operation," Yetnikoff said, "that CBS entrusted us with the video operation in a year in which we were having a lot of problems."

Noting that he's counting on a "very modest" 1980 industry growth rate in the area of 5% to 6%, Yetnikoff concluded: "I'm looking forward with some degree of optimism to the rest of the year."

New Swingles LP

NEW YORK-The Moss Music Group is marketing a new New Swingle Singers album, "Skyliner," to coincide with the group's March tour of the U.S. and Mexico.

The label, which is releasing the album, consisting of big band and other pop favorites on its \$7.98 fullprice label, is planning special promotions in cities where the group

The group is also scheduled for further performances in the U.S. this autumn and the spring of 1981.

TK Consolidates

• Continued from page 4

Stone says the company will continue to develop r&b acts with crossover potential, as well as exploit the popularity of its overseas deal with CBS Records International, a success in terms of continuing sales

He also notes that the label's roster is expanding, and that 15 new LPs are in the production pipeline, with a greatest hits album by K.C. & the Sunshine Band in the stores and encouraging initial reception to a Bobby Caldwell LP.

Stone also notes that Tone Distributors, headed by his daughter, Lynda Stone, is a separate entity from TK Productions

General News

Song By Braddock

• Continued from page 3

tion force and though they were disturbed by the lyrics, the song was understood after they heard it.

"I hope people take the time to listen and not just read the lyrics.' comments Bowen. "It would bother me to think that after hearing it. the song was still hard to digest.

"If the song is in bad taste and everyone takes it the wrong way, we'll have to think about pulling it from the album.

Bowen states that it was a long and hard decision on his part to agree to allow it on the album. knowing the controversality of the song. But, adds Bowen, a label can't play the role of censor.

"We don't have the right to play censor," he says. "Radio has an obligation as to what it puts on the air, but the song does have a right to be on the album."

There is a disclaimer in small print at the bottom of the lyric sheet stating that the word 'nigger' is used to dramatize the ugliness of racism.

It is Braddock's belief that the verse stating: "Don't tell 'em 'bout big oil men who rob the people blind/ Don't mention radiation, it might confuse their minds/The kids get to thinkin' they'll save the world some

what a price to pay," is the giveaway to the paradoxical nature of the

Contacted, Braddock admits that if he was to write the song over again he'd change a line or two to make his meaning clearer.

Because the album is just getting into stores, it's still too early to fully gauge public reaction. Also, because "Love Bomb" is a country album. most black retailers won't even be

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Dual Promo Thrust For Burns Product

LOS ANGELES-Mercury has launched a cross-promotional tie-in between the film "Going In Style" and the "I Wish I Was 18 Again" disk both of which feature actor-comedian George Burns.

Approximately 100 outlets, including 30 of the Camelot mall stores, are participating in the promotion. It involves a 12-inch counter display, album displays and playing of the record in theatres where the film is showing. Underneath the displays, the location of the nearest participating retail outlet is given.

Billboard SPECIAL SURVEY For Week Ending 3/22/80

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pilott	MIAMI (Salsa)	There's	LOS ANGELES (Pop)							
This Week	TITLE—Artist Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)							
1	CHARANGA CASINO SAR 1001	1	LOS BUCKYS Triste imaginar Melody 5631							
2	FANIA ALL STARS Columbia 36109	2	PEDRITO FERNANDEZ Caliente 7299							
3	ROBERTO ANGLERO Boringuen 1396	3	RIGO TOVAR Con mariachi Melody 5629							
4	MONGUITO EL UNICO SAR 1002	4	EMANUELE Al final Arcano 3464							
5	ROBERTO TORRES	5	JUAN GABRIEL Pronto 1056							
6	CHARANGA 76 En el 79 TR 145	6	JOAN SEBASTIAN Musart 1774							
7	DIMENSION LATINA Velvet 3001	7	CHELO Ya me voy Musart 1775							
8	OSCAR DE LEON Llego actuo y triunfo TH 2079	3	LA PEQUENA COMPANIA Alhambra 4021							
9	AZUQUITA Y SUS MELAO	9	LOS FELINOS Morena tenias que ser Musart 1772							
10	SAMMY GONZALEZ La vikina Funny 513	10	VICENTE FERNANDEZ M1 amigo el tordillo Caytronics 1550							
11	PAPAITO SAR 1003	11	RIGO TOVAR Melody 222							
12	J. PACHECO Y D. SANTOS LOS Distinguidos Fania 549	12	MERCEDES CASTRO Musart 10744							
13	EL GRAN COMBO Combo 2013	13	JULIO IGLESIAS Emociones Alhambra 3122							
14	IMPACTO Teca 3010	14	ESTRELLAS DE ORO America 1007							
15	HECTOR LAVOE Fania 545	15	JOSE DOMINGO Melody 5628							
16	RAY BARRETO Fania 552	16	LOS OCHO DE COLOMBIA Gas 4184							
17	WILFRIDO VARGAS Karen 50	17	LOS POTROS Eco 25752							
18	WILLIE ROSARIO El rey del ritmo TH 2070	18	CAMILO SESTO Los mas grandes exitos Pronto 1058							
19	CHARANGA DE LA 4 SAR 1006	19	NAPOLEON Raff 9070							
20	LOS VIRTUOSOS Arrollando Discolor 8871	20	LOS MUECAS Harmony 8934							
21	ORQ. GUARARE	21	RAMON AYALA Freddy 1158							
22	WILLIE COLON Fania 540	22	LOS CADETES DE LINARES RAMEX 1003							
23	TOMMY OLIVENCIA TH 2017	23	VICENTE FERNANDEZ CBS 892							
24	ROBERTO ROENA El progreso internacional 934	24	JOSE AUGUSTO Odeon 1101							
25	CUCO BALOY Discolor 8801	25	JOSE LUIS RODRIGUEZ TH 2021							

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Friends Helping 2

L.A. Labels Exist

LOS ANGELES-Sierra/Briar Records, a small specialty label, is getting by with help from its friends. allowing the label to keep costs to a minimum while paying artists higher royalties.

The label has friends who are engineers, disk masterers and writers as well as in radio and retail, all contributing their services for free or at reduced rates. All of its acts are friends. Even Gene Parsons' recent "Melodies" LP was recorded at the studio owned by label president John Delgatto's cousin.

The traditional, bluegrass and folk label also does its own color stripping and negatives, functions normally delegated to outside firms. Through a contact of Delgatto's in Michigan, Sierra/Briar is able to have color separations done for about one-eighth of the cost charged by Los Angeles firms.

Run by a staff of three, including Marsha Necheles, managing director, and Vicki Nadsady, art and promotion director, the trio goes as far as doing its own shipping.

Delgatto often borrows a truck to pick up records from the presser and delivers them to its warehouse (shared with Rhino Records) from where product is shipped. Everyone contributes to publicity and sales functions.

Sierra/Briar has progressed from a release of four albums in 1978 to six in 1979 with an additional three re-releases to a projected 10 this year.

Among the acts released on the labels are Gene Parsons. Gram Parsons, the Credibility Gap, Steve Gilette with a direct-to-disk album, plus a variety of bluegrass product.

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Delgatto says that the Briar label. originally founded in 1972 and distributed by Takoma until 1976, is for acoustic, bluegrass and traditional music, while Sierra, started in 1978 when the company became a "fulltime record label," is "for everything

Sierra/Briar has a nationwide independent distributorship of about 20. except in Southern California where it does it itself with the aid of salesman Bob Merin. Delgatto claims that "it's the best thing that's happened for us" since payments from Southern California stores "come in like clockwork."

Delgatto, who says he's getting more aggressive with distributors. believes that "folk distributors don't know much about the product or

how to sell it."

The break-even point on most albums is about 2.000-3.000 units. A 5,000-unit selling album is a profit maker. Because the Gene Parsons LP was its first studio production (other product acquired through li-censing deals and completed masters) costs were higher, raising the break-even level to 12,000 units. The label's return rate is aver-

aging about 7%, inflated because of a Gram Parsons LP. Without that, says Delgatto, it's only about 1%. All returns are used for promotion or stock when supply runs short. Delgatto, with a background in manufacturing, oversees all pressings and reports minimal defective product.

reports minimal defective product.
At this point the label has no "working artists" to help sales. Delgatto, however, is now seeking artists who will be able to tour.

who will be able to tour.

Sierra/Briar's audience is comprised mostly of cults that have followed the careers of its artists for years. Newsletters are sent regularly to those on its mailing list. to those on its mailing list.

Its radio promotion list numbers about 200, but before albums are sent, a mailer asking if the station is interested is sent. Other promo copies are sent to distributors, magazines and college radio.

All artists signed to the company must be met with approval by all three workers. "The product has to relate to all our mutual interests," says Delgatto.

About 20%-25% of Sierra's business is overseas with a licensing deal with Ariola in Europe. Delgatto is looking to firm up deals in the U.K., Japan and Australia.

Set NAB Artists

LOS ANGELES-Singer Mac Davis and comedian Bob Newhart are set to perform at the NAB's 58th annual convention in Las Vegas. Davis appears in April 13th's opening general assembly and Newhart. appears at the closing luncheon.

The convention, and concurrent broadcast engineering conference is set for April 13-16 at the Las Vegas Convention Center.

ARC Disputed

LOS ANGELES-The American Recording Co., Beverly Hills, is asking Federal District Court here toforce Artists Recording Co., Fremont. Calif., to desist from using the acronym, ARC, in conduct of the defendant's business.

The pleading claims the plaintiff acquired its right to use ARC from a Canadian firm originally and filed it as a service mark with the U.S. copyright office in February 1965.



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Billboard SPECIAL SURVEY For Week Ending 3/22/80

Number of LPs reviewed this week 50 Lost week 42



MARSHALL TUCKER BAND-Tenth, Warner Bros. HS3410. Produced by Stewart Levine. This veteran Southern country boogie band has come up with 10 tunes here showing the breadth of its musical expertise. It explores a variety of mainstream rock forms, some louder, some softer, some faster, some slower, but all compelling. Throughout, the songwriting dynamics and instrumental structuring reveal this to be a band in full and confident command of its musical powers. However, a line like "I'm so tired of people telling me that I can't wear long hair," seems a little dated, even down South.

Best cuts: "See You One More Time," "Gospel Singing "Foolish Dreaming," "It Takes Time."

PAT TRAVERS BAND-Crash And Burn, Polydor PD16262. Produced by Dennis Mackay, Pat Travers. The hard rocking guitarist gives his audience what they expect: heavy handed guitar riffs, forceful bass lines and coarse rock vocals. Travers also plays keyboards but it's the guitar interaction between Travers and Pat Thrall that will be most appealing to AOR audiences. "Snortin' Whiskey" best exemplifies Travers' ability to deliver the kind of fierce rock that has kept audiences in terested. The band's cover of "Born Under A Bad Sign" is an other rocker that attests to Travers' sales increases. Of particular note is Travers' version of Bob Marley's "Is This Love," a midtempo number with background female harmony by Dawn Shahan.

Best cuts: "Snortin' Whiskey." 'Is This Love," "Born Under A Bad Sign," "Crash And Burn

GRACE SLICK-Dreams, RCA AFL13544. Produced by Ron Frangipane. Slick, the ex-vocalist of the Jefferson Airplane/ Starship makes her solo debut with a surprisingly powerful album filled with exceptional songs, five by Slick and four by outside writers, imaginative arrangements and playing that is robust and complimentary to Slick's forceful vocals. Some of the material sounds as if it's out of an Airplane/Starship songbook because of Slick's distinctive voice, yet there is enough to showcase Grace's own style "Seasons." the first single, has a chorus that is reminiscent to "Those Were The Days," but there is solid rock to appeal to Starship fans.

Best cuts: "Seasons," "El Diablo," "Dreams," "Do It The Hard Way," "Garden Of Man.

KC & THE SUNSHINE BAND-Greatest Hits, TK612. Produced by Casey/Finch. This retrospective covers the past five years of this group's hit singles, from the r&b orientation of 'Get Down Tonight," to the mindless disco boogie of "Shake Your Booty" to the intense soul balladry of "Please Don't Go" to the rock approach of "Let's Go Rock' N'Roll." Those last two songs are the group's two most recent singles, indicating its eagerness to prove its versatility, and move away from the redundant singles formula that hit its nadir in such unin spired (albeit successful) recordings as 1977's "I'm Your Boogie Man." A surprising omission, the band's crafty reworking of the Four Tops classic, "It's The Same Old Song.

Best cuts: "Keep It Comin' Love." "That's The Way (I Like "Get Down Tonight.



ALTON McCLAIN & DESTINY-More Of You, Polydor PD116268. Produced by Frank E. Wilson, John Footman. McClain's lead vocals are as smooth as silk and Destiny provides some of the tightest harmony around. Reminiscent of the Supremes at their peak, this trio has selected material perfectly suited to it. The women also balance this effort by including tunes of practically every tempo. Johnny Bristol's duet with McClain on "Hang On In There Baby" gives the lis-tener a bonus on an already excellent musical trip. Instrumentation is as easy and smooth as McClain's vocals. There's no waste on this LP, it's all prime.

Best cuts: "Love Waves," "I Don't Want To Be With No body Else," "Hang On In There Baby," "Stares And Whis-

TEENA MARIE-Lady T, Gordy G7992R1 (Motown). Produced by Richard Rudolph. This LP is evenly divided between uptempo funk-flavored numbers and polished ballads. Though all are well done, it is the ballads which shine best as "Can It Be Love" testifies. Marie's soulful vocals are ably suited for ballads. The musical backing is top notch with the Seawind Horns being an asset. It is interesting to note that Marie wrote or cowrote all but one of the nine cuts here. Aside from a good voice, she possesses good composing skills. The aforementioned "Can It Be Love" is on the soul charts as a

Best cuts: "Can It Be Love," "Why Did I Fall In Love With You," "Young Girl In Love." "Aladdin's Lamp." "Behind The



RONNIE MILSAP-Milsap Magic, RCA AHL13563. Produced by Ronnie Milsap, Rob Galbraith. Possibly the best move Milsap has made in his career is to team up with Galbraith and produce himself. Now Milsap is recapturing the

Spellight_

ROBERTA FLACK-Roberta Flack Featuring Donny Hathaway. Atlantic SD16013. Produced by Roberta Flack, Eric Mercury, Arif Mardin, Joe Ferla. Flack's first album since 1978's top 10 hit "Blue Lights In The Base ment" is an excellent collection of seven tunes, two of them featuring Hathaway, who died in January 1979. The two songs here by Stevie Wonder are melodic gems. with Flack's velvety vocals wailing forth honest, understated emotion. Variety is contributed by a long discotized track-too long, actually-and an excellent gospel num ber "God Don't Like Ugly." The album was cut in six studios, with four producers, yet happily doesn't sound la bored, it shows one of our protean interpreters in top

Best cuts: "Don't Make Me Wait Too Long" (with a funky rap by Stevie Wonder), "God Don't Like Ugly You Are My Heaven," "Disguises," "Only Heaven Can Wait (For Love)



character and originality that make his music so dynamic. This newest album has eliminated the lush string arrangements and swirling MOR instrumentation that threatened at one point to eclipse him completely in his career. This LP has edges and grit, funk and fire—and real texture musically. Mil sap's roots are in i&b, and here, even the ballads are powerful and moving. The central point throughout is (as it should be) Milsap's voice and keyboards. The balance between uptempo spunky sizzlers and beautiful slow songs is

Best cuts: "Why Don't You Spend The Night," "Silent Night (After The Fight). Misery Loves Company."

FREDDY WELLER-Go For The Night, Columbia JC36231. Produced by Buzz Cason. Go For The Night" may provide the missing impetus in Weller's career, it's a strong, solid country package that blends in rock accents without diluting the definitive tone of the album. The instrumentation is a bit unusual for country, to say the least—synthesizers meshing with heavy percussion, keyboards battling electric guitars, steel guitar slicing in and out. But everything works together, and the material (penned mainly by Weller and producer Cason) offers some juicy possibilities for singles radio airplay. Vocals are especially interesting, both lead and background Best cuts: "Tonight I'm Drinkin'." "Lost In Austin."

Your Fool, "Let's Strike Tonight (While The Iron Is Hot)."

LACY J. DALTON, Columbia NJC36322. Produced by Billy Sherrill. Dalton made waves last summer with her debut single "Crazy Blue Eyes" which cracked the top 20 on the country charts Followed by her current hit, "Tennessee Dalton has become the hottest new artist in country music in some time. Her debut album, containing both singles, features many songs written by Dalton and expertly produced by Sherrill. From gentle love ballads to honky tonk blues, Dalton covers all the bases. "Late Night Kind Of Lonesome," a possible single, features Dalton at her gravelly best She can turn around on a song like 'Losing Kind Of Love' and totally grab the listener with her tender vocal. Utilizing the traditional country instruments. Sherrill has helped create a country superstar for the '80s.

Best cuts: those mentioned above, plus "Honky Tonk Man," "Turn My Head Around," "Are There Cowboys Left (In The Good Of U.S.A.)?" and "High Like An Angel.

BILLY "CRASH" CRADDOCK-Changes, Capitol ST12054. Produced by Dale Morris, Jimmy Johnson. A powerful supporting cast of musicians, background voices, arrangers and producers team effectively with Craddock's silky smooth vocals. Recorded in Nashville and Muscle Shoals, with some of the string overdubbing and mastering performed at the Capitol Studios in Los Angeles, Craddock's package is a cosmopolitan blend. A good selection of songs urges maximum effort from Craddock as the instrumental focus goes easy listening with soft guitar and string work

Best cuts: "I Just Had You On My Mind," "Now That The Feeling's Gone," "Hold Me Tight."

RONNIE McDOWELL-Love So Many Ways, Epic JE36336. Produced by Buddy Killen. McDowell has the talent to become a major recording star, and if his records were able to live up to the superior vocal talents of this artist, he would already be sitting on top of the charts. Unfortunately, his records seem to get bogged down by flowery orchestrations and lush strings, making McDowell's albums sound more like middle of the road packages than country. His writing (with producer Killen) has improved, and with punchier rhythm tracks, McDowell could easily become his own country legend. The arrangements here are filled with the efforts of Nashville's best pickers, but there is a similarity between all the songs and the overall production casts doubt on whether

the artist is looking for an MOR base or a country one. Best cuts: "Judy's Arms," "24 Hours Of Love," "Lovin' Up A Storm," "One False Move (And I'm Yours)."



JOHN SERRY-Jazziz, Chrysalis CHR1279. Produced by John Serry. Keyboardist Serry exhibits a well defined capability to write intense modern jazz arrangements. His seven cuts on this, his second LP for Chrysalis after leaving Auracle after five years, reflects his crossover concepts. His playing on acoustic piano and various electric keyboards is controlled and yet demanding. Weather Report drummer Peter Erskine's two contributions are matched in vitality by regular group drummer Carlos Vega. Other players include Bob Sheppard, Mike Sembello, "Flim" Johnson and Gordon Johnson Sheppard's range of saxophones adds a fiery sound as a counterpoint to Serry's rollicking, sometimes tender meanderings.

Best cuts: "Acrobat," "Jazziz" (in which Serry plays all the instruments), 'Up Start.' "Don Quixote's Hustle: A Disco Nightmare.



FAUN-London Symphony, Previn, Angel Digital D37674. De bussy's use of orchestral color was unmatched in its variety and sensitivity and this recording preserves all the delicate tints and shadings with unequalled purity and clarity. The engineering is remarkable for its unobtrusiveness, a result of single vantage microphoning that produces a natural room blend of orchestral sonorities and EMI digital mastering with its freedom from noise and distortion. Indeed, listeners accustomed to the sound of multi-track orchestral production may not fully appreciate this effort at first. Previn in past has proven himself a most sensitive interpreter of Debussy and once again he comes through strongly.



THE CRETONES-Thin Red Line, Planet P5 (Elektra/Asylum). Produced by Peter Bernstein. There was a buzz on this LP since Linda Ronstadt included three of this quartet's tunes on her new LP. And the group's Mark Goldenberg contributed guitar on the Ronstadt album as well. Overall it's a flashy and notable debut. Musically it's well-crafted new wavish rock, with catchy melodies and hooks. Lyrically it's just as intelligent and interesting. A basic three guitar, one drum array, the band does forge a distinctive enough sound that stands head and shoulders above a lot of other newer material. Lots of AOR possibilities here.

Best cuts: "Real Love," "Justine," "Cost Of Love," "Mrs. "Here Comes The Wave."

SELECTER-Too Much Pressure, Chrysalis CHR1274, Produced by Erroll Ross, Selecter. Part of the triumvirate of ska/ reggae bands (the others are the Specials and Madness) which are taking the U.K. by storm, Selecter emphasizes reggae more and the rock influence is minimal. Also, the band has a female lead vocalist (Pauline Black) which is something the two other groups can't boast. As could be expected, the music is infectious and danceable. The seven-member band is also more straightforward in its approach than the Specials or Madness as the only comical piece here is a reggae version of the James Bond theme music.

Best cuts: "On My Radio," "Missing Words," "James Bond," "My Collie (Not A Dog)," "Out On The Streets.

THE JOE PERRY PROJECT-Let The Music Do The Talking, Columbia JC36388. Produced by Jack Douglas, Joe Perry. Perry, one of the driving forces behind hard rocking Aerosmith, steps out on his own with a hard hitting debut. Material isn't all that different from some of the Aerosmith catalog though much of Perry's playing is more clear in the mix here Still, it is the same type of high-energy blues rock Perry helped to create with Aerosmith. Vocalist Ralph Morman and Perry have a gutsy Foreigner type of appeal. Many rock fans have been waiting for this one.

Best cuts: "Let The Music Do The Talking," "Ready On The Firing Line," "Conflict Of Interests," "Shooting Star.

ANGEL CITY-Face To Face, Epic NJE36344. Produced by Brewster-Brewster-Opitz. This is the U.S. debut LP by one of Australia's most popular bands. It combines in one U.S. LP.

the best of the band's two previous releases in Australia. An gel City plays new hard rock, a la Cheap Trick or AC/DC, though melodies, and change of pace arrangements are not neglected. The five-man band has two brothers, John and Rick Brewster, on guitars, and an energetic lead singer in Doc Neeson. Together with a solid two-man rhythm section it never allows the attention to flag as it pounds out a primal. yet surprisingly lyrical form of hard rock.

Best cuts: "Take A Long Line," "Marseilles," "Can't Shake

BUGS TOMORROW, Casablanca NBLP7199. Produced by Bugs, David Vaught, Morley Bartnof, Artie Ripp. Bugs Tomorrow, the name of the lead singer and the quartet he leads, plays melodic yet tough rock in the Graham Parker-Elvis Costello-Joe Jackson vein. The lyrics are acerbic yet witty and the instrumentation is tight. Some of the songs, such as the funny "Runnerup Couples" which details the breakup of a marriage after the couple loses the grand prize in a game show, have an acoustic guitar base. This lends a folk edge and variety to the disk. Bugs' vocals have a husky quality and his guitarwork, both electric and acoustic, is outstanding throughout. This should have widespread AOR appeal

Best cuts: "Runnerup Couples," "Children Of The Night," "Chimpanzees," "She Walked," "Everything's Tonight."

COWBOYS INTERNATIONAL-The Original Sin, Virgin VA13138 (Atlantic). Produced by Dennis Mackay. Cowboys International leans toward the machine-rock vein popularized by many of its new wave contemporaries, though it seems to achieve its sound more through traditional rock instrumentation than through banks of synthesizers. This five man band crafts and executes its songs in a precise mechanical style. while philosophising on pointed shoes and original sin. Some times it works and sometimes one thinks it is all a bit too

Best cuts: "Original Sin," "Aftermath," "Thrash," "Wish.

DANNY SPANOS, Windsong BXL13538 (RCA). Produced by John Alcock, Andy Johns. Newcomer Spanos bows with an al bum that grabs hold of your attention with the initial cut "One Night Stands," with its buoyant rhythm and exciting vocal. A former drummer for Sly Stone, Spanos' passion for rock is evident on most cuts, as he puts sincere emotion into his vocal delivery while his band supports him with the same kind of bang it out playing. Tom Scott's sax is one of particular prominence. The only ballad is "In The Morning."

Best cuts: "One Night Stands," "Rock Me Shock Me,

Queen Of The Boulevard." Under My Skin.

FLIGHT-Excursion Beyond, Motown N7932R1. Produced by Lee Young, Sr. Pat Vidas' sizzling trumpet work dominates this eight track debut. The jazz here is commercial which could have appeal beyond the usual jazz audience to pop and adult contemporary. The best cut is "Inca Innuendo" which is one of two cuts featuring vocals. The trumpet and synthesizer work here is excellent. The rest of the album is not quite as stunning but is well executed. The guitar of Ted Karczewski integrates itself well, especially in "The Rumble" and "Face To Face." A remake of the "Shake Your Body (Down To The Ground)" is an unsuccessful attempt to cater to the pop mar-

Best cuts: "Inca Innuendo," "Face To Face," "The Rumble," "Excursions Beyond.

RED RIDER-Don't Fight It, Capitol ST12028. Produced by Michael James Jackson. Red Rider is a five-man band that recalls the Byrds in many instances. With a Roger McGuinnish lead vocal and harmonies, Red Rider plays a melodic and midtempo brand of rock that is catchy and very listenable The band's writing has its merits and the playing shows that Red Rider is well-rehearsed. Billy Payne on synthesizer, Bobby Hall on percussion and Raphael ("Baker Street") Ravenscroft on sax add touches on selective cuts.

Best cuts: "Don't Fight It," "White Hot," "Make Myself

JAVAROO-Out!, Capitol ST12052. Produced by Barry Blue. This two man band plays a funky brand of soul pop that is produced with a lush sheen. Between members Barry Blue and Paul Greedus, a variety of instruments is played which contributes to the complex sound. "Change It Up" is a highlight with its raucous handclapping chorus but there are other treats. "Breakin' In" is a cool dance number. "Behind My Eyes" is a solid midtempo ballad while "Bedroom Secrets" is humorous with its melodic line which is similar to the music used in Star Wars' cantina scene. LP is for pop and

Best cuts: Those mentioned.

DIANE PFEIFER, Capitol ST12046. Produced by Larry Butler. An American Song Festival winner, Pfeifer now displays her abilities in the vocal arena. Pfeifer takes 10 of her craftily composed songs and renders them with conviction and talent. Butler's production puts the emphasis on strings and non-obtrusive instrumentation that merges beautifully with Pfeifer's sugar sweet voice. The style ranges from country to adult contemporary.

Best cuts: "Free To Be Lonely Again," "Just When I Needed A Love Song," "Roses Ain't Red."

(Continued on page 78)

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, Iry Lichtman, Jim McCullaugh, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean

Closeup

LINDA RONSTADT-Mad Love, Asylum 5E510, Produced by Peter

A year and a half ago in this column I wrote a scorching review of Ronstadt's "Living In The U.S.A." album, feeling that if I heard her do another '50s or '60s remake I'd go through the roof. Stated more simply, her tried and true formula of redoing past hits had become stale and boring.

And while the album did rack up impressive sales figures, "Living In The U.S.A." did little to enhance Ronstadt's career.

Apparently, Ronstadt sensed this. Realizing the need to expand her horizons, she's turned to the new wave as a source of new inspiration, making "Mad Love" probably the most drastic transitory move of her

She has finally abandoned those sappy remakes of years gone by for more contemporary covers of some of the new wave's best writers. among them Elvis Costello, Mark Goldenberg of the L.A.-based Cretones (whose own LP was just released) and Billy Steinberg, who performs under the name Billy Thermal.

Gone are some of the musicians who have played with her for so many years. Most noticeably absent is guitarist Waddy Wachtel and bassist Kenny Edwards. Ronstadt's band still consists of familiar topnotch players including Dan Dugmore and Dan Kortchmar on guitars. Billy Payne on keyboards. Russ



Kunkel, drums, and Bob Glaub.

Gone are the lushly orchestrated arrangements and layers of overdubbing that characterized Ronstadt's recent work. "Mad Love' therefore becomes more spontaneous, less calculated with a tough bite and the kind of intensity that she previously lacked.

Also absent are the one or two country-oriented songs she's always favored. There is nothing but funsounding basic rock with an occasional high energy ballad.

"Mad Love" ranks as Ronstadt's most endearing album since "Heart Like A Wheel." And while it is not a perfect album (how many actually are?) it gives Ronstadt a firm grip on

The album's calling card is the new wavish single "How Do I Make You," with its thunderous opening drum roll, riveting guitar riffs and Ronstadt's most intense vocal in some time. The Billy Steinbergpenned tune is Ronstadt's best single since "Blue Bayou."

The title cut is another intense rocker. When Ronstadt shouts "Cause it's a mad, mad love," she breaks all ties with the sweetly produced ballads of the past.

While Ronstadt's version of Elvis Costello's "Allison" on "Living In The U.S.A." lacked the depth of the original, her three Costello interpretations here hold up well.

She knows a good song when she hears one and knows how to apply her vocal magic to it. "Party Girl." "Girls Talk" and "Talking In The Dark" all are given exceptional readings and though Dave Edmunds' version of "Girls Talk" is more intense. Ronstadt's is more sensitive.

A possible single choice is "Hurts So Bad." a hit for Little Anthony & the Imperials years back. Building from a soft bottom, the song is delicately rendered with Ronstadt's vocal steadily gaining momentum until it explodes emotionally. Kortchmar's electric guitar solo is a high-

"I Can't Let Go" is another fun rocker sparked by Ronstadt's perky vocal, background harmonies by Rosemary Butler, Nicolette Larson and Ronstadt and the fine playing of her band.

"Look Out For My Love," a Neil

Forum Label Launched By Kentucky Recording Studio

ductions, Inc., a recording studio and artist management firm in this Cincinnati suburb, has issued its first album on the Forum label.

According to Forum board chairman, Jerry Warner, the label was the next logical step in demonstrating the growth potential for the music industry in the Midwest. For two years. Warner and his partner Gary Foster have hosted annual Midwest Connection parties to draw media and industry attention to area studio and acts.

The debut LP is called "High-

Distribution will be handled nationally through Progress Records in Cleveland and by EMI in England and Europe

Warner, who also acts as a manager for Highwind, says he foresees the album getting its initial impetus by sales at concerts. "We've played for audiences in Cincinnati, Columbus, Indianapolis, Louisville, Lexington and all points in between. Warner explains, "and people always want to know if we have a record out."

EDWARD MORRIS

RCA All-Out For Grace Slick Promo

NEW YORK-RCA Records has set phase one of a merchandising campaign to herald Grace Slick's first album for the label. "Dreams."

The album, along with a single, "Seasons" and "Angel Of The Night." ties-in with an eight-city promotion tour starting Monday (17). including San Francisco, Los An-

Young tune, is the album's standout clinker. It comes off out of context with the rest of the album, but more basically it's not a very exciting song even performed by Young.

"The Cost Of Love" and "Justine." two songs by Goldenberg, round out the album, "Justine" is the more adventurous of the two with a break that showcases the band's musicianship. **ED HARRISON**

geles, Dallas, Houston, New York, Philadelphia, Boston and Chicago.

Besides visiting radio stations and press gatherings. Slick will be seen on national television shows.

RCA will make available a number of promotional aids, including four-color posters, special presskits, mobiles that incorporate album cover graphics of Slick passing through a hoop, radio spots and admats. Also, a special interview album. "Through The Hoop With Grace Slick." has been taped with Don Wardell, manager of pop product management.

A book, Barbara Rowes' "Grace Slick. The Biography," is also being published by Doubleday this month, detailing her life and times as lead singer of the Jefferson Airplane and Jefferson Starship.

MARCH 28 BILLBOARD published by Doubleday this

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Billboard's, Billboard SPECIAL SURVEY For Week Ending 3/22/80 Number of singles reviewed this week 94 Last week 79



With A Dreamer (3:37); producers: Larry Butler, Kenny Rogers; writers: K. Carnes, D. Ellingson; publishers: Appian/Almo/Quixotic ASCAP. United Artists UAX1345Y. Rogers shoots for his fourth straight top 10 pop hit with this disk he coproduced with Larry Butler. It's not a slick, showy duet, but a honest, sincere effort stripped of pretentions.

DAN FOGELBERG-Heart Hotels (3:20); producers: Don Fogelberg, Norbert Putnan. Marty Lewis; writer: D. Fogelberg; publishers: Hickory Grove/April ASCAP. Full Moon/Epic 950862 (CBS). Fogelberg follows the number two hit "Longer" with this crafty midtempo number which has more tempo and spark than the previous, rather maudlin hit.

BETTE MIDLER-The Rose (3:36); producer: Paul A. Rothchild; writer: Amanda McBroom; publisherr: Fox Fanfare BMI. Atlantic 3656. Bette shines in this tenderly rendered ballad, the title theme of her film for which she is nominated for best actress. Her graceful vocals are perfectly in tune with the lush arrangement

STEVE FORBERT-Say Goodbye To Little Jo (3:53); producer: John Simon; writer: S. Forbert; publisher: Rolling Tide ASCAP. Nemperor ZS97529 (CBS). Forbert's followup to "Romeo's Tune" is another folk flavored song that unfolds into a moving narrative. Background harmonies add flavor and compliment Forbert's gruff delivery.

recommended

SUE SAAD & THE NEXT-Gimme Love/Gimme Pain (3:15); producers: Richard Perry, James Lance; writers: S. Saad, J. Lanes: publisher: WB ASCAP. Planet P45913A (Elektra/Asy-

THE BUGGLES-Clean Clean (3:47); producer: The Buggles; writers: Trevor Horn/Geoffrey Downes, Bruce Woolley; publisher: Ackee ASCAP/Carbert BMI. Island IS49209 (Warner Bros.)

BONNIE RAITT-(Goin') Wild For You Baby (3:14); producer: Peter Asher: writers: Tom Snow/David Batteau: publishers: Braintree/Snow BMI/David Batteau/Porchester ASCAP. Warner Bros. WBS49185.

SQUEEZE-If I Didn't Love You (3:25); producers: John Wood, Squeeze; writers: Glenn Tilbrook, Chris Difford; publishers: Deptford/Almo ASCAP. A&M 2229S.

THE JAM-(Love Is Like A) Heat Wave (2:23); producer: Vic Coppersmith Heaven; writers: Holland, Dozier, Holland; publisher: Jobete ASCAP. Polydor PD2074.

HUMBLE PIE-Fool For A Pretty Face (4:12); producers: The Pie, Johnny Wright; writers: S. Marriott, J. Shirley; publisher: pending. Atco 7216 (Atlantic).

B.J. THOMAS-Walkin' On A Cloud (3:07); producer: Chris Christian: writer: Chris Christian: publisher: Home Sweet Home BMI, MCA 41207.

999-Hollywood (2:50); producer: Vic Maile; writers: Nick Cash, Guy Days; publisher: Albion PRS. Polydor PD2076.

DANNY KORTCHMAR-Endless Sleep (4:40); producer: Danny Kortchmar; writers: J. Reynlods, D. Nance; publishers: Johnstone Montei, Div. of Beechwood/Elizabeth BMI. Asylum

DAVID FINNERTY AND THE JACKALS-Hold On (3:20); producer: Michael Golub; writer: David Finnerty: publisher: Leeds (MCA) ASCAP. Deli Platters DP2.

CITADEL-Stompin' Ground (4:10); producer: none listed; writers: G. Akerley, R. Loy; publishers: Sunbird/Civitas BMI. Boltax BOL104A.

KEITH ZORROS—Too Hot To Stop The Rock (3:05); producers: Jay Messina, Keith Zorros; writer: Keith Zorros; publishers: Hologram/Zorros ASCAP. RCA JH11935.

TOMMY JAMES-Tighter, Tighter (3:47); producer: Tommy James; writers: James, King; publisher: Big Seven BMI, Fantasy F886AM.

JOHNNY CONTARDO-Are You Happy Baby (3:32); producer: none listed; writer: Bob Stone; publisher: Rock Garden BMI.



NARADA MICHAEL WALDEN-Tonight I'm Alright (4:10); producer: Narada Michael Walden; writer: Narada Michael Walden; publishers: Walden/Gratitude Sky ASCAP. Atlantic 3655. Veteran singer/percussionist offers a highly melodic dance number. Energy generates a goodtime atmosphere which is infectious.

ALTON McCLAIN & DESTINY-I Don't Want To Be With Nobody Else (3:58); producers: Frank E. Wilson, John Footman; writers: Robert R. Barnes, Harry Bowens, Jervonny Collier, Marty Sharon; publisher: Platinum Wizards BMI. Polydor PD2073. McClain's vocals are out in front, supported by the tight harmonies of Destiny. Track sparkles with a crisp and funky beat while the perky arrangement is danceable.

EDDIE KENDRICKS-Your Love Has Been So Good To Me (3:24); producer: Patrick Adams; writer: Ronn Matlock; publishers: Careers/Music Store BMI. Arista AS0500. Kendricks' latest is a sizzling uptempo track which has his cool, nearfalsetto vocals riding over a dynamic instrumental backdrop.

recommended

LOU RAWLS-You're My Blessing (3:12); producers: Kenneth Gamble, Leon Huff; writers: K. Gamble, L. Huff; publisher: Mighty Three BMI. Philadelphia International ZS93750

JERRY KNIGHT-Overnight Sensation (3:38); producer: David Kershenbaum; writer: Jerry Knight; publishers: Almo/ Crimsco ASCAP. A&M 2215.

KLEER-Winners (3:35); producers: Dennis King, Kleeer; writers: N. Durham, W. Cunningham; publishers: Alex/Soufus ASCAP/Darak/ Good Groove BMI. Atlantic 3650

CHAPTER 8-Don't You Like It (3:01); producers: Derek Dirckson, Michael Powell; writer: Michael Powell; publishers: Woodsong/Chapter 8/U.S. Arabella BMI. Ariola OS802 Ariola (Arista).

CHANGE-A Lover's Holiday (3:50); producer: Jacques Fred Petrus; writers: D. Romani, T. Willoughby; publisher: Little Macho ASCAP. Warner Bros./RFC RCS49208.

FATBACK-Gotta Get My Hands On Some (Money) (3:36): producers. Bill Curtis, Gerry Thomas; writers: Bill Curtis, Gerry Thomas; publishers: Clita BMI/Sign Of The Twins ASCAP. Spring SP3008 (Polydor).

LONBELL-You're Playing Dirty (4:09); producers: Eugene Record, Bruce Hawes, Tom Tom; writers: L. Simon, A.J. Tribble; publisher: Simon-Redmond BMI. AVI 314S.

NITEFLYTE—All About Love (2:35); producers: Sandy Torano. Barry Mraz; writer: Sandy Torano; publisher: Scandal BMI Ariola OS800 (Arista).



KENNY ROGERS WITH KIM CARNES-Don't Fall in Love With A Dreamer (3:37); producers: Larry Butler-Kenny Rogers; writers: K. Carnes-D. Ellingson; publishers: Appian/Almo/Quixotic, ASCAP. United Artists UAX1345Y. A gentle piano intro leads to Rogers' husky voice and, soon, to the equally gritty pipes of Carnes. A flurry of percussion and strings launches the chrous and its title lament. The voices blend perfectly as the production focus shifts from the instrumental side to the vocals while the song swirls to a powerful downbeat finale.

JOHNNY RODRIGUEZ-Love, Look At Us Now (3:02); producer: Billy Sherrill; writer: Mickey Newbury; publisher: Acuff-Rose, BMI. Epic 950859, Rodriguez takes one of the finest love ballads to emerge from Nashville and makes it his own statement. Clear, crisp production, emphasizing guitar and strings, gives the Newbury song its most precise interpretation yet. Adult contemporary crossover is likely.

BUCK OWENS-Love is A Warm Cowboy (2:58); producer: Norro Wilson: writer: Buck Owens: publisher: Tree, BMI Warner Bros. WBS49200. Owens is back in the hard country saddle again with a straightforward number lauding the cow boy lifestyle. A superior song, it receives a spirited performance from Owens, supported by upfront rhythm and steel gui-

DON WILLIAMS-Good Ole Boys Like Me (4:10); producers: Don Williams & Garth Fundis: writer: Bob McDill: pub lisher: Hall-Clement, BMI. MCA 41205. Williams' dulcet singing style and smooth, simple on-target arrangements make his records a treat. This one features guitar, piano and laidback string fills against a melodic hook.

THE KENDALLS-I'm Already Blue (2:37); producer: Brien Fisher; writer: Bob McDill; publisher: Hall-Clement, BMI. Ovation 1143. Rippling piano leads into this lilting number which finds Jeannie Kendall sounding bright and bouncy, even though the lyrics tell a story of parting and sorrow. The Kendalls have a unique flavor that characterizes the material and Fisher's production brings this out perfectly

DAVE & SUGAR-New York Wine And Tennessee Shine (2:23); producers: Jerry Bradley and Dave Rowland; writer: Wayland Holyfield; publishers: Maplehill/Vogue, BMI. RCA JH11947. Sumptuous vocal harmonies with trade-offs between Rowland and "the Sugars" combine here with strong electric guitar leads and light-hearted instrumentation for an other lively mid-tempo outing. The group manages to sound like a lot more than three singers with its full-blown arrange ments and a cappella accents.

RONNIE McDOWELL-Lovin' A Livin' Dream (2:59); producer: Buddy Killen; writers: B. Killen-R. McDowell; publishers: Tree/Strawberry Lane, BMI. Epic 950857. The first (and title) cut from McDowell's just released second LP, this number is a senuous ballad well suited to McDowell's stunning voice and range. Silvery steel, piano and strings lay texture on top of the restrained rhythm tracks, and the arrangement has warmth and emotion all the way through.

recommended

DAVID ALLAN COE-The Great Nashville Railroad Disaster (A True Story) (3:04); producer: Billy Sherrill; writers: B. Braddock-R. Van Hoy; publisher: Tree, BMI. Columbia 111230.

CLAUDE KING-Wobble Water (2:21): producer: Steve Chandler; writer: Dick Hart; publisher: Muhlenberg, BMI. True



WAR-I'll Be Around (3:59); producers: Jerry Goldstein, Lonnie Jordan; writers: Allen, Brown, Hammon, Jordan, Oskar. Rabb, Rizzo, Scott; publishers: Far Out/Milwaukee ASCAP/BMI. MCA 41209. War delivers a change of pace ballad that sways to a mellow tempo and paced by a restrained vocal. Horns highlight the orchestration that sets a melan choly mood.

recommended

NEIL SEDAKA AND DARA SEDAKA-Should've Never Let You Go (4:17); producers: Robert Appere, Neil Sedaka; publish ers: Kirshner/April ASCAP/Kiddie BMI. Elektra E46615A.

MATTHEW FISHER-Can't You Feel My Love (3:42); producers: Matthew Fisher, Christopher Taylor White; writers: Matthew Fisher; publisher: Black Caviar ASCAP. A&M 2226.

JANE OLIVOR-Don't Let Go Of Me (3:33); producer: Louis Shelton; writer: R. Edelman; publishers: Career/Piano Picker BMI. Columbia 111223.

TERESA-I Got Love For You Ruby (3:30); producer: Sandy

Linzer: writer: S. Linzer: publishers: Featherhed/Unichannell BMI. Dream D70353 (Salsoul).

SHELLY DANE-A Little Dab-A-Lovin' (2:59); producer: none listed; writer: Shelly Dane; publisher: Leshell SESAC. Tru-Gems TG111A.



RED RIDER-White Hot (3:28); producer: Michael James Jackson; writers: T. Cochrane, K. Greer; publisher: Rum-phyboobah CAPAC. Capitol P4845. Five-man Pacific Northwest band debuts with a midtempo rocker sparked by guitars and keyboards. Lead vocals glide along to a melodic beat.

BERNADETTE PETERS-Gee Whiz (2:33); producer: Brooks Arthur: writer: Carla Thomas; publishers: East/Memphis BMI. MCA 41210. First single from Peters' forthcoming album is an effective remake of the Carla Thomas hit. Background vocalists add support to Peters' unstrained voice that comes off easy. A short sax break is also featured.

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-

Billboard's Recommended LPs

• Continued from page 76

pop

THE MOTORS-Tenement Steps, Virgin VA13139 (Atlantic). Produced by Jimmy lovine, Motors. Graced by one of the best designed covers to hit the marketplace in some time, this LP features the music of one of England's most underrated bands though Bram Tchaikovsky is no longer a member. The sound is heavy and overproduced but in a good way, as in Phil Spector and Bruce Springsteen. The music falls somewhere between Supertramp and the Tubes and the lyrics speak of surviving urban decay. Not comfortably new or old wave, this should attract some attention. **Best cuts:** "Metropolis," "Modern Man," "Tenement Steps," "That's What John Said."

PASSPORT-Oceanliner, Atlantic SD19265. Produced by Klaus Doldinger. Built around the saxophone work of Klaus Doldinger, this German jazz-rock fusion outfit plays laidback but well executed music. Like Spyro Gyra and Weather Report, it builds upon pop-oriented rhythms which makes the band suitable for a variety of formats. The only time the band falters is in its two excursions into disco. "Oceanliner" and "Rub-A-Dub." Effective use of synthesizers does add another dimension. Best cuts: "Departure," "Seaside," "Uptown Ren

STARLAND VOCAL BAND-4 x 4, Windsong BXL13536 (RCA). Produced by Barry Beckett. This is the most powerful entry to the MOR ranks this quartet has produced since "Afternoon Delight" a while ago. This LP contains 10 cuts in a gently rocking, country mode that is well suited to the songs and stories it sings. The instrumentals are perfectly tailored to the melodies and the production is easy on the ears but catchy enough to command attention. Best cuts: "Apartment For Rent," "Loving You With My Eyes." "A Fool In Love," "Love I Thought I Would Never Find Love.

NANCY WILSON-Take My Love, Capitol ST12055. Produced by Larry Farrow. She's still overly dramatic in her delivery, but Wilson's sterling voice quality pops through the grooves elegantly throughout the nine songs she performs here. Some of her songs are anemic; none is well known. But Nancy herself can't be faulted. She's a survivor and still one of the outstanding orioles in the business. Best cuts: "The Sadness In My Eyes," "I Loved You All The Time.

ODYSSEY-Hang Together, RCA AFL13526. Produced by Sandy Linzer. The trio that had one of the tastiest hits of the disco boom with "Native New Yorker" returns here with another set fusing dance rhythms, soul and pop. The great thing about Odyssey is the way it combines exciting tempos with the emotional, vulnerable vocals of lead singers Lillian and Louise Lopez. Best cuts: "Hang Together," "Never Had It All," "Use It Up And Wear It Out."

CISSY HOUSTON-Step Aside For A Lady, Columbia JC36193. Produced by Michael Zager. Houston's latest is a high stepping dance-sparked collection produced, arranged and con ducted by Zager. A pair of soulful ballads bookend side one. but the rest of the material is crafty disco. Unlike some singers with thin voices that can't compete with busy horn and string arrangements, Houston has the pipes to put everything else in its palce. Best cuts: "You're The One." "It Doesn't Only Happen At Night," "Step Aside For A Lady," "What I

FIRST CHOICE-Breakaway, Gold Mind GA9505 (Salsoul) Produced by Norman Harris, T.G. Conway, Allan Felder, C.

"Hippy" Gilbert, Mervin Steals, Melvin Steals, McKinley Jackson, Ron Tyson. The female trio that had a pre-disco boom dance smash with "Armed And Extremely Dangerous" in 1973 keeps the tempo up on most of this album's best cuts. One exception is the silky, sensuous "I'm The One." The vocals by Debbie Martin, Rochelle Fleming and Annette Guest adapt to a variety of shadings. **Best cuts:** "I'm The One," "Pressure Point," "Sittin' Pretty."

BUNNY SIGLER-Let It Snow, Salsoul SA8531. Produced by Bunny Sigler. Both sides of Sigler's latest album are laid out identically: opening with a lighthearted disco number, continuing with soulful ballads and then winding up with a bit of dance-floor funk. Everything works except the opening disco numbers, "Super Duper Duper Super Man" and "Dis Away And Dat Away," which are as self-deprecatingly silly as their titles imply. Best cuts: "Let It Snow," "Since The Day I First Saw You

country

MEL STREET-Many Moods Of Mel, Sunbird 1000. Produced by Nelson Larkin, Jim Prater, Dick Heard. When Street died two years ago, country music lost one of its brightest talents. His clear, deep vocals brought conviction and appeal to any song, and he combined traditional and contemporary styles effortlessly. From a classic like "Don't Let Me Cross Over" or 'Walk On By' to an intriguing "The One Thing My Lady Never Puts Into Words," the album is packed with pure country impact. Best cuts: They're all good.

disco

ANN-MARGRET-MCA 3226. Produced by Paul Sabu. The veteran siren sounds like she's having a ball on steamy disco numbers like "What I Do To Men" and "Love Rush." Her image fits the material but her little-girl voice is sometimes swallowed up by the rockish instrumentation. The album is fun anyhow; succeeding comically as much as musically. Best cuts: those cited plus "Midnight Message," "Never Gonna Let You Go.

azz

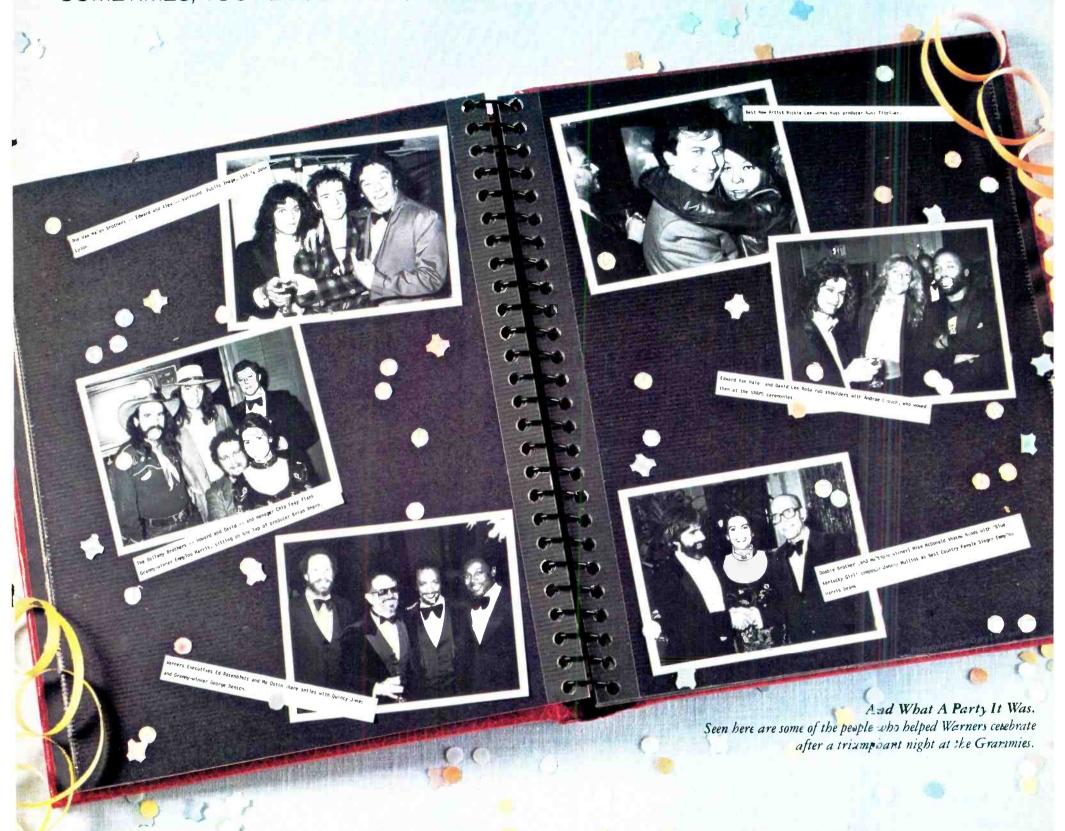
THE HEATH BROTHERS-Live At The Public Theatre, Columbia FC36374. Produced by George Butler, Mtume. Jimmy and Percy Heath unfailingly produce splendid jazz, Jimmy on tenor and soprano saxes and Percy on bass. With them here on seven tracks taped live are five sidemen, including the dependable Stanley Cowell on keyboards and kalimba. **Best** cuts: "Watergate Blues," "Warm Valley."

CHICO HAMILTON-Nomad, Elektra 6E257. Wayne Henderson. Hamilton's drumming skills have long been acknowledged internationally, but his celebrity on records has never attained its full potential. This new entry is marred by tacky vocals and six unknown songs, but Hamılton's talents are a model for young drummers and perhaps a few professionals as well. Best cut: "Magic Fingers.

THE EXCITING STAN KENTON ORCHESTRA-Creative World ST1080. Re-issues produced by Bill Stillfield, Audree Coke. Six sterling cuts from four previously issued Kenton LPs comprise this package. And they serve as a blistering reminder how advanced, how daring, the late pianist leader was in his jazz explorations with a big band. Precise, biting brass, a big beat and gloriously conceived reed sounds are apparent throughout this program. The solos are equally impressive. **Best cuts:** "Granada," "Tico **T**ico," "Inner Crisis."

In a year when Perrier's been replaced by Sparkletts and exects are riding around in Chevys rather than limos, even then...

SOMETIMES, YOU'VE JUST GOT TO THROW A PARTY.



We at Warner Bros. Records are pleased to repeat our thanks and congratulations for the 10 Grammy Awards won by Warners and ECM.

GEORGE BENSON

Best Instrumental Arrangement
"Soulful Strut" (Arranger: Claus Ogerman)

GARY BURTON & CHICK COREA

Best Jazz Group Instrumental Performance "Duet"

EMMYLOU HARRIS

Best Country Female Vocal Performance
"Blue Kentucky Girl"

DOOBIE BROTHERS

Record Cf The Year
"What A Fool Believes"

Song Of The Year "What A Foo! Believes"

(Songwriters: Michael McDonald & Kenny Loggins)

Arrangement Accompanying Vocalist
"What A Fool Believes" (Arranger: Michael McDonald)

Pop Vocal Performance By A Dwo, Group or Chorus "Minuse By Minute"

RICKIE LEE JONES

Best New Artist

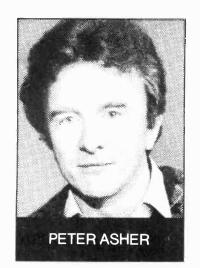
COHN WILLIAMS

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"Main Title Theme From Superman'"
(Composer: John Williams_

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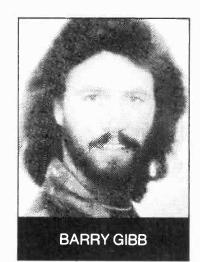
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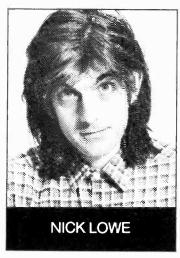


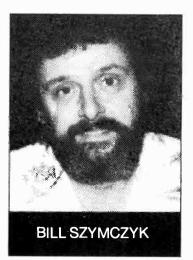


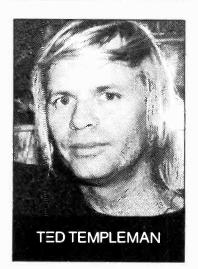


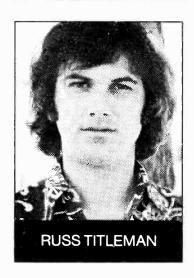




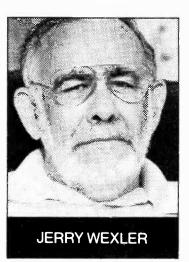


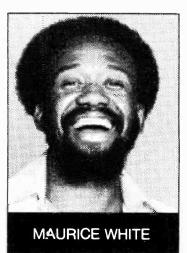












HIT MEN

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*Chart Bound

BORROWED TIME—Styx
(A&M 2228)
THE SEDUCTION—James Last Band
(Polydor 2071)
SEE TOP SINGLE PICKS REVIEWS, page 78

ing of t	ens, elec or othe he publi	tronic, rwise, v sher.	mechanical, photocopying, record- vithout the prior written permission						R		(Polydor 2071) SEE TOP SINGLE PICKS REVIEWS, page 78
THIS	LAST	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS	LAST	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)
4	3	10	ANOTHER BRICK IN THE WALL—Pink Floyd (Bob Ezrin, David Gilmour, Roger Waters), R. Waters, Columbia 1-11187 CHA	由	39	7	AND THE BEAT GOES ON—the Whispers (Dick Griffey), L. Sylvers, S. Shockley, W. Shelby, Solar 11894 (RCA) CLM	100	79	3	A CERTAIN GIRL—Warren Zevon (Warren Zevon & Greg Ladany), N. Neville, Asylum 46610 (Elektra) B-3
2	2	15	LONGER—Dan Fogelberg (Dan Fogelberg & Norbert Putnam & Marty Lewis), D. Fogelberg, Full Moon/Epic 950824 ABP/BP	36	40	7	EVEN IT UP—Heart (Mike Flicker, Gonnie & Howie), A. Wilson, S. Ennis, N. Wilson, Epic 9-50847 WBM	拉	86	2	STOMP—The Brothers Johnson (Quincy Jones), L. Johnson, G. Johnson, V. Johnson, R. Temperton, ASM 2216
3	1	14	CRAZY LITTLE THING CALLED LOVE—Queen (Queen), F. Mercury, Elektra 46579 CPP	37	33	10	BACK ON MY FEET AGAIN—The Babys (Keith Olsen), Bugatti, Musker, Waite, Chrysalis 2398 CHA/CPP	71	72	5	LOVING YOU WITH MY EYES—Starland Vocal Band
4	4	9	DESIRE—Andy Gibb (Gibb, Richardson, Galuten), B.R.M., Gibb, RSO 1019 CHA	38	29	17	ROMEO'S TUNE—Steve Forbert (John Simon), S. Forbert, Nemperor 97525 (CBS)	由	NEW ER	TRY	(Barry Beckett), M. Kunkel, T. Danoff, Windsong 11899 (RCA) CLM LET ME BE—Korona
食	6	15	WORKING MY WAY BACK TO YOU/ FORGIVE ME, GIRL—Spinners (Michael Zager), S. Linzer & D. Randell, Atlantic 3637 CPP	130	50	5	PILOT OF THE AIRWAVES—Charlie Dore (Bruce Welch & Alan Tarney), C. Dore, Island 49166 (Warner Bros.) WBM	由	.83	3	(Bruce Blackman & Mike Clark), B. Blackman, United Artists 1341 DON'T CRY FOR ME ARGENTINA—Festival (Boris Midney), A.L. Webber, T. Rice, RSO 1020
6	5	11	ON THE RADIO—Donna Summer (Georgio Moroder), D. Summer, G. Moroder, Casabianca 2236 CLM	40	41	8	YEARS—Wayne Newton (Tom Collins), K. Fleming, D. Morgan, Aries II 108 CPP	74	76	4	BABY DON'T GO—Karla Bonoff (Kenny Edwards), K. Bonoff, K. Edwards, Columbia 1-11206 CPP
女	8	10	HIM—Rupert Holmes (Rupert Holmes, Jim Boyer), R. Holmes, MCA 41173 WBM	血	45	6	WOMAN—Foreigner (Roy Thomas Baker, Mick Jones & Ian McDonald), M. Jones, Atlantic 3651 WBM	75	77	3	IN IT FOR LOVE—England Dan & John Ford Coley (Kyle Lehning), D. Henson, G. Guidry, Big Tree 17002 (Atlantic) ABP/BP
4	9	16	THE SECOND TIME AROUND—Shalamar (Leon Sylvers & Dick Griffey). L. Sylvers, W. Shelby.	1	52	5	SET ME FREE—Utopia (Todd Rundgren), Utopia, Bearsville 49180 (Warner Bros.) CPP/ALM	由	NEW E	TRY	HEART HOTELS—Dan Fogelberg (Dan Fogelberg, Norbert Putnam, Marty Lewis), D. Fogelberg, 100, 100
1	10	10	Solar 11709 (RCA) CLM TOO HOT—Kool & The Gang (Eumir Deodato), G. Brown, Kool & The Gang, De-Lite 802 B-3	由	66	3	THINK ABOUT ME—Fleetwood Mac (Fleetwood Mac), C. McVie, Warner Bros. 49196 WBM	77	82	3	A LESSON IN LEAVIN'—Dottie West
1	11	8	(Eumir Deodato), G. Brown, Kool & The Gang, De-Lite 802 B-3 HOW DO I MAKE YOU—Linda Ronstadt (Peter Asher), B. Steinberg, Asylum 46602 CPP	4	48	7	MY HEROES HAVE ALWAYS BEEN COWBOYS—willie Nelson	18	88	2	(Brent Maher, R. Goodrum, B. Maher, United Artists 1339 CHA LET ME BE THE CLOCK—Smokey Robinson (William "Smokey" Robinson), W. Robinson, Tamla 54311
血	12	6	CALL ME—Blondie (Georgio Moroder), G. Moroder, D. Harry, Chrysalis 2414 B-3	457	51	6	(Willie Nelson & Sydney Pollack), S. Vaughan, Columbia 1-11186 B-3 CARS—Gary Numan				(Motown) CPP
12	7	19	YES, I'M READY—Teri De Sario with K.C. (H.W. Casey), B. Mason, Casablanca 2227 CPP	46	46	7	Gary Numan, G. Numan, Atco 7211 (Atlantic) WHERE DOES THE LOVIN' GO—David Gates	顶	NEW EA	TIRY	TODAY IS THE DAY—Bar-Kays (Allen A. Jones), J. Alexander, L. Dodson, A. Jones, M. Bynum, S. Guy, Mercury 76036 WBM
由	14	9	SPECIAL LADY—Ray, Goodman & Brown (Vincent Castellano), H. Ray, A. Goodman, L. Walter, Polydor 2033 B-3	1	58	4	(David Gates), D. Gates, Elektra 46588 CPP ANY WAY YOU WANT IT—Journey	100	90	2	HIGH ON YOUR LOVE—Debbie Jacobs (Paul Sabu, Mark Kreiner), P. Sabu, MCA 41167
由	17	6	RIDE LIKE THE WIND-Christopher Cross	48			(Geoff Workman & Kevin Elson), S. Perry, N. Schon, Columbia 1-11213 CPP	81	85	5	SOMEWHERE IN AMERICA—Survivor (Not Listed), J. Peterik, Scotti Bros. 511 (Atlantic) WBM
15	15	9	REFUGEE—Tom Petty & The Hearthreakers	49	54 49	5	KEEP THE FIRE—Kenny Loggins (Tom Dowd), K. Loggins, E. Loggins, Columbia 1-111215 WHAT I LIKE ABOUT YOU—The Romantics	82	87	3	SURVIVE—Jimmy Buffett (Norbert Putnam), J. Buffett, M. Utley, MCA 41199 WBM
1	18	5	(Tom Petty & Jimmy lovine), T. Petty, M. Campbell, Backstreet 41169 (MCA) CPP	\$0	61	5	(Peter Solley), Palmer, Marinos, Skill, Nemperor 97527 (CBS) CLM	83	84	2	LOVE'S ONLY LOVE—Engelbert Humperdinck (Joel Diamond), P. Ryan, Epic 950844 CPP
			I CAN'T TELL YOU WHY—Eagles (Bill Szymczyk), T. Schmit, D. Henley, G. Frey, Asylum 46608 (Elektra) WBM	由	59	5	FIRE IN THE MORNING—Melissa Manchester (Steve Buckingham), S. Dorff, L. Herbstritt, G. Harju, Arista 0485 CPP CARRIE—Cliff Richard	由	NEW E	ITRY	TRAIN IN VAIN—The Clash (Guy Stevens), J. Strummer, M. Jones, Epic 9-50851
一位	199	6	OFF THE WALL—Michael Jackson (Quincy Jones), R. Temperton, Epic 9-50838 CPP/ALM	台	57	4	(Cliff Richard), T. Britten, B. Robertson, EMI-America 8035 B-3/WBM OUTSIDE MY WINDOW—Stevie Wonder	台	NEW E	ITRY	WONDERING WHERE THE
山山	19	10	GIVE IT ALL YOU GOT—Chuck Mangione (Chuck Mangione), C. Mangione, A&M 2211 WBM	由	64	6	(Stevie Wonder), S. Wonder, Tamla 54308 (Motown) CPP BRASS IN POCKET—Pretenders (Chris Thomas), C. Hynde, J. Scott, Sire 49181 (Warner Bros.) CPP				LIONS ARE—Bruce Cockburn (Gene Martynec), B. Cockburn, Millennium 11786 (RCA)
W	24	5	FIRE LAKE—Bob Seger (Bob Seger & The Muscle Shoals Rhythm Section), B. Seger, Capitol 4836 WBM	54	55	5	THE SPIRIT OF RADIO—Rush (Rush & Terry Brown), N. Peart, G. Lee, A. Lifeson,	87	NEW E	2	THE ROSE—Bette Midler (Amanda McBroom), Paul A. Rothchild, Atlantic 3656 LOVE ON THE PHONE—Suzanne Fellini
20	22	9	THREE TIMES IN LOVE—Tommy James (Tommy James), T. James, R. Serota, Millennium 11785 (RCA) B-3	55	56	5	Mercury 76044 WBM GIRL WITH THE HUNGRY EYES—Jefferson Starship		1		(Steve Burgh), S. Fellini, Casablanca 2242 IT'S HARD TO BE HUMBLE—Mac Davis
21	13	23	DO THAT TO ME ONE MORE TIME—The Captain & Tennille ●	100	62	5	(Ron Nevison), P. Kantner, Grunt 11921 (RCA) WBM AUTOGRAPH—John Denver (Milton Okun), J. Denver, RCA 11915 CLM	89	93	3	(Larry Butler), M. Davis, Casablanca 2244 I DON'T NEED YOU ANYMORE—Jackie De Shannon
台	25	16	(Daryl Dragon), T. Tennille, Casablanca 2215 CPP WITH YOU I'M	血	67	4	ONLY A LONELY HEART SEES—Felix Cavaliere (Felix Cavaliere & Cengiz Yalthava), F. Cavaliere.		33	3	(Burt Bacharach & Paul Anka), B. Bacharach, P. Anka, RCA 11902 CPP/ALM
			BORN AGAIN—Billy Preston & Syreeta (James DiPasquale & David Shire), D. Shire, C. Connors, Motown 1477 CPP	由	69	3	J. Tran, Epic 9-50829 WBM DO RIGHT—Paul Davis	90	NEW E	NTRY	STAY IN TIME—OH Broadway (Tom Werman), C. Johnson, Atlantic 3647
23	16	14	DAYDREAM BELIEVER—Anne Murray (Jim Ed Norman), John Stewart, Capitol 4813 CPP	台	65	6	(Paul Davis & Ed Seay), P. Davis, Bang 9-4808 (CBS) YOU ARE MY HEAVEN— Roberta Flack & Donny Hathaway	91	91	10	I WISH I WAS EIGHTEEN AGAIN—George Burns (Jerry Kennedy), S. Throckmorton, Mercury 57011 CPP
24	23	14	HEARTBREAKER—Pat Benatar (Peter Coleman), G. Gill, C. Wade, Chrysalis 2395 WBM				(Roberta Flack & Eric Mercury), S. Wonder, E. Mercury, Atlantic 3627 CPP	92	MEW E	NTRY	BOUNCE, ROCK, SKATE, ROLL—Vaugh Mason And Crew
由	32	7	LOST IN LOVE—Air Supply (Robbie Porter & Rick Chertoff), G. Russell, Arista 0479 CPP	60	60	8	COMPUTER GAME—Yellow Magic Orchestra (Harry Hosono), H. Hosono, Y. Takahashi, R. Sakamoto, Horizon 127 (A&M) CPP/ALM	02	25	10	(Yaugh Mason & Ray Daniels), V. Mason, G. Bufford, G. Bell, Brunswick 55548
仚	31	6	SEXY EYES—Dr. Hook (Ron Haffkine), Mather, Stegall, Waters, Capitol 4831 ABP/BP	血	71	3	LOVE ON A SHOESTRING—The Captain & Tennille (Daryl Dragon), K. Chater, D. Foxworthy, Casablanca 2243 CHA/B-M	93	35 68	10	WHEN A MAN LOVES A WOMAN—Bette Midler (Paul A. Rothchild), C. Lewis, A. Wright, Atlantic 3643 WBM
血	53	2	YOU MAY BE RIGHT—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11231 ABP/BP	62	34	10	I THANK YOU—Z.Z. Top (Bill Ham), D. Porter, I. Hayes, Warner Bros. 49163 CPP/WBM	34	08	23	CRUISIN' — Smokey Robinson (William "Smokey" Robinson), W. Robinson, M. Tarplin, Tamla 54306 (Motown) CPP
28	21	16	AN AMERICAN DREAM—The Dirt Band (leff Hanna & Bob Edwards), R. Crowell, United Artists 1330 CLM	63	63	5	IT'S LIKE WE NEVER SAID GOODBYE—Crystal Gayle	95	75	19	COWARD OF THE COUNTY—Kenny Rogers (Larry Butler), R. Bowling, B.E. Wheeler, United Artists 1327 CLM
29	26	14	99—Toto (Toto & Tom Knox), D. Paich, Columbia 1-11173 WBM	64	30	15	(Allen Reynolds), R. Greenaway, G. Stephens, Columbia 1-11198 WBM WHEN WANTED YOU—Barry Manilow	96	78	23	THIS IS IT—Kenny Loggins (Tom Dowd), K. Loggins, M. McDonald, Columbia 1-11109 WBM
30	27	21	ROCK WITH YOU—Michael Jackson (Quincy Jones), R. Temperton, Epic 950797 (CBS) CPP/ALM	65	38	7	(Barry Manilow & Ron Dante), G. Cunico, Arista 0481 ABP/BP BABY TALKS DIRTY—The Knack	97	80	6	DESIRE—Rockets (Johnny Sandlin), D. Robbins, J. Badanjek, RSO 1022
中	47 36	8	HOLD ON TO MY LOVE—Jimmy Ruffin (Robin Gibb & Blue Weaver), R. Gibb, B. Weaver, RSO 1021 CHA COME BACK—The J. Geils Band	66	42	9	(Mike Chapman), D. Fieger, B. Averre, Capitol 4822 WBM HAVEN'T YOU HEARD—Patrice Rushen (Charles Mims Jr. & Patrice Rushen & Reggie Andrews), P.	98	74	11	LET ME GO, LOVE—Nicolette Larson (Ted Templeman), M. McDonald, B.J. Foster, Warner Bros. 49130 WBM
133	37	10	(Seth Justman), P. Wolf, S. Justman, EMI-America 8032 CLM I PLEDGE MY LOVE—Peaches & Herb	67	43	8	Rushen, C. Mims Jr., F. Washington, S. Brown, Elektra 46551 ROCKIN' INTO THE NIGHT—38 Special	99	70	11	KISS ME IN THE RAIN—Barbra Streisand
34	28	14	(Freddie Perren), D. Fekaris, F. Perren, Polydor/MVP 2053 CPP SEPTEMBER MORN—Neil Diamond	68	44	8	US AND LOVE—Kenny Nolan	100	73	15	(Gary Klein), S. Farina, L. Ratner, Columbia 1-11179 B-3 WONDERLAND — Commodores
			(Bob Gaudio), N. Diamond. G. Becaud, Columbia 1-11175 WBM				(Kenny Nolan & Juergen Kippers), K. Nolan, Casablanca 2234 CPP				(James Anthony Carmichael & Commodores), M. Williams, Motown 1479 CPP

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. Recording Industry Assn. Of America seal of certification as "million seller." (Seal indicated by bullet.)

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MARCH 22, 1980 BILLBOARD

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per	nissio	ying, n of t	recording, or otherwise, without the publisher.	he prior wri	πen					The wat he did a	N Selection				_					
			Compiled from national retail stores by the Music Popularity Chart Dept. and the Record	suc	GGESTED LI	IST				*	SUG	GESTED L PRICE	ST					SUG	PRICE	ST
		Chart	Market Research Dept. of Billboard.				1		Chart	STAR PERFORMER—LPs registering greatest proportion-						Chart				
EEK	WEEK	en Ch	ARTIST	<	š	TTE	WEEK	WEEK	5	ate upward progress this week.	5	×	CASSETTE	WEEK	WEEK	5	ARTISI	>	Š	CASSETTE
THIS WEEK	LAST W	Weeks	Title	ALBUM	8-TRACK	CASSETTE	THIS W	LAST W	Weeks	ARTIST Title	ALBUM	TRACK	ASSE	THIS W	LAST	Weeks	Title	ALBUM	8-TRACK	SASS
=			Label, Number (Dist. Label)	₹	φ̈́	O	Î	1	T	Label, Number (Dist. Label)	۷ .	eó .	O				Label, Number (Dist. Label)	•	6 0	O
M	1	15	PINK FLOYD The Wall	12.00	12.00	12.00	36	27	18	Z.Z. TOP Deguello	8.98	8.98	8.98	71	53	8	ROCKETS No Ballads	7.98	7.98	7.98
2	2	20	Columbia PC 2-36183 TOM PETTY & THE	13.98	13.98	13.98	4	44	10	Warner Bros. HS 3361 SPINNERS	0.30	0.30	0.36	72	47	32	RSO RS-1-3071 COMMODORES	7.36	7.36	7.30
Ī	Ī		HEARTBREAKERS Damn The Torpedoes	•			144			Dancin' and Lovin' Atlantic SD 19256	7.98	7.98	7.98	,,,	, , , , , , , , , , , , , , , , , , ,	J -	Midnight Magic Motown M 8926	8.98	8.98	8.98
_	-	2	Backstreet 5105 (MCA)	8.98	8.98	8.98	38	HEW	ENTRY	JOURNEY				73	74	42	DIONNE WARWICK	•		
H	5	2	LINDA RONSTADT Mad Love	8.98	8.98	8.98			<u> </u>	Departure Columbia FC 36339	8.18	8.98	8.98				Dionne Arista AB 4230	8.98	8.98	8.98
4	4	8	Asylum 5E-510 (Elektra) RUSH	0.30	8.38	8.38	39	24	11	NEIL DIAMOND September Morn			<u> </u>	74	71	18	PATRICE RUSHEN Pizzazz			
			Permanent Waves Mercury SRM-1 4001	8.98	8.98	8.98	40	20	21	Columbia FC 36121	8.98	8.98	8.98	_			Elektra 6E-243	7.98	7.98	7.98
由	6	3	HEART Bebe Le Strange				40	36	21	ANGELA BOFILL Angel Of The Night Arista/GRP GRP 5501	8.98	8.98	8.98	75	76	8	THE B-52'S The B-52's			
			Epic FE 36371	8.98	8.98	8.98	41	41	6	NAZARETH	0.50	0.30	0.30	76	78	9	Warner Bros. BSK 3355 THE DIRT BAND	7.98	7.98	7.98
6	3	16	DAN FOGELBERG Phoenix							Malice in Wonderland	7.98	7.98	7.98	/0	/0	3	An American Dream	7.98	7.98	7.98
_	7	12	Full Moon/Epic FE 35634 THE WHISPERS	8.98	8.98	8.98	由	64	8	GARY NUMAN The Pleasure Principle			0.	77	57	20	STEVE FORBERT	7.30	7.50	7.50
и			The Whispers Solar BXL1-3521 (RCA)	7.98	7.98	7.98	<u> </u>			Atco SD-38120 (Atlantic)	7.98	7.98	7.98				Jackrabbit Slim Nemperor JZ-36191	7.98	7.98	7.98
4	8	5	CHUCK MANGIONE				血	48	3	SISTER SLEDGE Love Somebody Today				78	75	12	NARADA MICHAEL WALDEN			
			Fun And Games A&M SP 3715	8.98	8.98	8.98	44	45	14	Cotillion SD 16012 (Atlantic) THE GAP BAND	8.98	8.98	8.98				Dance Of Life Atlantic SD 19252	7.98	7.98	7.98
*	20	2	BOB SEGER & THE SILVER BULLET BAND				44	43	17	The Gap Band II Mercury SRM-1-3804	7.98	7.98	7.98	79	79	303	PINK FLOYD Dark Side Of The Moon	A		
			Against The Wind Capitol S00-12041	8.98	8.98	8.98	4	49	5	THE RAMONES	7,00	,,,,,	,,,,,	00	70	200	Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
10	10	30	MICHAEL JACKSON Off The Wall	A						End Of The Century Sire SRK 6077 (Warner Bros.)	7.98	7.98	7.98	80	70	26	FOREIGNER Head Games	8.98	8.98	8.98
_			Epic FE-35745	8.98	8.98	8.98	曲	56	6	CHRISTOPHER CROSS Christopher Cross				81	82	9	YELLOW MAGIC ORCHESTRA	0.76	0.76	6.75
血	HEW E	HTHY	BILLY JOEL Glass Houses						-	Warner Bros. BSK 3383	7.98	7.98	7.98	"	72		Yellow Magic Orchestra Horizon SP-736 (A&M)	7.98	7.98	7.98
12	12	23	Columbia FC-36384 PAT BENATAR	8.98	8.98	8.98	47	43	19	Greatest	11.00	10.00	10.00	1	106	3	TAVARES			
		20	In The Heat Of The Night Chrysalis CHR-1236	7.98	7.98	7.98		58	4	RSO RS-2-4200 ROBIN TROWER	1.8.98	13.98	13.98				Supercharged Capitol ST-12026	7.98	7.98	7.98
13	11	23	EAGLES	A	7.13	1,100	100	36	'	Victims Of The Fury Chrysalis CHR 1215	7.98	7.98	7.98	83	83	25	KENNY ROGERS Ten Years Of Gold			
			The Long Run Asylum SE-508	8.98	8.98	8.98	49	37	29	LED ZEPPELIN	A	7.50	7.30	_			United Artists UA-LA 835-H	7.98	7.98	7.98
山	21	3	THE BROTHERS JOHNSON Light Up The Night							In Through The Out Door Swan Song SS-16002 (Atlantic)	B.98	8.98	8.98	84	86	79	Parallel Lines	A		
15		00	A&M SP 3716	8.98	8.98	8.98	50	62	3	GROVER WASHINGTON JR.				OF.		_	Chrysalis CHR 1192	7.98	7.98	7.98
15	9	26	KENNY ROGERS Kenny	• • • • • • • • • • • • • • • • • • • •	9.00	9.00	_			Skylarkin' Motown M7-933R1	8.98	8.98	8.98	85	87	8	MARIANNE FAITHFULL Broken English	7.98	7.98	7.98
10	19	4	United Artists LWAK-979 THE KNACK	8.98	8.98	8.98	亩	55	7	FESTIVAL Evita				86	80	26	Island ILPS 9570 (Warner Bros.) MOLLY HATCHET	7.38	7.36	7.30
14		Ė	But The Little Girls Understand	8.98	8.98	8.98	-	20	15	RSO RS-1-3061	7.98	7.98	7.98		-		Flirtin' With Disaster	7.98	7.98	7.98
17	17	21	DONNA SUMMER				52	38	15	LYNYRD SKYNYRD BAND Gold & Platinum	12.98	12.98	12.98	87	84	9	THE SPECIALS			7.14.5
			On The Radio—Greatest Hits Volumes One & Two	13.98	13.98	13.98	1	59	4	JOHN DENVER	12.30	12.30	12.30				The Specials Chrysalis CHR 1265	7.98	7.98	7.98
18	13	27	Casabianca NBLP-2-7191 KOOL & THE GANG	13.56	13.36	13.30	-			Autograph RCA AQL1-3449	7.98	7.98	7.98	88	88	24	HERB ALPERT Rise	A		
			Ladies Night De-Lite DSR 9513 (Mercury)	7.98	7.98	7.98	54	54	19	PRINCE							A&M SP-3714	8.98	8.98	8.98
19	14	14	SOUNDTRACK The Rose				_	-		Prince Warner Bros. BSK 3366	7.98	7.98	7.98	89	89	15	NATALIE COLE & PEABO BRYSON			
			Atlantic SD 16010	8.98	8.98	8.98	政	98	2	SMOKEY ROBINSON Warm Thoughts							We're The Best Of Friends Capitol SOO 12025	8.98	8.98	8.98
20	23	9	RAY, GOODMAN & BROWN Ray, Goodman & Brown	7.00	7.00	7.00	56	29	39	Tamla T8-367M1 (Motown) SMOKEY ROBINSON	8.98	8.98	8.98	90	100	3	FRANK MARINO & MAHOGANY RUSH			
21	16	23	Polydor PD-1-6240 KENNY LOGGINS	7.98	7.98	7.98	36	23	33	Where There's Smoke Tamla 17-366 (Motown)	7.98	7.98	7.98				What's Next Columbia JC 36204	7.98	7.98	7. 9 8
			Keep The Fire Columbia JC-36172	7.98	7.98	7.98	57	46	19	TOTO	•	7.50	7.50	91	91	14	PARLIAMENT	730	7.50	7.50
22	26	7	J. GEILS BAND							Hydra Columbia FC 36229	8.98	8.98	8.98				Gloryhallastoopid Casablanca NBLP 7195	7.98	7.98	7.98
			Love Stinks EMI-America S00 17016	7.98	7.98	7.98	158	65	12	38 SPECIAL Rockin' Into The Night				92	77	26	ISAAC HAYES	•		
23	25	15	SHALAMAR Big Fun				_	-	_	A&M SP 4782	7.98	7.98	7.98				Don't Let Go Polydor PD-1-6224	7.98	7.98	7.98
*	28	6	Solar BXL1-3479 (RCA) RONNIE LAWS	7.98	7.98	7.98	50	66	5	JANE OLIVOR The Best Side Of Goodbye	7.00	7.00	7.00	93	93	7	GEORGE BURNS I Wish I Was Eighteen Again			
74	23	ď	Every Generation United Artists L7 1001	7.98	7.98	7. 9 8	60	40	9	UTOPIA	7.98	7.98	7.98	94	85	22	Mercury SRM-1-5025 BARRY MANILOW	7.98	7.98	7.98
25	35	3	WARREN ZEVON	•			"	"	,	Adventures In Utopia Bearsville BRK 6991 (Warner Bros.)	7.98	7.98	7.98	34	93	2.5	One Voice Arista AL-9505	8.98	8.98	8.98
			Bad Luck Streak In Dancing School	0.00	0 00	0.00	61	63	67	KENNY ROGERS	A	,	•	1037	115	3	GIL SCOTT-HERON & BRIAN	5.50	5.00	0.50
26	15	24	Asylum 5E-509 (Elektra)	8.98	8.98	8.98				The Gambler United Artists UALA 934	7.98	7.98	7.98				JACKSON 1980		3.00	
			Cornerstone A&M SP 3711	8.98	8.98	8.98	62	69	8	THE ROMANTICS The Romantics				96	81	10	Arista AL 9514 TERI DE SARIO	7.98	7.98	7.98
血	31	7	THE CLASH				-			Nemperor NJZ-36273 (CBS)	7.98	7.98	7.98	70	91	10	Moonlight Madness Casablanca NBLP 7178	7.98	7.98	7.98
			London Calling Epic E2 36328	9.98	9.98	9.98	63	61	52	SUPERTRAMP Breakfast In America	0.00	0.00	0.00	97	97	47	WAYLON JENNINGS	/.36	,,,,,,	, ,50
血	32	4	ANDY GIBB After Dark				64	50	16	A&M 3708 NEIL YOUNG WITH	8.98	8.98	8.98				Greatest Hits RCA AHL1-3378	7.98	7.98	7.98
29	30	23	RSO RS-1-3069 BLONDIE	8.98	8.98	8.98	"	30	13	CRAZY HORSE Live Rust				98	72	21	BARBRA STREISAND Wet	A		
			Eat To The Beat Chrysalis CHE-1225	8.98	8.98	8.98				Warner Bros. 2AX 2296	13.98	13.98	13.98			2.20	Columbia FC 36258	8.98	8.98	8.98
30	34	9	PRETENDERS	2.50		-,00	65	42	10	THE BABYS Union Jacks	7 00	7 00	7 00	99	73	14	VARIOUS ARTISTS No Nukes	13.00	13.65	12.00
			Pretenders Sire SRK 6083 (Warner Bros.)	7.98	7.98	7.98	66	68	21	Chrysalis CHR 1267 BOB JAMES & EARL KLUGH	7.98	7.98	7.98	100	110	5	Asylum ML-901 THE FLYING LIZARDS	17.98	17.98	17.98
血	39	4	SOUNDTRACK American Gigolo				"	30		One On One Tappan Zee/Columbia FC 36241	8.98	8.98	8.98	100	110	J	The Flying Lizards Virgin VA 13137 (Atlantic)	7.98	7.98	7.98
32	18	17	Polydor PD-1-6259 JEFFERSON STARSHIP	8.98	8.98	8.98	67	67	19	RUFUS & CHAKA	3.50			101	104	15	BRASS CONSTRUCTION	7.30	7.30	7.30
JZ	10	1,	Freedom At Point Zero Grunt BZL1-3452 (RCA)	8.98	8.98	8.98				Masterjam MCA MCA 5103	8.98	8.98	8.98				Brass Construction 5 United Artists LT 977	7.98	7.98	7.98
33	33	20	RUPERT HOLMES	0.30	0.30	0.30	68	60	19	CAPTAIN & TENNILLE Make Your Move				102	NEW C	нти	SPYRO GYRA			
			Partners In Crime Infinity INF-9020 (MCA)	7.98	7.98	7.98	_			Casabianca NBLP 7188	8.98	8.98	8.98				Catching The Sun MCA MCA-5108	7.98	7.98	7.98
34	22	21	FLEETWOOD MAC Tusk	A			69	51	14	HIROSHIMA Hiroshima			2.00	103	99	18	PAT METHENY GROUP American Garage			
A			Warner Bros. 2HS-3350	15.98	15.98	15.98	70	52	11	Arista AB-4252 SOUNDTRACK	7.98	7.98	7.98	_	114	2	ECM 1-1155 (Warner Bros.) L.A. BOPPERS	7.98	7.98	7.98
到	MEW EN	IRY	Get Happy Columbia JC 36347	7 09	7 09	7 09	/"	JE	11	The Electric Horseman Columbia JS 36327	7.98	7.98	7.98	104	114	2	L.A. Boppers	7.98	7 92	7 09
			Columbia JC 36347		7.98						7.30	7.50	7.50				Mercury SRM-1-3816	7.30	7.98	7.30

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e re ear	proat 1s, el€	ectro	nic, n n per C st	ed in a retrieval system, of trans- mechanical, photocopying, reco rmission of the publisher. compiled from national retail tores by the Music Popularity thart Dept. and the Record	mitted, in anv	v form or by.	anv	THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LPs registering greatest proportion- ate upward progress this week. ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE	THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
	WEEK	5	A A	larket Research Dept. of illboard.	3	TRACK	CASSETTE	_	117	16	LITTLE FEAT Down On The Farm	4		O .	由	179	2	WEBSTER LEWIS 8 For The 80's			_
5	MST LAST	¥eeks	L	itle abel, Number (Dist. Label) TEVIE WONDER	ALBUM	8. FT	CAS	血	ncw	ESTRY	Warner Bros. Hs 3345 BOB SEGER & THE SILVER BULLET BAND	8.98	8.98	8.98	120	180	2	RAY STEVENS Shriner's Convention	7.98	7.98	7.9
1	50	10	Jo Li	urney Through the Secret fe of Plants mia 713-37102 (Motown)	13.98	13.98	13.98	_			Live Bullet Capitol SKBB-11523	7.98	7.98	7.98		121	16	RCA AHL1-3574 TWENNYNINE FEATURING	7.98	7.98	7.
6	102	19	W	ILLIE NELSON illie Nelson	13.36	13.30	13.36	血	148	2	SKYWAY Skyy Salsoul SA 8532 (RCA)	7.98	7.98	7.98				LENNY WHITE Best Of Friends Elektra 6E 223	7.98	7.98	7.
7	101	6	Co	ngs Kristofferson lumbia JC 36188 FF BROADWAY	7.98	7.98	7.98	139	127	14	TEDDY PENDERGRASS Teddy Live! Coast To Coast P.I.R. KZ2 36294 (CBS)	13.98	13.98	13.98	曲	182	2	DANNY DÀVIS & WILLIE NELSON Danny Davis & Willie Nelson			
8		17	Or Ati		7.98	7.98	7.98	血	uệ w	24727	SOUNDTRACK All That Jazz Casabianca NBLP 7198	7.98	7.98	7.98		102		with The Nashville Brass RCA AHL1-3549	7.98	7.98	7.
			Ni Co	ght In the Ruts lumbia FC 36050	8.98	8.98	8.98	141	135	18	FLEETWOOD MAC Rumours Warner Bros. BSK 3010	7.98	7.98	7.98	Ш	183	3	RUSH All The World Is A Stage Mercury SRM-2 7508	9.98	9.98	9.
9	95	16	Yo	HYLLIS HYMAN DU Know How To Love Me Ista AL 9509	8.98	8.98	8.98	142	133	46	DONNA SUMMER Bad Girls	A			174	171	12	TOM PETTY & THE HEARTBREAKERS Tom Petty & The Heartbreakers			
0	112	50	Ev	URNEY Volution Iumbia FC 35797	▲ 8.98	8.98	8.98	143	129	22	Casabianca NBLP-2 7150 DARYL HALL & JOHN OATES X-Static	13.98	13.98	13.98	虚	187	2	Shelter SR 52006 (MCA) AMMAD JAMAL	7.98	7.98	7.
1	92	91	TH	HE CARS ektra 6E-135	7.98	7.98	7.98	☆	154	20	RCA AFLI-3494 PEACHES & HERB Twice The Fire	7.98	7.98	7.98		186	2	Genetic Waltz 20th Century T-600 (RCA) TEENA MARIE	7.98	7.98	7.
7	167	3	10	HE DRAMATICS 11/2 CA MCA-3196	7.98	7.98	7.98	由	155	6	Polydor/MVP PD-1-6239 D.L. BYRON	8.98	8.98	8.98			16	Lady T Gordy G7-992R1 (Motown)	7.98	7.98	7.
3	94	7	AM	NNE MURRAY Country Collection pitol ST 12039	7.98	7.98	7.98		136	6	This Day And Age Arista AB 4258 ROGER McGUINN &	7.98	7.98	7.98		170	1.7	LEIF GARRETT Same Goes For You Scotti Bros. SB 16008 (Atlantic)	8.98	8.98	8.
4	105	22	JO	DE JACKSON m The Man							CHRIS HILLMAN FEATURING GENE CLARK City	_			血	new Ed	1117	HAROLD MELVIN & THE BLUE NOTES The Blue Album			_
5	111	15	RO	M SP4794 DY AYERS O Stranger To Love	7.98	7.98	7.98	147	140	18	Capitol ST-12043 PAVAROTTI O Sole Mio-Favorite Neapolitan	7.98	7.98	7.98	179	125	25	CHEAP TRICK Dream Police	7.98	7.98	7
-	130	3	Po LE	lydor PD 1-6246 ENE LOVICH	7.98	7.98	7.98	ļ_,,	127		Songs London OS 26560	8.98	8.98	8.98	180	174	7	Epic FE 35773 LAKESIDE	8.98	8.98	8
	116	21	Sti	ex H/Epic NJE 36308 NNE MURRAY	7.98	7.98	7.98	_	137	6	THE JAM Setting Sons Polydor PD-1-6249	7.98	7.98	7.98			_	Rough Riders Solar BXL1-3490 (RCA) K.C. & THE SUNSHINE BAND	7.98	7.98	7
	128	3	Ca	I Always Love You pitol S00 12012 RAHAM NASH	8.98	8.98	8.98	149	149	16	JOAN ARMATRADING How Cruel A&M SP:3302	4.98	4.98	4.98	100	n(v E		Greatest Hits	7.98	7.98	7
-			Ea Ca	orth & Sky potol SWAK-12014	7.98	7.98	7.98	血	160	4	SUE SAAD AND THE NEXT Sue Saad and The Next Planet P.4 (Elektra)	7.98	7.98	7.98	182	166	30	TALKING HEADS Fear Of Music Sire SRK-6076 (Warner Bros.)	7.98	7.98	7
	109	21	Re A&	OLICE eggatta De Blanc M SP 4792	7.98	7.98	7.98	151	151	39	THE KNACK Get The Knack Capitol SO 11948	7.98	7.98	7.98	183	185	3	VAN HALEN Van Halen Warner Bros. BSK 3075	7.98	7.98	7.
0	120	26	M	RYSTAL GAYLE iss The Mississippi lumbia JC 36203	7.98	7.98	7.98	11527	172	3	MADNESS One Step Beyond				曲	Afm Ca	111	CHUCK MANGIONE Feels So Good	7.98	7.98	7.
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2	122	20	W	AYLON JENNINGS hat Goes Around Comes	•	0.30	0.30	154	139	20	Columbia JC 35799 APRIL WINE Harder Faster	7.98	7.98	7.98	曲	NEW EN	nv)	Millennium BXL1-7747 (RČA) WILLIE NELSON Stardust	7.98	7.98	7
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			Te	AND Inth Irner Bros. HS 3410	8.98	8.98	8.98	156	153	8	Best Of The Doobies Warner Bros. BSK 3112 THE STATLER BROTHERS	7.98	7.98	7.98			_	Greatest Hits Vol. 1 Warner Bros. HS 3373 DEBBIE JACOBS	8.98	8.98	8
4	126	31	Hi	C/DC ghway To Hell antic SD 19244	7.98	7.98	7.98	_			The Best Of The Statler Bros. Rides Again Vol. Mercury SRM-1 5024	8.98	8.98	8.98	190	100	_	High On Your Love MCA MCA-3202	7.98	7.98	7
5	103	36	NI	EIL YOUNG & RAZY HORSE	A	7.00	7.30	157	143	6	BRIDES OF FUNKENSTEIN Never Buy Texas From A Cowboy			,		190	2	DAN HARTMAN Relight My Fire Blue Sky/Epic JZ 36302	7.98	7.98	. 7
•	146	3	Re	ust Never Sleeps prise HS 2295 (Warner Bros.) IGY POP	8.98	8.98	8.98	158	158	20	Atlantic SD-19261 BAR-KAYS	7.98 •	7.98	7.98	190	124	6	STEVE WALSH Schemer Dreamer Kirchner JZ 36320 (CBS)	7.98	7.98	7
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	138	3	La	LLY PRESTON ate At Night otown M7-925R1	7.98	7.98	7.98	161	161	28	Extensions Atlantic SD 19258 JIMMY BUFFETT	7.98	7.98	7.98	193	193	18	STYX The Grand Illusion	7.98	7.98	7.
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			No Ch	o Place To Run rysalis CHR 1239	7.98	7.98	7.98	血	ME IN E	TET	TOMMY JAMES Three Times In Love Millennium BXL1-7748 (RCA)	7.98	7.98	7.98	198	168	14	ABBA Greatest Hits Vol. 2 Atlantic SD 160009	8.98	8.98	8.
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5 Unions Threaten Las Vegas Strike

By HANFORD SEARL

LAS VEGAS-Five major unions, including the musicians, continue to negotiate for new contracts with the 12-hotel Nevada Resort Assn. in hopes of avoiding a strike April 1.

About 27,000 employes are represented by the various groups which are still working out independent basic contract language prior to addressing economic issues.

"We're trying to avoid a walkout; everyone's working closely together," reports Mark Massagli, president of musicians Local 369. "Until we overcome the threshold issues, we'll be bogged

According to Massagli, who speaks for 2,100 members, those specifics include representation for lounge musicians, making bandleaders a part of the labor unit and no subcontracting by hotels in lounges.

A Dec. 6, 1979 decision by the National Labor Relations Board supported the musicians union's contention that lounge employes be covered. However, the Resort Assn. has appealed this decision.

The two sides have been battling about this issue since the last strike which shut down all but one major strip casino resort for 17 days in March 1976.

The 900-member International Alliance of Theatrical Stage Employees, under the guidance of business representative Hal Ritzer, also will be involved in talks up to midnight, April 1.

According to Ritzer, stagehands Local 720 includes all showroom employes from lighting, grips and sound men to wardrobe workers.

The two union representatives listed weekly wages for their respective groups at \$463.89 a week for musicians and \$334 a week for stagehands.

Massagli, who took over the helm of the musicians union here Jan. 1, 1979, also said sound levels had become an issue in the last year after complaints had been received from both hotel patrons and union members.

He indicated a greater sense of cooperation between the unions and management this time, while economics, which include the cost-of-living inflation clause, would dictate the length of the

The next meeting for the musicians union and the Resort Assn. is set for Monday (17) while the stagehands were set to meet with negotiators Friday (14). 17 days in maich 1770. hegonators i may (17).

InsideTrack

A group of independent distributors put their money where their mouths were several weeks ago in helping fund TK's Henry Stone out of a hard spot. Harvey Korman, Piks, Cleveland; Milt Salstone, MS, Chicago; Jimmy Schwartz, Schwartz Bros., Washington/Philadelphia; Jerry Winston, Malverne, New York; and Jack Bernstein, Pickwick distributors' boss, raised the loot. Korman now covers Buffalo, Cincinnati, and Detroit, in addition to Cleveland for the Stone family of labels. . . . Independent distribs report many of their labels are announcing nickel and dime raises on wholesale album prices on a continuous basis. ... Expect one-time WEA financial executive Dick Spingola at NARM to unveil a new industry financial concept.

While announcements regarding the future of the Ariola-America label have been postponed again until this week, it's possible that one alternative is to allow the label to slowly build a roster rather than start off with an expensive fully-staffed company a la the short-lived Infinity label. Several elements bolster this school of thought, including three recent Ariola-America releases which have been shipped in Arista sleeves with the legend that they are "marketed & distributed" by Arista, a designation usually reserved for custom labels rather than the flagship.

Will record companies file suit against the Sam Goody chain or any other retailer accused of dealing in counterfeit product? That's a burning question in industry circles these days, but a consensus of key executives indicates that such suits won't transpire until criminal litigation is completed or set aside. Says one exec who asks to remain anonymous: "We'll surely retaliate against anyone who is harming us." Would a label want to sue one of its best customers, however? According to some legal experts, they have no choice. "Either the label sues or waits until a stockholder brings suit." Meanwhile, convicted tape duper George Tucker, considered a key figure in the Goody probe, is due for another court appearance Friday (21).

At presstime, rumor had the first counterfeit videodisk being discovered. ... Marion "Ma" Nugent, mother of rock star Ted, penning a monthly column in the Illinois Entertainer, music paper. ... Rounder's George Thorogood and the Destroyers, now a quartet with the addition of saxist Hank Carter, replace the Eagles as headliners at the opening night NARM confab concert Sunday (23). It marks the first time a label the size of the Boston one has had an act heading a NARM entertainment. Rounder's Bill Nowlin reports Thorogood, always a free soul, is sandwiching in trips to spring training camps of diamond nines between Southern and Southwest concerts. George and the trio are riding in a vintage Checker cab.

The first Trailblazers' luncheon slated for opening day Sunday (23) at NARM will be open to NARM and non-NARM registrants. The latter will fork over between \$20

quarter-century or more. Tom Noonan of Billboard is arranging the entertainment. . . . Leaveil Degree of the Whispers was arrested along with his brother, Dale, in L.A. He is accused of illegally possessing more than \$300,000 in jewelry allegedly involved in a mail truck heist here late last year.

Bud Richardson, former RIAA investigator of pirate and counterfeit albums, is readying an announcement of his linking with a potent industry group, readying a campaign against illicit merchandise. . . . Disposition of the vast London Records pop catalog has apparently been resolved, except for the Moody Blues. Though it now falls under the PolyGram Classics banner, London retains its pop catalog. The Moody Blues, however, will be shifted to either Polydor or Phonogram/Mercury, where it gets a stronger contemporary thrust. . . . And speaking of Phonogram/Mercury, Chicago home office personnel, more than 60 persons, are still waiting word of who makes the hejira to Gotham.

Chrysalis chief Terry Ellis isn't going egg-hunting Easter. He's getting married to Daniele Moeller at his plush villa on the Caribbean island of Tortolla. . . . Flu virus affecting Police's lead singer apparently forced cancellation of New Zealand concert dates, forcing the promoter to reportedly take a big loss. Gigs have been rescheduled in Australia later, which could clash with the act's Bangkok concert. . . . Look for a new London office for Leber & Krebs. Peter Mensch, formerly in New York, moves into Big Ben's L.A. office heading Contemporary Communications Corp. ... Attorney Al Schlesinger, composer/publisher Donald Kahn and Warner Bros. Music's Al Kohn discuss the 19-year extension at California Copyright Conference Tuesday (25) at the Sportsmen's Lodge. Call (213) 766-8033 for reservations. ... Cheri Rosenberg, daughter of Gary and Geri (he's Billboard's business manager) was bat mitzvahed Saturday (15) in

Neil Bogart seen conferring last week with erstwhile booking agent/dealmaker Jeff Franklin at his temporary base, the Diana Ross mansion, where he is waiting out the repair of his fire-scarred Westwood domicile. Franklin was the matchmaker in Bogart's deal with Warner Bros. Records and later PolyGram.

Martin Cohen and fellow attorney Gary Wishik deliberate split copyrights before the Wednesday (19) luncheon of the Assn. of Independent Music Publishers at the Hollywood Holiday Inn. For reservations call (213) 874-1300. . . . Casablanca Records' Manhattan office closed with Irv Biegel, vice president, departing. Word is space will be occupied by the consolidated classical department being lined up at PolyGram. ... Barry Manilow and Dionne Warwick co-headline the April 19 banquet at the Waldorf-Astoria, New York, for the T. J. Martell Leukemia Research Foundation honoring Arista president Clive Davis.

All-Out National Campaign On Sinatra 3-LP 'Trilogy'

LOS ANGELES-Frank Sinatra's three-record "Trilogy," his first release in more than five years featuring all newly recorded material, will be backed by a major advertising and merchandising campaign be-yond the radio level.

Available at the retail level Wednesday (19), the \$20.98 list Reprise package will be the subject of a national advertising thrust ranging from a billboard on Los Angeles' Sunset Strip, trade advertising and an ad concentration in Sunday newspapers to attain wide public

The newspaper ads will be placed in Los Angeles, New York, Boston, Chicago, Las Vegas and other major

Ads will also be placed in glossy

20-Hit LP Marks Motown's Birthday

LOS ANGELES-A special compilation LP has been assembled tiiled, "20 Number One Hits From 20 Years Of Motown." It features various artists who have had number one records with the label.

Slated for release this month, it includes the Supremes, Jackson Five. Smokey Robinson & the Miracles. Temptations, Marvin Gaye. Eddie Kendricks, Stevie Wonder, Michael Jackson, Commodores, Diana Ross and others.

No Joel Benefit

NEW YORK-Home Run Systems points out that Billy Joel's upcoming concert in Jerusalem this month is not a benefit show, as reported earlier (Billboard, Feb. 9, 1980). Nor will receipts from the date be used for cultural actitivies in Israel.

consumer magazines from New York to New West and more, according to Stan Cornyn, Warner's executive vice prsident. The ads will commence about the middle of

In the way of merchandising, Sinatra neon signs will be available to select accounts, coasters, streamers and two different pieces of artwork.

One is the album's cover art by designer Saul Bass, a long-time Sinatra associate, and the other a personality photography by Ed Thrasher, Warner's former art director.

Conceived and produced by Sonny Burke, record one is titled "The Past (Collectibles Of The Early Years)" with orchestral and choral arrangements and conducting by

It includes such classics as "The Song Is You," "It Had To Be You," "Let's Face The Music And Dance," "More Than You Know" and other Sinatra-popularized standards.

"The Present (Some Very Good Years)" includes Billy Joel's "Just The Way You Are," Jimmy Webb's "MacArthur Park," Neil Diamond's "Song Sung Blue," Elvis' "Love Me Tender" and others, featuring orchestral and choral arrangements and conducting by Don Costa.

The third record is titled "The Future (Reflections On The Future In Three Tenses)" with music, lyrics, arrangements and conducting by Gordon Jenkins.
"The Future" was recorded at Los

Angeles' Shrine Auditorium with a 105-piece orchestra and a 60-voice chorus under the direction of Jenkins. "The Future" deals with what "life might be like in distant times including space travel, computers and the fate of civilization," along with elements of Sinatra's childhood and rise to fame.

and \$25 for the event, honoring those in the industry a Singleton Slicing Promo Service

NASHVILLE-Shelby Singleton has cut major country stations off from regular service for his Sun and

Singleton reasons that the top stations won't play his records unless they are hits while the secondary stations deserve service because they will break records. "The secondary market is where the gamblers are,

Singleton has cut the top 25 stations off his service list including WHN-AM New York, WMAQ-AM Chicago, KLAC-AM Los Angeles,

Jazz At Carnegie On March 28-29-30

NEW YORK-As part of a continuing series of nationwide concerts, the Brown & Williamson Tobacco Co. is sponsoring three nights of traditional jazz at Carnegie Hall March 28, 29 and 30. The shows, called "Kool Super Nights," will feature Gerry Mulligan's New Concert Jazz Band, Carmen McRae, George Shearing, Bill Evans, Teddy Wilson, Ruby Braff, Woody Herman, Anita O'Day, Zoot Sims and Mel Torme.

In addition to these jazz dates the tobacco company will continue to promote its summer soul show, Latin music shows in five cities and a series country festivals.

By DOUG HALL KBOX-AM Dallas and WBAP-AM Fort Worth.

Adds Singleton: "I'm not saying I won't service these stations if they call me up and want a record," but he says that costs are too high for him to continue to send out all new releases on a regular basis. "The major labels bombard these stations and the independents just can't compete," Singleton adds.

He also suggests that the industry "take a great big look at what it's doing to justify," what he calls, "overhype of product."

Reaction at the stations was not one of great concern. Ed Salamon,

New Wave TV

• Continued from page 19 station in each market we're in." adds Martin.

Due to ABC-TV's late night coverage of the Iranian situation, "Hollywood Heartbeat" airs at 12:55 p.m. Martin is hoping for a slightly earlier time slot in other markets. "We want late night but not necessarily as late as in Los Angeles." he states. "Around 11 p.m. is a good

The show is hosted by actress MacKenzie Phillips and produced by Richard Mann with Brenda Smiley the talent coordinator.

program director at WHN, disagreed that major stations don't break records. When Singleton issued a Jerry Lee Lewis "Save The Last Dance For Me" almost two years ago with unidentified singers that sounded like Elvis Presley and Carl Perkins, "We went on the record right out of the box," Salamon notes.

Salamon also recalls, "We called Shelby up and had him on the air."

Chet Maxwell of KBOX simply says, "He (Singleton) has to make his own decisions to run his busi-

Chicago Producer Firms Double Deal

LOS ANGELES-Veteran Chicago producer Carl Davis has firmed artist deals with Columbia and Roulette Records.

Davis has put Walter Davis with Columbia Records. In a negotiation with Morris Levy, Davis has a distribution deal with Roulette for his new KelliArts label, first act on which is Windy City, a group to be produced by Otis Leavill. Other acts will be signed to the label.

In addition, Davis has just signed the Dells, last with Phonogram/ Mercury, to his ChiSound label which is distributed by RCA through his deal with 20th Century-Fox Records.

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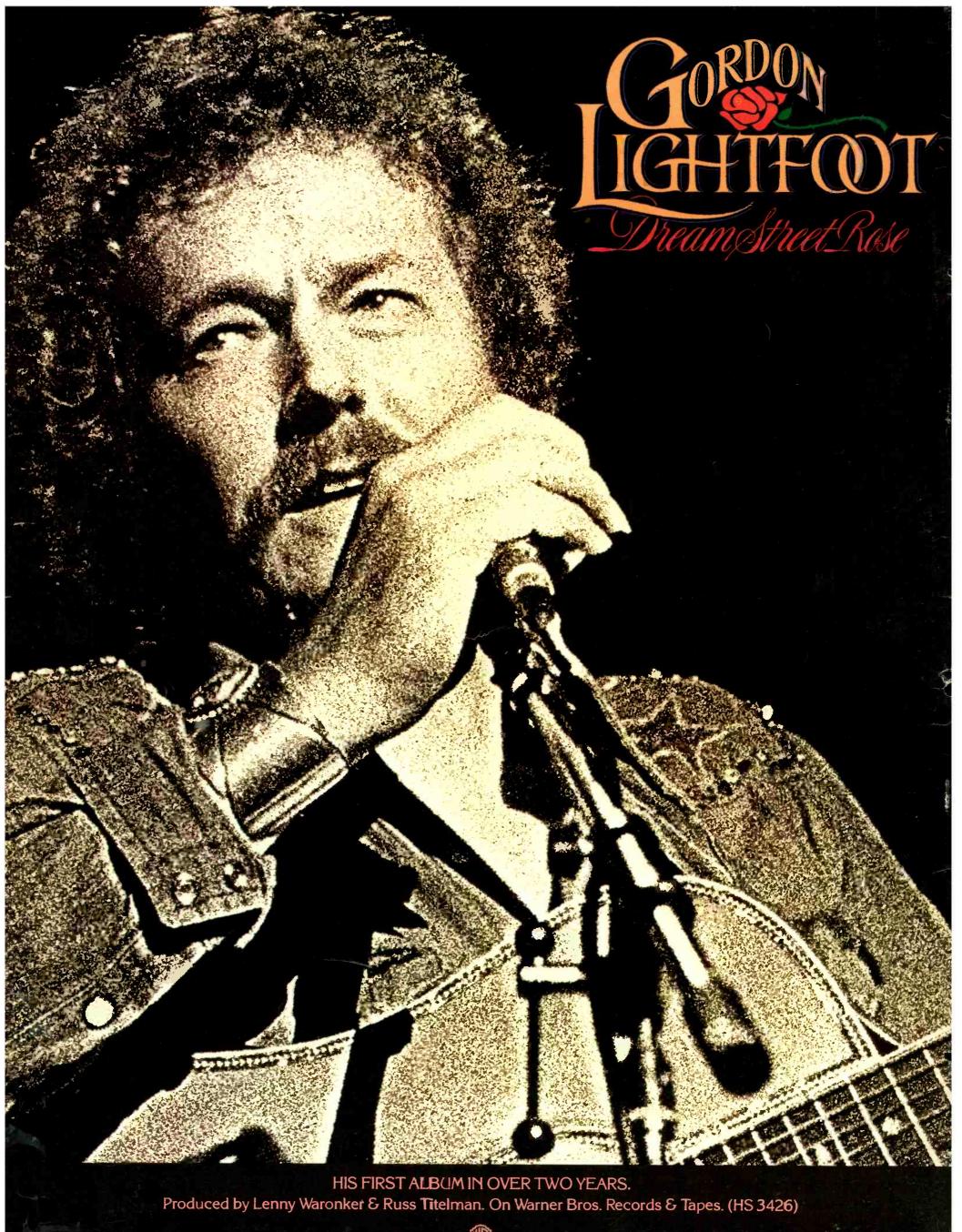
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