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Recording Musicians' Wages Take 10% Dip

By IS HOROWITZ

NEW YORK—Session wages paid to union musicians by American record manufacturers dropped by almost 10% last year, reflecting belt-tightening to cope with the industry profit squeeze.

In a more direct link between record and tape sales and musician income, label contributions to the special payments fund administered by the American Federation of Musicians also dipped by almost 6½%.

It was the first year in recent memory that declines were noted, bringing at least a temporary interruption to a long history of annual increases. In other areas of work, continued gains are reported.

Recording session wages earned by U.S. union sidemen totaled \$32,892,189 for the fiscal year ending March 31, 1980, as compared to
(Continued on page 93)

U.S. LP/Tape Price Rise 4%-9% At Retail

This story prepared by John Sippel in Los Angeles and Alan Penchansky in Chicago.

LOS ANGELES—Retail record/tape prices are starting to rise, with a rash of such escalations expected shortly after July 1.

The anticipated shelf and specials price boosts, both rackjobbers and retail chains concur, are mandatory, following the recent PolyGram, WEA, CBS and MCA wholesale price hikes.

The nation's retail chains will go up about 30 cents on specials and 60 cents on shelf prices on \$7.98 and \$8.98 list or a 4% to 9% hike. Racks have already or soon will inform accounts of a 4% to 6% increase which will manifest itself in an additional 50 cents to \$1 on the album price sticker.

Racks and retail in the main did not react as actively when the 3% fall 1979 wholesale price bulletins arrived. Continuing slack business
(Continued on page 93)

Southwest Radio Rock Turning Soft

By ED HARRISON

LOS ANGELES—AOR stations in the Southwestern states of Arizona, California, New Mexico and Texas are altering their programming with less of a focus on hard rock'n'roll to a broader music mix.

Because AOR no longer caters to just a hip underground teen-oriented audience, stations are adjusting formats to make them mass appealing to both 18-34 males and females.

Some stations are utilizing certain time periods to appeal to target audiences with either a toned down sound or an accelerated rock pace.

With research showing more female listenership to hard rock, in some cases more effort is

being placed on music that will be appealing to both a male and female demographic.

"Stations catering to the 18-19 year old male with crunching rock'n'roll realize they can't do it all the time," states Jim Sattler, program director of KDKB-FM in Phoenix. "They realize they won't get females and will scare off everyone else."

"You have to come up with a formula. We still want to rock'n'roll but you don't have to do it with noise."

"Hard rock is not bad when it's programmed one record at a time, but one after another is a turnoff. A music mix is the key. You can
(Continued on page 28)

CBS, Chrysalis Ban Blank Tape \$

By ROMAN KOZAK

NEW YORK—The record industry's counterattack against dealers advertising LPs and blank tape together has escalated with CBS and Chrysalis joining PolyGram and Arista in denying ad allowance funds to retailers who do this.

The new thrust is perfectly legal, say the record companies. Jules Abramson, vice president of planning at PolyGram Distribution Inc., says no antitrust laws are being broken since the fund cutoff applies to all accounts and not just a selected few.

"The widespread use of blank recording tape to record performances embodied in CBS-distributed records and tapes hurts our sales and deprives the
(Continued on page 93)

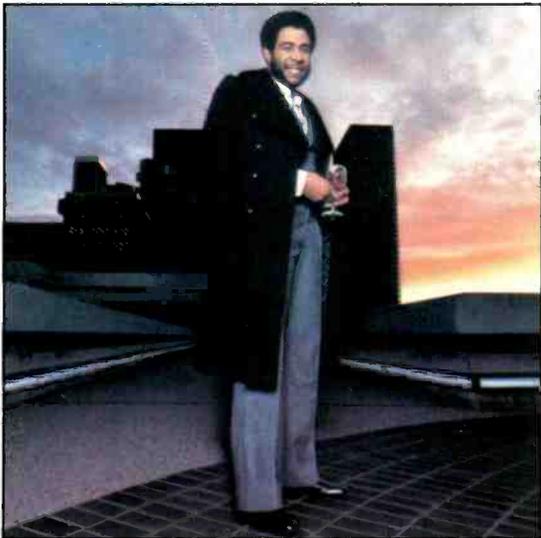
Home Video CES Grabber

By JIM McCULLAUGH

CHICAGO—Home video and the continuing proliferation of audiophile software and hardware are expected to pace developments at the Summer International Consumer Electronics Show.

More than 60,000 attendees and more than 900 exhibitors are anticipated during the four-day run here which began Sunday (15) at McCormick Place.

These elements are expected, also, to attract an even greater music industry involvement at the trade expo. For the first time, the Recording Industry Assn. of America cosponsored along with the Electronics Industry Assn./Consumer Electronics Group and the National Assn. of Recording Merchandisers a cross
(Continued on page 42)



GENE CHANDLER '80 (T-605 20th Century-Fox/Chi-Sound Records) is "one of the most significant albums of the year." The new single DOES SHE HAVE A FRIEND? TC-2451, as well as the classic soul ballads RAINBOW '80, and LAY ME GENTLY, are all on this LP, and in touch with the new softer sounds radio is playing in '80. *(Advertisement)*



AMY HOLLAND—THE BEGINNING OF SOMETHING SPECIAL! Nothing but the best has ever satisfied this blonde, blue-eyed rock 'n' soul singer. To complement her voice, which combines the best elements of sophistication and vulnerability, Amy chose ten first-class songs for her debut album including "How Do I Survive" and "Were In The Light." The superlative production is by Michael McDonald and Patrick Henderson. Capitol Records & Cassettes ST-12071. *(Advertisement)*



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Soundtrack Sales On the Upswing In L.A.

By KAREN KELLY

LOS ANGELES—Soundtrack sales are on the upswing here, primarily in record stores located near first-run theatres, a random survey of 30 local shop spokespersons reveals.

Of those polled, 23 report that several of the recently released soundtracks have been moving briskly, most notably "Fame" and "The Empire Strikes Back;" four say that sales have been steady, but not significant; and three say that soundtracks have received little response in their stores.

According to the store managers queried, whether a soundtrack has a hit single, the popularity of the artists on the recordings and soundtrack promotions follow store location as the main factors influencing soundtrack sales.

So in the town known as the movie industry's headquarters, movie music LPs are capturing the fancy of local patrons.

Twelve managers who report high soundtrack sales attribute them largely to being located in close proximity to theatres where popular films are being shown.

Mark Newman, manager of the Tower Records store in Westwood, notices that people come directly to the store after

viewing a film to pick up the soundtrack, an observation shared by several other managers with stores located in theatre districts.

For example, Mike Giesen, who was working at the Music Plus store in Hollywood a couple of weeks ago (he now manages the Sherman Oaks store), says that when "Fame" was playing nearby so many people headed for the store after seeing the film that "We got a schedule of times of when the film let out so that we could have the records ready."

When Jermaine Hill, manager of the Peaches store in Hollywood noticed the long lines snaking past his store waiting to get into a nearby showing of "The Empire Strikes Back," he put the soundtrack on in-store for their enjoyment. And, perhaps consequently, many people returned later to pick up the record, which Hill reports is his best selling soundtrack, moving about 65-75 units per week, thus making it a top 10 seller in the store.

Not all the stores reporting good soundtrack sales are located near theatres. The managers of these stores say that a hit single from a soundtrack will move it.

Shelly Tucker, manager of the Music Plus in Glendale, says a hit single can keep a soundtrack alive even if the film is rather unsuccessful, as in the case of the soundtrack from "American Gigolo," from which Blondie had a number one charted single with "Call Me" (still in the top 10).

Of the 11 managers commenting on "American Gigolo," Giesen and Willie Clark-VanBrunt, manager of Music Odyssey in West Los Angeles, probably sum up their collective ideas about it most succinctly. "The people who bought the 'American Gigolo' soundtrack bought it for 'Call Me,'" Giesen says.

"If Blondie had put an album with 'Call Me' on it, 'American Gigolo' wouldn't have sold," Clark-VanBrunt believes.

One store manager even finds that as a result of the widespread airplay "Call Me" has and is receiving, customers come into the store asking for the new Blondie album, and are disappointed to learn that the single is part of a soundtrack, not from a Blondie album.

(Continued on page 81)

RCA & Elektra Vie For Solar Records

By JEAN WILLIAMS

LOS ANGELES—Solar Records, one of this year's hottest labels, is discussing moving over to Elektra/Asylum once its contract with RCA expires Dec. 31, 1980. Movies are one of the lures.

It is believed that as his empire expands, president Dick Griffey will get into film production, much like Irv Azoff, Jerry Weintraub and most recently Clive Davis. Movie soundtracks also are on the horizon.

Elektra reportedly has offered Griffey \$11 million to join the family and according to knowledgeable sources, RCA has matched that offer. When contacted, an RCA spokesman said he knew nothing about this.

Elektra is said to be offering Griffey, along with distribution, a mo-

tion picture deal, which RCA may not be able to match. Elektra's film linkup is with Warner Bros. Pictures, another branch of parent Warner Communications.

It is believed that if/when the deal is finalized, Griffey will step aside, bringing in a new president, and devote his time to other projects.

Griffey acknowledges talking to Elektra's president Joe Smith but he adds that he also is talking to others. "I am getting calls from several labels," he says, "and I talk to them. However, I am working with the contract I already have and that's not up until the end of the year." Atlantic reportedly also was romancing Solar but recently backed away.

However, at a time when many labels are desperately looking for hit product, Griffey is apparently smiling all the way to the bank. Sources claim that Solar has been RCA's most recent hit producer and the label will negotiate aggressively to keep Solar.

RCA also has 20th Century-Fox Records, for which Stephanie Mills records. But 20th has not been able to match Solar's success.

Solar, in existence a couple of years, has an eight-act roster. The four best known are the Whispers, Shalamar, Dynasty and Lakeside. Griffey also has taken over the management of A&M's LTD.

The Whispers' "And The Beat Goes On" went to 20 on Billboard's Hot 100 Chart, while Shalamar's "The Second Time Around" went to top 10 this year.

Dynasty's second LP is due at the end of the month. "Adventures In

(Continued on page 15)



DUET TIME—Ellen Foley joins Ian Hunter onstage during a Roxy set for "We Gotta Get Out Of Here," his new Chrysalis single. Hunter is touring in support of his new live "Welcome To The Club" LP.

ALL 'HOME ENTERTAINMENT' TYPES

3 More Goody Chain Stores Opening

NEW YORK—The Sam Goody chain will open three new stores this summer patterned after the company's developing "home entertainment" concept that sees additional emphasis given home video software and hardware.

The stores, which average 6,000 square feet in floor space, are all located in major New York State malls—White Plains, Nanuet and Elmira.

Mike Aaronson, Goody vice president of operations, describes the home entertainment concept as a store which provides adequate facilities to sample home video units, as well as a full inventory range. Latter includes audio equipment, radios, musical instruments and home video, in addition to records and

tapes.

Although only about 50% of store space under the concept is devoted to prerecorded audio, the Goody standard of in-depth catalog and a heavy stock of classics will be maintained, says Aaronson.

One store in the chain's string of 29 has already been "retro-fitted" to encompass the home entertainment concept. Latter, located in Brooklyn, is seen as only the first among a number of older Goody outlets slated for conversion. Aaronson indicates.

New locations for further expansion are being screened. Aaronson adds, with additional stores, when committed, to be situated in large regional malls, each serving several communities.

Broadcasters Blast Format Change Rule

WASHINGTON—The National Assn. of Broadcasters and seven other organizations are asking the U.S. Supreme Court to overturn an Appeals Court decision requiring the Federal Communications Commission to authorize radio format changes.

In March (Billboard, March 15, 1980), at the request of the FCC, the Supreme Court agreed to review the Appeals Court decision which overruled a 1976 FCC policy statement upholding broadcasters' rights to choose entertainment formats without government interference.

The U.S. Court of Appeals for the District of Columbia ruled in July 1979 (Billboard, July 14, 1979) that the FCC must consider listeners' group complaints and conduct a hearing whenever a radio station's programming switch threatens the loss of a "unique" format in any community.

In its pleading, NAB claims that the Appeals Court decision requires the FCC to abandon a 40-year tradition and charges the court with es-

(Continued on page 92)

NMPA Suggests Royalty Changes

By JEAN CALLAHAN

WASHINGTON—The National Music Publishers Assn. has proposed regulations for the administration of a percentage mechanical royalty rate at Copyright Royalty Tribunal hearings here Wednesday (11).

NMPA's proposal suggests a method to share the 6% of suggested retail price mechanical royalty among copyright holders for the various tunes recorded on a record album.

The plan proposes that each tune with playing time not greater than one minute would get a one-third unit share; each tune with playing time between one minute and five minutes would get one unit share and each tune with playing time greater than five minutes would get an extra one-fifth share for each minute or fraction of a minute over five minutes.

The proposal was submitted in conjunction with the testimony of Leo Strauss Jr., an accountant who regularly performs audits for the Harry Fox Agency. Strauss testified

(Continued on page 33)

CBS HIKES PRICES 3%

NEW YORK—Effective June 30, CBS Records is raising the dealer and base prices on select product by 3%, which for a \$7.98 LP means about a 13-cent hike. The move had been anticipated (Billboard, Inside Track, June 14, 1980).

Excluded from the price rise are all singles, 10-inch LPs, Limited Edition product, \$4.98 series product, promotional twofers and digital and half-speed Mastersound product.

In addition, the suggested list price of Odyssey product is going up to \$5.98 from \$4.98, with multiple record sets to be increased proportionately.

Edwards-Rodgers, PolyGram Firms Top BMI Awards

By IRV LIGHTMAN

NEW YORK—The writing/producing team of Bernard Edwards and Nile Rodgers won the most Citations of Achievement for most performed BMI songs of 1979 with four accolades, while PolyGram-associated companies earned the most (11) music publishing awards.

All told, a BMI awards fete drawing 300 at the Plaza Hotel here Tuesday (10) saw awards going to 136 writers and 84 publishers of 92 most-performed songs.

In addition, the most performed BMI song of the year, the Barry, Maurice and Robin Gibb hit, "Too Much Heaven," received further accolades with regard to the donation of its income to help underpriv-

ileged children through UNICEF.

Representing the writers, Robin Gibb was presented with special glass plaques by the children of two BMI executives: Claudia Granville, 6, daughter of Elizabeth Granville, assistant vice president of publisher relations; and Ernest Clayton, 6, son of Linda Booker of the writer relations section. Last year, the Bee Gees won 11 awards and also claimed the

most performed song (for 1978), "Night Fever."

James Grant, under secretary of the U.N. and executive director of UNICEF, noted that \$3½ million has been donated to UNICEF so far as a result of total income derived by "Two Much Heaven" and additional donations of songs, which are published through the Chappell-administrated Music for UNICEF.

Other multiple writer awards went to the Gibb brothers, Bob McDill, Carole Bayer Sager, Even Stevens and Allee Willis, with three each.

Double award winners were Peter Bellotte, Stephen Dorff, Bob Esty, David Foster, Paul Jabara, Michael Jackson, Will Jennings, Richard Kerr, Jeff Lynne, David Malloy, Eddie Rabbitt and Bruce Roberts.

Many awards resulted from reciprocal agreements between BMI and performing rights societies in other countries, including Australia (APRA), Germany (GEMA), Canada (PRO), U.K. (PRS), France (SACEM) and Switzerland (SUISA).

(Continued on page 33)

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RKO Music Director Listens To 'Area Taste'

Sholin Says 12 Stations All Different

By ED HARRISON

"Whenever we add, regardless of the record or artist, it comes down to what the record sounds like."—Dave Sholin, RKO national music director.

LOS ANGELES—Dave Sholin, RKO's national music director, programs the powerful 12-station chain with a keen ear towards each market's environment and demographic makeup, which is why a record may be added at one station and not another.

Of course there are instances where a record is so strong that the entire chain will go on it, but more often than not, Sholin, with input from each station's program director regarding market and station, will decide if it's right for that station.

"Program directors help me see that a record that's not right for one station might be good for another market," says Sholin. Each week he listens to hundreds of albums and singles before deciding on what is appropriate for the chain's nine Top 40 and adult contemporary stations in Los Angeles (KHJ-AM, KRTH-FM), San Francisco (KFRC-AM), Boston (WRKO-AM, WROR-FM), New York (WXLO-FM), Chicago (WFYR-FM), Ft. Lauderdale (WAXY-FM) and Memphis (WHBQ-AM). Washington, D.C.'s WGMS-AM/FM are classical stations and WOR-AM in New York is talk and contemporary music.

"It's a competitive situation in the varied markets," Sholin says. "We look at the demographic makeup and who we can attract. We spend a lot of time and research and target to the audience we want to appeal to and compete in that market if it makes sense."

Sholin cites KHJ in Los Angeles and KFRC in San Francisco where the music might not be drastically different but audience makeup is. "Northern California and Southern California are not the same," he says. "Environment and area come into play. There are certain artists and music that are big in certain markets and not in others. I hear more and more regional sounds."

"There are some new records that might be perfect for KHJ and KRTH but not so for Boston and New York, not because they aren't hits, but they don't fit the total sound or image regardless of whether it's a hit."

As examples, the following records were RKO adds last week in a number of markets with some added to certain stations and not others. Each Tuesday is add day although if a record comes in on Friday that can't wait, it will be added immediately.

KRTH-FM in Los Angeles added Eddie Rabbitt's "Drivin' My Life Away," an artist never played on the station before although his "Suspi-

(Continued on page 88)



SHOP TALK—Tommy Tutone member Tommy Heath, left, Jim Brugel, winner of a Columbia-Tower Records-KEZY-AM promotion and Los Angeles Angel player Rod Carew meet prior to a recent game in Anaheim. Tower, KEZY and Columbia all tied-into the Angels promotion using the theme "Angel Say Yes." Tutone's new single, "Angel Say No," was actually the game's theme as the Baltimore Orioles beat the Angels 6-1.

WILL PERUSE STATEMENTS

Judge Sets Goody Trial For Sept. 2

By RICHARD M. NUSSER

NEW YORK—A federal judge told attorneys in the Sam Goody Inc. alleged counterfeit goods case to get ready for trial by Sept. 2 and ordered that pre-trial statements be filed by mid-summer for his perusal.

Judge Thomas C. Platt also declared that he has heard sufficient testimony regarding defense counterclaims and motions for dismissal in the suit.

The action charges Goody Inc. with the purchase, sale and distribution of allegedly counterfeit recordings, the interstate transportation of that product, regarded as stolen property, and various counts of copyright infringement involving the alleged counterfeit recordings.

Goody executives George Levy and Sam Stolon are also charged with felony counts related to the so-called RICO Act, the federal law that prohibits racketeering activity.

These developments took place Thursday (12) in Brooklyn's U.S. District Court, where Judge Platt heard oral arguments from both sides in relation to defense claims challenging among other things, the interpretation of the federal laws upon which the government is basing its case.

Judge Platt said he will hand down an opinion of those claims but did not give himself a deadline for doing so, although court sources indicate it may take a month or so.

Thursday's court session was highlighted by a federal prosecutor's charge, made for the first time in open court, that the government was prepared to introduce a witness who will testify that Stolon, Goody's vice

president in charge of purchasing, allegedly admitted his involvement in the purchase and sale of illegally duplicated records.

The witness, who has already pleaded guilty to the illegal transport of counterfeit recordings in another court case, is Murray Kaplan, a record/tape merchant alleged to have done business with Goody.

It is during the course of these alleged business deals that the govern-

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Executive Turntable

Record Companies

Charlie Minor rejoins A&M as vice president and executive director of promotion based in Los Angeles. Minor, who will report to Harold Childs, the label's senior vice president of promotion and sales, recently held the post of vice president of EMI/UA Records. . . . Dick Williams has been elevated to the position of vice president of promotion at EMI/UA, Los Angeles, from national



Minor

singles promotion director. Williams, who reports directly to Jim Mazza, president of EMI/UA, joined the firm in 1970 as local promotion manager in Memphis. . . . At Epic, Portrait, Associated Labels, New York, Robert Smith has been named East Coast product manager. . . . Peter Guber, part owner of Broadwalk, the new entertainment firm of which Neil Bogart is president, is not chairman of the board. He is, however, chair-



Williams

man of PolyGram Pictures. . . . Ron De Marino becomes regional director for the Northeast region at MCA Distributing Corp. Based in Philadelphia, Marino will handle the New York City, Boston, Hartford, Philadelphia, Baltimore, Washington and Virginia areas. Prior to joining MCA, he was branch manager for WEA in Philadelphia. . . . At Capitol Records, Los Angeles, Tom Arboit has been upped to plant manager from plant controller. He assumes the duties of Tad Anderson, who relocated to England. . . . Eliza Brownjohn moves into the position of international manager at Chrysalis Records in Los Angeles. She was international coordinator. . . . Deby Gould becomes Northeast regional album promotion manager at Epic, Portrait, Associated Labels in



Smith

New York. Most recently she was local promotion manager in Hartford, Conn. . . . At Arista Records, New York, Rose Gross-Marino is named administrative assistant to Clive Davis, label president. . . . At CBS Records International, Kenneth A. Lanza joins as executive vice president of creative operations, Latin American operations, based in Coral Gables, Fla. Most recently he was branch administrative manager for the Bur-



Brownjohn

roughs Corp. . . . Sharon Beringer has been upped at 20th Century-Fox Records to administration coordinator. . . . CBS Records International, New York, has elevated Susan Mostel to budget and analysis manager, from senior financial analyst. . . . Michael Ehrman has resigned his post as executive director of MCA/Songbird Records, Universal City, Calif., to open his own firm. . . . Bernadette Gorman has anked Shelter Records as general manager in Los Angeles.

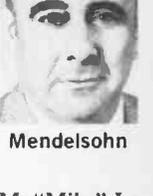
Publishing

At Whirlwind Music, Inc., Rochester, N.Y., Bob Martin is now national sales manager and Dick Weber moves into the position of central manager of the firm's music division. Weber was president of Ashly Audio while Martin managed a number of retail music stores.



Gould

At Record Bar, Inc., Bill Joyner is promoted to director of operations, based in Durham, N.C. He joined the firm in 1969 as a sales clerk. . . . Mike Terlecky is elevated to district supervisor working out of the Grapevine Records & Tapes store, Flint, Mich.,



Mendelsohn

which he previously managed. He has a six-store core. . . . H.M. "Mike" La Terre has been appointed president and chief executive officer of Tee Vee Records, Inc., an electronic direct response marketing firm in Nashville.

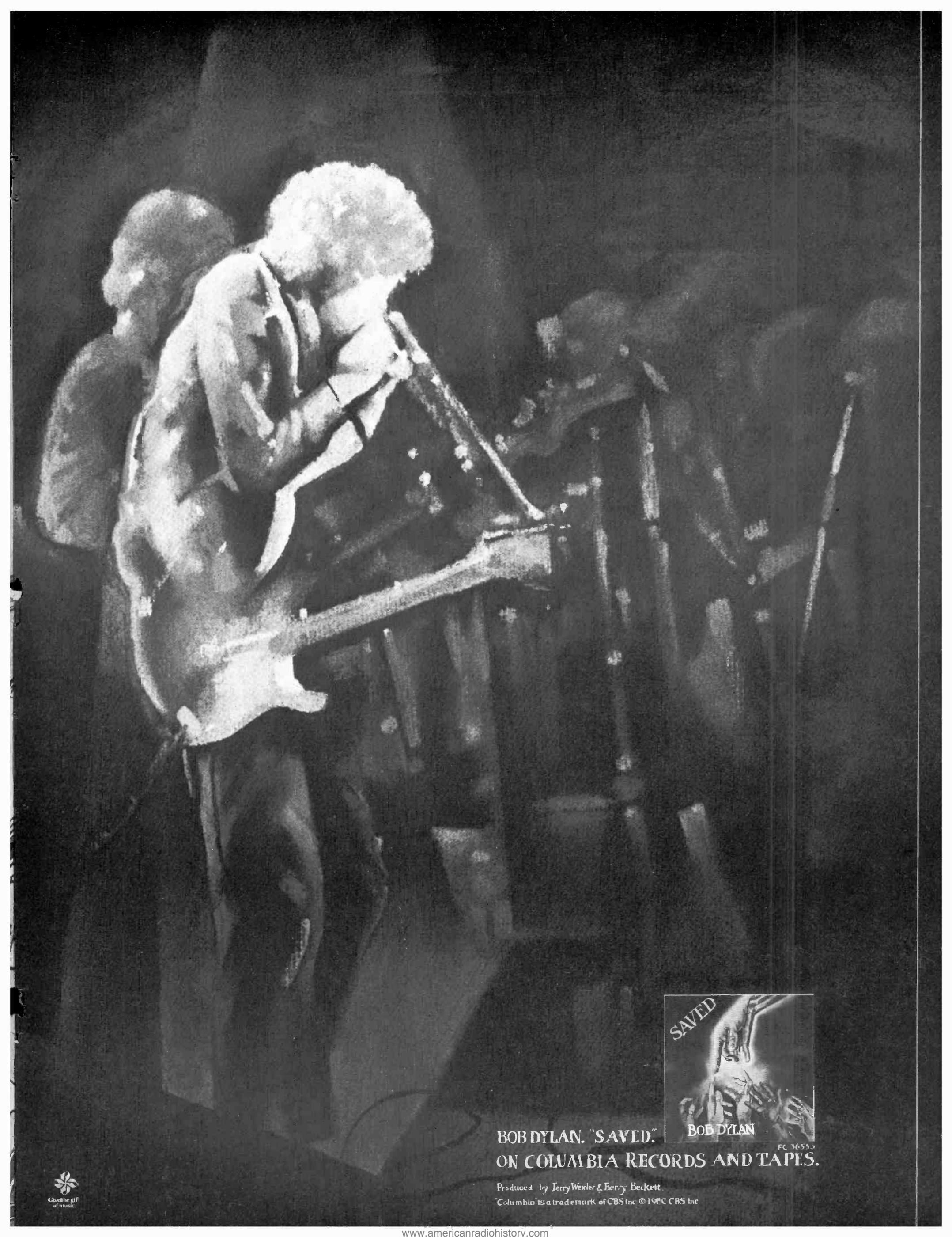
Related Fields

Gerald S. Hobbs, Billboard Publications, Inc. senior vice president, takes over general management responsibilities for the company's Billboard Group. Lee Zhitto, vice president, publisher and editor-in-chief of Billboard magazine reports to Hobbs. Hobbs joined the company in 1969. He rose through circulation to become publisher of American Artist in 1973, and vice president, Art and Design Group in 1979. And John B. Babcock, a publishing industry consultant, has joined Billboard Publications as vice president of product development. He will assume general manager responsibilities of Billboard En Espanol, airline programming and Record Source International. He formerly was with McGraw-Hill in 1951 as a sales research associate. He joined Associate Business Press after the merger of ABP with National Business Publications, then left in 1970 to join J.K. Lasser & Co. and later joined James B. Kobak until 1976 when he established his own consulting service. . . . Herbert J. Mendelsohn joins CBS Video Enterprises in New York in the newly created position of vice president of marketing. Since August 1979, he served as vice president of sales and marketing at ABC Video Enterprises. . . . Tom DeVesto is named vice president of sales and marketing at Kloss Video Corp. in Cambridge, Mass. . . . Jamie Legon, formerly sales manager at Video Gems, has joined Media Home Entertainment, video duplicator and marketer, as Western regional sales manager. He is based in L.A. . . . P.J. Chen, general manager of InterMagnetics Taiwan Corp., Republic of China (Taiwan), is appointed president of the tape manufacturing company. . . . Paul Baba has been appointed to the newly created position of director of product and marketing planning for the Magnetic tape division of Ampex Corp. in Redwood City, Calif. . . . At Shure Brothers Inc., Evanston, Ill., Robert L. Layton becomes international sales manager, with responsibility for all international consumer product sales. . . . Bob Phillips, former board chairman of Associated Booking Corp., has joined Irvin Arthur Associated, Ltd. in L.A. He is responsible for expanding the firm's international bookings. . . . Robert J. Cole is the new director of advertising for Madison Square Garden Center, Inc. in New York.

CLARIFY ATLANTIC'S STAFF

NEW YORK—Ahmet Ertegun, chairman of Atlantic Records, has issued a statement "to clarify" the new executive structure of the company. He will remain as chairman of the board and chief executive officer. Directly under Ertegun and reporting to him is Sheldon Vogel, vice chairman of the board.

Doug Morris, who recently replaced Jerry Greenberg as president of Atlantic, reports to Vogel. Reporting to Morris are: Dave Glew, executive vice president and general manager; Henry Allen, president of Cotillion Records; and Reen Nalli, vice president and general manager of Atco Records and custom labels. Atlantic vice president Noreen Woods continues to report to Ertegun.



BOB DYLAN. "SAVED."
ON COLUMBIA RECORDS AND TAPES.

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WELCOME ROCKERS—Guitarist Mick Ronson, seated left, and Ian Hunter sign autographs at Luney Tunes in Wayne, N.J., for appreciative fans during an in-store appearance. Hunter's double live LP "Welcome To The Club" was recently issued by Chrysalis.

Fuentealba, AFM Chief, Challenged At Convention

PORTLAND, Me.—A serious presidential challenge and a vote on a controversial 2% work dues levy promise to spark the 83rd annual convention of the American Federation of Musicians, which runs from Monday to Thursday (16-19) at the Civic Center here.

A total of 30 recommendations and 63 resolutions will be debated by 1,000 elected delegates representing 604 locals and more than 250,000 federation members.

The most talked-about vote is a challenge to Victor Fuentealba, president of the federation since 1978, by Jerry Spain, president of

San Francisco Local 6. Spain is backed by the Committee of 100, a dissident group in the federation.

Its main charge against Fuentealba is poor handling of the deficit-plagued union's finance. The federation acknowledges that since 1976, its expenses have exceeded income by \$2 million.

The L.A. Local 47 held a press conference Thursday (12) in which Marl Young, secretary of the local, expressed his anger at Fuentealba's handling of national contract matters in the videotape and home video areas.

(Continued on page 93)

WEST COAST RECORD MANUFACTURER SALES MANAGER

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9th Fan Fair Shatters All Its Records

By GERRY WOOD

NASHVILLE—The resiliency of country music in times of troubled economy and travel was demonstrated convincingly at the ninth International Country Music Fan Fair, ending here Sunday (15).

A record shattering attendance of some 15,100 registrants—up more than 10% from last year's record total—attended the annual event. This year's Fan Fair is also expected to bring in an estimated \$2,775,000 in total revenue, the largest expenditure by fans in the event's history.

Cosponsored by the "Grand Ole Opry" and the Country Music Assn.,

Fan Fair packed performances, luncheons, exhibits and a softball tourney into its agenda which started Monday (9).

Talent appearing onstage or in the autograph booths ranged from Dolly Parton to Tex Nobodies.

The record turnout also produced larger crowds at the shows. Among the labels showcasing their acts were Plantation/Sun, Monument, RCA, MCA, Elektra and CBS. Other shows focused on bluegrass music, Cajun music, and songwriter performers.

"This proves the growing popularity of country music," remarks Hal Durham, head of the "Grand Ole Opry." He notes that the attendance growth in a soft economy could be explained in no other way.

Jo Walker, executive director of the CMA, agrees. "This turnout, coupled with the NARM survey (showing country music advancing beyond pop to the number two position in record sales) shows what a powerful entertainment force country music has become."

FOR AUDIOPHILE ACCOUNTS

Sony Joining CBS To Distribute Mastersound

By ALAN PENCHANSKY

CHICAGO—CBS Records and the Sony Corp. have formed a new marketing alliance that covers hi fi store distribution of Mastersound audiophile recordings.

Major stereo stores throughout the country—with the exception of the CBS-owned Pacific Stereo chain—will deal directly with Sony for supply of \$14.98 deluxe albums and tapes under the arrangement.

The Sony-CBS alliance is one of the key audiophile market developments timed to the Summer CES here this week, the showplace of the audiophile record industry.

The show promises for many of the audiophile companies greater visibility and sales than at any previous trade expo, as attention continues to turn toward the software market's upper stratum.

Other CES attractions in the audiophile recordings area include the announcement of a Mobile Fidelity Sound Lab premium quality cassette line, the release by Audio-Technica of three new Telarc digital classical LPs, the unveiling by numerous equipment manufacturers of components bred specifically to meet the demands of high-end software, and the use of the Soundstream digital recording system to demonstrate a new \$20,000 speaker system from Infinity.

More than a year of mass market impact has brought the audiophile labels into the mainstream at the same time that the market itself was advancing to meet the avant-garde.

Both record companies and stereo manufacturers are today looking to

(Continued on page 42)

TONY AWARD WINNERS SOUNDTRACKS

MCA, CBS Start Promo Push On 'Evita' And 'Barnum' LPs

By RADCLIFFE JOE

NEW YORK—Buoyed by the Tony Award successes of "Evita" and "Barnum," MCA Records and CBS Records, the labels behind the original cast albums of the shows, are plowing "hundreds of thousands" of dollars into national promotion campaigns aimed at capitalizing on the momentum the Tonys have created.

MCA, which has the cast album from "Evita," is zeroing its campaign in on the states surrounding New York City where the multiple award-winning show is playing to capacity houses.

According to Sam Passamano Jr., MCA's marketing director, New Jersey, Connecticut and parts of Pennsylvania are being targeted as well as New York state and especially New York City.

The program will also include Los Angeles, Chicago and other cities where road companies of the show are playing to sellout houses. The campaign is being designed to heighten public awareness of the runaway success of the show which copped seven of the 11 Tonys for which it was nominated.

Emphasis will be placed on media ads and stories, and point-of-purchase promotions. "It will be one of the most aggressive merchandising campaigns we have ever mounted behind a product of this nature," Passamano assures.

Meanwhile, CBS Records which has the original cast album rights to "Barnum," is stepping up its plans for the LP's release. Although the show was recorded just one week ago, plans are underway

for a June 23 release. "An unprecedented rush release," according to Eric Colodne of Notable Music, the firm headed by Cy Coleman (composer and coproducer of "Barnum") which holds publishing rights to the product.



AWARD WINNER — Jim Dale, whose performance in the title role of the musical "Barnum," won him one of the show's three Tony Awards, runs through one of the tunes from the show during an original cast LP recording session at the CBS Studios here, produced by Cy Coleman and Mike Berniker. The LP will be on Columbia.

Describing "Barnum" as the biggest hit of Coleman's career, ("bigger even than "Sweet Charity,") Colodne states that Notable Music is working closely with CBS on the promotional program for the album.

"We will push it on radio and television, and in all the major national consumer and trade magazines and newspapers," he states.

There will also be heavy emphasis on in-store displays, including blowups of the album cover, and pictures of Jim Dale the show's star who won the best actor in a musical award.

Colodne also claims that he has been deluged with calls from people wanting to record the music, including Jim Henson of the "Muppets" tv show.

"Evita," the controversial musical about the life of Eva Peron of Argentina, created by Tim Rice and Andrew Lloyd Webber, won for best musical, best score of a musical, best book, best direction, best actress in a musical, best featured actor in a musical and best lighting.

"Barnum" won for best actor in a musical and for best costumes.

"A Day In Hollywood/A Night In The Ukraine," which features little original music, won for best choreography and best featured actress in a musical.

One of the biggest disappointments in the musical category was "Sugar Babies" which had been nominated for best musical, and best actor and actress respectively for its stars Mickey Rooney and Ann Miller. However, both these favorites were edged out by Patti Lupone, "Evita," and Jim Dale, "Barnum."

The show which was televised nationally by CBS-TV, netted a 32% share of the national market and a 36.2% share of the New York market. It also emerged as the ninth highest rated show on television for that entire week.

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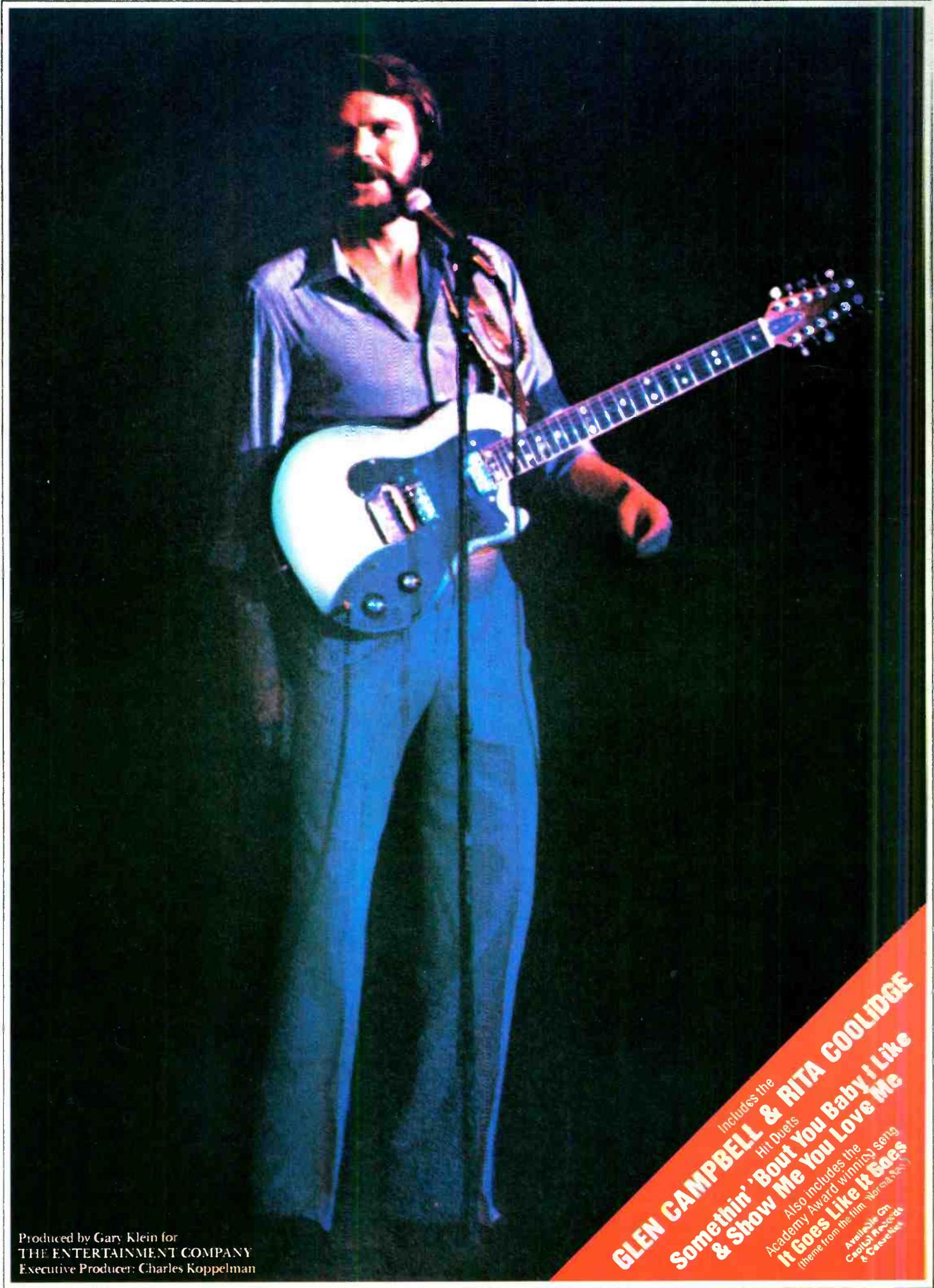
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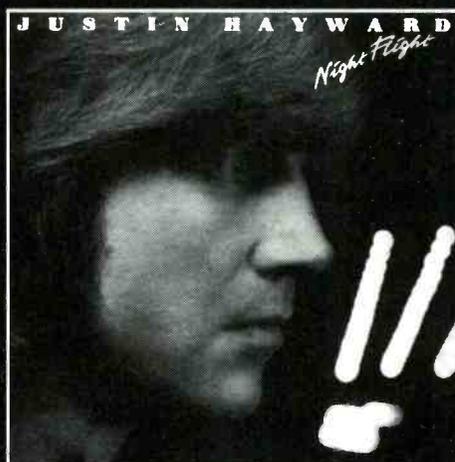
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JUSTIN HAYWARD

Night Flight

Justin Hayward, brilliant musician, songwriter and vocalist for the Moody Blues, is soaring again with his long-awaited second solo album, "Night Flight." (DRL-1-4801)

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Market Quotations

As of closing, June 12, 1980

1980 High	Low	NAME	P-E	(Sales 100s)	High	Low	Close	Change
1 1/2	13/16	Altec Corp.	23	8	15/16	7/8	7/8	-1/16
39	26	ABC	5	500	30 1/2	29 3/4	30	+ 1/4
36 1/2	27 1/4	American Can	5	146	32	31 1/2	31 1/2	- 1/4
28 1/2	14 1/2	Ampex	9	721	20 1/4	19 3/4	20	Unch.
5	2 1/2	Automatic Radio	—	4	3 1/4	3 1/4	3 1/4	- 1/4
55	42 1/2	CBS	7	160	49 1/2	49 1/4	49 1/2	+ 1/2
36 1/2	27	Columbia Pictures	7	91	28 1/2	28	28	- 1/4
8 1/2	4	Craig Corp.	—	7	5 1/4	5 1/4	5 1/4	Unch.
52 1/2	40 1/2	Disney, Walt	13	481	51 1/2	50 1/2	50 1/2	- 3/4
12	7	Filmways, Inc.	—	80	7 1/2	7 1/2	7 1/2	Unch.
18 1/4	11	Gulf + Western	4	2684	17	16 1/2	16 1/2	- 1/4
12 1/2	7 1/2	Handyman	6	54	11 1/2	11 1/2	11 1/2	+ 1/4
9	5 1/2	K-tel	6	2	5 1/2	5 1/2	5 1/2	- 1/4
31	25 1/2	Matsushita Electronics	8	1	30 1/4	30 1/4	30 1/4	+ 1/4
57 1/2	44 1/2	MCA	8	382	46 1/2	46 1/2	46 1/2	+ 1/2
19 1/2	10	Memorex	6	141	14 1/4	14 1/4	14 1/4	+ 1/4
56 1/2	46 1/2	3M	10	971	55 1/2	54 1/2	55	- 1/2
63 1/2	41 1/2	Motorola	9	507	48 1/2	48	48 1/2	+ 1/4
30 1/2	23 1/2	North American Philips	4	17	27 1/2	27 1/2	27 1/2	Unch.
17 1/2	13 1/2	Pioneer Electronics	12	—	—	—	16 1/2	Unch.
25 1/2	18 1/2	RCA	6	1722	22 1/2	22 1/2	22 1/2	- 1/4
9 1/2	6	Sony	15	226	9 1/2	9 1/2	9 1/2	- 1/4
33 1/2	20 1/2	Storer Broadcasting	9	267	27 1/2	27 1/2	27 1/2	Unch.
5 1/2	3	Superscope	—	11	3 1/2	3 1/2	3 1/2	Unch.
35 1/2	25 1/2	Taft Broadcasting	9	119	31 1/2	30 1/2	30 1/2	- 1
19 1/2	14 1/2	Transamerica	5	297	18 1/4	17 1/2	18	Unch.
46	34 1/2	20th Century-Fox	11	477	44 1/2	43 1/2	44	- 1/4

OVER THE COUNTER	P-E	Sales	Bid	Ask	OVER THE COUNTER	P-E	Sales	Bid	Ask
Abkco	29	—	1 1/4	2 1/4	Integrity Ent.	—	89	1 1/2	1 1/2
Data	—	—	—	—	Koss Corp.	5	—	4 1/4	4 1/4
Packaging	3	8	5 1/2	6 1/4	Kustom Elec.	5	—	1/2	1
Electrosound	—	—	—	—	M. Josephson	9	11	14 1/2	15 1/4
Group	5	5	5 1/2	5 1/2	Orrox Corp.	20	78	6	6 1/4
First Artists	—	—	—	—	Recoton	7	10	1 1/2	1 1/2
Prod.	10	23	3	3 1/2	Schwartz Bros.	5	—	1 1/2	2 1/4

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

House Royalty Exemption Bill

WASHINGTON—Rep. Barber Conable (R-N.Y.) has introduced a bill in the House of Representatives which would exempt non-profit educational institutions from paying performance royalties.

The bill, HR7448, seeks an amendment to the Copyright Law to allow schools and colleges to pay fees for concerts and musical performances to any performers, promoters or organizers without losing their exemption from paying royalties

which the 1976 Copyright Law grants to non-profit institutions.

Similar pieces of legislation, seeking the exemption of non-profit veterans and fraternal organizations from paying performance royalties, have been introduced into the House by Rep. Brian Donnelly (D-Mass.) and in the Senate by Sen. Edward Zorinsky (D-Neb.).

HR7448 was introduced May 28 and is currently pending for House Judiciary Committee.

Potent Marketing For RCA Vidisks

By IRV LICHTMAN

NEW YORK—The videodisk arm of RCA SelectaVision plans a marketing and ad campaign of national scope "within months" of the official launch date early next year of the new home video system.

While the development of a total media strategy depends on further pre-launch research, there will be no test market approach ahead of a national thrust, says David Heneberry, staff vice president of marketing for SelectaVision software.

This national strategy is in line with corporate insistence that SelectaVision go to market on a national level sometime during the first quarter of 1981, as opposed to the city-by-city approach of the MCA/Magnavox videodisk system. In reference to the latter, Heneberry states, "That's exactly how we don't intend to do it."

While the Leo Burnett Agency has been selected to develop a "systems" marketing strategy when the players and software are available—encompassing hardware and some software pitches—the Herb Schlosser-led software unit is now selecting among five ad agencies for software-only marketing strategies.

Heneberry is quick to point out that there is no competitive factor between his division and RCA's consumer electronics wing, which is

(Continued on page 50)

Philips-China Deal?

By KEITH ANDERSON

HONG KONG—press reports here suggest that Dutch multinational Philips has been negotiating to supply the People's Republic of China with audio products and expertise from its Singapore operations.

If the deal goes through, it's thought to be the first time for a connection between Singapore and China in this field.

Negotiations are said to have taken place through the Hong Kong

office of Philips, but officials of the company here refuse to comment.

It seems that under the agreement that has been proposed, Philips would supply radio cassette recorders in kit form from its Singapore base, for assembly in China. Equipment for an assembly plant would also be provided. Philips Singapore is already said to have sent samples in completed and kit form to the Chinese.

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LAST WEEK 39% 13% 48%

PREVIOUS WEEK 35% 21% 44%

SINGLES

UP DOWN STABLE

LAST WEEK 37% 19% 44%

PREVIOUS WEEK 49% 26% 25%

PRERECORDED CASSETTES

UP DOWN STABLE

LAST WEEK 44% 14% 42%

PREVIOUS WEEK 49% 14% 37%

PRERECORDED 8-TRACKS

UP DOWN STABLE

LAST WEEK 12% 49% 39%

PREVIOUS WEEK 12% 50% 38%

BLANK TAPE

UP DOWN STABLE

LAST WEEK 46% 14% 40%

PREVIOUS WEEK 57% 11% 32%

BUSINESS OVERALL COMPARED TO LAST YEAR

UP DOWN STABLE

LAST WEEK 33% 36% 31%

PREVIOUS WEEK 32% 46% 22%

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

Billboard En Espanol To Premiere In July

NEW YORK—Billboard En Espanol, the new monthly for the worldwide Spanish-speaking music market, debuts next month.

The 72-page premiere issue carries 44 pages of ads with 30 of them contract advertisers.

With a network of 18 correspondents throughout the Spanish-speaking world, Billboard En Espanol is being edited to interconnect this market with coverage of radio, retailers, distributors, importers, exporters, recording studios, artists, agents, producers, manufacturers, and all business involved in producing, selling, and promoting records, tapes and electronic equipment.

The magazine is being published out of New York under the management of vice president John Babcock, and printing and distribution are out of Miami. Lee Zhito, Billboard's publisher and editor-in-chief, is publishing director. Full-time staff members are: Charles Buckwalter, associate publisher; Tony Moreno, associate editor and Carlos Agudelo, editorial assistant.

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Veteran Producer Tom Dowd Hits His Stride

Cuts Chicago, Rod Stewart Digital LPs

By JIM McCULLAUGH

LOS ANGELES — Venerable record producer Tom Dowd, who has worked with some of the most potent and varied artists in the history of the music business, shows no signs of letting up.

The versatile Dowd is working with Chicago and Rod Stewart—both 3M digital projects here at the Record Plant recording studios. Upcoming plans may call for the next Ambrosia LP as well as a Roger Daltrey solo effort.

"I am going to keep producing for as long as I enjoy it," says the 55-year-old Dowd, "for the rest of my life."

The Chicago project has two firsts. It's the first time Dowd has worked with the band and it's the first time the group has cut an LP in Los Angeles, despite the fact members live in Southern California.

Many of the earlier LPs were cut

with producer James Guercio at Caribou Ranch in Colorado while the two previous Phil Ramone-produced albums were cut at Miami's Criteria and Canada's Le Studio, respectively.

Dowd says the group's 14th LP, due for mid-July release, will feature a number of sides with the hallmark Chicago sound a la "Color My World" and "25 To 6 Or 4." But there will be some dramatic new elements.

"There will be four or five songs," observes Dowd, "which people will find hard to identify as Chicago. Much more guitar, Eagleish, solo vocal-oriented. There are also some tunes that don't feature the Chicago historical horn trademark."

Some initial tracks were cut analog, explains Dowd, while the remainder of the LP was cut directly with the 3M 32-track digital machine. Those earlier tracks have been transferred to digital while the entire LP will be mixed down digitally.

precisely they are recorded. I accept those two or three days in the studio that are dismal where the energy isn't correct.

"There are other days in the studio when everything rolls with the first song and the artist may never play it better than that day. I am al-



Tom Dowd: Still going strong working on projects with Chicago and Rod Stewart.

"I've dabbled with digital before," explains Dowd, "but this is the first serious project on which I've used the technique and I have been pleased. I think the sound of the band will be enhanced by using digital."

The Stewart project has been ongoing since the beginning of the year, adds Dowd. Like the hybrid Chicago project, initial tracks were cut analog with later tracks now employing the 3M digital technology.

This will be the sixth album Dowd has been involved with Stewart, the five previous being "Atlantic Crossing," "Night On The Town," "Foot Loose And Fancy Free," "Blondes Have More Fun" and the recent "Best Of" package.

So far the Stewart project, he further indicates, is made up of more hard drive rock tunes, more in the tradition of "Hot Legs" with only one ballad in fold.

Last year Dowd produced the reunion Allman Bros. "Enlightened Rogues" LP and indicates he would enjoy producing them again but that continuing legal problems relating to the group and various involved labels have put that project on hold.

"That's a delicate situation," he observes. "Historically I've been with them for 10, 11 years. There was supposed to have been an Allman Bros. LP last March. But there are till so many clouded legal issues, which is a shame because it involves creative people. Here is a vital group that's in limbo."

Other 1979 projects included Kenny Loggins and Black Jack for Polydor.

Dowd, who traces his music career back to the late '40s doing direct-to-disk sessions, doesn't place major emphasis on equipment, despite his recent embracement of digital.

"I like to think of myself," he points out, "as a catalyst who gets the best out of the artist that they have to offer without catering to the technology that goes with recording."

"I am more inclined to think that the spirit that things are recorded with is more important than how

the nature of how record companies have changed. You can learn technology and keep up and we've all adjusted to them.

"But in the earlier days, record companies catered to and sought out artists or supported and contributed to expose songs. If they had good songs they would try and find an artist worthy of signing them. If they had good artists they would shop for songs.

"Today, everybody who sings automatically becomes a writer and whether or not they are as good a writer as they are a singer is suspect and vice versa. Everybody who writes now becomes an artist."

Record companies, feels Dowd, have become expert at sales and promotional functions, but are not that "competitive" anymore in seeking out and supporting talent.

"They let somebody walk in the door and say 'here's a good act' and have five or six to choose from. They cast their lot, then, with one. Instead of saying to themselves 'we've got three good songs, why can't we find someone to sing them? Or, we have the best singer in the world and let's go out there and get some good songs and musicians.'

"They don't do that or recognize that anymore. They expect somebody to walk in the door, like a manager or accountant, and say 'you like this group, well here's the package and here's the deal'."

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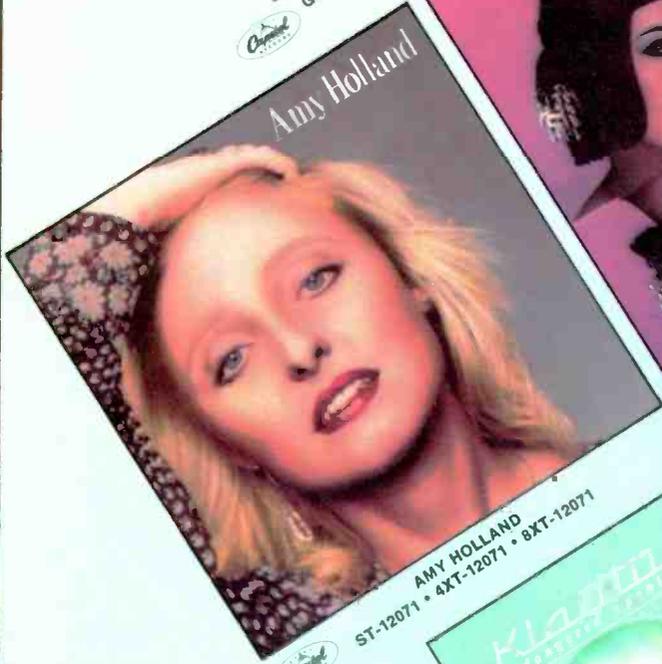
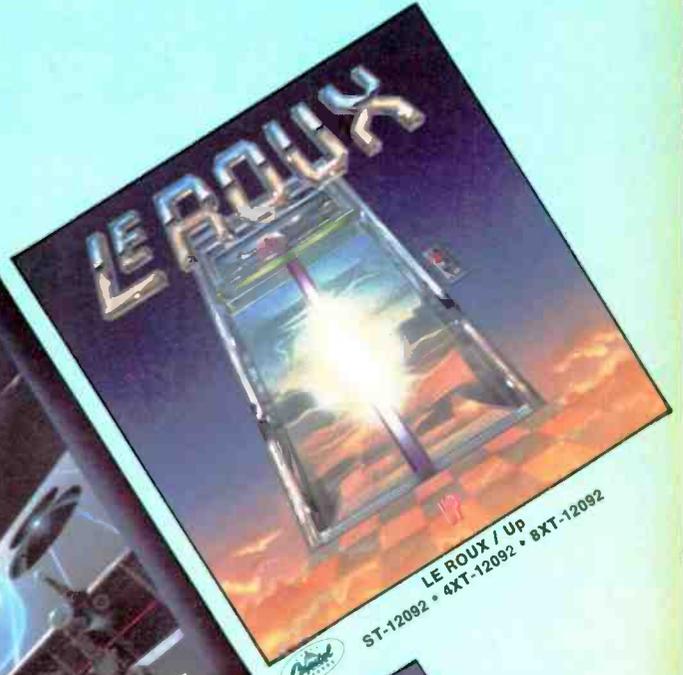
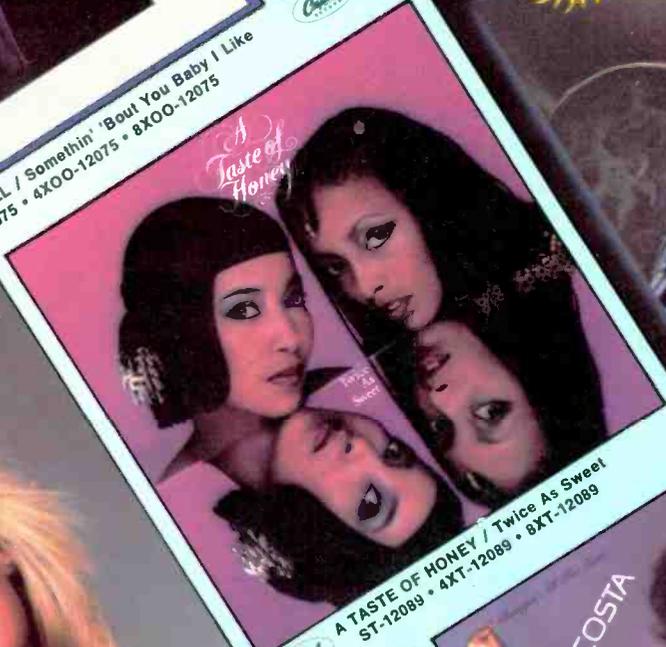
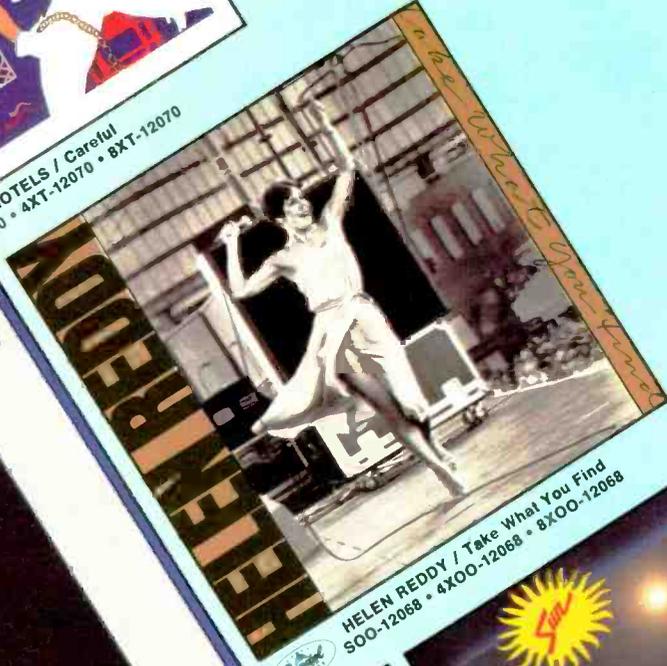
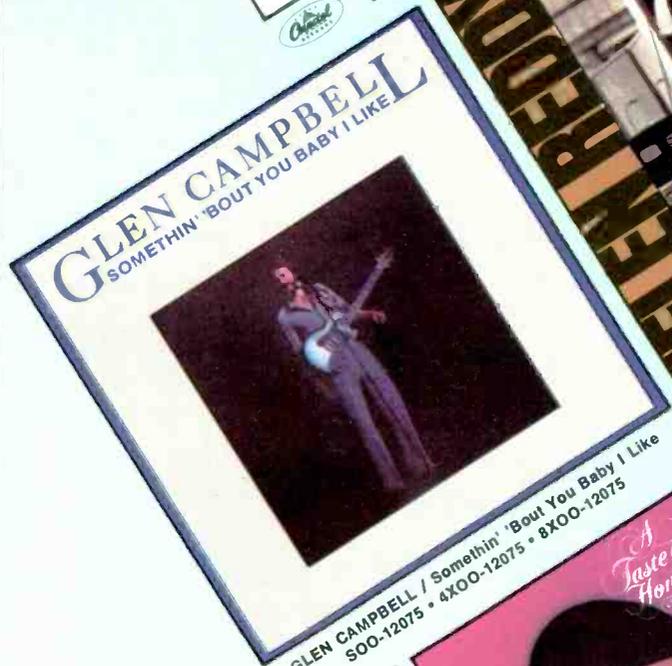
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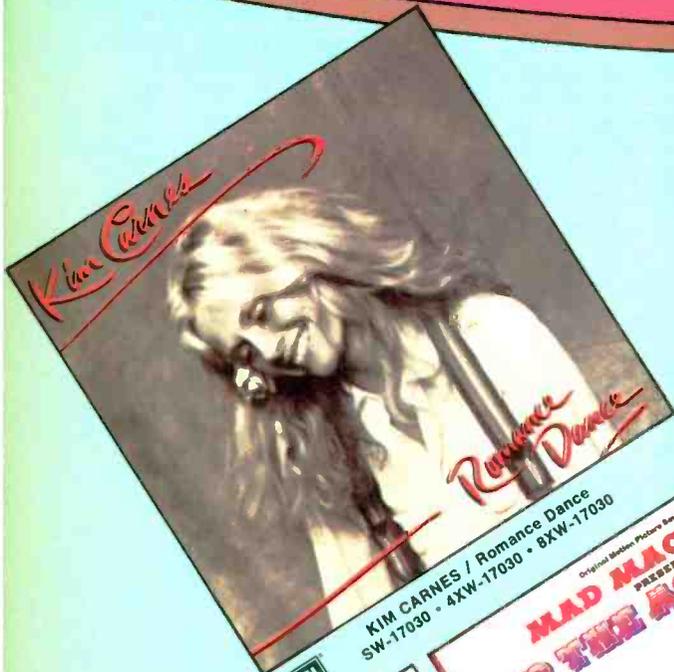


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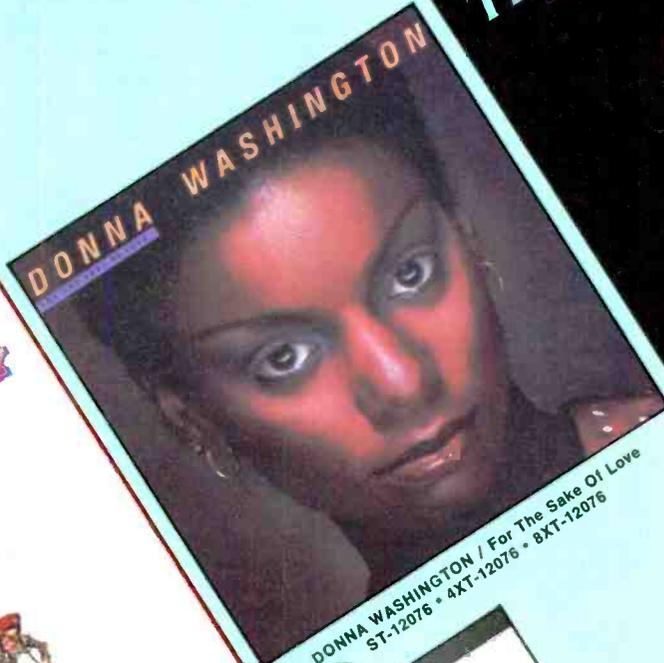
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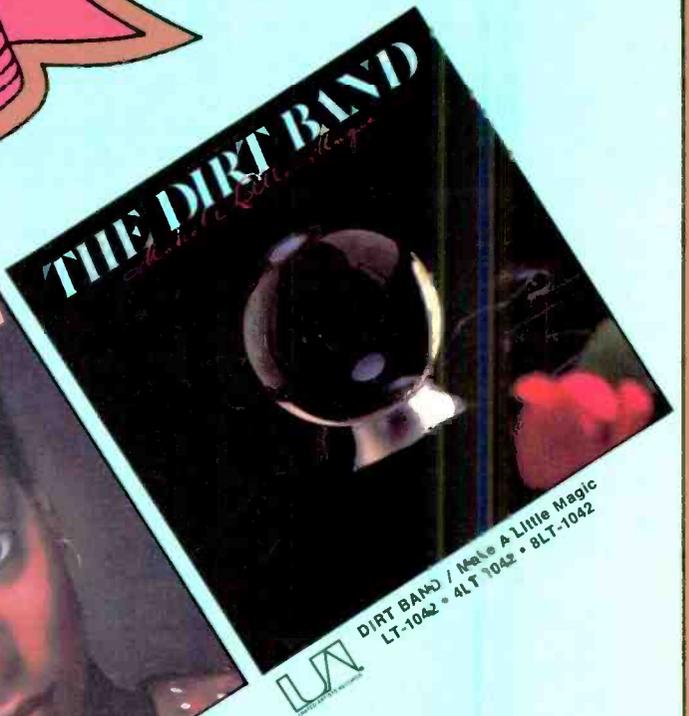
MAD MAGAZINE PRESENTS UP THE ACADEMY



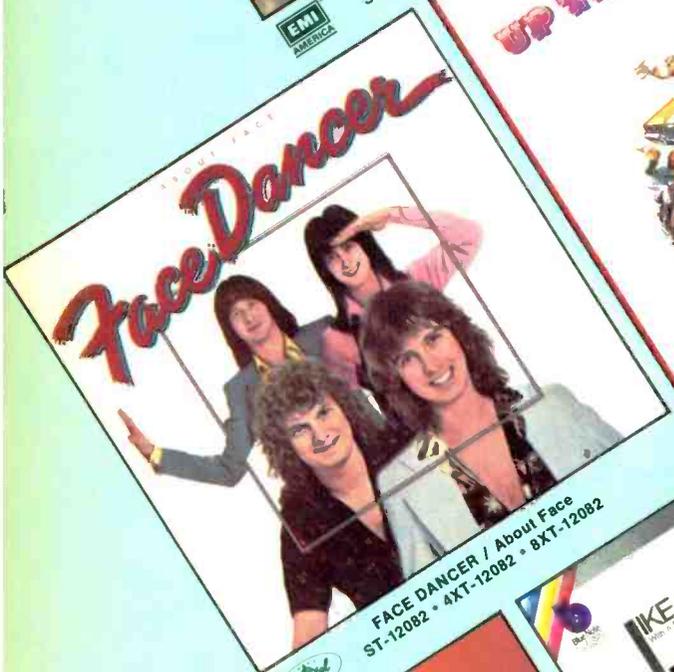
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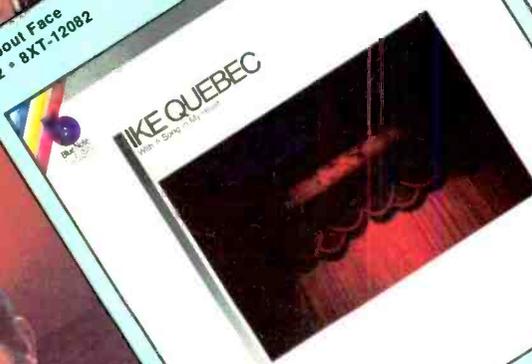
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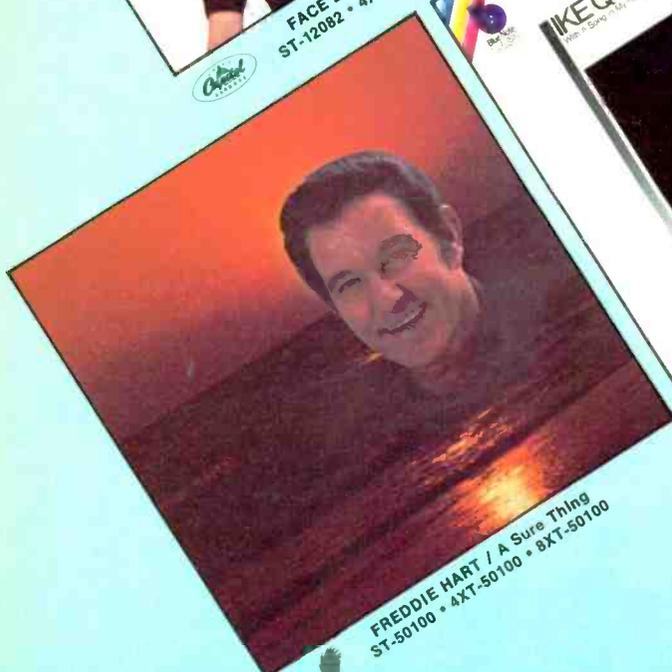
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ST-12082 • 4XT-12082 • 8XT-12082



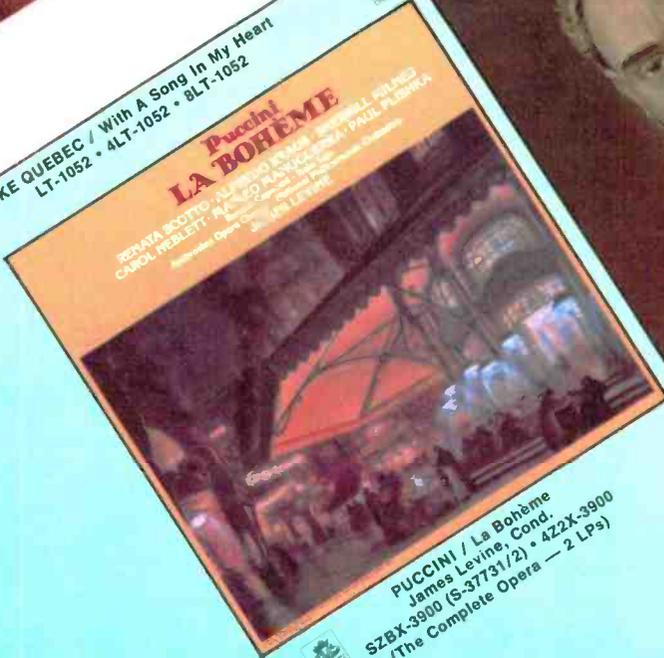
IKE QUEBEC / With A Song In My Heart
LT-1052 • 4LT-1052 • 8LT-1052



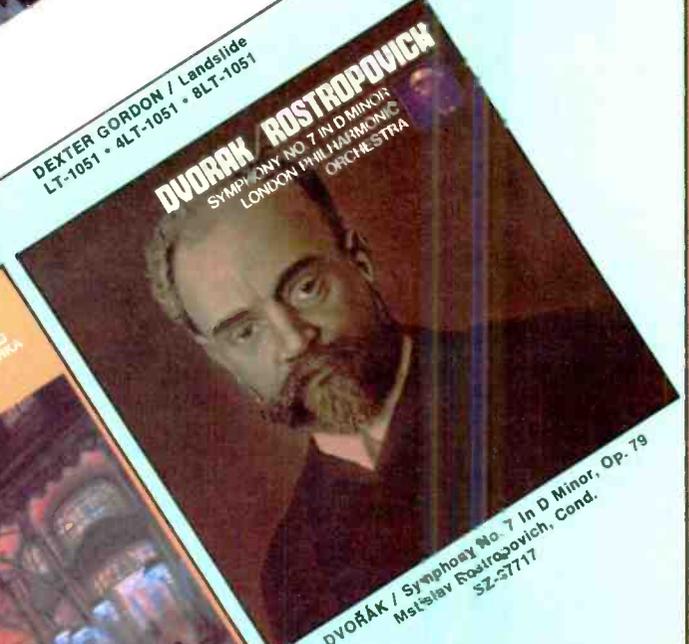
DEXTER GORDON / Landslide
LT-1051 • 4LT-1051 • 8LT-1051



FREDDIE HART / A Sure Thing
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Mercury Shoots For Adult Sales In Marketing Of Zamfir's Flute

CHICAGO—In an attempt to reach a market which it feels has been long ignored, Phonogram/Mercury Records recently completed a combination radio/in-store campaign on the self-titled U.S. debut album by Zamfir.

"The true adult market, as in the original definition of MOR music, has been ignored by most major record companies," says Mick Brown, vice president/sales for Phonogram/Mercury. "Given the past track record of Zamfir in Eu-

rope, where the Pan flutist is major star, we decided to experiment with what we thought was a unique concept."

The concept, employed in Seattle, Minneapolis and Cleveland markets, involved tying into the main MOR station in each city while using a massive in-store merchandising/display array in multiple record stores.

The displays included not only a heavy emphasis on Zamfir, but also plugged the related local radio sta-

tion (KOMO-AM in Seattle, WCCO-AM in Minneapolis, and WZZP-FM in Cleveland).

Phonogram/Mercury also purchased radio ads on the related station for a month-long period. The spots tagged specific dealers in the areas.

"We had excellent response in each market," states Joe Polidor, national sales manager for the label. "Even after the promotions were over in each market, sales continued (Continued on page 93)

SEEKS MUTUAL PROTECTION

Attorney Reworks Contract Content

By JEAN WILLIAMS

LOS ANGELES—In this down period for record sales, Barry Rothman, a local entertainment attorney, is reworking his method of handling his clients' interests.

According to Rothman, "Arrangements should now be structured to where there's mutual protection for both the act and record company. It should be built into the

contract whereby if the label doesn't achieve a certain amount of success with the act over a certain period of time the act should have the ability to look elsewhere for a relationship.

"That mutuality is an extension of the fact that labels are reluctant to make that same kind of financial commitment they previously made. To translate that into something favorable for the act, we try for protection based on the lack of financial commitment from the label."

Among the acts Rothman represents are the Rolling Stones' Ron Wood plus Dave Mason, the Emotions, ReVe Jackson of the Jackson family and the estate of the late Keith Moon. The attorney is also putting together a record production deal for Bob Marley out of Jamaica. He also represents producers and production firms among other entertainment figures.

Concerning label deals, Rothman says: "Unlike before, I don't believe acts should rush into worldwide agreements. It's not a foregone con- (Continued on page 92)

Jim is one of the good ol' boys of Nashville. His engineering career stretches back some 18 years to the days of mono mixing. He's done everything from pop to R&B to disco—and, of course, country. The aviation industry gave Jim his technical background. But he's also prepared himself by playing four or five different instruments. Some of the names on the other side of the glass from him include Bob Dylan; Simon and Garfunkel; Peter, Paul and Mary; Loretta Lynn; Johnny Cash; Don Williams; Marty Robbins; Conway Twitty; Ray Price; and Roy Clark.

ON SPECIALISTS

"Let me say that I have sympathy for them, because they're missing the rest of the world of music. They're locked into one thing and I got it all. I have done four different styles of music in one day. I did a disco record that got to number six on the Billboard charts, 'Dance With You.' In the same day, I did a number one country record. You don't listen to the same kind of music all the time. And I don't want to listen to the same kind of music all the time, either."

ON OVERPRODUCTION

"Swarm.' That's my term for overproduction. I've had producers who have turned and said, 'Well, how many tracks have we got left?' You may look at the chart and say, 'Well, we've got nine tracks left.' He'll say, 'Great.' And he looks into the window of the studio. 'Hey, let's put an electric piano on.' Not because the electric piano fits the song and has a place or meaning

in the rhythm or in the feel of the song, but it's because he sees one in the room and we've got nine tracks to go. And that's overproduction, abuse of multitrack recording. And that I don't condone."

ON PLAYBACKS

"I actually mix. I don't load tape. I like to sit down at the console, set my monitor levels equal and put the band together and get a monitor mix in the control room that sounds as close as I can make it to the record, so that the producer and the artist and the musicians can hear and understand what they're doing and correct their mistakes. I'm an old mono mixer. And that's what built mono mixing."

ON TAPE

"A competitor of 3M has stated that 3M has a greater print-through than their product. It's my opinion that there is no greater print-through on the Scotch® 250. It's just not masked with modulation noise. There also was a comment that the competitor's tape was brighter, when in fact, there was just more third harmonic distortion in the 10 to 12 kc range. I am very stringent on monitoring in the control room. And when I hear a signal off the floor, I want it to come back off the tape the same way. I don't want it to be embellished with third harmonic distortion to make it brighter, or modulation noise to confuse the bass line."

SCOTCH 250

WHEN YOU LISTEN FOR A LIVING.

FBI Raids Alleged L.A. Pirate Tapers

By JOHN SIPPEL

LOS ANGELES—Four locations, allegedly constituting a self-sustaining Latin prerecorded tape pirate and counterfeit operation locally, were raided Monday (9) by FBI agents armed with search warrants.

Herbert D. Clough Jr., agent in charge, indicates that more than 300 master tapes were seized in one location and that more than \$25,000 in manufacturing equipment was confiscated in each of two locations.

The simultaneous raids here resulted from a 10-month undercover surveillance by an FBI agent. The groundwork led to pirate cassette and 8-track pancakes and pirate and counterfeit labels in large quantities.

Locations raided by agents include: Arcosonic, 1655 Sawtelle Blvd., Los Angeles, a repair and maintenance shop; 3202 DelMar Ave., Rosemead, an industrial park site; G-39, Store N' Lock, 7880 San Fernando Rd., Sun Valley, a storage area; and Fiebre Latina, 809½ S. Victory Blvd., Burbank, a record retail store.

Arrested later this week in connection with the raids was Raul Pacheco Martinez at his residence, 306 W. Tujunga, Burbank. Martinez was charged with two counts of copy infringement. He pled guilty previously in 1976 to three counts of copyright infringement.

Evidence uncovered in the long investigation of alleged illegal Latin tape manufacturing is being turned over to a local grand jury, an FBI spokesman states.

M.L. "Bud" Richardson, veteran piracy and counterfeiting investigator, now working as a consultant for labels like Orfeon, Mar International, Fama & World Circles, Discos Latin International and Profono, along with Musica Latina, local Latin one-stop, compliments the work of the FBI in conducting the successful investigation of reported unauthorized Latin tape manufacture here.

JIM WILLIAMSON ON TAPE.





GEILS GOLD—EMI/UA label head Jim Mazza congratulates Peter Wolf, center, and Stephen Bladd of the J. Geils Band at a party in Los Angeles honoring the group's gold "Love Stinks" LP.

Cervantes & Kunin Sued; St. Louisan Asks Damages

LOS ANGELES—Stephen M. Friedrich charges A.J. Cervantes and Norman Kunin violated their pact with him to properly market and account for a THP Orchestra master he purchased from them.

The Superior Court filing here discloses a novel business arrangement, wherein Friedrich, who is addressed at Liberty Loan Corp., 774 Bonhomme, St. Louis, Mo., bought the second THP album master for \$60,000 and paid Big Idea Inc., 9000 Sunset Blvd., \$25,000 for initial test marketing.

Friedrich, who seeks \$210,000 damages, charges the defendants, who also include CM Record Corp., and Butterfly Records, with breach of fiduciary trust and negligent representation. Cervantes is still president. Kunin was the firm's controller.

According to the court dossier, Friedrich originally purchased the first THP Orchestra album master from the defendants in late 1977. The pleading describes the first album as "apparently successful." According to a Dec. 31, 1979 statement, net earnings reported to the plaintiff on the first album were \$37,513.86, while the second earned \$30,221.40.

Friedrich claims he was wary of the defendants' business procedure due to the fact they did not meet contract requirements on the first acquisition, so he inserted a clause where a separate bank account was to be established for the second master acquisition funds. This was never done, the pleading alleges, the Big Idea never lived up to its agreement to properly market and promote the album, the suit charges.

In another Superior Court suit, CM Record Corp. and Butterfly Records are accused of being delinquent on a \$12,216.52 billing for goods and services by Angel Color Photo Service here. The suit asks an additional 7% interest on the amount since Aug. 21, 1978.

Solar Mulls Future

• Continued from page 3

The Land Of Music" is expected to be accompanied by a major marketing/merchandising campaign.

Elektra has been looking to get heavily into the black music area and was talking to Philadelphia International Records. However, an insider contends those negotiations broke down because of demands by Kenny Gamble, Philadelphia International's chairman.

GRIFFIN DEMANDS \$5 MILLION DAMAGES

Ex-Bread Star Sues Attorneys

By JOHN SIPPEL

LOS ANGELES—Former Bread founding group member James A. Griffin alleges local attorneys Alfred Schlesinger and Michael Dave misled and misrepresented him and violated the state investment advisory statute in a Superior Court suit here.

Griffin, who seeks exemplary or punitive damages of \$5 million, also names corporate does among the defendants.

According to the pleading, Schlesinger persuaded the plaintiff, then one of three original members of Bread, that he would act as the act's business and personal manager, investment advisor, professional agent and legal counsel.

In that capacity, Schlesinger allegedly negotiated an Elektra record binder, in which the royalty rate was 10% of 80% of wholesale price to the act and 4% of 80% of wholesale price for the producer.

Schlesinger allegedly told Griffin the royalties would be renegotiated

retroactively to a higher rate after the group got its records started.

Dave joined Schlesinger in the firm in December 1970. In early 1971, the pleading states David Gates, Robb Royer and the plaintiff formed Bread Enterprises at the defendants' prodding. Each of the trio had an equal share.

Griffin contends that when the group's first two albums started selling well, Schlesinger told the plaintiff "confusion of an unspecified nature" stymied the retroactive royalty hike.

The filing contends that the purchase of South Hampton III real estate by Bread Enterprises in May 1973 arranged by the defendants for \$720,000 was an inflated price created by the defendants and doe corporations.

Schlesinger and others dissuaded Griffin from audits of Elektra books in January 1973 and August 1975, the suit claims. Bread Enterprises re-

ceived \$40,000 in 1973 and \$118,000 in 1975 when it agreed to cancel the audit, the suit continues. Schlesinger, according to the pleading, stated in his experience audits never disclosed anything beneficial to acts. Avoiding the audits cost the group \$3 million, it's claimed.

In 1975, Schlesinger, according to the plaintiff, contrived to favor Gates over Griffin. Griffin got 60 cents per album for "Lost Without Your Love," while in a secret pact Gates got 78 cents being shown as producer, the suit alleges.

Ad Agency Shifts

NEW YORK—The Music Agency Ltd., 12-year-old ad agency, has moved to new offices here 1414 Ave. of the Americas. The new phone number is: (212) 753-1331. The agency is headed by Jay Leipzig and Joel Borowka.

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JUNE 21, 1980 BILLBOARD

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Vol. 92 No. 25

Who's Pulling the Strings?

By MIKE CLOER

I was doing a mid-morning shift back in the mid '60s and for some reason made an off-the-wall comment like "boy that'll make your strawberry pucker." It was one of those spontaneous remarks that in all honesty had no beginning and, as far as I was concerned, no end. But as soon as I was into my next record, the station manager came running into the control room and proceeded to chew me up one side and down the other for making such a nasty comment on his station.

From that day on, the word strawberry was used only in a grocery store commercial.

A few years later at another station, the manager came into the control room and not only removed a record from the turntable that was playing, but broke it into pieces. The dead air was second place in my mind as I saw in amazement that he had broken our only copy of a record that was soon to be in the top of the charts. The record... "Louie, Louie," by the Kingsmen. I believe. Still another manager refused a time buy that said: "It's more fun in a Volkswagen."

The point being—right or wrong—there was an attempt at responsible leadership being made.

I remember well when a radio station was the pulse of the community and the station manager took full responsibility for the station's image. Today, such actions on the part of management would give way to an American Civil Liberties Union lawsuit under the guise of censorship.

Records were banned for their lyric content, listener reaction was a barometer, and an announcer trembled with trepidation

'I recall when managers took full responsibility'

tion should a profane word somehow slip from his lips while the microphone was on, lest the phones light up and the hisses be heard rising from households for miles around.

There was no organized radio industry as such. Instead, there were radio stations standing autonomous in every settlement of 1,000 or more. There was rivalry between stations as to who had the brightest jingle package, who could play more records per hour, and who had the best ear in picking new records.

Community service was a sure-fire way of building listenership, with spontaneous telethons for some unknown family that had watched their home and all its content go up in smoke. Or, raising money for some poor family where the father was injured and hospital bills had exceeded his ability to pay them. Donkey ballgames drew throngs of people to watch their favorite DJs get bucked higher and hit the ground harder than members of the local Jay Ceas.

Today, there is often a rising autonomy whereby the local station is becoming as impenetrable as the American Embassy in Iran. The rivalry between stations has given way to confrontations between the radio station and members of the community, a recent example being the National PTA versus radio.

There is no force in our society that wields a stronger power than radio. I would venture to say that for the most part we are products of what radio has made us. Our hair styles reflect the arrival of a group of young men from Liverpool, England. Our night life has been dominated recently by a musical style called disco. Our conversations are dominated by phrases and words that would cause some of our dear departed English teachers to roll over in their graves.

The governing body of the nations of the world should hope for such abilities to sway the masses. We hear, do and say as radio would have us. Or do we...?

Some 35 to 40 minutes of any given hour is made up entirely of the records played. Could it be that the tool once used to hold the audience for the sake of selling them something has now become the unseen controlling force of the radio industry?

Without the numbers, commercials don't sell. Without the commercials, the station goes down the tube. To remain in existence as a viable radio voice, the hits must be played. The hits are those records which sell. So, in essence, our hands are clean

simply because we supply what the public demands. Balderdash!

When Time-N-Temperature, Double Plays and the Drake format were the rage of Top 40 radio, ever so gently a new style of writing and recording began to make its way into the lucrative record business.

The Kingsmen found that by slurring the words of "Louie, Louie" a whole new concept of marketing and merchandising was born. Rumors spread far and wide as to what was being said. Records were sold by the hundreds of thousands as innovative buyers rushed home to play the 45 at 33 1/3 r.p.m. and hastily scribble out their interpretation. When lyrics were finally made available, "come on and wiggle yours" was the decadent message.

The Rolling Stones found similar success with "I Can't Get No Satisfaction." Bob Dylan was even bolder with his encouragement of "Lay Lady Lay... lay upon your big brass bed." Paul Anka succumbed to the new wave with "Having My Baby," as did Gary Puckett and the Union Gap as they extolled the virtues of a 15-year-old girl being all "Woman." Jeannie C. Riley brought approval to high skirts and promiscuity in "Harper Valley P.T.A.," while David Houston held onto his honor, but just

barely, with "Almost Persuaded."

John Lennon and Yoko Ono changed the packaging concept with their total nudity and proved that anything would sell as long as it appealed to one's perverse interests. The Beatles gave approval to marijuana with "Strawberry Fields Forever," as did Brewer and Shipley with "One Toke Over the Line." The Fifth Dimension gave the term "plastered" a new name with "Sweet Blindness" as they went down to the grapevine and drank their daddy's wine.

As record sales skyrocketed, new record companies sprouted up and with them came new groups, all reaching farther and farther beyond what once had been acceptable standards. As the curiosity factor caused listeners to switch from station to station in search of new thrills, programmers gave in and offered more and more in an effort to hold their numbers.

The promotion man brought new thrills and radio stations added fuel to the flame as young listeners were told over and over that what once was wrong had now become right.

The Hot 100 chart gave permission to undecided programmers as they saw what others were playing, and thus justification was given for programming objectionable lyrics for the sake of playing what people were buying. The short-lived "underground" format made its way to the top. As the charts became the radio bible, playlists were tightened up and music directors became statisticians as they checked the national lists daily.

Those professionals with the true talent of picking hit records fell by the wayside and "pick hits" became obsolete as a new-

'Today such actions would give way to an ACLU suit'

found safety in numbers concept took over. Control tightened and new ways were found by innovative promoters for getting their records played.

Hype, flashy promotions, full-page ads, hungry moguls willing to spend big money to make bigger money became the leaders of our once responsible industry. The necessity to have fast numbers in the charts created the need of overflowing the market with product, and today we face catastrophic times with firings, layoffs and foldings taking place daily.

Radio station ratings are bouncing like popcorn and, what's worse, we've left a good segment of our younger generation staggering around aimlessly like burnt out zombies. Whether we want to admit it, or better yet, even recognize it, we're to blame. We told them it was all right.

Now, I ask you, who's pulling the strings, and where do we go from here?

Mike Cloer is national promotion director of Wovd Inc., headquartered in Waco, Tex.

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.

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Produced by Ray Davies.



Grateful Dead
GO TO HEAVEN

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Produced by Gary Lyons.

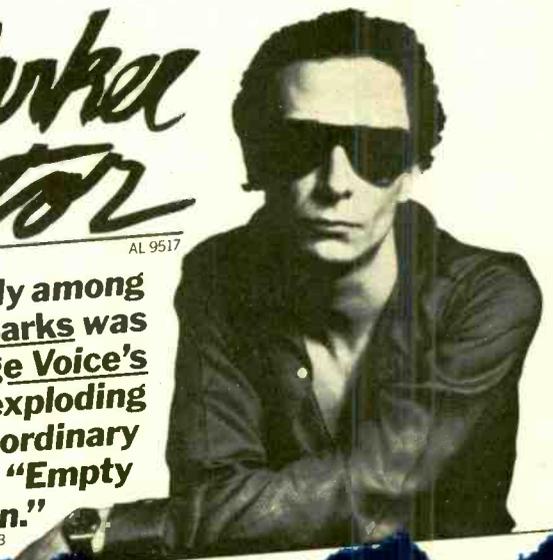
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The Up Escalator

AL 9517

This is the record that puts Graham Parker solidly among the rock giants. Last year's *Squeezing Out Sparks* was voted the Best Album of 1979 in the *Village Voice's* national critics poll, and now in 1980 Parker is exploding on every front with *The Up Escalator*. It's an extraordinary collection of tracks, including "Endless Night," "Empty Lives" and "Stupefaction."

AS 0523



Action is taking such remarkable talents as The Kinks, The Dead and Graham Parker and working with them to achieve the greatest successes of their careers. And action is also taking major strides with the artists pictured on these pages, artists that are making an increasingly strong impact with their music, and on the charts.

Average White Band Shine

AL 9523



Shine is another peak for AWB, a truly modern, innovative band that is constantly redefining soul in music. Their debut album for Arista is their fastest-rising record in years, featuring "Let's Go 'Round Again," already a giant hit in England, and now breaking fast in the states. Average for this band is, as always, exceptional.

Dixie Dregs DREGS OF THE EARTH

AL 9528

Dixie Dregs are making a habit out of crossing boundaries: south to north, jazz to rock, cult following to stardom. The Dregs' first for the label, **Dregs of the Earth**, is the hottest instrumental album on AOR radio for several weeks, their current tour is SRO, and word of mouth is spreading. The Day of The Dixie Dregs is now.



THE JEFF LORBER FUSION

Wizard Island

AL 9516

The brilliant Jeff Lorber group is moving to the top of the world of contemporary fusion music. **Water Sign**—a number one album on jazz radio and the jazz charts—started the story on Arista. The newest chapter is **Wizard Island**, continuing the band's great jazz success and widely expanding their appeal in pop and R&B markets: it's a fantastic voyage, and we're proud to be making it with them.

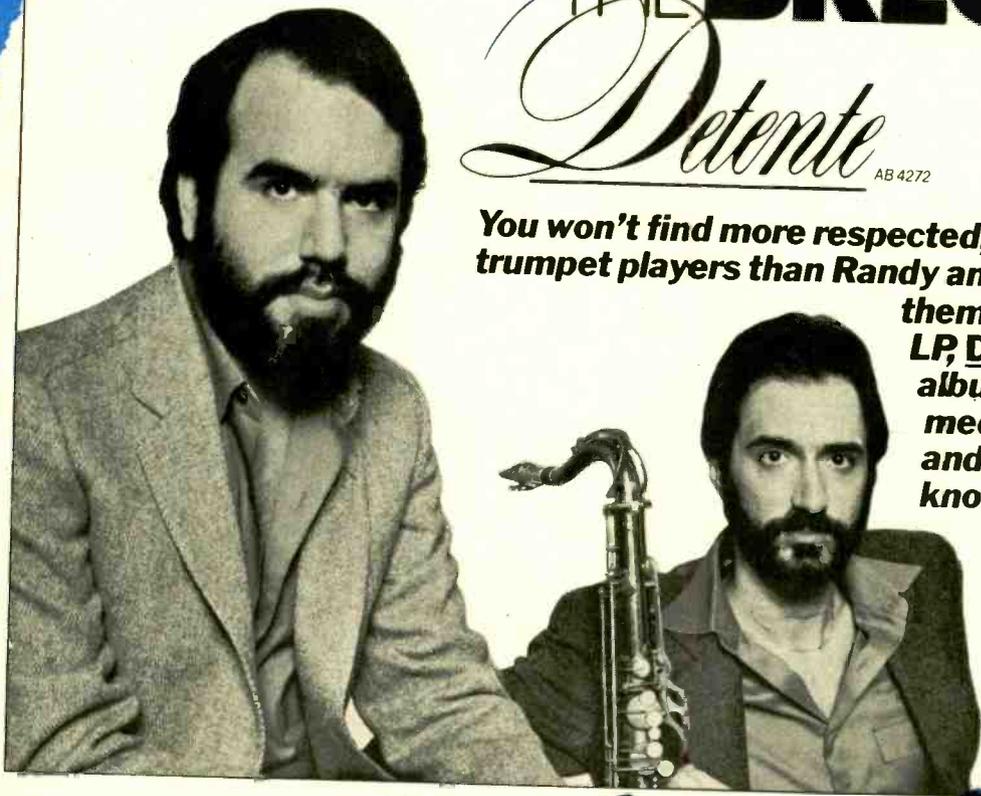


THE BRECKER BROTHERS

Detente

AB 4272

You won't find more respected, more creative, more active sax and trumpet players than Randy and Michael Brecker. And you will find them at their absolute best on their latest LP, **Detente**, produced by George Duke. The album is one more triple-format hit, with immediate acceptance spanning R&B, rock and jazz. The Brecker Brothers' music knows no category or limits.



ARISTA.
The fast track.

Billboard Singles Radio Action

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

Based on station playlists through Thursday (6/12/80)

TOP ADD ONS - NATIONAL

- GENESIS—Misunderstanding (Atlantic)
- KIM CARNES—More Love (EMI)
- CAROLE KING—One Fine Day (Capitol)

PRIME MOVERS - NATIONAL

- BILLY JOEL—It's Still Rock And Roll To Me (Columbia)
- ELTON JOHN—Little Jeannie (MCA)
- SPINNERS—Cupid (Atlantic)

BREAKOUTS - NATIONAL

- KENNY ROGERS—Love The World Away (UA)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- CHARLIE DANIELS BAND—In America (Epic)

D—Discotheque Crossover

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

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

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

KUPD—Phoenix

- CHEAP TRICK—Everything Works If You Let It (Epic)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI)
- GENESIS—Misunderstanding (Atlantic) 28-24
- PETE TOWNSHEND—Rough Boys (Atco) 24-20

KOPA—Phoenix

- GENESIS—Misunderstanding (Atlantic)
- EDDIE RABBITT—Driving My Life Away (Elektra)
- OLIVIA NEWTON-JOHN—Magic (MCA) 29-19
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 6-1

KTKT—Tucson

- DIRT BAND—Make A Little Magic (UA)
- REO SPEEDWAGON—Time For Me To Fly (Epic)

KQEO—Albuquerque

- ELTON JOHN—Little Jeannie (MCA)
- KENNY ROGERS—Love The World Away (UA)
- SPINNERS—Cupid (Atlantic) 21-12
- NEIL SEDAKA/DARA SEDAKA—Should've Never Let You Go (Elektra) 13-7

KEND—Las Vegas

- AIR SUPPLY—All Out Of Love (Arista)
- MANHATTANS—Shining Star (Columbia)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 16-10
- GENESIS—Misunderstanding (Atlantic) 25-19

KFMB—San Diego

- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 21-12
- PAUL McCARTNEY—Coming Up (Columbia) 14-5

Pacific Northwest Region

TOP ADD ONS:

- PRETENDERS—Stop Your Sobbing (Sire)
- RODNEY CROWELL—Ashes By Now (WB)
- BENNY MARDONES—Into The Night (Polydor)

PRIME MOVERS:

- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- JERMAINE JACKSON—Let's Get Serious (Epic)
- MANHATTANS—Shining Star (Columbia)

BREAKOUTS:

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- CAROLE KING—One Fine Day (Capitol)
- KIM CARNES—More Love (EMI)

KFRC—San Francisco

- PRETENDERS—Stop Your Sobbing (Sire)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 24-19
- JERMAINE JACKSON—Let's Get Serious (Epic) 20-13

KYA—San Francisco

- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)
- BOB SEGER—Against The Wind (Capitol) 14-7
- MICHAEL JACKSON—She's Out Of My Life (Epic) 15-10

KROY—Sacramento

- CHARLIE DANIELS BAND—In America (Epic)
- KIM CARNES—More Love (EMI)
- ELTON JOHN—Little Jeannie (MCA) 19-8
- BETTE MIDLER—The Rose (Atlantic) 8-2

KYNO—Fresno

- BARRY MANILOW—I Don't Want To Walk Without You (Arista) 17-12
- JAMES LAST BAND—The Seduction (Polydor) 26-20

KGW—Portland

- CAROLE KING—One Fine Day (Capitol)
- MICKY GILLEY—Stand By Me (Asylum)
- KENNY ROGERS—Love The World Away (Asylum) 30-25
- MANHATTANS—Shining Star (Columbia) 28-23

KING—Seattle

- ANNE MURRAY—I'm Happy Just To Dance With You (Capitol)
- AIR SUPPLY—All Out Of Love (Arista)
- CAROLE KING—One Fine Day (Capitol) 30-21
- SPINNERS—Cupid (Atlantic) 26-12

KJRB—Spokane

- BENNY MARDONES—Into The Night (Polydor)
- KENNY ROGERS—Love The World Away (Asylum)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 15-9
- MANHATTANS—Shining Star (Columbia) 10-8

KTAC—Tacoma

- GENESIS—Misunderstanding (Atlantic)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 14-8
- LIPPS INC.—Funkytown (Casablanca) 23-10

KCPX—Salt Lake City

- KIM CARNES—More Love (EMI)
- JOURNEY—Walks Like A Lady (Columbia)

KRSP—Salt Lake City

- CHRISTOPHER CROSS—Sailing (WB)
- ERIC CLAPTON—Tulsa Time (RSO)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 15-8
- GENESIS—Misunderstanding (Atlantic) 22-17

KTLK—Denver

- OLIVIA NEWTON-JOHN—Magic (MCA)
- ALITHOMPSON—Take A Little Rhythm (A&M)
- MECO—Empire Strikes Back (RSO) 40-31
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 17-8

KIMN—Denver

- RODNEY CROWELL—Ashes By Now (WB)
- CHARLIE DANIELS BAND—In America (Epic)
- ELTON JOHN—Little Jeannie (MCA) 8-6
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 5-3

KJR—Seattle

- RODNEY CROWELL—Ashes By Now (WB)
- BENNY MARDONES—Into The Night (Polydor)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 11-6
- LIPPS INC.—Funkytown (Casablanca) 6-2

KYYX—Seattle

- GENESIS—Misunderstanding (Atlantic)
- ERIC CLAPTON—Tulsa Time (RSO)
- CHRISTOPHER CROSS—Sailing (WB) 22-17
- SPINNERS—Cupid (Atlantic) 11-6

KCBN—Reno

- CHEAP TRICK—Everything Works If You Let It (Epic)
- RUPERT HOLMES—Answering Machine (MCA)

North Central Region

TOP ADD ONS:

- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- ALI THOMPSON—Take A Little Rhythm (A&M)
- KIM CARNES—More Love (EMI)

PRIME MOVERS:

- ELTON JOHN—Little Jeannie (MCA)
- SPINNERS—Cupid (Atlantic)
- MECO—The Empire Strikes Back (Medley)

BREAKOUTS:

- KENNY ROGERS—Love The World Away (UA)
- AIR SUPPLY—All Out Of Love (Arista)
- GENESIS—Misunderstanding (Atlantic)

CKLW—Detroit

- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- ALI THOMPSON—Take A Little Rhythm (A&M)
- ELTON JOHN—Little Jeannie (MCA) 19-12
- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA) 26-21

WDRQ—Detroit

- KENNY ROGERS—Love The World Away (UA)
- QUEEN—Play The Game (Mercury)
- BLUES BROTHERS—Gimme Some Lovin' (Atlantic) 23-14
- VAN HALEN—And The Cradle Will Rock (WB) 21-17

WTAC—Flint

- CAROLE KING—One Fine Day (Capitol)
- BILLY SQUIER—You Should Be High Love (Capitol)
- ELTON JOHN—Little Jeannie (MCA) 13-4
- BLONDIE—Atomic (Chrysalis) 24-16

Z-96 (WZZR-FM)—Grand Rapids

- AIR SUPPLY—All Out Of Love (Arista)
- MECO—Empire Strikes Back (Medley)
- KIM CARNES—More Love (EMI) 28-22
- OLIVIA NEWTON-JOHN—Magic (MCA) 20-14

WAKY—Louisville

- GENESIS—Misunderstanding (Atlantic)
- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)
- THE DIRT BAND—Make A Little Magic (UA) AD-29
- BOZ SCAGGS—Jo Jo (Columbia) AD-30

WBGW—Bowling Green

- ALITHOMPSON—Take A Little Rhythm (A&M)
- JOURNEY—Walks Like A Lady (Columbia)
- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista) 25-19
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 19-14

WGCL—Cleveland

- KIM CARNES—More Love (EMI)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 13-2
- S.O.S. BAND—Take Your Time (Tabu) AD-18

WZZP—Cleveland

- AIR SUPPLY—All Out Of Love (Arista)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- CAROLE KING—One Fine Day (Capitol) 15-8
- SPINNERS—Cupid (Atlantic) 14-6

WXGT—Columbus

- JERMAINE JACKSON—Let's Get Serious (Motown)
- KENNY ROGERS—Love The World Away (UA)
- SPINNERS—Cupid (Atlantic) 17-13
- THE CHARLIE DANIELS BAND—In America (Epic) 24-14

Q-102 (WKRQ-FM)—Cincinnati

- KIM CARNES—More Love (EMI)
- RUSS BALLARD—On The Rebound (Epic)
- ELTON JOHN—Little Jeannie (MCA) 26-17
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI)

WNCI—Columbus

- OLIVIA NEWTON-JOHN—Magic (MCA)
- MANHATTANS—Shining Star (Columbia)
- ROBBIE DUPREE—Steal Away (Elektra) 12-6
- MICHAEL JACKSON—She's Out Of My Life (Epic) 24-10

WCUE—Akron

- CHRISTOPHER CROSS—Sailing (WB)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- MANHATTANS—Shining Star (Columbia)
- ELTON JOHN—Little Jeannie (MCA) 15-9

13-Q (WKTQ)—Pittsburgh

- TOBY BEAU—If I Were You (RCA)
- MICKY GILLEY—Stand By Me (Epic)
- SPINNERS—Cupid (Atlantic) 8-2
- LIPPS INC.—Funkytown (Casablanca) AD-16

WPEZ—Pittsburgh

- THE SILENCERS—Shiver And Shake (CBS)
- ALITHOMPSON—Take A Little Rhythm (A&M)
- LIPPS INC.—Funkytown (Casablanca) 20-10
- THE CHARLIE DANIELS BAND—In America (Epic) 14-6

Southwest Region

TOP ADD ONS:

- DIRT BAND—Make A Little Magic (UA)
- CRYSTAL GAYLE—The Blue Side (Columbia)
- GORDON LIGHTFOOT—Dream Street Rose (WB)

PRIME MOVERS:

- ELTON JOHN—Little Jeannie (MCA)
- VAN HALEN—And The Cradle Will Rock (WB)
- KENNY ROGERS—Love The World Away (Asylum)

BREAKOUTS:

- KIM CARNES—More Love (EMI)
- BOZ SCAGGS—Jojo (Columbia)
- WHISPERS—Lady (Solar)

KILT—Houston

- GORDON LIGHTFOOT—Dream Street Rose (WB)
- CRYSTAL GAYLE—The Blue Side (Columbia)

KRBE—Houston

- DIRT BAND—Make A Little Magic (UA)
- COMMODORES—Old Fashioned Love (Motown)
- S.O.S. BAND—Take Your Time (Tabu) 20-14
- MANHATTANS—Shining Star (Columbia) 13-7

KLIF—Dallas

- CHARLIE DORE—Fear Of Flying (Island)
- GLADYS KNIGHT & THE PIPS—Landlord (Columbia)
- KENNY ROGERS—Love The World Away (Asylum) 25-16
- ELTON JOHN—Little Jeannie (MCA) 26-12

KNUS-FM—Dallas

- VAN HALEN—And The Cradle Will Rock (WB)
- BOZ SCAGGS—Jojo (Columbia)

KFJZ-FM (Z-97)—Fl. Worth

- ELTON JOHN—Little Jeannie (MCA)
- BOB SEGER—Against The Wind (Capitol) 12-5
- VAN HALEN—And The Cradle Will Rock (WB) 23-15

KINT—El Paso

- KIM CARNES—More Love (EMI)
- CAROLE KING—One Fine Day (Capitol)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 20-10
- SPINNERS—Cupid (Atlantic) 21-14

WKY—Oklahoma City

- BOZ SCAGGS—Jojo (Columbia)
- DIRT BAND—Make A Little Magic (UA)
- ELTON JOHN—Little Jeannie (MCA) 12-3
- GLEN CAMPBELL/RITA COOLIDGE—Somethin' Bout You Baby I Like (Capitol) 16-8

KVIL—Dallas

- OLIVIA NEWTON-JOHN—Magic (MCA)
- MANHATTAN TRANSFER—Twilight Zone (Atlantic)
- ELTON JOHN—Little Jeannie (MCA) 8-5
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 14-8

KTSA—San Antonio

- JOE WALSH—All Night Long (Asylum)
- KENNY ROGERS—Love The World Away (Asylum)
- WHISPERS—Lady (Solar) 5-1
- PRETENDERS—Brass In Pocket (Sire) 11-5

KELI—Tulsa

- JOE WALSH—All Night Long (Asylum)
- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 14-10
- SPINNERS—Cupid (Atlantic) 12-6

WTIX—New Orleans

- GENESIS—Misunderstanding (Atlantic)
- STEPHANIE MILLS—Sweet Sensation (20th Century)
- KIM CARNES—More Love (EMI) D-33
- VAN HALEN—And The Cradle Will Rock (WB) D-34

WNOE—New Orleans

- KIM CARNES—More Love (EMI)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- ROBBIE DUPREE—Steal Away (Elektra) 10-5
- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA) 25-17

KEEL—Shreveport

- KIM CARNES—More Love (EMI)
- WHISPERS—Lady (Solar)
- KENNY ROGERS—Love The World Away (Asylum) 26-14
- PAUL McCARTNEY—Coming Up (Columbia) 16-9

Midwest Region

TOP ADD ONS:

- KIM CARNES—More Love (EMI)
- MANHATTANS—Shining Star (Columbia)
- GENESIS—Misunderstanding (Atlantic)

PRIME MOVERS:

- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- BETTE MIDLER—The Rose (Atlantic)
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)

BREAKOUTS:

- ROCKY BURNETTE—Tired Of Toein' The Line (EMI)
- OLIVIA NEWTON-JOHN—Magic (MCA)
- KENNY ROGERS—Love The World Away (Asylum)

WLS—Chicago

- GENESIS—Misunderstanding (Atlantic)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI)
- BETTE MIDLER—The Rose (Atlantic) 8-4
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 23-10

WEFM—Chicago

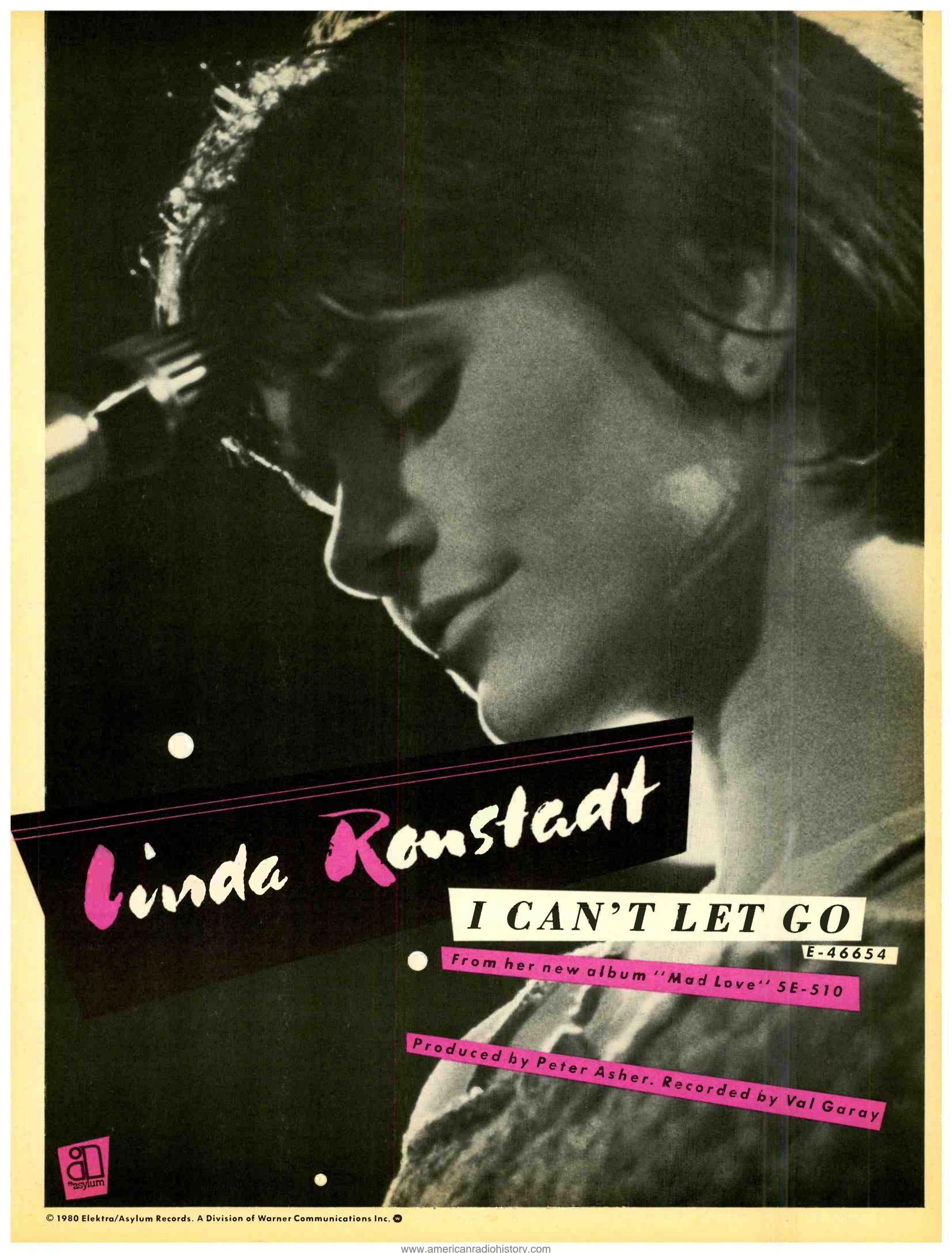
- ERIC CLAPTON—Tulsa Time (RSO)
- JOE WALSH—All Night Long (Asylum) 10-7
- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 26-18

WROK—Rockford

- JOURNEY—Walks Like A Lady (Columbia)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- CHARLIE DANIELS BAND—In America (Epic) 29-19
- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA) 20-12

(Continued on page 22)

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Linda Ronstadt

I CAN'T LET GO

E-46654

From her new album "Mad Love" SE-510

Produced by Peter Asher. Recorded by Val Garay



Billboard Singles Radio Action

Based on station playlists through Thursday (6/12/80)

Playlist Top Add Ons •
Playlist Prime Movers ★

Continued from page 20

WIFE—Indianapolis

- ROY ORBISON/EMMYLOU HARRIS—That Lovin' You Feelin' Again (WB)
- FRED NOBLOCK—Why Not Me? (not listed)

WNDE—Indianapolis

- KIM CARNES—More Love (EMI)
- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)

★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 18-8

★ MANHATTANS—Shining Star (Columbia) 15-7

WOKY—Milwaukee

- ★ ELTON JOHN—Little Jeannie (MCA) 12-7
- ★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 18-10

WZUJ-FM—Milwaukee

- KENNY ROGERS—Love The World Away (Asylum)
- MANHATTANS—Shining Star (Columbia)

★ OLIVIA NEWTON-JOHN—Magic (MCA) 14-6

★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 10-5

KSLQ-FM—St. Louis

- CHARLIE DANIELS BAND—In America (Epic)
- BOZ SCAGGS—Jojo (Columbia)

★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 19-14

★ ANDY GIBB/OLIVIA NEWTON-JOHN—I Can't Help It (RSO) 16-13

KXOK—St. Louis

- CRYSTAL GAYLE—The Blue Side (Columbia)
- OLIVIA NEWTON-JOHN—Magic (MCA)

★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 16-12

★ BETTE MIDLER—The Rose (Atlantic) 14-18

KIOA—Des Moines

- OLIVIA NEWTON-JOHN—Magic (MCA)
- KIM CARNES—More Love (EMI)

★ ROBBIE DUPREE—Steal Away (Elektra) 14-10

★ MANHATTANS—Shining Star (Columbia) 24-19

KDWB—Minneapolis

- RODNEY CROWELL—Ashes By Now (WB)
- CAROLE KING—One Fine Day (Capitol)

★ KIM CARNES—More Love (EMI) 18-11

★ BOB SEGER—Against The Wind (Capitol) 13-6

KSTP—Minneapolis

- KIM CARNES—More Love (EMI)
- MICKEY GILLEY—Stand By Me (Asylum)

★ KENNY ROGERS—Love The World Away (Asylum) 20-14

★ FRANK SINATRA—Theme From New York, New York (Reprise) 10-6

WHB—Kansas City

- OLIVIA NEWTON-JOHN—Magic (MCA)
- MANHATTANS—Shining Star (Columbia)

★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 12-8

★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 18-7

KBEQ—Kansas City

- DAVE MASON—Save Me (Columbia)
- FIREFALL—Love That Got Away (Atlantic)

★ CHARLIE DANIELS BAND—In America (Epic) 21-8

★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 11-4

KKLS—Rapid City

- FIREFALL—Love That Got Away (Atlantic)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)

★ BOB SEGER—Against The Wind (Capitol) 3-1

★ PAUL McCARTNEY—Coming Up (Columbia) 7-6

KQWB—Fargo

- KIM CARNES—More Love (EMI)
- KENNY ROGERS—Love The World Away (Asylum)

★ OLIVIA NEWTON-JOHN—Magic (MCA) 23-16

★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 24-17

KLEO—Wichita

- BOZ SCAGGS—Jo Jo (Columbia)
- MICKEY GILLEY—Stand By Me (Asylum)

★ OLIVIA NEWTON-JOHN—Magic (MCA) 14-8

★ SPINNERS—Cupid (Atlantic) 17-11

Northeast Region

• TOP ADD ONS:

- BOZ SCAGGS—Jo Jo (Columbia)
- KIM CARNES—More Love (EMI)
- GENESIS—Misunderstanding (Atlantic)

★ PRIME MOVERS:

- BILLY JOEL—It's Still Rock And Roll To Me (Columbia)
- OLIVIA NEWTON-JOHN—Magic (MCA)
- PAUL McCARTNEY—Coming Up (Columbia)

BREAKOUTS:

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)
- THE DIRT BAND—Make A Little Magic (UA)

WABC—New York

- PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca)
- ★ PAUL McCARTNEY—Coming Up (Columbia) 10-2

★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 26-10

WXLO—New York

- KIM CARNES—More Love (EMI)
- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista)

★ SPINNERS—Cupid (Atlantic) 21-15

★ S.O.S. BAND—Take Your Time (Tabu) 10-5

WPTR—Albany

- ANNE MURRAY—I'm Happy Just To Dance With You (Capitol)
- ROY ORBISON/EMMYLOU HARRIS—That Lovin' You Feelin' Again (WB)

★ OLIVIA NEWTON-JOHN—Magic (MCA) 17-9

★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 9-6

WTRY—Albany

- GENESIS—Misunderstanding (Atlantic)
- BOZ SCAGGS—Jo Jo (Columbia)

★ OLIVIA NEWTON-JOHN—Magic (MCA) 14-9

★ ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 17-10

WKBW—Buffalo

- CHRISTOPHER CROSS—Sailing (WB)
- DIRT BAND—Make A Little Magic (UA)

★ OLIVIA NEWTON-JOHN—Magic (MCA) 24-16

★ KIM CARNES—More Love (EMI) AD-28

WYSL—Buffalo

- ANNE MURRAY—I'm Happy Just To Dance With You (Capitol)
- KENNY RANKIN—Regrets (Atlantic)

★ NATALIE COLE—Someone That I Used To Love (Capitol) 28-18

★ OLIVIA NEWTON-JOHN—Magic (MCA) 16-9

WBBF—Rochester

- CHARLIE DANIELS—In America (Epic)
- MECO—Empire Strikes Back (Medley)

★ SPINNERS—Cupid (Atlantic) 20-14

★ MICHAEL JACKSON—She's Out Of My Life (Epic) 17-11

WRKO—Boston

- GENESIS—Misunderstanding (Atlantic)
- BOZ SCAGGS—Jo Jo (Columbia)

★ KENNY ROGERS—Love The World Away (UA) 16-10

★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 27-15

WBZ-FM—Boston

- RUPERT HOLMES—Answering Machine (MCA)
- QUEEN—Play The Game (Mercury)

F-105 (WVBF)—Boston

- CHARLIE DANIELS BAND—In America (Epic)
- ROCKY BURNETTE—Tired Of Toein' The Line (EMI) 7-5

★ RICK PINNETTE & OAK—King Of The Hill (Mercury) 31-21

WDRG—Hartford

- KIM CARNES—More Love (EMI)
- CAROLE KING—One Fine Day (Capitol)

★ KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA) 12-6

★ MICHAEL JACKSON—She's Out Of My Life (Epic) 14-8

WPRO (AM)—Providence

- DR. HOOK—Years From Now (Capitol)
- KENNY ROGERS—Love The World Away (UA)

★ KIM CARNES—More Love (EMI) 27-22

★ ANNE MURRAY—I'm Happy Just To Dance With You (Capitol) AD-29

WPRO-FM—Providence

- JOE WALSH—All Night Long (Asylum)
- MECO—Empire Strikes Back (Medley)

★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 23-14

★ BOB SEGER—Against The Wind (Capitol) 11-7

WICC—Bridgeport

- BOZ SCAGGS—Jo Jo (Columbia)
- QUEEN—Play The Game (Mercury)

★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 14-9

★ OLIVIA NEWTON-JOHN—Magic (MCA) 24-17

WBEN—Buffalo

- BOZ SCAGGS—Jo Jo (Columbia)
- MECO—Empire Strikes Back (Medley)

★ GENESIS—Misunderstanding (Atlantic) 23-16

★ CHEAP TRICK—Everything Works If You Let It (Epic) 35-25

Mid-Atlantic Region

• TOP ADD ONS:

- BOZ SCAGGS—Jo Jo (Columbia)
- COMMODORES—Old Fashioned Love (Motown)
- GENESIS—Misunderstanding (Atlantic)

★ PRIME MOVERS:

- PAUL McCARTNEY—Coming Up (Columbia)
- SPINNERS—Cupid (Atlantic)
- MANHATTANS—Shining Star (Columbia)

BREAKOUTS:

- THE DIRT BAND—Make A Little Magic (UA)
- KISS—Shandi (Casablanca)
- LARRY GRAHAM—One In A Million (WB)

WFIL—Philadelphia

- GENESIS—Misunderstanding (Atlantic)
- DIRT BAND—Make A Little Magic (UA)

★ SPINNERS—Cupid (Atlantic) 13-6

★ PURE PRAIRIE LEAGUE—Let Me Love You Tonight (Casablanca) 12-7

WIFI-FM—Philadelphia

- ERIC CLAPTON—Tulsa (RSO)
- KISS—Shandi (Casablanca)

★ GRATEFUL DEAD—Alabama Getaway (Arista) 28-14

★ PAUL McCARTNEY—Coming Up (Columbia) 17-10

WPGC—Washington

- LARRY GRAHAM—One In A Million (WB)
- COMMODORES—Old Fashioned Love (Motown)

★ RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista) 25-19

★ THE CHARLIE DANIELS BAND—In America (Epic) 15-10

WGH—Norfolk

- GENESIS—Misunderstanding (Atlantic)
- KISS—Shandi (Casablanca)

WCAO—Baltimore

- AIR SUPPLY—All Out Of Love (Arista)
- BOZ SCAGGS—Jo Jo (Columbia)

★ OLIVIA NEWTON-JOHN—Magic (MCA) 26-17

★ JOE WALSH—All Night Long (Asylum) 13-7

WYRE—Annapolis

- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- COMMODORES—Old Fashioned Love (Motown)

★ MANHATTANS—Shining Star (Columbia) 16-10

★ OLIVIA NEWTON-JOHN—Magic (MCA) 23-14

WLEE—Richmond

- DIRT BAND—Make A Little Magic (UA)
- MICKEY GILLEY—Stand By Me (Asylum)

★ MANHATTANS—Shining Star (Columbia) 27-19

★ OLIVIA NEWTON-JOHN—Magic (MCA) 21-13

WRVQ—Richmond

- MECO—Empire Strikes Back (Medley)
- LINDA RONSTADT—Can't Let Go (Elektra)

★ MANHATTANS—Shining Star (Columbia) 12-5

★ PAUL McCARTNEY—Coming Up (Columbia) 13-3

WAEB—Allentown

- BOZ SCAGGS—Jo Jo (Columbia)
- MECO—Empire Strikes Back (Medley)

★ SPINNERS—Cupid (Atlantic) 13-6

★ BLUES BROTHERS—Gimme Some Lovin' (Atlantic) 24-18

WKBO—Harrisburg

- COMMODORES—Old Fashioned Love (Motown)
- CHRISTOPHER CROSS—Sailing (WB)

★ MANHATTANS—Shining Star (Columbia) 23-16

★ JOE WALSH—All Night Long (Asylum) 25-17

WFBR—Baltimore

- BOZ SCAGGS—Jo Jo (Columbia)
- ALI THOMPSON—Take A Little Rhythm (A&M)

★ BILLY JOEL—It's Still Rock & Roll To Me (Columbia) 9-5

★ PAUL McCARTNEY—Coming Up (Columbia) 6-3

Southeast Region

• TOP ADD ONS:

- HERB ALPERT—Beyond (A&M)
- CAROLE KING—One Fine Day (Capitol)
- GENESIS—Misunderstanding (Atlantic)

★ PRIME MOVERS:

- SPINNERS—Cupid (Atlantic)
- BILLY JOEL—It's Still Rock & Roll To Me (Columbia)
- ELTON JOHN—Little Jeannie (MCA)

BREAKOUTS:

- CHARLIE DANIELS BAND—In America (Epic)
- PETE TOWNSHEND—Let My Love Open The Door (Atco)
- S.O.S. BAND—Take Your Time (Tabu)

WQXI—Atlanta

- ELECTRIC LIGHT ORCHESTRA—I'm Alive (MCA)
- HERB ALPERT—Beyond (A&M)

★ KENNY ROGERS/KIM CARNES—Don't Fall In Love With A Dreamer (UA) 26-17

★ CAPTAIN & TENNILLE—Happy Together (Casablanca) 28-19

Z-93 (WZGC-FM)—Atlanta

- CAROLE KING—One Fine Day (Capitol)
- RAY PARKER JR. & RAYDIO—Two Places At The Same Time (Arista) 18-15

★ SMOKEY ROBINSON—Let Me Be The Clock (Tamla) 22-16

WBBQ—Augusta

- GENESIS—Misunderstanding (Atlantic)
- JOURNEY—Walks Like A Lady (Columbia)

★ CHEAP TRICK—Everything Works If You Let It (Epic) 27-20

★ KENNY ROGERS—Love The World Away (Asylum) 22-13

WFOJ—Atlanta

- QUEEN—Play The Game (Elektra)
- HERB ALPERT—Beyond (A&M)

★ ALI THOMPSON—Take A Little Rhythm (A&M) 37-27

★ PETE TOWNSHEND—Let My Love Open The Door (Atco) 35-25

WWSA—Savannah

- GENESIS—Misunderstanding (Atlantic)
- LARRY GRAHAM—One In A Million (WB)

★ S.O.S. BAND—Take Your Time (Tabu) 3-1

★ SPINNERS—Cupid (Atlantic) 14-5

WFLB—Fayetteville

- COMMODORES—Old Fashioned Love (Motown)
- DR. HOOK—The Years Go By (Capitol)

★ S.O.S. BAND—Take Your Time (Tabu) 28-19

★ CHANGE—A Lover's Holiday (RFC) 17-12

WMJX (96X)—Miami

- BENNY MARDONES—Into The Night (Polydor)
- STEPHANIE MIL

The
SUMMER SINGLE

ALI THOMSON

Take A Little Rhythm

SUMMERTIME... Kids are out of School... Radios are Blaring... Summer Songs...
Bringin' back the memories... This Year... **THE SUMMER SINGLE... "TAKE A
LITTLE RHYTHM"**... A Hot One ... A Great One ... From **ALI THOMSON**.

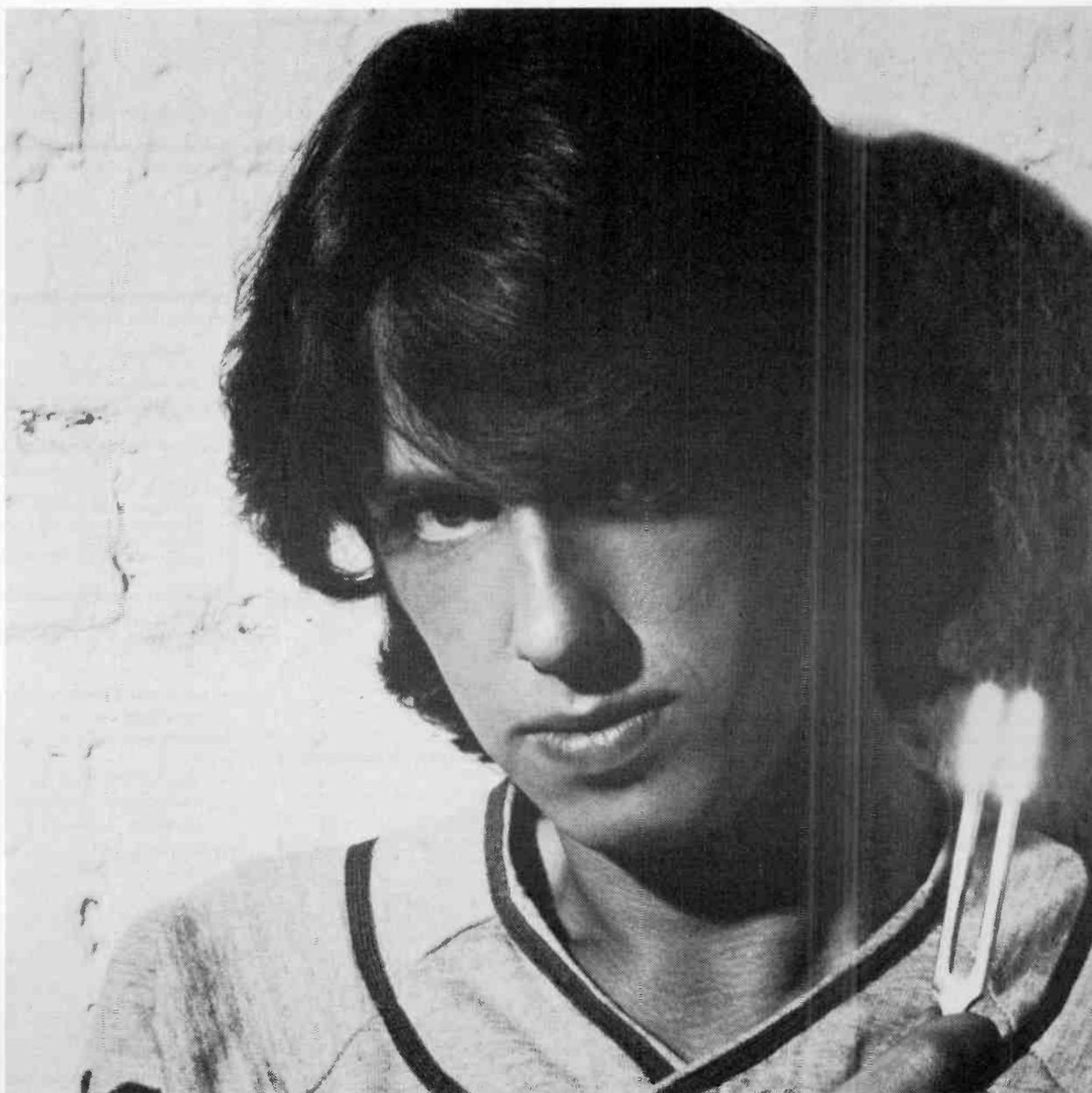
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YOU'LL REMEMBER...
THE SUMMER OF 1980...
YOU'LL REMEMBER...
"TAKE A LITTLE RHYTHM."
FROM ALI THOMSON
ON A & M RECORDS & TAPES

Produced by Ali Thomson and Jon Kelly
Management: Mismangement, Inc.

From His Debut Album

TAKE A LITTLE RHYTHM. SP 4803



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Billboard Album Radio Action

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

Based on station playlist through Wednesday (6/11/80)

Top Add Ons-National

- KINKS—One For The Road (Arista)
- BLUES BROTHERS—Soundtrack (Atlantic)
- ROXY MUSIC—Flesh And Blood (Atco)
- MOTELS—Careful (Capitol)

Top Requests/Airplay-National

- PETE TOWNSHEND—Empty Glass (Atco)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- VAN HALEN—Women And Children First (WB)
- ERIC CLAPTON—Just One Night (RSO)

National Breakouts

- BLACKFOOT—Tomcattin' (Atco)
- FOGHAT—Tight Shoes (Bearsville)
- WALTER EGAN—The Last Stroll (Columbia)
- IRON CITY HOUSEROCKERS—Have A Good Time (MCA)

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

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

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

KFML-AM—Denver (I. Gordon)

- BLUES BROTHERS—Soundtrack (Atlantic)
- SMIFF 'N' THE TEARS—The Games Up (Atlantic)
- WALTER EGAN—The Last Stroll (Columbia)
- KINKS—One More For The Road (Arista)
- JAMIE SHERIFF—No Heroes (Polydor)
- JOHN HIATT—Two Bit Monster (MCA)
- JOAN ARMATRADE—Me Myself I (A&M)
- FIREFALL—Undertow (Atlantic)
- TERENCE BOYLAN—Suzy (Asylum)
- T-BONE BURNETT—(Takoma)

KISW-FM—Seattle (S. Slaton)

- KINKS—One More For The Road (Arista)
- GRATEFUL DEAD—Go To Heaven (Arista)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ERIC CLAPTON—Just One Night (RSO)
- JOURNEY—Departure (Columbia)
- PAT TRAVERS BAND—Crash And Burn (Polydor)

KZEL-FM—Eugene (C. Kovarik/P. Mays)

- KINKS—One More For The Road (Arista)
- BLUES BROTHERS—Soundtrack (Atlantic)
- WALTER EGAN—The Last Stroll (Columbia)
- MOTELS—Careful (Capitol)
- SMIFF 'N' THE TEARS—The Games Up (Atlantic)
- GERRY RAFFERTY—Snakes And Ladders (UA)
- PETE TOWNSHEND—Empty Glass (Atco)
- SAMMY HAGAR—Danger Zone (Capitol)
- BLACKFOOT—Tomcattin' (Atco)
- FOGHAT—Tight Shoes (Bearsville)

KMOD-FM—Tulsa (B. Bruin/C. West)

- BLACKFOOT—Tomcattin' (Atco)
- IRON CITY HOUSEROCKERS—Have A Good Time (MCA)
- FOGHAT—Tight Shoes (Bearsville)
- VAN HALEN—Women And Children First (WB)
- URBAN COWBOY—Soundtrack (Asylum)
- ERIC CLAPTON—Just One Night (RSO)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

KBBC-FM—Phoenix (L. Thompson)

- KENNY RANKIN—After The Roses (Atlantic)
- AL JARREAU—This Time (WB)
- TERENCE BOYLAN—Suzy (Asylum)
- PURE PRAIRIE LEAGUE—Firin' Up (Casablanca)
- JOAN ARMATRADE—Me Myself I (A&M)
- ELTON JOHN—21 At 33 (MCA)

KRST-FM—Abuquerque (S. Cornish)

- IRON CITY HOUSEROCKERS—Have A Good Time (MCA)
- BLUES BROTHERS—Soundtrack (Atlantic)
- MOTELS—Careful (Capitol)
- VAN HALEN—Women And Children First (WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PETE TOWNSHEND—Empty Glass (Atco)
- GRATEFUL DEAD—Go To Heaven (Arista)

WLQV-FM—Columbus (S. Runner)

- KINKS—One More For The Road (Arista)
- BLUES BROTHERS—Soundtrack (Atlantic)
- CRACK THE SKY—White Music (Lifesong)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- ERIC CLAPTON—Just One Night (RSO)
- VAN HALEN—Women And Children First (WB)
- PETE TOWNSHEND—Empty Glass (Atco)

WYDD-FM—Pittsburgh (J. Kinney)

- BLUES BROTHERS—Soundtrack (Atlantic)
- KINKS—One More For The Road (Arista)
- BOB DYLAN—(Columbia) (EP)
- ROXY MUSIC—Flesh And Blood (Atco)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- GENESIS—Duke (Atlantic)
- VAN HALEN—Women And Children First (WB)
- J. GEILS BAND—Love Stinks (EMI/America)

WLFX-FM—Milwaukee (B. Beam)

- BLACKFOOT—Tomcattin' (Atco)
- FOGHAT—Tight Shoes (Bearsville)
- BLUES BROTHERS—Soundtrack (Atlantic)
- KINKS—One More For The Road (Arista)
- KROKUS—Metal Rendez-vous (Ariola)
- ROXY MUSIC—Flesh And Blood (Atco)
- BILLY JOEL—Glass Houses (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BLACKFOOT—Tomcattin' (Atco)
- GENESIS—Duke (Atlantic)

WEBN-FM—Cincinnati (C. Gary)

- SAMMY HAGAR—Danger Zone (Capitol)
- TOMMY TUTOR—(Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- VAN HALEN—Women And Children First (WB)
- ERIC CLAPTON—Just One Night (RSO)
- PETE TOWNSHEND—Empty Glass (Atco)

WSHE-FM—Fl. Lauderdale (N. Mirsky/F. Baum)

- KINKS—One More For The Road (Arista)
- ROXY MUSIC—Flesh And Blood (Atco)
- HERMAN BROOD & HIS WILD ROMANCE—Go Nutz (Ariola)
- ERIC CLAPTON—Just One Night (RSO)
- TED NUGENT—Scream Dream (Epic)
- PETE TOWNSHEND—Empty Glass (Atco)
- BLACK SABBATH—Heaven And Hell (WB)

ZETA-7 (WORJ-FM)—Orlando (B. Mims)

- KINKS—One More For The Road (Arista)
- VOLUNTEER JAM VI—(Epic)
- HERMAN BROOD & HIS WILD ROMANCE—Go Nutz (Ariola)
- FOGHAT—Tight Shoes (Bearsville)
- IRON CITY HOUSEROCKERS—Have A Good Time (MCA)
- JAMIE SHERIFF—No Heroes (Polydor)
- PETE TOWNSHEND—Empty Glass (Atco)
- BLACK SABBATH—Heaven And Hell (WB)
- BLACKFOOT—Tomcattin' (Atco)
- GRATEFUL DEAD—Go To Heaven (Arista)

WKDF-FM—Nashville (M. Beck)

- MOTELS—Careful (Capitol)
- JAMIE SHERIFF—No Heroes (Polydor)
- CATS—(Elektra)
- ROXY MUSIC—Flesh And Blood (Atco)
- VOLUNTEER JAM VI—(Epic)
- RIOT—Narita (Capitol)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PAUL McCARTNEY—McCartney II (Columbia)
- BILLY JOEL—Glass Houses (Columbia)
- ERIC CLAPTON—Just One Night (RSO)

WQDR-FM—Raleigh (R. Phillips)

- BLACKFOOT—Tomcattin' (Atco)
- DAVE MASON—Old Crest On A New Wave (Columbia)
- GERRY RAFFERTY—Snakes And Ladders (UA)
- IRON CITY HOUSEROCKERS—Have A Good Time (MCA)
- STANLEY CLARKE—Rocks, Pebbles And Sand (Epic)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BILLY JOEL—Glass Houses (Columbia)
- PETE TOWNSHEND—Empty Glass (Atco)
- BOZ SCAGGS—Middle Man (Columbia)

WBCN-FM—Boston (J. Mack)

- KINKS—One More For The Road (Arista)
- CATS—(Elektra)
- COMMODORES—Heroes (Motown)
- FRANKIE MILLER—Easy Money (Chrysalis)
- MOTELS—Careful (Capitol)
- ROXY MUSIC—Flesh And Blood (Atco)
- KINKS—One More For The Road (Arista)
- ROXY MUSIC—Flesh And Blood (Atco)
- PRETENDERS—(Sire)
- CLASH—London Calling (Epic)

WMMR-FM—Philadelphia (J. Bonadonna)

- PETER GABRIEL—(Mercury)
- ROXY MUSIC—Flesh And Blood (Atco)
- BLUES BROTHERS—Soundtrack (Atlantic)
- ROADIE—Soundtrack (WB)
- DEVO—Freedom Of Choice (WB)
- KINKS—One More For The Road (Arista)
- VAN HALEN—Women And Children First (WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- GRATEFUL DEAD—Go To Heaven (Arista)
- PETE TOWNSHEND—Empty Glass (Atco)

WBRU-FM—Providence (C. Berman)

- ROXY MUSIC—Flesh And Blood (Atco)
- MAGAZINE—The Correct Use Of Soap (Virgin)
- MOTELS—Careful (Capitol)
- BLUES BROTHERS—Soundtrack (Atlantic)
- KINKS—One More For The Road (Arista)
- FOGHAT—Tight Shoes (Bearsville)
- CLASH—London Calling (Epic)
- PETE TOWNSHEND—Empty Glass (Atco)
- GRAHAM PARKER—The Up Escalator (Arista)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)

WHCFM-FM—Hartford (E. O'Connell)

- KINKS—One More For The Road (Arista)
- ROXY MUSIC—Flesh And Blood (Atco)
- MOTELS—Careful (Capitol)
- MIX—American Glue (Word Of Mouth)
- VOLUNTEER JAM VI—(Epic)
- BLUES BROTHERS—Soundtrack (Atlantic)
- KINKS—One More For The Road (Arista)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- VAN HALEN—Women And Children First (WB)
- BILLY JOEL—Glass Houses (Columbia)
- BLACK SABBATH—Heaven And Hell (WB)

WRWF-FM—New York (G. Axelbank/R. Henneski)

- ROXY MUSIC—Flesh And Blood (Atco)
- WALTER EGAN—The Last Stroll (Columbia)
- KINKS—One More For The Road (Arista)
- KENNY RANKIN—After The Roses (Atlantic)
- GUY & TIP GILLETTE—Blue Grass Kentucky (Big Daddy)
- GRAHAM PARKER—The Up Escalator (Arista)
- DAVE MASON—Old Crest On A New Wave (Columbia)
- FLASH & THE PAN—Lights In The Night (Epic)
- ANDY ADAMS—Dn Of These Days (DJM)

Western Region

TOP ADD ONS:

- KINKS—One For The Road (Arista)
- BLUES BROTHERS—Soundtrack (Atlantic)
- PETER GABRIEL—(Mercury)
- SMIFF 'N' THE TEARS—The Games Up (Atlantic)

TOP REQUEST/AIRPLAY:

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PETE TOWNSHEND—Empty Glass (Atco)
- PINK FLOYD—The Wall (Columbia)
- BILLY JOEL—Glass Houses (Columbia)

BREAKOUTS:

- BLACKFOOT—Tomcattin' (Atco)
- FOGHAT—Tight Shoes (Bearsville)
- DEVO—Freedom Of Choice (WB)
- WALTER EGAN—The Last Stroll (Columbia)

KMEL-FM—San Francisco (P. Vincent)

- BOB DYLAN—(Columbia) (EP)
- BLUES BROTHERS—Soundtrack (Atlantic)
- KINKS—One More For The Road (Arista)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- BOZ SCAGGS—Middle Man (Columbia)
- BILLY JOEL—Glass Houses (Columbia)
- PETE TOWNSHEND—Empty Glass (Atco)

KLOS-FM—Los Angeles (R. Pinedo)

- KROKUS—Metal Rendez-vous (Ariola)
- KINKS—One More For The Road (Arista)
- ROADIE—Soundtrack (WB)
- BLACKFOOT—Tomcattin' (Atco)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PINK FLOYD—The Wall (Columbia)
- JOURNEY—Departure (Columbia)
- VAN HALEN—Women And Children First (WB)

KSJO-FM—San Jose (F. Andrick)

- ROXY MUSIC—Flesh And Blood (Atco)
- KINKS—One More For The Road (Arista)
- PAUL McCARTNEY—McCartney II (Columbia)
- STANLEY CLARKE—Rocks, Pebbles And Sand (Epic)
- BLUES BROTHERS—Soundtrack (Atlantic)
- ROCKY BURNETTE—The Son Of Rock And Roll (EMI/America)
- PINK FLOYD—The Wall (Columbia)
- SAMMY HAGAR—Danger Zone (Capitol)
- SCORPIONS—Animal Magnetism (Mercury)
- GRAHAM PARKER—The Up Escalator (Arista)

KGB-FM—San Diego (B. Tucker)

- DEVO—Freedom Of Choice (WB)
- KINKS—One More For The Road (Arista)
- PETER GABRIEL—(Mercury)
- BLUES BROTHERS—Soundtrack (Atlantic)
- SQUEEZE—Argybargy (A&M)
- ELTON JOHN—21 At 33 (MCA)
- BILLY JOEL—Glass Houses (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PRETENDERS—(Sire)
- PETE TOWNSHEND—Empty Glass (Atco)
- KOME-FM—San Jose (D. Jaag)
 - PETER GABRIEL—(Mercury)
 - FOGHAT—Tight Shoes (Bearsville)
 - KINKS—One More For The Road (Arista)
 - DEVO—Freedom Of Choice (WB)
 - FRANKIE MILLER—Easy Money (Chrysalis)
 - URBAN COWBOY—Soundtrack (Asylum)
 - PETE TOWNSHEND—Empty Glass (Atco)
 - BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
 - ERIC CLAPTON—Just One Night (RSO)

Southwest Region

TOP ADD ONS:

- BLUES BROTHERS—Soundtrack (Atlantic)
- KINKS—One For The Road (Arista)
- MOTELS—Careful (Capitol)
- DAVE MASON—Old Crest On A New Wave (Columbia)

TOP REQUEST/AIRPLAY:

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- VAN HALEN—Women And Children First (WB)
- GENESIS—Duke (Atlantic)
- PETE TOWNSHEND—Empty Glass (Atco)

TOP REQUEST/AIRPLAY:

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- VAN HALEN—Women And Children First (WB)
- GENESIS—Duke (Atlantic)
- PETE TOWNSHEND—Empty Glass (Atco)

KZEW-FM—Dallas (J. Dolan)

- BOB DYLAN—(Columbia) (EP)
- PINK FLOYD—The Wall (Columbia)
- BABYS—Union Jacks (Chrysalis)
- GENESIS—Duke (Atlantic)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

KLOL-FM—Houston (P. Riann)

- ROXY MUSIC—Flesh And Blood (Atco)
- STANLEY CLARKE—Rocks, Pebbles And Sand (Epic)
- IRON CITY HOUSEROCKERS—Have A Good Time (MCA)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- KINKS—One More For The Road (Arista)
- BLUES BROTHERS—Soundtrack (Atlantic)
- PETE TOWNSHEND—Empty Glass (Atco)
- VAN HALEN—Women And Children First (WB)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- GENESIS—Duke (Atlantic)

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

- DAVE MASON—Old Crest On A New Wave (Columbia)
- BLACKFOOT—Tomcattin' (Atco)
- HILLY MICHAELS—Calling All Girls (WB)
- ROADIE—Soundtrack (WB)
- JOURNEY—Departure (Columbia)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- VAN HALEN—Women And Children First (WB)
- GENESIS—Duke (Atlantic)

Midwest Region

TOP ADD ONS:

- KINKS—One For The Road (Arista)
- ROXY MUSIC—Flesh And Blood (Atco)
- BLUES BROTHERS—Soundtrack (Atlantic)
- SMIFF 'N' THE TEARS—The Games Up (Atlantic)

TOP REQUEST/AIRPLAY:

- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PETE TOWNSHEND—Empty Glass (Atco)
- ERIC CLAPTON—Just One Night (RSO)
- VAN HALEN—Women And Children First (WB)

BREAKOUTS:

- BLACKFOOT—Tomcattin' (Atco)
- SAMMY HAGAR—Danger Zone (Capitol)
- JO JO ZEP—Screaming Targets (Columbia)
- FOGHAT—Tight Shoes (Bearsville)

WABX-FM—Detroit (J. Duncan)

- KINKS—One More For The Road (Arista)
- SAMMY HAGAR—Danger Zone (Capitol)
- BLUES BROTHERS—Soundtrack (Atlantic)
- ROXY MUSIC—Flesh And Blood (Atco)
- NEW MUSIC—Straight Lines (Epic)
- JO JO ZEP—Screaming Targets (Columbia)
- JAGS—Evening Standards (Island)
- ROADIE—Soundtrack (WB)
- J. GEILS BAND—Love Stinks (EMI/America)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

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

- ROXY MUSIC—Flesh And Blood (Atco)
- AL JARREAU—This Time (WB)
- SMIFF 'N' THE TEARS—The Games Up (Atlantic)
- KINKS—One More For The Road (Arista)
- HERMAN BROOD & HIS WILD ROMANCE—Go Nutz (Ariola)
- JOAN ARMATRADE—Me Myself I (A&M)
- GRAHAM PARKER—The Up Escalator (Arista)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PRETENDERS—(Sire)

WMMS-FM—Cleveland (J. Gorman)

- ROXY MUSIC—Flesh And Blood (Atco)
- KINKS—One More For The Road (Arista)
- BLUES BROTHERS—Soundtrack (Atlantic)
- SQUEEZE—Argybargy (A&M)
- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)
- PETE TOWNSHEND—Empty Glass (Atco)
- ERIC CLAPTON—Just One Night (RSO)

Southeast Region

TOP ADD ONS:

- ROXY MUSIC—Flesh And Blood (Atco)
- KINKS—One For The Road (Arista)
- BLUES BROTHERS—Soundtrack (Atlantic)
- MOTELS—Careful (Capitol)

TOP REQUEST/AIRPLAY:

- PETE TOWNSHEND—Empty Glass (Atco)
- ERIC CLAPTON—Just One Night (RSO)
- JOAN ARMATRADE—Me Myself I (A&M)
- BOB SEGER & THE SILVER BULLET BAND—Against The Wind (Capitol)

BREAKOUTS:

- BLACKFOOT—Tomcattin' (Atco)
- JAMIE SHERIFF—No Heroes (Polydor)
- IRON CITY HOUSEROCKERS—Have A Good Time (MCA)
- HERMAN BROOD & HIS WILD ROMANCE—Go Nutz (Ariola)

WRMS-FM—Atlanta (M. Williams)

- ROXY MUSIC—Flesh And Blood (Atco)
- LAST STIFF COMPILATION—(Stiff)
- MOTELS—Careful (Capitol)
- BLUES BROTHERS—Soundtrack (Atlantic)
- IRON CITY HOUSEROCKERS—Have A Good Time (MCA)
- SMIFF 'N' THE TEARS—The Games Up (Atlantic)
- JOAN ARMATRADE—Me Myself I (A&M)
- GRAHAM PARKER—The Up Escalator (Arista)
- PETER GABRIEL—(Mercury)
- GENESIS—Duke (Atlantic)

WHFS-FM—Bethesda (D. Einstein)

- KINKS—One More For The Road (Arista)
- ROXY MUSIC—Flesh And Blood (Atco)
- AL JARREAU—This Time (WB)
- BLUES BROTHERS—Soundtrack (Atlantic)
- ARLYN ROTH—Hot Pickup (Rounder)
- JAMIE SHERIFF—No Heroes (Polydor)
- GRAHAM PARKER—The Up Escalator (Arista)
- JOAN ARMATRADE—Me Myself I (A&M)
- GRATEFUL DEAD—Go To Heaven (Arista)
- PETE TOWNSHEND—Empty Glass (Atco)

Northeast Region

TOP ADD ONS:

- KINKS—One For The Road (Arista)
- ROXY MUSIC—Flesh And Blood (Atco)
- BLUES BROTHERS—Soundtrack (Atlantic)
- MOTELS—Careful (Capitol)

TOP REQUEST/AIRPLAY:

- SOUTHSIDE JOHNNY & THE ASBURY JUKES—Love Is A Sacrifice (Mercury)
- PETE TOWNSHEND—Empty Glass (Atco)
- CLASH—London Calling (Epic)
- VAN HALEN—Women And Children First (WB)

BREAKOUTS:

- VOLUNTEER JAM VI (Epic)
- JOHN HIATT—Two Bit Monster (MCA)
- WALTER EGAN—The Last Stroll (Columbia)
- CATS—(Elektra)

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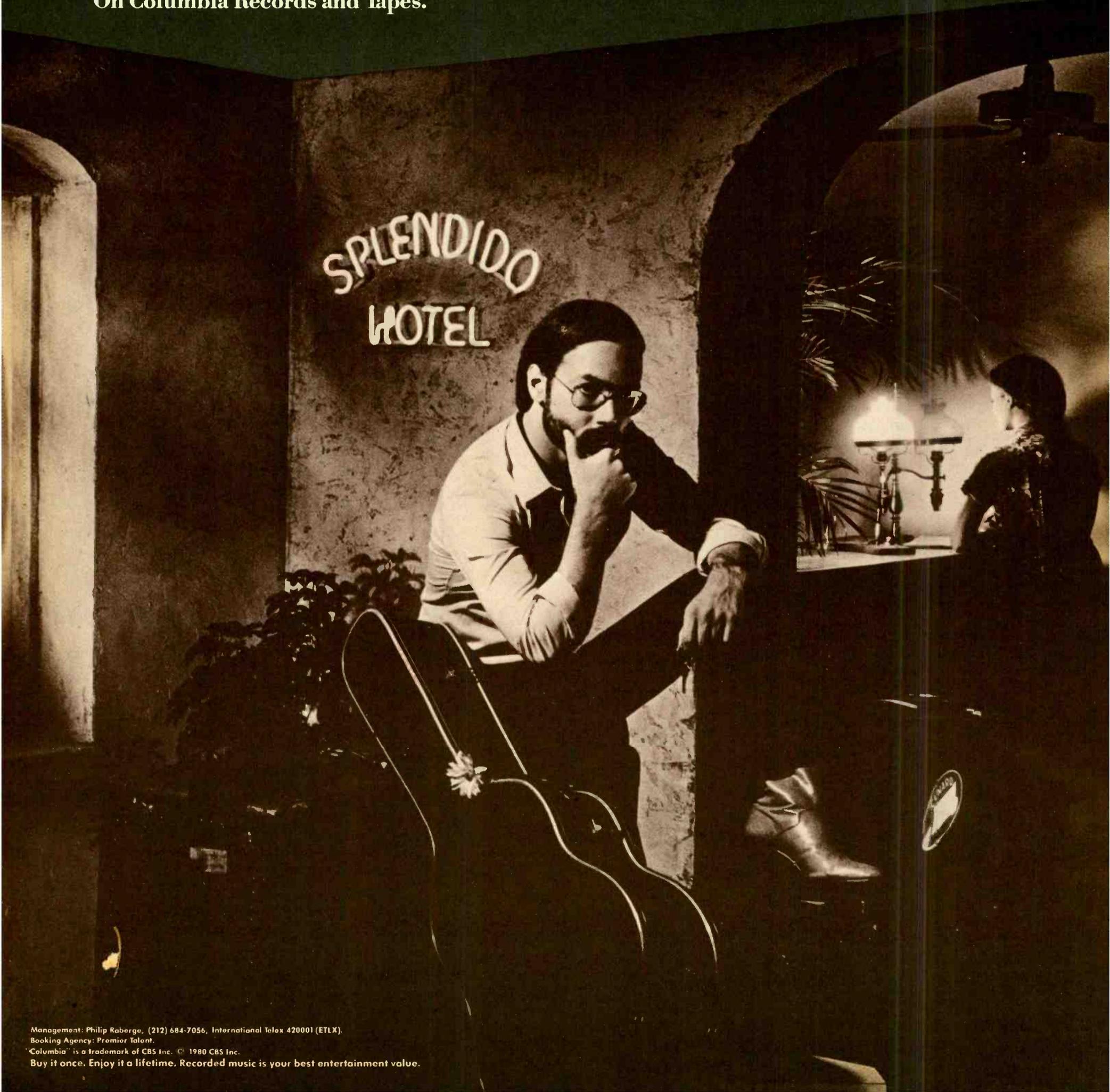
Check out what's going down at Al Di Meola's "Splendido Hotel."

By age 23, Al Di Meola had recorded three Columbia albums, "Land of the Midnight Sun,"^{PC 33074} "Elegant Gypsy"^{PC 33461} and "Casino,"^{JC 35277} which have sold over 1,300,000 albums. At age 24, he began recording album number four, his masterpiece to date, "Splendido Hotel."^{C2X 36270}

This very special two-record set consists mainly of original songs composed by Al Di Meola, but

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Record Playback: The newly reorganized Yes listen to a track they've just recorded in London along with NBC Source personality Denny Somach, left. From left to right, Yes members Trevor Horn, Alan White, Steve Howe, Chris Squires, and Geoff Downs.

DENNY SOMACH PRODUCING

3 Hours Of Yes Pegged For NBC

By DOUG HALL

NEW YORK—Denny Somach, who produces the daily "Rock Report" on NBC's Source Network and handles the midday shift on WYSP-FM in Philadelphia, has returned from London where he interviewed the newly reorganized Yes for material for the first of a new music series from the Source beginning in August.

The three-hour special on Yes will coincide with the release on Atlantic of its first new album since Rick Wakeman and John Anderson dropped out of the group and Buggles members Trevor Horn and Geoff Downs joined.

Somach, who will host the show, expects to premiere two tracks from the album as well as two tracks from never-released live recordings that were to be part of a now-scrapped two-disk album once planned last year.

The show will be followed by a tour by the group of the U.S. and Canada that is set for three weeks, but may be expanded.



Denny Somach: Planning five music specials on NBC's Source this fall.

Somach says the special will "not be your typical interview and music special, but will follow a magazine format."

In addition to interviews with Yes members, done between recording sessions for the new album, Somach interviewed Atlantic chairman Ahmet Ertegun, Yes manager Brian Len, Frank Barcelona of Premier Talent and promoter Harvey Goldsmith.

Somach is scheduled to do five specials before the end of the year. All will not necessarily be three hours in length. He expects to travel abroad for some of these shows.

In preparation for this show Somach listened to 30 hours of previously taped interviews including the group's first radio interview from 1971 on WMMR-FM Philadelphia. This interview was conducted by then WMMR staffer Ed Sciaky, who is now with WIOQ-FM in Philadelphia.

Somach, who sat in on a number of the recording sessions, says the new album "is the best thing they have done in several years."

He reports that the new Yes does not sound like the Buggles, even

with Horn singing lead vocals. "Horn sounds more like John Anderson than John Anderson," he says.

Horn and Downs contributed two songs to the new album: "I Am A Camera" and "Machine Messiah." Somach reports. Somach also says the new group has a sound that goes back to the "Close To The Edge" and "Fragile" albums of several years back.

8 STATIONS UNDER HIS DIRECTION

Viacom's Figenshu Looks At Programming Unlike Others

NEW YORK—Bill Figenshu worked his way up in radio as a DJ and programmer in rock, AOR, country—a variety of formats in a variety of markets.

Figenshu is a new breed of programmer, now wearing a new hat as national program director of Viacom Radio, the newly formed chain of eight radio stations that used to be Sonderling Broadcasting. But Figenshu shows little interest in music, records or the record business.

He is interested in only one thing: building up his stations' audiences in a way that will be appealing to advertisers.

The record companies?

"They're like any other client (advertiser). I don't care about free records and I'm not interested in record label promotions. We're not going to hang our hat on the record companies. They go into a slump and the money dries up."

With the formation of Viacom Radio, Figenshu moved up from program director at KIKK-AM-FM Houston, two country outlets he programmed into substantial Arbitron

WABX-FM Will Air Steve Dahl Programs

CHICAGO—Detroit's WABX-FM has been signed as the first station in a proposed national network hookup for the popular local a.m. broadcasts of WLUP-FM deejay and comedic talent Steve Dahl.

Airing of the WLUP programs live in Detroit began Monday (9) in a major step toward the national exposure Dahl and his backers envision.

Dahl has solidified into one of the Chicago market's foremost media personalities and in a recent survey conducted by Boston's Wallace and Washburn Inc. was ranked as the third most popular radio figure in the market, out-positioned only by his well entrenched AM morning rivals Wally Phillips, WGN and Larry Lujack. WLS. Dahl's cohort and straight man Gary Meier also has stepped into the limelight.

Alternative Radio Network, set up to barter the four-hour program, reportedly is owned jointly by Dahl and Hefel Broadcasting, which owns WLUP-FM. Dahl has been with the station 1½ years, following a brief stint here with WDAI-FM (now WRCK).

WABX-FM, an AOR-formatted station, is receiving a live feed of the four-hour broadcasts transmitted over land lines. Eventually, the network hopes to operate by satellite.

Starting time of the spoof-filled airings has been moved up one hour to 5 a.m. This is to allow synchronization with WABX's 6 a.m. shift change. The final hour of the program is not being heard in Detroit.

Says Dahl, "I'm Finding it's not really necessary to change material that much. In content there's a little less local stuff, of course."

Satire, buffonery and sexual and racial insinuation are the core of the program content, with sprinklings of hard rock music. Dahl says he envisions more segments with pop musical stars, including live performance, as the network grows.

"If you come on the show today you're in two major markets," the



Billboard photo by Paul Natkin/Photo Reserve

Dahl Network: WLUP-FM air personality Steve Dahl envisions a national hookup for his satirical a.m. broadcasts.

deejay explains. "That's more incentive for acts to wake up early and get their stuff together."

Periodically, the broadcasts originate from Mantra Studios in downtown Chicago, allowing live musical segments, some with Dahl as lead singer and guitarist.

"The satellite systems we've been looking at have been slow in forming. We finally decided to go on land lines to work the bugs out," the performer adds.

"Do ya Think I'm Disco." Dahl's parody record, was released last year by Ovation Records here. The deejay says he has plans for new comedy recordings, but will wait to build upon the foundation it's hoped the planned network will supply.

"Once we get this network thing done, that will help break me in these other markets," Dahl confides. "That's the way they did it back in the '30s."

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Bill Figenshu: He shuns the music business lifestyle.

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Hard Rock's Turning Soft In the Southwest

• Continued from page 1

take it (hard rock) as long as it's backed up with other stuff," says Sattler.

Sattler says that in the past KDKB programmed "brain frying" rock'n'roll 24 hours a day with acts like Ted Nugent, Judas Priest, the Scorpions, Led Zeppelin, AC DC, Bad Company, Cheap Trick, Molly Hatchet, Van Halen and Aerosmith. Those acts are still getting played but "in the better mix."

Current rotation features Pat Travers ("Crash And Burn") "Snortin' Whiskey, Drinking Cocaine," "Is This Love," "Boom Boom Out Go The Lights"), the Dixie Dregs, Steely Dan, the Doobie Brothers, Squeeze and more.

Adds Sattler: "We played Christopher Cross' 'Ride Like The Wind' because it was a good tune. Who cares if Top 40 plays it? We got off it sooner before it burned out. We're playing Pat Benatar's 'In The Heat Of The Night' which never would have gotten played before because it wasn't kick ass. But it has soul to it.

"Most AOR stations with high numbers have tightened up. You take the best from Top 40 and adult contemporary and fit them into an AOR format."

Sattler says that new product must be real strong before it's added to the playlist. "If it's marginal we won't rush to go on it. It's the same with a name group. We won't go on it if the album stinks.

"We program to the emotions of people and those emotions change. I'm surprised that there are more females into rock like AC DC. Females eat up Bob Seger and Pat Travers. I can't envision them liking Nugent or Judas Priest," notes Sattler.

Although there were no ballads on KDKB until about three months ago, Sattler says that slow songs aren't played just for the sake of being slow.

Jim Ray, program director of KWFM-FM in Tucson, says the station's demographics have been opened up to an older audience. "We didn't forget about the older songs or older audience," he notes.

"We have certain time periods geared to teens and other special programming for 18-24 and 25-34."

Ray cites 40 hours of "Album Greats" that appealed to a 25-34 audience. While the "meat" of the station's audience is the 18-24 male, there are time periods to appeal to different audiences. Teen programming is usually during the afternoons and nights with promotions centered around 19 year olds.

"There are time periods to calm things down with a slow ballad," re-

ports Ray. "Bruce Cockburn's 'Wondering Where The Lions Are' is played in morning drive but not at night."

KWFM's playlist reflects Ray's belief that "as a music station we're not going after hit after hit. We go to the end of the rope to break new acts regardless of national airplay."

The station is playing Philip Lynott's new album despite slow airplay reports in the rest of the country. Ray also cites "Already Free" a few years ago by Foghat's Nick Jamieson which KWFM played while no one else in the market did.

"If I get a strong feeling about an album I'll add it if I recognize it's something good for the town," he says.

The station is programming four cuts from the Tommy Tutone album with two cuts in high rotation and two in power rotation. "We took the single 'Angel Say No' and the lead album cut and rotated the two," Ray says.

Among other albums getting heavy airplay are Flash & the Pan, Graham Parker, Genesis, the Pretenders and the Grateful Dead with cuts airing anywhere from two to five times a day.

At WGB-FM in San Diego, program director Rick Liebert states: "We're more multi-dimensional instead of precisely aimed. Now our target audience is not enough.

"We're trying to expand rather than restrict our audience. The way to go is to open up. We've avoided playing one kind of thing in favor of a wide spectrum of entertainment."

Leibert adds that the station's promotions are more thoughtfully planned, its personalities are more developed and the music is more textured. "We're presenting a balanced program of entertainment for everybody," he says.

The playlist includes representatives from Top 40 stations such as Pink Floyd, Linda Ronstadt, the Pretenders, Billy Joel and Bob Seger as long as it's good music. Liebert says the station would gamble on cuts that aren't happening nationally such as the Jags' "Back O' My Hand."

At KLOS-FM in Los Angeles, program director Tommy Hedges (new to the station from WBCN-FM in Boston) says that AOR is taking one of two directions.

"You can maintain the thrust of the station by appealing to 18-24 year olds or follow the bulge and keep the older rock'n'roller happy by programming what will appeal to an older demographic like the Doors or Jimi Hendrix.

"In Boston, a lot of the new music is appealing to older demographics. Younger audiences are more reac-

tion and looking to older kick ass rock'n'roll while older listeners are into the new tunes."

Hedges says that there is a need to redefine terms since it's getting more and more difficult to define a station's musical identity.

"Music in general has a rock identity," he notes. "There's a problem for a hard rock identity. You can check AOR stations that exist in Los Angeles, Boston and Chicago and there would be a totally different sound in each market. You can't beat someone sounding just like them," says Hedges.

Peter Benson, program director of KWXL-FM in Albuquerque (formerly KRKE-FM until a recent call letter change), which has a station identification as 94 Rock, states: "There is less 'chain-saw' rock'n'roll and more promotions and music because females adhere to it more."

He cites greater female listenership up until about 3 p.m. where the station sticks closer to singles crossovers and less emphasis on hard rock. The Ozark Mountain Daredevils, Spider, the Pretenders, Billy Joel and Journey, described as "lighter female rock" are programmed. "We keep the Nugents away from that time slot," says Benson.

To appeal to the over 25 crowd, weekends are filled with the Beatles, Rolling Stones and other groups that older demographics can identify with while mainstream albums are programmed to a 18-24 demographic.

Benson says that new wave is kept to a limit, with Southern boogie such as Blackfoot and Molly Hatchet favorites. "The Elvis Costellos don't go over as well as Molly Hatchets.

"We play a lot of Santana because this group was never catered to in this

market. We also are playing Ray Gomez because of the heavy Chicano backing."

Because the station was Top 40 until four months ago, Benson says he is still feeling his way with an AOR format. We didn't want a lock on the 12-24 or a kick ass rock'n'roll image."

During the first few months after the changeover, Benson says 18-24 listener requests were for Gentle Giant, the Scorpions and the like, although requests now are more in line with a mass appealing format, with Humble Pie, the Pretenders, Def Leppard and Judas Priest among the most asked for groups.

Benson claims that the over-25 listener is "passive" and takes what's given to him/her.

Benson adds that about 2½ months ago, the station did a "Power Rock" weekend which was unsuccessful because "it didn't do anything for the over 25 listener. 'People were miffed because they didn't want a kiddie power image,'" he says.

"AOR has a wider concept now," says Ernesto Gladden, program director of KPRI-FM in San Diego. "It doesn't have to be crunching rock'n'roll."

Gladden is also noticing good female response to hard rock records, something that would have turned them off 10 years ago.

The broadening of the AOR concept is reflected in the station's playlist which ranges from 707's "I Could Be Good For You," a basic hard rock tune but with a strong lyric line appealing to females to "Darth Vader's March" from the "Empire Strikes Back" soundtrack, a record that is more in line with Top 40 than AOR.

"In between those two extremes is

AOR as I see it," says Gladden. "You can't shovel our rock'n'roll on a 24-hour basis."

Tom Owens, program program director at Dallas' KZEW-FM, notes an increasing merger and acceptance with artists like the Who, Jimi Hendrix, the Rolling Stones and Led Zeppelin with the 18-24 and the 25-34 groups, with these acts bridging the gap.

"Oldies are more important as a programming additive," states Owens. "We've taken note of it through our research."

Unlike many of the other AOR stations that are toning down their sound, Owens states that "musical intensity combined with regularity and familiarity are still important for a rock'n'roll station.

"The intensity level has not diminished," Owens says, "If you're going for the 18-34 male there must be an intense and energetic format."

KZEW's playlist incorporates Top 40 crossover singles like Bob Seger's "Against The Wind," Alice Cooper's "Clones," Fleetwood Mac's "Sisters of The Moon" and Little River Band's "It's Not A Wonder."

Owens likes to have as many records in common with Top 40 because of the "comfort factor," knowing that people have heard these songs before.

The station, however, won't play Paul McCartney's "Coming Up," Elton John's "Little Jeannie," ELO's "I'm Alive" or Ambrosia's "Biggest Part Of Me" because they are not compatible with the majority of the 18-34 audience KZEW is reaching.

Pink Floyd, Van Halen, Seger, Pete Townshend, Heart, Linda Ronstadt and others are getting heavy airplay on KZEW while acts that were hot and accepted five years ago such as Elton John, Chicago and ELO are receiving minimal play now.

Figenshu: Maverick Programmer

• Continued from page 26

take a broader view than just the music. We want our stations to be bought (by advertisers) on an audience we can deliver. If they (the audience) don't buy records, it's not my fault."

Figenshu reasons, "If I thought the record industry could build an audience I would take a different attitude, but what our stations need is better news coverage and promotion."

Figenshu notes that three of the Viacom AM stations—WWRL, KIDA and WDIA—"just happen to be black" so Figenshu is first turning his attention to this format, which he says "is at the crossroads."

Figenshu reasons that black AM stations, just like other AM stations, cannot "out-music" the FM stations in the market. So he is emphasizing other elements.

He decided to start with KDIA and move to an MOR black format with heavy talk, news and information. He even signed up play-by-play Oakland A's baseball. "I brought in Keith Adams from Regan Henry's chain (as program director) to develop a lifestyle format with an adult approach and service (Billboard, May 31, 1980)."

KDIA is to serve as a model for WWRL and WDIA, but each station will be expected to be responsive to its own market, Figenshu explains.

"Instead of Funkadelic, these stations will play Diana Ross, Lou Rawls and Natalie Cole. This is black MOR, targeted toward adults. We won't play any teen black records anymore than WOR-AM New York (a station with few teen listeners) would play Foreigner," Figenshu explains.

"Music is becoming less impor-

tant on black AM radio, as it is becoming less important on all AM radio," Figenshu says. "These are no longer jive AM stations. Black radio is no longer trash. We're making money available for promotion and programming. We will market them aggressively."

Figenshu is determined to "re-educate" his on-air black talent at the three stations. "They've been doing their rap and playing the hits for so long that we've got to start a training program for them to do MOR radio."

Complaining that black radio has for too long "been ripped-off by white stations meeting their Equal Employment Opportunity requirements," Figenshu pledges to aggressively seek the best on-air talent, even appealing to those who have been hired away to white stations. If we have to pay \$150,000 a year, we'll pay what it takes."

Sturgis Preston was hired away to WABC-AM New York shortly after he arrived at WWRL from Bermuda to be WWRL's morning man. He now works a night shift at WABC.

Figenshu has some plans for jazz-formatted WRVR and adult contemporary WQUD. "WRVR has not been marketed properly. It has a cult following just because it's there. But we won't make aggressive moves until I know the market better."

WRVR is on the verge of getting a new promotion director and WWRL just promoted Jean Wells from the sales department to be promotion director. These people will be guided by new national promotion director Dianne Dearmond, who moved up with Figenshu from KIKK, where she was local promotion director.

The only step Figenshu is taking at WQUD now is to "beef up news

and sports." He describes the music as "pop adult contemporary coming out of mellow."

Lowest on Figenshu's priority list are KIKK, which he just left to take the national post, and WMZQ, which he moved into country about two years ago. Of WMZQ he says, "We've got to make it more adult. It's been slipping into Top 40 country."

KIKK-FM is about to increase its power from 50 kw to 100 kw, but its AM daytimer is stuck at 250 watts 20 miles outside of town. It is the only station in the continental U.S. sitting on WSM-AM Nashville's clear channel, so it can't improve its signal.

But "it's not a stepchild," says Figenshu. "We promote it aggressively. Some of its jocks are paid more than on KIKK-FM."

Despite Figenshu's almost hostile attitude toward record labels, KIKK-FM, the station he just moved from, "has a longer playlist than any station in the country," he says and music director Joe Ladd regularly "adds a lot of records. I often tell him he'll go down the tubes, but he's right."

Ladd and KIKK are in the new film "Urban Cowboy" and both are mentioned in the book of the same name.

Figenshu explains that it is his job to "provide an overview of programming. The program directors are still responsible for their programming. I don't give them a mandate of what records to play. I only give them a philosophy."

Figenshu reports to Al Greenfield, president of Viacom Radio, who moved up to that national job from general manager at KIKK.

DOUG HALL

PROGRAM REVIEW

Beach Boys Are Revisited

The Beach Boys, A California Saga, June 22. Produced by Jim Hampton of the PH Factor for ABC Contemporary Network, 2 hours.

NEW YORK—Great loving care went into the production and musical assembly of this thorough study of the Beach Boys and the group's music.

Not only is the group's music carefully chronicled from 1961 to present, but other music of the period and earlier music is included with careful illustrations of the various influences on the group.

For example, the opening guitar line of Chuck Berry's "Johnny B. Goode" is played just before the Beach Boys' "Fun, Fun, Fun" to illustrate how the guitar opening on the second record was borrowed from Berry. The musical harmonies of a group from an earlier decade, the Four Freshmen, is also compared.

In all, 21 complete Beach Boys hits are included as well as illustrative snatches from twice as many

more. The featured selections run from the early "Surfin' Safari" to the recent "Endless Harmony." Only the group's brief flirtation with disco is not included.

Much of the personal history is included too: both problems and triumphs, and how the group got its name. Recording executive Russ Regan explains that they were going to call themselves the Surfers and he suggested the Beach Boys since there was already a Surfers group.

DOUG HALL

For the Record

LOS ANGELES—An error in transmission muddled the meaning of a sentence in a recent story on Bruce Wendell, Capitol's vice president of promotion. The sentence should have read: "There are so many different degrees of Top 40 stations... that you have to sell your records on a limited amount of airplay even if you have a hit."

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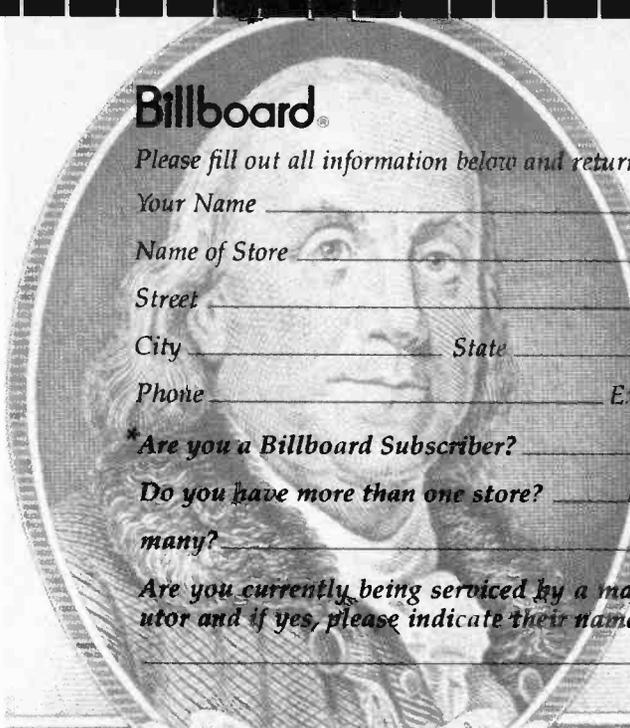
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Radio Programming



Record Pitch: Independent promoter Barry Resnick, left, talks about a single to WXLO-FM New York music director Ricky Bisceglia, center, and assistant program director Mike Scalzi.



Table Talk: Barry Resnick, left, smiles as WXLO program director Don Kelly makes a point to independent promotion man Herb Rosen as Mickey Wallach of Morton Wax, right, listens. Standing are Jeff Backer of Arista, left, and Danny Bush of Atlantic.



Light Moment: Jane Dershewitz of Warner Bros. and Ricky Bisceglia share a light moment and look over a tracking sheet.



Two Conferences: At top Jeff Backer of Arista, left, and Mickey Gensler of Metropolitan Report check a record, and at bottom Ricky Bisceglia and Roxy Maisel discuss a new release.

Promo Folk Go Social

By DOUG HALL

NEW YORK—It starts off slowly, like most parties do, with the guests arriving one by one. There's a bit of a festive air to the gathering as knots of people begin to group in the sleek conference room on the 15th floor of RKO General's headquarters here at 1440 Broadway.

But this is not primarily a party. It is 11 a.m. on Wednesday and record promotion people, both independents and from the major labels are gathering for their weekly meeting with the programming staff of WXLO-FM New York.

WXLO's unique method of meeting with all of the promotion people simultaneously creates a party atmosphere. The station provides coffee, donuts, bagels and lox and it's a regular brunch that goes on for two hours.

During that time, one by one, in the order they arrive, promotion people sit down in the corner with assistant program director Mike Scalzi and music coordinator Ricky Bisceglia.

In these brief meetings the promotion people show their wares, pointing out how other stations in this or other markets are on the record and how the record is selling.

While these meetings take place the various records being promoted are put on the turntable, mostly by Mickey Gensler of the Metropolitan Report, who has volunteered to serve as DJ.

As the others wait, industry gossip is passed around and each promotion person learns what the others are promoting. Independent promotion people will often concentrate on other records if they notice a label they represent has also sent a company staffer to promote the same record they intended to push.

One promotion man says that when he moved into this job about a year ago he found these meetings helpful. He learned from watching the veterans.

There is little direct rivalry among the promotion people. They will often make a favorable comment about another's record if they think it is a potential hit.

Independent promotion man Barry Resnick is the first to arrive this day and



Girl Talk: Independent promoter Roxy Maisel, left, and Jane Dershewitz compare notes.



Single Time: Herb Rosen, right, discusses several singles with Ricky Bisceglia, left, and Mike Scalzi.



Juggy Talk: Independent promoter Juggy Gayles, right, coffee klatches with Mike Manocchio of Ariola at top and makes a point with program director Don Kelly at bottom.



Sing Study: Ricky Bisceglia studies a single presented to him by Edna Bettler of Peer Southern Music as Mike Scalzi looks on.

JUNE 21, 1980 BILLBOARD



Chow Time: Barry Resnick bites a bagel while Jane Dershewitz makes a point to Don Kelly. Standing at left is Danny Bush, left, and Jeff Backer.

At WXLQ Audition

thus becomes the first to meet with Scalzi and Bisceglia. He has several records to promote including "Somethin' Bout You Baby I Like," a duet on Capitol by Glen Campbell and Rita Coolidge, which will be further promoted when Capitol's local promotion man Arthur Fields arrives.

Resnick is also pushing Felix Cavaliere's first album on Epic, which has the breakout single "Good To Have You Back." "Epic is really behind this album," he tells Scalzi and Bisceglia. "It's a good radio record."

He's also promoting Catherine Howe's "When The Night Comes," from her first album on Ariola, which Resnick characterizes as a "good, solid record."

When he's done, he turns the chair over to former WXLO music director Roxy Maisel, who these days is promoting Precision Records. And so it goes. Before the two hours are over 18 promotion people have met with the two programming men.

The last to meet with them is Edna Bettler of Peer Southern Publishing. She is promoting a record by Russia because a Peer Southern song is on it.

Danny Darrow of Mighty Sounds & Filmworks comes by with his own production of a black-oriented disco record which seems to stand little chance of making it to the adult contemporary WXLO playlist.

Veteran promoter Juggy Gales announces he is only promoting winners. More specifically he is promoting Ali Thomson on A&M and Linda Ransom and Sparkle on Pegasus.

In all, 50 records are promoted to Scalzi and Bisceglia. After another day of study they select three to add to the playlist.

The winners this week are:

"Two Places At The Same Time" by Ray Parker and Raydio on Arista.

"More Love" by Kim Carnes on EMI America.

"Love The World Away" by Kenny Rogers on United Artists.

Billboard photos by Chuck Pulin



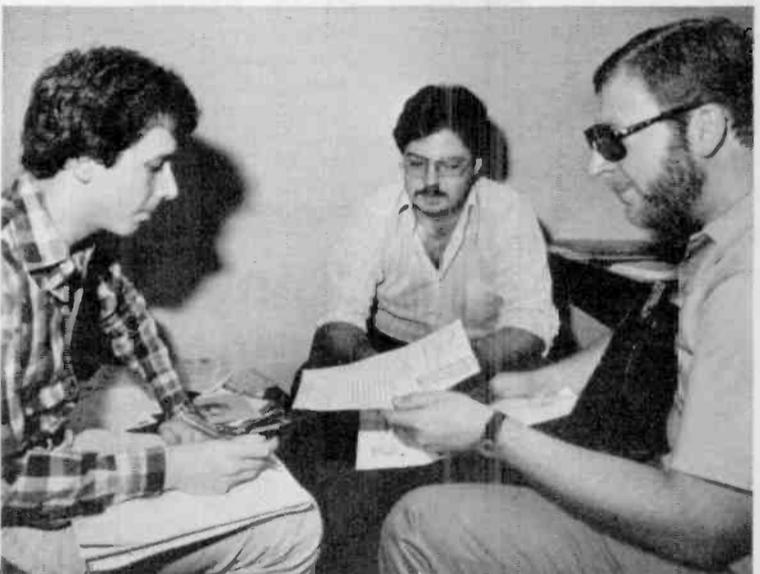
Passing Time: At top, Herb Rosen meets Brian Turner of Aura Records, as wife, Kathie Turner, WXLO programming assistant, looks on. Jerry Ross of Malverne Distributing, at bottom, waits his turn while reading a newspaper.



Record Talk: Arthur Field of Capitol Records, right, talks up a single to Ricky Bisceglia, left, and Mike Scalzi.



Backer's Turn: Jeff Backer, right, points out a tracking sheet to Ricky Bisceglia and Mike Scalzi.



Disco Time: Danny Darrow of Mighty Sounds & Filmworks, right, shows Ricky Bisceglia some material on his new disco disk as Mike Scalzi looks on.



Rankin Pitch: Atlantic's Danny Bush points out some of the cuts on a new Kenny Rankin album to Ricky Bisceglia as Mike Scalzi observes.



Mickey Talk: Mickey Wallach, left, and Mickey Gensler confer.

JUNE 21, 1980 BILLBOARD

New On The Charts



IRENE CARA
"Fame" ★

As the music/movie marriage gets hotter, more artists are moving into the film world from established recording careers. But Irene Cara, 21-year-old star of MGM's "Fame," is moving in the opposite direction.

Just signed to RSO Records as a result of her singing/dancing/acting role in the movie, Cara sings the film's title track, which was released on the same label before she signed individually.

Cara began her show business career at eight, when she debuted on Broadway in the musical "Maggie Flynn." At 10, she appeared onstage with top names including Sammy Davis Jr. and Roberta Flack in a tribute to Duke Ellington at New York's Madison Square Garden.

At 11, she won the Obie Award for her performance in "The Me Nobody Knows," which led her to present manager Selma Rubin. Before "Fame," Cara appeared on numerous TV spots and in several films, including WB's "Sparkle."

In New York, Selma Rubin can be reached at (212) 896-6051. Cara's booking agent is Ed Robbins at the William Morris Agency in New York. (212) 586-5100.

WYSP Revises Young's Novelty

NEW YORK—WYSP-FM in suburban Bala Cynwyd, outside Philadelphia, is doing a take-off on the Neil Young song "My My Hey Hey (Out Of The Red)" changing the words to plug the AOR artist and make reference to local in-jokes such as rush-hour traffic and the eating of "cheesteak," a local fast food item.

For the Record

LOS ANGELES—Island band the Jags are booked by Bobby Brooks at International Creative Management in New York. (212) 556-5600. It was previously reported that the group had no booking agent.

ELECTRIC WEENIE

Radio's most popular DJ Personality Gag Sheet since 1970, gets letters...

MARK ROBINSON Z104... "As much as I hate inflation, you're worth more than you charge. My new ARB went up 35%."

DON SAVAGE, KACE... "I work A.M. Drive in Los Angeles on an R&B/Disco/Pop format FM. A lot of the Weenie really is useful and I really enjoy and look forward to receiving each issue."

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

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



ALI THOMSON
"Take A Little Rhythm" ★

This Scottish singer/songwriter is the younger brother of Dougie Thomson, bassist of Supertramp. The younger Thomson debuts on his brother's label with a cut he co-penned with Jon Kelly.

The 21-year-old native of Glasgow ventured to London in his early teens in hopes of breaking into the music business. He landed a job as tea boy for Mountain Records, and worked his way up to publicist after a short time.

Familiarizing himself with Mountain's artists, which included Nazareth and the Alex Harvey Band, Thomson struck up a friendship with Hugh McKenna of the latter band. The two wrote a batch of songs together, one of which, "The Hollywood Role," appears on the LP.

McKenna and Thomson formed a short-lived band, which pointed Thomson in the direction of publisher Bob Grace of Rondor Music. During this stint, Grace encouraged Thomson to develop his writing potential by collaborating with established songwriters. Thomson's hard work landed him a contract with A&M.

Thomson is managed by Charlie Prevost in L.A., (213) 849-7871. He has no booking agent.

PROGRAM REVIEW

Many Moods Of Midler Exposed On NBC Special

Bette Midler Special, June 20, 21 or 22. Produced by Ted Levan of Narwood Productions for the NBC Radio Network, two hours.

NEW YORK—This music-filled wide-ranging spotlight on the "Divine Miss M" presents the versatile performer in just about every mood she has ever put to tape.

There are some insightful comments from her along the way, but the emphasis is on the music and one does not get as much of a portrait of Midler as has been offered of other performers in similar shows.

Perhaps she is so much of a visual performer that radio, like records, cannot fully capture her essence. In one of the most significant comments of the program she says, "I love films and the stage, but I've never gotten used to a recording studio. Records have never captured the energy of what I'm about."

Host announcer Dan Daniels tells listeners she "covers all bases, from rock to disco to bawdy and bold to golden oldies." And indeed she does, although the emphasis seems to be on oldies here much of the time.

In the first 20 minutes of the show she includes her first big hit and tribute to the Andrews Sisters. "Boogie Woogie Bugle Boy," her latest hit

NEW YORK—Larry Snider, program director of KREM-FM Spokane, is adding new duties as p.d. at sister station KREM-AM. He will take the station into part automation by mid-August and move the target audience up from 18 to 34 to 25 to 49.

Working on the project will be KREM-AM music director Marie LeMarche, and staffers Charlie Busch and Jonah Cummings.

Janel Dolan has been named music director at KZEW-FM Dallas succeeding Doris Miller, who left the station. Dolan continues her on-air shift. . . . KARZ-AM weekend personality Don Crawford has been named to take over the morning drive slot. . . . Jim Woodyard has been promoted from a sales position to general manager of KGW-AM Portland, Ore., succeeding Larry Campbell, who has moved over to manager KING-AM-FM Seattle. Both stations belong to King Broadcasting.

Rick Aurichio, who had been running Arbitron Radio for three years, has been promoted to executive vice president and general manager of Arbitron Television. . . . Hank Nevins has been promoted to general manager of WLVL-AM Lockport, N.Y. He had been operations manager of Hall Communications. WLVL is a Hall station.

DIR Airs Live Afternoon Concerts On FM Network

By RICHARD M. NUSSER

NEW YORK—Live afternoon concerts are the latest programming concept from DIR Broadcasting Corp., which introduced such a series on Wednesday (11) with Columbia's Joe Perry Project and Polydor's Bram Tchaikovsky.

WNEW-FM program director and afternoon jock Scott Muni was host of the 90-minute program, which is being syndicated to 14 East Coast FMers, including WPDH, Poughkeepsie; WQBK, Albany; WMMR, Philadelphia; WEZX, Scranton; WBRU, Providence; WWDC, Washington; WGRQ, Buffalo; WCMF, Rochester; WOUR, Syracuse; WDVE, Pittsburgh; WCOZ, Boston, and WCCC, Hartford.

The show, called "Afternoon Live," will be aired directly from the CBS Studios on 30th St. in front of a studio audience of 150 persons. Muni, whose normal air shift is 2-6 p.m. weekdays, will have another jock fill in the beginning and end of his shift on those days.

DIR executive vice president Peter Kauff says the show's appeal is built around the fact "there is nothing to compete for our audience's attention. Radio listeners won't have to decide between listening to radio, going to a club or watching television. 'Afternoon Live' hits at a time when the kids are coming home from school; it's drive-time."

Kauff also points to the fact that the remote will be from a fully-equipped 24-track studio rather than a club or concert hall.

Each act will perform an abbreviated set of about 30 minutes, says Kauff, with extra time allocated for brief interviews with the act.

For the Record

NEW YORK—Due to a dropped line of type the story on the realignment of NBC management failed to explain that NBC Radio president Dick Vern had been reporting to Irwin Segelstein when Segelstein was president of television stations/radio, but now reports directly to NBC president Fred Silverman.

Vox Jox

By DOUG HALL

Russ Barnett, former program director of KMPC-AM Los Angeles, has joined O'Connor Creative Services in Los Angeles as executive producer of syndicated programming. . . . Art Johnson has joined WINF-AM Manchester, Conn., as all-night DJ. He worked for 12 years at WTIC-AM Hartford.

J.P. Morgan and Jim Gallant have both joined KCEZ-FM Kansas City for weekend shifts. Morgan has worked in Kansas City radio for 23 years, including a stint at KCMO-AM. Morgan has freelanced in the market for a few years. . . . Dave Theriault, the 2 to 7 p.m. jock on WAGM-AM Presque Isle, Me., recently had Rick Pinette of Oak on his show.

WSBS-AM p.d. Ted Harris is looking for "a jock with good pipes with a minimum of two years experience." Those interested should write to him at P.O. Box 707, Spring Lake, N.C. 28390. . . . WMAL-AM Washington personality Bill Trumbull just celebrated 20 years on the station. . . . Michael Tearson celebrated 10 years on WMMR-FM Philadelphia with a live broadcast with his own group, Michael and the Deftones.

WMMR-FM Philadelphia has named Margaret LoCicero as promotion director and Steve Lushbaugh as production director. The station is also planning a live concert

of Arrowsmith. . . . Tom Merriman, cofounder of TM Productions and TM Programming has signed a new five-year contract to continue as music director.

Bob Christy joins adult contemporary KCBQ-AM in San Diego as program director. He comes to the station from WHDH-AM in Boston where he was program director for two years. . . . Johnny Magnus, the former nighttime man on Los Angeles' KMPC-AM for more than 10 years returns to L.A. as an air personality on KBRT-AM, a contemporary Christian station in the 10 a.m.-2 p.m. slot. Magnus had been working in Las Vegas for the last two years.

At KERE-FM, Denver, Ron Jablonski is appointed program director and Bob Kelly music director. In addition to his new position, Jablonski will handle the afternoon time slot on the air. Kelly will take over the 6 p.m.-midnight shift in addition to his music director responsibility.

There's a new deejay lineup at San Francisco's KLIV-AM. New Morning man Al Viso is on from 6 a.m.-10 a.m.; Steve O'Neil, 10 a.m.-3 p.m.; music director Ken Anthony, 3 p.m.-7 p.m.; Carolyn Lozano, 7 p.m.-12 a.m.; and Kevin Manna from 12 a.m.-6 a.m. Weekend jocks include Janet Rewe, Tom Gomez, Paul James and Ron Bee.

Program director Tim Couch of KMYO-FM Broken Arrow, Okla., promoted his call letters with a giveaway of a \$1,000 cameo necklace. The station calls itself "Cameo." . . . WMET-FM Chicago continues its "World Tour '80" in which it sends listeners to concerts in other cities by sending listeners to see the Who and the Pretenders in Kansas City.

Bubbling Under The HOT 100

- 101—SITTING IN THE PARK, G.Q., Arista 0510
- 102—YOU AND ME, Rockie Robbins, A&M 2231
- 103—DON'T FIGHT IT, Red Rider, Capitol 4868
- 104—REBEL GIRL, Survivor, Scotti Bros. 517 (Atlantic)
- 105—GOOD TO HAVE LOVE BACK, Felix Cavaliere, Epic 9-60880
- 106—DOES SHE HAVE A FRIEND, Gene Chandler, 20th Century 2451 (RCA)
- 107—I DON'T WANT TO GET DRAFTED, Frank Zappa, Zappa Z1
- 108—ALL THE WAY, Brick, Bang 9-4810 (CBS)
- 109—HONEY, HONEY, David Hudson, Alston 3750 (T.K.)
- 110—MARSEILLES, Angel City, Epic 9-50881

Bubbling Under The Top LPs

- 201—GENESIS, And Then There Were Three, Atlantic SD 19173
- 202—LARRY GATLIN & THE GATLIN BROTHERS BAND, Straight Ahead, Columbia JC 36250
- 203—FRANCE JOLI, Tonight, Prelude PRL 12179
- 204—STACEY LATTISAW, Let Me Be Your Angel, Atlantic SD 5219
- 205—THE JAGS, Evening Standards, Island ILPS 9603 (Warner Bros.)
- 206—THIRD WORLD, Arise In Harmony, Island ILPS 9574 (Warner Bros.)
- 207—GENESIS, Wind And Wuthering, Atco SD 38100 (Atlantic)
- 208—JAMES LAST BAND, Seduction, Polydor PD 1-6283
- 209—ORIGINAL MIRRORS, Original Mirrors, Arista AB 4269
- 210—KENNY RANKIN, After The Roses, Atlantic SD 19271

BMI Accolades To Writers, Publishers

• Continued from page 3

include: Irving Music, 9; Chic (the Edwards, Rodgers publisher), and Screen Gems-EMI, 4 each; Begonia Melodies, Debdave, House of Gold, Ninth, Stigwood and Vogue/Hall-Clement, 3 each.

Double publisher awards went to Briarpatch, Careers, Diana, East/Memphis, Foster Frees, Management Three, Mighty Three, Peso, Pi-Gem, Sherlyn, Tree and Warner-Tamerlane.

Five songs also received their second awards as a result of reaching new performance plateaus in 1979. They and their original awards include—"Heartbreak Hotel" (1956), "Just One Look" (1963), "Save The Last Dance For Me" (1960), "Somewhere In The Night" (1976) and "Up On The Roof" (1963).

Here is a complete list of the winning tunes, writers and publishers:

AFTER THE LOVE HAS GONE—David Foster, Jay Graydon, Foster Frees Music, Inc., Garden Rake Music, Irving Music Inc., Ninth Music.

AIN'T NO STOPPIN' US NOW—Jerry Cohen, Gene McFadden, John Whitehead, Mighty Three Music.

AMANDA—Bob McDill, Vogue Music.

BABY I'M BURNING—Dolly Parton, Velvet Apple Music.

BACKSIDE OF THIRTY—John Conlee, House of Gold Music Inc., (Pompadour) Publishing Co.

BAD GIRLS—Joseph Esposito, Edward Hokenson, Bruce Sudano, Rick's Music Inc.

BETTER LOVE NEXT TIME—Larry Keith, Steve Pipkin, Johnny Slate, House of Gold Music Inc.

BLOW AWAY—George Harrison (PRS), Zero Productions Inc.

BOOGIE WONDERLAND—Jonathan Lind, Allee Willis, Charleville Music, Deertrack Music, Irving Music Inc., Ninth Music.

BURGERS AND FRIES—Ben Peters, Pi-Gem Music Publishing Co. Inc.

CAN YOU READ MY MIND—Leslie Bricusse, John Williams, Warner-Tamerlane Publishing Corp.

CHANGE OF HEART—Eric Carmen, Camex Music Inc.

COME ON IN—Michael Clark, Beechwood Music Corp., Window Music Publishing Co. Inc.

CRUEL TO BE KIND—Robert Ian Gomm (PRS), Nicholas Lowe (PRS), Anglo Rock Inc., Koppelman-Bandier Music.

DANCIN' SHOES—Carl Storie, Canal Publishing Inc.

DEEPER THAN THE NIGHT—Tom Snow, John Vastano, Braintree Music, Snow Music.

THE DEVIL WENT DOWN TO GEORGIA—Tom Crain, Charlie Daniels, Taz DiGregorio, Fred Edwards, Charlie Hayward, Jim Marshall, Hat Band Music.

DIFFERENT WORLDS—Charles Fox, Norman Gimbel, Bruin Music Co.

DO IT OR DIE—Buddy Buie, J.R. Cobb, Ronnie Hammond, Low-Sal, Inc.

DON'T BRING ME DOWN—Jeff Lynne (PRS)

DON'T CRY OUT LOUD—Peter Allen, Carole Bayer Sager, Begonia Melodies, Inc., Irving Music, Inc., Unichappell Music Inc.

DON'T STOP 'TIL YOU GET ENOUGH—Michael Jackson, Miran Publishing Inc.

DON'T WANT TO LIVE WITHOUT IT—David Jenkins, Cory Lerios, Irving Music Inc., Pablo Cruise Music.

EVERY WHICH WAY BUT LOOSE—Milton Brown, Stephen Dorff, Snuff Garrett, Malkyle Music Company, Peso Music, Warner-Tamerlane Publishing Corp.

FIGHT—Bob Esty, Paul Jabara, Diana Music Corp., Management Three Music, Rick's Music, Inc.

FOOLED BY A FEELING—Kye Fleming, Dennis Morgan, Pi-Gem Music Publishing Company Inc.

GET USED TO IT—Roger Voumouris, Spike's Music.

GOLD—John Stewart, Stigwood Music Inc.

GOOD TIMES—Bernard Edwards, Nile Rodgers, Chic Music, Inc.

GOOD TIMIN'—Brian Wilson, Brother Publishing Co., New Executive Music.

GOT TO BE REAL—David Foster, Cheryl Lynn, Butterfly Gong Music, Foster Frees Music Inc.

HALF THE WAY—Bobby Wood, Chriswood Music.

HEARTBREAK HOTEL—(second award) Mae Boren Axton, Tommy Durden, Elvis Presley, Tree Publishing Company, Inc.

HEAVEN KNOWS—Peter Bellotte (GEMA), Giorgio Moroder (SUISA), Rick's Music, Inc.

HEAVEN MUST HAVE SENT YOU—Lamont Dozier, Brian Holland, Eddie Holland, Stone Agate Music Corp.

HOME AND DRY—Gerry Rafferty (PRS), The Hudson Bay Music Co.

HOT STUFF—Peter Bellotte (GEMA), Harold Faltermier (GEMA), Keith Forsey (GEMA), Rick's Music, Inc.

HOW YOU GONNA SEE ME NOW—Alice Cooper, Dick Wagner, Candlewood Mountain Music Publishing, Inc., Ezra Music Corp.

(IF LOVING YOU IS WRONG) I DON'T WANT TO BE RIGHT—Homer Banks, Carl Hampton, Raymond Jackson, East/Memphis Music Corp., Klondike Enterprises Ltd.

I JUST FALL IN LOVE AGAIN—Stephen Dorff, Larry Herbstritt, Harry Lloyd, Gloria Sklerov, Hobby Horse Music, Peso Music.

I JUST WANT TO LOVE YOU—David Malloy, Eddie

Rabbitt, Even Stevens, Debdave Music, Inc., Briarpatch Music.

I KNOW A HEARTACHE WHEN I SEE ONE—Kerry Chater, Unichappell Music, Inc.

I WANT YOU TO WANT ME—Richard A. Nielsen, Adult Music, Screen Gems-EMI Music Inc.

I WANT YOUR LOVE—Bernard Edwards, Nile Rodgers, Chic Music Inc.

IF YOU REMEMBER ME—Carole Bayer Sager, Begonia Melodies, Inc., Unichappell Music, Inc.

I'LL NEVER LOVE THIS WAY AGAIN—Will Jennings, Richard Kerr (PRS), Irving Music Inc.

IT MUST BE LOVE—Bob McDill, Hall-Clement Publications.

JUST ONE LOOK (second award)—Gregory Carroll, Doris Payne, Premier Albums Music Publishing.

KNOCK ON WOOD—Steve Cropper, Eddie Floyd, East/Memphis Music Corp.

LADY—Graham Goble (APRA), Screen Gems-EMI Music, Inc.

LE FREAK—Bernard Edwards, Nile Rodgers, Chic Music, Inc.

LEAD ME ON—Allee Willis, Irving Music Inc.

A LITTLE BIT OF SOAP—Bert Russell, Robert Mellin Music Publishing Corp.

LITTLE MORE LOVE—John Farrar, John Farrar Music, Irving Music Inc.

LONESOME LOSER—David Briggs (APRA), Screen Gems-EMI Music Inc.

LOVE BALLAD—Skip Scarborough, Unichappell Music Inc.

LOVE IS THE ANSWER—Todd Rundgren, Earmark Music Inc., Fiction Music Inc.

LOVE TAKES TIME—Marilyn Mason, Lucid Music.

LOVE YOU INSIDE AND OUT—Barry Gibb, Maurice Gibb, Robin Gibb (PRS) Stigwood Music Inc.

LOVIN', TOUCHIN', SQUEEZIN'—Stephen Perry, Weed High Nightmare Music.

MAIN EVENT—Paul Jabara, Bruce Roberts, Diana Music Corp., Management Three Music.

MAMA CAN'T BUY YOU LOVE—Leroy Bell, James Casey, Mighty Three Music.

MORNING DANCE—Jay Beckenstein, Crossedey Bear Music, Harlem Music.

MUSIC BOX DANCER—Frank Mills (PRO Canada), Unichappell Music, Inc.

NOBODY LIKES SAD SONGS—Wayland Holyfield, Bob McDill, Hall-Clement Publications, Vogue Music.

ON MY KNEES—Charlie Rich, Hi-Lo Music Inc.

PLEASE DON'T GO—Harry Casey, Richard Finch, Harrick Music, Inc., Sherlyn Publishing Co. Inc.

PROMISES—Richard Feldman, Roger Linn, Narwhal Music.

RING MY BELL—Frederick Knight, Two Knight Publishing Co.

SAD EYES—Robert John, Careers Music Inc., Six Continents Music Publishing Inc.

SAIL AWAY—Rale Van Hoy, Tree Publishing Company Inc.

SAVE THE LAST DANCE FOR ME (second award)—Doc Pomus, Mort Shuman, Rightsong Music Inc., Trio Music Company Inc.

SEPTEMBER—Allee Willis, Irving Music Inc., Ninth Music.

SHAKE IT—Terence Boylan, Steamed Clam Music.

SHAKE YOUR BODY (DOWN TO THE GROUND)—Marlon Jackson, Michael Jackson, Sigmund Jackson, Steven Jackson, Tariano Jackson, Peacock Music Publishing Co.

SHINE A LITTLE LOVE—Jeff Lynne (PRS)

SOMEWHERE IN THE NIGHT (second award)—Will Jennings, Richard Kerr (PRS), Irving Music Inc.

SONG ON THE RADIO—Al Stewart, Approximate Music, Dick James Music Inc., Frabjous Music.

STUMBLIN' IN—Mike Chapman (PRS), Nicky Chinn (PRS), Careers Music Inc., Chinnichap Publishing Inc.

SUSPICIONS—David Malloy, Randy McCormick, Eddie Rabbitt, Even Stevens, Briarpatch Music, Debdave Music Inc.

TAKE ME HOME—Michele Aller, Bob Esty, Rick's Music Inc.

THIS NIGHT WON'T LAST FOREVER—Roy Freirich, Bill La Bounty, Captain Crystal Music.

TOO MUCH HEAVEN—Barry Gibb, Maurice Gibb, Robin Gibb (PRS), Music for UNICEF.

TRAGEDY—Barry Gibb, Maurice Gibb, Robin Gibb (PRS), Stigwood Music, Inc.

TUSK—Lindsey Buckingham, Fleetwood Mac Music.

UP ON THE ROOF (second award)—Gerry Goffin, Carole King, Screen Gems-EMI Music Inc.

WE ARE FAMILY—Bernard Edwards, Nile Rodgers, Chic Music Inc.

WHAT YOU WON'T DO FOR LOVE—Robert Caldwell, Alfons Kettner, Lindseyanne Music Company, Inc., Sherlyn Publishing Co. Inc.

WHEN YOU'RE IN LOVE WITH A BEAUTIFUL WOMAN—Even Stevens, Debdave Music Inc.

WHERE WERE YOU WHEN I WAS FALLING IN LOVE—Steve Jobe, House of Gold Music, Inc.

Y.M.C.A.—Henri Belolo (SACEM), Jacques Morali (SACEM), Victor Willis, Can't Stop Music.

YOU'RE THE ONLY ONE—Bruce Roberts, Carole Bayer Sager, Begonia Melodies, Inc., Fedora Music, Unichappell Music, Inc.

New L.A. Address

LOS ANGELES—Regency Records and Lloyd Segal Management have moved to new offices at 1116 N. Cory Ave. The phone remains the same: 274-5857.

Publishing Music Plus Sheet Sales Accelerating

By JOHN SIPPTEL

LOS ANGELES—Sheet music has proven such an enticing new customer lure at the Hollywood Music Plus store, that three more of the chain's 20 outlets will soon be stocking basic 200-title inventories in customized wall racks.

The local chain introduced folios, still stocked in all stores, five years ago. Three years ago, shortly after the Vine St. store bowed, walk-in requests for sheet music forced accessories buyer Norton Young to commission building of the first section of sheet music rack.

Today, the Hollywood store has a 45 feet long five-foot high redwood rack with 10 stepups that show about 2½ inches of each sheet cover.

That rack exposes approximately 800 titles, 75% of which are evergreen standards, 20% of which are current hits and 5% classical piano warhorses. All sheets are sold at full cover price.

Young buys most sheet music direct, with overstock in the Van Nuys home base warehouse. Fill is often purchased from Morse-Preeman here.

Young inventories store stock weekly and tries to order twice weekly. With the expansion, Young has brought in Robin Nagatoshi from the Hollywood store to assist him specifically in sheet music buying.

Store construction chief Terry Pringle promises that Music Plus stores stocking sheet music will be supplied with a neon window sign, similar to the one that was purchased early in 1980 for the Hollywood location.

The four-foot long by 10-inch high electric sign, lettered "Sweet Music" has accelerated business to a point where the neon banner, which cost more than \$1,000, has paid for itself.

Are more Music Plus stores being readied for sheet music after the next three?

Exec Lou Fogelman points out that the experience indicates suitable stores must be carefully selected. "First of all, you have to serve a large population area. And you must give it adequate store space," he says.

AGAC Offering Writing Course

NEW YORK—A four-week workshop in lyric writing especially geared for the college student will be sponsored in July by the American Guild of Authors & Composers.

The 20-hour course will begin July 7 and be held twice a week on Mondays and Wednesdays for 2½-hour sessions starting at 5 p.m.

The course, tagged "The Craft Of Lyric Writing," will be taught by Sheila Davis, lyricist and a member of the advisory board of the music dept. of New York Univ.

Now in its spring semester at AGAC, the workshop has gained accreditation by Hunter College as well as fee reimbursement approval by the ABC network for one of its public relations writers enrolled in the class.

Applications for the course, limited to 12 students, are available at AGAC's New York headquarters, 40 W. 57th St. or by phoning (212) 757-8833.

MECHANICALS AUDITED

Unpaid Royalties: \$4-\$6 Mil Annually

By JEAN CALLAHAN

WASHINGTON — Harry Fox Agency president Al Berman estimated that between \$4-\$6 million in unpaid mechanical royalties is recovered each year when Fox audits the record companies during testimony before the Copyright Royalty Tribunal Tuesday (10).

Berman claimed that record companies regularly keep this money which comes from unpaid royalties on so-called "free goods" reserves and discontinued records for as long as three years.

The interest that accrues is kept by the labels and not passed on to the copyright holders when the royalties are eventually paid, said Berman.

The labels would eventually pay royalties on the reserves on a quarterly basis, Berman said, but without an audit to discover them, the other royalties would remain unpaid, he stated.

Accountant Leo Strauss Jr., who testified that he has participated in

approximately 1,000 audits of record companies for the Harry Fox Agency, confirmed Berman's testimony.

Strauss told the Tribunal Wednesday (11) that his audits regularly disclose "significant underpayments" of mechanical royalties. He said that settlements made after auditing "have been running at least \$4 million per year for the last five years," adding that major labels are individually underpaying mechanical royalties by as much as \$500,000 annually because of "the free goods policy and manufactured-to-dump records."

"Every major record company is involved in one or more of these practices," said Strauss, who estimated that the interest gains on mechanical royalties held over a period of three years by record companies might add up to as much as \$1.8 million.

PUBLISHING WINGS LOOK TO SOUNDTRACKS

Heavy Action For Lifesong/Cashwest

NEW YORK—The music publishing wing of Lifesong Records/Cashwest Productions is "covering" the country, pop, soul fields with a number of releases, despite a modest staff.

And a new area of concentration for Blendingwell Music (ASCAP) and Sister John (BMI) is soundtracks. "We want to make arrangements for use of either original music or catalog material in movies," states Bob Esposito, vice president and general manager.

With no staffers in Hollywood, Esposito will make contact in this area himself as part of his quarterly visits to the West Coast, the next trek taking place in July.

As for covers, the Nashville operation, headed by Karen Conrad, general professional manager, has had recent cuts by Gail Davies (Warner Bros.), Oakridge Boys (MCA) and Jerry Reed (RCA). Also, Tommy West produced Ed Bruce's album and single, "Diane," for MCA and has completed the first album by the Corbin and Hanner Band on a label yet to be announced. Corbin and Hanner have composed songs cut by Mel Tillis, Hank Williams Jr. and the Oakridge Boys, among others.

Terry Cashman's song, "Don't Close Your Eyes Tonight," has been recorded by Laura Brannigan; a Sid Bernstein-managed act on Atlantic and Arif Mardin has also produced Chaka Khan's cut "So Naughty," the title of her new album on Warner Bros.

PUBLISHERS MEET IN L.A.

LOS ANGELES—The Organization of Creative Music Publishers meets Thursday (19) to discuss "The Craft of Songwriting And The Exploitation Of The Song." Set for the panel are songwriter/artists Peter McCann and Leon Ware, songwriter/producer Allee Willis and BMI's Western director of performing rights, Marvin Mattijs.

The meeting is set for the lobby-level conference room at CBS Records here. Non-members will be asked to contribute \$5 at the door.

Blendingwell is also represented with Engelbert Humperdinck's new Epic single, "Any Kind Of Love At All," penned by Ray Dahrouge.

For Lifesong recording artists Crack the Sky, John Palumbo has composed all the tracks for Blendingwell for the group's new album, "White Music." The Spinners' (Atlantic) new album, "Love Trippin'", contains another song from the publisher, "Heavy On The Sunshine."

Overseas, subpublishers Heath/Levy in England report new cover recordings on Jim Croce songs by Cleo Laine (RCA), Fandango (Gull) and J.J. Barry (RCA).

Publishers On Royalties

• Continued from page 3

Other multiple publisher awards that he has participated in approximately 1,000 audits of record companies for the Fox Agency.

During cross examination by Recording Industry Assn. of America attorney Jim Fitzpatrick, Strauss was asked what the consequences would be if the policy of labels' setting a suggested retail price was discontinued. Fitzpatrick said that the use of suggested retail price has "come under serious question" in the U.K.

Strauss replied that he did not expect this policy to be discontinued in the U.S. "If the policy hasn't changed in 60 years, I don't expect that there will be a change in the next seven," he stated.

Binder For Lucas

NEW YORK—Stan Lucas, whose music career started as a member of Shep and the Limelights, has signed an exclusive publishing agreement with Intersong Music-U.S.A.

Lucas has worked extensively as a writer, arranger and musician and is involved in a number of writing and producing projects with Candi Station, Ecstasy and Main Ingredient.

He was music director and guitarist for Gladys Knight & the Pips for 8½ years.

ONCE TEMPTED TO THROW IN TOWEL

Success a Long Time Coming For Pure Prairie League Unit

By ED HARRISON

LOS ANGELES—"People think Pure Prairie League is a new group," says founding member/bassist Michael Reilly about the group's new found success with "Let Me Love You Tonight," its maiden Casablanca release.

In actuality, it's been a long time coming for Pure Prairie League. Ten years to be exact. But with the addition of guitarists Vince Gill and Jeff Wilson, a new label and new producer, it's like starting anew for the group.

"It's gratifying that people have stuck with us," says Reilly. "We're finally getting the radio recognition that will help us in the future."

Pure Prairie League, formed in 1969, signed with RCA in 1971 and released eight albums in eight years. In the mid-'70s the band had two mid-chart hits with "Tulane Highway" and "Aimee" but most of its success was on the country charts which Reilly feels was a disadvantage to its pop credibility.

Pure Prairie League's roots are in countrified rock'n'roll, a genre that later became popularized by Poco and other country rock groups.

During the ensuing years, when the band released "good" albums that met with little commercial success, Reilly says he and the group

entertained thoughts of "giving it up."

"We couldn't get airplay with some good albums. We caught the tailend of disco and the beginning of new wave. There was no focus on our music," states Reilly.

When Pure Prairie League signed with Casablanca, it enlisted the production talents of veteran John Ryan who was familiar with the group's material.

Ryan's radio background influenced the material chosen for al-



Firin' Up: Pure Prairie League's Vince Gill, left; drummer Billy Hinds and bassist Mike Reilly perform at New York's Bottom Line during a recent performance promoting its new Casablanca album "Firin' Up."

"In 1978 we auditioned for new guitarists. Vince was the 53rd person we auditioned. We felt we could make progress. When you put in eight years with a group, it's hard to give it up."

bum. "We felt we needed more radio type material," says Reilly. "We went through hundreds of outside tunes before recording 12 basic tracks."

The group was dealt a serious blow in 1973 when songwriter Craig Fuller departed. Since then it has undergone various personnel changes before hitting the right combination with the current lineup of bassist Reilly, drummer Billy Hinds and keyboardist Michael Connor, all original members and Gill and Wilson on guitars.

Gill contributed the majority of tunes for its "Firin' Up" album, playing banjo fiddle, dobro and mandolin, in addition to guitar.

From 1973-1977, Pure Prairie League has been averaging about 275 live shows a year. On the road, the band's mainstay has been colleges, but its summer tour, opening for ZZ Top and Little River Band, will encompass clubs and big halls.

"We can make more money doing our own shows but we need the exposure in major markets," says Reilly.

Atlanta Full House, Agora Club Linked

By SHAWN HANLEY

LOS ANGELES — Atlanta's Agora club, a strategic launching pad for new talent, has consolidated its busy promotional arm with Full House Productions.

Local concert promoter Rich Floyd, president of Full House, is now co-owner of the nitery, which is part of the Cleveland-based chain of small-sized concert venues.

Sharing the club's upper level of space with Agora management is the expanded Full House umbrella, consisting of Floyd, copromoter Gary Heyden and Agora's Claudia Sickeler, who now functions as promotions director and publicist.

Co-owned by Hank LoConti, president of the 10-club franchise, Atlanta's Agora is a two-year-old, 1,300-seater that has routinely presented shows in coordination with Lloyd, a promoter for eight years and former club manager.

"The marriage was a natural," says Floyd. "We were working together as Rich Floyd & the Agora Presents anyway, so it seemed like the next step was to operate in the same physical space. The union gives me an outlet to develop acts while also developing my own concert stable."

The Agora became active in concert promoting in an effort to gradu-

ate its up-and-coming acts to the 4,000-seat Fox Theatre, located across the street. Teaming up with Floyd, the club also presented acts at the city's 16,000-capacity Omni.

Star attractions including Bob Seger, Blondie, Donna Summer, Cheap Trick, Rush, Allman Brothers and Heart were some of the acts presented by this joint concert promotion.

Local booking for the Agora will continue to be scheduled by Joe Seaton, whose responsibilities now include some promotional work. Bookings are also arranged by the club's Cleveland headquarters, which tours acts to the various club sites in Ohio, Texas, Florida and Georgia.

Floyd claims that as a result of the union, Full House is equipped to garner half of Atlanta's concert activity, compared to its previous 30%.

The first major project engineered by the hybrid organization will be an all-day outdoor concert July 4 featuring Ted Nugent, Molly Hatchet, Pat Travers Band, Scorpions and Def Leppard. Billed as the "Georgia Jam," the inaugural event is set to take place at the 65,000-capacity Road Atlanta, a race track 37 miles north of the city which has never been used solely for a rock concert.

San Diego Catamaran Cuts Down Concert Schedule

SAN DIEGO—In a surprising move, the Catamaran—probably this city's hottest concert spot, often hosting up to 20 name acts a month—is closing its doors to concerts five nights a week starting July 2. The club will instead feature dining and dancing for guests at the adjoining Catamaran Hotel.

Entertainment coordinator Tony Kampmann, who for the past four years has been the 400-seat club's exclusive booker, is moving his operation to the Gaslight Room at 2855 Midway Drive, a similarly sized hall owned by Yale Kahn.

He says he will still book shows at the Catamaran Sundays and Mondays, the only two days that remain available for concert booking.

For the past six years, the Catamaran has been one of only a handful of clubs in San Diego to host name entertainment and the only one to do so with any regularity.

Originally a traditional jazz-only club, the facility began featuring a more diversified selection of talent with the arrival of Kampmann in 1976. Since Kampmann's arrival, the hall has hosted such acts as Ray Charles, the Knack, Sarah Vaughan, John Mayall, Lee Michaels, Steppenwolf and McGuinn & Hillman.

"The big money in the hotel business lies in the renting of hotel rooms," Kampmann says. "Guests at the Catamaran deserve a restaurant and a bar, and since there is only one restaurant and bar, they often couldn't get in because there was a show going on."

Although Kampmann says he will work out of, and primarily book, the Gaslight Room, he also plans on putting some shows on at the slightly larger Bacchanal, a rock'n'roll club at 8022 Clairemont Mesa Blvd., showcasing local bands.

"This change is going to be beneficial to acts wanting to play San Diego in that there are now two dif-

ferent halls replacing the Catamaran," Kampmann says.

"Both halls differ in size, location, and the type of crowd they attract. The Gaslight Room is better suited to jazz and mellower acts, while the Bacchanal is a better facility for rock'n'roll bands."

The Gaslight Room was built in 1958 and for the first few years of its existence was frequented by name lounge acts of the time, says owner Kahn. Starting in the early 1960s, however, the club began featuring only local talent, including famed hypnotist Dr. Michael Dean, whose 16-year run shows no signs of ending.

"Tony will book around Dr. Dean's schedule," Kahn says. Dean appears every Friday and Saturday night. "I think there's a need for good clubs in San Diego, especially now when all the big halls are suffering from lower draws. With the change at the Catamaran, this is the best time for us to be getting into this area," states Kahn.

Kampmann says he will book shows under his new company name, Tony Kampmann Presents, at both the Gaslight Room and the Bacchanal.

Newton Joined By Elsinore In Vegas

LAS VEGAS—Chicago's Elsinore Corp. has made an agreement with entertainer Wayne Newton to own and operate the Aladdin Hotel here.

Elsinore is an affiliate of the Hyatt Corp. The company owns the Four Queens in downtown Las Vegas and the Hyatt Lake Tahoe and is constructing, in a joint venture with Playboy Enterprises, an Atlantic City hotel-casino.

The Newton-Elsinore collaboration will become effective as soon as final papers are signed and the state of Nevada approves the move.

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New Wave Grabs Beachhead In Vegas Club

LAS VEGAS—Money, a teen-oriented club, has changed its format to spotlight new wave.

Owner Wayne Johnson and consultant-manager Roy Webb have altered the club's \$72,000 sound and lighting investment to reflect the change which spotlights the new music form on Fridays.

"It's a slow, steady indoctrination from the world of disco," reports Johnson. "Now we're getting into live band promotion at our non-alcoholic club."

Located on Tropicana Ave. near Eastern, the 678-capacity club, which charges 75 cents for soft drinks and fruit juices, recently showcased the Sugarhill Gang and did turnaway business.

Johnson and Webb brought in New York DJ Luis Orellana to kick off the Friday night new wave format while disco was moved to Saturdays. Orellana trained local DJs Gary Cozzio and Junior.

Open for the 16 and over crowd from 8:30 p.m.-midnight and the 18 and over age group from 12:30-4 a.m., Money now spearheads 10 other teen clubs in reporting to the Assn. of Nightclub Owners.

According to Johnson, the basic idea is to create a circuit for qualified DJs and live bands. "It's a needed collective voice for an exchange information," insists Johnson.

He contacted Webb to update and alter the club, formerly called T.G.I. Fridays into a more-progressive operation when disco began to encompass new wave. Webb has consulted numerous clubs around the country.

"Teen clubs are stronger than people think. You have to play a variety of music to keep up with the trend-oriented youth market," maintains Webb. "You have to change programming and the physical outlay."

Such groups as the Flying Lizards, B-52s, the Pretenders and Pat Benatar now play the club.

The club's lighting system was restructured to offer a more dramatic impact, away from the syncopated disco style while minor, physical changes were made throughout Money.

Offord In U.K. To Produce Yes

LONDON—Eddy Offord, Woodstock-based producer, is back in the U.K. producing the new album for Yes, the group with which he originally toured as sound engineer.

The album is seen as vital to the band now that singer Jon Anderson and keyboard player Rick Wakeman have quit, replaced by Trevor Horn and Geoff Downes, who had a number one single with "Video Killed The Radio Star" as Buggles, an Island Records act.

Offord has produced six previous Yes albums, then moved to Woodstock four years ago. Since then he has produced albums for such artists as Billy Squier, Levon Helm and Blackjack.

He developed the "remote recording" technique, realizing that a mobile recording facility did not necessarily mean a truck packed with equipment. He devised a system which could be packed into flight cases, shipped anywhere in the world and set up in a room.

Since returning to London he has been approached to record other local bands but initially plans to return to Woodstock after completing the Yes album.

Johnson, who sold his Utah club operation, McGoo's, stresses the importance of utilizing existing facilities and being creative with new

ideas.

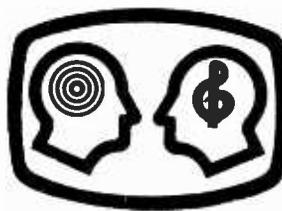
"Most club owners think they have to run out and spend a huge amount of money to dazzle and

draw people back. It's a relatively simple formula of theme changes, minor alterations and conceptual ideas," says Johnson.

Other special projects for Money include new wave fashion shows, dance contests and increased live band dates. **HANFORD SEARL**

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One-Time Memphis Theatre Now A Southern Showcase For Talent

By KIP KIRBY

NASHVILLE—Poet's Music Hall, a listening room located in a remodeled Memphis movie theatre, has become a major showcase spot for the city in only five months.

The club, rapidly gaining in area popularity, combines national headliners and lesser known local and regional acts in its booking schedule. Among those who have played dates at Poet's so far are the Pretenders, the Romantics, George Thorogood & the Destroyers, Leo Kottke, Doc Watson and Rodney Crowell.

Poet's policy, explains coowner Bud Chittom, is "to open only when we have something to showcase," a strategy which he says has made it possible for the 400-seat venue to operate in the black. Poet's Music Hall is generally open only three-four nights a week.

Major name artists are presented during the week, with weekends reserved for local area favorites such as Jackson Highway, Creed and Johnny Van Zandt & the Austin Nichols Band.

Chittom and his partners in the venture, Jerry Bowles and Vic Cauthen, are attempting to ally the club closely with record companies and local radio stations for various promotions. One of Poet's more successful tie-ins has been a regular "Rock 103 Night" with local talent sponsored by WZR-FM and admission prices scaled down to a modest \$1.03.

Chittom handles the club's bookings. Within the next few weeks he has lined up dates with John Prime, Mac McAnally, Norman Blake, Ronnie Laws and the Joe Perry Project, with Leon Redbone and Jerry Jeff Walker possibly in the works as well.

The club was renovated last year at an estimated cost of \$122,000 which includes \$30,000 in sound and lights. Poet's features a modern wood-paneled decor, tiered seating

and a balcony, offering unlimited viewing of the stage from any seat. The 30-foot round stage rotates completely for quick set changes.

The sound system utilizes GBW house speakers and monitors and an 18-channel mixing board, while the lights are operated from a two-scene 12-channel board. Acoustic baffles are suspended from the ceiling, as is the sound booth itself.

Tickets for shows are generally priced in the range of \$5-\$8, with local performers priced as low as \$3.

"We want to be primarily a record label-oriented club," says Chittom, "not a nightclub. We are trying to encourage community involvement and support for Poet's Music Hall as a first-class showcase listening room."



GOOD SHOW—Nicholette Larson, center, and Lauren Wood congratulate Christopher Cross backstage at L.A.'s Roxy following his performance. Cross played to an SRO house.

GROUP SURPRISED BY SUCCESS U.K. Blues Band, With Big LP, Soon In N.Y.

By RICHARD M. NUSSER

NEW YORK—The blues have never really gone away in American popular music, but it occasionally assumes a low profile. Time and again it returns with a vengeance and the British always seem to be the ones to remind us of the music's vitality and continued viability.

It's significant then that the Blues Band, a British quintet featuring an impressive lineup of music veterans, is coming here Monday (23) on a small club tour following the group's successful Arista LP, "The Official Blues Band Bootleg Album." The album caused a stir upon its release in the U.K. and on the Ariola label in Germany. The LP, in fact, has been on the U.K. charts since its release last year.

The band's impressive roster includes ex-Manfred Mann alumni Paul "Privilege" Jones, Tom McGuinness and Hughie Flint, slide guitar virtuoso Dave Kelly and Gary Fletcher, all of whom have been associated with the blues scene since the early 1960s.

The odd thing about the band's current glory is that its members hadn't gotten together to start a blues revival. In fact, they pressed up 3,000 copies of the LP themselves, sold it out, and had to press more. Arista signed them shortly thereafter.

"It all started as a Monday night get-together," says harp player/vocalist Jones, who most recently had a successful career as an actor, on Broadway and at London's West End. Jones phoned guitarist McGuinness, the others came along for a lark, and a band was born.

"I drifted away from the music in the '70s," Jones adds. "All those giant sound systems and immense auditoriums weren't our style. In a sense this new wave has opened things up for us."

"We actually believe the 'small is beautiful' approach to playing is best," he says. So the Blues Band was launched to play small halls, where traditional r&b is back in favor and people sweat, dance and "have fun."

The tour begins in New York Monday (23) at Hurrah's, followed by gigs at Trax, the 80s and Heat.

The band plays some original material, but the bulk is Chicago and delta blues, featuring the songs of Muddy Waters, Robert Johnson, Elmore James and others, as well as a wonderful blues cover of Dylan's "Maggie Farm."

"If I had told McGuinness and Flint 'hey, let's form a band and hit the road and eat motorway food and promote an album' they would've laughed," says Jones. "As it is, it just happened and we're enjoying it. There's no desperate urge to make it as there once was when we were all younger and unknown."

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Rank	ARTIST—Promoter, Facility, Dates DENOTES SELLOUT PERFORMANCES	Total Ticket Sales	Ticket Price Scale	Gross Receipts
Arenas (6,000 To 20,000)				
1	GRATEFUL DEAD—Feyline Presents/Monarch Entertainment/CU Program Council, Folsom Field, Boulder, Colo., June 7 & 8 (2)	27,486	\$12.00-\$13.00	\$331,972
2	BOB SEGER/POINT BLANK—Sunshine Promotions, Market Square Arena, Indianapolis, Ind., June 3 & 4 (2)	29,716	\$9.00-\$10.00	\$284,535*
3	ISLEY BROTHERS/S.O.S. BAND/STEPHANIE MILLS—Frankie Crocker, Madison Square Gardens, New York City, N.Y., June 5	19,962	\$12.50-\$15.00	\$279,735*
4	BOB SEGER/POINT BLANK—DiCesare-Engler Productions, The Civic Arena, Pittsburgh, Pa., June 6 & 7 (2)	26,889	\$10.00	\$265,713*
5	HEART/IAN HUNTER—Brass Ring Productions, Cobo Arena, Detroit, Mich., June 8 & 9 (2)	20,831	\$9.00-\$10.00	\$204,457
6	GENESIS—JAM Productions, Rosemont Horizon, Chicago, Ill., June 6	16,978	\$7.50-\$9.50	\$153,160
7	JOURNEY/THE BABYS—John Bauer Concerts, The Seattle Colis., Seattle, Wash., June 3	15,000	\$9.50	\$142,443*
8	TED NUGENT/PAT TRAVERS/THE SCORPIONS—Perryscope Concerts, Northlands Colis., Edmonton, B.C., Alberta, Can., June 3	13,427	\$9.00-\$10.50	\$136,465*
9	JOURNEY/THE BABYS—John Bauer Concerts, Portland Colis., Portland, Oreg., June 4	11,000	\$9.50	\$104,348*
10	GRATEFUL DEAD/WARREN ZEVON—Feyline Presents/Monarch Entertainment, Compton Terrace, Tempe, Ariz., June 5	8,700	\$9.00-\$10.00	\$84,593
11	MAHOGANY RUSH/HUMBLE PIE/ANGEL/MISSOURI—Alpine Valley Music Theatre, Alpine Valley Music Theatre, East Troy, Wis., June 7	10,165	\$6.00-\$9.00	\$64,647
12	TED NUGENT/PAT TRAVERS/THE SCORPIONS—Perryscope Concerts, Memorial Arena, Victoria, B.C., Can. June 2	6,412	\$9.50-\$10.50	\$61,386
13	UTOPIA—Ruffino & Vaughn/Ron Delsener/TM Concerts, Veteran's Nassau Colis., Uniondale, N.Y., June 7	5,579	\$8.50-\$9.50	\$52,713
14	SMOKEY ROBINSON/PEACHES & HERB—Jim Armentros Concerts Presentations, N.B.C. Arena, Honolulu, Ha., June 7	6,003	\$7.50-\$10.50	\$52,585
15	GENESIS—Contemporary Productions/New West Presentations, Municipal Auditoriums, Kansas City, MO, June 4	5,723	\$8.00-\$9.00	\$50,704
16	CON FUNK SHUN/RANDY BROWN/GAP BAND/FATBACK BAND—Star Entertainment/WG Enterprises, Mid South Colis., Memphis, Tenn., June 8	5,958	\$7.50-\$8.50	\$48,185

Auditoriums (Under 6,000)

1	PATTI LABELLE/JERRY BUTLER—Dimensions Unlimited, Warner Theatre, Washington, D.C., June 28-1 (8)	15,500	\$10.00	\$170,850
2	RUFUS/W CHAKA KHAN/BROTHER JOHNSON/TOWER OF POWER—Jim Curnutt/Andy Weintraub Presents, Santa Barbara, Ca., June 7	4,818	\$8.50-\$15.00	\$51,200*
3	CHEAP TRICK/OFF BROADWAY—DiCesare-Engler Productions, The Stanley Theatre, Pittsburgh, Pa., June 4 & 5 (2)	4,503	\$8.75	\$39,400
4	BENNY GOODMAN—Ron Delsener, Carnegie Hall, New York City, N.Y., June 5	2,415	\$7.00-\$18.50	\$35,341
5	UTOPIA—JAM Productions, Veteran's Memorial Aud., Columbus, Oh., June 5	3,846	\$8.00-\$9.00	\$34,272*
6	GENESIS—Contemporary Productions, Kiel Opera House, St. Louis, Mo., June 6	3,557	\$8.50-\$9.50	\$32,120*
7	NAZARETH/BLACKFOOT/MARSEILLE—Jack Utsick Presents, The Wallace Civic Center, Pittsburgh, Pa., June 5	3,729	\$8.00-\$9.00	\$30,002
8	TOTO/THE STRAND—Perryscope Concerts, Queen Elizabeth Theatre, Van Couver, B.C., Can., June 5	2,838*	\$8.50-\$9.00	\$25,298*
9	TRIUMPH/POINT BLANK—Fantasy Concerts, Erie County Field House, Erie, Pa., June 5	3,035	\$6.50-\$7.50	\$19,900
10	BLACKFOOT/EDGER WINTER—Monarch Entertainment, Capital Theatre, Passaic, N.Y., June 6	1,880	\$7.50-\$8.50	\$15,965
11	NAZARETH—Ron Delsener, The Palladium, New York City, N.Y., June 6	1,650	\$7.50-\$8.50	\$13,998
12	TRIUMPH/RAZOR—Monarch Entertainment, Auditorium Theatre, Rochester, N.Y., June 6	1,365	\$7.50-\$8.50	\$11,289
13	JOE PERRY—Palace Production/Lewis Messina—The Palace, Houston, Tex., June 7, (2)	1,370	\$4.50-\$5.50	\$6,922
14	GENTLE GIANT/JOHN BAILEY—Feyline Presents, Rainbow Music Hall, Denver, Colo., June 8	958	\$6.00-\$7.00	\$6,125

Talent

Talent In Action

**BEN VEREEN
THELMA HOUSTON**

Greek Theatre, Los Angeles
Tickets: \$15, \$12.50, \$8.00

The double-bill booking here June 4 was a study in contrasts. Vereen is a master entertainer who earns only passing marks as a singer; Houston is a superb singer who falls short as an entertainer.

Vereen is a gifted dancer, a talented actor and a witty, ingratiating onstage personality. But his vocals are rather thin and fragile—a deficiency especially noticeable on soft ballads, like Lionel Richie's exquisitely understated "Still."

Houston, on the other hand, has the vocal power of a Natalie Cole or Gloria Gaynor, but dilutes the impression by dipping into a bag of standard nightclub tricks. The most telling moment came when Houston off-handedly remarked: "I'm trying to be big time; I'm working my way to Vegas."

When a singer has Houston's vocal prowess, it seems a waste of time and talent to engage in costume changes, marginal impressions and canned patter with ringsiders.

The musical highlights of Houston's 45-minute, 11-song set included a pair of gospel-inflected tunes and several soulful interpretations of pop and rock classics: Elvis' "Love Me Tender," the Beach Boys' "God Only Knows" and Paul Simon's "My Little Town" and "Still Crazy After All These Years."

The set's biggest disappointment: the decision to toss "Don't Leave Me This Way," one of the most striking dramatic, disco hits ever recorded into a medley with (of all things) the Beatles' frothy, lightweight "Hello Goodbye." The error was compounded by Houston redundantly performing the medley as both the show's opening and closing number—and in the process denying herself a surefire standing ovation.

In his best 70-minute, 14-song headlining spot, Vereen seemed to be aware of his vocal limitations and did his best to mask them. He punctuated most numbers with graceful, agile movement and broad facial mugging—which helped distract attention from his voice.

The singer was most effective on uptempo rhythmic workouts like "Let's Get Serious" and "Ain't No Stopping Us Now," which gave him lots of room to move, and on campy melodramas like "I (Who Have Nothing)," which he played to the hammy hilt.

The best numbers in the show were of Vereen in motion—in a ballet saluting popular American composers, a tribute to Bob Fosse (complete with top hat and cane) and theatrical selections from "The Wiz," "Jesus Christ: Superstar," "Hair" and "Pippin."

A full orchestra lent impressive backup to both performers. The house, however, was nearly one-third empty on this first night of a four-night booking. **PAUL GREIN**

**SOUTHSIDE JOHNNY &
THE ASBURY JUKES**

Greek Theatre, Los Angeles
Tickets: \$10.50, \$8.50, \$7.50

Southside Johnny may have taken a step towards moving out of cult popularity into a broader acceptance on the West Coast with his standout, electrifying performance June 8.

Previously in L.A., Johnny enjoyed a devoted following in small clubs. But on a cool night under the stars at the Greek, his act took a jump up

in popularity as he played to 3,700 wildly cheering fans.

From the start, when Johnny—clad in a black leather jacket, jeans, sneakers and shades—leaped onto the stage and launched a high energy rendition of "I'm So Anxious," the mood was set for the evening, fun, enthusiastic and rockin'.

His 10-piece band was tight and well-rehearsed. The Jukes provided ample backup and counterpoint to Johnny's soulful vocals. At times, however, the ensemble drowned out his voice. His singing was most effective when only a few instruments were playing.

Throughout the nearly 90-minute about 15-song show, Johnny had the crowd clapping and yelling. The ambience was that of a celebratory party. As he rocked back and forth, his hands gesturing or clenching into fists, he delivered impassioned vocals on such songs as "This Time It's For Real," "Talk To Me," "The Fever" and "I Don't Want To Go Home." Three female singers joined Johnny midway through the show and added backup voices to several numbers.

A highlight of the concert was the performance of a medley of Sam Cooke hits, including "A Change Is Gonna Come," "Only Sixteen" and "You Send Me." He also touched base with the Rolling Stones, singing "Satisfaction" near the end. **CHRIS MCGOWAN**

WRECKLESS ERIC

Irving Plaza, New York
Admission \$7.50

This young Englishman proved to be a thoroughly professional and electrifying performer in a galvanizing 90-minute set at this popular new wave dance hall June 6.

The Stiff/Epic artist held the capacity crowd of about 500 fans spellbound with the intensity of his delivery and the flawless, energy-charged music that accompanied his performance. The band was comprised of Dave Otway, drums; Pete Gosling, rhythm guitar; Colin Fletcher, lead guitar; John Brown, bass and a special appearance by Dirty Looks' Patrick Barnes on additional guitar.

The combination of Eric's impassioned vocals, no matter what the subject matter was, and the clockwork precision of the band added up to an evening of gripping rock'n'roll that fell

slightly to one side of the master of such intensity—Bruce Springsteen.

During more than a dozen songs, including "Pop Song," "Back In My Home Town," "Broken Doll," "Whole Wide World," "Semaphore Signals," "Hit & Miss Judy" and the others, Eric demonstrated the depth of his songwriting talents as well as his riveting performance style.

It's a pity Eric's music doesn't come across

RUSSIA

Roxy, Los Angeles
Admission: \$6.50

With heavy metal rearing its empty, shaggy head again in popularity, audiences are going to be subjected to scores of young bands working in the genre. With any luck, none of them will be as tiresome and contrived as Russia, a new Warner Bros. act.



Billboard photo by Chuck Pulin

FOOL CHICKEN—Members of the Fools bring out the appropriate prop for the band's rendition of "Psycho Chicken" during a recent appearance at New York's Bottom Line.

quite so dazzling on disk, although this reviewer finds that repeated listenings provide satisfactory results, and his catchier tunes, such as "Hit & Miss Judy," fare better on the FM dial.

But his live concerts are something else. Don't miss Eric if he comes to your town and you need a shot of breath-taking rock'n'roll. In person, he's at the very crest of new wave.

RICHARD M. NUSSER

This quintet's 45-minute, 10-song performance June 2 featured nearly every hard rock cliché known to man: tight pants and silly sexual innuendo, guitar solo, drum solo (pulled off with a bit of wit by Jeff Swisstack) and pseudo-intellectual lyrics. To top it off, the band reeked of self-importance so that instead of being a goodtime party band (not a bad goal), the five members of Russia seem to desperately want to

be artists. This made the bombast only more unlistenable.

Lead singer Griff Stevens has a strong voice which falls into the Paul Rodgers mold. However, instead of using it effectively he chose to wail as if he were a banshee much of the evening. His vocals skills are infinitely better though than his saxophone playing, of which the less is said the better.

It is obvious from Russia's overly done stage mannerisms, especially those of bassist Larry Tuttle who should learn to calm down, that it sees itself on the arena circuit soon. Judging from the lusty crowd response and catchiness of some of the songs (most notably "Who Do You Think You Are?"). Russia's dreams may well come true. As the old maxim goes, no one ever gets broke underestimating the intelligence of the American public. **CARY DARLING**

TAZMANIAN DEVILS

Sleeping Lady Cafe, Fairfax, Calif.
Admission: \$2.50

With current English ska bands like Madness and Selecter getting good notices, some fallout should favor the fortunes of the Devils, who play a West Coast-influenced music that falls somewhere in the territory between J. Geils and reggae.

A one-hour 10-song opening set May 21 to an enthusiastically pogoing full house at this suburban club (the band's home base) showed off the many virtues of the quintet.

These include the intense, delightfully throw-away style of lead vocalist Dennis Hogan, incisive and enormously clever lyrics, best represented by "West Coast," a collectively captivating stage style and an overall instrumental and rhythmic tightness that betrays not a wasted measure, even in the longer tunes.

The set included some of the best numbers from the eponymous debut Warners album: "Feel Alright" (the single), "Window Into Heaven" and "Laura," plus songs slated for the followup LP.

The band proved the depth of its rock 'n' roll grounding with several older pure rock songs ("Who Do You Love" among them), delivered with a Rolling Stones-like flair.

JACK McDONOUGH

Talent Talk

When three **Billy Joel** dates (June 23, 24, 26) at Madison Square Garden sold out, two more dates were added, and tickets for those sold faster than any two other shows in the history of the Garden, the venue reports. For the June 27 and June 28 dates tickets went on sale at the box-office at 11 a.m. and were sold within the day, while Ticketron outlets cleaned out their allotments within 70 minutes.

The **Hues Corporation** is making a comeback with a new single on Polydor, "Something In Return," a vocal version of the love theme from the film "American Gigolo," called "The Seduction." ... It had to happen: **Nightmares In Wax** is a new

band from Britain, described as "new wave acid head." The band can be heard on the "Hicks From The Sticks" compilation LP from JEM.

The song "Cocaine," a concert favorite, will be the B side of the new **Eric Clapton** single, "Tulsa Time,"

on RSO. ... **Jefferson Starship** guitarist **Craig Chaquico** is marketing "rubbers"—a guitar strap lock designed to keep the strap from pulling off the instrument. The price is \$1 each.

Ex-Emerson, Lake & Palmer drummer, **Carl Palmer**, has formed a

new band called **One P.M.** ... **Blondie** drummer **Clem Burke** joined the **Major Thinkers** for some recording sessions. ... **Genesis** played a benefit for L.A. area hospitals, making a surprise appearance at the Roxy. ... **Jimmy Page** bought actor Michael Caine's London mansion for \$1.8 million. ... **Judas Priest**, currently on a headlining tour of the U.S., was almost busted during a recent videotaping at Barclay's Bank in London. An alarm was accidentally triggered, and the police rushed to the scene. It's reported that the police recognized the group from its tv appearance on "Top Of The Pops" the previous night, once they got within head-cracking distance, and filming subsequently resumed.

**ROMAN KOZAK &
SHAWN HANLEY**

Signings

Graham Parker to Carlin Music for publishing. ... Elektra/Asylum artist **Tommy Overstreet** to the William Morris Agency for booking, while WB's **Rex Allen Jr.** and **Margo Smith** re-sign with Morris. ... London-based **Secret Affair** to Sire Records in the U.S. and Canada via a deal with Arista U.K. to which the band is signed worldwide. Also to Sire for the U.S. and Canada is the **English Beat**, which is known simply as the **Beat** in the U.K. (The U.S. already has a **Beat**). ... **Peter C. Johnson** to CBS Records in France and Holland. ... **John Otway** to Stiff in the U.S. and Canada. An LP is expected in June. ... **In Transit** to RCA via a pact with Still Life Productions. ... Chrysalis artist **Eric Troyer** to Home Run Systems Corp. for management. ... Australia's **Mi-Sex** to Frontier Booking International. ... **Salty Dog** to Warren David Productions for production.

MCA artist **Bill Anderson** to Top Billing in Nashville for booking. ... **Linda Webb** to Connie DeNave Management in New York. ... **Roger Danes** to Cruz De Oro Productions for publicity and to Big K

Records in Kansas City. ... U.K. heavy metal band **Marseille** to RCA in U.S. and Canada via deal with Mountain Management. A debut LP is expected within the month. ... Singer/songwriter **Rob Hegal** also to RCA. ... Philadelphia new wave act, the **News**, to Larry Wright Entertainment for management.

Manilow Plays Hotel TV

ATLANTIC CITY, N.J.—In an unprecedented move, three of the 14 performances Barry Manilow is set to give between June 30 and July 6 at Resorts International Hotel Casino here will be shown on closed circuit television at the hotel. Free tickets will be distributed on a first come, first served basis.

Tickets for the in-person shows at the Superstar Theatre, which seats 1,750 persons, went for \$35 and \$30 and sold out within hours.

Manilow will perform seven nights, with shows at 9 p.m. and midnight, at a figure reported to be \$500,000.

Tibor Rudas, vice president of en-

tertainment at Resorts International, says Manilow was so moved by the quick sellout, he expressed deep concern about fans unable to buy tickets. As a result, he suggested the free closed circuit tv deal. An additional 5,000 people will be able to see the 9 p.m. shows the first three nights in the hotel's Rutland Room, Green Room and Viking Theatre.

Two hours before each show, the free ticket will be given out in the hotel lobby.

Other big name performers, notably Frank Sinatra, have sold out at Resorts International, but reportedly none have done it so quickly.

Old Tennessee Warehouse
Becomes Music Emporium

MURFREESBORO, Tenn.—An early 20th century warehouse is the setting for middle Tennessee's new live music hall, the Mainstreet Music Emporium here.

The Emporium will feature a variety of headliners and opening acts ranging from rock to bluegrass and jazz. Single acts also will be featured, including such talent as John Prine and Leon Redbone. Cover charges vary with the band featured but average about \$3.

Open only three weeks, the Mainstreet Music Emporium has already sparked a substantial response locally. Although the club is located 30 miles from Nashville, the owners—Ben Austin, a doctor of sociology at Middle Tennessee State Univ., and

musicians Philip Austin and Larry Pinkerton—feel their closeness to the university will give them an advantage with the campus community.

The building, an old warehouse, was completely remodeled by the owners. The sound system includes a 16-channel Biamp board, JBL speakers and Crown power amps. The hall has a 350-seat capacity with a large stage and dance floor. Eventual expansion may include the addition of balconies and extra seating.

Bands are usually booked for Thursday, Friday and Saturday nights with weekly specials such as ladies night, bluegrass night on Wednesdays, and possibly a writer's night in the future. **DENISE MILES**

'WE LOOK FOR THE BEST FIRM'

Commodores Mentor Ashburn Confesses To Color Blindness

By PAUL GREIN

LOS ANGELES—While some leaders of the black community contend that black acts should make their priority to use black promoters and concert services, Benny Ashburn, manager of the Commodores says his first consideration is hiring the best firm available.

Ashburn says if he can hire a black firm he will, but he won't go to a second-best organization just to hire blacks.

"Dick Griffey and I have talked," says Ashburn. "and I agree with him that black persons should be involved in black business. And I'll do that wherever I feel a black firm can offer us the services we need. But we're doing business. And business is done in one fashion: you do the best that you can for your client."

As a result, Jerry Weintraub's Concerts West organization has been named to copromote a number of dates on the Commodores' 95-date tour along with Ashburn's Commodore Entertainment Corp. The Commodore unit's 25-member permanent staff will swell to 37 for the duration of the tour, which runs from June 17 to December 7.

Also, selected dates in the Pacific Northwest will be copromoted by Bill Graham. It's the first time the group has worked with Weintraub, but Graham copromoted dates on the group's last U.S. tour, in 1978.

In other markets, the Commodores' in-house firm will copromote with local black entrepreneurs who have presented the group in previous years. In these cities Concerts West will only serve as consultants advising Ashburn, not as full-fledged copromoters.

Ashburn also selected Dallas-based Showco to handle sound and lights. "Showco happens to be the biggest and the best company in the field," Ashburn says. "I don't think there's a major black sound and lighting company that could handle a tour of this magnitude at this point."

"I had originally planned to promote the entire tour myself with copromoters in the areas we had been in before," says Ashburn. "But we're going to a lot of markets we've never been to before—a lot of white markets—which is where Concerts West comes in."

"We're a crossover act now," Ashburn says. "At the end of the 1978 tour in many markets we were doing 60%-70% white business. We were almost 50-50 for the whole second half of the tour."

"Concerts West is the biggest and best organization in the country."

We've learned a lot from their professionalism. Weintraub has a lot of clout in a lot of areas; we're looking to do movies and tv and we've already discussed some future plans in that direction with him.

"Weintraub has the experience to show us some new techniques. And I think they will also learn from us about smaller markets."

"If you have a Frank Sinatra, you

Williams in Tulsa and Omaha and Renny Roker's R&B Productions in Denver.

Some have speculated that one reason for utilizing these veteran black promoters was to avoid a replay of the controversy that surrounded Teddy Pendergrass when he went out on a tour which side-stepped the black promoters who had built him into a star.



SIGNINGS AFFAIR—James "Ajax" Baynard, Skip Boardley, and Ray Rock, the members of De-Lite Records Crown Heights Affair, sign autographs at a Disco-Mat store in New York to promote their newest "Sure Shot" LP and single.

can put tickets on sale and take out one newspaper ad and the next morning all the tickets are gone. But sometimes with black promotion, you've got to put up posters and know on which radio stations in the community to buy time spots."

Adds Ashburn: "We've worked with white promoters before. There are some markets they're better qualified to handle. Should you not use them? That's ridiculous. At first it was thought that we are going to desert the people who have helped us all the way, but that's not happening."

The black promoters who will be copromoting tour dates include Quentin Perry in Atlanta and Detroit. Perry's Taurus Productions promoted the early dates on the Commodores' 1978 tour.

Also set are Frankie Crocker in New York, Georgie Woods in Philadelphia, William Garrison in the South, Daryl Brooks' Tiger Flower firm in West Virginia and North Carolina, Bill Washington in Washington D.C., Everett Agnew and Jim Gates in St. Louis, Lee King in Mississippi, Al Haymon in upper New York state and Connecticut, Doc

But Ashburn says the reasons go beyond that. "You don't want to have problems," he says. "but it's also because these people helped us become who we are. A lot of mama and papa stores bought our records back when we were playing the chitlin' circuit. These people have always supported us."

Thus he wanted them to play a part in the Commodores' biggest tour: a 70-city trek through 31 states on which almost \$150,000 was spent on costumes alone, per Ashburn.

"It's really our tour," says Ashburn. "We'll have four to six buses, three customized limos and a van on the tour, all owned by the Commodore Entertainment Transportation Co. Our merchandising is run by the Commodore Entertainment Merchandising Co. And we've been looking into developing an in-house sound and lighting company for the future."

Ashburn says the group has purposely made these moves one step at a time. "We built a real firm black base before we ever stepped over and touched on the white market. We've consistently tried to maintain that base and those relationships."

Counterpoint

Continued from page 38
think Clive (Davis, president of Arista Records) will think it's too gospel?" The album is still untitled, however, its name will probably come from one of the tracks.

U.S. District Court Judge Gerald Weber in Pittsburgh warned singer Sterling Tommy Cook that he will be jailed for a year if he continues to infringe on the trademark of the Platters singing group. The judge ruled that he has consistently infringed on the Platters trademark in violation of previous court injunctions.

Weber ordered Cook to direct his booking agents to destroy all promotional material that implies he is associated with the Platters. According

to testimony, Cook appeared March 8 at a New Jersey nightclub using the Platters name.

Gospel recording artist Reba Rambo pulled together some choice talent to accompany her on her debut Light Records LP. Joining Rambo on "Honesty" were Andrae and Sandra Crouch, the Waters Sisters (Julia and Maxine), Myrna Matthews, Marty McColl and the McCrarys. Tracks were done in L.A. and Nashville. The singer is set to join Pat Boone for a late June-early July concert tour of the Northeast.

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

Billboard SPECIAL SURVEY For Week Ending 6/21/80

Billboard Soul LPs

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This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
★ 1	11	11	LET'S GET SERIOUS Jermaine Jackson, Motown M7-928R1	★ 49	4	4	SHINE Average White Band, Arista AL 9523
2	2	10	GO ALL THE WAY Isley Brothers, T-Neck FZ 36305 (CBS)	40	31	16	SKYWAY Sky, Salsoul SA 8532 (RCA)
★ 3	8	8	SWEET SENSATION Stephanie Mills, 20th Century T-603 (RCA)	★ 51	3	3	'80 Gene Chandler, 20th Century T-605 (RCA)
4	4	13	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	42	32	13	MASS PRODUCTION Masterpiece, Cotillion SD 5218 (Atlantic)
★ 5	6	10	AFTER MIDNIGHT Manhattans, Columbia JC 36411	43	41	13	SPYRO GYRA Catching The Sun, MCA MCA-5108
★ 6	7	6	CAMEOSIS Cameo, Casablanca CCLP 2011	44	34	11	REACHING FOR TOMORROW Switch, Gordy G8-993M1 (Motown)
★ 7	8	12	HOT BOX Fatback, Spring SP-1-6726 (Polydor)	45	45	6	SYREETA Syreeta, Tamla T7-372R1 (Motown)
★ 8	10	4	ABOUT LOVE Gladys Knight and The Pips, Columbia JC 36387	46	46	11	CAT IN THE HAT Bobby Caldwell, Clouds 8810 (T.K.)
9	5	13	LIPPS INC. Mouth To Mouth, Casablanca NBLP 7197	47	37	16	SKYLARKIN' Grover Washington, Jr., Motown M7-933R1
10	9	10	SPIRIT OF LOVE Con Funk Shun, Mercury SRM 1-3806	48	40	9	DREAM COME TRUE Earl Klugh, United Artists LT 1026
11	11	9	THE GLOW OF LOVE Change, RFC 3438 (Warner Bros.)	★ 49	NEW ENTRY		LOVE TRIPPIN' Spinners, Atlantic SD 19270
12	12	16	LIGHT UP THE NIGHT Brothers Johnson, A&M SP-3716	50	50	3	SPECIAL EDITION Five Special, Elektra 6E-270
13	13	7	POWER Temptations, Gordy G8-994M1 (Motown)	★ 51	NEW ENTRY		THIS TIME Al Jarreau, Warner Bros. BSK 3434
14	14	10	TWO PLACES AT THE SAME TIME Ray Parker Jr. and Raydio, Arista AL 9515	★ 52	NEW ENTRY		ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506
★ 15	NEW ENTRY		DIANA Diana Ross, Motown M8-936M7	53	53	4	JERRY KNIGHT Jerry Knight, A&M SP 4788
16	16	25	THE WHISPERS The Whispers, Solar BXL1-3521 (RCA)	★ 54	NEW ENTRY		A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483
17	17	8	PARADISE Peabo Bryson, Capitol S00-12063	55	55	5	KWICK Kwick, EMI-America 17025
18	15	43	OFF THE WALL Michael Jackson, Epic FE-35745	56	39	36	BIG FUN Shalamar, Solar BXL1-3479 (RCA)
19	20	10	MONSTER Herbie Hancock, Columbia JC 36415	★ 57	67	2	LOVE JONES Johnny Guitar Watson, DJM 31 (Mercury)
20	21	11	TWO G.Q., Arista AL 9511	★ 58	NEW ENTRY		BOUNCE, ROCK, SKATE, ROLL Vaughn Mason & Crew, Brunswick BL 754221
★ 21	23	11	RELEASED Patti LaBelle, Epic JE 36381	★ 59	NEW ENTRY		ONE IN A MILLION YOU Larry, Graham, Warner Bros. BSK 3447
22	22	6	NATURALLY Leon Heywood, 20th Century T613 (RCA)	60	60	2	ME MYSELF I Joan Armatrading, A&M SP 4809
23	18	16	LADY T Teena Marie, Gordy G7-992R1 (Motown)	61	38	27	GAP BAND II Gap Band, Mercury SRM 1-3804
24	25	3	INVISIBLE MAN'S BAND Invisible Man's Band, Mango MLPS 9537 (Island)	62	44	12	HIDEAWAY David Sanbor, Warner Bros. BSK 3379
25	26	14	THE BLUE ALBUM Harold Melvin & The Blue Notes Featuring Sharon Paige, Source SUR-3197 (MCA)	63	42	16	LOVE SOMEBODY TODAY Sister Sledge, Cotillion SD 16012 (Atlantic)
★ 26	29	6	AND ONCE AGAIN Isaac Hayes, Polydor PD-1-6269	64	52	9	NOW APPEARING AT OLE MISS B.B. King, MCA MCA 2-8016
27	19	15	WARM THOUGHTS Smokey Robinson, Tamla T8-367M1 (Motown)	65	57	10	SUGARHILL GANG Sugarhill Gang, Sugarhill SH 245
28	28	12	TWO TONS O' FUN Two Tons O' Fun, Fantasy/Honey F-9584	66	68	4	HANG TOGETHER Odyssey, RCA AFL1-3526
29	30	7	1980 B.T. Express, Columbia JC 36333	67	41	19	EVERY GENERATION Ronnie Laws, United Artists LT-1001
30	24	17	WINNERS Kleeer, Atlantic SD 19262	68	63	24	SIT DOWN AND TALK TO ME Lou Rawls, P.I.R. JZ 36304 (CBS)
★ 31	NEW ENTRY		NAUGHTY Chaka Khan, Warner Bros. BSK 3385	69	69	5	DELEGATION Delegation, Mercury SRM1-3821
32	33	5	NOW WE MAY BEGIN Randy Crawford, Warner Bros. BSK 3421	70	58	40	LADIES NIGHT Nool & The Gang De-Lite DSR-9513 (Mercury)
33	27	25	RAY, GOODMAN & BROWN Ray, Goodman & Brown, Polydor PD 1-6240	71	72	2	RENAISSANCE ADC Band, Cotillion SD 5221 (Atlantic)
34	35	12	YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122	72	70	22	HIROSHIMA Hiroshima, Arista AB-4252
★ 35	NEW ENTRY		DON'T LOOK BACK Natalie Cole, Capitol ST 12079	73	61	33	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501
36	36	6	SPLASHDOWN Breakwater, Arista AB 4264	74	56	13	RANDY BROWN Midnight Desire, Chocolate City CCLP 2010 (Casablanca)
★ 37	47	3	LET ME BE YOUR ANGEL Stacy Lattisaw, Cotillion SD 5219 (Atlantic)	75	54	16	10½ Dramatics, MCA MCA-3196
★ 38	48	4	YOU AND ME Rockie Robbins, A&M SP 4805				

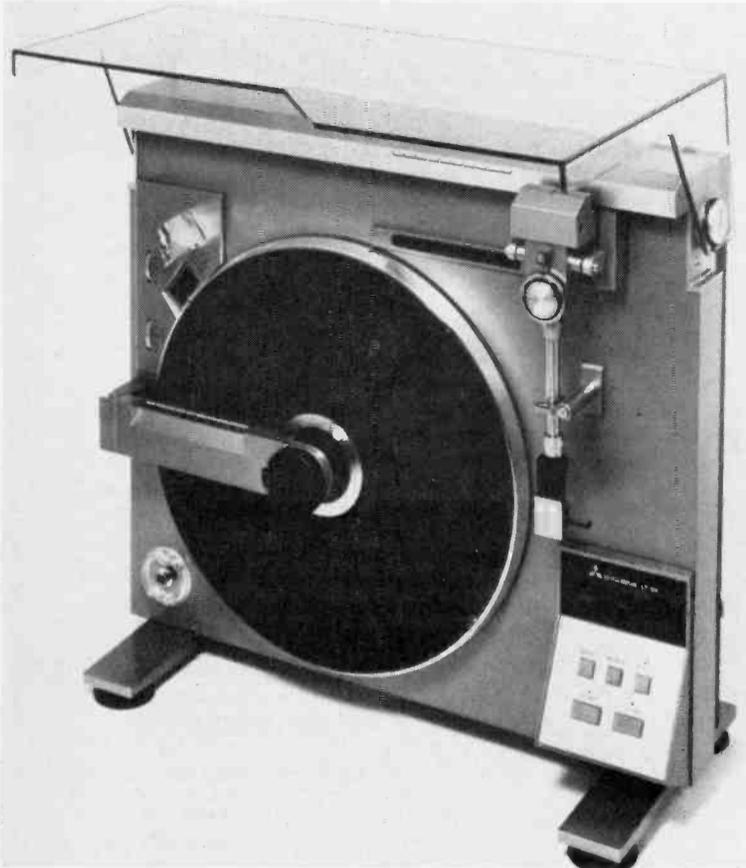
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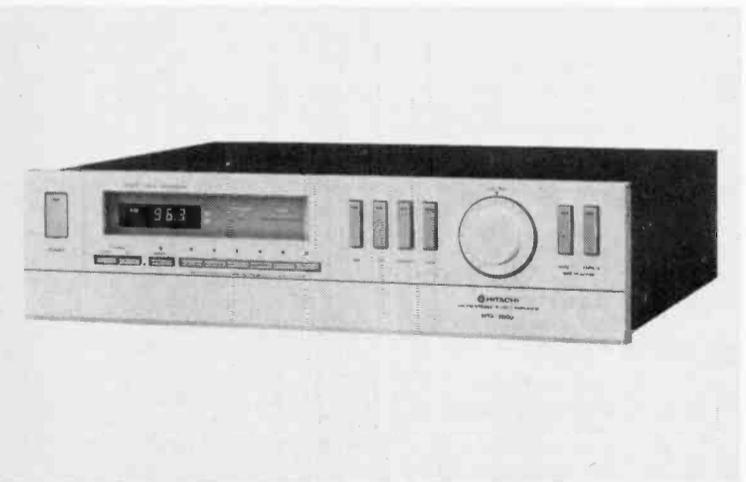
New Products



LINEAR TRACKING—Mitsubishi has developed a vertical, linear tracking turntable, fully automatic, logic controlled and belt driven. Called the LV-5V and retailing for a suggested \$450, the unit features two speeds (33 and 45 r.p.m.) and a PLL DC servo motor.



NEW DECK—Among TEAC's new cassette and open reel introductions is the C-3X deck featuring Dolby's new HX noise reduction circuit. The unit also has the standard Dolby B-type circuit, has the capability for optional dbx II interface, has a two-speed transport and carries a suggested list of \$650.



HITACHI COMPONENT—Hitachi's just developed HTA-7000 tuner/amplifier combination is a digital quartz synthesized unit which provides 55 watts per channel (RMS) at 8 ohms from 20 to 20,000 Hz and no more than 0.02% total harmonic distortion. Suggested list: \$499.95.

Editor's note: This marks the inauguration of a new feature in the Sound Business/Video section. New Products is intended as a regular feature and all audio, video, blank tape and accessories manufacturers or importers are urged to send 5 by 7 or 8 by 10 black and white glossies of their new products, along with descriptions of the items to Jim McCullough, Sound Business/Video Editor, Billboard, 9000 Sunset Blvd., Los Angeles, Calif. 90069.

UNFAIR COMPETITION FROM OVERSEAS

Protective Tariffs On Blank Tape Suggested By Certron's Gamson

By ELIOT TIEGEL

LOS ANGELES — American blank tape manufacturers continue to face unfair competition from overseas companies which import their finished goods into this country duty free.

Which prompts Ed Gamson, president of Certron, to espouse the cause of protective tariffs for U.S. firms. "The emerging nations can bring in cassettes duty free to the biggest market in the world," Gamson says. "American companies can't compete against this."

In an environment in which a "buy American" mood has taken roots in some areas, Gamson says that the tag "made in the U.S.A." will have greater significance once the recession is over.

If tariffs were placed on blank tapes coming in from Hong Kong, Thailand, Taiwan and Korea, for example, the higher cost of these

items would help motivate Americans to buy locally made products.

The catch 22 here is that the U.S.-based companies cannot compete price-wise with the overseas-based duplicating facilities and consequently the U.S. costs are often more for the same imported item.

Gamson admits he doesn't see any immediate federal aid for the consumer electronics industry in the way of restrictive taxes on imported blank tapes. "If the auto industry can't get it done, how can the consumer electronics industry do it?" he asks.

The buy American movement can be found in 27 states which have enacted laws which stipulate a preference for American made steel products for public works projects, with New York and California also toying with buy American bills.

American officials, however, don't publicly hold out any hope for any foreign trade restrictions during the next round of trade negotiations which begin in 1983.

Some economists state that by exerting trade restrictions on foreign manufacturers, foreign nations will bounce back with their own restrictions on U.S. goods coming into their markets.

Gamson, a veteran of blank tape wars with Ampex and Certron (for 13 years), believes that as a substitute for not having any tariff protection, U.S. firms can compete against the overseas duplicators by having their products custom assembled

and manufactured by American-based companies.

Naturally his firm fits this category. It has been doing custom contract manufacturing in its Mexicali, Mexico, plant, which is linked in the process with its Anaheim, Calif.-based factory.

The two plants, plus the U.S. and Mexican staffs, provide one answer to producing high quality blank tape cassettes at an economic, competitive price.

Certron began custom manufacturing in areas outside consumer electronics three years ago (for Diablo Systems, Syncom and Eeco) and then moved into custom tape duplicating for these firms: Everest, Pro Media, Audio Fidelity, Audio Masters, Hosanna, Hot Shot Productions, Harmil and the California Education of the Bar.

These two activities at its Mexicali plant (220 miles from Los Angeles) in addition to assembling its own blank tape lines, has given the firm expertise in working with the U.S. and Mexican governments, Gamson claims.

The company's 70,000-square-foot plant employs 700 persons; its Anaheim plant employs 500.

Gamson points to Sony and Agfa-Gevaert's recent moves to build duplicating plants in the U.S. as pointing to greater awareness by foreign tape companies for the importance of manufacturing blank tapes in the

(Continued on page 46)

JUNE 15-19

Jack Doyle Keynoter At Chicago CES

CHICAGO — Seminars and speakers have been confirmed for the upcoming Consumer Electronics Show scheduled for June 15-19 at McCormick Place here.

Among them:

- CES Auto Audio Conference which begins Sunday (15) at 9 a.m. with chairman and keynoter Jack Doyle, Pioneer Electronics of America.

Presentations include "New Products For An Expanding Market" to be given by Jim Twerdahl, Jensen Sound Laboratories; "Easier Selling Through Product Standardization" given by Marshall Mack Brown, Craig Corp.; and "Manufacturer Aids That Close More Sales" given by Reese Haggott, Alpine Electronics of America, Inc.

- CES Video Conference which begins on Monday at 9 a.m. with chairman Lud Huck, General Electric Television, and keynoter Henry Geller, assistant secretary for communications and information, U.S. Dept. of Commerce.

Presentations include "VCR: The Maturing Market," given by Ken Winslow, Videoplay Report; "Videodisk: The Emerging Market" given by Theodore Anderson, Argus Research Corp.; "Video Programming: Satisfying The Market" given by Bob Reed of the National Video Clearinghouse, Inc.; and "Video Computer Systems: Smart Electronics. A Dynamic Market" given by Ray Kassar, Atari, Inc.

- CES Audio Conference which begins on Tuesday at 9 a.m. with chairman and keynoter Jeff Berkowitz, Technics.

Presentations include "AM Stereo: Impact On The Marketplace" given by Jerry LeBow, Frank Barth, Inc.; "Recent Product Innovations That Will Increase Sales" given by audio consultant Len Feldman; and "Greater Profitability Through Software Merchandising" given by John Dale, Fuji Photo Film USA, Inc.

Certron Ferix-1 Tape To Hi Fi Shops

LOS ANGELES—Certron will market its new premium line called Ferix-1 in hi fi stores around the world, marking a second line of distribution for its high energy product.

The audiophile designed tape will also be sold through regular mass merchants, including drug stores, department stores and discount outlets.

The new premium blank tape's packaging encompasses shades of hot purple and pink, notes Ray Allen, the firm's sales and marketing vice president. The clear plastic case is engulfed within a cardboard sleeve. There is a standard index card inside the casing which is held

together with five-screw construction.

The C-60 will sell for \$2.99; the C-90 for \$3.50. Allen says the company hopes for individual distributors to hi fi salons in each global territory. The executive says this ferix oxide line pits Certron against Japan's TDK and Maxell in the premium blank field.

Certron will offer multipack bags of three C-60s and three C-90s to accounts. The line makes its debut at the CES.

Allen says the premium field is now 50% of the overall blank tape business. And he claims his retail price is similar to the "wholesale price of my competitors."

INDEPENDENT TAPE DUPLICATOR

American Sound Buys Cartridge Control Corp.

LOS ANGELES — American Sound, which maintains its national sales office in New Jersey, has acquired the Cartridge Control Corp. of Atlanta. The addition makes American Sound one of the largest independent tape duplicators in the U.S.

With the acquisition, according to Paul E. Adams, vice president of marketing, the company now has tape duplicating plants in Detroit, Los Angeles and Atlanta. Sales offices are located in New York, Nashville, Washington, D.C., and Dallas.

In addition, the firm also owns and operates its own custom injection moulding plant, Dyna/Day

Plastics, which permits it to manufacture and assemble cartridges, cassettes and Norelco boxes.

He adds that the firm now services more than 500 accounts nationwide including Walt Disney, RCA, Columbia, Grolier Education, Reader's Digest, Amway and Eastman Kodak.

Each of the duplicating plants will be directed by Paul Hayes, vice president of manufacturing.

The firm has also expanded its sales coverage by adding Rinda Gully in Dallas, Peter Thomason in Nashville, Edward King in Washington and Harold Cohen at national headquarters in Closter, N.J.

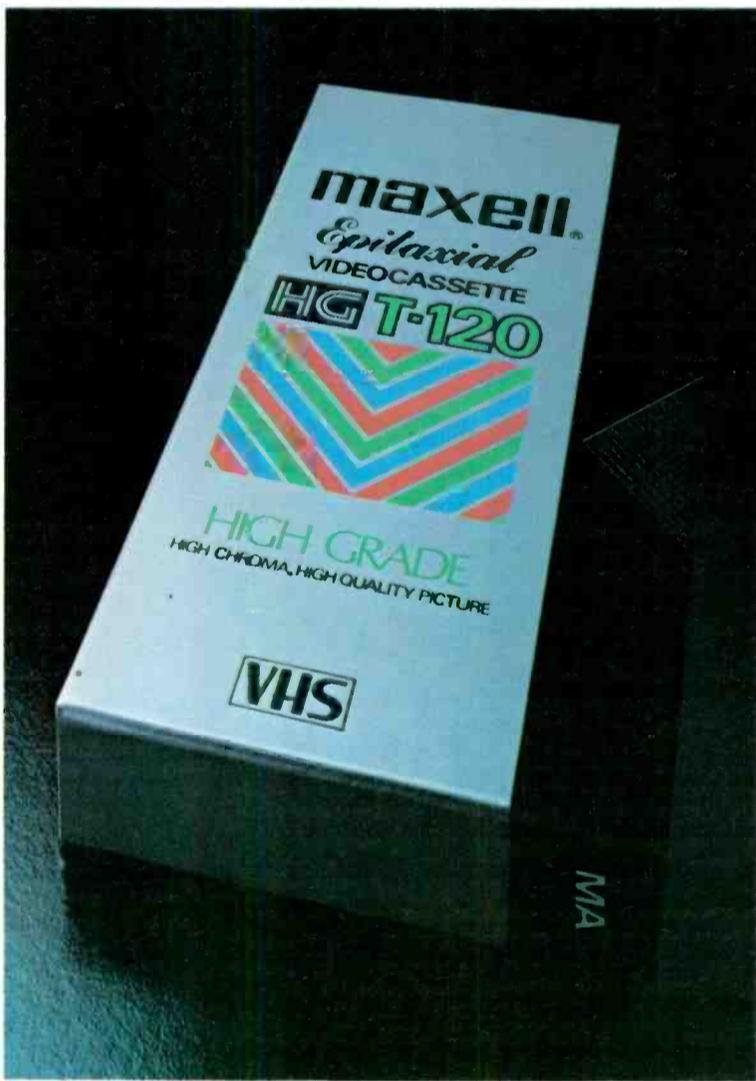
THE FIRST HIGH GRADE VIDEOTAPE.

Video cassette recorders have changed a lot in the last few years. New features like six-hour recording, slow motion and freeze frame have added a great deal to home recording.

But there's one drawback. To utilize these new features, you must operate your cassette recorder at a slower speed. And this places increased pressure on the videotape, which can cause the magnetic oxide particles on the tape's surface to loosen and eventually fall off. Once this starts to happen, a loss of picture quality isn't far behind.

At Maxell, we've always been aware that a video cassette recorder can only be as good as the tape that goes in it. So while all the video cassette recorder manufacturers were busy improving their recorders, we were busy improving our videotape.

The result is Maxell Epitaxial HG, the first high grade VHS videocassette. In technical terms, there are several significant differences between our high grade and regular videotape.



Maxell Corporation of America, 60 Oxford Drive, Moonachie, N.J. 07074.

For one thing, our oxide particles are smaller and more densely packed on the tape surface. Which is why we have a better frequency response and signal-to-noise ratio, especially at the slower recording speeds.

And, because of our unique binding process and calendaring system, the oxide particles on Maxell HG stay put. This drastically reduces friction and video recorder head wear. So not only will you get better picture quality, but you'll be able to enjoy it a lot longer.

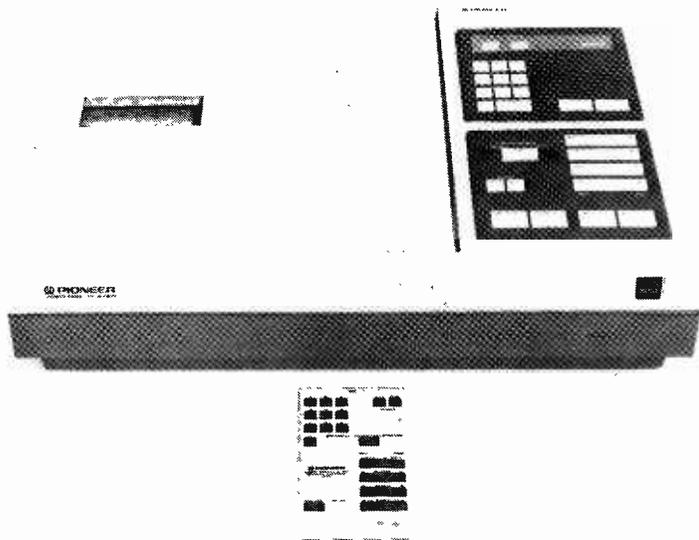
All in all, no other home videotape can deliver better color resolution, sharper images or cleaner sound than Maxell HG.

So if you own a VHS recorder, please remember one thing.

If you want high grade picture quality, you need a high grade tape.

maxell
IT'S WORTH IT.

CES Showcase



PIONEER'S videodisk player, which incorporates the MCA/Philips optical laser technology, is expected to be available shortly in selected U.S. markets. Suggested list is \$749.



SONY is introducing 60 and 90-minute lengths of metal tape, joining a previously introduced 46-minute configuration.

BANNER YEAR PROJECTED

Emphasis On Tapes Continues At CES

By JIM McCULLAUGH

CHICAGO—The emphasis on premium blank audio and videotape is expected to continue here at the Consumer Electronics Show which opened Sunday (15).

Blank audio tape appears headed for another banner year with industry estimates of 1980 retail dollar sales projected near the \$700 million mark, while unit sales are soaring near the 400 million piece mark.

Likewise, blank videotape is clocking up an impressive year as the sales pace of home videotape recorders appears to be ahead of earlier projections.

In both cases the concentration is at the premium, high-end. This includes both metal tape formulations as well as improvements in existing top-of-the-line formulations. And the increasing sophistication of home videotape recorders is propelling software suppliers to upgrade videotape.

Burgoning blank videotape activity is spinning off such other profitable products as video head cleaners and other accessories.

One new emphasis by blank tape manufacturers is to promote the linkage of high quality blank tape for autosound purposes.

The blank tape industry maintains that a key reason for the explosive growth of blank tape in the past two years is the concurrent boom in

affordable and sophisticated car stereo, in marked contrast to the contention by record companies that increased blank tape sales are due directly to home taping.

Blank tape firms also show no early signs of pulling in their advertising or promotional guns as two record labels, PolyGram and Arista, have moved to cut off advertising dollars to record retailers who link LPs and blank tape in ads.

In fact, many record retailers are pointing to blank tape as one of their boom accessories items (Billboard, June 14, 1980).

A rundown of some of the blank tape activity includes:

- Sony Industries magnetic tape division is introducing 60 and 90-minute lengths of metal tape. Last January the firm introduced its first metal tape, a C-46.

According to Don Unger, magnetic tape's national sales manager: "As the base of metal compatible hardware expands, we anticipate that metal tape will have an even stronger position in the marketplace."

As with Sony's other blank audio cassettes, the new products incorporate the "SP" mechanism, designed to reduce friction and eliminate the cause of tight take-up tension. Suggested retail prices for Metallic 60 (Continued on page 44)

900 EXHIBITORS AT McCORMICK PLACE

60,000 Flock To Chicago Show

• Continued from page 1

merchandising exhibit. On display are the first in-store dealer merchandisers for the new CBS Mastersound audiophile records and tape series.

In a major related development, Sony is expected to announce a distribution agreement with CBS Records to market the label's Mastersound series to hi fi stores (see related story on page 6).

RCA SelectaVision and U.S. Pioneer are scheduled to demonstrate videodisk systems, while the additions of such software suppliers as CBS Video Enterprises, Inc. and MCA Video Cassette, Inc. give additional fuel to ever increasing videocassette software factions.

In addition, the Matsushita/JVC VHD videodisk, the potential third major videodisk system, which just received major backing from the General Electric Co. (Billboard, June 14, 1980) is also expected to be on hand for dealer demos, although not in final production form.

Underscoring the home video juggernaut also, particularly its increasing relationship to the music industry, is the invitational organization meeting of RIAA/VIDEO, the new division established by the RIAA. That meet was set for Saturday (14) here and was expected to generate an initial program.

Home video continues to remain a bright spot in an otherwise de-

pressed consumer electronics industry.

Recent figures issued by the Electronic Industries Assn. Consumer Electronics Group indicate that total U.S. market unit sales to retailers of home videotape recorders increased substantially in May and during the first 21 weeks of 1980, compared to the same period last year.

The May figures were 44,975 units as opposed to 26,270 units in May 1979, an increase of 71.2%; while the 21 week totals were 234,525 units, up 59.6% over 146,944 units sold in the same time frame last year.

Videotape hardware manufacturers are introducing more feature- (Continued on page 67)

MASTERSOUND Sony & CBS Records Team For Audiophile Distribution

• Continued from page 6

new technologies as the key to future growth, and it's clear that the audiophile record companies today are positioned to play an important role in that future, perhaps one of leadership.

As one observer capsulized the situation recently: "The equipment manufacturers desperately need digital to pull themselves out of the current recession."

One measure of the importance of the audiophile market today is the full-scale entry recently made by CBS. The \$14.98 list Mastersound line includes digitally-recorded albums and cassettes, plus popular rock star albums remastered to upwardly revised and tightly monitored quality standards.

According to Joe Dash, CBS Records executive in charge of Mastersound and head of the Masterworks classical division, audiophile product will be shipped to Sony this month. One expression of the new partnership is the use of chromium-dioxide Mastersound cassettes in demonstrating all Sony tape players on display during the show, explains Dash.

Says the executive, who once again will attend CES, "It's a natural convergence of interest since most of our records are being done with the Sony digital system."

Dash terms dealer response to the premium grade product "overwhelming," and it's reported that CBS' special audiophile production

channels are being taxed to the fullest to keep pace.

Comments Dash: "Adding Sony to our needs is a back-breaker. It (the Sony deal) is kind of like a

mixed blessing but you've got to roll into that marketplace.

"We're certainly not interested in going to the hi fi dealer directly," he adds.

New product will be unveiled at the show by almost all audiophile labels including Telarc, Mobile Fidelity, Nautilus, Disewasher, Crystal Clear, dbx and Sheffield.

Aggressive expansion of the dbx-encoded record catalog is continuing under dbx audio/software specialist Jerome Ruzicka working with producers at many audiophile labels.

Crystal Clear is one of the latest to produce for dbx, and two digital albums will be released for the first time by Crystal Clear using the dbx signal companding process. Crystal Clear is known for its direct-to-disk work and the digital tapings were done as backup to sessions of this type. Digital recordings of Arthur Fiedler—the late conductor's only digital session—and organist Virgil Fox are the new additions.

According to Crystal Clear national sales manager Bob Walker, the records will be released in non-dbx versions on Crystal Clear's new Ultragroove label at a later date. According to Walker, a total of seven Crystal Clear albums have been recut with the dbx encoding, including digital and analog masters both from direct-disk back-up.

Nautilus Recordings, and Nashville's Direct Disk Labs—which has stopped production of direct disks in

(Continued on page 66)

PICKWICK TO DISTRIBUTE AUDIOPHILER

CHICAGO—One of first labels to emerge on the audiophile recordings scene, Crystal Clear Records, is linked with Pickwick International in an exclusive distribution agreement.

According to Bob Walker, national sales manager at the San Francisco-based direct disk production firm, all Pickwick regional distribution centers are involved in the arrangement, and Pickwick's rack division reportedly is offering a Crystal Clear program for department stores and other customers.

Record store sales only are being handled by Pickwick, with audio stores covered still through a combination sales rep and factory direct effort, Walker indicates.

Pickwick operates the largest network of independent distribution in the U.S.

Crystal Clear plans the introduction of a new label this year, Ultragroove, which will include the first digital recordings from the company.

Radical FCC Changes Predicted Chairman Ferris Thinks It May Merge All Services

By JEAN CALLAHAN

WASHINGTON—By the year 2000, the Federal Communications Commission (if it's still around) may merge all its services in an attempt to keep up with the ever-quickening pace of communications technology.

So says FCC Chairman Charles Ferris who predicts that the current arrangement of separate Commission bureaus for broadcasting, cable television, common carrier and private radio services will be outdated in the next two decades.

But, for the present, broadcasters and consumer electronics manufacturers must be patient with government attempts to oversee an industry that is changing faster than the bureaucracy which regulates it.

For example, the AM stereo inquiry, formally launched at the FCC in September of 1978, creeps along at a snail's pace with FCC staffers currently reworking a notice of pro-

posed rulemaking authorizing an AM stereo system for the Commissioners' approval.

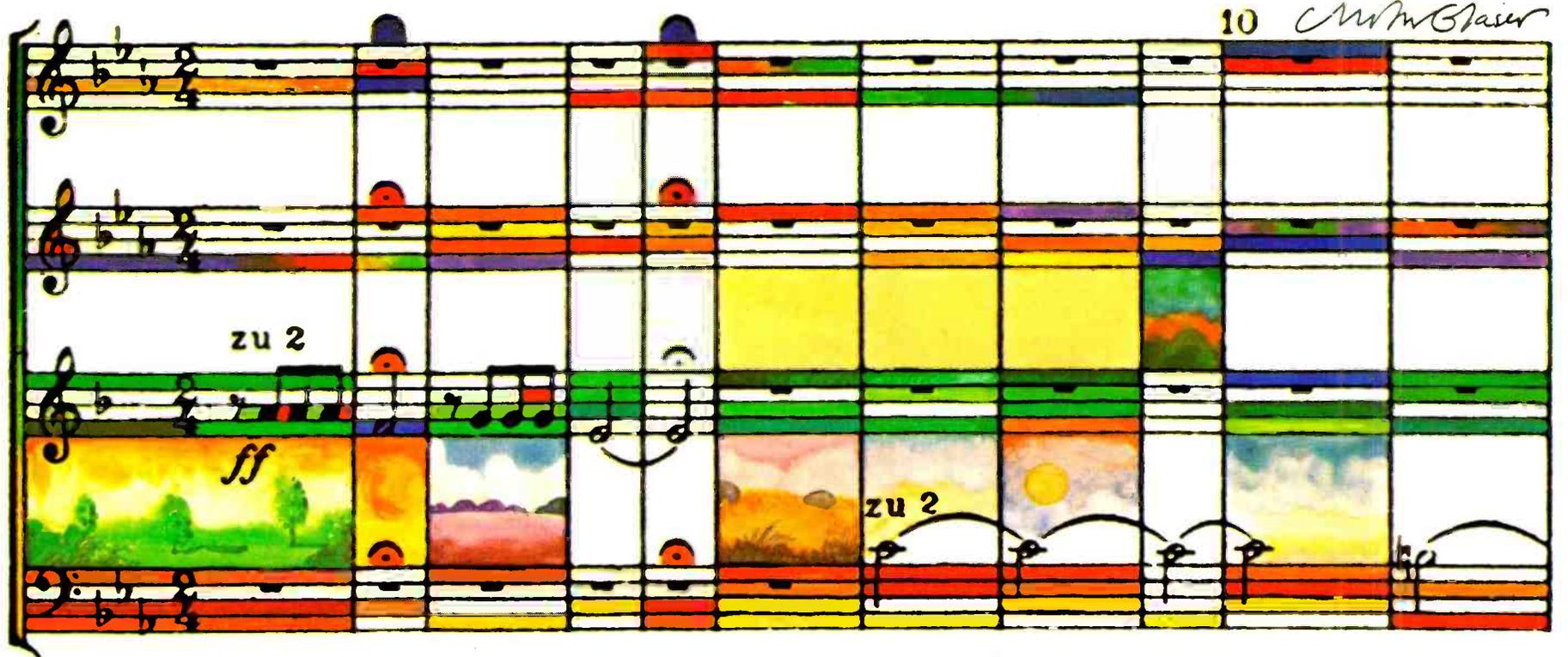
In April, FCC staffers presented a plan to the Commissioners which would have approved all five AM stereo systems: Kahn, Motorola, Magnavox, Harris and Belar. The staff reports suggested that differences in the quality of the five competing systems were not sufficient to warrant choosing one. The Commissioners, however, ordered their staff to choose one system and, using information gathered by the FCC's Office of Science and Technology, instructed the staff to rewrite its proposal designating Magnavox the winner.

Broadcast Bureau engineer James McNally says his office is "reviewing in greater detail the comments filed before the last commission meeting" and that the staff rewrite, which will

be ready in a few weeks, "will detail the technical performance of all five systems."

Whatever system the FCC picks, the manufacturers not chosen will petition for reconsideration. Kahn and Motorola have already petitioned the Commission to hear oral arguments. So, if stereo is to be the salvation of AM broadcasting, the industry must wait until July when the Commission is expected to meet again on this issue and probably much past this summer as petitions for reconsideration are expected.

FM quadrophonic broadcasting has been wending its way through the bureaucracy even more slowly than AM stereo. Since 1975, when the National Quadrophonic Radio Committee, a private industry group, submitted a position paper to the FCC requesting approval of an (Continued on page 59)



They're Singing Our Song.

"I sell more Sony tape than Maxell and TDK. Sony EHF is a better tape compared to the others. Sony tape is very profitable for our store."

Louis Gaines, Manager, Alterman Audio, New Orleans

"Sony's the strongest profit line based on volume. Their Full Color Sound ad campaign is tremendous!"

Irving Sunshine, Owner, Bryce Audio, N.Y.C.

"Sony's EHF is a breakthrough... a high bias cassette that's significantly better."

Dave Driskell, Manager, Federated Group, California

"Sony's EHF is an outstanding tape, superior to leading brands."

Russ Kearn, President, Sounds Great Inc., New England

"The Sony tape line has generated terrific sales, profits and traffic!"

Dave Clark, Buyer, Musicraft, Chicago

"Sony FeCr is the ultimate in accurate, low frequency response. And I'm impressed with Sony's pricing and profitability."

Jack Cohen, Owner, Mad Jack's Sound Center, San Diego

"Sony's dedication to quality comes through in their EHF—an exceptional high fidelity tape. We heartily recommend it."

Len Tweten, President, Magnolia HiFi, Seattle



The Full Color Sound keeps getting louder and louder. Sony audio tape sales are up again— an incredible 469% of last year. Stop by our Sony Full Color Sound booth #212 and see all the brand - new Full Color Promotions and Premiums. Our kind of music never stops!

SONY

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Premium Blank, Videotape In CES Spotlight

• Continued from page 42

and 90 are \$10 and \$13, respectively.

In a related development, Sony Industries' magnetic tape division is now the only source for Betamax

videotape in the U.S. consumer market. Previously, marketing activity had been split between Sony's consumer and tape divisions.

Continues Unger: "As channels of

videotape distribution have increased, it became apparent that the tape division has the flexibility to service the growing market." He adds that videotape will be mar-

keted and merchandised in a similar manner to the division's efforts with audio tape.

Since the launch of the "Full Color Sound" campaign a year ago,

unit sales of audio tape, he claims, have soared an astonishing 439%.

• Ampex is introducing a new family of audio tapes featuring all new names and two new products, plus a new packaging concept. New are Ampex EDR series cassettes, specially formulated for use in home and auto, and extra low noise ELN series, available in cassette, 8-track and open reel formats. The firm introduced metal tape last January.

"We now have a unified, 'family' look for the entire Ampex consumer audio line," explains Dick Antonio, national sales manager for Ampex's magnetic tape division. "All products feature the same basic graphic concept, with different color combinations to set each product apart."

The new line up also features completely new "alpha-numeric" brand names, with consistent positioning of company and brand names, bias requirement and tape length designators throughout the product line.

Ampex also plans to broaden its marketing support through a stronger advertising program and sponsorship of a motorsports racing team.

A year round print advertising campaign based on last year's "Tape Of The Stars" theme will feature the Bee Gees and Blondie in new product endorsement ads appearing in Playboy, Rolling Stone, High Fidelity, Stereo Review, National Lampoon and Omni magazines.

• Maxell is expected to offer a CES co-op deal to dealers which would add 10% over normal co-op if that extra money was used towards television advertising. Maxell is also developing three new television commercials suitable for dealer tags.

On the video side, Maxell is developing point of purchase material, such as posters and other aids, which remind the consumer that the new generation of feature-laden VTRs require the highest quality videotape. The firm considers its blank videotape lineup to consist of a specially high grade product, ideally suited to the new hardware.

• All three lengths of Fuji metal tape are in the marketplace now, according to the firm's Len Stein and the company's "1,000 day plan" is to solidify a position as the number three supplier of blank audio and videotape.

The firm is continuing to upgrade both its audio and videotape offerings and will support the product with advertising, co-op and point-of-purchase dealer support aids. The company, for example, has a plexiglass display case designed to sit on or behind a counter which can hold up to 150 cassettes.

• TDK plans to test market introduction of its line of Super Avilyn HG (High Grade) six-hour VHS videocassettes.

According to Ken Kohda, TDK vice president and general manager: "The trend in home video recording is toward increasingly longer playing times, as well as more features. This slower tape speed raises a series of problems that cannot be answered by conventional videotapes: narrower track width which results in lower output levels and worsened signal-to-noise ratio."

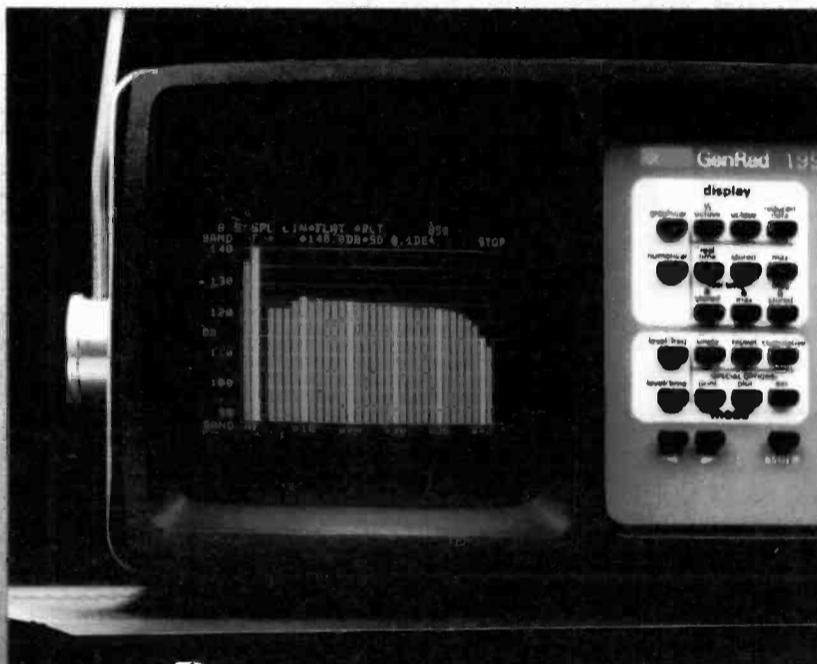
Suggested retail prices for the TDK Super Avilyn HG T-60 and TDK Super Avilyn HG T-120 are \$23 and \$31.50, respectively.

The firm is also introducing a VHS video head cleaner, the TCL-30, which features ten meters of head cleaning tape that provide 200 cleanings in the standard play mode.

On the audio side, TDK is intro-

(Continued on page 61)

MEMOREX HIGH BIAS TEST NO. 5. WHICH HIGH BIAS TAPE STANDS UP TO A GENRAD REAL-TIME ANALYZER?



The GenRad 1995 Real-Time Analyzer is among today's state-of-the-art devices for accurately measuring and displaying audio signals. That's why we used it to show that MEMOREX HIGH BIAS is today's state-of-the-art high bias cassette tape.

When tested at standard recording levels against other high bias tapes, none had a flatter frequency response than MEMOREX HIGH BIAS.

And, the signal/noise ratio of MEMOREX HIGH BIAS proved to be unsurpassed at the critical high end.

Proof you can't buy a high bias cassette that gives you truer reproduction. And isn't that what you buy a high bias tape for?

Is it live, or is it
MEMOREX



The GenRad 1995 Integrating Real-Time Analyzer measured signals from a Nakamichi 582 cassette deck. Input signal source was "pink noise" at 0dB (200 nanowebers—standard record level). If you'd like a copy of the test results please send a self-addressed, stamped business-size envelope to the address below. Ask for the GenRad Test.

For unbeatable performance in a normal bias tape, look for Memorex with MRX₂ Oxide, in the black package.



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Memorex Audio Development Center, P.O. Box 988, Santa Clara, CA 95052, U.S.A.

Summer CES

Retailer Hartstone Flays Home Video Industry

LOS ANGELES—While the early sales policy provisions in wholesaling video software are constrictive, record/tape retailing's biggest mover of videocassettes attacks most vigorously the unbridled piracy "in every community of sale" by both storekeepers and their customers.

Lee Hartstone, chairman of the board, Integrity Entertainment Corp. here, lambasts the apathy of the U.S. video industry and manufacturers in particular, "none of whom has taken any first legal step to protect his property."

"At the moment, the industry is selling 'masters' to both 90% of all retailers and 50% of all consumers—even the backroom half-priced duplicate is then being duplicated by the consumer. With disk-to-tape coming, everyone will have a cheaper 'master' to start the cycle.

"Manufacturers are less concerned because they have an original," Hartstone says.

"That original is a byproduct of an already existing film/recording on which profit margins are huge, so they are happy selling 'masters.' The pipelines are still being filled. Some hit videocassettes have passed the 30,000 unit sales mark.

"From a retail standpoint, I am hardly satisfied with the 1½ turns annually we are getting. Of the approximately 130-odd Warehouse and Big Ben's stores we have, 42, primarily in areas where the hardware is available in quantity, handle

Absence Of Legal Protection Deplored

By JOHN SIPPEL

videocassettes. The inventories run from \$8,000 to \$30,000.

"We are further hampered in expansion by low gross margins. We need at least 32%. MCA is the most advantageous at 25%," Hartstone says.

"Then we have to live with tight payment terms. Integrity must come up with payment in from 15 to 60 days. Pointing back at the 1½ turns yearly, you see the dollars tied up uselessly," Hartstone explains.

"We are literally restricted to no returns. There is no pattern of sales on a new release and even some of the older videocassettes have sporadic patterns of sale," Hartstone adds.

"The chain dealer like myself is penalized by the present unsupported 'distributor' designation given to some of our competitors. The video software industry must sharply define what qualifies the various strata of trade it serves. The price advantage accorded the 'distributor' makes it possible for him to discount more sharply for the same profit margin we are afforded."

"Looking into 1981," Hartstone conjectures, "we can expect the less expensive videodisk hardware to be available nationally. Videocassette duplicators are bound to meet that competition by lowering list prices. There goes the value of our existing



Lee Hartstone: Probing video's future.

software inventories. What do we do with non-returnable videocassette dead stock which we'd like to replace perhaps with the more salable videodisk?" Hartstone asks.

"Whenever one configuration is introduced it has been my experience over the years that certain smaller manufacturers and distributors go out of business. We hold the bag on the inventory we have from the defunct firms," Hartstone argues.

"Then we have the threat of more different configurations continually coming into the marketplace," Hartstone maintains. "Right now we must stock Beta and VHS and coming up is the MCA videodisk. Then there's RCA coming. And there may be two or three after that."

But overall, Hartstone harkens back to the dealer who pirates videocassettes and sells them for half price as the greatest menace.

And he doesn't overlook the inherent problem of consumer duplication due to the large spread between prerecorded videocassettes of more than \$50 and the price of a raw tape of \$10 to \$15 where the customer can home duplicate six hours for 25% of the cost of a manufactured tape.

Advertising the new product, so essential to establishing the vital image as the retail outlet for new technology, is limited because "we get almost zero advertising support," Hartstone says right now Magnetic Video is best, approving 50/50 splits on consumer advertising. But even that split is restricting at the most strategic time, Hartstone notes.

The video software customer at a Warehouse or Big Ben's store is a new customer in the main, Hartstone finds.

"He's over 35. We find little crossover between our old record cus-

tomers and the new video fan. Software in the general area of recorded music has sold less well than we thought.

"Sales have been so small that I think manufacturers are wary of picking up a tape like the one Blondie made because of the cost factor and when Fleetwood Mac cuts a new album, there's no real worry that it's not being done audio/visually for video software," the 35-year industry veteran states.

"We have found that in-store demonstration makes little difference in sales. At one time we had VTRs going in four stores. The customer today knows the movie he is buying. We dropped demonstration. We have found stocking titles behind a counter is best. The price of this merchandise makes it imperative we service it to the customer across a counter," Hartstone asserts.

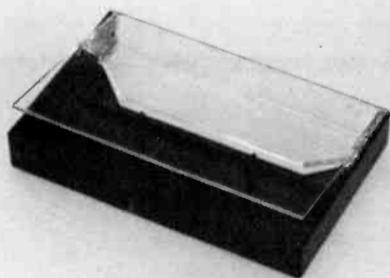
The inventory profile for the stores carrying video software, most of which are located in Southern California, is predicated on computer printouts, indicating chain best sellers.

Is Hartstone bullish on the potential of video software?

"I think we are facing the prospect of a very large home entertainment business, unless high costs continue to goad dealer and home consumer to flagrant pirating. We never got decent workable rules against tape pirates. We need a whole new body of laws and legal precedents to fight this cancer," Hartstone closes.

IF YOU WANNA BOX... AND NOT GET HURT... CALL EL MAR PLASTICS!

— because El Mar has boxes — cassette boxes — at prices that won't leave a bruise! All kinds — Norelco style boxes, hinged poly boxes, Ampex style boxes, and 12-pack cassette storage boxes.



In fact, we've been making **more** boxes **longer** than anyone!

We've recently taken some of the sting out of the price fight, by setting up a fully automated line to increase our production of Norelco style boxes by an additional 40 million a year.

And not just any old box! The new El Mar boxes have all rounded corners, molded raised edges

on the lid to reduce scratching and a super strong hinge! Plus, they have been tested and proven on all automatic packaging equipment.

So, if you need boxes in the hundreds, thousands or millions, we'll be in your corner with quality, delivery and price!

Samples available upon request, so give us a ring — it won't hurt a bit!

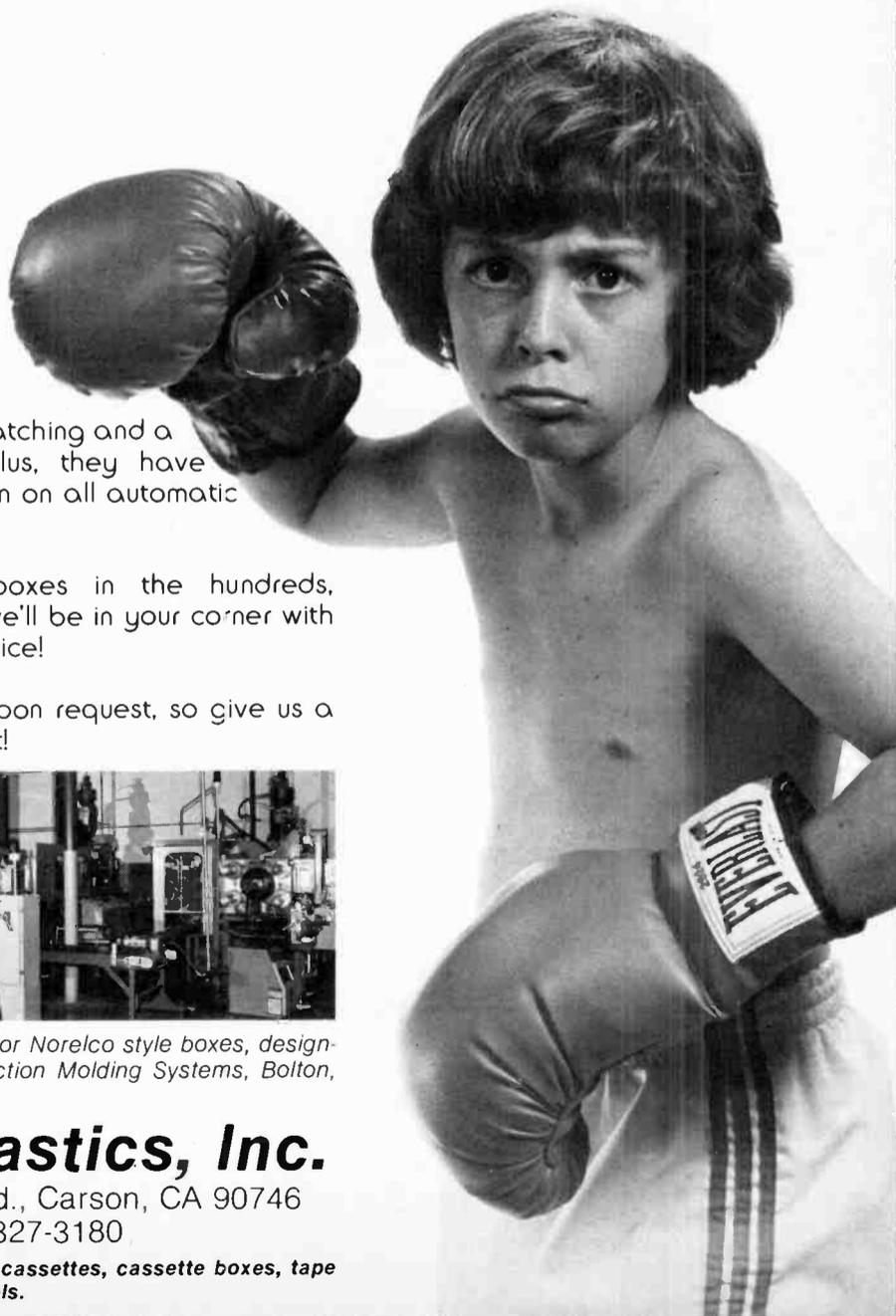


Automated production line for Norelco style boxes, designed and built by Husky Injection Molding Systems, Bolton, Ontario, Canada.

El Mar Plastics, Inc.

821 E. Artesia Blvd., Carson, CA 90746
(213) 327-3180

Manufacturer of quality C-O cassettes, cassette boxes, tape accessories and ¼" tape reels.



AUDIO LAW FIRM *Schulman-Silverman-Kreiter Team In Chicago Specializes In Sound Industry*

By JIM McCULLAUGH

LOS ANGELES—Consumerism, advertising, licensing, warranties and guarantees, customs regulations, evolving governmental legislation and myriad other concerns with possible legal ramifications are a daily fact of life in the audio industry.

Increasingly, those manufacturers, like their counterparts in other sectors of the business community, need the expert advice of counsel for a variety of considerations.

And because the legal issues facing the audio community have become so complex, even the most es-

tablished general law firms today may find themselves stretched on matters of particular interest to hi fi firms.

That's what may make the Chicago-based law firm of Schulman, Silverman and Kreiter unique.

Rather than specialize in a field of law, according to partner David Schulman, the law firm's specialty relates to the audio industry as a whole. It may be the only law firm in the U.S. with such a high degree of audio legal specialization and such a large number of clients in that industry.

"There are many law firms," Schulman points out, "that are equipped to handle marketing and other problems, and manufacturers do use regular law firms. But where we depart, I think, is that I don't know of any law firm that represents such a large number of companies in this industry, many of which are competitors. Our specialty is in matter which affect the industry."

Among audio firms that the law practice has done work for—either on an individual project or retainer basis—are dbx, Discwasher, JBL, Jensen, Lux, Kenwood, TEAC, the

Harman International Group (Harman-Kardon, Tannoy, Ortofon) and others. Some 25 in all.

"We are following, for example," he continues, "very closely the hearings in the House of Representatives on the proposed legislation concerning sales representatives called the 'Sales Representatives' Protection Act.' At the same time, we are following the Federal Trade Commission's rulemaking procedures on warranties issues. Both of those affect companies in our industry strongly."

Schulman traces his own firm's evolution back to the mid-'70s when he was involved in a good deal of Fair Trade endorsement work, primarily for such firms as Panasonic, JBL and TEAC.

"We formed Sept. 1, 1975," he recounts, "We decided that there was a future with specialization in this industry and in particular with Fair Trade work as a base since we were representing basically a point of view, price maintenance in a lawful way."

"But a month after we hung out our shingle, President Ford an-

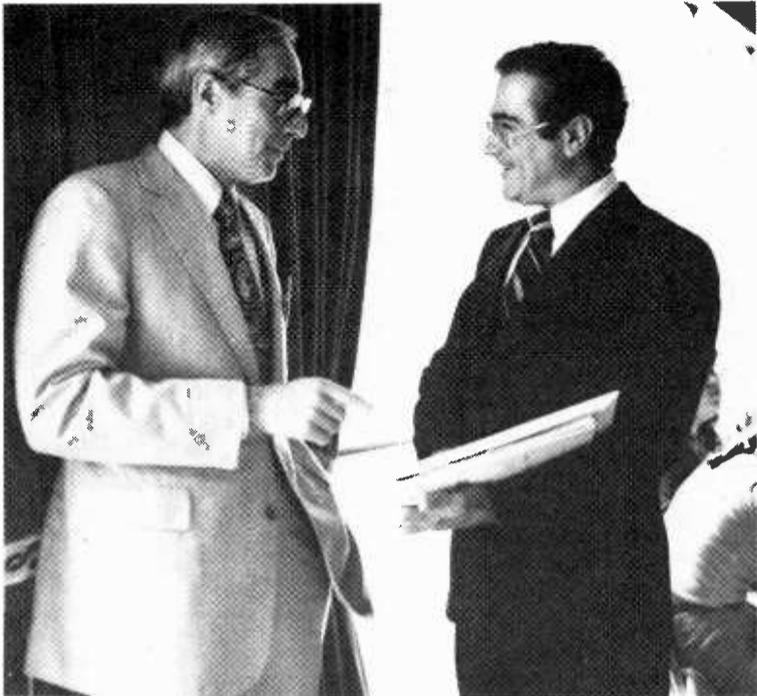
nounced as part of his WIN (Whip Inflation Now) program that he was going to propose to Congress a bill to abolish the Fair Trade laws, which he did. By March of 1976, before our sixth-month birthday, there was no more Fair Trade, and we were out of a specialty."

But the law firm thrived, despite the demise of Fair Trade, partly because of another development: the institution by the New York regional office of the FTC of an investigation into audio industry manufacturers in 1976.

"That coincidence," he recalls, "established a real need for a law firm which understood the problems of manufacturers in our business. A variety of companies that had not used our services began to come to us for counsel and advice on how to cope with the problems they faced when one of the most important parts of their marketing policy, namely Fair Trade, had been taken away from them."

"At the same time, some of these companies were being investigated or else concerned by the knowledge

(Continued on page 48)



Billboard photo by Robert Jacobson

Audio Huddle: Attorney David Schulman, left, who specializes in the audio industry, chats with Ed Hart, executive vice president for marketing of JBL, at JBL's recent national sales meeting in Los Angeles.

Protective Tariffs On Blank Tape

• Continued from page 40

U.S. and thus saving freight costs and delivery time lags.

Certron's custom push is to offer customers contract assembly and manufacturing in Mexico. The firm is soliciting long run, complicated, high labor intensive products in home electronics.

The Mexicali work force is "among the highest paid in the area," Gamson says these employees are hired on 30-day contracts and work in air conditioned, modern facilities. He says Certron offers customers a comparable custom service to overseas facilities at a 50% savings."

"If a U.S., German or Japanese company pays its employees from \$6-\$10 an hour (including all benefits), the cost in Mexico is from \$3-\$5 an employee."

In the emerging nations, the cost is not as relative as the quality and productivity of the work force.

And if it costs an overseas company 8 cents to make a cassette and Certron 10 cents, Gamson says he's rather pay the two cents differential in order to have continuous liaison with the plant, better quality control and less time lost in shipping. The overseas company makes up the two cents in the cost of shipping by sea and tying up inventory on the ocean.

Continues Gamson: "We offer clients subassembly work at 50% of the overseas price and that includes duties, support functions and freight to and from Mexico."

Interjects Ray Allen, Certron's sales and marketing vice president: "Mexicali is our Taiwan."

The firm's highly skilled bench work force is overseen by Mexican officials at the 100% Certron owned border plant, called a "maguila-dora."

Anaheim-based officials fly weekly to the Mexicali facility to oversee quality control and other service functions. The Anaheim plant also serves as the headquarters for all research and development, warehousing and distribution functions for all products—custom and company owned.

And since Certron totally owns the border plant, it cannot directly sell into Mexico; goods have to be brought into the U.S. and then imported, which eliminates the fear of tapes going out the back door while the production runs are packed and shipped out the front door to the custom account, Gamson notes.

Gamson estimates that for every Mexican worker hired, one U.S. job is created in the support and technological fields in Anaheim.

Years ago, the image of the border town Mexican plant was one of producing poor quality tapes, says Gamson. Today, that image is no longer valid. The fast turnover, schlock merchants have fallen by the wayside and in their place are factories which boast of labor stability and a greater concern for a quality product. (In addition to Certron, Ampex and AudioMagnetics maintain Mexican assembly plants.)

One problem facing Certron is that every tape assembled in Mexico is charged a duty when it comes back into the U.S. The raw tape and plastic housings are made in the U.S. and trucked to Mexicali.

Notes Gamson: "The only way you can get into the U.S. duty free is if the raw materials are made in Mexico. Since the product is not manufactured 100% in Mexico, the duty is an added value sort of tax."

Under the custom manufacturing program, components can be made in the U.S. and trucked to Mexicali where they can be assembled, thus employing both U.S. and Mexican labor.

And, Gamson notes, for every employee working in Mexicali, that's one less worker who will be coming to the U.S. looking for a job—and possibly taking one away from an American.

The key point in Gamson's thesis is that the border plant helps reduce costs while manufacturing a quality product. And knowing U.S. and Mexican duty and import/export laws helps immeasurably in insuring a smooth and efficient operation.

Also, with the assembly operation "close at hand" as opposed to being 10,000 miles away, Certron and its customers can oversee production by merely going across the border.

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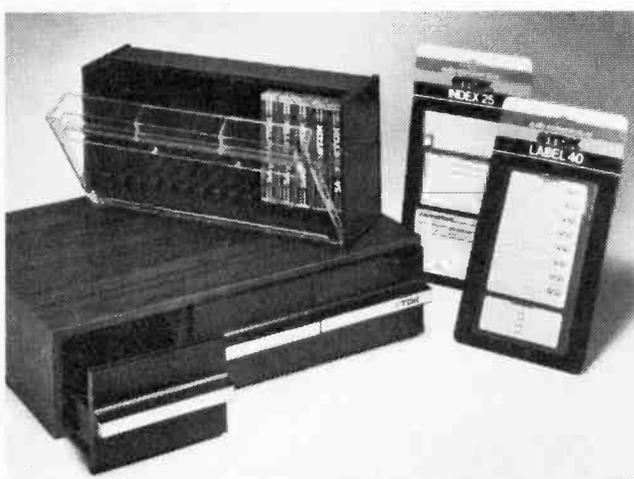
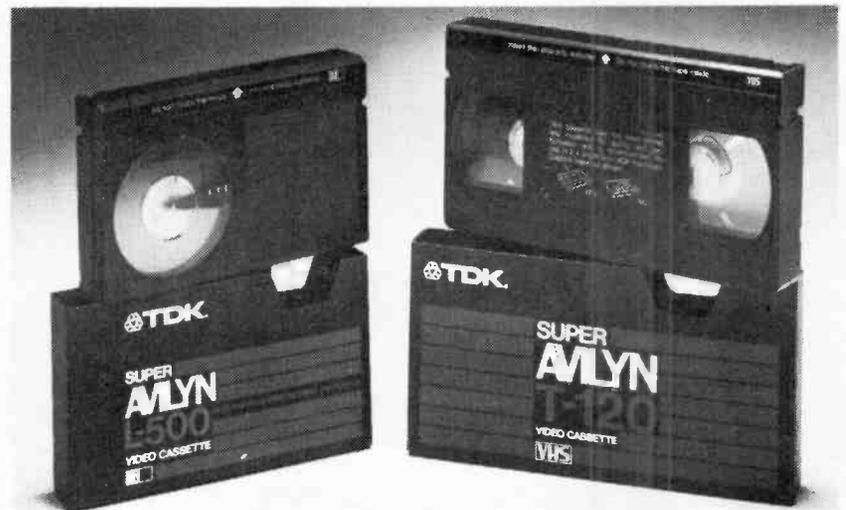
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Chicago Law Firm Tackles Industry Problems

• Continued from page 46

that the FTC was conducting this investigation. They wanted to be sure their practices were lawful. We became established as a place to come for problems pertaining to marketing and distribution of consumer electronics products."

Why no conflict with such a large number of clients, including competitors?

"Because of our philosophy," Schulman explains. "We do not represent any company when one company is taking a position against another company. That is something we obviously couldn't do. In the Fair Trade days we were promoting a common point of view. What experience you gained in implementing Fair Trade programs and developing a structure for one firm was help-

ful with another. And in no way was that a conflict. The problems you live with for one manufacturer can be helpful with the types of problems confronting another. We also determine beforehand if a new client is going to present a problem for existing clients. We also tell new clients who we have worked for, so they don't feel uncomfortable.

"Yes, we generally," he continues, "have information concerning sales and dealer networks, which are highly confidential. We keep them that way and everyone knows we keep them that way. As an analogy, I believe that seven out of the top 10 New York banks use the same accounting firm. The reason: that firm has become well-equipped to handle problems which confront the banking industry."

And what about current and fu-

ture problems the audio industry must concern itself with?

"One substantial concern," he points out, "is consumerism. And it takes many forms. You really have to be aware of trends, changing laws and regulations that are prompted by a protectionist point of view by all branches of government. That's a body of law which is changing all the time. There is a need to understand these laws and develop policies which are consistent with them.

"Consumerism is still on the increase. A person gets a product that doesn't work and they are just as fast in running to court to sue you than they are in trying to work out the problem in a reasonable way. The courts are open for these sorts of suits. So this causes manufacturers to draw their warranties in a more restrictive way, trying to protect themselves against claims on ludicrous damage theories.

"The warranty issue is continuing to evolve because the FTC is continuing to promulgate regulations under the Moss-Magnussen Warranty Act. The subject of advertising warranties and guarantees is still under discussion by the Commission. There are still many gray areas. The Federal legislation on warranties is basically a disclosure legislation.

Cerwin-Vega's SR-2 Speaker: \$3,400 the Pair

LOS ANGELES—Cerwin-Vega is introducing a high-end loudspeaker called the SR-2 to both the consumer and professional markets at a suggested \$3,400 a pair.

The firm claims this high technology studio reference transducer system is "digital ready" and designed to meet the demand for a residential speaker capable of wide dynamic range (90 dB) and low distortion, for use with direct-to-disk recordings, digital recordings, or conventional analog recordings of extremely high quality.

The enclosures are oiled walnut and measure 25 inches by 5 1/2 inches high by 20 inches deep. The SR-2 can handle 1,000 watts of power (RMS) and produces a peak sound pressure level of 135 dB.

The three-way system is also designed for bi-amplification.

Sound Guard's Out With a New Disk Care Item

POMPANO BEACH, Fla.—The Sound Guard Corp., manufacturer and marketer of record care products, is introducing a new record care preservative formula.

The new formula, according to Greg Cornehl, president of Sound Guard, contains improved antistatic and preservative properties.

The firm is also introducing the Total Record Care Manual, first element in a series of long-range dealer and consumer support programs.

Last February, the Ball Corp. sold its line of Sound Guard record care products to Audio-Technica, Japan.

At the same time, Audio-Technica tapped former Koss executive vice president Greg Cornehl and former Koss vice president of marketing Joe Kotowski to run the new Sound Guard Corp., now located in this Florida city.

The Sound Guard line will also feature new packaging.

There are rules on what you have to say and how you say it. It does not tell you what you must do as a warrantor.

"The whole issue of warranties will be in a state of flux for at least the next five years, maybe forever. Once you get governmental regulation, these things never seem to get resolved.

"The FTC has been interested in advertising. The FTC takes the view that comparative advertising is a good thing. So on the one hand you have a policy that says it's okay to say why your product is better than your competitors' for certain specific reasons. But on the other hand you have regulation which says you can't advertise anything in a deceptive manner. So you better be sure when you advertise, that if you compare, that it is fair and based on truth.

Comparative advertising has to be carefully done."

In the future, Schulman predicts that product standardization and standardization of disclosures will be two key issues facing audio manufacturers more and more.

"I think the whole issue of warranty service," he also predicts, "will become the subject of major legislation and litigation. This involves independent repair service, as well as service on the part of retailer and manufacturer."

While an advocate of free and open competition and no price controls for American business in general, Schulman points out that the state of the audio industry in 1979 and the first half of 1980 might be healthier, if Fair Trade for the hi fi industry still existed.

(Continued on page 63)

STUDIO EQUIPMENT FOR SALE

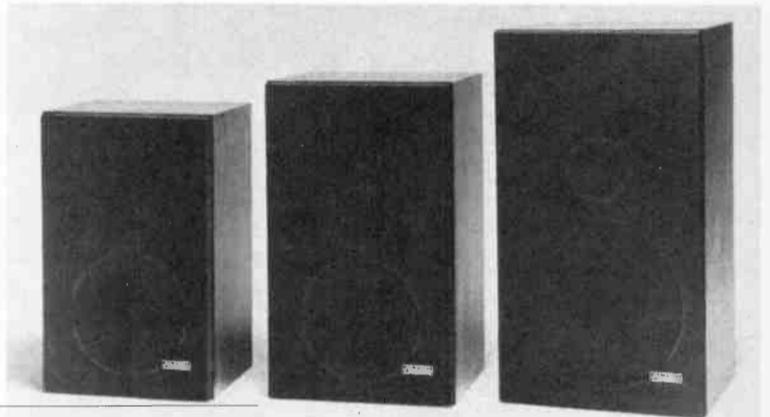
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CES Showcase



ALTEC introduces a new generation of mid-size hi fi speakers incorporating design elements from its professional products.



TECHNICS' new RS-M51 metal compatible tape deck features an automatic record sensor which automatically sets recording levels at the push of a button, and an auto tape selector that detects the type of tape. Suggested list: \$400.

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Map Powerful Marketing For SelectaVision

• Continued from page 9
to distribute the players and software.

Heneberry claims that while both wings have areas of obvious common interest, the separateness was blueprinted from the start to give software a lead in developing a staff that can take programming into various sales areas, not the least of

which is eventual involvement of the pure record dealer in software inventory.

Software initially is to be made available only through dealerships also selling the player. "I wouldn't expect distribution through the RCA record division within the first year, simply because the consumer electronics division will consume the

entire production run of software. From the standpoint of reality, papering record retail outlets would go beyond production capacity."

While he regards reported figures of \$20 million for the software campaign as excessive, the former RCA executive involved in the company's record club marketing promises "plenty of high voltage in national and local media," involving both television and print buys.

He does not envision direct-mail as a "primary vehicle until there are a sufficient number of set owners to support a club. This is only effective as a selling tool when you can pinpoint sales. At the start, we think it will be important to maximize visibility in the marketplace."

The executive regards the initial "matchup of hardware and software" a way to avoid a "nightmare" of control, and the consequence of not doing so "a failure to satisfy consumer needs."

Heneberry says his mail-order background will come into play in careful "measurement of what really works, so that we are not caught up in over-enthusiastic fancies, but in realistic dealer needs."

Yet, "enthusiasm and excitement" over SelectaVision's role in the mar-

ketplace pervades Heneberry's thinking.

"We have a low-priced, simple, small player that's fun to use. With broad programming, we reach a broad level of consumer interests."

"But, we mustn't be so engrossed in our enthusiasm so that we lose sight of the big job we have ahead in educating the public as to what the product is or hold the belief that it will sell itself."

ITA Adds Sales Of Blank Tape To Stats

NEW YORK—The sales of blank tape have been added to the recently launched statistical program of the International Tape Assn.

According to Henry Brief, executive director, ITA hopes to supplement its prerecorded tape surveys with data on U.S. sales of blank videocassettes and statistics on all other products in the audio/video industry for which he claims "no reliable statistics currently exist."

When the data collection service in the U.S. is in full operation, Brief adds, plans call for the introduction of counterpart efforts by ITA member companies in other areas of the world.

SelectaVision May Link With Munich Firms

NEW YORK—The RCA SelectaVision Videodisk system eyes the non-English markets through plans to form a joint venture with the Beta/Taurus Film companies of Munich.

Beta/Taurus supplies television programs in the German-speaking market and has home video rights to several thousand feature films ranging from classic and recent German films to features dubbed into German from the U.S., Great Britain, France, Italy and Japan.

Also, Beta/Taurus and its associated company, Unitel, have produced more than 50 operas and concerts telecast on the Public Broadcasting Service in the U.S.

According to Herb Schlosser, RCA executive vice president in charge of SelectaVision software, RCA will add to these programs American shows to which RCA has video rights in the German market. Many of these Beta/Taurus has dubbed into German-language versions.

The German-speaking market is the largest with a common language in Europe, comprising a population of about 75 million people, 25 million television households, 70% of which have color sets.

BBC ENTERPRISES U.K. Firm Blames Unions For Home Video Delays

LONDON—The failure of three main unions involved in the entertainment industry to reach agreement on home video rights, despite four years of wrangling, is holding up the BBC's entry into what the corporation describes as "a rapidly expanding market."

So says Bryon Parkin, managing director of BBC Enterprises, in a blanket criticism which took in the Musicians Union, Equity, which represents the actors, and the Writers Guild.

He said the non-agreement hangup was delaying BBC progress as well as losing money for members of the unions involved. "We want to make a two-year deal, offering money to artists, writers and musicians, and give BBC Enterprises a chance to make money to plough back into new programs."

"But we're finding it frustrating,

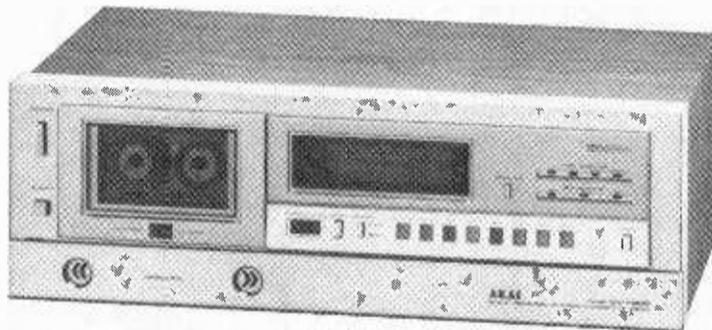
wanting to make money for people who just won't come to an overall agreement."

And BBC Enterprises, which pulled in a record \$28 million from sales of corporation product last year, is also waiting union agreement on a deal with 3M over the manufacture and distribution by 3M of videocassettes of BBC material.

Said Parkin: "Just how we'll operate within the videodisk market is still being worked out. But our launch into this field is dependent on agreement with the performers' unions and negotiations have been going on for ages."

"With all three major videodisk manufacturers, JVC, RCA and Philips coming out with their machines in the summer of 1981, the BBC is in serious danger of missing the boat if that union cannot be reached."

CES Showcase



AKAI's GX-F60R cassette deck is metal compatible, features Dolby noise reduction, and boasts a quick reverse mechanism which allows full use of both sides of a cassette without interruption of the recording. Suggested list: \$499.95.



TDK's new TLC-30 VHS video-cassette head cleaner comes with 10 meters of head cleaning tape that provides 200 cleanings in the slow play mode.

Tape Briefs

The Fuji Magnetic Tape division of Fuji Photo Film, USA, Inc., has officially adopted the new corporate logo of the Fuji Photo Film Co., Ltd., according to John Dale, vice president and general manager. The new logo seeks to provide a unified corporate image for the firm which manufactures a diverse range of imaging materials including magnetic video and audio tape, professional and consumer film, X-ray, micrographic, reprographic and other photographic products, according to Dale.



Fuji Tape: New logo.

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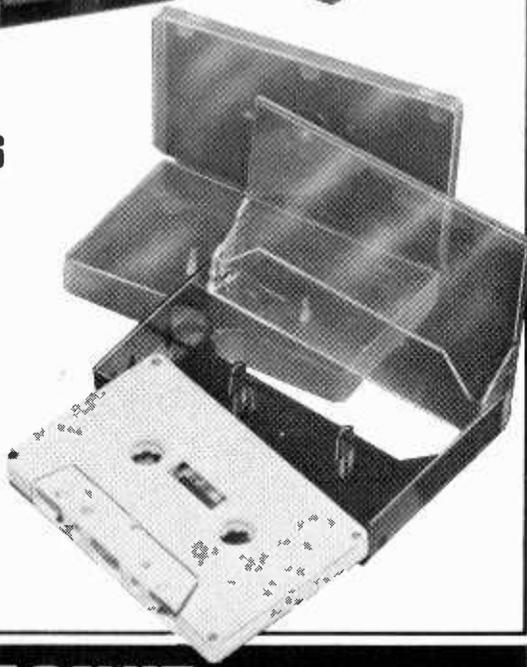


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The active crossover networks: F1040 & F1030 These frequency dividing networks offer the superior sound and control of bi-, tri-, and quad-amplification. They also offer better specs, better frequency response, and more

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The S6115HT-1 system consists of the S6115 single 15" bass bin (with a Yamaha JA3382 woofer), the 6115H horn, and the 6115T-1 single tweeter (with a Yamaha JA4281B).

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All the cabinets are made of 9-ply 3/4" maple. All joints are lock-mitered and glue-blocked. All hardware on the rear panels is recessed. All handles are also recessed and are located at balance points for easy handling. And

all the enclosures (except the single tweeter) are the same width



for compatibility in stacking and interconnecting in any combination.

It all adds up to heavy-duty, roadworthy modular systems that are loaded, painted, have feet and grilles, are thoroughly tested and ready for high-performance sound reinforcement.

Single enclosure systems: S4115H, S0410H, S0112T, S0110T & S2115H. The S4115H is a two-way, ruggedly constructed, full-range system. The low frequency section (with a 15" Yamaha JA3803 woofer) combines the benefits of a front-loaded horn with a ducted-port bass reflex enclosure. The high frequency section consists of a Yamaha JA4201 combination radial horn and compression driver.

The S0410H is an efficient 2-way system with four 10" JA2511 woofers and a JA4204 combination short horn and driver in a lightweight, ported reflex enclosure. This particular system offers what we feel is surely the best sound of any column-type system on the market. Regardless of price.

The S0112T speaker system utilizes two woofers (a 12" Yamaha JA3061 and a 10" JA2507) and four 2" Yamaha JA0554 tweeters in a portable bass reflex cabinet.

The S0110T utilizes a 10" Yamaha JA2511 woofer and a JA0556 tweeter in a heavy-duty ported enclosure offering high sensitivity and very compact size.

The S2115H stage monitor system uses the same components as the S4115H in a low-profile enclosure. The 100 watt RMS power rating handles all the power needed for most monitoring situations.

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- 15" diameter cone
- 102dB SPL/1 meter/1 watt sensitivity
- 30Hz to 4kHz Frequency Range (maximum recommended crossover, 800Hz)
- 8 ohm [JA3882] and 16 ohm [JA3882(B)]

The new JA3881 is an excellent choice for use in stage monitors, keyboard speaker systems, or for 2-way systems. Its flexible suspension and lightweight edgewound aluminum coil give the JA3881 a usable response up to 5kHz.

- 15" diameter cone
- 97dB SPL/1 meter/1 watt sensitivity
- 40Hz to 5kHz Frequency Range (maximum recommended crossover, 3kHz)
- 8 ohm [JA3881] and 16 ohm [JA3881(B)]

High frequency compression driver: JA6681B

With high sensitivity and high frequency handling capacity, the JA6681B high frequency driver makes an excellent mid-to-high frequency reproducer for use in

2- or 3-way full-range, high-level



sound reinforcement or monitor speaker systems. Its unique S-shaped beryllium/copper suspension system and quality construction ensure long life.

- 145dB SPL reference sensitivity, 1 watt, using 1 inch plane wave tube
- 108dB SPL at 1 meter, 1 watt (using Yamaha H1230 horn)
- Nominal 800Hz-12kHz, usable down to 500Hz
- 16 ohms nominal impedance

Combination high frequency horn & driver:

JA4280B/H1400 This high frequency reproducer's versatility enables it to be used as the mid and high frequency reproducer in a full-range stage monitor, keyboard monitor, or general sound reinforcement system. Or as the upper midrange reproducer in an ultra-wide-range system.

- 90° H x 40° V dispersion
- 106dB SPL at 1 meter, 1 watt
- Aluminum horn with damping
- 16 ohms nominal impedance
- Nominal 1,500Hz-16kHz, usable down to 800Hz.

Compression tweeter: JA4281B This new tweeter is a high-sensitivity, integral horn/driver unit designed to handle the uppermost portion of the frequency spectrum. It is an excellent super-tweeter for use in 3-way or 4-way full-range, high-level sound reinforcement systems when used in conjunction with our JA6681B high frequency compression driver. Its superb on/off axis response and absence of diaphragm resonances also make it a fine choice for studio monitor systems.

- 120° dispersion pattern at 10kHz
- 108dB SPL at 1 meter, 1 watt
- Nominal 7kHz-20kHz
- 16 ohms nominal impedance

High frequency radial horn and throat

adaptors: H1230, AD3500 & AD3502 The new H1230 aluminum radial horn is designed to provide controlled dispersion (90° H x 40° V) of high frequencies in high-level, wide-range systems.

The AD3500 throat adaptor is used to couple the horn to the JA6681B driver to produce 108dB SPL at 1 meter with 1 watt input. Use the AD3502 throat adaptor to connect two drivers for greater output.

That's the lineup of Yamaha speaker components that leave the system design up to you. So now, with Yamaha mixers, power amps, signal processors, and separate speaker components, you've got the total flexibility you always wanted. From the people who know what music sounds like—Yamaha.

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2 HATS FOR MARSHALL BURMEISTER

Industry Attorney In Chicago Doubles As Wisconsin Dealer

By JOHN SIPPEL

LOS ANGELES—Marshall Burmeister is perhaps the only industry attorney who maintains a grass roots touch with both software and hardware.

Every Tuesday you'll find him at the Audio Center on Main St. in Lake Geneva, Wis. The other four work days he's in Chicago's Loop at his desk in the offices of Burmeister, York, Palmatier, Hamby & Jones, where he's a patent specialist. Since 1951, he's worked on the Electro-Voice account, which he took over fully in 1957.

Burmeister didn't become a re-

tailer purposely to gain the insight such experience provides. Late in 1976 his daughter, Claudia, was laid off. She approached her father about opening a retail shop in Lake Geneva. She expressed a desire to get into records, tapes and accessories. It wasn't a surprise. Marshall is a long-time classical collector and his spouse, Gay, is a jazz fan.

The 1,400 square foot location opened in June 1976. Burmeister recalls that from the start the store consistently splits its register sales evenly between hardware and software.

Aural product still occupies the front of the small store. Surrounding the checkout counter are accessories on one side and current LPs in browser on the other. Audio Center stocks more than 2,000 titles, with albums available on all three configurations. LPs are the biggest percentile of album sales, with 8-tracks and cassettes even. Tape albums are stocked behind the register and also in locked plastic cases as one moves to the middle of the store.

"We find little movement in singles," says Burmeister. "We just stock the current 20 hits. Lori Tonkin, who replaced Claudia, is our buyer for recorded product. Buying correctly is difficult. We are exposed to local, Chicago and Milwaukee radio in the region. And we draw from a much greater area than we originally anticipated."

Audio Center, for example, advertises primarily on two radio stations. WMIR-AM is a local station. WXR-AM is a classical outlet over the state line in Crystal Lake, Ill. And because it's one block from the summer vacation resort lake, Burmeister finds tourists buying components for their homes as far away as Chicago and environs. Brian Thaldorf is salesperson for playback.

Stereo equipment is set up in sections on shelves in the rear half of the store. Marantz and Technics receivers, Dual and Marantz turntables, Technics and Marantz tape decks and Electro-Voice and Marantz speakers line the shelves. They are interlinked so Thaldorf or other store staffers can demonstrate them facily. All units carry a price card showing suggested list and Audio Center price.

Audio Center also stocks Sanyo compact and Superscope portable units.

Gusdorf component cabinetry is also available.

The store is an expression of Burmeister's background. He was an Oak Park, Ill., high school student when he became a licensed ham radio operator. His first playback equipment included a Meisner FM tuner and he recalls the tone arm of his phonograph was an Astatic with Dryystal cartridge with replaceable steel needle.

Mastercharge and Visa credit available, but Burmeister finds most componentry is sold most often on a 20% down and hold for 30 days basis. Through charge accounts. Audio Center supplies local music users like bars and a dancing school.

At present, most record stock is bought from Radio Doctors, Milwaukee. Mrs. Burmeister, now general manager of the store, makes the trip into Milwaukee at least once a week.

They do buy some cutouts direct. Accessories stocked include Discwasher, Memorex, Watts, Savoy, Bib, Pfanstiehl and Shure Bros. Blank tape brands are TDK, Maxell, Memorex and Ampex. TDK blank videotape is also available.

Robins Turntable Light Introduced

NEW YORK—Robin Industries Corp. is introducing a battery-powered phono turntable light that turns on automatically when the dust cover is raised.

Called the Robins RoboLite, the unit attaches to any turntable and carries a suggested list of \$21.

CES Showcase



AUDIOMAGNETICS will be extending its High Performance consumer advertising as well as providing new dealer in-store support aids.



KLH introduces a 3-way polypropylene cone speaker system, the KLH-150, at a suggested \$380 per pair.



TANDBERG's new TCD-420A cassette deck features a combined record/playback head. At a suggested list of \$850, it features an Actilinear recording system; DYNEQ, the dynamic recording equalization system; plus the Diamond Cut Multicore Senalloy record/playback head with the necessary higher saturation limit required for the new metal tapes.



THRESHOLD's new line of power amplifiers includes the Stasis 1, a single channel, non phase-inverting, high speed unit. At 150 watts, this flagship unit was selected last April as the cutterhead drive electronics for all future releases of Telarc Records.

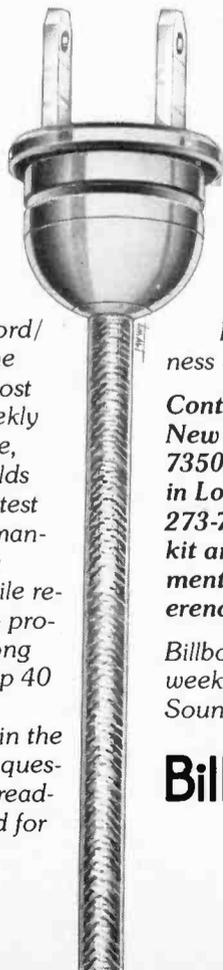
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The #1 Music/Record/Tape trade magazine now features the most comprehensive weekly coverage in the tape, audio and video fields incorporating the latest news in hardware manufacturing, software marketing, audiophile recordings and studio production updates along with a bi-weekly Top 40 Videocassette chart.

After 85 years in the business there's no question why 45,000+ readers rely on Billboard for their business.

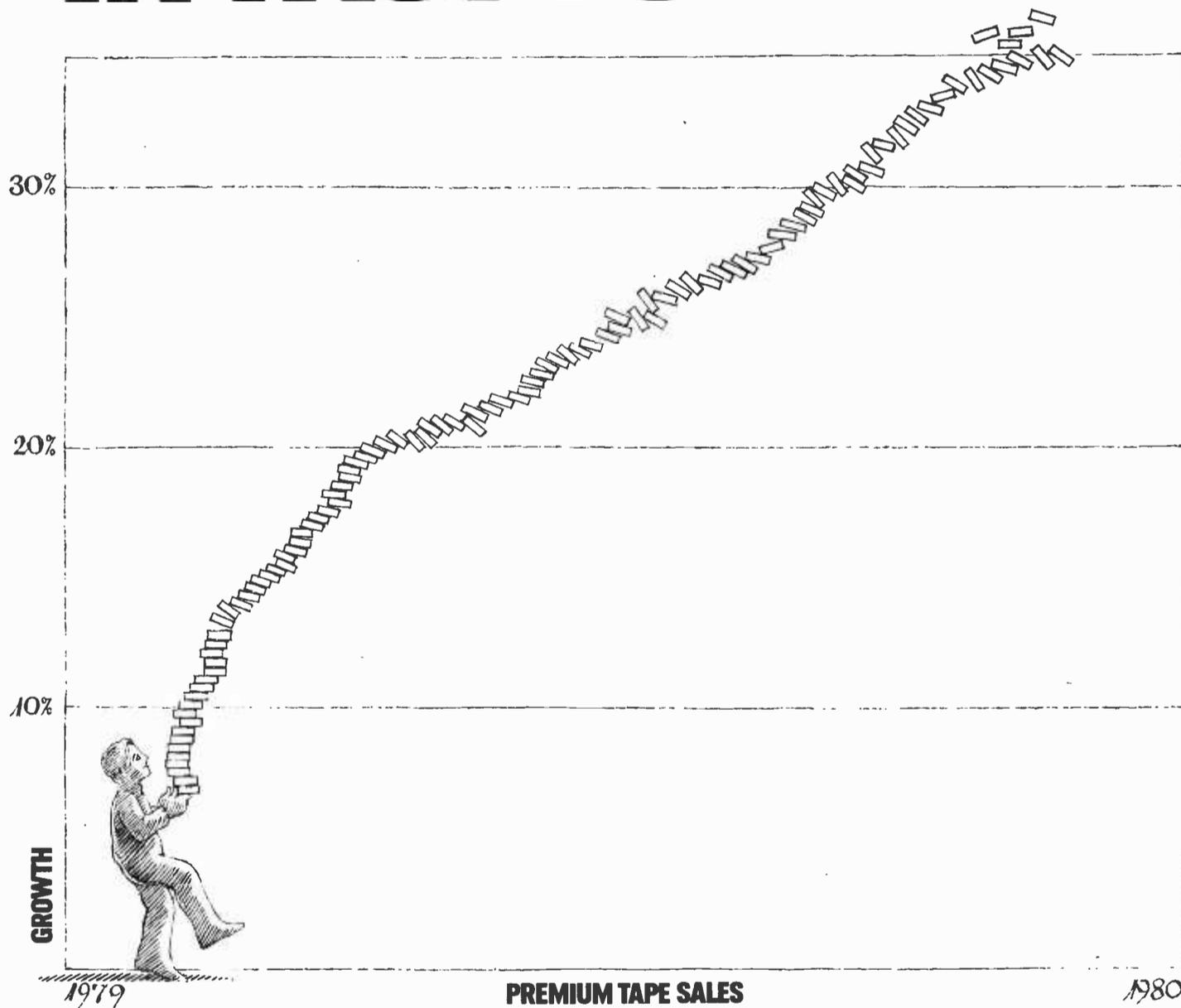
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Billboard

THE ECONOMY MAY BE IN REVERSE, BUT TAPE SALES ARE STILL IN FAST FORWARD.



Blank audio cassette sales are getting to be very predictable. Every year, regardless of economic trends, it's the same old thing. Another record-breaking year.

One thing is changing though. Consumers are shifting from "cheapie" cassettes to premium. In fact, premium cassette sales enjoyed their biggest year ever in 1979 with sales of over \$350 million.

As you might imagine, 1979 was also a good year for Maxell. Even in a soft economy, people will spend a little extra for a quality product.

Projected sales for 1980 indicate it'll be an even better year. Your customers will be putting even more of their money into premium cassettes like Maxell.

Maybe you should too.



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Video Action In A Seattle Suburb

Nishimura Wholesales And Retail Tapes Profitably

By JIM McCULLAUGH

LOS ANGELES—Weston Nishimura's Videospace and Video One Video in Bellevue, Wash., a Seattle

suburb, has emerged as one of the largest video software retail and wholesale outlets in the U.S. in less than two years.

The former educator founded the retail operation—Videospace—in October 1978. It now constitutes a 600 square foot facility with some 1,000 titles and represents some \$200,000 worth of inventory at wholesale.

Video One Video is the wholesale wing of the operation. It comprises 3,000 square feet, more than \$200,000 worth of inventory, and services over 200 dealers nationwide.

Business has been booming at both the retail and wholesale level, indicates Nishimura. Video One Video is pegging \$1 million volume for 1980, for example.

On the drawing boards are three more stores, one in the university district of Seattle, one in Lynwood and possibly one in Tacoma. Beyond that, Nishimura is contemplating franchising.

"I spent 15 years in education," he says, "looking at kids and how they related to television and video. I saw the writing on the wall. This is the wave of the future."

To stimulate what he feels is an already "progressive" market for video, the operation is involved in organizing Videospace 1980, a three-day video showcase and exposition for the consumer at the Seattle Center July 25-27.

On the retail side, Videospace stocks titles from some 30 suppliers, large and small.

Todate, movies have been prime sellers, indicates Nishimura, but some 40% of sales do come from X-rated material with a number of these titles stocked as well.

While Videospace does stock what little there is in the way of music oriented videocassettes, Nishimura observes: "That's not where the general market appears to be right now and, of course, there is not that much available. Some of the material that is music-oriented is being deleted from certain catalogs because of various litigation."

"I don't think video music will break big until we have the stereo videotape player and the stereo videodisk out there in sufficient numbers."

Neither Videospace nor Video One Video stocks hardware with Nishimura indicating he has no intention of adding it.

"They are really two different kinds of business," he comments. "That's one of the reasons I am opening one of the new stores adjacent to a Pacific Stereo and a Peaches record store. I think the hardware and software can co-exist better adjacent to each other."

List price points are holding on movies, he indicates, with "titles more important than price points."

The operation spends \$3,000 a

(Continued on page 63)

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before you have to replace your records!

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CES Showcase



JBL's new L112 pair is a bookshelf loudspeaker system.



OPTONICA'S RT-6006 is a metal capable cassette deck with a suggested list price of \$250. Features include Automatic Program Search System (APSS); Dolby noise reduction; dual bias and equalization settings for normal, chromium dioxide and Ferrichrome tapes, electronic auto stop; output volume control; and Opto peak level display.

Variable Speech Control's Demonstrating Prototypes

CHICAGO—Prototypes of consumer audio and video products featuring variable speech control were set to be demonstrated at the CES here which began Sunday (15).

The Variable Speech Control Co. is located in San Francisco and has been making products available in the industrial sector featuring VSC, particularly in tape recorders, allowing the listener to hear prerecorded material at a faster rate without distortion.

According to Variable Speech Control Co. president, Marvin Flaks, "High speed intelligible audio playback at speeds of up to three times normal is now possible at a low add-on cost."

The newer technology, according to the firm, is the result of a new custom integrated circuit (IC) developed after two years of work with the Fairchild Semiconductor Co. of Mountain View, Calif.

In addition to application to such audio products as hand-held cassette players, auto cassette decks, telephone answering machines and dictating units, the firm anticipates growing interest from videocassette recorder manufacturers as a consequence of the increased popularity of the six-hour recording format.

Intelligible audio, the firm claims, at double or triple speed would greatly facilitate the ability to locate the start of a program or particular show segment and to bypass commercials.

Adds Flaks: "Much recorded programming, such as talk shows, sport-

ing events and magazine format shows, like '60 minutes,' can be fully comprehended at 1.5 times normal speed with pitch-corrected audio."

An earlier VSC system has been available only on a limited number of models of VTRs, including JVC's Vidstar videocassette recorder, General Electric's "Time-Compression" audio cassette recorder, a top-of-the-line dictating/transcribing machine from Sony and some specialized educational equipment.

Finland To Get Its First Video Club; Sales Up

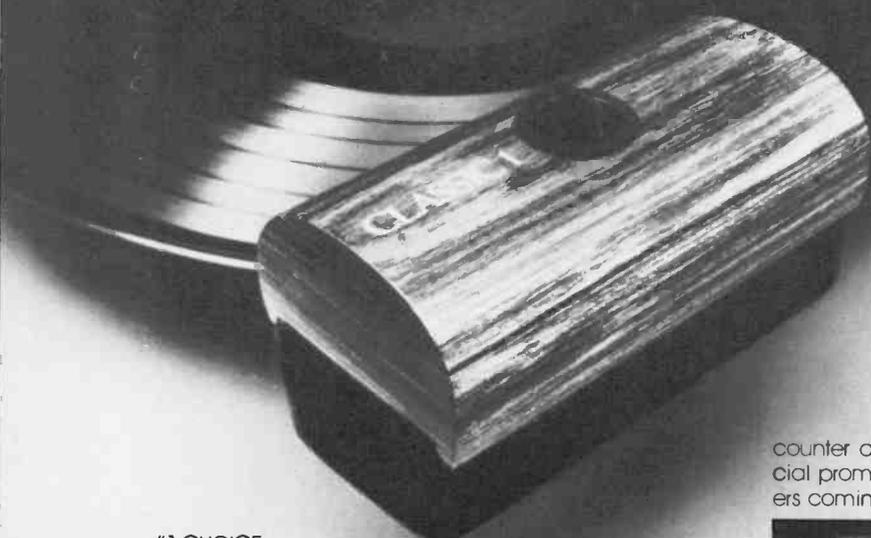
HELSINKI—With Finnish video sales on an upsurge, the national market here is getting its first home video club, Suomen Kotivideo-kerho.

The enterprise has been formed by Erkki Lehtonen and Seppo Rautiainen, key figures also in Audiovideopiste, a leading retail and leasing firm in video hardware.

The video club is to start operations soon, although the actual launch date depends on further market developments. Meanwhile, Audiovideopiste is working with local hardware manufacturer Lohja on importing from the U.S. prerecorded videocassettes for the VHS, Betamax and U-Matic systems.

About 200 software titles are available currently in this market.

DISCOVER... THE CLASSIC 1



#1 CHOICE

Hundreds of retailers have made the CLASSIC 1 their #1 choice in record care.

THE QUALITY PRODUCT

The CLASSIC 1's handsome woodgrain handle not only looks good, it feels good. Superbly designed to combine beauty with function.

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The key to the CLASSIC 1 Record Care System is a unique process utilizing capillary action to maintain a field of humidity over the velvet fiber surface. And when

used with the CLEANER ONE Record Care Fluid, its cleaning efficiency is unsurpassed.

PROFITABLE ALTERNATIVE

And if you sell records or audio equipment, you know that the CLASSIC 1 Record Care System with its high profit margin is becoming an increasingly important part of your business. Now more than ever.

DEALER SUPPORT

We support your retail efforts with aggressive marketing strategies. National advertising, handsome

counter displays, and even special promotions to keep customers coming back into your store.



Why have so many retailers chosen the CLASSIC 1? Easy. The CLASSIC 1 sells... profitably.

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Attleboro, Massachusetts 02703
SOUND SAVER

Summer CES

FCC Facing Major Changes, Says Chairman Ferris

• Continued from page 42

FM quad system, two notices of inquiry have been issued.

The second notice, issued in January of 1979, generated eight volumes of comments and FCC staffers are still wading through this sea of paperwork. There is an end in sight, according to FCC staffer Albert Jarrat who is completing a notice of proposed rulemaking in the FM quad proceeding which he anticipates will come up for a hearing before the Commissioners sometime this summer.

If the Commissioners approve, a notice proposing the authorization of FM quad will go out to the public for comments. Observers don't anticipate any more definitive action in this area this year.

In its attempts to find more space on the radio spectrum for a diversity of programming, the FCC has initiated rulemaking proceedings in a number of areas designed to add space for more stations on both the AM and FM dials.

On the AM side, the FCC's recent decision to reduce the power of clear channel stations could add more than 125 new stations to the AM spectrum. FCC officials expect as many as 2,000 applications for these new spaces.

The Commerce Dept's National Telecommunications and Information Administration has proposed reducing AM spacing from 10 khz to 9 khz and, over vociferous broadcaster objection, that proposal was submitted to the Region II (Western hemisphere) conference held in March in Buenos Aires. The assembled nations knocked down the U.S. proposal and, back at the FCC, a taskforce is presently grinding out a new report on the 9 khz issue in preparation for the next session of the Region II conference which won't take place until November of 1981.

A rulemaking designed to make room for more stations on the FM spectrum would add two new classes of FMs as well as loosening restrictions confining existing classes of stations to certain areas of operation. At the request of the Assn. for Broadcast Engineering Standards and the National Assn. of Broadcasters, the FCC has extended the time period for comments in this proceeding until October.

Jurisdictional squabbles and classic bureaucratic caution are holding up government efforts to deregulate the cable broadcasting field even as cable technology changes and the entrance of corporate giants like AT&T and IBM into the action complicate the cable business.

In April of 1979, the FCC initiated a cable deregulation proceeding aimed at eliminating distant-signal and syndicated exclusivity rules and replacing them with some kind of marketplace regulation. A Congressional study, spearheaded by Rep. Lionel Van Deerlin (D-Calif.), chairman of the House Communications Subcommittee, has concluded, however, that the FCC lacks the authority to authorize any form of retransmission consent for cable, concluding that only Congress can do so.

Meanwhile, Rep. Robert Kastenmeier (D-Wis.), chairman of the House Subcommittee on Courts, Civil Liberties and the Administration of Justice, has asked FCC Chairman Ferris to hold up FCC cable proceedings until the Copyright Royalty Tribunal has had time to conclude its cable copyright payment proceedings.

The Tribunal has a mandate from Congress to review the date of copyright payments cable companies

must make to broadcasters, filmmakers, music copyright holders and their programmers and to divide up to the \$12 million in cable payments collected for 1978 among the many competing copyright holders.

This task must be completed by the end of 1980 and, while Kastenmeier is asking the FCC to hold off until then, Chairman Ferris indicates his agency will continue.

If the FCC does deregulate cable,

the Copyright Tribunal may be forced to institute yet another proceeding to determine a method for compensating copyright owners when their programming is picked up for cable distribution.

The rewrite of the Communications Act, a task awaiting Congress since the 1934 version has been outdated, continues in the House with a bill limited to common carrier

(Continued on page 62)

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AUDIO CASSETTES, *and now*
VIDEO CASSETTES
WITH LARGE SAVINGS FOR YOU!

The die-cut slip case used on 8-track cartridges is the basic style of carton used for videotape.

In the Scandia carton-forming machine, the blank is formed around the video cartridge, using inexpensive die-cut board, eliminating the need for costly pre-glued cartons.

The 5-sided carton provides an open front for easy cassette identification and storage protection.

An optional inserting station is available for including an instruction leaflet or premium coupon with the cassette when it is wrapped with the Scandia-developed carton blank. Labeling and tear tape options are also available.

The in-line Scandia wrapping machine overwraps the video cassette carton in low-cost shrinkable polypropylene film, producing a tamper-proof, dust-free consumer package.



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'We're Never Out Of Anything'—Video Shack Owner

1,700 Titles Carried, Morowitz Says

By IRV LICHMAN

NEW YORK—"The market will have to grow some to meet us. But we're never out of anything. That's our commitment."

Voicing this business status is Arthur Morowitz, owner of three Video Shack software stores in the New York Metropolitan area, one near Times Square on Broadway, the others in Carle Place, Long Island, and the other on Central Ave. in Scarsdale.

That "commitment" to home video is broad in terms of inventory. Each location carries 1,700 videotape titles in both VHS and Beta

configurations. The Manhattan unit, the first to open last June, shares equal footage, at 3,500 square feet, with the Carle Place store, while the Scarsdale outlet is 2,000 square feet.

Morowitz, who also runs a wholesaling operation called A&H Video Sales, abstains from citing weekly sales figures (although he is completely computerized on this count),

but cites little fear that prerecorded videotapes are here to stay.

"It's not a rich man's dalliance," he maintains. "It's really less expensive than a lot of other hobbies. For instance, you can have a recorder, a decent library of tapes and a camera for under \$2,000. That's middle class today."

In tallying software sales patterns, Morowitz claims reports of overwhelming porno sales are vastly exaggerated, although he stocks between 300 and 350 titles. "You can draw a direct relationship between all-time film grossers and best selling video product. If a retailer reports 60% of his sales in porno, then he's probably carrying 75% of this product as inventory," Morowitz says his sales of porno tapes account for 25% of his business.

From the manufacturer end, the retailer says some areas require bet-

ter definition. "There's too much of a mixed bag of deals and we can't promote under some of their guidelines," although Morowitz, a heavy advertiser in newspapers and local magazines, claims he's getting co-op dollars.

He also calls for a more regular pattern of releases, especially now that manufacturers are coming around with a greater flow of product. "Fifty new titles are always welcome, but they shouldn't be saved for introduction at the CES Show."

"Manufacturers have not established firm channels of communication and their motivations are not firmly realized. Their profit margins are too tight for us and yet can vary as much as 50% among them."

In looking ahead to the videodisk, Morowitz says he does so with "anticipation," but poses this rhetorical query: "Do you suppose there'd be

record players if tape players had been introduced at the same time?"

Yet, Morowitz insists that the video recorder's recording facility has more potency as a medium of taping commercial video programs or home movies than it does as a vehicle for building a library of feature films.

"The market for prerecorded video purchases will be strong because the average guy doesn't want to be put through the troubles of making his own library."

Morowitz also sees the home video recorder as "must" part of home entertainment and lifestyle. "If the Cuisinart in our home broke down, we'd probably not get another one. But we would need a new toaster. The video recorder is like a television set. No home that has it will want to do without it."

Micro-Acoustics Shipping Its Cartridge Series

NEW YORK—Micro-Acoustics Corp. will begin shipping its new System II cartridge line in two weeks, marking the onset of a consumer campaign that will promote the units as the "lightest and fastest" ever made.

While three models are being introduced initially, at suggested list prices of \$120, \$150 and \$250, the number may be expanded to as many as 15 later. All will feature technological advances which the company claims sets new standards in transient response and the ability to track warped records.

Cartridge weight is 2½ grams, includes a variable balancing system within the cartridge itself, and features a "microscopic" diamond stylus and an extremely light-weight cantilever.

Speed reference is to rise time, which Micro-Acoustics contends is as much as four times faster than in conventional cartridge designs. It attributes this to direct coupling of cantilever and a new electret transducer said to provide virtually instant response.

ESS Loudspeakers Starts New Professional Division

LOS ANGELES—Sacramento-based loudspeaker manufacturer ESS has formed a professional division called ESS Pro.

The consumer speaker firm manufactures the Heil air-motion transformer loudspeakers.

The new division is headed by Ewald J. Consen, recently named vice president of sales and marketing. He comes from UREI where he was marketing vice president, while before that he was national field sales manager for JBL.

Products now in advanced stages of development include a number of heavy duty low frequency and mid-range transducers, in addition to a group of specially designed Heil high frequency drivers engineered for high power levels and smooth

frequency response.

Initial products, targeted for summer introduction, will also include several integrated speaker systems, loudspeaker enclosures, power amplifiers, electronic crossovers and accessories.

ESS is also in the process of developing a completely new catalog of products, many of which will be introduced at the June NAMM show.

"Initially we'll be concentrating on the musical instrument market," Consen states. "But our long range plans call for products designed for every segment of the pro market, including equipment for touring groups' p.a. systems, the broadcast and recording industry and a line of products geared to fixed installation contractors."

'BEAUTIFUL MUSIC' THEME

Digital LP Included In Peters Intl Promotion

NEW YORK—Peters International has been making "Beautiful Music" with the centerpiece of the promotion a debut digital release, one of three new albums. The campaign also includes a catalog promotion and distribution of a beautiful music sampler for in-store play.

"Super Natural," a digital recording by Manuel and the Music Of The Mountains orchestra, will be marketed at \$9.98 list, according to Pierre Bourdain, Peters marketing head. Both the beautiful music and audiophile markets are being promoted with the release.

"The Very Best Of Manuel" and "Manuel—Movie Hits" also are being released this month, Bourdain says.

Bourdain says albums by the orchestras of Caravelli, Delgado and Franck Pourcel are part of the catalog promotion.

A special tape cassette is being sent to dealers, sampling both catalog and new releases, says Bourdain. It will also be available in 8-track.

Peters also plans a special mailing of the deluxe pressed digital album to high-end audio stores. The recording was made by EMI using EMI digital equipment.

Beautiful music albums feature arrangements of pop tunes, movie themes and light classics. Most of the production today originates in Europe.

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Clean Sound II is the new modern scientific record cleaning system. It contains the Clean Sound fluid that has protected so many millions of records so effectively with its 10-ingredient formula that reduces static an overwhelming 98.4%.

And it has a new wood applicator with replaceable cleaning pads and dustbrush. A system that allows you to really hear your music.

Clean Sound II comes in an elegant new storage box worthy of a place of prominence in any living room near any turntable.

And on anyone's audio or record counter.



CLEAN SOUND II™

RECORD CLEANING SYSTEM

Recoton Corporation, 46-23 Crane St., Long Island City, New York, (212) 392-6442.

See us at CES Booth 516

Summer CES

Heavy Accent On Premium Blank, Videotape At CES

• Continued from page 44

ducing a dual-layered Super Avilyn high bias tape designated the SA-X. It joins its sister cassettes, Optimum dynamic (OD) normal bias and MA-R metal bias, completing TDK's reference series of audio cassettes.

New also is a 90-minute metal tape in MA-R and MA configurations, the former suggested to list for \$17.99 and the latter \$12.99. The more expensive MA-R comes housed in a die-cast metal reference standard mechanism.

Finally, TDK is introducing two new lines of 1/4-inch open reel audio tapes for professional, semi-professional and home open reel tape recordings, designated the TDK GX studio mastering series and the TDK LX professional studio series.

• Memorex is continuing to promote its High Bias line and has been running ads which shows the tape being tested by a GenRad 1995 real time analyzer, claimed to be one of today's state-of-the-art devices for accurately measuring and displaying audio signals.

The test, according to the firm, indicates a superior frequency response as well as superior signal-to-noise ratio at the high-end.

BASF plans having a \$30,000 BMW auto at its booth as the result of its positioning its Ferrichrome line as a tape for car stereo.

Also new is a cassette shell with improved characteristics and wider

window for the BASG Pro I, Pro II and Pro III series.

• 3M will be running various dealer and consumer promotions for different segments of its product line

and was also expected to introduce a new record care accessory product.

• AudioMagnetics is continuing various promotions for its new High Performance premium line, accord-

ing to national sales manager Charles Trausch, including an extension of its national magazine and counter-top coupon offer which enables the consumer to obtain a free

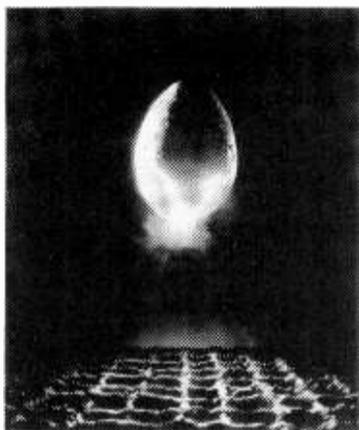
cassette with the purchase of a first one.

Also new will be a line of hanging and floor point-of-sale aids for dealers.

THE ONE STOPS FOR ALL YOUR VIDEO NEEDS

NOW ON VIDEOCASSETTE

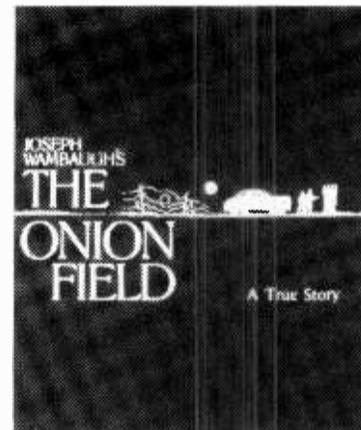
Alien



The Boys From Brazil



The Onion Field



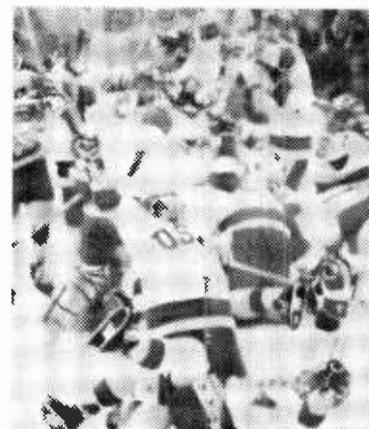
Capricorn One



Cassandra Crossing



Miracle Of Lake Placid



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CES Showcase



AMPEX has a re-engineered line of consumer audio tapes featuring new packaging as well as two new products, the EDR extended dynamic range and the ELN extra low noise.



MAXELL will be emphasizing high quality videotape for the new generation of sophisticated VTRs.

Video Firm Makes Fee Accord

By PETER JONES

LONDON—VCL Video Services Ltd., moving deeper into the field of specially-made prerecorded videocassettes, has made what the company claims "a major breakthrough" with a royalty deal with music publishers involved in a 30-minute Susan George production.

Mike Leander, executive producer, says: "Since no rate card has been finalized between the Mechanical Copyright Protection Society and the publishers, we negotiated directly with John Velasco of Interworld and Bob Grace at Rondor. The deal has been based on a standard synch license fee, plus a royalty of an agreed percentage of the retail selling price of each cassette.

"Though we don't want to go into details as yet, I can confirm that since the settlement, other publishers have become willing to release product to us for future VCL videocassette productions."

There are seven songs in the production, directed by Mike Mansfield, and shot on locations such as Longleat country house, Stonehenge

and the Legends night club. Several others are to be added to create an album, release details of which are being negotiated.

U.K. Boots Chain Cuts Videocassettes

By NICK ROBERTSHAW

LONDON—U.K. chain Boots The Chemist is committing to the sale of videocassette software with a special low-price launch of four music titles this month.

Releases are Blondie's "Eat To The Beat," from Chrysalis and tapes featuring the Average White Band, the Boomtown Rats and Black Sabbath, all from specialist video producer VCL. Boots' planned price of \$45 is about 50% less than list.

Equipment buyer Walter Mirauer explains: "We have a view about the pricing of prerecorded video material generally, and as with records

there are all sorts of crazy price structures. We think our price is about right, in the same way that albums don't really sell in the U.K. for more than \$11. We would expect videocassette prices to come down anyway."

Boots is looking to link audio and video promotion, and plans to employ Videad's in-store promotion service for the purpose. Long term, the retail chain regards videocassette marketing as useful preparation for the advent of the videodisk, where like many others it anticipates a mass market.

CES Show To See First \$75 WCI Home Video List

By IRV LICHTMAN

NEW YORK—WCI Home Video will offer its first \$75 list price videotape at the upcoming CES show in Chicago. In addition, the company has raised the list price, along with wholesale increases, on two previously released Warners features, "The Green Berets" and "Enter The Dragon."

The \$75 tag goes on the Barbra Streisand-Kris Kristofferson version of "A Star Is Born." Warners has yet to reveal a wholesale price for this release, but is expected to do so by its shipping date of June 23.

"The Green Berets" has gone from a list of \$55 to \$65, with a wholesale increase from \$40.14 to \$47.44. "Enter The Dragon" now retails at \$60 and formerly sold at \$50. The wholesale tag goes from \$36.49 to \$43.79.

In addition to Warners, two other companies planning to introduce new product at CES include Magnetic Video and MEDA.

Warners will also offer "Main Event," "The Candidate," "Exorcist 2," "Dog Day Afternoon," "Executive Action," "Bonnie & Clyde," "Bullitt," "Going in Style" and "Life Of Brian."

MEDA will offer "Swiss Conspiracy," "Ruby," "Fall Of The House Of Usher," "Dixie Dynamite," "Where The Northwind Blows," "Last Of The Mohicans," "Journey" and "Ebony, Ivory And Jade."

Magnetic Video is offering "Alien," "Boys From Brazil," "Capricorn One," "The Eagle Has Landed," "Cassandra Crossing," "A Man, A Woman & A Bank" and "Incredible Magic Of Magic," volumes 1 and 2.

OFFICER ELECTION SLATED

New RIAA/Video Meets In Chicago

NEW YORK—RIAA/Video, the new division of the Recording Industry Assn. of America devoted to home prerecorded video, has set its organizational meeting in Chicago for Saturday (14) where the two dozen charter members were expected to elect officers and plan initial activities.

Members of the new division include companies or divisions of firms which make or market prerecorded videotapes or videodisks solely for the home entertainment market.

This group was expected to elect a 15-member video council, with a chairman and two other representatives to serve on the RIAA board of directors. It also decided on the dues structure to fund the first year's activities.

Charter members of RIAA/Video include: ABC Video Enterprises, Allied Artists Video Corp., Blackhawk Films, CBS Video Enterprises, Columbia Pictures Home Entertainment Digital Video Systems, EMI Videograms, Fotomat Video Operations, Home Theatre/VCI, Magnetic Video, MCA DiscoVision, MCA Videocassette Inc., Music Image, Nostalgia Merchant and Pioneer Artists.

Also: Paramount Home Video, RCA Records, RCA SelectaVision videodisks, Sony Video Products,

Time Life Video, The Video Society, Utopia Video, Video Communications Inc., Video Tape Network, Visual Records, WCI Home Video, Goodhue Productions, Films, Inc., Instant Replay and Video Corp. of America.

Facing Changes

• Continued from page 59

provisions. In the Senate, two bills still include cable and broadcast provisions and the Senate Communications Subcommittee staff is hammering out language for amendments in an effort to reach a compromise and combine both versions of the bill into a single piece of legislation.

According to Senate staffer Mary Jo Manning, "Either we have to come up with some results soon or we'll be out of time." Congress recesses for a week in July and a week in August for the presidential conventions and adjourns in October. Chances that a rewrite bill will get through before Congress adjourns are slim.

Finally, the Copyright Royalty Tribunal has plans to return to its investigation of the home music taping phenomenon as soon as its current obligations allow time.

In November of 1979, the Tribunal completed a home taping survey which showed, among other things, that most consumers who tape music tape rock 'n' roll and that the typical home tapper is a male between the ages of 14 and 34. Additional research is needed in this area, says Tribunal member Tom Brennan, but he anticipates no action until 1981 when the Tribunal will be finished with its present agenda.

Scientific Audio Firm Combines 2 Divisions

LOS ANGELES—The professional products division of Scientific Audio Electronics, Inc. will be combined with the consumer products division, and not continue as a separate entity, according to Malcolm Schmeer, executive vice president.

The professional products line will be added to the responsibilities of Warren Pompei, vice president of sales. Mark Cohen, formerly director of the professional products division, becomes national sales manager for the company plus its SAE TWO and SAE professional products lines.

Both dealer and sales representatives networks for consumer and professional product lines will continue to be handled independently of each other.

The company has also appointed Vincent Dellamonica, formerly export sales manager of Great American Sound, as its export sales manager.

Hit AudioMagnetics With a Lease Lawsuit

LOS ANGELES—Boothe Financial Corp., leasor of data processing equipment and services, is suing AudioMagnetics Corp., claiming the blank tape maker is delinquent \$43,947.60.

The Superior Court pleading alleges the Gardena defendant negotiated a lease in 1976, when monthly payments of \$3,885.96 were to be made.

The suit claims AudioMagnetics is in arrears since August 1979 and Boothe wants to get paid or wants its leased equipment returned.

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Summer CES

Fair Trade Nix Nearly Knocked Out Chicago Law Trio

• Continued from page 48

"We've had an industry that's matured," he observes. "It used to be that the industry was almost impervious to the cycles that the more mature industries in our country endured as the economy changed.

"Because we started with a low base and were new, the audio industry kept growing in bad times and good. Marginal manufacturers had problems not because of the economy but because they were marginal. Today even major manufacturers must be aware of the fact that the industry has matured and they are going to have problems with the economy.

"One of the things that we have to be conscious of is the health and vitality of the retail structure of the industry. I think it's probably fairer to say that there is less capital in the retail segment of this industry than in many others. The continued profitability of the retailer is an essential ingredient in a thriving industry.

"What Fair Trade did was to provide a guarantee of profitability to the small and large retailer alike. And without its protection, a small retailer has been placed in a disadvantageous position with respect to many large retailers. The result has

been an erosion in the stability of a retail segment of the industry.

"The end of Fair Trade affected this industry adversely, in my opinion. I think policies and programs are necessary to try to help retailers

maintain profitability and without Fair Trade it is difficult to construct such programs without being confronted by the antitrust laws of the U.S.

"I advocate Fair Trade in the hi fi

industry because of its peculiar requirements of education to the consumer, as well as service. I think some semblance of market control is required. Fair Trade was the simplest, most convenient, most easy to

understand and most easy to implement.

"Any mechanism that is now available is more complex, entails more legal risk and is less effective in my opinion."

What's new at Sound Guard? Everything.



Video Action

• Continued from page 58

month advertising in local media and publishes its own catalog.

The MagnaVision videodisk is available in the Seattle/Tacoma market. Up until now, Nishimura points out, only dealers carrying the hardware are merchandising the software.

Beginning in August, however, Videospace and Video One Video will begin making the compatible MCA videodisks available to the public in the market.

Videospace 1980 is intended as a complete retail and industry showcase featuring exhibitions of video hardware and software as well as related products and services.

There will also be guest speakers from various firms as well as special "how to" video workshops for professionals and consumers.

Nortronics Manual On Car Stereo Out

CHICAGO—A consumer manual on car stereo system upkeep has been produced by the Nortronics Co. Recorder Care division, manufacturer of tape recorder maintenance accessories. The manual, including a maintenance log, is supplied free to dealers in a counter-top display, according to Ken Lubitz, national sales manager.

Nortronics tape deck care accessories include head demagnetizer and tape head cleaning devices. Cassette storage cases also are supplied.

Belgian Firm Now Operating In U.S.

NEW YORK—Electronic Martin/Korn & MacWay Laboratories, a 16-year-old high-end audio manufacturer based in Braine-L'Alleud, Belgium, has formed a U.S. marketing subsidiary called KM Laboratories.

Principals of the American company are David Stebbings, president, and Janice Mundy, marketing vice president. Initially, the company will import two amplified small-size loudspeakers, a transistor-design turntable and a signal processor.

NEW GUARD

Under the new and dynamic leadership of audio veterans Greg Cornehlis and Joe Kotowski, with new headquarters in Pompano Beach, Florida, Sound Guard will help you sell more record care products to more people than ever before. Both Greg and Joe recognize that today, more than ever, the sale of record care products is assuming greater importance to audio and record retailers who are seeking more profitable results from their accessories lines. Greg and Joe have a profit-oriented marketing and merchandising program to make Sound Guard even more profitable in the future.



NEW PACKAGING

The new eye-catching, full-color packaging stimulates impulse buying and increases repeat business through heightened consumer awareness for the complete Sound Guard line: Record Preservative, Record Cleaner, Record Care Work Pad, Stylus Care Kit and Total Record Care System.



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NEW PROMOTIONS

Sound Guard will be promoted vigorously both inside and outside your store with a solid combination of high impact national advertising,



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Summer CES

Pioneer Videodisks Are Due In January

NEW YORK—U.S. Pioneer Electronics has targeted January 1981 for the introduction of its own software for its laser-optical videodisk system.

On the eve of the player's introduction in four markets later this month, the company is relying on compatible MCA videodisk software to carry the catalog load.

In all markets and dealerships to carry the \$749 list unit, software is available through franchised MCA outlets, who are required to carry between 80% and 90% of the current catalog of about 165 titles. Pioneer also plans to expand into about four more markets every 60 to 90 days.

Meanwhile, the company is gearing up for development and acquisition of programming to be marketed under its own banner.

In this regard, U.S. Pioneer's recently formed Pioneer Artists subsidiary has named Barry M. Shereck as president (Shereck remains a sen-

ior vice president and member of the office of the president of U.S. Pioneer).

Pioneer Artists will acquire, create, develop and market programming, with special emphasis on stereo music, cultural and family entertainment programming.

Additionally, the division has retained the Sy Fischer Co. as a consultant in programming development.

A company spokesman says that U.S. Pioneer places a high priority

on negotiating for music-oriented product.

The following are the initial markets that will handle the player and the dealers through which it will be sold: Minneapolis/St. Paul: Schaak Electronics (13 outlets); Dallas/Fort Worth: Pacific Stereo (6), CMC Stereo-TV Super Center (5), Clearview TV & Stereo, doing business as Sound Climax (3) and Thomson Sound System (2); Madison, Wis.: American TV; Syracuse, N.Y.: Gordon Electronics and Sounds Great.

Video Takes

More than 2,500 orders in two weeks for the first Steve Martin special on videocassette, Video Tape Network's "The Funnier Side Of Eastern Canada," reported by John Lollo, VTN executive producer/senior vice president. That rivals the

sales mark achieved by VTN's "The Mr. Bill Show."

Trans-American Video, L.A., is providing post-production facilities for Don Cornelius' "Soul Train" opening shots and bridge segments.



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DON'T FRET REDDY—WHEN OUR FRIENDS SEE WHAT WE'VE GOT FOR THEM, THEY'LL GO FAST—

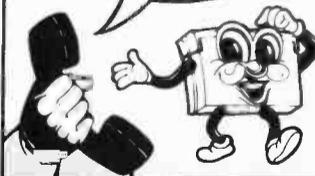
ALIEN, THE BOYS FROM BRAZIL, THE MUPPET MOVIE, NORMA RAE, BREAKING AWAY, THE HEARTBREAK KID,

LOOK AT THESE WINNERS!

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This Week	Last Position	Weeks on Chart	TITLE (RATING)	Copyright Owner, Distributor, Catalog Number
1	1	11	"10" (R)	Orion Pictures Co., WCI Home Video, OR-2002
2	2	19	SUPERMAN (PG)	D.C. Comics, WCI Home Video Inc., WB-1013
3	13	7	EMANUELLE (R)	Trinacra Films, Columbia Pictures Home Enter., VH 1019/BE 51195E
4	17	3	NORMA RAE (PG)	20th Century-Fox Films, Magnetic Video, CL 1082
5	5	32	THE GODFATHER (R)	Paramount Pictures, Paramount Home Video, 8049
6	7	3	THE DEER HUNTER (R)	Universal City Studios, Inc., MCA Distributing Corporation, 88000
7	23	5	THE WARRIORS (R)	Paramount Pictures, Paramount Home Video, 1122
8	6	13	HALLOWEEN (PG)	Falcoln International Prod., Media Home Entertainment, M131
9	3	19	GREASE (PG)	Paramount Pictures, Paramount Home Video, 1108
10	11	3	(NATIONAL LAMPOONS) ANIMAL HOUSE (R)	Universal City Studios Inc., MCA Distributing Corporation, 66000
11	10	3	THE MUPPET MOVIE (G)	ITC Entertainment, Magnetic Video, CL-9001
12	14	19	ENTER THE DRAGON (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1006
13	21	3	JAWS (PG)	Universal Pictures, MCA Distributing Corporation, 66001
14	4	32	SATURDAY NIGHT FEVER (R)	Paramount Pictures, Paramount Home Video, 1113
15	12	19	BLAZING SADDLES (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1001
16	8	32	GODFATHER, II (R)	Paramount Pictures, Paramount Home Video, 8459
17	20	32	M*A*S*H (PG)	20th Century-Fox Films, Magnetic Video, CL-1038
18	39	3	PSYCHO (M)	Shamley Productions Inc., MCA Distributing Corporation, 55001
19	15	3	THE JERK (R)	Universal City Studios Inc., MCA Distributing Corporation, 66005
20	24	17	THE IN-LAWS (PG)	Warner Bros. Inc., WCI Home Video, WB-1009
21	9	9	MIDNIGHT EXPRESS (R)	Columbia Pictures Industries Inc., Columbia Pictures Home Enter., VH 10400E/BE 51405E
22	40	3	DRACULA (1979) (R)	Universal City Studios, MCA Distributing Corporation, 66004
23	NEW ENTRY		BATTLESTAR GALACTICA (PG)	Universal City Studios, Inc., MCA Distributing Corporation 66011
24	28	3	SMOKEY AND THE BANDIT (PG)	Universal Pictures, MCA Distribution Corporation, 66003
25	18	3	THE ELECTRIC HORSEMAN (PG)	Universal City Studios Inc., Columbia Pictures Industries Inc., MCA Distributing Corporation, 66006
26	NEW ENTRY		BREAKING AWAY (PG)	20th Century-Fox, Magnetic Video CL-1081
27	16	19	HEAVEN CAN WAIT (PG)	Paramount Pictures, Paramount Home Video, 1109
28	26	19	DIRTY HARRY (R)	Warner Bros. Inc., WCI Home Video Inc., WB-1019
29	37	3	JAWS 2 (PG)	Universal City Studios, Inc., MCA Distributing Corporation, 66002
30	30	32	THE SOUND OF MUSIC (G)	20th Century-Fox Films, Magnetic Video, CL-1051
31	29	19	SILVER STREAK (NR)	20th Century-Fox Films, Magnetic Video, CL-1080
32	19	3	1941 (PG)	Universal City Studios Inc.—Columbia Pictures Industries Inc., MCA Distributing Corporation, 66007
33	NEW ENTRY		THE STING (PG)	Universal City Studios, Inc., MCA Distributing Corporation 66009
34	NEW ENTRY		SLAP SHOT (R)	Universal City Studios, Inc., MCA Distributing Corporation 66012
35	31	32	PATTON (M)	20th Century-Fox Films, Magnetic Video, CL-1005
36	22	7	THE MR. BILL SHOW (R)	Walter Williams, Video Tape Network, CY213/Cy214
37	33	3	CHINATOWN (R)	Long Road Productions, Paramount Home Video, 8674
38	36	19	THE OMEN (R)	20th Century-Fox Films, Magnetic Video, CL-1079
39	27	17	THE BUGS BUNNY/ROAD RUNNER MOVIE (G)	Warner Bros. Inc., WCI Home Video, WB-1003
40	32	3	THE SEARCHERS (NR)	C.V. Whitney Pictures Inc., WCI Home Video, WB-1012

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Sony, CBS Records Distributing Mastersound

Continued from page 42
 favor of licensed pop product—also are producing to dbx specification. The albums are marketed by dbx and the listener must have a dbx de-

code unit in his system to properly handle the signal.

Prerecorded cassettes duplicated on metal particle tape is part of the big news from Mobile Fidelity

Sound Lab, the pioneer and front-runner in half-speed mastered pop product. (Actually, half-speed mastering is a technique used when advantageous for more than 25 years

by labels including RCA and London; it's only surfaced as quality identification in the past two or three years.)

According to Mobile Fidelity

president Herb Belkin, parts of the East and Southwest will be test marketed with the cassettes this year prior to a national roll-out. Belkin is a former major label executive who stepped into the Mobile Fidelity post following last winter's CES.

Announced as new additions to the Mobile Fidelity "original master" series is one of the most acclaimed pop studio efforts of the 1970s, Steely Dan's "Aja." Also available are Bob Seger's "Night Moves" and Natalie Cole's "Thankful."

The label's expansion into separate jazz and classical series through licensing also will be realized at this show.

Telarc Records is the pacesetter company in classical music recorded digitally. Through its distributor, Audio-Technica, the Cleveland label will be introducing its biggest single release to date, all produced using the Soundstream system.

The package includes the Saint-Saens "Organ" Symphony with Eugene Ormandy conducting the Philadelphia Orchestra and an album containing choral/orchestra works of Verdi and Boito performed by Robert Shaw's Atlanta Symphony forces.

At Discwasher Records, sales manager Jim Hall is filled with excitement about a new Chalfont digital taping of the John Williams orchestral suite from the "Empire Strikes Back" motion picture score. The album is the definitive composer-supervised recording of the formal concert work prepared from the music to the just-released film, and it's being rushed into release. On the Discwasher label is a digital studio effort by r&b singer and pianist Kenny Moore. Also Discwasher's imported Denon series will be a part of the marketing thrust.

"All the records that we have are selling pretty well with the exception of the direct-to-disk jazz," explains Hall.

"We're putting more emphasis on the records than we have in the past. We're moving a lot of them and it's a bigger share of our business," the executive explains.

Throughout the industry the awareness of audiophile records and digital recordings is running at explosive levels, and the promotional use of digital and direct disks in equipment demonstrating has never before taken on such dimensions.

Many of the new hardware products are being designed around the expanded frequency response, broad dynamic range and high resolution that the new software is capable of.

New Book Assists On Exporting To China

LOS ANGELES—The China Update Co. here has published "How To Export To The People's Republic of China."

Compiled by an international group of experts in the U.S. and China, the 226-page volume is subtitled A Handbook Of Sales Opportunities For Small To Medium Businesses.

Included is information applicable to U.S. pro and consumer audio and video firms who may have an interest in exporting their wares to China. The volume covers all current laws and regulations governing trade with China.

The volume is available by mail through CUC Publications, 11908 Ventura Blvd., Studio City, Calif. 91604 at a cost of \$125.

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For the disco, night club, mobile sound company or cathedral, the Klipsch LaScala in birch or rugged fiberglass will always speak with effortless authority.

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With one watt input, the Klipsch MCM 1900 loudspeaker system will produce 99 dB SPL at three meters. Its peak power capacity of up to 1500 watts enables it to throw 100 dB SPL a full 50 meters. That's wide, clean, high-powered sound throughout concert halls, theaters, auditoriums, opera houses, coliseums, even outdoor amphitheaters.

Klipsch Industrial loudspeakers are real crowd pleasers, so don't let the customers down. Let them listen to Klipsch and they'll keep comin' back again and again.

And the audiences love it. They can hear the "mix" in each performance from any seat in the house. And, they can feel the punch that craves them to standing ovations.

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Special thanks to Ray Sound of Escalosa, Alabama for their kind assistance with this ad.

Summer CES

Home Video, Audiophile Mart Dominate CES

• Continued from page 42

laden, programmable and longer-playing models.

An example is the new Akai VC-7300 ActiVideo, featuring both two and six-hour play and recording, but providing stereo sound with two audio channels and Dolby. Machines of this type and later generation models could provide much impetus for video music programming.

In addition to CBS Video Enterprises, offering the MGM movie catalog (Billboard, June 14, 1980) and MCA Video Cassette Inc., other video software suppliers on hand at CES are WCI Home Video, Paramount, Columbia Pictures Home Entertainment, Allied Artist Video Corp., among others.

Among nine new WCI videocassettes offerings is the music-oriented "A Star Is Born" featuring Kris Kristofferson and Barbra Streisand, expected to retail for \$75.

On the blank videotape side, key trends see upgrading of tape to suit the more sophisticated hardware.

The videodisk marketing picture takes on added clarity as U.S. Pioneer, which has dubbed its MCA/Philips optical videodisk system Laserdisc, will introduce its unit in Dallas Friday (20), followed by a Tuesday (24) introduction in Madison, Wis.; a Friday (27) bow in Minneapolis/St. Paul and a July 1 debut in Syracuse, N.Y.

Initial retailers are U.S. Pioneer audio dealers, such as Pacific Stereo in Dallas, with national distribution expected in 1981 (and backed by a beefy \$10 million ad campaign).

The compatible MagnaVision unit is already available in 16 markets and RCA SelectaVision is still targeting early 1981 for national distribution.

The Matsushita/JVD VHD system is expected to be marketed in 1981, also.

Blank tape also continues its torrid sales pace and most major suppliers are offering new promotional campaigns and dealer aids, despite objections from the record industry (see separate story this issue) that label co-op dollars will be pulled from record dealers if they encourage the taping of LPs in their advertisements.

Trends here see more metal tape introductions as well as varying lengths of metal tape from manufacturers.

Metal tape is proliferating, although still an acknowledged small segment of the market, because virtually every major cassette hardware manufacturer has added that feature to one or several models in their lines.

Other audio trends in the industry see a continuing emphasis on digital audio (PCM home adaptors) technology linked to the videodisk: an increase in mini-components; and more microprocessor-based standard components offering astonishing, reasonably-priced sophistication.

Audiophile consciousness is also sparking equipment manufacturers to introduce componentry geared to the better dynamics and extended frequency range of audiophile records.

An example here is Cerwin-Vega's "digital ready" loudspeaker system which is expected to retail for \$3,400 per pair.

General Sound's new consumer loudspeakers will incorporate the URE Time-Aligned studio monitor system.

And Infinity's new Reference Standard \$20,000 loudspeaker is expected to be showcased with the Soundstream digital recording process at its CES exhibit.

Nautilus Recordings, Mobile Fidelity, Telarc, Crystal Clear and other of the substantial number of audiophile labels are debuting new LP product.

Mobile Fidelity, also, the high-speed mastered disk pioneer is introducing a breed of high-end "super" cassettes, prerecorded LPs duplicated on metal tape.

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Miller Elected

NEW YORK—Robert Miller, president of Lee-Myles Associates, the album jacket fabricator here, has been elected president of the League of Advertising Agencies.

N.Y. Vanguard Studio Redesigned And Open

NEW YORK—The Vanguard Recording Society studio here on 208 W. 23rd St. has been remodeled and redesigned, and it is now open as a state-of-the-art recording facility, incorporating a new MCI JH-636 computerized console with differential microphone preamplifiers and parametric equalizers.

The studio, reconstructed under the direction of Vanguard engineer Jonathan Thayer, has a completely renovated control room with superior acoustics thanks to special new monitor baffles which can accommodate the highest volumes, he claims.

The studio has the capacity of 24-track recording (expandable to 32), computerized mixing and digital mastering. The studio itself measures 40 feet wide, 80 feet long and 20 feet high, large enough for a 60-piece ensemble.

Source Directory By ITA Available

NEW YORK—The International Tape Assn. has made available its 1980 Source Directory, listing the products and services of its member firms.

Already mailed to member companies, it's also free of charge to non-members in the U.S. who make a request on company letterhead addressed to ITA, 10 W. 66th St., Suite 100, New York, New York 10023. Outside of the U.S., a fee of \$3 is charged to non-member companies to cover airmail postage and handling.



Home Sound: Producer Steve Raitt talks to members of the Lamont Cranston Band from his living room control board during taping of the group's new Waterhouse Records LP, "Up From The Alley."

Billboard photo by Matthew Quast

N.Y. Songshop Studio Has New Look & More Space

NEW YORK—The Songshop Recording Studio, which has become a favorite of new wave groups for demos and limited edition singles, has expanded with new facilities at 126 W. 22nd St. in New York. The studio was the first in the city to use one-inch, 16-track tape.

Owned by Wayne Vlean, a former member of the now defunct Motions group in the early '60s, the three-year-old studio moved to its present location in the spring, though renovation work is still going on as the studio expands into production and management. It owns its own Songshop Records label with Deacon and the Dumbwaiters signed to it.

Among the bands that have recorded in the studio are the Cutthroats, the Rudies, On the Steps, 4 Skins, Zantees, the Ribitones, Born Ready, Tiny Tim, Ian Hunter's backup band, and Thin Lee, a band managed by studio manager Jean Petrucci.

Companies that have used the studio include Arista, Chrysalis Music, Carrare Records, Tomato Records, Hudson Bay/Carlin Music, Chappell Intersong, Bomp Records, Ze Records, Mercury Records, Badge Records and Blue Labor, says Petrucci.

Centerpiece of the new studio is the Tascam 85-16 recorder, which was first advertised last December but which was not available in the New York market until March, says Vlean, when he was able to get the first one in the city.

"The main thing (about the one-inch recorder) is that it is affordable. And compared to an older, similarly priced two-inch machine it doesn't sacrifice any of the new technology. The transport on this machine, for instance, is just like any 24-track, two-inch machine. It is easy to operate and you don't have to worry about it breaking down, since it is new," says Vlean.

Chi Studio Adds 48 Tracks, Sweetening

CHICAGO—Universal Recording Corp. has made several additions to its complex.

The Backroom, just completed, is a video sweetening room interchangeable with 48-track recording, reportedly the first of its kind operational in the Midwest.

Studio A has added NECAM computer automation to its console, as well as SMPTE time code. A Bendorfer Imperial Grand piano is also available to clients.

The recorder itself cost about \$10,500, but it is cheaper to operate since the one-inch tape is about half the price of standard two-inch 24-track tape.

The studio uses a Tascam model 5 console which is wired for 24 channels. The studio itself is also wired for video, and the control room contains the usual array of compressors, equalizers, delay, and reverb units.

As owner of the studio, Vlean is also the house engineer, and when working with inexperienced bands, he often winds up as producer as well.

The 33-foot by 27-foot studio has a Kawai grand piano, and ARP synthesizer, Fender amps, a drum kit, and other instrument.

The studio is open seven days a week.

TAPE NEW ALBUM Warehouse Studio For Cranston Band

By ALAN PENCHANSKY

CHICAGO—After recording three albums using conventional studio facilities, the Lamont Cranston Band, a seven-man blues rock outfit, is taking a "home grown" approach to record production.

This month Minneapolis-based Waterhouse Records is issuing the fourth album by the Twin Cities-based group called "Up From The Alley." The album was recorded and mixed entirely in a Minneapolis warehouse using equipment purchased by the record company and producer Steve Raitt.

Included in the equipment package—which was installed in a riverfront building that still displays the sign of its former occupant, "Del's Tire Mart"—was a TEAC 80-8 recorder, a Kelsey Pro Tour 24-channel mixing board, three MXR 31-band equalizers and a Master Room XL 301 stereo reverb.

A large number of demo recordings have been mastered on semi-pro equipment, but actual productions done in this way still are small in number. Producer Raitt says a more relaxed recording environment, a more "live" sound and cost advantages are among the reasons he and the Cranston Band took the unconventional approach.

Explains vocalist and harmonica player Pat Hayes "The band didn't have to feel like every minute was costing us more money. If a particular session wasn't going well, sometimes we'd break until the next day and get a fresh groove going."

Guitarist Charlie Bingham elaborates: "We all felt creative in this setting. In the past, some of the big stu-

dios were just a little too sterile at times."

Says Bingham, "Everything at our warehouse is comfortable and even sort of funky and the sound reflects the fact that we could be ourselves and stretch out a little."

The former tire warehouse is the band's regular practice hall and the building also contains an apartment occupied by Raitt. The producer's living room is where monitoring equipment was set up.

"Most producers dream of recording and mixing an album in their living room," explains Raitt. "It was a relaxed environment which allowed for a lot of experimentation."

Raitt says his reference point was ideal: "Since it was controlled from, and played back in my living room with my studio monitors, I always knew exactly what kind of sound we were getting."

"Having listened to lots of records here before, I had a great point of reference to compare sound with."

Monitoring was done on JBL-4311 speakers powered by a Crest P-3500 amplifier, says Raitt. To mix-down the album, the producer recorded on a second TEAC machine, the A-7300.

The new album, the band's second for Waterhouse, was worked on during the winter months of 1980. The Cranstons originated in 1969 as a Chicago style blues outfit, but have since taken on more of a rock sound. The band's first two albums were issued on their own label, then in 1978, "El Cee Notes," for Waterhouse, appeared.

Studio Track

LOS ANGELES—Gary Ulmer is set to record and mix the music for the upcoming television mini-series "Shogun," Maurice Jarre composing, at Music Recorders, Inc. MRI, a film and television post production audio facility, is expanding to include a complete film dubbing stage, editorial suites and corporate offices.

Michael McDonald and Patrick Henderson are wrapping up final production chores on an Amy Holland debut LP and single at the Capitol Studios complex.

Gary Katz is producing a new Steely Dan project at Sound Labs, Elliot Shiner engineering. Also there, Bruce Botnick producing and engineering a new LP with Kenny Loggins, who is also coproducing; Armin Steiner mixing a Dolly Parton project; and Robin Cable producing and engineering Toronto.

Ron Dante producing Barry Manilow at Filmways/Heider, Michael DeLugg engineering, Michael Boddicker providing synthesizer and special music effect... Denny Dante producing Maxine Nightingale at Devonshire, Boddicker also contributing to that project... The Jacksons producing themselves, in association with Greg Phillinganes, at Hollywood Sound.

Automatt, San Francisco action: Rikki Farr producing the Tubes, Fred Catero coproducing and engineering, Ken Kessie assisting; Gary Lyons producing and engineering Gamma with Ronnie Montrose for Elektra/Asylum, Kessie and Wayne Lewis assisting; producer David Rubinson mixing Davadip Carlos Santana's new digital Columbia LP "Swing Of Delight," Leslie Ann Jones engineering, Bob Kovach assisting; and the LP version of "Rock Justice," the Marty Balin-directed and Bob Heyman and Mike Varney produced project for EMI Videograms being recorded, mixed and mastered for EMI America. The studio is also being used as a location setting for the videocassette and eventually the videodisk.

Ester Satterfield recording a new project at Eastern Artist Recording Studio, East Orange, N.J., Jake Jordan producing, Neal Steingart engi-

neering... D.C. LaRue working on his upcoming Casablanca LP at Boris Midney's ERAS Recording Studio, New York City, LaRue and Eram Scheffrin producing with Ray Volpe at the board, Steven Von Blau assisting.

Jim Stafford recording at the Sound Shop, Nashville, with Kent LaVoie producing the Elektra/Asylum project... Gamble & Huff, McFadden & Whitehead and Dexter Wansel producing Teddy Pendergrass at Sigma Sound, Philadelphia, Joe Tarsia, Dirk Devlin and Jim Gallagher engineering... M. Tennant and T. Page producing Janice McClain for Warner Bros. at Veritable Recording Co., Ardmore, Pa., D.W. Fearn engineering.

The Allman Brothers laying tracks for an Arista LP at Young'UnSound in Nashville. Mike Lawler producing, with Stan Dacus and Kurt Kenzel engineering. Also Larry Gatlin and the Gatlin Brothers Band working on CBS LP, with Dacus and Chip Young behind the boards.

At Quadrafonic, Nashville: Epic artists Jimmy Hall cutting LP tracks. Norbert Putnam overseeing this project, with Gene Eichelberger engineering with assistance from Willie Pevear, Jimmy Stroud, and Kevin Nimmo; Shirley Caesar mixing final tracks to Word LP, with producers Tony Brown and Ken Harding, Eichelberger at the controls with assistance from Pevear and Nimmo; Johnny Cash in tracking and overdubbing before final mixes on CBS LP, Earl Ball producing and Eichelberger engineering with assistance from Pevear, Nimmo, and Barbara Cline; CBS artist Lynn Anderson finishing mixes on her new LP with producer Steve Gibson, Rich Shirmer engineering with assistance from Nimmo and Jimmy Stroud; and Carol Chase laying LP tracks, with Norbert Putnam overseeing this Casablanca project and Eichelberger engineering.

Larry Butler producing Debby Boone at Sound Emporium (formerly Jack Clement Studio) in Nashville. They are working on a Warner/Curb LP of old and new songs, including the Brenda Lee hit, "Too Many Rivers." Billy Sherrill

and Harold Lee engineering the project. Also there Dickey Lee working with producer Garth Fundis and engineer Sherrill on new Mercury release. Lee is also working on this project at Creative Workshop, with coproducer Buzz Cason and engineer Todd Cerney.

Billy "Crash" Craddock laying LP tracks at Nashville's Woodland Sound Studio. Dale Morris producing this Capitol project, with engineers Danny Hilley and Skip Shimmin. Also there, Warner Bros. artist Con Hunley cutting tracks with producer Collins, and engineers Hilley and Shimmin. And O.B. McClinton working with producer Nelson Larkin on a Sunbird LP. Rick McCollister behind the boards with assistant David McKinley.

Tony Joe White producing himself at Nashville's Combine's Rat Hole. Allen Rush is engineering this Casablanca LP.

Video Hardware On W. Germany Upbeat

BERLIN—Projections by the West German video industry suggest hardware sales will double by 1985, while cassette software sales will rocket to around 5 million units.

At the moment West Germans are spending an estimated \$320 million a year on video. This represents more than a third of a total European market for 1980 guesstimated to be worth about \$839 million.

Last year 290,000 videocassette recorders were sold in the country; VHS and VCR/SVR formats taking 45% and 40% of the market respectively; Sony's Beta picking up the remaining 15%. Machine cost averages between \$1,200-\$1,600. Two-hour videocassettes cost \$90 and up.

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Aphex Sound Enhancer To Be Made, Sold In Canada

LOS ANGELES—Aphex Systems has signed with Orange County Electronics of Winnipeg, Canada, to manufacture and sell its aural exciter sound-enhancing device to the semi-pro market.

The four-year-old company, which has been selling its sound enhancer device to U.S. recording studios and touring musicians, is now expanding into the international semi-pro field, notes company president Marvin Caesar.

Orange County's manufacturing capabilities will allow the local company an extension of its own plant facilities to produce the \$450 sound enhancers. First units are due in August.

Orange County will offer the Aphex equipment as part of a new line of semi-pro products called the Nova Series. This marks the first time Aphex has licensed its technology and trademark to any outside manufacturer.

A second sound-enhancing model, the 602B, is offered to radio and television stations by Aphex.

The sound enhancer, maintains the firm, provides greater clarity and depth to a sound signal. The unit has been used on thousands of LPs and singles, according to Caesar. Artists using it in concert or on disks have included: Linda Ronstadt, Foreigner, the Cars, Diana Ross, Ashford & Simpson, Cheap Trick, Talking Heads, Frank Sinatra, Kool & the Gang, Barbra Streisand, the Bee Gees, Waylon Jennings, LTD, James Taylor, Elton John, Willie Nelson, Leon Russell, KC & the Sunshine Band, Dr. Hook and Queen.

Orange County will offer the semi-pro model in Canada and the U.S., with Aphex handling the rest of the world. And in some instances it can sell the semi-pro model in the

U.S. on a non-exclusive basis. The price in Canada will be around \$500 Canadian currency.

The semi-pro model has several different characteristics from the professional model, Caesar admits. Whereas the pro model has greater control flexibility, the semi-pro unit only has an internal mix. The semi-pro has unbalanced inputs and outputs and the semi unit will go into 2 and 4-track recording studios and crossover into the consumer market. Caesar points out.

Aphex continues to manufacture and market the professional unit for broadcasters and recording studios locally and will help in the marketing of the semi-pro unit.

Orange County Electronics was formed in 1967 and has a 10,000-square-foot manufacturing facility in Winnipeg.



Billboard photo by Kaz Tsuruta

TUBE STARS—Cindy Williams, star of ABC Television's "Laverne & Shirley," lends a helping hand at the console to the Tubes, who are recording a new A&M LP at San Francisco's Automatt complex. Shown, left to right, are group members Michael Cotton and Bill Spooner, producer and manager Ricki Farr, group members Fee Waybill, Roger Steen and Prairie Prince, and engineer Ken Kessie. At the console with Williams is coproducer and engineer Fred Catero.

BREMA Drops Planned British Cetex Trade Show

LONDON—U.K. audio organization BREMA, the British Radio Equipment Manufacturers Assn., has dropped plans for a new trade-only event intended to replace the existing Spring Trade Shows.

Named Cetex '81, the new show was to have been held at Birmingham's National Exhibition Center, but a contractual arrangement between the center and Brintex Exhibitions has forced cancellation. Brintex organizes Entertainment '81: The Audio and Television Fair, which is now being promoted as a trade and public event.

BREMA last ran a full-scale show in 1976. Motivation for Cetex was the need to bring under one roof all the manufacturers who, under the present Spring Trades system, find themselves scattered about London in a variety of hotel venues.

Total support for Cetex was also uncertain. Though the smaller British manufacturers were expected to welcome the move, it was felt some of the major Japanese firms, in particular, would rather put on a good presentation as individual companies in individual venues than

compete against each other under the same roof. Some firms were also dubious about the move away from London.

Currently there are three major audio events on the U.K. exhibition calendar. The Harrogate show, held in a cluster of sites in the small York-

shire town, ranks as the main public show of the year.

The Cunard show, organized every April by Don Quillen, is the descendant of a breakaway event that dealt the death blow to the Sonex exhibitions back in 1974. Quillen later moved the show from its Heathrow home to the Cunard International Hotel in Central London.

The Spring Trades themselves go back many years and nowadays seem to organize themselves through the consensus of the participants rather than through any formal organization.

In addition, there are dozens of dealer shows around the country, some of them large undertakings that attract a good deal of media attention, and for that reason compel the participation of audio manufacturers.

Fouce, Yanchar Open An Office

LOS ANGELES—Lakeside Associates has been formed here as an engineering and consultation firm for the entertainment industry.

Particular concentration initially, according to principals Stephen Fouce and Carl Yanchar, both previously with Sierra Audio, is with the design and building of recording studios. The firm plans to also spe-

cialize in video as well as audio/video facilities.

Bases for the new firm will be maintained in Chicago, Calgary and Los Angeles.

Among initial projects are Thunder Road Studios in Calgary, Discos Gas in Mexico City and the addition of a room at the Pierce Arrow Studios in Evanston, Ill.



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Disco Business

PURE ENERGY ACQUIRED

Prism Roster Rises

By RICHARD M. NUSSER

NEW YORK—Prism Records, launched in 1978 through a series of licensee deals that produced several disco hits, is now actively building its own roster, and coming up with hits on its own.

The Erotic Drum Band was the independent label's first acquisition to produce a double-sided hit single, "Pop Pop Shoo Wah," backed with "Touch Me Where It's Hot," the latter the title cut from the group's debut album, released after the single.

Now the label, headed by Len Fichtelberg of the Record Haven retail and one-stop outlets, has signed its second act, Pure Energy, which it expects will develop a following among both disco and r&b audiences.

"We're interested in developing and building acts that have an appeal beyond the disco market," says label vice president Dee Joseph, formerly an executive with Butterfly Records on the West Coast. "We anticipate the continued crossover of disco product into r&b and pop fields."

Pure Energy's first release is single, "Party On," available in seven and 12-inch formats. Ex-Stylistics member Clarence Lawton produced the group, comprised of vocalist Lisa Stevens, Curtis Hudson and Raymond Hudson. Wade Marcus arranged the tunes.

In its early days, Prism scored on dance floors with the Erotic Drum

Band's "Plug Me to Death," Regine's version of "I Will Survive," sung in French, and Chi Chi Favelas' "Rock Solid."

Prism joins other indie labels that have found disco the key to sales, such as Prelude, Emergency Records, Pavillion, Baby O'Records, West End, Panorama, Sam and the various TK imprints, all of which are, or have been, active on Billboard's Disco Top 100.

Prism is handled by Sunshine in New York, Abkco/Chips in Philadelphia, Zamoisky in Washington, Tone in Florida, Rabbit in Texas, Tara in Atlanta, Pika in Cleveland, California Records in Los Angeles, Pacific in San Francisco, Stan's in Louisiana, Bib in the Carolinas and Associated in Arizona.

Amanda Lear Wins Slander Suit Claim

PARIS—A French court here has awarded \$2,000 in damages to British-born disco artist Amanda Lear following claims by the Paris-based Transsexuals magazine that she was a man. Lear is married and is soon to become a mother.

It is reported that Lear's throaty vocalizing gave rise to the rumors and the article which succeeded them. Lear records for Arabella-Eurodisc, and has had several top hits.

Fillmore East Revived As a Gotham Club

NEW YORK—The Fillmore East, a bastion of rock music in the 1960s, is being converted into a multimillion-dollar disco to be called the Saint.

The club, a rambling old theatre on St. Mark's Place and Second Ave. in Manhattan's East Village will, when completed, accommodate in excess of 4,000 persons, its owners claim.

Plans for the room are being kept tightly under wraps at this time. An "intimate" party for about 1,000 members of the music entertainment industry and the press will be held at the club July 18. An opening is scheduled for September.

In its heyday, the Fillmore East, owned and operated by industry impresario Bill Graham, hosted the top rock acts of the music industry. Like its sister room, the Fillmore West, in San Francisco, it was the hub around which much of the activities of the "flower children" of the turbulent 1960s revolved.

With the de-emphasis of rock and the changing social trends in the early 1970s, the room fell on hard times, and after Graham pulled out it became a rabbinical school for a short time. However, for much of the past few years it has been closed.

\$80,000 Sound System For Hamptons' Club, OBI East

NEW YORK—The popular Hamptons resort area here has provided a fertile spawning ground for many chic discotheques. The latest to swing open its doors is OBI East, a 35,000 square foot room located in the Hampton Bays township.

The room features a reported \$80,000 sound system designed and installed by Audio by Zimet. It is comprised of four JBL model 375 horns, 28 custom built Audio by Zimet woofers, 12 custom-built Audio by Zimet full-range model 9 speakers, 10 BGW model 750B amps, three BGW model 250E amps, two BGW model 100B amps, three Sound Workshop crossovers, one Sound Workshop disco mixer, three Technics model SL5100 turntables, one BGW model 103 preamplifier, a Pioneer open reel recorder, two EV monitor speakers, Shure SM58 cartridge and a disco console.

According to Jacki Rosen of Audio by Zimet, the club's 5,000 square foot dance floor is ringed by the 28 subwoofers stacked in pairs. The 12 full-range speakers are suspended from the ceiling. The combination of all the equipment is said to deliver 10,000 watts of crisp, clean sound.

Matching lighting for the club was designed by OBI East owners Don Graham and Bob Matherson, and supplied by Lights Fantastic and Best-tech Lighting. It reportedly cost

\$70,000. The light show includes show and confetti cannons, 30 rotating beacons, rain lights, starbursts, chasing lights, and mirrored balls.

The deejay's booth is 35 feet long by 20 feet high. A stage designed to accommodate live entertainers is located directly beneath it. Barbara Jean Graham is the spinner. She is from Florida.

In addition to the club's main room, there are a number of other lounge-type rooms including the Dome room, an "intimate room," a game room and a snack bar.

OBI East's day by day activities revolve around a number of themes. Mondays are set aside as Hampton employes nights, Tuesdays are ladies nights, Wednesdays roller disco dancing is featured, Thursdays new wave music and its followers are accommodated, Fridays and Saturdays recorded disco music shares the space with live bands. Sundays are designated tropical nights with contests for the best tan in the Hamptons.

The club is open to audiences 21 and over. There is a \$3 door charge and drinks cost \$1.50 each.

Meanwhile, Audio by Zimet has also installed the sound system in the new Studio 54 disco on the island of St. Thomas. The club's \$25,000 sound system includes eight subwoofers designed and constructed by David Rosen, head of the firm, eight JBL ring radiators, three BGW model 750B power amps, two Technics turntables, a Technics cassette deck, a Teac open reel recorder, a Spectro Acoustic equalizer and a dbx boombox.

6 Clubs Hit \$20 Million Cost Level

NEW YORK—A panel of key disco industry experts believes there is a growing trend towards the establishment of multi-million dollar clubs in the U.S.

The group, headed by Bill Wardlow, director of Billboard's disco forums, revealed to a conference of business and financial press representatives that in the past year alone six such multi-million dollar clubs have either opened or are in the process of being opened.

The panelists cited a Bond's disco and the soon-to-be-opened Saint in New York, the Palace in Los Angeles, Dreamland in San Francisco, Cinderella Rockefeller in Chicago and Limelight in Atlanta.

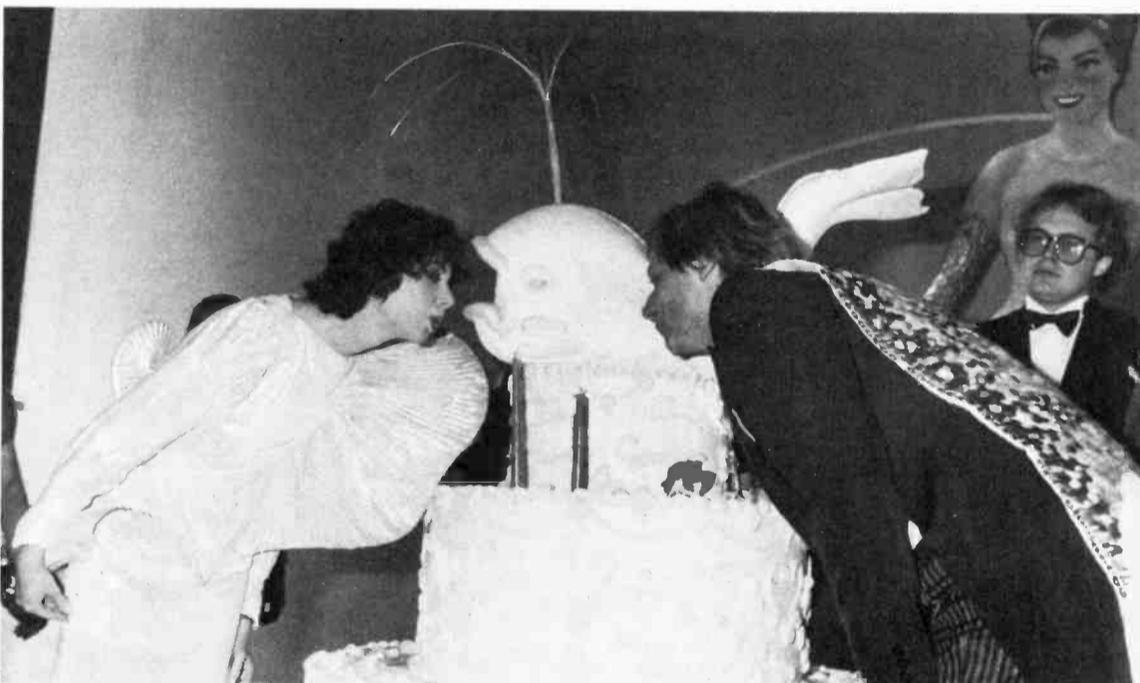
According to the panel, the establishment of these clubs represent a \$20 million investment in an already burgeoning multi-billion dollar industry.

The group of panelists conducting the conference at New York's Sheraton Centre hotel, Wednesday (11), included Stuart Rock and Paul Friedman of GLI/Integrated Sound Systems; Howard Rheiner, Litelab; Vince Finnegan and David Rich, Meteor Light & Sound; David Sandhaus, Science Faction Corp., and Lee Zhito, Billboard's publisher and editor in chief.

In his remarks, Wardlow stated that "disco is now and always has been a concept embracing clubs, hardware and software manufacturers, special effects companies and accessory suppliers."

He stated that there are more than 20,000 discos in the U.S. alone, with

(Continued on page 73)



BIRTHDAY FETE—Sylvia Grumbach and owner Fabrice Emaer blow out candles on a giant cake marking the second anniversary of Le Palace, Paris' premier disco/theatre. The occasion was celebrated with four balls, including a Bal des Sirenes that featured an aquarium motif, including a giant statue of Esther Williams, seen at right, behind Palace staffer Dominique Segall. Le Palace played host to 483,000 visitors last year who paid the equivalent of \$15 admission each. The club is also remodeling its basement room, a popular new wave gathering place, and turning it into a private club. Concerts and dancing will continue to be held upstairs as well.

N.J. Club In Tax Trouble

CHERRY HILL, N.J.—Valentino's Supper Club, among the first and most popular discos in the

Philadelphia/Southern New Jersey area, has fallen on hard times.

On May 11, the club's liquor license was lifted by the Internal Revenue Service for alleged non-payment of more than \$31,000 in taxes for 1978.

A spokesperson for the IRS states that Valentino's owes \$28,991 in corporate income taxes plus \$2,343 in interest. The spokesperson adds that Valentino's owner, Guiseppe Gambino, was given ample time to pay the taxes, and that the liquor license was seized after he (Gambino) ignored the fourth IRS notice.

Until the outstanding debt is paid, Valentino's cannot sell or transfer ownership of its liquor license. The club is also restrained from the legal sale of alcohol.

(Continued on page 72)

France Joli Stars In 'Beverly Hills'

NEW YORK—Prelude artist France Joli will star in a \$12 million musical comedy film titled "Beverly Hills" to be produced by film independent Gregory De Santis. Joli is expected to sing four original songs in the movie.

Joli, a 17-year-old Canadian, had a hit last year with "Come To Me," which enjoyed platinum sales. Her latest release is an LP titled "Tonight," which offers a blend of disco, new wave and ballads.

The movie which has already commenced some location shooting in Los Angeles, has a screenplay written by Steven Gaines, author of "The Club," "Marjoe" and "The Alice Cooper Story." It is based on an original story by Gloria Rosan and Leslie Thrasher.



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Disco Business

Disco Mix

By BARRY LEDERER

NEW YORK—Pure Energy is the appropriate name for the new group recording for Prism Records. Its current 12-inch 33 $\frac{1}{2}$ r.p.m. is "Party On" at 8:30. Rich sounding arrangements and sassy harmonies provide this funk-tinged production with spunk and fire. Lead singer Lisa Stevens belts out the lyrics with an excitement and gospel quality reminiscent of Loleatta Holloway. A short break and instrumental reprise finish this disk with style. It is produced by Clarence Lawton.

Fantasy Records offers a remix of "Earth Can Be Just Like Heaven" from the Two Ton 'O Fun LP. This non-commercial disk was mixed by deejay Robbie Leslie of 12 West and runs 8:18. The flipside is an extended version of "Do You Want To Boogie?" Initial response has been enthusiastic from all who have heard it.

"Wax Attack" is the title of the RCA release by the label's new group Wax. It has a sound akin to the Trammps but with more emphasis on funk. The sound is nicely combined with a rock feel. "Rock Stomp" accentuates brass and handclapping for a pulsating 5:01 minutes.

The title cut, "Wax Attack," is enhanced by the vibrant harmonics of the group with throbbing percussion and guitar licks. "Don't Be Tight" is one of the catchier and more commercially-oriented tunes. It flows easily from the first chord and is the highlight of the LP. Producer Bobby Eli has found a refreshing sound for a most promising group.

"Naughty," Chaka Khan's latest release from Warner Bros. offers "Clouds," the first cut on the album at 4:26. It is a perfect late evening sizzler with a soulful and blues-like feeling reminiscent of LaBelle's music of a few years ago. Kahn demonstrates emotion and sensitivity in this dynamic tune. "All Night's All Right" has a down home New Orleans style with nitty gritty groans by the artist which grab the dancers' attention.

A short percussion and whining guitar break add to the right mood for this selection. "Papillon" (also known as "Hot Butterfly") enables Kahn to give her inimitable style to this Gregg Diamond classic.

A soft rendition is given with the essential melody kept intact. Producer Arif Mardin has utilized the talents of Cissy Houston, Eddie Daniels, Richard Tee, Michael and Randy Brooker, Noel Pointer and Ullanda McCullough, among others, on this explosive album.

Gary Numan has developed a following for his

electronic and hard rock music. His supporters will not be disappointed in his "Replicas" LP on Atco. The cuts vary from strident rock to spacey, synthesized instrumentals. Numan, who pro-

vides the vocals and plays keyboards and guitar, is not at a loss for exciting material. As producer and composer for the album and all the songs, Numan's total control is evident in the varied

and intense cuts that are geared more for rock enthusiasts than those on the disco scene.

Shandi is a potent performer, and she belts out one tune after another on her Dreamland LP

(distributed by RSO). She has a voice that stays high above the soaring rhythm tracks. "Walk The Streets" and "Heart Beat" highlight the spontaneity and artistry of this performer.



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Hong Kong Disco Clubs Suffering Economic Woes

HONG KONG—A combination of overexposure, audience malaise and tight economic conditions is having an adverse effect on the disco industry here.

In addition to clubs that have either closed their doors or converted into other businesses, the Eagle's Nest in the Hong Kong Hilton, is about to be converted into a Chinese Restaurant.

The club, a part of the Juliana's chain of worldwide discotheques, once provided the community with a kaleidoscopic display of light images and sound. In the interim period before its conversion it will offer patrons a mix of live and recorded music.

Taipan 2, in the centrally-located Furama Hotel, is also closing. The club recently lost Andrew Bull, its star spinner, who moved on to the more successful Disco Disco club.

Meanwhile, the Coliseum Disco is slated for a fall 1980 closing, and the Talk Of The Town disco in the Excelsior hotel is now offering a mix of live and recorded music.

But even as the disco business sags on this bustling island colony, there are still some clubs where business continues to boom, among them the Taipan I in Kowloon on the Chinese mainland. Disco Disco with its energetic and experienced management and the Club Manhattan appealing to an executive type clientele.

72 **Disco Business**
Fort Knox
Runs Club
For Rookies

NEW YORK—The U.S. Army has shelled out close to \$1 million to create a Studio 54 type discotheque for its enlisted men at Ft. Knox, Ky. It is the first of its kind in the U.S.

The club is described as an experimental venture aimed at keeping new recruits out of trouble, and enhancing the army's own image in the eyes of the public. If the experiment works, and early indications are that it will, the concept will be re-created at other army bases around the country.

According to Wilburn Fitzpatrick, the disco's manager, the idea of the room is to offer an alternative to young soldiers "tempted and often bamboozled by unsavory off-post nightspots."

To use the facility young GIs pay an annual membership of \$2. This admits the member and a guest. The club, which has been operating in the black since its opening, makes its money off the bar sales. According to Fitzpatrick, the club sells more than \$16,000 per month in beer alone. Between 7,000 and 8,000 men are in training at the base.

According to Col. Billy Cone, information officer at the Ft. Knox facility, the club hopes to provide a safe place where the young soldier can relax, dance and have a couple of drinks. He sees it as being a feasible alternative to having the men "fall prey to off-post clip joints."

Depression Parties
At N.Y. Rock Club

NEW YORK—Manhattan's new Ritz rock disco will host a series of "depression parties" aimed at "giving people some value for their money in this time of double-digit inflation and economic recession."

The parties, to be held every Monday during June, are the brain child of Jerry Brandt, creative director of the Ritz, and the man who created the Electric Circus, one of New York's most innovative and popular rock discos of the 1960s.

Guests at the Ritz's "depression parties" will pay \$1 to get in, because Brandt "does not believe in economic segregation."

N.J. Tax Trouble

• *Continued from page 70*

The club is also in danger of losing its liquor license completely if the state's Alcoholic Beverage Commission can prove several charges, including one that Gambino's brother, Rosario, convicted of crimes in 1962 and 1971, is a hidden partner in the club's operation.

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ATLANTA	DETROIT	NEW ORLEANS	PITTSBURGH
<p>This Week</p> <ol style="list-style-type: none"> GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) IN THE FOREST—Baby O—Baby O' Records (12-inch) I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33) USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER/HANG TOGETHER—Odyssey—RCA (LP/12-inch) POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch) LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch) TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch) TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch) MOMY MOMY—Vinyl Virgins—Reflections (12-inch) I LOVE YOU DANCER—Voyage—Marlin (LP) CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch) YOU GAVE ME LOVE—Crown Heights Affair—DeLite (12-inch) DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch) I'LL CRY FOR YOU—Kumano—Prelude (LP) BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP) 	<p>This Week</p> <ol style="list-style-type: none"> TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch) LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch) GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP/12-inch) POWER—The Temptations—Gordy (LP) USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch) TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch) SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch) DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch) OVERNIGHT SENSATION—Jerry Knight—A&M (LP) CLOUDS—Chaka Khan—Warner (12-inch) STOMP—Brothers Johnson—A&M (12-inch) I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33) GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP) CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch) 	<p>This Week</p> <ol style="list-style-type: none"> TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch) GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) I'M READY—Kano—Emergency (12-inch) LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch) YOU MADE ME DO IT AGAIN/FILL ME UP—Elaine & Ellen—Ovation (12-inch) TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch) BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP/12-inch) I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33) PLAIN OUTTA LUCK/STRETCH' IT OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP) RED LIGHT/FAME (Fame, Soundtrack)—Various Artists—RSD (LP) IN THE FOREST—Baby O—Baby O' Records (12-inch) USE IT UP, WEAR IT OUT/HANG TOGETHER/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch) I FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—Fran Joli—Prelude (LP) TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch) KEEP SMILIN'—Carrie Lucas—Solar (12-inch) 	<p>This Week</p> <ol style="list-style-type: none"> LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch) DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch) HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch) IN THE FOREST—Baby O—Baby O' Records (12-inch) I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33) OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'—Jerry Knight—A&M (LP) BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch) TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch) TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch) GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) DANCE ALL NIGHT (Until You Get It Right)—Kenny Bee—SMI (12-inch) TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch) STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch) LEAVE THAT BOY ALONE/DON'T STOP/KEEP MOVING—Pousses—Vanguard (12-inch) YOU'RE THE FIRE—Cissy Houston—Columbia (12-inch)
BALT./WASHINGTON	HOUSTON	NEW YORK	SAN FRANCISCO
<p>This Week</p> <ol style="list-style-type: none"> GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch) JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch) TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch) LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch) STRETCH' IT OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP) HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch) BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch) RELEASE/GIVE IT UP—Patti La Belle—Epic (LP) STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch) USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch) GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP) IN THE FOREST—Baby O—Baby O' Records (12-inch) TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch) POWER—The Temptations—Gordy (LP) 	<p>This Week</p> <ol style="list-style-type: none"> GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch) IN THE FOREST—Baby O—Baby O' Records (12-inch) SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch) BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch) PARTY BOYS—Foxy—Disconet (12-inch) (R) I'M READY—Kano—Emergency (12-inch) TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP) CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch) STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch) TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch) TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch) BREAKAWAY/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP/12-inch) YOU'RE THE FIRE—Cissy Houston—Columbia (LP/12-inch) I'LL CRY FOR YOU—Kumano—Prelude (LP) 	<p>This Week</p> <ol style="list-style-type: none"> GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch) BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP/12-inch) TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch) IN THE FOREST—Baby O—Baby O' Records (12-inch) LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch) BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch) USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch) AMERICAN GIGOLO (Soundtrack)—all cuts—Blondie & Giorgio/Polydor (LP/12-inch) DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch) HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch) TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch) THE GROOVE—Rodney Franklin—Columbia (12-inch) CLOUDS—Chaka Khan—Warner (12-inch) JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch) 	<p>This Week</p> <ol style="list-style-type: none"> GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass—20th Century (12-inch) STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch) TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch) USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch) DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch) I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Rog B. Records (12-inch) I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33) I LOVE YOU DANCER/DO IT AGAIN—Voyage—Marlin (LP) WHAT'S ON YOUR MIND—DON'T LET YOUR CHANCE GO BYE/BREAKAWAY—Watson Beasley—Warner (LP) TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch) TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch)
BOSTON	LOS ANGELES	PHILADELPHIA	SEATTLE/PORTLAND
<p>This Week</p> <ol style="list-style-type: none"> GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch) IN THE FOREST—Baby O—Baby O' Records (12-inch) LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch) THE GROOVE—Rodney Franklin—Columbia (12-inch) DO IT AGAIN/I LOVE YOU DANCER—Voyage—Marlin (LP) YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP) SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch) YOU'RE THE FIRE—Cissy Houston—Columbia (LP/12-inch) I FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—Fran Joli—Prelude (LP) CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch) STRETCH' IT OUT/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP) TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch) I AIN'T NEVER—Isaac Hayes—Polydor (LP) 	<p>This Week</p> <ol style="list-style-type: none"> GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch) WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass—20th Century (12-inch) TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch) IN THE FOREST—Baby O—Baby O' Records (12-inch) CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch) DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch) TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch) USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch) STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch) I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33) PARTY BOYS—Foxy—Disconet (12-inch) (R) GIVE ME A BREAK—Ritchie Family—Casablanca (12-inch) I'M READY—Kano—Emergency (12-inch) WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE/BREAKAWAY—Watson Beasley—Warner (LP) 	<p>This Week</p> <ol style="list-style-type: none"> TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch) GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP) LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch) GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP) SWEET SENSATION—Stephanie Mills—20th Century (12-inch) STRETCH' IT OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP) POWER—The Temptations—Gordy (LP) THIS FEELING/I WANNA KNOW YOUR NAME—Frank Hooker & Positive People—Panorama (12-inch) BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch) GOT TO BE ENOUGH—Con Funk Shun—Mercury (12-inch) FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio—Arista (LP/12-inch) THE GROOVE—Rodney Franklin—Columbia (12-inch) JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch) WHEN I COME HOME/IN THE MOOD TO GROOVE—Aurra—Dream/Salsoul (12-inch) 	<p>This Week</p> <ol style="list-style-type: none"> GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch) SWEET SENSATION—Stephanie Mills—20th Century (12-inch) SPACER—Sheila B. Devotion—Carrere (12-inch) DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch) POP POP SHOO WAH/TOUCH ME WHERE IT'S HOT—Erotic Drum Band—Prism (LP/12-inch) YOU GAVE ME LOVE—Crown Heights Affair—DeLite (12-inch) IN THE FOREST—Baby O—Baby O' Records (12-inch) CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown—TK (12-inch) I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B. Records (12-inch) LET'S HAVE A PARTY—Daniele—Casablanca (12-inch) IN THE SOCKET—Shalamar—Solar (12-inch) (R) OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'—Jerry Knight—A&M (LP/12-inch) WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP) GIVE ME A BREAK—The Ritchie Family—Casablanca (12-inch)
CHICAGO	MIAMI	PHOENIX	MONTREAL
<p>This Week</p> <ol style="list-style-type: none"> LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch) GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch) DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch) YOU MADE ME DO IT AGAIN/FILL ME UP—Elaine & Ellen—Ovation (12-inch) GOT TO BE ENOUGH—Con Funk Shun—Mercury (12-inch) TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch) YOU'RE ALL THE BOOGIE I NEED/BEHIND THE GROOVE—Teena Marie—Motown (LP/12-inch) TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch) CLOUDS—Chaka Khan—Warner (12-inch) SWEET SENSATION—Stephanie Mills—20th Century (12-inch) WHAT'S ON YOUR MIND—BREAKAWAY/BODY FREE—Watson Beasley—Warner (LP) HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch) IN THE FOREST—Baby O—Baby O' Records (12-inch) I FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—Fran Joli—Prelude (LP) 	<p>This Week</p> <ol style="list-style-type: none"> GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (12-inch) DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch) I'M READY—Kano—Emergency (12-inch) BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP/12-inch) TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch) IN THE FOREST—Baby O—Baby O' Records (12-inch) LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP/12-inch) BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP/12-inch) HANG TOGETHER/USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch) CLOUDS—Chaka Khan—Warner (12-inch) FILL ME UP—Elaine & Ellen—Ovation (12-inch) STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch) I'M O.K., YOU'RE O.K.—American Gypsy—Importe 12 (MAXI 33) SPACER—Sheila B. Devotion—Carrere (12-inch) 	<p>This Week</p> <ol style="list-style-type: none"> GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch) IN THE FOREST—Baby O—Baby O' Records (12-inch) BRASS IN POCKET/MYSTER ACHIEVEMENT/PRECIOUS—Pretenders—Sire/Warner (LP/12-inch) CAN'T BE LOVE, DO IT TO ME ANYWAY—Peter Brown/TK (12-inch) BREAKAWAY/WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE—Watson Beasley—Warner (LP) STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP/12-inch) BEATS WORKIN'—all cuts—Jimmy Maclen—Pavillon (LP) DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch) FOXES (Soundtrack)—all cuts—Various Artists—Casablanca (LP/12-inch) SPACER—Sheila B. Devotion—Carrere (12-inch) I'LL CRY FOR YOU—Kumano—Prelude (LP) USE IT UP, WEAR IT OUT/DON'T TELL ME, TELL HER—Odyssey—RCA (LP/12-inch) GIVE ME A BREAK—The Ritchie Family—Casablanca (12-inch) I FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—Fran Joli—Prelude (LP) 	<p>This Week</p> <ol style="list-style-type: none"> STOMP—Brothers Johnson—A&M (LP) OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'—Jerry Knight—A&M (LP) PARADISE GARAGE/RAZOR GIRL—The Zebras—Downstairs (LP/12-inch) LOVER'S HOLIDAY—Change—WEA (LP) I CAN'T CONTROL MYSELF—Various Artists—Alta (LP) LET'S GET SERIOUS—Jermaine Jackson—Quality (LP) ECHO BEACH—Martha & the Muffins—Polydor (LP) CALL ME—Blondie/Moroder—Polydor (LP) MIDNIGHT MESSAGE—Ann Margret—MCA (LP) I STRIP YOU—Easy Gong—Unidisc (12-inch) TONIGHT—Rachel Sweet—CBS (LP) I'M READY—Kano—Downstairs (12-inch) I DIG YOU—Cult Hero—Alta (7 inch) SEXY THRILLS—Extensive Care—Downstairs (LP) I ONLY WANNA BE WITH YOU—The Tourists—CBS (LP)

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

Disco Top 100

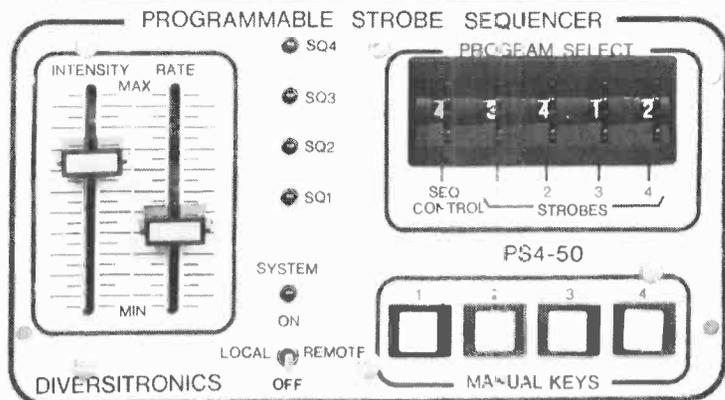
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This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label	This Week	Last Week	Weeks on Chart	TITLE(S), Artist, Label
1	1	13	GLOW OF LOVE—all cuts—Change—Warner/RFC (LP/12-inch) RFC 3438/3435	51	71	2	KEEP SMILIN'—Carrie Lucas—Solar (12-inch) YD 12015
2	2	11	TAKE YOUR TIME (Do It Right)—S.O.S. Band—Tabu (LP/12-inch*) JZ 36332	52	42	19	WALK THE NIGHT/LIFE AT THE OUTPOST/DANCING FOR THE MAN—Skatt Bros.—Casablanca (LP/12-inch*) NBLP-7192
3	5	9	IN THE FOREST—Baby O'—Baby O' Records (12-inch) BO 1003	53	73	2	A TASTE OF BITTER LOVE/BOURGIE BOURGIE—Gladys Knight & The Pips—Columbia (LP) JC 36387
4	3	12	LET'S GET SERIOUS/BURNIN' HOT—Jermaine Jackson—Motown (LP) M7 928 R1	54	46	27	WAS THAT ALL THERE WAS/WHAT'S ON YOUR MIND/GIVE IT UP—Jean Carr—P.I.R. (LP) JZ 36196
5	9	6	DYNAMITE/JUMP TO THE BEAT—Stacey Lattisaw—Atlantic (LP/12-inch*) 5219	55	50	6	IN THE MOOD TO GROOVE/WHEN I COME HOME—Aurra—Dream (LP) DA 3503
6	4	13	BEHIND THE GROOVE/YOU'RE ALL THE BOOGIE I NEED—Teena Marie—Motown (LP) M 9221R1	56	56	4	CARS—Gary Numan—Atco (LP) SD38-120
7	6	12	BACK TOGETHER AGAIN/DON'T MAKE ME WAIT TOO LONG—Roberta Flack/Donny Hathaway—Atlantic (LP) SD 16013	57	57	4	RUN LIKE HELL/DON'T LEAVE ME NOW/THE WALL—Pink Floyd—Columbia (LP/12-inch*) 2 36183
8	10	12	HANG TOGETHER/DON'T TELL ME, TELL HER/USE IT UP, WEAR IT OUT—Odyssey—RCA (LP/12-inch) AFL 13526/JC 11963	58	58	4	CUPID—The Spinners—Atlantic (7-inch) 3664
9	8	16	TWO TONS O' FUN—all cuts—Two Tons O' Fun—Fantasy (LP/12-inch*) F-9584	59	53	11	MONEY MONEY—Vinyl Virgins—Reflection (12-inch) MOM 666A
10	12	11	SWEET SENSATION—Stephanie Mills—20th Century (LP/12-inch) T-603/TCO 106	60	63	16	I HEARD IT THROUGH THE GRAPEVINE—P'zzazz—Roy B. Records/Brasilia (12-inch) RBDS 2505
11	11	11	I'M OK, YOU'RE OK—American Gypsy—Importe/12 (MAXI 33) MP 305	61	38	14	IN THE SOCKET—Shalamar—Solar (LP/12-inch remix) BXL-13479
12	15	7	CAN'T BE LOVE—DO IT TO ME ANYWAY—Peter Brown—Drive/TK (12-inch) 441	62	52	11	FOXES (Soundtrack)—all cuts—Cher/Giorgio—Casablanca (LP) NBLP 2 7206
13	13	7	I'M READY/HOLLY DOLLY—Kano—Emergency (12-inch) EM 6504	63	65	8	DANCIN' IN THE STREET/I GOT LOVE—Peggy Blue—MCA (LP/12-inch*) 3223
14	14	10	STARS IN YOUR EYES/GO FOR IT—Herbie Hancock—Columbia (LP) JC 36415	64	66	4	C'EST MAGNIFIQUE—Santa Esmeralda—Casablanca (LP) NBLP 7216
15	16	11	HOOKED ON YOUR LOVE—Fantastic Aleems—Panorama (12-inch) YD12025	65	78	2	I LIKE WHAT YOU'RE DOING TO ME—Young & Co.—Brunswick (12-inch) D-123
16	7	15	TOUCH ME WHERE IT'S HOT/POP POP SHOO WAH—Erotic Drum Band—Prism (LP/12-inch) PLP 1005/PDS 402	66	62	10	HIDIN' FROM LOVE—Bryan Adams—A&M (LP) SP 4800
17	17	6	I LOVE YOU DANCER/DO IT AGAIN—Voyage—Marlin (LP) 2235	67	47	15	MIDNIGHT MESSAGE—Ann-Margret—MCA (LP/12-inch*) MCA-3226
18	18	7	JUST HOW SWEET IS YOUR LOVE—Rhyze—SAM (12-inch) S 12332	68	54	12	IS IT LOVE—Machine—RCA/Hologram (12-inch) JD 11943
19	19	6	WHAT'S ON YOUR MIND/DON'T LET YOUR CHANCE GO BYE/BREAKAWAY—Watson Beasley—Warner (LP) BSK 3445	69	67	12	MANHATTAN SHUFFLE—Extensions from Area Code (212)—Friends & Co. (LP) FS 114
20	20	11	GOT TO BE ENOUGH—Con Funk Shun—Mercury (LP) SRM 1-3806	70	NEW ENTRY	1	I WANNA TAKE YOU THERE/HEARTBREAKER—Gino Soccio—Warner/RFC (LP) RFC 3430
21	21	5	STRETCH' IN OUT/PLAIN OUTTA LUCK/YOUR LOVE IS A LIFESAVER—Gayle Adams—Prelude (LP) PRL 12178	71	61	10	WHAT YOU WON'T DO FOR LOVE—Denny Corbett—Reflection (12-inch) CBL 127
22	24	10	GIVE UP THE FUNK (Let's Dance)—B.T. Express—Columbia (LP/12-inch*) JC 36333	72	69	4	COME BACK—J. Geils Band—EMI (LP) 500-17016
23	30	6	POWER—The Temptations—Gordy (LP) G8-994	73	75	4	DANCIN' GAME/GIVE ME YOUR LOVE—Soccer—Roy B. Records/Brasilia (LP/12-inch) TVI 50121
24	34	10	YOU'RE THE FIRE/IT DOESN'T ONLY HAPPEN AT NIGHT—Cissy Houston—Columbia (LP) JC 36193	74	55	10	LOVE WAVES/I DON'T WANT TO BE WITH NOBODY ELSE/99 1/2—Alton McClain & Destiny—Polydor (LP) PD 1 628
25	35	5	FAME/REDLIGHT (Fame, Soundtrack)—Various Artists—RSD (LP) DA-3503	75	68	10	LET'S HAVE A PARTY—Danielle—Casablanca (LP) NBLP 7210
26	26	14	YOU GAVE ME LOVE—Crown Heights Affair—De Lite (LP/12-inch*) DSR 9517	76	70	21	KEEP IT HOT—Cheryl Lynn—Columbia (LP/12-inch) JC 36145/43-11261
27	27	6	THE GROOVE—Rodney Franklin—Columbia (LP/12-inch) JC 36122	77	74	14	GET DOWN MELLOW SOUND/WE GOT THE GROOVE—Players Association—Vanguard (LP/12-inch*) VSD 79431
28	22	18	STOMP—Brothers Johnson—A&M (LP) SP 3716	78	77	17	MUSIC TRANCE—Ben E. King—Atlantic (45/12-inch*) AT-3635
29	23	16	WITHOUT YOUR LOVE/ALIVE WITH LOVE—Cut Glass—20th Century (12-inch) TCD-103	79	79	20	"1-2-3"—Salazar—City Records (LP/12-inch*) CRA 1405
30	39	15	FILL ME UP/YOU MADE ME DO IT AGAIN—Elain & Ellen—Ovation (12-inch) OVD 5004	80	80	3	DANCE ALL NIGHT (Until You Get It Right)—Kenny Bee—SMI (12-inch) 12-405
31	31	8	CLOUDS—Chaka Khan—Warner (LP/12-inch*) BSK 3385	81	81	3	LEAVE THAT BOY ALONE/DON'T STOP, KEEP MOVING—Poussez—Vanguard (LP/12-inch*) VSD 79433
32	45	6	I'LL CRY FOR YOU—Kumano—Prelude (LP) PRL 12177	82	82	2	I WANT TO DANCE WITH YOU—Kwick—EMI (LP) SW 17025
33	48	6	GIVE ME A BREAK—The Ritchie Family—Casablanca (LP/12-inch*) NBLP 7223	83	76	4	ONE STEP BEYOND/MADNESS—Madness—Sire/Warner (LP) 6085
34	64	3	I AIN'T NEVER—Isaac Hayes—Polydor (LP) PD 16269	84	83	11	LOVE STARTS AFTER DARK—Gene Page/Charmaine Sylvers—Arista (LP/12-inch*) AB 4262
35	72	2	I FEEL LIKE DANCING/THE HEART TO BREAK THE HEART—Fran Joli—Prelude (LP) PRL 12179	85	84	5	CAMEOSIS/SHAKE YOUR PANTS—Cameo—Chocolate City (LP) CCLP 2011
36	25	10	OVERNIGHT SENSATION/NOW THAT SHE'S ROCKIN'—Jerry Knight—A&M (LP/12-inch) SP 4788/SP12033	86	85	9	BETCHA BOTTOM DOLLAR—Slick—Fantasy/WMO (12-inch) D-154
37	29	19	PARTY BOYS—Foxy-TK (LP) DASH 30015/DISCONET (12-inch*) (R) Vol. 3, Program 6	87	86	9	L'AMOUR TOUJOUR L'AMOUR/FIRST BE A WOMAN—Leonore O'Malley—Polydor (LP) PD 1-6253
38	28	16	AMERICAN GIGOLO (Soundtrack)—Giorgio & Blondie—Polydor (LP/12-inch*) PD-1-6259	88	87	16	I DON'T BELIEVE/OOPS, UP SIDE YOUR HEAD—The Gap Band—Mercury (LP/12-inch*) SRM 1-3804
39	43	6	IT'S TIME TO PARTY NOW/FOR THOSE WHO LIKE TO GROOVE—Ray Parker Jr. & Raydio—Arista (LP) AL 9515	89	88	5	FROM 9 UNTIL—Lakeside—Solar (12-inch) YD 1193
40	40	9	GO ALL THE WAY—The Isley Brothers—T-Neck (LP) FZ 36305	90	89	22	ALL NIGHT THING—The Invisible Man Band—Mango (12-inch) MLPS 7782
41	32	12	BRASS IN POCKET/MYSTERY ACHIEVEMENT/PRECIOUS—Pretenders—Sire/Warner (LP/12-inch*) SRK 6083	91	90	7	SHOWDOWN—Arpeggio—Polydor (LP) PD 1 6230
42	33	6	I WANNA KNOW YOUR NAME/THIS FEELIN'—Frank Hooker & Positive People—Panorama (12-inch) YD 11985	92	91	16	NOW I'M FINE—Grey & Hanks—RCA/Hologram (LP/12-inch*) AFL1-3477
43	44	4	I'M SO HOT/TRY MY LOVE—Denice LaSalle—MCA (LP) MCA 3239	93	92	11	I REALLY LOVE YOU—Just Can't Help Myself—Common Sense—BC Records (12-inch) BC 4005 A
44	41	17	YOU GOT WHAT IT TAKES/CHECK OUT THE GROOVE—Bobby Thurston—Prelude (LP/12-inch*) PRL 12174	94	93	10	DANCE OF LOVE/FEELING GOOD—Mandrill—Arista (LP) AL 9527
45	49	7	SPACER—Sheila B. Devotion—Carrere (12-inch) ST-DK 37605	95	94	18	DON'T PUSH IT DON'T FORCE IT—Leon Haywood—20th Century (12-inch) TCD 105
46	36	22	FUNKYTOWN/ALL NIGHT DANCING—Lipps, Inc.—Casablanca (LP/12-inch*) NBLP-7197	96	95	11	BODY IN MOTION—Clyifton Dyson—Motown (12-inch) M00034D 1
47	37	23	TWILIGHT ZONE—Manhattan Transfer—Atlantic (LP/12-inch*) SD-19258	97	96	21	NEW YORK, LONDON, PARIS, MUNICH—all cuts—M—Sire/Warner (LP/12-inch*) SRK 6084
48	51	12	RELEASE/GIVE IT UP—Patti LaBelle—Epic (LP) Je 36381	98	98	12	WINNERS—Kleer—Atlantic (LP/12-inch*) SD 19262
49	59	4	BEATS WORKIN'—all cuts—Jimmy Maelen—Pavillion (LP) NJZ 36319	99	99	15	MEDLEY OF HITS—Diana Ross & Supremes—Motown (12-inch) M-300035
50	60	4	SKYYZOO—Skyy—Salsoul (12-inch) (R) SG 329	100	100	24	AND THE BEAT GOES ON/CAN YOU DO THE BOOGIE/OUT THE BOX—The Whispers—Solar (LP/12-inch*) BXL1-3521

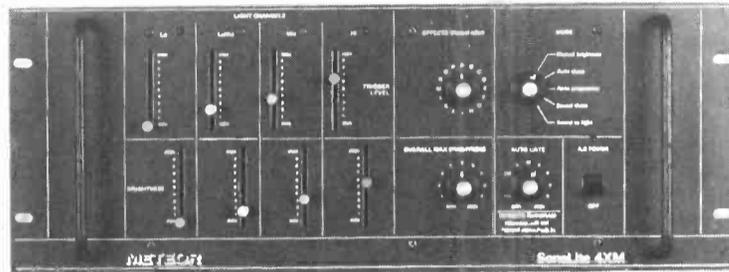
*non-commercial 12-inch

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

New Products



STROBE SEQUENCER—Diversitronics has developed a programmable strobe sequencer which is said to allow totally flexible control of four strobe channels over one to four sequence steps. Any number of sequence steps can be selected, and any or all strobe channels can be programmed to any sequence step. The unit, model PS-4 can be used with the Diversitronics super strobe and multi-flash strobe.



METEOR CONTROLLER—Meteor Light & Sound, Inc., has released its new Sonalite 4XM lighting controller. It is a versatile, high-powered, stepped-up version of the Sonalite 4. The programs can be selected individually from the memory, or may be automatically sequenced under control of the unit.

'Can't Stop' Has Gimbel's Parties

NEW YORK—Gimbel's department store here will host two parties Saturday (21) to celebrate the release of the new movie musical "Can't Stop The Music," featuring Casablanca artists the Village People and the Richie Family.

Both groups are expected to attend along with other stars of the movie including Valerie Perrine, Nancy Walker and June Havoc. They will be joined by Michael Sarzynski, radio personality with WNBC-FM, and host of the party.

Invitees will be offered free instructions on how to do the milkshake, the featured dance in the movie, by tutors from the Arthur Murray Dance School.

Party guests will also be given an opportunity to win a number of prizes including autographed posters for the film, soundtrack albums, photo books and buttons. They will also be treated to a number of dance exhibitions by winners of Gimbel's "Can't Stop The Music" dance competition, will be fed free ice cream and soft drinks, and shown clips and slides of the movie.

Gimbel's is also creating a special "Can't Stop The Music" gift shop featuring albums, posters, T-shirts, movie books and iron-on transfers inspired by the film.

Admission to the party will be by ticket. These will be made available to store patrons purchasing any merchandise from Sassoon Jr. and Bruce Jenner's Sports In Motion.

Clubs Hit \$6 Mil

• Continued from page 70

an estimated 100,000 scattered around the world. He also noted that recent polls have shown that there is an upward spiral in the creation of conventional discos, roller discos and mobile disco operations.

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JUNE 21, 1980 BILLBOARD

Col & Epic Duos Spur Extra Sales

By KIP KIRBY

NASHVILLE—CBS Records has a penchant for pairings, or so the label's chart activities in the last year would indicate. A surprisingly large percentage of the Columbia/Epic roster managed to link up at some point in the studio to turn out one-shot duet singles or albums which did well on the country charts.

Among the twosomes featured on CBS labels in recent months were Moe Bandy and Joe Stampley, George Jones and Johnny Paycheck, Jones and Tammy Wynette, Rosanne Cash and Bobby Bare, Pam Rose and Willie Nelson, Nelson and Leon Russell, Johnny Rodriguez and Charly McClain and R.C. Bannon and Louise Mandrell.

Among the new entries on the Hot Country Singles chart in current weeks are CBS acts Johnny Cash and Marty Robbins with "Song Of The Patriot," the humorous Johnny Paycheck-George Jones single, "When You're Ugly Like Us," and the unusual vocal combination of David Allan Coe and Bill Anderson on "Get A Little Dirt On Your Hands."

Apparently recognizing its gold mine catalog potential, Columbia plans to ship this month a special compilation LP titled "Best Country Duets." This album features a selection of 10 of the label's top hits from the 1970s, including performances by David Allan Coe and Kris Kristofferson, Coe and Johnny Paycheck, Paycheck and George Jones, Jones and Willie Nelson, Nelson and Mary Kay Place, Jones and Tammy Wynette, and Janie Fricke and Johnny Duncan.

At the same time, the label will also be releasing a new album teaming called "Double Trouble," featuring Paycheck and Jones together.

Albums released by Columbia

and Epic in the past year include "One For The Road" by Willie Nelson and Leon Russell, Moe Bandy and Joe Stampley's "Good Ol' Boys," George Jones' celebrity LP package, "My Very Special Guests," "San Antonio Rose" by Willie Nelson and Ray Price, "Inseparable" by R.C. Bannon and Louise Mandrell and most recently, David Allen Coe's "I've Got Something To Say," featuring a guest side with Kris Kristofferson, Johnny Paycheck, Dickey Betts, George Jones and Anderson.

Although the label does not push its artists toward duo hook-ups, it admits to obvious advantages in these situations.

"Sometimes it's almost a question of not seeing the forest for the trees," says Roy Wunsch, director of marketing for CBS Nashville. "You may not be thinking about how two of your acts would sound together, but when two of them suddenly decide to record on a project, it helps us capitalize on the wealth of our talent. It doubles the strength of the product and often helps reinforce areas where one of the artists might be a little weak."

Wunsch also adds that in terms of career development, putting an unknown artist with an established act on vinyl makes it easier to break the newcomer. Underlining this game plan were the team-ups of Pam Rose with Willie Nelson on "It's Not Supposed To Be That Way" and Rosanne Cash with Bobby Bare on "No Memories Hangin' Round."

"With radio as tight as it is these days," he says, "we are always looking for ways to maximize exposure and spur airplay for our acts. It makes sense for us to encourage duo projects when they are viable, and it can really pay off at the radio and retail levels."



STRATEGY SESSION—Capitol artist Keith Stegall reviews the label's plans for promotion and marketing of his latest release, "Goodbyes Don't Come Easy." Sitting in on the session are, from left, Jerry Seabolt, national country promotion director of Capitol/EMI/UA; Charlie Monk, Stegall's producer; Stegall; and Lynn Shults, vice president of operations for Capitol/EMI/UA.

Statlers, Lynn And Robbins All Winners

NASHVILLE—Smooth production, a glittering array of country music's biggest stars and a total of 15 awards presentations were among highlights on the 14th annual Music City News Awards show televised live Monday (9) from the Opry House.

Top winners on the program turned out to be the Statler Brothers who walked away with three awards. They were followed by Loretta Lynn and Marty Robbins with two awards apiece.

The Statlers, who cohosted the two-hour telecast with Ray Stevens and Lynn Anderson, earned vocal group of the year honors for the 10th time consecutively, along with awards for top comedy act of the year and best album of the year ("The Originals").

Robbins, who had been nominated for nine awards, was chosen songwriter of the year by the voting Music City News subscribers, and also raked up the coveted male artist of the year award in an obviously popular decision.

Lynn was voted top female artist of the year, an honor she enjoyed for 12 consecutive seasons until losing last year to Barbara Mandrell, and shared the duet of the year honors with her singing partner, Conway Twitty.

Twitty accepted Lynn's awards in her absence, and he also contributed a torchy live rendition of his hit, "I'd Love To Lay You Down," that had female fans in the audience cheering and screaming.

The show led off with an exciting and imaginative live staging of Ray Stevens' "Shriners Convention." The extravaganza number spotlighted visual characters described in the song, topped off by an unforgettable motorcycle charge straight up the aisle of the Opry House.

The show ran smoothly in the hands of Jim Owens Productions, featuring such country artists as Dave & Sugar, Moe Bandy, Joe Stampley, Wendy Holcombe, B.J. Thomas, Larry Gatlin and the Gatlin Brothers, Lynn Anderson, the Statlers, Charly McClain and Ray Stevens.

Other big winners throughout the evening included Hank Williams Jr. as most promising new male vocalist, Charly McClain as most promising new female vocalist, and the Charlie Daniels Band in the band of the year category. Daniels dedicated his trophy to the late Tommy Caldwell of the Marshall Tucker Band in a moving tribute.

Best single record of the year as voted by the fans was Kenny Rogers' "Coward Of The County," with the Statlers' "The Originals" scoring best album honors. Best bluegrass group was Bill Monroe, with the Carter Family named best gospel act. PBS' "Live From The 'Grand Ole Opry'" earned top tv program of the year kudos.

Buck Owens was honored with this year's presentation of the Music City News Founders Award for outstanding industry contributions.

KIP KIRBY

\$10,000 To a Boston Band

NASHVILLE—Cabin Fever, a five-piece band from Boston, scored first place honors by winning the \$10,000 grand prize in the Wild Turkey Jamboree of Country Music talent competition Sunday (8) in Columbia, Tenn.

Cabin Fever, which received its sponsorship from WSAI-AM in Cincinnati, won over a field of 20 national country music finalists. On hand to present the award was Richard Newman, president of Austin, Nichols Inc., which presented the two-day festival.

Second place honors of \$5,000 in the country competition were won by David A. Head representing WHOO-AM in Orlando, Fla., with Southern Ashe sponsored by WPNX-AM in Columbus, Ga., receiving the third place prize of \$2,000.

Three \$1,000 honorable mentions were also awarded by Austin, Nichols to Rocky Benton representing KIKK-FM in Houston, Lee Sanchez representing WCHY-AM in Savannah, Ga., and a band called Smokehouse, chosen by WBKR-AM in Owensboro, Ky.

Adelphi recording artists the North Star Band served as the house backup band for all acts requiring additional instrumentation for the contest.

Austin, Nichols provided an operating and promotion budget of an estimated \$400,000 to stage its debut Wild Turkey Jamboree. Although the overall crowd turnout for the two days was lighter than expected, Newman announced that his company considered the event "a total success" and plans to sponsor a second Wild Turkey Jamboree next year.

Marshall Falwell served as program coordinator for the event which featured performances by Marty Robbins, Lynn Anderson, Johnny Paycheck, the Nashville Superpickers Band, Asleep At The Wheel and Merle Haggard. Sound was handled by Rich Carpenter and John Logan of Nashville's Carlo Sound, with musical equipment provided by the Yamaha Corp. and Pemrl Drum Co.

The Wild Turkey Jamboree of Country Music was videotaped by Time To Shine Productions for possible future television syndication.



Statlers Sweep: Mercury group, the Statler Brothers, emerge as top winners of the Music City News Awards show. They received triple honors for being vocal group and comedy act of the year, as well as having the best album ("The Originals").

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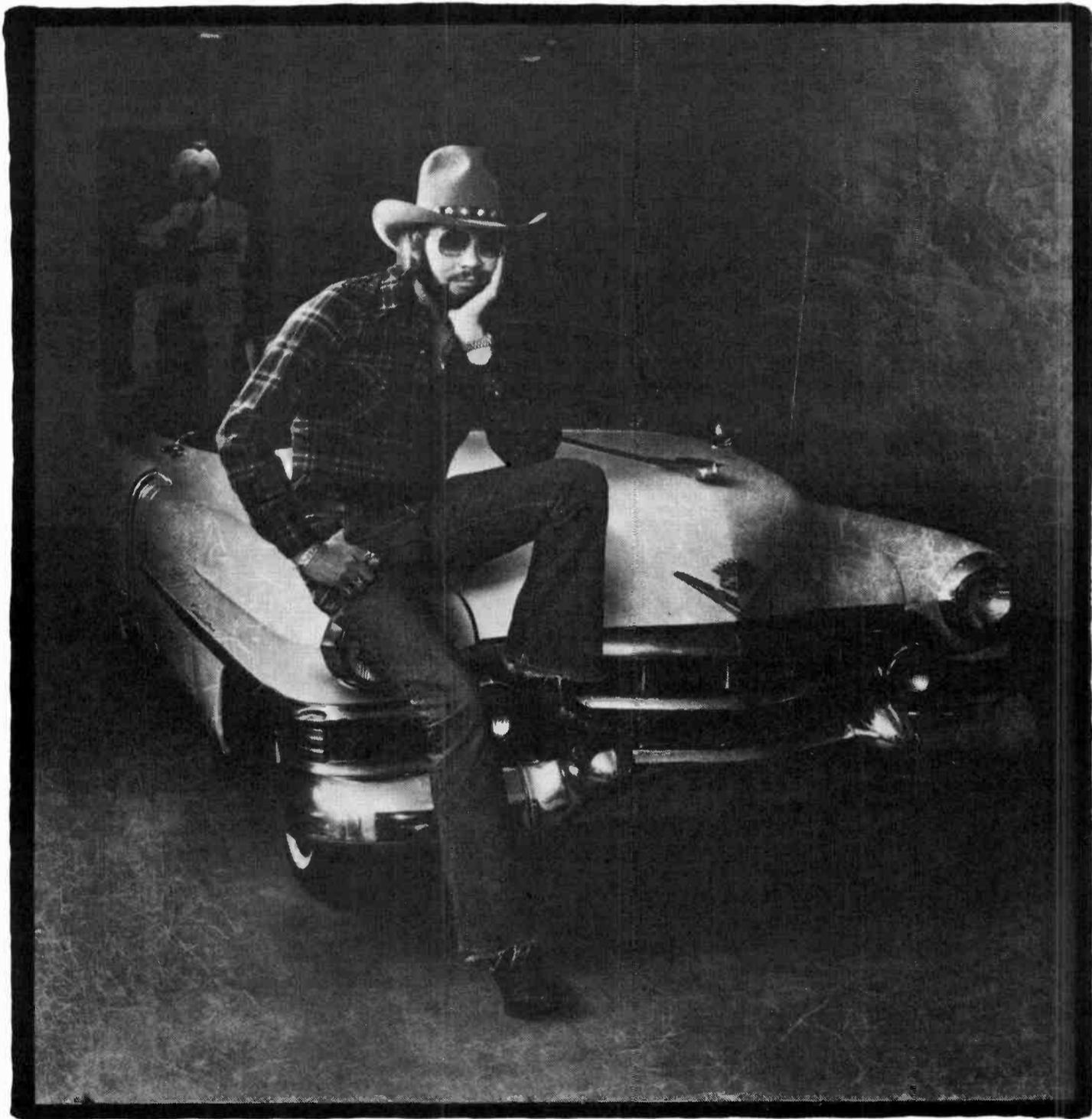
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ANDERSON ACTIVITY—MCA artist Bill Anderson, center, checks his script as he prepares to host his upcoming nationally-syndicated television series, "Backstage At The 'Grand Ole Opry.'" Conferring with Anderson are the show's executive producer Elmer Alley and producer/director Bayron Binkley, right. Looking on at the left is Tandy Rice, president of Top Billing, Inc., who recently signed Anderson for booking and publicity.

Nashville Scene

• Continued from page 76

Alaska, as the song goes, and played dates with his band in Fairbanks, Anchorage and Juneau. The shows, predictably, were sellouts.

In the Smart Moves Dept: Sherwood Cryer, Mickey Gilley's partner in Gilley's Club, defi-

nately made one when he purchased all the rights to the famous "El Toro" mechanical bucking bull right before the filming on "Urban Cowboy" was finished. Now that the movie's out, clubs all over the country are in the "El Toro" market—and they can have one of their own for ONLY \$4,455 (plus freight charges) direct from the Gilley's product catalog. Considering the size of his role in "Urban Cowboy," of "El Toro" ought to get featured star billing along with John Travolta, too.

In visiting Scene recently was artist Pat Garrett with a copy of his debut single, "Sexy Ole Lady," on Gold Dust Records. Garrett divides his time between Pennsylvania and Nashville, where he owns a sheepskin/leather shop. And, notes Garrett, he has no acquaintances named Billy the Kid.

Wendy Holcombe was featured on NBC's "Network Affiliate Super Show" in Los Angeles recently. The teen-age banjo queen appeared with Johnny Carson, Marie Osmond and the cast of "Real People," presenting her talents to 3,000 NBC television station owners, program directors and personalities. Holcombe recently signed an exclusive development package contract with NBC, courtesy of Fred Silverman, so she's going to be increasingly familiar to that network's viewers.

Network Ink P.R. Group Gets Partner

NASHVILLE—In an effort toward diversification and expansion into the music industry. Holder Kennedy Public Relations has become a partner of the newly-affiliated Network Ink, Inc.

Spearheaded by Mike Hyland, president, and Elizabeth Thiels, executive vice president, Network Ink is a full-service public relations firm geared for the Nashville music industry.

Already signed as clients are House of Gold Music, Bob Montgomery Productions, Elektra/Asylum Music, Tommy Overstreet, the Nashville Music Assn. and Sound Seventy Management, including the Charlie Daniels Band, Bobby Bare, Dobie Gray, the Henry Paul Band, Jimmy Hall and Michael Duke.

Network Ink is a joint affiliate of Holder Kennedy, the South's largest public relations firm with organizational links throughout the U.S., Europe and Asia.

Serving as chairman of the board for Network Ink, Inc. is Hal Kennedy, cofounder of Holder Kennedy.

Hyland and Thiels expect to handle a split mix of country and pop projects, along with coordinating the membership and publicity drives for the newly-charted Nashville Music Assn.

Hyland formerly served as vice president of publicity for Capricorn Records in Macon, Ga. and reporter for Billboard in Nashville, while Thiels was director of publicity for the Sound Seventy Corp. in Nashville.

Kennedy has also begun a production company under the direction of Rita Whitfield. MR Productions is in the process of syndicating a radio program and a 30-minute television show.

Newsbreaks

• NASHVILLE — Nightstreets, an Epic group, is featured on a Tammy Wynette television special slated for international airing later this summer in both the U.S. and abroad. The show was produced by Osmond Productions for Country Roads Enterprises, Ltd. of England. Nightstreets members are Robert John Jones, Joyce Hawthorne and Jerry Taylor. Also on the show was George Jones.

• NASHVILLE — Texas-born Laddie Cain has joined the Four Guys, replacing longtime member Gary Buck. Cain was selected from more than 100 auditions held by the popular "Grand Ole Opry" artists.

• GURNEE, Ill.—Johnny Cash and June Carter were the featured attractions during Marriott's Great America Memorial Day weekend country music festival here. Tying with the patriotic holiday theme was Cash's newest release, "Song Of The Patriot."

• DALLAS—The Oak Ridge Boys have announced plans for a second "Stars For Children" benefit concert to be held here June 20. The star-studded event will feature headliners Eddie Rabbitt, Lynn Anderson, Con Hunley, Roy Clark, George "Goober" Lindsey, the Dallas Cowboy Cheerleaders, the Oak Ridge Boys and several surprise guests from the motion picture industry. The concert takes place as

part of the grand opening ceremonies for the 19,500-seat Reunion Arena hall in Dallas. Proceeds from the event are used for research in the field of child abuse and retarded children.

• LAS VEGAS—Crystal Gayle makes her debut in this nightclub center when she headlines in the Sahara Hotel's Congo Room July 3-9.

• CINCINNATI—Waylon Jennings headlined a student-sponsored concert at the Univ. of Cincinnati recently, coinciding with the release of his newest LP, "Music Man." Backstage he visited with area radio personnel, including Todd Leiser of WUBE-AM; Dale Turner, music director of WSAI-AM; and Duke Hamilton, music director, WUBE-AM. Also on hand were RCA Cincinnati branch manager John Rucker; RCA country promotion manager for the northeast, Tim McFadden; and Bob Myers, Record Theatre store manager.

• PASADENA, Tex.—A recent Carl Perkins concert here at Gilley's Club drew more than 5,000 active fans, one of whom was Ken "Snake" Stabler, quarterback for the Houston Oilers football team. Stabler joined Perkins onstage for a rendition of "Blue Suede Shoes," which drew such response that Gilley's booked Perkins for a return engagement in September.

Billboard®

Hot Country LPs

Billboard SPECIAL SURVEY
For Week Ending 6/21/80

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This Week	Last Week	Weeks on Chart	★STAR Performer—LP's registering greatest proportionate upward progress this week		This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	
			TITLE	Artist, Label & Number (Dist. Label)					
1	1	10	39	47	2	40	39	16	BRONCO BILLY Soundtrack, Elektra 5E-512
2	2	13				41	41	4	DANNY DAVIS & WILLIE NELSON WITH THE NASHVILLE BRASS RCA AHL1-3549
3	4	4				42	51	4	MILLION MILE REFLECTIONS The Charlie Daniels Band, Epic JE 36751
4	3	10				43	28	38	DON'T LET ME CROSS OVER Jim Reeves, RCA AHL1-3454
5	5	60				44	65	2	MISS THE MISSISSIPPI Crystal Gayle, Columbia JC 36203
6	6	12				45	49	22	A LEGEND AND HIS LADY Eddie Arnold, RCA AHL1-3606
7	7	16				46	50	31	ENCORE! Jeanne Pruett, IBC 1001
8	8	7				47	27	63	WILLIE NELSON SINGS KRISTOFFERSON Willie Nelson, Columbia JC 36158
9	9	3				48	36	32	THE OAK RIDGE BOYS HAVE ARRIVED MCA AY-1135
10	14	5				49	44	13	THE BEST OF EDDIE RABBITT Elektra 6E-235
11	12	13				50	30	59	LORETTA Loretta Lynn, MCA 3217
12	10	23				51	34	11	BLUE KENTUCKY GIRL Emmylou Harris, Warner Bros. BSK 3318
13	13	16				52	42	21	LOVE HAS NO REASON Debbi Boone, Warner/Curb BSK 3403
14	18	9				53	62	2	THE BEST OF THE STALLER BROTHERS RIDES AGAIN VOL. II Mercury SRM 15024
15	17	6				54	64	4	MY HOME'S IN ALABAMA Alabama, RCA AHL1-3644
16	11	39				55	37	9	WHEN TWO WORLDS COLLIDE Jerry Lee Lewis, Elektra 6E-254
17	20	80				56	59	32	FAVORITES Crystal Gayle, United Artists L00 1034
18	21	16				57	NEW ENTRY		WHAT GOES AROUND COMES AROUND Waylon Jennings, RCA AHL1-3493
19	16	8				58	58	3	NEW YORK WINE AND TENNESSEE SHINE Dave Rowland and Sugar, RCA AHL1-3623
20	NEW ENTRY					59	48	7	DREAM STREET ROSE Gordon Lightfoot, Warner Bros. HS 3426
21	15	37				60	45	81	LOVELINE Eddie Rabbitt, Elektra 6E-181
22	26	126				61	56	4	WILLIE AND FAMILY LIVE Willie Nelson, Columbia KC 2-35642
23	19	32				62	55	34	THE BEST OF THE STALLER BROTHERS The Staller Brothers, Mercury SRM 1-1037
24	24	32				63	57	17	I'LL ALWAYS LOVE YOU Anne Murray, Capitol S00 12112
25	23	16				64	67	4	CRYING Stephanie Winslow, Warner/Curb BSK 3406
26	25	46				65	61	4	BUT WHAT WILL THE NEIGHBORS THINK Rodney Crowell, Warner Bros. K-3407
27	46	2				66	54	14	A RUSTY OLD HALO Hoyt Axton, Jeremiah JH 5000
28	22	15				67	66	19	AUTOGRAPH John Denver, MCA AQ11-3449
29	29	4				68	71	10	A COUNTRY COLLECTION Anne Murray, Capitol ST 12039
30	38	12				69	63	4	THE GAME Gail Davies, Warner Bros. BSK 3395
31	35	5				70	73	4	RIGHT OR WRONG Roseanne Cash, Columbia JC 36155
32	32	37				71	75	3	MANY MOODS OF MEL Mel Street, Sunbird S-1000
33	33	4				72	69	4	OKLAHOMA ROSE Rex Allen Jr., Warner Bros. BSK 3403
34	31	111				73	60	4	M-M-MEL LIVE Mel Tillis, MCA 3208
35	53	3				74	74	4	JERRY REED GETS INTO JIM CROCE Jerry Reed, RCA AHL1-3192
36	43	32				75	70	3	MY VERY SPECIAL GUESTS George Jones, Epic JE 35544
37	40	51							ED BRUCE Ed Bruce, MCA 3242
38	52	17							

JUNE 21, 1980 BILLBOARD

Chart Fax

By GERRY WOOD

Ron Einy, head of Billboard's country charts, says last week's singles chart occurrence of the top 20 songs remaining in their same position is a "one in a million" happening. It's the first time that's happened on the Billboard country charts in seven years.

Movement returns to the charts this week—and in a big way. Cristy Lane leaps from 4 to No. 1 with "One Day At A Time." Congratulations to Cristy for the first No. 1 chart single in her career. Her last two releases peaked at 16 and 17, and her previous high was 5 with "I Just Can't Stay Married To You" in January, 1979.

Anatomy Of A Hit: Cristy's chart-topping record made its debut at a starred 57 on the March 29 chart. Here's its progression: 46, 40, 35, 25, 23, 16, 12, 9, 4, 4, 4, 1. That's right, it hung for three weeks at 4, before advancing to No. 1. United Artists refused to let it die. Also helping was timing: the strength of the Ronnie Milsap record kept two other powerful entries, Don Williams and Kenny Rogers/Kim Carnes from sliding into the top spot the last few weeks.

Other prime primemovers this week include the Oak Ridge Boys, at 2, a good bet to move into the No. 1 position if their strength continues; George Jones powerful comeback record "He Stopped Loving Her Today," now up to a starred 3; Mel Tillis in a healthy leap to 4; Charley Pride at 7; Willie Nelson up to 8; and Mickey Gilley rising to 9. Gilley, one of the hottest talents in country music, now has two starred songs in the top 30 as "Stand By Me" climbs to 28, 19 notches below "True Love Ways." And both are oldies cut in the new country style.

No sooner does Ronnie Milsap drop from No. 1 than his "Cowboys And Clowns" makes the strongest new debut of the week at 55. Eddie Rabbitt's "Drivin' My Life Away," his most energetic record for many a moon, rocks in at 58 and should have a good shot at the pop chart, too.

Barbara Mandrell, produced by Tom Collins, has become a strong No. 1 candidate on each release. Her newest, "Crackers," debuts at 68.

Stephanie Winslow comes into port with a 69, while three duets—George Jones/Johnny Paycheck, Porter Wagoner/Dolly Parton, and David Allan Coe/Bill Anderson—enter with stars this week. Two of those three are through the CBS Records conclave.

On the Billboard Hot Country LPs chart, Waylon Jennings at 9 with "Music Man" and the "Urban Cowboy" soundtrack at 10 give the greatest threat to Kenny Rogers atop the heap with "Gideon." Key new additions are Willie Nelson and Ray Price with "San Antonio Rose" debuting at 20 and Dave Rowland and Sugar with "New York Wine and Tennessee Shine" in at 57.

GAITHER LP FOR THE KIDS

NASHVILLE—Word Records has initiated a tie-in marketing campaign for the Bill Gaither Trio's summer release, "The Very Best Of The Very Best For Kids."

Declaring June 7 as "national kids day," Word has designed a promotional contest for children five to 12 years of age. Entrants will draw a self-portrait with crayons and complete the sentence: "I am a promise because..." in 25 words or less.

All contestants must enter on the official contest forms available at stores with the Gaither kids merchandiser kit, a floor display rack containing 50 albums, 10 tapes and 10 cassettes.

Participating retailers will also receive entry forms, poster, banner, radio spot, newspaper ad and a detailed Gaither "kids idea book" to assist in the promotion, according to Stan Jantz, Word director of merchandising.

Product for the contest shipped to participating dealers in mid-May. The contest itself runs June 7-30.

The grand prize in the Gaither Kids Contest will be three Eastern Airline tickets good for unlimited air travel for 21 days. Local winners will receive prizes from retailers; Word will award \$100 U.S. savings bonds to six regional winners.

The national winner is to be announced at the Christian Booksellers Assn. convention July 21 in Dallas, Tex.



UNUSUAL MOMENT—Ralph Carmichael, center, president of Light Records-Lexicon Music, provides an unannounced treat for more than 1,000 registrants and guests at MusiCalifornia as he leads a full symphony orchestra through music from one of his recent albums. Carmichael surprised the audience by personally joining Doug Lawrence, left, and Jessy Dixon, right, to form the surprise vocal trio.

Word's Thrust Aims At Catholic Market

NASHVILLE—Word Distribution, one of the country's largest religious record and music companies, is undertaking a marketing campaign to present its catalog to the more than 50 million Roman Catholics in the U.S.

Sales representatives for Word have begun a long-range project to take sample packets of the com-

pany's musical product to various dioceses across the nation. This kit includes "In Love For Me" by Jimmy Owens from Lexicon Music, "Life Giver-You Are The Christ" from Lexicon's Jimmy and Carol Owens, "Praise III" from Maranatha Music, and three songbooks including "The Contemporary Hymnbook" and "Sing 'N' Celebrate For Kids" from Word Music.

The firm's representatives are also making contact with the National Church Goods Assn.'s 150 retail stores and catalog houses. Word composer-arranger John Purifoy recently held a showcase workshop at the National Pastoral Musicians convention in Philadelphia, the first time a non-Catholic religious musician has been invited to appear on the program.

Word plans to exhibit at 15 such conferences throughout 1980. Showcase workshops are scheduled to be held in San Antonio, Tex., and Collegeville, Mich.

Russell Odell, Word's administrative marketing director, started initial studies of the Catholic music market over a year ago, meeting with church leaders and discussing possible directions. While Word is a predominantly Protestant-oriented company, its music has been found acceptable for various uses within the structure of the Catholic church.

Word's objectives at the outset of its program were to launch a marketing plan in 1980 to identify the Catholic music and record market, review Word's current product line in light of Catholic theology and style, investigate Catholic artists and musicians and to introduce Word music to the overall market.

Word Distribution recently completed sales conferences in Nashville for its east and west sales divisions, with emphasis on product and projects for the second quarter.

ing, advertising and promotion departments.

The corporate controlled record labels are distributed in the U.S. and Canada by Word, Inc. Artist and product promotion will be directed by the Paragon marketing staff.

Printed music created by the Paragon organization is distributed by Alexandria House, the company which also distributes Gaither Music and the Fred Bock catalogs. The Paragon marketing staff will consult with Alexandria House in marketing, advertising and promotion.

To implement the programs, Bob MacKenzie, president of Paragon, has hired Mike Blines as marketing director and Don Klein as advertising and promotion director.

Blines' experience includes retail work as cofounder of the Agape Bookstore in Indianapolis and representative for Avant Sales.

Klein has been associated with Acton House Publishers and has worked in promotion for Sparrow Records, as well as advertising, promotion and marketing for Tempo.

Restructuring Underway For Paragon

NASHVILLE—Paragon Associates, the locally based Christian communications company, which includes the NewPax, Paragon and Lamb & Lion labels and the Paragon Publishing Group, has restructured its marketing efforts. Included is the formation of in-house market-

U. K. Deal For Herald

NASHVILLE—New Music Enterprises of London will represent copyrights in that country from Silhouette Music and Bridge Music catalogs, publishing firms owned by the Herald Assn., Inc. of Johnsville, S. C.

Under the subpublishing agreement concluded in April, New Music will have rights in Great Britain and Ireland for Silhouette and Bridge Music copyrights, including product by Herald artists Jerry Arhelger, Erv Lewis and Judy Herring, released in the U.K. on New Music's own label.



PLAYER PROMOTES—Football player Terry Bradshaw takes time out at WKDA-AM in Nashville to promote his new recording career on Benson Records. Interviewing Bradshaw in the studio is deejay Marijo Monette.

Gospel Scene

Metroconcerts and Dan Brock Associates recently sponsored Oklahoma City's first Christian music festival. "Jesus Mid-America," presented B.J. Thomas, Reba Rambo, Stephanie Boosahda, Leon Patillo, Mike Warnke, Danny Gaither, Farrell & Farrell, Jim Gill and comedy team Tom 'N' Tuffy.

Best Selling Inspirational LPs

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	1	12	ONE MORE SONG FOR YOU The Imperials, Dayspring DST 4015
2	2	12	GOT TO TELL SOMEBODY Don Francisco, New Pax NP 33071
3	3	12	MY FATHER'S EYES Amy Grant, Myrrh MSB 6625
4	13	12	ROAR OF LOVE 2nd Chapter Of Acts, Sparrow SPR 1033
5	6	12	NEVER THE SAME Evie Tornquist, Word 8806
6	5	12	MUSIC MACHINE Candle, Birdwing BWR 2004
7	7	12	YOU GAVE ME LOVE B.J. Thomas, Myrrh MSB 6633
8	11	12	FORGIVEN Don Francisco, New Pax NP 33042
9	9	12	HEED THE CALL The Imperials, Dayspring DST 4011
10	12	12	LIVE Dallas Holm & PraiseLive, Greentree R 3441
11	4	12	I'LL BE THINKING OF YOU Andrae Crouch, Light LS 5763
12	10	12	NO COMPROMISE Keith Green, Sparrow SPR 1024
13	16	12	SLOW TRAIN COMING Bob Dylan, Columbia FC 36120
14	17	12	BULLFROGS & BUTTERFLIES Candle, Birdwing BWR 2004
15	15	12	PRaise III Maranatha Singers, Maranatha MM0048
16	18	12	COME TO THE QUIET John Michael Talbot, Birdwing BWR 2019
17	8	12	HOLD ON TIGHT Sweet Comfort Band, Light LS 5762
18	NEW ENTRY		FOR THE BEST B.J. Thomas, Songbird/MCA 3231
19	19	12	ALL THAT MATTERS Dallas Holm & Praise, Greentree R 3558
20	NEW ENTRY		THE VERY BEST FOR KIDS Bill Gaither, Trio, Word WSB 8835
21	NEW ENTRY		TRAMAINE Tramaine Hawkins, Light LS 5760 (Word)
22	20	12	TOWARD ETERNITY Matthew Ward, Sparrow SPR 1014
23	23	12	HAPPY MAN B.J. Thomas, Myrrh MSB 6593
24	24	12	AMY GRANT Myrrh MSB 6586
25	22	12	WINDBORNE Bob & Joy Cull, Chalice CRT 1030
26	26	12	HOME WHERE I BELONG B.J. Thomas, Myrrh MSB 6574
27	27	12	MANSSION BUILDER 2nd Chapter Of Love, Sparrow SPR 1020
28	NEW ENTRY		ENTER IN James Vincent, Sparrow SPR 1032
29	NEW ENTRY		THE BUILDER Michael & Stormie Omartia, Myrrh MSB 6636 (Word)
30	30	12	GENTLE MOMENTS Evie Tornquist, Word WST 8714
31	34	12	FOR HIM WHO HAS EARS TO HEAR Keith Green, Sparrow SPR 1015
32	32	12	SIR OLIVER'S SONG Candle, Birdwing 2017
33	25	12	MIRROR Evie Tornquist, Word WSB 8735
34	37	12	THE LORD'S SUPPER John Michael Talbot, Birdwing BWR 2013
35	28	12	IN THE AIR Isaac Air Freight, A&S MM0060
36	NEW ENTRY		LOVE ALIVE II Walter Hawkins & The Love, Light LS 5735
37	35	12	PRaise STRINGS III Maranatha MM0054
38	38	12	THE MASTER & THE MUSICIAN Phil Kaegy, New Song NS 006
39	31	10	HIDE AWAY Brush Arbor, Myrrh MSB 6624
40	36	12	ALL THINGS ARE POSSIBLE Dan Peek, MCA/Songbird MCA 3187

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General News Soundtrack Sales Up

Continued from page 3 Since the single is not available elsewhere in its complete, elongated version, the soundtrack has sold.

In contrast, two record store managers and one record store owner report they have sold more "Call Me" singles than they have "American Gigolo" soundtracks.

All three agree that in general soundtracks do not sell well in their areas. James McElroy, owner of Mid-City Records in West L.A., says this is partially due to the fact that the music on the majority of the soundtracks doesn't appeal to his clientele who favor disco, rock and r&b records.

Helen Woods, manager of another Mid-City store and Junious Taylor, manager of the Big Ben store in Southwest Los Angeles, agree that marginal promotion and irrelevant soundtracks (for their r&b preferring customers) primarily account for poor sales of these products.

Alvin Buckhalter, manager of VIP Records in Los Angeles, says that although soundtracks are not selling well in his store either (compared to disco or rock records), he attributes the success of the few that are selling—"Can't Stop The Music," of which he sells about 25 copies weekly, and "Fast Break," which sells 10 copies per week—to airplay they have received.

Twelve store managers remark that soundtracks in general are on the upswing saleswise because they are becoming a more vital and integral part of films instead of just serving as background music.

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soundtracks based on the popularity of the artists involved.

For example, Julie Dedrick, manager of the Music Plus in Hollywood, says that the soundtrack from "The Long Riders" sells well because of Ry Cooder's presence.

Bob Cahill, manager of the Warehouse in Westwood, notices that customers purchasing the "Urban Cowboy" soundtrack are doing so because the Joe Walsh and Bob Seger singles it includes are not available on the artists' individual albums at this time.

A majority of those surveyed say that in-store promotional material plays only a marginal part in sales in comparison with the other factors.

On the whole most note that soundtrack promotion has been a bit low. However, several stores report that they have received an electrical "Bronco Billy" stand-up.

Several other stores report they are taking part in a promotion for the "Roadie" soundtrack wherein they can win money if a Warner Bros. "retail roadie" spots the "Roadie" display in their store.

"Evita" is a Broadway score that managers say has sold well consistently since it was released, primarily because the play itself has been such a success.

Shelly Tucker (Music Plus) and Elliot Mills, manager of the Warehouse in Eaglerock, notice a correlation between the tv commercial for the play and sales.

Aside from the main sales factors, some store managers note other reasons for soundtrack success in their areas.

Chuck Douglas, manager of the World of Records in L.A., attributes most of his soundtrack sales to his location—across the street from L.A. City College.

Ted Putman, manager of the Tower store in Anaheim, is also located near colleges—three of them. He has found that when the theatrical departments put on plays soundtrack sales of that play increase.

One last explanation for healthy soundtrack sales is offered by John Katsulis, manager of the Tower store in Hollywood. He says that he usually does a good soundtrack business because the store is located in an entertainment-oriented and aware community.

With the exception of the Tower store in Hollywood with "Fame," none of the stores surveyed have soundtracks that are the top selling album in the store.

However, many retailers report that they have at least one within the top 20 and oftentimes in the top 10. Collectively speaking, the "Fame" soundtrack is moving the fastest (Tower in Hollywood reports weekly sales of about 150-160, according to John Katsulis), followed by "The Empire Strikes Back," "American Gigolo" and "Evita."

JUNE 21, 1980 BILLBOARD

Album Rental Scheme Sparks Controversy

By PETER JONES

LONDON—Philip Ames, owner of a 25-store record retail chain in the North of England, is currently the most talked-about figure in the U.K. record industry. His most controversial move? To rent out albums for roughly \$1.20 a week on a library basis (Billboard, June 14, 1980).

He accepts that record companies will see this move as being tantamount to open encouragement of home taping, particularly as it runs alongside a five percent discount for library members on blank tape purchases.

But Ames insists the move is brought about by the fact that record companies have reduced dealer profit margins from 33 1/3% to 30%. He adds, "We have our own increased bills to meet, and have to find the money somehow."

Subscriptions (at around \$10.50) to the two pilot library schemes Ames is operating in his Burnley and Blackburn branches have pulled in more than 200 members.

This move, library linked with the blank tape discount, is enough to ensure that Ames' trading style is much discussed. But he has also sparked controversy by his fight against the record companies' five percent returns, saying that the facility costs retailers quite considerable profit.

He has long held that his chain would be better off with no returns privilege at all, but with the freedom to sell off at the lowest possible prices the product he would otherwise return.

The result is that he's been running special disk and tape sales at his stores, changing the venue each week. Some product found previously to have no sales appeal has been going for as little as 50 cents an album. And Ames claims, "I've found that people from throughout the area are coming in to look for bargains—and staying to buy in other product categories."

He adds, "They wanted to buy records. I got rid of the records, all from companies with whom I have an arrangement which doesn't include five percent returns."

"Yet I've a warehouse with a stack of other albums which, because the record companies insist on five percent returns, I can't sell. I have to spend time and money packing them up and sending them back."

The controversial retailer continues, "If only they would let me use the records as a marketing tool. I could sell them. In doing so, I'd sell more full-price product."

Ames has also acquired his provocative reputation through the formation of a group of five of Britain's

Trutone Jazz

JOHANNESBURG—South Africa's Trutone Records is moving into the jazz market in a big way, and has been greatly encouraged by an approach from Norman Granz over his Pablo Records.

The latter label is reportedly discontinuing its distribution deal with Polydor International after October next year, but has asked Trutone, Polydor's distributor in South Africa, to enter into a separate pact to continue selling Pablo here.

Another of the company's licensed labels, ECM, is also beginning to spark sales in this market, not with black buyers—who prefer Johnny Hodges and the tough Texas tenors—but with college students.

biggest record dealers to negotiate special terms with the record companies. His view then was, "The day is gone when manufacturers can expect big independent dealers like us, who really sell record product in quantity, to buy at the same price as any Tom, Dick or Harry pays through a one-stop."

Within a couple of weeks, the original five-strong group doubled to 10 members, and it intends to demand meetings with label chiefs to put "a case for the survival of the record business."

Ames, controversial to the last, says his plans and those of his associates in the independent group will be kept secret, rather than proudly pontificated abroad. "These are deals between our members and the manufacturers," he concludes.

Nigeria: Major Market Potential But U.S. Majors Have Been Cautious About Moving In

Billboard's correspondent in Kenya, Ron Andrews, has recently been traveling through West Africa, and will be filing a series of reports from that region's music markets. This is his first dispatch, from Nigeria.

LAGOS—Of all the countries considered by the major U.S. record companies suitable stepping stones to permanence in independent Africa, Nigeria has been the most attractive.

With potential album sales of around six million units per annum, it has offered more viability than any other market. And the European disk firms which have gone in there—EMI, Decca and Phonogram—have done well enough to operate their own factories.

Motown was the first American concern to move in and form a liaison office in Abidjan, working into Lagos with some initial success.

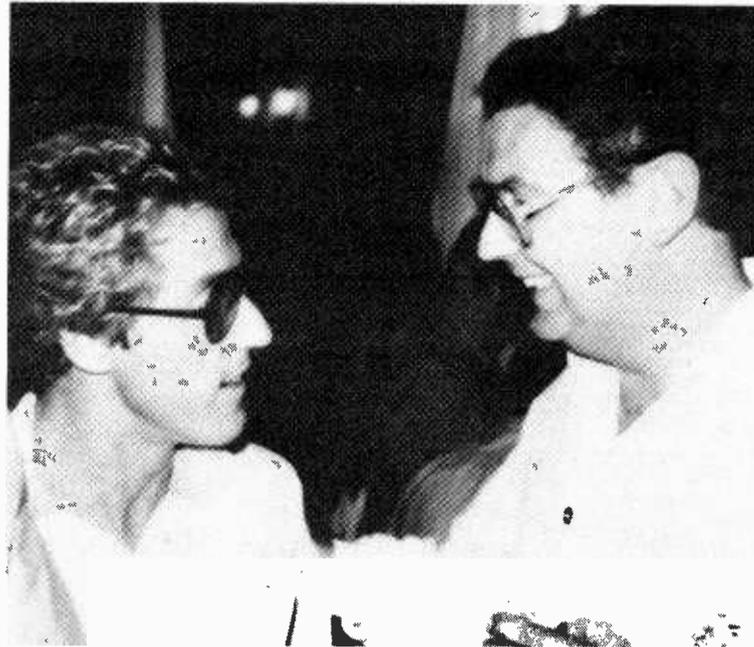
Like many other companies, it found that its repertoire was being released from Gambia to Cameroun on different labels, with different titles and with no authority whatsoever. By moving into the area, the company did go some way to controlling its own destiny, but it soon discovered that it wasn't an easy environment in which to work.

Since that time in the mid '70s, the other U.S. majors have deliberated much, but have remained wisely cautious about full involvement in Nigeria.

Yet some of the statistics of the area are encouraging, to say the least. As one of the world's top oil producers, Nigeria is the richest country in Africa, with a total population of more than 80 million. The amounts that Nigerians talk of as being "diverted" in their recent Oil-gate scandal add up to more than the joint Gross National Product of all three East African states.

The record market, at least since 1977, has been 100% albums, which—as of 18 months ago—are all pressed locally, the government having placed a ban on all imported product to preserve foreign exchange.

Before the ban, a great deal of the international repertoire sold, and a good portion of the domestic product, was brought in from the U.S. and the U.K. Such was the load on local factories that independent disk producers had repertoire manufac-



MOMENT SHARED—Polydor International vice president Freddie Haayen, right, chats with the Who's Roger Daltrey during last month's Cannes Film Festival. Daltrey stars in "McVicar," a movie made by Who Films Ltd. about the life of a professional criminal. It was previewed at Cannes.

tured in Britain and Kenya in order to ensure deliveries.

With all records now pressed within the country—except for those smuggled in—the estimated 1979 total of around six million album sales is divided 60-40 between local and international repertoire.

1977 has long been looked upon as the turning point for the Nigerian record business, for it was then that the ruling military government (now replaced by a democratically selected civil administration), buoyed by the riches that oil was bringing in, granted the "Udoji," a compulsory pay rise which was backdated 18 months.

The liquidity thus injected into the private sector, combined with the liquidity on a fiscal level poured into development projects, made Nigeria a salesman's paradise. The established record companies found themselves sitting on a gold mine,

and they proceeded to capitalize on the situation.

Unfortunately, the boom did not only benefit the economy: suddenly there were overcrowded cities, ill-equipped public services, and a deterioration in already badly corrupted government departments.

The problems facing the record industry might have daunted companies if Nigeria had been a lesser market, or had it been any other part of the world. But where else would repertoire be licensed when no royalties could be paid, and no commitment given as to whether they ever would be paid?

Furthermore, the established firms, by their own admission, accepted wholesale piracy of their product onto cassette because they were fully committed to the sale of records, and had not the time nor the inclination to fight piracy—al-

(Continued on page 86)

Germany's Intl Penetration Shown By GEMA Receipts

By WOLFGANG SPAHR

MUNICH—Figures released here by the West German copyright society, GEMA, show 1979 rights payments from overseas countries were almost 20% up on the previous year, testimony to the growing acceptance of the country's creative talent—from the Scorpions to James Last—in world markets.

But a parallel, if smaller, increase in monies paid out by GEMA to foreign authors, mainly from the U.S. and Britain, show the continuing dependence on overseas product of Germany itself, where around 70% of radio airtime still goes to international repertoire.

Graduate Launched

LONDON — U.K. independent Graduate Records is being launched in Europe this month, with its own label identity via Sound Products in Holland, Disques Vogue in France and Belgium, Discos Movieplay in Spain, Intercord in Germany, Austria and Switzerland, Plant in Sweden, and Tuba in Denmark. First release is UB 40's "Food For Thought," a recent top five hit in Britain.

The society's total income was \$218 million last year, up from \$204 million in 1978. Mechanicals accounted for \$127 million; performance, broadcast, library music and associated rights for \$77 million.

Payments to GEMA by the West German record industry were around three percent up, an increase of \$2.7 million, but income from cassette duplication actually fell by \$600,000. Videocassette royalties produced only \$80,000 more income in 1979 than in the year before.

West Germany's radio stations paid \$4.4 million more than in 1978. Radio Luxembourg's contribution was \$1.9 million, while Radio Europe 1 paid \$3.5 million.

Receipts from overseas were \$17.5 million. Performance royalties, 19.7% ahead, yielded \$1.6 million more than in 1978. Mechanical royalties, 8.7% up, produced an additional \$700,000 over the previous year's figure.

GEMA paid out \$27 million to foreign authors, \$3 million more than in 1978. Operating expenses (salaries, commissions and the like) cost the organization \$18 million.

Motown Goes To RPM For South Africa

NEW YORK—RPM Records is Motown's new licensee in South Africa, following the U.S. company's switch—after five years—from Teal.

The new, three-year contract was concluded in London recently by Motown International vice president, Peter Prince, and RPM chairman and managing director, Matt Mann.

Prince characterizes RPM as an "aggressive, hungry" operation with proven success handling foreign lines such as A&M and United Artists. Negotiations with Mann began at MIDEM in January, he adds.

First new product release by RPM features albums by Diana Ross, Syreeta and the Commodores. Last-named act is Motown's most successful in South Africa, reports Prince.

Teal had a three-month sell-off period on Motown product, though agreement has been reached with RPM for the transfer of all existing inventory.

Prince is hoping to send more Motown acts into South Africa in future, and is currently blueprinting a visit by Billy Preston and Syreeta.

Motown has no other licensee changes pending, though company chief Michael Roshkind is presently visiting its international headquarters in London for long-term policy discussions with Prince.

Inelco Move To Consolidate Indie Status

By MIKE HENNESSEY

BRUSSELS—In a move to consolidate its position as the leading independent record company in Benelux, Inelco has appointed former Ariola Belgium chief, Ric Urmel, as a&r manager in charge of acquisition and coordination of all new product for Inelco Benelux.

Urmel, who set up the Ariola Belgium office five years ago and developed highly productive contacts with many international labels, will be based at the Inelco office in Aalsmeer, Holland, where he will work in close cooperation with Edo Peek, deputy managing director of the Dutch operation.

Announcing the appointment, Pierre-Jean Goemaere, president of Inelco Benelux and Wim Brandsteder, managing director of Inelco Netherland B.V., said: "We regard Urmel as one of the most aggressive and enterprising a&r men in the business and, through his resourcefulness we are looking to acquire international product that will keep our Benelux sales force fully extended. We have shown only recently just how effective that sales force is by selling 250,000 copies of the recent Spargo hit, 'You And Me'."

Pointing out that Inelco had represented RCA in Benelux for 23 years and had consistently derived more than 90% of its record sales turnover from RCA product, Goemaere said: "This concentration on RCA repertoire naturally limited our capacity to handle any additional third party repertoire."

Now, however, we are very much

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International Briefs

● **PARIS**—A French proposal to go before the annual meeting of the International Federation of Producers of Phonograms and Videograms (IFPI) in New Delhi this October calls for a completely separate body to be formed for videogram producers. It will be presented by Georges Meyerstein-Maigret, president of the French videogram committee of the local IFPI branch. If it goes through, the proposal will mean that videogram manufacturers would have to join this separate group, and those who also produce phonograms would have to be members of both groups. The aim is to have the new division cover all aspects of video, sale and hire, private usage and use in discos.

● **HONG KONG**—Local singer Frances Yip appears to have her scheduled concerts in Taiwan cancelled, which some observers attribute to her recent appearances in mainland China at EMI-organized shows (Billboard, May 10, 1980). She was to have performed in Taiwan at the beginning of this month, but these dates have now been postponed. Instead, after appearing at the Miss Hong Kong Pageant final, Yip was slated to go to London. Meanwhile, her recording of "The Bund," theme song of a mini series of Hong Kong's TVB network, has sparked album sales of more than 150,000 copies here.

● **HELSINKI**—K-tel Finland, operating in the local marketplace for just over two years, is gradually winning more cooperation from national record companies, though some majors still hold back from providing material for its compilations. Local product licensed to K-tel so far includes "Tiger Tracks" by Teddy and the Tigers, normally on Poko; "Lauluja Sinulle" by Greger, usually EMI; and "Poprock Special," featuring local material from Poko and Johanna, as well as such foreign repertoire as Blondie's "Dreaming" and the Flying Lizards' "Money."

Spanish Studio Locates In Ibiza

MADRID—The scenic charm of Ibiza, in the Spanish Balearic Islands, and the popularity of the area for young people, prompted the owners of the Ibiza Sound Studio set up its new ultra-modern complex there. The facility is located some 15 miles from the capital of San Juan.

Included in the facility are 2,200 square feet of buildings, with 300 square feet devoted to studio, control room and workshops and the remainder being suites, bedrooms, lounges and recreation areas.

The main control room has a MCI JH-556-56 LM 56 in/out channel automated console. Complementing this are two 24-track MCI JH-114-24 professional recorders with auto-locators and synchronizer autolock, providing a 46-track simultaneous recording facility plus JH-110-2 recorders and one 4-track MCI JH-110-4 recorder.

All channels are Dolby-equipped and most of the equipment was supplied and installed by Singleton Productions of Barcelona. The studio was acoustically designed by Tom Hindley of Eastlake Sound. The manager is Dennis Herman, the engineer is Brian Humphreys and Manfred Ballheimer is the maintenance engineer.



Billboard photo by Don Albert

BUSY WORK—Members of Rak recording group Exile autograph albums during an in-store appearance at a Johannesburg retail outlet. The group recently performed concerts in South Africa for promoter Geoff Egnos.

Kaempfert Hits The Road: British Shows

By NICK ROBERTSHAW

LONDON—Bandleader Bert Kaempfert has several claims to fame. His gently swinging orchestra has graced the MOR field for two decades, through more than 30 recordings, 10 gold albums.

He is the man who gave Frank Sinatra one of his all-time successes with "Strangers In The Night." He is also the man who let the Beatles go, or equally and more fairly, the man who first recognized their talent and put them in a studio.

An unassuming musician who prefers to remain as far as possible out of the public eye, Kaempfert has toured with no great frequency. During the rock- and disco-dominated '70s, he sank almost entirely from view.

But now, with James Last's recent SRO tour as an example of what can be done, Kaempfert is back on the road here, with a five-date tour of major venues, including London's Royal Albert Hall. He also has a new Polydor album, "Super Stereo

Sounds," backed by a substantial nationwide television campaign. Later this year, he hopes to play further concerts in Scandinavia, if economics permit.

For a four-piece rock band tour, economics are hard enough. For an artist who typically works with a 50-piece orchestra, they're almost impossible.

In the studio, Kaempfert uses 35 strings, often overdubbed to produce the effect of 70. For this U.K. visit, the number has been cut to 17. The regular studio musicians, most of whom have worked with him for many years, come from all over Europe. For the British dates, local string players will be substituted to cut travel costs. Guest singer with the orchestra is Sylvia Vrethammar of "Y Viva Espana" fame.

Says Kaempfert, "I enjoy performing, and it's fun for the musicians, too, but there is the question of money. Not money for me, that I don't mind, but for the players, who have to be able to earn at least as much as they do by staying home and doing session work, television and so on; and also for the promoters of the concerts.

Acoustically, halls of perhaps 2,000 seats are the best, but they don't pay. Larger halls—5,000 to 6,000—enable one to make a little money, but the acoustics generally are not good."

In fact, Kaempfert did not make his world concert debut until he played the Royal Albert Hall in 1974, 14 years after "Wonderland By Night" catapulted him to fame as a recording artist by topping the American charts.

"I was asked several times to tour in the United States but there were always union problems: I could not take the musicians with me." As a result, Kaempfert's U.S. visits, albeit regular and frequent, have been largely devoted to indulging his passion for fishing, in the Everglades.

The success of "Wonderland By Night" came about very much by chance. Kaempfert had been signed to Polydor ever since 1947, but as producer, arranger and talent scout as much as artist. Accompanying a Yugoslavian singer due to guest on the Perry Como Show, he took with him to America a completed single of the number, having failed to convince anyone in Germany of its potential. A deal was made, and the record became the first of a long

(Continued on page 86)

U.K. Retail Trade In Trouble, Says Report

LONDON—The past 12 months have been "the most difficult and unhappiest" for the British record retail trade than any period over the past 30 years, according to the Gramophone Record Retailers' Committee.

An official statement made at the trade organization's annual meeting said, "Retailers have been thrashed by dwindling sales. The pessimism hitting the whole record industry does not come just from the tortuous performance of several of our major manufacturers.

"It's also generated by reduced profit margins, reduced settlement discounts, poor service and a basic lack of understanding of our problems by suppliers and government alike."

The hard-hitting report calls for an opportunity for retailers to trade fairly, sensibly and profitably. "We urge our suppliers to be sensitive to the facts of life in the record retail trade today.

"We urge them to return to sensible trading policies. And we call upon discount houses to examine what their policies have done to the trade. We urge the government to fulfill its promise to assist small businesses to continue in business, not just continue to be small."

The committee report says that the Music Trades Assn. had warned the government what the effect of abolishing resale prime maintenance would be. "Since the passing of this act, prices have risen faster in the past few years than any time in the previous 30."

Harry Tipple, now caretaker chairman of the Gramophone Record Retailers' Committee, told record companies that dealers aren't prepared to accept reduced margins as an "open-ended" arrangement, and they expect a return from 30% to 33½% margins as soon as sales figures show an upturn.



ROYAL PLEASURE—Olivia Newton-John and Peter Allen enjoy a backstage joke with Britain's Prince Philip. Occasion was the variety show staged at Sydney's Royal Opera House last month, at which the two world-famous Australians performed.

JUNE 21, 1980 BILLBOARD

Direct Session Will Yield Alexander & Brown Product

STUTTGART—Direct-to-disk label Jeton Records has just completed its most ambitious recording date—a \$60,000 session involving bassist Ray Brown, West Indian pianist Monty Alexander, tenorist Johnny Griffin and British drummer Martin Drew.

The session, recorded in the Bauer Studio in Ludwigsburg, will yield one quartet and one solo album by Alexander and a quartet album with Ray Brown as leader.

Jeton Records, formed in March last year by advertising agency owner Klaus Heiligenstuehler and Wolfgang Schmidt, a former producer for Intercord and currently managing editor of Audio magazine, specializes in direct-cut disks and has so far released seven albums, six in the jazz and blues field and one classical production.

Says Schmidt: "Although the market in Germany for audiophile disks has been somewhat impaired by the release of some poor quality direct-cut disks, we strongly believe that our operation, based on the highest standards of fidelity and quality control, can be a profitable one."

Jeton pressings are handled by Pallas, an independent custom presser based in Diepholz near Bremen. Average pressing run is 15,000 and distribution—to audio

stores and certain high class record outlets—is by Audio Team, an organization which primarily handles hardware.

The company supplies about 800 stores in Germany, Austria and Switzerland. Jeton has recently negotiated distribution of its product in the U.S. through Burns Audiotronics of New York—the company which distributes Beyer microphones—and is looking for distributors in other territories.

Jeton albums sell at about \$23 and Schmidt reports that a Chris Barber album, made available at a concert venue in Zurich where the Barber band was playing, sold 120 copies in one night at 35 Swiss francs (\$25) a time. An album called "Knock Out," featuring Swiss drummer Charly Antolini with bassist Wolfgang Schmid and percussionist Nippy Noya, was released in time for the Berlin radio and television exhibition last year and sold its entire pressing of 15,000 in ten weeks.

Other releases on Jeton feature Rod Mason, Alexis Korner and solo pianists Ray Foxley and Fred Hunt. The classical album is a selection of Chopin pieces played by Italian pianist Bianca Maria Cian.

The Ray Brown/Monty Alexander session was also recorded digitally and may be released in this format next year.

Billboard®

Hits Of The World™

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BRITAIN

(Courtesy of Music Week)
As of 6/14/80
SINGLES

This Week	Last Week	Title	Artist
1	1	THEME FROM MASH	Mash, CBS
2	4	CRYING	Don McLean, EMI
3	3	FUNKYTOWN	Lipps Inc, Casablanca
4	2	NO DOUBT ABOUT IT	Hot Chocolate, Rak
5	6	OVER YOU	Roxy Music, Polydor
6	14	BACK TOGETHER AGAIN	Roberta Flack & Donny Hathaway, Atlantic
7	5	RAT RACE	Specials, 2-Tone
8	9	LET'S GET SERIOUS	Jermaine Jackson, Motown
9	7	WE ARE GLASS	Gary Numan, Beggars Banquet
10	12	YOU GAVE ME LOVE	Crown Heights Affair, Mercury
11	8	SHE'S OUT OF MY LIFE	Michael Jackson, Epic
12	21	D-A-A-ANCE	Lambretta, Rocket
13	13	LET'S GO ROUND AGAIN	Average White Band, RCA
14	26	MESSAGES	Orchestrated Manoeuvres In The Dark, Dindisc
15	16	MIDNIGHT DYNAMOS	Matchbox, Magnet
16	19	YOU'LL ALWAYS FIND ME IN THE KITCHEN	Jona Lewie, Stiff
17	29	BEHIND THE GROOVE	Teena Marie, Motown
18	23	BREAKING THE LAW	Judas Priest, CBS
19	27	EVERYBODY'S GOT TO LEARN SOMETIME	Korgis, Rialto
20	22	I'M ALIVE	Electric Light Orchestra, Jet
21	32	SUBSTITUTE	Liquid Gold, Polo
22	35	CHRISTINE	Siouxsie & Banshees, Polydor
23	28	POLICE AND THIEVES	Junior Murvin, Island
24	20	JUST CAN'T GIVE YOU UP	Mystic Merlin, Capitol
25	31	TWILIGHT ZONE/TWILIGHT TONE	Manhattan Transfer, Atlantic
26	11	MIRROR IN THE BATHROOM	Beat, Go-Feet
27	40	IF LOVING YOU IS WRONG	Rod Stewart, Riva
28	38	THE SCRATCH	Surface Noise, WEA
29	34	SANCTUARY	Iron Maiden, EMI
30	30	CHINATOWN	Thin Lizzy, Vertigo
31	NEW	SIX PACK	Police, A&M
32	10	WHAT'S ANOTHER YEAR	Johnny Logan, Epic
33	15	HOLD ON TO MY LOVE	Jimmy Ruffin, RSO
34	NEW	PLAY THE GAME	Queen, EMI
35	17	GENO	Dexy's Midnight Runners, Parlophone
36	NEW	NEW AMSTERDAM	Elvis Costello, F-Beat
37	33	LITTLE JEANNIE	Elton John, Rocket
38	18	FOOL FOR YOUR LOVING	Whitesnake, United Artists
39	NEW	WHO WANTS THE WORLD	Stranglers, United Artists
40	NEW	TO BE OR NOT TO BE	B.A. Robertson, Asylum

ALBUMS

1	3	PETER GABRIEL	Peter Gabriel, Charisma
2	2	FLESH AND BLOOD	Roxy Music, Polydor
3	1	McCARTNEY II	Paul McCartney, Parlophone
4	4	JUST CAN'T STOP	Beat, Go-Feet
5	5	ME, MYSELF, I	Joan Armatrading, A&M
6	9	READY AND WILLING	Whitesnake, United Artists
7	10	CHAMPAGNE & ROSES	Various, Polystar
8	6	SKY 2	Sky, Ariola
9	8	OFF THE WALL	Michael Jackson, Epic
10	7	THE MAGIC OF BONEY M	Atlantic
11	25	THE UP ESCALATOR	Graham Parker and Rumour, Stiff
12	14	21 AT 33	Elton John, Rocket
13	35	THEME FOR DREAMS	Various, K-tel
14	13	JUST ONE NIGHT	Eric Clapton, RSO
15	11	DUKE	Genesis, Charisma
16	33	GREAT ROCK 'N' ROLL SWINDLE	Soundtrack, Virgin
17	12	GREATEST HITS	ROSE ROYCE, Whitfield
18	20	REGGATTA DE BLANC	Police, A&M
19	22	MAGIC REGGAE	Various, K-tel
20	17	SOMETIMES WHEN WE TOUCH	Cleo Laine/James Galway, RCA
21	16	12 GOLD BARS	Status Quo, Vertigo
22	32	LET'S GET SERIOUS	Jermaine Jackson, Motown
23	15	GOOD MORNING AMERICA	Various, K-tel
24	21	TELL ME ON A SUNDAY	Marti Webb, Polydor
25	NEW	DANGER ZONE	Sammy Hager, Capitol
26	NEW	HOT WAX	Various, K-tel
27	40	SHINE	Average White Band, RCA
28	39	DREAMS	Grace Slick, RCA
29	27	ORCHESTRAL MANOEUVERS IN THE DARK	Dindisc
30	23	SPORTS CAR	Judie Tzuke, Rocket
31	18	ONE STEP BEYOND	Madness, Stiff
32	38	WHEELS OF STEEL	Saxon, Carrere

33	28	SOMETIMES YOU WIN	Dr. Hook, Capitol
34	29	HYPNOTIZED	Undertones, Sire
35	NEW	SPECIALS	Specials, 2-Tone
36	NEW	TANGRAM	Tangerine Dream, Virgin
37	24	HEAVEN & HELL	Black Sabbath, Vertigo
38	NEW	GOLDEN MELODIES	National Brass Band, K-tel
39	NEW	OUTLANDS D'AMOUR	Police, A&M
40	NEW	BAT OUT OF HELL	Meat Loaf, Epic/Cleveland Int.

CANADA

(Courtesy Canadian Recording Industry Assn.)
As of 6/11/80
SINGLES

This Week	Last Week	Title	Artist
1	1	FUNKYTOWN	Lipps Inc, Casablanca
2	1	CALL ME	Blondie, Chrysalis
3	3	CARS	Gary Numan, Beggars Banquet
4	4	ANOTHER BRICK IN THE WALL	Pink Floyd, Columbia
5	6	COMING UP	Paul McCartney, Columbia
6	5	IT'S HARD TO BE HUMBLE	Mac Davis, Casablanca
7	NEW	IT'S STILL ROCK 'N' ROLL TO ME	Billy Joel, CBS
8	9	I PLEDGE MY LOVE	Peaches & Herb, Polydor
9	7	LOST IN LOVE	Air Supply, Wizard
10	20	LITTLE JEANNIE	Elton John, MCA
11	16	WE LIVE FOR LOVE	Pat Benatar, Chrysalis
12	8	PILOT OF THE AIRWAVES	Charlie Dore, Island
13	10	SEDUCTION	James Last Band, Polydor
14	11	DON'T FALL IN LOVE WITH A DREAMER	Kenny Rogers & Kim Carnes, United Artists
15	18	ECHO BEACH	Martha & The Muffins, Virgin
16	13	YOU MAY BE RIGHT	Billy Joel, CBS
17	12	THE ROSE	Bette Midler, Atlantic
18	NEW	AUTOMOBILE	Hansie, Millennium
19	15	SPECIAL LADY	Ray Goodman & Brown, Polydor
20	17	SEXY EYES	Dr. Hook, Capitol

ALBUMS

1	1	GLASS HOUSES	Billy Joel, Columbia
2	3	AGAINST THE WIND	Bob Seger, Capitol
3	4	THE WALL	Pink Floyd, Columbia
4	NEW	McCARTNEY II	Paul McCartney, CBS
5	NEW	SCREAM DREAM	Ted Nugent, Epic
6	2	DUKE	Genesis, Atlantic
7	10	THE ROSE	Soundtrack, Atlantic
8	NEW	YOUNG AND RESTLESS	Prism, Capitol
9	13	PETER GABRIEL	Peter Gabriel, Charisma
10	NEW	21 AT 33	Elton John, MCA
11	9	EMPTY GLASS	Peter Townsend, Atco
12	12	WOMAN LOVE	Burton Cummings, Epic
13	5	PRETENDERS	Pretenders, Sire
14	8	FLUSH THE FASHION	Alice Cooper, Warner Bros.
15	NEW	LOOKIN' FOR TROUBLE	Toronto, A&M
16	11	JUST ONE NIGHT	Eric Clapton, RSO
17	20	MOUTH TO MOUTH	Lipps Inc., Casablanca
18	17	THE PLEASURE PRINCIPLE	Gary Numan, Beggars Banquet
19	7	IN THE HEAT OF THE NIGHT	Pat Benatar, Chrysalis
20	16	WOMEN AND CHILDREN FIRST	Van Halen, Warner Bros.

WEST GERMANY

(Courtesy Der Musikmarkt)
As of 6/10/80
SINGLES

This Week	Last Week	Title	Artist
1	1	DER NIPPEL	Mike Kruger, EMI
2	4	WHAT'S ANOTHER YEAR	Johnny Logan, Epic
3	9	D.I.S.C.O.	Ottawan, Polydor
4	5	TAKE THAT LOOK OFF YOUR FACE	Marti Webb, Polydor
5	2	SEXY EYES	Dr. Hook, Capitol
6	NEW	FUNKYTOWN	Lipps Inc., Casablanca
7	3	WEEKEND	Earth & Fire, Vertigo
8	11	GO JOHNNY GO	Eruption, Ariola
9	10	SUN OF JAMAICA	Goombay Dance Band, CBS
10	16	ALOHA-OE, UNTIL WE MEET AGAIN	Goombay Dance Band, CBS
11	7	BOAT ON THE RIVER	Styx, A&M
12	6	I SEE A BOAT	Boney M, Hansa
13	21	THE BALLAD OF LUCY JORDAN	Marianne Faithfull, Island
14	12	WORKING MY WAY BACK TO YOU	Spinners, Atlantic
15	19	ROM	Dschinghis Khan, Jupiter
16	8	IT'S A REAL GOOD FEELING	Peter Kent, EMI
17	13	OH SUSIE	Secret Service, Teldec
18	NEW	YOU'RE ALL I NEED	Peter Kent, EMI
19	23	BOBBY BROWN	Frank Zappa, CBS

20	20	TAKE GOOD CARE OF MY BABY	Smokie, Rak
21	14	CALL ME	Blondie, Chrysalis
22	15	DER WILDE WILDE WESTEN	Truck Stop, Metronome
23	22	QUE SERA MI VIDA	Gibson Brothers, Polydor
24	NEW	PAN	Costa Cordalis, CBS
25	17	ANOTHER BRICK IN THE WALL	Pink Floyd, Harvest
26	25	RAP-O-CLAP-O	Joe Bataan, Salsoul
27	NEW	TOUCH TOO MUCH	AC/DC, Atlantic
28	27	AND THE BEAT GOES ON	Whispers, Solar
29	28	AN ENGLISHMAN IN NEW YORK	Godley & Creme, Polydor
30	29	RAPPER'S DELIGHT	Sugarhill Gang, Metronome

ALBUMS

1	1	DIE SCHOENSTEN MELODIEN DER WELT	Anthony Ventura Orchestra, Arcade
2	4	TRAUMEREIEN	Richard Clayderman, Telefunken
3	2	THE MAGIC OF MONEY M	Hansa
4	5	DER NIPPEL	Mike Kruger, EMI
5	3	THE WALL	Pink Floyd, Harvest
6	6	ZAUBER DER KARIBIK	Goombay Dance Band, CBS
7	11	VIVA ITALIA	Adriano Celentano, Ariola
8	9	HIGHWAY TO HELL	AC/DC, Atlantic
9	7	CORNERSTONE	Styx, A&M
10	8	NOCH EINMAL MIT GEFUEHL	Rudi Schurike, Polystar
11	NEW	EVE	Alan Parsons Project, Arista
12	19	JAHRESZEITEN	Reinhard Mey, Intercord
13	16	ANIMAL MAGNETISM	Scorpions, EMI
14	15	EYES OF THE UNIVERSE	Barclay James Harvest, Polydor
15	17	BROKEN ENGLISH	Marianne Faithfull, Island
16	14	THE TEENS TODAY	Teens, Hansa
17	12	DUKE	Genesis, Charisma
18	10	VOICE OF AMERICA	John Denver, RCA
19	20	GONE TO EARTH	Barclay James Harvest, Polydor
20	NEW	GLASHAUS	Katja Ebstein, Ariola

ITALY

(Courtesy Germano Ruscitto)
As of 6/10/80
SINGLES

This Week	Last Week	Title	Artist
1	1	VIDEO KILLED THE RADIO STAR	Buggles, Island/Ricordi
2	3	ANOTHER BRICK IN THE WALL	Pink Floyd, Harvest/EMI
3	2	UNA GIORNATA UGGIOSA	Lucio Battisti, Numero Uno/RCA
4	9	IL TEMPO SE NA VA	Adriano Celentano, Clan/CGD-MM
5	7	FUNKYTOWN	Lipps Inc., Casablanca/Durium
6	5	L'APEMANIA	Katia Szizzero, Cetra/Ricordi
7	8	MONKEY CHOP	Dan-L, Island/Ricordi
8	4	SOLO NOI	Toto Cutugno, Carosello/Ricordi
9	6	SU DI NOI	Pupo, Baby/CGD-MM
10	12	SPACER	Sheila & B. Devotion, Carrere/Fonit Cetra
11	NEW	NON SO CHE DAREI	Alan Sorrenti, EMI
12	13	GELOSIA	Bobby Solo, EMI
13	15	MESSAGE IN A BOTTLE	Police, A&M/CGD-MM
14	10	MERAVIGLIOSAMENTE	Cugini De Campagna, Pull/Fonit Cetra
15	11	LA PUNTURA	Pippo Franco, Lupus/Ricordi
16	14	SEI UNA BOMBA	Viola Valentino, Paradoiso/CGD-MM
17	16	HE'S SPEEDY GONZALES	Passenger, Durium
18	20	GOT TO LOVE SOMEBODY	Sister Sledge, Cotillion/WEA
19	NEW	MANDOLAY	La Flavour, Derby/CGD-MM
20	18	MY SHARONA	Knack, Capitol/EMI

SOUTH AFRICA

(Courtesy Springbok Radio)
As of 6/14/80
SINGLES

This Week	Last Week	Title	Artist
1	1	SUN OF JAMAICA	Goombay Dance Band, CBS
2	4	BRASS IN POCKET	Pretenders, Sire
3	3	COMPUTER GAMES	Mi-Sex, CBS
4	2	FLY TOO HIGH	Janis Ian, CBS
5	NEW	TAKE THAT LOOK OFF YOUR FACE	Marti Webb, Polydor
6	5	PLEASE DON'T GO	K.C. & The Sunshine Band, TK
7	6	AN AMERICAN DREAM	Dirt Band, United Artists
8	7	TOGETHER WE ARE BEAUTIFUL	Fern Kinney, WEA
9	NEW	CRYING	Don McLean, EMI
10	8	I'M IN THE MOOD FOR DANCING	Nolan Sisters, Epic

International

Worldwide Drive For Spain's Miguel Bose

By FERNANDO SALAVERRI

MADRID—CBS Spain, having built Julio Iglesias into an international record seller, is now concentrating on pushing Miguel Bose to the same kind of status, with a worldwide campaign on behalf of his fourth album, "Miguel."

All kinds of statistics and facts have been fed into discovering the best way to conduct the promotion, "Miguel Bose Tour '80," which starts with concert dates in Italy, where his "Chicas" album was recently very successful.

Seoul Songs

SEOUL—Grand prize winner of this year's Seoul Song Festival was Britain's Marilyn Miller, performing "Every Time You Go," written by Les Reed. The triumph netted the trophy and \$10,000 in prize money.

The event's golden prize went to America's Beverly Bremers, and her own composition, "Growing Up To Goodbyes." Prize money was \$5,000.

Silver prizes went to Spain's Betty Missiego, with "Don Jose," penned by Fernando Moreno, and to Korea's Hey Eun-Yee, with "Good Old Days," composed by Khil Ok-Yoon.

Bronze prizes went to contestants from Brazil, the Philippines and Yugoslavia.

International Covers For Editio Musica Of Hungary

By PAUL GYONGY

BUDAPEST—While its success in promoting serious and classical music is predictably consistent, Editio Musica, the Budapest-based state music publishing company, is building an enviable reputation in Hungarian popular music, too.

Prior to World War II, there were only a handful of established international pop-style successes, notably "Gloomy Sunday," "Take Me In Your Arms," "I Have Lost My Heart In Budapest" and "You, What Are You Doing To My Heart?"

A major addition today is "Elmogynék," or "I'm Going Away," a main track on the chart-topping album "Nicholas" by French singer Sylvie Vartan. The song, with music by Peter Mate and lyrics by S. Istvan Nagy, is now published in France by Tanday Music and negotiations are on for Japan, Canada, Holland, West Germany and Belgium.

"I Have Lost My Heart In Buda-

pest" was first popular in the early 1930s, played by the orchestra of Hungarian violinist Geazy Von Barnabas and then called "Puszta Fox." Now U.K. lyricist has fitted new lyrics to it as "Jealous Eyes," recorded by Manhattan Transfer as an Atlantic single and it is on the group's new album.

U.K. clarinet player Acker Bilk has recently recorded an album "Made In Hungary," for Hungaroton in the Hungarian Radio studios, the package featuring 15 local hit songs. Out here already, Pye Records handles the U.K. release.

Then Hungarian group Neoton has seen its song "Santa Maria" into the Japanese and Spanish charts. It is published by Toshiba in Tokyo and Quiroga in Madrid. This number, which also goes through Editio Musica, has been recorded in various album packages by international groups such as Boney M and Village People.

They played to audiences of 25,000 in Rio de Janeiro, 27,000 in Belo Horizonte, 10,000 in Sao Paulo, and 22,000 in Recife. In Salvador, Cliff's concert drew capacity-plus crowds of 50,000. The managing director of the local WEA company, Andre Midani, claims the tour as the biggest in local showbiz history.

Finale of the trek saw Cliff record a one-hour O Globo TV Special, for broadcast later this month. The singer's audiences during the Brazilian tour totalled 134,000, says WEA, and the tv special will reach a viewing audience estimated at 45 million.

Cliff Dates Draw Crowds

NEW YORK—Jimmy Cliff has been playing SRO concert dates in South Africa and Brazil, scheduled to coincide with the release of his WEA International album, "I Am The Living" (Billboard, March 29, 1980).

His itinerary included a date at Orlando Stadium in Soweto, the black sector of Johannesburg, before 55,000 people. WEA is claiming that Cliff is the first reggae artist to appear in South Africa, and the first major artist to play in Soweto.

The singer has also been performing in Durban and Capetown, each of which drew 20,000 fans, bringing his total live audience in South Africa to 95,000.

From South Africa, Cliff journeyed to Brazil, where his shows

Decca Sale Leads To Philippines Casualty

MANILA—The recent purchase of Decca Records by PolyGram has netted at least one casualty here. Super Records, a 30-year-old enterprise that represented London in the Philippines for nearly 19 years, has folded.

Dyna Products Inc., local licensee for the PolyGram group, takes over as the label's new distributor.

Simon Cheng, president of Super, has informed his two other licensees of his company's dissolution. He has also sold existing stocks of London product to Dyna.

Although some observers believe that Super's collapse is partly due to the company's lack of a strong domestic catalog, the opposite view is just as prevalent. One record executive noted that nurturing a local roster may be good for the firm's image,

but spiralling production costs still make it a big gamble.

Indeed, Cheng discloses that he once went into local production but abandoned the venture after it proved to be financially unsound.

Super first began its operations in 1950. It acquired the Mercury catalog the same year then switched to London in 1961. Wanting to keep his business and his responsibilities modest, Cheng bypassed licensing offers from Philips, Capitol and Columbia during the early years of the company.

Up until Super closed shop this year, Cheng was a vigorous promoter of the anti-payola campaign and was chairman of the anti-payola committee of the Philippine Assn. of the Record Industry.

Foreign Guests Appear At Bratislava Lyre Pop Fest

By LUBOMIR DORUZKA

PRAGUE—Local entry "Monogram D & M," written by Jan Hala and Lucie Borovcova, performed by Marcela Kralova, won the 15th Bratislava Lyre Pop Festival here, an event open only to Socialist countries.

This song, taking the Gold Lyre, had won the national contest which immediately preceded the international finals.

Second prize went to the German Democratic Republic song "One Speaks So Much Of Love," by G. Siebholz and G. Schneider, sung by Uwe Jansen, followed by Polish entry "Banana Song," by R. Rynkowski and T. Rayer, sung by the group Vox.

Top prize for performance went to Vox, followed by Soviet singer Yevgeni Golovin and the Yugoslavian group Novi Fossili.

The event was staged at a Bratislava ice rink with a capacity of 3,000, a compromise between the 1,000-seater Culture Park and the 6,000-seater Sporting Hall where previous events in the series have been held.

Non-competitive gala performances featured Georgie Fame (U.K.), Bino and Matia Bazar (Italy), Novi and Krzak (Poland), Locomotiv GT (Hungary) and a team of local bands and soloists including Jiri Korn and Felix Slovacek.

Overall programming showed a trend towards a more contemporary sound and departure from the old Central European "big voice" balladeer style, and local pop-rock groups replacing the old big festival orchestra line-ups.

That the event's musical content is on a younger level is evidenced by the fact that the writers of the winning international song are the son and daughter of experienced hit-makers of a previous generation.

The basic rejuvenation of a traditional event which, after some very successful years in the '60s suffered severe setbacks in the '70s, is working well, but the organizers need greater access to big-name international artists.

Criticism & Lack Of Funds Sink Greek Rock Program

By JOHN CARR

ATHENS—After battling for recognition for some two months, Greece's only indigenous pop and rock television show seems certain to be axed, a victim of inadequate funds and sharp criticism.

The half-hour weekly, "Pop 80," was the brainchild and production of state-run Hellenic Radio and TV (ERT), and the hosts were Yannis Petridis, PolyGram's international repertoire chief, and his EMI counterpart, Theo Sarandis.

In its brief fling so far, the show has featured videotapes of acts such as Joe Jackson (A&M), Lene Lovich (Stiff), Maggie McNeill (Warners), two members of Styx (A&M), B.A. Robertson (Asylum), and Van Halen (Warners). All these acts flew to Athens specially for "Pop 80," as goodwill gestures, taking no pay beyond reimbursement of travel and hotel expenses.

Also appearing were local rock acts, such as Socrates, Stavros Logaridis and Sygma Fay. Filling out screen time were film clips of the foreign artists provided by record companies. Van Halen managed to go

on air live, one of the few times a rock act has done so in Greece.

Various video sequences were taped in Greek discotheques.

But "Pop 80" didn't stay weekly for long. Says Petridis: "It soon became clear that some of Greece's big composers and artists were knocking the show because they didn't want to lose any more ground to international repertoire."

Extensive press criticism followed, and ERT's directors demoted "Pop 80" to monthly status. Now its departure from the small screen seems imminent. For the majors heavy on international repertoire, the ERT policies seem just another episode in their longtime struggle for all-time justice," both in television and radio.

New Publication

LONDON—A new publication, Radio Advertisers' Guide, will be available here next month, retailing at \$105. It claims to be the only publication carrying a detailed review of U.K. radio audiences by age, class and sex on a cost-per-thousand basis.

Billboard Hits Of The World

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JAPAN

(Courtesy Music Labo)
As of 6/16/80
SINGLES

This Week	Last Week	Title	Artist
1	1	DANCING ALL NIGHT	Monta & Brothers, Philips (PMP)
2	3	SUBARU	Shinji Tanimura, Casablanca (Noel/JCM)
3	2	RUN AWAY	Shannels, Epic (PMP)
4	7	ROCK 'N' ROLL WIDOW	Momoe Yamaguchi, CBS/Sony (Tokyo)
5	4	SHINKIRO	Crystal King, Aard Vark (Yamaha)
6	6	RIDE ON TIME	Tatsuro Yamashita, Air (PMP)
7	5	NINAMI KAIKISEN	Takao Horiuchi & Tomoharu Taki, Casablanca (Thunder/JCM)
8	13	TECHNO POLICE	Yellow Magic Orchestra, Alfa (Alfa)
9	8	SHIWAASE SAGASHITA	Hiroshi Itsuki, Minoruhon (Sound Eye)
10	11	WAKARETEMO-SUKIN HITO	Los Indios & Electric Shavers, SMS (Watanabe)
11	9	TABOO	Hiroimi Go, CBS/Sony (Burning)
12	17	AI-NO-SONG	Hideki Saijoh, RCA (Taiyo Ongaku)
13	12	NAMIDA-NO-LOVE LETTER	Eikichi, Warner Bros. (Sunrise Mackey)
14	18	BEAUTIFUL ENERGY	Kai Band, Express (Shinko Ongaku)
15	14	INASENA LOCOMOTION	Southern All Stars, Invitation (PMP/Burning)
16	15	HADASHI-NO-KISETSU	Seiko Matsuda, CBS/Sony (Sun/PMP)
17	NEW	RYOUFU	Yoshimi Iwasaki, Canyon (NTV/Fuji)
18	NEW	YOU MAY DREAM	Sheena & Rokkets, Alfa (Kay)
19	NEW	ORETACHI-NO-JIDAI	Hideki Saijoh, RVC (Geiei)
20	10	KIO-NO-BAD-TUNING	Kenji Sawada, Polydor (Watanabe)

ALBUMS

1	1	MR BLACK	Shannels, Epic
2	NEW	MULTI PLIES	Yellow Magic Orchestra, Alfa
3	2	ROMAN	Chiharu Matsuyama, North
4	4	SOLID STATE SURVIVOR	Yellow Magic Orchestra, Alfa
5	3	SUBARU	Shinji Tanimura, Casablanca
6	NEW	T-WAVE	Masayoshi Takanaka, Kitty
7	8	MIDDLE MAN	Boz Scaggs, CBS
8	7	MOEBIUS'S GAME	Momoe Yamaguchi, CBS/Sony
9	5	CRYSTAL KING	Aard Vark
10	6	IKITEITEMO IDESKA	Miyuki Nakajima, Aard Vark
11	12	TO CHI KA	Katsumi Watanabe, Better Days
12	NEW	PAUL McCARTNEY II	Paul McCartney, Toshiba/EMI
13	13	PUBLIC PRESSURE	Yellow Magic Orchestra, Alfa
14	10	GLASS HOUSES	Billy Joel, CBS/Sony
15	9	LIVE, Offcourse	Express
16	16	ARABESQUE III	Arabesque, Victor
17	14	MONTAGE	Yoshitaka Minami, CBS/Sony
18	17	NICE SHOT	Sadao Watanabe, Flying Disk
19	11	MR. METROPOLICE	Junko Yagami, Discmate
20	15	SHANGRI-LA	Takuro Yoshida, ForLife

AUSTRALIA

(Courtesy Kent Music Report)
As of 6/9/80
SINGLES

This Week	Last Week	Title	Artist
1	2	TIRED OF TOWEIN' THE LINE	Rocky Burnette, EMI
2	5	COMING UP	Paul McCartney, Parlophone
3	3	BRASS IN POCKET	Pretenders, Sire
4	1	I GOT YOU	Split Enz, Mushroom
5	7	TURNING JAPANESE	Vapors, United States
6	4	SPACE INVADERS	Player, WEA
7	12	CALL ME	Blondie, Chrysalis
8	9	PEOPLE	Mi-Sex, CBS
9	8	NO SECRETS	Angels, Epic
10	15	THE ROSE	Bette Midler, Atlantic
11	10	TOTAL CONTROL	Motels, Capitol
12	13	ROCKABILLY	Major Matchbox, Magnet
13	14	ATOMIC	Blondie, Chrysalis
14	6	SAME OLD GIRL	Darryl Cotton, EMI
15	11	ROCK LOBSTER	B-52s, Warner Bros.
16	18	SKINNY GIRLS	Alan O'Day, Pacific
17	20	AN ENGLISHMAN IN NEW YORK	Godley & Creme, Polydor
18	NEW	THERE AIN'T NO AGE FOR ROCK 'N' ROLL	Veterans, Avenue
19	16	ANOTHER BRICK IN THE WALL	Pink Floyd, CBS
20	19	WORKING MY WAY BACK TO YOU	Spinners, Atlantic

ALBUMS

1	1	TRUE COLOURS	Split Enz, Mushroom
2	2	GLASS HOUSES	Billy Joel, CBS
3	3	THE ROSE	Soundtrack, Atlantic

4	4	THE WALL	Pink Floyd, CBS
5	5	THE ANGELS GREATEST	Angels, Albert
6	NEW	McCARTNEY II	Paul McCartney, Parlophone
7	7	STARDUST	Willie Nelson, CBS
8	NEW	SKY 2	Sky, Ariola
9	20	SPACE RACE	Mi-Sex, CBS
10	6	THE PRETENDERS	Pretenders, Sire
11	9	THE B-52s	Warner Bros.
12	8	OFF THE WALL	Michael Jackson, Epic
13	14	THE BOYS LIGHT UP	Australian Crawl, EMI
14	15	12 GOLD BARS	Status Quo, Vertigo
15	11	SKY	Sky, RCA
16	12	NIGHT RAINS	Janis Ian, Interfusion
17	10	AGAINST THE WIND	Bob Seger, Capitol
18	13	THE MOTELS	Motels, Capitol
19	16	MIDDLE MAN	Boz Scaggs, CBS
20	19	EAT TO THE BEAT	Blondie, Chrysalis

HOLLAND

(Courtesy BUMA/STEMRA)
As of 6/10/80
SINGLES

This Week	Last Week	Title	Artist
1	1	FUNKYTOWN	Lipps Inc., Casablanca
2	5	WORKING MY WAY BACK TO YOU	Spinners, Atlantic
3	2	RUNNIN' WITH THE DEVIL	Van Halen, Warner Bros.
4	8	CARA MIA	Jay & Americans, United Artists
5	6	SRI LANKA SHANGRI-LA	Jack Jersey, Durco
6	9	BUZZ BUZZ A DIDDLE IT	Matchbox, Magnet
7	NEW	LOST IN LOVE	Demis Roussos, Philips
8	3	SUN OF JAMAICA	Goombay Dance Band, CBS
9	7	I'M IN THE MOOD FOR DANCING	Nolan Sisters, Epic
10	NEW	MAARJA	Lenny Kuhr, CNR

ALBUMS

1	1	GREATEST HITS	BZN, Mercury
2	3	THE MAGIC OF BONEY M	Ariola
3	4	DROMENTRAIN	Lenny Kuhr, CNR
4	NEW	THE BEST OF ROGER WHITTAKER	K-tel
5	2	MET JE OGEN DICHT	Rob De Nijs, EMI
6	NEW	ROMANTISCHE FLUITMUZIEK	Various, Philips
7	6	HAPPY SUMMER PARTY	James Last, Polydor
8	9	SKY 2	Sky, Ariola
9	8	20 GREATEST HITS	Hot Chocolate, Arcade
10	5	ME, MYSELF, I	Joan Armatrading, A&M

BELGIUM

(Courtesy Billboard Benelux)
As of 6/13/80
SINGLES

This Week	Last Week	Title	Artist
1	1	FUNKYTOWN	Lipps Inc., Casablanca
2	2	SUN OF JAMAICA	Goombay Dance Band, CBS
3	3	WHAT'S ANOTHER YEAR	Johnny Logan, Epic
4	4	WORKING MY WAY BACK TO YOU	Spinners, Atlantic
5	5	CALL ME	Blondie, Chrysalis
6	9	DANCE YOURSELF DIZZY	Liquid Gold, CNR
7	6	YOU AND ME	Spargo, Vogue
8	8	COMING UP	Paul McCartney, Parlophone
9	NEW	YET I KNOW	Jimmy Frey, Polydor
10	7	I'M IN THE MOOD FOR DANCING	Nolan Sisters, Epic

ALBUMS

1	2	HEY	Julio Iglesias, CBS
2	4	PAUL McCARTNEY II	Paul McCartney, Parlophone
3	1	WOMEN AND CHILDREN FIRST	Van Halen, Warner Bros.
4	5	THE MAGIC OF BONEY M	Boney M, Ariola
5	3	GOING DEAF FOR A LIVING	Fischer Z, United Artists
6	7	MET JE OGEN DICHT	Rob De Nijs, EMI
7	NEW	THE ROSE	Soundtrack, Atlantic
8	NEW	SNAKES AND LADDERS	Gerry Rafferty, United Artists
9	6	GLASS HOUSES	Billy Joel, CBS
10	9	THE PRETENDERS	Sire

FRANCE

(Courtesy Music Actualite)
As of 6/25/80
SINGLES

This Week	Last Week	Title	Artist
1	4	BANANA SPLIT	LIO, Arabella
2	NEW	LES JARDINS DU CIEL	Jaoro, Garina
3	5	WALKING ON THE MOON	Police, A&M
4	1	ONE STEP BEYOND	Madness, Stiff
5	NEW	FUNKYTOWN	Lipps Inc., Casablanca
6	13	T'ES OK	Ottawan, Carrere
7	NEW	C'EST MA VIE	Julio Iglesias, CBS

8	2	RAPPER'S DELIGHT	Sugarhill Gang, Sugarhill
9	NEW	MARCHE A L'OMBRE	Renaud, Polydor
10	3	ANOTHER BRICK IN THE WALL	Pink Floyd, Harvest
11	NEW	SALOME	Jean Patrick, Capdevielle
12	NEW	STOMP	Brothers Johnson, A&M
13	NEW	SI J'ETAIS PRESIDENT	Gerard Lenormand, Caroline
14	6	BRASS IN POCKET	Pretenders, Real
15	12	AND THE BEAT GOES ON	Whispers, Solar
16	NEW	TRAFFIC	Bernard Lavilliers, Barclay
17	NEW	LAST TRAIN TO LONDON	Electric Light Orchestra, Jet
18	NEW	ELLE	Didier Barbelivier, Picabou
19	NEW	L'ELITE	Trust, CBS
20	NEW	L'ENCRE DE TES YEUX	Francis Cabrel, CBS

ALBUMS

1	NEW	SENTIMENTAL	Julio Iglesias, CBS
2	4	REPRESSION	Trust, CBS
3	NEW	PARIS FRANCE	France Gall, Atlantic
4	3	REGGATA DE BLANC	Police, A&M
5	7	O'GRINGO	Bernard Lavilliers, Barclay
6	1	ONE STEP BEYOND	Madness, Stiff
7	NEW	VA OU LE VENT TE MENE	Angelo Branduardi, Arrabella
8	NEW	PETER GABRIEL	Peter Gabriel, Charisma
9	NEW	McCARTNEY II	Paul McCartney, Parlophone
10	NEW	LES MUSIQUES DE L'AMOUR	Richard Clayderman, Delphine
11	11	D'HIER ET D'AUJOURD'HUI	Yves Montand, Philips
12	2	THE WALL	Pink Floyd, Harvest
13	NEW	FRAGILE	Francis Cabrel, CBS
14	10	LES ENFANTS DES TENEBRES	Jean-Patrick Capdevielle, CBS
15	8	ENREGISTREMENT PUBLIC	Roland Margane, Flrenasch
16	6	MARCHE A L'OMBRE	Renaud, Polydor
17	16	HIGHWAY TO HELL	AC/DC, Atlantic
18	NEW	AUTOBIOGRAPHIE	Charles Aznavour, Barclay
19	5	DUKE	Genesis, Charisma
20	17	UNBEHAGEN	Nina Hagen, CBS

SWEDEN

(Courtesy GFL)
As of 6/4/80
SINGLES

This Week	Last Week	Title	Artist
1	2	WHAT'S ANOTHER YEAR	Johnny Logan, Epic
2	1	JUST NU	Tomas Ledin, Polar
3	3	BRASS IN POCKET	Pretenders, Real
4	4	UTAN ATT FRAGA	Kenta, Metronome
5	10	CALL ME	Blondie, Chrysalis
6	5	TIRED OF TOWEIN' THE LINE	Rocky Burnette, EMI
7	7	QUE SERA MI VIDA	Gibson Bros., Mariann
8	8	ANOTHER BRICK IN THE WALL	Pink Floyd, Harvest
9	NEW	ONE MORE REGGAE	Bill Lovelady, Charisma
10	6	VAXELN HALLA	Janne 'Lucas' Person, Mariann

ALBUMS

1	1	THE WALL	Pink Floyd, Harvest
2	3	GYLLENE TIDER	Parlophone
3	3	451023-0637	Kim Larsen, CBS
4	5	ROCK 80	Various, CBS
5	8	VAXELN HALLA	Janne 'Lucas' Person, Mariann
6	NEW	THE VERY BEST OF LEO SAYER	Chrysalis
7	4	THE ROSE	Soundtrack, Atlantic
8	NEW	ROVARKUNGENS O	Nationalteatern, Nacksvi
9	6	PRETENDERS	Pretenders, Real
10	9	KENTA	Kenta, Metronome

Beatles Broadcast

HELSINKI — The remarkable success story of the Beatles has been transformed into a 10-part radio play here by Yleisradio, the government-controlled radio network. The series will run through the summer months on Saturday mornings and, featuring strong Lennon-McCartney music content, is seen as a potentially big boost for all Beatles catalog here.

Import Service

OSLO—PolyGram Norway has launched a new import service, to increase the local availability of international repertoire. Running the operation is Jon-Erik Iversen.

JUNE 21, 1980 BILLBOARD

Kaempfert Set For U.K. Dates

• Continued from page 83

string of hits that included "Red Roses For A Blue Lady," "Bye Bye Blues," "Spanish Eyes" and "Swinging Safari."

Kaempfert compositions have been recorded by countless artists since: Sinatra, Martino, Ellington, Fitzgerald, Mathis, Bassey, Basie, Williams, Martin and more. But since his U.S. publisher, Hal Fein, sold out to CBS in 1972, Kaempfert himself has been less of a seller in the U.S. and has concentrated more on Europe, ridding himself of the "invisible hit-maker" tag with television appearances and German tours in the late Seventies.

It was in his capacity as Polydor talent scout that he first encountered the Beatles, backing singer Tony Sheridan in a Hamburg club. "I listened to them several nights. It was certainly something new, though of course no one could foresee just what would come from it."

Kaempfert signed them to a three-year deal with Polydor, produced two dozen tracks with the band, and encouraged them to start writing their own material, advice it is fair to say they have followed.

Then Brian Epstein came along, and began seeking a release from the Polydor deal, which the German firm provided. "I don't feel badly about being the man who let the Beatles go: I could do no more, the company wasn't interested."

Today, Kaempfert divides his time between several homes in Switzerland and Spain, returning to his home town of Hamburg to produce two albums a year. He is not a slow worker. Writing and arranging takes four to six weeks of concentrated effort, recording about a week. He produces himself, and indeed electronics as a hobby takes second place only to fishing.

He strives for a natural sound, though, and never uses synthesizers or studio "toys." "Current music is not really my cup of tea, I admit. I have included a couple of disco tracks on my albums, but when I listen to them after a few minutes I want to take them off. It is so hard to have anything really going on in the disco format."

Kaempfert has reached an age and a status where he values and can afford some leisure. The Spanish home, like his others, has a piano installed, which he tunes himself in the absence of native piano tuners, but the climate he says makes him too lazy to work. Nevertheless he has no plans to retire. "Maybe in a few years. I still want to work now: two LPs a year. That's plenty."

Inelco Move

• Continued from page 82

orientated toward label acquisition and will be offering an excellent service to potential licensors."

Urmel will be hiring a young team to work on publicity and promotion, and Goemaere plans to take on an additional salesman in Belgium, bringing the total force to eight in Holland and five in Belgium.

Meanwhile, Inelco is also planning expansion in the audio hardware and industrial electronics fields where it already represents a number of major lines in Holland and Belgium. "Our involvement in this area," says Goemaere, gives us excellent facilities for video promotion of record product licensed to us."



SILVER TIME—Casablanca's Christy Hill, right, presents the Captain and Tennille with silver disks for British sales of 250,000 copies of the pair's "Do That To Me One More Time" hit. The occasion was a special champagne breakfast hosted by PRT/Pye, Casablanca's U.K. licensee. Center is BBC Radio 1 deejay, Dave Lee Travis.

U.S. Majors Attracted To Nigeria? Perhaps

• Continued from page 82

though, to be fair, they were hardly likely to be assisted in copyright protection by the Nigerian government, which was unwilling to recognize that royalties were an inalienable right, and which was also beset by corruption so bad that there were no guarantees that cases against pirates would be heard, never mind gain favorable rulings.

Nevertheless, from 1977 to 1979, the country's music market prospered. The impact of artists such as Sonny Okosun, Ebenezer Obey, Prince Nico and the Oriental Brothers was felt throughout Africa.

But then the government took steps detrimental to the established record companies, and discouraging to would-be investors. It insisted that all foreign firms engaged in the music business should step up their indigenization process to the point that they had Nigerian majority shareholding.

Thus, opportunities for foreign firms not already established in the country were reduced. One major is still rumored to be preparing to form a Nigerian company, but conditions are changing rapidly—and the bloom is off the rose.

All areas of the economy are complaining of depressed trade. "The new civil government," says one Nigerian managing director, "is effectively withholding funds from the private sector. The budget, released in April, has yet to be debated, and funds yet to be allocated. This has resulted in severe constrictions in business generally."

The PolyGram (formerly Phonogram Nigeria) boss, Arie Van Leeuwen, takes a far graver view of the causes for the sudden drop in business volume, and places blame for it on the shoulders of the pirates.

"Piracy in Nigeria was always something that was there, but could be lived with because it didn't threaten the industry. Now, however, we're facing the problem of counterfeit records and a rash of smuggled imports of cassettes and records from the Far East and from neighboring African countries."

The effectiveness of the restricted liquidity and the pirates has been dramatic. Mike Wells, area controller from EMI International in London, estimates the downturn as being between 50% and 60% of budget, and growing.

Van Leeuwen cites an incident where he believes pirate albums took 40,000 sales in three months from one international artist. Not one legally duplicated cassette was

ever produced on this particular album, but vast numbers of sophisticated-looking copies are available.

The picture is not entirely bleak. There's some optimism that the new civilian government will grant at least a 40% rise in the basic minimum wage, which will almost certainly filter through all sectors, giving added spending power to the whole country.

PolyGram's Arie Van Leeuwen is also optimistic that the International Federation of Producers of Phonograms and Videograms (IFPI) can now seize the opportunity of a united industry assault on piracy. These two measures combined will certainly have an important effect on the biggest market in Africa—especially for those who are looking to make their entry now.

Capital Gets Major Venue

COPENHAGEN — Two "trial-run" concerts in the Forum Hall here were so successful that future events will be held on a regular basis, so giving the Danish capital a 4,000-seater venue for the first time since the '60s.

The two shows featured Thin Lizzy and Frank Zappa. Coming up next are concerts with Roxy Music and Bob Marley and the Wailers.

Knud Thorbjornsen, leading concert promoter here, says: "We had initial problems with staging big-name concerts in the hall, but everything is now running smoothly. It is vital to the music industry to have such a large-capacity hall in Copenhagen, because the Tivoli and Falconer are both only 2,000-seaters and the nearest comparable hall to the Forum is at Brondby, quite a way away."

There will be a summer break for the holiday season and the Olympic Games, then Thorbjornsen is going for an international big-name series of concerts for the fall and winter, with heavy emphasis on keeping ticket prices down to reasonable levels.

Brazilian Days

HELSINKI—Brazil's ambassador to Finland, Jose Augusto de Macedo-Soares, opened the "Days of Brazilian Music" here last month. Held in a leading Helsinki music store, the event featured a number of rare South American recordings, exhibitions of instruments and other ballyhoo.

Canada

Retailers Supporting WEA Midprice Move

By DAVID FARRELL

TORONTO—A substantial decline in first quarter sales in Canada shows no sign of reversing itself in the near future, and there seems to be some strong disagreement in the market as to what will cure these ills.

Most retailers surveyed see a reduction in list pricing codes as a possible answer to lagging sales, which sank by 20% in the first quarter surveyed by Statistics Canada.

The recent move by WEA in Canada, with its mid-price program offering on 131 catalog titles, including product by Abba, the Eagles and Genesis, strongly supported by most, including Sam Sniderman who owns and operates the Sam's records and tape chain nationally.

"I'd have to say it is the most forward thinking motion we have seen from a major label in a long, long time," the veteran retail king-pin says. "It is a tough market right now and the increases passed on by Columbia and PolyGram make no sense."

Roblan Distributors' Bob Sniderman sides with his father, but adds that recent surcharges imposed by CBS and PolyGram on multiple distribution drops and the new CBS returns policy which includes defects are negative moves.

Pindoff Record Sales, which racks department stores, doesn't see any improvements in the disk market until fall. Drop-off surcharges are to be absorbed for the time being, a spokesman for the company reports, but future price planning will likely

see the increase passed on to the consumer.

While most surveyed consider the WEA mid-price series a major blessing at this point in time, the Records On Wheels chain owner, Vito Ierullo, dismisses it as "foolishness" and chastises WEA for cutting prices at a time when record companies need to increase them.

"Retailers love complaining about the record companies but most of it is just so much prattle. Of course, record companies need to charge for multiple drop-offs; someone has to pay for the shipping. The problem is that the retailers rely on the record companies for advertising dollars, for promo goods, shipping, and then when they start getting charged for all of these overheads they start screaming."

"What we need in this country is four or five major bankruptcies to clean the business up. As for dropping prices, I'd have to endorse CBS and PolyGram's increases because the problem with the industry is that we are selling records for too small a price. We need to sell less for more."

The opinionated Ierullo says he predicts a lot of house cleaning at the major labels in the next while because of people ruining the companies' abilities to make money.

Bob Sniderman at Roblan says he sees some sense in offering premium titles at a healthy price, but the WEA program "is valuable because it is discounting some good catalog titles that were slow movers to begin with."

Treble Clef Has \$\$ Woes

OTTAWA—The country's biggest distributor of independent Canadian label productions is in receivership, and is unlikely to raise sufficient cash to free itself of a debt of about \$500,000, operator Harvey Glatt says.

Treble Clef Distributors was set up as a separate company by Glatt close to three years ago. At the time of receivership, TCD's catalog contained about 200 domestic album titles. All stock is to be sold off by the Canadian Imperial Bank of Commerce which is a secured creditor in the operation.

Glatt, who owns and operates a chain of record and audio hardware outlets in the Ottawa market, is currently negotiating with Canadian independent Phonodisc Records to acquire existing stock impounded by the bank, and thus continue a cash flow for artists who have found themselves caught in the business failure.

The loss of the distribution company will have a profound affect on small one-off labels and woodshed labels run by grass root performers like David Essig and Willie P. Bennett.

Glatt has been negotiating with Phonodisc now for several weeks in attempt to work out a distribution agreement with the label, prior to receivership. Last minute meetings in Toronto failed to pull a deal together, but Phonodisc's Jim Trainor and Glatt again met in Ottawa last week to see if stock could be recouped to put back on the market.

The half-million dollar debt incurred in the TCD operation is shared evenly by Glatt and the bank. The owner says that during the whole time the distribution division was operational, he never once took out a salary. During its peak year, TCD was doing close to a mil-

lion dollars in sales. Biggest sellers included two Raffi albums with combined sales of more than 100,000 units. Raffi left the operation last year to pact with A&M for marketing and distribution.

Reasons for business failure cited by Glatt include tough economic conditions, slump in retail sales and financial difficulties stemming back to last summer and fall when custom pressing time was running at a premium.

Cancel Shows

TORONTO—The spate of violence at the Ontario Place Forum amphitheatre here has definitely brought an end to rock and roll performances at the venue for the month of June, and police are expected to be a lot more vigilant on entrance checks in the future.

Cancelled acts include Rough Trade, FM, Jefferson Starship, Devo and Pablo Cruise.

A rough cost in cancellation fees is put at around \$15,000 by Bruce Longhurst, manager of the government-funded summer venue. The manager had to face the provincial legislature the day following a riot on June 3 when overflow fans of local rock act Teenage Head caused more than \$3,000 worth of damage to police cruisers and as yet unfixed costs and damage to Ontario Place property and private yachts moored nearby.

According to an agent for the band, Teenage Head, only one cancellation has materialized as a result of the publicity at Ontario Place. The publicity has virtually guaranteed the band full houses during the summer wherever they play, the agent said.



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Music For Cable TV

LOS ANGELES—International Home Entertainment, Inc., a local creator and producer of shows for cable systems, syndication and special theatrical exhibitions, is preparing two musical specials for cable airing, as well as a 10-part series tracing the history of rock.

The two specials include "America" and "Wind On The Water" and were both filmed live in color and in stereo. Peter Clifton produced and directed both.

The longer series is entitled "Live History Of Rock . . . And Roll."

"America" features the group of the same name, while "Wind On The Water" features Crosby, Stills & Nash, with Jackson Browne and Poco.

In a related development, International Home Entertainment, Inc., has concluded a nonexclusive production arrangement with Precision Video, Inc.

Terms call for the two L.A.-based firms to jointly prepare for presentation a series of new features created and produced specifically for the cable and syndication markets.

With a proposed \$1 million budget, initial program themes will relate to the contemporary music scene.



SQUIER SHAKES—New York-based rocker Billy Squier, far left, meets the Capitol brass on a recent visit to the label's L.A. headquarters. Looking on as Squier connects with label president Don Zimmermann are, left to right: Dennis White, marketing vice president; Bruce Wendell, promotion vice president; Rupert Perry, a&r vice president; Walter Lee, sales vice president and Bruce Garfield, national director of talent acquisition.

Billboard photo by Henry Diltz

RKO's Sholin Varies His Playlists

• Continued from page 4

ions" was played in Chicago. Teri DeSario's "Dancin' In The Streets" was added because she was coming

off a hit with "Yes I'm Ready," a summertime record, a remake of an oldie and oldies are an integral part of the station's programming. Also added were Linda Ronstadt's "Can't Let Go" from an album that is selling well in Los Angeles and contains prior hits, and a record by an unknown, Fred Knoblock, whose "Why Not Me?" was added after Sholin and program director Bob Hamilton agreed "it made sense for the station."

At Memphis' WHBQ, Larry Graham's "One In A Million You" was added because r&b and country does well in the market and it is already a proven hit. Also added were Charlie Daniels' "In America," Kim Carnes' "More Love" and Journey's "Walk Like A Lady."

At KFRC in San Francisco, "Shining Star" by the Manhattans, Pure Prairie League's "Let Me Love You Tonight," which Sholin says was "late getting on but there were other records we felt were more important," the Pretenders' "Stop Your Sobbing," and Mecco's "Empire Strikes Back."

Last week's playlist at New York WXLO-FM was frozen due to the program director being out, but the week before Kim Carnes "More Love" and Kenny Rogers "Love The World Away" were added. New York was also the first on "A Lover's Holiday" by Change.

"The AMs and FMs aren't clones of each other," notes Sholin. "In Boston, both WRKO and WROR added Boz Scaggs' 'JoJo' because the sound does well for both stations. Other adds are different."

Added at Ft. Lauderdale's WAXY-FM, were: "Somethin' Bout Your Baby I Like" by Glen Campbell and Rita Coolidge, Ronstadt's "Can't Let Go," DeSario's "Dancin' In The Streets" and Pete Townshend's "Let My Love Open The Door."

Says Sholin: "Whatever the format, we want to play mass appeal hit music. In some cases it doesn't have to be proven by other stations. We don't try to play the hits before anyone else. It's only an ego stroke to say 'I picked it.' The reason to go on a record early is for it to benefit the station."

"With some records it's obvious whether to play or not. If it's unproven then it must be a strong piece of music. The great records, like Christopher Cross' 'Ride Like The Wind,' you don't need to wait for a reaction. But we will on 'good' records."

On RKO's relationship to the

record industry, Sholin comments: "When the promotion people see me or anyone else they have an honest shot. I know it's frustrating to them because it sometimes takes so long to go on a record, but when they have one, they do have a shot. No one will say 'we'll look at it when it's top 10.'"

RKO playlists usually total anywhere from 26-35 records depending on the amount of product at any one time with no set rotation frequency. "The key is not whether it's uptempo, downtempo, male or female. Those are factors but the ultimate factor is the song," says Sholin.

The RKO chain took a bold step in becoming the first network to ban airing new albums in their entirety. "The industry warned us about it and how it affected sales," says Sholin. "But with our formats, there aren't many albums to air anyway. If you're a variety station, when you stick to one group for 45 minutes, how much variety can you have?"

"But if not playing entire albums is going to help the industry and allow the record companies more money to sign new acts, it will be better for radio. New acts will keep it exciting."

"When we put records on the station we're not looking to sell records, but determine the popularity of a record. There are certain records played that weren't big sellers. But based on call in and call out research in several markets with positive results, it will help us attain a larger audience, the bottom line for us. If we can do that and the record company sells records then everyone wins."

Sholin is convinced that AM radio can remain competitive with FM. "The quality of the programming is more important than if it's an AM or FM station," he says. "AM is still strong in many major markets although there is no question that the FM dial is stronger than it was five or 10 years ago."

"The term 'Top 40' however seems somewhat outdated. It's gotten to be more adult. There are some markets where FM is overpowering, but it's not the case across the country."

A major part of RKO's programming is music specials which now number six a year but will increase in the coming years in order to compete with other media forms.

Today these specials, aired on all RKO stations and network affiliates totaling more than 100, usually on Sundays, have focused on Paul

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Goody's Trial Set

• Continued from page 4

ment says Stolon allegedly indicated he was knowingly involved in counterfeit traffic.

The defense, meanwhile, offered oral arguments in defense of its motions to dismiss the felony racketeering and transportation of stolen property charges against Stolon and Goody president George Levy on grounds that challenge the meaning of the federal statutes.

The defense says the law should never have been applied to a case such as Goody's and that its validity has yet to be tested in court.

The government contends that adequate precedents do exist for applying the law in this case. Judge Platt will have to decide this issue before the trial begins.

Platt acknowledged Thursday that at least two of the defense claims were potentially "troublesome" so far as the legal questions they raise, particularly an allegation that agents of the FBI took it upon themselves to facilitate copyright registration of certain titles in the indictment in order to strengthen the government's case.

Platt must also decide on the merits of the defense claim that counterfeit copies of recordings do not necessarily qualify as "stolen goods" under the federal law prohibiting the interstate transportation of stolen goods. The defense says only the transport of original masters violates the law.

"What we're talking about is a theft of an abstract," Platt observed during Thursday's argument. He also referred to "a theft in one's mind," meaning the theft of a musical composition.

The prosecution maintains that Congressional interpretation of the law is such that "copies are considered goods and merchandise" liable to prosecution under the stolen goods statute.

Platt did agree to allow both parties to submit additional briefs in support of the argument over what constitutes "stolen goods" and the other motions still before the court. These briefs must be filed by June 26.

In another move, the government agreed to give the defense the name of a Goody employe who is supposed to be a witness to the alleged wrongdoings involving the sale and transfer of counterfeit recordings. It refused to provide further documentation of this witness's testimony in that regard, however. Platt must also judge this request.

Platt seemed to take a dim view of defense arguments that the Recording Industry Assn. of America pressed its adversary role too far by supplying alleged evidence of counterfeit traffic to the government.

"You're saying that the victim is pressing too hard to see that the law is enforced," Platt told defense attorneys. "But there are a lot of people in this country who would like to see that happen a lot more."

However, the judge ordered federal prosecutor John Jacobs to investigate defense charges that the FBI improperly corrected or completed copyright registrations of certain songs listed in the indictment in order to validate the infringement claims.

Platt says he'll also decide on whether or not the government acted improperly by wiring Kaplan and using him as an informer in order to coerce Stolon into admitting guilt. But, Platt says, using that as a basis for dismissing the entire indictment

(Continued on page 93)

JUNE 21, 1980 BILLBOARD

Billboard SPECIAL SURVEY For Week Ending 6/21/80			
CHICAGO (SALSA)		NO. CALIF. (POP)	
This Week	TITLE—Artist, Label & Number (Distributing Label)	This Week	TITLE—Artist, Label & Number (Distributing Label)
1	W. COLON & I. MIRANDA Doble energia Fania 559	1	JULIO IGLESIAS Hey CBS 50302
2	RAY BARRETO Reconstruccion Fania 552	2	CAMILO SESTO 15 Exitos mas grandes Telediscos 1011
3	FANIA ALL STARS Fania 554	3	JUAN GABRIEL Recuerdos Pronto 1076
4	CHARANGA CASINO S.A.R. 1007	4	MANOELLA TORRES Se te fue viva la paloma CBS 20335
5	EL GRAN COMBO Aqui no se sienta nadie Combo 2013	5	VICENTE FERNANDEZ El tahir CBS 892
6	BOBBY VALENTIN Bronco 111	6	ROCIO JURADO Senora Arcano 3485
7	CELIA CRUZ & SONORA PONCENA Ceiba Vaya 84	7	LA MIGRA Amargo dolor Mar 111
8	LUIS PERICO ORTIZ One of a kind New Generation 715	8	LOS TIGRES DEL NORTE En la plaza Garibaldi Fama 594
9	OSCAR DE LEON Llego actuo y triunfo TH 2079	9	RAPHAEL Como yo te amo Alhambra 60149
10	TIPICA DOMINICANA Bandera 1001	10	LOS HUMILDES Fama 595
11	ROBERTO ROENA Fania 557	11	RAMON AYALA Que suerte la mia Fredy 1170
12	CHOCOLATE Prefiero el son S.A.R. 1008	12	MERCEDES CASTRO La voz del sentimiento Musart 10788
13	CHAMACO RAMIREZ Inca 1073	13	RIGO TOVAR 14 De oro Profono 2003
14	CHEO FELICIANO Estampa Vaya 82	14	CHELO Ya me voy Musart 1775
15	PAPAITO S.A.R. 1009	15	LOS HAPPYS La piedrecita Cronos 1130
16	J. PACHECO & D. SANTOS Los distinguidos Fania 549	16	NELSON NED Primavera de una vida Alhambra 10501
17	CONJUNTO CLASICO Los Rodriguez Lo mejor 807	17	ANGELA CARRASCO Quererte a ti Pronto 1069
18	JUSTO BETANCOURT Fania 553	18	LOS TUKAS Un adios CBS 20343
19	MONGUITO EL UNICO S.A.R. 1001	19	JOSE LUIS RODRIGUEZ Por si volvieras TH 2057
20	LOS VIRTUOSOS Discolor 8802	20	ESTRELLAS DE ORO Vol #2 America 1007
21	JOHNNY VENTURA Combo 2010	21	ROBERTO CARLOS CBS 12301
22	JR. TOLEDO & GUILLO RIVERA Performance 1425	22	JOSE JOSE Si me dejas ahora Pronto 1070
23	ROBERTO TORRES S.A.R. 1004	23	CHAYITO VALDEZ Tres veces te engane Arpegio 1002
24	MARVIN SANTIAGO TH 2061	24	LOS POTROS Eco 25752
25	WILLIE ROSARIO TH 2070	25	LA PEQUENA COMPANIA Boleros #2 Alhambra 4824

BUDGET LPs NO LONGER LOW PRICED

Album Buyers Cautious; Multiple Sets In Slump

By ALAN PENCHANSKY

CHICAGO—Tightened consumer spending may be inhibiting sales of some multiple record sets and slowing movement on recordings of unfamiliar repertoire, a survey of major classical stores in the U.S. suggests.

Dealers are pointing to a pattern of reduced adventurousness on the part of the consumer as purchasing is more closely reined today.

At the same time, an intense bullishness persists in the classical market keyed to the drawing power of such potent artists as Pavarotti, Galway and Perlman, to the digital recording boom, and to the increased motion picture use of classical music.

According to Jon Shulman, head of the Chicago Laury's Records chain, today's price levels have injected caution into classical shopping. However, Laury's overall sales performance has not dipped seriously, it's claimed.

"Sales of new releases of obscure operas and things like that are not anywhere near what they might have been a few years ago," Shulman remarks. "That's not a casual classical purchase anymore."

Shulman also is concerned about price hikes on budget lines, including Nonesuch, Odyssey, RCA Gold Seal and Pickwick's Quintessence. Almost all budget lines today are at \$5.98 list.

"All of a sudden these records are no longer budget price records," Shulman insists. "The casual classical customer is going to feel that the budget price record is no longer a great bargain."

At the King Karol chain in New York City, classical specialist Paul Dwinell also sees a weakening of support for the unfamiliar and untried.

"I think the prices have sort of gotten people a little more cautious," explains Dwinell. "They will pay, but they don't buy in the quantities they used to."

The buyer adds, "We have our dyed-in-the-wool customers who buy everything that comes out, but the casual customer doesn't seem to be buying as much as he did."

Dwinell says export sales to Latin American countries have zoomed in the past year. This is helping to offset a dip in retail classical trade, reportedly.

Classical customers in Minneapolis also appear to be tighter-fisted today. Says Mickey Fischer of the Twin Cities Great American Music web: "The customer's not willing to take the chances and experiment as he did at one point."

"The gravy buying has dropped off a lot," Fischer adds. "And price is directly involved with that."

Fischer's hope is for customers to adjust to the new price levels and begin buying with the intensity of earlier times. However, the latest round of manufacturer price increases is likely to be passed on to the consumer, he believes.

Fischer also suspects that many of his area's affluent classical fans aren't in the record market at all.

"The real wealth up here tends to be concertgoers and not record buyers," insists the chain manager.

At Jeff's Classical Shop in Tucson, owner Jeff Weinstein says he's ringing up a smaller sale on average today. "Business is okay," relates the

dealer. "I think we're beginning to feel some of the effects of the so-called recession."

Weinstein feels consumers are allowing themselves fewer opera records and other boxed sets.

The new \$5.98 price point for most budget product also crosses Weinstein's mind. "Most people don't think they're budget priced anymore with Nonesuch going to \$5.98," he explains.

Weinstein puts Galway, Perlman and Pavarotti in his top-sellers category, noting that product by these artists flies out of the store. Also big in Tucson is consumer interest in Baroque music and digital recordings, Weinstein reports.

In New Haven, Conn., nearby Yale Univ., Cutler's Records caters to a sophisticated clientele, with direct imports and hard-to-find items moving briskly.

"The only drop off is in the customer who used to come in and buy all the new releases," explains Cutler's classical buyer Sam Carmack. "Now they pick and choose," the retailer says.

Cutler's classical sales, which are almost 40% of total business, have held up better than general economic factors would dictate, explains Carmack. "I really think our situation must be somewhat special, it's not bad," Carmack relates. "There's been no dropping off particularly, except in the area of new releases."

Classical dealers have begun giving heavy support to digital product, and last week's shipping of the CBS Mastersound line may serve to stimulate interest even further.

"All the digital stuff is doing very well, no matter what it is," relates Chuck Hoffmeister, manager of the Tower Records classical annex on Sunset Blvd. in Los Angeles.

"Overall, digital will be the biggest thing of the year," Hoffmeister promises.

In terms of artist popularity, 1980 is turning into a close race between frontrunner Luciano Pavarotti and fast-advancing Itzhak Perlman, observes the store manager. Pianist Maurizio Pollini, a DG artist, also is attracting a big following, reportedly.

"Perlman and Pollini—we can't keep them in stock," insists Hoffmeister.

Relates Hoffmeister: "the dedicated buyer is buying more and more expensive produce. The more

expensive the records, the faster we tend to sell them."

Hoffmeister also predicts a new interest in modern Eastern European classical music, the result of feature film exposure. The store has seen records of Bartok and Pendercki pickup after both composer's works were used in the new Stanley Kubrick picture, "The Shining."

At Cincinnati's Record Theatre store, classical specialist Tom Marriner offers glowing comments on digital product sales.

Says Marriner: "Digital and direct-to-disk put a whole new vibrancy into the business. I've found they really gave the business a new spark."

Marriner says classical sales were kept up during a slump in late spring that really dented the pop end of the business.

Despite this, he notes, "I think people are being a little more conservative with their money."

The Discount Books and Records chain in the nation's capital is perceiving growing curiosity about new recording technology. Says executive Jay Romasco, "It's almost as if every other customer is inquiring about what digital is, what makes it better."

Adds Romasco, "We've done well with the Angel digitals and I'm looking forward to the Columbia digitals."

Romasco sees a smaller number of multiple record sets at the cash register, but says overall sales have been strong. Notes Romasco, "Actually it's been fairly strong for the past two months or so. Catalog is doing quite well across the board."

Durham, N.C.-based Record Bar chain has stepped up its classical promotions this year, reports Peter Eliot. Eliot has run three major classical promotions and views audiophile records and budget cassettes as growth areas.

"The biggest boom has been in budget cassettes," explains Eliot. "In many cases they outsell the albums."

Eliot says Angel and RCA digitals had successful introductions this year. "We're getting a nice response to the digital that's coming out. The London digitals when they first came out were consistently in our Top 10."

And adds Eliot: "We're doing well in the real high-end lines, in the budget lines and the mid-price lines. It's the \$8.98 and \$9.98 lines that seem to have slowed down."

Classical Notes

ASCAP awards to symphony orchestras in recognition of service to post-1945 music will be handed out this month at the American Symphony Orchestra League conference in New York. This year's recipients are the New York Philharmonic, Zubin Mehta; The San Francisco Symphony, Edo de Waart; and the Atlanta Symphony and its music director Robert Shaw. . . . Producer George Korngold will be at the helm of forthcoming Boston Pops tapings for Philips. Korngold, son of composer Erich Korngold and familiar from numerous RCA releases, reportedly was the choice of conductor John Williams to head the production team. The recordings will be made with digital equipment brought in by Soundstream. . . . Expect a digital recording by the Boston Pops under the late Arthur Fiedler soon as well. Fiedler's sole digital recording occurred in 1977 as a back-up to direct-disk sessions produced by Crystal Clear Records under

Bert Whyte and Ed Wodjenjak. The Soundstream tapes are being edited and will be pressed by Crystal Clear. The company also plans to release a digital/direct-disk comparison album, which will include an unedited version of the digital recording and the direct-cut recording in one twin-LP package.

Radio audiences can learn about schedules of leading summer music festivals through a series of 13 one-hour programs produced for syndication by Cleveland's WCLV-FM. Each episode focuses on one locale, including Charleston's Spoleto Festival, Cleveland's Blossom Music Festival, the Ravinia Festival in Chicago, Saratoga and Wolf Trap. The host is WCLV program director Robert Conrad.

Blues harmonica virtuoso Corky Siegal and composer William Russo teamed for a performance of Russo's "Street Music," June 9 in Orchestra Hall, Minneapolis.

Billboard®

Billboard SPECIAL SURVEY For Week Ending 6/21/80
(Published Once A Month)

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This Week	Last Report	Weeks on Chart	TITLE, Artist, Label & Number
1	6	6	PAVAROTTI'S GREATEST HITS London, PAV 2003/4
2	1	32	O SOLE MIO: Neopolitan Songs Pavarotti, London OS 26560
3	2	15	SONG OF THE SEASHORE: James Galway RCA ARL 1-3534
4	3	67	ANNIE'S SONG: Galway National Philharmonic Orchestra (Gerhardt), RCA ARL 1-3061
5	9	6	DEBUSSY: Images London Symphony Orchestra (Previn) Angel Digital DS-37674
6	24	10	THE GREATEST HITS OF 1721 Philharmonia Virtuosi (Kapp) Columbia M 35821
7	13	6	BOLLING: Guitar & Jazz Concerto Romero & Shearing, Angel Digital DS 37327
8	5	28	TCHAIKOVSKY: Violin Concerto Perlman, Philadelphia Orchestra (Ormandy), Angel SZ-37640
9	7	6	BARTOK: Piano Concertos Pollini, DG 2530-901
10	11	6	MUSIC FROM KRAMER VS. KRAMER Columbia M35873
11	10	93	BRAVO PAVAROTTI: Pavarotti London-PAV 2001
12	8	28	MUSIC OF TELEMANN: Galway RCA ARL1-3488
13	15	6	HANDEL: Ariodante Baker, English Chamber Orchestra (Leppard) Philips 6769-025
14	14	19	TCHAIKOVSKY: 1812 Overture Cincinnati Orchestra (Kunzel) Telarc Digital 10041
15	NEW ENTRY		BEETHOVEN: Fidelio Chicago Symphony Orch. & Chorus (Solti), London Digital LDR 10017
16	19	6	BERG & STRAVINSKY: Violin Concertos Perlman, Boston Symphony Orchestra (Ozawa) DG 2531-110
17	17	28	PACHELBEL: Canon Paillard Chamber Orchestra, RCA FRL 1-5468
18	NEW ENTRY		SUTHERLAND SINGS MOZART The National Philharmonic Orchestra, London 526613
19	16	88	HITS FROM LINCOLN CENTER: Pavarotti London OS 26577
20	21	15	STRAUSS: The Egyptian Helen Jones, Kastu, Hendricks, Detroit Symphony Orchestra (Dorati), London OSA 13135
21	4	23	BRAHMS: Four Symphonies Chicago Symphony (Solti) London CSA 2406
22	NEW ENTRY		BERLIOZ: Symphonie Fantastique New York Philharmonic (Mehta), London Digital LDR 10013
23	23	6	DVORAK: Symphony No. 8 Chicago Symphony Orchestra (Giulini) DG 2531-046
24	NEW ENTRY		BRITTEN: Serenade For Tenor Horn And Strings, Les Illuminations, Chicago Symphony (Giulini), DG 2531 199
25	37	10	SWITCHED ON BRANDENBERG Wendy Carlos, Columbia
26	25	19	RAVEL: Bolero Boston Symphony (Ozawa) DG 2530-475
27	12	58	NEW YEAR'S IN VIENNA Boskovsky, Vienna Philharmonic, London Digital 10001-2
28	28	28	BEETHOVEN: Symphonies 8 & 9 Berlin Philharmonic (Karajan), DG 2707 109
29	29	19	BERG: Lulu Orchestre de l'Opera de Paris (Boulez) DG 4711 024
30	30	15	PUCCINI: Suor Angelica Sutherland, Ludwig, Buchanan, National Philharmonic Orchestra (Bonyng), London OSA 1173
31	34	228	JEAN-PIERRE RAMPAL & CLAUDE BOLLING: Suite for Flute & Jazz Piano Columbia M 33233
32	31	19	ENCORES: Itzhak Perlman Angel SZ-37560
33	32	102	RAMPAL: Japanese Melodies for Flute & Harp Rampal & Laskine, Columbia M-34568
34	33	75	BOLLING: Suite For Violin & Jazz Piano Zukerman/Hediguer, Columbia M 35128
35	22	6	ARIA ALBUM: Frederica Von Stade Philips 9500-716
36	20	23	BRAHMS: Violin Concerto Perlman, Chicago Symphony (Giulini) Angel Q-37286
37	18	15	MEHTA BOLERO: L.A. Philharmonic London CS 7132
38	26	28	MAHLER: Symphony No. 5 London Philharmonic (Tennstedt), Angel 3883-ZB
39	27	36	BARTOK: Concerto For Orchestra Philadelphia Orchestra (Ormandy), RCA Digital 1-3421
40	40	45	MENDELSSOHN: Symphony No. 4 Vienna Philharmonic (Von Dohnanyi), London Digital LDR 10003

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JUNE 21, 1980 BILLBOARD

General News

Rock'n'Rolling

Meat Loaf Effective In 'Roadie' Picture

By ROMAN KOZAK

NEW YORK—"Bands make it rock... roadies make it roll," is the theme of the new United Artists film, "Roadie," a cinematic tribute to that often unappreciated group of technicians, electricians, carpenters, instrument tenders, gaffers, riggers, drivers, gofers, and sometimes bodyguards without whom rock'n'roll, as it exists, would not be possible.

Premiereing Wednesday (12) in New York, the film stars Meat Loaf as "super-roadie" Travis W. Redfish, with musical performances by Blondie, Alice Cooper, Asleep At The Wheel, Hank Williams Jr. and Roy Orbison. The film soundtrack is on Warner Bros.

The film tells the story of Redfish, "who can fix anything," as he progresses from driving a beer truck to driving a limo, from working clubs to generating the electricity for an outdoor Blondie date and fixing the sound for Alice Cooper at Madison Square Garden.

It is all played broadly and for laughs, with little attempt to show the drudgery, the low pay, the long hours on the road and sometimes the exhaustion that goes with the job.

Nevertheless the film is a rare sympathetic portrait of the men—and invariably it is men—who are not exactly on the highest rung of the rock'n'roll hierarchy.

Former roadie Meat Loaf, a screen natural, explains it best:

"Listen, if it is wasn't for roadies there would never be a rock'n'roll band, because musicians would never carry their own amplifiers. A lot of musicians are real jerks and get off on big ego trips and think nothing can be done without them. Roadies take pride in what they do. In fact, most roadies probably have more pride than some musicians I know.

"Roadies work longer than the band. The riggers get there at 6 in the morning. The roadies start arriving and unloading at 8 and are there all the way to 2 the next morning. They open it up, lock it up and ride in a crew bus while the band gets to fly. Roadies work harder and probably get more satisfaction from it."

Stonehedge Press, a wholly owned subsidiary of Time-Life Books, and Rolling Stone magazine are developing what they promise will be a comprehensive musical history or rock from the '50s to the '80s. The

series will consist of 25 double LPs and accompanying booklets.

Published reports in New York and San Francisco notwithstanding, "Emotional Rescue," the new Rolling Stones LP, is not being delayed by legal complications over the content of one of the songs, claims Rolling Stones Records.

According to stories published in the New York Daily News and in the radio "Starship" news service from San Francisco, the LP was delayed by the Atlantic Records legal department because of a song, "Claudine," reportedly about Claudine Longet, once the wife of singer Andy Williams, who in 1976 drew a three-month prison sentence for the shooting death of skier Spider Sabitch.

It was reported that the LP was already being pressed in the factories when the legal department asked for a "major revision" in the LP to delete the song.

But, says a high ranking executive in Rolling Stones Records, "It never got that far." If the song was deleted, it was long before the final production stages, and the song, if it exists, was never included in the LP. Meanwhile, production is going on as usual, he says, and the LP should be in the stores at the end of June.

So far, no tour is planned in conjunction with the LP in the U.S., though the Stones may do some dates in Europe and Australia in the fall.

Are the adventures of young punks on New York's Bowery the subject of a possible network sitcom? Hilly Kristal, the owner of CBGB's, hopes so. He was in Los Angeles recently meeting with television executives on a series centered around the birthplace of American new wave music.

Though the main focus of the music has shifted to the various rock discos around town, CBGB's is still going strong, becoming somewhat of a local tourist attraction.

According to Kristal, his proposed tv show will center around events that actually happened in the club, and will feature appearances by the CBGB staff.

We goofed. It wasn't Miles Copeland's International Record Syndicate that told us last week how well 999 was doing out on the road. It was brother Ian Copeland's Frontier Booking International. Sorry, Ian.

MAY KEEP ORGANIZATION 'PURE'

Country Academy Limiting Enrollment

LOS ANGELES—The board of directors of the Academy of Country Music has passed a motion to limit total future enrollment of record companies and organizations to no more than 10% of the Academy's total membership.

Although the Academy of Country Music maintains that no bloc voting occurred during this year's awards whom CBS Records scored a clean sweep in all voting categories, vice president Gene Weed emphasizes that the Academy's concern is to prevent such a situation from becoming a reality.

Weed notes that the resolution was passed by the organization's board of directors at its regularly

scheduled meeting earlier this month. Also passed was a proposal that eligibility requirements for enrollment into any one of the Academy's 14 membership categories be clearly written into the organizational bylaws.

Recording artists will not be considered employees of their record company, Weed adds, unless the label specifically enrolls them into membership.

On July 8, the Academy of Country Music will announce its new board of directors and officers. A total of 28 board members, six directors at large and four officers will be selected, according to Weed, to serve terms.

TOP 50 Adult Contemporary

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

This Week	Last Week	Weeks on Chart	TITLE, Artist, Label & Number (Dist. Label) (Publisher, Licensee)
1	1	7	LITTLE JEANNIE Elton John, MCA 41236 (Jodrell, ASCAP)
2	5	6	LET ME LOVE YOU TONIGHT Pure Prairie League, Casablanca 2266 (Kentucky Wonder, BMI/Prairie League, ASCAP)
3	3	11	SHOULD'VE NEVER LET YOU GO Neil Sedaka & Dara Sedaka, Elektra 46615 (Kirshner, ASCAP/April/Kiddio, BMI)
4	2	13	THE ROSE Bette Midler, Atlantic 3656 (Fox Fanfare, BMI)
5	6	6	MEDLEY: CUPID/I'VE LOVED YOU FOR A LONG TIME Spinners, Atlantic 3664 (Kags/Sumac, BMI)
6	4	9	SHE'S OUT OF MY LIFE Michael Jackson, Epic 9-50871 (Fiddleback/Peso/Kidafa, BMI)
7	7	11	I DON'T WANT TO WALK WITHOUT YOU Barry Manilow, Arista 0501 (Paramount, ASCAP)
8	11	4	MAGIC Olivia Newton-John, MCA 41247 (John Farrar, BMI)
9	9	8	STEAL AWAY Robbie Dupree, Elektra 46621 (Big Ears/Crome Willie/Gouda/Oozlefinch, ASCAP)
10	10	11	BIGGEST PART OF ME Ambrosia, Warner Bros. 49225 (Rubison, BMI)
11	8	6	AGAINST THE WIND Bob Seger & The Silver Bullet Band, Capitol 4863 (Gear, ASCAP)
12	13	7	ANSWERING MACHINE Rupert Holmes, MCA 41235 (WB/Holmes Line Of Music, ASCAP)
13	14	13	DON'T FALL IN LOVE WITH A DREAMER Kenny Rogers w/Kim Carnes, United Artists 1345 (Appian/Almo/Quixotec, ASCAP)
14	12	8	THEME FROM NEW YORK, NEW YORK Frank Sinatra, Reprise 49233 (Warner Bros.) (Unart, BMI)
15	15	13	GEE WHIZ Bernadette Peters, MCA 41210 (East/Memphis, BMI)
16	23	5	ONE FINE DAY Carole King, Capitol 4864 (Screen Gems-EMI, BMI)
17	21	6	THE BLUE SIDE Crystal Gayle, Columbia 1-11270 (Almo, ASCAP/Irving, BMI)
18	16	12	HEART HOTELS Dan Fogelberg, Full Moon/Epic 9-50862 (Hickory Grove/April, ASCAP)
19	19	14	WE WERE MEANT TO BE LOVERS Photoglo, 20th Century-Fox 2846 (20th Century/Nearytunes, ASCAP)
20	NEW ENTRY		LOVE THE WORLD AWAY Kenny Rogers, United Artists 1359 (Southern Nights, ASCAP)
21	17	12	LUCKY ME Anne Murray, Capitol 4848 (Chappell, ASCAP)
22	18	15	DO RIGHT Paul Davis, Bang 9-4808 (CBS) (Web IV, BMI)
23	20	19	LOST IN LOVE Air Supply, Arista 0479 (Arista/BRM/Riva, ASCAP)
24	22	10	WONDERING WHERE THE LIONS ARE Bruce Cockburn, Millennium 11786 (RCA) (Golden Mountain, P.R.O.-Can.)
25	29	5	SHINING STAR Manhattans, Columbia (Content, BMI)
26	26	6	DREAM STREET ROSE Gordon Lightfoot, Warner Bros. 49230 (Moose, CAPAC)
27	25	14	AFTER YOU Dionne Warwick, Arista 0498 (Sumac, BMI)
28	28	11	THE SEDUCTION James Last Band, Polydor 2071 (Ensign, BMI)
29	38	4	STAND BY ME Mickey Gilley, Asylum 46640 (Rightsong/Trio, BMI)
30	32	4	MORE LOVE Kim Carnes, EMI-America 8045 (Jobete, ASCAP)
31	24	12	I CAN'T HELP IT Andy Gibb/Olivia Newton-John, RSO 1026 (Stigwood/Unichappell, BMI)
32	31	28	WITH YOU I'M BORN AGAIN Billy Preston & Syreeta, Motown 1477 (Check Out, BMI)
33	37	5	LOVE FANTASY The Philadelphia Luv Ensemble, Pavillion/CBS 6404 (United Artists/Fischhoff, ASCAP)
34	27	6	HAPPY TOGETHER The Captain & Tennille, Casablanca 2264 (The Hudson Bay Music Co., BMI)
35	30	14	WHEN THE FEELING COMES AROUND Jennifer Warnes, Arista 0497 (Next Stop Music, ASCAP)
36	36	18	I CAN'T TELL YOU WHY Eagles, Asylum 46608 (Jeddragh/Cass County/Red Cloud, ASCAP)
37	33	7	ARE YOU ON THE ROAD TO LOVIN' ME AGAIN Debby Boone, Warner/Curb 49176 (Southern Nights, ASCAP)
38	NEW ENTRY		I'M HAPPY JUST TO DANCE WITH YOU Anne Murray, Capitol 4878 (MacLean, BMI)
39	42	5	BLAME IT ON THE NIGHT Terry Williams, International Artists 504 (I've Got The Music, ASCAP)
40	39	13	GONE TOO FAR Eddie Rabbitt, Elektra 46613 (Deb Dave/Briarpatch, BMI)
41	NEW ENTRY		WHERE DID WE GO WRONG Frankie Valli, MCA 41253 (Irving/Swanee Bravo, BMI)
42	44	2	GOOD TO HAVE LOVE BACK Felix Cavaliere, Epic 960880 (KI, ASCAP)
43	43	6	YOU CAN COME HOME TO ME Frank Weber, RCA 11949 (Live Music, BMI)
44	47	3	TWO PLACES AT THE SAME TIME Ray Parker Jr. & Raydio, Arista 0494 (Radiola, ASCAP)
45	45	6	I'M COMIN' HOME AGAIN Jose Feliciano, Ala 109 (EMP/Time Square, BMI)
46	49	2	TIRED OF TOEIN' THE LINE Rockey Burnette, EMI-America 8043 (TRO-Cheshire, BMI)
47	46	3	IT'S STILL ROCK AND ROLL TO ME Billy Joel, Columbia 1-11276 (Impulsive/April, ASCAP)
48	NEW ENTRY		DANCING WITH THE MOUNTAINS John Denver, RCA 12017 (Cherry Lane, ASCAP)
49	48	4	COMING UP Paul McCartney, Columbia 1-11263 (MLP, ASCAP)
50	50	6	SOMETHING 'BOUT YOU BABY I LIKE Glen Campbell & Rita Coolidge, Capitol 4865 (Colgems-EMI, ASCAP)

BOOKED FOR PLAYBOY FESTIVAL IN L.A.

Pianist Cables Views Solo Act

By JEAN WILLIAMS

LOS ANGELES—After more than 16 years of working with other musicians, pianist George Cables has decided to try it as a solo act.

On the heels of recording and appearing with jazz notables ranging from Eddie Henderson to Freddie Hubbard, Dexter Gordon and Bobby Hutcherson, among others, Cables has recorded his first U.S. LP, "Cables Vision" on Contemporary Records. He has utilized the talents of many of his constituents, including Hubbard and Hutcherson.

According to Cables, whose background is in classical music, he only recently decided to record his own U.S. album. (He previously recorded an LP, "Why Not," on the Why Not label for release in Japan only.) "I waited until I got the right deal—an agreement where I can feel comfortable and work, not for someone else, but for myself.

"I have always liked the way Contemporary does business and the way it treats its artists. It always was a traditional jazz label but it's now opening for more contemporary stuff," he says.

Cables considers himself a contemporary artist, although he admits he was inspired by Thelonious Monk and Charles Mingus. However, he says he was influenced by Herbie Hancock, Wynton Kelly and Buddy Montgomery.

As for his first U.S. release, he says: "It's contemporary, it's consistent, not calculated and people will relate to the melodies."

He maintains that jazz has changed considerably in recent years. "Jazz is far more produced than ever before. Technology—electronic instruments also has changed its sound. It's calculated now and not as personal as in previous years."

Cables insists the period between 1965 and 1975 "was bad for jazz because jazz has not been geared to dancing. This is now changing because the musical taste of the public is changing."

A minus for jazz, he believes, is the fact that jazz has historically been an elitist type of music, thus "the clique" was unable to afford jazz its proper growth.

"Things in that area also are changing," he says. "People are no longer afraid of jazz and they are more willing to listen to it. In addition,

Montreux Honors: 2 Jazz Albums Tie

MONTREUX—The Diamond Award (Jazz category) of the Montreux International Jazz Festival's 12th Grand Prix du Disque is shared this year between the George Adams/Don Pullen Quartet recording, "Don't Lose Control" on Soul-note and the David Murray Hat Hut album, "3D Family—Live In Wil-lisau '78."

The jury made special mention of "Close Encounter" by Franco Ambrosetti and Hennie Wallace on Enja and of the Owl album by Daniel Humair, Francois Janneau and Henri Texier.

Prize for the best reissue goes to "Riverside Trios" by Thelonious Monk with Oscar Pettiford, Kenny Clarke and Art Blakey (Milestone).

Diamond Award for the best blues/gospel album goes to "Bayou Lightning" by Lonnie Brooks (Sonet), with mentions for B.B. King on MCA, "Gospel Anthology—The Soul of Black Music" (Sonet) and the Bellphon series of King reissues.



Finally Solo: After more than 16 years as a professional musician, George Cables strikes out on a solo career.

tion, there are a lot of young musicians out there now with new ideas about the music. What's happening is that jazz is becoming more exciting."

He credits musicians such as George Benson and Herbie Hancock, among others, with broadening jazz appeal.

Although Cables now fronts his own band, he plans to continue playing with other musicians. Most recently he accompanied Bobby Hutcherson, for whom he writes material. He also toured with Freddie Hubbard for five years and Dexter Gordon a couple of years.

His second outing with his own ensemble is Saturday (21) when he performs at the Playboy Jazz Festival here.

He also credits other musicians for his own musical growth. "I developed my writing skills with Freddie (Hubbard) and my playing with Dexter (Gordon)."

Billboard SPECIAL SURVEY For Week Ending 6/21/80

Billboard® Best Selling Jazz LPs

This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)	This Week	Last Week	Weeks on Chart	TITLE Artist, Label & Number (Dist. Label)
1	1	13	SPYRO GYRA Catching The Sun, MCA MCA-5108	26	26	16	A PERFECT MATCH Ella & Basie, Pablo D2312110 (RCA)
2	4	6	WIZARD ISLAND Jeff Lorber Fusion, Arista AL 9516	27	24	9	LOVE IS THE ANSWER Lonnie Liston Smith, Columbia JC 36373
3	3	10	MONSTER Herbie Hancock, Columbia JC 36415	28	29	5	UN POCO LOCO Bobby Hutcherson, Columbia FC 36402
4	2	17	HIDEAWAY David Sanborn, Warner Bros. BSK 3379	29	49	2	DETENTE Brecker Brothers, Arista AB 4272
5	6	16	SKYLARKIN' Grover Washington Jr., Motown M7-933R1	30	40	3	AMTRAK BLUES Alberta Hunter, Columbia JC 36430
6	8	4	A BRAZILIAN LOVE AFFAIR George Duke, Epic FE 36483	31	37	4	NIGHT RIDER Count Basie & Oscar Peterson, Pablo 2310-843 (RCA)
7	7	6	ONE BAD HABIT Michael Franks, Warner Bros. BSK 3427	32	30	64	MORNING DANCE Spyro Gyra, Infinity INF 9004 (MCA)
8	5	10	DREAM COME TRUE Earl Klugh, United Artists LT-1026	33	31	21	GENETIC WALK Ahmad Jamal, 20th Century T-600 (RCA)
9	9	7	TAP STEP Chick Corea, Warner Bros. BSK 3425	34	34	5	FULL FORCE Art Ensemble Of Chicago, ECM ECM-1-1167 (Warner Bros.)
10	10	6	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway, Atlantic SD 16013	35	28	12	NOMAD Chico Hamilton, Elektra 6E 257
11	14	14	YOU'LL NEVER KNOW Rodney Franklin, Columbia NJC 36122	36	38	3	IRAKERE II Irakere, Columbia JC 36107
12	11	18	FUN AND GAMES Chuck Mangione, A&M SP-3715	37	36	9	CRAWFISH FIESTA Professor Longhair, Alligator 4718
13	13	23	HIROSHIMA Hiroshima, Arista AB-4252	38	41	4	BARTZ Gary Bartz, Arista AB 4263
14	15	5	SKAGLY Freddie Hubbard, Columbia FC 36418	39	39	34	A TASTE FOR PASSION Jean-Luc Ponty, Atlantic SD 19253
15	17	4	LIVE FROM NEW YORK Stuff, Warner Bros. BSK 3417	40	35	8	KITTYHAWK Kittyhawk, EMI/America SW 17029
16	32	2	ROCKS, PEBBLES AND SAND Stanley Clarke, Epic JE 36506	41	44	3	NORTHSEA LIGHTS Joe Pass, Neils Hennings, Orsted Pedersen, Pablo 2308-221 (RCA)
17	12	18	EVERY GENERATION Ronnie Laws, United Artists LT-1001	42	43	2	LET THERE BE FUNK Patrice Rushen, Prestige P-10110 (Fantasy)
18	22	2	HORIZON McCoy Tyner, Milestone M-9094 (Fantasy)	43	NEW ENTRY		HOLLYWOOD MADNESS Richie Cole, Muse MR 5207
19	18	33	ONE ON ONE Bob James & Earl Klugh, Columbia/Tappan Zee FC 36241	44	27	37	RISE Herb Alpert, A&M SP 4790
20	16	34	ANGEL OF THE NIGHT Angela Bofill, Arista/GRP GRP 5501	45	NEW ENTRY		INFLATION Stanley Turrentine, Elektra 6E-269
21	19	10	NUDE ANTS Keith Jarrett, ECM ECM 1-1164 (Warner Bros.)	46	48	10	ON THE ROAD Count Basie & Orchestra, Pablo D-2312112 (RCA)
22	20	30	AMERICAN GARAGE Pat Metheny Group, ECM ECM 1-1155 (Warner Bros.)	47	47	2	BAG'S BAG Milt Jackson, Pablo 2310-842 (RCA)
23	23	16	1980 Gil Scott-Heron & Brian Jackson, Arista AL 9514	48	50	2	CABLES' VISION George Cables, Contemporary 14001
24	21	8	NOW APPEARING AT OLE MISS B.B. King, MCA MCA-2-8016	49	45	15	SONG BOOK ONE Sarah Vaughan/Duke Ellington, Pablo 2312111 (RCA)
25	25	12	LIVE AT THE PUBLIC THEATER Heath Brothers, Columbia JC 36193	50	46	6	WE WILL MEET AGAIN Bill Evans, Warner Bros. HS 3411

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STAND TALL—Five teenagers give an unsolicited holler in honor of the opening of a Turtles store in Athens, Ga. For their efforts they received Turtles T-shirts.

Attorney Seeks Mutual Aid

• Continued from page 14

clusion that every record company can break an act on a worldwide basis.

"We take a hard look at the territories involved. Some labels may be good for the U.S. and Canada but

we may want to make a foreign deal outside these areas for the act.

"I believe it's difficult for some labels to coordinate their efforts worldwide. The perception of artistic talent in one particular territory may not be the same in another area.

"Artists must complement their releases in different territories with tours. It's to an artist's advantage to at least look into multiple recording arrangements for the world as opposed to assuming he/she should go worldwide with one label. A lot of people have assumed this and that's where they have gotten hurt.

"It's very hard to have a worldwide single for an act break concurrently," he continues. "Artists must now realize the sophistication of the music business and what's good for the U.S. may not be good for England, Germany or Holland."

Rothman believes record sales will continue to decline—at least for a while. "I also believe the cream will rise to the top which always happens in situations such as this. The acquisition of talent will continue but less frequently.

"In order to have an act signed, you can't just do it with a demonstration tape anymore, you must do it with a demo tape and a showcase. The visual presentation is extremely important.

"Record companies now want to know that an act is self-sustaining and self-sufficient. They don't want to subsidize that act financially outside the studio for the period of time it takes the act to make a record. Therefore, they want to know that the act is touring because that's one

(Continued on page 93)

Lifelines

Births

Boy, Aaron James, to Cheryl and Darrell Mansfield June 7 in Balboa, Calif. Father is singer-songwriter who records for Polydor.

Boy, David Evan, to Karen Rubin and Michael Lang May 20 in Los Angeles. Father is composer, pianist and producer. Mother is a psychologist.

Marriages

John Williams, composer of numerous motion picture scores and conductor of the Boston Pops, to Samantha Winslow June 9 in Boston.

Randy Barlow, singer-songwriter, to Melinda Harvey in Nashville June 13.

Gregory James Haglund, promotion manager for MS Distributing in St. Louis, to Jean Marie Pool in St. Louis June 14.

Brona Stockton, production assistant in Capitol's merchandising and advertising department in Los Angeles, to Terry Fountain, ABC-TV audio engineer, in Oklahoma City May 31.

Deaths

Jerry Vogel, 84, long-time music publisher, in New York June 5 after a long illness. His catalog includes hits like "Melancholy Baby," "Take Me Out To The Ball Game," "Trees," "Shine On Harvest Moon" and many other standards. A bachelor all his life, he is survived by a sister, Elsie Siegler.

John R. "Little Richie" Jarvis, 39, singer, in a motor car collision June 8 in Nashville.

Broadcasters Urge

• Continued from page 3

establishing communications policy and ignoring "important statutory and constitutional restraints on government intrusion into broadcast programming."

Joining NAB in the petition to the Supreme Court are ABC, CBS, NBC, Metromedia, National Radio Broadcasters Assn., WBNS-TV and Radioho, Inc.

The Supreme Court is expected to review the format change decision next fall when it begins a new session.

Closeup

JOAN ARMATRADING—Me Myself I, A&M SP4809. Produced by Richard Gottehrer.

One reason Armatrading hasn't yet received the airplay and mass acceptance she deserves is because her enigmatic style is so diverse that in this day of categorization there is no place to neatly place her.

Yet there is a legion of fans who are familiar with the West Indies-born English singer's way with a lyric and her voice that just might be the most resilient around.

Throughout her career she has been produced by different producers trying to forge a sound that is Armatrading's without having to sell-out for commercial sake.

On her newest album, producer Gottehrer comes closest to enhancing Armatrading's sound within a rock framework. With a new band that consistently punctuates the lyrics with hard rock accompaniment, Armatrading just might break out of her mid-chart shackles and onto some playlists.

From the opening bass riffs and drum roll on "Me Myself I," one can immediately recognize something boldly different. This is the most overt rock track she has done. In addition to the introspective nature of the lyrics, which reveals a strong woman who would rather do things herself and shy away from people, the instrumentation sticks out. It's husky, forceful and dynamic.

"Ma-Me-O-Beach" is a bright up-tempo perfect summer song. Armatrading's sense of humor is most evident when she sings "Some like the tan/But they don't like the sun/Me I'm brown enough/In fact I'm over done."

On each of her LPs there is always at least one song that stands above the rest. Here it's "Friends," a song that best illustrates both her craft as a writer and the vocal gymnastics she can make her voice do.

Incorporating rock and reggae influences, her voice weaves in and out, up and down, becoming hard and then soft again. An acoustic guitar intro sets the stage for this delicately delivered love song that ranks with "Water With The Wine" and "Somebody Who Loves You" for sheer delight on the ears.

"Is It Tomorrow" features a steady but not forceful rock beat. The lyrics stand out as the song's most attractive element with fine playing by her band.

The pace slows down on the sensitive ballad, "Turn Out The Light." Armatrading's vocal shifts gear from polished smooth to coarse and husky and then back again. The hook is the

chorus while Gottehrer's production cushions the song with an easy flowing arrangement.

Side two opens with the chipper "When You Kisses Me" that sounds like something out of Deep Purple until Armatrading makes it her own with her distinctive vocal style. The song is pure rock, something one might not expect from this vocalist. Will Lee lays down some bold bass lines while the guitars, drums and piano fill out the instrumentation.



Joan Armatrading: Rocking much more.

"All The Way From America" is a showcase for Armatrading's voice. She sings in a more restrained style, yet her textures color the song with emotion.

The mood becomes more cerebral in "Feeling In My Heart (For You)," a love song in which she spills her heart to her lover. The softly swaying backdrop is a perfect complement to the song's message.

"Simon" is a narrative that lyrically is the most engaging song on the album. From the opening when Armatrading sings "He's from Ohio/Lives with his mother/He loves the woman who loves his brother," you can immediately sense a tale of wanton lust and psychological profile of a maladjusted personality. Clarence Clemons' sax playing is a standout.

The album closes with "I Need You" with Armatrading's vocal resembling Nina Simone. It's a tender love song.

With the help of some gracious open-minded programmers, "Me Myself I" could be the album that finally escalates this singer to national prominence. ED HARRISON

EMPHASIS ON NEW ARTISTS

Leber-Krebs Start Their Own Label

NEW YORK—Contemporary Communications Corp., the management company headed by Steve Leber and David Krebs which represents Ted Nugent, Aerosmith, AC/DC and others, has formed a new label, Word of Mouth Records, designed to break new artists.

"We have been studying the charts and have seen that the majors have not had much success recently in breaking new artists," says Cliff Bernstein, vice president of marketing and promotion for the firm. "The whole conglomerate process is not conducive to breaking new acts. So we decided to have much more control of the process doing it ourselves."

First release on the new label is the LP "American Glue" by the Mix.

Initially the LP will be distributed only in the Northeast by Rounder Records, and will retail at \$4.98. Should the LP prove successful in this area, then the company has the option of going with Rounder's other distributors around the country or selling the act to a major record company, says Bernstein.

Contemporary has pressed only a limited number of the LPs, which are fully returnable, says Bernstein. "If the record sells through, we will press a few thousand more. At \$4.98 we obviously cannot be making much money on this, so we are being very realistic here," he adds.

Promotion and publicity for the LP is being handled in-house by Contemporary Communications.

COLLYER AVENUE STUDIOS

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For further information and rates, call Steve Bramberg (212) 733-7799 or (914) 634-2446

ATTENTION MEXICO CITY

Allan Silverman and Rafael Sepulveda of Stratford Dist. Exporters will be at the Marie Isabel Sheraton from June 21 to June 27, 1980.

Please leave any messages at the hotel and we will contact you.

U.S. LP/Tape Costs Rising 4%-9% At Retail

• Continued from page 1

combined with the additional 3% wholesale bite over the past six weeks now forces the retail price upward, they agree.

Despite CBS' refusal to join its competitors' increases on singles wholesale prices, those canvassed in the large majority see 45s, both oldies and current, moving upward to between \$1.19 and \$1.29. Many smaller chains, which are racked by one-stops, indicate they have as yet been notified or no singles increase, but they do expect such a notice soon in the mail. As of Friday (13) no notice of a general singles price increase had been received from any one-stops, they report.

In general, retail chain proprietors are watching their competition to see which will make the move upward and by how much.

Lou Fogelman of Music Plus, the 20-store chain in this vicinity, was moving \$5.98 product up to \$4.59

special and \$4.99 shelf; \$5.49 and \$6.49 for \$7.98 and \$5.99 and \$6.79 for \$8.98.

The six-store 1812 Overture chain in Wisconsin will go up to \$4.48 for specials and \$5.05 shelf price for \$5.98; \$5.29 special and \$6.79 shelf for \$7.98 and \$6.29 special and \$7.39 shelf for \$8.98, according to Jim Howard.

The 100-store Record Bar/Tracks chain anticipates \$4.99 as its single price for \$5.98, while \$7.98 list is \$5.49 special and \$6.99 shelf and \$8.98 is \$6.99 special and \$7.99 shelf.

Jim Grimes of the 55-store National Record Mart/Oasis operation says he and Sam Shapiro have not firmed their new price schedule, but he sees it hovering around 30 cents, as does Stu Schwartz of the 21 Harmony Hut stores.

Others committed to a raise of sticker price are: John Marmaduke, Hastings/Recordtown/Soundtown; Paul Pennington, Eucalyptus; Raoul Acevedo, Disc Records; Joe

Bressi, Camelot/Grapevine; Frank Sperduto, Record Theater; Doug Severson, Full Moon; Tom Morgens, Pipe Dreams and Dave Rothfeld, Korvettes.

In the Chicago area, for example, the average regular shelf price on \$7.98 product now is hovering near the \$6.70 mark.

No apparent slow-down in sales due to the consumer hike is being detected here, but at the same time few stores today are apt to characterize business as better than okay, and in many blue collar suburbs and secondary markets in the Midwest, the picture apparently is even bleaker.

The additional charge to the customer per album falls in the 20 to 50 cent region.

At Rose Records, Chicago's biggest record and tape outlet, introductory pricing on \$7.98 product has moved beyond the \$6 barrier to \$6.29, an increase of 30 cents. The sale price on \$8.98 list also rises 30 cents to \$6.99, and slight upwards adjustments in catalog pricing took place, informs manager Jim Rose.

Says Rose: "We are finally faced with so many charges and increases that the move is unavoidable. And we are secure in the knowledge that everybody else is looking at their price sheets and coming to the same conclusion."

Rose says, however, that the \$6.66 everyday price on \$7.98 list product remains unaffected.

Comments Rose: "There has been very little consumer reaction. People

are so used to paying more for everything so that a few cents here and there doesn't mean anything anymore."

Operations of 10 area Sound Warehouse stores which promote and advertise as a unit, are managed by Lou Gould, a Sound Unlimited one-stop executive.

Says Gould, "Most of the stores have gone up approximately 20 cents on albums. We're right around \$6.49 on the \$7.98 and \$7.29 to \$7.49 on the \$8.98.

What about customer resistance? "I haven't heard any complaints at all," Gould relates. "I think a little more word has gone out to the consumer on this price hike and they've accepted it.

"The day of the \$4.99 special is just about gone on \$7.98," adds Gould.

At the Sound Unlimited one-stop, sales manager Stan Myers says the increase on albums is being kept to 15 cents at wholesale.

Comments Myers: "People really resent WEA's \$1.69 singles." And: "I think most dealers are so beaten down with these prices they're just accepting them docilely."

Prices charged customers of Disc Records also will be boosted, according to chain regional manager Gary Arnold. Arnold expects to be able to offer attractive sale pricing still, but increases on catalog have become unavoidable.

"Our home office has told us we're going to be passing along the price increase," explains Arnold.

Arnold oversees stores in several Midwest secondary markets which he says are smarting from the effects of wide-spread job layoffs. One of two stores in Ft. Wayne, Ind., reportedly is being closed by Disc because of that city's economic downturn.

According to Arnold, \$7.98 shelf price has risen to \$7.59, up 50 cents. For \$8.98 albums the customer now will pay \$8.49 as a catalog price.

Arnold, who characterized the WEA singles price jump as "unbelievable," says mall location competitors such as Musicland apparently have not lifted prices.

According to the manager, it is still too early to gauge consumer reaction to the new figures.

Another area of concern is cutbacks of manufacturers' service to outlying stores. Says Arnold, "I don't know what's going to happen to secondary markets. I think continued cutbacks will be made by manufacturers in the way of service."

Chicago's Record Estate has boosted album prices by 50 cents, reveals owner Mike Conwisher. The customer spends \$6.98 today for a \$7.98 album and \$7.48 for the \$8.98 release.

The jump, which Conwisher says was contemplated even before the wholesale hike, has not had any affect on business. Says Conwisher: "Consumers don't care about the higher prices. For 50 cents I can't see people running around the city."

However, the singles price boost troubles the retailer. "I'm concerned about the single. I really want to hold the line on that," he explains.

At the newly opened See Hear Inc. store, fewer \$4.99 and \$5.99 introductory specials may result from the price hikes. However, a hold on the current catalog price is contemplated by owner/manager Ken St. Jean.

"Instead of 20 specials across the board we might run less things on sale," St. Jean explains. "I can hold on my everyday prices but only if I cut down on the number of sales." St. Jean stickers \$7.98 albums at \$6.39, asking \$7.39 for \$8.98 list.

One of the Chicago metropolitan area's deepest discounters is Record City in suburban Skokie. The \$7.98 LP is offered at \$5.29 and customers pay \$6.29 for albums listed at \$8.98.

"Everybody is raising prices and it's hard to cope," explains one Record City buyer. However, the chain will hold the line as long as possible.

Laury's Discount Records, a leading full catalog retailer in Chicago and suburbs has postponed restocking, but the move from current everyday marks of \$6.79 and \$7.39 appears certain, according to one store manager.

Fuentealba Challenge

• Continued from page 6

In a mail vote in May, the membership rejected a videotape-live tv agreement by a narrow margin of 451 to 412. Fuentealba then renegotiated a new proposal, but reportedly without consulting with Local 47 musicians. They felt they should have had input, arguing that the major portion of videotape recording is done in the L.A. area.

The expressed unhappiness of Local 47 president Max Herman with Fuentealba's handling of the video-

tape issue does not, however infer an endorsement of Spain in the presidential vote, according to a spokesman for the local here.

At the press conference, Local 47 members also expressed anger that Fuentealba never provided them with a list of musicians eligible to vote on contracts, that certain federation officers have "generous" retirement plans—"more generous than the musicians themselves"—and that the federation's finances have been handled with "incompetence and mismanagement."

The most controversial recommendation facing the delegates is one calling for federationwide work dues of 2%. The levy also contains provisions which would revert the union to "inactive membership status" with the AFL-CIO, because of its pressing money problems.

At last year's convention in Phoenix, to add revenue to the federation's depleting treasury, delegates voted to increase per capita dues from \$10 to \$12 annually. Delegates also adopted a resolution to switch to conventions every other year beginning with the conclave in Salt Lake City in June 1981.

Goody's Trial

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against Stolon would be "drastic relief" for what could be considered ethical improprieties under the most severe interpretation of Kaplan's role.

It was also made known in court that officials of RSO Records will be making a deposition in relation to the case, apparently in response to subpoenas issued by the defense. Depositions will also be taken from officials of PolyGram and the RIAA, it was learned. They were also issued defense subpoenas.

No Blank Tape Ad Dollars

• Continued from page 1

artist of their royalties," reads the letter CBS has sent its accounts.

"Under these circumstances, CBS does not wish to support with its advertising monies any efforts which encourage the uncompensated personal recording of CBS product.

"Consequently, effective June 6 CBS shall not authorize payment for the whole or any part of a printed or broadcast advertisement of CBS-distributed product which includes an advertisement for blank recording tape or which appears in the same printed advertisement spread, or in the same radio or television copy, as an advertisement for blank recording tape.

"Henceforth CBS shall not assent to any claim not authorized prior to June 6 for advertising credit in respect to any advertisement violative of the policy stated above."

A similar letter from Chrysalis says the company "will not participate in any advertisements which include an inducement to buy blank tape."

"We're in the prerecorded music business, not in the tape business,"

says Stan Layton, vice president of sales for Chrysalis. "We make music available and why should we encourage consumers to tape LPs or radio? We don't make any money when they do. Nor does the artist and the publisher."

"They are whistling in the dark," says one retail source, who sees the new record company moves as more of a p.r. ploy than anything else. The new policy may be difficult to enforce, and tie-in ads between records and blank tapes are not really the problem, say retailers.

Adult Plan

• Continued from page 14

for several weeks. There was also a noticeable sales increase of "Zamfir" through retail outlets not specifically a part of the program.

"The program showed that the marketplace for this music does exist, although it cannot properly be tapped through conventional marketing plans," says Polidor. "The key factors were having the radio station and various retail accounts tied together."

Mutual Aid

• Continued from page 92

of the ways new acts can subsidize themselves other than through record sales."

Rothman points out that as a result of this tight situation, major booking agencies such as International Creative Management are beginning to fill the gap by signing acts that are without label affiliation. The agencies are giving the acts a chance to showcase for record companies in an effort to obtain recording agreements.

In another area, Rothman believes video is one of the most important vehicles to come along for artists in some time. However, "over the past few years," he says, "there has been a debate as to whether audio/visual should be a part of a recording contract. It's always been negotiable with a label where traditionally either it's at the artist's approval as to whether any audio/visual configuration may be used, or at the very least, there would be a freeze where neither the label nor artist may use it without mutual consent.

"Right now there's no question that video is important to an artist's career. I don't believe it's changed contractually where an artist will give up those rights to a record company. I believe those rights have become more valuable.

"I'm fighting harder with record companies not to give up those rights within the context of a recording contract.

"The labels should be given some economic consideration by their synchronization licenses, whatever they may be. But I don't believe they should have an exclusive hold on audio/visual for an artist. It's now outside of record deals.

"Even though some labels are forming their own video departments, I believe you still can go with third parties and make deals with pay tv or broadcast syndication among other things. However, these rights must be fought hard for."

Recording Musicians

• Continued from page 1

\$36,396,781 the prior year.

Although jurisdiction of the AFM extends to Canada, session tabulations from that country have not yet reached union Pension & Welfare headquarters here. It is the pension and welfare agency that serves as the clearinghouse for wages information for the union.

The special payments fund, which provides a "royalty" to musicians who have recorded during the past five years, received \$14,590,372 from U.S. and Canadian labels for the year ending April 30, 1980, as compared to \$15,615,000 a year earlier. Manufacturers contribute about 0.5% of sales, at suggested list less certain deductions, to the fund.

After deducting administrative costs, the fund will distribute \$13,297,388 among the more than 35,000 musicians who participated in at least a single session during the accounting period. Checks go out Aug. 1. The 1979 payout was \$14.6 million.

The fund calculates musicians' shares based on the number of session scale payments earned during the previous five years, with full credit given for the most recent 12-month period and decreasing by 20% for each of the remaining years.

While this serves to flatten out valleys and peaks in annual pay-

ments, individual sidemen may still earn considerable amounts. Again, fund sources indicate, one West Coast player/arranger/contractor will receive a check of more than \$50,000 from the fund. The musician, whose identity is kept confidential, has earned similar amounts for the past four years.

Several hundred AFM members annually receive in excess of \$10,000 from the fund, and the amounts taper off to a minimum this year of about \$14 for an instrumentalist who played only a single record date last year.

Wage statistics show that Los Angeles continues to outpace the rest of the country by far as the city with most recording activity. The city's Local 47, AFM, reported 1979 session wages of \$13.45 million as of last Dec. 31. Local 802 in New York reported \$6.6 million, Local 257 in Nashville \$3.7 million, and Local 10 in Chicago "about \$1 million."

In the area of radio and television jingles, a gain of 31% was tallied in wages earned by U.S. musicians. The 1980 fiscal total was \$23,957,410, as compared to the prior year's \$18,319,876. Earnings by AFM members from all sources but still not including Canada, came to \$211 million in the just completed year, as against \$198.7 million in 1979, for a gain of 6%.

Billboard's Top Album Picks

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Billboard SPECIAL SURVEY For Week Ending 6/21/80

Number of LPs reviewed this week **55** Last week **56**



ROXY MUSIC—Flesh And Blood, Atco SD32102 (Atlantic). Produced by Roxy Music, Rhett Davies. The lush sound this English group is known for is again evident on this smooth textured effort. Lead singer and writer Bryan Ferry can play the hard-bitten, soft-hearted romantic better than anyone. He's backed up with the solid guitar work of Phil Manzanera and saxophones of Andy Mackay. As with last year's successful "Manifesto" LP, there is a disco edge on some cuts, most notably a remake of "Eight Miles High" and the original "Same Old Scene." Nearly every Roxy Music LP has an epic ballad and this is no exception with the lilting "Running Wild."

Best cuts: "Oh Yeah," "Running Wild," "Same Old Scene," "Eight Miles High," "In The Midnight Hour."

SPINNERS—Love Trippin', Atlantic SD19270. Produced by Michael Zager. Riding high with two back-to-back hits, "Cupid" (contained here) and "Working My Way Back To You," the Spinners deliver their second Zager-produced album—and it's their best in several years. What makes it so is a well-balanced program of uptempo toe-tappers and soulfully slow ballads, allowing the quintet to shine on solos (sample John Edwards and Henry Fambrough dueting with Ullanda McGullough on "Heavy On The Sunshine") and harmony work ("Now That You're Mine Again," "Pipedream"). Zager has wisely tuned down his passion for pumping brass and percussion riffs, providing instead subtle and economic orchestrations which allow the group ample opportunity for their top-quality vocals.

Best cuts: "Cupid," "Streetwise," "Heavy On The Sunshine."

BLACKFOOT—Tomcattin', Atco SD32101. Produced by Al Nalli, Henry Weck. This American four-man band learned most of its heavy metal chops from Deep Purple, it seems, which isn't too bad, since there is a new fashion for this sort of music. While there is nothing new or original here, this is a band that is finding fans out on the road, which means an awful lot. **Best cuts:** "Warped," "Street Fighter," "In The Night."

ERIC CARMEN—Tonight You're Mine, Arista AL9513. Produced by Harry Maslin. Singer/songwriter Carmen alternately rocks out ("Lost In The Shuffle") and slides into immensely listenable MOR ballads ("All For Love") followed by a series of contemporary love songs that fall somewhere between these categories. His lyrics are catchy enough, and the backing instrumental have enough punch to grab the ear.

Best cuts: "It Hurts Too Much," "All For Love," "Sleep With Me."

KLAATU—Endangered Species, Capitol ST12080. Produced by Christopher Bond. Clean production, novel lyrics and consistent, tightly structured melodies make the fourth LP from this enigmatic Toronto-based band a significant achievement. While most of the tunes rock to a flip-flop beat, there are some slow numbers that brake easily for refreshing, lush harmony, as in "Knee Deep In Love" and "All Good Things." The latter is an offbeat, melancholy ode to a pet, and strings are tracked in for added sadness. "Sell Out, Sell Out" is frenetic and danceable and draws its appeal from fancy synthesizer riffs. All cuts are ideal for AOR and Top 40 formats.

Best cuts: "Knee Deep In Love," "All Good Things," "Sell Out, Sell Out."



LINDA CLIFFORD/CURTIS MAYFIELD—The Right Combination, RSO RS13084. Produced by Curtis Mayfield, Gil Askey, Norman Harris, Bruce Gray. The second collaboration by these distinctive stylists is divided between lively danceable tracks and slower tempo numbers. The latter tunes are the most distinctive; showcasing Mayfield's creamy falsetto on sexy numbers like "Love's Sweet Sensation" and "Between You And Me Baby." One ballad, "The Right Combination," is a classic duet number. Several of the other tracks are disco relics, with "Rock You To Your Socks" the most engaging.

Best Cuts: those cited.



TOM T. HALL—Soldier Of Fortune, RCA AHL13685. Produced by Roy Dea, Tom T. Hall. Hall has another set of songs, mostly written by himself, and rendered with a traditional country aura, with the guitar, dobro and fiddle cranked up. Production is crisp and clear. The traditional feel is enhanced by the high-pitched harmonies of Jimmy Martin, Bobby Osborne and Sonny Osborne. Hall deals with the themes of lost love and the never ending battle to keep it all together.

Best cuts: "Soldier Of Fortune," "Back When Gas Was Thirty Cents A Gallon," "The Six O'Clock News."

JDHN CONLEE—Friday Night Blues, MCA 3246. Produced by Bud Logan. One of the most distinctive vocalists in country

Spotlight

COMMODORES—Heroes M8939M1. Produced by James Anthony Carmichael, Commodores. The six-man group which last year broadened its scope to include MOR balladry ("Still") and country ("Sail On") here dabbles in gospel and rock rhythms. But in what is probably the cornerstone to the Commodores' success, it hasn't abandoned its root r&b sound. There are several cuts here which recall the raucous soul inflections of past hits like "Brickhouse." Thus the group will retain its long-time fans even as it makes inroads into new musical areas. Lead singer Lionel Richie had a hand in writing four of the tunes here, including the gospel foray, "Jesus Is Love," which features a 29-member choral group. Co-producer Carmichael handled the lively horn and string arrangements.

Best cuts: "Old-Fashion Love," "Got To Be Together," "Celebrate," "Mighty Spirit," "Jesus Is Love."



BLUES BROTHERS—Original Soundtrack Recording, Atlantic SD16017. Produced by Bob Tischler. With a film tie-in this, the second Blues Brothers LP, may probably do as well as the first, which made it to the top of the charts. The formula is the same: good rock 'n' roll and blues, with the taste of Chicago and the taste of Memphis, performed by top musicians in the field, while Jake and Elwood, John Belushi and Dan Aykroyd, the nominal leaders, play it straight and try to outclass the field. And since the field here includes Ray Charles, Aretha Franklin and Cab Calloway, that is just as well. This LP can stand on its own, even without the new film.

Best cuts: "Everybody Needs Somebody To Love," "Peter Gunn Theme," "Jailhouse Rock," "Think."

music today, Conlee has a way of making any song he performs brim with emotion. He's an artist who needs no slick production or syrupy ballads, and here producer Logan has smartly provided Conlee instead with a versatile selection of material that depend on clean, strong country instrumentation. Subtle background vocals highlight Conlee with just the right touch, and there are fiddles, steel and acoustic guitars, piano and smooth bass and drums to enhance the mood. A stronger outing than his second LP, "Friday Night Blues" ranks up with his premiere debut album, "Rose Colored Glasses."

Best cuts: "Let's Get Married Again," "Friday Night Blues," "Misery Loves Company," "Always True."

VERNON OXFORD—His And Hers, Rounder 0123. Produced by Bob Ferguson. An exceptional album by this stone country crooner who makes Roy Acuff look like a city slicker. Producer Ferguson returns from an 18-month self-imposed show business hiatus, and works studio magic with Oxford and such first-rate musicians as Lloyd Green and Weldon Myrick (steel), Buddy Spicher and Tommy Williams (fiddle), Ray Edenton (guitar) and Pig Robbins (piano). But the strength of the album lies in the honest, from-the-heart interpretations of these songs by Oxford. The LP's class is boosted by the front and back cover photography by Jim McGuire and Ferguson's poignant liner notes.

Best cuts: "They'll Never Take Her Love From Me," "His And Hers," "Always True," "Lonesome Rainin' City," "Veil Of White Lace."

JACK GREENE—Yours For The Taking, Firstline FLP7012. Produced by Jack Gilmer. After a lengthy absence from the recording scene, the good news is that Greene is back and stronger than ever. His deep strong voice receives the benefit of fine tasteful contemporary arrangements that make this a highly listenable package with no MOR pretensions. Producer Gilmer sits in on piano and keyboards, assisted by other notable Nashville players such as Pete Drake, Sonny Garrish, Lloyd Green on pedal steel, Ralph Childs on bass, and Bucky Barrett, Barry Burton and Bobby Thompson on electric guitar. With songs by a variety of writers, Greene covers a lot of territory here in a classic country collection.

Best cuts: "Yours For The Taking," "The Rock I'm Leaning On," "You Don't Need Me."



RITCHIE FAMILY—Give Me A Break, Casablanca NBLP7223. Produced by Jacques Morali. The vocal trio's latest is a classy collection of discotized tracks and power ballads. The LP's most obvious hook is the sassy, feisty vocal work by group members Vera Brown, Jacqui Smith-Lee and Dodie Draher. But Morali's sprightly production work—and the engaging arrangements by conductor Horace Ott—also lend the tracks much of their sparkle. The most impressive tracks are a pair of tunes on which Morali slows down the tempo without lowering the intensity level: "Not As Bad As It Seems" and "All My Love."

Best cuts: those cited plus "Give Me A Break," "Single Man," "Sophistication."



NERVOUS REX, Dreamland DL15002 (RSD). Produced by Mike Chapman. This four-person New York based band does catchy mid-'60s pop rock tunes, with the influences ranging from the Searchers to Curved Air. Especially effective is the band's vocal harmonies, with the lead female and male singers working very well together. The songs themselves are catchy and presented in a friendly spirit and with a solid back beat. Especially intriguing is the song, "Don't Look," which in a perfect world would be a perfect single.

Best cuts: "Don't Look," "There She Goes," "Nobody Told Me," "Spies."

GIRL—Sheer Greed, Jet NJ36490 (CBS). Produced by Chris Tsangarides, Girl. Titles can be deceiving: Girl actually consists of five young Englishmen. This album has already sold well in the U.K. as part of the heavy metal revival in Europe. While there is guts here for the teenage riff fans, there is also an undercurrent of adult AOR appeal in the Ian Hunter vein. "Passing Clouds" is an understated rock-reggae mix which is softly rhythmic, though maintaining the two-fisted punch of hard rock. Except for a remake of Kiss' "Do You Love Me," all are high quality originals. Philip Lewis' lead vocals are fluid enough so that he doesn't always have to shout as is the case with some heavy metal acts.

Best cuts: "Passing Clouds," "Hollywood Tease," "Do You Love Me," "Strawberries."

MATUMBI—Point Of View, EMI America, Produced by Matumbi, Dennis Bovell. This septet is firmly centered around reggae but it covers the whole terra firma of funk/r&b and the sort of "skafu" sound that is in vogue among many of the premier new wave bands. There are some very good songs here, and they're delivered with utmost aplomb, drawing upon all of pop music's best strains, lyrically and instrumentally. This group and others like it will fill the gap between Marvin Gaye and Seletar, a sound that should appeal to both pop and soul audiences. It may take time, but these guys know the way. Play in-store, pitch to teens, and the rock new wave will follow.

Best cuts: All.



pop

MOTELS—Careful, Capitol ST12070. Produced by Carter. New wave/avant garde rock quintet returns with a 10-time package of tense, staccato rockers packed with fragmented lyrics. Unlike the debut LP, singer/guitarist Martha Davis splits the writing credits with the band, but the songs nevertheless resemble each other and often border on monotony. While this second effort does offer originality and promise, it

fails to develop interesting quirks and hooks, and bypasses accessibility. **Best cuts:** "Envy," "Days Are O.K." and "Cry Baby."

GLEN CAMPBELL—Somethin' 'Bout You Baby I Like, SDO-12075. Produced by Gary Klein. Campbell's 39th album for Capitol features two duets with Rita Coolidge: the rocking title track and "Show Me You Love Me," a soft ballad. Also included: a pretty version of "It Goes Like It Goes," this year's Oscar-winner for best song. There are a few crafty, mid-tempo pop numbers, but for the most part this is pure MOR—typified by a smooth reading of David Gates' "Part Time Love." The instrumental support is top-notch, not surprising given Campbell's contacts from his days as a top studio musician. **Best cuts:** those cited.

SHEILA & B. DEVOTION, Carrere CAR38124 (Atlantic). Produced by Bernard Edwards, Nile Rogers. Steering a course close to dance-oriented rock, the masterminds of Chic have produced a very European-sounding album, as befits French singer Sheila. Sample the Kraftwerk influences on "Mayday" and the blistering guitar work on "Cover Girls"—it's Rodgers and Edwards as you've not heard them before. But the album's highspot is unquestionably "Charge Plates And Credit Cards," a tribute to life with plastic which rocks into a sparse and spacious rhythmic groove which never lets up. **Best cuts:** "Spacer," "Charge Plates And Credit Cards," "Don't Go."

KENNY RANKIN—After The Roses, Atlantic SD19271. Produced by Ron Costa. Call it MOR, beautiful music or the mellow sound, it's still lushly arranged romantic ballads, at least in this case. Singer/songwriter Rankin is backed with a lulling orchestra that sounds as if it is playing on a terrace overlooking the Pacific. Strings abound, and Rankin is at his most laidback. **Best cuts:** "Regrets," "With A Little Help From My Friends," "Woman, Woman."

ANDY FAIRWEATHER LDW—Mega-Shebang, Warner Bros. BSK3450. Produced by Low, Dave Charles. Low is the sort of boogie woogie traditionalist characterized by the likes of Eric Clapton, J.J. Cale and Dave Mason, although he's a bit more funky than Mason, slicker than Cale, and less vibrant than Clapton. Which means he has succeeded in carving out his own niche in that pantheon. The music is smooth, easy on the ear and suited to nearly every contemporary format. **Best cuts:** "Night Time Juking," "Whole Lotta Someday."

JAMES LAST BAND—Seduction, Polydor PD16283. Produced by James Last, Ron Last, Rick Marotta, Lee Ritenour, Waddy Wachtel and Michael Brecker. Among the accomplished musicians who perform on this instrumental LP. Styles incorporated include disco, jazz, rock and electronic music, creating an updated big band sound. All selections were composed by James and Ron Last with the exceptions of "Seduction" and "Night Drive," both by Giorgio Moroder. **Best cuts:** "The Seduction," "Dancing Shadows," "Vibrations," "In-flight."

MIKE OLDFIELD—Airborn, Virgin VA 13143 (Atlantic). Produced by Mike Oldfield. Oldfield is a masterful classical-rock composer as his 1974 U.S. hit "Tubular Bells" suggested. His latest outing features a bit of everything from the dignified "Airborn" to the discoidal remainder of side one and a folksy remake of "I Got Rhythm" on side two. These make for startling juxtapositions—which means the set is less than cohesive. The first 50,000 copies include an additional LP which has live renderings of "Tubular Bells" and "Incantations" and a studio version of the latter track. **Best cuts:** "Airborn," "Into Wonderland," "Guilty."

NEW ADVENTURES—Polydor PD16278. Produced by George Kooymans. The music on this Dutch trio's debut album sounds neither new nor adventurous, despite its title. It's mainstream rock derivative of early to mid-'60s rock and of heavy metal. With the exception of "Come On," the old Chuck Berry tune, the majority of selections sound cliched, both lyrically and musically. Production duties were handled by Kooymans, leader of Golden Earring. **Best cuts:** "Come On," "You Can't Do That."

EDDY GRANT—My Turn To Love You, Epic J63522 (CBS). Produced by Eddy Grant. From the cover shot, Grant appears to be a reggae artist but mostly this LP consists of slick r&b. Only "Preachin' Genocide" and "Exiled (From The Love I Know)" have more than a touch of reggae. On "Everybody Dance," Grant peels off some nimble guitar playing and "Nobody's Got Time" is also a hot dance number. These are balanced by the midtempo title track and "Feel The Rhythm (Of You And I)." **Best cuts:** "Preachin' Genocide," "Exiled (From The Love I Know)," "Everybody Dance."

FLAMIN' OHS—Flamin' Ohs, Fat City 2504. Produced by John Pete. This quartet offers a sampling of rockers which resurrect the machine gun, one-dimensional anthems of the phased-out punks. But singer/songwriter Robert Wilkinson omits the punk stance and gives freshness to the biting, raw sound. Most of the cuts, in their apparent quest for accessibility, demand little of the listener as they meander around hooks with sticky sweetness. **Best cuts:** "I Remember Romance," "I'm A Medical Mess."

CRIS WILLIAMSON—Strange Paradise, Olivia LF921. Produced by June Millington, the Dream Machine. The first side (Continued on page 99)

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: Dave Dexter Jr., Paul Grein, Shawn Hanley, Kip Kirby, Roman Kozak, Dick Nusser, Alan Penchansky, Eliot Tiegel, Adam White, Gerry Wood, Jean Williams.

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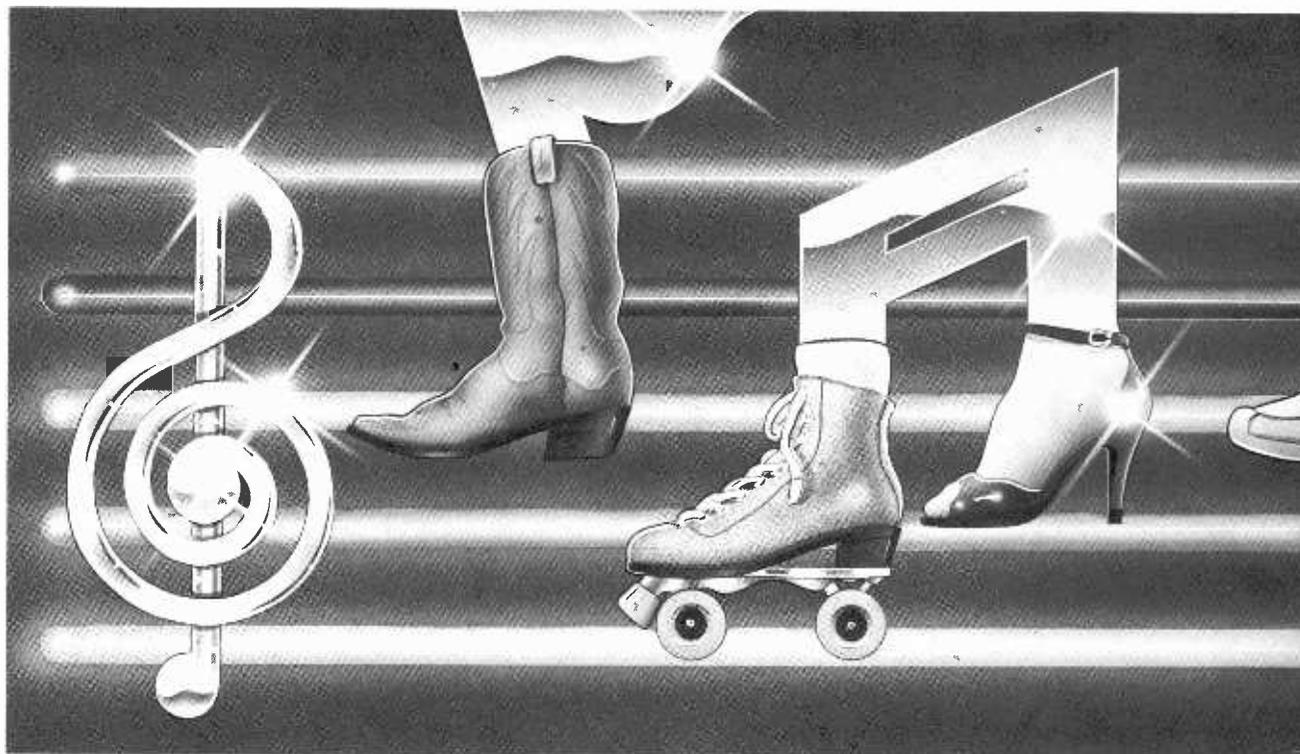
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Sound equipment manufacturers—presentation of sound installation and discussion of latest sound product via slides, film, and miscellaneous discussions—**2 sessions.**

Other Disco product manufacturers—presentation via slides, film, miscellaneous discussions—**2 sessions.**

Club Owners—closed sessions for discussion of current problem areas—**2 sessions.**

Club Managers—closed sessions for discussion of current problem areas—**2 sessions.**

Restaurant Association meeting re Disco operations.

Hotel Association meeting re Disco operations.

Disco Club and roller rink involvement including public relations as to local, regional, national PR in TV, radio, printed media, along with update on rink design and decor.

Economic analysis of Disco thriving in a recession period—a solid investment for the future.

The importance of label R&B, AOR and Disco Rock departments working together to maximize the crossovers to Pop Chart; including use of, independent promotional personnel. Panel composed of A&R/Label Executives from R&B, Rock and AOR.

Producers session—interweaving of R&B/Rock/Country/Jazz/AOR in today's dance scene.

Entertainment programming in today's Discos including programming formats, live performances, special events, utilization of video, dance contests, etc.

How can **Disco DJ's and radio programmers** coordinate their efforts to concentrate on disco/dance music.

ASCAP, BMI—update of Disco club and roller rink licensing.

Hot Seat Session.

Artist promoter session re disco artist packaging shows for auditoriums, arenas, and stadiums, and special events. Projected use of Disco stars in raising funds for presidential candidates.

Record Pools & Associations—discussions of today's problems including the increasing cost of promotional records, stronger trade association to protect members, etc.—**2 sessions.**

Mobile Disco—an international scene update.

How Disco DJ's are coping with fusion.

Radio panel composed of key radio personnel from R&B, Rock and AOR stations.

Marketing panel including retailing and merchandising composed of leading record label marketing specialists in the areas of R&B, Rock, and AOR product.

Promotion panel composed of leading label and independent promotional personnel handling R&B, Rock, and AOR product.

Panel dealing with **development of live talent** in clubs, auditoriums, arenas, including staging, sound & light, booking, ticket scalping, promotion and advertising, etc.

Print media effect on record sales, particularly as it applies to Disco composed of panelists on music reviews, performance critics, and other printed media panelists.

Mixing techniques panel.

The importance of independent labels in the changing Disco music scene.

The importance of import labels in today's Disco marketplace.

Please note: These are not the only topics we will have.

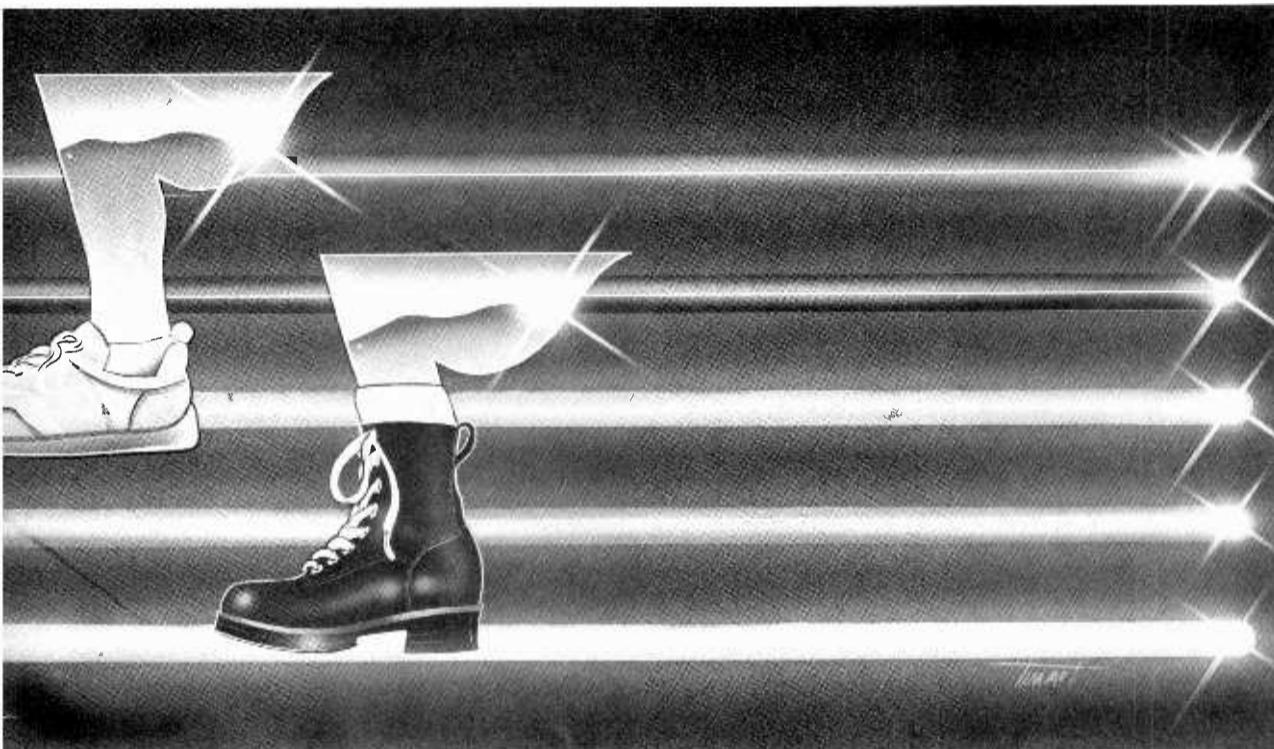
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Billboard's[®]

Billboard SPECIAL SURVEY For Week Ending 6/21/80

Number of singles reviewed
this week **104** Last week **107**

Top Single Picks

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COMMODORES—Old-Fashion Love (3:24); producers: James Anthony Carmichael, Commodores; writer: M. Williams; publishers: Jobete/Commodores Entertainment ASCAP. Motown M1489F. First single from the Commodores' new "Heroes" LP is an uptempo tune in the "Brickhouse" vein. The instrumentation percolates to an effervescent beat while the vocals shine.

LINDA RONSTADT—I Can't Let Go (2:41); producer: Peter Asher; writers: Chip Taylor, Al Gorgoni; publisher: Blackwood BMI. Asylum E46654A. Ronstadt shoots for her third straight top 10 single from "Mad Love" with this crafty remake of the Hollies' 1966 chart hit. The melodic hook is glorious and damned-near irresistible.

DR. HOOK—Years From Now (2:57); producer: Ron Haffkin; writers: R. Cook, C. Cochran; publishers: Roger Cook/Cookhouse BMI. Capitol P4885. Following its top five hit "Sexy Eyes," Dr. Hook's latest is another romantically-inclined pop tune accented by the vocal and guitar licks. Look for strong pop and adult contemporary play.

ERIC CLAPTON & HIS BAND—Tulsa Time (3:12)/Cocaine (3:25); producer: Jon Astley; writer: D. Flowers; publisher: Bibo ASCAP/producer: Jon Astley; writer: J.J. Cale; publisher: Audigram BMI. RSO RS1039. The double A-sided single from the guitar maestro's number two-charted double-live album contains a crowd-pleasing rendition of the blues-tinged rocker "Cocaine," and a lighter, countryish tune animated by a rollicking piano, "Tulsa Time."

QUEEN—Play The Game (3:23); producers: Queen, Mack; writer: Freddie Mercury; publishers: Beechwood/Queen BMI. Elektra E46652A. Queen returns to its epic, rather grand sound after scoring its biggest hit with the spare rockabilly-inspired approach of "Crazy Little Thing Called Love." This is the first single from the group's upcoming LP, "The Game."

GEORGE BENSON—Give Me The Night (3:52); producer: Quincy Jones; writer: Rod Temperton; publisher: Rodsongs ASCAP. Warner Bros./QWest WBS49505. Benson goes off the wall for this sprightly number written and produced by the gentlemen most responsible for Michael Jackson's massive popularity this year. Benson does a bit of jazzy scatting, but it's still very much a producer's record.

HERB ALPERT—Beyond (4:14); producers: Herb Alpert, Captain Randy Badazz, Andy Armer; writer: Richard Hewson; publisher: Chappell ASCAP. A&M 2246. This funky instrumental is the initial single from Alpert's followup album to last year's "Rise." Far more accelerated than that No. 1 hit, this energetic r&b-laced number again spotlights Alpert's sterling trumpet.

GRAHAM PARKER—Stupefaction (3:24); producer: Jimmy Iovine; writer: Graham Parker; publisher: Carbert BMI. Arista AS0523. Parker is widely touted as likely to follow Springsteen, Seger, Costello and Petty into the top 10 and this Stones-inspired rocker could be the 45 to put him over the top. Great hook.

DIRT BAND—Make A Little Magic (3:40); producers: Jeff Hanna, Bob Edwards; writers: J. Hanna, R. Hathaway, R. Car-

pent; publishers: De-Bone-Aire/Vicious Circle ASCAP. United Artists UAX1356Y. First single from the album of the same name follows in the wake of the group's recent top 15 hit "American Dream." This new effort is an easy-going, country-flavored pop tune brightened by smooth, melodic vocals. Should appeal to adult contemporary and pop audiences.

recommended

ERIC CARMEN—It Hurts Too Much (3:53); producer: Harry Maslin; writer: E. Carmen; publisher: Camex BMI. Arista AS0506.

A TASTE OF HONEY—Rescue Me (3:20); producer: George Duke; writers: J. Johnson, B. Miller, R. Bautista; publishers: Rhythm Planet/Conducive/Big One BMI/ASCAP. Capitol P4888.

FLASH AND THE PAN—Media Man (3:39); producers: Vanda & Young; writers: H. Vanda, G. Young; publisher: Edward B. Marks BMI. Epic 950882 (CBS).

FOOLS—I Won't Grow Up (2:06); producer: Pete Solley; writers: G. Leigh, M. Charlap; publisher: Edwin H. Morris (Div. of MPL) ASCAP. EMI-America P8046.

POINT BLANK—Rock 'N' Roll Soldier (3:09); producer: Bill Ham; writers: Troy Seals, Eddie Setser; publishers: Down 'N Dixie/Irving BMI. MCA 41268.

SUE SAAD & THE NEXT—Prisoner (3:49); producers: Richard Perry, James Lance; writers: D.B. Cooper, J. Lance, T. Riparetti; publisher: WB ASCAP. Planet P4515A (E/A).

BRUCE ROBERTS—S'Good Enuf (3:49); producer: David Malloy; writers: Bruce Roberts, Andy Goldmark; publishers: Fedora BMI/Walden/Nonpareil ASCAP. Elektra E46661A.

MAX—Rockin' Chair (3:33); producer: Rob Fraboni; writer: Max Gronenthal; publisher: none listed. Chrysalis CHS2432.

RAY KENNEDY—Starlight (3:43); producer: David Foster; writers: R. Kennedy, J. Conrad; publishers: X-Ray/Darnoc BMI. ARC/Columbia 111298.

RESISTANCE—Don't Ever Let Me Down (4:07); producers: David Domanich, Bob Feldman; writers: Bob Feldman, Pat Fieramosco; publishers: Barcam BMI/Run Of The Mill BMI. Venture V125.



JACKIE MOORE—Helpless (3:23); producer: Bobby Eli; writers: E. Holland, L. Dozier, B. Holland; publisher: Stone Agate BMI. Columbia 111288. Moore gives a rousing interpretation of this Holland/Dozier/Holland song. The best is uptempo and catchy.

ETTA JAMES—Mean Mother (3:57); producer: Allen Toussaint; writer: Willie Hutch; publisher: Warner-Tamerlane BMI. T-Electric/MCA MCA41264. The seasoned blues singer pulls some surprising punches in this upbeat r&b tune. The focus is on her gutsy vocals.

recommended

PEABO BRYSON—I Love The Way You Love (4:40); producers: Peabo Bryson, Johnny Pate; writer: Peabo Bryson; publishers: WB/Peabo ASCAP. Capitol P4887.

MACHINE—Power And Reason (3:43); producer: Machine; writer: Kevin Nance; publishers: Nance/Hologram ASCAP. RCA JH11905.

WATSON BEASLEY—Don't Let Your Chance Go Bye (3:20); producer: Peter Alves; writers: Watson, Beasley; publisher: Clear Sailing BMI. Warner Bros. WBS49267.

CHOCOLATE MILK—Hey Lover (3:52); producer: George Tobin; writers: F. Richard, J. Smith III, A. Castenell, R. Dabon, M. Tio, D. Richards; publisher: Chocolate Milk BMI. RCA JH12030.

JOHN & ARTHUR SIMMS—Never Had A Dream Come True (3:48); producer: Alec R. Costandinos; writers: J. Simms, A. Simms; publisher: none listed ASCAP. Casablanca NB2284.

SEVENTH WONDER—I Enjoy Ya (3:42); producers: Jerry Weaver, William (W.G.) Garrison; writers: J. Williams, C. Willis, W. Beck; publisher: Finish Line BMI. Chocolate City CC3207 (Casablanca).

STARPOINT—I Just Wanna Dance With You (3:57); producer: Lionel Job; writers: E. Phillips, K. Adeyemo; publisher: Har-rindur BMI. Chocolate City CC3208 (Casablanca).



ED BRUCE—The Last Cowboy Song (3:58); producer: Tommy West; writers: Ed Bruce-Ron Peterson; publishers: Tree, BMI/Gingham, ASCAP. MCA 41273. Easily the best performance of Bruce's career, this haunting story of a disappearing breed is given an exceptional ride. This could become one of the year's top records. Flip side carries a longer (4:47) version.

ANNE MURRAY—I'm Happy Just To Dance With You (3:51); producer: Jim Ed Norman; writers: John Lennon-Paul McCartney; publisher: Maclen, BMI. Capitol P4878. Though not as distinctive a song as some of her recent releases, Murray's vocal abilities bring off this ballad in a smooth, sometimes melancholy, style. Lushly orchestrated with strings and a sax in the bridge, the record is much more pop- than country-oriented.

CONWAY TWITTY—I've Never Seen The Likes Of You (2:50); producers: Conway Twitty-David Barnes; writers: Bob McDill/Wayland Holyfield; publishers: Hall-Clement/Mapplehill/Vogue, BMI. MCA 41271. A sexy vocal treatment fronts the easy-flowing ballad arrangement, punctuated by electric keyboards and guitars.

LYNN ANDERSON—Even Cowgirls Get The Blues (2:57); producer: Steve Gibson; writer: R. Crowell; publisher: Visa, ASCAP. Columbia 111296. This excellent Rodney Crowell tune may prove exactly what Anderson needs to put her high in the charts. Gibson's production is lively, high-energy and more infectious than Emmylou Harris' previous cut of this song.

JERRY REED—The Friendly Family Inn (2:38); producer: Jerry Reed; writers: Lee George Likes & Barry Grant Marsh; publisher: Guitar Man, BMI. RCA JH12034. This upbeat country rocker has humorous overtones but the song stands on its own. Nice fiddle break leads into electric guitar, and the vocals are bright and punchy.

MEL McDANIEL—Hello Daddy, Good Morning Darling (3:25); producer: Larry Rogers; writers: Dunn-Anders-Linard-Murrah-Stegall; publishers: Blackwood/Magic Castle/Con Brio/Wiljex, BMI/ASCAP. Capitol P4886. McDaniel capably handles this flowing number, laced by prominent stabs of steel. The story of a man fighting back memories of a broken love is rendered with conviction.

recommended

WAYNE KEMP—Love Goes To Hell When It Dies (2:02); producers: Danny Walls & Wayne Kemp; writers: Wayne Kemp/Sam Lyons; publisher: Tree, BMI. Mercury 57023.

MARTY ROBBINS—One Man's Trash (Is Another Man's Treasure) (2:58); producer: Marty Robbins; writers: D. Winters/D. Winters Jr.; publisher: Mariposa, BMI. Columbia 111291.

STEVE WARINER—The Easy Part's Over (3:03); producer: Tom Collins; writers: Jerry Foster/Bill Rice; publisher: Jack and Bill, ASCAP. RCA JH12029.

NANCY SINATRA—Let's Keep It That Way (3:12); producers: Jimmy Bowen/Billy Strange; writers: Curly Putnam/Rafe Van Hoy; publisher: Tree, BMI. Elektra E46659.

TERRY ADEN—You Got All My Love (2:36); producer: Greg Trampe; writer: Greg Trampe; publisher: Bridger, BMI. BB BB917.

BOXCAR WILLIE & GUNTER GABRIEL—Good Hearted Woman (4:26); producers: Gunter Gabriel/Werner Schuler; writers: W. Nelson/W. Jennings; publishers: Willie Nelson/Baron, BMI. Column One SC1015.

HANK COCHRAN—Make The World Go Away (3:23); producers: Hank Cochran/Chuck Howard/Rock Killough; writer: Hank Cochran; publisher: Tree, BMI. Elektra E46596.

JERRI KELLY—Fallin' For You (3:13); producer: Mick Lloyd; writer: Karolyn Freeman; publisher: Kelly & Lloyd, ASCAP. Little Giant LG026.

STEPHANIE WINSLOW—Try It On (2:16); producer: Ray Ruff; writers: Mike Chapman/Micky Chinn; publisher: Chinnichap, BMI. Warner/Curb 49257.



JUDY COLLINS—The Rainbow Connection (3:03); producer: Judy Collins; writers: Paul Williams, Kenny Ascher; publisher: Welbeck ASCAP. Elektra E46655A.

Picks—a top 30 chart tune in the opinion of the review panel which voted for the selections released this week; recommended—a tune predicted to land on the Hot 100 between 31 and 100. Review editor—Ed Harrison.

Billboard's Recommended LPs

• Continued from page 94

of this singer/writer/pianist's second LP consists of lengthy poignant ballads suitable for folk and adult contemporary tastes. "Rock-And-Roll Child" kicks off the flip side, which dishes up some tame but colorful pop tunes. Bonnie Raitt guests on "When Anger Takes The Wheel." **Best cuts:** "Rock-And-Roll Child," "When Anger Takes The Wheel," "On, Judah!"

soul

STANLEY CLARKE—Rocks, Pebbles And Sand, Epic JE36506. Produced by Stanley Clarke. Clarke has established himself as one of the most bass players in contemporary music, not in the least by accompanying Keith Richards and Ron Woods on the New Barbarians tour, not to mention his work with Chick Corea. None of that frenzy is evident here, since Clarke opts to lay back and lay down some mellow soul throughout these eight cuts, including an extended opus called "The Story Of A Man And A Woman." **Best cuts:** "All Hell Broke Loose," "Rocks, Pebbles And Sand." The instrumentals are the best.

ETTA JAMES—Changes, T-Electric MCA3244. Produced by Allen Toussaint. Veteran James seems more at home with this collection of r&b songs (including four by producer Toussaint, three by Willie Hutch) than she was on her Warner Bros. outing last time out, "Deep In The Night." Toussaint has perfectly complemented her gritty vocals with a rock-solid rhythm section and Stax-sounding horns. The result? Etta's never sounded better, especially on the funky "Mean Mother" and the soulful "With You In Mind." **Best cuts:** Those listed, plus "Changes," "Who's Getting Your Love."

C.L. BLAST—I Wanna Get Down, Cotillion SD5222. Produced by Frederick Knight. Blast has a style that is a cross between Lou Rawls and producer Knight's own (rare) excursions into vocalizing, and he offers a pleasing package of ballads ("If I Could Feel That Old Feeling Again," "If I Had Loved You

Morni") and midtempo tunes ("I Wanna Get Down," "Love Don't Feel Like Love No More"). Lush orchestrations complement Blast's smooth, soulful style. **Best cuts:** Those cited.

country

JERRY CLOWER—The Ledbetter Olympics!, MCA 3247. Produced by Snuffy Miller. This timely album contains more of Clower's hilarious country takes direct from Yazoo City, Miss. Recorded live at Nashville's Belmont College. Clower's monologues run the gamut from the Ledbetter Olympics to the patriotic ode "Do You Love America" and a stirring sermonette on loving and living, "Real Love." **Best cuts:** "The Fox Hunt," "The Ike And Mike Contest," "Marcel's Dream," "Uncle Versie And The Gambler," "Is Anybody Up There," "Real Love."

JOE STAMPLEY—After Hours, Epic JE36484. Produced by Ray Baker. From the pensive title cut to the spirited "Whiskey Fever," Stampley croons through this medley of love lost and gained romance. Although most of the album is composed by a variety of writers, Stampley's own talents produce the most powerful song, "There's Another Woman." Solid orchestration, supplemented by such sensitive vocalists as the Jordanaires, add vitality to this mellow MOR LP. **Best cuts:** Those cited.

disco

BORIS MIDNEY—Music From "The Empire Strikes Back," RSO RS13079. Produced by Boris Midney. Midney, who recently brought us a dance-oriented adaptation of the music from "Evita," has done likewise with four songs from this original soundtrack. "Yoda's Theme" is the most upbeat and bright of these instrumentals, while "Han Solo And The Princess" is done in a much slower, easy listening style. Synthe-

sizers are used tastefully, allowing trumpets, saxophones and violins, among other instruments, to add their effects. **Best cut:** "Yoda's Theme."

MODELS—Yes With My Body, Windsong BXL13642. Produced by Yves Dessca, J.F. Feret. Slick Eurodisco arrangements, sexy vocals, a somewhat decadent point of view, and some very strong individual playing make this a better than average disco dance package. The vocal arrangements bring to mind Abba sometimes, the rhythm tracks would do Georgio Moroder proud, and there is even a hot session guitarist there who sometimes contributes some searing licks. And you can dance to it. **Best cuts:** "Yes With My Body," "It's Better Than Nothing," "Don't Ever."

classical

VIVALDI: DIXIT DOMINUS, STABAT MATER—soloists, English Bach Festival Orchestra and Chorus, Malgoire, CBS M35847. This is an excellent addition to the rapidly growing number of Baroque music recordings in which modern interpretive artifacts are stripped away to reveal the creation in its original color and shape. "Dixit Dominus," a festive antiphonal choral/orchestral piece, is the more dynamic of these top-notch, ambiently-mixed sides, under the direction of one of the leading exponents of period-authentic early music presentation, Jean-Claude Malgoire.

MAHLER: SONGS OF A WAYFARER, RUCKERT SONGS—Von Stade, London Philharmonic, Andrew Davis, CBS M35863. Many classical critics today bemoan the fact that vocal super-talents appear to be in short supply, but Frederica Von Stade is the rule's exception. Her creamy, evenly produced mezzo voice and musical gifts find a perfect outlet in the touching, philosophical repertoire here. These are some of the best-known pieces in the German song literature.

FIESTA—Eastman Wind Ensemble, Hunsberger, MCA Westminster MCA1409. No wind instrument ensemble is more universally acclaimed than the world-travelled Eastman unit, which performs exciting pieces built on Spanish and Mexican folk material in this brilliantly recorded program. The popularity of today's super-fi recordings has created a new vogue for the brilliant and powerful symphonic band sound, and eye-catching cover graphics add to the appeal of this well-timed reissue.

jazz

STANLEY TURRENTINE—Inflation, Elektra 6E269. Produced by Stanley Turrentine. Wade Marcus arranged and conducted the eight tracks spotting Turrentine's tenor saxophone for a full-sized band, and it comes off as a satisfying, highly salable LP. Turrentine is far more commercial these days than he was in the 1960s, but in changing style he's lost some of the gutsy, intense power he once exhibited. **Best cuts:** "Deja Vu," "Closer," "Song For Donny."

PATRICK WILLIAMS—Theme, Pausa 7060. Produced by Patrick Williams and Peter Scott. Williams uses two bands here, one in New York and another, much larger, with strings, in Los Angeles. He's a capable arranger-composer. But this is more like Mancini music than outright jazz although there are excellent solos by men like Jerome Richardson, Steve Khan, Pete Christlieb, Dave Grusin and Marvin Stamm. **Best cuts:** "One For My Three," "Come On And Shine," "Late Night Wizard."

JEAN-LUC PONTY—Experience, Pausa 7065. Produced by Joachim E. Berendt. Taped in Germany almost nine years ago, these five cuts show a youthful fiddler not yet saddled with distorted synthesizer effects. Ponty is backed by piano, bass, guitar and drums, and Philip Catherine's guitar contributions are noteworthy. **Best cuts:** "Sad Ballad," "Flipping Part One."

Billboard **Hot 100**

*Chart Bound

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IT HURTS TOO MUCH—Eric Carmen
Arista
YEARS FROM NOW—Dr. Hook
Capitol

SEE TOP SINGLE PICKS REVIEWS, Page 99

THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)	THIS WEEK	LAST WEEK	WKS. ON CHART	TITLE—Artist (Producer) Writer, Label & Number (Distributing Label)		
★	1	13	FUNKY TOWN—Lipps Inc. ● (Steve Greenberg), Casablanca 2233	★	35	47	4	GIMME SOME LOVIN'—Blues Brothers (Bob Tischler), S. Winwood, M. Windwood, S. Davis, Atlantic 3666	69	42	10	COMING DOWN FROM LOVE—Bobby Caldwell (Bobby Caldwell), B. Caldwell, Clouds 21 (T.K.)	
★	2	9	COMING UP—Paul McCartney (Paul McCartney), P. McCartney, Columbia 1-11263	★	36	24	19	RIDE LIKE THE WIND—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49184	★	70	83	2	SWEET SENSATION—Stephanie Mills (James Mtume & Reggie Lucas), J. Mtume, R. Lucas, 20th Century 2449 (RCA)
★	3	12	BIGGEST PART OF ME—Ambrosia (Ambrosia & Freddie Firo), Pack, Warner Bros. 49225	★	37	31	13	WE WERE MEANT TO BE LOVERS—Photoglo (Brian Francis Neary), Neary, Photoglo, 20th Century 2446 (RCA)	★	71	NEW ENTRY	MAKE A LITTLE MAGIC—The Dirt Band (Jeff Hanna & Bob Edwards), J. Hanna, R. Hathaway, R. Carpenter, United Artists 1356	
★	4	14	THE ROSE—Bette Midler (Paul A. Rothchild), Amanda McBrook, Atlantic 3656	★	38	41	5	ANGEL SAY NO—Tommy Tutone (Ed E. Thacker), J. Keller, T. Heath, Columbia 1-11278	★	72	66	11	LOVE STINKS—The J. Geils Band (Seth Justman), P. Wolf, S. Justman, EMI-America 8039
★	5	8	AGAINST THE WIND—Bob Seger & The Silver Bullet Band (Bill Szymczyk), B. Seger, Capitol 4863	★	39	49	5	MISUNDERSTANDING—Genesis (David Hentschel & Genesis), Collins, Atlantic 3662	★	73	73	4	SHOTGUN RIDER—Joe Sun (Brien Fisher), L. Henley, J. Slate, J. Hutt, Ovation 1141
★	6	7	IT'S STILL ROCK AND ROLL TO ME—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11276	★	40	44	6	ATOMIC—Blondie (Mike Chapman), D. Harry, J. Destri, Chrysalis 2410	★	74	NEW ENTRY	TULSA TIME—Eric Clapton (Jon Astley), D. Flowers, RSO 1039	
★	7	8	LITTLE JEANNIE—Elton John (Clive Franks & Elton John), E. John, G. Osborne, MCA 41236	★	41	45	6	CLONES—Alice Cooper (Roy Thomas Baker), D. Carron, Warner Bros. 49204	★	75	85	2	I'M HAPPY JUST TO DANCE WITH YOU—Anne Murray (Norman), J. Lennon, P. McCartney, Capitol 4878
★	10	11	STEAL AWAY—Robbie Dupree (Peter Bunetta & Rick Chudacoff), R. Dupuis, R. Chudacoff, Elektra 46621	★	42	46	6	STAND BY ME—Mickey Gilley (Jim Ed Norman), J. Lieber, M. Stoller, B.E. King, Asylum 46640	★	76	NEW ENTRY	LET'S GO 'ROUND AGAIN—Average White Band (David Foster), A. Gorrie, Arista 0515	
★	9	19	CARS—Gary Numan (Gary Numan), G. Numan, Atco 7211 (Atlantic)	★	43	48	7	ASHES BY NOW—Rodney Crowell (Craig Leon & Rodney Crowell), R. Crowell, Warner Bros. 49224	★	77	87	2	LANDLORD—Gladys Knight & The Pips (Nickolas Ashford & Valerie Simpson), N. Ashford, V. Simpson, Columbia 1-11239
★	11	10	SHE'S OUT OF MY LIFE—Michael Jackson (Quincy Jones), T. Bahler, Epic 9-50871	★	44	NEW ENTRY	LOVE THE WORLD AWAY—Kenny Rogers (Larry Butler), B. Morrison, J. Wilson, United Artists 1359	★	78	88	2	FAME—Irene Cara (Michael Gore), M. Gore, D. Pitchford, RSO 1034	
★	13	6	CUPID/I'VE LOVED YOU FOR A LONG TIME—Spinners (Michael Zager), S. Cooke, Atlantic 3664	★	45	58	4	IN AMERICA—The Charlie Daniels Band (John Boylan), C. Hayward, J. DiGregorio, C. Daniels, T. Crain, F. Edwards, J. Marshall, Epic 9-50888	★	79	79	4	TIME FOR ME TO FLY—REO Speedwagon (Kevin Cronin, Gary Richrath, Paul Grupp), K. Cronin, Epic 9-50858
★	12	6	CALL ME—Blondie ● (Giorgio Moroder), G. Moroder, D. Harry, Chrysalis 2414	★	46	51	6	SOMETHIN' BOUT YOU BABY I LIKE—Glen Campbell & Rita Coolidge (Gary Klein), R. Supa, Capitol 4865	★	80	89	2	ON THE REBOUND—Russ Ballard (Russ Ballard & John Stanley), R. Ballard, Epic 9-50883
★	14	13	LET'S GET SERIOUS—Jermaine Jackson (Stevie Wonder), S. Wonder, L. Garrett, Motown 1469	★	47	52	6	A LOVER'S HOLIDAY—Change (Jacques Fred Petrus), D. Romani, T. Willoughby, RFC 49208 (Warner Bros.)	★	81	90	2	ONE MORE TIME FOR LOVE—Billy Preston & Syreeta (Suzanne DePasse LeMat, Tony Jones & J. Peters), Tamla 54312 (Motown)
★	14	12	DON'T FALL IN LOVE WITH A DREAMER—Kenny Rogers w/ Kim Carnes (Larry Butler & Kenny Rogers), K. Carnes, D. Ellingson, United Artists 1345	★	48	54	5	WALKS LIKE A LADY—Journey (Geoffrey Workman & Kevin Elson), S. Perry, Columbia 1-11275	★	82	92	2	TAKE A LITTLE RHYTHM—Ali Thomson (Ali Thomson & Jon Kelly), A. Thomson, A&M 2243
★	18	7	LET ME LOVE YOU TONIGHT—Pure Prairie League (John Ryan), J. Wilson, D. Greer, S. Woodard, Casablanca 2266	★	49	55	7	KING OF THE HILL—Rick Pinette And Oak (Raphael), R. Pinette, Mercury 76049	★	83	NEW ENTRY	STOP YOUR SOBBING—Pretenders (Nick Lowe), R. Davies, Sire 49506 (Warner Bros.)	
★	22	9	SHINING STAR—Manhattans (Leo Graham), L. Graham, P. Richmond, Columbia 1-11222	★	50	50	6	IS THIS LOVE—Pat Travers (Dennis MacKay & Pat Travers), B. Marley, Polydor 2080	★	84	76	3	THE VERY LAST TIME—Utopia (Todd Rundgren & Utopia), Utopia, Bearsville 49247 (Warner Bros.)
★	17	16	BRASS IN POCKET—Pretenders (Chris Thomas), C. Hyde, J. Scott, Sire 49181 (Warner Bros.)	★	51	39	10	NEW ROMANCE—Spider (Peter Coleman), H. Knight, A. Fig, Dreamland 100 (RSO)	★	85	81	3	THE BLUE SIDE—Crystal Gayle (Allen Reynolds), D. Lasley, A. Willis, Columbia 1-11270
★	18	15	STOMP—The Brothers Johnson (Quincy Jones), L. Johnson, G. Johnson, V. Johnson, R. Temperton, A&M 2216	★	52	59	5	EVERYTHING WORKS IF YOU LET IT—Cheap Trick (George Martin), R. Nielsen, Epic 7-1206	★	86	NEW ENTRY	ALABAMA GETAWAY—Grateful Dead (Gary Lyons), Garcia, Hunter, Arista 0519	
★	19	15	HURT SO BAD—Linda Ronstadt (Peter Asher), T. Randazzo, B. Wilding, B. Hart, Asylum 46624 (Elektra)	★	53	53	6	ALL NIGHT THING—The Invisible Man's Band (Clarence Burke & Alex Masucci), C. Burke, Mango 103 (Island)	★	87	NEW ENTRY	SOMEONE THAT I USED TO LOVE—Natalie Cole (Michael Masser), M. Masser, G. Goffin, Capitol 4869	
★	20	26	TIRED OF TOEIN' THE LINE—Rocky Burnette (Jim Seiter & Bill House), R. Burnette, R. Coleman, EMI-America 8043	★	54	28	10	LADY—The Whispers (Dick Griffey & The Whispers), N. Caldwell, Solar 11928 (RCA)	★	88	NEW ENTRY	SHANDI—Kiss (Vini Poncia), P. Stanley, V. Poncia, Casablanca 2282	
★	21	23	SHOULD'VE NEVER LET YOU GO—Neil Sedaka & Dara Sedaka (Robert Appere, Neil Sedaka), N. Sedaka, P. Cody, Elektra 46615	★	55	65	4	TAKE YOUR TIME—S.O.S. Band (Sigidi), H. Clayton, Sigidi, Tabu 9-5522 (CBS)	★	89	NEW ENTRY	OLD FASHION LOVE—Commodores (James Anthony Carmichael & Commodores), M. Williams, Motown 1489	
★	22	29	ONE FINE DAY—Carole King (Mark Hallman & Carole King), G. Goffin, C. King, Capitol 4864	★	56	56	6	BACK TOGETHER AGAIN—Roberta Flack w/ Donny Hathaway (Roberta Flack & Eric Mercury), J. Mtume, R. Lucas, Atlantic 3661	★	90	NEW ENTRY	DRIVIN' MY LIFE AWAY—Eddie Rabbitt (David Malloy), E. Rabbitt, E. Stevens, D. Malloy, Elektra 46656	
★	23	19	SEXY EYES—Dr. Hook (Ron Haffkine), Mather, Stegall, Waters, Capitol 4831	★	57	57	5	AND THE CRADLE WILL ROCK—Van Halen (Ted Templeman), E. Van Halen, D.L. Roth, A. Van Halen, M. Anthony, Warner Bros. 49501	★	91	93	2	ONLY THE LONELY—La Flavour (Carl Maduri & Mark Avsec), M. Avsec, Sweet City 7377
★	24	36	MAGIC—Olivia Newton-John (John Farrar), J. Farrar, MCA 41247	★	58	68	2	EMPIRE STRIKES BACK—Meco (Meco Monardo, Tony Bongiovi, Lance Quinn), J. Williams, RSO 1038	★	92	86	3	SISTERS OF THE MOON—Fleetwood Mac (Fleetwood Mac), S. Nicks, Warner Bros. 49500
★	25	21	WONDERING WHERE THE LIONS ARE—Bruce Cockburn (Gene Martynec), B. Cockburn, Millennium 11786 (RCA)	★	59	69	2	LET MY LOVE OPEN THE DOOR—Pete Townshend (Chris Thomas), P. Townshend, Atco 7217 (Atlantic)	★	93	60	13	I CAN'T HELP IT—Andy Gibb & Olivia Newton-John (Barry Gibb, Karl Richardson, Albhy Galuten), B. Gibb, RSO 1026
★	26	20	LOST IN LOVE—Air Supply (Robie Porter, Rick Chertoff & Charles Fisher), G. Russell, Arista 0479	★	60	25	13	BREAKDOWN DEAD AHEAD—Boyz Scaggs (Bill Schnee), B. Scaggs, D. Foster, Columbia 1-11241	★	94	61	14	TRAIN IN VAIN—The Clash (Guy Stevens), J. Strummer, M. Jones, Epic 9-50851
★	27	12	WE LIVE FOR LOVE—Pat Benatar (Peter Coleman), N. Geraldo, Chrysalis 2419	★	61	71	2	ALL OUT OF LOVE—Air Supply (Robie Porter), G. Russell, C. Davis, Arista 0520	★	95	62	13	GEE WHIZ—Bernadette Peters (Brooks Arthur), C. Thomas, MCA 41210
★	28	40	I'M ALIVE—Electric Light Orchestra (Jeff Lynne), J. Lynne, MCA 41246	★	62	72	3	IT'S FOR YOU—Player (Tony Peluso & Peter Beckett), P. Beckett, Casablanca 2265	★	96	64	29	WITH YOU I'M BORN AGAIN—Billy Preston & Syreeta (James DiPasquale & David Shire), D. Shire, C. Connors, Motown 1477
★	29	37	MORE LOVE—Kim Carnes (George Tobin), W. Robinson, EMI-America 8045	★	63	74	2	JO JO—Boyz Scaggs (Bill Schnee), B. Scaggs, D. Foster, D. Lasley, Columbia 1-11281	★	97	63	11	I DON'T WANT TO WALK WITHOUT YOU—Barry Manilow (Ron Dante & Barry Manilow), J. Styne, F. Loesser, Arista 0501
★	30	30	TWILIGHT ZONE/TWILIGHT TONE—Manhattan Transfer (Jay Graydon), J. Graydon, B. Hermann, A. Paul, Atlantic 3649	★	64	33	23	ANOTHER BRICK IN THE WALL—Pink Floyd ● (Bob Ezrin, David Gilmour, Roger Waters), R. Waters, Columbia 1-11187	★	98	75	15	YOU MAY BE RIGHT—Billy Joel (Phil Ramone), B. Joel, Columbia 1-11231
★	31	10	TWO PLACES AT THE SAME TIME—Ray Parker Jr. & Raydio (Ray Parker Jr.), R. Parker Jr., Arista 0494	★	65	77	2	SAILING—Christopher Cross (Michael Omartian), C. Cross, Warner Bros. 49507	★	99	NEW ENTRY	DANCING WITH THE MOUNTAINS—John Denver (Milton Okun), J. Denver, RCA 12017	
★	32	32	THEME FROM NEW YORK, NEW YORK—Frank Sinatra (Sonny Burke), F. Ebb, J. Kander, Reprise 49233 (Warner Bros.)	★	66	43	7	POWER—The Temptations (Berry Gordy & Angelo Bond), B. Gordy, A. Bond, J. Mayer, Gordy 7183 (Motown)	★	100	80	13	THE SEDUCTION—James Last Band (James Last, Ron Last), G. Moroder, Polydor 2071
★	33	8	ANSWERING MACHINE—Rupert Holmes (Rupert Holmes & Jim Boyer), R. Holmes, MCA 41235	★	67	67	5	TAKE YOU TONIGHT—Ozark Mountain Daredevils (John Boylan), F. Cash, J. Dillon, L. Lee, Columbia 1-11247					
★	34	6	ALL NIGHT LONG—Joe Walsh (Joe Walsh), J. Walsh, Asylum 46639	★	68	78	2	INTO THE NIGHT—Benny Mardones (Barry Mraz), B. Mardones, R. Tepper, Polydor 2091					

JUNE 21, 1980 BILLBOARD

STAR PERFORMERS: Stars are awarded on the Hot 100 chart based on the following upward movement. 1-10 Strong increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. ● Recording Industry Assn. of America seal of certification as "million seller." (Seal indicated by bullet.) ▲ Recording Industry Assn. of America seal of certification as "two million seller." (Seal indicated by triangle.)

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HOT 100 A-Z—(Publisher-Licensee)

Against The Wind (Gear, ASCAP)..... 5	Back Together Again (Scarab, BMI) 56	It's For You (Big Stick, BMI)..... 62	Love Stinks (Center City, ASCAP).... 72	Ride Like The Wind (Pop 'N' Roll, ASCAP)..... 36	Stand By Me (Rightsong/Trio, BMI) 42	Time For Me To Fly (Fate, ASCAP).... 79
Alabama Getaway (Ice Nine, ASCAP)..... 86	Biggest Part Of Me (Rubicon, BMI) 3	It's Still Rock And Roll To Me (Impulsive/April, ASCAP)..... 6	Love The World Away (Southern Nights, ASCAP)..... 44	Sailing (Pop 'N' Roll, ASCAP)..... 65	Steal Away (Bib Ears/Chome Willie/Gods/Oziefence, ASCAP).... 8	Tired Of Toein' The Line (TRO-ASCAP)..... 20
All Night Long (Wow & Flutter, ASCAP)..... 61	Breakdown Dead Ahead (Boyz Scaggs, ASCAP/Foster Fress/Irving, BMI)..... 60	Jo Jo (Boyz Scaggs/Almo, ASCAP/Foster Fress/Irving, BMI)..... 63	Magic (John Farrar, BMI)..... 24	Sexy Eyes (April, ASCAP/Blackwood, BMI)..... 23	Stomp (State Of The Arts/Rodrigos, ASCAP)..... 18	Train In Vain (Riva, ASCAP)..... 94
All Night Long (Wow & Flutter, ASCAP)..... 34	Call Me (Ensign, BMI/Cockaway, ASCAP)..... 12	King Of The Hill (Cricket, BMI)..... 49	Misunderstanding (Hit & Run/Pun, ASCAP)..... 71	Shandi (Kiss, ASCAP/Mad Vincent, BMI)..... 39	Stop Your Sobbing (Jay Boy, BMI).... 83	Tulsa Time (Bibo, ASCAP)..... 74
All Night Thing (Ackee, ASCAP)..... 47	Cars (Beggars Banquet/Andrew Hitch, PRS)..... 9	Landlord (Nic-O-Va, ASCAP)..... 51	More Love (Jobete, ASCAP)..... 29	She's Out Of My Life (Fiddleback/Peso/Kidada, BMI)..... 10	Sweet Sensation (Frozen Butterfly, BMI)..... 70	Twilight Zone (Blackwood/Garden Rake, BMI/Heen, ASCAP)..... 30
A Lover's Holiday (Little Macho, ASCAP)..... 47	Clones (Mount Hope, ASCAP)..... 11	Let Me Love You Tonight (Kentucky Wonder, BMI/Prairie League, ASCAP)..... 15	New Romance (Land Of Dreams/Arista, ASCAP)..... 51	Shining Star (Content, BMI)..... 16	Take A Little Rhythm (Almo, ASCAP)..... 16	Two Places At The Same Time (Radiola, ASCAP)..... 31
And The Cradle Will Rock (Van Halen, ASCAP)..... 57	Coming Down From Love (Sheryn Anne/Bobby Caldwell, BMI)..... 41	Let's Get Serious (Black Bull, ASCAP)..... 13	Old Fashion Love (Jobete, ASCAP)..... 59	Shotgun Rider (House Of Gold, BMI)..... 73	Take Your Time (Avant Garde, ASCAP)..... 55	Walks Like A Lady (Weed High Nightmare, BMI)..... 28
Angels Say No (Tutone Keller, BMI) 38	Coming Up (MPL, ASCAP)..... 2	Let's Go 'Round Again (Average, ASCAP)..... 76	One Fine Day (Screen Gems-EMI, BMI)..... 22	Take Your Time (Avant Garde, ASCAP)..... 55	We Live For Love (Rare Blue/Neil Gersha, ASCAP)..... 47	We Were Meant To Be Lovers (20th Century/Nearytunes, ASCAP)..... 37
Another Brick In The Wall (Pink Floyd, Unichappell, BMI)..... 64	Cupid (Kags/Sumac, BMI)..... 11	Little Jeannie (Jodrell, ASCAP)..... 7	One More Time For Love (Golden Cornflake, BMI)..... 81	Take Your Time (Avant Garde, ASCAP)..... 55	With You I'm Born Again (Check Out, BMI)..... 96	Wondering Where The Lions Are (Golden Mountain)..... 25
Answering Machine (WB/Holmes Line Of Music, ASCAP)..... 33	Don't Fall In Love With A Dreamer (Appian/Almo/Quixotic, ASCAP) 14	Lost In Love (Arista-BRM/Riva, ASCAP)..... 26	Only The Lonely (Bema, ASCAP)..... 91	Take Your Time (Avant Garde, ASCAP)..... 55	You May Be Right (Impulsive/April, ASCAP)..... 98	
Asches By Now (Jolly Cheeks, BMI).... 43	Drivin' My Life Away (Debdave/Briarpatch, BMI)..... 90		On The Rebound (April/Russell Ballard, ASCAP)..... 80	Take Your Time (Avant Garde, ASCAP)..... 55		
Atomic (Rare Blue/Monster Island, ASCAP)..... 40			Power (Midnight Sun, ASCAP/Book, BMI)..... 66	Take Your Time (Avant Garde, ASCAP)..... 55		

A reflection of National Sales and programming activity by selected dealers, one-stops and radio stations as compiled by the Charts Dept. of Billboard.

Billboard TOP LPs & TAPE

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	★ STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	SUGGESTED LIST PRICE			
				ALBUM	8-TRACK	CASSETTE						ALBUM	8-TRACK	CASSETTE					ALBUM	8-TRACK	CASSETTE	
★	1	14	BILLY JOEL Glass Houses Columbia FC 36384	▲	8.98	8.98	8.98	36	36	17	SOUNDTRACK American Gigolo Polydor PD 1-6259	●	8.98	8.98	8.98	71	70	12	GRACE SLICK Dreams RCA AFL1-3544	7.98	7.98	7.98
★	3	8	ERIC CLAPTON Just One Night RSO RS-2-4202	●	13.98	13.98	13.98	37	37	36	EAGLES The Long Run Asylum SE-508	▲	8.98	8.98	8.98	★	98	3	CAROLE KING Pearls—Songs of Goffin & King Capitol SD0 12073	8.98	8.98	8.98
★	16	2	PAUL McCARTNEY McCartney II Columbia FC 36511	●	8.98	8.98	8.98	★	63	2	BLACK SABBATH Heaven And Hell Warner Bros. BSK 3372	●	7.98	7.98	7.98	73	68	11	THE JOE PERRY PROJECT Let The Music Do The Talking Columbia JC 36388	7.98	7.98	7.98
4	2	15	BOB SEGER & THE SILVER BULLET BAND Against The Wind Capitol SD0-12041	▲	8.98	8.98	8.98	39	39	13	ROBERTA FLACK FEATURING DONNY HATHAWAY Roberta Flack Featuring Donny Hathaway Atlantic SD 16013	●	7.98	7.98	7.98	74	77	5	MAC DAVIS It's Hard To Be Humble Casablanca NBLP 7207	7.98	7.98	7.98
5	5	10	LIPPS INC. Mouth To Mouth Casablanca NBLP 7197	●	7.98	7.98	7.98	★	45	7	CHANGE The Glow Of Love RCA RF 3438 (Warner Bros.)	●	7.98	7.98	7.98	★	NEW ENTRY	→	PETER GABRIEL Peter Gabriel Mercury SRM 1-3848	7.98	7.98	7.98
6	4	28	PINK FLOYD The Wall Columbia PC 2 36183	▲	13.98	13.98	13.98	41	42	11	RAY PARKER JR. AND RAYDIO Two Places At The Same Time Arista AL 9515	●	8.98	8.98	8.98	76	76	10	RED SPEEDWAGON A Decade Of Rock & Roll 1970 To 1980 Epic KE-2-36444	11.98	11.98	11.98
★	10	6	SOUNDTRACK The Empire Strikes Back RSO RS-2-4201	●	13.98	13.98	13.98	42	43	36	PAT BENATAR In The Heat Of The Night Chrysalis CHR-1236	●	7.98	7.98	7.98	★	87	9	SQUEEZE Argybargy A&M SP 4802	7.98	7.98	7.98
8	8	10	BOZ SCAGGS Middle Man Columbia FC 36106	●	8.98	8.98	8.98	43	41	33	TOM PETTY & THE HEARTBREAKERS Damn The Torpedoes Backstreet 5105 (MCA)	▲	8.98	8.98	8.98	78	59	16	HEART Bebe Le Strange Epic FE 36371	8.98	8.98	8.98
9	6	10	VAN HALEN Women And Children First Warner Bros. HS 3415	▲	8.98	8.98	8.98	★	50	4	GRAHAM PARKER & THE RUMOUR The Up Escalator Arista AL 9517	●	8.98	8.98	8.98	79	69	15	SKYY Skyway Salsoul SA 8532 (RCA)	7.98	7.98	7.98
★	11	6	PETE TOWNSHEND Empty Glass Atco SD 32-100 (Atlantic)	●	7.98	7.98	7.98	45	46	15	TEENA MARIE Lady T Gordy G7-992R1 (Motown)	●	7.98	7.98	7.98	80	73	13	SOUNDTRACK Coal Miner's Daughter MCA MCA 5107	8.98	8.98	8.98
11	12	43	MICHAEL JACKSON Off The Wall Epic FE-35745	▲	8.98	8.98	8.98	46	47	18	BRUCE COCKBURN Dancing In The Dragon's Jaws Millennium BXL1-7747 (RCA)	●	7.98	7.98	7.98	81	81	21	THE B-52'S The B-52's Warner Bros. BSK 3355	7.98	7.98	7.98
★	13	11	JERMAINE JACKSON Let's Get Serious Motown M7-928R1	●	7.98	7.98	7.98	47	48	6	AIR SUPPLY Lost In Love Arista AB 4268	●	7.98	7.98	7.98	82	82	21	RUSH Permanent Waves Mercury SRM-1 4001	8.98	8.98	8.98
13	7	19	CHRISTOPHER CROSS Christopher Cross Warner Bros. BSK 3383	●	7.98	7.98	7.98	★	57	4	JUDAS PRIEST British Steel Columbia JC 36443	●	7.98	7.98	7.98	83	85	7	DIXIE DREGS Dregs Of The Earth Arista AL 9528	8.98	8.98	8.98
14	9	22	PRETENDERS Pretenders Sire SRK 6083 (Warner Bros.)	●	7.98	7.98	7.98	★	64	5	CAMEO Cameosis Chocolate City CCLP 2011 (Casablanca)	●	7.98	7.98	7.98	★	94	6	ISAAC HAYES And Once Again Polydor PD-1-6269	7.98	7.98	7.98
15	15	9	GENESIS Duke Atlantic SD 16014	●	8.98	8.98	8.98	50	51	6	TEMPTATIONS Power Gordy G8 994M1 (Motown)	●	8.98	8.98	8.98	★	95	5	TOMMY TUTONE Tommy Tutone Columbia NJC 36372	5.98	5.98	5.98
★	17	8	STEPHANIE MILLS Sweet Sensation 20th Century T-603 (RCA)	●	7.98	7.98	7.98	★	56	5	ALICE COOPER Flush The Fashion Warner Bros. BSK 3436	●	7.98	7.98	7.98	86	78	14	ELVIS COSTELLO Get Happy Columbia JC 36347	7.98	7.98	7.98
★	19	4	TED NUGENT Scream Dream Epic FE 36404	●	8.98	8.98	8.98	52	35	11	MICKEY MOUSE Mickey Mouse Disco Disneyland 2504	▲	4.98	4.98	4.98	87	83	7	MICHAEL FRANKS One Bad Habit Warner Bros. BSK 3427	7.98	7.98	7.98
18	14	15	LINDA RONSTADT Mad Love Asylum SE-510 (Elektra)	▲	8.98	8.98	8.98	53	44	10	FATBACK Hot Box Spring SP-1-6726 (Polydor)	▲	7.98	7.98	7.98	88	89	8	ANNE MURRAY Somebody's Waiting Capitol SD0 12064	8.98	8.98	8.98
19	18	10	ISLEY BROTHERS Go All The Way T-Neck FZ 36305 (CBS)	▲	8.98	8.98	8.98	54	38	29	DAN FOGELBERG Phoenix Full Moon/Epic FE 35634	▲	8.98	8.98	8.98	★	NEW ENTRY	→	CHAKA KAHN Naughty Warner Bros. BSK 3385	7.98	7.98	7.98
20	20	11	FRANK SINATRA Trilogy: Past, Present and Future Reprise 3FS-2300 (Warner Bros.)	●	20.98	20.98	20.98	★	60	6	SCORPIONS Animal Magnetism Mercury SRM 1-3825	●	7.98	7.98	7.98	★	122	2	SOUTHSIDE JOHNNY & THE ASBURY JUKES Love Is A Sacrifice Mercury SRM-1-3836	7.98	7.98	7.98
★	24	4	ELTON JOHN 21 At 33 MCA MCA 5121	●	8.98	8.98	8.98	★	61	8	DEF LEPPARD On Through The Night Mercury SRM-1-3828	●	7.98	7.98	7.98	91	91	8	PEABO BRYSON Paradise Capitol SD0 12063	8.98	8.98	8.98
★	29	27	SOUNDTRACK The Rose Atlantic SD 16010	●	8.98	8.98	8.98	★	65	2	DEVO Freedom Of Choice Warner Bros. BSK 3435	●	7.98	7.98	7.98	★	NEW ENTRY	→	BLACKFOOT Tomcatin' Atco SD 32-101 (Atlantic)	7.98	7.98	7.98
23	22	11	KENNY ROGERS Gideon United Artists L00-1035	▲	8.98	8.98	8.98	58	58	36	BLONDIE Eat To The Beat Chrysalis CHE-1225	●	8.98	8.98	8.98	93	93	12	G.Q. Two Arista AL 9511	7.98	7.98	7.98
24	25	6	GRATEFUL DEAD Go To Heaven Arista AL 9508	●	8.98	8.98	8.98	★	71	6	PURE PRAIRIE LEAGUE Firin' Up Casablanca NBLP 7212	●	7.98	7.98	7.98	94	86	16	GROVER WASHINGTON JR. Skylarkin' Motown M7-933R1	8.98	8.98	8.98
★	27	6	SOUNDTRACK Urban Cowboy Asylum DP 90002 (Elektra)	●	15.98	15.98	15.98	60	49	14	SPYRO GYRA Catching The Sun MCA MCA 5108	●	8.98	8.98	8.98	95	88	16	DAVID SANBORN Hideaway Warner Bros. BSK 3379	7.98	7.98	7.98
26	26	14	JOURNEY Departure Columbia FC 36339	●	8.98	8.98	8.98	61	52	14	SOUNDTRACK All That Jazz Casablanca NBLP 7198	●	7.98	7.98	7.98	96	96	92	BLONDIE Parallel Lines Chrysalis CHR 1192	7.98	7.98	7.98
27	23	21	GARY NUMAN The Pleasure Principle Atco SD-38120 (Atlantic)	●	7.98	7.98	7.98	★	72	4	GLADYS KNIGHT & THE PIPS About Love Columbia JC 36387	●	7.98	7.98	7.98	★	185	2	DAVE MASON Old Crest On A New Wave Columbia JC 36144	7.98	7.98	7.98
★	30	10	AMBROSIA One Eighty Warner Bros. BSK 3368	●	7.98	7.98	7.98	63	54	20	THE CLASH London Calling Epic E2 36328	●	9.98	9.98	9.98	98	97	13	TRIUMPH Progressions Of Power RCA AFL1-3524	7.98	7.98	7.98
29	28	16	THE BROTHERS JOHNSON Light Up The Night A&M SP 3716	●	8.98	8.98	8.98	64	53	11	CON FUNK SHUN Spirit Of Love Mercury SRM-1-3806	●	7.98	7.98	7.98	99	99	4	THE INVISIBLE MAN'S BAND The Invisible Man's Band Mango MLPS 9537 (Island)	7.98	7.98	7.98
★	33	5	EMMYLOU HARRIS Roses In The Snow Warner Bros. BSK 3422	●	7.98	7.98	7.98	★	75	2	GERRY RAFFERTY Snakes And Ladders United Artists LF-1039	●	8.98	8.98	8.98	★	110	6	TWO TONS O' FUN Two Tons O' Fun Fantasy/Honey F-9584	7.98	7.98	7.98
★	34	10	MANHATTANS After Midnight Columbia JC 36411	●	7.98	7.98	7.98	★	84	3	JOAN ARMATRADING Me, Myself, I A&M SP 4809	●	7.98	7.98	7.98	101	101	10	HERBIE HANCOCK Monster Columbia JC 36415	7.98	7.98	7.98
32	32	12	PAT TRAVERS BAND Crash And Burn Polydor PD 1-6262	●	7.98	7.98	7.98	67	62	29	MANHATTAN TRANSFER Extensions Atlantic SD 19258	●	7.98	7.98	7.98	102	102	6	LEON HAYWOOD Naturally 20th Century T-613 (RCA)	7.98	7.98	7.98
33	31	20	J. GEILS BAND Love Stinks EMI-America SD0 17016	●	7.98	7.98	7.98	68	40	11	THE BEATLES Rarities Capitol SHAL-12060	●	8.98	8.98	8.98	★	111	6	SYREETA Syreeta Tamla T7-372R1 (Motown)	7.98	7.98	7.98
★	66	2	DIANA ROSS Diana Motown M8-936M1	●	8.98	8.98	8.98	★	79	3	WAYLON JENNINGS Music Man RCA AHL1-3602	●	7.98	7.98	7.98	104	92	16	BILLY PRESTON Late At Night Motown M7 925R1	7.98	7.98	7.98
35	21	15	SMOKEY ROBINSON Warm Thoughts Tamia T8-367M1 (Motown)	●	8.98	8.98	8.98	70	55	25	THE WHISPERS The Whispers Solar BXL1-3521 (RCA)	▲	7.98	7.98	7.98							

★ STAR PERFORMERS: Stars are awarded on the Top LPs & Tape chart based on the following upward movement. 1-10 Strong Increase in sales / 11-20 Upward movement of 4 positions / 21-30 Upward movement of 6 positions / 31-40 Upward movement of 8 positions / 41-100 Upward movement of 10 positions. Previous week's starred positions are maintained without a star if the product is in a holding period. This will, in some cases, block out products which would normally move up with a star. In such cases, products will be awarded a star without the required upward movement noted above. • Recording Industry Assn. Of America seal for sales of 500,000 units. (Seal indicated by bullet.) ▲ Recording Industry Assn. Of America seal for sales of 1,000,000 units. (Seal indicated by triangle.) Recording Industry Assn. Of America seal audit available and optional for all manufacturers.

MUSIC AND THE MOVIES

**WAXIN' GOLD OFF THE SILVER SCREEN...
THE GOLDEN OPPORTUNITY
TO PUT YOUR SUCCESS STORY ON RECORD.**

All that glitters on the silver screen is gold. With the molten mixture of music and the movies, today's smash record is fast becoming tomorrow's smash film...your smashing success.

Billboard penetrates deep into the industry and this timely issue will bring your message to those who shape it in 103 countries around the globe, along with Bonus Distribution to the Major Motion Picture Studios, Advertising and Promotion Departments, their Advertising Agencies and the top entertainment and movie critics in the U.S.

**MUSIC AND THE MOVIES:
HITCHING A RIDE WITH A HIT...**

Billboard's expert eye will focus on key elements on the music-movies marriage:

SOUNDTRACKS

Big flicks, big LPS, big profits. Scoring a hit via film

POP STARS = FILM STARS

Oscar explores Grammy territory as motion pictures seek the star power of recording heavyweights.

**RECORDS AS
MOVIE MATERIAL**

From "Tommy" to "Coal Miner's Daughter," filmmakers are continually prospecting for gold in "hot wax."

THE COUNTRY CONNECTION

Tell-tale tunes are quick on the draw as movie properties.

ROCK AND THE MOVIES

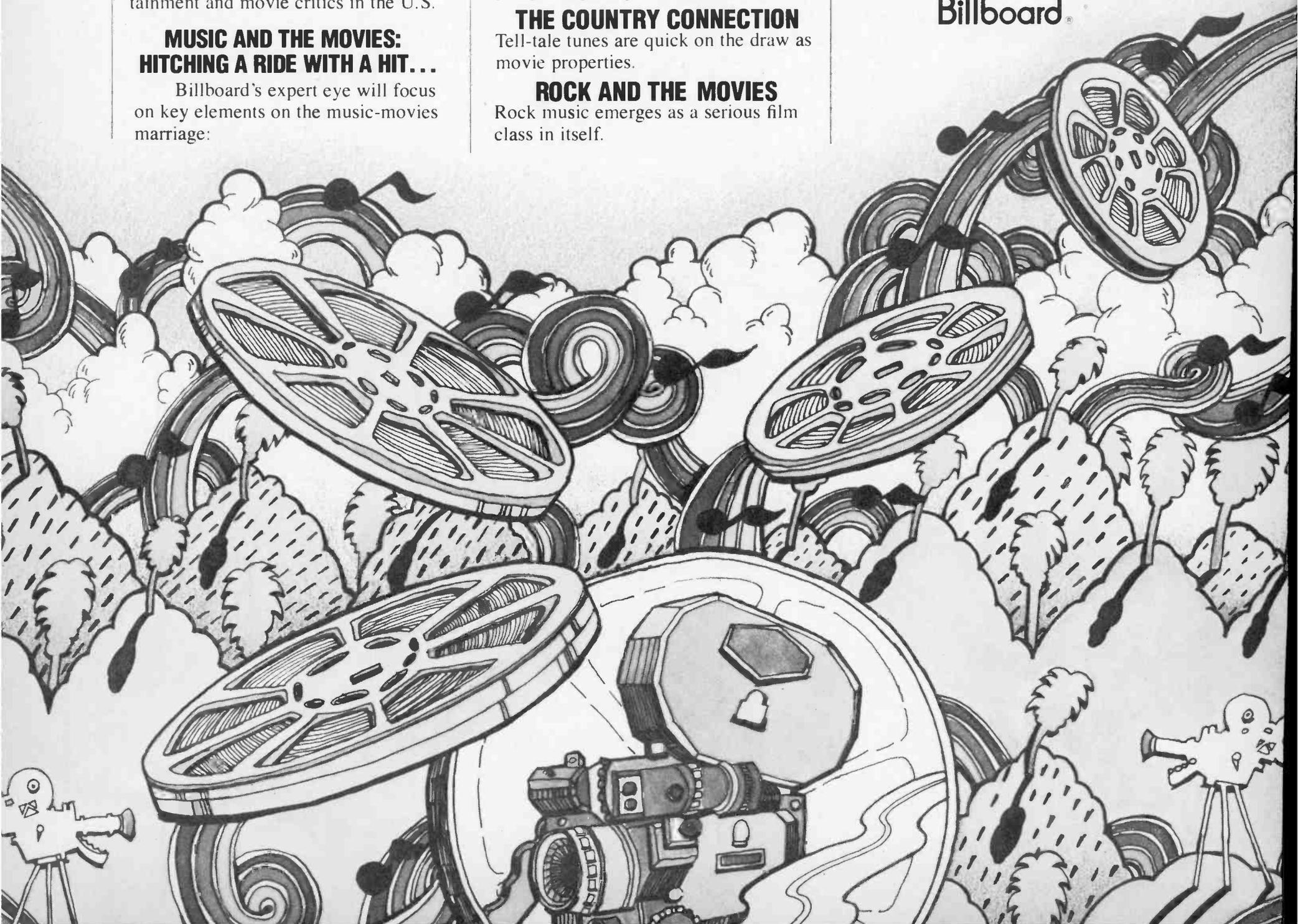
Rock music emerges as a serious film class in itself.

Music and the Movies will be the star attraction for the professional audience you need to reach—get them both with you participation in this spotlight so when Billboard zooms up for a closeup this August, you'll be in the picture.

For space reservations or more details, contact your nearest Billboard representative.

**ISSUE DATE: AUGUST 2, 1980
AD DEADLINE: JULY 11, 1980**

Billboard®



TOP LPs & TAPE

POSITION
105-200

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THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
105	90	9	IAN HUNTER Live/Welome To The Club Chrysalis CH2-1269	11.98	11.98	11.98
106	NEW ENTRY		SPINNERS Love Trippin' Atlantic SD 19270	7.98	7.98	7.98
107	107	80	KENNY ROGERS The Gambler United Artists UALA 934	7.98	7.98	7.98
108	NEW ENTRY		SAMMY HAGAR Danger Zone Capitol ST 12069	7.98	7.98	7.98
109	80	34	FLEETWOOD MAC Tusk Warner Bros. ZHS 3350	15.98	15.98	15.98
110	120	2	NATALIE COLE Don't Look Back Capitol ST 12079	7.98	7.98	7.98
111	117	13	BOB SEGER & THE SILVER BULLET BAND Stranger In Town Capitol SW 11698	7.98	7.98	7.98
112	114	14	BOB SEGER & THE SILVER BULLET BAND Live Bullet Capitol SKBB 11523	7.98	7.98	7.98
113	115	13	BOB SEGER & THE SILVER BULLET BAND Nightmoves Capitol ST 11567	7.98	7.98	7.98
114	112	22	RAY, GOODMAN & BROWN Ray, Goodman & Brown Polydor PD-1-6240	7.98	7.98	7.98
115	100	10	EARL KLUGH Dream Come True United Artists LT 1026	7.98	7.98	7.98
116	105	36	KENNY LOGGINS Keep The Fire Columbia JC 36172	7.98	7.98	7.98
117	NEW ENTRY		AL JARREAU This Time Warner Bros. BSK 3434	7.98	7.98	7.98
118	119	8	BERNADETTE PETERS Bernadette Peters MCA MCA-3230	7.98	7.98	7.98
119	108	6	BRAM TCHAIKOVSKY Pressure Polydor PD-1-6273	7.98	7.98	7.98
120	116	14	DR. HOOK Sometimes You Win Capitol S00-12023	7.98	7.98	7.98
121	74	8	DOLLY PARTON Dolly Dolly Dolly RCA AHL1-3546	8.98	8.98	8.98
122	67	40	KOOL & THE GANG Ladies Night De-Lite DSR 9513 (Mercury)	7.98	7.98	7.98
123	123	4	AVERAGE WHITE BAND Shine Arista AL 9523	8.98	8.98	8.98
124	106	39	KENNY ROGERS Kenny United Artists LWAK-979	8.98	8.98	8.98
125	146	3	LUCIANO PAVAROTTI Pavarotti's Greatest Hits London PAV 2003-4	15.98	15.98	15.98
126	126	4	GEORGE DUKE A Brazilian Love Affair Epic FE 36483	8.98	8.98	8.98
127	113	34	DONNA SUMMER On The Radio—Greatest Hits Volumes One & Two Casablanca NBLP-2-7191	13.98	13.98	13.98
128	128	4	THE JEFF LORBER FUSION Wizard Island Arista AL 9516	8.98	8.98	8.98
129	153	3	GENE CHANDLER 80 20th Century T-605 (RCA)	7.98	7.98	7.98
130	140	10	BILLY JOEL The Stranger Columbia JC 34987	7.98	7.98	7.98
131	141	5	BLOW FLY Blow Fly's Party Weird World WWX 2034 (T.K.)	7.98	7.98	7.98
132	130	14	WILLIE NELSON Stardust Columbia JC 35305	7.98	7.98	7.98
133	143	3	ROCKIE ROBBINS You And Me A&M SP-4895	7.98	7.98	7.98
134	NEW ENTRY		FOGHAT Tight Shoes Bearsville BHS 6999 (Warner Bros)	8.98	8.98	8.98
135	135	6	SPIDER Spider Dreamland DL-1-5000 (RSO)	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	STAR PERFORMER—LPs registering greatest proportionate upward progress this week.	ALBUM	8-TRACK	CASSETTE
136	136	60	WAYLON JENNINGS Greatest Hits RCA AHL1-3378	7.98	7.98	7.98
137	137	37	STYX Cornerstone A&M SP 3711	8.98	8.98	8.98
138	138	16	VAN HALEN Van Halen Warner Bros. BSK 3075	7.98	7.98	7.98
139	NEW ENTRY		KISS Kiss Unmasked Casablanca NBLP 7225	8.98	8.98	8.98
140	127	28	SHALAMAR Big Fun Solar BXL1-3479 (RCA)	7.98	7.98	7.98
141	132	31	Z.Z. TOP Deguello Warner Bros. HS 3361	8.98	8.98	8.98
142	144	6	NEIL SEDAKA In The Pocket Elektra 6E-259	7.98	7.98	7.98
143	183	2	WILLIE NELSON & RAY PRICE San Antonio Rose Columbia JC 36476	7.98	7.98	7.98
144	154	3	BREAKWATER Splashdown Arista AB 4264	7.98	7.98	7.98
145	133	16	WARREN ZEVON Bad Luck Streak In Dancing School Asylum 5E-509 (Elektra)	8.98	8.98	8.98
146	156	4	POINT BLANK The Hard Way MCA MCA 5114	8.98	8.98	8.98
147	NEW ENTRY		SOUNDTRACK Can't Stop The Music Casablanca NBLP 7220	8.98	8.98	8.98
148	147	28	LYNYRD SKYNYRD BAND Gold & Platinum MCA MCA 2-11008	12.98	12.98	12.98
149	150	7	GLASS MOON Glass Moon Radio Records RR 2003	7.98	7.98	7.98
150	145	79	DOOBIE BROTHERS Minute By Minute Warner Bros. BSK 3193	8.98	8.98	8.98
151	124	14	HAROLD MELVIN & THE BLUE NOTES The Blue Album Source SOR-3197 (MCA)	7.98	7.98	7.98
152	152	4	JIMMY RUFFIN Sunrise RSO RS-1-3078	7.98	7.98	7.98
153	103	18	CHUCK MANGIONE Fun And Games A&M SP 3715	8.98	8.98	8.98
154	155	11	BILLY JOEL 52nd Street Columbia JC 35609	7.98	7.98	7.98
155	129	11	HUMBLE PIE On To Victory Atco SD 38-122 (Atlantic)	7.98	7.98	7.98
156	104	10	RODNEY FRANKLIN You'll Never Know Columbia NJC 36122	7.98	7.98	7.98
157	157	52	THE CARS Candy O Elektra 5E-507	8.98	8.98	8.98
158	158	44	AC/DC Highway To Hell Atlantic SD 19244	7.98	7.98	7.98
159	159	4	FLASH AND THE PAN Lights In The Night Epic JE 36432	7.98	7.98	7.98
160	162	316	PINK FLOYD Dark Side Of The Moon Harvest SMAS 11163 (Capitol)	7.98	7.98	7.98
161	NEW ENTRY		MILLIE JACKSON For Men Only Spring SP 1-6727 (Polydor)	7.98	7.98	7.98
162	172	3	SOUNDTRACK Fame RSO RX-1-3080	7.98	7.98	7.98
163	161	39	MOLLY HATCHET Flirtin' With Disaster Epic JE 36110	7.98	7.98	7.98
164	121	11	SWITCH Reaching For Tomorrow Gordy GB 993M1 (Motown)	8.98	8.98	8.98
165	131	14	THE MARSHALL TUCKER BAND Tenth Warner Bros. HS 3410	8.98	8.98	8.98
166	142	104	THE CARS Epic 6E-135	7.98	7.98	7.98
167	NEW ENTRY		ROCKY BURNETTE The Son Of Rock And Roll EMI-America SW 17033	7.98	7.98	7.98
168	NEW ENTRY		ANGEL CITY Face To Face Epic NJE 36344	7.98	7.98	7.98

THIS WEEK	LAST WEEK	Weeks on Chart	ARTIST Title Label, Number (Dist. Label)	ALBUM	8-TRACK	CASSETTE
169	139	13	BOBBY CALDWELL Cat In The Hat Clouds 8810 (TK)	7.98	7.98	7.98
170	180	4	THE KINGBEES The Kingbees RSO RS-1-3075	7.98	7.98	7.98
171	169	63	JOURNEY Evolution Columbia FC 35797	8.98	8.98	8.98
172	NEW ENTRY		LARRY GRAHAM One In A Million You Warner Bros. BSK 3447	7.98	7.98	7.98
173	118	27	THE GAP BAND The Gap Band II Mercury SRM-1-3804	7.98	7.98	7.98
174	NEW ENTRY		SOUNDTRACK Roadie Warner Bros. ZHS 3441	15.98	15.98	15.98
175	166	11	PATTI LA BELLE Released Epic JE 36381	7.98	7.98	7.98
176	189	2	ROBBIE DUPREE Robbie Dupree Elektra 6E-273	7.98	7.98	7.98
177	179	4	HEART Dreamboat Annie Mushroom MRS 5005	7.98	7.98	7.98
178	NEW ENTRY		GRACE JONES Warm Leatherette Island ILPS 9592 (Warner Bros)	7.98	7.98	7.98
179	164	4	B.T. EXPRESS 1990 Columbia JC 36333	7.98	7.98	7.98
180	168	19	NAZARETH Malice In Wonderland A&M SP-4799	7.98	7.98	7.98
181	181	3	BILLY SQUIER Tale Of The Tape Capitol ST 12062	7.98	7.98	7.98
182	125	10	LITTLE RIVER BAND Backstage Pass Capitol SWBK 12061	13.98	13.98	13.98
183	186	3	POLICE Reggata De Blanc A&M SP 4792	7.98	7.98	7.98
184	184	4	RANDY CRAWFORD Now We May Begin Warner Bros. BSK 3421	7.98	7.98	7.98
185	187	2	ODYSSEY Hang Together RCA AFL1-3526	7.98	7.98	7.98
186	151	24	SOUNDTRACK The Electric Horseman Columbia JS 36327	7.98	7.98	7.98
187	165	5	JERRY KNIGHT Jerry Knight A&M SP 4788	7.98	7.98	7.98
188	148	11	FIREBALL Undertow Atlantic SD 16006	7.98	7.98	7.98
189	191	4	JON AND VANGELIS Short Stories Polydor PD 1-6272	7.98	7.98	7.98
190	NEW ENTRY		HANK WILLIAMS JR. Habits Old And New Elektra/Curb 6E-278	7.98	7.98	7.98
191	163	19	RONNIE LAWS Every Generation United Artists LT 1001	7.98	7.98	7.98
192	170	5	FLOYD CRAMER Dallas RCA AHL1-3613	7.98	7.98	7.98
193	195	3	BENNY MARDONES Never Run Never Hide Polydor PD 1-6263	7.98	7.98	7.98
194	174	27	HIROSHIMA Hiroshima Arista AB-4252	7.98	7.98	7.98
195	NEW ENTRY		RODNEY CROWELL But What Will The Neighbors Think Warner Bros. BSK 3407	7.98	7.98	7.98
196	149	17	JOHN DENVER Autograph RCA AQL1-3449	7.98	7.98	7.98
197	160	9	KLEER Winners Atlantic SD 19262	7.98	7.98	7.98
198	134	37	HERB ALPERT Rise A&M SP-3714	8.98	8.98	8.98
199	109	65	SUPERTRAMP Breakfast In America A&M 3708	8.98	8.98	8.98
200	200	32	BEE GEES Greatest RSO RS-2-4200	13.98	13.98	13.98

TOP LPs & TAPE

A-Z (LISTED BY ARTISTS)

AC/DC	158	Con Funk Shun	64	Grateful Dead	24	Kool & The Gang	122	Luciano Pavarotti	125	The Empire Strikes Back	7
Air Supply	47	Alice Cooper	51	Sammy Hagar	108	Kier	197	Bernadette Peters	118	The Rose	22
Herb Alpert	198	Elvis Costello	86	Van Halen	9, 138	Gladys Knight & The Pips	62	Point Blank	146	Urban Cowboy	25
Ambrosia	28	Floyd Cramer	192	Herbie Hancock	101	Jerry Knight	187	Police	146	Spinners	106
Angel City	168	Randy Crawford	184	Emmylou Harris	30	Patti La Belle	175	Billy Preston	104	Spooky Gyra	60
Joan Armatrading	66	Christopher Cross	13	Molly Hatchet	163	Ronnie Laws	191	Pretenders	14	Squeeze	77
Average White Band	123	Rodney Crowell	195	Isaac Hayes	84	Def Leppard	56	Pure Prairie League	59	Billy Squire	181
Pat Benatar	42	Mac Davis	74	Heart	78, 177	Little River Band	182	Gerry Rafferty	65	Styx	137
Bee Gees	200	John Denver	196	Leon Haywood	102	Kenny Loggins	116	REO Speedwagon	76	Donna Summer	127
Blackfoot	92	Devo	57	Hiroshima	194	Lipps, Inc.	5	Rockie Robbins	133	Supertramp	199
Black Sabbath	38	Dixie Dregs	83	Humble Pie	155	Manhattan Transfer	67	Smokey Robinson	35	Switch	164
Blondie	96	Doobie Brothers	109	Isley Brothers	105	Chuck Mangione	153	Kenny Rogers	23, 107, 124	Syreeta	103
Blow Fly	131	Dr. Hook	120	J. Geils Band	19	Manhattans	31	Linda Ronstadt	18	Bram Tchaikovsky	119
Breakwater	144	Robbie Dupree	176	Jermaine Jackson	33	Benny Mardones	31	Diana Ross	34	Temptations	70
Peabo Bryson	191	George Duke	126	Michael Jackson	11	Teena Marie	45	Jimmy Ruffin	152	The B-52's	81
B.T. Express	179	Eagles	109	Millie Jackson	37	Dave Mason	97	Rush	82	The Brothers Johnson	29
Rocky Burnette	167	Fleetwood Mac	109	Waylon Jennings	69, 136	Paul McCartney	97	David Sanborn	95	The Beatles	68
Bobby Caldwell	169	Fatback	53	Billy Joel	1, 130, 154	Harold Melvin	151	Boz Scaggs	8	The Clash	63
Cameo	49	Firefall	188	Elton John	21	Stephanie Mills	16	Scorpions	55	The Invisibile Man's Band	99
Cars	157, 166	Roberta Flack Featuring Donny Hathaway	39	Southside Johnny And The Ashbury	90	Mickey Mouse	52	Neil Sedaka	142	The Jeff Lorber Fusion	128
Gene Chandler	129	Flash And The Pan	159	Jukes	88	Anne Murray	88	Bob Seger & The Silver Bullet Band	4, 111, 112, 113	The Joe Perry Project	73
Change	40	Dan Fogelberg	54	Jon And Vangelis	189	Nazareth	132	Frank Sinatra	20	The Kingbees	170
Eric Clapton	2	Fog Hat	134	Grace Jones	178	Willie Nelson & Ray Price	143	Sky	79	The Marshall Tucker Band	165
Bruce Cockburn	46	Grace Jones	156	Journey	26, 171	Ted Nugent	17	Grace Slick	71	The Whispers	10
Natalie Cole	110	Michael Franks	87	Judas Priest	48	Gary Numan	27	SOUNDTRACK		Pete Townshend	70
		Peter Gabriel	75	Chaka Khan	89	Odyssey	185	All That Jazz	61	Pat Travers Band	32
		Genesis	15	Carole King	72	Graham Parker & The Rumour					

SOME NATIONALLY PROMINENT AFM Suspends 68 Members In L.A.

LOS ANGELES—Ray Charles, Woody Herman, Esther Phillips and Gabor Szabo are among 68 members of Local 47 of the Musicians Union here who have been suspended for reasons other than non-payment of dues.

Some 54 individuals who have been removed from membership in the national American Federation of Musicians include Bonnie Bramlett, Delaney Bramlett, Barry McGuire and Kenny Rankin.

Among 14 names cited on a list of "national defaulters" are arranger H.B. Barnum, Butterfly Records,

Farr Music Inc. and Farr Records, Midsong Records and the Pointer Sisters and/or Anita Pointer.

While the orders to remove names from national membership come directly from Federation headquarters in New York, each local chapter is entitled to suspend members, according to Toni Ktenavea, secretary of the Local 47 trial board.

While expulsions are the board's ultimate weapon, they are instituted only rarely. More common are suspensions, where musicians remain members of the local, but "not in good standing."

This tactic is used when the members owe membership or work dues or when claims are filed against them and the finding is in favor of the plaintiff.

The trial board, which meets weekly to arbitrate cases involving musicians, is chaired by Clint Neagley and also includes Peggy Gilbert, Bob Karp, Thomas Cortez, Beverly Carmen, Joseph Holguin and Anthony Horowitz. The seven-member board is elected every two years.

A board of directors, headed by Local 47 president Max Herman, hears appeals from the trial board.

Lipps' 4th Week

LOS ANGELES—Lipps Inc.'s "Funkytown" on Casablanca logs its fourth week at No. 1 on the Hot 100, becoming one of the top five singles of 1980.

Michael Jackson's "Rock With You" on Epic also had four weeks on top of the pop chart, as did Queen's "Crazy Little Thing Called Love" on Elektra and Pink Floyd's "Another Brick In The Wall" on Columbia. Blondie's "Call Me" on Chrysalis tops them all with six top-slotted weeks.

Phony T-Shirt Vendors Hit Red Light

NEW YORK—The crackdown against illegal vendors of T-shirts at concert sites continued here Thursday (12) when attorneys for the group Rush and its label, Phonogram, obtained a permanent injunction against the further sale of pirated merchandise bearing reproductions of the group's album covers.

Phonogram joined the action because it permitted Rush to duplicate the cover art on goods licensed through Showtime Marketing, authorized agents for the copyrighted artwork.

The permanent injunction was handed down in federal court here following several hearings involving vendors whose T-shirts had been

seized, under an earlier court order, during Rush concerts May 8-11 at the Palladium Theatre here.

While the majority of the vendors forfeited their wares by not showing up in court to contest the action, those who did ultimately consented to the permanent injunction, which was signed by U.S. District Court Judge Whitman Knapp.

21 Reps Voted By L.A. NARAS

LOS ANGELES—The local membership of the National Academy of Recording Arts & Sciences elected 21 representatives from various membership classifications to serve on its 1980-82 board of governors.

These include vocalists Joanie Somers and Len Chandler, composers Dee Ervin and Patrick Williams, conductors Jimmie Haskell and Michael Melvoin and producers Rupert Perry and Eddie Lambert. Lambert is also president of the L.A. chapter.

Also selected were: engineers Don Hahn and Phil Kaye, musicians Earl Palmer Sr. and Dave Pell, arrangers Morgan Ames and Ian Freebairn-Smith, art directors John Kosh and Christopher Whorf, spoken word specialists Bill Dana and Marvin Miller, and classical experts Don Christlieb, Myron Sandler and Dolores Stevens.

The new governors join 21 incumbents elected last year: Marilyn Baker, Steve Binder, Garnett Brown, Jules Chaikin, Bobby Colomby, Jackie DeShannon, Herb Eiseman, Jack Elliot, Bruce Johnston, Mauri Lathower, Barry Mann, Lincoln Mayorga, Tom Morgan, Tom Noonan, Neely Plumb, Benny Powell, Sue Raney, Al Schmitt, Alfred Schlesinger, Sally Stevens and Carl Wilson.

Officers and trustees will be elected at the July 1 board meeting at 20th Century-Fox Music.

Inside Track

It well could be that the law of supply and demand will assert itself in polyvinyl chloride wholesale pricing to LP manufacturers in the industry. With the summer LP manufacturing lag already setting in, word is PVC compound producers are furtively investigating how a price decrease might stimulate a larger buy-in.

Hank LoConti, founder/president of the seven Agora Ballrooms cross-country, has started his own Agora label, with Walt Masky as general manager of the new wing. Masky put the label's first act, Artful Dodger, with Warren Schatz of Ariola for worldwide distribution. Agora Records intends to place its acts individually for distribution, Masky relays. Masky will soon videotape the group doing the album, for video software.

The next Agora Ballroom opens shortly in Houston, while the first European facsimile, reported earlier exclusively in Track, now opens early in 1981 in Amsterdam. LoConti, who promoted three outdoor gigs at Legend Valley midway between Columbus and Wheeling over the last 24 months, has four outdoor jams set there this summer. The first, July 11, combines Ted Nugent, J. Geils, Blackfoot, Scorpion and Def Leppard at the giant Buckeye site. The first three gigs at Legend Valley did crowds of 24,000, 38,000 and 42,500, successively. LoConti does his first outside-of-Ohio giant gig July 4 at Road Atlanta, a car track, combining Ted Nugent, Molly Hatchet, Pat Travers, Scorpion and Def Leppard at \$11 to \$14 per.

Indications from Texas racks and stores are that the "Urban Cowboy" soundtrack album will be the "dustoff" album of 1980, since the film opened there Tuesday (10). Harold Okinow of Lieberman Enterprises coined the phrase. "It's the kind of album that makes people dust off their phonographs and buy not just the one album, but gets them back in the habit of buying other albums," Okinow explains. "Streamlining" continuing at PolyGram Corp. Support functions such as marketing and promotion will be more centralized, while labels concentrate on creative (product) thrust. The Polydor, Mercury/Phonogram and Casablanca labels are expected to retain their identities. "More and more retailers reporting a growing number of major acts are showing inclination to in-store autograph parties. . . . Doug Severson of the four Full Moon Records outlets in Michigan is back to work full-time after a vertebra injury in an auto accident.

Former Casablanca Records executive vice president Larry Harris and his frau, Candice, have opened Boulevard Shrimps, a kiddie toggery on 13207 Venture Blvd., Studio City. . . . Now it's Bradley's, an Eastern discount chain which bills around \$7 million in records which is pondering whether it should remain racked primarily by Pickwick or go direct. Zayre's, the discount department store account, is still up for grabs as of this writing, with Pickwick's Ted Deikel making a personal pitch to hold onto the \$13 million record/tape account.

Stark vice president Joe Bressi, Larry Mundorf and Gerry Gladioux report the July 11-12 national convention of the Camelot/Grapevine stores will be primarily internal in 1980. Suppliers have been puzzled as the annual suppliers night was dropped and some were not notified why. In its stead, Stark is initiating an all-day Saturday essentially employee picnic. Convention invitations resultantly have been greatly pared, with essentially local supplier reps invited. . . . The Los Angeles Times Calendar section in Sunday's (8) edition, always a magnet for record/tape advertising, hit a long-time low with a half-page institutional ad for audiophile-type albums from the Federated component stores. There was no record/tape advertising. Interestingly, K-tel will probably have its biggest year in 1980. Its advertising on tv of its hit collation albums continues heavy. Can this be telling the industry something about opening advertising allowances?

Village People guest on the fourth-season opener of ABC-TV's "Love Boat" this fall season. . . . Blues singer Alberta Hunter suffered a fractured hip and broken wrist Wednesday (11) while taking a midday stroll in Chicago where she was appearing at Georgia's Cabaret, a new downtown club. She is convalescing at Michael Reese Hospital there. Her fall has cancelled all her forthcoming appearances for a while.

Pickwick International's rack division passing on a 5% to 6% increase to its thousands of racked locations in light of the recent PolyGram and last week's WEA and Capitol wholesale price rises. Will other racks be far behind? . . . Promoter Ron Delsener launches contemporary music concerts at Battery Park at the tip of Manhattan in early July with Tom Petty. . . . Admission for dogs (leashed) to the Berkshire Mountains Bluegrass Festival July 24-27 at Hillsdale, N.Y., will be \$10 daily, same as adults. Senior citizens will pay \$5.

Willie Nelson has pacted to do a gospel album with Songbird Records, distributed by MCA. The album, reportedly, is produced by Nelson and is in the can. . . . Jim Zumwalt, the Memphis barrister, captured his third straight Music Industry Tennis Tourney crown recently in Ramona, Calif., beating Dave Berkowitz, one of the principals in the Music Plus chain. Zumwalt teamed with Fred Wolinsky, the CPA, to win the men's doubles. Wolinsky and frau, Sally, won the mixed doubles, while Cookie Colestock, wife of Mike, the cutouts king, and Cookie Bond, spouse of personal manager Denny, topped the women's doubles. The event, sponsored by Morry Diamond, drew 125, among whom were Patti Page, winner in the "C" class women's doubles.

Promoter Ron Delsener launches contemporary music concerts at Battery Park at the tip of Manhattan in early July with Tom Petty. . . . Admission for dogs (leashed) to the Berkshire Mountains Bluegrass Festival July 24-27 at Hillsdale, N.Y., will be \$10 daily, same as adults. Senior citizens will pay \$5.

OFF THE WALL Michael Jackson's LP Only the 4th To Spawn 4 Top 10 Singles

By PAUL GREIN

LOS ANGELES—Michael Jackson's "Off The Wall" this week becomes only the fourth album in recent history to produce four top 10 singles.

The Quincy Jones-produced smash on Epic shares the distinction with three of the industry's all-time top-sellers: Fleetwood Mac's "Rumours" on WB and the RSO soundtracks to "Saturday Night Fever" and "Grease."

That's heady company. Between them, those three LPs had a whopping 67 weeks at No. 1 on Billboard's album chart, while "Off The Wall" has climbed no higher than number three. But it's had tremendous staying power. Jackson's album is now in its 41st consecutive week in the top 15, having logged 29 weeks in the top 10. This week it's number 11.

Jackson's phenomenal success is most remarkable in that it was so unexpected. The singer hadn't placed an album above number 90 since 1972's "Ben" (which went top five) and hadn't even had an LP in release since 1975.

By contrast, with Fleetwood Mac and the Bee Gees, high-charting hits in preceding years had set the stage for their hit-laden breakthroughs.

What's most unusual about the

singles activity from "Off The Wall" is that the fourth release, "She's Out Of My Life," petered out at number 43 on the soul singles chart two weeks ago, and yet this week climbs to a starred number 10 on the pop chart. And this at a time when black ballads are hotter than they have been in years.

The three previous singles from the album—all rhythmic, danceable tunes—did somewhat better soul than pop.

"Don't Stop 'Til You Get Enough," which brought Jackson his first Grammy Award, logged one week at No. 1 on the pop chart last October and five weeks on top of the soul chart. It also had a couple of weeks at number two on the disco listing.

"Rock With You," the second single, had four weeks at No. 1 on the pop chart in January and February and six weeks on top of the soul chart.

"Off The Wall," which, like "Rock With You," was written by Rod Temperton, hit number 10 on the pop list for a couple of weeks in April and had three weeks at number five on the soul chart.

Actually, Fleetwood Mac is the only other act to have netted four top 10 singles from one LP. It did the

trick in 1977 with "Go Your Own Way," "Dreams," "Don't Stop" and "You Make Lovin' Fun."

All four of the top 10 "Saturday Night Fever" singles went to No. 1, but only three were by the Bee Gees. The fourth, "If I Can't Have You," was performed by Yvonne Elliman.

Likewise, three recording entities accounted for the four top singles from "Grease:" Frankie Valli, Olivia Newton-John and Newton-John with John Travolta.

This tally excludes greatest hits sets or live albums or other albums which are mere collections of previous top 10 hits—"FM," for example.

Varies Playlists

• Continued from page 88

McCartney, the Eagles, Donna Summer and Stevie Wonder. Notes Sholon: "They are definitely an integral part of programming besides playing records. You need to offer more. It's one of the things that makes your station special."

Sholin visits each of the RKO stations periodically and discusses philosophies with program directors, listens to the station and observes the market.

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ON TOUR:

DATE	CITY	DATE	CITY	DATE	CITY	DATE	CITY
6/17	Nashville, TN	6/28	Mobile, AL	7/12	Salt Lake City, UT	7/23	Lubbock, TX
6/18	Dothan, AL	6/30	New Orleans, LA	7/14	Seattle, WA	7/24	Dallas, TX
6/20	Memphis, TN	7/1	Macon, GA	7/15	Portland, OR	7/25	Houston, TX
6/21	Atlanta, GA	7/3	Asheville, NC	7/17	San Francisco, CA	7/27	Oklahoma City, OK
6/22	Birmingham, AL	7/4	Charlotte, NC	7/18	San Bernardino, CA	7/28	Kansas City, MO
6/24	Chattanooga, TN	7/5	Orlando, FL	7/19	Santa Monica, CA	7/30	St. Louis, MO
6/26	Charleston, SC	7/11	Denver, CO	7/20	San Diego, CA	7/31	Chicago, IL

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